ABSTRACT

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

By

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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.

ENRIQUE “PAPO” LUCCA AND RAY BARRETTO’S LATIN JAZZ HARMONIES AND INSTRUMENTATION AS APPLIED IN 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

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

[2]Scott 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 bepop 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 Poceña. 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

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[3]Charley 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.

[4]Scott 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 Unites 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

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

[6]Gerard 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

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[7]Ecinclopedia Livre, "Papo Lucca," accessed Novemeber 25, 2013, http://www.finslab.com/enciclopedia/letra-p/papo-lucca.php

[8]Papo 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.

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[9]Ibid.

[10]Papo 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.

[12]Ray 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

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

[14]Ibid

[15]Ibid.

[16]Fania, "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

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[17]Salazar, "The Development of Latin Music in New York City" in *Mambo Kingdom* 1-12.

[18]Gerard 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

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[19]Gerard 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 where 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 Tynner, who was a more

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

[21]Papo Lucca, interview by Quintero.

aggressive player whose solos where 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.

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[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 where 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 todescend on a half step motion and avoid using a continuos series of ii- V progressions. In contrast, Lucca's music is highly recognizable for the use of chromaticism in his chord progressions.

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

[25]Lise 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.

[26]La Sonora Poncena, Night Rider.

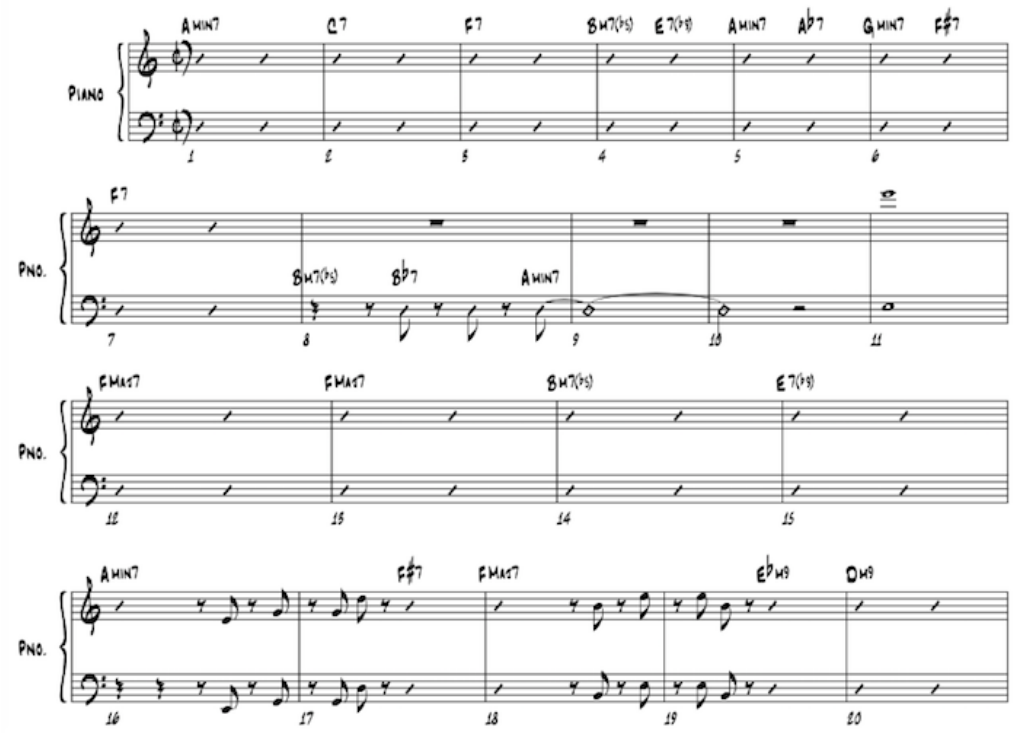

FIGURE 1. “Ramona” (mm. 1-20) opening of Lucca’s arrangement.

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

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[27]Papo Lucca, interview by Quintero.

[28]Ray 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."

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

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

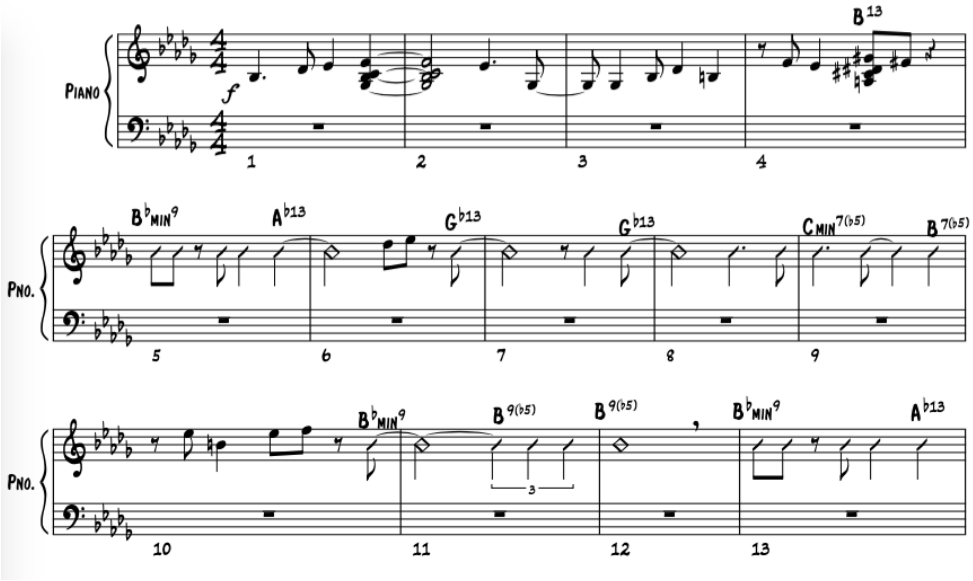

FIGURE 2. “Indiferencia” (mm. 1-12) piano part.

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

[31]Gerard 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.

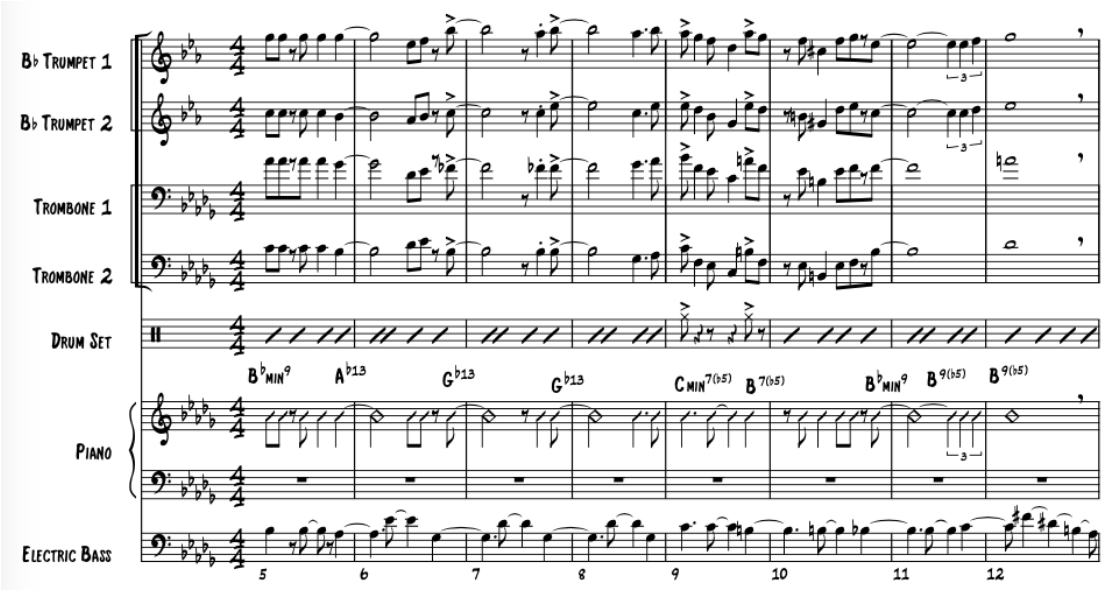

FIGURE 3. “Indiferencia” (mm. 5-12) transcribed score

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 where 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

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[32]Buena 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:	English version:
En el barrio la cachimba se a formado la corredera (repeat)	In the Cachimba neighborhood there is chaos (repeat)
Haya fueron los bomberos con sus campanas y sirenas(repeat)	The firemen went there with their bells and sirens (repeat)
Ay mamá, que paso? (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.

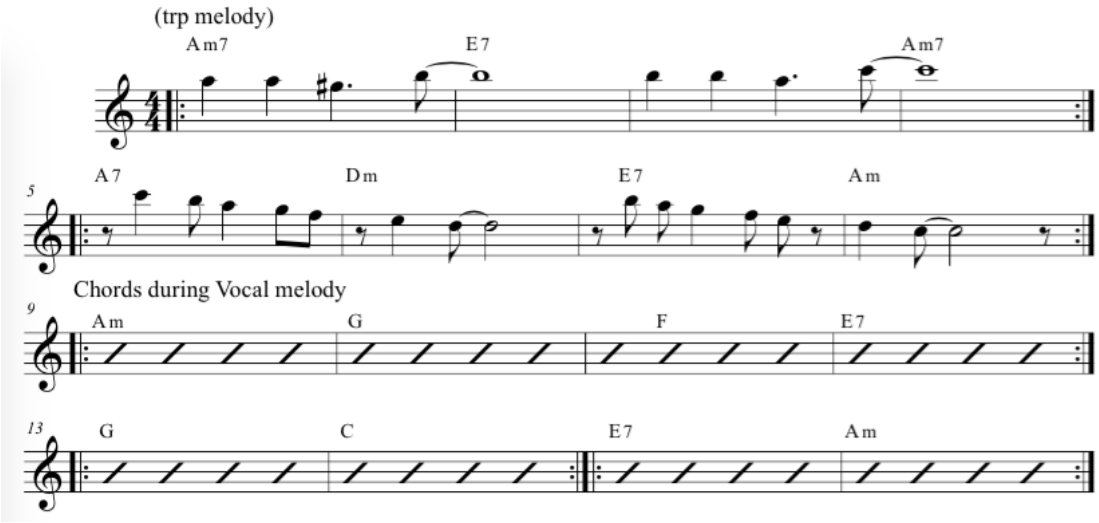

FIGURE 4. "El Cuarto de Tula" (mm. 1-16) opening melody and first vocal section.

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

[33]Scott 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 loosing 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).

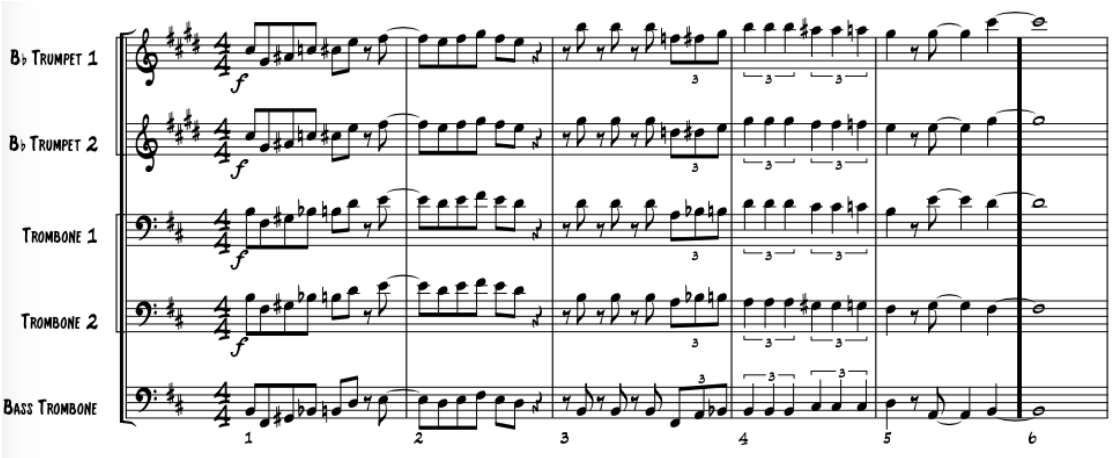

FIGURE 5. “El Cuarto de Tula” (mm. 1-6) opening of the new arrangement score.

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]

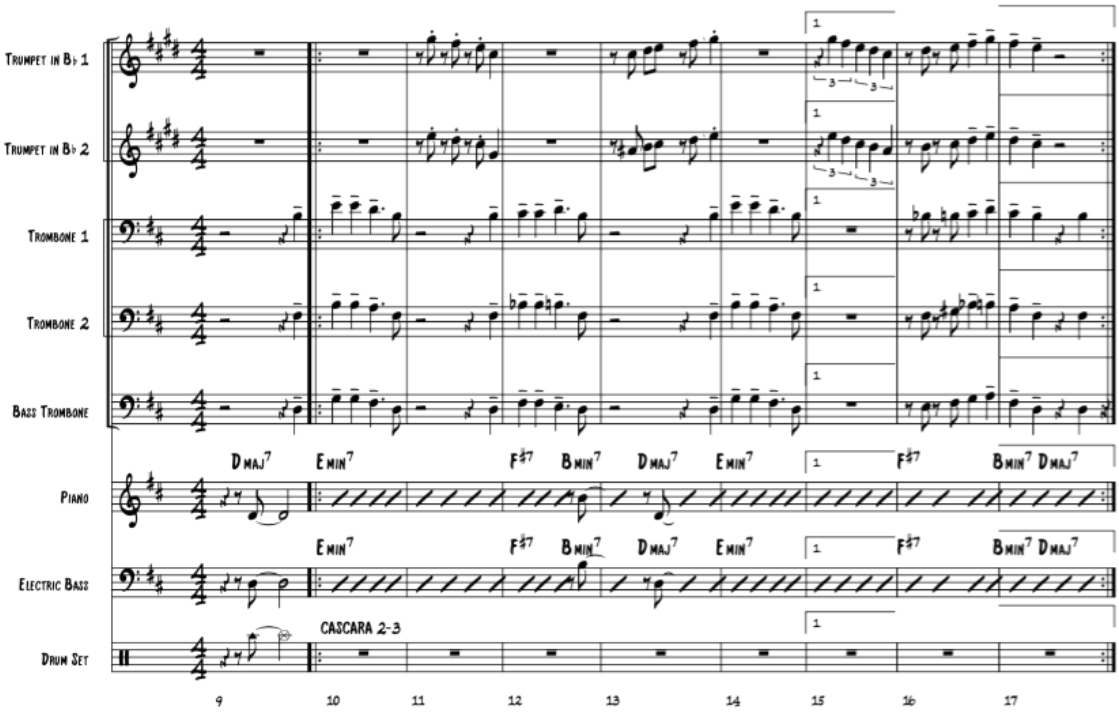

FIGURE 6. "El Cuarto de Tula"(mm. 9-17) opening of the new arrangement score.

[34]Charley 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]

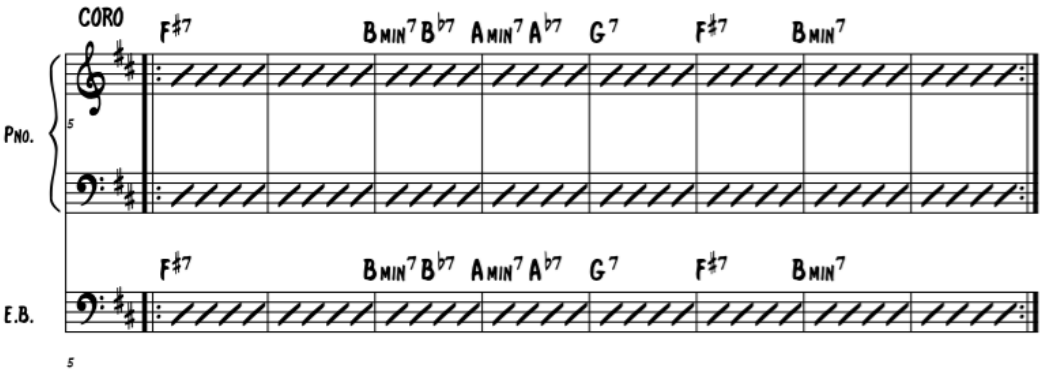

FIGURE 7. "El Cuarto de Tula", Coro line with modified chord progression.

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

[35]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), 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.

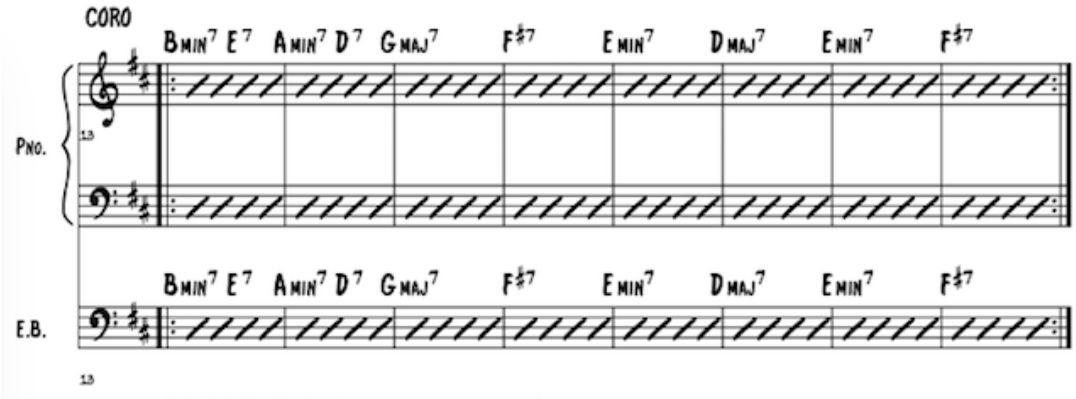

FIGURE 8. Last coro section.

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

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[36]Charley 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.

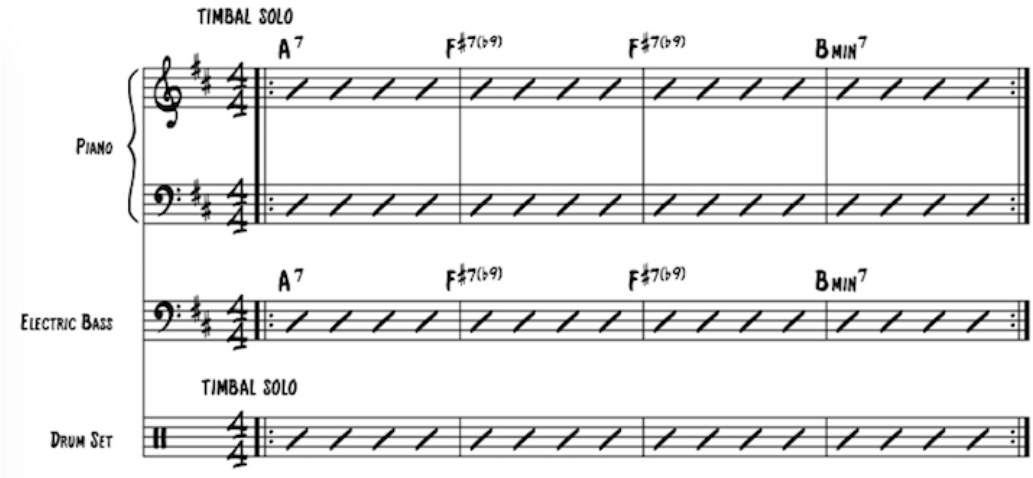


FIGURE 9. "El Cuarto de Tula" timbal solo section.

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 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 of 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

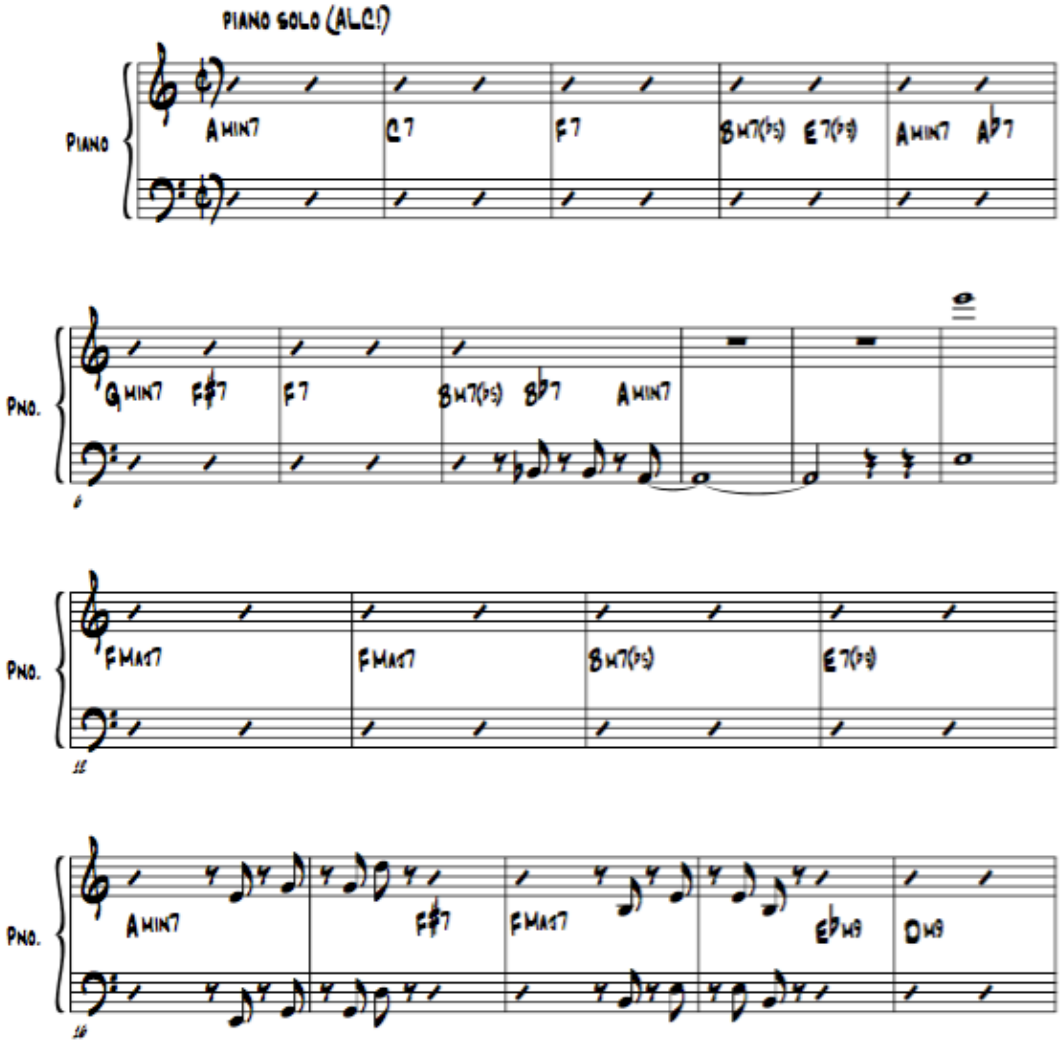
APPENDIX A

TRANSCRIPTION OF PAPO LUCCA'S "RAMONA" PIANO PART

RAMONA

Piano

Papo Lucca
Arranged by: Arranged by: Anibal Seminario



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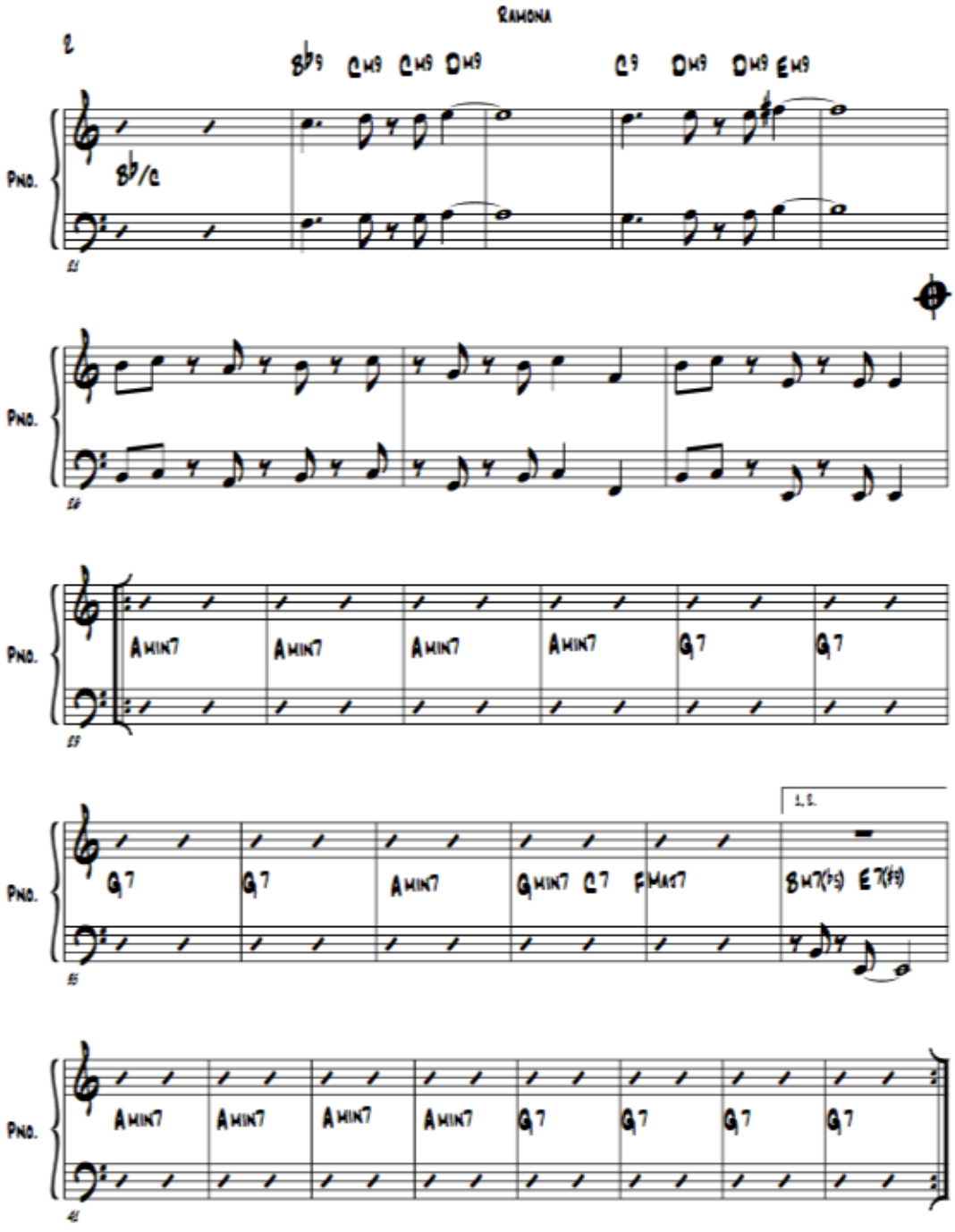
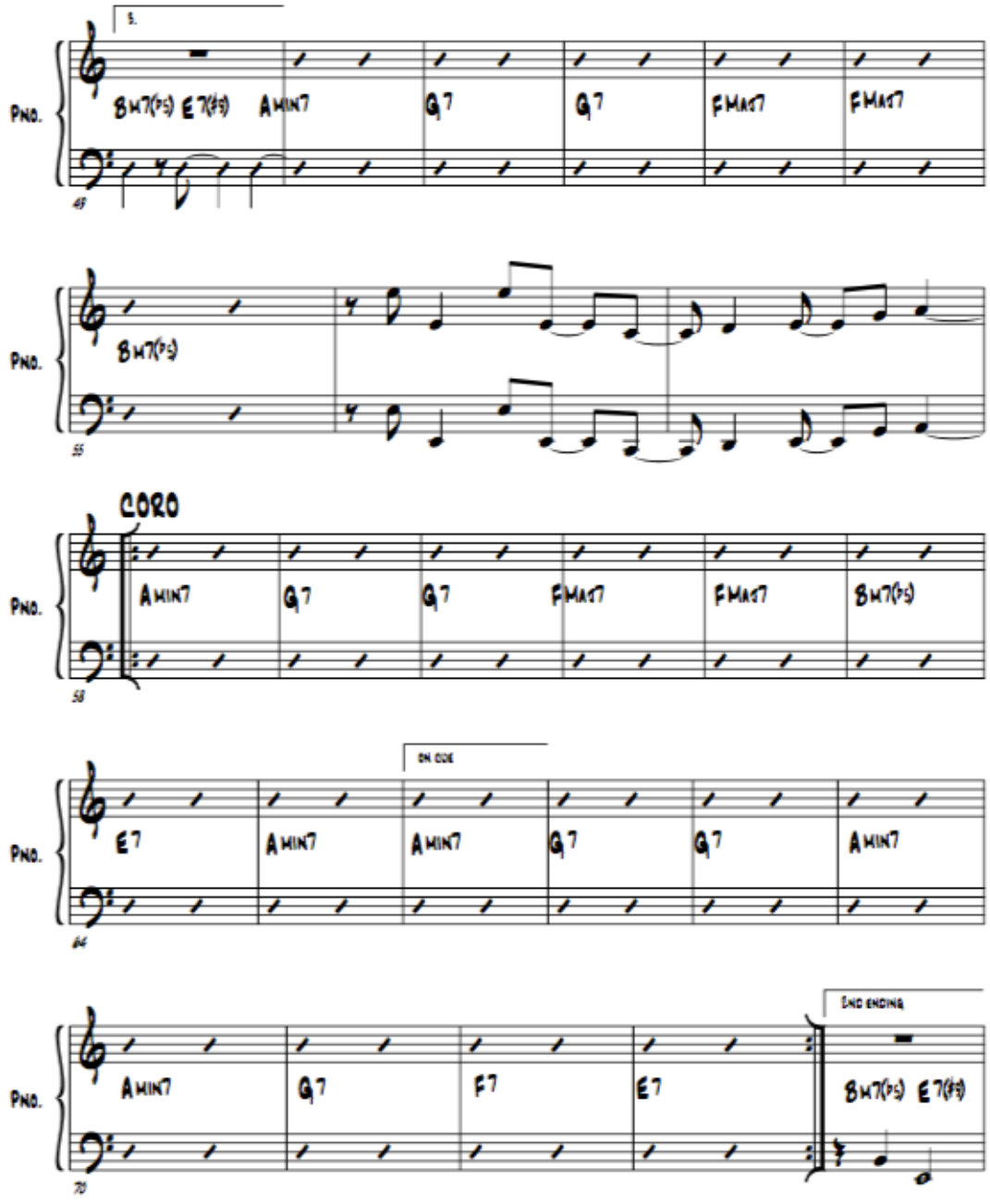
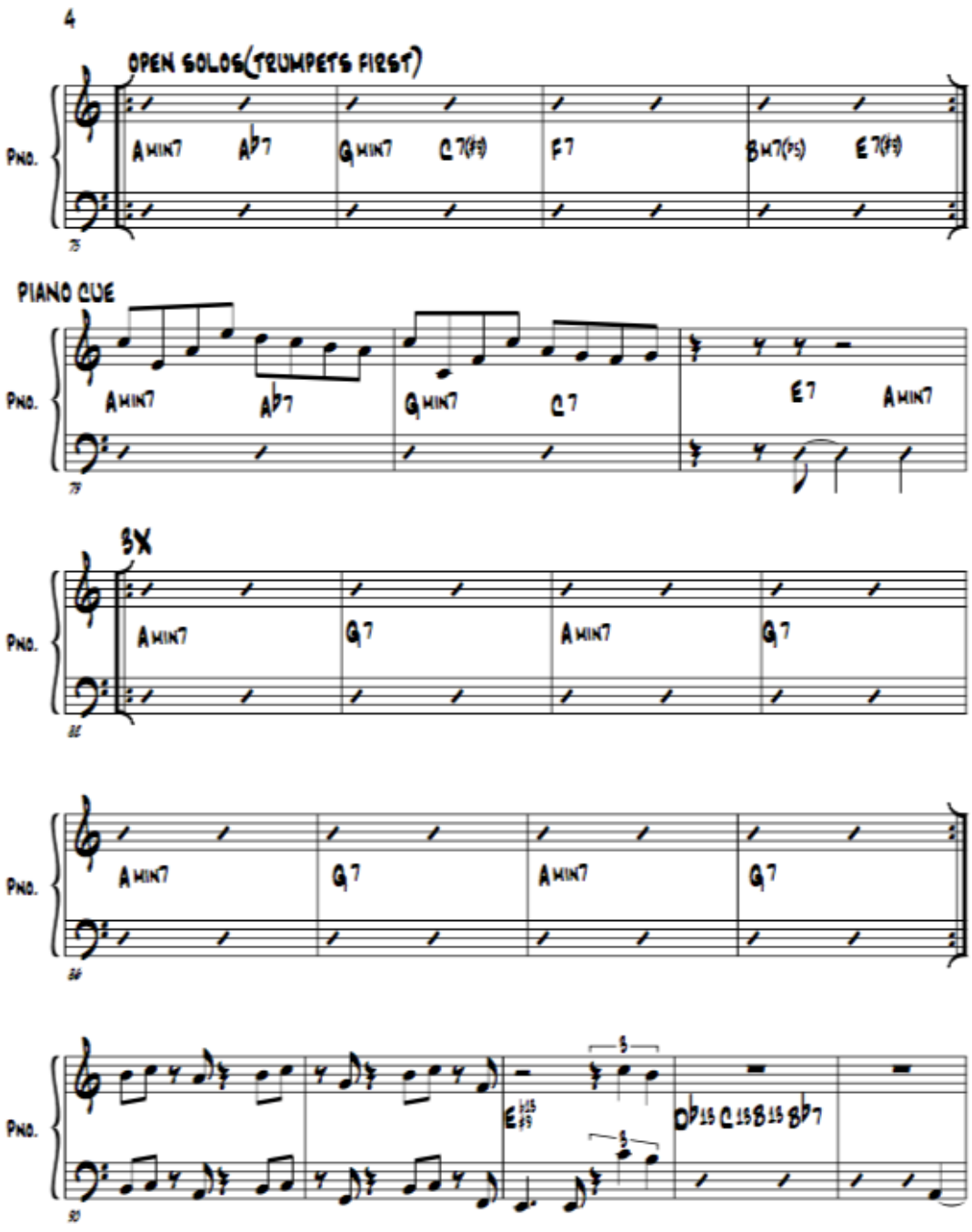
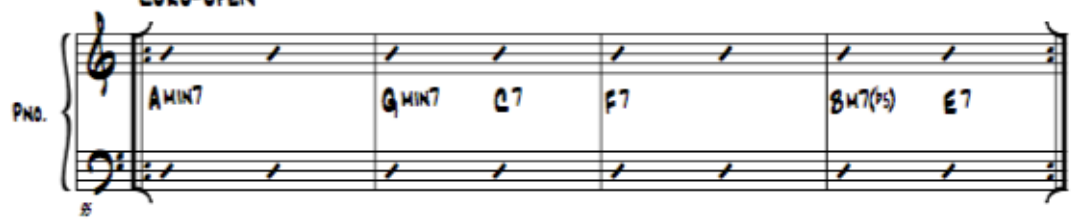

RAMONA
PNO.
AMIN7
G7
AMIN7
GMIN7
C7
FMAJ7
1.2.

