

VOLUME 64

SALS SA
LATI IN
JAZZ

FOR ALL INSTRUMENTS

Play-A-Long Book & Recording Set







by Jamey Aebersold Jazz, Inc.

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Tunes included in this volume are:

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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

The salsa style as exemplified in this play-a-long set came into full flower during the fifties with the establishment of such bandleader/composers as Cal Tjader, Tito Puente and Mongo Santamaria (all percussionists, by the way) during that period.

As seen in the discography several of the latin jazz tunes have shown a durability rivaled only by a few Tin Pan Alley standards and show tunes. The popularity of the salsa style prompted trumpeter Bobby Shew to push for the recording of this album. He and Mark Levine collaborated in the preparatory stages and Mark produced the date as well as playing piano.

The trendsetting latin-jazz fusion song on the set is *Manteca*. Mario Bauza, a trumpeter who had turned Dizzy Gillespie on to latin rhythms when they both were with Cab Calloway, recommended Cuban conga drummer Chano Pozo for Gillespie's big band in 1947. It is said that although Gillespie knew no Spanish and Pozo no English, the two men had no communication problems when it came to music. Pozo brought in the basic riff for the tune, Gillespie composed a bridge, and Gil Fuller did the arrangement (a seldom-heard lyric was later added by singer Babs Gonzales). The 1947 record on RCA is a landmark in Latin jazz. Pozo's career was cut short in 1948 when he was shot in a Harlem bar, reportedly during a dope deal gone bad.

Cal Tjader is unusual among Latin jazz figures in that he was born in St. Louis, far from the places where the music was being played. In his early years (1949-51) he was the drummer for the fledgling Dave Brubeck Trio, but it was during a stint on vibes and percussion with George Shearing that he became interested in Latin music. He led his own primarily Latin-styled bands from 1954 until his death in 1982.

Mongo Santamaria, who like Chano Pozo was born in Havana, Cuba, came to the US in 1950. He worked in Cal Tjader's group in the late fifties, and in 1962 his Top Ten single of Herbie Hancock's *Watermelon Man* secured his bandleading career. But by then Tjader had recorded his tune *Afro Blue* with Abbey Lincoln and Oscar Brown Jr. quickly following suit; John Coltrane played it on his tours with his quartet.

The other standard on this album, *Mambo Inn*, was written by Mario Bauza and recorded in 1953 by Machito's band with Bauza in the trumpet section; the following year Count Basie and George Shearing were performing it, though Basie didn't make his record until 1956. George Benson revived the tune in the early nineties.

Tito Puente was born in New York City and was playing in various Latin bands in the forties. The bands he led during his early career were too far from the mainstream of jazz for many listeners - his records then were listed in the Latin section of the Schwann catalog and the 1988 edition of the New Groves Dictionary of Jazz had no entry for him. But Puente has always had his share of jazz-oriented supporters and the numbers have grown as Latin music has become more jazz oriented (Puente has recorded *Giant Steps*, *In Walked Bud*, *Passion Flower* and a number of other jazz standards) and mainstream jazz has become more Latin tinged. His *Oye Como Va* was a pop hit for Santana. A musician who keeps his ear to the ground for new ideas, he has given a hearing to younger composers like Cesar Furtello and Mark Levine.

The young jazz musician will do well to acquaint himself with salsa styles; many jazz musicians looking for work in New York have found themselves to be more marketable if they can work in Latin bands, and of course the band that can play good Latin as well as straight ahead jazz will be able to put more variety into their musical diet. This album will give you a jumpstart in becoming proficient in this area.

9/27/94 Phil Bailey

DESTINATION: LATIN JAZZ

by Alan S. D'Souza

According to the reference book *Jazz -- The Essential Companion* (Carr, Fairweather, & Priestley), a curious observer or traveler into the realm of Latin jazz will be instantly transported to the space portal called "Afro-Latin" Jazz. This British guide to our beloved stellar art form informs us that the term "covers a huge variety of music, resulting from the combination of elements of African styles with the Spanish, Portuguese, and even French cultures transplanted to South and Central America. The blend was achieved earlier and more thoroughly than anything in North American music before the 1970's. For this reason, watered-down South American music was being successfully exported to the United States (and Europe) from the time of the tango in the 1910's." (Incidentally, the Anglo-Saxon elite in Argentina thumbed their noses at the tango, until it spread around the world like wildfire in the '20's and '30's.)

When Xavier Cugat appeared with a Chihuahua dog in his hand, Carmen Miranda showed up with a fruit salad for a hat, and the dance moved from the heads of the listeners to their feet. CONGA, RHUMBA, MAMBO!!! Latin American music migrated north! Desi Arnaz sang out the name of a Yoruba deity connected with the cure of disease (Babaloo); and African polyrhythms, first imported through jazz, found another route into the U. S. A. A nightclub called El Chico opened in Manhattan. Matrons from Kansas City traveled to Mexico to buy Chihuahua dogs. Conga lines formed in Elks Lodges in Illinois and Michigan. Men with ruffled sleeves and maracas in their hands were in demand everywhere. Businessmen from Atlanta, at the coaxing of their wives, took rhumba lessons at Arthur Murray dancing schools.

