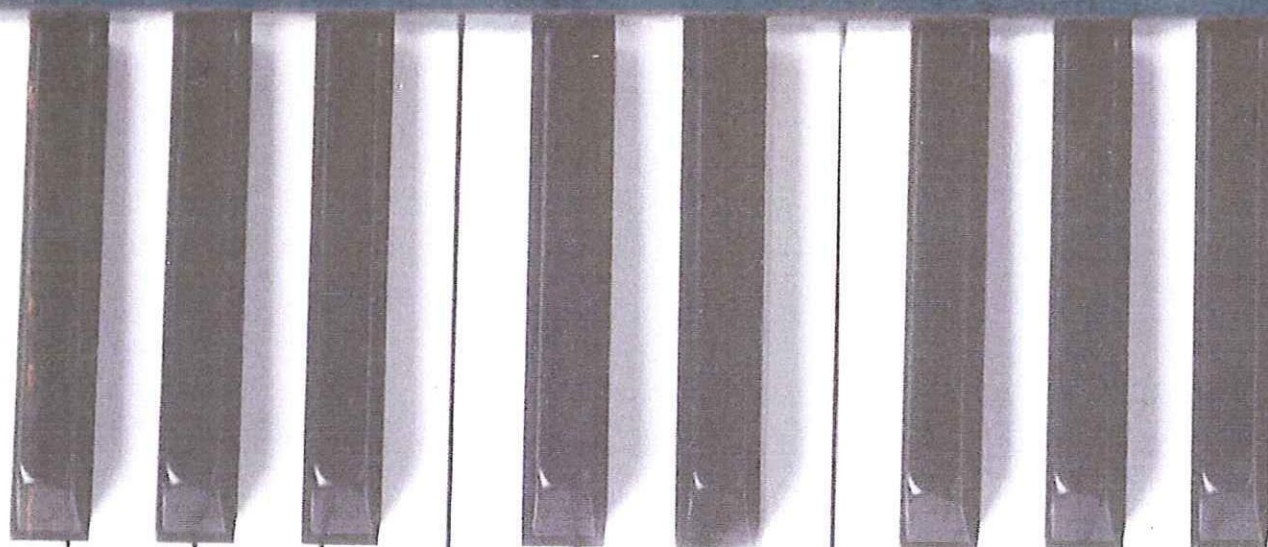


HAL LEONARD KEYBOARD STYLE SERIES

LATIN JAZZ PIANO

THE COMPLETE GUIDE WITH CD!



BY JOHN VALERIO



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ABOUT THIS BOOK

All jazz musicians play a number of Latin tunes, but for most cases Latin means a generalized feel and approach, and nothing necessarily specific beyond a straight eighth-note feel. This book offers the jazz pianist a more specific approach to playing Latin jazz piano based on traditional Latin music from Cuba—known as Afro-Cuban—and Brazil. Each differs in its rhythmic approach and feel, and each comes from a different tradition. Whereas the piano is a crucial harmonic and rhythmic instrument in a traditional Afro-Cuban ensemble, the guitar more typically plays that role for a Brazilian ensemble. The jazz pianist, however, often is called on to supply chords and accompaniment rhythms for Brazilian-based jazz when a guitar is not present.

This book does not attempt to instruct the reader in the area of traditional Latin piano playing, but rather in the area of Latin-based jazz piano. The traditions serve as points of departure for a more improvisatory jazz approach. Some of the more popular traditional styles introduced in this book include mambo, cha-cha, bossa nova, and samba. The book addresses the three roles that the jazz pianist typically plays: 1) a member of an accompanying rhythm section, 2) a lead instrument within an ensemble, and 3) a solo instrument. The book is divided into three main sections: Afro-Cuban based jazz piano, Brazilian based jazz piano, and lead sheets for play along.

ABOUT THE CD

The accompanying CD features many of the examples in the book. They are played as solo piano; piano and bass; piano, bass, and lead instrument (vibes); and Latin jazz combo. Lead sheets are provided at the end of the book in order for the reader to play along with the combo tracks. See section 3 for details on the play-along tracks.

ABOUT THE AUTHOR

John Valerio is a pianist, composer, and author from Philadelphia, Pennsylvania. He has performed with several outstanding jazz artists including: Lee Konitz, Jon Faddis, Stanley Clarke, Chris Vadala, John Swana, Gerald Veasley, Winard Harper, Ralph Bowen, Steve Gilmore, and Jan Metzger. He earned a doctorate in Music Composition from Temple University and has written numerous works for a variety of voices, instruments, and ensembles in classical and jazz idioms. *Latin Jazz Piano* is the seventh book he has written for Hal Leonard Corporation. The others are *Stride & Swing Piano*; *Bebop Jazz Piano*; *Post-Bop Jazz Piano*; *Intros, Endings, & Turnaround for Keyboard*; *Jazz Piano: Concepts & Techniques*; and *Playing Keyboard Bass Lines*. His first recording as a leader, *The Altoona Sessions*, was released on ViVadagio Records in 2006, and a new CD featuring all original tunes including several Latin tunes will be released in 2010. Dr. Valerio currently teaches at the University of South Carolina and Newberry College.

INTRODUCTION: WHAT IS LATIN JAZZ?

Latin music has been associated with jazz from the very beginnings of the genre in New Orleans, around 1900. Jelly Roll Morton, the first great jazz pianist and composer/arranger, spoke of the “Spanish tinge” as a crucial element in jazz. He was referring to the habanera rhythm (♩ ♩ ♩). This rhythm was played by Morton and others in the earliest days of jazz and was most famously featured in the middle section of WC Handy’s “St. Louis Blues,” published in 1914. The habanera rhythm was a key feature of the Cuban *danzón*, which was an important forerunner to more modern Cuban music.

Latin music and jazz share common roots and both are mixtures of African and European musical elements. Form and harmony come from Europe, and rhythmic concepts come from Africa. Latin music also has more direct influence from Spain and Portugal. The proximity of the major ports of New Orleans and Havana led to the exporting and importing of jazz and Latin music, and both influenced each other in the Twentieth Century.

Cuba became a major center for the style known as Afro-Cuban music. Often the term “Afro-Caribbean” is used today to be more inclusive of dominant centers such as Puerto Rico. *Salsa*, the dominant modern style of Afro-Caribbean music, comes largely from Puerto Rico and New York City as well as Cuba. Cuban music, however, played the key role in the first significant merger of jazz and Latin music in the 1930s, and especially in the 1940s. Various big bands of the Swing era incorporated some Cuban influenced dance music in the 1930s, but the real confluence came in the 1940s when Dizzy Gillespie merged Afro-Cuban music with bebop. Dizzy hired Chano Pozo and other Cuban musicians in an effort to merge the two genres. The experiment had some success despite the conflicting rhythmic conceptions. The key difference was the concept of the *clave* in Afro-Cuban music. The *clave* is an underlying rhythm that organizes the surface rhythms of the music. It is often compared to the “swing” feeling associated with much jazz. The concept of the *clave* is crucial for Afro-Cuban styles, but foreign to most jazz musicians. Latin jazz became more commonplace in the 1950s, and several groups, including those led by George Shearing and Cal Tjader, incorporated the *clave* concept along with some Cuban musicians. Most jazz musicians, however, played various Latin jazz tunes without regard to the *clave*.

In regard to Afro-Cuban (Afro-Caribbean) music, the term “Latin jazz” can refer to two different kinds of music: *LATIN Jazz* (based on the *clave*) and *Latin JAZZ* (not based on the *clave*). The Afro-Cuban section of this book serves as an introduction to the concept of the *clave* for jazz musicians who may not be familiar with it. Some of the major *LATIN Jazz* pianists include Eddie Palmieri, Chucho Valdez, and Michel Camilo. Pianists who play *Latin JAZZ* include Horace Silver, George Shearing, Claire Fisher, Vince Guaraldi, and Chick Corea. The piano is a crucial member of any Afro-Cuban based music.

The 1960s brought a whole new sound and style to jazz based on a new music from Brazil. It was called “bossa nova” and blended elements of *samba*—a traditional Brazilian music—with jazz. It was sometimes referred to as “jazz samba.” Bossa nova took America by storm and entered not only the jazz world but the pop music world as well. Jazz saxophonist, Stan Getz, popularized bossa nova and had several hit records, including “Desafinado” and “The Girl from Ipanema.” Both of these songs were written by Antonio Carlos Jobim, who along with Joao Gilberto and others invented the new style in Brazil. Bossa nova’s gentle undulating rhythmic underpinnings seemed to appeal to almost everyone and quickly became a standard feature in most jazz and pop musicians’ repertoire. Unlike Afro-Cuban music, bossa nova required no extra percussionists and specialized piano parts, and therefore almost anyone and any band could play it. It is safe to say that all jazz musicians play bossa novas, but not all play Afro-Cuban jazz.

Samba-based jazz (from Brazil) became popular in the 1970s through the efforts of Chick Corea and others, and is also a mainstay of most jazz musicians. Samba jazz offered a viable alternative to rock-based fusion jazz, and in some ways its popularity led to an interest in the newer Afro-Cuban styles collectively known as "salsa." Salsa became popular in the late 1970s as a dance music that rivaled disco among many young dancers. Most Afro-Cuban music has usually been called "salsa" ever since.

This book is divided into three sections. The first covers Afro-Cuban (Afro-Caribbean) jazz, the second section deals with Brazilian influenced jazz-bossa nova and samba, and the third contains lead sheets of the tunes and instructions for the play-along CD.

The Afro-Cuban section contains a chapter on some basic concepts of traditional Afro-Cuban music, including the *clave*, *tumbao*, and *montuno*. Also, there is a chapter on typical piano voicing used in Afro-Cuban music Latin jazz in general. Next is a chapter on typical comping patterns used in various Afro-Cuban styles such as mambo, cha-cha, etc. The last chapter in this section features tunes written in these various styles and arranged for lead instrument, piano and bass, piano lead, and piano solo.

The next section on Brazilian-related jazz begins with a chapter on the many varied rhythms typically used in comping for bossa novas and sambas, and concludes with a chapter featuring tunes arranged in the same ways as the first section.

The third section contains lead sheets of all the tunes so the reader can play and improvise on them along with the accompanying CD. The reader is encouraged to continually change the way he or she plays these tunes and apply the principles found in this book to other tunes in the Latin jazz repertoire.

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Section 1

**AFRO-CUBAN
BASED JAZZ
PIANO**

Chapter 1

AFRO-CUBAN BASICS

The Clave

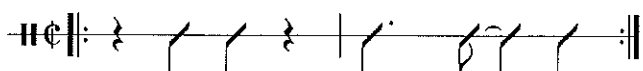
Most Afro-Cuban/salsa music is built upon the clave. The *clave* is a rhythmic feel superimposed on the pulse. It organizes the rhythmic flow of the music and all rhythmic elements, including melody and harmony, and how they relate to the pulse. It received its name from the “claves,” a traditional Latin instrument composed of two wooden cylindrical sticks. It is the claves player that most typically states the clave rhythm when it is played by striking the two sticks together. Technically, the clave is a two-measure pattern that consists of five strikes: two strikes occur in one measure and three in the other. Thus the clave pattern contains a “2-side” and a “3-side.” The clave pattern can begin with either the 2-side or the 3-side. Latin musicians refer to it as a “2:3 clave” or a “3:2 clave.” Sometimes these are written also as “2/3” and “3/2,” or as “2-3” and “3-2.” The terms “forward clave” and “reverse clave” are also used (“3:2” = forward, and “2:3” = reverse clave). Once the clave is established, it repeats throughout a performance, however the clave may or may not be directly played or heard. The important aspect of the clave is that all rhythmic events are based upon it. It is always felt but not necessarily heard.