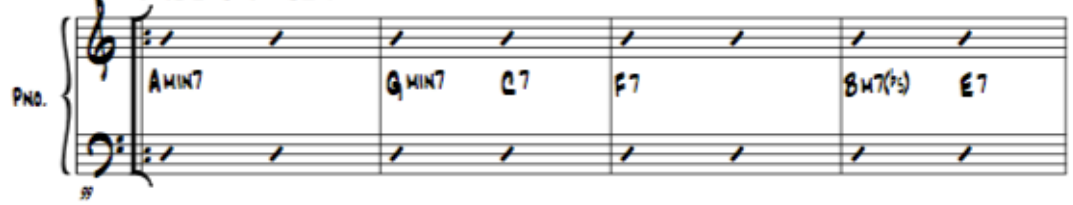

1.
PNO.
BM7(♭5) E7(♯5) AMIN7 G7 G7 FMAJ7 FMAJ7
49
PNO.
BM7(♭5)
55
CORO
PNO.
AMIN7 G7 G7 FMAJ7 FMAJ7 BM7(♭5)
58
ON CUE
PNO.
E7 AMIN7 AMIN7 G7 G7 AMIN7
64
2ND ENDING
PNO.
AMIN7 G7 F7 E7 BM7(♭5) E7(♯5)
70

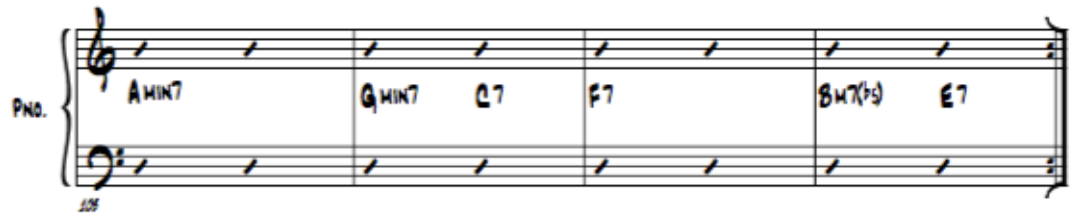

RAMONA
4
OPEN SOLOS (TRUMPETS FIRST)
PNO.
A MIN7
A♭7
G MIN7
C7(♯5)
F7
B M7(♭5)
E7(♯5)
PIANO CUE
A MIN7
A♭7
G MIN7
C7
E7
A MIN7
3X
A MIN7
G7
A MIN7
G7
A MIN7
G7
A MIN7
G7
E♭13 ♯9
D♭13 C13 B13 B♭7

CORO-OPEN

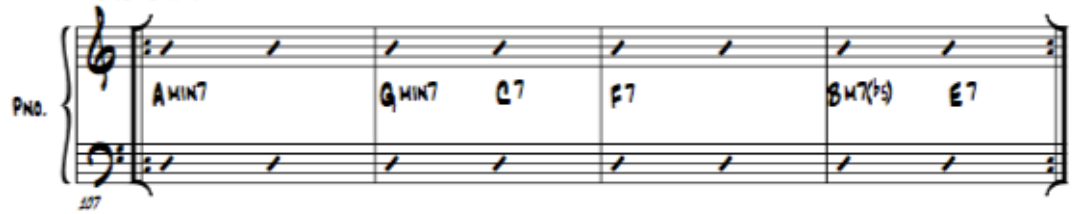


SKDS ON CUE 3X

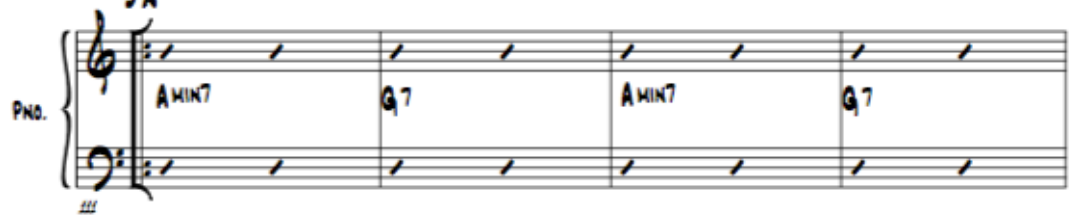


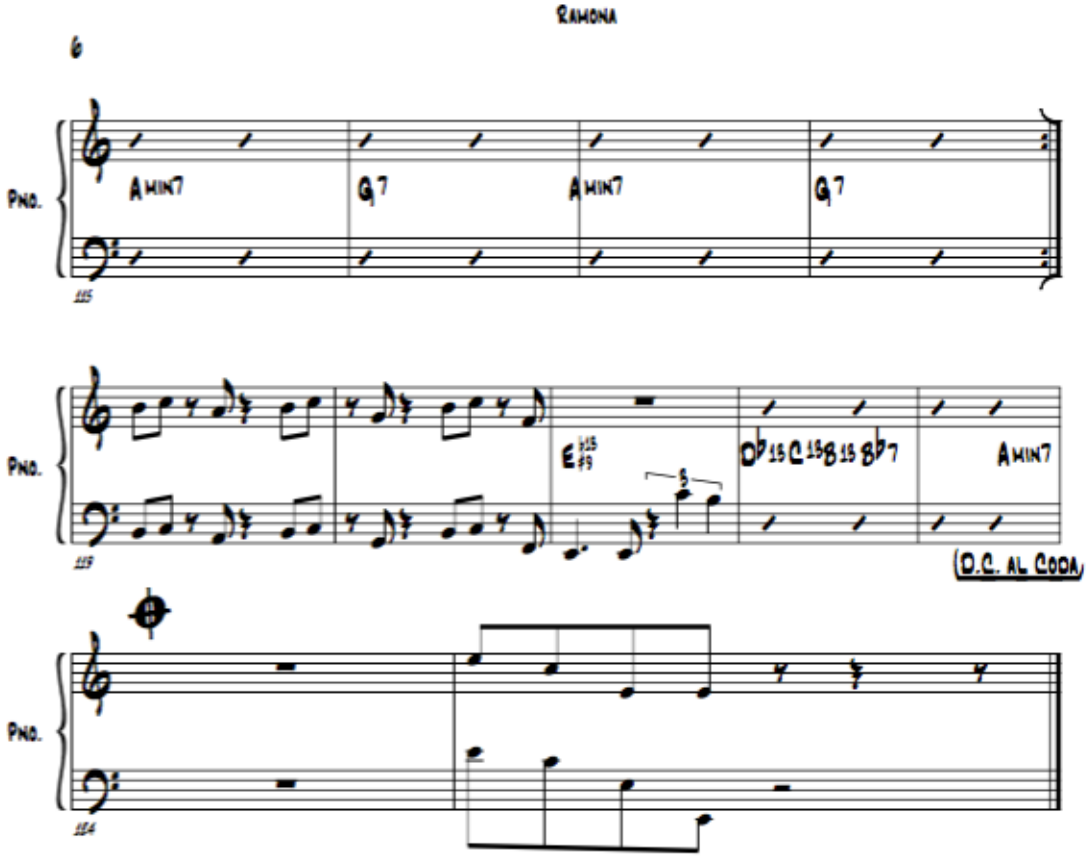


CORO-OPEN



3X




RAMONA
6
PNO.
A MIN7
G7
A MIN7
G7
115
PNO.
E
D♭15 C15 B15 B♭7
A MIN7
(D.C. AL CODA)
119
PNO.
114

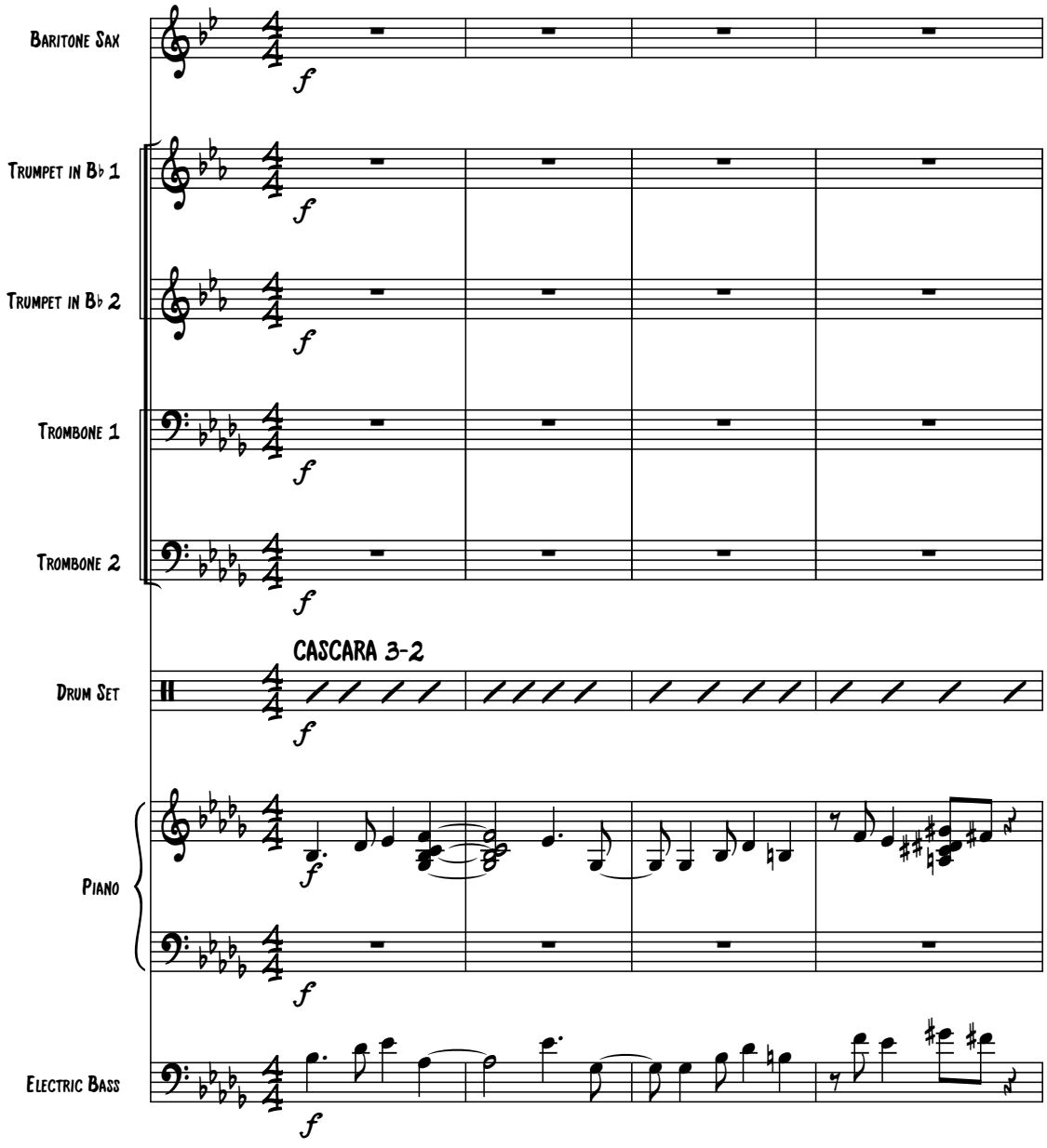
APPENDIX B

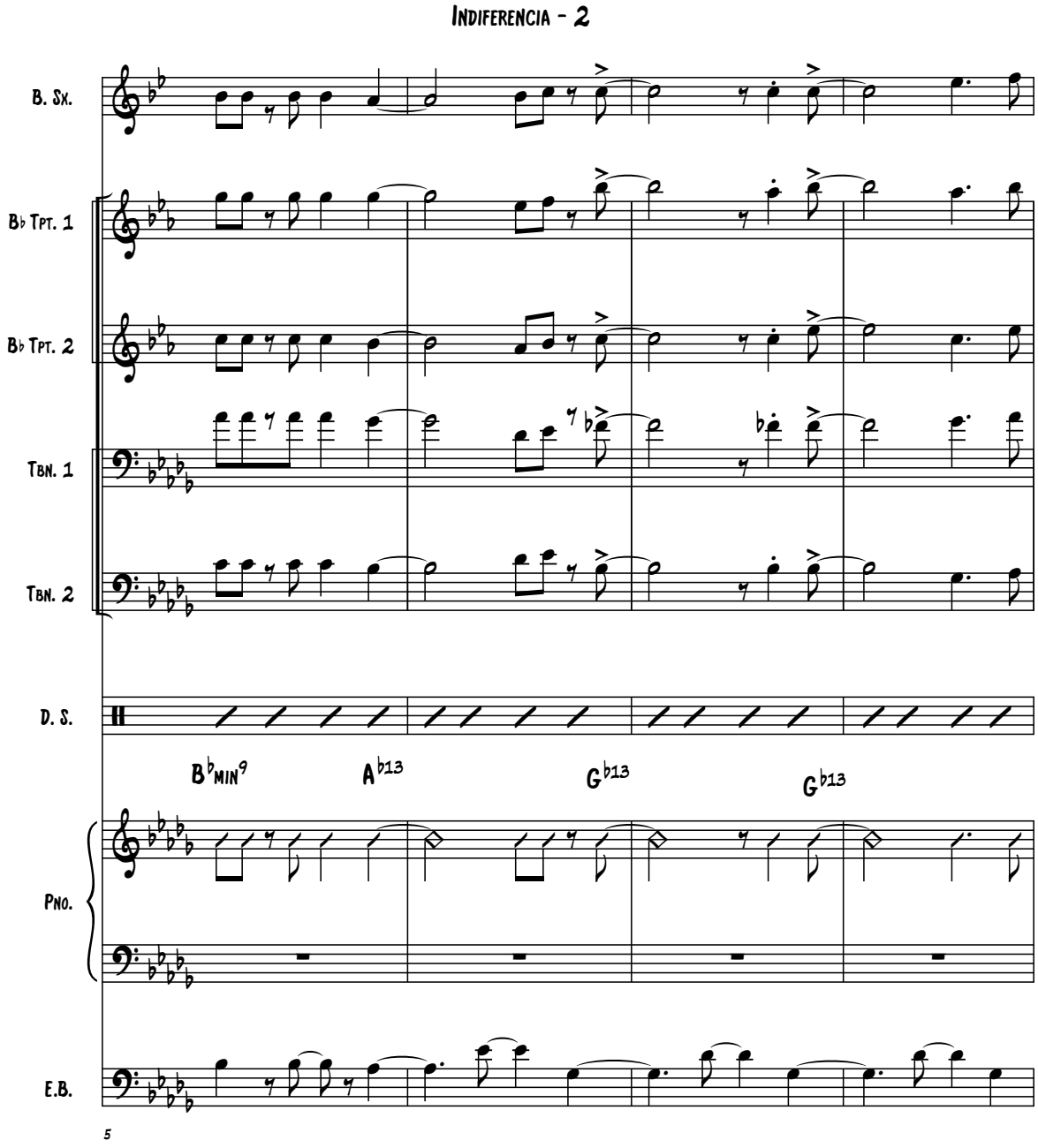
TRANSCRIPTION OF RAY BARRETTO'S "INDIFERENCIA" ARRANGEMENT

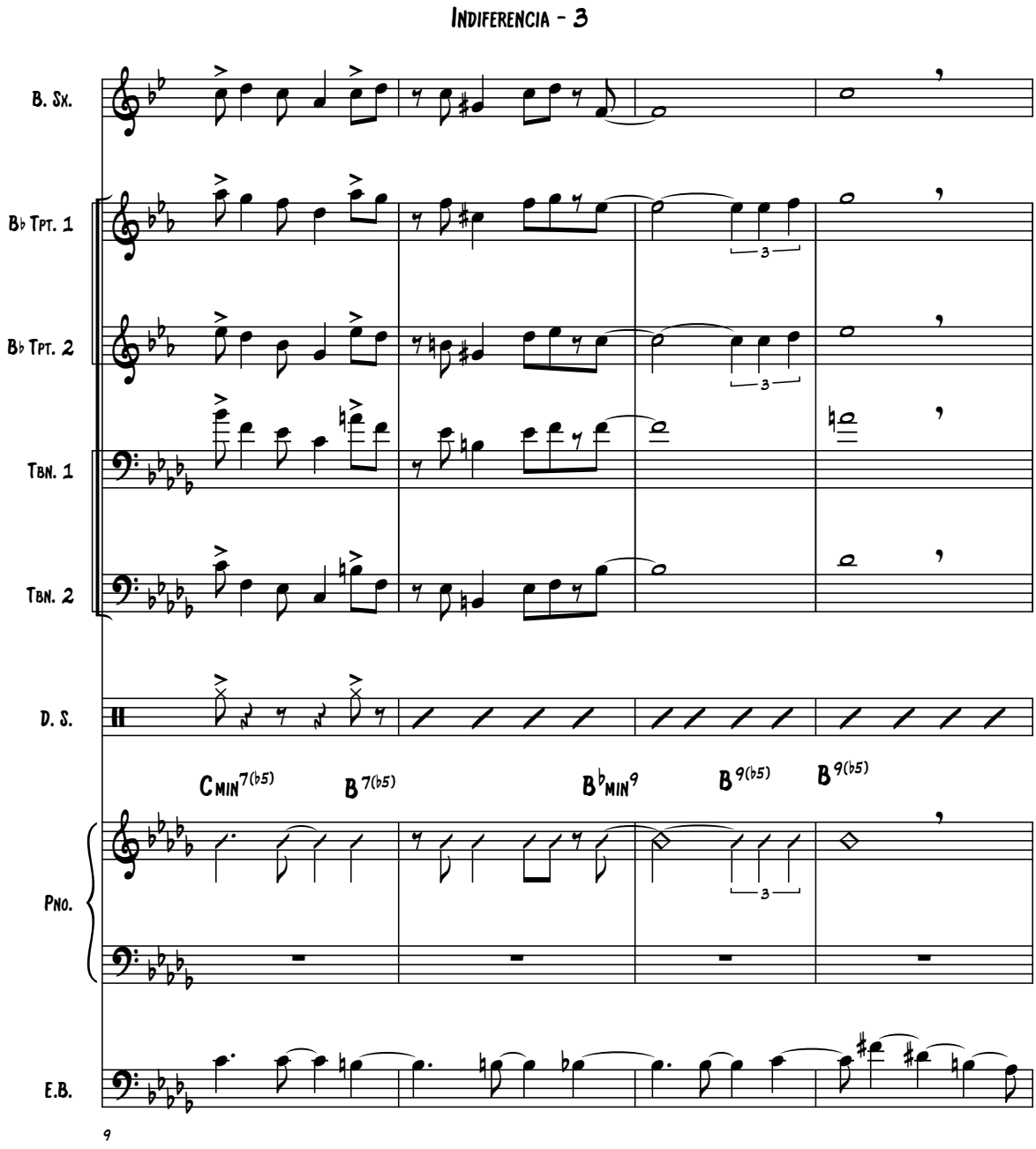
Indiferencia

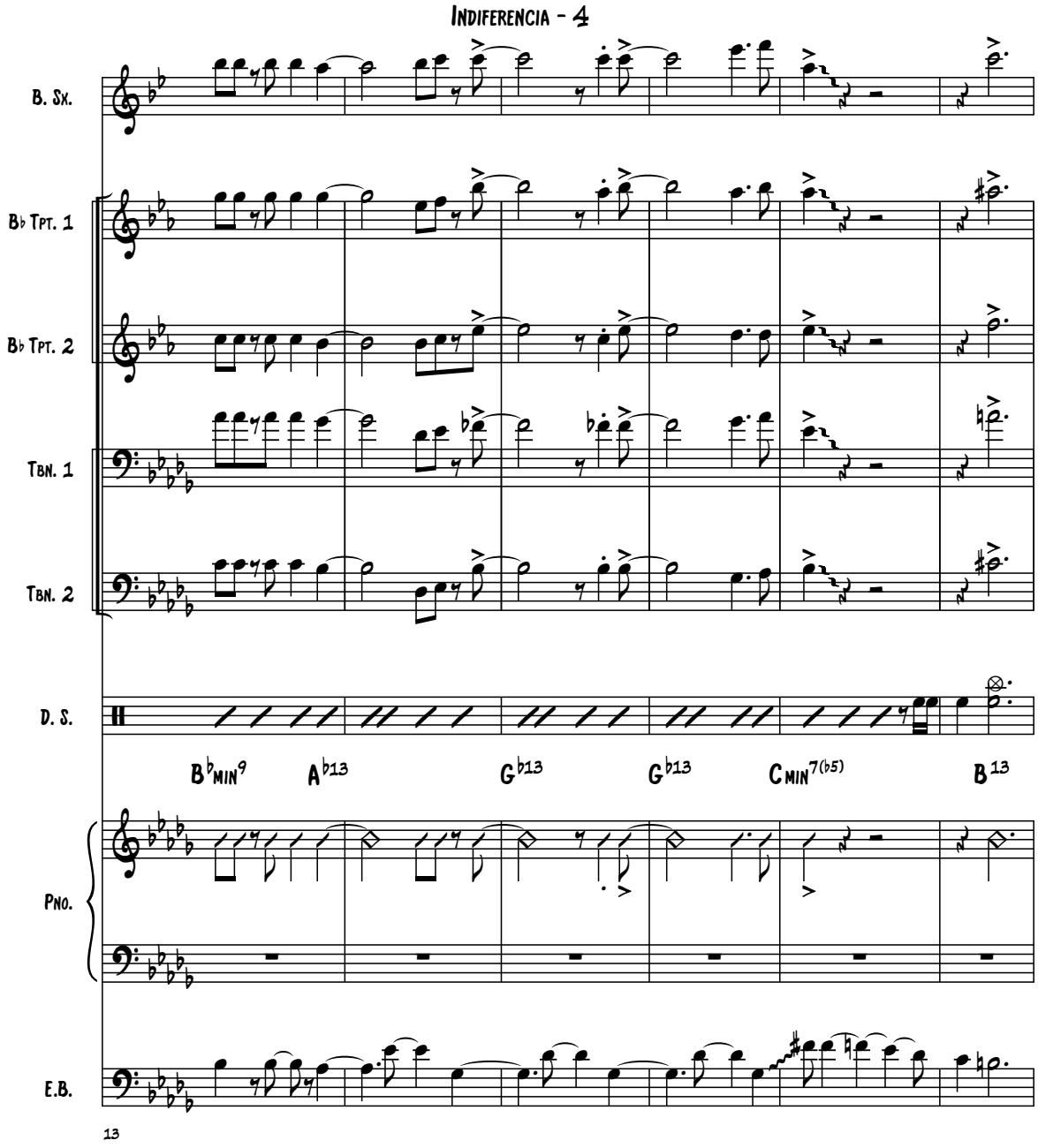
SCORE

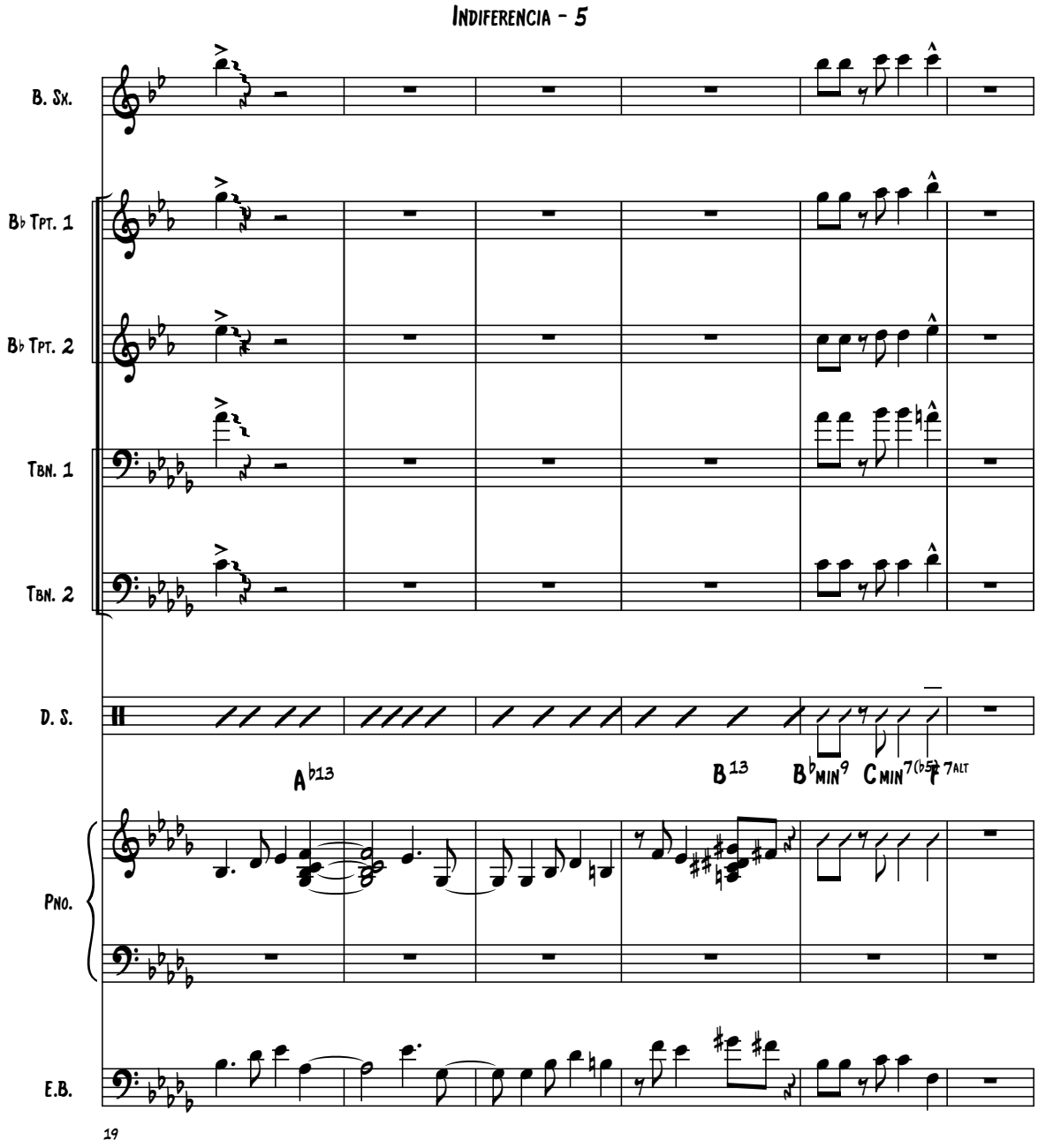
Ray Barreto
Anibal Seminario

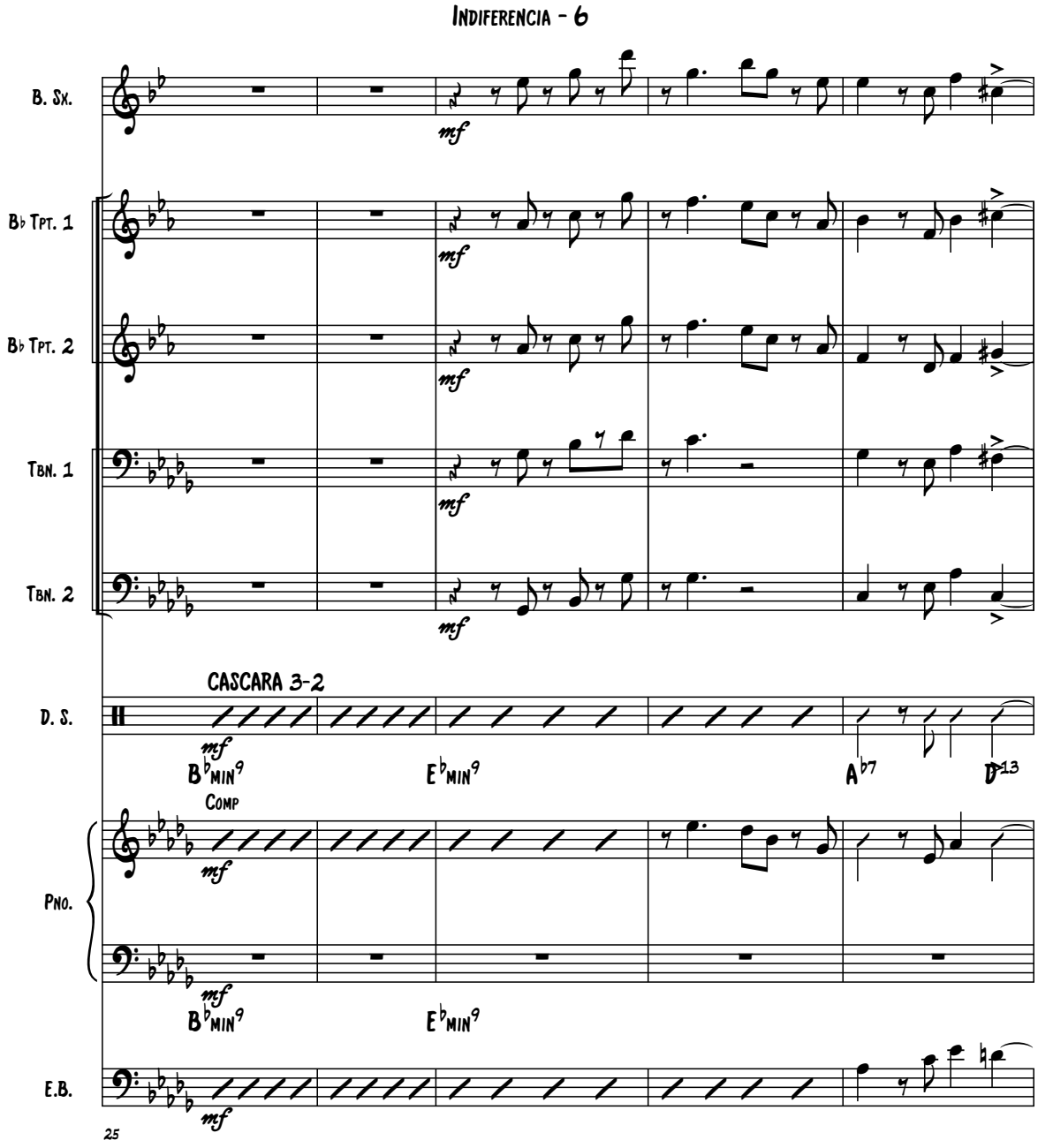


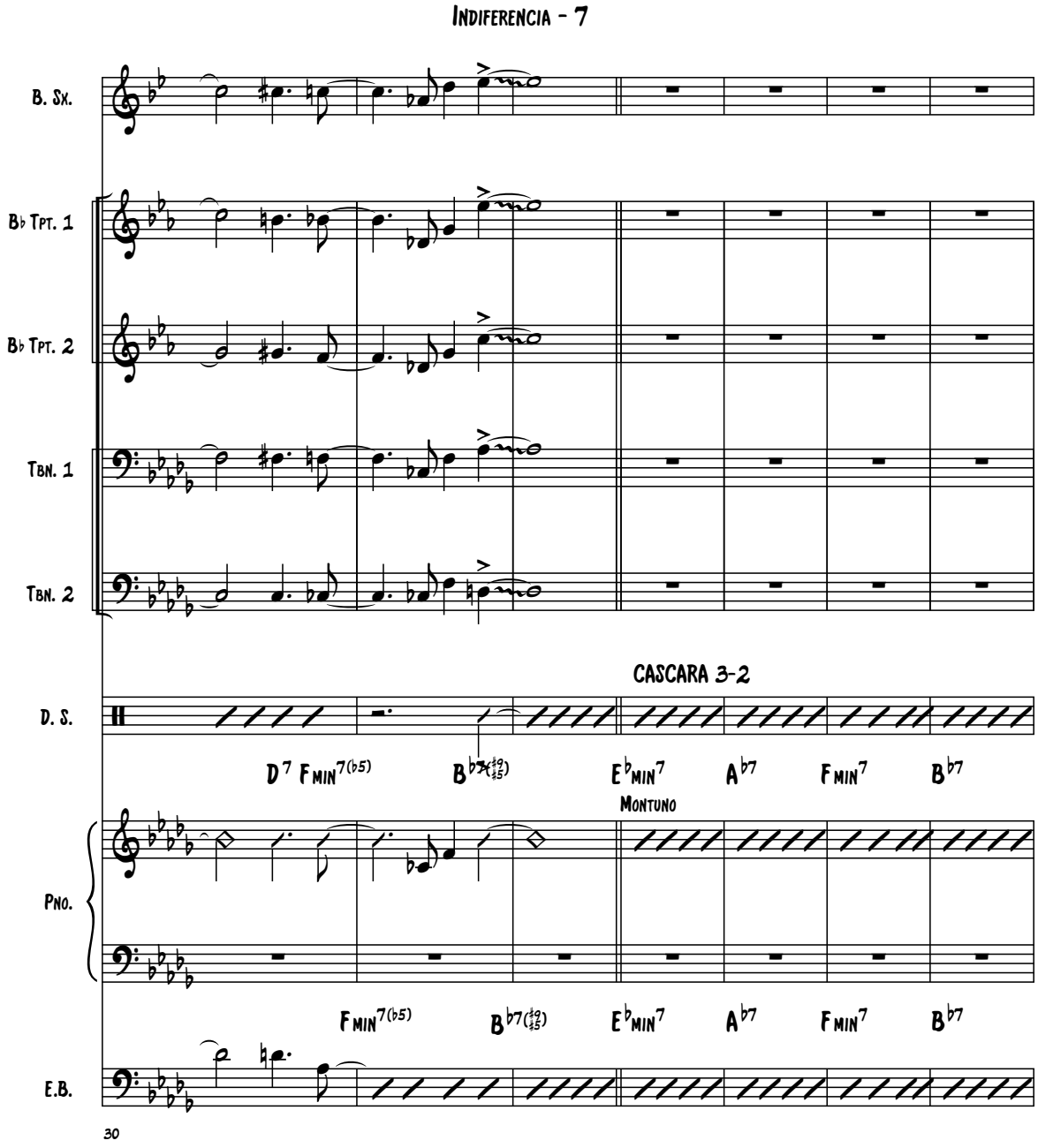

INDIFERENCIA - 2
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
B♭MIN9
A♭13
G♭13
G♭13
Pno.
E.B.
5

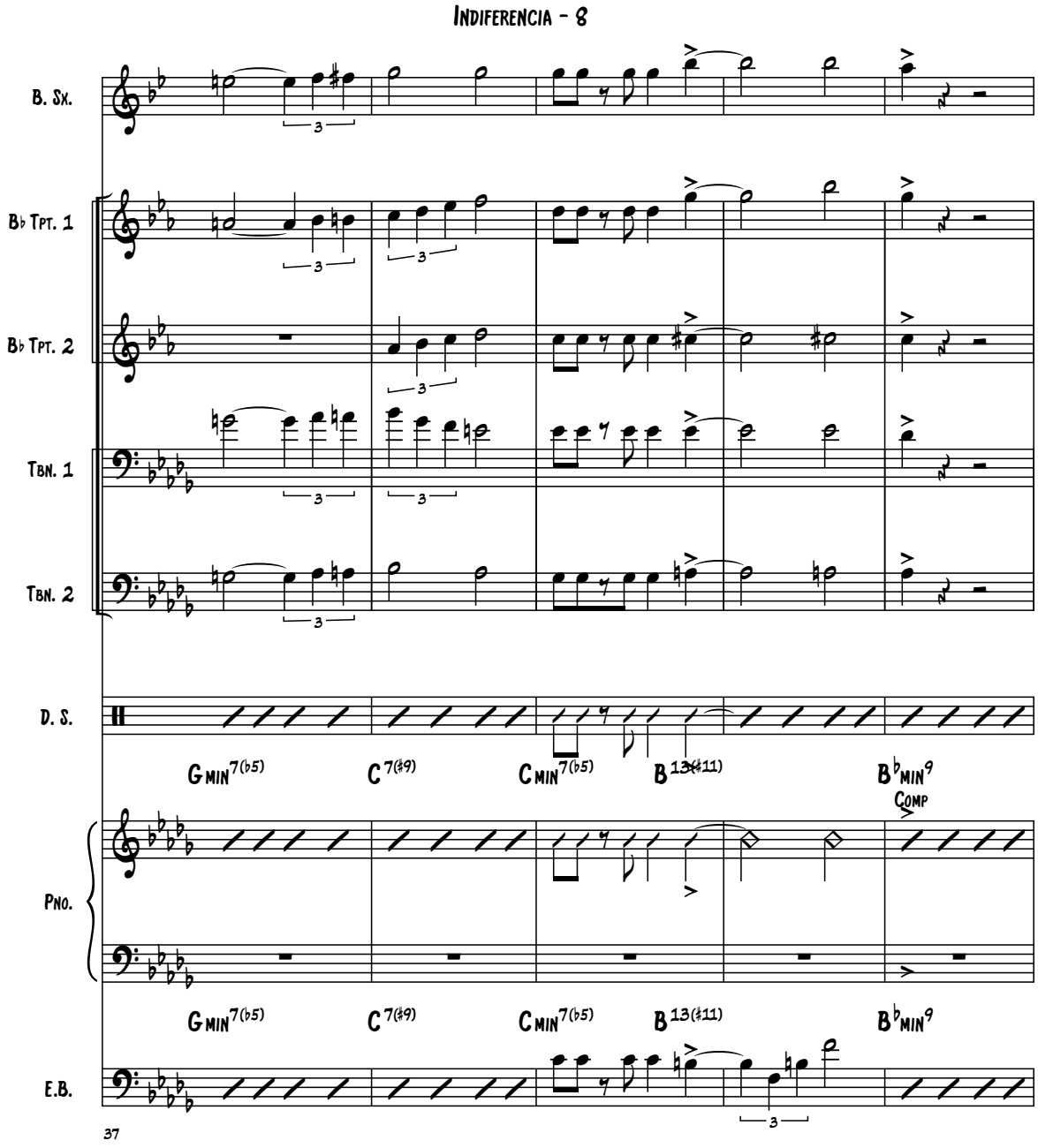

Indiferencia - 3
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
Cmin7(b5)
B7(b5)
B♭min9
B9(b5)
B9(b5)
Pno.
E.B.
9

