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An analysis of six original Latin jazz compositions and arrangements

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FLORIDA INTERNATIONAL UNIVERSITY

Miami, Florida

AN ANALYSIS OF SIX ORIGINAL LATIN JAZZ COMPOSITIONS AND
ARRANGEMENTS

A thesis submitted in partial fulfillment of the

requirements for the degree of

MASTER OF MUSIC

by

Ruben Caban

2011

To: Dean Brian Shriner
College of Architecture and the Arts

This thesis, written by Ruben Caban, and entitled An Analysis of Six Original Latin Jazz Compositions and Arrangements, having been approved in respect to style and intellectual content, is referred to you for judgment.

We have read this thesis and recommend that it be approved:

Karen Fuller

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Gary Campbell, Major Professor

Date of Defense: March 7, 2011

The thesis of Ruben Caban is approved.

Dean Brian Shriner
College of Architecture and the Arts

Interim Dean Kevin O'Shea
University Graduate School

Florida International University, 2011

DEDICATION

I would like to dedicate this work to my late friend and esteemed colleague Chris O'Farril.

ABSTRACT OF THE THESIS

AN ANALYSIS OF SIX ORIGINAL LATIN JAZZ COMPOSITIONS AND
ARRANGEMENTS

by

Ruben Caban

Florida International University, 2011

Miami, Florida

Professor Gary Campbell, Major Professor

The purpose of this thesis is to examine the cross-cultural fusion of jazz harmony and Afro Caribbean rhythms. These six compositions were chosen for the composers Master's recital to demonstrate how his writing technique was influenced by his cultural and musical experience during his years of study and performance in the United States and abroad. The instrumentation was chosen to exemplify the fusion of the traditional percussive sounds of Latin music with jazz harmony, melody and improvisation. It is important to note that even though one of the compositions, E.T., is not written in a Latin style, it was nonetheless the product of a Puerto Rican composer, and it exemplifies his influences as a cross-cultural composer and soloist. Scores of the six musical works are provided in an Appendix, and a live recording of the recital is included.

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INTRODUCTION

The fusion of Latin music and jazz has played an important role in the development of jazz as we know it today. In order to better comprehend the compositions being performed, it is important to understand how this fusion came to be. Even though historical records are limited or nonexistent, we do know that during the late 1800s the first influence of Latin music was brought to New Orleans by Mexican brass bands such as the 8th Regiment Mexican Cavalry Band, which played danzas and mazurkas at the World Industrial Cotton Centennial Exposition, predating the first jazz recordings of the Original Dixie Land Jazz Band. Jellyroll Morton referred to this early rhythmic influence on early ragtime as the “Latin Tinge”.¹

Although Latin music’s syncopated rhythms were absorbed by early ragtime pianists, Latin music in its traditional form was not popularized among mainstream United States listeners until Don Azpiazu’s 1937 performance in New York’s Palace Theater of “The Peanut Vendor.” This event introduced the American public to traditional Afro-Caribbean rhythms and instruments. The term Afro-Caribbean is used loosely in the following analysis to describe the percussive sounds of Cuban and Puerto Rican heritage.

Throughout the 40s and 50s, jazz legend Dizzy Gillespie joined forces with various Cuban musicians such as composer Mario Bauza and band leader Chano Pozo to create the Cubop movement, an innovative fusion of jazz and Afro-Caribbean rhythms that incorporated bebop style lines alongside traditional Cuban rhythms into a Big Band setting. Pianist Eddie Palmieri made his contributions to the genre with his 1993 record *Palmas*, which brought about the instrumental and arranging style that fused popular

¹Roberts, 1.

Afro-Caribbean dance music, (*Salsa*), with jazz harmony.² It was this instrumental model, together with aspects of traditional swing, funk and hard bop, that were used in the composition and arrangement of the works presented here.

These six pieces provide examples of the different ways this fusion can be achieved. Four of the pieces; *That One Tune*, *Strut 'n To A Groove*, *E.T.* and *Shafts of Sarcasm* are original compositions. *Sail Away* by Tom Harrel and *Invitation* by Bronislaw Kaper were arranged and adapted specifically for this performance. The following is an in depth analysis of these works, focusing on the melodic, harmonic structure and rhythmic concepts used in their construction.

THAT ONE TUNE

The opening number is an original composition entitled *That One Tune*. This song has a 32-bar head and was written in AABA form. (In jazz, the melody is often referred to as the head.) This one is set in the key of D minor, since the repeated A section of the head clearly outlines a D minor triad in second inversion: the fifth (A), the flattened third (F) and root (D), combine to form a motif.

Example 1-1: Melodic motif

This motif is complemented by a series of two descending ii–V progressions, first in D minor (E-7 b5, A7b9) then in C major (D-11, G7b9). These give a sense of forward

² Roberts, 224.

motion before landing on a bVI– IV7– V7 (BbMaj7– G7#11– A7b9) turnaround back to the tonal center of D minor.

The B section, also referred to as the bridge or release, brings out a lighter harmonic color by traveling to F Major, the relative major of the key. The harmony travels back to the D minor A section via a reoccurring, pivoting altered chord (A7b9). It is during this section that the rhythmic aspects of Afro-Caribbean music come into play.

In Afro-Caribbean rhythms the *Son Clave* is a two- bar, reversible passage, most commonly conceived in 4/4 that serves as a compositional guide.

