

ABSTRACT
ENRIQUE “PAPO” LUCCA AND RAY BARRETO’S LATIN JAZZ
HARMONIES AND INSTRUMENTATION AS APPLIED IN
AN ORIGINAL SALSA MUSIC ARRANGEMENT

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Prior to the initial collaboration between Dizzy Gillespie and Chano Pozo resulting in Afro-Cuban jazz during 1947, Latin dance music and jazz were initially very separate styles of music with not very much in common. By the 1960s New York City gave birth to the first true Salsa music in America with jazz and Latin musicians collaborating with one another. Some of the most notable performers responsible for the creation of the “New York” sound are Ray Barretto, Eddie Palmieri, Charlie Palmieri, Johnny Pacheco and Willie Colon. The fusion between Puerto Rico and New York’s salsa music with jazz was stated through the music of Papo Lucca and Ray Barretto, who not only fused both styles but created an innovative and appealing sound of Latin music.

This project report is an examination of the techniques, instrumentation, and musicians that Lucca and Barretto used with their bands during the 1960s and 70s. Personal transcriptions of tunes recorded by Lucca and Barretto will be analyzed and compared to earlier versions of these same songs, with the purpose of highlighting the

fusion of salsa traditions with jazz harmonies. These transcriptions will then be used to rearrange a traditional Latin tune with contemporary jazz techniques and harmonies.

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AN ORIGINAL SALSA MUSIC ARRANGEMENT

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PREFACE

The origins of the term “salsa music” is very unclear and often generates debates within the Latin culture. One of the most popular stories that talk about the birth of “salsa” comes from the streets of New York, where an album cover used the phrase *Hechale Salsita* which translates to “put some spice on it.”¹ Although the term began circulating during the 1960-1970s, and still to this day is debated among many in the Latin culture, the actual rhythms which salsa music is known for come from West Africa and later on passed on to Cuba where the traditional names of the style began to appear. Cuban musical terms such as *Guaguanco*, *Guaracha* and *Son Montuno* are directly related to Barretto’s and Lucca’s salsa music.²

The fusion of salsa music and jazz can be found in the works of Enrique “Papo” Lucca (b.1946) and Ray Barretto (1929-2006) who, since the 1960s, individually have combined the traditions of both styles into what is known today as salsa music. Barretto’s jazz musicians and arrangers gave his salsa band a clear connection between salsa and the hard bop movement of jazz that started in New York in the mid-1950s. Hard bop was a movement characterized by a heavier swing feel and simpler melodies

¹Max Salazar, “The Development of Latin Music in New York City,” in *Max Salazar’s: Mambo Kingdom* (New York: Schirmer Trade Books, 2002), 255-257.

²Scott Yanow, “A Brief History of Afro-Cuban Jazz,” in *Afro-Cuban Jazz* (San Francisco: Miller Freeman, 2000), 1.

compared to the flashy, uptempo and busy tunes from the bebop style.³ Lucca's music combines the lyrical and elegant style of jazz pianist Oscar Peterson (1925 - 2007) with traditional Puerto Rican music. Lucca's songs are influenced by the bebop movement in which Peterson was a leading figure.

The paper employs score study from unpublished transcriptions (done by the author) of salsa recordings by Ray Barretto, Papo Lucca, and an arrangement of "El Cuarto de Tula." There will be an analysis of the performance practice and instrumentation of both Lucca's and Barretto's bands. Even though they worked in the same musical genre, their bands sounded quite different. The goal of analyzing the instrumentation and harmonies is to explain the differences between Barretto's "New York" sound and the "Sonora Ponceña" sound Lucca developed with his band, La Sonora Ponceña. In addition, an original arrangement (done by the author) of the classic tune "El Cuarto de Tula" will be analyzed and explained based on the techniques and influences of both Lucca and Barretto.

While there is a lack of many sources on this subject, three main books are the most significant in my personal opinion. *Afro-Cuban Jazz*⁴ by Scott Yanow, this book contains a long list of important Latin artists and groups. The book describes what each performer is responsible for doing in the music business and also contains a small but

³Charley Gerard and Marty Sheller, "The Salsa Music Industry," in *Charley Gerard and Marty Sheller's: Salsa!: The Rhythm of Latin Music* (Elko, NV: White Cliffs Media, 1998), 81-91.

⁴Scott Yanow, *Afro-Cuban Jazz* (San Francisco: Miller Freeman Inc., 2000).

concise biography of each performer/group. *The Latin Tinge*⁵ by John Storm Roberts, a great book which focuses on the impact of Latin American music on the United States. It also focuses on important Latin performers and their experiences in the United States.

*Salsa!*⁶ by Charley Gerard and Marty Sheller is one of the few books that analyze, describe and use musical notation to show and talk about Latin rhythms. This book also mentions the origins of each genre and how it has evolved with the passing of time.

The addition of jazz players into the bands gave a new way of phrasing tunes and influenced the Latin improvisational style. The cultural mix also gave Latin musicians a greater ethnic awareness. They had to first understand their own music at a higher level in order to combine jazz with their traditional music. The awareness of the importance of different styles and how to incorporate them into one's own compositions is a trait for which both Lucca and Barretto are known. This project demonstrates how to successfully arrange the traditional Cuban song with jazz harmonic and improvisational techniques. The importance of the paper lies in the fact that the fusion of musical styles and their study go beyond the music itself. The combination of jazz and salsa music stemmed from a cultural as well as a musical mix.

This work is comprised of three chapters. Chapter 1 is a brief introduction which talks about the life and musical experiences of Papo Lucca and Ray Barretto. Chapter 2

⁵John Roberts, *The Latin Tinge: The Impact of Latin American Music on the United States* (New York: Oxford University Press, 1979).

⁶Gerard and Sheller. *Salsa: The Rhythm of Latin Music*. (Nevada: White Cliffs Media, 1998).

will focus on the influential characteristics of Lucca's and Barretto's sound. In this chapter the terms "New York sound" and "Ponceña sound" will be analyzed from a jazz theory point of view through the use of personal transcriptions. Chapter 3 focuses on the use of Lucca's and Barretto's compositional techniques as applied during the creation of a new musical arrangement.

CHAPTER 1

AN INTRODUCTION TO PAPO LUCCA AND RAY BARRETTO

Papo Lucca

Enrique “Papo” Lucca was born on April 10, 1946 in Ponce, Puerto Rico. Lucca came from a musical family, thus, music came naturally to him. His father Enrique Lucca, Sr., was the creator of La Sonora Ponceña, which is now Papo Lucca’s band. At a young age Papo played clarinet, saxophone, trumpet, congas and bongos, but it was only the piano that really got his attention.⁷ By the age of six, Papo was already taking piano lessons and soon began to perform in local shows accompanying the great Hector Lavoe from 1955-56. Lucca first studied music at the Instituto de Música Juan Morel Campos in Ponce, Puerto Rico. Lavoe also attended the school during the mid 1950s. Outside of the music school Papo had a private piano teacher, Ramon Fernandez, who demanded him to practice six hours a day.⁸

Due to the fact that the band used a *tres*, a string instrument similar to a guitar, instead of a piano, Enrique Lucca (Papo’s father), began allowing Papo to sit in with his

⁷Encinlopedia Livre, “Papo Lucca,” accessed November 25, 2013, <http://www.finslab.com/enciclopedia/letra-p/papo-lucca.php>

⁸Papo Lucca, interview by Rafael Quintero, “Conversacion con Papo Lucca”, Herencia Latina, October 2014, accessed December 1, 2013, <http://www.herencialatina.com/Entrevista%20Papo.htm>

own band sporadically. It was not until Papo was fourteen that he became the full-time piano player for La Sonora Ponceña, at the request of the entire band.⁹

While Lucca was studying classical piano and playing salsa music he was also listening to jazz. Some of Lucca's main jazz influences were McCoy Tyner, Oscar Peterson, and Herbie Hancock. Papo was heavily influenced by the wide variety of styles that jazz music had to offer.¹⁰ Papo's knowledge of jazz and salsa music flourished into what is now known as the Sonora Ponceña sound, a unique, jazz influenced and elaborate type of dance music.

Ray Barretto

Ray Barretto was born on April 29, 1929 in New York City. His mother always sang and had jazz playing in the house, resulting in this style of music making a long lasting impression on the young Barretto.¹¹ At the age of seventeen Barretto enlisted in the army and while stationed in Germany, he heard Dizzy Gillespie and Chano Pozo's recording of, "Manteca".¹² After hearing this, Barretto found his true calling in life and decided to become a conguero.

⁹Ibid.

¹⁰Papo Lucca, interview by Rafael Quintero, *Conversacion con Papo Lucca*, Herencia Latina, October 2014, accessed December 1, 2013, <http://www.herencialatina.com/Entrevista%20Papo.htm>.

¹¹ Roberts, John. "The 1970s: The Return to the Mainstream." In *The Latin Tinge: The Impact of Latin American Music on the United States*. (New York: Oxford University Press, 1979), 163.

¹²Ray Barretto, FANIA, accessed December 1, 2013, <http://www.fania.com/collections/ray-barretto>.

Barretto returned to the United States in 1949, the year in which he began playing in jam sessions, and polished his conga playing abilities even more. It was during this time that he was able to play with such leading bebop figures as Charlie Parker and Dizzy Gillespie.¹³

During the mid 1950s Barretto worked constantly with musicians from the hard bop movement including Red Garland, Eddie Davis, Freddie Hubbard, Stanley Turrentine, and many others as a side artist.¹⁴ During that same period he also replaced Mongo Santamaria in Tito Puente's band and became Tito Puente's new conga player.¹⁵ It was not until 1967 when Barretto joined Fania Records and became its musical director that he began to make a name for himself as a band leader. Barretto's first songs were very experimental and heavily influenced by rhythm and blues and jazz, as heard on the album *Acid*. It was not until 1973 when the album *Indestructible* was released that Barretto's fusion between salsa and jazz came together.¹⁶ Barretto's use of the flute on this album was unique and completely different from the traditional Cuban flute. In addition, the horn lines were now more complex and based on jazz language rather than the traditional/simple Latin lines. Barretto's experiences in the jazz world translated into his salsa music in the form of a more aggressive type of dance music where the focus was

¹³Raul Fernandez, *Latin Jazz: The Perfect Combination* (San Francisco: Chronicle Book, 2002), 96.

¹⁴Ibid

¹⁵Ibid.

¹⁶Fania, "Ray Barretto.", accessed December 1, 2013, <http://www.fania.com/collections/ray-barretto>.

equally balanced between the complex harmonies of jazz and a steady, yet aggressive Latin groove.

CHAPTER 2

INFLUENTIAL CHARACTERISTICS OF LUCCA AND BARRETTO

The “New York” Sound

The “New York” sound was a term used to describe salsa bands playing in New York City beginning in the 1970s.¹⁷ The “New York” sound was a much heavier, louder and unrelenting type of music. Once Barretto joined Fania Records and became the musical director of Fania, he had an easier time creating his own music. Getting away from the typical *charanga* and *sonora* Cuban styles which included going tunes, Barretto developed a new style within the Latin music world. In addition Barretto added more instruments to his group and replaced some others.¹⁸

Barretto rarely used a tres, which in Cuba is a required instrument in a traditional band setting. As opposed to the typical brass section of Puerto Rican bands which consisted of saxophones and trumpets, Barretto added a flute, two trombones, and two trumpets, which gave the band a heavier, fuller and a more jazzy sound. Barretto, being a conga player, transmitted his percussive-based melodic ideas to his arrangers, who then would write salsa arrangements with heavy harmonies and strong rhythmic patterns in

¹⁷Salazar, “The Development of Latin Music in New York City” in *Mambo Kingdom* 1-12.

¹⁸Gerard and Sheller, “The Salsa Music Industry,” in *Salsa*, 29-30.

both the horns and the percussion sections. Barretto enjoyed the piano comping in a jazz style rather than playing a montuno pattern for the entire duration of a song. A montuno is a term describing the arpeggiating of chord changes while also giving it a rhythmic feel which fits the Latin grooves being played. By limiting the montuno and adding jazz comping techniques, Barretto developed a Latin jazz sound in both the brass and the piano, while at the same time managed to keep strong salsa elements in the percussion and bass which made the music interesting yet still danceable.¹⁹

Traditional salsa or Latin music can often take a while to develop a sense of musical climax, but Barretto's music makes a strong impression from the very beginning and maintains its groove until the song is over. This influence from the hard bop movement is more evident after listening to Barretto's heavy feel, rhythmic based music. His songs contained musical complexity but also addressed social, and cultural issues in the lyrics as heard in both "La noticia" and "Indestructible," tunes that talk about dealing with a society where honesty is not a common thing anymore and how jealousy of ones success is something every artist has to deal with on a daily basis.

