Volume 77

Paquito D’Rivera

Latin
Caribbean
Brazilian
Jazz & Beyond

Play-A-Long
Book & CD Set for All Instruments.

Jamey Aebersold Jazz
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Music Engraving by DAVID SILBERMAN
Cover Design by JAMEY D. AEBERSOLD
PAQUITO D'RIVERA Photo by ALEX HEISLER

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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 Ramírez, 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 Narell 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
Soloing: by Jamey Aebersold

1. **Keep your place** - don't get lost. If you do get lost LISTEN to the rhythm section. The drummer will often give a little crash at the beginning of new sections. If you hit a note that is not what you intended, move it up or down a half-step and you'll probably be back in the scale (or chord). Remember, jazz music usually moves in two, four and eight bar phrases. You're never far from a new phrase beginning.

2. **Play right notes.** This really means play the notes you hear in your head...the notes you would sing with your mouth. Having the scales and chords in front of you on a piece of paper is merely a guide. They don't provide the actual music that's going to be played. THAT comes from YOUR imagination. If you've got the scales, chords, and chord/scale progression MEMORIZED it provides courage to your imagination and allows you to operate from a more creative natural basis. It allows you to take some chances. It helps remove FEAR.

3. Using **REPETITION and SEQUENCE** is natural in music. It's found in all types and styles of music. The novice improviser often feels that if they repeat an idea, everyone knows they are going to repeat it, so why do it; plus it's not original enough for your EGO so don't play it. WRONG! The listener needs to hear some repetition and sequence or else they can't remember anything you play. Repetition and Sequence are the glue that holds solos together. The usual number of times something is repeated depends on you but the average is 2 or 3 and then your mind will tell you when to repeat and/or when to use sequence. It's a part of the way we hear music played by others.

4. **CHORD TONES** (the 1, 3, 5, & 7 of a scale) are great notes to begin and end a phrase with. Just sing a phrase and see if you don't follow this simple rule. Our ears HEAR chord tones first so it's natural to begin and end there. Plus, it gives us and the listener what we're listening for - **harmonic stability**.

5. **SOUND:** Be sure that you are getting a good, full sound on your instrument (or voice). Don't let the scales and chords or the progression or tempo intimidate you. Sound is foremost and is the FIRST thing a person latches onto when you sing or play. It leaves a lasting impression. So, be yourself and let your voice or instrument ring out. It's the main ingredient of your musical personality.

6. **LISTENING:** There's no way anyone is going to play jazz or improvise well without listening to those musicians who have come before. Listening is where ALL the answers are. Each musician is a result of what they have listened to. It's easy to hear who people have listened to by listening to them play. We all tend to use imitation and it's good to do this. Some feel that if they listen to others they'll just sound like them. This is not true but your ego will try to convince you it's true. The ego hates competition or what it perceives to be competition. Don't let it fool you. If no one listened to anyone else, why play music? Music is for everyone and truly is a Universal Language.

7. **Everyone has the ability to improvise** - from the youngest child to the senior citizen. You have to have desire and set aside time to work at it until moving your fingers becomes automatic and the distance between your mind and fingers grows smaller and smaller to where you think an idea and your fingers are already playing it. It's not magic. If it is, then magic equals hard work and perseverance. When asked, "What is the greatest obstacle to enlightenment?" the Buddha replied, "Laziness." I **agree**.
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).

