

KIND FOLK

AFRO 9/8 STYLE

UT

♩ = 115

KENNY WHEELER

8

Gmaj7(#11) Bm(ADD9)

A bass line in 9/8 time, starting with a double bar line and a common time signature. The key signature has one sharp (F#). The line consists of eighth and quarter notes with various ties and slurs. Above the staff, the chord Gmaj7(#11) is written above the first measure and Bm(ADD9) above the second measure.

5

Gmaj7(#11) Bm(ADD9)

A melody line in 9/8 time, starting with a double bar line and a common time signature. The key signature has one sharp (F#). The line consists of quarter and eighth notes with various ties and slurs. Above the staff, the chord Gmaj7(#11) is written above the first measure and Bm(ADD9) above the second measure.

9

Gmaj7(#11) Bm(ADD9)

A melody line in 9/8 time, starting with a double bar line and a common time signature. The key signature has one sharp (F#). The line consists of quarter and eighth notes with various ties and slurs. Above the staff, the chord Gmaj7(#11) is written above the first measure and Bm(ADD9) above the second measure.

13

Fmaj7(#11) F#m7(b5) Cmaj7/G Ab7ALT

A melody line in 9/8 time, starting with a double bar line and a common time signature. The key signature has one sharp (F#). The line consists of quarter and eighth notes with various ties and slurs. Above the staff, the chords Fmaj7(#11), F#m7(b5), Cmaj7/G, and Ab7ALT are written above the first, second, third, and fourth measures respectively. There are '2' markings below the first and third measures.

17

C#m(ADD9) Amaj7(#11) G#m(ADD9) F#m11

A melody line in 9/8 time, starting with a double bar line and a common time signature. The key signature has two sharps (F# and C#). The line consists of quarter and eighth notes with various ties and slurs. Above the staff, the chords C#m(ADD9), Amaj7(#11), G#m(ADD9), and F#m11 are written above the first, second, third, and fourth measures respectively.

KIND FOLK

21 $B\flat$ MAJ7(#11) A_m^{11} D_m^{11} $B\flat$ MAJ7(#11)

25 A_m^{11} D_m^{11} $B\flat$ MAJ7(#11) A_m^{11}

29 $A\flat$ MAJ7(#11) $A_m7(b5)$ $E\flat$ MAJ7/ $B\flat$ $B7_{ALT}$

33 $E_m(ADD9)$ C MAJ7(#11) $B_m(ADD9)$ A_m^{11}

ENDING : LAST 4 BARS

KIND FOLK

AFRO 9/8 STYLE

Bb

♩ = 115

KENNY WHEELER

Amaj7(#11) C#m(ADD9)

5 Amaj7(#11) C#m(ADD9)

9 Amaj7(#11) C#m(ADD9)

13 Gmaj7(#11) G#m7(b5) Dmaj7/A Bb7ALT.

17 D#m(ADD9) Bmaj7(#11) Bbm(ADD9) G#m11

KIND FOLK - SIB

21 Cmaj7(#11) Bm11 Em11 Cmaj7(#11)

25 Bm11 Em11 Cmaj7(#11) Bm11

29 Bbmaj7(#11) Bm7(b5) Fmaj7/C C#7ALT.

33 F#m(ADD9) Dmaj7(#11) unis C#m(ADD9) Bm11

ENDING : LAST 4 BARS

KIND FOLK

AFRO 9/8 STYLE

E_b

♩ = 115

KENNY WHEELER

9

E^{MAJ7}(#11) G^{#m}(ADD9)

Musical notation for measures 1-4 in bass clef, 9/8 time signature. The key signature has three sharps (F#, C#, G#). The first measure is marked with a 9 and an 8 below it. Chords E^{MAJ7}(#11) and G^{#m}(ADD9) are indicated above the staff.

5

E^{MAJ7}(#11) G^{#m}(ADD9)

Musical notation for measures 5-8 in bass clef. Chords E^{MAJ7}(#11) and G^{#m}(ADD9) are indicated above the staff.

9

E^{MAJ7}(#11) G^{#m}(ADD9)

Musical notation for measures 9-12 in bass clef. Chords E^{MAJ7}(#11) and G^{#m}(ADD9) are indicated above the staff.

13

D^{MAJ7}(#11) D^{#m7}(b5) A^{MAJ7}/E F⁷ALT.

Musical notation for measures 13-16 in bass clef. Chords D^{MAJ7}(#11), D^{#m7}(b5), A^{MAJ7}/E, and F⁷ALT. are indicated above the staff. Measure numbers 13, 14, 15, and 16 are written below the staff.

17

B^b_m(ADD9) F^{#MAJ7}(#11) F_m(ADD9) D^{#m}11

Musical notation for measures 17-20 in bass clef. Chords B^b_m(ADD9), F^{#MAJ7}(#11), F_m(ADD9), and D^{#m}11 are indicated above the staff. Measure numbers 17, 18, 19, and 20 are written below the staff.

Kind Folk - Eb

21 $G^{maj7}(\#11)$ $F\#m^{11}$ Bm^{11} $G^{maj7}(\#11)$

25 $F\#m^{11}$ Bm^{11} $G^{maj7}(\#11)$ $F\#m^{11}$

29 $F^{maj7}(\#11)$ $F\#m7(b5)$ C^{maj7}/G $G\#7^{ALT.}$

33 $C\#m(ADD9)$ $A^{maj7}(\#11)$ $G\#m(ADD9)$ $F\#m^{11}$

ENDING : LAST 4 BARS