The "Ponceña" Sound

Papo Lucca's concept of salsa music is a bit more melodic, harmonically complex, and less percussive in contrast to the "New York" sound of Barretto. Papo cared for the musical aspects as well as the commercial, therefore he always strived to get the best possible recording and quality out of his music. His musical environment was quite different than Barretto's, therefore his music and musical taste were different as

¹⁹Gerard and Sheller, "The Salsa Music Industry," in *Salsa*, 29-30.

well. One cannot talk about the “Ponceña” sound without mentioning Arsenio Rodriguez. Rodriguez, a tres player, songwriter, and band leader, was responsible for adding the cowbell, tres, and a trumpet in the traditional “sonora” Latin groups in Cuba. Lucca’s dad’s group, La Sonora Ponceña, was a similar version of Rodriguez group until Papo took over as the musical director.²⁰

At the time Papo became the musical director for La Sonora Ponceña Puerto Rican bands consisted of a simple brass section made up of either all trumpets, usually three to four and two alto saxophones. Instrumental variations could also happen if the band leader wanted it that way. Papo’s instrumental changes in the group were not drastic but they definitely made an impact. He first replaced the tres with a piano, added bongos, and an extra trumpet to the group, making a total of four trumpets. No saxophones were used. He never used a trombone in the group as he preferred blending the bright color of four trumpets playing simultaneously. In addition Papo added an extra singer so that there were four singers in the group as opposed to the traditional Cuban and Puerto Rican bands that used only one lead singer. The role of the singers went from a lead vocalist backed by simple lines to bebop lines in four-part harmony, an innovation never used by any orchestra prior to that time.²¹

In addition to his sonar background, Papo was directly influenced by piano players like Herbie Hancock and Oscar Peterson; both known for a light and delicate type of piano playing. Papo was also influenced by McCoy Tyner, who was a more

²⁰Gerard and Sheller, "El Danzon y el Son," in *Salsa!*, 97-98.

²¹Papo Lucca, interview by Quintero.

aggressive player whose solos were melodic, harmonically complex but a lot more energetic. Lucca's musical arrangements transmitted this jazz influence from Peterson, Hancock and Tynner by putting bebop lines in the trumpets, dense chords in the piano and percussion breaks that were more complicated than the standard two measure breaks.

Papo's solos often feature lines from jazz standards and modal ideas, while at the same time his left hand is voicing chords with many altered extensions just like a jazz piano player would do. Lucca is also known for being the first one to use unconventional chord progressions for salsa music. With the passing of time they have now become standard in Latin music.²²

Papo Lucca's Musical Arrangements

Lucca's music was very innovative for his time. He used new chord progressions and voicings in his piano playing and writing, and developed a new concept of instrumentation and band sound. The use of jazz voicings helped his unique playing style to become well known and to popularize his arrangements as well. An obvious comparison between older Latin music and Papo's new sound can be appreciated by comparing the tune "Ramona," as performed by Cortijo y Su Combo (1960), and the more contemporary version recorded by the Sonora Ponceña (1981).²³

Rafael Cortijo's arrangement was very simple and straightforward. There is not much harmonic complexity as it uses no more than four chords during the entire song.

²² Fania, "Papo Lucca," accessed December 1, 2014, <http://www.fania.com/collections/papo-lucca>.

²³ La Sonora Ponceña, *Night Rider*, INCA Records, JMIS-1079, 1981, 33 1/3 rpm.

The instrumentation of the horns in this band include an alto saxophone and two trumpets, a sound as stated before, typical of bands in Puerto Rico. The horn lines were not rhythmically complex and harmonically much simpler than Lucca's music.²⁴

Old traditional Cuban and Puerto Rican Latin music is much simpler because it was a dance type of music that focused more on the audience and the fact that they would be dancing to the music. Cortijo's take on "Ramona" is a quintessential example of how Latin music was performed before its marriage with jazz harmonies and vocabulary during the 1960s and 70s; a much simpler and easy to dance music from the first beat.²⁵ Lucca's version of "Ramona," on the other hand, is more complex, rhythmically diverse, and harmonically less repetitive.²⁶

The newer recording of "Ramona" by Papo Lucca features new voicings in the trumpets and chromatic chord progressions known as tritone substitutions, which allow for chords to descend on a half step motion and avoid using a continuous series of ii- V progressions. In contrast, Lucca's music is highly recognizable for the use of chromaticism in his chord progressions.

²⁴Cortijo y Su Combo, *Bueno y que*, Rumba Records, RLP-55534, 1961, 33 1/3 rpm.

²⁵Lise Waxer, "Introduction," in *The City of Musical Memory: Salsa, Record Grooves, and Popular Culture in Cali, Colombia* (Middletown, CT: Wesleyan University Press, 2002), 5-7.

²⁶La Sonora Poncena, Night Rider.

FIGURE 1. “Ramona” (mm. 1-20) opening of Lucca’s arrangement.

One can find the tritone substitutions from measure 5 to 7 in Figure 1. The chords Amin7- Ab7 and Gmin7-F#7 resolving to an F7 are the tritone substitution progression. This creates a half-step descending sequence of chords by substituting the dominant five chord of every ii-V progression. These series of chromatic dominant to minor chords results in a different sound and provided a fresh sound that Latin bands did not have before. In measure 12 one can now appreciate the use of major seventh chords and half diminished chords which are typical of Lucca’s music.

Lucca wrote major seventh chords not only for the piano but also for the trumpets and the four singers of the band. Papo said in an interview, that in order to achieve such a

concept, “he needed the best musicians available, capable of not only reading the music but interpreting it at a faster pace than the untrained musician.”²⁷

Ray Barretto’s Musical Arrangements

Barretto’s style of music was much more aggressive yet still similar to Lucca’s music. Compared to the concept of Papo Lucca, the harmonies in Barretto’s music are more dissonant and have a harsh sound. The tune by Barretto I have chosen to analyze in comparison to Lucca’s is entitled “Indiferencia” (1982), a year after Lucca’s “Ramona.”²⁸ During the 1980s Barretto was very careful about which musicians he employed in his band, as his vision was to mix jazz and salsa music. Barretto wanted only the best musicians in town who could not only play Latin music but also improvise over difficult and unconventional progressions. Thomas Muriel stated:

At this point of his career, Ray Barretto was still introducing his salsa hints from his former crossover period with Atlantic Records, as well as influences of jazz, his primary passion. As a result, he demanded only good soloists for his band, musicians who weren’t afraid of the spotlight (in Barretto’s band, everyone plays solos) or of expressing new things musically... “Indiferencia”, formerly recorded in Cuba by Irakere under the title Tres Dias, continues the progressive trend in another aggressive arrangement, with Joey de Jesus showing his stripes on trombone. The band separates the main course for the very end with the title track, where Barretto not only starts the

²⁷Papo Lucca, interview by Quintero.

²⁸Ray Barreto, *Rhythm of Life*, FANIA Records, JM 605, 1982, 33 1/3 rpm.

*main melody on his three congas, but also sings it. Ralph Irizarry's furious timbales and Luis González on bongo and cowbell also share the spotlight here.*²⁹

Barretto's tune "Indiferencia" is most similar to the "Sonora" sound which is why I chose to analyze and transcribe portions of it. Barretto's music is aggressive and strong in lyrical and musical character. Similar to Papo's approach the harmonies used in his music involve tritone substitutions, and extensions such as #9, b13, and altered chords. Barretto worked closely with his arrangers who were also members of his band. Oscar Hernandez, Barretto's piano player at the time, did many arrangements and has now become a leading figure in the Latin music world.³⁰ Hernandez's arrangements show his great knowledge of jazz voicings and alterations as he used them in the horns and rhythm section.

Some of the special characteristics of Barretto's music are shown in the following excerpt from "Indiferencia."

²⁹Thomas Muriel, "Rhythm of Life" CD Information, FANIA, accessed December 22, 2014, "<http://www.fania.com/products/rhythm-of-life>."

³⁰Oscar Hernandez, "Oscar Hernandez Biography," OscarHernandezMusic, accessed December 22, 2014, http://www.oscarhernandezmusic.com/index.php?option=com_content&view=section&id=10&Itemid=66

FIGURE 2. “Indiferencia” (mm. 1-12) piano part.

Barretto has a unique sound which exemplifies his personal view on how to combine jazz and salsa music. From measure one it is very clear that the traditional montuno pattern that Latin tunes have a tendency to start with is absent.³¹ Both piano and bass (only piano shown on figure 2) are playing unison lines in the intro while the piano will, at times, voice a 13th chord on top of this unison line. Analyzing measures 1 to 4 and focusing on the rhythms it is hard to find any sort of similarities with traditional Latin music. That was Barretto’s goal, to create a new sound, what would become the “New York” sound. Another idea that helped create the new sound for Barretto was when the

³¹Gerard and Sheller, "Los Instrumentos Part 1," in *Salsa!*, 51-58.

horns come in, (figure 3) the piano and bass are still playing written lines rather than playing a tumbao (bass Latin pattern)/montuno.

FIGURE 3. “Indiferencia” (mm. 5-12) transcribed score

In figure 3 one can see how the harmonies are voiced out in the brass, making use of extensions such as natural ninths and thirteens within the horns voicings. The piano is still playing chords with no montuno, in order to keep a more jazz influenced and complex sound. The horns, on the other hand, have the Latin rhythmic action the chart needs for the music to flow and progress forward by accenting the upbeats of beat two and four.

Seventh chords are emphasized in this arrangement by voicing them out in the horns and accenting the open voicings. Measure 12 shows how one B9(b5) dominant chord, is used to create extra tension on a tritone substitution chord which will resolve to a Bb minor chord. The voicing places the b5 on the highest voice (trumpet) and the rest

of the extensions in the inner voices. This shows that the extensions were meant to be heard prominently and not hidden just in the piano part. Barretto's use of these techniques made his music rhythmically, harmonically and musically rich in many different ways.

CHAPTER 3
APPLYING TECHNIQUES USED BY LUCCA AND BARRETTO TO CREATE
AN ORIGINAL MUSICAL ARRANGEMENT

“El Cuarto de Tula”

“El Cuarto de Tula,” an old Cuban tune has become one of the many Cuban national popular songs sung around the globe. Basic in both harmony and horn lines (only one trumpet) the song has a great feel and gives the musicians the opportunity to relax and enjoy the music without much work to do.³²

This song has the typical Cuban song form which consists of:

Intro

Vocal verse

Coro section

Mambo

Solos

Last coro section

Ending

The Coro sections is the moment in the song where the backup singers repeat a small vocal line while the lead singer improvises on top of it; and the mambo sections is

³²Buena Vista Social Club, *Buena Vista Social Club*, Nonesuch Records, WQJP-2010-11, 1997, CD.

the moment where the horns play a melodic interlude which keeps the tune at an exciting level.

Spanish version:

En el barrio la cachimba se a formado la
corredera (repeat)

Haya fueron los bomberos con sus
campanas y sirenas(repeat)

Ay mamá, que paso? (repeat)

English version:

In the Cachimba neighborhood there is
chaos (repeat)

The firemen went there with their bells
and sirens (repeat)

Darling, what happened (repeat)

Simple in both lyrics and melodies, “El Cuarto de Tula” is a song that allows not only the dancers to enjoy the moment but also the musicians playing the music. The tune is simple enough that musicians can improvise solos whenever it fits musically, create mambo sections on the spot, and add extra coros if needed. It is due to the simplistic nature of the tune’s chord structure that so many salsa bands around the world attempt to play this tune and mimic the Cuban style of playing.

Figure 4 shows the intro to “El Cuarto de Tula”, which demonstrates how simple it is compared to the intros of Lucca’s “Ramona” intro and Barretto’s “Indiferencia”.

The entire first half of the tune is very repetitive and made up of similar chord progressions. The opening melody, which is played by the trumpet, is the only thing the trumpet plays until the first mambo section. It is clear how simple this tune is and how it doesn't contain chromaticism, modulations, or other techniques used by contemporary

jazz musicians. It is precisely for that reason that I chose to write an original arrangement using both Lucca’s and Barretto’s techniques in it.

The image displays a musical score for the opening of "El Cuarto de Tula". It consists of four staves in 4/4 time. The first staff, labeled "(trp melody)", shows a trumpet line starting with an Am7 chord, followed by an E7 chord, and ending with an Am7 chord. The second staff, starting at measure 5, shows a vocal melody with chords A7, Dm, E7, and Am. The third staff, starting at measure 9, is labeled "Chords during Vocal melody" and shows chords Am, G, F, and E7. The fourth staff, starting at measure 13, shows chords G, C, E7, and Am.

FIGURE 4. “El Cuarto de Tula” (mm. 1-16) opening melody and first vocal section.

A New Arrangement of “El Cuarto de Tula”

The concept behind this new arrangement was to use both Lucca’s and Barretto’s musical ideas in one tune. I started by combining their instrumentation preferences using two trumpets, two trombones, and a bass trombone. The form of the tune consists of an intro, vocal melody, horn interlude, 2nd vocal melody, coro section, 1st mambo, timbal solo, 2nd coro section, 2nd mambo, trumpet solo, 3rd coro, and an ending. In addition, I chose to mix in Arsenio Rodriguez’s rhythm section instrumentation which consisted of congas, bongos, cowbell, guiro, and guitar, with timbales and a piano for my arrangement.³³ There are plenty of similarities with the original version, such as the

³³Scott Yanow, “A Brief History of Afro-Cuban Jazz” in *Afro-Cuban Jazz* (San Francisco: Miller Freeman Inc., 2000), 2-3.

lyrics and the coros remaining the same. The chord progressions are very contemporary compared to the original version but function perfectly and still make the tune groove without losing its essence.

