

AFRO-CUBAN AND LATIN JAZZ COMPOSITIONS

RUBEN VAZQUEZ

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ABSTRACT

This thesis examines the challenges in musical compositions in Latin jazz styles. The challenges include writing music with different Afro-Cuban rhythms as well as the use of the “clave” as a backbeat to the melodic ideas. Also, it explores different harmonic and melodic approaches used in a composition and stylistic ideas reflected in jazz styles. For each piece, the composer makes use of different instrumentations and ensemble types. The methodology was to compose seven original songs for small jazz ensembles, and also to analyze the results. For each composition, the author describes his melodic and harmonic approach and the different rhythmic accompaniments. The result of this work is the creation of songs that provide a practical illustration of the different rhythmic patterns and compositional techniques.

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INTRODUCTION

This thesis will discuss and examine different Latin jazz compositions developed for my Master's degree.

I was motivated to compose songs in the Latin jazz style, which will allow me to develop my composition and orchestration skills. I chose to compose music with Latin rhythms and stylistic features based on jazz music. My compositional style was inspired by musicians like Gonzalo Rubalcaba, Dizzy Gillespie, Chick Corea, Keith Jarrett, Miles Davis and many others. I have also been inspired by the great composers of the past, Frederic Chopin, Ludwig van Beethoven, Johann Sebastian Bach and Wolfgang Amadeus Mozart and others.

Each piece will be analyzed individually in detail, from a harmonic, melodic and rhythmic point of view. Analyses of the overall form will be discussed. I will provide an overview of the different techniques and strategies used in my compositions.

Analysis of Compositional Techniques

1) Porque No

This composition is dedicated to Latin jazz pianist Michael Camilo. It was inspired by his composition “Why Not”. I named my composition “Porque No”, which translates into “Why Not”. I designed this piece with the idea of using the 3-2 clave form in a Latin jazz rhythm. The melodic rhythmic patterns follow the contour of the clave. It is a composition written for a jazz ensemble of piano, bass, drums, and the tenor saxophone. The melody is presented by the tenor saxophone while the rest of the instruments provide the accompaniment.

a) Intention

My goal was to write an up-tempo Latin jazz composition. I envisioned to write a melody that was energetic and interesting to the listener. At the same time, I wanted the melody to follow the pattern of the 3-2 clave. The melody is supported by harmonies that are directly influenced by jazz music.

b) Overview

This composition is based on an ABA ternary form with an introduction section which becomes the coda of the song.

Introduction	mm. 1-20
Section A	mm. 21-38
Section B	mm. 39-54

Section A1 mm. 55-70

Solos over the Form mm. 71-118

Dal Segno al Coda mm. 21-70

Coda (Percussion Solos.) mm. 119-134

Outro mm. 135-154

c) Melody

The first phrase is an eight-note melodic motive. The first four notes are rhythmically syn-copated and follow the antecedent part of the clave, called the three-side clave. The next two notes are sounded on beats 2 and 3 to accentuate the consequent part of the clave, also called the two-side part of the clave.

Ex. 1 (mm. 21-24)



The opening phrase is answered by a similar phrase with a variation suffix.

Ex. 2 (mm. 25-28)



The suffix of the answering phrase becomes the rhythmic pattern of the next phrase. I used it to create cohesion within the section.

Ex. 3 (mm. 29-32)



The section ends with a two-bar pattern that is repeated a step up in a sequential manner. The rhythm of the first two beats is the syncopated eighth note, quarter note and eighth note pattern. This pattern is borrowed from beats 3 and 4 from the first phrase of the piece, and it adds unity to the melody of the whole section.

Ex. 4 (mm. 33-36)



While section A features rhythmically complex phrases, section B begins with a broader melodic pattern that uses whole and half notes. I developed a new motive of quarter note triplets to bring a new idea to the piece. This melodic approach is an attempt to create a sense of contrast between section A and section B. I used a descending sequence in the melody as each four-measure phrase is transposed a whole tone down.

Ex. 5 (mm.39-42)



Section A1 is almost identical to the A section but I used a melodic variation at the end of the last motive of the section.

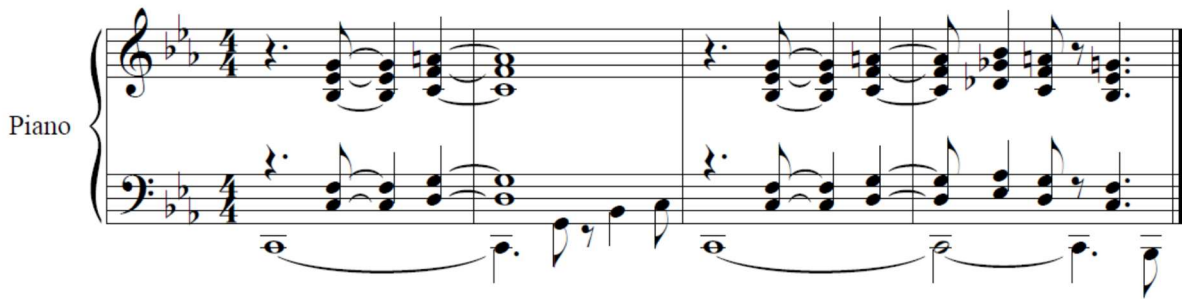
Ex. 6 (mm. 69-70)



d) Harmony

The introduction is based on a rhythmic ostinato played by the piano and the bass. The piano uses quartal chords over the Dorian modal scale from measures 1 to 8. The Ebm11 chord on measure 3 is a half-tone approach chord. The quartal chords continue from measures 9 to 12 over the submediant bass pedal. On measures 13 to 16, I used drop-second voicings over a pedal Gb, and it is based on the Lydian modal scale. The C Dorian modal scale comes back on measure 17th to end the introduction. The pedal notes on the bass generate momentum towards the exposition of the melody.

Ex. 7 (mm. 1-4)



Section A features a harmonic descending chromatic line in the key of C minor from measures 21 to 28. However, the song modulates to the key of Db major from measures 29 to 32, and on measure 33 the piece returns to C minor by use of the ii-V chord progression.

Section B features ii – V chord progressions that descend by a whole tone. Firstly, ii-V of D minor, then ii- V of C minor, lastly the ii-V of Bb major conclude the descending pattern. On measure 51 the ii- V chord progression of C minor is sounded to prepare the return of the A section.

The solo section goes from measure 71 to 118. This is a section where the piano and the tenor sax improvise over the harmonic form of the piece.

During the drum solo on measure 119, I bring back a variation of the pattern of the introduction. It is based on the quartal chord and the drop-second harmonic device. It is a broad rhythmic pattern that gives more space for the soloist.

e) Rhythm

As expressed before I had the intention of composing a melody based on the use of the 3-2 clave pattern. The melody is accompanied by a drum pattern that features the clave in a

3-2 form. The bass player will feature a rhythmic pattern based primarily on the antecedent, or the three-side of the clave.

The piano will provide an accompaniment that alternates between rhythmically-played chords and the piano Montuno. The piano Montuno is an accompaniment derived from the pattern used by a Cuban instrument called the “Tres” a guitar-like instrument that had three strings. The pattern used by the Cuban Tres is imitated by the piano. It has a very complex rhythmic pattern that provides a spirited accompaniment to the melody.

2) San Lazaro

This composition is dedicated to Lazaro of Bethany. I would also like to dedicate this piece to my mother Lazara Garcia and my brother Raul Lazaro Vazquez. Lazaro of Bethany is also known as Saint Lazarus who is the subject of the prominent miracle of Jesus in the Gospel of John, in which Jesus restores Lazarus to life after four days. My mother named my brother Raul Lazaro because he almost passed away at birth. I wanted to write a composition to express my gratitude to two of the closest members of my family.

In Cuba, Saint Lazarus was syncretized with Babalu Aye in Santeria. Babalu Aye is one of the most popular orishas in the Yoruba religion and it is venerated by thousands on December 17th at the Church of Saint Lazarus, “El Rincon” in Havana. The name Babalu Aye translates as “Father, Lord of the Earth” and it is associated with disease and healing.

a) Intention

My goal was to capture the duality and the syncretism of the figure of Saint Lazarus in Cuban culture. Firstly, I wanted to write two distinct melodic patterns, that were similar in context but had their own characteristics. Both melodic patterns are interconnected and they function as a counterpart to each other. Secondly, I wanted to capture the emotional context of the meaning of religion to the Cuban people. To achieve this emotion, I wrote a melody with strong character and rhythmically complex, supported by slowly moving harmonies. I decided to use the jazz trio format of piano, bass and drums as my instrumentation for this composition.

b) Overview

Section A	mm. 1-9
Section B	mm. 10-25
Section C	mm. 26-33
Section A	mm. 34-41
Solos over the form	mm. 1-41
Coda	mm. 42-46

c) Melody

The melody is the most important feature of this composition. The first phrase of the piece is divided into two motives that interact with each other. Each motive represents the duality of the figure on Saint Lazarus and Babalu Aye. The first motive of the first phrase is an ascending melodic pattern. This ascending melodic motive represents the revival of the figure of Saint Lazarus.

Ex. 8 (mm. 1)



The first motive is answered by a contrasting second motive, that moves in contrary motion. The first and second motives are rhythmically similar.

Ex. 9 (mm. 2)



The use of contrasting motives continues through section A in a sequential style. The melody descends sequentially from measures 5, 6 and 7. This creates a well-balanced idea and the sense of the section coming to a resting point.

At the beginning of section B, the question-answer motives return over modulating harmonies. The melodic rhythmic patterns remain almost identical to the first section, although I use longer note values throughout this section.

On section C, the melody is based on long note values over descending chromatic harmonies. In contrast, sections A and B feature a melody based on faster note values supported by a slow-moving harmonic progression.

Section A returns almost identical in nature. I bring back the two distinct motives but this time I employed slight melodic variations to differentiate from the previous exposition of the main theme.

d) Harmony

The composition features a tonic pedal over the first four measures to create a dramatic harmonic effect that supports a very syncopated melody. While the melody moves at a fast-rhythmic pace, the harmony provides a slow and broad moving chord progression.