Example 1-2: 3-2 *Son Clave*

When reversed the 3-2 Clave becomes a 2-3 Clave.

Example 1-3: 2-3 *Son Clave*

This is usually played by clave sticks or woodblock and is always conceptually present, even when it is not being literally played by any instrument. It is common for modern composers to take creative liberties with its use, but the clave remains a compositional guide: the melody can be rhythmically identical to the clave or simply land on only a few of the five strokes of the clave.³

The presence of both Afro-Caribbean and swing aspects are apparent from the beginning of this composition. The introduction is scored for tutti (horns, piano and bass)

³ Sheller, 13.

in which the rhythm section establishes a 3-2 *Son Clave*. The song abruptly changes to a walking bass to set up the A section as swing.

At the end of the A section's second iteration, a two beat percussion send-off takes the tune to the bridge where the trombone takes the melody. Here the song conveys the impression of a cheerful, danceable Salsa, in contrast to the prevailing minor sound in the A section. The soloists improvise over the form as it oscillates between the swing characteristic feel of the A sections and the Salsa style of the B section. This switch to salsa calls for a multiple array of rhythms, besides the clave, played by the traditional Afro-Caribbean percussion section, the piano and the bass. This style of playing is commonly referred to as *montuno*.

Montuno, also known by musicians as *guajeo* or *tumbao*, consists of a series of ostinatos played by the piano and bass, supported by the polyrhythm played in the percussion section. Below is a piano and bass *montuno* in 3-2 clave:

The image displays musical notation for three instruments: Piano, Bass, and Claves, all in 4/4 time. The Piano part is written on a grand staff (treble and bass clefs) and features a complex melodic line with many beamed eighth and sixteenth notes. The Bass part is written on a single bass clef staff and consists of a steady, rhythmic pattern of eighth and quarter notes. The Claves part is written on a single staff with a double bar line at the beginning, indicating a specific rhythmic pattern. Below the Claves staff, the notation is divided into four measures, each labeled with its corresponding part of the 3-2 clave: '3 part of clave', '2 part of clave', '3 part of clave', and '2 part of clave'.

Example 1-4: Piano and bass 3-2 *Montuno*

Since *That One Tune* does not have soli, it relies heavily on the journey in which the live improvisations take the listener through its multicultural form. This is a theme carried on by the next composition.

E.T.

E.T. is a jazz-rock fusion piece that switches between a harbo shuffle style and a funk feel. It was composed as an improvisational vehicle using a 32-bar head with an ABCA form. Harmonically, this piece simply travels through the different harmonic qualities of C minor and C diminished. Due to the abrupt modulations throughout the form, the key signature is left in the key of C and accidentals were used to notate any alteration.

The melody dictates the harmony by making use of the harmonic qualities of C harmonic minor (C- Major7 b6). After a direct modulation to a relative minor (Eb-Maj7b6), the head travels through a pair of descending minor ii-V7 progressions. It is here where the melody brings out an angular texture with the use of *triad pairs*.

Triad pairs are a collection of six note clusters. In this composition they are two major triads a whole step apart. They were derived from the melodic minor parent scale of each chord in the ii-V7 progression. For example: modally, an E-7b5 chord is the sixth degree of a G melodic minor scale. If we build triads using the harmonic structure of the G melodic minor scale we find that the fourth (C) and fifth degree (D) build two major triads. By inverting the triads and using neighboring tones (NT), one can create different textures of sound as illustrated below by scale degree:

29 E° A^{7b9} D° G^{7b9}

5 3 1 NT 1 3 5 NT 1 3 5 NT 5 3 1 NT 1 3 5 NT 5 3 1 5 3 1 5 3 1

Example 2-1: *Triad Pairs*

While the trumpet, trombone and tenor saxophone are playing the triad pairs in straight eighth notes in 4/4, the rhythm section is displacing the beat with a syncopated line that gives a contrasting aura of 3/4. This use of beat displacement in the ensemble clearly notates the Afro-Caribbean influence and how it can be fused with concepts of jazz harmony.

29

TBN.

TEN. SAX.

GTR.

KEYS

BASS

Dr.

Example 2-2: Beat displacement

After this angular sequence, the piece abruptly modulates again, this time to a C diminished chord. The modulations gradually bring out darker qualities of the same tonal root of C until we reach the down beat of the bridge. At this point all harmonic instruments drop out while the style switches to a heavy funk feel. The melody seems to echo between the three horns and the feedback of the electric guitar before recapitulating the last A section of the form.

STRUT'N TO A GROOVE

Afro-Cuban, Blues and a double time feel montuno are fused together in *Strut'n To A Groove*. Switching between three rhythmic styles sets a mood of tension and release. This is more apparent in the switch between the intense Afro-Cuban section and the aloof swing section. The listener must pay close attention to the traditional nuances of each genre as the performers navigate through the form.

Afro-Cuban music is a hybrid of African sacred music in 6/8.⁴ This polyrhythmic style has its own clave to serve as the compositional guide. This implied pulse is played over 4/4 triplets in the melody:

Example 3-1: 6/8 Clave

The first form of this composition is a deceptive 12-bar, Bb blues in Afro-Cuban style. The harmony does not follow a common blues progression of:

Bb7| Bb7| Bb7| Bb7| Eb7| Eb7| Bb7| G7 | C-7| F7| Bb7| Bb7||
 I7 IV7 I7 VI7 ii7 V7 I7

Example 3-2: Bb Blues progression

⁴ Mauleon-Santana, 2.