Most non-Latin jazz musicians are unfamiliar with the concept of the clave, but it is as important to the rhythmic feeling of Afro-Cuban based music as the concept of swing feel is to traditional jazz musicians.

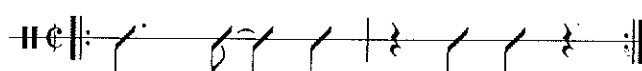
There are two clave patterns used in Afro-Cuban music and salsa: the *son clave* and the *rumba clave*. They both can occur in a 2:3 or 3:2 direction. The 2:3 direction is often referred to as the *reverse clave*, but is shown first here because it is more common.

Son Clave

2:3 Son Clave

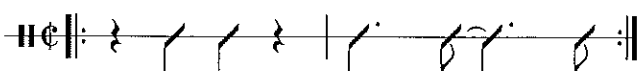


3:2 Son Clave



Rumba Clave

2:3 Rumba Clave



3:2 Rumba Clave



The clave may or may not be played during a performance. Even when it is not, it is still felt, and all other rhythms relate to it. Sometimes the pulse is felt in “four” and sometimes in “two.” The clave should be felt in relation to both the quarter note and the half note. The son clave is more common and is shown on the following page.

Son Clave

2:3 Clave

Two staves of music for the 2:3 Clave. The top staff is in treble clef with a common time signature (C). It contains two measures of music: the first measure has a quarter rest followed by two quarter notes, and the second measure has a quarter note, an eighth note, and a quarter note. The bottom staff is in treble clef with a common time signature and contains two measures of diamond-shaped symbols, representing a half-note pulse.

3:2 Clave

Two staves of music for the 3:2 Clave. The top staff is in treble clef with a common time signature (C). It contains two measures of music: the first measure has a quarter note, an eighth note, and a quarter note, and the second measure has a quarter rest followed by two quarter notes. The bottom staff is in treble clef with a common time signature and contains two measures of diamond-shaped symbols, representing a half-note pulse.

One should practice feeling the clave by tapping it with one hand while tapping quarter notes with the other hand (see example A, below), and then by tapping the clave with the half-note pulse with the other hand (see example B).

A.

2:3 Clave

Two staves of music for the 2:3 Clave. The top staff is in treble clef with a common time signature (C). It contains two measures of music: the first measure has a quarter rest followed by two quarter notes, and the second measure has a quarter note, an eighth note, and a quarter note. The bottom staff is in treble clef with a common time signature and contains two measures of quarter notes.

3:2 Clave

Two staves of music for the 3:2 Clave. The top staff is in treble clef with a common time signature (C). It contains two measures of music: the first measure has a quarter note, an eighth note, and a quarter note, and the second measure has a quarter rest followed by two quarter notes. The bottom staff is in treble clef with a common time signature and contains two measures of quarter notes.

B.

2:3 Clave

Two staves of music for the 2:3 Clave. The top staff is in treble clef with a common time signature (C). It contains two measures of music: the first measure has a quarter rest followed by two quarter notes, and the second measure has a quarter note, an eighth note, and a quarter note. The bottom staff is in treble clef with a common time signature and contains two measures of diamond-shaped symbols, representing a half-note pulse.

3:2 Clave

Two staves of music for the 3:2 Clave. The top staff is in treble clef with a common time signature (C). It contains two measures of music: the first measure has a quarter note, an eighth note, and a quarter note, and the second measure has a quarter rest followed by two quarter notes. The bottom staff is in treble clef with a common time signature and contains two measures of diamond-shaped symbols, representing a half-note pulse.

Afro-Cuban and all Latin genres are based on a *layered rhythmic concept*: complex rhythms are created through the simultaneous playing of several different repetitive rhythmic patterns. At the most basic layer is the half-note pulse, then the quarter-note subdivision of the pulse, then the eighth-note subdivision, and then the clave itself. In most situations, every eighth note is played by one or more instruments. This makes for a composite rhythm of steady eighth notes. Interest and variety are created by the separate rhythms, accents, and sounds of each individual instrument.

A typical Cuban percussion section part for a mambo might look like this:

A musical score for a Cuban percussion section. It consists of four staves, each with a common time signature (C). The top staff is labeled 'Claves' and contains two measures of music: the first measure has a quarter rest followed by two quarter notes, and the second measure has a quarter note, an eighth note, and a quarter note. The second staff is labeled 'Timbales' and contains two measures of music: the first measure has a quarter note, an eighth note, and a quarter note, and the second measure has a quarter rest followed by two quarter notes. The third staff is labeled 'Congas' and contains two measures of music: the first measure has a quarter note, an eighth note, and a quarter note, and the second measure has a quarter rest followed by two quarter notes. The bottom staff is labeled 'Bongos-Campana' and contains two measures of music: the first measure has a quarter note, an eighth note, and a quarter note, and the second measure has a quarter rest followed by two quarter notes.

The rumba clave should be practiced in relation to the half-note and quarter-note pulse in the same way as the son clave from the previous example.

Rumba Clave

2:3 Clave

3:2 Clave

Some Afro-Cuban music is played in 6/8 meter. The 6/8 clave is usually played in the forward direction, but could be played in the reverse direction as well. It features one measure of four strikes and one measure of three strikes. The forward direction (4:3) is shown first. The 6/8 clave should be practiced against the eighth note and dotted quarter-note pulse.

4:3 Clave

3:4 Clave

The Tumbao

The typical bass part in Cuban music is usually called the *tumbao*. The word “tumbao” is sometimes used to describe any accompaniment pattern, but is used here to refer to a bass part. In traditional Afro-Cuban music, the bass usually plays the root and fifth of each chord and plays them mostly on the “and” of beat two and on beat four. The note played on beat four anticipates the harmony of the following measure. A typical tumbao part will start on beat one but then mostly will tie over the note from beat four onto each succeeding downbeat. The next example is how a typical tumbao may be played.

TRACK 1

The following is a typical tumbao part when the chords change every two beats.



TRACK 2

Countless variations can be applied to the basic tumbao pattern. Below is an example of variations on the basic pattern with two chords lasting four measures each.



TRACK 3

The tumbao most often works independently from the clave, thus bass parts tend to be similar regardless of the direction of the clave.

Montuno

In traditional Cuban music the piano typically plays a two-measure repetitive pattern called a *montuno*. Like the word “tumbao,” the word “montuno” can be confusing. It may refer to an open vamp-like solo section of a tune, any piano accompaniment part, or the syncopated arpeggio-like piano accompaniment typically played in much Afro-Cuban music. The term “montuno” will be used in this book in reference to the latter usage shown in the following example.

The most commonly used rhythm for a 2:3 clave is shown below.

2:3 Clave

The rhythm of each measure will switch for a 3:2 clave.

3:2 Clave

Montunos are usually played legato and the rhythms shown above should more properly be written without rests. The montuno rhythms should be interpreted the same way, with or without rests. Notice the 3:2 clave pattern in the second example starts with a hit on the first beat. The montuno is often started this way, but from then on, this note is tied over from the last note of the pattern.

2:3 Clave

3:2 Clave

These exact same rhythms also may be rewritten as follows:

2:3 Clave

3:2 Clave

Even though they are not always adhered to, montuno parts are often easier to read with rests.

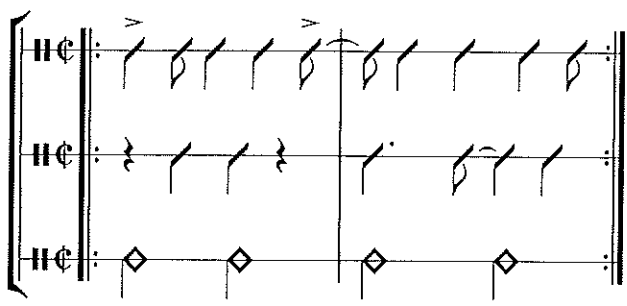
The following shows the relationship among the montuno rhythms, and the quarter-note and the half-note pulse.

2:3 Clave

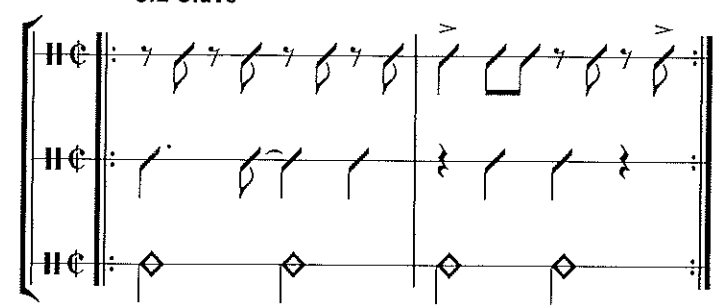
3:2 Clave

The following shows the relationship among the montuno rhythms, the clave, and the half-note pulse.

2:3 Clave



3:2 Clave



The following is the basis for a typical montuno pattern on a G7 chord.

2:3 Clave
G7



3:2 Clave
G7



 TRACK 4

This pattern can be played in octaves, with both hands.

2:3 Clave
G7



3:2 Clave
G7



 TRACK 5

Thirds are often added to enrich the sound.

2:3 Clave
G7



3:2 Clave
G7



 TRACK 6

Octaves are often added to the right-hand part as well.

2:3 Clave
G7

3:2 Clave
G7

TRACK 7

The basic montuno pattern can be applied to a variety of chord progressions. A simple I-IV-V-IV montuno (in C major) follows.

2:3 Clave
C F G F

3:2 Clave
C F G F

TRACK 8

Montunos often use octaves in place of single notes.

2:3 Clave
C F G F

3:2 Clave
C F G F

TRACK 9

The following shows two different montunos for the same I-IV-V-IV chord progression.

A. 2:3 Clave
C F G F

3:2 Clave
C F G F

TRACK 10

B.

2:3 Clave

3:2 Clave

TRACK 11

Notes for montunos can easily be chosen from standard voicing formulas. Typical voicing formulas for ii-V progressions in C major can be turned into the following montunos.

Dm7 G7

Montuno

2:3 Clave

Dm7 G7 Dm7 G7

3:2 Clave

Dm7 G7 Dm7 G7

TRACK 12

Octaves can be added above the lowest note of each voicing and applied to the montuno.

Dm7 G7

Montuno

2:3 Clave

Dm7 G7 Dm7 G7

3:2 Clave

Dm7 G7 Dm7 Gm7

TRACK 13

Montunos are typically played on repeating ii-V progressions for solo sections of Afro-Cuban tunes. The next two examples are in F major.


Gm7 C7



Montuno



Gm7 C7



Montuno



Montunos are also common in minor keys. Here is an example in G minor.

Am7b5 D7b9



Montuno



TRACK 16

Am7b5 D7b9

Am7b5 D7b9

Am7b5 D7b9

Am7b5 D7b9



Harmony is sometimes used for variety's sake in playing montunos. Thirds are often employed in place of octaves.