Ex. 10 (mm.1-4)

The image shows a musical score for a single staff in 12/8 time. The key signature has one flat (Bb). The melody consists of eighth and quarter notes. Above the staff, four chords are indicated: Dm⁶9, Dm⁶9, Gm7/D, and Gm9/D. The first measure is marked with a repeat sign.

The A section is in the key of D minor. At measure 6, the secondary dominant takes the harmonic movement to the dominant chord.

Section B modulates into other keys to create a contrasting segment. This process allowed me to develop the melodic patterns in a different harmonic center. From measures 10 to 12, I modulate into the key of G minor by using the ii-V chord progression. Measure 14 is the secondary dominant of the dominant, but I use the tritone substitute chord of Bb13 on measure 15. This method provides an extension of the secondary dominant chord, and it delays the arrival of the dominant chord.

Measures 18 to 20 modulate into the key of C minor by using the ii-V progression. C minor then becomes part of the ii-V chord progression of Bb Major. The dominant of the dominant chord returns on measure 23 to prepare section C.

From measures 18 to 25, the bass line moves by intervals of a fifth. This harmonic movement provides unity to section B and prepares the arrival of section C.

Section C represents a transition that offers a link to the re-exposition of section A. This section is a chromatic descending harmonic progression. This segment differs from the previous ones, because the melody moves in longer note values while the harmony moves at a quicker pace.

Section A is recapitulation of the main theme of the composition with slight melodic variations to create contrast and add interest. Harmonically, it is identical to section A of the composition.

After the exposition of the melody there is space for solos based on the form of the song and the chord progression indicated.

The last section of the piece, measures 42 to 45, is a long dominant pedal over which the piano, bass and drums will vamp and interchange improvised ideas. Harmonically, I intended to alternate from the key of D minor to the key of D Major. This musical device allowed me to create ambivalence between both key centers. It also creates momentum and energy towards the last chord of song. The last chord is a Bm11 chord and it is the sixth chord in the key of D major key.

Ex. 11 (mm.42-46)

The musical notation for Example 11 is written on a single staff in 12/8 time and D minor key. It consists of five measures of slurs, representing a dominant pedal point, followed by a final measure containing a Bm11 chord. The chords indicated above the staff are Em7(b5)/A, Dm9/A, D/A, D/A, and Bm11.

e) Rhythm

The rhythm I used during this composition is the 12/8 Afro-Cuban rhythm style. I decided to employ the Afro-Cuban rhythm in my composition because it is one of the most significant rhythmic patterns in Latin jazz. This rhythm has its origins in Sub-Saharan Africa and it is based on a seven-stroke bell pattern that can be notated in 6/8 and in 3/4 without requiring any change of the note values. In the 3/4 and 6/8 time signatures, it is notated in a two-measure pattern. In

the 12/8-time signature, it is a one-measure bell pattern. The standard pattern, as it is known, can be articulated in triple pulse and duple pulse structures.

The drums will sound the seven-stroke bell pattern on the hi-hat or on a cow-bell added to the side of the drums.

Ex. 12



3) Evans' Waltz

I wanted to compose a piece dedicated to renowned American jazz pianist, Bill Evans who has been one of the greatest influences in my career. Bill Evans was recognized for his compositional and improvisatory inventiveness and the interpretations of jazz standards. He was also known for his work with the Miles Davis sextet in 1958 where he immerses into modal jazz. While playing for the Miles Davis sextet, he recorded the album *Kind of Blue* which became the best-selling jazz album of all time. He co-wrote the compositions “Blue in Green” and “Flamenco Sketches” with Miles. Some of Bill Evans compositions have become an essential of the jazz repertoire and many of his compositions were dedicated to his family members. He wrote pieces like “Waltz for Debbie”, written for his niece, “B Minor Waltz”, for his girlfriend Ellaine Schultz, “Letter to Evan”, for his son, “For Nnette”, dedicated to his wife.

a) Intention

Firstly, I wanted to write a composition in 3/4-time signature, which captured the waltz feel of some of his well-known pieces like “Waltz for Debbie” and the “B Minor Waltz”. Secondly, I wanted to orchestrate this piece to a jazz trio, formed of piano, bass and drums. This was the ensemble that Bill Evans chose after he left Miles Davis's band.

I wrote a melody in the key of F major and I used a traditional AABA song form. One of the main challenges was to arrange an introduction that would establish the Waltz feel and would introduce the melodic lines smoothly.

b) Overview

Introduction	mm. 1-8
Section A	mm. 9-24
Section A1	mm. 25-40
Section B	mm. 41-56
Section A	mm. 57-72
Solos over the form	mm. 9-72
Coda	mm. 73-81

c) Melody

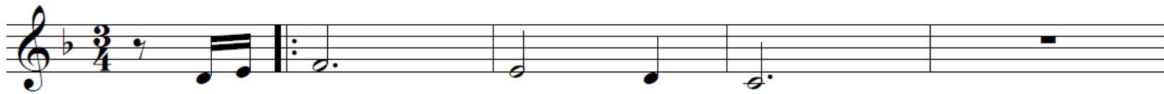
This piece is in the key of F major and the rhythm is founded on a 3/4-time signature. In section A, the first melodic motive starts with a pickup of an octave interval and it is based on a descending line over the first five notes of the F major scale. The starting note of this melodic motive is the dominant of the F major scale and the last note is the tonic.

Ex. 13 (mm. 9-12)



The answering motive is a contrasting theme that is harmonically rooted in the key of A minor.

Ex. 14 (mm. 13-16)



The next phrase of the piece is an eight-measure melodic idea that expands from measure 17 to 24. This phrase of the composition is a melodic line that contrasts with the previous one because of the use of sixteenth note values. This device allows the composition to change the rhythmic structure and create a contrasting melodic pattern.

Ex. 15 (mm. 17-20)



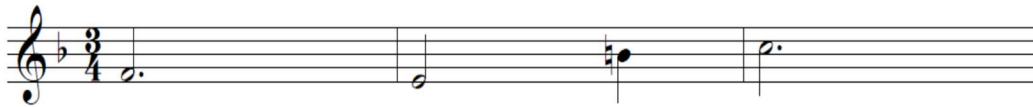
Section A1 is a repetition of the same melodic qualities heard previously but for variation purposes slight melodic variations are used. On measure 25, the line moves upwards instead of downwards. Measure 26 echoes the melodic pattern used on the previous measure.

Ex. 16 (mm. 25-27)



Measures 29, 30 and 31 feature a melodic line moving upwards which contrasts with the previous section.

Ex. 17 (mm. 29-31)



Measure 33 to the end of the section is almost the same melodic line used on the previous section. One of the most notable changes is that the melody is transposed an octave higher.

For section B, I wanted to find a contrasting melodic line that was in context with the previous section. The melody modulates to the key of A minor. The melody pick up starts on the dominant note of the A minor scale and it reflects the previous section which starts on the dominant of F major.

Ex. 18 (mm.41-44)



The eight-measure phrase from measures 41 to 48 is a melodic repetition of a four-measure melodic pattern. However, the harmonic movement provides a contrasting background.

Measures 49 to 56 provide the conclusion to section B. Measures 49 to 52 are a sequential continuation of the previous four measures.

Ex. 19 (mm. 49-52)



Section A returns in identical fashion. It ends the exposition of the melody by bringing back the main melodic motives of the song.

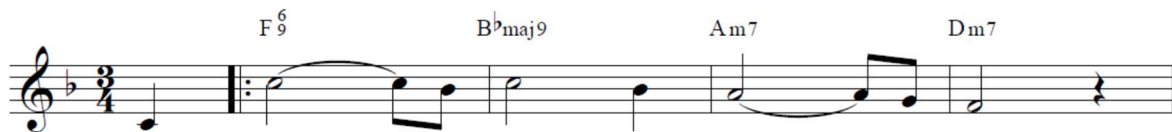
d) Harmony

The harmony at the introduction is a dominant pedal for the first five measures. On measures 6 and 7 there is tonicization into D minor. Measure 8 sounds the dominant chord which prepares the entrance of the melodic material.

On section A the harmonic movement is mostly based on movement by fifths in the bass line. It is a strong bass line movement that creates a unified section.

Between measures 9 and 10 the bass line moves by fifth intervals, measures 11 and 12 follow the same pattern. This bass line movement prepares the harmonic approach that is about to take place in the next phrase of the composition.

Ex. 20 (mm. 9-12)



From measure 13 to 18 there is also a bass line movement by fifths. This bass line movement is interrupted between measures 19 to 21. These two measures provide the contrast on the harmonic setting because it is a chromatic descending bass line from A to Ab and then G.

Ex. 21 (mm. 19-21)

On measure 21, the bass line movement by fifth intervals resumes to end the section.

Section A1 is almost identical to the previous section. The only variation is at measure 36 where the chromatic bass line of A-Ab-G is not used. Instead, the bass line movement by fifth intervals is employed.

Section B features a modulation into the key of A minor. The modulation provides a contrasting harmonic color. The bass line moves in a descending chromatic line from the tonic of A minor on measure 41 to the dominant on measure 46.

Ex. 22 (mm. 41 to 46)

The bass line moving by fifth intervals returns on measure 50 and it takes us back to the recapitulation of the main section of the composition.

The coda reflects the harmonic process used at the introduction of the piece. I use the dominant pedal from measure 73 to 80. It is a reflective section that allows the soloists to express their own melodic ideas.

e) Rhythm

I picked the rhythm of the jazz waltz for this piece in consideration of some of the most well-known compositions by Bill Evans.

The rhythm section will be comprised of piano, bass and drums. The drums and the bass will play rhythmic patterns based on a jazz waltz. The bass will include a variety of rhythmic values that feature three quarter notes per measure, or a half note and quarter note, as well as eighth note fills between the melody. The drums will keep the rhythm section together by playing a 3-beat pattern made of quarter note and swung eighth notes. The piano on the other hand will provide the harmonic context and the melodic patterns.