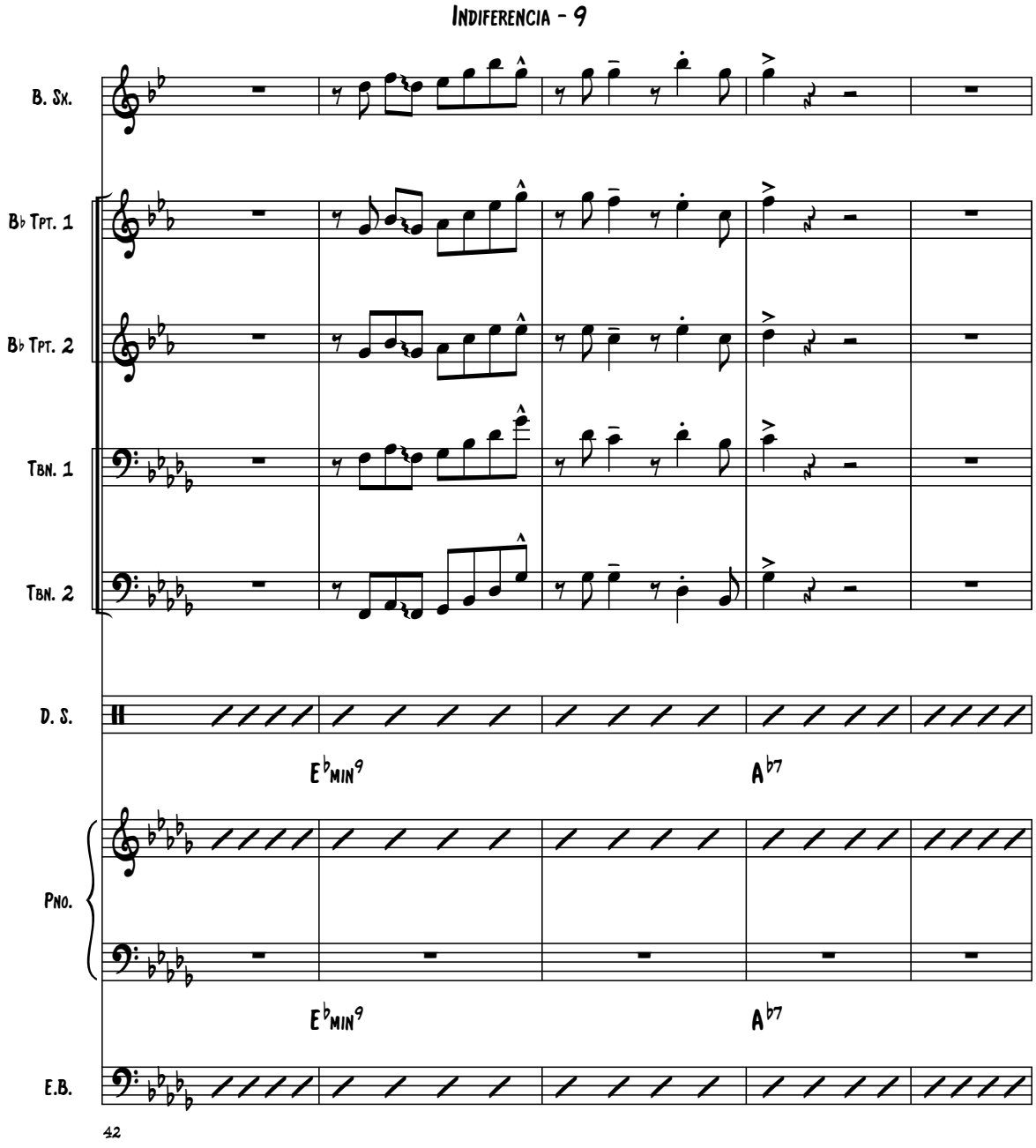

Indiferencia - 4
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
B♭min9
A♭13
G♭13
G♭13
Cmin7(♭5)
B13
Pno.
E.B.
13

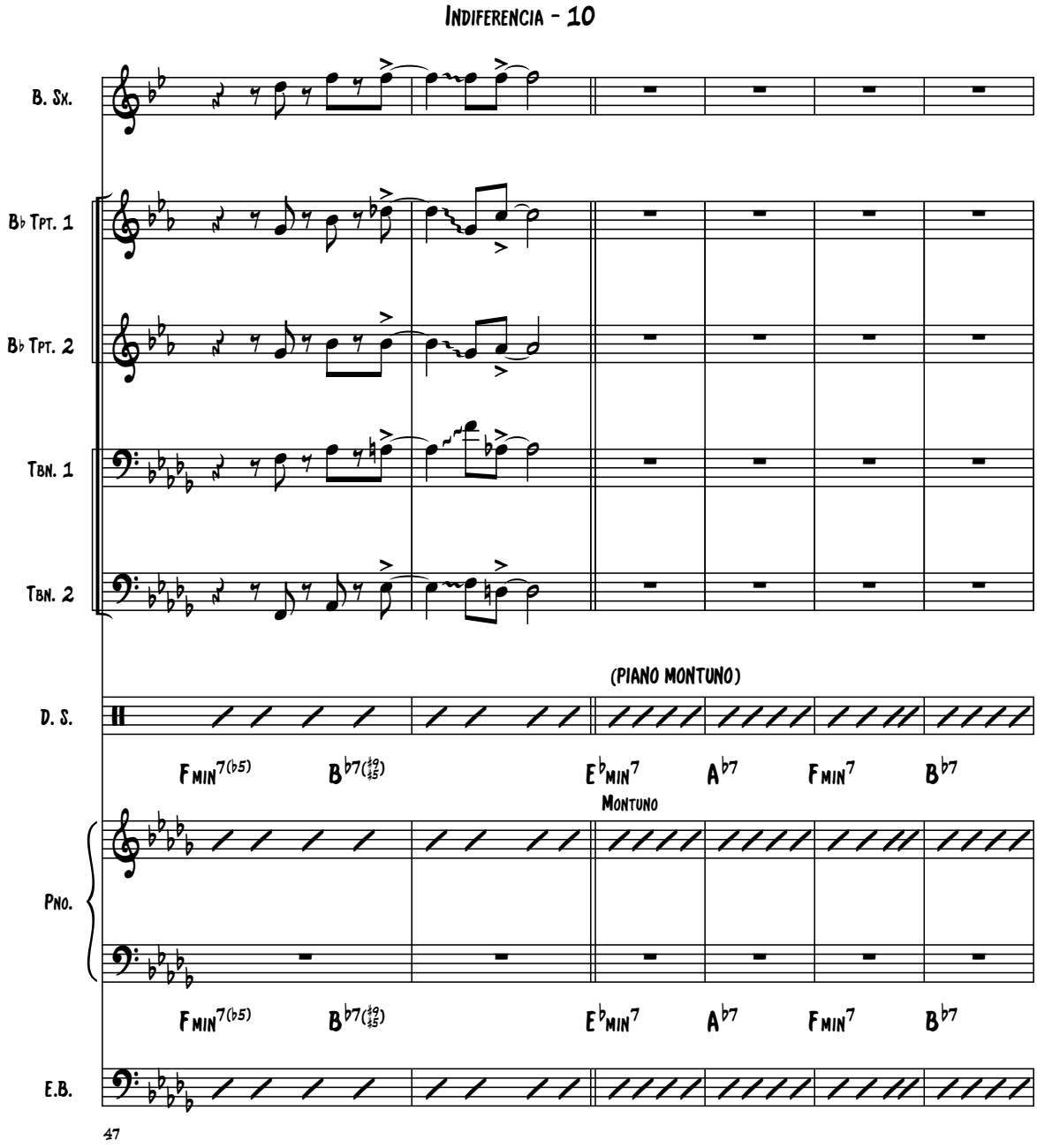

INDIFERENCIA - 5
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
A♭13
B13
B♭MIN9
CMIN7(♭5)
F7ALT
Pno.
E.B.
19

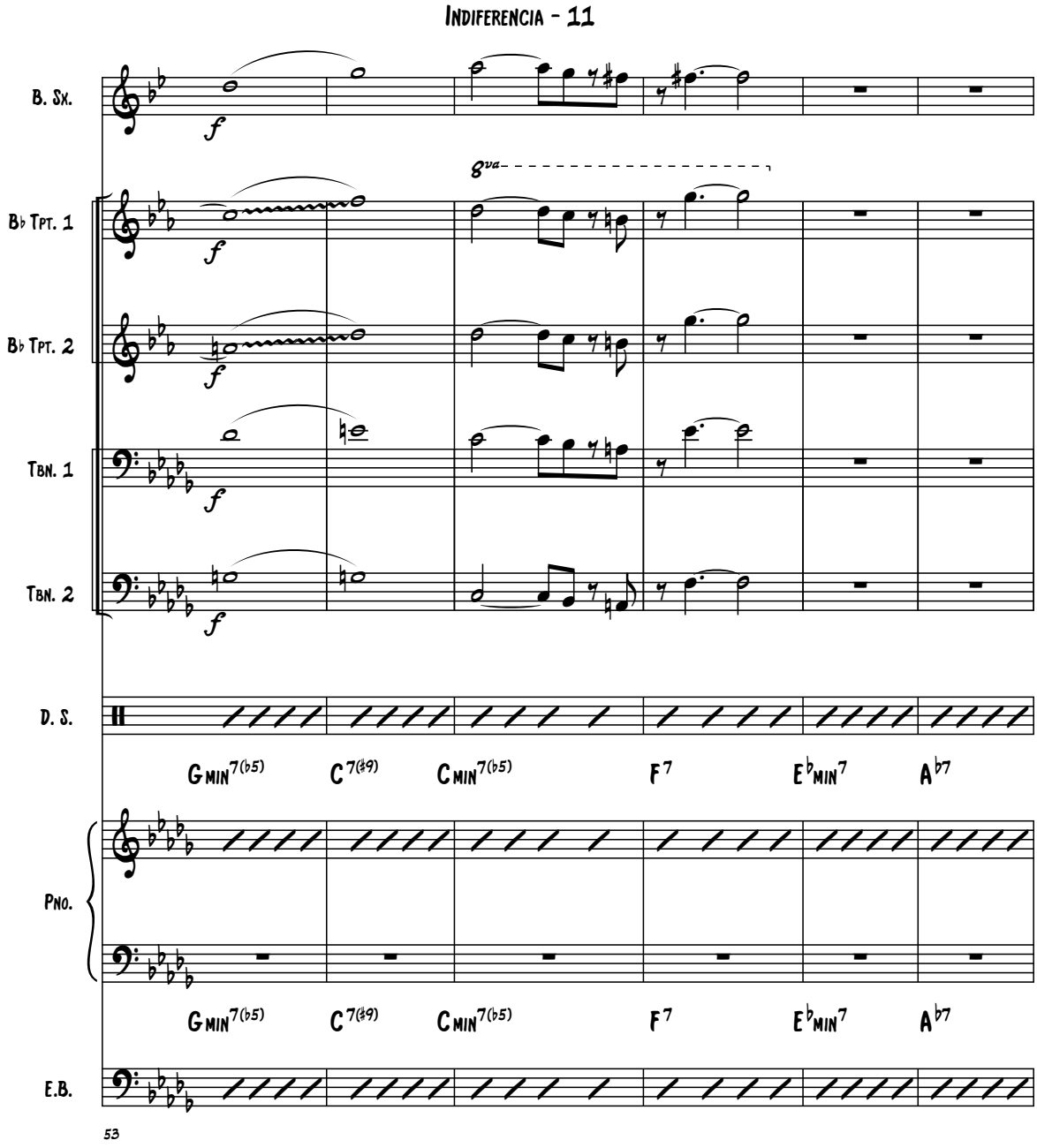

INDIFERENCIA - 6
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
mf
CASCARA 3-2
D. S.
B♭MIN9
E♭MIN9
A♭7
D13
COMP
Pno.
E.B.
25

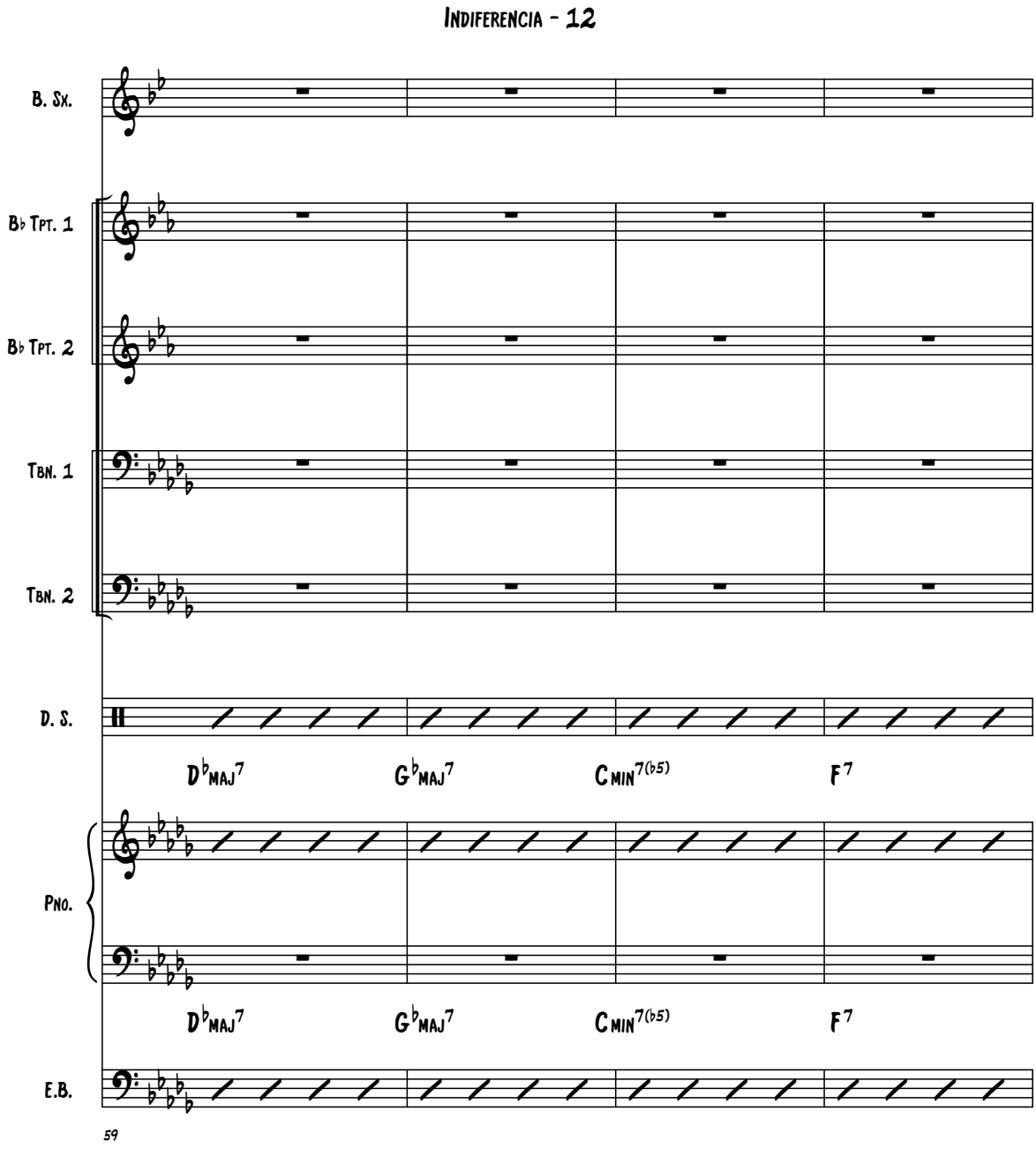

INDIFERENCIA - 7
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
CASCARA 3-2
D. S.
D7 Fmin7(b5) B♭7(♯9♯5) E♭min7 A♭7 Fmin7 B♭7
MONTUNO
Pno.
Fmin7(b5) B♭7(♯9♯5) E♭min7 A♭7 Fmin7 B♭7
E.B.
30

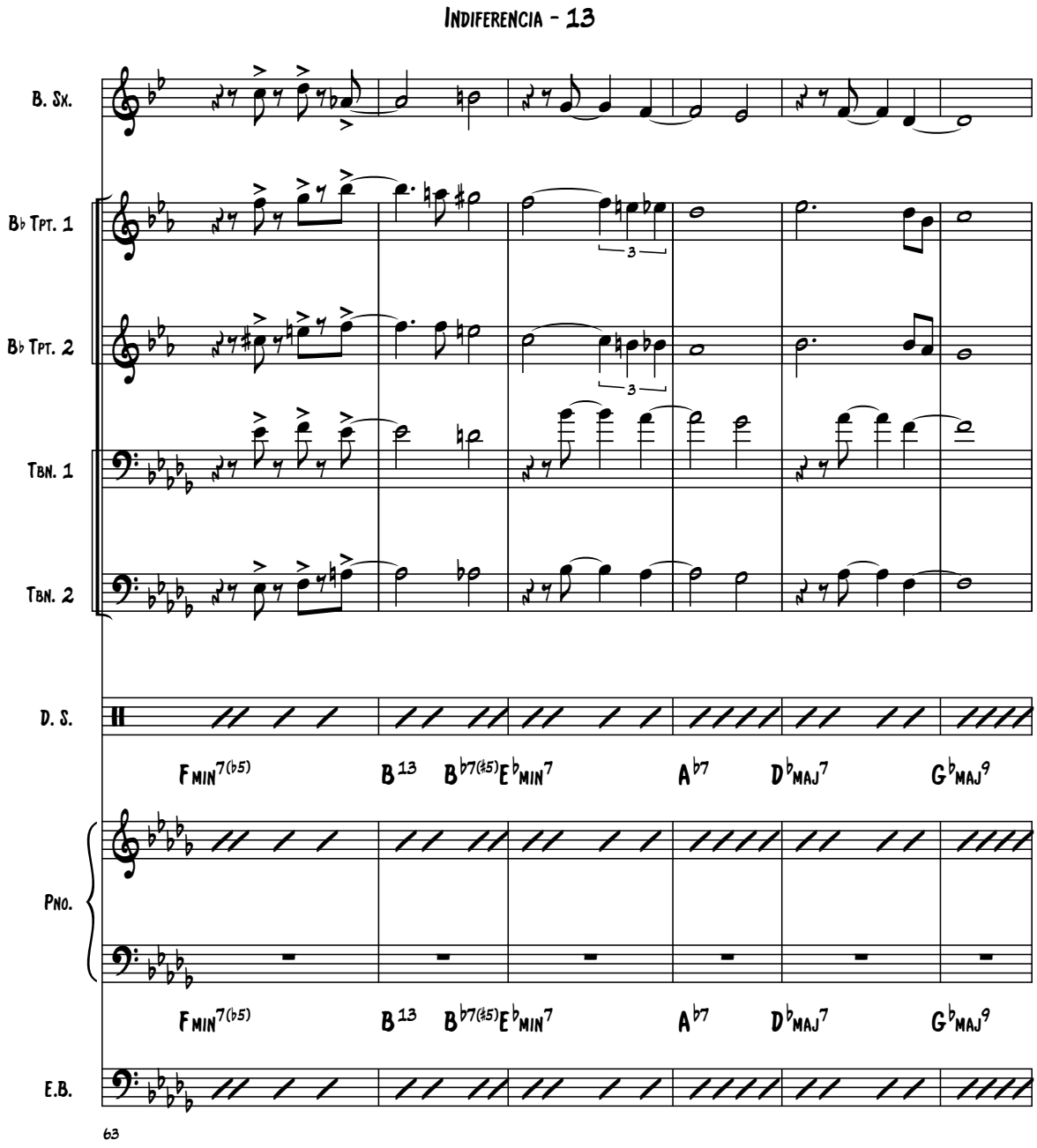

INDIFERENCIA - 8
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
Pno.
E.B.
Gmin7(♭5)
C7(♯9)
Cmin7(♭5)
B13(♯11)
B♭min9
Comp
37

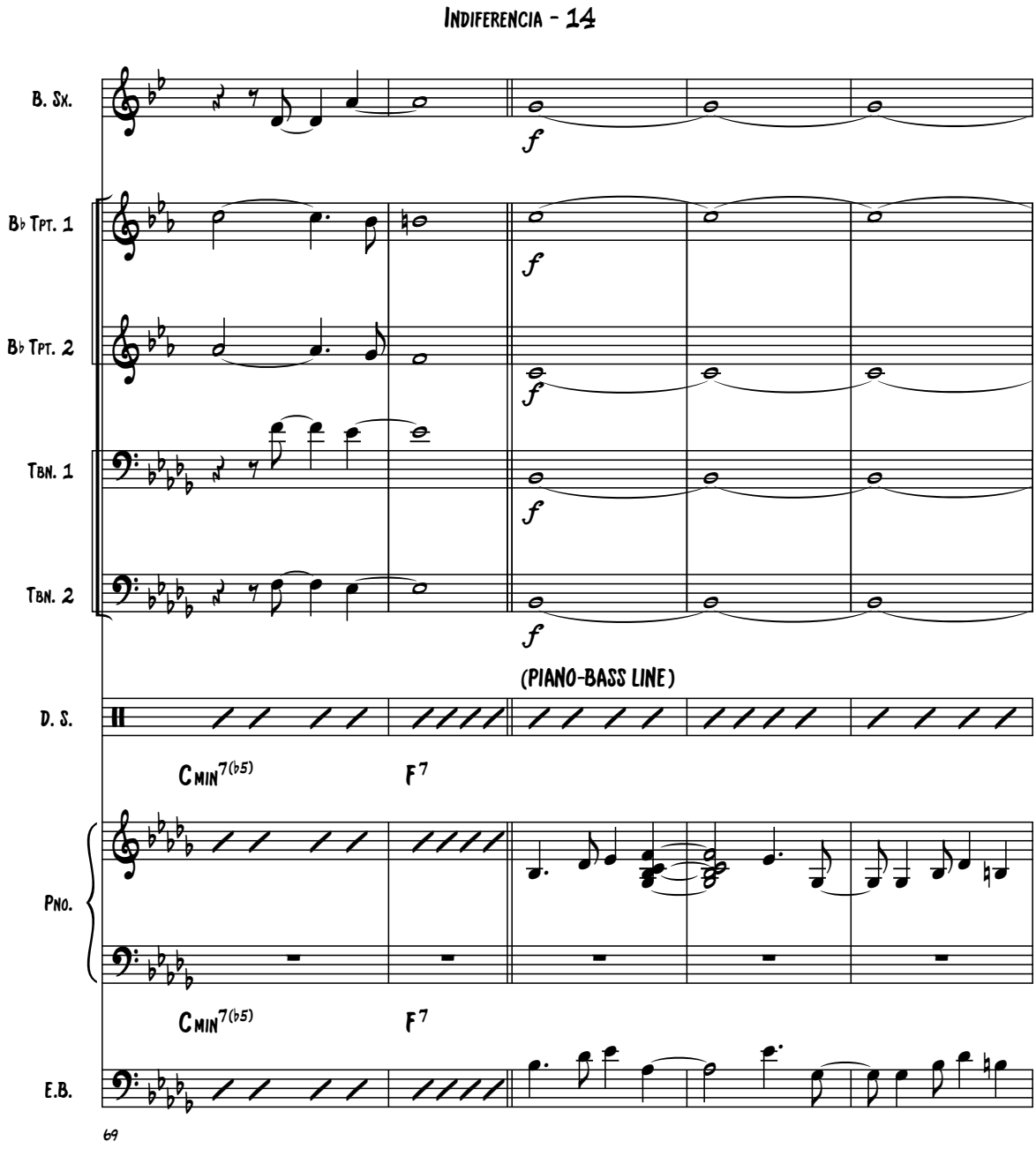

INDIFERENCIA - 9
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
E♭MIN9
A♭7
Pno.
E♭MIN9
A♭7
E.B.
42

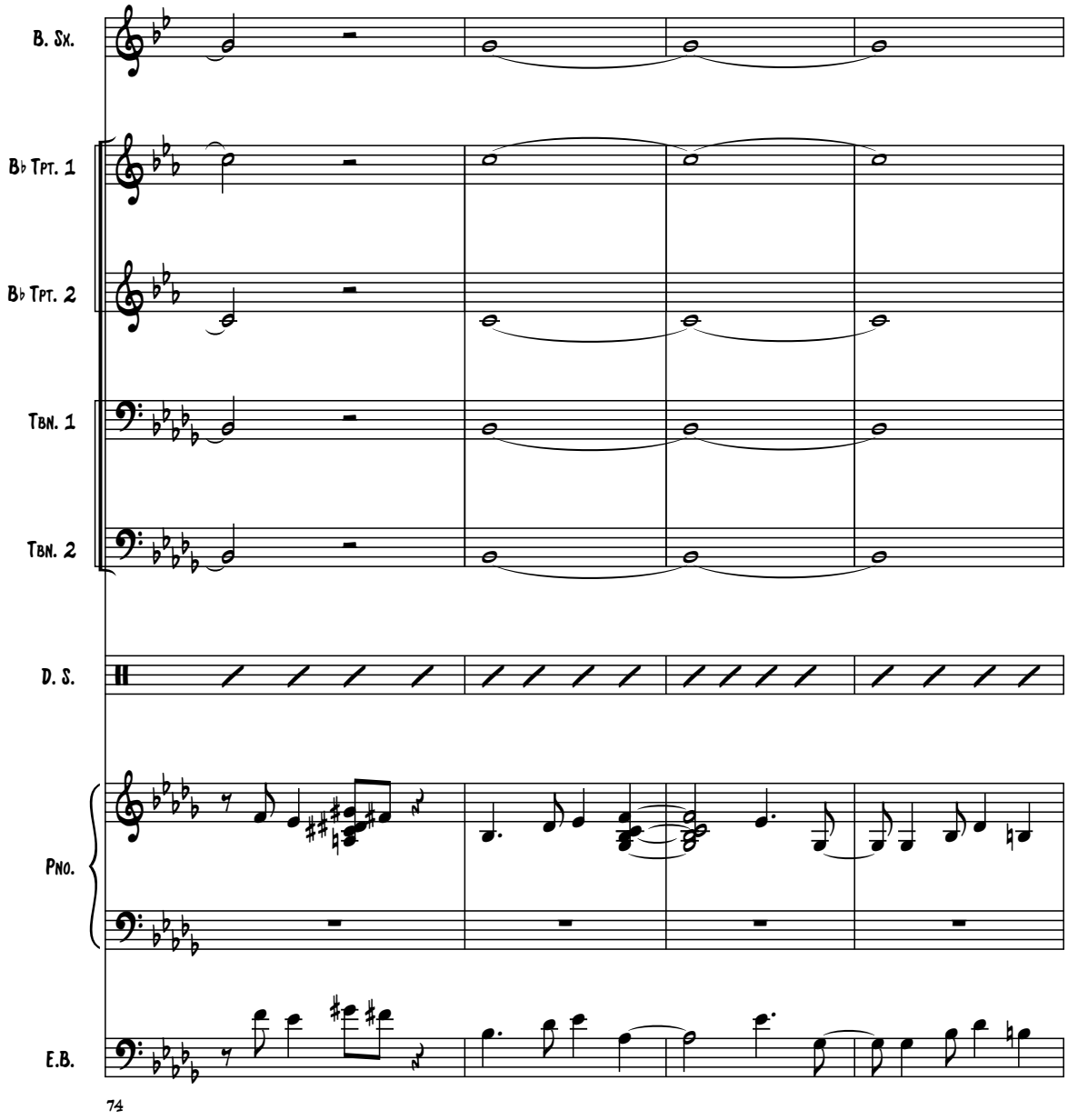

INDIFERENCIA - 10
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
(PIANO MONTUNO)
D. S.
Fmin7(♭5) B♭7(♭9♭5) E♭min7 A♭7 Fmin7 B♭7
MONTUNO
Pno.
Fmin7(♭5) B♭7(♭9♭5) E♭min7 A♭7 Fmin7 B♭7
E.B.
47

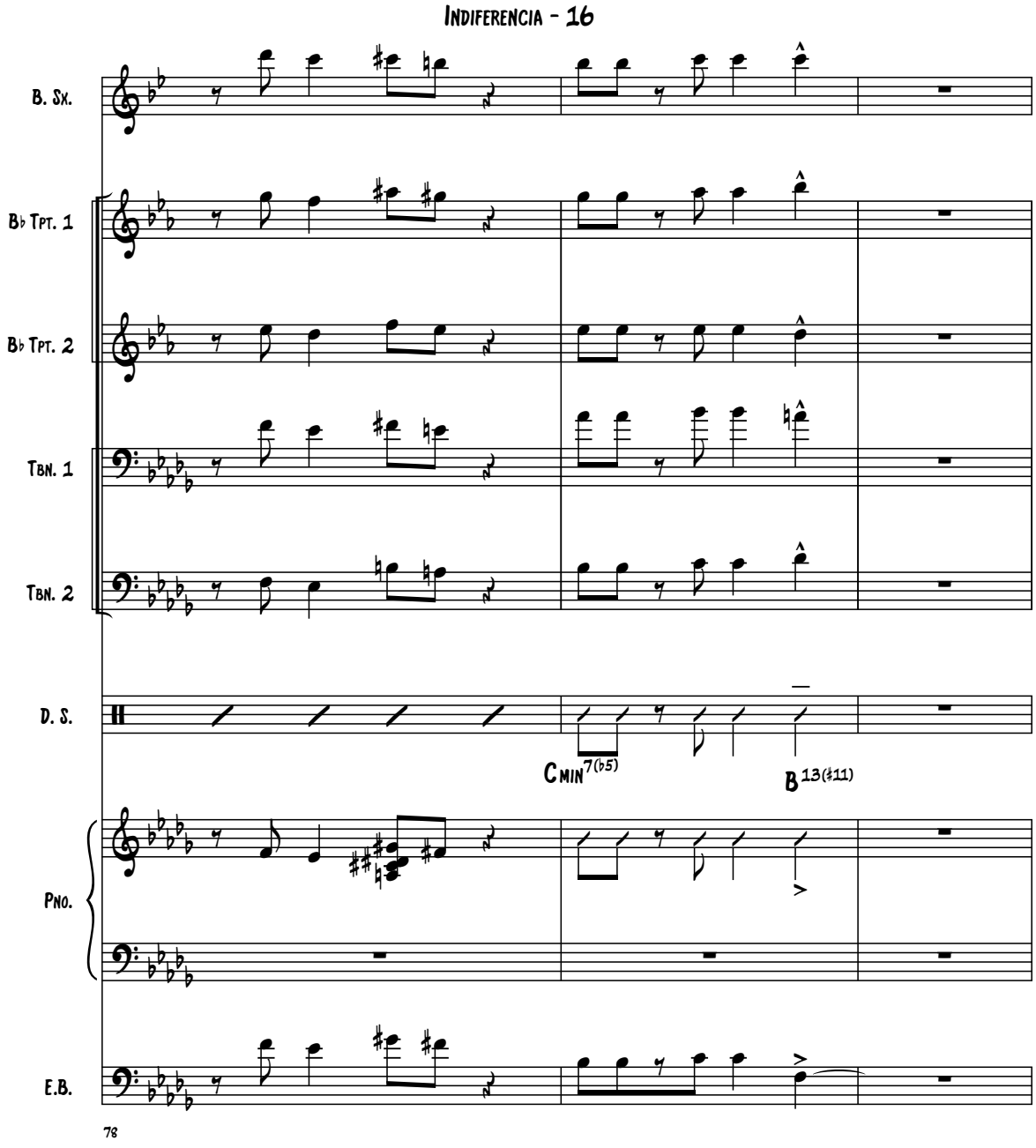

INDIFERENCIA - 11
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
Pno.
E.B.
8va
f
Gmin7(♭5) C7(♯9) Cmin7(♭5) F7 E♭min7 A♭7
Gmin7(♭5) C7(♯9) Cmin7(♭5) F7 E♭min7 A♭7
53

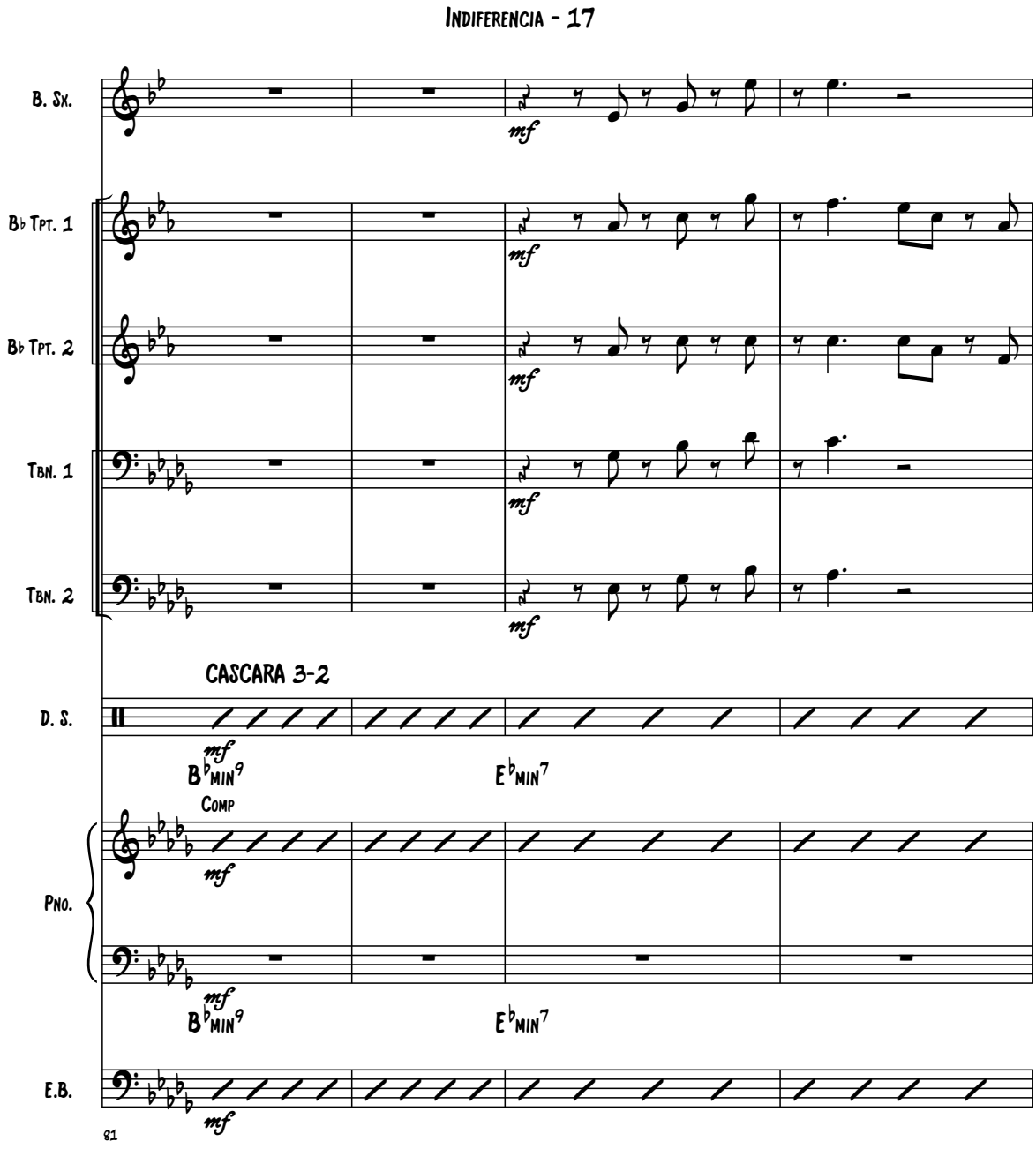

INDIFERENCIA - 12
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
D♭MAJ7
G♭MAJ7
CMIN7(♭5)
F7
Pno.
D♭MAJ7
G♭MAJ7
CMIN7(♭5)
F7
E.B.
59