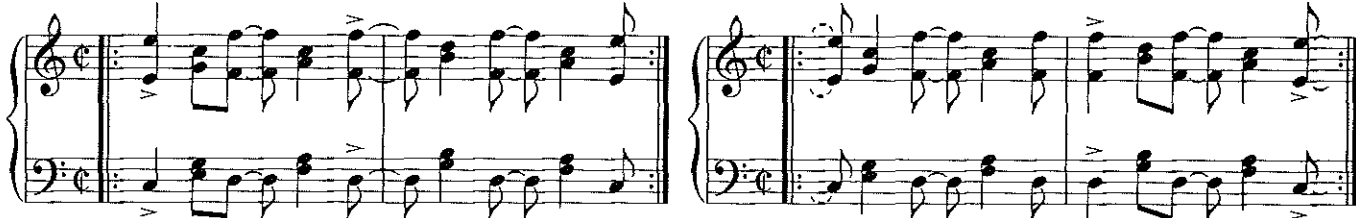
TRACK 17

2:3 Clave

3:2 Clave

C F G F

C F G F



Combined Montuno And Tumbao

Sometimes the pianist may be required to play both montuno and tumbao parts at the same time. This may happen in the absence of a bass player or in solo piano playing. Although this does not happen often, it is a very useful exercise to practice both at the same time. Playing both can be difficult, but by doing it, the pianist may gain a real sense of the rhythmic layers of Afro-Cuban music. It also serves as a great exercise in coordination between the hands, and prepares the pianist for solo playing.



TRACK 18

C F G F C F G F



Chapter 2

CHORD VOICINGS

Left-Hand Voicings

Afro-Cuban music tends to favor voicings that produce the most movement in the lowest voice. The left hand usually plays an open three-note rootless voicing around the “middle C” area, and the right hand usually plays bright sounding voicings that often contain triads with octaves and/or fourths, an octave or so higher.

Standard rootless voicings are usually played with three or four notes. The two most common four-note rootless voicing formulas for ii–V–I progressions are shown in the next example for the key C major.

Rootless Formula 1

Dm7 G7 Cmaj7 C6

Rootless Formula 2

Dm7 G7 Cmaj7 C6

Three-note rootless voicings are derived by dropping one note.

Rootless Formula 1

Dm7 G7 Cmaj7 C6

Rootless Formula 2

Dm7 G7 Cmaj7 C6

Three-note rootless voicings are more common than four-note voicings, and formula 2 is more common than formula 1. Latin pianists tend to favor the open sounds that the three-note voicings produce, and formula 2, by exposing the “7th–3rd” and “3rd–7th” voice-leading in the lowest notes, emphasizes this important harmonic motion.

Voicings for Two Hands

Triadic upper structures with octaves are very common voicings used in the right hand. Several common procedures for II-V progressions are shown in the next example. All are in the key of G major.

A common II-V voicing formula for two hands is derived by playing three-note rootless formula 2 voicings in the left hand, and a II chord triad with octaves in the right hand. In the following examples in G major, the right hand plays an A minor triad with octaves in three positions.

The first musical example is in 4/4 time and consists of six measures. The right hand (treble clef) plays an A minor triad with octaves in three positions: first position (A2, C3, E3), second position (A3, C4, E4), and third position (A4, C5, E5). The left hand (bass clef) plays three-note rootless voicings for Am7 and D7: Am7 (A2, C3, E3), D7 (D3, F#3, A3), Am7 (A3, C4, E4), D7 (D4, F#4, A4), Am7 (A4, C5, E5), and D7 (D5, F#5, A5).

In the next example, the A minor triad changes to a D major triad for the V chord (D7).

The second musical example is in 4/4 time and consists of six measures. The right hand (treble clef) plays an A minor triad with octaves in three positions (A2-C3-E3, A3-C4-E4, A4-C5-E5) for the first two measures, then a D major triad with octaves (D4-F#4-A4, D5-F#5-A5) for the last two measures. The left hand (bass clef) plays three-note rootless voicings for Am7 and D7: Am7 (A2, C3, E3), D7 (D3, F#3, A3), Am7 (A3, C4, E4), D7 (D4, F#4, A4), Am7 (A4, C5, E5), and D7 (D5, F#5, A5).

In the following example, a C major triad is played for the ii chord (Am7), and moves to a D major triad for the V chord (D7).

The third musical example is in 4/4 time and consists of six measures. The right hand (treble clef) plays a C major triad with octaves (C3-E3-G3, C4-E4-G4, C5-E5-G5) for the first two measures, then a D major triad with octaves (D4-F#4-A4, D5-F#5-A5) for the last two measures. The left hand (bass clef) plays three-note rootless voicings for Am7 and D7: Am7 (A2, C3, E3), D7 (D3, F#3, A3), Am7 (A3, C4, E4), D7 (D4, F#4, A4), Am7 (A4, C5, E5), and D7 (D5, F#5, A5).

Examples of both types of voicing are shown below as played in a typical *cha-cha*.

Two musical examples showing different voicings for Am7 and D7 chords in 4/4 time. The first example shows a standard voicing with the 3rd and 7th in the bass. The second example shows an alternative voicing with the 3rd and 7th in the treble.

The concepts used above can also be applied to ii-V-I progressions.

Musical notation for a ii-V-I progression (Am7-D7-Gmaj7-G6) in 4/4 time, showing two different voicing options for each chord.

Musical notation for a ii-V-I progression (Am7-D7-Gmaj7-G6) in 4/4 time, showing a different set of voicing options for each chord.

Musical notation for a ii-V-I progression (Am7-D7-Gmaj7-G6) in 4/4 time, showing a third set of voicing options for each chord.

Three-note voicings featuring fourths and fifths are often used in right-hand voicings. Examples for ii-V progressions follow.

Three systems of piano accompaniment for ii-V progressions. Each system consists of a grand staff (treble and bass clefs) with a 4/4 time signature. The right hand uses three-note voicings with fourths and fifths, while the left hand provides a bass line. The first system shows Am7 and D7 chords. The second system shows Am7 and D7 chords. The third system shows Am7 and D7 chords.

These ideas can be applied also to ii-V-I progressions.

Three systems of piano accompaniment for ii-V-I progressions. Each system consists of a grand staff (treble and bass clefs) with a 4/4 time signature. The right hand uses three-note voicings with fourths and fifths, while the left hand provides a bass line. The first system shows Am7, D7, Gmaj7, and G6 chords. The second system shows Am7, D7, Gmaj7, and G6 chords. The third system shows Am7, D7, Gmaj7, and G6 chords.

Am7 D7 Gmaj7 G6 Am7 D7 Gmaj7 G6 Am7 D7 Gmaj7 G6

This musical example shows four measures of chord voicings. The first measure contains Am7, D7, Gmaj7, and G6. The second measure contains Am7, D7, Gmaj7, and G6. The third measure contains Am7, D7, Gmaj7, and G6. The fourth measure contains Am7, D7, Gmaj7, and G6. The left hand uses rootless voicings for each chord, while the right hand uses standard triad and dyad structures.

Although not as common, Rootless Voicing Formula 1 three-note voicings can be used in the left hand along with the same right-hand upper structures as shown in the following examples.

Dm7 G7 Cmaj7 C6 Dm7 G7 Cmaj7 C6 Dm7 G7 Cmaj7 C6

This musical example shows four measures of chord voicings. The first measure contains Dm7, G7, Cmaj7, and C6. The second measure contains Dm7, G7, Cmaj7, and C6. The third measure contains Dm7, G7, Cmaj7, and C6. The fourth measure contains Dm7, G7, Cmaj7, and C6. The left hand uses rootless voicings for each chord, while the right hand uses standard triad and dyad structures.

Dm7 G7 Cmaj7 C6 Dm7 G7 Cmaj7 C6 Dm7 G7 Cmaj7 C6

This musical example shows four measures of chord voicings. The first measure contains Dm7, G7, Cmaj7, and C6. The second measure contains Dm7, G7, Cmaj7, and C6. The third measure contains Dm7, G7, Cmaj7, and C6. The fourth measure contains Dm7, G7, Cmaj7, and C6. The left hand uses rootless voicings for each chord, while the right hand uses standard triad and dyad structures.

Dm7 G7 Cmaj7 C6 Dm7 G7 Cmaj7 C6 Dm7 G7 Cmaj7 C6

This musical example shows four measures of chord voicings. The first measure contains Dm7, G7, Cmaj7, and C6. The second measure contains Dm7, G7, Cmaj7, and C6. The third measure contains Dm7, G7, Cmaj7, and C6. The fourth measure contains Dm7, G7, Cmaj7, and C6. The left hand uses rootless voicings for each chord, while the right hand uses standard triad and dyad structures.

Dm7 G7 Cmaj7 C6 Dm7 G7 Cmaj7 C6 Dm7 G7 Cmaj7 C6

This musical example shows four measures of chord voicings. The first measure contains Dm7, G7, Cmaj7, and C6. The second measure contains Dm7, G7, Cmaj7, and C6. The third measure contains Dm7, G7, Cmaj7, and C6. The fourth measure contains Dm7, G7, Cmaj7, and C6. The left hand uses rootless voicings for each chord, while the right hand uses standard triad and dyad structures.

Minor ii-V-i Voicings

The voicing principles used for major ii-V-I progressions can be applied to minor keys in a similar way. Several examples follow.

Am7b5 D7(b9) Gm(maj7) Gm6 Am7b5 D7(b9) Gm(maj7) Gm6

Am7b5 D7(b9) Gm(maj7) Gm6 Am7b5 D7(b9) Gm(maj7) Gm6

Am7b5 D7(b9) Gm(maj7) Gm6 Am7b5 D7(b9) Gm(maj7) Gm6

Am7b5 D7(b9) Gm(maj7) Gm6 Am7b5 D7(b9) Gm(maj7) Gm6

The examples that follow use a Gm7 chord instead of a Gm(maj7) as a i chord in minor. These chords can be used interchangeably in all of the examples.

Am7b5 D7(b9) Gm7 Gm6 Am7b5 D7(b9) Gm7 Gm6

The first example shows a sequence of chords in 4/4 time. The right hand (treble clef) plays the following notes: Am7b5 (A2, C3, E3, G3), D7(b9) (D3, F3, A3, C4, Bb3), Gm7 (G2, Bb2, D3, F3), Gm6 (G2, Bb2, D3, F3, A3), Am7b5 (A2, C3, E3, G3), D7(b9) (D3, F3, A3, C4, Bb3), Gm7 (G2, Bb2, D3, F3), and Gm6 (G2, Bb2, D3, F3, A3). The left hand (bass clef) plays: Am7b5 (A2, C3, E3, G3), D7(b9) (D3, F3, A3, C4, Bb3), Gm7 (G2, Bb2, D3, F3), Gm6 (G2, Bb2, D3, F3, A3), Am7b5 (A2, C3, E3, G3), D7(b9) (D3, F3, A3, C4, Bb3), Gm7 (G2, Bb2, D3, F3), and Gm6 (G2, Bb2, D3, F3, A3).

Am7b5 D7(b9) Gm7 Gm6 Am7b5 D7(b9) Gm7 Gm6

The second example shows a sequence of chords in 4/4 time. The right hand (treble clef) plays: Am7b5 (A2, C3, E3, G3), D7(b9) (D3, F3, A3, C4, Bb3), Gm7 (G2, Bb2, D3, F3), Gm6 (G2, Bb2, D3, F3, A3), Am7b5 (A2, C3, E3, G3), D7(b9) (D3, F3, A3, C4, Bb3), Gm7 (G2, Bb2, D3, F3), and Gm6 (G2, Bb2, D3, F3, A3). The left hand (bass clef) plays: Am7b5 (A2, C3, E3, G3), D7(b9) (D3, F3, A3, C4, Bb3), Gm7 (G2, Bb2, D3, F3), Gm6 (G2, Bb2, D3, F3, A3), Am7b5 (A2, C3, E3, G3), D7(b9) (D3, F3, A3, C4, Bb3), Gm7 (G2, Bb2, D3, F3), and Gm6 (G2, Bb2, D3, F3, A3).