Added Features

In my version, the horn introduction is written only for a solo horn with jazz-influenced lines. Following the steps of Ray Barretto, the opening horn line is not an ordinary line for Latin music but is more of a jazz big band type of line as it contains eight notes and quarter notes triplets and linear figures found constantly in jazz music. In order to play this arrangement the horn players should preferably be familiar with the hard bop and bebop jazz language to play the music correctly and precisely. Both trumpets and trombones have a unison octave line until the end of the intro where the B minor chord splits into an open voicing, as Lucca used in his four trumpets (Figure 5).

The image shows a musical score for the opening of "El Cuarto de Tula" (measures 1-6). The score is for five instruments: B♭ Trumpet 1, B♭ Trumpet 2, Trombone 1, Trombone 2, and Bass Trombone. The music is in 4/4 time, B minor (three sharps), and starts with a forte (f) dynamic. The first four measures show a unison octave line for all instruments. In measure 5, the B minor chord splits into an open voicing, with the trumpets and trombones playing a specific voicing and the bass trombone playing a different voicing. Measure 6 ends with a final chord. The score includes various musical notations such as slurs, triplets, and dynamic markings.

FIGURE 5. “El Cuarto de Tula” (mm. 1-6) opening of the new arrangement score.

Most takes on the tune are on A minor but this new arrangement is in B minor.

This adds a darker character to the tune and new possibilities of different sonorities. By

using a completely new key it was easier to write new material in top of the original text, rather than creating a modified version in A minor and having to deal with pre-existing material. Another technique used from the concepts of Papo Lucca was to use the melody from the coro section as part of the intro where the horns and rhythm section play together. As the trombones play the coro melody the trumpets respond in a traditional call and response format as seen on measure 10 and 11 of figure 6. During the intro the rhythm section is accompanying the horns with a basic “guaracha” percussive pattern (often called a “salsa” groove).³⁴

The musical score for the opening of "El Cuarto de Tula" (measures 9-17) is presented in a 4/4 time signature with a key signature of three sharps (F#, C#, G#). The score includes parts for Trumpet in Bb 1 & 2, Trombone 1 & 2, Bass Trombone, Piano, Electric Bass, and Drum Set. The piano part features a "guaracha" groove with a "CASCARA 2-3" pattern. The horn parts show a call-and-response format between trumpets and trombones. Chord symbols are provided below the piano and bass lines.

FIGURE 6. “El Cuarto de Tula”(mm. 9-17) opening of the new arrangement score.

³⁴Charley Gerard and Marty Sheller. “La Musica Salsa” in *Charley Gerard and Marty Sheller’s: Salsa: The Rhythm of Latin Music*. (Nevada: White Cliffs Media, 1998), 104.

Analyzing figure 6, the progression already shows more horn movement than in the original version. Both the piano and bass have specific chord “hits” on the upbeat of beat 4 in measures 12-13. This adds more rhythmic punch to the tune. The inclusion of triplets is a technique not employed in traditional salsa music. I decided to write triplets throughout the song to explore its use and see how to properly make it fit with the clave patterns (2+3) and mambo sections.³⁵

CORO

PNO. $F\sharp 7$ $B_{MIN} 7 B^{\flat} 7$ $A_{MIN} 7 A^{\flat} 7$ $G 7$ $F\sharp 7$ $B_{MIN} 7$

E.B. $F\sharp 7$ $B_{MIN} 7 B^{\flat} 7$ $A_{MIN} 7 A^{\flat} 7$ $G 7$ $F\sharp 7$ $B_{MIN} 7$

5

FIGURE 7. “El Cuarto de Tula”, Coro line with modified chord progression.

Figure 7 shows a technique which uses the tritone substitution that both Lucca and Barretto used in many of their songs. Between the third and fourth measures there is a chromatic movement from Bmin 7 to Bb7 and then Amin 7 to Ab7, resulting in a half-step movement. This sound is one of the most important jazz elements used in a Latin setting, as traditional cuban and puerto rican Latin tunes were diatonically written and

³⁵Roberts, John. “The 1970s: The Return to the Mainstream.” In *The Latin Tinge: The Impact of Latin American Music on the United States*. (New York: Oxford University Press, 1979), 4.

rarely explored chromaticism.³⁶ By using tritone substitutions on the coro chord progression I changed the harmonic nature of the original song. The only similarity between this arrangement and the original song at this particular point are the lyrics and its melody. The chord progression was changed completely.

Lucca used this tritone substitution technique in the opening of “Ramona” and many other recordings. He often used it in the opening of tunes but most noticeably during the coro sections of his songs. The tritone substitutions played a significant role in keeping a somewhat repetitive section (coro section) more harmonically interesting.

The image shows a musical score for the last coro section. It consists of three staves: a grand staff for Piano (Pno.) and an Electric Bass (E.B.) staff. The key signature is one sharp (F#) and the time signature is 4/4. The chord progression is written above the piano staff and below the electric bass staff. The chords are: Bmin7 E7, Amin7 D7, Gmaj7, F#7, Emin7, Dmaj7, Emin7, and F#7. The piano part is marked with slurs and repeat signs, indicating a repetitive rhythmic pattern. The electric bass part also has slurs and repeat signs, indicating a repetitive rhythmic pattern. The word 'CORO' is written above the first measure of the piano staff.

FIGURE 8. Last coro section.

Figure 8 shows another jazz technique frequently used in contemporary Latin music, the consecutive ii - V progression. The first two measures of figure 9 show a Bmin7- E7 going to Amin7-D7 which resolves in a G major seventh chord. This succession of minor to dominant chords results in extending the chord progressions to

³⁶Charley Gerard and Marty Sheller. “La Musica Salsa” in *Charley Gerard and Marty Sheller’s: Salsa: The Rhythm of Latin Music*. (Nevada: White Cliffs Media, 1998), 26-27.

what could simply be a D7 chord (dominant) resolving to its tonic G major seventh. By creating this movement of chords there is a more colorful transition to the tonic which allows not only the rhythm section to keep things interesting but the singer(s) as well.

The key to writing in both Lucca and Barretto's styles is to make things interesting and add extra movement to what could otherwise be simple chord progressions. Tritone subs, band unison hits, consecutive ii - V progressions and the addition of both major and minor seventh chords plus their extensions are mandatory for a contemporary Latin arrangement. It is important to point out is that there is a trumpet solo and timbale solo within the three coro sections of the song. These solo sections are strictly diatonic because during an improvised solo, the attention should be on the soloist instead of the harmony.

The musical score for the timbal solo section of "El Cuarto de Tula" is presented in three staves. The top staff is for the Piano, the middle for the Electric Bass, and the bottom for the Drum Set. The key signature is one sharp (F#) and the time signature is 4/4. The chord progression is A7, F#7(b9), F#7(b9), and BMIN7. The Piano and Electric Bass staves show a rhythmic pattern of diagonal slashes, indicating a simple accompaniment during the solo. The Drum Set staff is marked "TIMBAL SOLO" and contains a rhythmic pattern of diagonal slashes.

FIGURE 9. "El Cuarto de Tula" timbal solo section.

Figure 9 shows the simple progression during the timbal solo. A traditional chord progression of VII7 - V7 - V7 - i7, this movement of chords is usually found during percussion breaks. Lucca and Barretto used these type of simple chord movements

during percussion solos because they were musically aware of where the attention needed to be focused. By making everything simple, the percussion now has the chance to make a more elaborate solo without worrying about band hits, breaks, etc. It is important to always remember how to keep things simple when the music calls for it, as salsa music is meant for dancing.

CHAPTER 5

CONCLUSION

Even though there are many groups and personalities who have helped take Latin music to where it is today, Lucca and Barretto achieved a more popular response than many others. They created both good Latin music with jazz concepts, but most importantly, still made people dance.

It was my intention to create a new sound utilizing the traits of Lucca and Barretto and pay tribute to the Cuban masters by arranging “El Cuarto de Tula”. Even though it is a very jazz influenced arrangement, my goal was to focus on the dancing concept. If the music doesn't sound good the Latin audience will not dance to it. Salsa music feeds the energy, happiness and dance of its audience. This connection and communication between musicians and their audience makes the band engage even more and provide a much better performance.

The adaptation of jazz horn lines and jazz harmonies have given the salsa bands of today a more elaborate style of music which makes the performer pay more attention to concepts such as blending tones, listening, improvising at a higher level, reading, and tuning. It is up to the new generation of Latin musicians to take advantage, learn and recreate the material that has already been recorded by Lucca and Barretto and further develop it, so that the salsa movement never stops moving forward.

APPENDICES

APPENDIX A

TRANSCRIPTION OF PAPO LUCCA'S "RAMONA" PIANO PART

RAMONA

PIANO

PAPA LOCCA

ARRANGED BY: ARRANGED BY: ANISAL SEHINAEIO

PIANO SOLO (ALC.)

PIANO

Handwritten musical notation for piano solo, measures 1-5. The notation is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The notes are mostly rests, with some eighth notes in the first measure. Chords are indicated below the staff: A MIN7, C7, F7, Bb7(9), Eb7(9), A MIN7, Ab7.

PNO.

Handwritten musical notation for piano, measures 6-10. The notation is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The notes are mostly rests, with some eighth notes in the first measure. Chords are indicated below the staff: G MIN7, F#7, F7, Bb7(9), Bb7, A MIN7. A fermata is placed over the final measure.

PNO.

Handwritten musical notation for piano, measures 11-14. The notation is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The notes are mostly rests, with some eighth notes in the first measure. Chords are indicated below the staff: F MAJ7, F MAJ7, Bb7(9), Eb7(9). A double bar line is present at the end of the system.

PNO.

Handwritten musical notation for piano, measures 15-19. The notation is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The notes are mostly eighth notes. Chords are indicated below the staff: A MIN7, F#7, F MAJ7, Eb MAJ9, D MAJ9.

©AM

RAMONA

2

B^b9 C^M9 C^M9 D^M9 $C9$ D^M9 D^M9 E^M9

PNO. B^b/C

PNO.

PNO.

A^{MIN7} A^{MIN7} A^{MIN7} A^{MIN7} $G7$ $G7$

PNO.

$G7$ $G7$ A^{MIN7} G^{MIN7} $C7$ F^{MIN7} $B^M7(+9)$ $E7(+9)$

1. S.

PNO.

A^{MIN7} A^{MIN7} A^{MIN7} A^{MIN7} $G7$ $G7$ $G7$ $G7$

PNO.

3.

8M7(♯5) E7(♯9) AMIN7 G7 G7 FMa7 FMa7

49

Detailed description: This system shows the first six measures of piano accompaniment. The right hand has a whole rest in the first measure, followed by six measures of rhythmic slashes. The left hand has a bass line starting with a quarter note G2, followed by eighth notes F2, E2, D2, and a half note C2. Chord symbols are written above the staff: 8M7(♯5) E7(♯9) AMIN7 G7 G7 FMa7 FMa7.

PNO.

8M7(♯5)

55

Detailed description: This system shows the next six measures. The right hand has a melodic line starting with a quarter note G4, followed by eighth notes F4, E4, D4, and a half note C4. The left hand has a bass line starting with a quarter note G2, followed by eighth notes F2, E2, D2, and a half note C2. Chord symbols are written above the staff: 8M7(♯5).

PNO.

CORO

AMIN7 G7 G7 FMa7 FMa7 8M7(♯5)

58

Detailed description: This system is labeled 'CORO' and shows the next six measures. Both hands have rhythmic slashes. Chord symbols are written above the staff: AMIN7 G7 G7 FMa7 FMa7 8M7(♯5).

PNO.

ON ONE

E7 AMIN7 AMIN7 G7 G7 AMIN7

64

Detailed description: This system is labeled 'ON ONE' and shows the next six measures. Both hands have rhythmic slashes. Chord symbols are written above the staff: E7 AMIN7 AMIN7 G7 G7 AMIN7.

PNO.

END ENDING

AMIN7 G7 F7 E7 8M7(♯5) E7(♯9)

70

Detailed description: This system is labeled 'END ENDING' and shows the final six measures. The first four measures have rhythmic slashes, while the last two have a melodic line in the right hand starting with a quarter note G4, followed by eighth notes F4, E4, and a half note D4. The left hand has rhythmic slashes. Chord symbols are written above the staff: AMIN7 G7 F7 E7 8M7(♯5) E7(♯9).

RAMONA

4

OPEN SOLOS (TRUMPETS FIRST)

PNO.

Handwritten musical notation for piano accompaniment. The system consists of two staves (treble and bass clef) with a brace on the left. The music is in 2/4 time. The notes are mostly rests, indicated by diagonal slashes. Chord symbols are written below the staves: A MIN7, A D7, G MIN7, C7(F#), F7, B MIN7(9), and E7(F#).