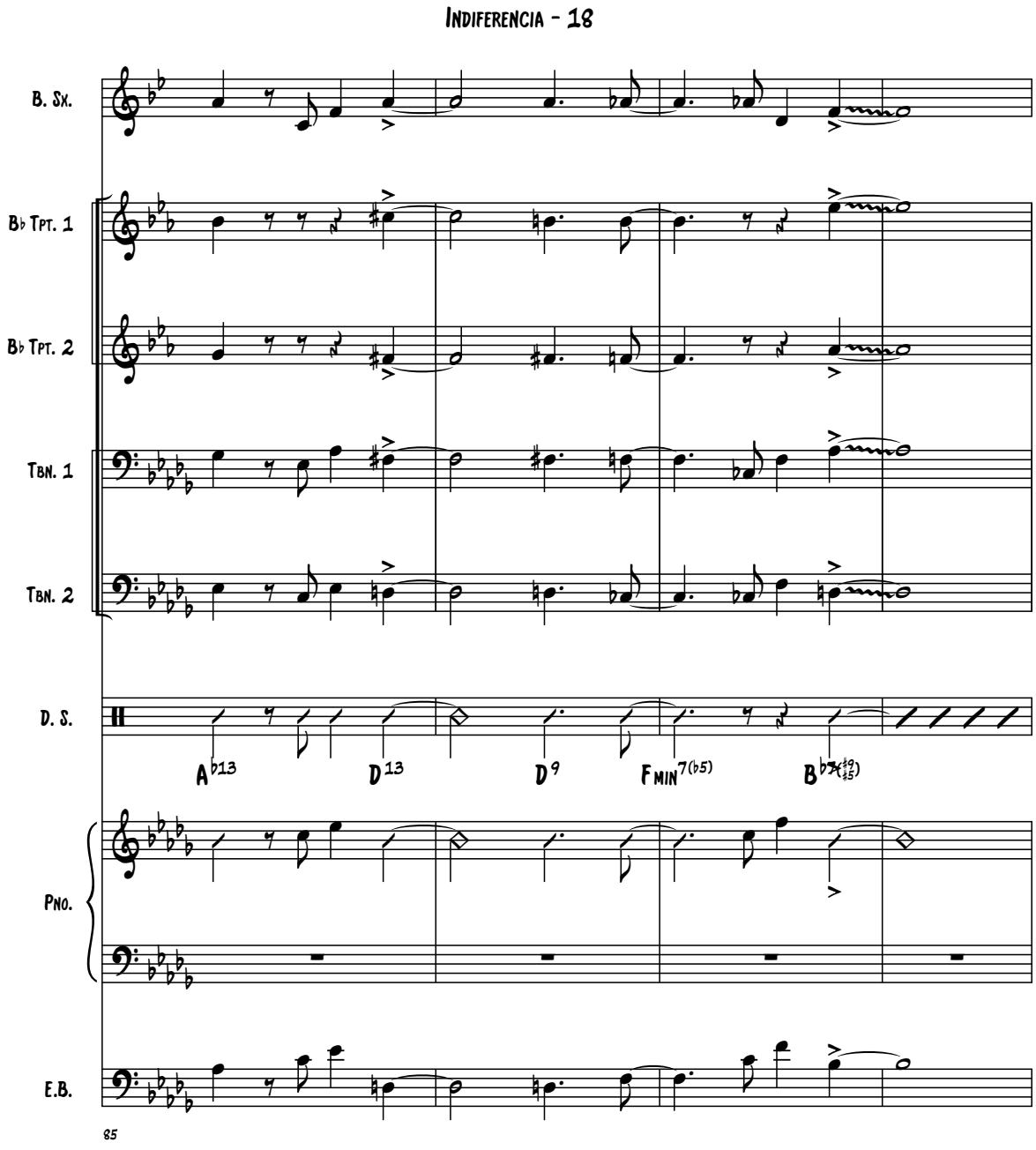

INDIFERENCIA - 13
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
Pno.
E.B.
3
3
Fmin7(♭5) B13 B♭7(♯5) E♭min7 A♭7 D♭maj7 G♭maj9
Fmin7(♭5) B13 B♭7(♯5) E♭min7 A♭7 D♭maj7 G♭maj9
63

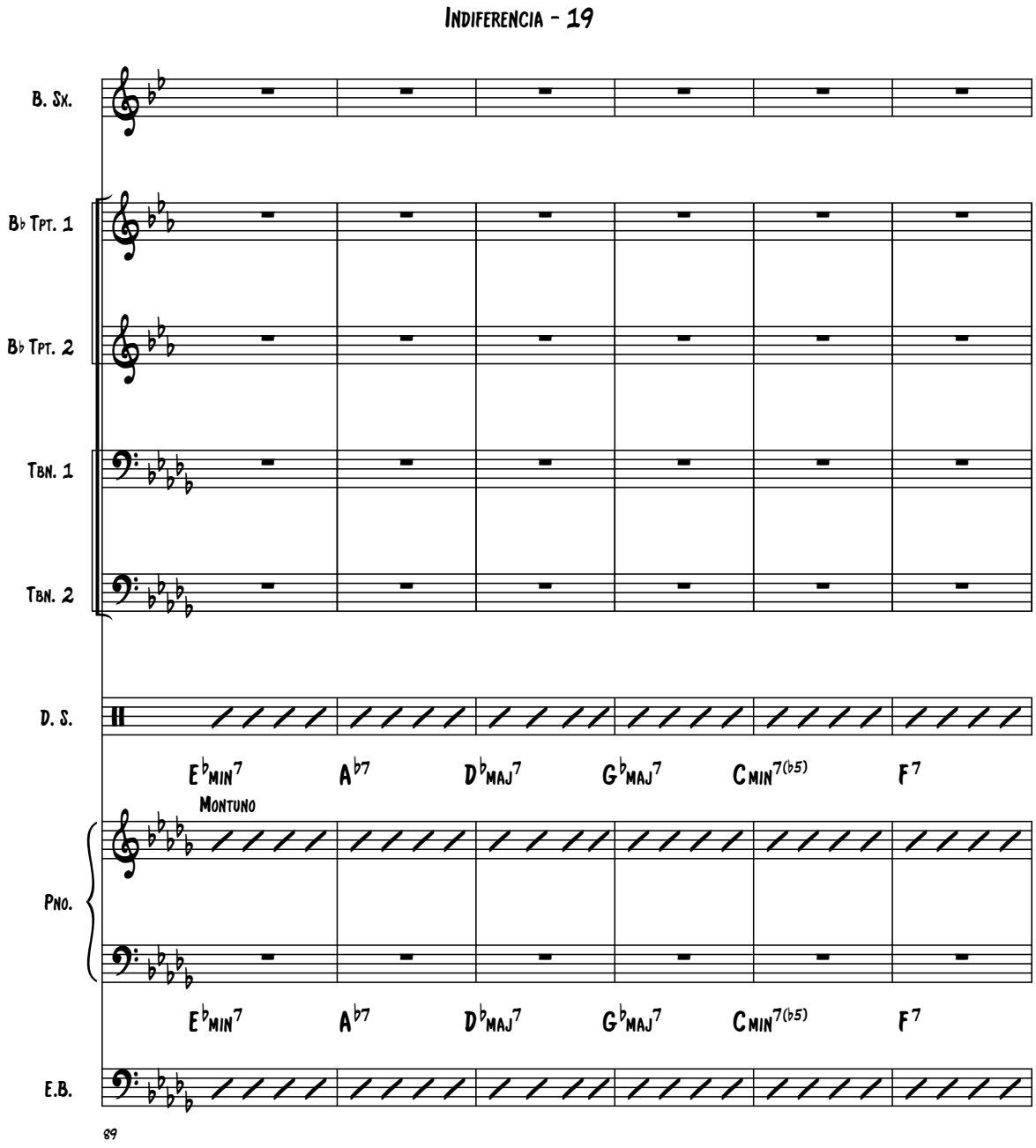

INDIFERENCIA - 14
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
f
(PIANO-BASS LINE)
D. S.
Cmin7(♭5)
F7
Pno.
Cmin7(♭5)
F7
E.B.
69

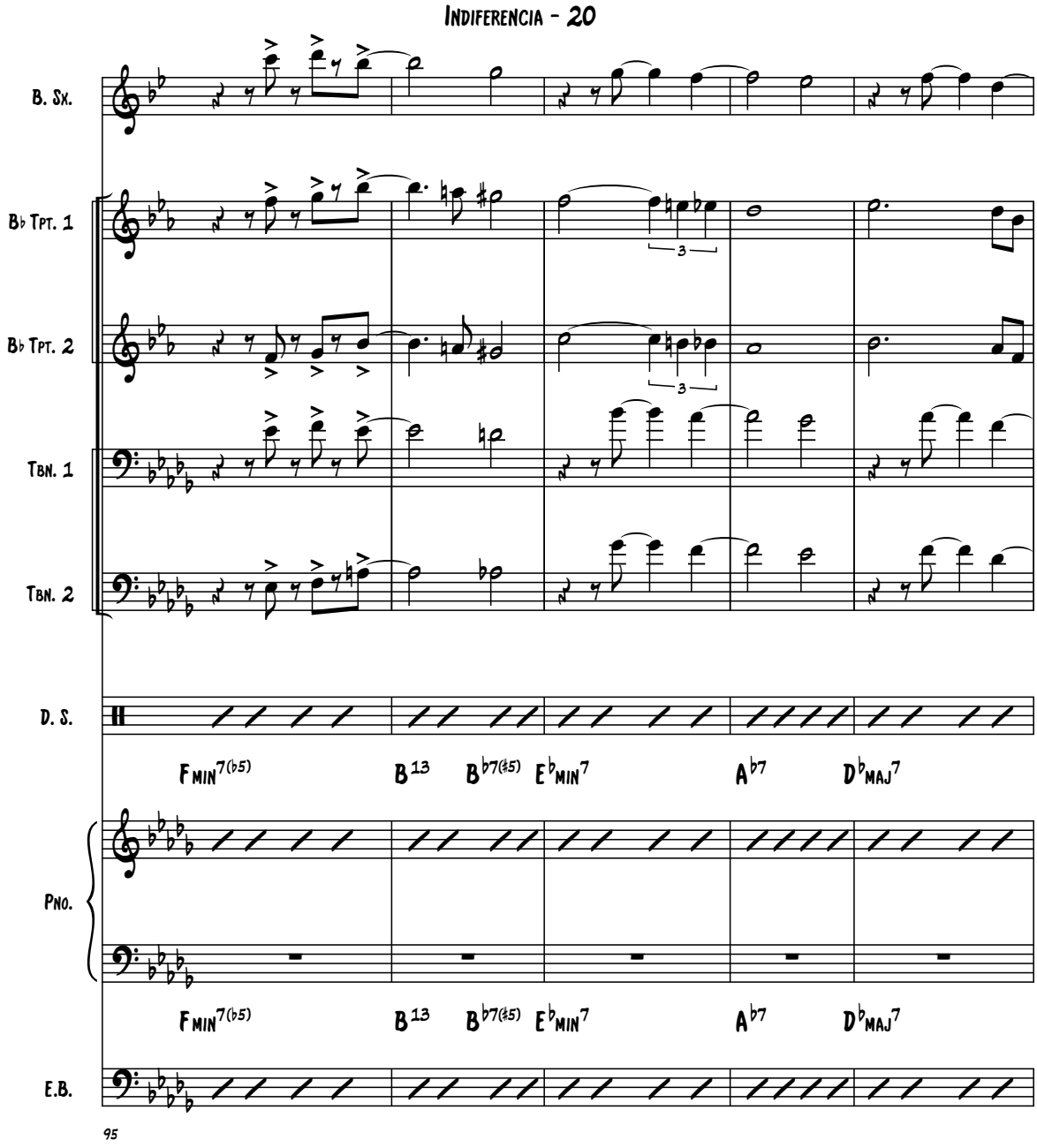

B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
Pno.
E.B.
74

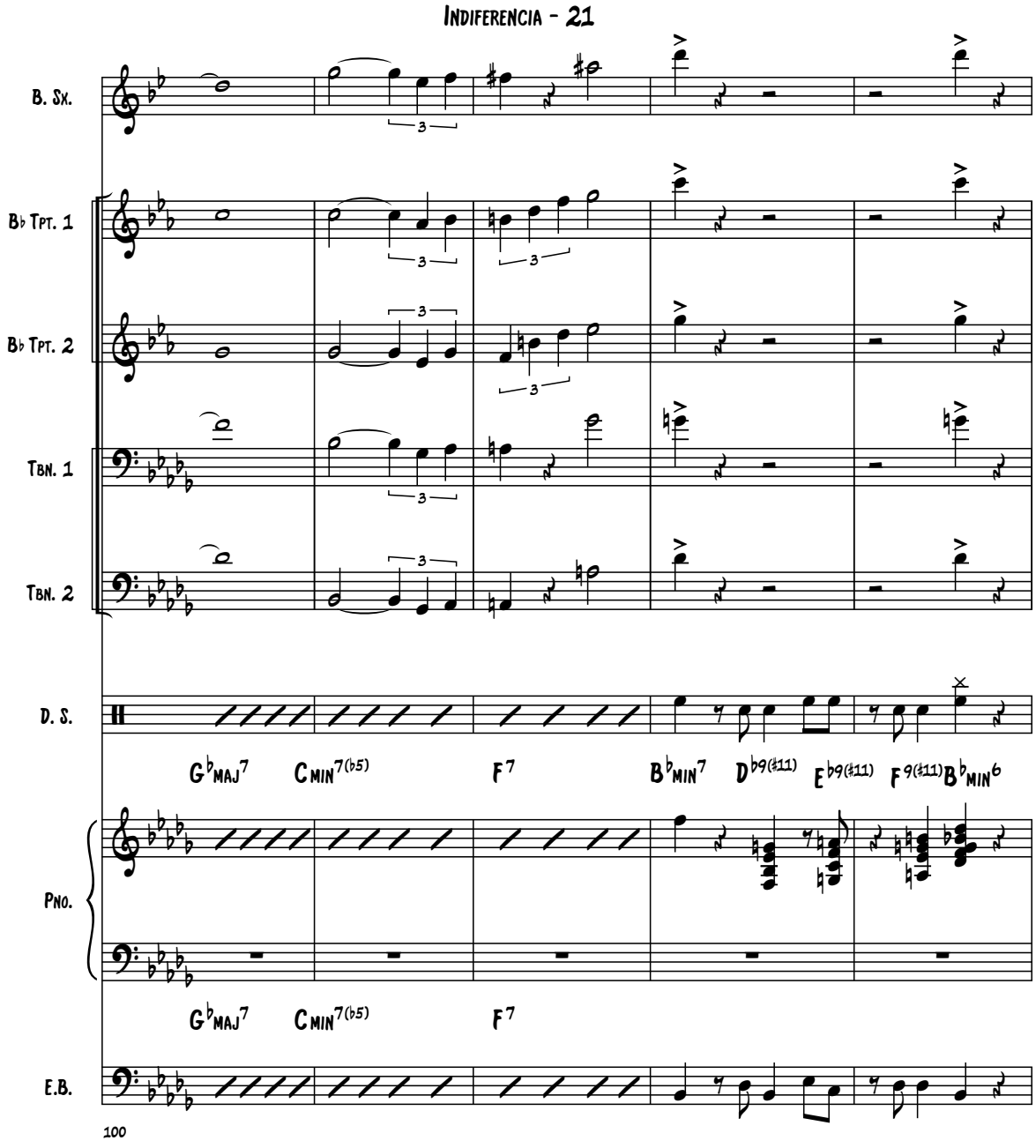

INDIFERENCIA - 16
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
Pno.
E.B.
C MIN 7(♭5)
B 13(♯11)
78

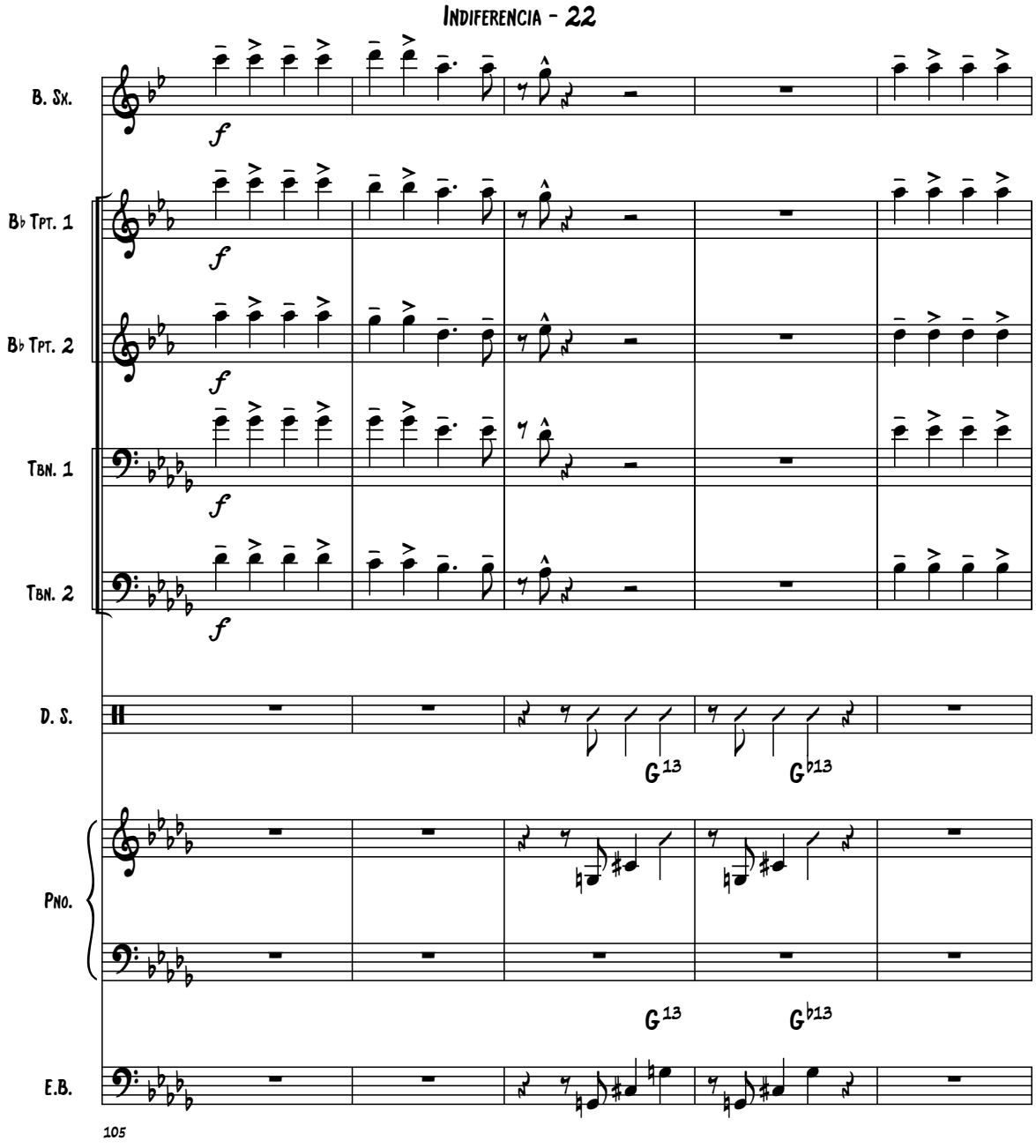

INDIFERENCIA - 17
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
mf
CASCARA 3-2
D. S.
mf
B♭MIN9
E♭MIN7
COMP
Pno.
mf
mf
B♭MIN9
E♭MIN7
E.B.
mf
81

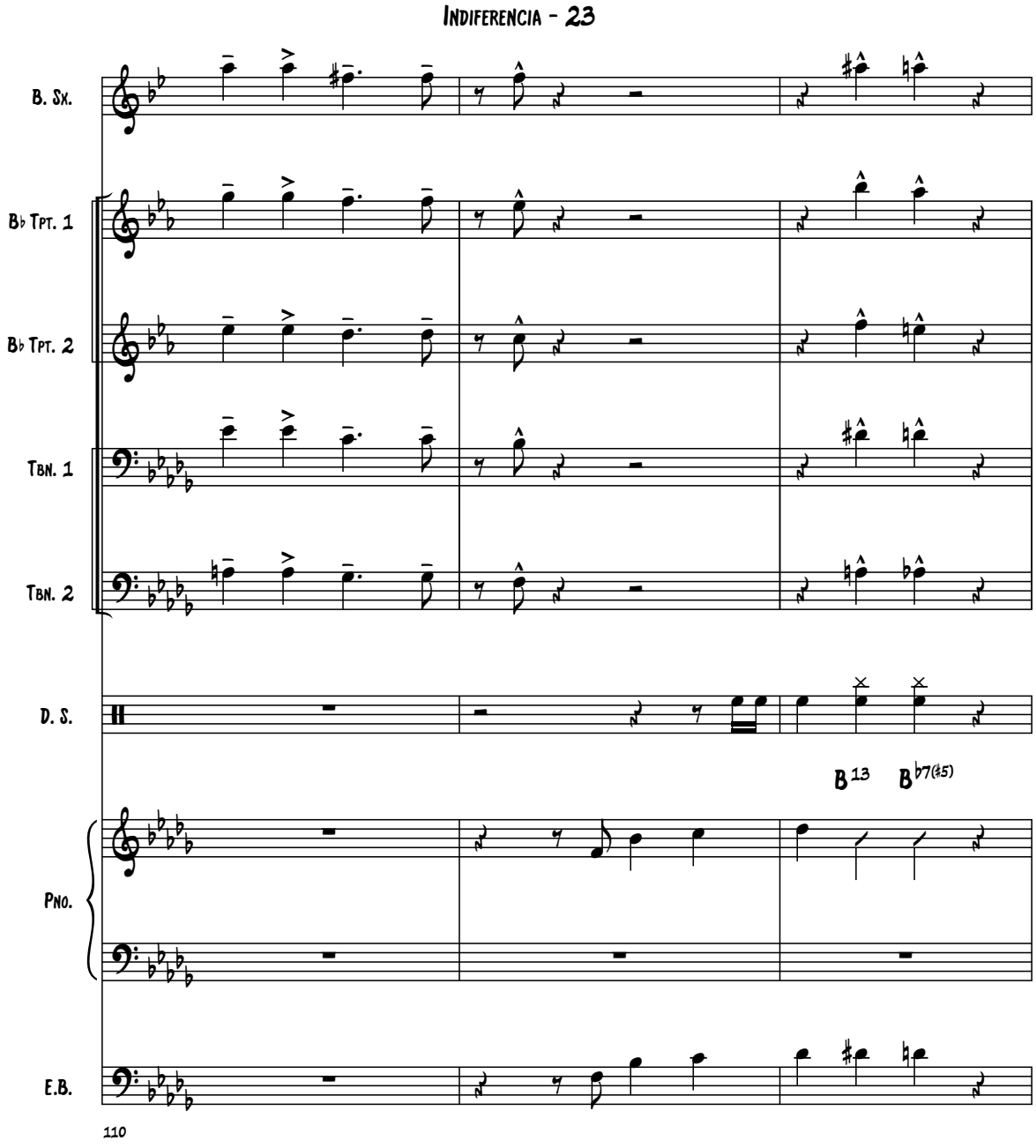

INDIFERENCIA - 18
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
Pno.
E.B.
A♭13
D13
D9
F MIN7(♭5)
85

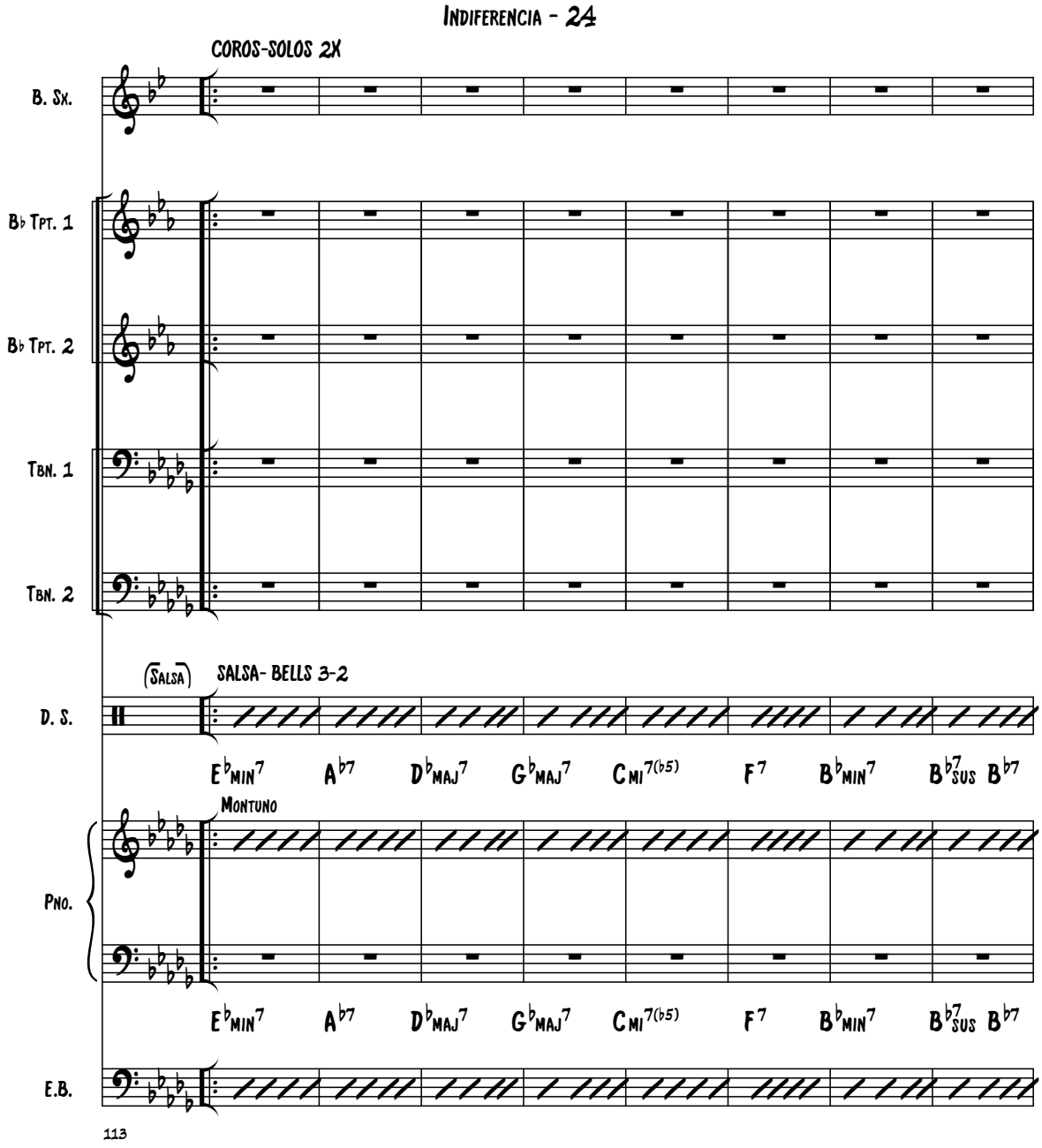

INDIFERENCIA - 19
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
E♭MIN7
A♭7
D♭MAJ7
G♭MAJ7
CMIN7(♭5)
F7
MONTUNO
Pno.
E♭MIN7
A♭7
D♭MAJ7
G♭MAJ7
CMIN7(♭5)
F7
E.B.
89

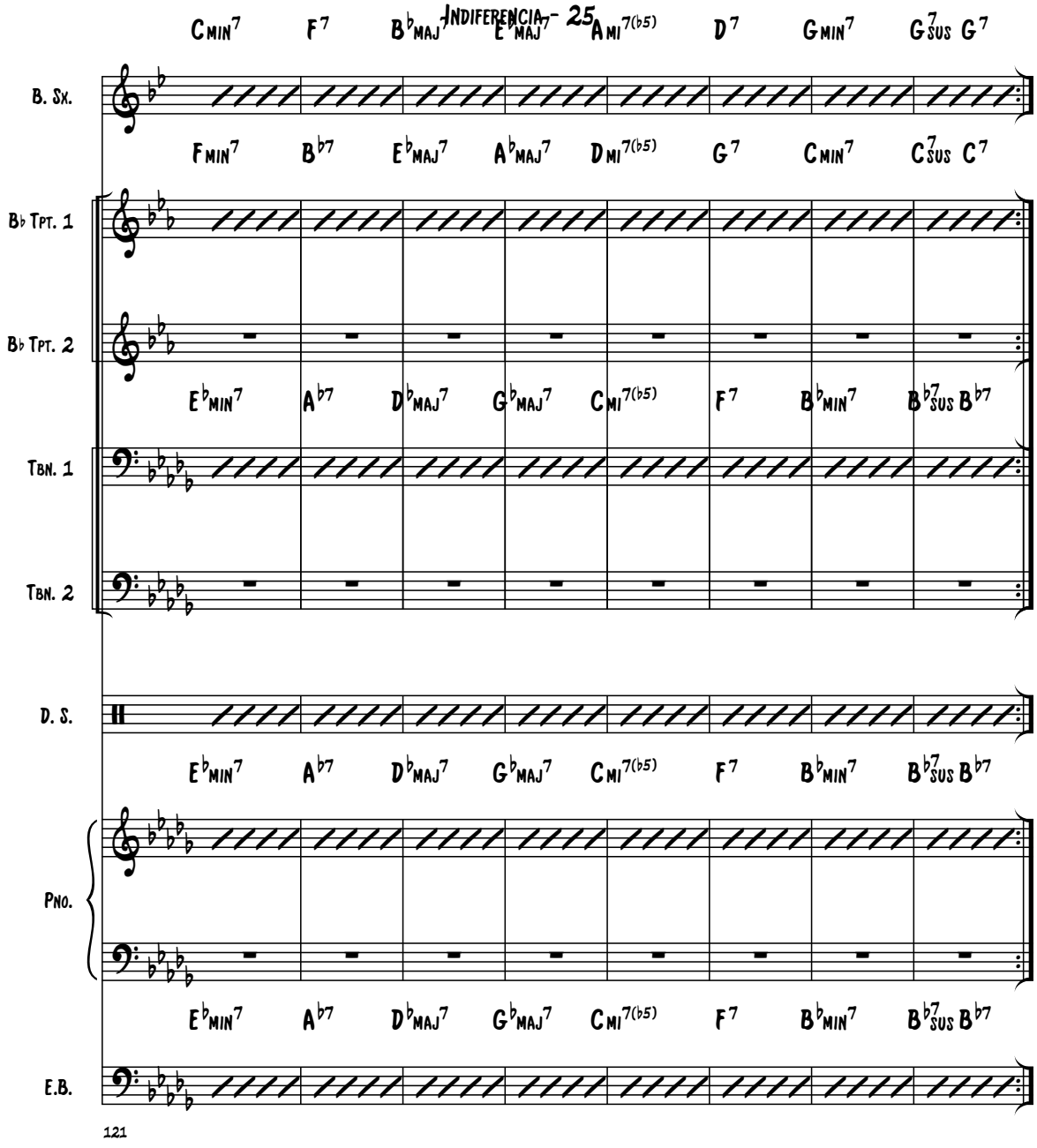

INDIFERENCIA - 20
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
Pno.
E.B.
3
3
FMIN7(♭5) B13 B♭7(♯5) E♭MIN7 A♭7 D♭MAJ7
FMIN7(♭5) B13 B♭7(♯5) E♭MIN7 A♭7 D♭MAJ7
95

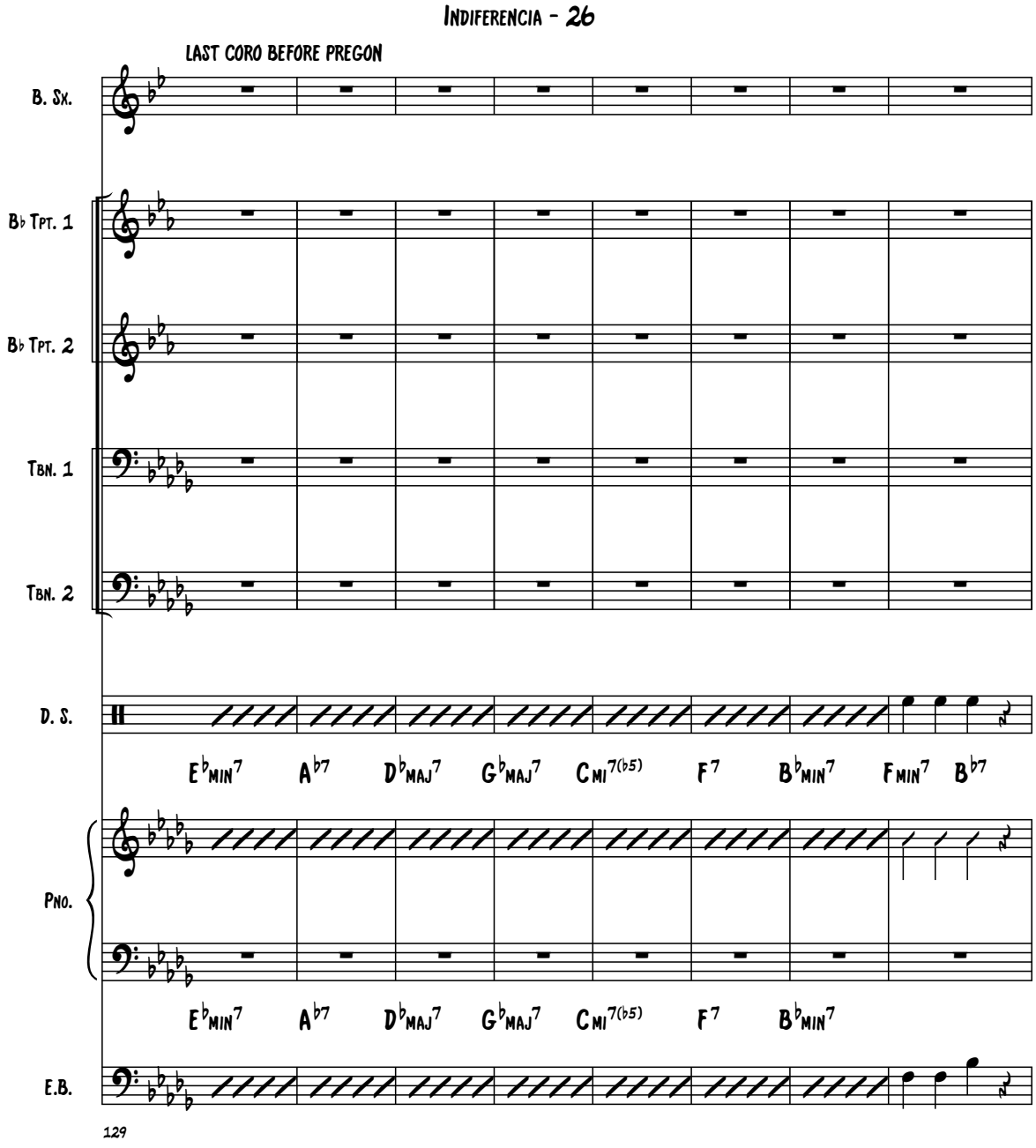

INDIFERENCIA - 21
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
G♭MAJ7 CMIN7(♭5) F7 B♭MIN7 D♭9(♯11) E♭9(♯11) F9(♯11) B♭MIN6
Pno.
G♭MAJ7 CMIN7(♭5) F7
E.B.
100