Am7b5 D7(b9) Gm7 Gm6 Am7b5 D7(b9) Gm7 Gm6

The third example shows a sequence of chords in 4/4 time. The right hand (treble clef) plays: Am7b5 (A2, C3, E3, G3), D7(b9) (D3, F3, A3, C4, Bb3), Gm7 (G2, Bb2, D3, F3), Gm6 (G2, Bb2, D3, F3, A3), Am7b5 (A2, C3, E3, G3), D7(b9) (D3, F3, A3, C4, Bb3), Gm7 (G2, Bb2, D3, F3), and Gm6 (G2, Bb2, D3, F3, A3). The left hand (bass clef) plays: Am7b5 (A2, C3, E3, G3), D7(b9) (D3, F3, A3, C4, Bb3), Gm7 (G2, Bb2, D3, F3), Gm6 (G2, Bb2, D3, F3, A3), Am7b5 (A2, C3, E3, G3), D7(b9) (D3, F3, A3, C4, Bb3), Gm7 (G2, Bb2, D3, F3), and Gm6 (G2, Bb2, D3, F3, A3).

Although three-note left-hand voicings are more common in Afro-Cuban music, four-note voicings are used and can be used with all of the right-hand voicings shown previously. A few examples follow.

The first system of musical notation shows four-note left-hand voicings for the chords Am7, D7, Gmaj7, and G6. The right-hand part of the system shows the same four chords again. The notes are written in a grand staff with treble and bass clefs. The bass clef part shows the four-note voicings in the left hand, and the treble clef part shows the right-hand part of the chords.

The second system of musical notation shows four-note left-hand voicings for the chords Am7, D7, Gmaj7, and G6. The right-hand part of the system shows the same four chords again. The notes are written in a grand staff with treble and bass clefs. The bass clef part shows the four-note voicings in the left hand, and the treble clef part shows the right-hand part of the chords.

The third system of musical notation shows four-note left-hand voicings for the chords Dm7, G7, Cmaj7, and C6. The right-hand part of the system shows the same four chords again. The notes are written in a grand staff with treble and bass clefs. The bass clef part shows the four-note voicings in the left hand, and the treble clef part shows the right-hand part of the chords.

Latin jazz pianists generally use three- or four-note voicings in the left hand when playing melodies with the right hand. There are numerous examples of this in the chapters that follow.

Chapter 3

AFRO-CUBAN COMPING

The pianist plays a key role in the Afro-Cuban and Latin jazz rhythm section. The pianist's main functions are both rhythmic and harmonic. This chapter will present some of the ways that the piano is used in various types and styles of Afro-Cuban music, including salsa and Latin jazz. The pianist's comping usually consists of bright chords in well-defined rhythmic patterns or montuno-like patterns.

Mambo

The mambo evolved from the Cuban *danzón*, which is a traditional style of Cuban music and dance. The mambo began in the 1930s as an added section to the *danzón* featuring montuno-like vamps. The mambo soon became its own style and continues to be a popular music and dance style. Mambos are characterized by fast tempos and strong rhythmic accents.

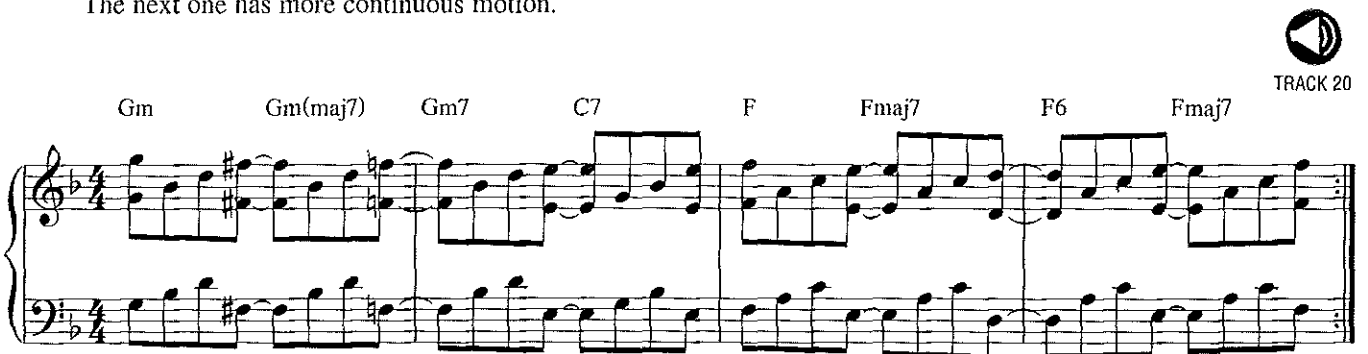
Montuno Comping

Various montuno-like accompaniments can be played for a mambo. A few variations on the standard montuno pattern follow. All are in the 2:3 clave.



TRACK 19

The next one has more continuous motion.



TRACK 20

This pattern combines elements of the previous two examples.



TRACK 21

Gm Gm(maj7) Gm7 C7 F Fmaj7 F6

Here is another rhythmic variation.



TRACK 22

Gm Gm(maj7) Gm7 C7 F Fmaj7 F6

More on-the-beat rhythms are displayed in the following example.



TRACK 23

Gm Gm(maj7) Gm7 C7 F Fmaj7 F6 Fmaj7

The next pattern features a dotted quarter-note rhythm on the first beat.



TRACK 24

Gm7 C7 Gm7 C7

Chordal Comping

The pianist may also comp chords for mambos. Two examples follow.



TRACK 25

Musical score for Track 25, showing chordal comping for mambos. The score is in 4/4 time and features a sequence of chords: Cm7, F7, Bbmaj7, Ebmaj7, Am7b5, D7, Gm7, and Gm6. The piano part consists of chords in the right hand and single notes in the left hand, with a consistent rhythmic pattern.



TRACK 26

Musical score for Track 26, showing chordal comping for mambos. The score is in 4/4 time and features a sequence of chords: Cm7, F7, Bbmaj7, Ebmaj7, Am7b5, D7, Gm7, and Gm6. The piano part consists of chords in the right hand and single notes in the left hand, with a consistent rhythmic pattern.

Cha-Cha-Cha

The cha-cha-cha is also known as the cha-cha. It evolved as a kind of slowed down *danzón*/mambo and became an international craze in the 1950s. The tempos are usually moderate, and the pianist generally plays one of several well-defined rhythmic patterns.

Chordal Comping

There are several approaches that one can apply to comping for a cha-cha. The first is to comp full chords with both hands in a well-defined rhythm that complements the dance that goes with the music. Two common approaches follow.



TRACK 27

Musical score for Track 27, showing chordal comping for cha-cha. The score is in 4/4 time and features a sequence of chords: Am7 and D7. The piano part consists of chords in the right hand and single notes in the left hand, with a consistent rhythmic pattern.

The next three patterns feature constant off-beat chords in the left hand and on-the-beat chords or mostly on-the-beat chords in the right hand.



TRACK 28

Three systems of piano accompaniment for TRACK 28, each in 4/4 time. The left hand plays a constant off-beat chordal pattern, while the right hand plays on-the-beat chords.

System 1: Chords are Gm7, C7, Gm7, C7, Fmaj7, F6, Fmaj7, F6. The right hand plays these chords on the downbeats.

System 2: Chords are Gm7, C7, Gm7, C7, Fmaj7, F6, Fmaj7, F6. The right hand plays these chords on the downbeats.

System 3: Chords are Gm7, C7, Gm7, C7, Fmaj7, F6, Fmaj7, F6. The right hand plays these chords on the downbeats.

Montuno Comping

Another common way to accompany a cha-cha is to play montuno-like patterns as in the following three examples.



TRACK 29

Three systems of piano accompaniment for TRACK 29, each in 4/4 time. The left hand plays a constant off-beat chordal pattern, while the right hand plays a montuno-like melodic pattern.

System 1: Chords are Fm7, Bb7, Fm7, Bb7, Ebmaj7, Eb6, Ebmaj7, Eb6. The right hand plays a melodic line with eighth notes.

System 2: Chords are Fm7, Bb7, Fm7, Bb7, Ebmaj7, Eb6, Ebmaj7, Eb6. The right hand plays a melodic line with eighth notes.

System 3: Chords are Fm7, Bb7, Fm7, Bb7, Ebmaj7, Eb6, Ebmaj7, Eb6. The right hand plays a melodic line with eighth notes.

A more random-like approach is also possible.



TRACK 30

Am7b5 D7 Gm7 C7 Am7b5 D7 Gm7 C7

Cm7 F7 Dm7b5 G7b9 Cm7 F7 Bbm7 Eb7

The image shows a piano score for Track 30. It consists of two systems of music. The first system has four measures with chords Am7b5, D7, Gm7, and C7. The second system has eight measures with chords Cm7, F7, Dm7b5, G7b9, Cm7, F7, Bbm7, and Eb7. The music is written in a 4/4 time signature with a key signature of one flat (Bb).

Guaracha

The *guaracha* evolved from songs performed in Cuban comic operas in the 19th century. Today the term “*guaracha*” usually refers to a medium-tempo Afro-Cuban groove. The piano parts are similar to other Afro-Cuban styles.

The following pattern works well with a medium-tempo *guaracha*.



TRACK 31

Dm7 G7 Cmaj7 Fmaj7 Bm7b5 E7 Am7 Am6

The image shows a piano score for Track 31. It consists of a single system of music with eight measures. The chords are Dm7, G7, Cmaj7, Fmaj7, Bm7b5, E7, Am7, and Am6. The music is written in a 4/4 time signature with a key signature of one flat (Bb).

Salsa

The term “*salsa*” can be confusing. The word was first used in the 1970s to describe what was essentially the Cuban son. The son was a popular peasant music from the 1800s in Cuba. The concept of the montuno comes from the son and much of modern salsa and Afro-Cuban music is based on it. On the other hand, salsa can refer to Afro-Cuban based music that evolved on the East Coast of the U.S. and Puerto Rico from the 1970s. Any changes in modern salsa do not really affect the pianist’s playing, and the pianist basically plays in one of the styles demonstrated previously in this chapter.

The following five examples (A–E) show some typical comping patterns and styles for contemporary salsa playing. These can be used in a variety of styles and tempos.



TRACK 32

A. 2:3
Am7b5 D7b9 Gm7 C7 Am7b5 D7b9 Gm7 C7



TRACK 33

B. 3:2
F#m7b5 Fm7 Em7 A7



TRACK 34

C. 2:3
Am E7b9



TRACK 35

D. 2:3
Am7 D7 Gmaj7 G6 Gm7 C7 Fmaj7 F6



TRACK 36

E. 3:2

Dm7 G7 Em7 A7

Dm7 G7 C A7b9

Latin Jazz

Although all of the examples in this chapter apply to Latin jazz in general, there are some comping patterns that relate more specifically to a style labeled as “Latin jazz” as opposed to salsa, etc.

Montuno Comping

The following two examples feature a montuno-like right hand with a chordal left hand.



TRACK 37

A. 2:3

C#m7b5 Cm7 Bm7 Bbm7

Am7 D7#9 Gmaj7



TRACK 38

B.

Chord progression: Gm7, Cm7, F7, Bbmaj7, Ebmaj7, Am7b5, D7, Gm, D7.

Chordal Comping

The next example features chordal comping in both hands.



TRACK 39

Chord progression: Gm7b5, C7, Fm7, Bb7.

The next chapter shows many examples of comping in the context of Afro-Cuban based tunes.

Chapter 4

CHARACTERISTIC AFRO-CUBAN TUNES

There are many diverse genres within the Afro-Cuban idiom. This chapter will offer examples from the ones that jazz musicians use the most. Each tune is written in two different ways: 1) as a score for lead instrument, piano accompaniment, and bass, and 2) as a piano lead version as would be played with a rhythm section.