Instead it switches prematurely on the fourth bar of the form to the IV chord for one measure and bounces back to the tonal center of Bb7#9. The style abruptly switches to swing for two measures and falls back into the Afro-Cuban feel.

The mixing around of styles and harmonic progressions does not end there. The harmony switches to a more common 12-bar blues progression and the rhythm section switches to a swing style. This is played only on the first chorus of every soloist. Beginning on the second chorus, the rhythm section switches to a double time 3-2 montuno. As the soloist burns through the up tempo style, the rhythm section sends him off with a four bar Afro-Cuban tag. This takes the form back to the original swinging blues progression and the next soloist.

SAIL AWAY

Tom Harrel (b. 1946) has gained notoriety both as a trumpet player and composer. Born in Urbana, Illinois and raised in the west coast, he had the privilege to tour as a sideman in Big Bands such as Stan Kenton, Woody Herman, and Horace Silver during the late 60s and Early 70s. While in New York during the late 70s and 80s, he played with Bill Evans, Cecil Payne, the Lee Konitz Nonet and the Phil Woods Quintet. Even though he lives in a constant battle with schizophrenia, he has successfully led his own groups both live and in the studio.⁵ *Sail Away*, originally recorded in a bossa nova style, is one of his many compositions. In order to keep the stylistic theme of Afro-Caribbean music, this piece is interpreted in a *bolero* style.

⁵ Yanow, Allmusic.com.

A *bolero* is ballad which derives from a Cuban style of romantic singing known as *trova*⁶. In instrumental ensembles, the percussion section maintains a slow tempo tumbao while the piano and bass improvise an accompaniment using the phrasing of the melody and the harmonic structure as a guide.

In *Sail Away*, the melody and harmony are intertwined in a dance around five different tonal centers. Tom Harrel makes use of transitional chord progressions to move through the keys of C Major, Eb Major, G Major, E Major and A Major. He utilizes a iii–VI7–ii–V7–I–vi progression to announce the key of C Major:

iii VI7 ii V7 I vi

Example 4-1: Harmonic progression in C

In the C section he uses the same iii–VI7–ii–V–I–vi progression in Eb to bring on this brief tonal center.

iii VI7 ii V7 I vi

Example 4-2: Harmonic progression in Eb

⁶ Mauleon-Santana, 65.

By the down beat of the D section it modulates once more through a minor ii–V progression into the key of G Major.

From here the piece modulates again up a fourth using the same ii–V– I method of modulation to the key of E Major. The tension is increased by modulating once more, in the same manner, up a fourth to the key of A Major before releasing back to the original melodic and harmonic statement in the key of C via a bVII– VI– ii–V– I progression.

INVITATION

Polish composer Bronislaw Kaper (Feb. 5, 1902-April 26 1983) is responsible for some of the most memorable film scores in the Hollywood film industry from the 1930s through the 1960s. *Invitation* was originally composed for the MGM film “A Life of Her Own” in 1950. It was used once more by MGM Studios in 1952 in another film entitled “Invitation”. The piece has become a jazz standard over the years and recorded by numerous jazz musicians. This particular arrangement is an adaptation of a four trombone arrangement by Les Sebina. It was changed from a straight ahead swing style to the more percussive Afro-Caribbean feel of *Salsa*. The arrangement was also re-harmonized for trumpet, trombone and Baritone Saxophone.

The word salsa literally means sauce in Spanish. It is a mixture of condiments or “spice”. The musical genre of *Salsa* music is described by Gerard Sheller as:

“Salsa is the New York sound, developed primarily by Puerto Rican New Yorkers, known as Nuyoricans or Neoyoricans. The genesis of the music reflects several sometimes contradicting attitudes: a desire to forge roots in Cuban music, an interest in

adopting the musical lexicons of jazz and rock, and an often politically motivated wish to create a pan-Latin American music.”⁷

This salsa adaptation of Invitation has a 48 bar form. Since it was transposed a whole step up from its original key of C minor, it now lays in D minor. It makes a modulation a minor third up to F minor before pivoting to the bridge in the key of Db Major. Here, Kaper uses a series of descending ii–V–I progressions a whole step apart to navigate through the different tonal centers that the melody outlines.

The Soli is one chorus of a Les Sebina original statement. In order to make this section fit to this musical genre, the score was adapted with a more elaborate percussion chart in 2-3 clave. Furthermore, the percussion section is provided with detailed instructions on how to split the hits and accents between the conga, bongo and timbales:

The image displays a musical score adaptation for a 48-bar form, starting at measure 161. The score is written for six parts: TPT. (Trumpet), TEN. (Tenor), BAR. SAX. (Baritone Saxophone), KEYS (Piano), BASS, and DR. (Drum). The key signature is D minor (two flats). The score includes various musical notations such as chords (F-7, D7#11, G7#13, C7ALT) and dynamics (f). A box labeled 'L' is present at measure 161. The percussion section (DR.) includes instructions: 'CONGA + BONGO KEEP TIME' and 'TIMBAL FILL'.

Example 5-1: Score adaptation

⁷Sheller, 3.