A MIN7 A D7 G MIN7 C7(F#) F7 B MIN7(9) E7(F#)

PIANO CUE

PNO.

Handwritten musical notation for piano accompaniment. The system consists of two staves (treble and bass clef) with a brace on the left. The music is in 2/4 time. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a bass line with quarter notes. Chord symbols are written below the staves: A MIN7, A D7, G MIN7, C7, E7, and A MIN7.

A MIN7 A D7 G MIN7 C7 E7 A MIN7

BX

PNO.

Handwritten musical notation for piano accompaniment. The system consists of two staves (treble and bass clef) with a brace on the left. The music is in 2/4 time. The notes are mostly rests, indicated by diagonal slashes. Chord symbols are written below the staves: A MIN7, G7, A MIN7, and G7.

A MIN7 G7 A MIN7 G7

PNO.

Handwritten musical notation for piano accompaniment. The system consists of two staves (treble and bass clef) with a brace on the left. The music is in 2/4 time. The notes are mostly rests, indicated by diagonal slashes. Chord symbols are written below the staves: A MIN7, G7, A MIN7, and G7.

A MIN7 G7 A MIN7 G7

PNO.

Handwritten musical notation for piano accompaniment. The system consists of two staves (treble and bass clef) with a brace on the left. The music is in 2/4 time. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a bass line with quarter notes. Chord symbols are written below the staves: E 13/9, D 13/9, and D 13/9 B 13/9.

E 13/9 D 13/9 D 13/9 B 13/9

CORO-OPEN

PNO.

85

A MIN7 G MIN7 C7 F7 B MIN7(b9) E7

Detailed description: This system shows the piano accompaniment for the first four measures of the 'CORO-OPEN' section. The music is in 4/4 time and features a consistent rhythmic pattern of eighth notes in both hands. The chord progression is A MIN7, G MIN7 C7, F7, and B MIN7(b9) E7.

SKOS ON CUE BX

PNO.

89

A MIN7 G MIN7 C7 F7 B MIN7(b9) E7

Detailed description: This system shows the piano accompaniment for the first four measures of the 'SKOS ON CUE BX' section. The music is in 4/4 time and features a consistent rhythmic pattern of eighth notes in both hands. The chord progression is A MIN7, G MIN7 C7, F7, and B MIN7(b9) E7.

PNO.

105

A MIN7 G MIN7 C7 F7 B MIN7(b9) E7

Detailed description: This system shows the piano accompaniment for four measures. The music is in 4/4 time and features a consistent rhythmic pattern of eighth notes in both hands. The chord progression is A MIN7, G MIN7 C7, F7, and B MIN7(b9) E7.

CORO-OPEN

PNO.

109

A MIN7 G MIN7 C7 F7 B MIN7(b9) E7

Detailed description: This system shows the piano accompaniment for the first four measures of the 'CORO-OPEN' section. The music is in 4/4 time and features a consistent rhythmic pattern of eighth notes in both hands. The chord progression is A MIN7, G MIN7 C7, F7, and B MIN7(b9) E7.

BX

PNO.

113

A MIN7 G7 A MIN7 G7

Detailed description: This system shows the piano accompaniment for the first four measures of the 'BX' section. The music is in 4/4 time and features a consistent rhythmic pattern of eighth notes in both hands. The chord progression is A MIN7, G7, A MIN7, and G7.

RAMONA

6

PNO.

115

PNO.

119

(D.C. AL CODA)

PNO.

124

APPENDIX B
TRANSCRIPTION OF RAY BARRETTO'S "INDIFERENCIA"
ARRANGEMENT

INDIFERENCIA

SCORE

$\text{♩} = 200$

RAY BARRETO
ANIBAL SEMINARIO

The musical score is arranged in a standard orchestral layout. It begins with a 4/4 time signature and a key signature of three flats (B-flat major or D-flat minor). The tempo is marked as quarter note = 200. The score includes parts for Baritone Sax, Trumpet in Bb 1, Trumpet in Bb 2, Trombone 1, and Trombone 2, all of which are currently silent, indicated by a 'f' dynamic marking. The Drum Set part is marked 'CASCARA 3-2' and shows a rhythmic pattern of eighth notes. The Piano part features a melodic line in the right hand and a bass line in the left hand, both starting with a 'f' dynamic. The Electric Bass part provides a steady bass line, also starting with a 'f' dynamic.

INDIFERENCIA - 2

The musical score for "INDIFERENCIA - 2" is arranged for a big band. It features seven staves: B. SX. (Bass Saxophone), Bb TPT. 1 (Bb Trumpet 1), Bb TPT. 2 (Bb Trumpet 2), TBN. 1 (Tuba 1), TBN. 2 (Tuba 2), D. S. (Drum Set), and E.B. (Electric Bass). The PNO. (Piano) part is shown in grand staff notation. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The score consists of four measures. The D. S. part is marked with a double bar line and diagonal slashes. The PNO. part has a treble clef and a bass clef, with the bass clef containing rests. The E.B. part is in the bass clef. The saxophone and trumpet parts have various articulations, including accents and slurs. The tuba parts have a consistent rhythmic pattern. The piano part has a melodic line in the treble clef and rests in the bass clef. The electric bass part has a steady eighth-note pattern.

INDIFERENCIA - 3

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- B. Sax.:** Treble clef, key signature of three flats. Part 1: Quarter notes G4, A4, Bb4, C5. Part 2: Quarter notes G4, A4, Bb4, C5. Part 3: Quarter notes G4, A4, Bb4, C5. Part 4: Quarter notes G4, A4, Bb4, C5.
- Bb Tpt. 1:** Treble clef, key signature of three flats. Part 1: Quarter notes G4, A4, Bb4, C5. Part 2: Quarter notes G4, A4, Bb4, C5. Part 3: Quarter notes G4, A4, Bb4, C5. Part 4: Quarter notes G4, A4, Bb4, C5.
- Bb Tpt. 2:** Treble clef, key signature of three flats. Part 1: Quarter notes G4, A4, Bb4, C5. Part 2: Quarter notes G4, A4, Bb4, C5. Part 3: Quarter notes G4, A4, Bb4, C5. Part 4: Quarter notes G4, A4, Bb4, C5.
- Tbn. 1:** Bass clef, key signature of three flats. Part 1: Quarter notes G2, A2, Bb2, C3. Part 2: Quarter notes G2, A2, Bb2, C3. Part 3: Quarter notes G2, A2, Bb2, C3. Part 4: Quarter notes G2, A2, Bb2, C3.
- Tbn. 2:** Bass clef, key signature of three flats. Part 1: Quarter notes G2, A2, Bb2, C3. Part 2: Quarter notes G2, A2, Bb2, C3. Part 3: Quarter notes G2, A2, Bb2, C3. Part 4: Quarter notes G2, A2, Bb2, C3.
- D. S.:** Drum set part with a snare drum and cymbal pattern.
- PNO.:** Grand piano part with treble and bass clefs. Chord symbols are placed above the staff: CMIN7(b5), B7(b5), BbMIN9, B9(b5), B9(b5). Part 1: Quarter notes G4, A4, Bb4, C5. Part 2: Quarter notes G4, A4, Bb4, C5. Part 3: Quarter notes G4, A4, Bb4, C5. Part 4: Quarter notes G4, A4, Bb4, C5.
- E.B.:** Electric Bass part in bass clef, key signature of three flats. Part 1: Quarter notes G2, A2, Bb2, C3. Part 2: Quarter notes G2, A2, Bb2, C3. Part 3: Quarter notes G2, A2, Bb2, C3. Part 4: Quarter notes G2, A2, Bb2, C3.

INDIFERENCIA - 4

The musical score is arranged in a multi-staff format. The top five staves are for woodwinds and brass: B. Sax. (treble clef), Bb Tpt. 1 (treble clef), Bb Tpt. 2 (treble clef), Tbn. 1 (bass clef), and Tbn. 2 (bass clef). The sixth staff is a double bar line labeled 'D. S.'. Below this is a chord chart with six measures: B^bMIN⁹, A^b13, G^b13, G^b13, C^{MIN}7(b5), and B¹³. The seventh staff is for Piano (PNO.) in grand staff. The eighth staff is for E.B. (bass clef). The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

INDIFERENCIA - 5

The musical score for 'INDIFERENCIA - 5' consists of the following parts and staves:

- B. SX.**: Saxophone part in treble clef.
- Bb TPT. 1**: First B-flat Trumpet part in treble clef.
- Bb TPT. 2**: Second B-flat Trumpet part in treble clef.
- TBN. 1**: First Trombone part in bass clef.
- TBN. 2**: Second Trombone part in bass clef.
- D. S.**: Drum set part, indicated by a double bar line and diagonal slashes.
- PNO.**: Piano part, consisting of two staves (treble and bass clef).
- E.B.**: Electric Bass part in bass clef.

Chord changes for the piano part are indicated below the staff:

- A^{b13}
- B^{13}
- $B^{bMIN}9$
- $C^{MIN}7(b9)7ALT$

INDIFERENCIA - 6

The musical score is arranged in a multi-staff format. The top five staves are for brass instruments: B. SX. (Bass Saxophone), Bb TPT. 1 (B-flat Trumpet 1), Bb TPT. 2 (B-flat Trumpet 2), TBN. 1 (Tuba 1), and TBN. 2 (Tuba 2). The sixth staff is for the Drum Set (D. S.), marked with a double bar line and the text 'CASCARA 3-2'. The seventh and eighth staves are for the Piano (PNO.), with the right hand playing a melodic line and the left hand playing a bass line. The ninth staff is for the Electric Bass (E.B.), which follows the piano bass line. The key signature is B-flat major (two flats), and the time signature is 4/4. The dynamic marking *mf* (mezzo-forte) is indicated at the beginning of each staff. The score consists of four measures. The brass instruments play a rhythmic pattern of eighth and quarter notes. The piano and electric bass play a similar rhythmic pattern. The drum set plays a 'CASCARA 3-2' pattern. The piano right hand has a melodic line with some grace notes. The electric bass has a bass line with some grace notes. The drum set has a pattern of eighth notes in the first three measures and a quarter note in the fourth measure.

INDIFERENCIA - 7

B. SX.

B \flat TPT. 1

B \flat TPT. 2

TBN. 1

TBN. 2

D. S.

CASCARA 3-2

D 7 F $^{\flat}$ MIN 7 ($^{\flat}5$) B $^{\flat}7$ ($^{\sharp}9$) E $^{\flat}$ MIN 7 A $^{\flat}7$ F $^{\flat}$ MIN 7 B $^{\flat}7$

MONTUNO

PNO.

F $^{\flat}$ MIN 7 ($^{\flat}5$) B $^{\flat}7$ ($^{\sharp}9$) E $^{\flat}$ MIN 7 A $^{\flat}7$ F $^{\flat}$ MIN 7 B $^{\flat}7$

E.B.

The score is for a jazz ensemble. The top five staves are for brass instruments: B. SX. (Bass Saxophone), B \flat TPT. 1 (Bass Trumpet 1), B \flat TPT. 2 (Bass Trumpet 2), TBN. 1 (Bass Trombone 1), and TBN. 2 (Bass Trombone 2). They play a melodic line in the first measure, followed by rests. The D.S. (Drum Set) part is marked with a Cascara 3-2 rhythm, indicated by a double bar line and diagonal slashes. The Piano (PNO.) part has a Montuno section, also indicated by diagonal slashes. The E.B. (Electric Bass) part plays a bass line in the first measure, followed by rests. Chord symbols are provided for the piano and bass parts.

INDIFERENCIA - 8

The musical score is arranged in a multi-staff format. The top five staves are for brass instruments: B. SX. (Bass Saxophone), Bb TPT. 1 (B-flat Trumpet 1), Bb TPT. 2 (B-flat Trumpet 2), TBN. 1 (Tuba 1), and TBN. 2 (Tuba 2). The sixth staff is for the Drum Set (D. S.), indicated by a double bar line with diagonal slashes. The seventh and eighth staves are for the Piano (PNO.), with the right hand in treble clef and the left hand in bass clef. The bottom staff is for the Electric Bass (E.B.).

Chord symbols are placed below the piano and electric bass staves:

- Staff 7 (PNO. RH): G^{MIN}7(b5), C7(9), C^{MIN}7(b5), B13(911), B^bMIN⁹ COMP
- Staff 8 (E.B.): G^{MIN}7(b5), C7(9), C^{MIN}7(b5), B13(911), B^bMIN⁹

Musical notations include triplets (marked with a '3' and a bracket), accents (>), and dynamic markings (p for piano). The key signature is B-flat major (two flats).

INDIFERENCIA - 9

The musical score for 'INDIFERENCIA - 9' consists of the following parts:

- B. SX.**: Trumpet part in B-flat major, 4/4 time, featuring a melodic line with accents and slurs.
- Bb TPT. 1** and **Bb TPT. 2**: Trumpet parts in B-flat major, 4/4 time, mirroring the B. SX. part.
- TBN. 1** and **TBN. 2**: Trombone parts in B-flat major, 4/4 time, mirroring the trumpet parts.
- D. S.**: Drum set part with a rhythmic pattern of slashes.
- PNO.**: Piano part in B-flat major, 4/4 time, with a rhythmic pattern of slashes in the right hand and rests in the left hand.
- E.B.**: Electric Bass part in B-flat major, 4/4 time, with a rhythmic pattern of slashes.

