MAMACITA

Play entire piece with recording, (chord shape resource attached below)

By Joe Henderson
Arranged by Alan Baylock

GUITAR

GROOVY STR. 8THS ♩ = 154

(2) $D^{\flat 9}$ $C7(\#9)$ $D^{\flat 9}$ $C7(\#9)$ B^{9} $B^{\flat 7}(\#9)$ B^{9} $B^{\flat 7}(\#9)$ $F7(\#9)$ $G^{\flat 13}$

(6) N.C.

mf

(14)

mf

$D7^{(\#9\ \flat 13)}$

1. $D^{\flat 9}$ $C7(\#9)$ $D^{\flat 9}$ $C7(\#9)$ B^{9} $B^{\flat 7}(\#9)$ B^{9} $B^{\flat 7}(\#9)$ $F7(\#9)$ $G^{\flat 13(\#11)}$

2. $D^{\flat 9}$ $C7(\#9)$ $D^{\flat 9}$ $C7(\#9)$ B^{9} $B^{\flat 7}(\#9)$ B^{9} $B^{\flat 7}(\#9)$ $F7(\#9)$ $G^{\flat 13(\#11)}$

To Coda

(30) Optional Open for Solos, Bkgrds. on cue

$F13$ $F7(\#9)$ $B^{\flat 13}$ $F7(\#9)$

C7(#9) B♭7(#9) F7(#9)

38 39 40 41

42 F13 F7(#9)

43 44 45

B♭13 F7(#9)

46 47 48 49

C7(#9) B7(#9) B♭7(#9) 1. F7(#9)

50 51 52 53

2. F7(#9) 56 8

54 55 56-63

1. C7(#9) B7(#9) B♭7(#9) F7(#9)

64 65 66 67

2. C7(#9) B7(#9) B♭7(#9) F7(#9) D.S. 𝄋 AL CODA

68 69 70 71

CODA

72 73 74 75

mf

76 77 78 79

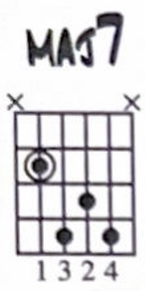
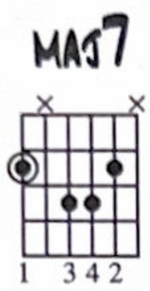
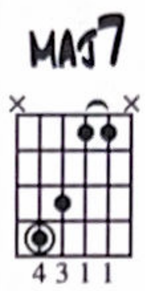
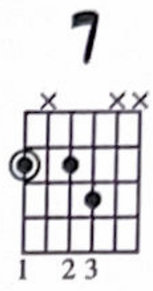
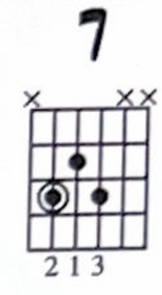
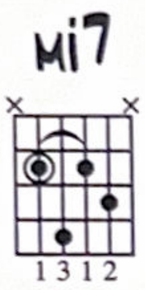
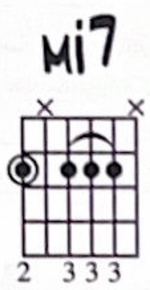
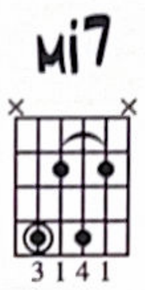
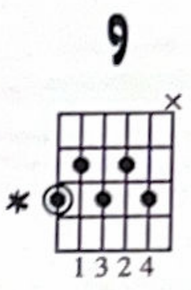
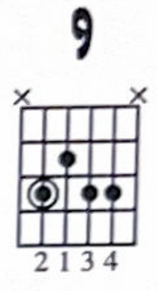
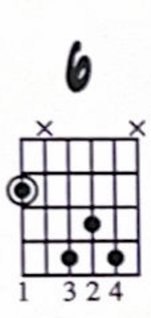
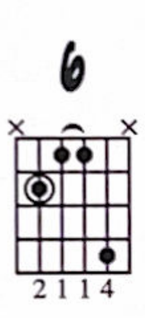
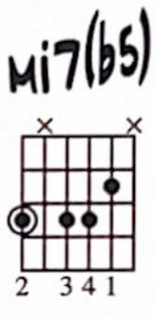
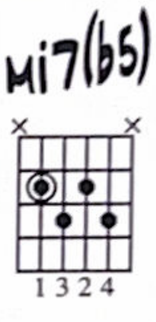
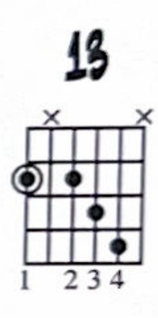
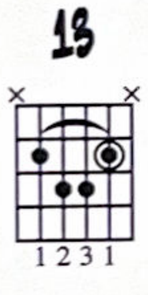
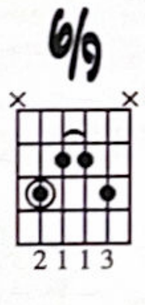
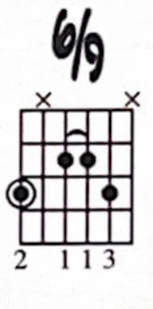
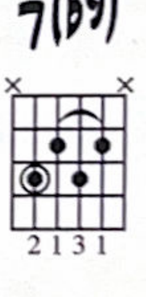
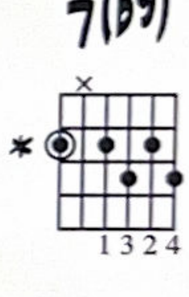
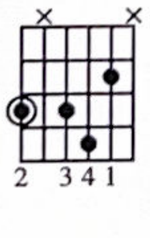
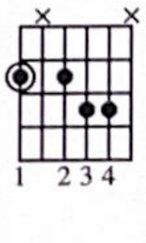
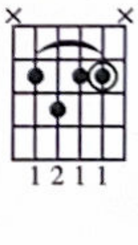
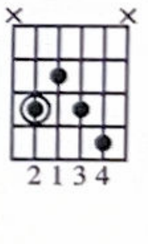
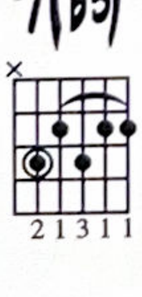
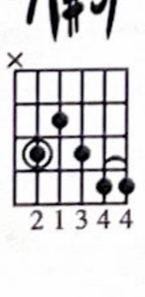
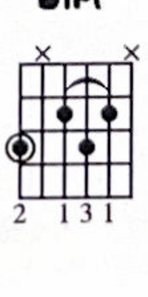
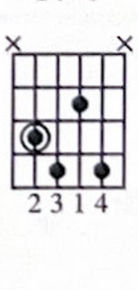
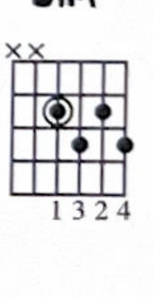
mp p

80 D♭9 C7(#9) D♭9 C7(#9) B9 B♭7(#9) B9 B♭7(#9) F7(#9) G♭13(#11)

81 82 83

f

GUITAR CHORD FRAMES

GUITAR CHORDS

These are the most common jazz guitar chord voicings. The root of each chord is circled. Each of these chord fingerings is moveable throughout the neck of the guitar. Whatever note the root is will be the name of the chord. For example, play the first maj7 fingering at the 3rd fret and it will be a Cmaj7, but move it up to the 4th fret and it will be a C♯maj7, and so on up the neck.