Mambo

“Mambo Mia” is a bright mambo that features montuno-like comping as well as chordal comping. There is also a montuno solo section, which is common in mambos.

Mambo Mia



TRACK 40

Lead Instrument, Piano, and Bass

Chord progression: Fm7 Bb7 Fm7 Bb7 Ebmaj7 Eb6 Ebmaj7 Eb6

5 Fm7 Bb7 Fm7 Bb7 Ebmaj7 Eb6 Ebmaj7 Eb6

9 Am7 D7 Am7 D7 Gmaj7 G6 Gmaj7 G6

13 Am7 D7 Am7 D7 Gmaj7 G6 F#m7 B7

17 Fm7 Bb7 Fm7 Bb7 Ebmaj7 Eb6 Ebmaj7 Eb6

21 Fm7 Bb7 Fm7 Bb7 Gm7b5 C7

25 Fm7 Bb7 Abm7 Db7 Gm7 C7 F#m7 B7

29 Fm7 Abm7 Db7 Eb Fine

Montuno Solo Section
Play 8 times

D.C. al Fine

33

Bb7

Musical score for the Montuno Solo Section, measures 33-40. The score is written for piano in B-flat major (two flats) and 4/4 time. It consists of four staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features a rhythmic pattern of eighth and sixteenth notes with various chords and articulation marks.

Mambo Mia



TRACK 41

Piano Lead

2:3 Clave

Fast Mambo ♩ = 200

Musical score for Mambo Mia, measures 1-12. The score is written for piano in B-flat major (two flats) and 4/4 time. It consists of three systems, each with a grand staff (treble and bass clefs) and a separate bass clef staff. The music features a rhythmic pattern of eighth and sixteenth notes with various chords and articulation marks. Chord progressions are indicated above the staff: Fm7, Bb7, Fm7, Bb7, Ebmaj7, Eb6, Ebmaj7, Eb6 (measures 1-4); Fm7, Bb7, Fm7, Bb7, Ebmaj7, Eb6, Ebmaj7, Eb6 (measures 5-8); Am7, D7, Am7, D7, Gmaj7, G6, Gmaj7, G6 (measures 9-12).

13 Am7 D7 Am7 D7 Gmaj7 G6 F#m7 B7

17 Fm7 Bb7 Fm7 Bb7 Ebmaj7 Eb6 Ebmaj7 Eb6

21 Fm7 Bb7 Fm7 Bb7 Gm7b5 C7

25 Fm7 Bb7 Abm7 Db7 Gm7 C7 F#m7 B7

29 Fm7 Abm7 Db7 Eb Fine

33 **Improvise Solo**
Play 8 times D.C. al Fine

Cha-Cha-Chá

“Alacha” is a medium tempo cha-cha that features a typical chordal cha-cha piano accompaniment as well as a montuno-like comping section. Notice the opening vamp that serves to set up the feel and groove of the cha-cha.

Alacha



TRACK 42

Lead Instrument, Piano, and Bass

2:3 Clave

Cha-Cha ♩ = 154

Musical notation for the first system, measures 1-4. The system includes a lead instrument line, piano accompaniment (right and left hands), and a bass line. The piano accompaniment features a repeating vamp pattern with chords Gm7 and C7. The bass line provides a steady rhythmic accompaniment.

Musical notation for the second system, measures 5-8. The system continues the lead instrument, piano accompaniment, and bass line from the first system. The piano accompaniment maintains the Gm7 and C7 chordal structure.

9 Gm7 C7 Gm7 C7

13 Bbm7 Eb7 Bbm7 Eb7

17 Abmaj7 Ab6 Gm7b5 C7b9

21 Fm6 Dm7b5 Gm7b5 C7 Fm6 Dm7b5 Gm7b5 C7

Musical score for measures 21-24. The score is written in three systems. The first system shows the treble clef with a whole rest. The second system shows the piano accompaniment in treble and bass clefs. The third system shows the bass line in bass clef. The key signature has one flat (B-flat).

25 Fm6 Dm7b5 Gm7b5 C7 Fm6 Dm7b5 Gm7b5 C7

Musical score for measures 25-28. The score is written in three systems. The first system shows the treble clef with a melodic line. The second system shows the piano accompaniment in treble and bass clefs. The third system shows the bass line in bass clef. The key signature has one flat (B-flat).

29 Fm6 Dm7b5 Gm7b5 C7 Fm6 Dm7b5 Gm7b5 C7b9

Musical score for measures 29-32. The score is written in three systems. The first system shows the treble clef with a melodic line. The second system shows the piano accompaniment in treble and bass clefs. The third system shows the bass line in bass clef. The key signature has one flat (B-flat).

33

1. Fm C7

2. Fm C7 Fm C7 F

This next version of "Alacha" is written for piano to be played with a rhythm section. The left-hand comping is similar to the two-hand comping used before.

Alacha



TRACK 43

Piano Lead

2:3 Clave

Cha-Cha ♩ = 154

Gm7 C7 Gm7 C7

5 Gm7 C7 Gm7 C7

9 Gm7 C7 Gm7 C7

13 Bbm7 Eb7 Bbm7 Eb7

17 Abmaj7 Ab6 Gm7b5 C7b9

21 Fm6 Dm7b5 Gm7b5 C7 Fm6 Dm7b5 Gm7b5 C7

25 Fm6 Dm7b5 Gm7b5 C7 Fm6 Dm7b5 Gm7b5 C7

29 Fm6 Dm7b5 Gm7b5 C7 Fm6 Dm7b5 Gm7b5 C7b9

33 1. Fm C7 2. Fm C7 Fm C7 F

Guaracha

“Speranza” is a medium tempo guaracha in a 3:2 clave. The piano comping is chordal and based largely on the clave rhythm itself. Notice how the opening bass vamp sets the mood and feel of the tune.

Speranza



TRACK 44

Lead Instrument, Piano, and Bass

3:2 Clave
Guaracha ♩ = 172

N.C.

Musical score for measures 1-4. The score is in 4/4 time and features a 3:2 clave rhythm. The lead instrument part consists of whole rests. The piano part is marked *mf* and features a 3:2 clave rhythm in the right hand and a bass vamp in the left hand. The bass staff also features a similar vamp.

5

Am

B7

Musical score for measures 5-8. The score is in 4/4 time and features a 3:2 clave rhythm. The lead instrument part consists of eighth-note patterns. The piano part is marked *mf* and features chordal accompaniment in the right hand and bass vamp in the left hand. The bass staff also features a similar vamp. Chord changes are indicated as Am and B7.

9 Bm7b5

E7

Am

Musical score for measures 9-12. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). Measure 9 starts with a treble clef staff containing eighth notes and a grand staff with chords. Measure 10 continues the eighth-note pattern in the treble and chord accompaniment in the grand staff. Measure 11 features a triplet of eighth notes in the treble and a change in the grand staff accompaniment. Measure 12 concludes the system with a whole note in the treble and sustained chords in the grand staff.

13

E7

Musical score for measures 13-16. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. Measure 13 continues the eighth-note melody in the treble and chord accompaniment in the grand staff. Measure 14 shows a change in the grand staff accompaniment. Measure 15 features a change in the grand staff accompaniment. Measure 16 concludes the system with a whole note in the treble and sustained chords in the grand staff.

17 Bm7b5

E7

Am

Musical score for measures 17-20. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. Measure 17 starts with a treble clef staff containing eighth notes and a grand staff with chords. Measure 18 continues the eighth-note pattern in the treble and chord accompaniment in the grand staff. Measure 19 features a triplet of eighth notes in the treble and a change in the grand staff accompaniment. Measure 20 concludes the system with a whole note in the treble and sustained chords in the grand staff.

21

A7b9

Dm7

Musical score for measures 21-24. The melody in the treble clef consists of eighth and quarter notes. The piano accompaniment in the grand staff uses a rhythmic pattern of eighth notes and rests. The bass line in the bass clef provides a steady accompaniment. Chords A7b9 and Dm7 are indicated above the staff.

25

G7

Cmaj7

Fmaj7

Musical score for measures 25-28. The melody in the treble clef includes a triplet of eighth notes. The piano accompaniment in the grand staff continues with the rhythmic pattern. The bass line in the bass clef provides accompaniment. Chords G7, Cmaj7, and Fmaj7 are indicated above the staff.

29

Bm7b5

E7

Am

Fmaj7

Musical score for measures 29-32. The melody in the treble clef includes a triplet of eighth notes. The piano accompaniment in the grand staff continues with the rhythmic pattern. The bass line in the bass clef provides accompaniment. Chords Bm7b5, E7, Am, and Fmaj7 are indicated above the staff.

33 Dm7 Bm7b5 E7sus

Musical score for measures 33-36. The system includes a vocal line with a treble clef and a 3-measure triplet, a piano accompaniment with a grand staff (treble and bass clefs), and a bass line with a bass clef. Chords are indicated as Dm7, Bm7b5, and E7sus.

37 A7b9 Dm7

Musical score for measures 37-40. The system includes a vocal line with a treble clef, a piano accompaniment with a grand staff (treble and bass clefs), and a bass line with a bass clef. Chords are indicated as A7b9 and Dm7.

41 Am/E Bm7b5 E7 Am

Musical score for measures 41-44. The system includes a vocal line with a treble clef and a 3-measure triplet, a piano accompaniment with a grand staff (treble and bass clefs), and a bass line with a bass clef. Chords are indicated as Am/E, Bm7b5, E7, and Am.

45

Am/E

Bm7b5

E7

Am

Musical score for measures 45-48. The system includes a vocal line, a grand staff for piano accompaniment, and a bass line. Chords are indicated above the staff: Am/E, Bm7b5, E7, and Am. A triplet of eighth notes is marked in measure 46.

49

NC.

Musical score for measures 49-52. The system includes a vocal line marked "NC." (No Chords), a grand staff for piano accompaniment, and a bass line. Dynamics include *mf* and *cresc.* (crescendo).

53

Musical score for measures 53-56. The system includes a vocal line, a grand staff for piano accompaniment, and a bass line. Dynamics include *fff* (fortissimo).

This next version of "Speranza" is for piano lead as it would be played with a rhythm section. The left-hand comping is derived rhythmically from the two-hand comping used in the previous example.

Speranza



TRACK 45

Piano Lead

3:2 Clave

Guaracha ♩ = 172

N.C.

Musical notation for measures 1-4. Treble clef, 4/4 time. Bass clef has a rhythmic pattern of quarter notes. Dynamics include *mf*.

Musical notation for measures 5-8. Treble clef has chords and a melodic line. Bass clef has a rhythmic pattern. Chords: Am, E7. Dynamics include *mf*.

Musical notation for measures 9-12. Treble clef has chords and a melodic line with a triplet. Bass clef has a rhythmic pattern. Chords: Bm7b5, E7, Am.

Musical notation for measures 13-16. Treble clef has chords and a melodic line. Bass clef has a rhythmic pattern. Chords: Am, E7.

17 Bm7b5 E7 Am

21 A7b9 Dm7

25 G7 G7b9 Cmaj7 Fmaj7

29 Bm7b5 E7 Am Fmaj7

33 Dm7 Bm7b5 E7sus

37 A7b9 Dm7

41 Am/E Bm7b5 E7 Am

45 Am/E Bm7b5 E7 Am

49 N.C. cresc.

53 *fff*

Afro-Jazz Waltz

“Felice Triplice” is an Afro-jazz waltz in triple meter. It is inspired by Mongo Santamaria’s “Afro Blue,” also made famous by John Coltrane. The tune is based on the reverse 6/8 clave, but written in 3/4. The eighth note has now become a quarter note and the clave is spread out over four measures rather than two measures (see p. 9). The first part of the tune features chordal comping, and the second part features montuno-like comping based on the same chord changes. In this book, “Felice Triplice” is written only in the full score form. The reader should also derive and play a piano lead version based on what was learned and observed in the previous examples in this chapter.