Destination: Latin Jazz! It is said to have begun in the late thirties, in Cab Calloway's band, when Mario Bauza hummed a few bars for Cozy Cole and Dizzy Gillespie. Even before that, there were hints of Afro-polyrhythms in ragtime and New Orleans jazz, not to mention occasional borrowings from South American rhythms such as the 'habanera'. Since New Orleans was a major Caribe-Gulf port, Afro-Cuban (and Creole and Caribe) rhythms came here by boat, not unlike the Haitian (Creole) boat people. Spanish Latin music was influenced by Spanish Classical music, which in turn, was influenced by the Moors (as an incidental occidental tidbit for our readers, let it be known that Moorish music also traveled by boat to heavily influence Scottish and Irish music). So it was only to be expected that, by the 1930's, jazzmen like Duke Ellington were interested in new imports from the Latin countries, like the "rhumba". Moreover, Latin musicians who settled in the U. S. began incorporating jazz-influenced improvisation. So the stage was set for the first real collaborations. The progenitors of bebop, Diz and Bird, rendezvoused with the innovators of the mambo, etc., such as Machito, and a new star - Latin Jazz - was born out of the cosmic soup.

But it was not until after World War II that Cal Tjader and others (such as Ahmad Jamal, Ramsey Lewis, Sonny Rollins, etc.) mixed Caribbean rhythms with American jazz forms to create a distinctive style and sound, a mixture of blue-eyed cool and Afro-Cuban fire that pleased the seemingly emotionless jazz fans of the period. There was also some importing of jazz forms into Caribbean music, but it remained essentially a meeting of African rhythms and Spanish tones and scales (e.g., the songs "Caravan" and "A Night in Tunisia"). A strong German influence came into the music in the northern states of Mexico, but the creation of "Tex-Mex" (or "Tejano") "Conjunto" and "Orchestra" music was NOT initially a blending of North American and Latin-American music; it came directly from Europe to Mexico (incidentally, one of the major U. S. "jazztrons" to have experimented with Anglo-Mexican musical sauces was Charles Mingus). Brazilian Laurindo Almeida and earlier Spanish (and hence, Moorish) classical guitarists had an undeniable influence on the overall style of Joe Pass, and the Cuban Desi Arnaz and Tito Puente bands of yesteryear continue to exert their

power today, having been reincarnated '90's style in Paquito D'Rivera's and Arturo Sandoval's efforts.

Many more examples abound, but the following two paragraphs from *Jazz - The Essential Companion* effectively sum up the voyage:

For a while, progress in this direction was sporadic but, since the early 1960's, with the introduction of the boogaloo (and its soft-core contemporaries the Calypso and the Bossa Nova) there has been a continuous interchange in the U.S. between American Jazz and Afro-Latin musicians. As with any other fusion, the lowest common denominator seems to predominate but, more than ever before, even the creative performers who emerge on each side have knowledge in both fields.

Jazz has also migrated back to Africa and Europe and to places like India and Japan, where new regional fusions are emerging from the stellar clouds. Some will be red giants and others, white dwarfs. Both Africa and Latin America are vast areas, and both still produce distinctive original styles in the way that North America used to before it became so homogenized. Possibilities for interaction are therefore endless, and it would be a rash commentator who predicted the effect all this will have on jazz.

So, as you can see, after you emerge from the blackness of the abyss of space, there are possibly infinite permutations of colors contained between the ultraviolet and the infrared, not only within latin jazz music itself, but also within the greater stellar constellation we call Jazz. Latin jazz, like its Anglo and African sisters, is a spectral, multi-dimensional, polyrhythmic cosmic entity, bound to go places in the musical Universe. Swing and bop are merely two tracks that take us to the Moon, but the eclectic musician or listener will, like a cosmonaut, explore first the planets and then all galactic quadrants, i.e. funk-jazz, R&B jazz, classical jazz, and yes, among other permutations, that which we call 'Latin Jazz'.

Recommended readings:

John Storm Roberts, *The Latin Tinge* (OUP, '79)

Fairweather and Priestly Carr, *Jazz - The Essential Companion* (Prentiss Hall Press, London, '87)

Earl Shorris, *Latinos - A Biography of the People* (W.W. Norton & Co., NY, London, '92)

Recommended recordings:

Elaine Elias: *Plays Jobim* (Blue Note B21S-93089), *Fantasia* (Blue Note B21Z-96146)

Antonio Carlos Jobim: *A Certain Mr. Jobim*

Richie Cole: *Hollywood Madness*

Michel Camilo (Portrait EK 44482)

Toots Thielemans: *The Brasil Project Vols. 1 & 2* (Private Music 01005-82101-2; Private Music 01005-82110-2)

Miles Davis: *Sketches of Spain* (Columbia CK 40578)

Stan Getz & Joao Gilberto (Verve 810 048-2)

Laurindo Almeida: *Outra Vez* (Concord CCD-4497)

Sonny Rollins: *Saxophone Colossus* (contains St. Thomas)(Prestige OJCCD-291-2)