<table>
<thead>
<tr>
<th>CHORD/SCALE TYPE</th>
<th>ABBREVIATED CHORD/SCALE SYMBOL</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJOR (Ionian)/(WWHHWWH) C D E F G A B C</td>
<td>C CΔ Cmaj, Cma7, C7, Cmaj7, CM, CM7, Cmaj9, Cmaj13</td>
</tr>
<tr>
<td>DOMINANT SEVENTH (Mixolydian)/(WWHHWWW) 5th mode of Major C D E F G A Bb C</td>
<td>C7 C9, C11, C13</td>
</tr>
<tr>
<td>MINOR SEVENTH (Dorian) (WHHHHHH) 2nd mode of Major C D Eb F G A Bb C</td>
<td>C– C–7, Cmi7, C7, C7m, Cmin, Cmin7, C9, C11, C13</td>
</tr>
<tr>
<td>LYDIAN (Major scale with #4) (WWWHHW) 4th mode of Major C D E F# G A B C</td>
<td>CΔ+4 Cmaj4, CM4, CΔ+11, CΔb5, Cmajb5</td>
</tr>
<tr>
<td>HALF-DIMINISHED (Locrian) (HWWHWWW) 7th mode of Major C Db Eb F Gb Ab Bb C</td>
<td>CØ Cmi7(b5), C–7b5</td>
</tr>
<tr>
<td>HALF-DIMINISHED #2 (Locrian #2) (WHHHHWWW) 6th mode of Melodic Minor C Db Eb F Gb Ab Bb C</td>
<td>CØ#2 CØ+2, CØ9</td>
</tr>
<tr>
<td>DIMINISHED (WHWHHWWW) C D Eb F Gb Ab B C</td>
<td>CØ Cdim, C7, Cdim7, C9</td>
</tr>
<tr>
<td>LYDIAN DOMINANT (Dom. 7th with #4) (WWWHHWW) 4th mode of Melodic Minor C D E F# G A B C</td>
<td>C7+ C7+11, C7b5, C9+11, C13+11</td>
</tr>
<tr>
<td>WHOLE-TONE (WWHHWW) C D E F# G# Bb C</td>
<td>C7+ C7aug, C7+, C7+5</td>
</tr>
<tr>
<td>DOMINANT SEVENTH Using a Dim. Scale (HWHWHWW) C Db Eb E F# G A Bb C</td>
<td>C7b9 C7b9+4, C13b9+11</td>
</tr>
<tr>
<td>DIMINISHED WHOLE-TONE (Altered scale) (HWWHWWW) 7th mode of Melodic Minor C Db Eb E F# G# Bb C</td>
<td>C7+9 C7alt, C7b9+4, C7b9+11</td>
</tr>
<tr>
<td>LYDIAN AUGMENTED (Major with #4 &amp; #5) (WWWHHHW) 3rd mode of Melodic minor C D E F# G# A B C</td>
<td>CΔ+4 CΔ+5</td>
</tr>
<tr>
<td>MELODIC MINOR (ascending only) (WHWWWWW) C D Eb F G A Bb C</td>
<td>C– Δ Cmin(maj7), CmiΔ, C–Δ(Melodic), Cm6</td>
</tr>
<tr>
<td>HARMONIC MINOR (WHWHH–3H) C D Eb F G Ab Bb C</td>
<td>C– Δ CmiΔ, C–Δ(Har), C–Δb6</td>
</tr>
<tr>
<td>SUSPENDED 4th (W–3WWH) or (WWWHWW) C D F G A Bb C</td>
<td>G– G7 C7sus4, C7sus, C4, C11</td>
</tr>
</tbody>
</table>

*BLUES SCALE (use at player's discretion)

(–3WH–3W) (1, b3, 4, #4, 5, b7, 1) C Eb F F# G Gb 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 improvisor 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).
1. Guataca City

By PAQUITO D'RIVERA

Play 15 Times
(d = 120)

Latin

G-

C-

G-

D7+9

G-

C-

Bb7

C-

G-

G-

D7+9

BREAK

Fine

SOLOS (Play 12 times then D.C. al fine)

G-

C-

G-

D7+9

G-

C7

G-

C7

D.C. al Fine

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1
2. A Night in Englewood

(I Remember Diz)

By PAQUITO D'IVERERA

*Play 5 Choruses

(I = 108)

Slow Bossa Nova

AΔ

Eb7+9 D- G7b9

C- F7b9 Bb- BΔ E7b9 A- 2

Eb7+9 D- G7b9 C-

F7b9 Bb- BΔ Bb7 AΔ AbΔ 3 C#7b9

(b) 3

F#Δ B G- C7b9 FΔ EΔ A7b5

4 D- G7b9 C- 3

F7b9 Bb- BΔ Bb7b9 AΔ Eb7+9

*The fourth chorus goes to swing, then back to bossa for the fifth chorus.
3. Lorenzo’s Wings

By PAQUITO D’RIVERA

Play 8 Choruses
(d = 116)

Latin Tempo

INTRO (“Partido Alto”, Brazilian rhythm)

C –Δ (Play 3 times)

FΔ

Bass (Bva lower)

FΔ

Db7

Bb7

A7sus

A7b9

D – (SAMBA)

G7

CA

B0

E7

AΔ

G – C7

FΔ (LATIN)

Db7

FΔ

Bb7

A7sus

A7b9

D –

G7

E –

AΔ

FΔ/A

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3. Lorenzo's Wings – Cont.