Felice Triplice



TRACK 46

Lead Instrument, Piano, and Bass

Afro-Jazz Waltz ♩ = 180

The musical score is presented in three systems. Each system consists of four staves: a single treble clef staff for the lead instrument, a grand staff (treble and bass clefs) for piano accompaniment, and a single bass clef staff for the bass line. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked as ♩ = 180. The score is divided into two systems, with the second system starting at measure 5. Chord changes are indicated above the lead instrument staff: Cm6, Fm, Dm7b5, G7#9(b13), and Cm6. The piano accompaniment features a rhythmic pattern of chords, with a dynamic marking of *mf* (mezzo-forte). The bass line provides a steady eighth-note accompaniment.

9 Abmaj7 G7 Db7 Cm6

Musical score for measures 9-12. Measure 9: Abmaj7. Measure 10: G7. Measure 11: Db7. Measure 12: Cm6. The score includes a vocal line, piano accompaniment, and a bass line.

13 Abmaj7 G7 Db7 Cm6

Musical score for measures 13-16. Measure 13: Abmaj7. Measure 14: G7. Measure 15: Db7. Measure 16: Cm6. The score includes a vocal line, piano accompaniment, and a bass line.

17 Cm6 Fm Dm7b5 G7#9(b13) Cm6

Musical score for measures 17-20. Measure 17: Cm6. Measure 18: Fm. Measure 19: Dm7b5. Measure 20: G7#9(b13) Cm6. The score includes a vocal line, piano accompaniment, and a bass line.

21

Cm6

Fm

Dm7b5

G7#9(b13)

Cm6

Musical score for measures 21-24. The treble clef staff contains whole rests. The piano accompaniment consists of a left hand with chords and a bass line with eighth notes.

25

Abmaj7

G7

Db7

Cm6

Musical score for measures 25-28. The treble clef staff contains whole rests. The piano accompaniment consists of a left hand with chords and a bass line with eighth notes.

29

Abmaj7

G7

Db7

Cm6

Cm6

Musical score for measures 29-32. The treble clef staff contains whole rests. The piano accompaniment consists of a left hand with chords and a bass line with eighth notes.

Solo Piano

Playing solo Afro-Cuban based Latin jazz piano requires a good sense of independence. The pianist must play melody, comp, and play bass, all at the same time. In order to accomplish this, a compromise must be made between the comping and bass parts. Various notes and rhythms have to be left out in order to accommodate each part. Decisions in this regard are often determined by the melody being played at any particular moment.

In the following version of "Alacha," the left hand plays a minimal bass part for the first section of the tune, while maintaining most of the cha-cha comp rhythm used in the previous versions. Notice also the added chords with some melody notes in the right-hand part. For the second part of the tune, the left hand plays the montuno part and then the bass part from the other versions.

Alacha



TRACK 47

Solo Piano

2:3 Clave

Cha-Cha ♩ = 154

The musical score is written for piano in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a treble and bass staff. The first system (measures 1-4) features a right-hand part with chords and some melodic lines, and a left-hand part with a steady cha-cha comping rhythm. Chords are labeled Gm7 and C7. The second system (measures 5-8) continues the pattern with Gm7 and C7 chords. The third system (measures 9-12) also features Gm7 and C7 chords. The fourth system (measures 13-16) introduces new chords: Bbm7 and Eb7. The left-hand part in the second and third systems plays a montuno bass line, while in the fourth system it returns to a bass line similar to the first system.

17 $A\flat maj7$ $A\flat 6$ $Gm7\flat 5$ $C7\flat 9$

21 $Fm6$ $Dm7\flat 5$ $Gm7\flat 5$ $C7$ $Fm6$ $Dm7\flat 5$ $Gm7\flat 5$ $C7$

25 $Fm6$ $Dm7\flat 5$ $Gm7\flat 5$ $C7$ $Fm6$ $Dm7\flat 5$ $Gm7\flat 5$ $C7$

29 $Fm6$ $Dm7\flat 5$ $Gm7\flat 5$ $C7$ $Fm6$ $Dm7\flat 5$ $Gm7\flat 5$ $C7$

33 Fm $C7$ Fm $C7$ F

Section 2

**BRAZILIAN BASED
JAZZ PIANO**

Chapter 5

BRAZILIAN COMPING

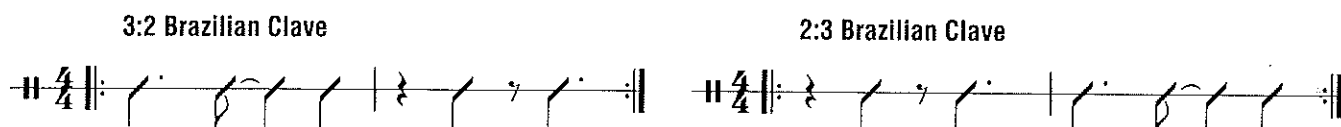
The pianist usually has a different role in a Brazilian rhythm section from that in an Afro-Cuban one. The piano is a crucial instrument defining the rhythm, harmony, and sound of an Afro-Cuban rhythm section. In a Brazilian jazz rhythm section, however, the guitar plays this role. The piano in a Brazilian jazz rhythm section usually will play sparsely and decoratively when a guitar is present, but will assume the guitar's role when a guitar is absent. The examples in this chapter are based on playing without a guitar.

Voicings

Voicings used for Brazilian jazz are virtually the same as used for all modern jazz—primarily rootless voicings. The voicings shown for Afro-Cuban music in chapter 2 can be used for Brazilian jazz as well, but the Brazilian sound is more subdued and more harmonically colorful than the typical Afro-Cuban sound, and richer, fuller chords are used more often. This results in more use of four-note rootless voicings rather than the three-note voicings. (See this author's book *Post-Bop Jazz Piano*, published by Hal Leonard Corporation, for more on modern voicings.)

Brazilian Clave

Although not as crucial, pervasive, and determining as the Afro-Cuban clave, a Brazilian clave does exist. Some debate its significance, but it does seem to organize some Brazilian rhythms.



Most Brazilian jazz is very flexible in its rhythmic backgrounds, and most jazz musicians are unaware of any clave at all, but it can be useful in organizing background rhythms and distinguishing Brazilian from Afro-Cuban jazz.

Bossa Nova

Bossa nova was invented in the 1950s and spread to America in the early 1960s. It basically combines elements of the traditional Brazilian music called samba with cool jazz. The lush harmonies of '50s and '60s jazz combine well with the underlying, undulating rhythms of bossa nova. These rhythms are freer, and less structured and repetitive than those of the traditional samba. Comping for bossa novas is usually more flexible and fluid than Afro-Cuban comping. In this regard, it is more similar to jazz comping.

Bossa nova rhythms tend to be based on two models. The first model is based on the so-called “3:2 Brazilian clave.” This is a standard two-measure pattern that is typically played by a drummer. It features an accent on the “and” of two in the first measure.



TRACK 48

Bossa Nova Comping Model #1

The second comping model features an accent on the second beat of the first measure. This is more in line with the “reverse 2:3 Brazilian clave.” Notice that the chord played on the “and” of four anticipates the new chord if the chord changes.



TRACK 49

Bossa Nova Comping Model #2

Practice Comping

All of the patterns in this section will be written for the right hand and a simple half-note bass line. (However, these right-hand rhythms can and should also be played with the left hand alone.) Playing the bass part in the left hand will help solidify the pulse along with the syncopated right-hand patterns.

The right-hand part then should be played in the left hand.



Musical notation for TRACK 50, showing a bass line with chords: Fm7, Bb7, Ebmaj7, Eb6.

The reader may then apply the pattern to other chord progressions and tunes. An example follows.



Musical notation for TRACK 51, showing two systems of piano accompaniment with chords: Fmaj7, G7, Gm7, Gb7b5, Fmaj7, Gb7b5.

Bossa Comping with One Hand

There are a seemingly endless number of bossa nova patterns. Several possibilities based on typical bossa chord progressions follow. All should be practiced, as demonstrated in the previous examples, with the right-hand comp rhythms along with the bass and with the same comp rhythms in the left hand alone.



Musical notation for TRACK 52, showing two systems (A and B) of piano accompaniment with chords: Ebmaj7, Ab7, Fm7, Bb7, Em7, A7b9.

I. Bbmaj7 Gbmaj7 B7

J. Fmaj7 C7sus Fmaj7 C7sus

K. D9/A Ab7



L. Gm7 C7 F°7 Fmaj7

M. Ebmaj7 Eb7 Ab7

N. Fmaj7 F#°7 Gm7 C7 C7b9(b13)



TRACK 56

O.

Dm Dm/C# Cm6 G7/B

P.

Am Am(maj7) Am7 Am6 Am Am(maj7) Am7 Am6



TRACK 57

Q.

Gm7 C7 Fmaj7 D7b9

R.

D9 C9

S.

Dm7 G7b9 Cm7 F7b9(b13)



TRACK 58

T.

Bbmaj7 Eb7 Dm7 G7b9 Cm7 F7b9

U.

Cm6 Eb7 Dm7b5 G7#9

Bossa Comping with Two Hands

The pianist has several options when accompanying other instruments.

Comping patterns are rarely played strictly and repetitively; rather, the rhythms played are usually flexible and flowing, and are placed to fit within the overall rhythmic groove. Like other styles of jazz comping, rhythms and voicing are usually decided in the moment.

Two-Handed Synchronized Comping

One way to comp is to play identical rhythms with both hands.



TRACK 59

Em7 Eb7 Dm7 G7b9(b13)

Two-Handed Non-Synchronized Comping

Often the right hand can play sustained chords while the left hand comps in a more rhythmic style. Two examples follow.



TRACK 60

A.

Fmaj7 G7

Gm7 Gb7b5 Fmaj7 Gb7b5

B.

D9/A Ab°7

Gm7 C7 Gb7 F°7 Fmaj7

In the next example, the right hand plays more of a linear melodic line against the left-hand rhythm.



Samba

As far as the jazz pianist is concerned, the main differences between a samba and bossa nova are tempo and meter. Sambas are generally faster and felt in “two” rather than “four.” Practically all of the bossa comping patterns described previously can be used for sambas if they are felt in cut time and played at faster tempos. Samba patterns, like the bossa nova patterns, can be thought of as fitting into the Brazilian clave in either direction. (See the beginning of this chapter.) The following are some patterns associated more specifically with the samba.

One-Measure Comping Patterns

Sambas often feature one-measure repeating rhythmic patterns.



A.

B.

E♭maj7 D7#9 Gm B♭7

Musical notation for exercise B, showing a four-measure pattern in E-flat major. The chords are E♭maj7, D7#9, Gm, and B♭7. The melody consists of eighth notes in the right hand and quarter notes in the left hand.

C.

G6 Em7 Am7 D7

Musical notation for exercise C, showing a four-measure pattern in G major. The chords are G6, Em7, Am7, and D7. The melody consists of eighth notes in the right hand and quarter notes in the left hand.

D.

Gm7 C7 Gm7 C7

Musical notation for exercise D, showing a four-measure pattern in G minor. The chords are Gm7, C7, Gm7, and C7. The melody consists of eighth notes in the right hand and quarter notes in the left hand.

Two- and Four-Measure Patterns

Two- and four-measure repeating patterns are also common.