Ahmad Jamal: *Plays Jamal*

Dizzy Gillespie & the UN Orch.: *Live at the Royal Festival Hall* (Enja R2 79658)

Tito Puente: *Goza Mi Timbal* (Concord CCD-4399)

Charles Mingus: *Latin American Suite*

Arturo Sandoval: *Danzon* (GRP GRD-9761), *Reunion* (Paquito D'Rivera/Arturo Sandoval)(Messidor 15805-2)

Paquito D'Rivera: *Celebration* (Columbia CK 44077), *Manhattan Burn* (Columbia CK 40583), *Reunion*, *Explosion*

Various Artists: *Bossa Nova: 30 Years Later* (compilation)

DISCOGRAPHY

NOTE: Unless marked LP or Cassette, the listed album numbers are for CDs in print in the US at press time. * indicates probable first recording.

Afro Blue

Music by Mongo Santamaria.

Words by Oscar Brown Jr.

Oscar Brown Jr. (Sony Music Products LP JCS 8377)
John Coltrane (Impulse GRD-4-102)(Pablo 2PACD-2620-101-2;
PACD-2405-417-2)

Abbey Lincoln w. Max Roach (Riverside OJCCD-069-2)
Steve Nelson w. Bobby Watson (Red Record RR-123 231-2)
Michel Petrucciani (Owl R2-79249)
Tito Puente (Sony CDZ 80879)
Dianne Reeves (Blue Note B2-90264)
Emily Remler (Concord CCD-4195; CCD-4453)
Poncho Sanchez (Concord CCD-4600)
Mongo Santamaria (Fantasy Cassette MPF-4529-4*)
(Concord CCD-4427)(Prestige PCD-24018-2)
Mongo Santamaria w. Gillespie, Thielemans (Pablo OJCCD-626-2)
Cal Tjader (Prestige PCD-24026-2)(Verve 314-521-668-2)
McCoy Tyner (Milestone OJCCD-618-2)
Dave Valentin (GRP GRD-9519)(GRP GRD-9568)

Come Candela

Music by Mongo Santamaria.

Mongo Santamaria (Concord CCD-4427)

Linda Chicana

Music by Mark Levine.

Tito Puente (Mario Rivera, sax feat.)(Concord CCD-4250)
Cal Tjader Sextet (Concord CCD-4113*)

Mambo Inn

**Words & music by Mario Bauza, Grace Sampson, &
Bobby Woodlan.**

Count Basie (Verve 825 575-2)
George Benson (Warner Bros. 9 25907-2)
Lou Donaldson (Muse LP MR-5247)
Grant Green (Blue Note B2-95590)
Machito & Orch. (Harmony LP HL 7040*OP)(Timeless CD SJP 168)
Hendrik Meurkens (Concord CCD-4531)
Hilton Ruiz (Novus 3123-2-N)
Poncho Sanchez (medley w. On Green Dolphin St.)(Concord CCD-4369)
George Shearing Quintet (GNP Crescendo GNPD-9055)
Billy Taylor/Candido (Prestige OJCCD-015-2)
Cal Tjader (Fantasy FCD-24712-2)

Sabor

Music by Joao Donato.

Cal Tjader Sextet (Concord CCD-4113)

Manteca

Music by Chano Pozo, Dizzy Gillespie & Gil Fuller.

Words by Babs Gonzales.

Franco Ambrosetti (Enja R2-79670)
Bebop & Beyond w. Gillespie (medley w. Night in Nazca)
(Bluemoon R2-79170)
Paquito D'Rivera (Columbia CK 57717)
Gil Evans (EMI E2-46855)
Ella Fitzgerald (Reprise 26023-2)(Bainbridge LP 6223)
(Pablo 2PACD-2620-117-2)
GRP All-Star Big Band (GRP GRD-9672)(GRP GRD-9740)
Red Garland Trio/Ray Barretto (Prestige OJCCD-428-2)
Dizzy Gillespie (GNP Crescendo GNPD 23)(RCA Bluebird 2177-2-RB;
RCA 66084-2*)(Verve 832 574-2; 314-513 875-2;
314-516 319-2; 314-521 737-2)(Verve 314-519 809-2)
Woody Herman w. Gillespie (Concord CCD-4170)
L.A. Four (Concord CCD-4018)
Phineas Newborn (Contemporary OJCCD-175-2)
Novosibirsk Jazz Orchestra/Victor Budarin (Mobile Fid. MFCD-894)
Poncho Sanchez (Concord CCD-4310)(Concord CCD-4558)
Mongo Santamaria (Concord CCD-4427)(Fantasy Cassette MPF-4529-4)
Bert Seger Quintet (L&R CDLR 45023)
29th St. Saxophone Quartet (medley w. Freedom Jazz Dance)
(Anitilles 422-848 415-2)
Dick Whittington Trio (Concord CCD-4498)

Mindanao

Music by Cal Tjader.

Cal Tjader (Concord CCD-4176)

Philadelphia Mambo (aka Philly Mambo)

Music by Tito Puente.

