



# CONTENTS

Tunes included in this volume are:

- |                                 |                                   |
|---------------------------------|-----------------------------------|
| 1. <b>GUATACA CITY</b>          | 8. <b>CHUCHO</b>                  |
| 2. <b>A NIGHT IN ENGLEWOOD</b>  | 9. <b>SOUTH OF THE WALTZ</b>      |
| 3. <b>LORENZO'S WINGS</b>       | 10. <b>EL CURA</b>                |
| 4. <b>CHRISTMAS WITHOUT YOU</b> | 11. <b>LA DAMA Y EL VAGABUNDA</b> |
| 5. <b>BLUELLESPIE</b>           | 12. <b>CHICK</b>                  |
| 6. <b>GDANSK</b>                | 13. <b>WAPANGO</b>                |
| 7. <b>MEMORIES</b>              |                                   |

Introduction .....	i
Soloing .....	ii
Nomenclature .....	iii

 Concert Key Songs & Chord/Scale Progressions .....	1
 B $\flat$ Instrument Songs & Chord/Scale Progressions .....	21
 E $\flat$ Instrument Songs & Chord/Scale Progressions .....	41
 Bass Clef Instrument Songs & Chord/Scale Progressions .....	61

**NOTE:** Any codas ( $\oplus$ ) that appear will be played only once on the recording at the end of the last recorded chorus.

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# INTRODUCTION

Since the beginning of the 20th century, pianist Jelly Roll Morton spoke of "*that Latin tinge in American music*," and throughout all these years, many names of Latin American origin, such as Alberto Socarrás, Mario Bauzá, Fats Navarro, Juan Tizol, Machito, Gato Barbieri, Ram Ramirez, Jorge Dalto, Chico O'Farrill and so many others have made a valuable contribution to the culture of this country.

Jazz and Latin American music share common roots, with the difference being that while the poor black slaves destined to work at the cotton fields had their instruments and cultural objects ripped away from them, those that arrived to Brazil and the Caribbean islands were permitted to play their drums on Sundays and holidays. That is perhaps why those styles are rhythmically much richer.

The great Dizzy Gillespie has on many occasions expressed that "Latin American musicians understand our music better than we understand theirs."

There is no doubt that Dizzy has been a key figure in the development of what we now refer to as *Latin jazz*. But in reality, if several generations of musicians from south of the border—such as Claudio Roditi, Michel Camilo, Mario Rivera, Monty Alexander, Ignacio Berroa (Dizzy's drummer of many years), David Sanchez, Alex Acuña, Lalo Schifrin, Eddie Gómez, Carlos Franzetti, and Danilo Pérez—have achieved distinguished positions in the competitive field of American music, it is not precisely because they have been bestowed with any special power of understanding superior to that of those born north of the border, but because all of them have dedicated years and years to profound and systematic study of the music of this country, from Jelly Roll Morton to the present by way of Ellington, Gershwin, Copeland, Waller, Berlin, Bernstein, Bird, Monk, Trane, and of course, Gillespie.

On the other hand, the majority of North American musicians that have approached Latin American music have done so in a very superficial way, and unfortunately many famous names in theatre, jazz, symphonic music, and Hollywood films have saturated the international market with mediocre products that, rather than further the understanding of Latin American art, only serve to confuse those who might wish to learn something about it. They have been too busy looking for their brothers and sisters on the black continent, and they seem not to understand that the nearest children of mother Africa are not as far as Botswana or Cameroon, but in Cuba, Venezuela, or Brazil. The cultures of these countries have largely been ignored, or at best caricatured, over the years, even with the existence of large Latin American communities in Miami, New York, Montreal, Chicago, and other North American cities.

But the mastery of New Yorker Andy Narel on Caribbean rhythms, or the amazing work with Cuban dance music done by the Japanese *Orquesta De La Luz*, have proven that "it is not necessary to be Austrian to play Mozart." All you need is love, respect, and dedication to the music.

The following work does not pretend to be a complete study on the vast world of styles and rhythms of Latin America, but only a small example of some of those rhythms and their application to the contemporary Jazz language.

Muchas gracias:

**Paquito D´Rivera** - December '96





# 6. Gdansk

Play 11 Choruses

(♩ = 100)

By PA...

Latin-Funk

D- INTRO



A

D-

Bass (8va lower)



*stacc. simile through*

G-



D-



C7



Bb7

C7

SOLOS (Play 10 times)

D-



G-



*time to* ⊕

Bb7

D-

Bb7

C7



• first and last two choruses only, otherwise keep time.

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# 7. Memories

(Danzón)

By PAQUITO

Play 1 time through

(♩ = 120)

**RHYTHM INTRO** *Rubato*

6

B $\flat$  $\Delta$  B $\flat$  B $\flat$ 7 A $\Delta$  A $\flat$ 7 G-

D $\Delta$  G7 C- B $\flat$ 7 A $\flat$  G7 3 3 3

G7 D $\Delta$

F $\Delta$  E $\flat$  $\Delta$  F $\Delta$  E $\flat$  $\Delta$  F6 C- F7

B $\flat$  A $\Delta$  D7 G- E $\flat$  $\frac{9}{8}$

G $\flat$  $\Delta$  F $\Delta$  C- F7 G7 $\flat$ 9 C- F7

B $\flat$  $\Delta$  G $\Delta$  D7+9 G- 3 3

E $\flat$  $\frac{9}{8}$  D7 A- 3 D7 $\flat$ 9 3 G- C7 C7 $\flat$ 9

1. F $\frac{9}{8}$  2. F

F- G7 G-/C