TRACK 63

A.

Dm7 D♭7 Cm7 C♭7b5

Musical notation for exercise A, showing a four-measure pattern in D minor. The chords are Dm7, D♭7, Cm7, and C♭7b5. The melody consists of eighth notes in the right hand and quarter notes in the left hand.

B.

Fm7 C7#9 Fm7 C7#9

Musical notation for exercise B, showing a four-measure pattern in F minor. The chords are Fm7, C7#9, Fm7, and C7#9. The melody consists of eighth notes in the right hand and quarter notes in the left hand.

C.

Fm7 C9 Fm7 C7 Fm7 C9 Fm7 C9

Musical notation for exercise C, featuring piano accompaniment with chords Fm7, C9, Fm7, C7, Fm7, C9, Fm7, and C9. The piece is in a minor key with a common time signature. The right hand plays chords with some grace notes, while the left hand plays a simple bass line.

D.

G G#5 G6 G#5 G G#5 G6 G#5

Musical notation for exercise D, featuring piano accompaniment with chords G, G#5, G6, G#5, G, G#5, G6, and G#5. The piece is in a major key with a common time signature. The right hand plays chords with grace notes, while the left hand plays a simple bass line.



TRACK 64

E.

G G#5 G6 G#5 G G#5 D7

Musical notation for exercise E, featuring piano accompaniment with chords G, G#5, G6, G#5, G, G#5, and D7. The piece is in a major key with a common time signature. The right hand plays chords with grace notes, while the left hand plays a simple bass line.

F.

G G#5 G6 G G#5 G6 G G#5 G6 G G#5 G6

Musical notation for exercise F, featuring piano accompaniment with chords G, G#5, G6, G, G#5, G6, G, G#5, G6, and G, G#5, G6. The piece is in a major key with a common time signature. The right hand plays chords with grace notes, while the left hand plays a simple bass line.

G.

F F6 Fmaj7 F6 F F6 Fmaj7 F6

Musical notation for exercise G, featuring piano accompaniment with chords F, F6, Fmaj7, F6, F, F6, Fmaj7, and F6. The piece is in a major key with a common time signature. The right hand plays chords with grace notes, while the left hand plays a simple bass line.



TRACK 65

H.

Exercise H is a piano accompaniment in the key of F major, 4/4 time. The right hand features a rhythmic pattern of eighth notes and chords. The left hand provides a simple bass line with quarter notes. The chord progression is: F (measures 1-2), F6 (measures 3-4), Gm (measures 5-6), Gm6 (measures 7-8), and C7 (measures 9-10).

I.

Exercise I is a piano accompaniment in the key of F major, 4/4 time. The right hand features a rhythmic pattern of eighth notes and chords, including some grace notes. The left hand provides a simple bass line with quarter notes. The chord progression is: Fmaj7 (measures 1-2), C9sus (measures 3-4), C9 (measures 5-6), Fmaj7 (measures 7-8), C9sus (measures 9-10), and C9 (measures 11-12).

Combined Comping Patterns

After practicing the previous bossa nova and samba patterns the reader should play through these examples or various tunes by improvising and mixing up comping voicings and rhythms.

Chapter 6

CHARACTERISTIC BRAZILIAN TUNES

Bossa Nova

Generally there are two types of bossa nova tunes. Some are characterized by flowing melodic lines featuring many long-held notes. Other tunes are characterized by more rhythmic melodies, with faster note values. Both types are played at all tempos.

Medium Bossa

“Bozza Nozza” is a bossa of the first type. It has many long-held notes, rich harmonies, and unexpected harmonic turns. These characteristics are typical of bossa tunes. The first version, shown in the next example, is for a lead instrument with piano and bass accompaniment. Notice how the comping rhythms complement the melody and lock into a bossa rhythmic feel without constant repetition. The bass part is given to show how the overall composite rhythm of all the parts works.

Bozza Nozza



TRACK 87

Lead Instrument, Piano, and Bass

Medium Bossa ♩ = 156

The musical score for "Bozza Nozza" is presented in 4/4 time with a tempo of 156 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into two systems of three staves each. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The lead instrument part (top staff) features a melodic line with long-held notes and a final melodic flourish. The piano accompaniment (middle staff) uses a comping rhythm of eighth notes and rests, with chords changing every two measures. The bass line (bottom staff) provides a steady accompaniment with a mix of quarter and eighth notes. Chord changes are indicated above the lead staff: D7 (measures 1-2), Eb7 (measures 3-4), Abmaj7 (measures 5-6), Db7 (measures 7-8), Gm7 (measure 9), and C7 (measure 10).

9

F7

Bb7b9

Musical score for measures 9-12. Measure 9 features a treble clef with a melodic line and a bass clef with a bass line. Measure 10 has a grand staff with piano accompaniment. Measure 11 has a grand staff with piano accompaniment. Measure 12 has a grand staff with piano accompaniment. Chords F7 and Bb7b9 are indicated above the staff.

13

Ebmaj7

Ab7

Gm7

F#m7

Fm7

Em7 Eb7

Musical score for measures 13-16. Measure 13 features a treble clef with a melodic line and a bass clef with a bass line. Measure 14 has a grand staff with piano accompaniment. Measure 15 has a grand staff with piano accompaniment. Measure 16 has a grand staff with piano accompaniment. Chords Ebmaj7, Ab7, Gm7, F#m7, Fm7, and Em7 Eb7 are indicated above the staff.

17

D7

Eb7

Musical score for measures 17-20. Measure 17 features a treble clef with a melodic line and a bass clef with a bass line. Measure 18 has a grand staff with piano accompaniment. Measure 19 has a grand staff with piano accompaniment. Measure 20 has a grand staff with piano accompaniment. Chords D7 and Eb7 are indicated above the staff.

21 **Abmaj7** **Db7** **Gm7** **C7**

Musical score for measures 21-24. The system includes a vocal line, a grand piano accompaniment, and a bass line. The key signature has three flats (B-flat major/C minor). Chords are Abmaj7, Db7, Gm7, and C7.

25 **F7** **Gb7** **F#m7** **B7sus**

Musical score for measures 25-28. The system includes a vocal line, a grand piano accompaniment, and a bass line. The key signature has three flats (B-flat major/C minor). Chords are F7, Gb7, F#m7, and B7sus.

29 **Emaj7** **Fm7** **Bb7** **D7#9** **Ebmaj9**

Musical score for measures 29-32. The system includes a vocal line, a grand piano accompaniment, and a bass line. The key signature has three flats (B-flat major/C minor). Chords are Emaj7, Fm7, Bb7, D7#9, and Ebmaj9.

One can play a solo piano accompaniment to this tune by playing the bass part in the left hand and the left-hand chords in the right hand.

This next version of "Bozza Nozza" is for piano playing the lead with left-hand comping as one might with a rhythm section.

Bozza Nozza



TRACK 67

Piano Lead

Medium Bossa ♩ = 156

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of two staves each (treble and bass clef). Measure numbers 1, 5, 9, and 13 are indicated at the start of their respective systems. Chord symbols are placed above the treble staff. The bass line features a consistent rhythmic pattern of eighth notes with rests, characteristic of a bossa nova accompaniment. The melody in the treble staff is composed of eighth and quarter notes, with some triplet markings.

Chord symbols: D7, Eb7, Abmaj7, Db7, Gm7, C7, F7, Bb7b9, Ebmaj7, Ab7, Gm7, F#m7, Fm7, Em7, Eb7.

17 D7 Eb7

21 Abmaj7 Db7 Gm7 C7

25 F7 Gb7 F#m7 B7sus

29 Emaj7 Fm7 Bb7 D7#9 Ebmaj9

Up-Tempo Bossa

“Cosa Nuova” is a bossa of the second type—one with a more active, rhythmic melody. The following is a version for lead instrument, piano accompaniment, and bass.

Cosa Nuova



TRACK 68

Lead Instrument, Piano, and Bass

Fast Bossa ♩ = 200

Musical score for measures 1-4. The score is in 4/4 time and B-flat major. The lead instrument part (top staff) features a rhythmic melody with eighth and quarter notes. The piano accompaniment (middle staves) consists of chords and arpeggiated patterns. The bass line (bottom staff) provides a steady accompaniment. Chord changes are indicated above the lead staff: Dm, A7/C#, Cm6, and G7/B.

Musical score for measures 5-8. The score continues in 4/4 time and B-flat major. The lead instrument part (top staff) continues the rhythmic melody. The piano accompaniment (middle staves) maintains the harmonic texture. The bass line (bottom staff) continues the accompaniment. Chord changes are indicated above the lead staff: Bb6, Am7, Gm7, and Am7.

9 Dm A7/C# Cm6 G7/B

Musical score for measures 9-12. The system includes a vocal line, a grand piano (right and left hand), and a bass line. Chords are Dm, A7/C#, Cm6, and G7/B.

13 Bb6 Am7 Gm7 Am7 Bbmaj7 C9

Musical score for measures 13-16. The system includes a vocal line, a grand piano (right and left hand), and a bass line. Chords are Bb6, Am7, Gm7, Am7, Bbmaj7, and C9.

17 F6 F#o7 Gm7 C7

Musical score for measures 17-20. The system includes a vocal line, a grand piano (right and left hand), and a bass line. Chords are F6, F#o7, Gm7, and C7.

21 Am7 Dm7 Bbm7 Eb7sus

Musical score for measures 21-24. The system includes a vocal line, a grand piano accompaniment (treble and bass clefs), and a separate bass line. Chords are Am7, Dm7, Bbm7, and Eb7sus.

25 F6 F#o7 Gm7 C7

Musical score for measures 25-28. The system includes a vocal line, a grand piano accompaniment (treble and bass clefs), and a separate bass line. Chords are F6, F#o7, Gm7, and C7.

29 Am7 Dm7 Bbm7 Eb7sus

Musical score for measures 29-32. The system includes a vocal line, a grand piano accompaniment (treble and bass clefs), and a separate bass line. Chords are Am7, Dm7, Bbm7, and Eb7sus.

33

Dm

A7/C#

Cm6

G7/B

Musical score for measures 33-36. The system includes a vocal line, piano accompaniment, and a bass line. The key signature is one flat (Bb). The chords are Dm, A7/C#, Cm6, and G7/B.

37

Bb6

Am7

Gm7

Am7

Musical score for measures 37-40. The system includes a vocal line, piano accompaniment, and a bass line. The key signature is one flat (Bb). The chords are Bb6, Am7, Gm7, and Am7.

41

Dm

A7/C#

Cm6

G7/B

Musical score for measures 41-44. The system includes a vocal line, piano accompaniment, and a bass line. The key signature is one flat (Bb). The chords are Dm, A7/C#, Cm6, and G7/B.

45 $B\flat 6$ Am7

1. Gm7 Am7

49 2. Gm7 Am7 Dm

This next version of "Cosa Nuova" is for piano playing the lead, with left-hand comping as one might engage in when playing with a rhythm section.

Cosa Nuova



TRACK 69

Piano Lead

Fast Bossa ♩ = 200

Dm A7/C# Cm6 G7/B

5 Bb6 Am7 Gm7 Am7

9 Dm A7/C# Cm6 G7/B

13 Bb6 Am7 Gm7 Am7 Bbmaj7 C9

17 F6 F#o7 Gm7 C7

21 Am7 Dm7 Bbm7 Eb7sus

25 F6 F#o7 Gm7 C7

29 Am7 Dm7 Ebm7 Eb7sus

33 Dm A7/C# Cm6 G7/B

37 Bb6 Am7 Gm7 Am7

41 Dm A7/C# Cm6 G7/B

45 Bb6 Am7 Gm7 Am7

49 Gm7 Am7 Dm

Samba

The *samba* is the most important and characteristic of all traditional Brazilian styles. Although bossa nova is derived from samba, they differ mainly with regard to meter. Sambas are generally played in cut time (2/2) and bossas are generally played in common time (4/4). Sambas are generally faster than bossas, but in some jazz situations, there is little to no distinction between the two, and they are treated and interpreted similarly.