Cal Tjader (Fantasy FCD-24730-2)

Picadillo a lo Puente

Music by Tito Puente.

Zachary Breaux (NYC NYC-6003-2)
Tito Puente (Concord CCD-4399)

Curacao

Music By Cal Tjader.

Clare Fischer (Trend TRCD-551)

Delirio

Music by Cesar Furtello.

Tito Puente (Concord CCD-4250)(OP)

NOMENCLATURE

+ or # = raise 1/2 step - or b = lower 1/2 step H = Half step W = Whole step

Because jazz players, composers, educators and authors haven't agreed on a common nomenclature for writing chord and scale symbols, the novice will have to become familiar with several different ways of writing the same scale sound.

Listed below are the most common symbols in order of usage – most used to least used. The symbol that is bold face is the one I use most often. Notice that throughout this book you will see CΔ and C to designate a major chord/scale sound. I am doing this so you can begin to get better acquainted with various nomenclature.

Δ = major scale/chord or major seventh (CΔ). A (7) after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality (C7). A dash (-) when located beside a letter means to lower the third and seventh of the scale 1/2 step, thus making it a minor tonality (Dorian minor) (C-). Ø means half-diminished (CØ). C-Δ means a minor scale/chord with a major 7th. -3 means 3 half-steps (a minor 3rd).

CHORD/SCALE TYPE	ABBREVIATED CHORD/SCALE SYMBOL
* MAJOR (Ionian)(WWHWWWH) C D E F G A B C	C CΔ Cmaj, Cma, Cma7, C7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian)(WWHWWHW) 5th mode of Major C D E F G A Bb C	C7 C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd mode of Major C D Eb F G A Bb C	C- C-7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major scale with #4) (WWWHWWH) 4th mode of Major C D E F# G A B C	CΔ+4 Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWW) 7th mode of Major C Db Eb F Gb Ab Bb C	CØ Cmi7(b5), C-7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW) 6th mode of Melodic Minor C D Eb F Gb Ab Bb C	CØ#2 CØ+2, CØ9
DIMINISHED (WHWHWHWH) C D Eb F Gb Ab A B C	C° Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW) 4th mode of Melodic Minor C D E F# G A Bb C	C7+4 C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (Augmented) (WWWWWWW) C D E F# G# Bb C	C7+ C7aug, C7+5, C7+5 ⁺⁴
DOMINANT SEVENTH Using a Dim. Scale (HWHWHWHW) C Db Eb E F# G A Bb C	C7b9 C7b9+4, C13b9+11 ^{+9 +9}
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWW) 7th mode of Melodic Minor C Db Eb E F# G# Bb C	C7+9 C7alt, C7b9+4, C7b9+11 ^{+9+5 +9b13}
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHH) 3rd mode of Melodic minor C D E F# G# A B C	CΔ+4 CΔ+5 ⁺⁵
MELODIC MINOR (ascending only) (WHWWWHH) C D Eb F G A B C	C-Δ Cmin(maj7), CmiΔ, C-Δ(Melodic), Cm6
HARMONIC MINOR (WHWWH-3H) C D Eb F G Ab B C	C-Δ CmiΔ, C-Δ(Har), C-Δb6
SUSPENDED 4th (W-3WWHW) or (WWHWWHW) C D F G A Bb C C D E F G A Bb C	G- G-7, C7sus4, C7sus, C4, C11 C C
* BLUES SCALE (use at player's discretion) (-3WHH-3W) (1,b3,4,#4,5,b7,1) C Eb F F# G Bb C	(There is no chord symbol for the Blues scale) used mostly with dominant and minor chords

* These are the most common chord/scales in Western music.

I believe in a reduced Chord/Scale notation that allows our creative side, our natural side (right brain function) to have direction and guidance without feeling inhibited or limited.

When we speak of quality we mean whether it is Major, Minor, Dim., or whatever.

I have tried to standardize the chord/scale symbol notation in my books. Since some have been out many years there are instances where I may have used a different chord symbol in one book than I used in this one.

I feel the improviser needs as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters, alterations that appear on the page, the less chance they will have to remove their thoughts from the written page and express what is being heard in their mind. I believe in a reduced chord symbol notation system. That is why I prefer **C, C7, C-, CØ, C7+9, C7b9**. Remember, we are playing a music called jazz, and it contains many altered tones. Once we learn the various alterations and their corresponding abbreviated chord symbol, why keep writing all the alterations beside the chord symbol? Check out carefully the Scale Syllabus! Listen to Volume 26 "The Scale Syllabus."

Remember: 2nd's are the same as 9th's, 4th's are the same as 11th's. 13th's are the same as 6th's. Example: key of C . . . the 2nd, D, is the same as the 9th, D. Often a composer will simply write their preferred name of the scale beside the chord symbol, such as Eb-Δ (melodic minor), F- (phrygian), F-(phry).