SHAFTS OF SARCASM

During the late 1950s and 1960s, Rhythm and Blues musicians began using traditional Afro-Caribbean instruments such as congas and bongos in their recordings. Bo Diddley's 1955 recording of *I'm A Man*, and *Get It Together* by James Brown are examples of this incorporation.⁸ Young salsa musicians of the time wanted to reach a wider public so they fused the bluesy harmony of jazz and non-Hispanic, inner-city music together with traditional Afro-Caribbean rhythms. They borrowed elements of jazz harmony by adding the upper extensions of diatonic chords with alterations and voicing in fourths. This style of arranging is still used by modern salsa arrangers.

“Although salsa songwriters continue to write melodies consisting of little more than tonic, subdominant and dominant chords, the arrangers enrich the chords by adding other intervals.”⁹

Shafts of Sarcasm is an original composition in a straight forward *Latin Bugalu* style. The melody is written over an F blues progression with an I7–I7–V7–bVI7–I7 (F7–F7–C7–C#7–I) turnaround instead of the more common I7–VI7–ii7–V7–I7 (F7–D7–G7–C7–F7) turnaround of traditional blues.

F7| F7| F7| F7| Bb7| Bb7| F7| D7 | G-7| C7| F7| F7||
I7 IV7 I7 VI7 ii7 V7 I7

Example 6-1: Basic 12-Bar Blues progression in F

⁸ Mauleon-Santana, 77.

⁹ Sheller, 9.

F7| F7| F7| F7| Bb7| Bb7| F7| F7 | C7| Db7| F7| F7||
 I7 IV7 I7 V7 bVI7 I7

Example 6-2: Progression used for Shafts of Sarcasm

The Soli consists of two choruses of blues. The first chorus is an original statement by the composer. While the second chorus quotes trumpeter Nat Adderley's solo in *Jive Samba*, from the Latin Cool album released by Fania Records in 2001. The rhythm section sets a fun mood with a son montuno in 2-3 clave. It is adorned with busy bongo feels in the introduction and between the soli section and recapitulation of the melody.

CONCLUSION

The fusion of Afro-Caribbean rhythms with jazz harmony plays an integral part in the constant evolution of jazz. Latin Music influenced the birth of jazz and now jazz is returning the favor by lending its harmonic vocabulary to its long time relative. As Globalization continues in this age of communication, we can only hope for new ideas and influences from around the world. The recital exemplifies the multi-cultural marriage of jazz and Latin music as experienced by the composer.

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Appendix: Scores

THAT ONE TUNE

♩ = 200

RUBEN CABAN

TRUMPET IN B♭

TROMBONE

TENOR SAXOPHONE

KEYBOARD

BASS GUITAR

DRUMS

3-2 CLAVE
CASCARA

4

TPT.

TBN.

TEN. SAX.

KEYS

BASS

WOOD BLOCK

CONTINUE TIME
WITH CLAVE ON WOOD BLOCK

SWING
D-7

SWING

13

TPT.

TBN.

TEN. SAX.

KEYS

BASS

DR.

D-9b6 D-7 D-7 Gb7

16

TPT.

TBN.

TEN. SAX.

KEYS

BASS

DR.

E-11 A7b9 D-7 G7b9 Gb7 G7

19 8

TPT.

TBN.

TEN. SAX.

KEYS
A7b9 SALSA D-7 G-7 C7sus

BASS
A7b9 SALSA (TUMBAO) D-7 G-7 C7sus

DR.
2ND X ONLY SALSA

23

TPT.

TBN.

TEN. SAX.

KEYS
FΔ7 8bΔ7 A7b9 8bΔ7

BASS
FΔ7 8bΔ7 A7b9 8bΔ7

DR.

27 C

TPT.

TBN.

TEN. SAX.

KEYS

BASS

DR.

31

TPT.

TBN.

TEN. SAX.

KEYS

BASS

DR.

34

SOLO BREAK

TPT. *A7b9* *D-7* *D-b6*

TBN. *A7b9* *D-7* *D-b6*

TEN. SAX. *8bΔ7* *A7b9* *D-7* *D-b6*

KEYS *8bΔ7* *A7b9* *D-7* *D-b6*

BASS *8bΔ7* *A7b9* *D-7* *D-b6*

DR. *SWING*

FINE

38

TPT. *D-7* *D-7* *8bΔ7* *E-11* *A7b9* *D-7* *G7b9* *8bΔ7* *G7*

TBN. *D-7* *D-7* *8bΔ7* *E-11* *A7b9* *D-7* *G7b9* *8bΔ7* *G7*

TEN. SAX. *D-7* *D-7* *8bΔ7* *E-11* *A7b9* *D-7* *G7b9* *8bΔ7* *G7*

KEYS *D-7* *D-7* *8bΔ7* *E-11* *A7b9* *D-7* *G7b9* *8bΔ7* *G7*

BASS *D-7* *D-7* *8bΔ7* *E-11* *A7b9* *D-7* *G7b9* *8bΔ7* *G7*

DR. *D-7* *D-7* *8bΔ7* *E-11* *A7b9* *D-7* *G7b9* *8bΔ7* *G7*

43 **E** A7b9 D-7 G-7 C7sus FΔ7

TPT.

TEN.

TEN. SAX.

KEYS

BASS

DR.

48 **F** 8bΔ7 A7b9 8bΔ7 A7b9 D-7

TPT.

TEN.

