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INTRODUCTION

In recent years there has been a profound increase in interest in Latin jazz, and this album will help you get familiar with the rhythms by using a mix of familiar popular and jazz standards. As this book goes to press, there aren't too many Latin recordings of these pieces excepting those tunes which are traditionally performed in Latin style. However, Tito Puente, the late Cal Tjader and others have been giving the Latin treatment to many popular standards for a long time, and in more recent years more and more bebop tunes have been recorded in Latin style as Latin and traditional jazz musicians get more familiar with each other's idioms. Mark Levine, who supervised and played piano on this album, is an excellent example of the newer generation of musicians who, being equally at home with straight ahead and Latin jazz, see no reason not to mix them. A little practice with this album and its predecessors (Vol. 64 "Salsa Latin Jazz" and Vol. 69 "Bird Goes Latin") will give you ideas on how to add variety to your group's arrangements.

The tunes have all stood the test of time as being on most people's lists of all-time favorites to play on or to listen to. Two come with a Latin tradition to begin with. Sonny Rollins composed **St. Thomas** in the mid-fifties in an attempt to adapt the calypso feel to jazz (Blue Mitchell's *Fungi Mama* is another example). **Desafinado** was composed by Antonio Carlos Jobim in 1958 as a vehicle for Joao Gilberto's popular music style in Brazil; jazz guitarist Charlie Byrd heard it while he was touring South America and recorded it with Stan Getz four years later, opening the U.S. market to the bossa nova. Several others come from the popular song tradition. **Body & Soul** (1930) was composed by John Green, who had already had a hit with *Coquette* in the twenties and was to write *Out of Nowhere* and *I Cover The Waterfront* later. His main career was as a Hollywood film orchestrator and conductor, but his name would be remembered if he had only written *Body & Soul*. Critic Gary Giddens wrote an article (now collected in the book "Rhythm-a-ning," published by Oxford University Press) called "Fifty Years of 'Body and Soul'" which reviews thirty-four jazz recordings of the song; the ones in print at press time are listed in the discography. **Don't Blame Me** comes from the Jimmy McHugh-Dorothy Fields Team whose earlier successes included *I Can't Give You Anything But Love* and *I'm In the Mood For Love*. Superficially, **Have You Met Miss Jones** is a typical Rogers & Hart show tune of the thirties, but the bridge with its kaleidoscoping key changes anticipates John Coltrane's *Giant Steps*. Trumpeter Bunny Berigan fell in love with **I Can't Get Started** as soon as he heard it. His 1937 recording was his biggest hit, and though Dizzy Gillespie's 1945 version (now out of print) introduced the beboppish chord substitutions in the third and fourth bars heard on this album's recording, the tune is still identified with Berigan six decades later in spite of the many other great recordings (especially by trumpet players) that have been made. One of Cole Porter's earliest hits was **What Is This Thing Called Love**, which jazz musicians love to play for its harmonic structure. Like many other Porter tunes, the melody varies a little in each section of its AABA form. This is truly a tune that knowing the lyric will help you to remember the melody.

The rest of the tunes on this album were written by jazz musicians, though the authorship of **What's New** may come as a surprise. It was called *I'm Free* by composer Bob Haggart, who played bass with the Bob Crosby Orchestra in the late thirties. A lyric was added a year later by Johnny Burke (whose lyric credits include *Like Someone in Love*, *Here's That Rainy Day* and many others) and it was given its present title. **Forest Flower** was the title piece on a Charles Lloyd album in the mid-sixties that was in many hip record collections of the time; after years of neglect, the tune is sparking interest again; as these notes were being written two new versions were released. **Opus De Funk** is a Horace Silver blues from the early fifties that has been recorded a number of times, apparently not in a Latin vein yet. But with Tito Puente's version of *Straight, No Chaser* and Chico O'Farrill's *Loco Blues* out on record, it can't be far behind. **Soul Eyes** was written by pianist Mal Waldron for a John Coltrane record date in the fifties and until recently was "owned" by the late saxophonist. The bolero tempo on this record suggests possibilities that have not been explored until now. And Wes Montgomery's **West Coast Blues** shows that the Latin style is by no means limited to 4/4 time.

The Latin influence has been a part of jazz since Jelly Roll Morton's time, but never has it been so important. Working with this recording should help you get a better feel for the idiom.

Phil Bailey 9/21/96



3. I Can't Get Started

PLAY 4 TIMES (♩ = 84)

By Ira Gers'

BOLERO

CA A- D- G7 B- E7 Bb- Eb-

CA A- 1. D- G7b9 E0 A7

2. D- G7b9 CA F- C

F#- E- D- G7 D- G7 //

CA A- D- G7 A- D7 Ab- Db7

CA A- A7b9 D- G7

SOLOS

CA A- D- 1. CA A- D- G7b9 E0 A7b9 D- G7

2. D- G7b9 A7 E- A7 DA E- F#- E-

D- A- D7 G7 CA A- D- G7

Db7 CA A- D- G7b9 CA A7b9 D- G7

D- Ab7 D-/G G7b9 DbΔ+4 DbΔ+4 CA



7. What's New

PLAY 6 TIMES (♩ = 120)

By Johnny Mercer

CHA CHA CHA

Intro = G7b9 arpeggio

Musical notation for the main melody and accompaniment. The melody is in 4/4 time, starting with a G7b9 arpeggio. The accompaniment is in 4/4 time, starting with a C- chord. The melody includes a triplet of eighth notes (3) and a first ending (1.).

Chords: G7b9, CA, Bb-, Eb7, AbΔ, C-, Dø, G7+9, CA, (A-), FA, Eb-, Ab7, DbΔ, Gø, C7+9, F-, Dø, G7+9, AbΔ, Dø, G7b9, C-, A-, D-, G7.

SOLOS

Musical notation for the solo section. The melody is in 4/4 time, starting with a CA chord. The accompaniment is in 4/4 time, starting with a Bb- chord. The melody includes a first ending (1.) and a second ending (2.).

Chords: CA, Bb-, Dø, G7+9, CA, (A-), D-, G7, G-, C7, FA, C7b9, F-, Gø, C7+9, F-, Dø, G7+9, Dø, G7b9, C-, Dø, G7+9, CA, A-, D-, G7.