Sabor



PLAY 27 TIMES (♩ = 224)

By Joao Donato

Musical score for guitar with 8 systems of staves and chords. The key signature is one sharp (F#) and the time signature is 4/4. The chords and their positions are as follows:

- System 1: A- D7 A- D7 A- D7 A- D7
- System 2: C- F7 C- F7 C- F7 C- B- Bb-
- System 3: A- D7 A- D7 A- D7 A- D7
- System 4: C- F7 B- E7+9 A- D7 G B- Bb-
- System 5: A- D7 A- D7 A- D7 A- D7
- System 6: C- F7 C- F7 C- F7 C- F7
- System 7: A- D7 A- D7 A- D7 A- D7
- System 8: C- F7 B- E7+9 A- D7 G (E7+9)

SOLOS (26 choruses, then take ⊕)

SOLO section with 26 choruses. The first system is marked with a repeat sign and a ⊕ symbol. The chords and instructions are:

- System 1: A-/D7 D7 A- D7 C-/F7 F7 C- F7. Bass plays off D7, Bass plays off F7.
- System 2: C- F7 B- E7+9 A- D7 G G. *fine*



Linda Chicana

By Mark Levine

PLAY 5 TIMES (♩ = 140)

B♭- Eb7 CØ F7+9 B♭- Eb7 C#- F#7

BA EA 1. CØ F7+9

2. CØ F7 BRIDGE Eb- Ab7

D- G7 Db- Gb7

CØ F7 CØ F7+9 B♭- Eb7 CØ F7+9 B♭- Eb7

C#- F#7 BA EA CØ F7

SOLOS B♭- Eb7 CØ F7+9 B♭- Eb7 C#- F#7 BA EA

1. CØ F7+9 2. BRIDGE CØ F7+9 Eb- Ab7 D-

G7 Db- Gb7 CØ F7 B♭- Eb7 CØ F7+9

B♭- Eb7 C#- F#7 BA EA CØ F7+9 ⊕

⊕ B♭- Eb7 CØ F7+9

Ending fades out on Coda

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Mambo Inn



PLAY 9 TIMES (♩ = 224)

By Mario Bauza, Grace Sampson
and Bobby Woodlen

G- C7 FA D7 G- C7 FA A- Ab-

G- C7 A- D7 G- C7 1. FA D7+9 2. FA F#- B7

BRIDGE

Bb- Eb7 AbΔ G7+9 GbΔ EΔ+4

D- G7 G- C7 D7+9

G- C7 FA D7 G- C7 FA A- Ab-

G- C7 FA D7 G- C7 FA

SOLOS

G- C7 FA D7 G- C7 FA D7 G- C7 A- D7 G- C7 1. FA

2. BRIDGE

FA (F#- B7) Bb- Eb7 AbΔ D- G7 G- C7 D7+9

G- C7 FA D7 G- C7 FA D7+9 G- C7 A- D7+9 G- C7 FA

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fine



II/V7/I (All Major Keys)

The II/V7/I progression is probably the most important harmonic sequence in Western music - especially jazz. Here it is presented in all twelve keys. If your CD player has AB Repeat you may want to begin by playing one line (8 bars) over and over until you feel comfortable.

PLAY 1 TIME (♩ = 108)

Sheet music for the II/V7/I progression in twelve major keys, presented in 4/4 time with a tempo of 108 beats per minute. Each line consists of a treble clef staff with a key signature and a sequence of notes. Above each staff are the corresponding chord symbols: D-, G7, CA; C-, F7, BbΔ; Bb-, Eb7, AbΔ; Ab-, Db7, GbΔ; F#-(Gb-), B7, EA; E-, A7, DΔ; Eb-, Ab7, DbΔ; C#-(Db-), F#7, BΔ; B-, E7, AΔ; A-, D7, GΔ; G-, C7, FΔ; F-, Bb7, EbΔ.

fine

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Afro Blue



PLAY 12 TIMES (♩ = 184)

By Mongo Santamaria

F- Bb- Db7 C7+9 F- F- Bb-
 Db7 C7+9 F- Eb7 Db7 Eb7 F-
 Eb7 Db7 C7+9 1. F- 2. F-
 F- Bb- Db7 C7+9 F-
 F- Bb- Db7 C7+9 1. F- 2. F-
 Eb7 Db7 Eb7 F- Eb7 Db7 C7+9 F-

SOLOS 11 Choruses (F- Blues, long-meter)

F- F-
 Bb- F-
 Db7 C7+9 F-

Ending vamps on F-

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Come Candela

By Mongo Santamaria

(♩ = 192)

GUARACHA (unison)

The first two staves of the Guaracha section show the unison melody in 4/4 time. The first staff begins with a repeat sign and contains the first two measures. The second staff continues the melody through the next four measures, ending with a double bar line.

The first two staves of the chordal accompaniment. The first staff shows chords A-, D7, GA, A-, D7, GA. The second staff shows the corresponding bass line and rhythmic accompaniment.

The third and fourth staves of the chordal accompaniment. The third staff shows chords B-, CA, A-, D7. The fourth staff continues the bass line and rhythmic accompaniment.

The first staff of the Break section, labeled "2. BREAK (unison)". It shows a unison melody starting with a G- chord and ending with a G- chord.

The second staff of the Break section, showing chords G-, C-, D7+9, G-.