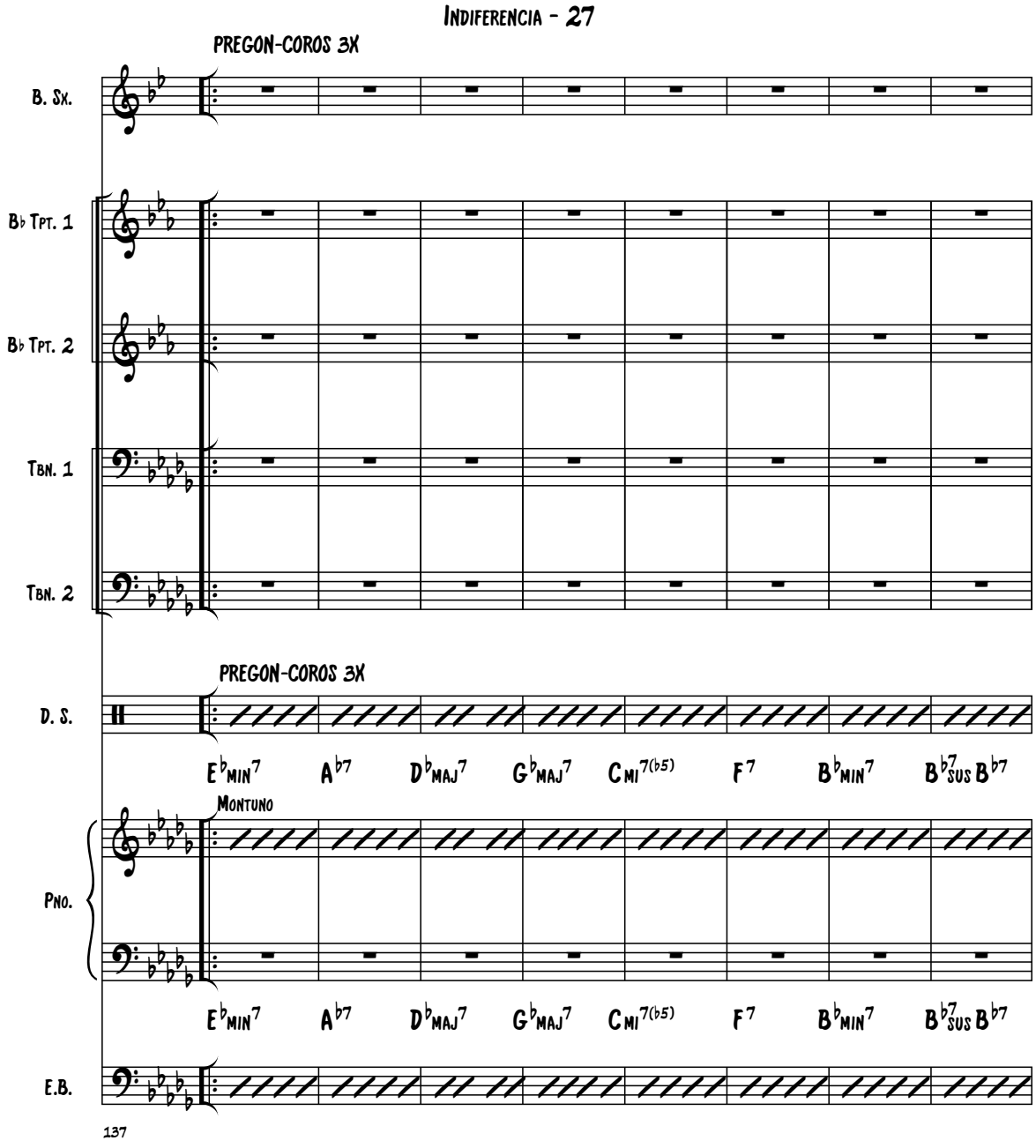

INDIFERENCIA - 22
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
Pno.
E.B.
f
G13
G♭13
105

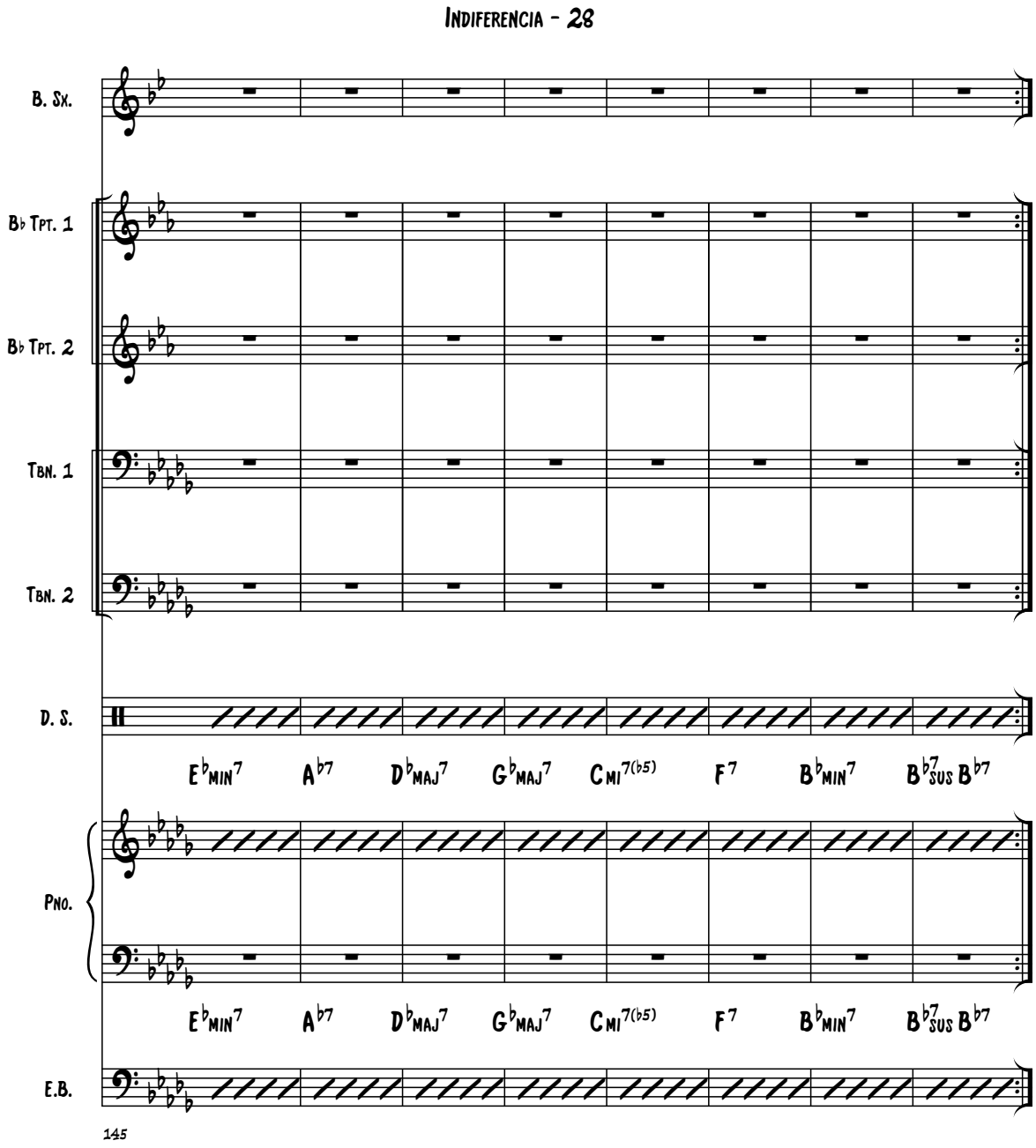

INDIFERENCIA - 23
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
B13
B♭7(♯5)
Pno.
E.B.
110

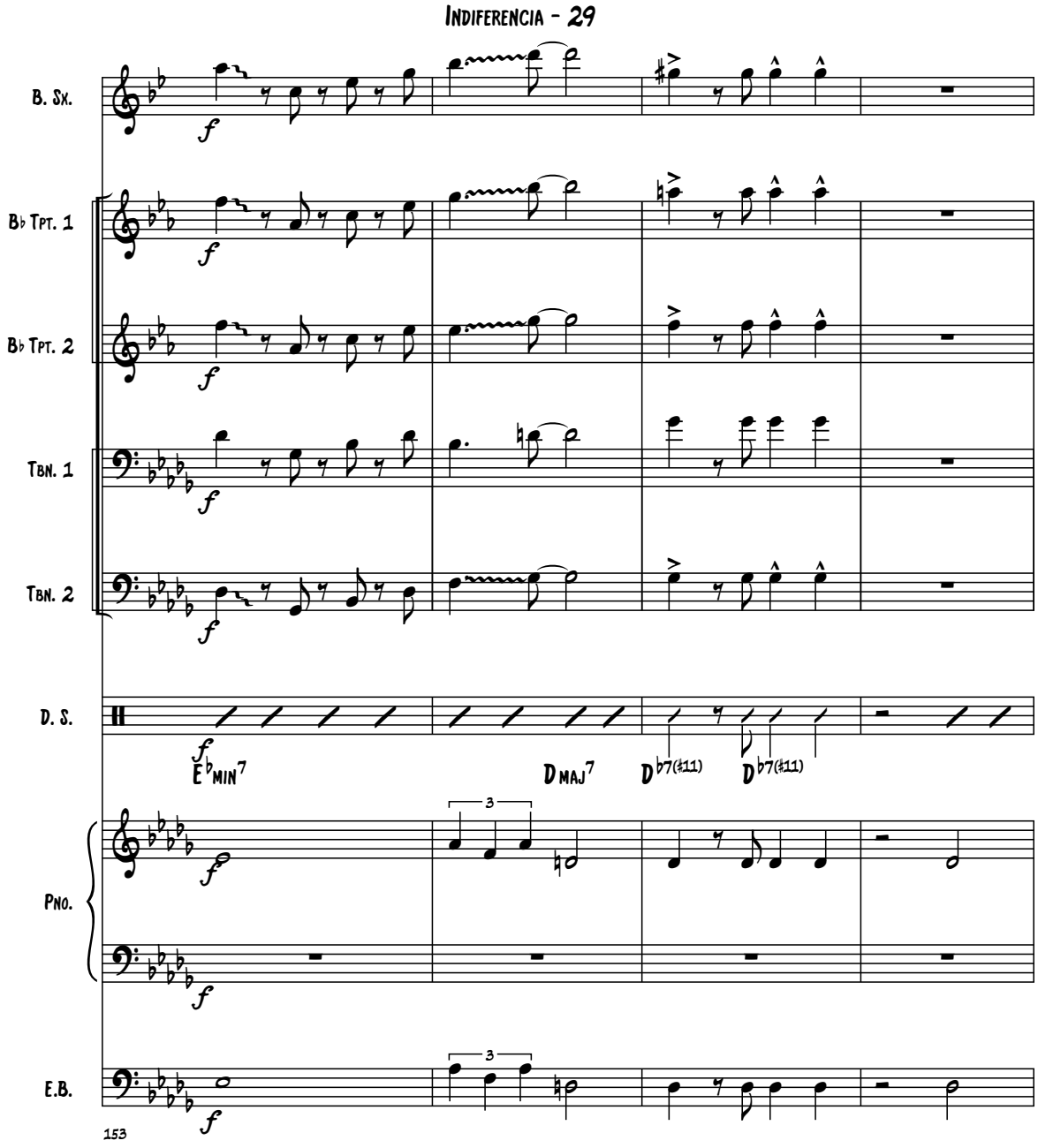

INDIFERENCIA - 24
COROS-SOLOS 2X
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
(Salsa)
SALSA- BELLS 3-2
D. S.
E♭min7 A♭7 D♭maj7 G♭maj7 Cmi7(♭5) F7 B♭min7 B♭7sus B♭7
Montuno
Pno.
E♭min7 A♭7 D♭maj7 G♭maj7 Cmi7(♭5) F7 B♭min7 B♭7sus B♭7
E.B.
113

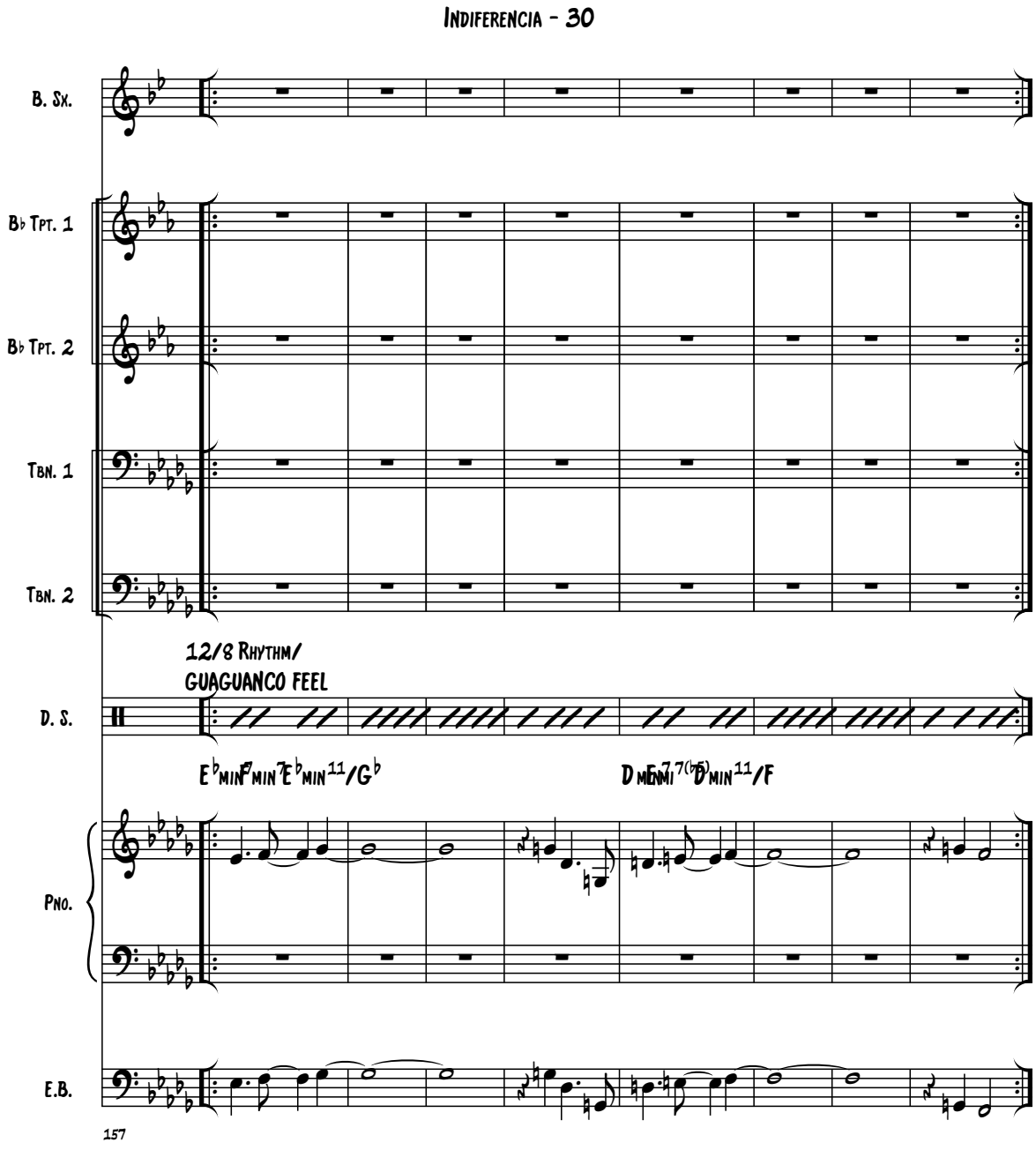

INDIFERENCIA - 25
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
Pno.
E.B.
121

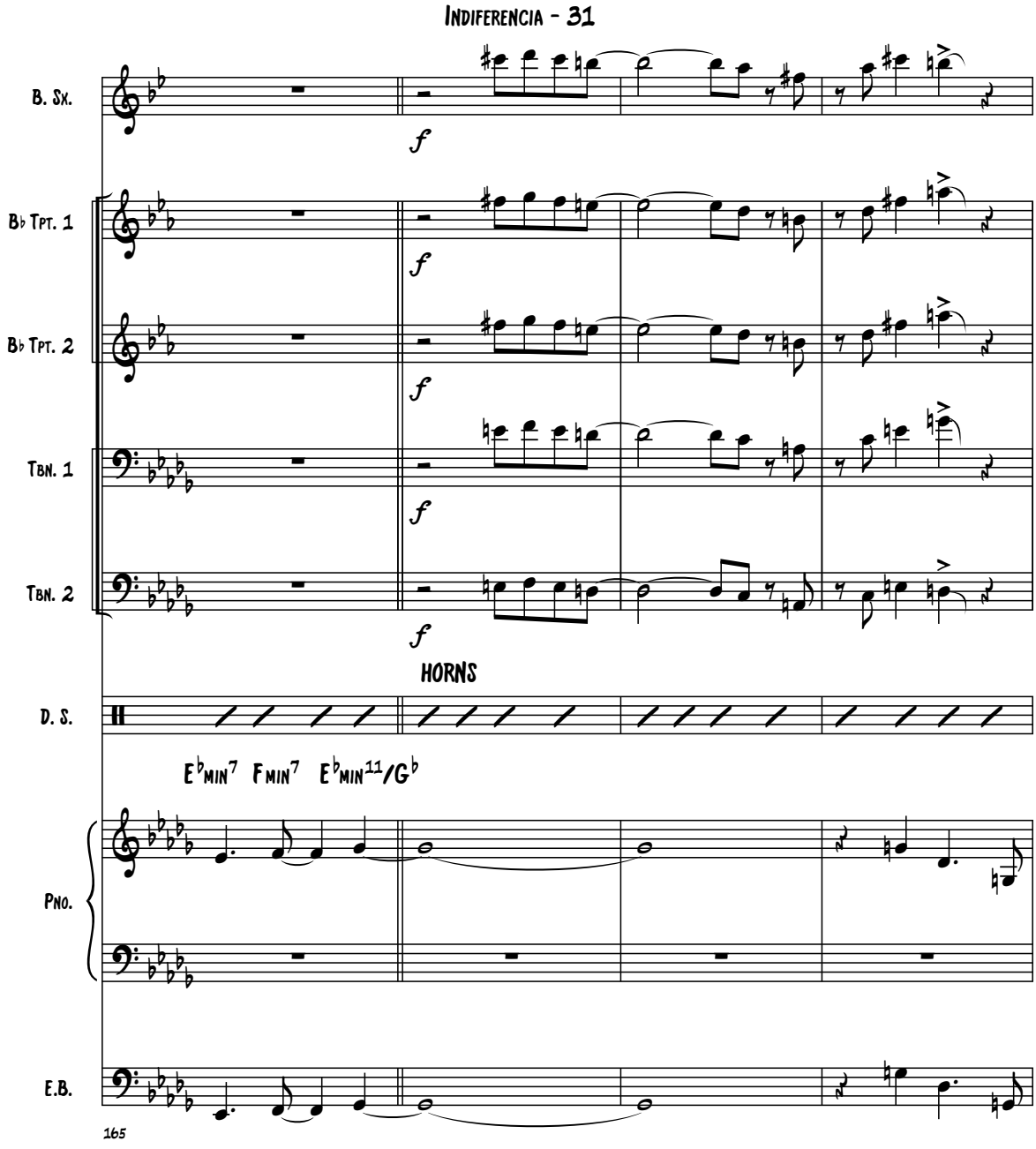

INDIFERENCIA - 26
LAST CORO BEFORE PREGON
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
E♭MIN7 A♭7 D♭MAJ7 G♭MAJ7 CMI7(♭5) F7 B♭MIN7 FMIN7 B♭7
Pno.
E♭MIN7 A♭7 D♭MAJ7 G♭MAJ7 CMI7(♭5) F7 B♭MIN7
E.B.
129

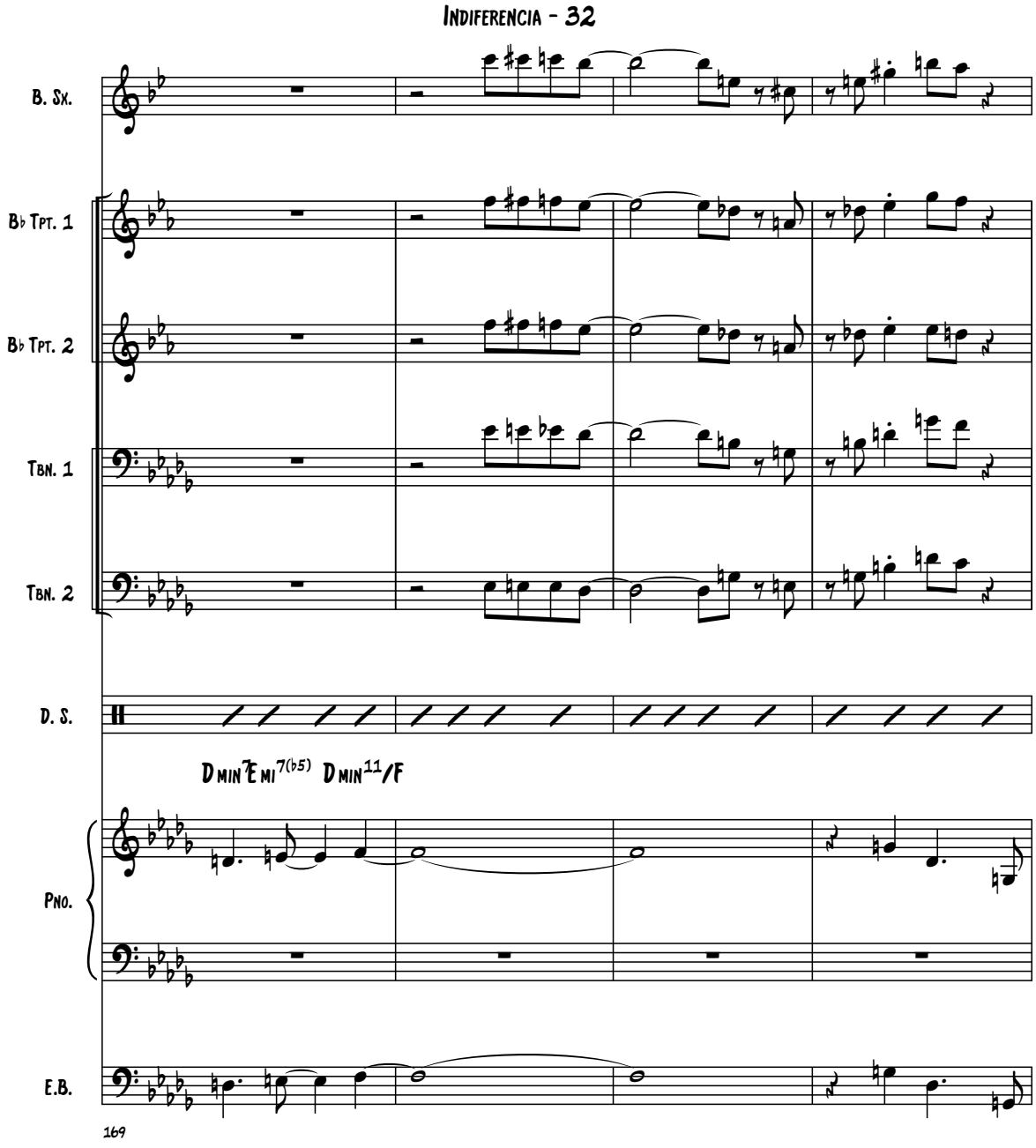

INDIFERENCIA - 27
PREGON-COROS 3X
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
PREGON-COROS 3X
D. S.
E♭MIN7 A♭7 D♭MAJ7 G♭MAJ7 CMI7(♭5) F7 B♭MIN7 B♭7SUS B♭7
MONTUNO
Pno.
E♭MIN7 A♭7 D♭MAJ7 G♭MAJ7 CMI7(♭5) F7 B♭MIN7 B♭7SUS B♭7
E.B.
137

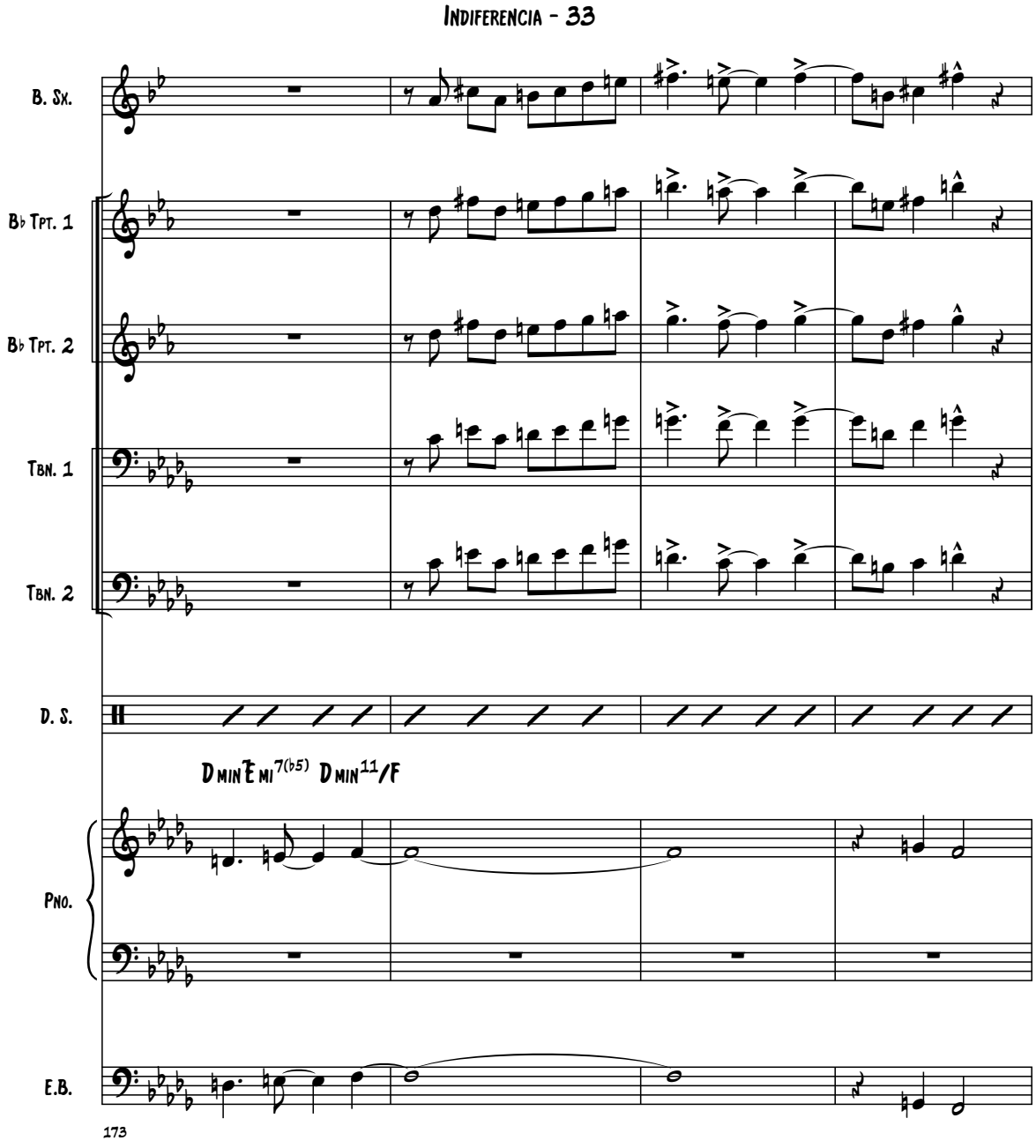

INDIFERENCIA - 28
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
E♭MIN7 A♭7 D♭MAJ7 G♭MAJ7 CMI7(♭5) F7 B♭MIN7 B♭7SUS B♭7
Pno.
E♭MIN7 A♭7 D♭MAJ7 G♭MAJ7 CMI7(♭5) F7 B♭MIN7 B♭7SUS B♭7
E.B.
145

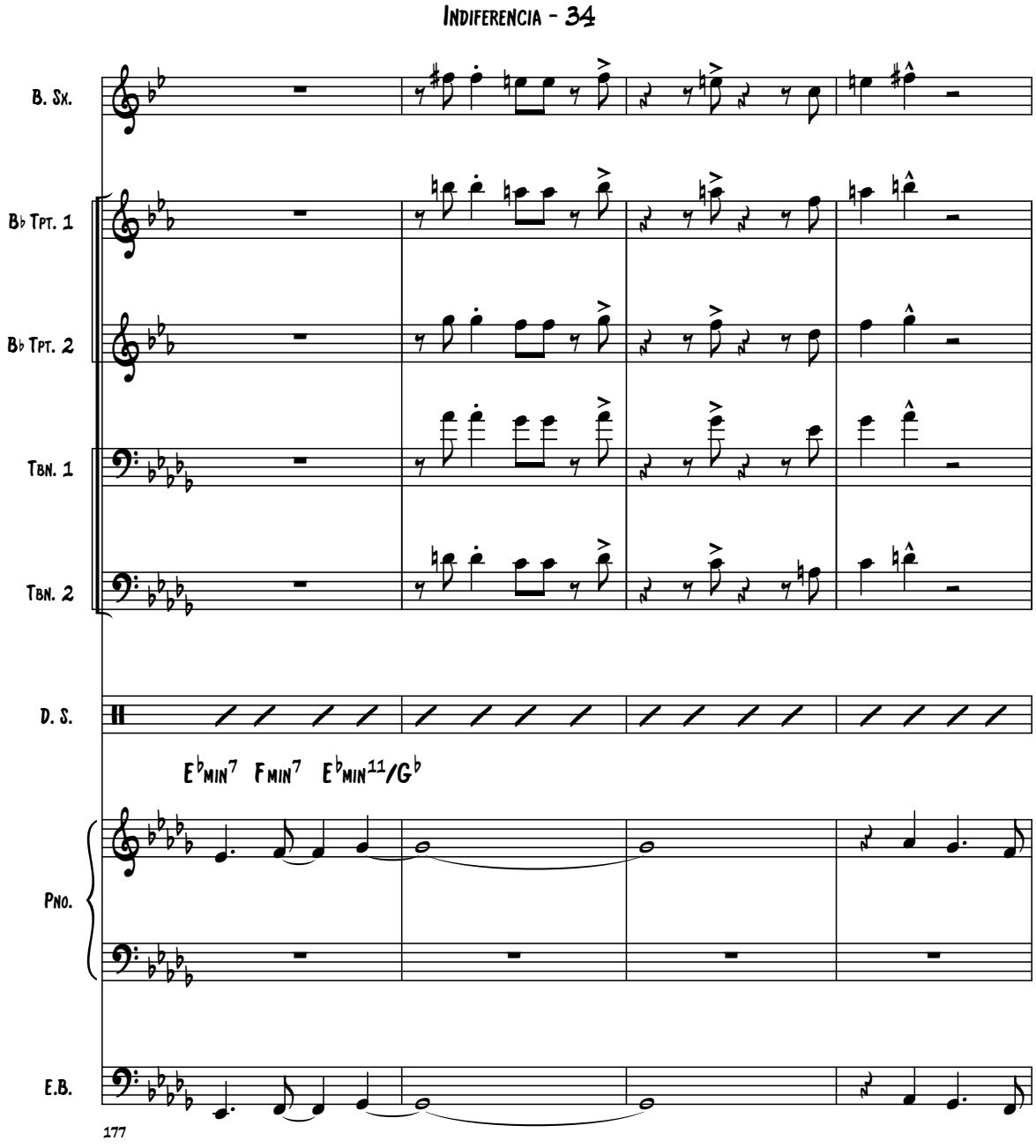

INDIFERENCIA - 29
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
Pno.
E.B.
f
E♭MIN7
D MAJ7
D♭7(♯11)
D♭7(♯11)
3
153

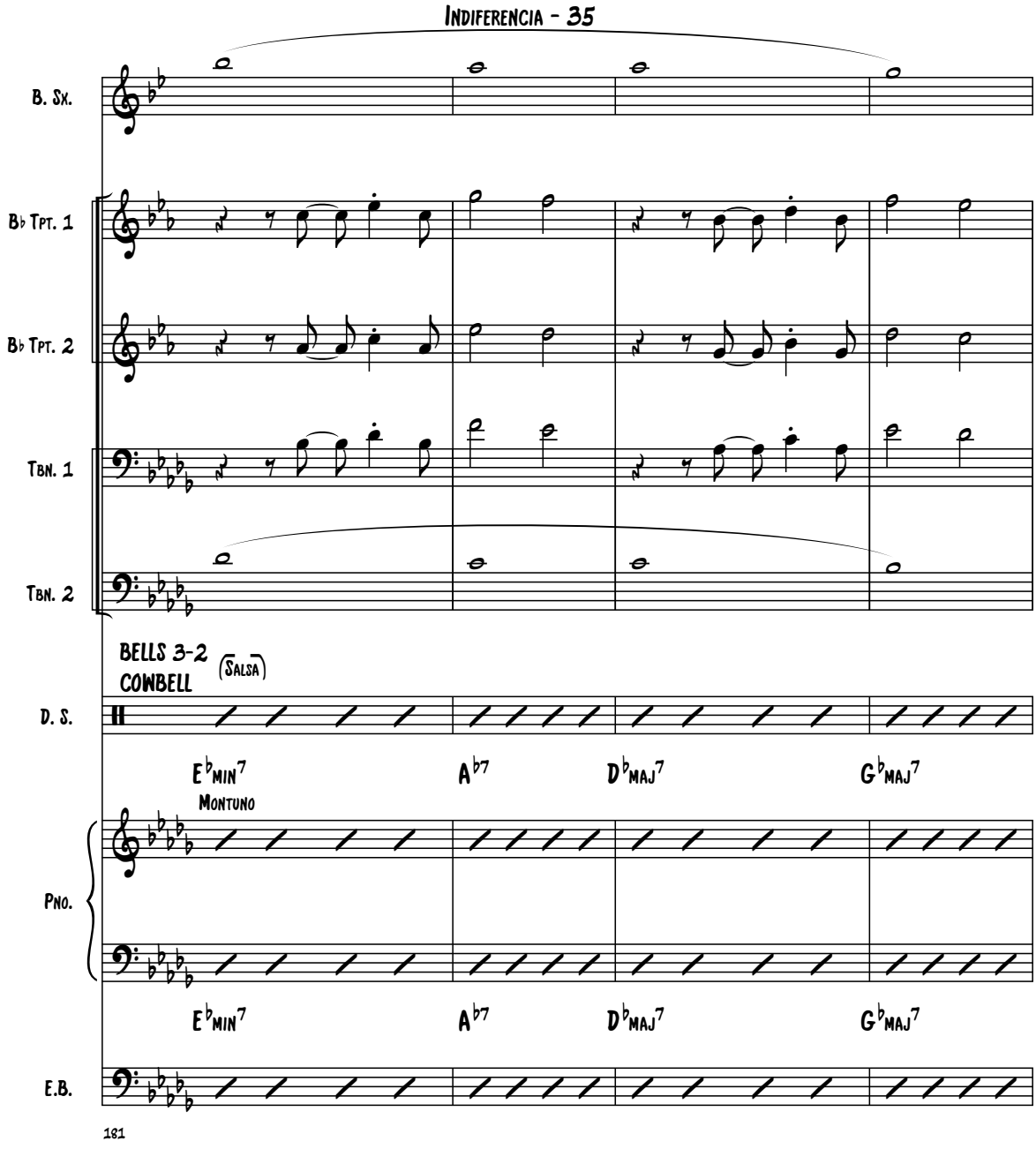

INDIFERENCIA - 30
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
12/8 RHYTHM/
GUAGUANCO FEEL
D. S.
E♭MIN F MIN 7 E♭MIN 11/G♭
D MIN E 7 7(♭5) D MIN 11/F
Pno.
E.B.
157