4) Ballad for You

This composition was inspired by the music and style of American jazz trumpeter, Miles Davis who is recognized as one of the most important figures in jazz music. His recording sessions of the *Birth of Cool* were influential in the development of what became known as cool jazz. In collaboration with Canadian pianist and arranger Gil Evans, Miles recorded *Sketches of Spain*, *Milestones* and *Kind of Blue*, the latter of which became one of the most important jazz albums of all time.

a) Intention

Miles Davis' composition "So What" was my inspiration for this piece. I decided to use the first two chords of his well-known composition as the starting point of this piece. I used an orchestration of trumpet with mute, piano, bass and drums as my basic instrumentation. The composition is meant to capture the character present in the music of Miles.

b) Overview

The form I employed on this piece is a ternary ABA format, to which I added a coda to conclude the piece. The solo section is based on the ABA form, over which the instruments will improvise.

Section A	mm. 1-16
Section B	mm. 17-24
Section A1	mm. 25-40

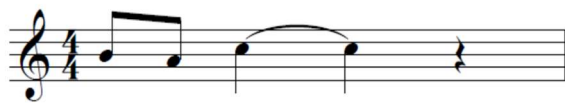
Solos over the form mm. 1-40

Coda mm. 41-49

c) Melody

The first two notes of my composition are based on the chord voicings used by pianist Bill Evans on the recording of “So What”. The melodic cell of two eighth notes and a quarter note is the main motive of the piece.

Ex. 23 (mm. 1)



The answer to this melodic cell is a contrasting descending line that features the eighth note triplets. Together they form the most important phrase of this piece. This phrase will be repeated through this section in the form of a melodic ostinato.

Ex. 24 (mm. 1-2)



On measure 13, a significant change happens to the melody. The eighth note triplets become the first motivic cell, while the two eighths and a quarter end the phrase. This process of reversing the motives gives contrast to the melodic pattern. The two eighths and a quarter melodic cell end the section A.

Ex. 25 (mm. 13-16)



I composed section B several months after section A, but I envisioned writing a contrasting and unifying section. For contrast, I decided to modulate to another key center, to the key of Eb major. The melodic motive of eight note triplets become the essential rhythmic value of this section. It creates a sense of unity between section A and section B.

Ex. 26 (mm. 17-18)



It is important to note that on this section is where the melody reaches the highest point over the whole piece. The climax of the piece is the half note G on beat 1 of measure 23. Measure 24 becomes the link to the return of section A.

Ex. 27 (mm. 21-24)



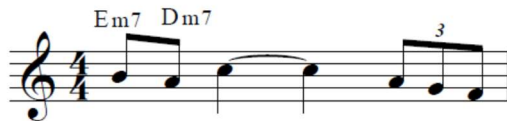
Section A is a complete re-statement of the section and brings back the two eighth note motive as the focal melodic idea of the piece.

The melody at the coda is a summary of the main motives of the composition. It is a conclusion that reflects and develops the two main motives of the piece: the two eighths and a quarter note, and the eighth note triplets. I added sixteenth note values as a variation melodic idea on measure 41.

d) Harmony

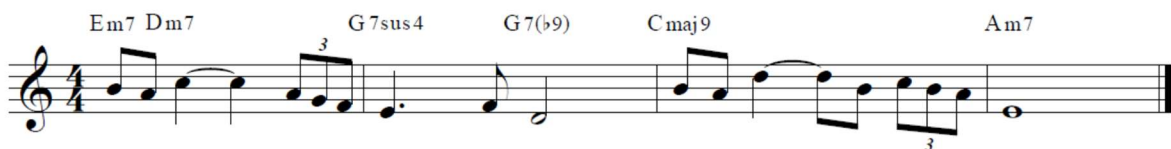
This piece is based in the key of C major. The first two chords of the piece are based on the first chords of “So What”, although these chords are used in a different harmonic and rhythmic context.

Ex. 28 (mm. 1)



The song is based on ii-V-I chord progressions. From measures 1 to 3, the harmony follows the ii-V-I chord progression of C major. On measure 4, the vi chord becomes the link to the next section.

Ex. 29 (mm. 1-4)



Measures 5 to 7 are a modulation into the key of Eb major. The ii-V-I chord progression is sounded in the new key. The melodic rhythmic pattern is the same but it is used in a different key. The ii-V chord progression of the relative of C minor is used to prepare the entrance of the melody.

Ex. 30 (mm. 5-8)

Example 30 (measures 5-8) shows a melodic line in 4/4 time. The chords are: Fm11, B \flat 7(\flat 9), E \flat maj7(#5)E \flat :maj, Dm7(\flat 5), and G7(\flat 9). The melody features triplet markings over the eighth notes in measures 5, 6, and 7.

In measure 9 the “So What” chords return then the ii-V-i chord progression of A minor follows. Even though the melody remains almost identical, the harmony provides the contrast needed to disguise the repetition of the melodic motives.

Ex. 31 (mm. 9-12)

Example 31 (measures 9-12) shows a melodic line in 4/4 time. The chords are: Em7, Dm7, Dm9, Bm7(\flat 5), E7(\flat 9), Am11, /G, and F \sharp m7(\flat 5). The melody features triplet markings over the eighth notes in measures 9, 10, and 12.

Measures 13 to 16 re-establish the tonal center of C major as the harmony returns to the main key. The F minor chord provides a distinct color change and delays the arrival of the dominant on measure 16. This F minor chord is borrowed from the parallel minor scale of C minor.

Section B is in the key of Eb major but the harmonic motion is faster. The chord progression becomes quicker in relation to the previous section as I use two chords per measure.

The first two measures of the section are the I-iii-vi chord progression in the key of Eb major. This progression reaffirms Eb major as the key center of the section and it is the first time in the piece that the ii-V-I chord progression is not employed.

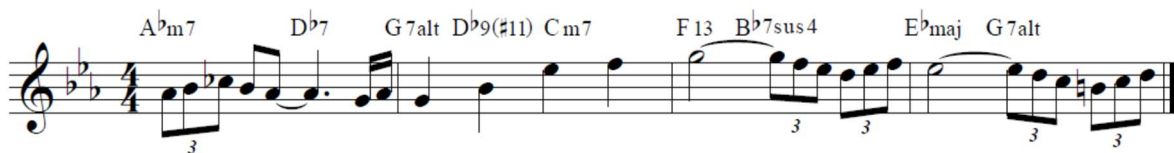
Ex. 32 (mm.17-18)



Different key centers are being explored in the next measures as a complementary harmonic approach. The ii-V-i of G minor are sounded on measures 19 and 20, then the ii-V of Gb major are sounded on measure 21. From measure 21 to 24, the bass moves by fifth intervals. It is a chord progression that increases the momentum to the return of section A and it prepares the recapitulation of the main section of the piece.

The Db9(#11) chord on beat number two of measure 22 is the tritone substitute of C minor and it functions as a chromatic passing chord.

Ex. 33 (mm. 21-24)



Section A returns with the exact harmonic movement.

The coda is a tonic pedal of C over which the harmony moves from the dominant chord to the sub-dominant chords ii and IV.

e) Rhythm

The rhythm of this piece is based on is the Cuban bolero. The bolero is a slow tempo Latin dance which originated in Cuba at the end of the nineteenth century. The rhythm originated in Santiago de Cuba and Pepe Sanchez is known as the creator of the bolero. He was an untrained guitarist and singer who did not write down any of his compositions, therefore many of his songs have been lost. Some were transcribed by his students and friends. The Cuban bolero is written in either 2/4 or 4/4-time signature.

The bass player has a significant role in maintaining the rhythmic structure. Traditionally, the rhythmic values are based on a dotted quarter and an eight-note followed by two quarter notes. Variations of this rhythmic pattern are often characterized using the tresillo of the habanera, which is the three-side of the clave with the upbeat. This rhythmic cell of the tresillo is present in most of the Cuban rhythms.

5) Guanabacoa

I want to dedicate this composition to my aunt, Ines Marta Vazquez Conejero. She was one of the greatest influences in my life and in my musical career. Her caring support, intelligence and positivity had a great impact on who I am today. She lived most of her life in the town of Guanabacoa, situated to the southeast of Havana. As a child, I spent most of my weekends and summer vacations with her and my uncle.

Guanabacoa is a name given by the Taino indians of Cuba and it translates into “Land of Rivers and Hills”. The city was founded in 1554 by the Cabildo of San Cristobal of Havana. The religion and culture of Guanabacoa is a mix of occidental Christianity and African cults. It is in Guanabacoa where the practice of Santeria in the Yoruba faith, the cult Bantu and other African religions appear. It is the municipality of Havana which has the most Abakua temples. Many great Cuban musicians were born in Guanabacoa such as Ernesto Lecuona, Rita Montaner and Ignacio Villa, who was known as “Bola de Nieve”.

a) Intention

The aim of this piece was to capture the musical sounds and the culture of the town of Guanabacoa. I based my composition on the 6/8 Afro-Cuban rhythm. I decided to orchestrate this composition using autochthonous instruments used in Afro-Cuban music and an ensemble of tenor sax, piano, bass, drum set and bata drums. Bata drums are double-headed percussion instruments used primarily in religious ceremonies. Bata drums date back about 500 years ago and they were brought into Cuba during the 1800’s during the slave trade of African people. The Lucumi, also known in Cuba a “Santeria” are closely associated with the batas. Bata drums

are three cylindrical drums of different sizes. Iya, is the biggest bata drum and it is called “the mother”. Itotele is the middle one and Okonkolo is the smallest one, they are referred to as “the father and the child”. In the last few decades the popularity of the bata drums has grown and they have been used on secular occasions and in different musical settings like jazz, pop and Cuban timba.

b) Overview

This piece was composed in a AABA song form. The song begins with an introduction played by the bata drums and the drum set. The rest of the rhythm section joins in on measure 5. The coda ends the composition and it is based on the same chord progression of the introduction.

Introduction	mm. 1-12
Section A	mm. 13-30 (section A repeats)
Section A	mm. 13-32
Section B	mm. 33-42
Section A	mm. 43-60
Solos over the AABA form	mm. 13-60
Coda	mm. 61-65

c) Melody

The first phrase starts with a pick up. It is an ascending motive based on the arpeggio of the B9sus4 chord. The arpeggio ends on an appoggiatura on the second degree of the E major scale. The F# resolves to the tonic note E.