TEN. SAX.

KEYS

BASS

DR.

53

TPT. D_{-b6} $D-7$ $D-7$ $8^b\Delta7$ E_{-11} $A7^b9$

TEN. D_{-b6} $D-7$ $D-7$ $8^b\Delta7$ E_{-11} $A7^b9$

TEN. SAX. D_{-b6} $D-7$ $D-7$ $8^b\Delta7$ E_{-11} $A7^b9$

KEYS D_{-b6} $D-7$ $D-7$ $8^b\Delta7$ E_{-11} $A7^b9$

BASS D_{-b6} $D-7$ $D-7$ $8^b\Delta7$ E_{-11} $A7^b9$

DR. D_{-b6} $D-7$ $D-7$ $8^b\Delta7$ E_{-11} $A7^b9$

57

TPT. $D-7$ $G7^b9$ $8^b\Delta7$ $A7^b9$ $D-7$

TEN. $D-7$ $G7^b9$ $8^b\Delta7$ $A7^b9$ $D-7$

TEN. SAX. $D-7$ $G7^b9$ $8^b\Delta7$ $A7^b9$ $D-7$

KEYS $D-7$ $G7^b9$ $8^b\Delta7$ $A7^b9$ $D-7$

BASS $D-7$ $G7^b9$ $8^b\Delta7$ $A7^b9$ $D-7$

DR. $D-7$ $G7^b9$ $8^b\Delta7$ $A7^b9$ $D-7$

AFETR SOLOS
D.S. AL FINE

E.T.

RUBEN CABAN

♩ = 200

HARD BOP SHUFFLE

TRUMPET

TROMBONE

TENOR SAXOPHONE

GUITAR

KEYBOARD

BASS GUITAR

DRUMS

The first system of the musical score for 'E.T.' consists of seven staves. From top to bottom, they are: Trumpet, Trombone, Tenor Saxophone, Guitar, Keyboard, Bass Guitar, and Drums. Each staff begins with a 4/4 time signature and a repeat sign. The Trumpet, Trombone, Tenor Saxophone, Guitar, and Keyboard staves contain a single whole rest in the first measure, followed by a repeat sign. The Bass Guitar staff also contains a single whole rest in the first measure, followed by a repeat sign. The Drums staff contains a continuous pattern of eighth notes throughout the first measure, followed by a repeat sign.

5 **A**

1

TBN.

TEN. SAX.

GTR.

KEYS

BASS

DR.

The second system of the musical score for 'E.T.' begins with a measure rest (5) and a section marker 'A' with a handwritten symbol. The system consists of seven staves. From top to bottom, they are: Tenor Saxophone (labeled '1'), Trombone (labeled 'TBN.'), Tenor Saxophone (labeled 'TEN. SAX.'), Guitar (labeled 'GTR.'), Keyboard (labeled 'KEYS'), Bass (labeled 'BASS'), and Drums (labeled 'DR.'). The Tenor Saxophone, Trombone, and Guitar staves contain a melodic line in the first measure, followed by a repeat sign. The Keyboard and Bass staves contain a continuous pattern of eighth notes throughout the first measure, followed by a repeat sign. The Drums staff contains a continuous pattern of eighth notes throughout the first measure, followed by a repeat sign. The Tenor Saxophone staff has a key signature change from C major to E-flat major (indicated by two flats) in the second measure. The Trombone staff has a key signature change from C major to E-flat major (indicated by two flats) in the second measure. The Guitar staff has a key signature change from C major to E-flat major (indicated by two flats) in the second measure. The Keyboard staff has a key signature change from C major to E-flat major (indicated by two flats) in the second measure. The Bass staff has a key signature change from C major to E-flat major (indicated by two flats) in the second measure. The Drums staff has a key signature change from C major to E-flat major (indicated by two flats) in the second measure.

9

I

TBN.

TEN. SAX.

GTR.

KEYS

BASS

DR.

12

I

TBN.

TEN. SAX.

GTR.

KEYS

BASS

DR.

B

16

I

TBN.

TEN. SAX.

GTR.

KEYS

BASS

DR.

23

I

TBN.

TEN. SAX.

GTR.

KEYS

BASS

DR.

D

$C_{M1}(\Delta 7b6)$

$C_{M1}(\Delta 7b6)$

27

I

TEN.

TEN. SAX.

GTR.

KEYS

BASS

DR.

$E^b M_1(\Delta 7b6)$
 E°
 $A7b9$

31

I

TEN.

TEN. SAX.

GTR.

KEYS

BASS

DR.

E
 $C M_1(\Delta 7b6)$

D°
 $G7b9$
 $C M_1(\Delta 7b6)$

D°
 $G7b9$
 $C M_1(\Delta 7b6)$

FINE

35 EbM1(Δ7b6) E° A7b9 D°

I

TEN.

TEN. SAX.

GTR.

KEYS

BASS

DR.

Detailed description: This musical score block covers measures 35 through 39. Measure 35 is marked with measure number 35 and the chord EbM1(Δ7b6). Measures 35 and 36 show all instruments (I, TEN., TEN. SAX., GTR., KEYS, BASS, DR.) playing EbM1(Δ7b6). In measure 37, the upper instruments (I, TEN., TEN. SAX., GTR., KEYS) change to E°. In measure 38, the upper instruments change to A7b9. In measure 39, the upper instruments change to D°. The lower instruments (BASS, DR.) continue to play EbM1(Δ7b6) throughout measures 35-39.