The third staff of the Break section, showing chords G-, C-, D7+9 (with a triplet of eighth notes), G-, and a final G- chord with an accent (^).

SOLOS

The first staff of the Solos section, showing chords G-, C-, D7, (D7+9), and G-.

The second staff of the Solos section, showing a G- chord, a C7+4 chord, and a *rit.* marking.

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Delirio

(Tu Mi Delirio)



PLAY 3 TIMES (♩ = 80)

By Cesar Portillo de la Luz

GA Bb7 EbΔ Ab7+4 A- D7

1. GA A- Bb0 GA/B D- G7 G7+5 CA CA B7+9

E-7 A7 A- D7 2. B0 E7+9

A- F7+4 B- Bb0 A- D7

B0 E7+9 A- F7+4 B-

Bb0 A- D7 ⊕ GA A- D7

SOLOS

GA Bb7 EbΔ Ab7+4 A- D7 1. GA A- Bb0 GA/B

D- G7 G7+5 CA CA B7+9 E- A7 A- D7

2. B0 E7+9 A- F7+4 B- Bb0 A- D7 B0 E7+9

A- F7+4 B- Bb0 A- D7 ⊕ GA A- D7

⊕ GA A-/D GA A-/D GA A-/D GA+4

ritard.

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Manteca

By Dizzy Gillespie and
Walter Fuller

PLAY 6 TIMES (♩ = 208)

Bb7

A Bb7 (2nd time only)

Bb7 Bb7 Ab7 G7+9 GbΔ F7+9

BRIDGE B Ab- Db7 GbΔ Bb7+4 Eb7+4

AbΔ Ab- Db7+9

GbΔ F#- B7 F- Bb7+9 Eb- F#- B7

C Bb7

Bb7 Bb7 Ab7 G7+9 GbΔ F7+9

SOLOS BRIDGE Bb7 Ab- Db7 GbΔ Bb7+4 Eb7+4 AbΔ

Ab- Db7+9 GbΔ F#- B7 F- Bb7 Eb- F#- B7 Bb7 ⊕

⊕ Bb7

End fades out on Bb7

Curacao



PLAY 7 TIMES (♩ = 207)

By Cal Tjader

INTRO Bass/Percussion 4 Piano enters F- Gb7

A F-6 Gb7+4 F-6 Gb7+4

F-6 Gb7+4 F-6 Gb7+4 Bb7 Ab7

F-6 Gb7 F-6 **B** A7+9 D7+9

DbΔ GØ G- C7b9

C F- F- F- F-

SOLOS

F-6 Gb7+4 F-6 Gb7+4 F-6 Gb7+4 F-6 Gb7+4

Bb7 Ab7 F-6 Gb7 F-6

A7+9 D7+9 DbΔ GØ

G- C7b9 F- F- C7+9

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(Ending fades out on F-)



Philadelphia Mambo

(Philly Mambo)

By Tito Puente

(♩ = 232)

INTRO

D- D-

Piano enters

D-

G- D-

1. 2. D-

Play 4 times on melody

D- EØ A7b9+4 D-

8

SOLOS [First section is D-, Second section is D Minor Blues]

D- D- D- D- D- D- D-

Minor Blues (Play 16 times)

D- G-

D- Bb7 A7+9 D-

Song ends on D-

Mindanao



PLAY 10 TIMES (♩ = 208) (Note: Melody Chords & Form are different than Solos Section)

By Cal Tjader

INTRO

Intro musical notation in 4/4 time, featuring a piano accompaniment with chords F- and F-.

A F-Δ GØ C7+9

Musical notation for section A, starting with chord F-Δ and ending with GØ and C7+9.

F-Δ CØ F7+9 **B** DbΔ D7+9

Musical notation for section B, starting with F-Δ and ending with DbΔ and D7+9.

DbΔ D7+9 GbΔ+4 DØ G7+9 C- F7b9

Musical notation for section C, starting with DbΔ and D7+9, and ending with F7b9.

C DbΔ D7+9 DbΔ D7+9 GbΔ+4 DØ G7+9 1. C- C7+9

Musical notation for section C, starting with DbΔ and D7+9, and ending with C- and C7+9.

2. F- (Improvise) F-

Musical notation for section 2, starting with F- and ending with F-, marked as an improvisation section.

SOLOS

F-Δ GØ C7+9 F-Δ CØ F7+9

Musical notation for the first solo section, starting with F-Δ and ending with F7+9.

DbΔ D7+9 DbΔ D7+9 GbΔ+4 DØ G7+9 C- F7+9

Musical notation for the second solo section, starting with DbΔ and D7+9, and ending with F7+9.

DbΔ D7+9 DbΔ D7+9 GbΔ+4 DØ G7+9 C- C7+9

Musical notation for the third solo section, starting with DbΔ and D7+9, and ending with C7+9.

F- F- F- Eb- / Ab

Musical notation for the fourth solo section, starting with F- and ending with F- Eb- / Ab.