Ex. 34 (mm. 13-14)



This motivic idea is answered by a longer phrase that is distinct because it is more syncopated rhythmically. The melody outlines the minor sub-dominant chord at measure 16. This chord changes the color of the harmonic progression. On the next two measures the melody is sounded on the main beats, it echoes the first motive. This first motive ends with a descending melodic line, while the answer ends with an ascending line.

Ex. 35 (mm.15-18)



The first melodic motive returns in measure 20. The two eight-note pick up will prepare the appoggiatura but this time the melody resolves upwards to the third of the tonic chord. It is a minor variation that adds variety to the melodic line. I subtracted an eight note to the pickup for melodic variety.

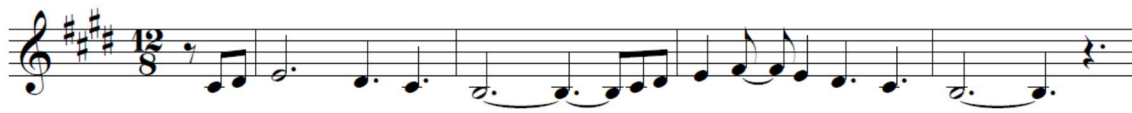
Ex. 36 (mm. 20-22)



This time the answer to this melodic motive is a longer phrase. On measure 23, it outlines the minor sub-dominant chord and it sounds an octave higher than the previous answer. These melodic variations are designed to create contrasting ideas and heighten the interest of the listener.

Section B modulates into the key of G sharp minor from measures 33 to 36. It is an ascending and descending melodic motive over the G sharp minor scale. The phrase can be divided into two similar motives. On the first motive, the melody is sounded on the strong part of the beats and the second motive is more rhythmically syncopated.

Ex. 37 (mm. 33-36)



On measure 37 the melody returns to the key of E major and it outlines the first five notes of the E major scale. This phrase concludes section B and it rhythmically like the opening phrase of the section. On measure 17 there is a syncopated melodic pattern on beats three and four.

Ex. 38 (mm. 37-41)

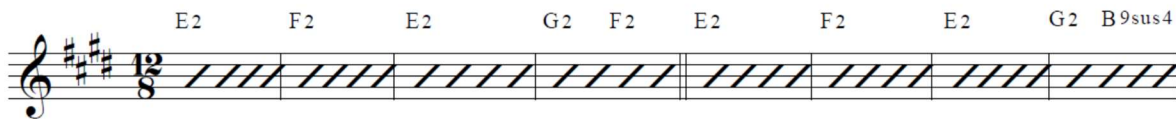


Section A returns with minor melodic variations, these are used to keep the interest of the listener.

d) Harmony

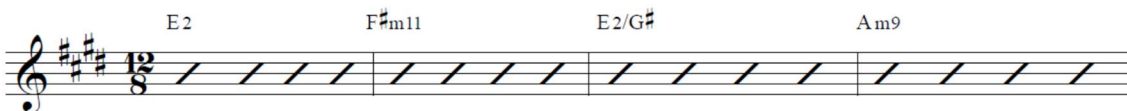
The harmonic progression at the introduction uses the chords F2 and G2. These chords are borrowed from the E Phrygian scale and they represent the sounds of Spanish music.

Ex. 39 (mm. 5-12)



The arrival of the melody announces the tonality of E major. The harmonic progression is an ascending bass line over the E major scale from measure 13 to 16. The Am9 chord is borrowed from the parallel E minor scale.

Ex. 40 (mm. 13-16)



On measures 17 to 21, the bass line moves by fifth intervals to prepare the beginning of the next phrase.

The next phase at measure 20 is almost the same harmonic progression but on this occasion, the F major chord was used for variety on measure 25. This F Major chord is borrowed from the Phrygian modal scale. I applied the same harmonic approach at the introduction, it creates a sense of unity between the introduction and section A.

Section B modulates briefly to the key of G# minor. Measures 33 to 36 are the ii-V-i chord progression of G# minor. This chord progression establishes the new key center.

Ex. 41 (mm. 33-36)

A#m7(b5) D#7(b9) G#m7 A#m7(b5) D#7(b9) G#m7

Measures 37 to 41 are a descending chromatic harmonic progression. The progression starts on the sixth chord of the E major scale and ends on the second degree of the scale. This chromatic descend harmonic progression is contrasting and prepares the entrance of section A.

Ex. 42 (mm.37-41)

C#m7 Cdim7 E/B A#m7(b5) A6 E/G# G6 F#m11 B9sus4

Section A returns with the same harmonic progression used in the previous statement of the melody. The coda section is a restatement of the harmonic progression of the introduction. I bring back the Phrygian modal scale for the conclusion of the piece.

e) Rhythm

The rhythm I picked for this piece is the 12/8 Afro-Cuban. This rhythm can also be notated in 3/4, and 6/8 time signatures. The bata drums were included into the rhythm section to enhance the sonority of the ensemble.

In Nigeria, there are five different sizes of batas, but in Cuba they consist of a set of three. Normally batas are played in an ensemble of three percussionists, although they can also be played by only one musician. If played by only one musician, the complex rhythmic figures of the three drums must be reduced and simplified.

Ex. 43 (Okonkolo, Itotele, Iya)

The image shows three staves of musical notation for bata drums, labeled Okonkolo, Itotele, and Iya. Each staff begins with a 12/8 time signature. The Okonkolo staff features a sequence of notes with 'x' marks above them, indicating specific rhythmic patterns. The Itotele staff shows a more complex rhythmic pattern with various note values and rests. The Iya staff has a simpler pattern with notes and rests. The notation is presented in a system with three staves.

The drummer will play the bembé bell in 12/8. Bembé is the style of music brought by African slaves to Cuba during the nineteenth century. The bembé bell is also called the standard African bell.

Ex. 44 (Standard African Bell)



6) Just Playing

This composition was inspired by some of the great music composers of the past, such as Bach, Mozart, Beethoven, Chopin and Brahms. They are amongst the most important influences in my musical career. Since my beginnings as a musician, I had the opportunity to study and perform some of their greatest pieces. I owe a great deal of gratitude to their achievements and their immeasurable dedication to music.

a) Intention

The main objective of this piece was to capture the character and strength that is palpable in the music of Beethoven and the poetic lyricism of the music of Frederic Chopin. I focused the first section of this piece on the strength and energy of the compositions of Beethoven. The middle section is a more lyrical melody and it represents the compositional style of Chopin. It was challenging to capture the character of these two distinct music styles because I had to adapt them to a Latin jazz rhythmic pattern. The character of this composition is playful and festive. The prelude to the introduction of the piece is a section of Chopin's Etude in C minor, "Revolutionary" and I was inspired by the film "Salsa" which was filmed in France in the year 2000.

The instrumentation I employed for this composition was a jazz trio of piano, bass and drums.

b) Overview

The form for this composition is Ternary. However, I created a more complex form extended by the adding of an introduction, drum solo, piano soli, piano solo and coda. A section of Chopin's Etude in C minor was added at the beginning to recreate the playful character of the piece.

Chopin's C Minor Etude	mm. 1-9
Introduction	mm. 10-17
Section A	mm. 18-33
Section B	mm. 34-55
Section A	mm. 56-71
Solos over the Form	mm. 18-71
Drum Solo	mm. 72-87
Piano Montuno Solo	mm. 88-91
Piano Solo	mm. 92-95
Coda	mm. 96-99

c) Melody

The A section is made of two phrases of four measures. Each phrase is divided into four motives of two measures. These motives form a rhythmic melodic ostinato.

The first melodic motive is a two-measure idea that encircles the third of the C minor chord. The rhythm is a syncopated line that assimilates to the 2-3 clave. The last note of the motive is sounded on the fourth beat of the measure, together with the tresillo of the clave. This musical device provides strong rhythmic accentuation and brings the melody and the rhythm section together.

Ex. 45 (mm. 1-2)



The next motive uses the same rhythmic material, but this time it ends on the third of the submediant chord: Ab major.

Ex. 46 (mm. 3-4)



The next two melodic motives are rhythmically identical, but the melody is based on an ascending arpeggio of the chord. It creates a contrast with the previous motives. The motive ends on the third of the subdominant chord: F minor.

Ex. 47 (mm. 22-25)



The whole phrase is repeated to prepare the section B of the composition.

Section B is a more lyrical melodic line. For contrast, longer note values of half notes and whole notes predominate.

The section is divided into two asymmetrical phrases. The first phrase is eight measures long and the second is fourteen measures long.

The first phrase starts with a held syncopated note followed by an arpeggio over the F minor chord. In comparison with the motive of the previous section, the melodic rhythm is displaced by two beats. It is a rhythmic hemiola that brings a distinct sound to the section and also generates a sense of unity with the rest of the piece.

Ex. 48 (mm. 35-37)



It is important to note the syncopation of the last seven notes of this motive. This rhythmic device is employed with the purpose of integrating the melodic line to the 2-3 clave pattern. By using these syncopated notes, the melody does not interfere with the clave pattern.

The phase is repeated entirely. Subsequently, I develop a three-note motive of D, Eb and F. The central note of this motive is Eb, and D and F surround the third of the C minor chord. This motive is developed as an ascending melodic sequence.

Ex. 49 (mm. 38-39)



From measures 46 to 55 the harmony progression is a descending bass line, while the melody is an ascending sequence. This device creates a contrary motion pattern between the harmony and the melody that generates momentum and prepares the arrival of the next section.

Section A returns almost identically. However, I aim for harmonic variations in the re-statement and I will discuss it later in the harmony section of this chapter.

d) Harmony

This piece is composed in the key of C minor. The harmonic context is based on the alternation between the tonic and the dominant chords.

The harmony at the introduction is a piano montuno based on the chords of section A. It is important to note that these chords are often anticipated on the fourth beat or end of the fourth beat. This is a rhythmic arrangement that occurs due to the syncopation of the Latin jazz rhythmic pattern and the 2-3 clave backbeat.

The first four measures of the piece are an alternation between the tonic and the dominant chord.

On measure 5, I use the submediant Ab major chord. This is a deceptive cadence that produces a variation to the harmonic movement.