SOLOS
3 Latin, 3 Samba Tempo

FA  Db7  FA  Bb7

A7sus  A7b9  D-  G7  CΔ

B0  E7  AΔ  G-  C7  FA

Db7  FA  Bb7  A7sus  A7b9

D-  G7  E-  AΔb7  FA/A

D-  G7+5  C-Δ

CODA

"Partido Alto"
C-Δ
4. Christmas Without You

By PAQUITO D'Rivera

Play 3 Choruses

\( \text{J} = 76 \)

Bolero Tempo

INTRO

\( \text{Eb} \Delta \text{C- F- Bb7} \)

\( \text{F-} \frac{3}{2} \text{ Bb7B9} \text{ Eb} \Delta \text{C- F-} \frac{3}{2} \text{ Bb7B9} \text{ Eb} \Delta \text{C7B9} \)

pedal \( Bb \)

\( \text{F-} \frac{3}{2} \text{ Bb7} \text{ G- C-} \text{ F- Bb7 sus Bb7} \text{ G- Db7 C7} \)

pedal \( Bb \) on Chorus #1

\( \text{F-} \frac{3}{2} \text{ Bb7B9} \text{ Eb} \Delta \text{ C- F-} \frac{3}{2} \text{ Bb7B9} \text{ Eb} \Delta \text{ Db7 C7} \)

pedal \( Bb \) on Choruses #1, 3

\( \text{F-} \frac{3}{2} \text{ Bb7} \text{ G- C-} \text{ F- Bb7 sus Bb7} \text{ Ab- Db7} \)

\( \text{Gb} \Delta \text{ G07 Ab- Db7 Gb} \Delta \text{ B13 Bb- G0 C7B9} \)

\( \text{FO} \text{ Bb7B9 Eb0 Ab7B9 D} \Delta \text{ Bb- G0 C7B9} \)

\( \text{F- Bb7(13) EbA C- F-} \frac{3}{2} \text{ Bb7(13) G- Db7 C7} \)

pedal \( Bb \) on Choruses #1, 3

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**SOLOS**

F - B♭7♭9 E♭Δ C - F - B♭7♭9 E♭Δ C7♭9 F - B♭7 G - C -

**pedal B♭ on Chorus #1**

F - Bbsus B♭7 G - D♭7 C7 F - B♭7♭9 E♭Δ C - F - B♭7♭9 E♭Δ D♭7 C7

**pedal B♭ on Choruses #1, 3**

F - B♭7 G - C - F - Bbsus B♭7 Ab - D♭7 G♭Δ G♭7 Ab - D♭7 G♭Δ B13

B♭ - G♭ C7♭9 F♭ B♭7♭9 E♭♭ Ab♭♭9 D♭Δ B♭ - G♭ C7♭9 F - B♭7(13) E♭Δ C -

**pedal B♭ on Choruses #1, 3**

F - B♭7(13) G - D♭7 C7 F - B♭7 G - C - F - B♭7 E♭Δ C -

**Last time to ♭**

F - B♭7(13) G - D♭7 C7 F - B♭7 G - C - F - B♭7 E♭Δ C -

**CODA**

F - B♭7 G - C7♭9 F - B♭7 E♭ C - F - B♭7 E♭Δ C - F - F/♭B B♭/♭Ab

**pedal B♭**

7
5. Bluellespie

*Play 13 Choruses
($ = 114$)

14 Bar Major–Minor Blues

LATIN $B^b_7$

SAMBA

$E^b_7$

SWING!

$B^b_7$

$G^7$

$C^0$ $E^b_{-G^b}$ $F(+5)$

(Abrupt ending for Fine)

Fine

SOLOS

$B^b_7$ $E^b_7$ $B^b_7$

$E^b_7$ $B^b_7$ $G^7$

$C^0$ $F7+5$ $B^b_{-}$

Last time D.C. (with repeat) al Fine

*Play 2 Choruses of Head, 3 Choruses Samba, 3 Choruses Latin, 3 Choruses Swing, and 2 Choruses of Head again to Fine.
6. Gdansk

Play 11 Choruses

\( d = 100 \)

Latin-Funk

D - Intro

A

Bass (8va lower)

G -

stacc. simile throughout

D -

Bb7

C7

D -

Bb7 C7

SOLOS (Play 10 times)

D -

G -

D -

Bb7

C7

Last time to \( \Theta \)