40 G7b9 C°

I

TEN.

TEN. SAX.

GTR.

KEYS

BASS

DR.

Detailed description: This musical score block covers measures 40 through 44. Measure 40 is marked with measure number 40 and the chord G7b9. Measures 40 and 41 show the upper instruments (I, TEN., TEN. SAX., GTR., KEYS) playing G7b9 and C°. In measure 42, the upper instruments change to C°. In measure 43, the upper instruments continue with C°. In measure 44, the upper instruments continue with C°. The lower instruments (BASS, DR.) continue to play G7b9 throughout measures 40-44.

45

F FREE JAZZ

D° G^7b9

I

TBN.

TEN. SAX.

GTR.

KEYS

BASS

DR.

FEEDBACK

FUNK

50

I

TBN.

TEN. SAX.

GTR.

KEYS

BASS

DR.

55

G $C_{M1}(\Delta 7b6)$ $E^b_{M1}(\Delta 7b6)$

I

TEN.

TEN. SAX.

GTR.

KEYS

BASS

DR.

60

E° A^{7b9} D° G^{7b9} D.S. AL FINE

I

TEN.

TEN. SAX.

GTR.

KEYS

BASS

DR.

STRUT'N TO A GROOVE

AFRO ♩ = 131

RUBEN CASAN

TRUMPET

TROMBONE

TENOR SAXOPHONE

GUITAR $\text{B}^{\flat}7^{\flat}6^{\flat}9$

KEYBOARD $\text{B}^{\flat}7^{\flat}6^{\flat}9$

BASS GUITAR

AFRO ♩ = 131

DRUMS

3 2ND X ONLY **A** $\text{B}^{\flat}7^{\flat}6^{\flat}9$

TEN.

T. SAX.

GTR. $\text{B}^{\flat}7^{\flat}6^{\flat}9$

KEYS $\text{B}^{\flat}7^{\flat}6^{\flat}9$ OPTIONAL HEAD

BASS $\text{B}^{\flat}7^{\flat}6^{\flat}9$

DR. C CYMBAL

6

I

TEN.

T. SAX.

QTR.

KEYS

BASS

DR.

9

I

TEN.

T. SAX.

QTR.

KEYS

BASS

DR.

SWING

B

Ace0

SWING

C7(b9)

F7(b9)

Bb7(b9)

Ace0

SWING

C7(b9)

F7(b9)

Bb7(b9)

Ace0

SWING

Ace0

22

E $\flat$ 7 B $\flat$ 7 G7 C-7 F7 B $\flat$ 7

I

TEN.

T. SAX.

QTR.

KEYS

BASS

DR.

29

C-7 F7

I

TEN.

T. SAX.

QTR.

KEYS

BASS

DR.

AFRO
INTERLUDE FOR SOLOS + D.S.
B $\flat$ 7 $\flat$ 9

32

D.S. AL FINE

I

TBN.

T. SAX.

GTR.

KEYS

BASS

DR.

SAIL AWAY

TOM HARREL

♩ = 126

TRUMPET

KEYBOARD

ELECTRIC BASS

DRUMS

♩ = 126

7

TRUMPET

KEYS

BASS

DR.

Chords: A/D, G-/C, F-/Bb, G7#9, E-7, A7#9, D-, DØ+2/G

13

TRUMPET

KEYS

BASS

DR.

Chords: Bb°7/C, A-, D/F#, DØ+2/G, E-, Bb-, Eb7

19

TBN.

KEYS

BASS

DR.

D-

F-/G

Bb7/G

Ab°7/C

A-

F-

F#°+2/Bb

Bb7#9

25

TBN.

KEYS

BASS

DR.

G-7

C7b9

F-

F#°+2/Bb

B°7/Eb

C-

Eb△/Bb

31

TBN.

KEYS

BASS

DR.

A°7

D7b9

G△/D

D-

A△/C#

F#°+2/B

B7

37

TBN.

KEYS

BASS

DR.

E Δ 4 $\flat$ 5 A Δ Eb- Eb-/Ab F $\sharp$ -/B B $\flat$ - Eb7 $\sharp$ 9

E

43

TBN.

KEYS

BASS

DR.

B-/E E7 $\flat$ 9 A Δ F $\sharp$ - A-/D G-/C F-/B $\flat$ G7 $\sharp$ 9 E-

F

50

TBN.

KEYS

BASS

DR.

A7 $\sharp$ 9 D- D $\emptyset$ +2/G C Δ A- A-/G F $\sharp$ - B7 $\sharp$ 9

57 **Q**

T&B.

KEYS

BbΔ	A7#9	D-	D-/Q G7#9	CΔ/Q	D-/Q	CΔ/Q
BbΔ	A7#9	D-	D-/Q G7#9	CΔ/Q	D-/Q	CΔ/Q

BASS

DR.

64 **H** OPEN SOLOS

T&B.

KEYS

D-/Q	E-7	A7#9	D-	DΔ+2/Q	Ab°/C	A-
D-/Q	E-7	A7#9	D-	DΔ+2/Q	Ab°/C	A-

BASS

DR.

71 D/F# DΔ+2/Q E- Bb- Eb7 D- F-/Q Bb7/Q Ab°7/C

T&B.