Measure 23 is a tonization to F minor. The dominant chord of C7(b9) prepares the F minor key. The next chord is the dominant of C minor which prepares the arrival of the next phrase.

Measures 26 to 33 are a repetition of the previous phrase.

Section B begins with the subdominant chord and the ii-V-I chord progression of C minor ends the phrase. The raised submediant chord Am7(b5) provides an alternative and an extension of the tonic chord.

Measures 42 to 45 reflect the preceding phrase; the subdominant chord is followed by the ii-V-I chord progression. However, on measure 46 there is a descending bass line that outlines the C minor scale. The Db chord interrupts the base line movement and delays the arrival of the tonic.

Section A returns on measure 56, it is a recapitulation of the section. The chromatic passing chord E/F# provides contrast on measure 62. The tritone substitute chord Db9 on measure 63 prepares the next phrase.

Ex. 50 (mm. 62-64)

Musical notation for Example 50 (mm. 62-64). The notation is in 4/4 time, F minor key, and consists of a single staff with a treble clef. The notes are: F4 (quarter), Ab4 (quarter), C5 (quarter), Bb4 (quarter), Ab4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter), Ab3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). Above the staff, the following chords are indicated: Fm (above F4), E/F# (above E4), G7alt (above G3), Db9 (above Db4), and Cm (above C4).

For contrast, I use a dominant pedal on the last exposition of the phrase of section A.

The drum solo segment is harmonically founded on the chord progression of section A.

The piano montuno solo is a i-iv-V chord progression over the dominant pedal on the bass. The piano solo is based on the same i-iv-V progression. The harmonic simplicity of this section allows the pianist to improvise and explore other key centers and rhythmic devices.

The coda ends the piece with a strong intervallic bass line movement of fifths. The syncopated nature of the Latin jazz rhythm pulls each chord to the end of beats two and four.

e) Rhythm

This composition is founded on a Latin jazz rhythmic style. The melodic lines are based on a 2-3 clave pattern. The two-measure melodic motive lines up with the 2-3 clave, particularly with the tresillo of the clave, at the end of beat two and beat four.

Ex. 51 (1-2)

The image shows a musical score for two staves. The top staff is labeled 'Melody' and is in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody consists of two measures. The first measure contains a quarter rest followed by eighth notes G4, A4, B4, and A4. The second measure contains eighth notes G4, A4, B4, and a quarter note G4 with an accent (>). The bottom staff is labeled 'Clave' and is in 4/4 time with the same key signature. It shows a 2-3 clave pattern: a quarter rest, an eighth note, a quarter note, a quarter rest, a quarter note, an eighth note, and a quarter note with an accent (>).

The actual clave pattern will be played by the drummer on the cymbals, woodblocks or on the side of the drum. The bass player will play variations of a rhythmic pattern based on the tresillo and the upbeat.

The Cuban clave is an evolution of Sub-Saharan bell patterns. When these patterns interacted with the Spanish dances it changed into what we know as the Cuban clave. This rhythmic pattern is used on the habanera rhythm that dates to the nineteenth century. The habanera, also known as contradanza in Cuba, is derived from the French contredance brought into Cuba by French immigrants escaping from the Haitian revolution of 1791. The primary difference of the Cuban contradanza was the addition of the tresillo.

The clave is also a percussion instrument, that is believed to have its roots on the ship construction in Havana, where wooden sticks replaced nails because they were cheaper. The contradanza was the predecessor of danzon, danzonete, guajira, cha cha cha, mambo, son montuno, and other Cuban rhythms.

7) Blueseando

This composition was inspired by two of my favorite musicians, Bebo Valdez and Paquito D’Rivera. Bebo Valdez was a pianist, composer and arranger. He was the father of renowned Cuban pianist Chucho Valdez. During the 50’s Bebo Valdez led the Tropicana house band where he worked for singer Rita Montaner as arranger and composer. During the late 50’s he recorded with Nat “King” Cole in Havana for his album Cole Español. In 1960 he defected to Mexico and went to the United States. Later he toured Europe extensively and settled in Stockholm. Bebo was influential in the spread of Cuban music and Latin jazz around the world. He was a seven time Grammy Award winner with albums such as El Arte del Sabor, Lagrimas Negras and Bebo de Cuba, Bebo y Chucho Juntos para Siempre. In 2011 Bebo was awarded Honorary Doctorate of Music from the Berklee College of Music. In 1994 Bebo joined saxophonist and clarinetist Paquito D’Rivera and recorded his album “Bebo rides again”.

Paquito D’Rivera was a featured soloist for the Cuban National Symphony Orchestra. During the 70’s he led the Orquesta Cubana de Musica Moderna. Paquito was a founder and co-director of Cuban band Irakere, with which he won multiple Grammy nominations and a Grammy Award in 1979. In 1988 he became a founder of the United Nations Orchestra conducted by Dizzy Gillespie. The orchestra showcased the fusion of Caribbean music with jazz.

a) Intention

The principle aim of this piece is to showcase the fusion of Afro-Cuban rhythms with a blues chord progression. I based this composition on a minor blues chord progression over a Latin jazz rhythm in 2-3 clave. I employed is a jazz big band orchestration made of two alto

saxes, two tenor saxophones and one baritone saxophone, four trumpets and four trombones. The rhythm section is formed of guitar, piano, bass, congas and drums. I added the congas to the big band because it represents the Latin jazz rhythm pattern.

b) Overview

This composition is based on a blues chord progression of twenty measures in length. These twenty measures can be divided into four small phases. The introduction of the piece is a one measure rhythmic pattern of the tresillo of the clave.

Introduction	mm. 1
Phrase 1	mm. 2-5
Phrase 2	mm. 6-9
Phrase 3	mm. 10-13
Phrase 4	mm. 14-21
Solo section	mm. 22-25
D.C. al Fine	mm. 2-21

c) Melody

The melody is a rhythmic ostinato. The first phrase of the piece is divided into two small motives. Measures 2 and 3 are a rhythmic melodic cell that becomes the main motive of the whole composition. This motive is formed by four of the first five notes of the G minor scale. The motive starts with the notes of the tonic broken triad of G minor.

Ex. 52 (mm. 2-3)



On measures 4 and 5, the answering motive is similar in rhythmic character. I added an extra note as a suffix for variation purposes. This motive ascends and descends back to the tonic note.

Ex. 53 (mm. 4-5)



The next phrase has four measures that can be divided into two smaller motives of similar rhythmic context. Measure 6 and 7 are an exact replica of the first motive of the composition, but is based over the subdominant chord of C minor. The first three notes outline the C minor triad.

Ex. 54 (mm. 6-7)



On measures 8 and 9, I developed a suffix for contrast. This motive has the highest note of the melody up to this point.

Ex. 55 (mm. 8-9)



The next phrase is four measures long. The saxophones play this melodic phrase providing a change in timbre. This phrase begins with a repeat of the first motive of the piece.

Measures 12 and 13 represent the answering motive. For this melodic response, I added a prefix to the motive.

Ex. 56 (mm. 12-13)



The last phrase is the longest of the composition and it is eight measures long. The phrase is constructed over the G minor pentatonic scale and it is an ascending melodic pattern.

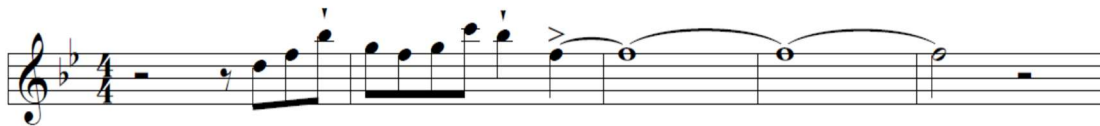
Rhythmically, measures 14 and 15 are a hemiola of a four-note motive. I used the hemiola device to add rhythmic interest to the melodic line. The hemiola also emphasizes the lively character of the piece.

Ex. 57 (mm. 14-16)



Measures 16 and 17 conclude the exposition of the melody and it is a sequential rhythmic motive. It ends on a syncopation on the fourth beat of measure 17 that matches with the tresillo of the clave. The last note is a held note over seven beats and it is the longest note of the composition.

Ex. 58 (mm. 16-18)

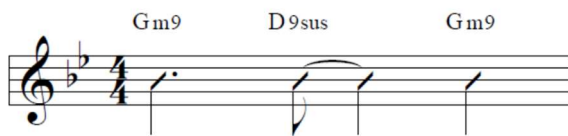


d) Harmony

The harmony of this piece is based on the G minor scale. It is an extended version of a minor blues chord progression.

The introduction is one measure long and it is the i-V-i chord progression of G minor. It calls the attention of the listener and prepares the entrance of the melodic idea.

Ex. 59 (mm. 1)



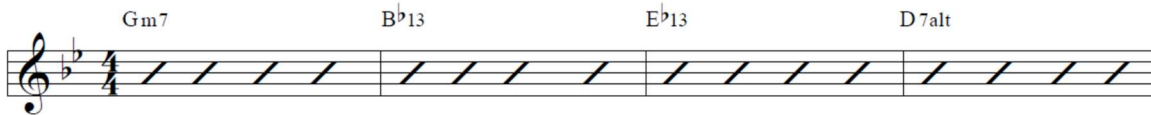
The first four measures of the piece are based on the tonic chord of G minor. The next phrase extends from measure 6 to 9 and it is the subdominant chord of C minor. The progression returns to the tonic chord for the next four measures. Measures 14 and 15 are built on the German sixth chord: Eb13, which takes the progression to the dominant chord. The exposition of the melody ends on a held tonic chord.

Ex. 60 (mm. 14-15)



The solo section is a four-measure chord progression that alternates between the tonic and dominant chords. Measure 23 is the chord of Bb13 which is the secondary dominant of the German sixth chord of Eb13. The dominant chord is used on measure 25 in its altered form.

Ex. 61 (mm. 22-25)



e) Rhythm

The rhythm is based on a Latin jazz rhythmic pattern with a 2-3 clave. The introduction prepares the melodic line by sounding the three-side of the clave. The three part of the clave prepares each melodic motive. This rhythmic device helps the melody and the rhythmic pattern to be linked together by the clave.