“Samba Maria” is an up-tempo samba that features an active rhythmic melody. This version is for lead instrument, piano, and bass. Notice the way the repetitive one-measure comping pattern is used along with other rhythmic patterns.

Samba Maria



TRACK 70

Lead Instrument, Piano, and Bass

Fast Samba $\text{♩} = 110$

The musical score for "Samba Maria" is presented in three systems. The first system covers measures 1-4, the second system covers measures 5-8, and the third system covers measures 9-12. The score is written for a lead instrument (treble clef), piano (grand staff), and bass (bass clef). The key signature is one sharp (F#), and the time signature is cut time (2/2). The tempo is marked as "Fast Samba" with a quarter note equal to 110 beats per minute. The lead instrument part features a rhythmic melody with eighth notes and rests. The piano part provides harmonic support with chords and a repetitive one-measure comping pattern. The bass part provides a steady accompaniment with eighth notes and rests. The chords are: F#m7b5, Fm6, Em7, Eb°7, Dm7, Dbmaj7, C6, and C7.

9 $F\#m7b5$ $Fm6$ $Em7$ $Eb\circ7$

13 $Dm7$ $D\flat maj7$ $C6$ $C7$

17 $Fmaj7$ $E7b9$ Am $Am7/G$

21 F#m7b5 F7 Em7 Eb7 Dm7 G7

Musical score for measures 21-24. The melody is in the treble clef, and the piano accompaniment is in the grand staff. The bass line is in the bass clef. Chords are indicated above the staff: F#m7b5, F7, Em7, Eb7, Dm7, and G7.

25 F#m7b5 Fm6 Em7 Eb°7 Dm7

Musical score for measures 25-29. The melody is in the treble clef, and the piano accompaniment is in the grand staff. The bass line is in the bass clef. Chords are indicated above the staff: F#m7b5, Fm6, Em7, Eb°7, and Dm7.

30 Dbmaj7 C6 (C7) Dm7 Dbmaj7 C6

Musical score for measures 30-34. The melody is in the treble clef, and the piano accompaniment is in the grand staff. The bass line is in the bass clef. Chords are indicated above the staff: Dbmaj7, C6, (C7), Dm7, Dbmaj7, and C6.

This next version of "Samba Maria" is for piano as it would be played with a rhythm section. Notice the root voicings in the left hand. They are used to reinforce the descending chromatic bass line and work well with the low melody in the right hand.

Samba Maria



TRACK 71

Piano Lead

Fast Samba $\text{♩} = 110$

The piano lead sheet for "Samba Maria" consists of four systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as "Fast Samba" with a quarter note equal to 110 beats per minute. The piece features a descending chromatic bass line in the left hand, which is reinforced by the root voicings of the chords. The right hand plays a melody with eighth and sixteenth notes, often using grace notes. The chord changes are as follows:

- System 1: $F\#m7b5$, $Fm6$, $Em7$, $Eb\circ7$
- System 2: $Dm7$, $D\flat maj7$, $C6$
- System 3: $F\#m7b5$, $Fm6$, $Em7$, $Eb\circ7$
- System 4: $Dm7$, $D\flat maj7$, $C6$, $C7$

17 Fmaj7 E7b9 Am Am7/G

21 F#m7b5 F7 Em7 Eb7 Dm7 G7

25 F#m7b5 Fm6 Em7 Eb7 Dm7

30 Dbmaj7 C6 (C7) Dm7 Dbmaj7 C6

Solo Piano

As with solo Afro-Cuban based piano, playing Brazilian solo piano requires a good sense of independence. The pianist must play melody, comp, and play bass, all at the same time. In order to accomplish this a compromise must be made between the comping and bass parts. Various notes and rhythms have to be left out in order to accommodate each part. Decisions in this regard are often determined by the melody being played at any particular moment. In this solo version of "Bozza Nozza," the left hand plays a continuous bass part while the right hand plays the melody and chords in a bossa rhythm.

Bozza Nozza



TRACK 72

Piano Lead

Medium Bossa ♩ = 154

13 Ebmaj7 Ab7 Gm7 F#m7 Fm7 Em7 Eb7

17 D7 Eb7

21 Abmaj7 Db7 Gm7 C7

25 F7 Gb7 F#m7 B7sus

29 Emaj7 Fm7 Bb7 D7#9 Ebmaj9

Section 3

**LEAD SHEETS
AND
PLAY ALONG**

LEAD SHEETS

All the tunes from this book are written here in lead sheet form. The reader should play these tunes from the lead sheets after studying and playing through the fully written versions in the previous chapters. Characteristic voicings, rhythms, comping patterns, etc. of each style can be used and employed in various ways. The reader should improvise on the tunes as well.

Playing Along with the CD Tracks

CD tracks 73–79 are full band recordings of the lead sheet tunes. The piano is isolated on the left stereo channel and the rest of the band is on the right stereo channel. The reader may listen to the tracks in stereo and then may play along with the band by turning down the left channel. Practice comping during the heads and sax or flute solos, and improvise during the piano solo sections. The reader may turn down the right channel to isolate the piano on the left channel in order to focus on the piano's comping and improvisations. A road map for each of the band tracks follows.

Mamba Mia (Track 73)

Head (sax)
Sax solo: Montuno-32 measures
Piano solo: Montuno-32 measures
Head (sax)
Ending—out at Fine

Alacha (Track 74)

Head (flute)
Flute solo: one chorus
Piano solo: one chorus
Head (flute)
Ending—take second ending

Speranza (Track 75)

Head (flute)
Flute solo: one chorus
Piano solo: one chorus
Head (flute)
Ending—measure 45 to end

Felice Triplice (Track 76)

Head (sax)
Sax solo: three choruses
Piano solo: three choruses
Head (sax)
Ending—last measure

Bozza Nozza (Track 77)

Head (sax)
Sax solo: one chorus
Piano solo: one chorus
Head (sax)
Ending—measure 33 to end

Cosa Nuova (Track 78)

Head (sax)
Sax solo: one chorus
Piano solo: one chorus
Head (sax)
Ending—second ending

Samba Maria (Track 79)

Head (flute)
Flute solo: two choruses
Piano solo: two choruses
Head (flute)
Ending—measure 33 to end

Performers

Bryson Borgstedt: tenor sax, soprano sax, and flute
John Valerio: piano
Tom Hildreth: bass
Rick Dior: drums and percussion

Mamba Mia



TRACK 73

1 Fm7 Bb7 Fm7 Bb7 Ebmaj7 Eb6 Ebmaj7 Eb6

f

5 Fm7 Bb7 Fm7 Bb7 Ebmaj7 Eb6 Ebmaj7 Eb6

9 Am7 D7 Am7 D7 Gmaj7 G6 Gmaj7 G6

13 Am7 D7 Am7 D7 Gmaj7 G6 F#m7 B7

17 Fm7 Bb7 Fm7 Bb7 Ebmaj7 Eb6 Ebmaj7 Eb6

21 Fm7 Bb7 Fm7 Bb7 Gm7b5 C7

25 Fm7 Bb7 Abm7 Db7 Gm7 C7 F#m7 B7

29 Fm7 Bb7 Abm7 Db7 Eb Fine Bb7 D.C. al Fine

Montuno Solo Section
 Play 16 times
 (32 measures) for each solo

Alacha



TRACK 74

Cha-Cha ♩ = 154

Musical staff 1: Chords Gm7, C7, Gm7, C7.

Musical staff 2: Chords Gm7, C7, Gm7, C7. Dynamic: *mf*.

Musical staff 3: Chords Gm7, C7, Gm7, C7.

Musical staff 4: Chords Bbm7, Eb7, Bbm7, Eb7.

Musical staff 5: Chords Abmaj7, Ab6, Gm7b5, C7b9.

Musical staff 6: Chords Fm6, Dm7b5, Gm7b5, C7.

Musical staff 7: Chords Fm6, Dm7b5, Gm7b5, C7.

Musical staff 8: Chords Fm6, Dm7b5, Gm7b5, C7, C7b9. Dynamic: *f cresc.*

Musical staff 9: First ending (1.) Chords Fm, C7. Second ending (2.) Chords Fm, C7, Fm, C7, F. Dynamic: *ff*.

Speranza



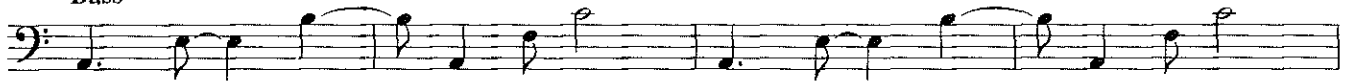
TRACK 75

Guaracha ♩ = 172

Bass



45 Bass



49

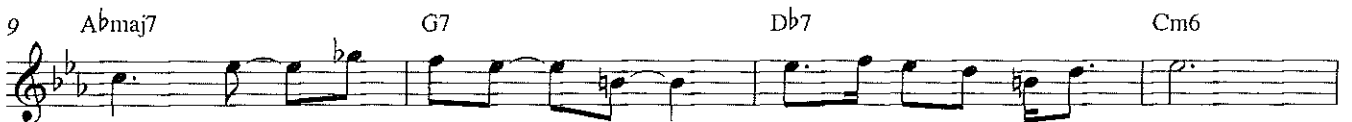


Felice Triplice



TRACK 76

Afro-Jazz Waltz ♩ = 180



Bozza Nozza



TRACK 77

Medium Bossa ♩ = 156



13 Ebmaj7 Ab7 Gm7 Gbm7 Fm7 Em7 Eb7

17 D7 Eb7

21 Abmaj7 Db7 Gm7 C7

25 F7 Gb7 F#m7 B7sus

29 Emaj7 Fm7 Bb7 D7#9 Ebmaj9

33 D7#9 Ebmaj9 D7#9 Ebmaj9 D7#9

Cosa Nuova



Fast Bossa ♩ = 200

Dm A7/C# Cm6 G7/B

5 Bb6 Am7 Gm7 Am7

9 Dm A7/C# Cm6 G7/B

13 Bb6 Am7 Gm7 Am7 Bbmaj7 C9

17 F6 F#o7 Gm7 C7

21 Am7 Dm7 Bbm7 Eb7sus

25 F6 F#o7 Gm7 C7

29 Am7 Dm7 Bbm7 Eb7sus

33 Dm A7/C# Cm6 G7/B

37 Bb6 Am7 Gm7 Am7

41 Dm A7/C# Cm6 G7/B

45 Bb6 Am7

I.
Gm7 Am7

49 Gm7 Am7 Dm

2.

Samba Maria



TRACK 79

13

17

21

25

29

33

37

41

45

Fast Samba $\text{♩} = 110$

13 Gbm7b5 Fm6 Em7 Eb°7

5 Dm7 Dbmaj7 C6 C7

9 Gbm7b5 Fm6 Em7 Eb°7

13 Dm7 Dbmaj7 C6 C7

17 Fmaj7 E7b9 Am Am7/G

21 Gbm7b5 F7 Em7 Eb7 Dm7 G7

25 F#m7b5 Fm6 Em7 Eb°7 Dm7

30 Dbmaj7 C6 (C7) Dm7 Dbmaj7 C

INCLUDES:

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- **Montunos**
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