Chord changes are indicated below the piano and electric bass parts:

- E^bMIN⁹** (measures 1-2)
- A^{b7}** (measures 3-4)

INDIFERENCIA - 10

B. SX.

B \flat TPT. 1

B \flat TPT. 2

TBN. 1

TBN. 2

(PIANO MONTUNO)

D. S.

F $^{MIN7(b5)}$ B $^{b7(\frac{13}{9})}$ E bMIN7 A b7 F MIN7 B b7

MONTUNO

PNO.

F $^{MIN7(b5)}$ B $^{b7(\frac{13}{9})}$ E bMIN7 A b7 F MIN7 B b7

E.B.

INDIFERENCIA - 11

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- B. SX.**: Saxophone part in treble clef, starting with a forte (*f*) dynamic.
- Bb TPT. 1**: First B-flat Trumpet part in treble clef, starting with a forte (*f*) dynamic. A *8va* (8th octave) marking is present above the staff.
- Bb TPT. 2**: Second B-flat Trumpet part in treble clef, starting with a forte (*f*) dynamic.
- TBN. 1**: First Trombone part in bass clef, starting with a forte (*f*) dynamic.
- TBN. 2**: Second Trombone part in bass clef, starting with a forte (*f*) dynamic.
- D. S.**: Drum set part, indicated by a double bar line and diagonal slashes.
- PNO.**: Piano part, consisting of two staves (treble and bass clef) with diagonal slashes.
- E.B.**: Electric Bass part in bass clef, indicated by diagonal slashes.

The chord progression for the piano and electric bass parts is as follows:

$G^{MIN7(b5)}$	$C^{7(9)}$	$C^{MIN7(b5)}$	F^7	E^{bMIN7}	A^{b7}
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INDIFERENCIA - 12

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- B. SX.**: Saxophone part, treble clef, key signature of two flats.
- Bb TPT. 1**: Trumpet 1 part, treble clef, key signature of two flats.
- Bb TPT. 2**: Trumpet 2 part, treble clef, key signature of two flats.
- TBN. 1**: Trombone 1 part, bass clef, key signature of two flats.
- TBN. 2**: Trombone 2 part, bass clef, key signature of two flats.
- D. S.**: Drum set part, indicated by a double bar line and diagonal slashes.
- PNO.**: Piano part, consisting of two staves (treble and bass clefs), key signature of two flats.
- E.B.**: Electric Bass part, bass clef, key signature of two flats.

Chord symbols are provided below the piano and electric bass staves:

- Measure 1: D^b_{MAJ7}
- Measure 2: G^b_{MAJ7}
- Measure 3: $C_{MIN7(b5)}$
- Measure 4: $F7$

INDIFERENCIA - 13

The musical score is arranged in a grand staff format. It includes parts for B. Sax., Bb Tpt. 1, Bb Tpt. 2, Tbn. 1, and Tbn. 2. The key signature is three flats (Bb, Eb, Ab). The time signature is 4/4. The score features various musical notations including accents, slurs, and triplets. Below the instrumental parts, there is a section for D.S. (Da Capo) and a piano part (PNO.) with a bass line. The chord progression is as follows:

$F^{MIN7(b5)}$	B^{13}	$B^{b7(45)}E^{bMIN7}$	A^{b7}	D^{bMAJ7}	G^{bMAJ9}
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INDIFERENCIA - 14

The musical score is arranged in a multi-staff format. The top five staves are for woodwinds and brass: B. SX. (Soprano Saxophone), Bb TPT. 1 (First Tenor Trumpet), Bb TPT. 2 (Second Tenor Trumpet), TBN. 1 (First Trombone), and TBN. 2 (Second Trombone). The sixth staff is for the Drum Set (D. S.), indicated by a double bar line and diagonal slashes. The seventh and eighth staves are for the Piano (PNO.), with the right and left hands respectively. The ninth staff is for the Electric Bass (E.B.). The key signature is three flats (Bb, Eb, Ab), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two measures, and the second system contains the next three measures. Dynamics include *f* (forte) and *f* (piano). The piano part includes chords $C_{MIN}^{7(b5)}$ and F^7 . The electric bass part includes the label "(PIANO-BASS LINE)".

INDIFERENCIA - 15

The musical score for 'INDIFERENCIA - 15' consists of seven staves. The top five staves are for brass instruments: B. SX. (Bass Saxophone), Bb TPT. 1 (B-flat Trumpet 1), Bb TPT. 2 (B-flat Trumpet 2), TBN. 1 (Tuba 1), and TBN. 2 (Tuba 2). Each of these staves begins with a whole note followed by a four-measure rest, then a half note in the second measure, and a half note in the third measure, all connected by a slur. The D. S. (Da Capo) staff is marked with a double bar line and diagonal slashes. The PNO. (Piano) staff has a treble clef and a key signature of three flats, with a melodic line in the right hand and a whole note rest in the left hand. The E.B. (Electric Bass) staff has a bass clef and a key signature of three flats, with a melodic line.

INDIFERENCIA - 16

The musical score for 'INDIFERENCIA - 16' consists of the following parts:

- B. SX.**: Saxophone part in treble clef.
- Bb TPT. 1**: First B-flat Trumpet part in treble clef.
- Bb TPT. 2**: Second B-flat Trumpet part in treble clef.
- TBN. 1**: First Trombone part in bass clef.
- TBN. 2**: Second Trombone part in bass clef.
- D. S.**: Double Bass part, starting with a double bar line and slash, then playing a rhythmic pattern.
- PNO.**: Piano part, with a treble clef staff containing chords and a bass clef staff.
- E.B.**: Electric Bass part in bass clef.

Chord markings for the Double Bass part are **C MIN^{7(b5)}** and **B^{13(#11)}**.

INDIFERENCIA - 17

B. Sax. *mf*

Bb Tpt. 1 *mf*

Bb Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

CASCARA 3-2

D. S. *mf*
B^bMIN⁹ COMP E^bMIN⁷

PNO. *mf*
B^bMIN⁹ E^bMIN⁷

E. B. *mf*

61

INDIFERENCIA - 18

B. Sax. *tr*

Bb Tpt. 1 *tr*

Bb Tpt. 2 *tr*

Tbn. 1 *tr*

Tbn. 2 *tr*

D. S. *tr*

PNO. *tr*

E.B. *tr*

Chord symbols: A^{b13} , D^{13} , D^9 , $F^{MIN}7(b5)$, $B^{b7(b9)}$

INDIFERENCIA - 19

B. SX.

B \flat TPT. 1

B \flat TPT. 2

TBN. 1

TBN. 2

D. S.

E \flat MIN⁷ A \flat 7 D \flat MAJ⁷ G \flat MAJ⁷ CMIN⁷(\flat 5) F⁷

MONTUNO

PNO.

E \flat MIN⁷ A \flat 7 D \flat MAJ⁷ G \flat MAJ⁷ CMIN⁷(\flat 5) F⁷

E.B.

INDIFERENCIA - 20

The musical score is arranged in a multi-staff format. The top five staves are for B. Sax., Bb Tpt. 1, Bb Tpt. 2, Tbn. 1, and Tbn. 2. The sixth staff is labeled 'D. S.' and contains a series of diagonal slashes. Below this are two grand staff systems for 'PNO.', each with a treble and bass clef. The bottom staff is for 'E.B.' and also contains diagonal slashes. A chord progression is written below the piano staves, corresponding to the measures of the score.

Chord Progression:

F ^{MIN} 7(b5)	B ¹³	B ^{b7(b5)}	E ^{bMIN} 7	A ^{b7}	D ^{bMAJ} 7
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INDIFERENCIA - 21

The musical score is arranged in a multi-staff format. The top five staves are for woodwinds and brass: B. Sax. (Soprano Saxophone), Bb Tpt. 1 (B-flat Trumpet 1), Bb Tpt. 2 (B-flat Trumpet 2), Tbn. 1 (Tuba), and Tbn. 2 (Tuba). The sixth staff is for the Drum Set (D.S.), showing a pattern of slashes for the first three measures and a specific rhythmic pattern for the last two. The seventh and eighth staves are for the Piano (PNO.), with the right hand playing chords and the left hand playing a bass line. The ninth staff is for the Electric Bass (E.B.), also showing a pattern of slashes for the first three measures and a specific rhythmic pattern for the last two. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'p' and 'v'. Chord symbols are provided below the piano and electric bass staves.

Chord symbols for the piano part:

- Measure 1: G^b_{MAJ7}
- Measure 2: $C_{MIN7(b5)}$
- Measure 3: $F7$
- Measure 4: B^b_{MIN7}
- Measure 5: $D^{b9(\#11)}$
- Measure 6: $E^{b9(\#11)}$
- Measure 7: $F9(\#11)$
- Measure 8: B^b_{MIN6}

Chord symbols for the electric bass part:

- Measure 1: G^b_{MAJ7}
- Measure 2: $C_{MIN7(b5)}$
- Measure 3: $F7$

INDIFERENCIA - 22

The musical score is arranged in a system with seven staves. The top five staves are for brass instruments: B. Sax. (Soprano Saxophone), Bb Tpt. 1 (Trumpet 1), Bb Tpt. 2 (Trumpet 2), Tbn. 1 (Tuba), and Tbn. 2 (Tuba). Each of these staves begins with a dynamic marking of *f* (forte). The sixth staff is for the Drum Set (D.S.), showing a pattern of eighth notes and rests, with chord markings G^{13} and G^{b13} below it. The seventh staff is for the Piano (PNO.), with a grand staff (treble and bass clefs) and chord markings G^{13} and G^{b13} below it. The eighth staff is for the Electric Bass (E.B.), also with chord markings G^{13} and G^{b13} below it. The key signature is three flats (Bb, Eb, Ab) and the time signature is 7/8.

INDIFERENCIA - 23

B. Sax. B \flat TPT. 1 B \flat TPT. 2 TBN. 1 TBN. 2 D. S. PNO. E.B.

The score consists of seven staves. The first five staves are for woodwinds: B. Sax. (treble clef), B \flat TPT. 1 (treble clef), B \flat TPT. 2 (treble clef), TBN. 1 (bass clef), and TBN. 2 (bass clef). The sixth staff is for D. S. (drum set) with a double bar line at the start. The seventh staff is for PNO. (piano) with a grand staff (treble and bass clefs). The eighth staff is for E.B. (double bass) in bass clef. The key signature has two flats (B-flat major), and the time signature is 4/4. The score spans three measures. The first measure contains eighth notes with accents. The second measure contains eighth notes with accents. The third measure contains quarter notes with accents. The piano part has a chord change from B¹³ to B^{b7(9)} in the third measure.

INDIFERENCIA - 24

COROS-SOLOS 2X

B. SX.

B \flat TPT. 1

B \flat TPT. 2

TBN. 1

TBN. 2

(SALSA) SALSA-BELLS 3-2

D. S.

E \flat MIN⁷ A \flat ⁷ D \flat MAJ⁷ G \flat MAJ⁷ CMI^{7(b5)} F⁷ B \flat MIN⁷ B \flat SUS⁷ B \flat ⁷

MONTUNO

PNO.

E \flat MIN⁷ A \flat ⁷ D \flat MAJ⁷ G \flat MAJ⁷ CMI^{7(b5)} F⁷ B \flat MIN⁷ B \flat SUS⁷ B \flat ⁷

E.B.

INDIFERENCIA 25

C^{MIN7} F⁷ B^bMAJ⁷ E^{MAJ7} A^{MI7(b5)} D⁷ G^{MIN7} G^{7sus} G⁷

F^{MIN7} B^{b7} E^bMAJ⁷ A^bMAJ⁷ D^{MI7(b5)} G⁷ C^{MIN7} C^{7sus} C⁷

E^bMIN⁷ A^{b7} D^bMAJ⁷ G^bMAJ⁷ C^{MI7(b5)} F⁷ B^bMIN⁷ B^{b7sus} B^{b7}

E^bMIN⁷ A^{b7} D^bMAJ⁷ G^bMAJ⁷ C^{MI7(b5)} F⁷ B^bMIN⁷ B^{b7sus} B^{b7}

E^bMIN⁷ A^{b7} D^bMAJ⁷ G^bMAJ⁷ C^{MI7(b5)} F⁷ B^bMIN⁷ B^{b7sus} B^{b7}

INDIFERENCIA - 26

LAST CORO BEFORE PREGON

The musical score consists of the following parts:

- B. SX.**: Saxophone part, treble clef, key signature of two flats.
- Bb TPT. 1**: Trumpet 1 part, treble clef, key signature of two flats.
- Bb TPT. 2**: Trumpet 2 part, treble clef, key signature of two flats.
- TBN. 1**: Trombone 1 part, bass clef, key signature of three flats.
- TBN. 2**: Trombone 2 part, bass clef, key signature of three flats.
- D. S.**: Drum set part, indicated by a double bar line and diagonal slashes.
- PNO.**: Piano part, grand staff (treble and bass clefs), key signature of three flats.
- E.B.**: Electric Bass part, bass clef, key signature of three flats.