Picadillo

By Tito Puente

(♩ = 208)

INTRO

A- 4 A- 4 A- 8

Bass Percussion enters Piano enters

A A-

A-

A-

A-

B A-

A- E7+9

SOLOS

A- A-

(Solos stay on A-) (Ends on A-)

Sabor

B \flat

PLAY 27 TIMES (♩ = 224)

By Joao Donato

The main musical score consists of 10 staves of music in 4/4 time, with a key signature of one sharp (F#). The melody is written in treble clef. Chord symbols are placed above the notes. The sequence of chords across the staves is: B- E7 B- E7 B- E7 B- E7; D- G7 D- G7 D- G7 D- C#- C-; B- E7 B- E7 B- E7 B- E7; D- G7 C#- F#7+9 B- E7 A C#- C-; B- E7 B- E7 B- E7 B- E7; D- G7 D- G7 D- G7 D- G7; B- E7 B- E7 B- E7 B- E7; D- G7 C#- F#7+9 B- E7 A (F#7+9).

SOLOS (26 choruses, then take ⊕)

The solo section begins with a treble clef and a 4/4 time signature. It features two lines of music. The first line has a repeat sign and is divided into two sections: "Bass plays off E7" with chords B-/E7, E7, B-, E7 and "Bass plays off G7" with chords D-/G7, G7, D-, G7. A circled plus sign (⊕) is placed above the second measure of the second section. The second line of music starts with a circled plus sign (⊕) and contains the chords D-, G7, C#-, F#7+9, B-, E7, A, and A.

fine

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INTRODUCTION TO SCALE SYLLABUS

Each chord/scale symbol (C7, C-, CΔ+4, etc.) represents a series of tones which the improviser can use when improvising or soloing. Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music. These series of tones have traditionally been called scales.

I list the scales in the Scale Syllabus in the same key (C) so you can have a frame of reference and can compare their similarities and differences. You are urged to write and practice them in all twelve keys.

Be sure to listen to David Liebman soloing on all of these scales in the **Scale Syllabus – Volume 26**. It can really help one's ears to hear what these scales actually sound like with saxophone and piano. His transcribed solos are also available **David Liebman Scale Syllabus Solos**.

This **Scale Syllabus** is intended to give the improviser a variety of scale choices which may be used over any chord – major, minor, dominant 7th, half-diminished and diminished. Western music, especially jazz and pop, uses major, dominant 7th, dorian minor scales and chords and the Blues scale more than any other. Scales and chords used less often are the half-diminished and diminished. If we agree on these five chord/scale families as being the most predominant, then we can set them up as categories and list substitute scales beneath each heading . . . see **Scale Syllabus page**.

Each category begins with the scale most clearly resembling the chord/scale symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord/scale sound. Scales near the top of each category will sound mild or consonant and scale choices further down the list will become increasingly tense or dissonant. Each player is urged to start with the scales at the top and with practice and experimentation gradually work his way down the list to the more dissonant or tension producing scales. You should work with a new scale sound **on your instrument** until your ears and fingers become comfortable with **all** the tones in the scale. Also try **singing** the scale with your voice. Improvise with your voice over the scale you are learning and then play on your instrument what your voice sang.

Music is made of tension and release. Scale tones produce tension or they produce relaxation. The improviser's ability to control the amount and frequency of tension and release will in large measure determine whether he is successful in communicating to the listener. **Remember** – you, the player are also a listener! Read in **Volume 1 – A New Approach To Jazz Improvisation** for a more detailed explanation of tension and release in melodic development.

Any of the various practice procedures and patterns listed in Volumes 1, 2, 3, 21 or 24 can be applied to the learning and assimilation of any of the scale choices listed in this Scale Syllabus. Needless to say, any scale you want to learn should be transposed and practiced in all twelve keys. The column on whole and half step construction I have listed for each scale on the syllabus should prove helpful when transposing a scale to any of the twelve keys.

For additional information on scale substitution, I recommend *Scales For Jazz Improvisation* by Dan Haerle, *Jazz Improvisation* by David Baker, *Patterns for Jazz* and *Complete Method for Jazz Improvisation* by Jerry Coker, the *Repository of Scales & Melodic Patterns* by Yusef Lateef and the *Lydian Chromatic Concept* by George Russell. These books are available from Jamey Aebersold, 1211 Aebersold Drive, New Albany, IN 47150 U.S.A. or possibly at your local music store.

Several play-a-long sets offer you an opportunity to practice the various scales in all twelve keys. They are: **Vol. 24 – Major & Minor; Vol. 21 – Gettin' It Together; Vol. 16 – Turnarounds, Cycles & II/V7's; Vol. 42 – Blues In All Keys and Vol. 47 – "Rhythm" In All Keys and Vol. 57 - Minor Blues In All Keys.**

SCALE SYLLABUS

LEGEND: H = Half Step, W = Whole Step. Δ = Major 7th; + or # = raise H; b or - = lower H; ∅ = Half-diminished; -3 = 3H (Minor Third)

CHORD/SCALE SYMBOL	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C C7 C- C∅ C°	FIVE BASIC CATEGORIES	Major	W W H W W W H	C D E F G A B C
		Dominant 7th	W W H W W H W	C D E F G A Bb C
		Minor(Dorian)	W H W W W H W	C D Eb F G A Bb C
		Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C
		Diminished(8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C