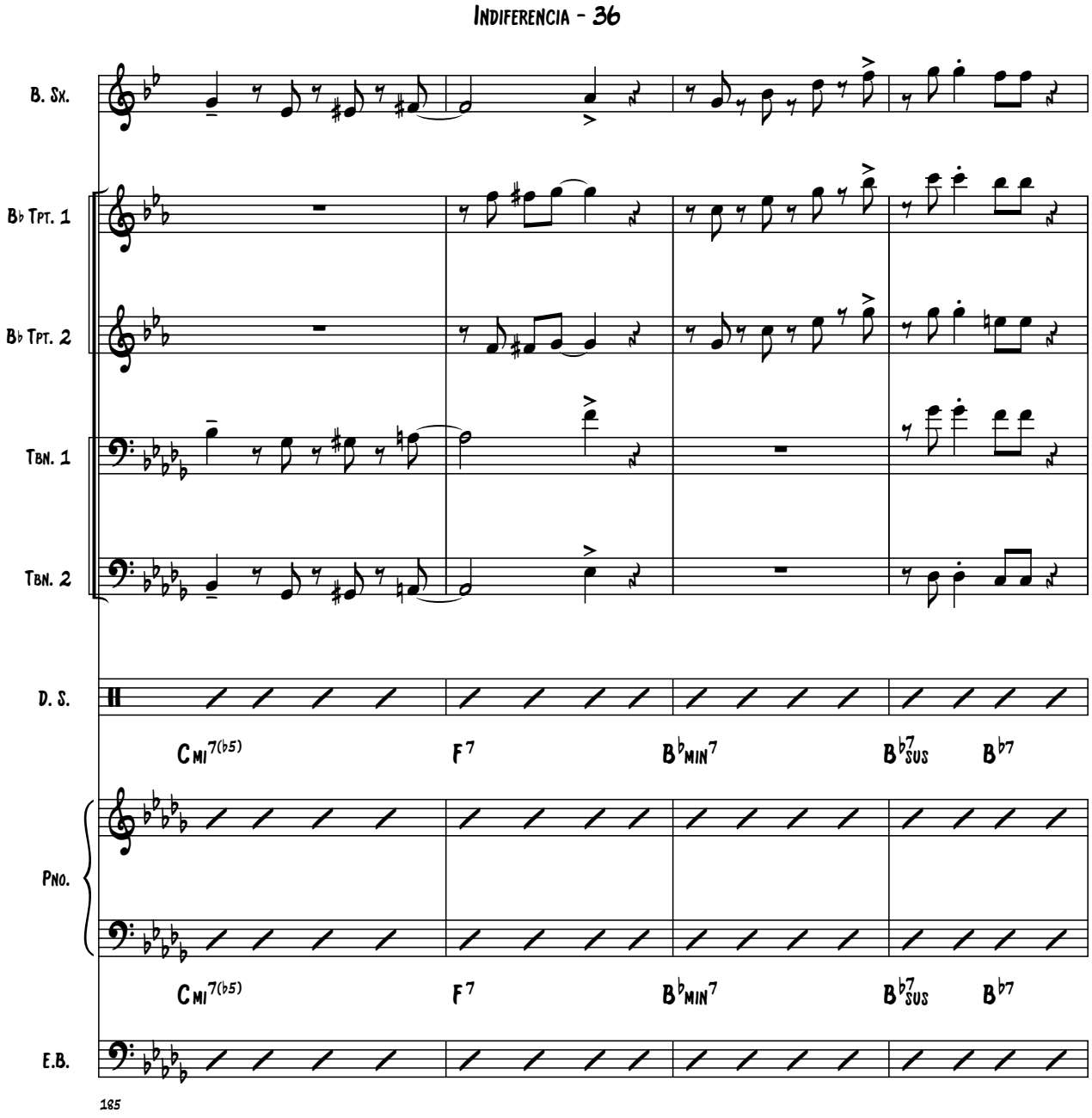

INDIFERENCIA - 31
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
f
HORNS
D. S.
E♭MIN7 FMIN7 E♭MIN11/G♭
Pno.
E.B.
165

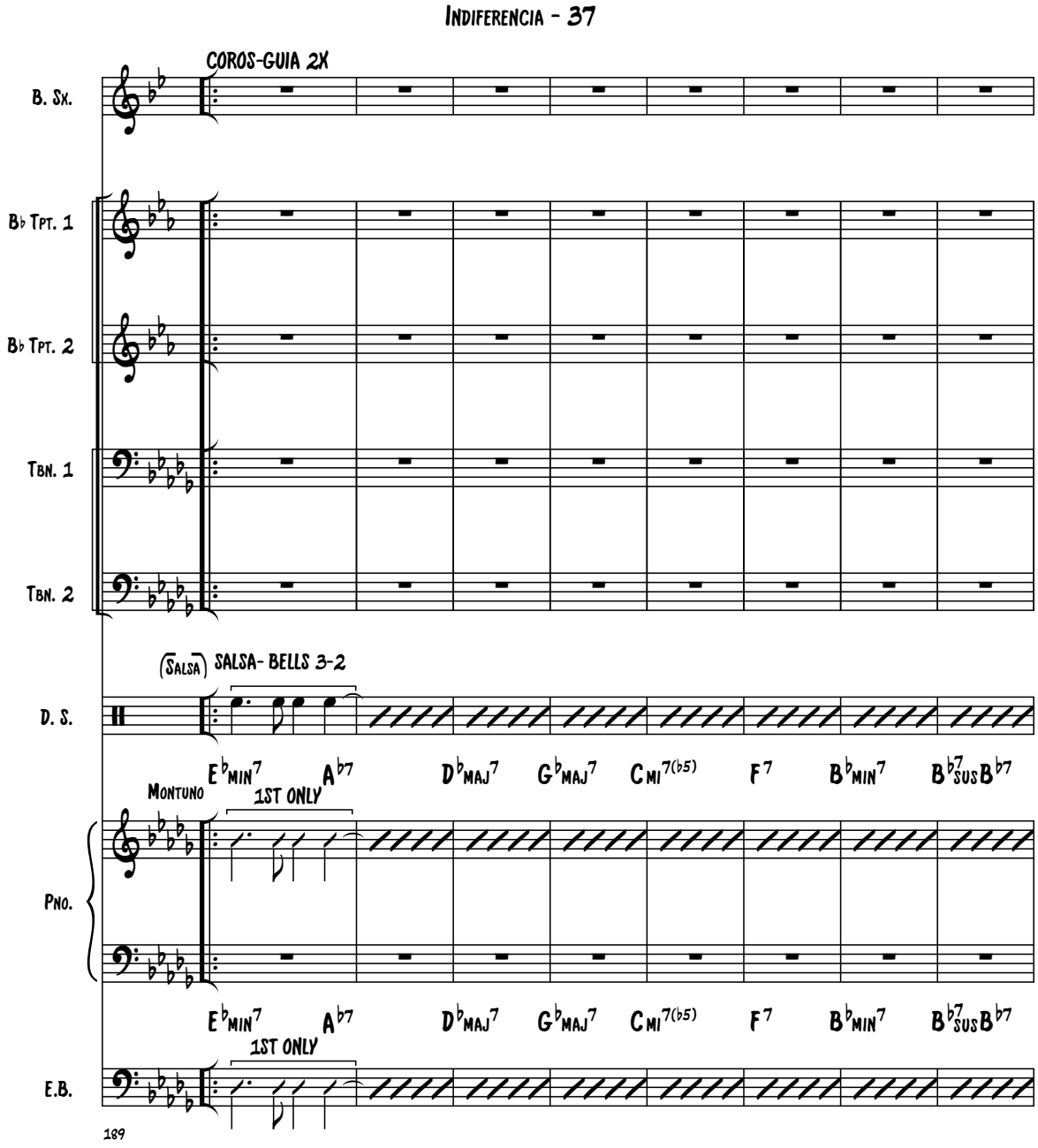

INDIFERENCIA - 32
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
Dmin7
Emi7(b5)
Dmin11/F
Pno.
E.B.
169

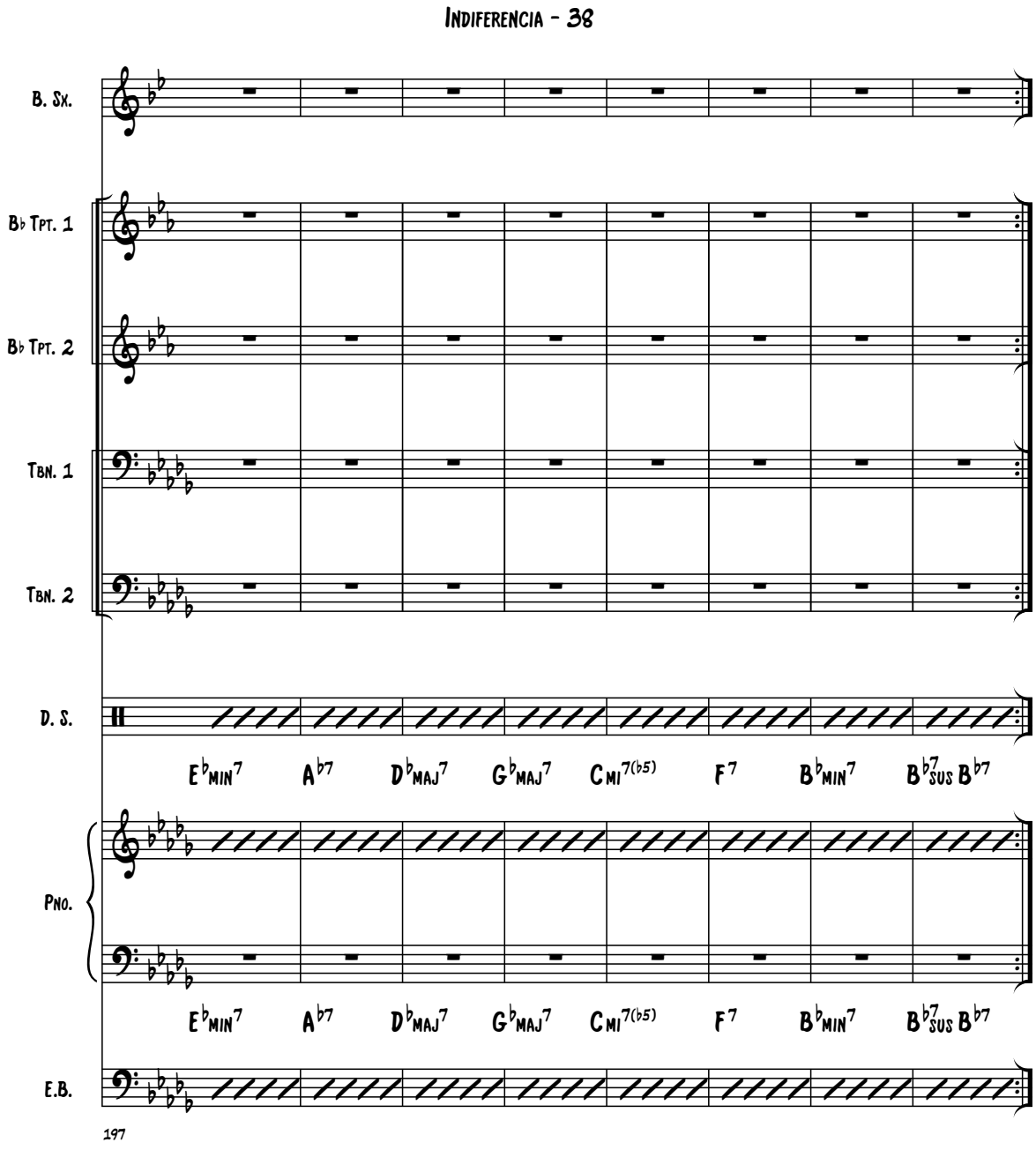

INDIFERENCIA - 33
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
D min E mi7(b5) D min11/F
Pno.
E.B.
173

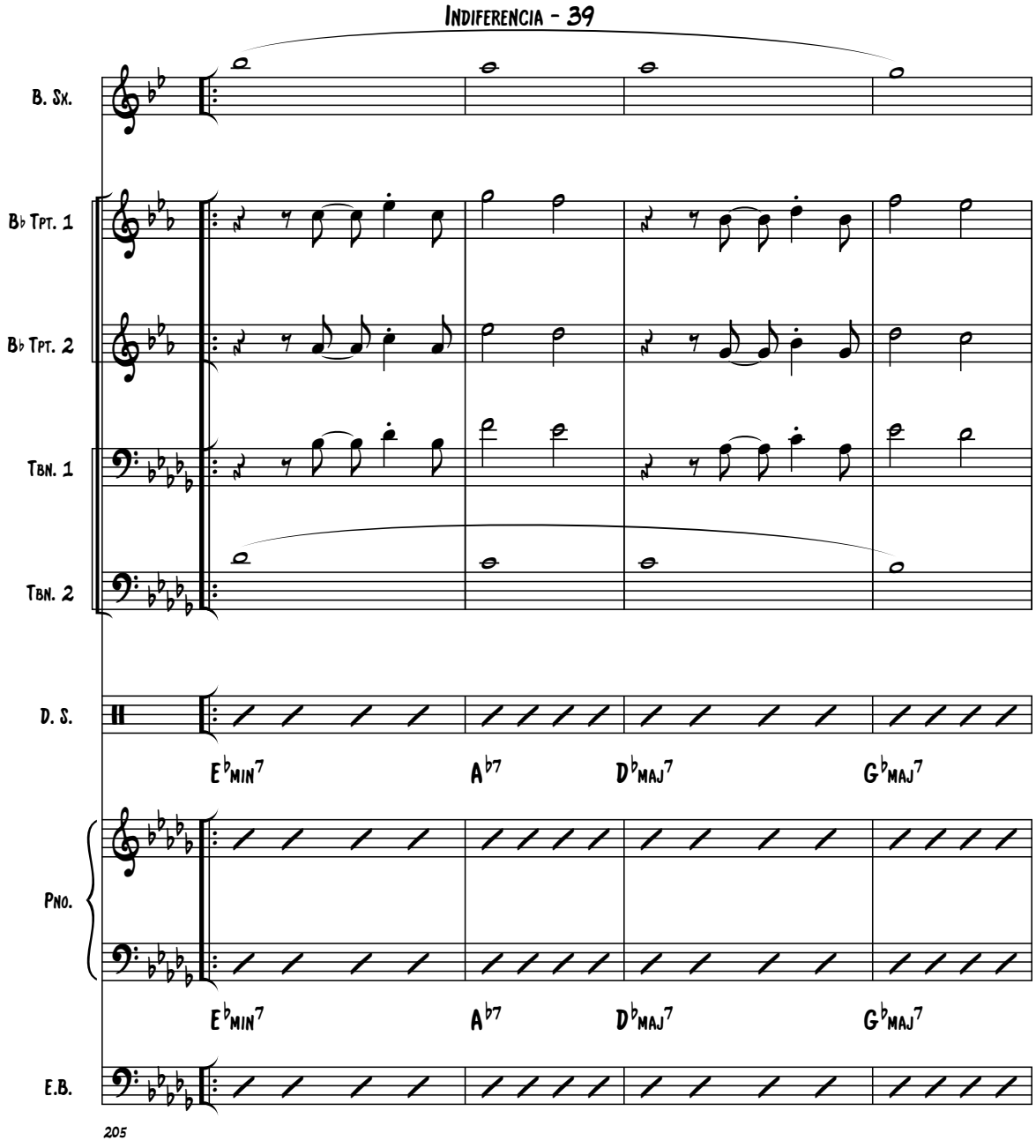

INDIFERENCIA - 34
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
E♭min7 Fmin7 E♭min11/G♭
Pno.
E.B.
177

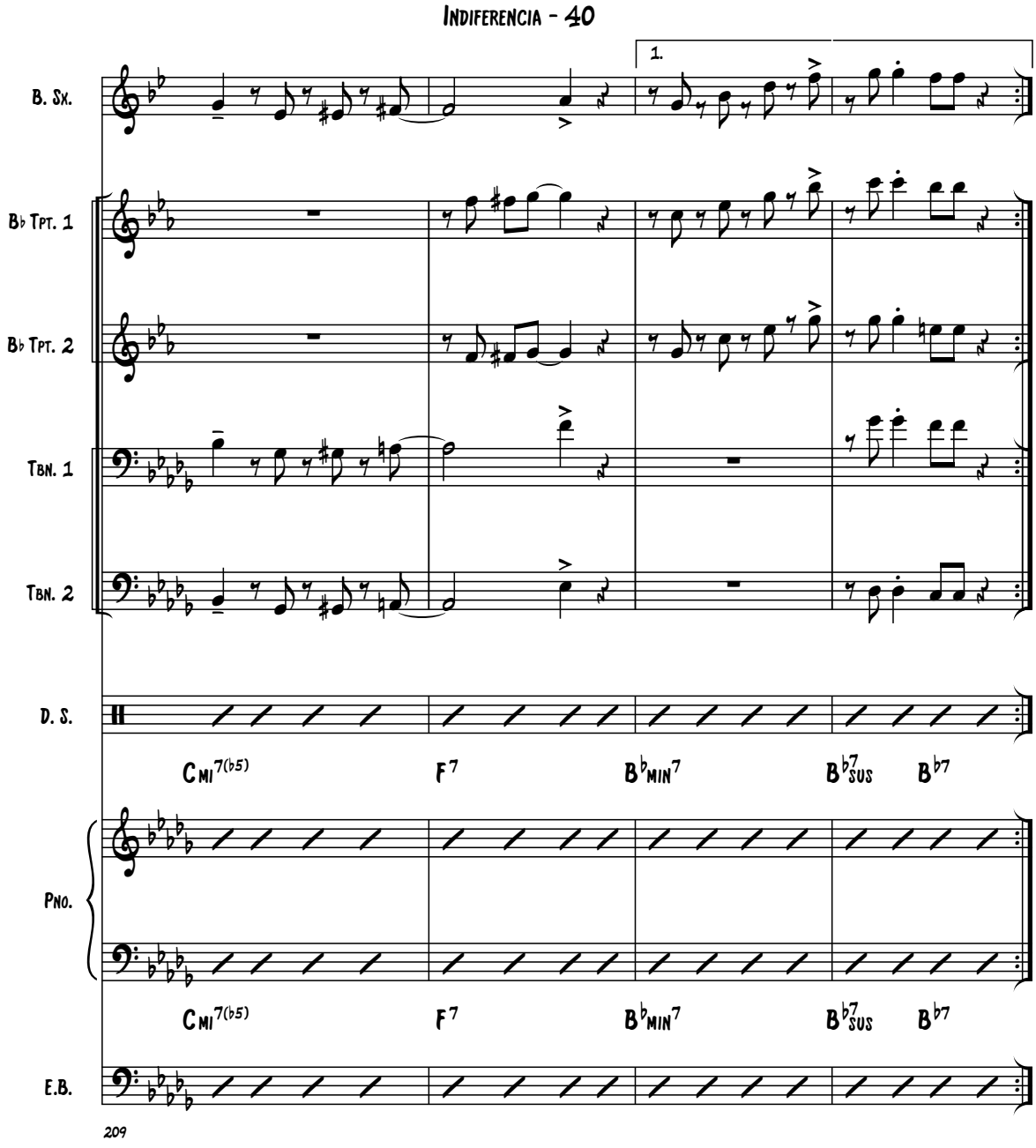

INDIFERENCIA - 35
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
BELLS 3-2
COWBELL
(Salsa)
D. S.
E♭MIN7
A♭7
D♭MAJ7
G♭MAJ7
Montuno
Pno.
E♭MIN7
A♭7
D♭MAJ7
G♭MAJ7
E.B.
181

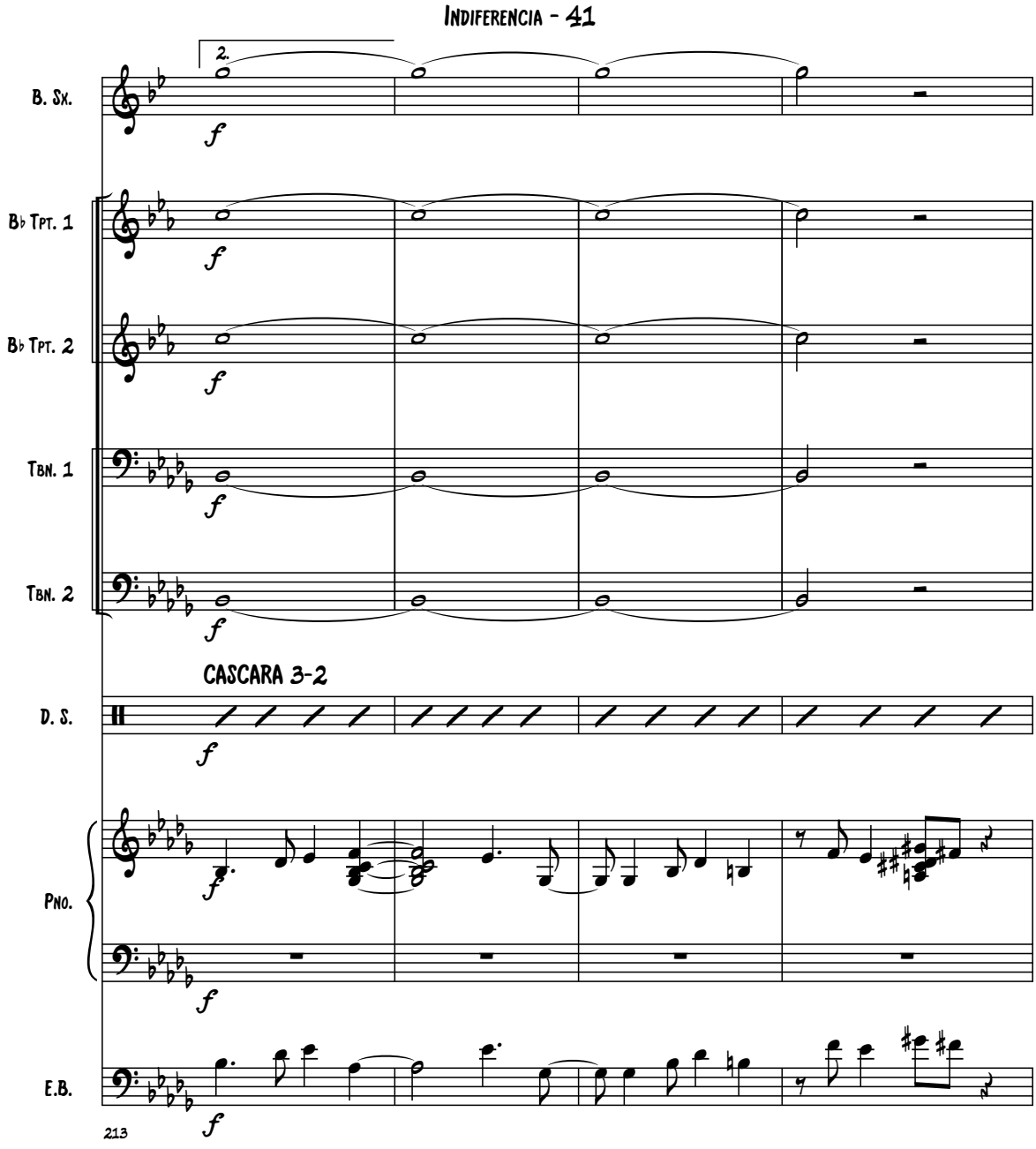

INDIFERENCIA - 36
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
Cmi7(b5)
F7
B♭min7
B♭7sus
B♭7
Pno.
Cmi7(b5)
F7
B♭min7
B♭7sus
B♭7
E.B.
185

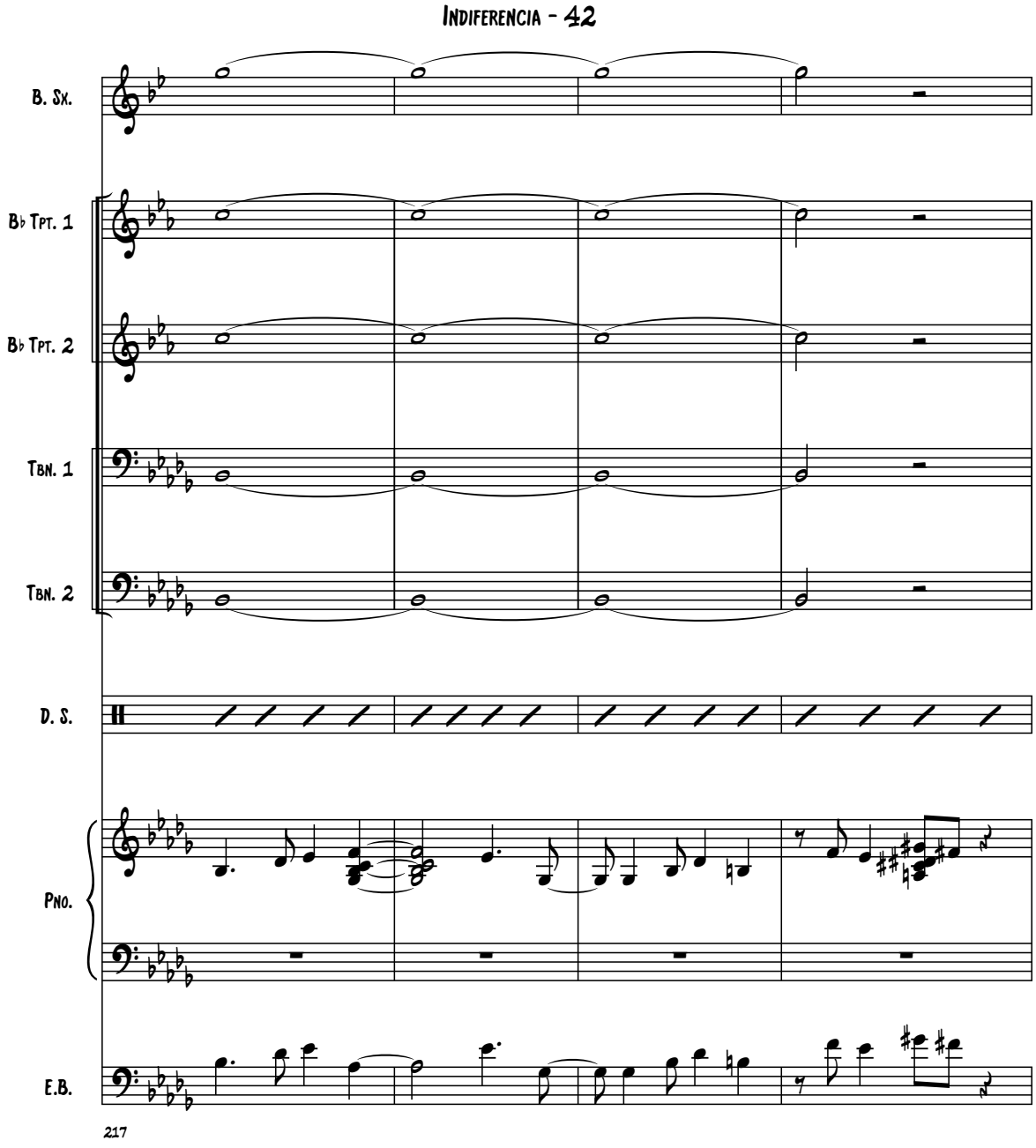

INDIFERENCIA - 37
COROS-GUIA 2X
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
(Salsa)
SALSA- BELLS 3-2
D. S.
E♭min7
A♭7
D♭maj7
G♭maj7
Cmi7(b5)
F7
B♭min7
B♭7sus B♭7
Montuno
1ST ONLY
Pno.
E♭min7
A♭7
D♭maj7
G♭maj7
Cmi7(b5)
F7
B♭min7
B♭7sus B♭7
1ST ONLY
E.B.
189

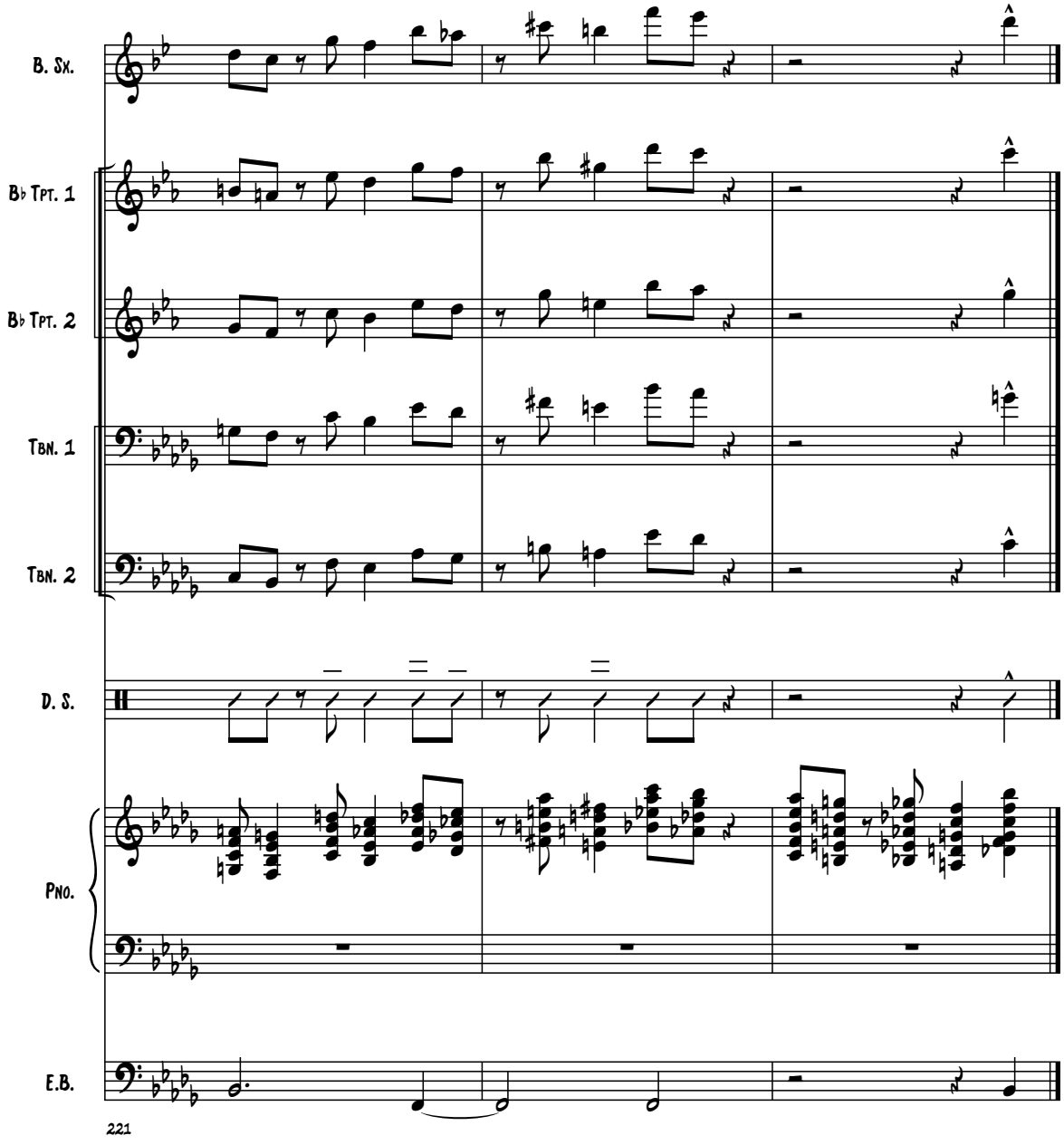

INDIFERENCIA - 38
B. SX.
B♭ TPT. 1
B♭ TPT. 2
TBN. 1
TBN. 2
D. S.
E♭MIN7 A♭7 D♭MAJ7 G♭MAJ7 CMI7(♭5) F7 B♭MIN7 B♭7SUS B♭7
PNO.
E♭MIN7 A♭7 D♭MAJ7 G♭MAJ7 CMI7(♭5) F7 B♭MIN7 B♭7SUS B♭7
E.B.
197


INDIFERENCIA - 39
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
E♭MIN7
A♭7
D♭MAJ7
G♭MAJ7
Pno.
E♭MIN7
A♭7
D♭MAJ7
G♭MAJ7
E.B.
205


INDIFERENCIA - 40
1.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
Cmi7(♭5)
F7
B♭min7
B♭7sus
B♭7
Pno.
Cmi7(♭5)
F7
B♭min7
B♭7sus
B♭7
E.B.
209


INDIFERENCIA - 41
2.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
CASCARA 3-2
D. S.
Pno.
E.B.
213


INDIFERENCIA - 42
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
Pno.
E.B.
217