The chord chart below the piano part is as follows:

$E^b_{MIN}7$	A^{b7}	$D^b_{MAJ}7$	$G^b_{MAJ}7$	$C_{MI}7^{(b5)}$	$F7$	$B^b_{MIN}7$	$F_{MIN}7$	B^{b7}
$E^b_{MIN}7$	A^{b7}	$D^b_{MAJ}7$	$G^b_{MAJ}7$	$C_{MI}7^{(b5)}$	$F7$	$B^b_{MIN}7$		

INDIFERENCIA - 27

PREGON-COROS 3X

B. SX.

B \flat TPT. 1

B \flat TPT. 2

TBN. 1

TBN. 2

PREGON-COROS 3X

D. S.

E \flat MIN⁷ A \flat ⁷ D \flat MAJ⁷ G \flat MAJ⁷ CMI^{7(b5)} F⁷ B \flat MIN⁷ B \flat SUS⁷ B \flat ⁷

MONTUNO

PNO.

E \flat MIN⁷ A \flat ⁷ D \flat MAJ⁷ G \flat MAJ⁷ CMI^{7(b5)} F⁷ B \flat MIN⁷ B \flat SUS⁷ B \flat ⁷

E. B.

INDIFERENCIA - 28

B. SX.

B \flat TPT. 1

B \flat TPT. 2

TBN. 1

TBN. 2

D. S.

E \flat MIN⁷ A \flat ⁷ D \flat MAJ⁷ G \flat MAJ⁷ CMI^{7(b5)} F⁷ B \flat MIN⁷ B \flat SUS⁷ B \flat ⁷

PNO.

E \flat MIN⁷ A \flat ⁷ D \flat MAJ⁷ G \flat MAJ⁷ CMI^{7(b5)} F⁷ B \flat MIN⁷ B \flat SUS⁷ B \flat ⁷

E.B.

The musical score consists of eight staves. The top five staves are for B. SX., B \flat TPT. 1, B \flat TPT. 2, TBN. 1, and TBN. 2, all containing rests. The sixth staff is for D. S. (Drum Set) with a slash pattern. The seventh staff is for PNO. (Piano) with a slash pattern in the right hand and rests in the left hand. The eighth staff is for E.B. (Electric Bass) with a slash pattern. Below the piano staff, a chord progression is written: E \flat MIN⁷ A \flat ⁷ D \flat MAJ⁷ G \flat MAJ⁷ CMI^{7(b5)} F⁷ B \flat MIN⁷ B \flat SUS⁷ B \flat ⁷.

INDIFERENCIA - 29

The musical score is arranged in a multi-staff format. The top five staves are for woodwinds and brass: B. Sax., Bb Tpt. 1, Bb Tpt. 2, Tbn. 1, and Tbn. 2. The sixth staff is for the Drum Set (D.S.), showing a rhythmic pattern of slashes. The seventh and eighth staves are for the Piano (PNO.), with the right hand playing a melodic line and the left hand providing a bass line. The ninth staff is for the Electric Bass (E.B.), which follows the piano's bass line. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The score begins with a forte (*f*) dynamic. The woodwinds and brass parts feature eighth-note patterns in the first measure, followed by a melodic phrase in the second measure, and a final phrase in the third measure. The piano part includes a triplet of eighth notes in the second measure. The electric bass part also features a triplet of eighth notes in the second measure. The drum set part consists of a steady eighth-note pattern. The score concludes with a double bar line.

INDIFERENCIA - 30

B. SX.

Bb TPT. 1

Bb TPT. 2

TBN. 1

TBN. 2

12/8 RHYTHM/
GUAGUANCO FEEL

D. S.

E^b MIN⁷ MIN⁷ E^b MIN¹¹ / G^b D MIN⁷ (b⁹) D MIN¹¹ / F

PNO.

E.B.

Detailed description: This is a musical score for a jazz ensemble. It includes staves for B. SX., Bb TPT. 1, Bb TPT. 2, TBN. 1, TBN. 2, D. S., PNO., and E.B. The key signature is three flats (Bb, Eb, Ab). The time signature is 12/8, with a 'GUAGUANCO FEEL' indicated. The D. S. part shows a rhythmic pattern of eighth notes. The PNO. and E.B. parts have melodic lines with some chromaticism. The E.B. part has a bass line with a mix of eighth and quarter notes. The score is divided into two systems by a double bar line.

INDIFERENCIA - 31

The musical score is arranged in a multi-staff format. The top five staves are for woodwinds and brass: B. Sax. (Soprano Saxophone), Bb Tpt. 1 (B-flat Trumpet 1), Bb Tpt. 2 (B-flat Trumpet 2), Tbn. 1 (Tuba), and Tbn. 2 (Euphonium). The sixth staff is for the Drum Set (D.S.), indicated by a double bar line and diagonal slashes. The seventh staff is for the Piano (PNO.), with a grand staff (treble and bass clefs). The eighth staff is for the Electric Bass (E.B.). The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The dynamics for the woodwinds and brass are marked *f* (forte). The piano part has a chord marking $E^{b}MIN^{7} FMIN^{7} E^{b}MIN^{11}/G^{b}$ above the first measure. The electric bass part has a similar chord marking below the first measure. The score consists of four measures.

INDIFERENCIA - 32

The musical score is arranged in a multi-staff format. The top five staves are for woodwinds and brass: B. SX. (Soprano Saxophone), Bb TPT. 1 (B-flat Trumpet 1), Bb TPT. 2 (B-flat Trumpet 2), TBN. 1 (Tenor Trombone 1), and TBN. 2 (Tenor Trombone 2). The sixth staff is for the Drum Set (D. S.), indicated by a double bar line and diagonal slashes. The seventh and eighth staves are for the Piano (PNO.), with the right hand playing a melodic line and the left hand providing a bass line. The ninth staff is for the Electric Bass (E.B.), which follows the piano's bass line. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score shows a melodic phrase starting in the second measure, with various articulations and dynamics. The piano part includes a specific chord voicing: $D^{MIN} E^{MI} 7^{(b5)} D^{MIN} 11 / F$.

INDIFERENCIA - 33

The musical score is arranged in a multi-staff format. The top five staves are for woodwinds and brass: B. Sax. (treble clef), Bb Tpt. 1 (treble clef), Bb Tpt. 2 (treble clef), Tbn. 1 (bass clef), and Tbn. 2 (bass clef). The sixth staff is a double bar line labeled 'D. S.'. The seventh staff is for Piano (PNO.), with a treble clef and a bass clef. The eighth staff is for E.B. (bass clef). The key signature is three flats (Bb, Eb, Ab). The score consists of four measures. The woodwinds and brass parts have a melodic line with various articulations like accents and slurs. The piano part has a simple harmonic accompaniment. The E.B. part has a bass line with a long note in the second measure.

173

INDIFERENCIA - 34

The musical score is arranged in a multi-staff format. The top five staves are for brass instruments: B. Sax. (B-flat saxophone), Bb Tpt. 1 (B-flat trumpet), Bb Tpt. 2 (B-flat trumpet), Tbn. 1 (trombone), and Tbn. 2 (trombone). The sixth staff is a double bar line with diagonal slashes, labeled 'D. S.'. The seventh staff is for the piano (PNO.), with a treble clef and a bass clef. The eighth staff is for the electric bass (E.B.), with a bass clef. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The score consists of four measures. The brass instruments play a melodic line starting on the second measure. The piano and electric bass play a simple harmonic accompaniment. The piano part has a treble clef and a bass clef. The electric bass part has a bass clef. The key signature is three flats. The time signature is 4/4. The score consists of four measures.

B. Sax.

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2

D. S.

$E^b_{MIN}7$ $F_{MIN}7$ $E^b_{MIN}11/G^b$

PNO.

E.B.

INDIFERENCIA - 35

B. SX.

B \flat TPT. 1

B \flat TPT. 2

TBN. 1

TBN. 2

BELLS 3-2 (SALSA)
 CONBELL

D. S.

E \flat MIN⁷ MONTUNO A \flat 7 D \flat MAJ⁷ G \flat MAJ⁷

PNO.

E \flat MIN⁷ A \flat 7 D \flat MAJ⁷ G \flat MAJ⁷

E.B.

The score is for a 3-2 salsa piece. The key signature has three flats (Bb, Eb, Ab). The B. SX. part has a long melodic line with a slur. The brass parts (Bb TPT. 1, Bb TPT. 2, TBN. 1, TBN. 2) have rhythmic patterns. The percussion (D.S., Bells, Conbell) and piano (PNO.) parts are marked with rhythmic slashes. The bass line (E.B.) follows the chord progression: Ebmin7, Ab7, Dbmaj7, Gbmaj7.

INDIFERENCIA - 36

The musical score is arranged for a jazz ensemble. The instruments and their parts are as follows:

- B. Sax.:** Melodic line in the upper register, starting with a quarter note G4, followed by eighth notes A4, B4, C5, and D5, then a quarter note E5, and finally a quarter note D5.
- Bb Tpt. 1 & Bb Tpt. 2:** Both parts are mostly silent, with some notes in the second and third measures.
- Tbn. 1 & Tbn. 2:** Both parts play a similar melodic line in the lower register, starting with a quarter note G2, followed by eighth notes A2, B2, C3, and D3, then a quarter note E3, and finally a quarter note D3.
- D.S. (Drum Set):** Indicated by a double bar line and diagonal slashes, suggesting a steady rhythmic accompaniment.
- PNO. (Piano):** Both hands play a steady rhythmic accompaniment, indicated by diagonal slashes.
- E.B. (Electric Bass):** Indicated by diagonal slashes, suggesting a steady bass line.

Chord Chart:

$C_{MI}^{7(b5)}$	F^7	$B^b_{MIN}^7$	$B^b_{SUS}^7$	B^b7
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INDIFERENCIA - 37

COROS-GUIA 2X

B. SX.

B \flat TPT. 1

B \flat TPT. 2

TBN. 1

TBN. 2

(SALSA) SALSA-BELLS 3-2

D. S.

MONTUNO

E \flat MIN⁷ A \flat ⁷ D \flat MAJ⁷ G \flat MAJ⁷ CMI^{7(b5)} F⁷ B \flat MIN⁷ B \flat SUS⁷B \flat ⁷

1ST ONLY

PNO.

E \flat MIN⁷ A \flat ⁷ D \flat MAJ⁷ G \flat MAJ⁷ CMI^{7(b5)} F⁷ B \flat MIN⁷ B \flat SUS⁷B \flat ⁷

1ST ONLY

E.B.

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INDIFERENCIA - 38

B. SX.

B \flat TPT. 1

B \flat TPT. 2

TBN. 1

TBN. 2

D. S.

E \flat MIN⁷ A^{b7} D^bMAJ⁷ G^bMAJ⁷ CMI^{7(b5)} F⁷ B \flat MIN⁷ B \flat SUS⁷ B^{b7}

PNO.

E \flat MIN⁷ A^{b7} D^bMAJ⁷ G^bMAJ⁷ CMI^{7(b5)} F⁷ B \flat MIN⁷ B \flat SUS⁷ B^{b7}

E.B.

The musical score consists of eight staves. The top five staves are for B. SX., B \flat TPT. 1, B \flat TPT. 2, TBN. 1, and TBN. 2, all containing whole rests. The sixth staff is for D. S. (Drum Set) with a slash pattern. The seventh staff is for PNO. (Piano) with a slash pattern in the right hand and whole rests in the left hand. The eighth staff is for E.B. (Electric Bass) with a slash pattern. Below the piano staff, a chord progression is written: E \flat MIN⁷ A^{b7} D^bMAJ⁷ G^bMAJ⁷ CMI^{7(b5)} F⁷ B \flat MIN⁷ B \flat SUS⁷ B^{b7}.

INDIFERENCIA - 39

The musical score is arranged in a multi-staff format. At the top, the title "INDIFERENCIA - 39" is centered. The staves are labeled as follows from top to bottom: B. SX. (Bass Saxophone), Bb TPT. 1 (B-flat Trumpet 1), Bb TPT. 2 (B-flat Trumpet 2), TBN. 1 (Tuba 1), TBN. 2 (Tuba 2), D. S. (Drum Set), PNO. (Piano), and E.B. (Electric Bass). The key signature is three flats (B-flat major/C minor). The time signature is 4/4. The B. SX. part features a long melodic line with a slur over four measures. The Bb TPT. 1 and Bb TPT. 2 parts play a rhythmic pattern of eighth and quarter notes. The TBN. 1 part plays a similar rhythmic pattern. The TBN. 2 part has a long melodic line with a slur over four measures. The D. S. part consists of a drum pattern represented by diagonal slashes. The PNO. part consists of two staves with diagonal slashes. The E.B. part consists of a single staff with diagonal slashes. Below the D. S. and PNO. staves, the chord symbols are written: E^bMIN⁷, A^b7, D^bMAJ⁷, and G^bMAJ⁷.