D -

Bb7 C7

\( \Theta \) CODA

D -

*Play this rhythmic figure on the first and last two choruses only, otherwise keep time.*
7. Memories
(Danzón)
By PAQUITO D'RIVERA

Play 1 time through
(j = 120)

RHYTHM INTRO

FA E♭Δ FA E♭Δ
F6 E♭b6 F6 Δ 3
C - F7

B♭ A♭ D7 G - D♭7 C7

FA C - F7 B♭Δ A♭ D7+9 G♭9 C - F7

B♭Δ G♭ C♭9 F - A♭ D7+9 G - A♭ G7/C

1. F6 E♭6 F6 E♭6
2. F

C - F - G7 F -
MONTUNO (Vamp—play 16x)
10. El Cura – Cont.

SOLOS (Play 6 times)

A
C/D  Bb/C  C/D  Bb/C  C/D  Bb/C  Ab/Bb

A7+9  C/D  Bb/C  1.

C/D  Bb/C

2.
C/D  Bb/C  E-  Eb-  Eb-  Ab7  C7-

F#7  Eb-  D-  G7  Gb7

C  LATIN

F7

Last time to

F7

Coda

C/D  Bb/C  C/D  Bb/C

C/D  Bb/C  Ab/Bb  A7+9  D-
11. La dama y el vagabunda
(The Lady and the Tramp)
By PAQUITO D'RIVERA

Play 10 Choruses
(d = 142)

Frevo Tempo

G7  C-  F7  Bb-

Eb7  AbΔ  Db7  EbΔ

C-  F7  F-Δ  F-

Bb7  EbΔ  3

DØ  G7

C-  C-  Bb-

Eb7

AbΔ  Db9  EbΔ  G-  C7

*This rhythmic figure only occurs on the last four bars of the melody and the last four bars of the last solo chorus.

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11. La dama y el vagabundo – Cont.

SOLOS

\[ E_b \Delta \quad D0 \quad G7 \]

\[ C- \quad F7 \quad Bb- \quad E_b7 \]

\[ A_b \Delta \quad D_b7 \quad E_b \Delta \quad C- \]

\[ F7 \quad F- \Delta \quad F- \quad Bb7 \]

\[ E_b \Delta \quad D0 \quad G7 \]

\[ C- \quad Bb- \quad E_b7 \]

\[ A_b \Delta \quad D_b9 \quad E_b \Delta \quad G- \quad C7 \]

\[ E_b \Delta \quad D7 \quad G0 \quad C7 \quad F- \quad Bb7 \quad E_b \]

\[ \Phi \quad CODA \]

\[ *E_b \Delta \quad D7 \quad G0 \quad C7 \quad F- \quad Bb7 \quad E_b \]

*Play this rhythmic figure on the last chorus only.
12. Chick

By PAQUITO D'RIVERA

*Play 9 Choruses
(\( \downarrow = 124 \) )

Funk!

\[ \text{Ab7 A7 Bb7} \]

\[ \text{C7} \]

\[ \text{Bb7} \]

\[ \text{D7 Swing!} \]

\[ \text{G7} \]

\[ \text{C#-} \]

\[ \text{F#7 C-} \]

\[ \text{F7 B-} \]

\[ \text{E7} \]

\[ \text{Ab7 A7 Bb7} \]

Tempo I

\[ \text{Bb7} \]

\[ \text{Bb7} \]

*Play 2 choruses of Head, 2 choruses Funk, 2 choruses Reggae (Jamaican), 2 choruses Calypso, and 1 Head out.

DRUM SOLO

SOLOS (Play 6 times)

Bb7

Bb7  Bb7  B7  C7

Bb7  B7  C7

D7 Swing!

G7

C#-

F#7  C-  F7  B-  E7  A7  A7  Bb7

Tempo I

Bb7

Bb7

(DRAM)

Last time D.S. al Fine
13. Wapango

By PAQUITO D'RIVERTA

Play 11 Choruses
( vowed = 134)

INTRO
C - Db7

2

2

2

A

C - Db7

B

F - Bb7 EbA AbA DO G7 C

Last x to

1. C - Db7

2

C

2. SOLOS (Play 8 times, then D.C.)
C - Db7 C - Db7 C - Db7 C - Db7

D

F - Bb7 EbA AbA DO G7 C - F - Bb7 EbA AbA DO G7+n9

CODA

SOLO (No Rhythm Section)

D.C. ai Coda (No Repeat)

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