KEYS

D/F#	DΔ+2/Q	E-	Bb- Eb7	D-	F-/Q Bb7/Q	Ab°7/C
D/F#	DΔ+2/Q	E-	Bb- Eb7	D-	F-/Q Bb7/Q	Ab°7/C

BASS

DR.

70 A- F- F[♯]2/B^b B^b7⁹ G-7 C7^b9 F- F[♯]2/B^b

TEN.

KEYS

BASS

DR.

85 B[♭]7/E^b C- E^bΔ/B^b A[♯]7 D7[♯]9 G^Δ/D D- A^Δ/C[♯]

TEN.

KEYS

BASS

DR.

92 F[♯]Δ2/B B7 E^Δ♯5 A^Δ E^b- E^b-/A^b F[♯]-/B B^b- E^b7[♯]9

TEN.

KEYS

BASS

DR.

99 B-/E E7⁹ A^Δ F^Δ- A-/D G-/C F-/B^b G7⁹ E-

Tbn.

KEYS

BASS

Dr.

106 A7⁹ D- D^Δ+2/Q C^Δ A- A-/G F^Δ- B7⁹

Tbn.

KEYS

BASS

Dr.

113 B^bΔ A7⁹ D- D-/G G7⁹ C^Δ/G D-/G C^Δ/G

Tbn.

KEYS

BASS

Dr.

120 D-/G AFTER SOLOS D.S. AL CODA

TBN. C^{Δ}/G D-/G C^{Δ}/G D-/G

KEYS D-/G C^{Δ}/G D-/G C^{Δ}/G D-/G

BASS D-/G C^{Δ}/G D-/G C^{Δ}/G D-/G

DR. C^{Δ}/G D-/G C^{Δ}/G D-/G

125

TBN. F^b D/F G^b E/G $\sharp$ F/A B^b G/B C

KEYS F^b D/F G^b E/G $\sharp$ F/A B^b G/B C

BASS F^b D/F G^b E/G $\sharp$ F/A B^b G/B C

DR. F^b D/F G^b E/G $\sharp$ F/A B^b G/B C

INVITATION

ARR LES SEBINA

ADAPTATION RUBEN CABAN

FAST ♩ = 200

TRUMPET

TROMBONE

BARITONE SAXOPHONE

KEYBOARD

BASS GUITAR

DRUMS

W/BASS

mp

5

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

BVB L.H.

mf

PIANO

mf

PLAY TIME/CONTINUE CYMBAL ON 2+4

CASCARA (TIMBAL)

9

TPT.

TBN.

BARI. SAX.

SOLO
CONTINUE L.H.
E-7 A Δ 7/E E-7 A Δ 7/E

KEYS

HORNS

BASS

HORNS

DR.

13

TPT.

TBN.

BARI. SAX.

END SOLO
E-7 A Δ 7/E E-7 A Δ 7/ALT

KEYS

BASS

DR.

17 **A**

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

E-7 D-7 E-7 D-7

21

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

MONTUNO D-7 G7 C7

TUMBAO D-7 G7 C7

TIME (TUMBAO)

25 **8**

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

Chord changes: G-7, F-7, G-7, F-7

29

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

Chord changes: MONTUNO F-7, B $\flat$ 7, E $\flat$ 7+11, C7sus, B $\flat$ 13sus, B $\flat$ 13sus

Annotations: TUMBAO, TIME (TUMBAO)

33 **C**

TPT. *f*

TBN.

BARI. SAX. *f*

KEYS

BASS

DR.

E^b-7 A^b7 A^b7^{ALT} D^bMA7 G[#]13^{SUS}4 F[#]13^{SUS}4

38

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

F[#]7 F[#]7^{ALT} BMA7 B-7

42

TPT.

TBN.

BARI. SAX.

E7 E7ALT A-7 G- A- G- F#-7bs

KEYS

E7 E7ALT A-7 F#-7bs

BASS

DR.

46

TPT.

TBN.

BARI. SAX.

F7+11 E7+9b13 A7ALT COMP. MONTUNO D-7

KEYS

F7+11 E7+9b13 TUMBAO D-7

BASS

TIME CAMPANEO (TIMBAL)

DR.

50

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

D-7

D-7

54

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

E

G7

C7

F-7

G7

C7

F-7

58

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

$\text{Db}7\sharp11$

$\text{G}7\flat9\flat13$

62

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

$\text{C}7\flat9\flat\flat13$

$\text{F}\Delta7$

mf

PLAY TIME/CONTINUE CYM.

66

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

70

SOLO BREAK
A7#9b13

SOLOS OPEN
D-7

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

SALSA TUMBAO
D-7

SALSA TUMBAO
D-7

SOLO BREAK

TIME

74

TPT. G^7

TBN. G^7

BARI. SAX. G^7

KEYS G^7

BASS G^7

DR.

79 C^7 H $F-7$

TPT. C^7 $F-7$

TBN. C^7 $F-7$

BARI. SAX. C^7 $F-7$

KEYS C^7 $F-7$

BASS C^7 $F-7$

DR.