B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
D. S.
Pno.
E.B.
221

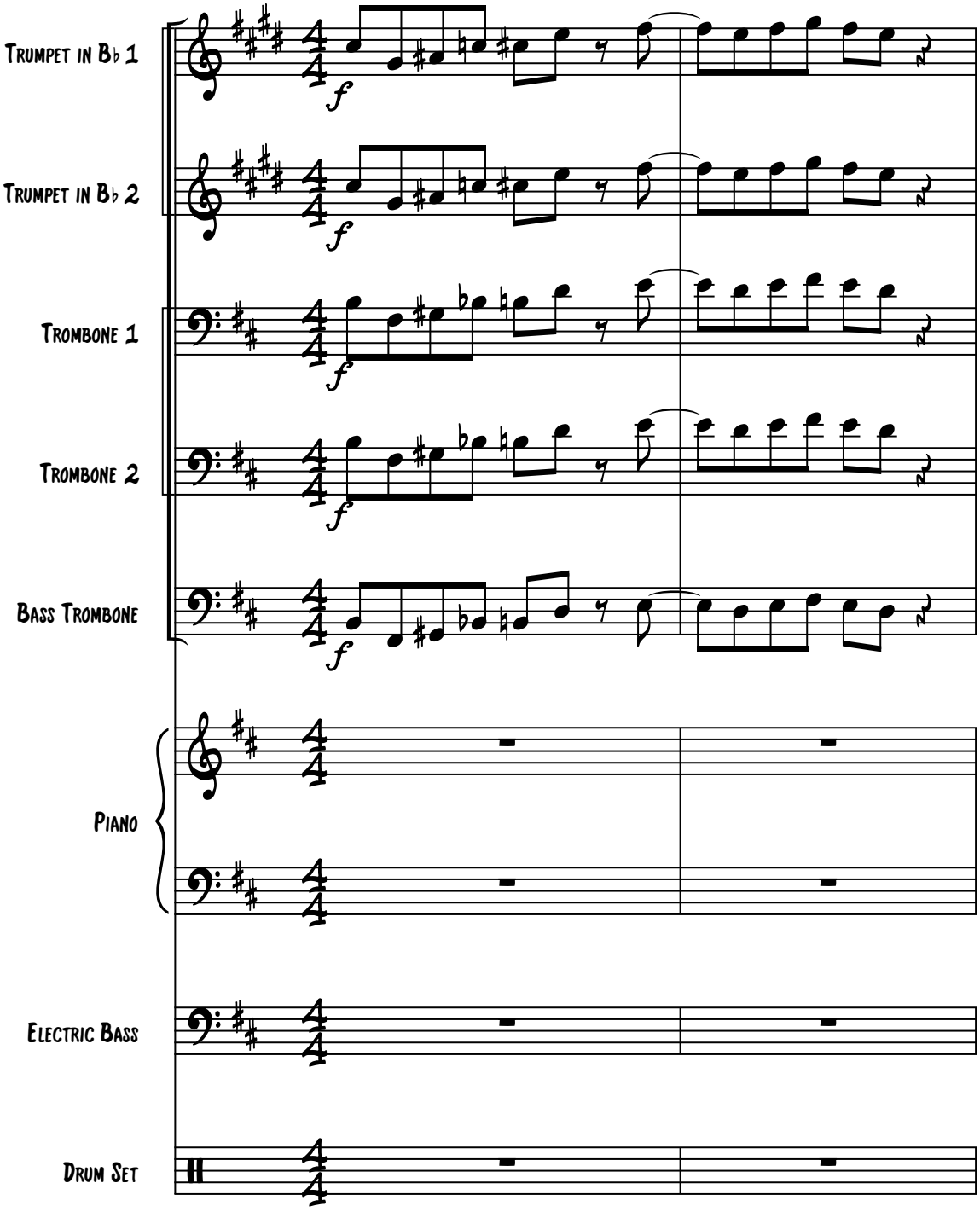
APPENDIX C

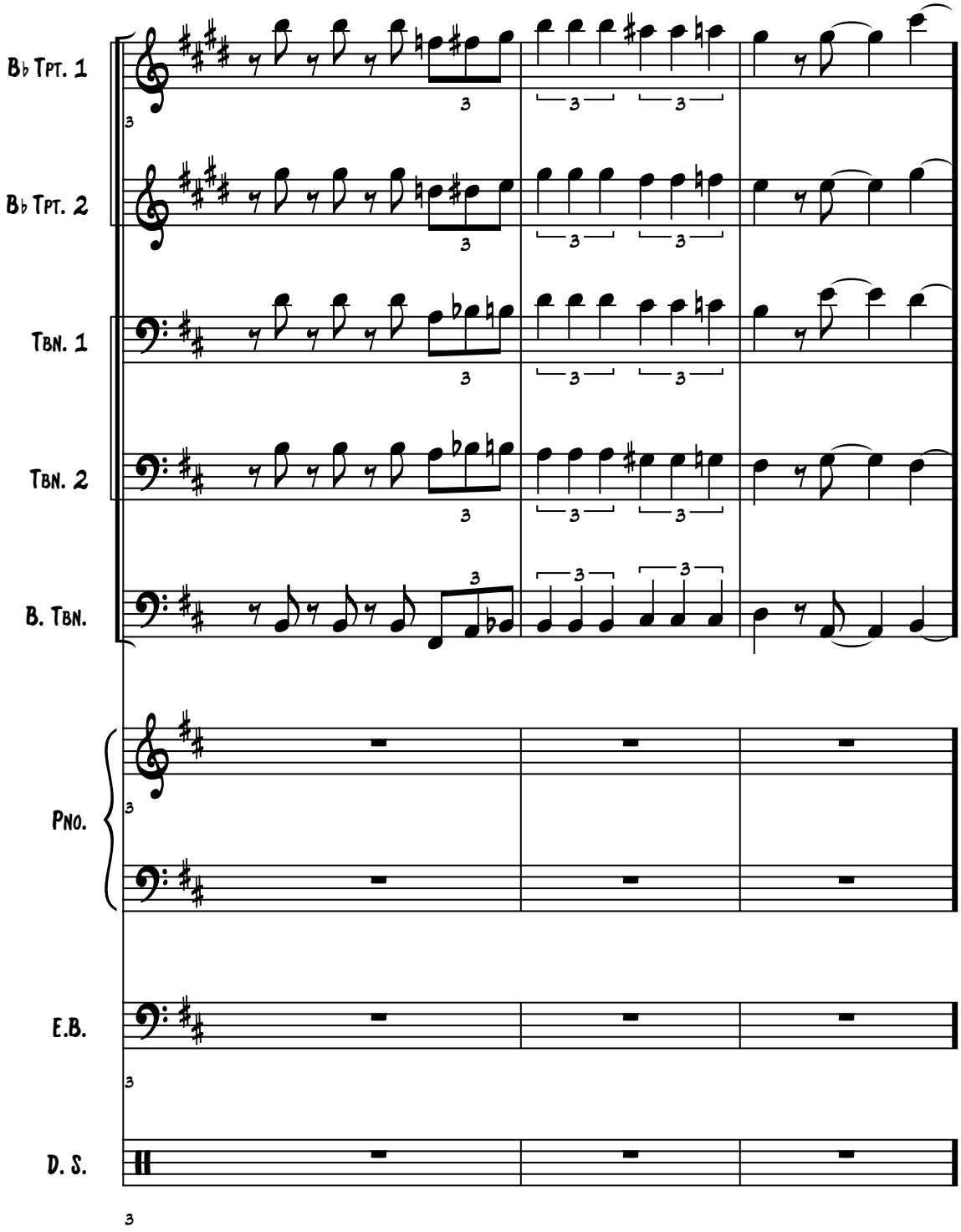
ORIGINAL SCORE OF ANIBAL SEMINARIO'S ORIGINAL ARRANGEMENT OF "EL CUARTO DE TULA"

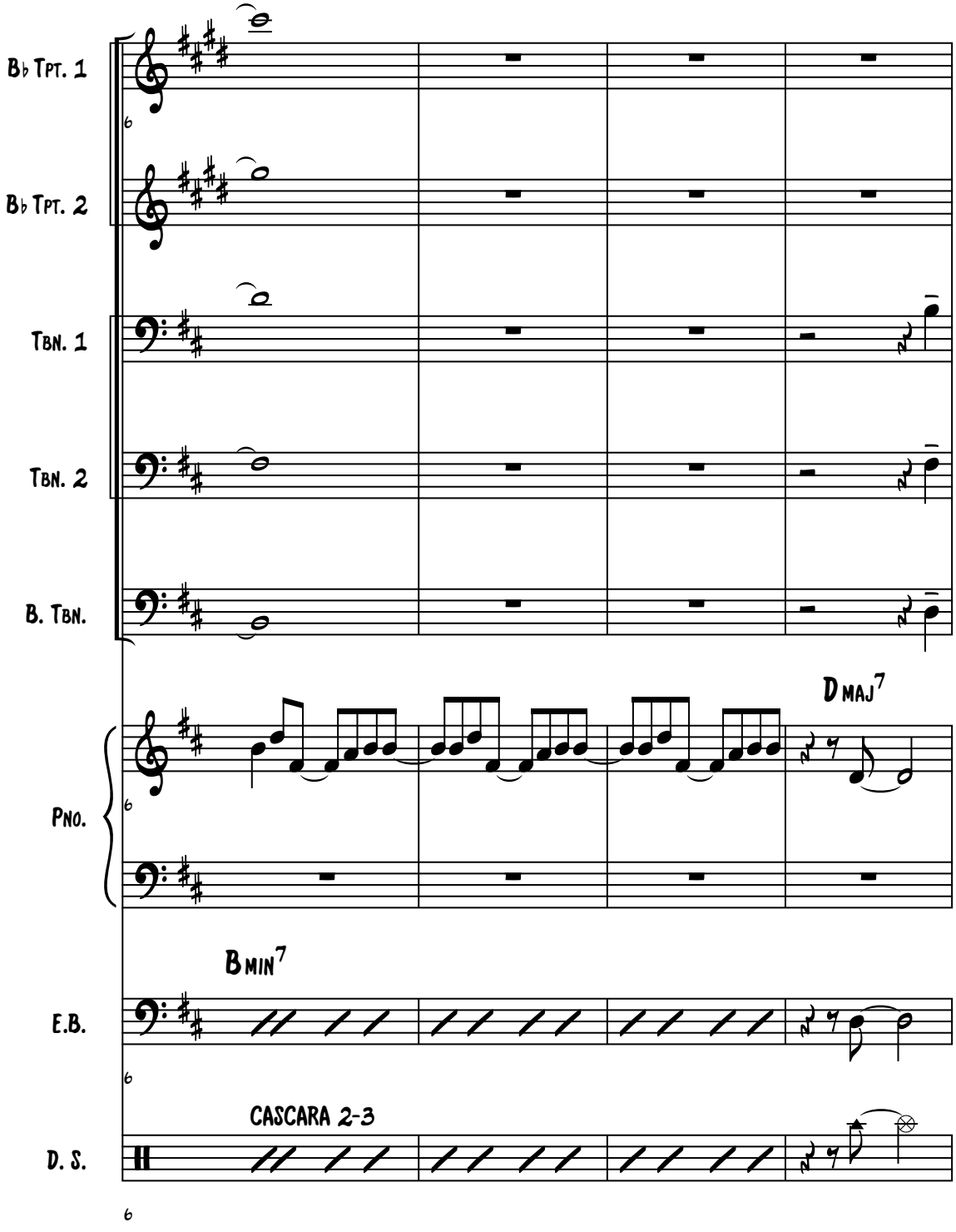
El Cuarto de Tula

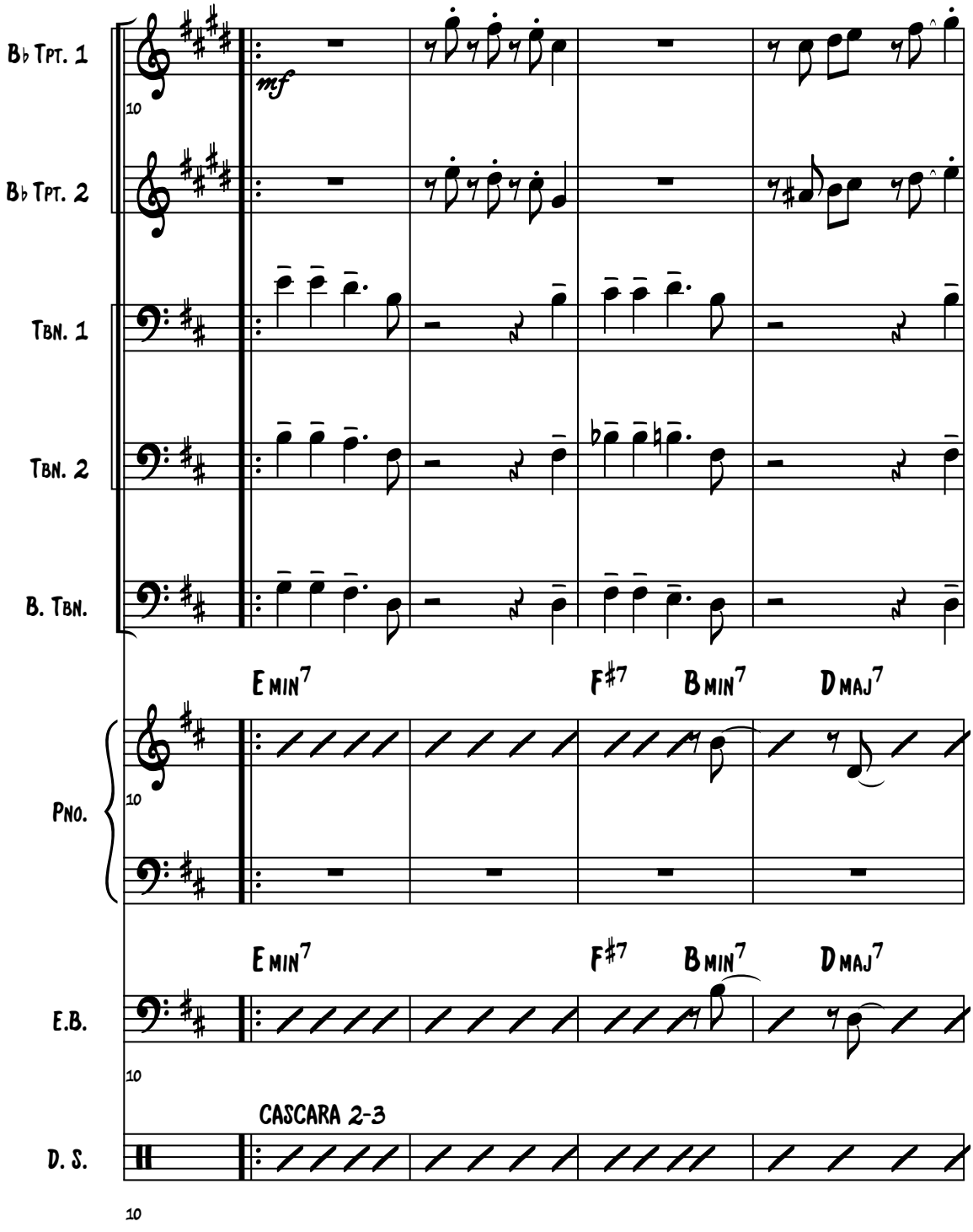
Sergio Siaba

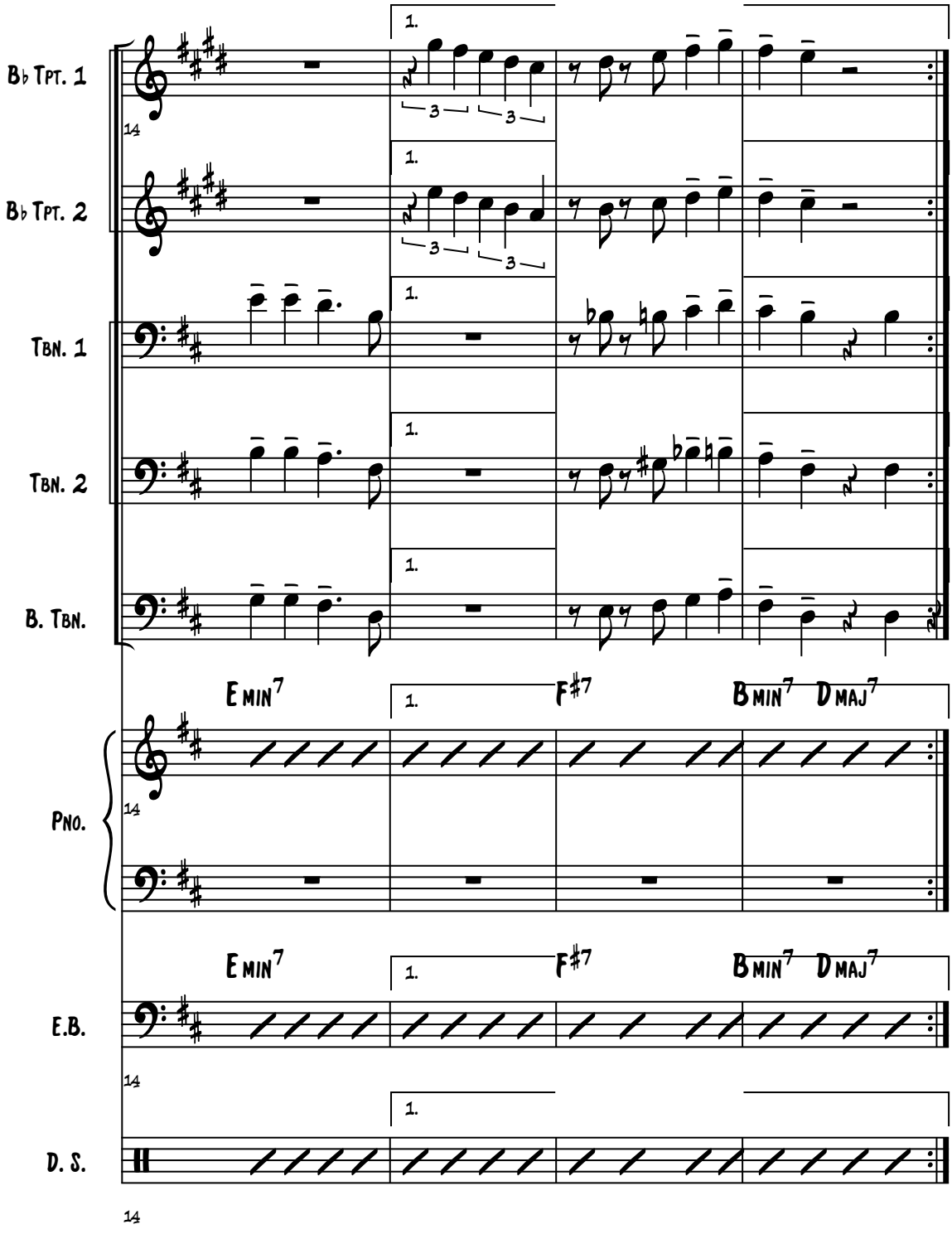
Arr: Anibal Seminario

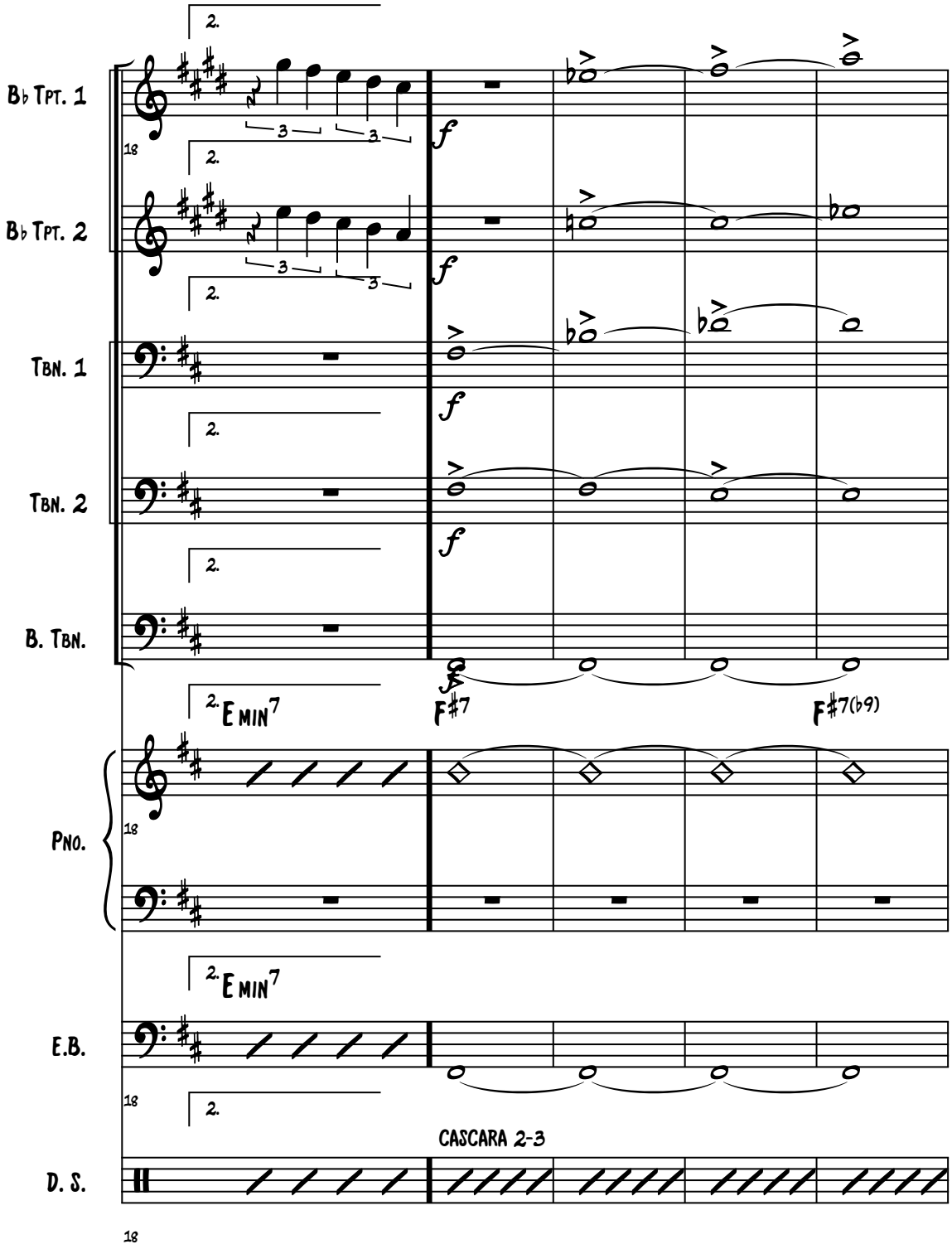


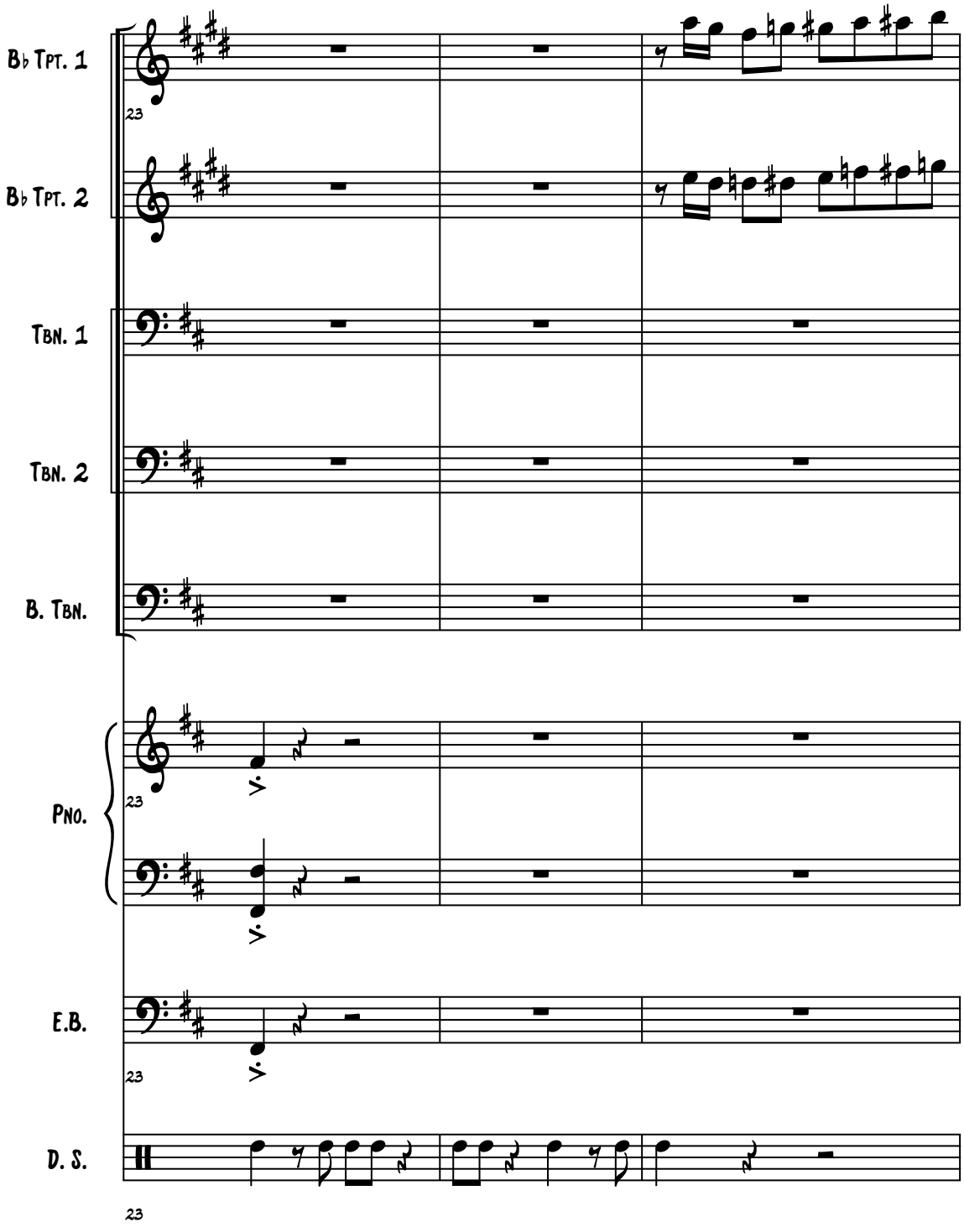

B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
E.B.
D. S.

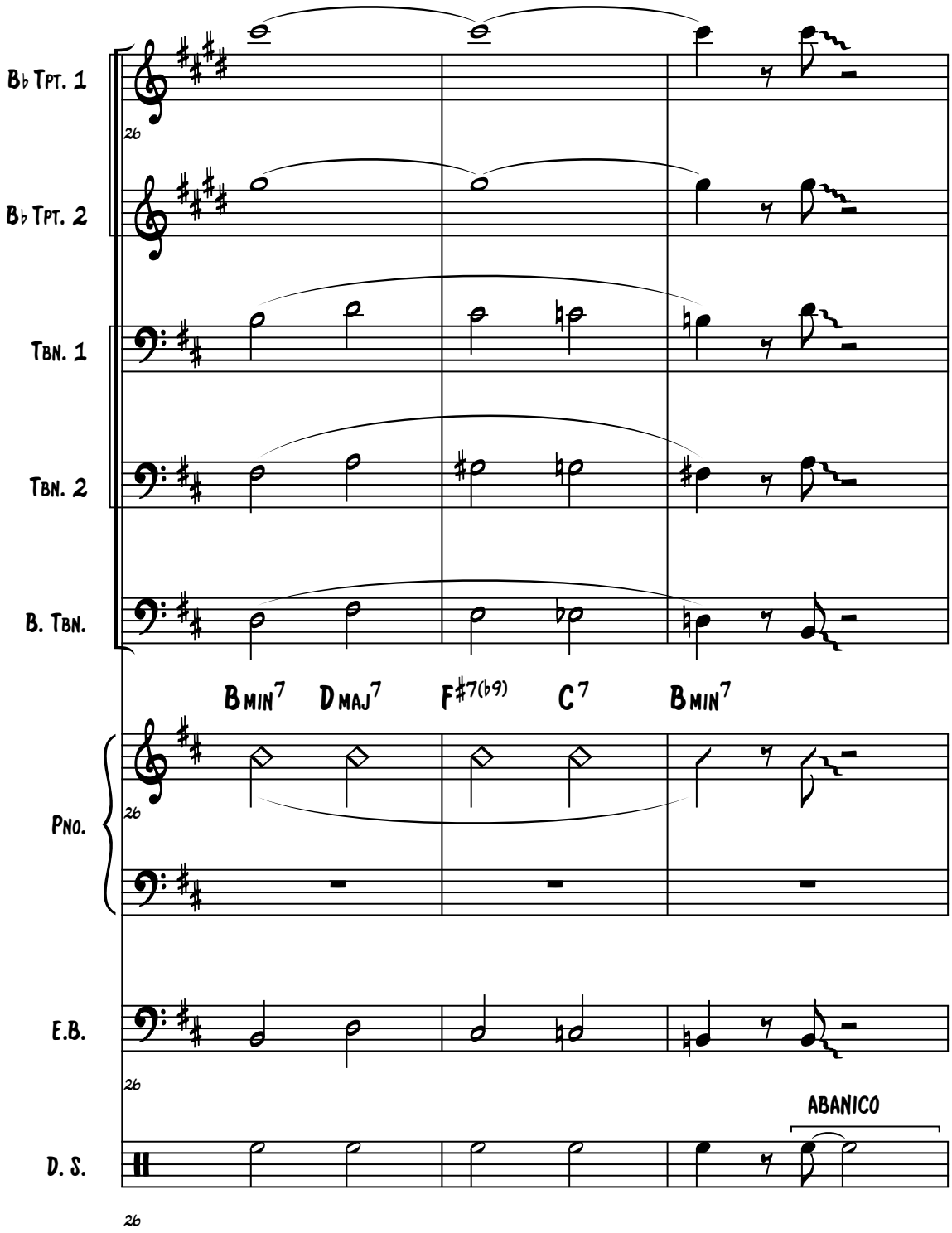

B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
D maj7
B min7
E.B.
CASCARA 2-3
D. S.

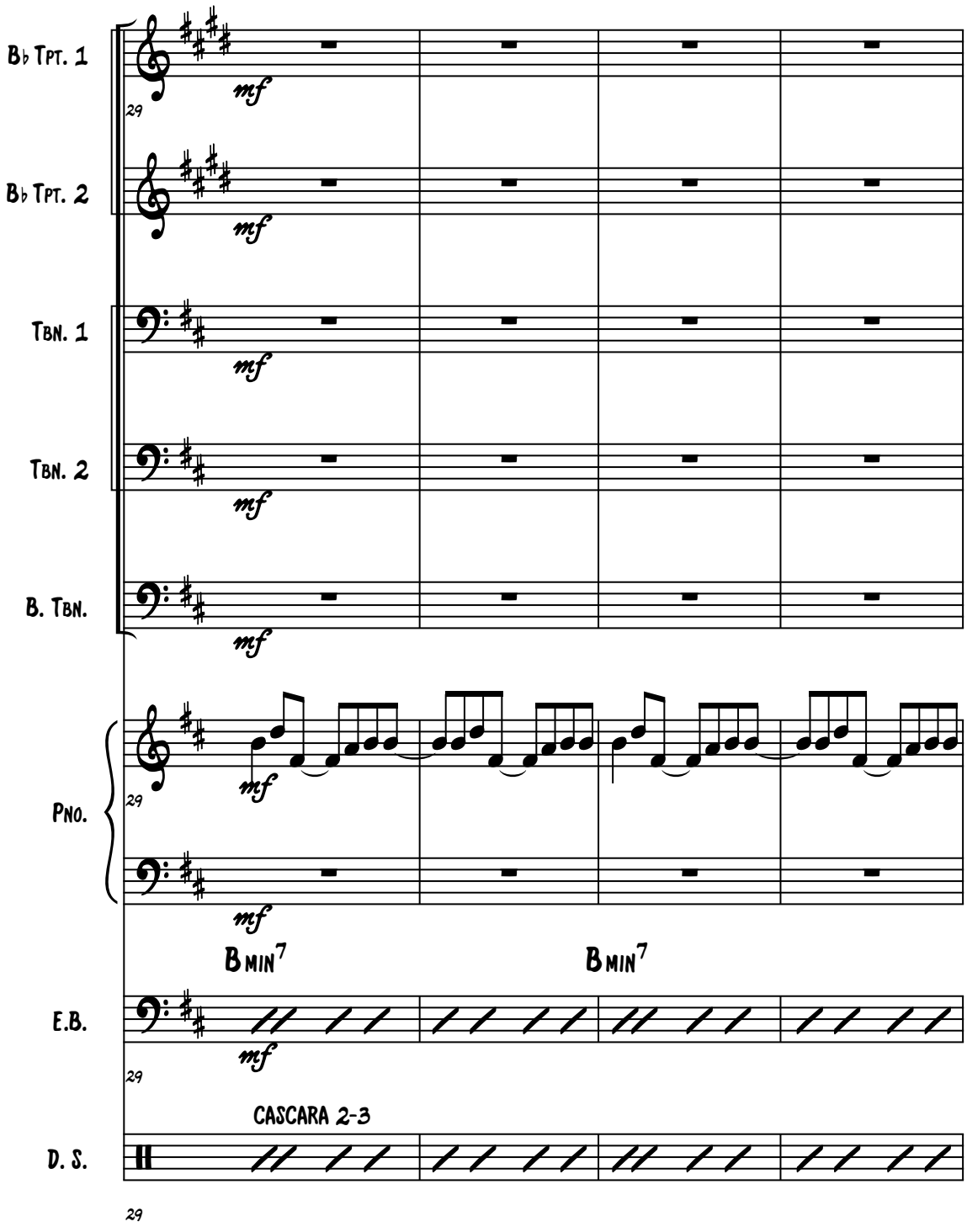

B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
E.B.
D. S.
mf
E min7
F♯7
B min7
D maj7
CASCARA 2-3
10

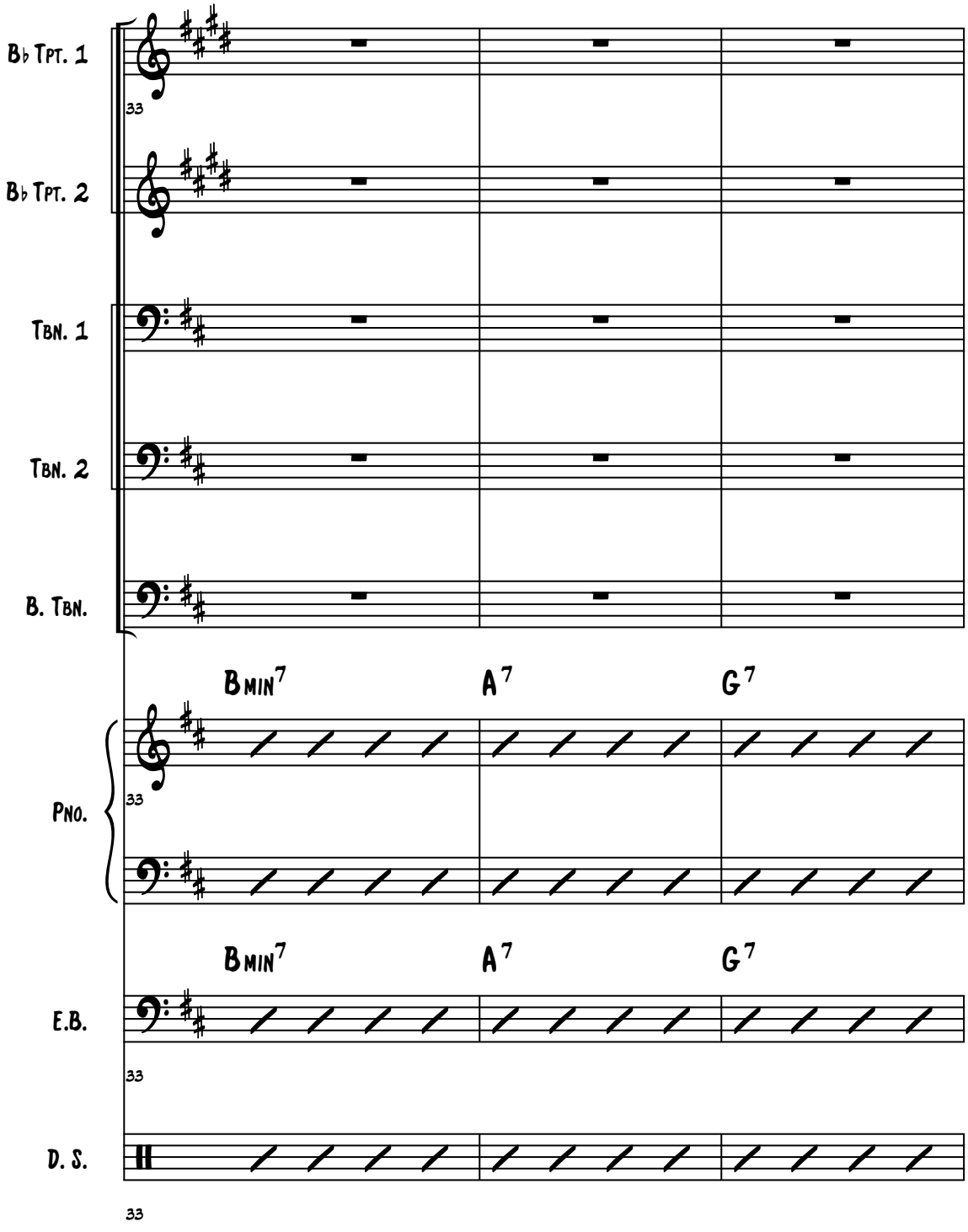

B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
E.B.
D. S.
1.
E min7
F♯7
B min7
D maj7
14