The drums and the congas will carry the Latin jazz rhythmic pattern. The bass will play patterns based on the tresillo of the clave. The piano will provide the chordal accompaniment and montuno rhythmic patterns.

APPENDICES

APPENDIX A: LIST OF EXAMPLES

Porque No

- Example 1 Opening eight note motive
- Example 2 Answer to opening motive
- Example 3 Third phrase
- Example 4 Fourth phrase-sequence
- Example 5 First phrase of the bridge
- Example 6 Final motive of Section A1
- Example 7 First four measures of the Introduction

San Lazaro

- Example 8 Opening motive
- Example 9 Answer to opening motive
- Example 10 Tonic pedal
- Example 11 Coda- Dominant pedal
- Example 12 Standard bell pattern

Evans' Waltz

- Example 13 Opening motive
- Example 14 Answer to opening motive
- Example 15 First motive of the second phrase
- Example 16 Section A1- Opening motive
- Example 17 Ascending melodic variation
- Example 18 First phrase of Section B
- Example 19 Section B- Melodic sequence

- Example 20 Harmony of the opening motive
- Example 21 Chromatic descending bass line
- Example 22 Section B- Chromatic descending harmony

Ballad for you

- Example 23 Opening motive
- Example 24 Answer to opening motive
- Example 25 Final phrase of Section A
- Example 26 First phrase of Section B
- Example 27 Final phrase of Section B
- Example 28 “So What” chords
- Example 29 Chord progression of opening phrase (ii-V-I)
- Example 30 ii-V-I of Eb Major
- Example 31 ii-V-i of A minor
- Example 32 Section B I-iii-vi Chord progression
- Example 33 Bass line movement by fifth intervals

Guanabacoa

- Example 34 Opening motive
- Example 35 Answer to opening motive
- Example 36 Opening motive of the second phrase
- Example 37 First phrase of Section B
- Example 38 Final phrase of Section B
- Example 39 Chord progression of the Introduction
- Example 40 Chord progression of the first four measures
- Example 41 ii-V-i of G# minor
- Example 42 Descending Chromatic harmony
- Example 43 Bata Patterns

Example 44 Standard Bell Pattern

Just Playing

Example 45 Opening motive

Example 46 Answer to opening motive

Example 47 Third motive

Example 48 First phrase of Section B

Example 49 Final motive of Section B

Example 50 Harmonic substitutions

Example 51 First motive and 2-3 Clave

Blueseando

Example 52 Opening motive

Example 53 Answer to opening motive

Example 54 Third motive

Example 55 Fourth motive

Example 56 Variation to answering motive

Example 57 Hemiola

Example 58 Final motive

Example 59 Chord progression of the introduction

Example 60 German sixth chord

Example 61 Chord progression of the solo section

APPENDIX B: ORIGINAL PIECES

This Appendix contains seven original pieces that were composed for the Master's program. The seven pieces have been analyzed in this thesis. All the scores and parts are notated in concert pitch.

1. Porque No
2. San Lazaro
3. Evan's Waltz
4. Ballad for you
5. Guanabacoa
6. Just Playing
7. Blueseando

Porque no

Latin Jazz 3-2 Clave ♩ = 220

Ruben Vazquez

Tenor Sax.

Piano

Bass

Drum Set

This system of music is for the first four measures of the piece. It features five staves: Tenor Saxophone, Piano (Grand Staff), Bass, and Drum Set. The key signature is C minor (three flats) and the time signature is 4/4. The Tenor Saxophone part consists of whole rests. The Piano part has a right-hand melody with chords Cm11, Cm13, Cm11, Cm13, Ebm11/C, Cm13, and Cm11, and a left-hand bass line. The Bass part has a simple line with notes C, Bb, Ab, G, F, Eb, D, C, and Eb, with Cm11 chord markings. The Drum Set part shows a 3-2 clave rhythm with snare and cymbal patterns.

5

T. Sax.

5

Pno.

5

Bass

5

D. S.

This system of music is for measures 5 through 8. It features five staves: Tenor Saxophone, Piano (Grand Staff), Bass, and Drum Set. The Tenor Saxophone part consists of whole rests. The Piano part has a right-hand melody with chords Cm11, Cm13, Cm11, Cm13, Ebm11/C, Cm13, and Cm11, and a left-hand bass line. The Bass part has a simple line with notes C, Bb, Ab, G, F, Eb, D, C, and Eb, with Cm11 chord markings. The Drum Set part shows a 3-2 clave rhythm with snare and cymbal patterns. Measure numbers 5, 5, 5, and 5 are written above the Tenor Saxophone, Piano, Bass, and Drum Set staves respectively.

9

T. Sx.

Pno.

Bass

D. S.

A^bmaj9(13)

A^bmaj9(13)

A^bmaj9(13)

A^bmaj9(13)

13

T. Sx.

Pno.

Bass

D. S.

G^bmaj7(#11)

G^bmaj7(#11)

G^bmaj7(#11)

G^bmaj7(#11)

17

T. Sx.

Pno.

Bass

D. S.

17 Cm11 Cm13 Cm11 Cm13 E^bm11/C Cm13

17 Cm11 Cm11 E^bm11/C Cm13

A

T. Sx.

Pno.

Bass

D. S.

21 Cm⁶ G7(b9)/B

21 Cm⁶ G7(b9)/B

25

T. Sax.

25

Pno.

Gm7/Bb Am7(b5)

25

Bass

Gm7/Bb Am7(b5)

25

D. S.

29

T. Sax.

29

Pno.

Ebm7 Ab13 Dbmaj7

29

Bass

Ebm7 Ab13 Dbmaj7

29

D. S.

33

T. Sx. 1. 2.

Pno. 33 Dm7(b5) 1. G7alt 2. G7alt

Bass 33 Dm7(b5) 1. G7alt 2. G7alt

D. S. 33 1. 2.

B

T. Sx. 3 3

Pno. 39 Em11 A13sus

Bass 39 Em11 A13sus

D. S. 39

43

T. Sx.

43 Dm11 G 7alt

Pno.

43 Dm11 G 7alt

Bass

43

D. S.

47

T. Sx.

47 Cm11 F 13sus

Pno.

47 Cm11 F 13sus

Bass

47

D. S.

51

T. Sx.

51 Dm7(b5) G 7b9(#11) G 7(b9)

Pno.

51 Dm7(b5) G 7b9(#11) G 7(b9)

Bass

51

D. S.

A1

55

T. Sx.

55 Cm⁶ G 7(b9)/B

Pno.

55 Cm⁶ G 7(b9)/B

Bass

55

D. S.

59

T. Sx.

59 Gm7/B^b Am7(b5)

Pno.

59 Gm7/B^b Am7(b5)

Bass

59

D. S.

63

T. Sx.

63 E^bm7 A^b13 D^bmaj7

Pno.

63 E^bm7 A^b13 D^bmaj7

Bass

63

D. S.

67

T. Sx.

67 Dm7(b5) G7alt G7alt

Pno.

67 Dm7(b5) G7alt G7alt

Bass

67

D. S.

Solos

71 Cm⁶ G7(b9)/B

T. Sx.

71 Cm⁶ G7(b9)/B

Pno.

71 Cm⁶ G7(b9)/B

Bass

71

D. S.

75 Gm7/B^b Am7(♭5)

T. Sx.

Pno.

Bass

D. S.

79 E^bm7 A^b13 D^bmaj7

T. Sx.

Pno.

Bass

D. S.

83 Dm7(b5) G7alt

T. Sx.

Pno.

Bass

D. S.

87 Em11 A13sus

T. Sx.

Pno.

Bass

D. S.

91 Dm11 G 7alt

T. Sax.

Pno.

Bass

D. S.

95 Cm11 F 13sus

T. Sax.

Pno.

Bass

D. S.

99 Dm7(b5) G 7b9(#11) G 7(b9)

T. Sx.

Pno.

Bass

D. S.

103 Cm⁶ G 7(b9)/B

T. Sx.

Pno.

Bass

D. S.

107 G m7/B^b A m7(b5)

T. Sx.

Pno.

Bass

D. S.

111 E^bm7 A^b13 D^bmaj7

T. Sx.

Pno.

Bass

D. S.

115 Dm7(b5) G7alt

T. Sx.

115 Dm7(b5) G7alt **D.S. al Coda**

Pno.

115 Dm7(b5) G7alt **D.S. al Coda**

Bass

115 **D.S. al Coda**

D. S. **D.S. al Coda**

Drum Solo

119

T. Sx.

119 Cm11 Cm9 Cm11 Cm9

Pno.

119 Cm11 Cm11

Bass

119 **D.S.**

123

T. Sx.

Pno.

Bass

D. S.

123 Cm11 Cm9 Cm11 Cm9

123 Cm11 Cm11

123

127

T. Sx.

Pno.

Bass

D. S.

127 A^bmaj9(13) A^bmaj9(13)

127 A^bmaj9(13) A^bmaj9(13)

127

Open

131

T. Sx.

Pno.

Bass

D. S.

131 G^bmaj G^bmaj9(#11) G^bmaj G^bmaj9(#11)

131 G^bmaj9(#11) G^bmaj9(#11)

Outro

135

T. Sx.

Pno.

Bass

D. S.

135 Cm11 Cm13 Cm11 Cm13 E^bm11/C Cm13 Cm11

135 Cm11 Cm11

139

T. Sx.

Pno.

Bass

D. S.

139 Cm11 Cm13 Cm11 Cm13 E^bm11/C Cm13 Cm11

139 Cm11 Cm11

143

T. Sx.

Pno.

Bass

D. S.

143 A^bmaj9(13) A^bmaj9(13)

143 A^bmaj9(13) A^bmaj9(13)

147

T. Sax.

Pno.
G^bmaj7(#11) *G^bmaj7(#11)*

Bass
G^bmaj7(#11) *G^bmaj7(#11)*

D. S.

151

T. Sax.

Pno.
Cm11 *Cm13* *Cm11* *Cm13* *E^bm11/C* *Cm13*

Bass
Cm11 *Cm11* *E^bm11/C* *Cm13*

D. S.

San Lazaro

Latin Jazz Afro ♩.=140

Ruben Vazquez

A

Piano

Bass

Drum Set

4

Pno.