INDIFERENCIA - 40

The musical score is arranged for the following instruments: B. Sax., Bb Tpt. 1, Bb Tpt. 2, Tbn. 1, Tbn. 2, D.S. (Drum Set), PNO. (Piano), and E.B. (Electric Bass). The score is in 4/4 time and features a first ending bracket over the final two measures of the piece. The key signature has two flats (Bb and Eb).

The chord chart below the piano part is as follows:

$C_{MI}^{7(b5)}$	F^7	$B^{bMIN}7$	B^{b7}_{sus}	B^{b7}
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INDIFERENCIA - 41

The musical score for "INDIFERENCIA - 41" consists of the following parts:

- B. SX.**: Bass Saxophone, Treble clef, key signature of two flats. Part 1 (measures 1-4) features a melodic line with a first ending bracket and a second ending bracket. Dynamics include *f*.
- Bb TPT. 1**: Bb Trumpet 1, Treble clef, key signature of two flats. Part 1 (measures 1-4) features a melodic line with a first ending bracket and a second ending bracket. Dynamics include *f*.
- Bb TPT. 2**: Bb Trumpet 2, Treble clef, key signature of two flats. Part 1 (measures 1-4) features a melodic line with a first ending bracket and a second ending bracket. Dynamics include *f*.
- TBN. 1**: Trombone 1, Bass clef, key signature of two flats. Part 1 (measures 1-4) features a melodic line with a first ending bracket and a second ending bracket. Dynamics include *f*.
- TBN. 2**: Trombone 2, Bass clef, key signature of two flats. Part 1 (measures 1-4) features a melodic line with a first ending bracket and a second ending bracket. Dynamics include *f*.
- D. S.**: Drum Set, indicated by a double bar line and diagonal slashes. Dynamics include *f*.
- PNO.**: Piano, Treble and Bass clefs, key signature of two flats. Part 1 (measures 1-4) features a melodic line in the right hand and a bass line in the left hand. Dynamics include *f*.
- E.B.**: Electric Bass, Bass clef, key signature of two flats. Part 1 (measures 1-4) features a melodic line. Dynamics include *f*.

At the bottom left of the score, the number "213" is written.

INDIFERENCIA - 42

The musical score consists of seven staves. The top five staves are for brass instruments: B. SX. (Bass Saxophone), Bb TPT. 1 (B-flat Trumpet 1), Bb TPT. 2 (B-flat Trumpet 2), TBN. 1 (Tuba 1), and TBN. 2 (Tuba 2). Each of these staves contains a single half note with a slur above it, spanning the first four measures. The sixth staff is labeled 'D. S.' and contains a series of diagonal slashes. The seventh staff is for Piano (PNO.) and features a complex melodic line in the right hand and a bass line in the left hand. The eighth staff is for E.B. (Electric Bass) and contains a bass line. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4.

INDIFERENCIA - 43

The musical score is arranged in a system with the following parts from top to bottom:

- B. SX.**: Soprano Saxophone, Treble clef.
- Bb TPT. 1**: First B-flat Trumpet, Treble clef.
- Bb TPT. 2**: Second B-flat Trumpet, Treble clef.
- TBN. 1**: First Trombone, Bass clef.
- TBN. 2**: Second Trombone, Bass clef.
- D. S.**: Double Bass, Bass clef.
- PNO.**: Piano, Grand staff (Treble and Bass clefs).
- E.B.**: Electric Bass, Bass clef.

The score consists of three measures. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The music features a melodic line for the saxophones and trumpets, a harmonic accompaniment for the trombones and piano, and a bass line for the double and electric basses. The piano part includes complex chordal textures and arpeggiated figures.

APPENDIX C
ORIGINAL SCORE OF ANIBAL SEMINARIO'S ORIGINAL
ARRANGEMENT OF
"EL CUARTO DE TULA"

EL CUARTO DE TULA

SERGIO SIABA

ARR: ANIBAL SEMINARIO

Musical score for "El Cuarto de Tula" by Sergio Siaba, arranged by Anibal Seminario. The score is in 4/4 time and F# major. It features six parts: Trumpet in B \flat 1, Trumpet in B \flat 2, Trombone 1, Trombone 2, Bass Trombone, Piano, Electric Bass, and Drum Set. The first five parts have a dynamic marking of *f* (forte). The piano and electric bass parts are marked with a flat line, indicating they are silent. The drum set part is marked with a double bar line, indicating it is silent.

TRUMPET IN B \flat 1

TRUMPET IN B \flat 2

TROMBONE 1

TROMBONE 2

BASS TROMBONE

PIANO

ELECTRIC BASS

DRUM SET

EL CUARTO DE TULA - 2

The musical score is arranged in a system with the following parts from top to bottom:

- B \flat TPT. 1**: Treble clef, key signature of three sharps (F#, C#, G#). It features a triplet of eighth notes in the first measure, followed by eighth notes, and then a triplet of quarter notes in the second measure. The third measure contains two groups of eighth notes, each marked with a '3' and a brace.
- B \flat TPT. 2**: Treble clef, key signature of three sharps. It follows a similar rhythmic pattern to the first trumpet part.
- TBN. 1**: Bass clef, key signature of three sharps. It follows the same rhythmic pattern as the trumpets.
- TBN. 2**: Bass clef, key signature of three sharps. It follows the same rhythmic pattern as the trumpets.
- B. TBN.**: Bass clef, key signature of three sharps. It follows the same rhythmic pattern as the trumpets.
- PNO.**: Grand staff (treble and bass clefs), key signature of three sharps. It contains rests in all three measures, with a '3' written below the first measure.
- E.B.**: Bass clef, key signature of three sharps. It contains rests in all three measures, with a '3' written below the first measure.
- D. S.**: Double bass clef, key signature of three sharps. It contains rests in all three measures.

3

EL CUARTO DE TULA - 3

6

B \flat TPT. 1

B \flat TPT. 2

TBN. 1

TBN. 2

B. TBN.

PNO.

6

D MAJ⁷

B MIN⁷

E.B.

6

CASCARA 2-3

D. S.

6

Detailed description: This is a musical score for a jazz ensemble. The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The ensemble includes Bb Trumpets (1 and 2), Trombones (1, 2, and Bass), Piano, Euphonium, and Double Bass. The piano part features a melodic line in the right hand with eighth-note patterns and a chord progression of D major 7 and B minor 7. The Euphonium and Double Bass parts are marked with 'CASCARA 2-3' and consist of rhythmic slash patterns. The score is marked with a rehearsal sign '6' at the beginning of the first system and the end of the piano part.

EL CUARTO DE TULA - 4

B \flat TPT. 1

B \flat TPT. 2

TBN. 1

TBN. 2

B. TBN.

PNO.

E.B.

D. S.

mf

10

E_{MIN}^7 $F\#^7$ B_{MIN}^7 D_{MAJ}^7

10

CASCARA 2-3

EL CUARTO DE TULA - 5

B \flat TPT. 1
14
1. 3 3

B \flat TPT. 2
1. 3 3

TBN. 1
1.

TBN. 2
1.

B. TBN.
1.

PNO.
14
1. E_{MIN}^7 $F\#^7$ B_{MIN}^7 D_{MAJ}^7

E.B.
14
1.

D. S.
14

14

EL CUARTO DE TULA - 6

2.
18
3
3
f
2.
3
3
f
2.
f
2.
f
2.
f
2.
E MIN⁷ F#⁷ F#⁷(b9)
18
2.
E MIN⁷
18
2.
CASCARA 2-3
D. S.

EL CUARTO DE TULA - 7

B \flat TPT. 1
23

B \flat TPT. 2

TBN. 1

TBN. 2

B. TBN.

PNO.
23

E.B.
23

D. S.
23

EL CUARTO DE TULA - 8

26

B \flat TPT. 1

B \flat TPT. 2

TBN. 1

TBN. 2

B. TBN.

PNO.

E.B.

D. S.

B MIN^7 D MAJ^7 F $\#7(\text{b}9)$ C 7 B MIN^7

ABANICO

26

Detailed description: This is a page of a musical score for a band. It features seven staves. The top four staves are for brass instruments: B \flat Trumpet 1 and 2 (treble clef), and Trombone 1, 2, and Bass Trombone (bass clef). The fifth staff is for Piano (PNO.), with a grand staff showing both treble and bass clefs. The sixth staff is for Euphonium (E.B.) in bass clef. The seventh staff is for Double Bass (D.S.) in bass clef. The key signature is three sharps (F#, C#, G#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A specific chord progression is written above the piano staff: B MIN^7 , D MAJ^7 , F $\#7(\text{b}9)$, C 7 , and B MIN^7 . The word 'ABANICO' is written above the double bass staff, indicating a section of the piece. The page number '26' appears at the beginning and end of the score.

EL CUARTO DE TULA - 9

B \flat TPT. 1
29 *mf*

B \flat TPT. 2
mf

TBN. 1
mf

TBN. 2
mf

B. TBN.
mf

PNO.
29 *mf*

E.B.
29 *mf*
B MIN⁷ B MIN⁷

D. S.
CASCARA 2-3

29

EL CUARTO DE TULA - 10

B \flat TPT. 1

B \flat TPT. 2

TBN. 1

TBN. 2

B. TBN.

PNO.

E.B.

D. S.

33

33

33

B MIN⁷ A⁷ G⁷

B MIN⁷ A⁷ G⁷

33

EL CUARTO DE TULA - 11

The musical score is arranged in a system with seven staves. The top five staves are for brass instruments: Bb TPT. 1, Bb TPT. 2, TBN. 1, TBN. 2, and B. TBN. The sixth staff is for Piano (PNO.), and the seventh is for Double Bass (E.B.). Below the piano staff, there are four measures of chords: F#7(b9), B MIN7, A7, and G7. The eighth staff is for Double Bass (D.S.), which is marked with a double bar line and diagonal slashes. The score begins at measure 36, indicated by a '36' in the first measure of each staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The brass instruments play a melodic line, while the piano and double bass provide harmonic support with chords and a steady bass line.

36

EL CUARTO DE TULA - 12

B \flat TPT. 1

B \flat TPT. 2

TBN. 1

TBN. 2

B. TBN.

PNO.

E.B.

D. S.

40

40

40

F \sharp 7(b9) BMIN⁷ A⁷ G⁷ F \sharp 7(b9)

F \sharp 7(b9) BMIN⁷ A⁷ G⁷ F \sharp 7(b9)

40

EL CUARTO DE TULA - 13

B \flat TPT. 1
45

B \flat TPT. 2

TBN. 1

TBN. 2

B. TBN.

PNO.
45

E.B.
45

D. S.

B MIN⁷ A⁷ G⁷ F#⁷(b9)

45

EL CUARTO DE TULA - 14

The musical score is arranged in a system with the following parts from top to bottom:

- B \flat TPT. 1**: Treble clef, key signature of three sharps (F#, C#, G#). Measure 49 starts with a whole rest, followed by eighth notes G4, A4, B4, and a quarter note C5.
- B \flat TPT. 2**: Treble clef, key signature of three sharps. Measure 49 starts with a whole rest, followed by eighth notes G4, A4, B4, and a quarter note C5.
- TBN. 1**: Bass clef, key signature of three sharps. Measure 49 starts with a whole rest.
- TBN. 2**: Bass clef, key signature of three sharps. Measure 49 starts with a whole rest.
- B. TBN.**: Bass clef, key signature of three sharps. Measure 49 starts with a whole rest.
- PNO.**: Grand staff (treble and bass clefs), key signature of three sharps. Measure 49 contains rhythmic slashes in both staves.
- E.B.**: Bass clef, key signature of three sharps. Measure 49 contains rhythmic slashes.
- D. S.**: Bass clef, key signature of three sharps. Measure 49 contains rhythmic slashes.

Chord markings above the piano and euphonium parts are: **E MIN⁷**, **D⁷**, and **E MIN⁷**.

49

EL CUARTO DE TULA - 15

B \flat TPT. 1
52

B \flat TPT. 2
52

TBN. 1

TBN. 2

B. TBN.

PNO.
52

E.B.
52

D. S.

D⁷ F^{#7} B^{MIN7}

D⁷ F^{#7} B^{MIN7}

EL CUARTO DE TULA - 16

		1.	2.
B \flat TPT. 1			
B \flat TPT. 2			
TBN. 1			
TBN. 2			
B. TBN.			
PNO.			
E.B.			
D. S.			CASCARA 2-3

55

EL CUARTO DE TULA - 17

B \flat TPT. 1
58

B \flat TPT. 2

TBN. 1

TBN. 2

B. TBN.

F \sharp 7

B MIN 7

PNO.
58

F \sharp 7

B MIN 7

E.B.
58

D. S.

58

EL CUARTO DE TULA - 18

61

B \flat TPT. 1

B \flat TPT. 2

TBN. 1

TBN. 2

B. TBN.

PNO.

E.B.

