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Music Engraving by
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Jamey D. Aebersold

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INTRODUCTION

Jazz and Latin music are now closer together than ever before, and this album can help you get comfortable in both idioms. The history of the present fusion can be traced back to trumpeter Mario Bauza, who came to the U.S. in 1930 from his native Cuba. He got a young Dizzy Gillespie into Cab Calloway's band in the late 30's, where they exchanged ideas, and soon Gillespie was writing tunes with Latin beat sections like *A Night in Tunisia* and *Woody'n You*. In 1947, Bauza introduced Gillespie to Cuban conga drummer Chano Pozo, who became an important member of his big band.

Charlie Parker's involvement in so-called Afro-Cuban jazz wasn't as heavy as Gillespie's, but he recorded several Latin flavored things with his own group as well as with Machito, who had the most jazz oriented Latin band of the time. Incidentally, Mario Bauza was Machito's music director, a post he held for three decades.

Taking a cue from Gillespie's part-Latin-part-swing songwriting formula, Parker wrote *Barbados* in 1947. The theme is played with a Latin beat, but Parker's band swung in the improvised sections. In 1951 he recorded *My Little Suede Shoes* with his working group augmented by Latin percussionists. The other tunes on this album were originally done in swing rhythm, but today with the increased interest jazz and Latin players have in each other's music, Latin treatments of *Donna Lee*, *Ornithology*, etc., have become inevitable. New York, with its large Latino population and concentration of young jazz musicians, has been a huge melting pot. Danilo Perez from Panama, Paquito D'Rivera from Cuba, Claudio Roditi from Brazil and Michel Camilo from the Dominican Republic are a few of the better known Latin musicians who can play straight ahead jazz without an accent. On the other side of the coin, gigs with Latin bands in New York have saved many a young jazz musician from starvation. As you can see, being able to play in Latin style may have its practical as well as musical side.

Latin versions of Charlie Parker's tunes are still rare on record. The discography has what Latin treatments of Parker's tunes were readily available at press time. Also included are the original Parker versions, which are required listening for learning to execute the melodies properly. Also helpful is *Vol. 6 (All Bird)* of the Aebersold play-a-long series, which has six of the tunes in this album as they were originally recorded. Listening to other recordings by Tito Puente, Poncho Sanchez, Irakere, Paquito D'Rivera, Hilton Ruiz, Roland Vasquez and other Latin artists should help to get you into the right mindset as well.

Phil Bailey 10/17/95



1. Barbados

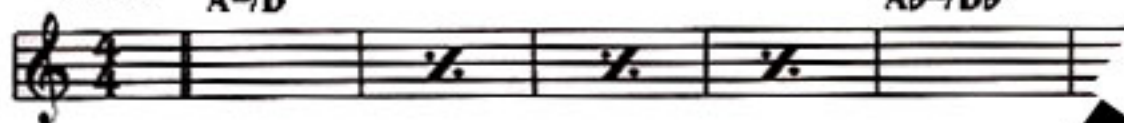
PLAY 19 TIMES (♩ = 176)

BLUES

INTRO

A-/D

Ab-/Db



TUNE

FΔ

G-

C7

FΔ

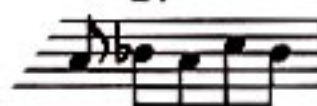


Bb7

Bb7



D7



G-

C7b9



G-

C7



in head only

SOLOS

FΔ

G-



E7

Bb7

Bb7



FΔ G-



C7b9

⊕ FΔ

(A- D7)

G-

C7



⊕ B-

B-

B-

B-

B-

B-

B-

B-

B-

B-

B-

B-

B-

B-

B-

B-

Ab7+4

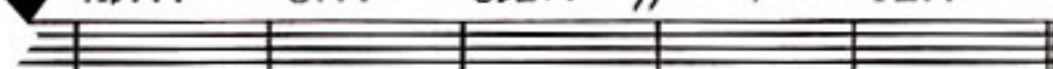
G7+4

GbΔ+4

//

⊕

FΔ+4



ritard Perc. fill

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11. Scrapple From The Apple

PLAY 8 TIMES (♩ = 232)

By

Musical score for "Scrapple From The Apple" in 4/4 time, featuring a treble clef and a key signature of one flat (Bb). The score includes various musical notations such as chords (G-, C7, Bb7, B°, FA, D7, G7, E-), triplets (3), and first/second endings (1., 2.). The score is divided into sections: SOLOS, BRIDGE, and a final section. The SOLOS section includes a G- solo and a C7 solo. The BRIDGE section includes an E- solo. The final section includes a G- solo and a C7 solo. The score is marked with a large "12" and a copyright notice.

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Musical notation for a final section, featuring a treble clef and a key signature of one flat (Bb). The notation includes a C7 chord, a Bb7 chord, and a B° chord, followed by a double bar line and a C7 chord.