84

TPT. B^b7 $E^b7^b9\sharp11$

TBN. B^b7 $E^b7^b9\sharp11$

BARI. SAX. B^b7 $E^b7^b9\sharp11$

KEYS B^b7 $E^b7^b9\sharp11$

BASS B^b7 $E^b7^b9\sharp11$

DR. B^b7 $E^b7^b9\sharp11$

89 I

TPT. E^b-7 A^b7 A^b7_{ALT} $D^b_{MAJ}7$ $C\sharp-7$

TBN. E^b-7 A^b7 A^b7_{ALT} $D^b_{MAJ}7$ $C\sharp-7$

BARI. SAX. E^b-7 A^b7 A^b7_{ALT} $D^b_{MAJ}7$ $C\sharp-7$

KEYS E^b-7 A^b7 A^b7_{ALT} $D^b_{MAJ}7$ $C\sharp-7$

BASS E^b-7 A^b7 A^b7_{ALT} $D^b_{MAJ}7$ $C\sharp-7$

DR. E^b-7 A^b7 A^b7_{ALT} $D^b_{MAJ}7$ $C\sharp-7$

94 F#7 F#7^{ALT} BMA7 8-7 E7 E7^{ALT}

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

99 A-7 F#-7b5 F#7#11 E7^{ALT}

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

104 J D-7

A⁷ALT

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

109 G⁷ C⁷ F-7

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

114

C#7#11 G7ALT C7ALT

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

C#7#11 G7ALT C7ALT

119 F#7 Eb7

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

F#7 Eb7

K SOLI

D-7 mf

D-7 mf

D-7 mf

123

TPT.
 TBN.
 BARI. SAX.
 KEYS
 BASS
 DR.

G⁷ALT
 G⁷ALT

127

TPT.
 TBN.
 BARI. SAX.
 KEYS
 BASS
 DR.

C⁷
 C⁷
 C⁷b9#9
 C⁷b9#9
 C⁷ALT
 C⁷ALT
 F-7
 F-7

L

131

TPT.

 TBN.

 BARI. SAX.

 KEYS

 BASS

 DR.

134

TPT.

 TBN.

 BARI. SAX.

 KEYS

 BASS

 DR.

138

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

A^b7 A^b7^{ALT} D^bMAY7 D^b-7

A^b7 A^b7^{ALT} D^bMAY7 D^b-7

142

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

G^b7 G^b7^{ALT} B^bMAY7 B^b-7

G^b7 G^b7^{ALT} B^bMAY7 B^b-7

146

TPT.

TBN.

BARI. SAX.

E7 E7^{ALT} A-7 F#-7b5

KEYS

E7 E7^{ALT} A-7 F#-7b5

BASS

DR.

150

TPT.

TBN.

BARI. SAX.

F7#11 E7^{ALT} A7^{ALT} D-7

KEYS

F7#11 E7^{ALT} A7^{ALT} D-7

BASS

DR.

N

mf

mf

163

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

$D^{\flat}7^{\sharp}11$

$G7^{\flat}9^{\flat}13$

$C7^{ALT}$

$D^{\flat}7^{\sharp}11$

$G7^{\flat}9^{\flat}13$

$C7^{ALT}$

f

f

f

167

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

$F\Delta^9$

$F\Delta^9$

mf

mf

PLAY TIME/CONTINUE CYMBAL ON 2+4
CASCARA

171

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

175

D.S. AL CODA

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

177

TPT.

TBN.

BARI. SAX.

KEYS

BASS

DR.

FILL.....

FΔ7

GPH⁶/B^b

B^b7#11

SHAFTS OF SARCASM

RUBEN CABAN

LATIN BUGALU

TRUMPET

TROMBONE

BARITONE SAXOPHONE

KEYBOARD

BASS GUITAR

DRUMS

4

I

TBN.

B. SAX.

KEYS

BASS

DR.

8 A

I

T&B.

B. SAX.

KEYS

BASS

DR.

11

I

T&B.

B. SAX.

KEYS

BASS

DR.

B

21

SOLOS (BACKGROUNDS ON CUE)

24

35 8^b7

I

TBN.

B. SAX.

KEYS

BASS

DR.

39 F7 C7 C#7

I

TBN.

B. SAX.

KEYS

BASS

DR.

LAST X ONLY

43 F7

I

TBN.

B. SAX.

KEYS

BASS

DR.

1ST X

D

47

I

TBN.

B. SAX.

KEYS

BASS

DR.

FILL 2ND X.....

1ST X

SALSA

E

50

I

TBN.

3

3

3

8. SAX.

F7

F7

F7

KEYS

F7

F7

F7

BASS

DR.

53

I

TBN.

8. SAX.

B^b7

B^b7

F7

KEYS

B^b7

B^b7

F7

BASS

DR.

56

I

TBN.

B. SAX.

KEYS

BASS

DR.

First ending bracket over measures 57 and 58.

Chords: F7, C7, C#7

59

I

TBN.

B. SAX.

KEYS

BASS

DR.

First ending bracket over measures 60 and 61.

Chords: F7, F

62

I

TBN.

B. SAX.

KEYS

BASS

DR.

65

I

TBN.

B. SAX.

KEYS

BASS

DR.

69

I

TBN.

B. SAX.

KEYS

BASS

DR.

72

I

TBN.

B. SAX.

KEYS

BASS

DR.

G 1ST X ONLY

1ST X ONLY

1ST X ONLY

BONGO SOLO CASCARA

p

82

I

T&N.

B. SAX.

KEYS

BASS

DR.

85

I

T&N.

B. SAX.

KEYS

BASS

DR.