1. MAJOR SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CΔ(Can be written C)	Major(don't emphasize the 4th)	W W H W W W H	C D E F G A B C	C E G B D
C	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B D
CΔ+4	Lydian(major scale with +4)	W W W H W W H	C D E F# G A B C	C E G B D
CΔ	Bebop Scale	W W H W H H W H	C D E F G G# A B C	C E G B D
CΔb6	Harmonic Major	W W H W H -3 H	C D E F G A B C	C E G B D
CΔ+5, +4	Lydian Augmented	W W W W H W H	C D E F# G# A B C	C E G# B D
C	Augmented	-3 H -3 H -3 H	C D# E G A B C	C E G B D
C	6th Mode of Harmonic Minor	-3 H W H W W H	C D# E F# G A B C	C E G B D
C	Diminished(begin with H step)	H W H W H W H W	C Db D# E F# G A Bb C	C E G B D
C	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G B D

2. DOMINANT 7th SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G Bb D
C7	Bebop Scale	W W H W W H H H	C D E F G A Bb B C	C E G Bb D
C7 b9	Spanish or Jewish scale	H -3 H W H W W	C Db E F G Ab Bb C	C E G Bb (Db)
C7+4	Lydian Dominant	W W W H W H W	C D E F# G A Bb C	C E G Bb D
C7b6	Hindu	W W H W H W W	C D E F G Ab Bb C	C E G Bb D
C7+ (has #4 & #5)	Whole Tone(6 tone scale)	W W W W W W	C D E F# G# Bb C	C E G# Bb D
C7b9(also has #9 & #4)	Diminished(begin with H step)	H W H W H W H W	C Db D# E F# G A Bb C	C E G Bb Db (D#)
C7+9(also has b9, #4, #5)	Diminished Whole Tone	H W H W W W W	C Db D# E F# G# Bb C	C E G# Bb D# (Db)
C7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G Bb D (D#)

DOMINANT 7th SUSPENDED 4th	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7 sus 4	MAY BE WRITTEN G- C	Dom. 7th scale but don't emphasize the third	W W H W W H W	C D E F G A Bb C
C7 sus 4		Major Pentatonic built on b7	W W -3 W -3	Bb C D F G Bb
C7 sus 4		Bebop Scale	W W H W W H H H	C D E F G A Bb B C

3. MINOR SCALE CHOICES*	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C- or C-7	Minor(Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D F
C- or C-7	Pentatonic(Minor Pentatonic)	-3 W W -3 W	C Eb F G Bb C	C Eb G Bb D
C- or C-7	Bebop Scale	W H H W W H W	C D Eb E F G A Bb C	C Eb G Bb D F
C-Δ (maj. 7th)	Melodic Minor(ascending)	W H W W W W H	C D Eb F G A B C	C Eb G B D F
C- or C-7	Bebop Minor	W H W W H H W H	C D Eb F G G# A B C	C Eb G B D
C- or C-7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C Eb G Bb D (F)
C-Δ (b6 & maj. 7th)	Harmonic Minor	W H W W H -3 H	C D Eb F G Ab B C	C Eb G B D F
C- or C-7	Diminished(begin with W step)	W H W H W H W H	C D Eb F F# G# A B C	C Eb G B D F
C- or C-b9b6	Phrygian	H W W W H W W	C Db Eb F G Ab Bb C	C Eb G Bb
C- or C-b6	Pure or Natural Minor, Aeolian	W H W W H W W	C D Eb F G Ab Bb C	C Eb G Bb D F

4. HALF DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C∅	Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
C∅#2	Half Diminished #2(Locrian #2)	W H W H W W W	C D Eb F Gb Ab Bb C	C Eb Gb Bb D
C∅(with or without #2)	Bebop Scale	H W W H H H W W	C Db Eb F Gb G Ab Bb C	C Eb Gb Bb

5. DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C°	Diminished(8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb Gb A

NOTE: The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. Even though a C7+9 would appear to have only a raised 9th, it also has a b9, +4 & +5. The entire C7+9 scale would look like: Root, b9, +9, 3rd, +4, +5, b7 & root (C, Db, D#, E, F#, G#, Bb, C). My chord symbol abbreviation is C7+9 and the name of this scale is Diminished Whole Tone sometimes called Super Locrian or Altered Scale.

C7b9 appears to have only one altered tone (b9) but actually has three: b9, +9 and +4. The entire scale looks like this: Root, b9, +9, 3rd, +4, 5th, 6th, b7 & root (C, Db, D#, E, F#, G, A, Bb, C). This is called a Diminished scale and my chord symbol abbreviation is C7b9.

All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with the first side of Volume 3 "The II-V7-I Progression" since it emphasizes Diminished and Diminished Whole Tone scales and chords.

*- In category #3, MINOR SCALE CHOICES, the PURE MINOR scale choice is not used very often. I have found the order of preference to be Dorian, Bebop, Melodic, Blues, Pentatonic, and then any of the remaining Minor scale choices.