D. S.

61

3

F \sharp 7

Detailed description: This is a page of a musical score for a brass and piano ensemble. The score is in 3/4 time and features a key signature of three sharps (F#, C#, G#). The instruments are arranged in a stack: Bb Trumpet 1, Bb Trumpet 2, Trombone 1, Trombone 2, Baritone Trombone, Piano, Euphonium, and Double Bass. The piano part is written in grand staff notation. The score consists of three measures. The first measure contains a whole note chord for the brass instruments and a piano accompaniment. The second measure features a triplet of eighth notes for the brass instruments and a piano accompaniment. The third measure continues the brass and piano parts. A rehearsal mark '61' is present at the beginning of the first measure. A dynamic marking 'F#7' is placed below the baritone trombone staff in the second measure. A page number '96' is located at the bottom center of the page.

EL CUARTO DE TULA - 19

64

B \flat TPT. 1

B \flat TPT. 2

TBN. 1

TBN. 2

B. TBN.

PNO.

E.B.

D. S.

64

3

3

3

3

3

3

F \sharp 7(9) B MIN⁷

DONT PLAY

ABANICO!

64

OPEN CORO

EL CUARTO DE TULA - 20

The musical score is arranged in a system with five staves. The top three staves are for brass instruments: Bb TPT. 1 (Trumpet 1), Bb TPT. 2 (Trumpet 2), and TBN. 1 (Trombone 1). The next two staves are for TBN. 2 (Trombone 2) and B. TBN. (Baritone Trombone). The piano part (PNO.) is shown in grand staff notation. Below the piano part is the E.B. (Electric Bass) part, and at the bottom is the D.S. (Drum Set) part. The score begins with a double bar line and a repeat sign. The key signature has three sharps (F#, C#, G#). The piano part has a '68' marking. The E.B. part has a '68' marking. The D.S. part has a '68' marking. The lyrics 'SALSAAAAA!!!! BELLS!' are written below the E.B. part. The harmonic progression is indicated by the chords F#7, BMIN7, and E7/G# above the piano and E.B. staves.

Bb TPT. 1

Bb TPT. 2

TBN. 1

TBN. 2

B. TBN.

PNO.

E.B.

D. S.

F#7 BMIN7 E7/G#

F#7 BMIN7 E7/G#

SALSAAAAA!!!! BELLS!

68

EL CUARTO DE TULA - 21

72

B \flat TPT. 1

B \flat TPT. 2

TBN. 1

TBN. 2

B. TBN.

PNO.

E.B.

D. S.

72

F \sharp 7

B MIN⁷

F \sharp 7

B MIN⁷

72

EL CUARTO DE TULA - 22

4X (TACET 1-2TIME)

76

B \flat TPT. 1

B \flat TPT. 2

TBN. 1

TBN. 2

B. TBN.

PNO.

E.B.

D. S.

B MIN^7 F $\sharp 7(\text{b}9)$ B MIN^7 E $^7/\text{G}\sharp$

4X - SALSA/BELLS

Detailed description: This is a musical score for a jazz ensemble. It features seven staves: Bb Trumpet 1, Bb Trumpet 2, Tenor Horn 1, Tenor Horn 2, Baritone Horn, Piano, and Double Bass. The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The piece is marked '4X (TACET 1-2TIME)' and '76'. The piano part is marked '4X' and the double bass part is marked '4X - SALSA/BELLS'. The harmonic progression is indicated by chords: B MIN 7, F# 7(b9), B MIN 7, and E 7/G#. The score includes various musical notations such as dynamics (f), articulation (accents), and phrasing slurs.

76

EL CUARTO DE TULA - 23

4X (TACET 1-2 TIME)

Musical score for EL CUARTO DE TULA - 23, featuring 4X (TACET 1-2 TIME). The score includes parts for Bb TPT. 1, Bb TPT. 2, TBN. 1, TBN. 2, B. TBN., PNO., E.B., and D. S. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is marked with a dynamic of 80. The PNO., E.B., and D. S. parts are marked with a dynamic of 80 and contain rhythmic patterns. The TBN. parts include a 4X marking. The PNO. part includes the following chord progression: B MIN⁷, F#7(b9), B MIN⁷, C# MIN⁷(b5)F#7.

80

EL CUARTO DE TULA - 24

Musical score for "El Cuarto de Tula - 24". The score is arranged for a brass section, piano, electric bass, and drums. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four measures.

Brass Section:

- B \flat TPT. 1:** Treble clef, playing eighth notes in the first two measures, then a quarter rest, followed by eighth notes in the last two measures.
- B \flat TPT. 2:** Treble clef, playing eighth notes in the first two measures, then a quarter rest, followed by eighth notes in the last two measures.
- TBN. 1:** Bass clef, playing a quarter rest in the first two measures, then eighth notes in the last two measures.
- TBN. 2:** Bass clef, playing a quarter rest in the first two measures, then eighth notes in the last two measures.
- B. TBN.:** Bass clef, playing a quarter rest in the first two measures, then eighth notes in the last two measures.

Piano (PNO.): Treble and bass clefs, playing a rhythmic pattern of eighth notes throughout the piece.

Electric Bass (E.B.): Bass clef, playing a rhythmic pattern of eighth notes throughout the piece.

Drums (D.S.): Playing Salsa/Bells throughout the piece.

Chord Progression:

- Measure 1: B MIN^7
- Measure 2: E MIN^7
- Measure 3: F \sharp^7
- Measure 4: F \sharp^7

84

84

EL CUARTO DE TULA - 25

88

B \flat TPT. 1

B \flat TPT. 2

TBN. 1

TBN. 2

B. TBN.

PNO.

E.B.

D. S.

88

B MIN⁷ A⁷ G MAJ⁷ F #⁷

B MIN⁷ A⁷ G MAJ⁷ F #⁷

EL CUARTO DE TULA - 26

TIMBAL SOLO

B \flat TPT. 1

B \flat TPT. 2

TBN. 1

TBN. 2

B. TBN.

PNO.

92

A⁷ F \sharp 7(b9) F \sharp 7(b9) B^{MIN}7

E.B.

92

A⁷ F \sharp 7(b9) F \sharp 7(b9) B^{MIN}7

D. S.

92

EL CUARTO DE TULA - 27

CORO

96

B \flat TPT. 1

B \flat TPT. 2

TBN. 1

TBN. 2

B. TBN.

PNO.

E.B.

D. S.

96

96

F \sharp 7

B MIN 7 B \flat 7 A MIN 7 A \flat 7

F \sharp 7

B MIN 7 B \flat 7 A MIN 7 A \flat 7

EL CUARTO DE TULA - 28

B \flat TPT. 1
100

B \flat TPT. 2

TBN. 1

TBN. 2

B. TBN.

PNO.
100

E.B.
100

D. S.
100

G⁷ F^{#7} B^{MIN7}

G⁷ F^{#7} B^{MIN7}

2X

EL CUARTO DE TULA - 29

P FIRST TIME- F 2ND TIME!

The musical score consists of seven staves. The first five staves are for brass instruments: Bb TPT. 1 and Bb TPT. 2 (treble clef), and TBN. 1, TBN. 2, and B. TBN. (bass clef). The sixth staff is for PNO. (piano) in grand staff. The seventh staff is for E.B. (bass clef). The eighth staff is for D.S. (drum set) with a double bar line and diagonal slashes. Measure numbers 104 and 107 are indicated at the start of the first and seventh staves, respectively. The key signature has three sharps (F#, C#, G#). The score includes various musical notations such as eighth notes, quarter notes, and triplets.

104

EL CUARTO DE TULA - 30

The musical score is arranged in a system with the following parts from top to bottom:

- B \flat TPT. 1**: Treble clef, key signature of three sharps (F#, C#, G#). Measure 108 starts with a treble clef change. The part features eighth-note patterns and triplet markings.
- B \flat TPT. 2**: Treble clef, key signature of three sharps. Similar to TPT. 1, with eighth-note patterns and triplet markings.
- TBN. 1**: Bass clef, key signature of three sharps. Features a mix of quarter and eighth notes, with triplet markings.
- TBN. 2**: Bass clef, key signature of three sharps. Similar to TBN. 1, with triplet markings.
- B. TBN.**: Bass clef, key signature of three sharps. Features a mix of quarter and eighth notes, with triplet markings.
- PNO.**: Grand staff (treble and bass clefs), key signature of three sharps. Measure 108 starts with a treble clef change. The piano accompaniment includes eighth-note patterns and triplet markings.
- E.B.**: Bass clef, key signature of three sharps. Measure 108 starts with a bass clef change. The euphonium part features eighth-note patterns and triplet markings.
- D. S.**: Drum set part, represented by a double bar line followed by diagonal slashes indicating rhythmic patterns.

108

EL CUARTO DE TULA - 31

B \flat TPT. 1
112

B \flat TPT. 2

TBN. 1

TBN. 2

B. TBN.

PNO.
112
B MIN⁷

E.B.
112

D. S.
STOP PLAYING

112

EL CUARTO DE TULA - 32

2X C#MIN⁷ F#⁷ BMIN⁷ E⁷ AMAJ⁷ G#⁷

B \flat TPT. 1

B \flat TPT. 2

TBN. 1

TBN. 2

B. TBN.

PNO.


E.B.


D. S.


The musical score is arranged in a system with five staves. The top staff is for B \flat TPT. 1, the second for B \flat TPT. 2, the third for TBN. 1, the fourth for TBN. 2, and the fifth for B. TBN. The piano part (PNO.) is shown in grand staff notation. The double bass part (E.B.) and double bass drum part (D. S.) are shown in bass clef notation. The score is divided into two systems of four measures each. The first system has a key signature of three sharps (F#, C#, G#) and a common time signature. The second system has a key signature of two sharps (F#, C#) and a common time signature. Chord changes are indicated above the staves: C#MIN⁷ F#⁷ BMIN⁷ E⁷ AMAJ⁷ G#⁷ in the first system, and BMIN⁷ E⁷ AMIN⁷ D⁷ GMAJ⁷ F#⁷ in the second system. The piano part and the double bass drum part are filled with diagonal lines, indicating a rhythmic pattern. The double bass part has a fermata over the first measure of the first system. The page number 116 is written at the bottom left of the score.


EL CUARTO DE TULA - 33


F#MIN⁷ E MAJ⁷ F#MIN⁷ G#⁷

B \flat TPT. 1  **120**


B \flat TPT. 2 


TBN. 1 


TBN. 2 


B. TBN. 

E MIN⁷ D MAJ⁷ E MIN⁷ F#⁷

PNO.  **120**



E.B.  **120**

D. S. 

120

EL CUARTO DE TULA - 34

CORO

B \flat TPT. 1
124

B \flat TPT. 2

TBN. 1

TBN. 2

B. TBN.

PNO.
124

E.B.
124

D. S.

B MIN^7 E 7 A MIN^7 D 7 G MAJ^7 F \sharp^7

The image shows a musical score for the chorus of 'El Cuarto de Tula'. It features five brass parts (B \flat TPT. 1, B \flat TPT. 2, TBN. 1, TBN. 2, B. TBN.), a piano part (PNO.), an electric bass part (E.B.), and a double bass part (D. S.). The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The chorus consists of four measures. The brass parts are mostly silent, indicated by horizontal lines. The piano part has a rhythmic pattern of eighth notes. The electric bass and double bass parts have a similar rhythmic pattern. The piano part is marked with '124' and the electric bass part is marked with '124'. Above the piano part, the chords B MIN^7 , E 7 , A MIN^7 , D 7 , G MAJ^7 , and F \sharp^7 are written. The double bass part is marked with 'D. S.' and '124'.

124

EL CUARTO DE TULA - 35

128

B \flat TPT. 1

B \flat TPT. 2

TBN. 1

TBN. 2

B. TBN.

PNO.

E MIN⁷ D MAJ⁷ E MIN⁷ F#⁷

E.B.

D.S.

128

EL CUARTO DE TULA - 36

Musical score for El Cuarto de Tula - 36, featuring Bb Trumpets, Trombones, Piano, and Double Bass. The score is in 3/4 time and consists of three measures. The key signature has three sharps (F#, C#, G#). The piano part has a treble and bass clef, with the bass clef part being silent. The double bass part has a bass clef and includes the instruction "STOP PLAYING" in the second measure.

B \flat TPT. 1
132 3

B \flat TPT. 2
3

TBN. 1
3

TBN. 2
3

B. TBN.
3

PNO.
132 3

E.B.
132 3

D. S.
STOP PLAYING

132

EL CUARTO DE TULA - 37

The musical score is arranged in a system with seven staves. The top five staves are for brass instruments: Bb TPT. 1, Bb TPT. 2, TBN. 1, TBN. 2, and B. TBN. The sixth staff is for the Piano (PNO.), and the seventh staff is for the Double Bass (D. S.). The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The score consists of three measures. The first two measures feature a melodic line with triplets of eighth notes in the upper staves. The third measure features a sustained note with a fermata. The piano part has a bass line with a few notes in the first measure and rests in the second and third. The double bass part has a single note in the third measure.

135

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