Bass

D. S.

7

Pno.

Bass

D. S.

B

Pno. Am7(b5) D7alt Gm9

Bass 10 D7sus4 D7alt Gm9

D. S. 10

Pno. 13 Gm9 E7alt Bb13

Bass 13 Gm9 E7alt Bb13

D. S. 13

Pno. 16 A7(b9) A7(b9) Dm7(b5)

Bass 16 A7(b9) A7(b9) Dm7(b5)

D. S. 16

19 G7(b9) Cm7 F 13sus

Pno.

Bass

D. S.

22 B^bmaj9 E7alt A 7sus4 A 7alt

Pno.

Bass

D. S.

C

26 Dm9 C[#]dim7 F/C Bm7(b5) B^b6 Bm7(b5) A7/C[#]

Pno.

Bass

D. S.

30 Dm9 C#dim7 F/C Bm7(b5) Bb6 Bm7(b5) A7/C#

Pno.

Bass

D. S.

A Dm⁶ Dm⁶ Gm7/D

Pno.

34 Dm⁶ Dm⁶ Gm7/D

Bass

D. S.

37 Gm7/D G/B G#dim7

Pno.

37 Gm7/D G/B G#dim7

Bass

D. S.

Solos over the Form

40 A 7alt A 7alt

Pno.

Bass

D. S.

Vamp

42 Em7(b5)/A Dm9/A D/A D/A On Cue Bm11

Pno.

42 Em7(b5)/A Dm9/A D/A D/A Bm11

Bass

42 Fill in freely

D. S.

rit. last time

Evans' Waltz

Medium Waltz ♩ = 120

Ruben Vazquez

Piano

p

F/C C7(b9)sus F/C Gm7(b5)/C

Bass

p

F/C C7(b9)sus F/C Gm7(b5)/C

Drum Set

Pno.

5 F maj7/C C#dim7 Dm7 C7sus

A.B.

5 F maj7/C C#dim7 Dm7 C7sus

D. S.

5 Fill

A F^6_9 B^b_{maj9} A_{m7} D_{m7}

Pno. *mp*

A.B. *mp*

D. S. *mp*

13 $B_{m7(b5)}$ $E7$ A_{m7} $D7_{sus}$

Pno.

A.B.

D. S. *13*

17 Gm7 C7sus /B^b Am7 A^bmaj7(add9)

Pno.

A.B.

D. S.

21 Gm7 C7sus Fmaj7 Fmaj7

Pno.

A.B.

D. S.

A1

Pno. F_9^6 $B\flat_{maj9}$ A_{m7} D_{m7}

A.B. F_9^6 $B\flat_{maj9}$ A_{m7} D_{m7}

D. S.

29 $B_{m7(b5)}$ /A $E/G\sharp$ A_{m7} D_{7sus}

Pno.

A.B. $B_{m7(b5)}$ /A $E/G\sharp$ A_{m7} D_{7sus}

D. S.

33 Gm7 C7sus Am7 Dm7

Pno.

A.B.

D. S.

37 Gm7 C7sus Fmaj7(add9) F6

Pno.

A.B.

D. S.

B

Amin7(add13) G#m7(b5) Am/G F#m7(b5)

Pno.

41 Am7 G#m7(b5) Am/G F#m7(b5)

A.B.

41

D. S.

45 Fmaj7 E7alt Am7 /G Gb7(#11)

Pno.

45 Fmaj7 E7alt Am7 /G Gb7(#11)

A.B.

45

D. S.

49 F maj7 A 7#9(b13) Dm7 G 13

Pno.

49 F maj7 A 7#9(b13) Dm7 G 13

A.B.

49

D. S.

53 Gm9 Gm9 C 7sus C 13(b9)

Pno.

53 Gm9 Gm9 C 7sus C 13(b9)

A.B.

53

D. S.

A

Pno. $F^{\flat 9}$ $B^{\flat}maj9$ $A m7$ $D m7$

57 $F^{\flat 9}$ $B^{\flat}maj9$ $A m7$ $D m7$

A.B.

57

D. S.

61 $B m7(b5)$ $E7$ $A m7$ $D7sus$

Pno.

61 $B m7(b5)$ $E7$ $A m7$ $D7sus$

A.B.

61

D. S.

65 Gm7 C7sus /B \flat Am7 A \flat maj7(#11)

Pno.

65 Gm7 C7sus /B \flat Am7 A \flat maj7(add 9)

A.B.

65

D. S.

Solos over the Form

69 Gm7 C7sus \emptyset Fmaj7 Fmaj7

Pno.

69 Gm7 C7sus \emptyset Fmaj7 Fmaj7

A.B.

69 \emptyset D.S. al Coda

D. S.

D.S. al Coda

Open for Solos

73 \emptyset F/C C7(b9)sus F/C Gm7(b5)/C

Pno.

73 \emptyset F/C C7(b9)sus F/C Gm7(b5)/C

A.B.

73 \emptyset

D. S.

77 F maj7/C Gm7(b5)/C F maj7/C C7sus F2

Pno.

77 F maj7/C Gm7(b5)/C F maj7/C C7sus F2

A.B.

77

D. S.

rit. 2nd time

Fill in freely

Ballad for you

Slow Bolero ♩ = 70

Ruben Vazquez

A **with Mute**

Em7 Dm7 3 G7sus4 G7(b9) Cmaj9 Am7

Trumpet in B♭

Em7 Dm7 3 G7sus4 G7(b9) Cmaj9 Am7

Piano

Em7 Dm7 G7sus4 G7(b9) Cmaj9 Am7

Bass

Brushes

Drum Set

5 Fm11 3 B♭7(b9) E♭maj7(#5) E♭maj 3 Dm7(b5) G7(b9)

Tpt.

5 Fm11 3 B♭7(b9) E♭maj7(#5) E♭maj 3 Dm7(b5) G7(b9)

Pno.

5 Fm11 B♭7(b9) E♭maj7(#5) E♭maj Dm7(b5) G7(b9)

Bass

5

D. S.

9 Em7 Dm7Dm9 3 Bm7(b5) E7(b9) Am11 /G F#m7(b5)

Tpt.

Pno.

Bass

D. S.

13 Fmaj7 Em7 Dm7 3 3 Fm6 G7(b9)sus

Tpt.

Pno.

Bass

D. S.

B

E^bmaj9 Gm7 Cm7 /B^b Am7(b5) D7alt Gm9 C7^b9(#11)

17 E^bmaj9 Gm7 Cm7 /B^b Am7(b5) D7alt Gm9 C7^b9(#11)

17 E^bmaj9 Gm7 Cm7 /B^b Am7(b5) D7alt Gm9 C7^b9(#11)

17

D. S.

21 A^bm7 D^b7 G7alt D^b9(#11) Cm7 F13 B^b7sus4 E^bmajG7alt

21 A^bm7 D^b7 G7alt D^b9(#11) Cm7 F13 B^b7sus4 E^bmajG7alt

21 A^bm7 D^b7 G7alt D^b9(#11) Cm7 F13 B^b7sus4 E^bmajG7alt

21

D. S.

A

Tpt. $Dm9$ $G7sus4$ $G7(b9)$ $Cmaj9$ $Am7$

Pno. $Dm9$ $G7sus4$ $G7(b9)$ $Cmaj9$ $Am7$

Bass $Dm9$ $G7sus4$ $G7(b9)$ $Cmaj9$ $Am7$

D. S.

Tpt. $Fm11$ $Bb7sus4$ $Ebmaj7(\#5)$ $Ebmaj$ $Dm7(b5)$ $G7(b9)$

Pno. $Fm11$ $Bb7sus4$ $Ebmaj7(\#5)$ $Ebmaj$ $Dm7(b5)$ $G7(b9)$

Bass $Fm11$ $Bb7(b9)$ $Ebmaj7(\#5)$ $Ebmaj$ $Dm7(b5)$ $G7(b9)$

D. S.

33 Em7 Dm7 Dm9 3 Bm7(b5) E7(b9) Am11 /G F#m7(b5)

Tpt.

33 Em7 Dm7 Dm9 3 Bm7(b5) E7(b9) Am11 /G F#m7(b5)

Pno.

33 Em7 Dm7 Dm9 Bm7(b5) E7(b9) Am11 /G F#m7(b5)

Bass

33

D. S. *ens.*

Solos through the Form

37 F maj7 Em7 Dm7 3 F m6 G7(b9)sus

Tpt.

37 F maj7 Em7 Dm7 3 F m6 G7(b9)sus

Pno.

37 F maj7 Em7 Dm7 F m6 G7(b9)sus

Bass

37

D. S.

Coda

41 G/C F/C Fmaj/C C⁶₉ G/C F/C Dm9/C C⁶₉

Tpt.

Pno.

Bass

D. S.

45 G/C F/C Fmaj/C C⁶₉ G/C F/C Dm9/C 1. C⁶₉ 2. C⁶₉

Tpt.

Pno.

Bass

D. S.

1. 2. Fill in freely

Guanabacoa

Afro ♩ = 180

Ruben Vazquez

The first system of the score includes staves for Tenor Saxophone, Piano, Bass, Okonkolo, Itotele, Iya, and Drum Set. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. The Tenor Sax, Piano, and Bass parts are currently silent, indicated by a horizontal line with a bar. The Okonkolo, Itotele, Iya, and Drum Set parts feature rhythmic notation with various note values and rests.

The second system of the score includes staves for Tenor Saxophone (T. Sx.), Piano (Pno.), Electric Bass (E.B.), Okonkolo, Itotele, Iya, and Drum Set (D. S.). The key signature remains three sharps and the time signature is 12/8. The T. Sx., Pno., and E.B. parts have melodic lines with notes and rests. Above the T. Sx. and Pno. staves, the following chord sequence is indicated: E2, F2, E2, G2, F2, E2, F2, E2, G, B9sus4. The Okonkolo, Itotele, Iya, and D. S. parts are marked with diagonal lines, indicating they are silent or playing a specific rhythmic pattern.

A

T. Sx. E2 F#m11 E2/G# Am9

Pno. 13 E2 F#m11 E2/G# Am9

E.B. 13 E2 F#m11 E2/G# Am9

Okonk. 13

Itotele 13

Iya

D. S.

17 E2/G# C#m9 F#m9 B7sus E2

T. Sx. E2/G# C#m9 F#m9 B7sus E2

Pno. 17 E2/G# C#m9 F#m9 B7sus E2

E.B. 17 E2/G# C#m9 F#m9 B7sus E2

Okonk. 17

Itotele 17

Iya

D. S.

21 F#m9 E2/G# Am9 E2/G# C#m9

T. Sx.

21 F#m9 E2/G# Am9 E2/G# C#m9

Pno.

21 F#m9 E2/G# Am9 E2/G# C#m9

E.B.

21

Okonk.

21

Itotele

Iya

D. S.

25 F maj9 B9sus 1. E2 F2 E2 G2 B7sus

T. Sx.

25 F maj9 B9sus 1. E2 F2 E2 G2 B7sus

Pno.

25 F maj9 B9sus 1. E2 F2 E2 G2 B7sus

E.B.

25 1.

Okonk.

25 1.

Itotele

Iya

D. S.

B

31 2. E2 E2 A#m7(b5) D#7(b9) G#m7 A#m7(b5) D#7(b9) G#m7

T. Sx.

31 2. E2 E2 A#m7(b5) D#7(b9) G#m7 A#m7(b5) D#7(b9) G#m7

Pno.

31 2. E2 E2 A#m7(b5) D#7(b9) G#m7 A#m7(b5) D#7(b9) G#m7

E.B.

31 2.

Okonk.

31 2.

Itotele

Iya

2. **Fill**

D. S.

37 C#m7 C dim7 E/B A#m7(b5) A6 E/G# G6 F#m11 B7sus

T. Sx.

37 C#m7 C dim7 E/B A#m7(b5) A6 E/G# G6 F#m11 B7sus

Pno.

37 C#m7 C dim7 E/B A#m7(b5) A6 E/G# G6 F#m11 B7sus

E.B.

37

Okonk.

37

Itotele

Iya

D. S.

A

T. Sx. E2 F#m9 E/G# Am9

43 Pno. E2 F#m9 E/G# Am9

43 E.B. E2 F#m9 E2/G# Am9

43 Okonk. // // // //

43 Itotele // // // //

Iya // // // //

D. S. // // // //

47 T. Sx. E/G# F#m9 B7sus E2

47 Pno. E/G# F#m9 B7sus E2

47 E.B. E2/G# F#m9 B7sus E2

47 Okonk. // // // //

47 Itotele // // // //

Iya // // // //

D. S. // // // //

51 F#m9 E2/G# Am7 E/G# C#m9 F maj7 B7sus

T. Sx.

51 F#m9 E2/G# Am7 E/G# C#m9 F maj7 B7sus

Pno.

51 F#m9 E2/G# Am7 E/G# C#m9 F maj7 B7sus

E.B.

51

Okonk.

51

Itotele

Iya

D. S.

Solos through the Form

57 E2 F2 E2 B7sus

T. Sx.

57 E2 F2 E2 B7sus

Pno.

57 E2 F2 E2 B7sus

E.B.

57

Okonk.

57

Itotele

Iya

D. S.

D.S. al Coda

Open **On Cue**

61 E2 F2 E2 G2 F2 E2

T. Sx.

61 E2 F2 E2 G2 F2 E2

Pno.

61 E2 F2 E2 G2 F2 E2

E.B.

61 \emptyset Fill in freely

Okonk.

61 \emptyset

Itotele

Iya

61 \emptyset Fill in freely

D. S.

Just Playing

Étude in C minor, Op.10, No. 12 Frédéric Chopin

Ruben Vazquez

Allegro con fuoco $\text{♩} = 76$

Piano

f₃
legatissimo
energico
cresc.

Bass

Drum Set

Pno.

f
f

Bass

D. S.

5

Pno.

fz con fuoco

5

Bass

D. S.

7

Pno.

cresc.

ff

8vb

7

Bass

D. S.

Latin Jazz 2-3 Clave ♩=210

10 Cm G7 Cm G7

Pno.

Bass

D. S.

14 A^b C7 Fm G7

Pno.

Bass

D. S.

A

Pno. Cm G7(b9) Cm G7 A^bmaj

Bass 18 Cm G7(b9) Cm G7 A^bmaj

D. S.

Pno. 22 A^bmaj C7(b9)/E Fm G7alt G7 Cm

Bass 22 A^bmaj C7(b9)/E Fm G7alt Cm

D. S.

26 Cm G7(b9) Cm G7 A^bmaj

Pno.

Bass

D. S.

30 A^bmaj C7(b9)/E Fm G7 Fm7

Pno.

Bass

D. S.

B

F m7 /E^b Dm7(b5) G7alt

Pno.

34 F m7 /E^b Dm7(b5) G7alt

Bass

D. S.

38 Cm⁶ Cm⁶ Am7(b5) Am7(b5)

Pno.

38 Cm⁶ Cm⁶ Am7(b5) Am7(b5)

Bass

D. S.

42 Fm7 /E^b Dm7(b5) G7alt

Pno.

Bass

D. S.

46 Cm7 /B^b A^bmaj E^b/G

Pno.

Bass

D. S.

50 F m7 /E^b D m7(b5) D^bmaj C m7

Pno.

Bass

D. S.

A C m G 7(b9) C m7 G A^bmaj

Pno.

Bass

D. S.

56 C m G 7(b9) C m7 G A^bmaj

60 $A^{\flat}maj$ $C7(\flat 9)/E$ Fm E/F^{\sharp} $G7alt$ $D^{\flat}9$ Cm

Pno.

Bass

D. S.

64 Cm/G $G7(\flat 9)$ Cm/G $G7$ $A^{\flat}maj/G$

Pno.

Bass

D. S.

Solos over the Form

68 $A^{\flat}maj/G$ $C7(\flat 9)/E$ Fm $G7$ Cm

Pno.

Bass

D. S.

Drum Solo

72

Pno.

Bass

D. S.

76 C7(b9)/E C7(b9) Fm9 Cm

Pno.

Bass

D. S.

80

Pno.

Bass

D. S.

84 C7(b9)/E C7(b9) Fm9 **open**
Cm

Pno.

Bass

D. S.

Piano Montuno Solo

88 Cm Fm G Fm Cm Fm G Fm

Pno.

Bass

D. S.

Piano Solo

open

92 Cm Fm G Fm Cm Fm G Fm

Pno.

Bass

D. S.

Coda

96 Fm7B^b7(b9) E^bmaj9 A^bmaj9 Dm7(b5) G7alt G7alt Cm

Pno.

Bass

D. S.

Blueseando

Latin Jazz 2-3 Clave ♩ = 224

Ruben Vazquez

The musical score is arranged in a standard orchestral format with 15 staves. The instruments and their parts are as follows:

- Alto Sax. 1:** Melodic line starting with a *ff* dynamic, moving to *mf* in the second measure.
- Alto Sax. 2:** Similar melodic line to Alto Sax. 1, also starting with *ff* and moving to *mf*.
- Tenor Sax. 1:** Melodic line starting with *ff* and moving to *mf*.
- Tenor Sax. 2:** Melodic line starting with *ff* and moving to *mf*.
- Baritone Sax.:** Melodic line starting with *ff* and moving to *mf*.
- Trumpet in B♭ 1, 2, 3, 4:** Four trumpets playing a rhythmic melody starting with *mf*.
- Trombone 1, 2, 3, 4:** Four trombones playing a rhythmic melody starting with *mf*.
- Guitar:** Chordal accompaniment with chords: Gm9, D9sus, Gm9, Gm11, Gm11, Gm9, D♭13(#11), Cm7.
- Piano:** Chordal accompaniment with chords: Gm9, D9sus, Gm9, Gm11, Gm11, Gm9, D♭13(#11), Cm7.
- Bass:** Chordal accompaniment with chords: Gm9, D9sus, Gm9, Gm11, Gm11, Gm9, D♭13(#11), Cm7.
- Congas:** Rhythmic accompaniment.
- Drum Set:** Rhythmic accompaniment.

6

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr. Cm7 Cm7 Cm7 Cm7

Pno. Cm7 Cm7 Cm7 Cm7

Bass Cm7 Cm7 Cm7 Cm7

Congas

D. S.

10

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Congas

D. S.

14

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gr. E^b_{13} E^b_{13} E^b_{13} D7alt D7alt Gm9

Pno. E^b_{13} E^b_{13} E^b_{13} D7alt D7alt Gm9

Bass E^b_{13} E^b_{13} E^b_{13} D7alt D7alt Gm9

Congas

D. S.

Solos

open

22	Gm7	B ^b 13	E ^b 13	D7alt	D.C. al Fine
A. Sax. 1	[Musical staff with slash marks]				
A. Sax. 2	[Musical staff with slash marks]				
T. Sax. 1	[Musical staff with slash marks]				
T. Sax. 2	[Musical staff with slash marks]				
B. Sax.	[Musical staff with slash marks]				
22	Gm7	B ^b 13	E ^b 13	D7alt	D.C. al Fine
Tpt. 1	[Musical staff with slash marks]				
Tpt. 2	[Musical staff with slash marks]				
Tpt. 3	[Musical staff with slash marks]				
Tpt. 4	[Musical staff with slash marks]				
Tbn. 1	[Musical staff with slash marks]				
Tbn. 2	[Musical staff with slash marks]				
Tbn. 3	[Musical staff with slash marks]				
Tbn. 4	[Musical staff with slash marks]				
22	Gm7	B ^b 13	E ^b 13	D7alt	D.C. al Fine
Gtr.	[Musical staff with slash marks]				
22	Gm7	B ^b 13	E ^b 13	D7alt	D.C. al Fine
Pno.	[Musical staff with slash marks]				
22	Gm7	B ^b 13	E ^b 13	D7alt	D.C. al Fine
Bass	[Musical staff with slash marks]				
22					D.C. al Fine
Congas	[Musical staff with slash marks]				
22					D.C. al Fine
D. S.	[Musical staff with slash marks]				

D.C. al Fine