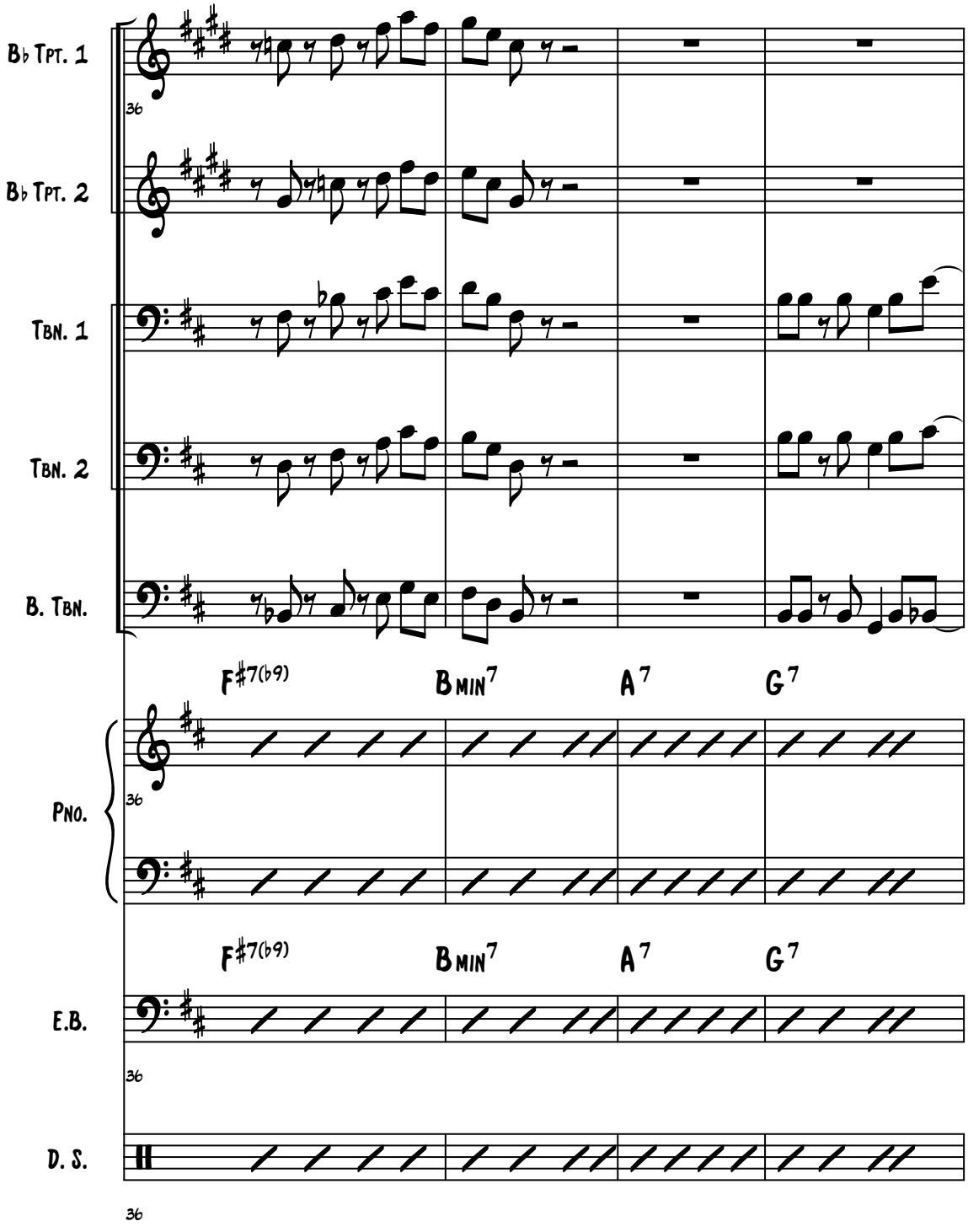

B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
E.B.
D. S.
E min7
F♯7
F♯7(♭9)
E min7
CASCARA 2-3

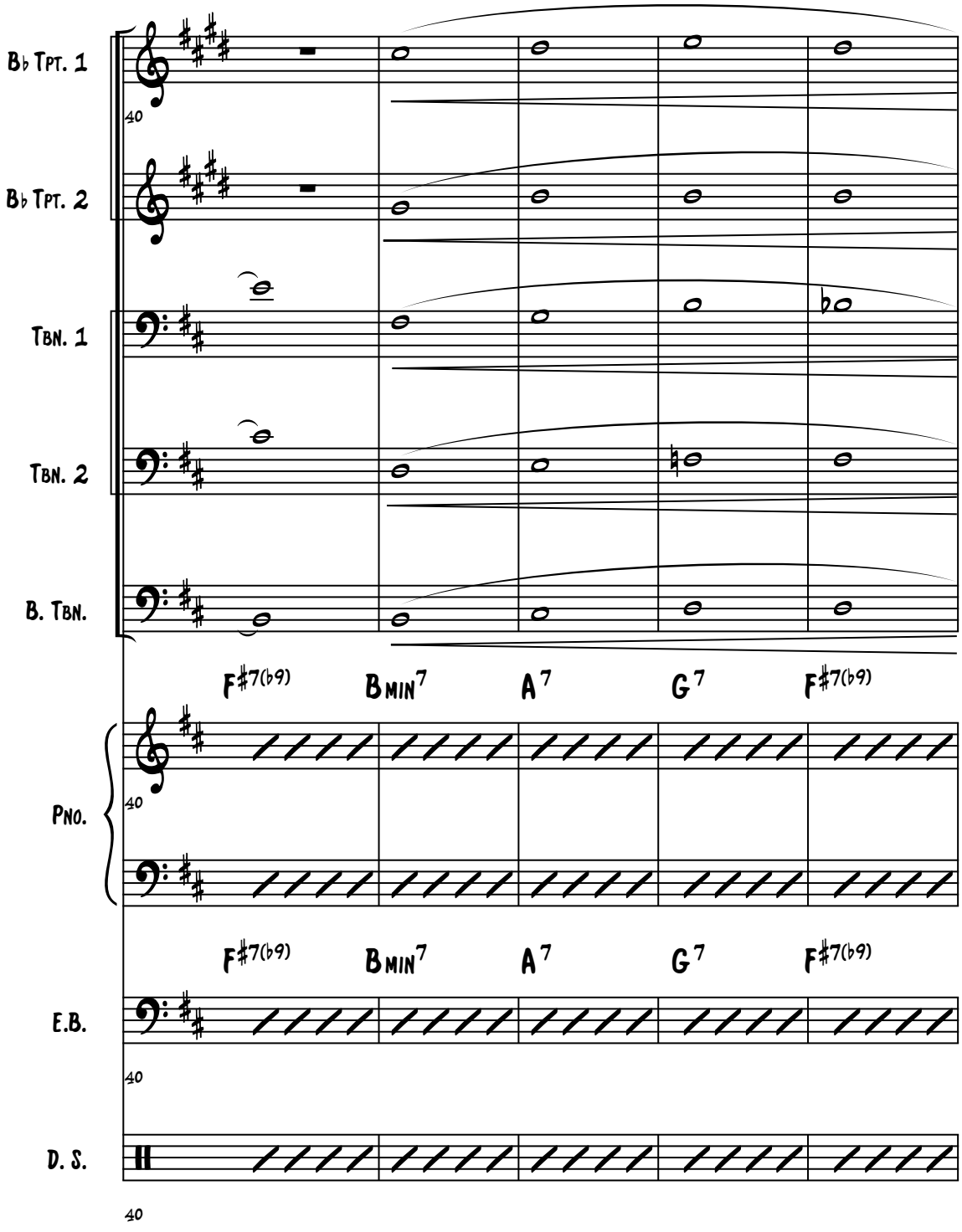

B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
E.B.
D. S.
23

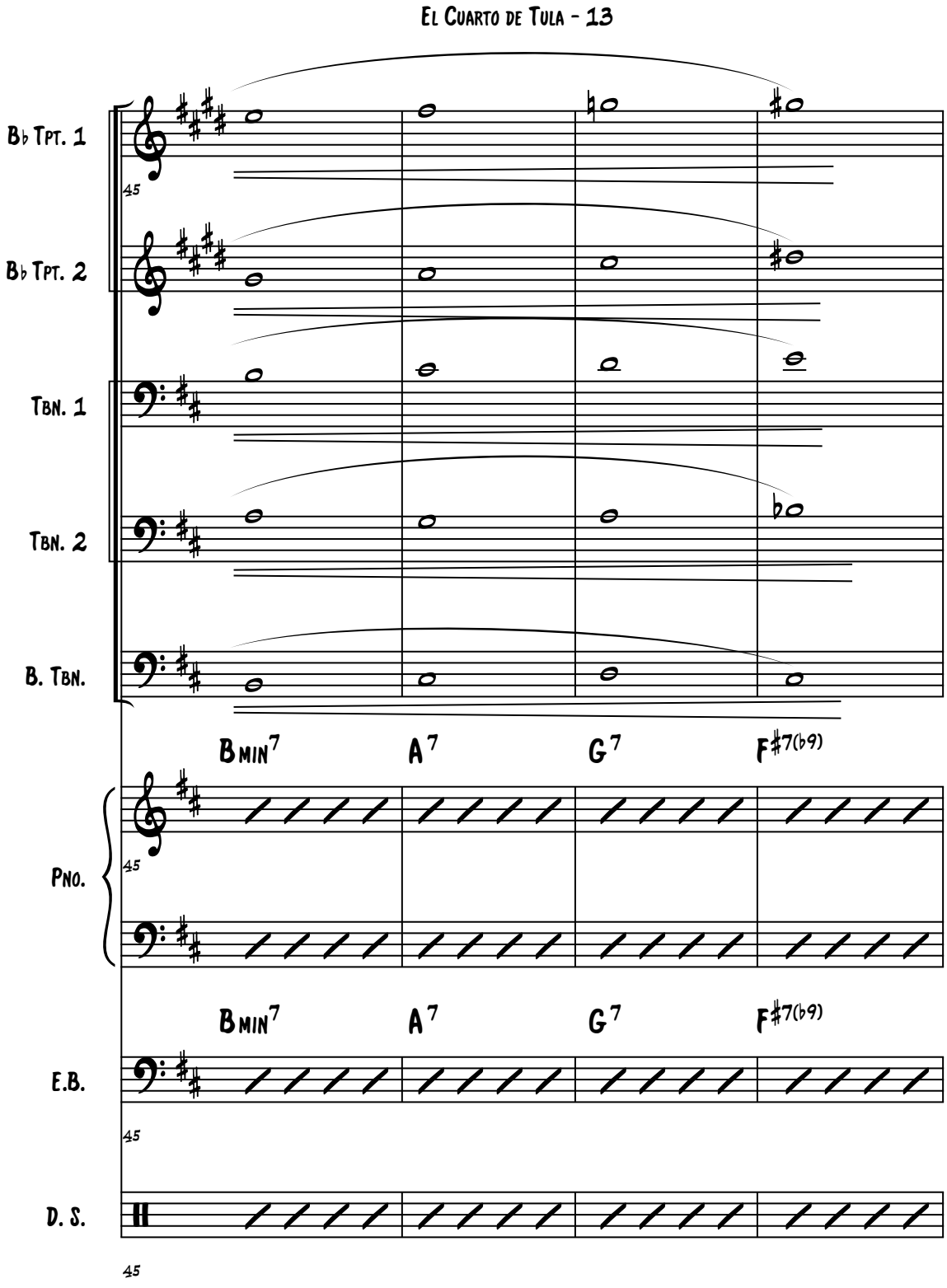

B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Bmin7 Dmaj7 F♯7(♭9) C7 Bmin7
Pno.
E.B.
ABANICO
D. S.

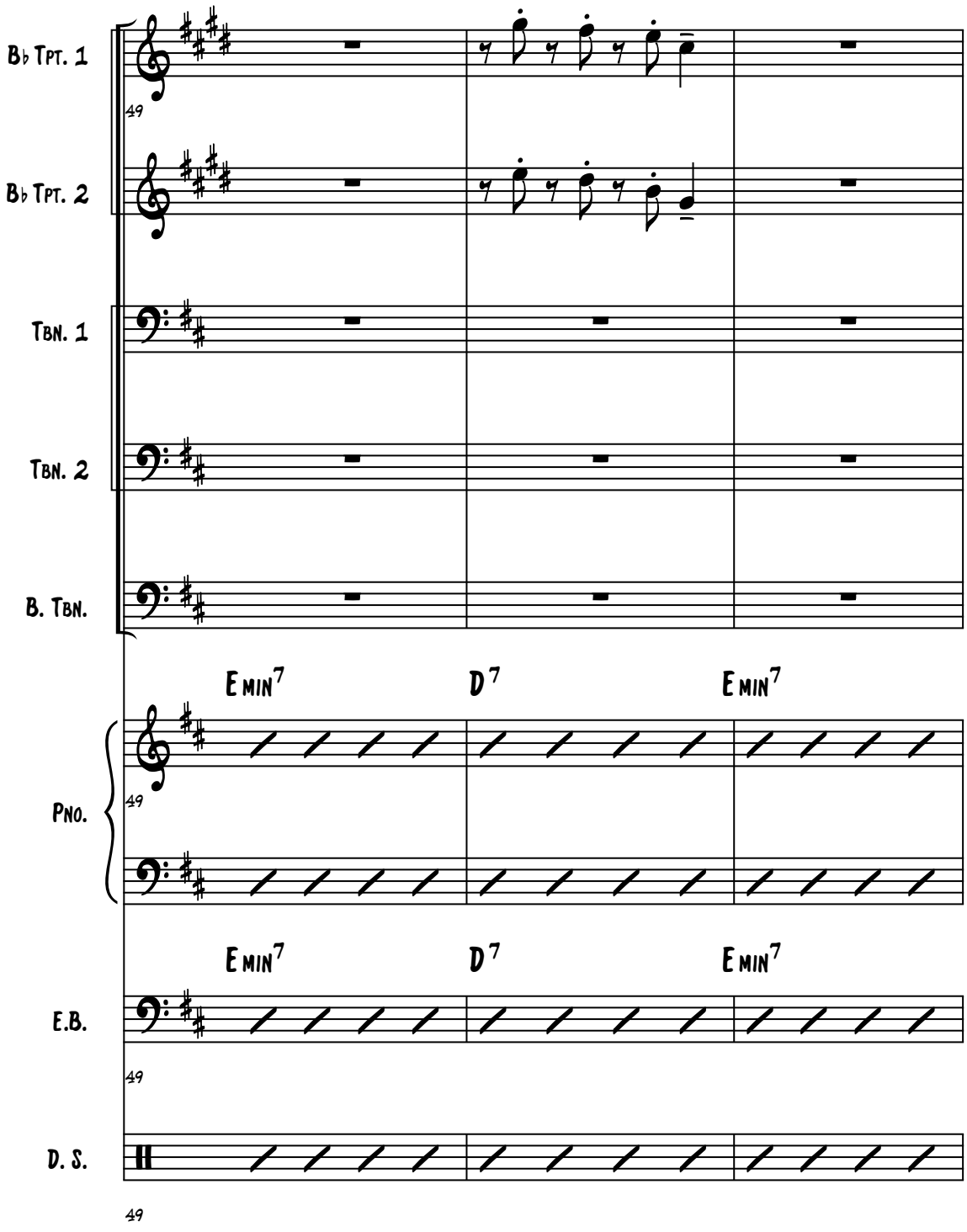

B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
E.B.
D. S.
mf
29
Bmin7
Bmin7
CASCARA 2-3

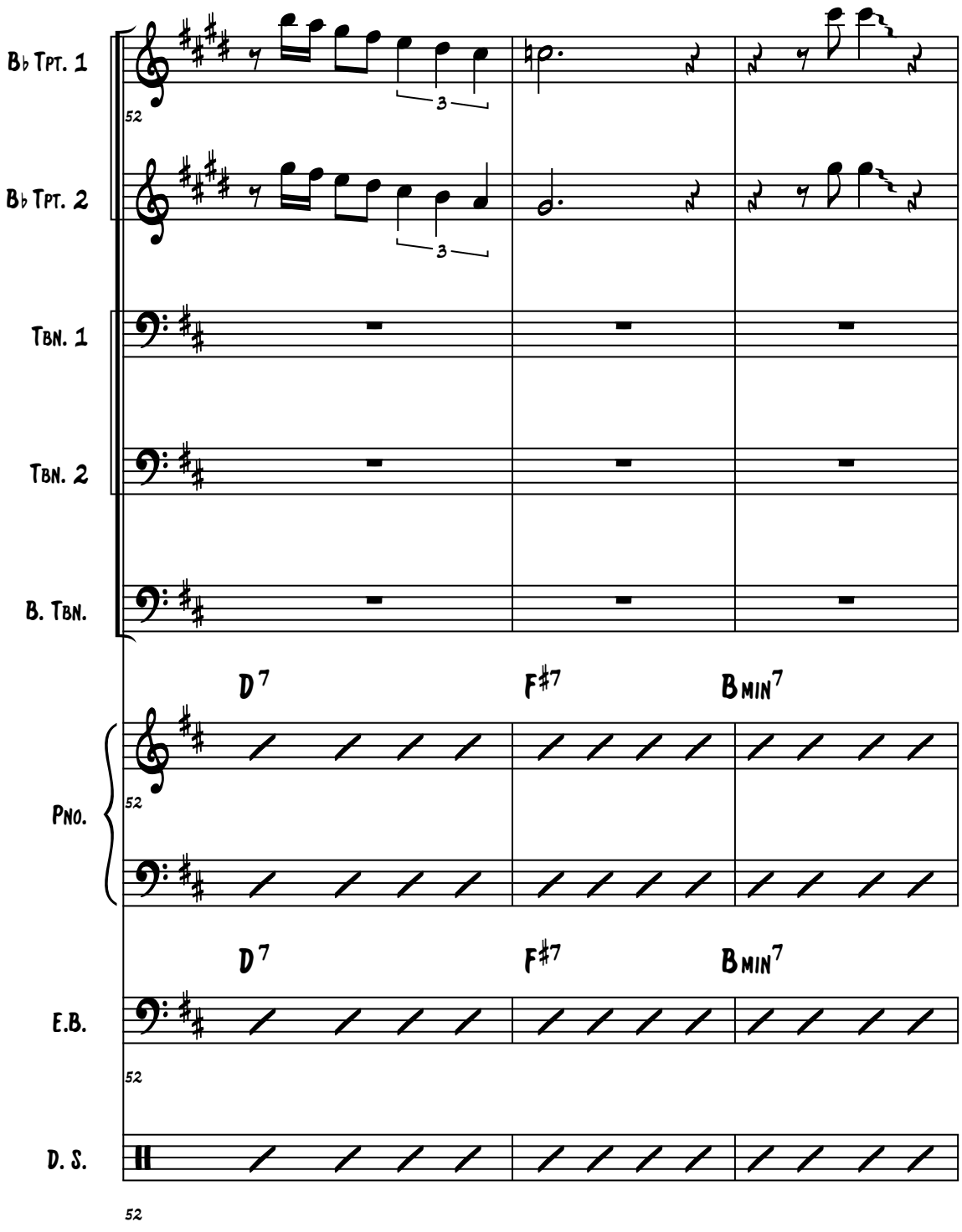

B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Bmin7
A7
G7
Pno.
Bmin7
A7
G7
E.B.
D. S.
33

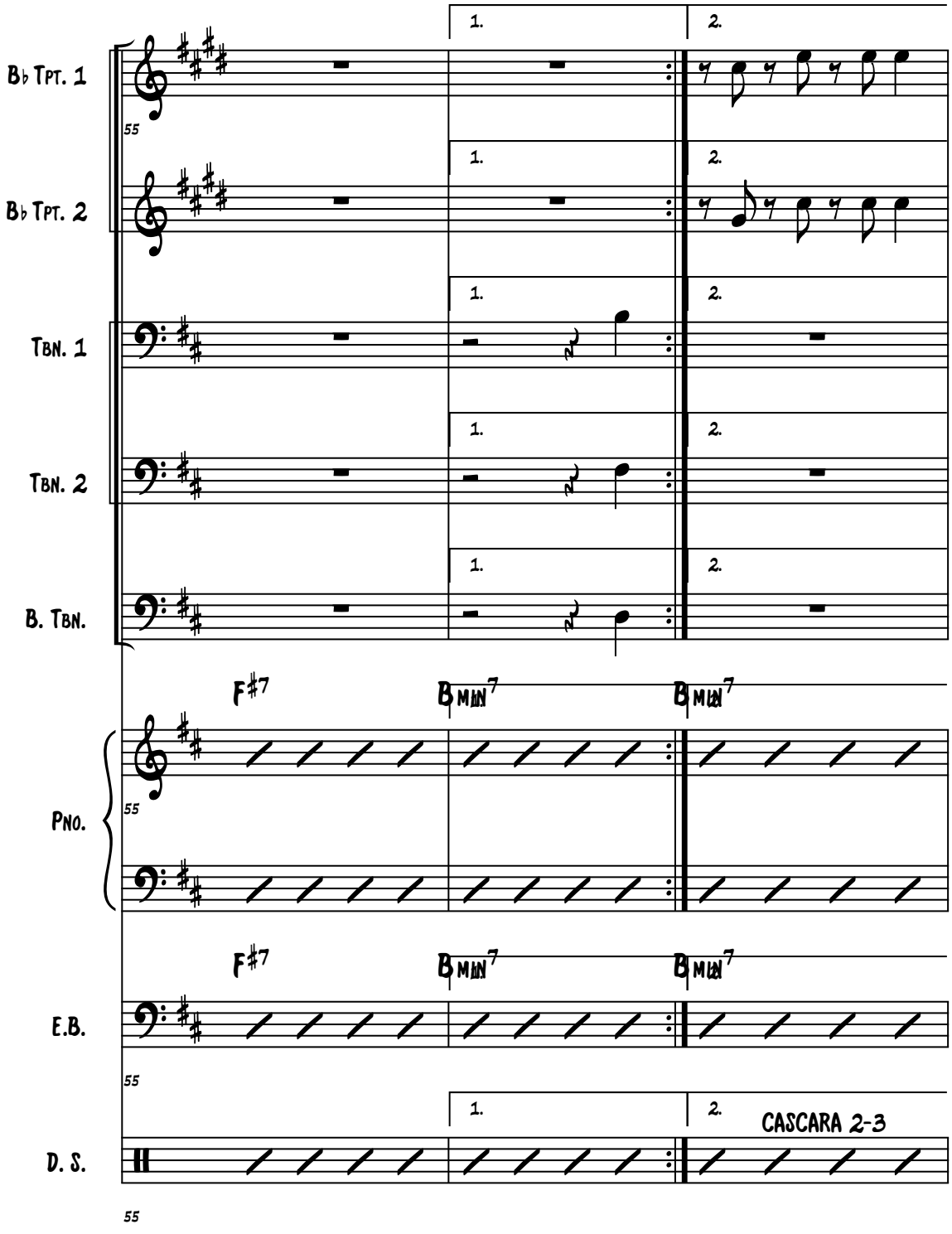

B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
F♯7(♭9)
B min7
A7
G7
Pno.
F♯7(♭9)
B min7
A7
G7
E.B.
D. S.
36

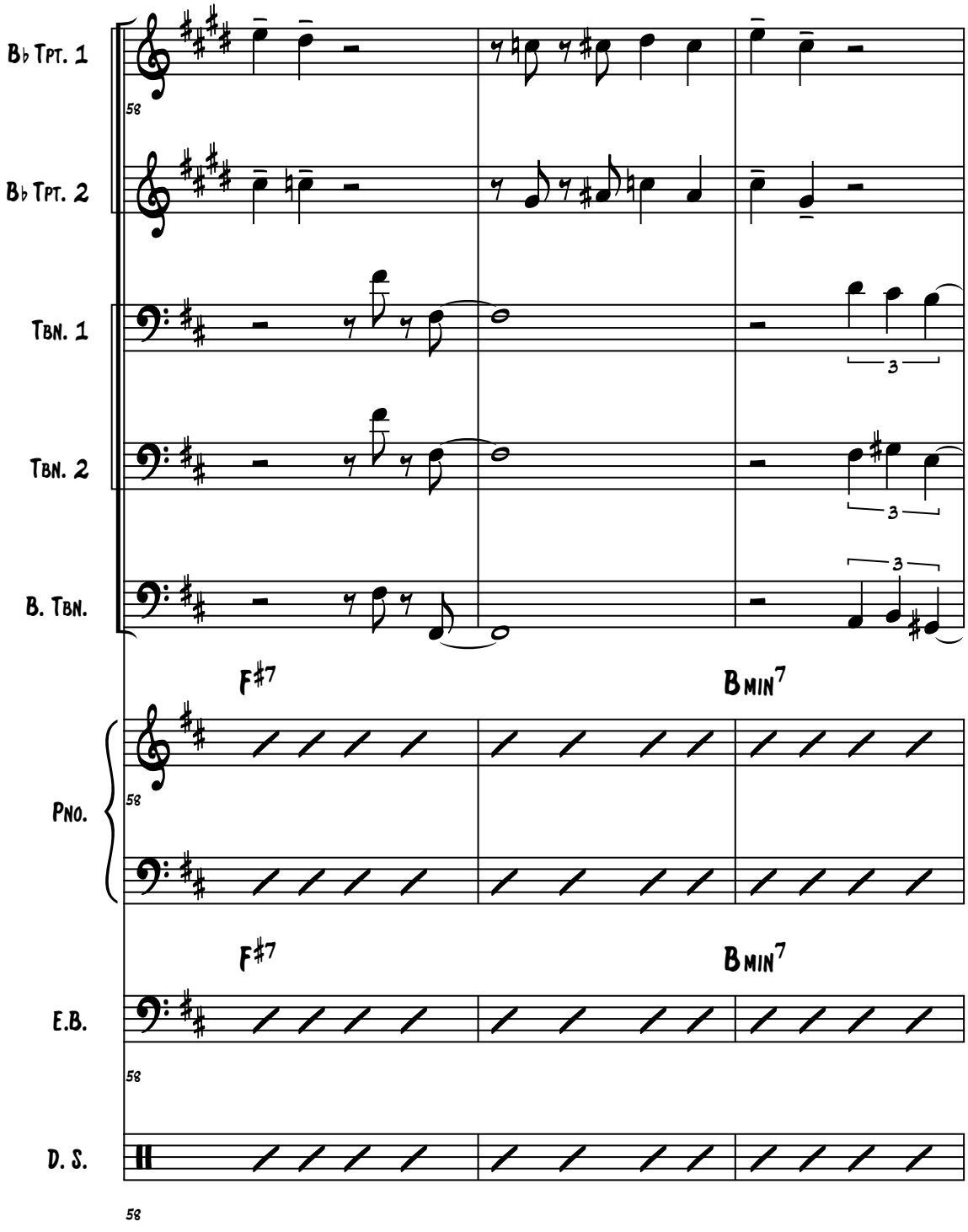

B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
F♯7(♭9)
Bmin7
A7
G7
F♯7(♭9)
Pno.
F♯7(♭9)
Bmin7
A7
G7
F♯7(♭9)
E.B.
D. S.

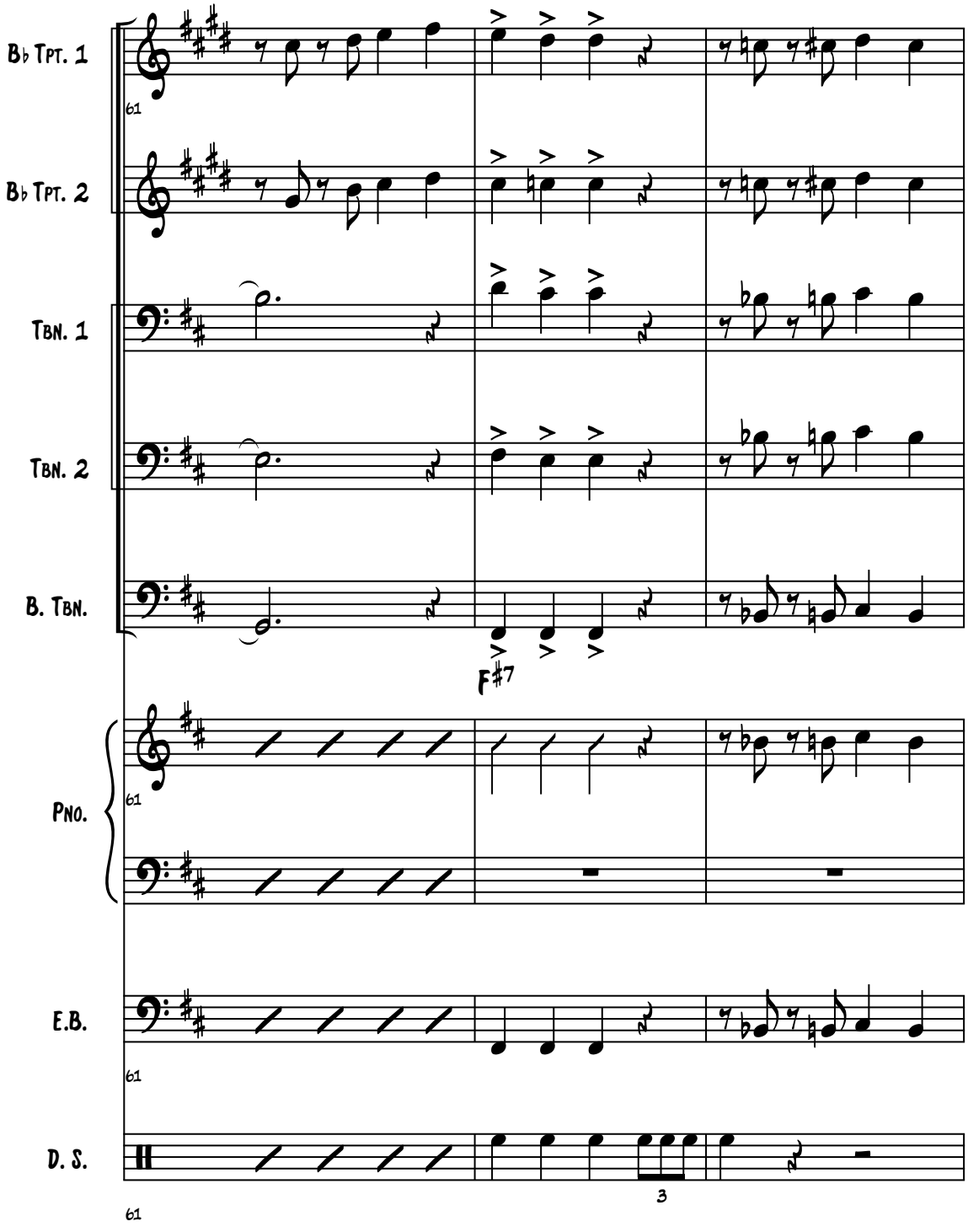

El Cuarto de Tula - 13
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Bmin7
A7
G7
F♯7(♭9)
Pno.
Bmin7
A7
G7
F♯7(♭9)
E.B.
D. S.

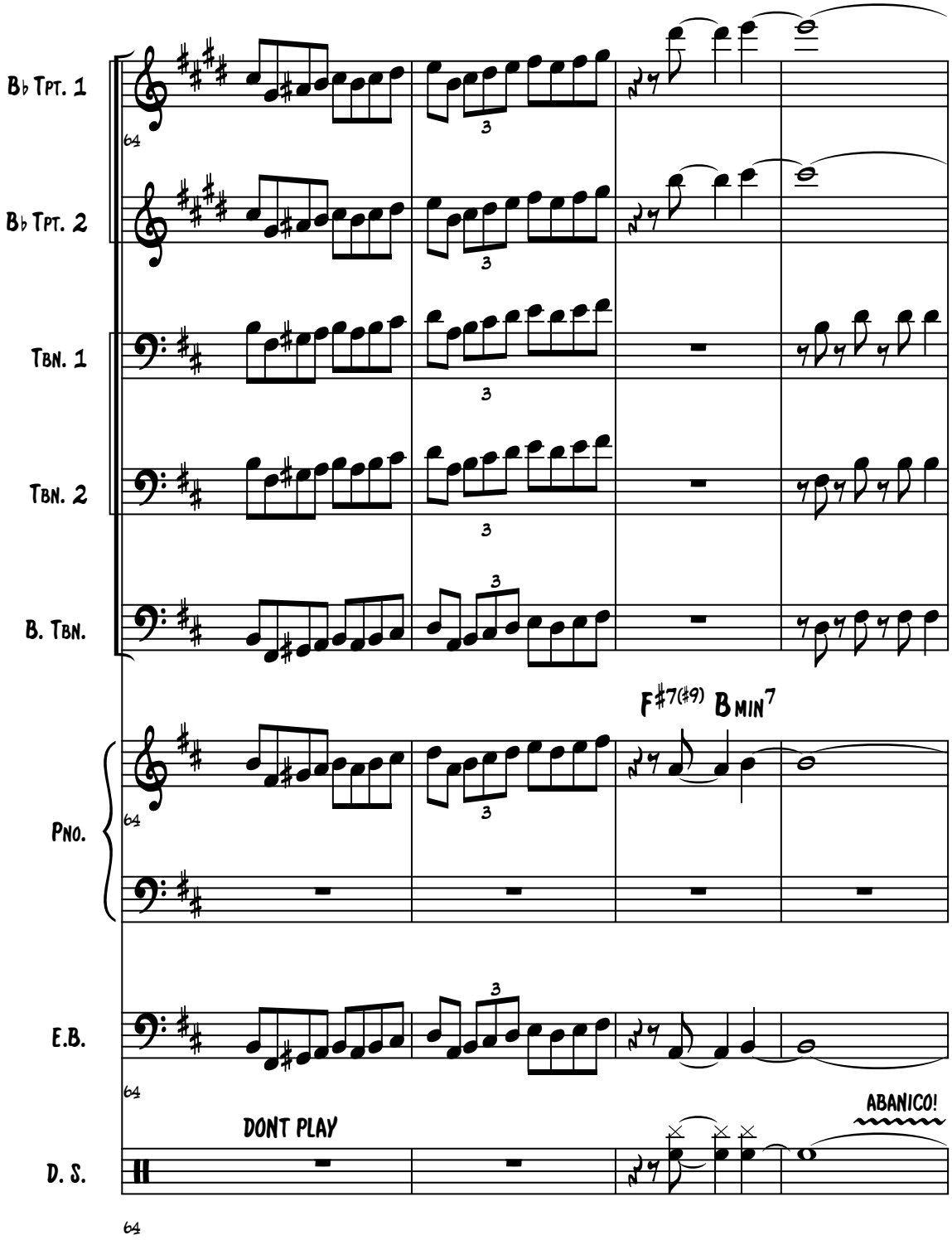

B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
E.B.
D. S.
E min7
D7
E min7
E min7
D7
E min7
49
49
49
49

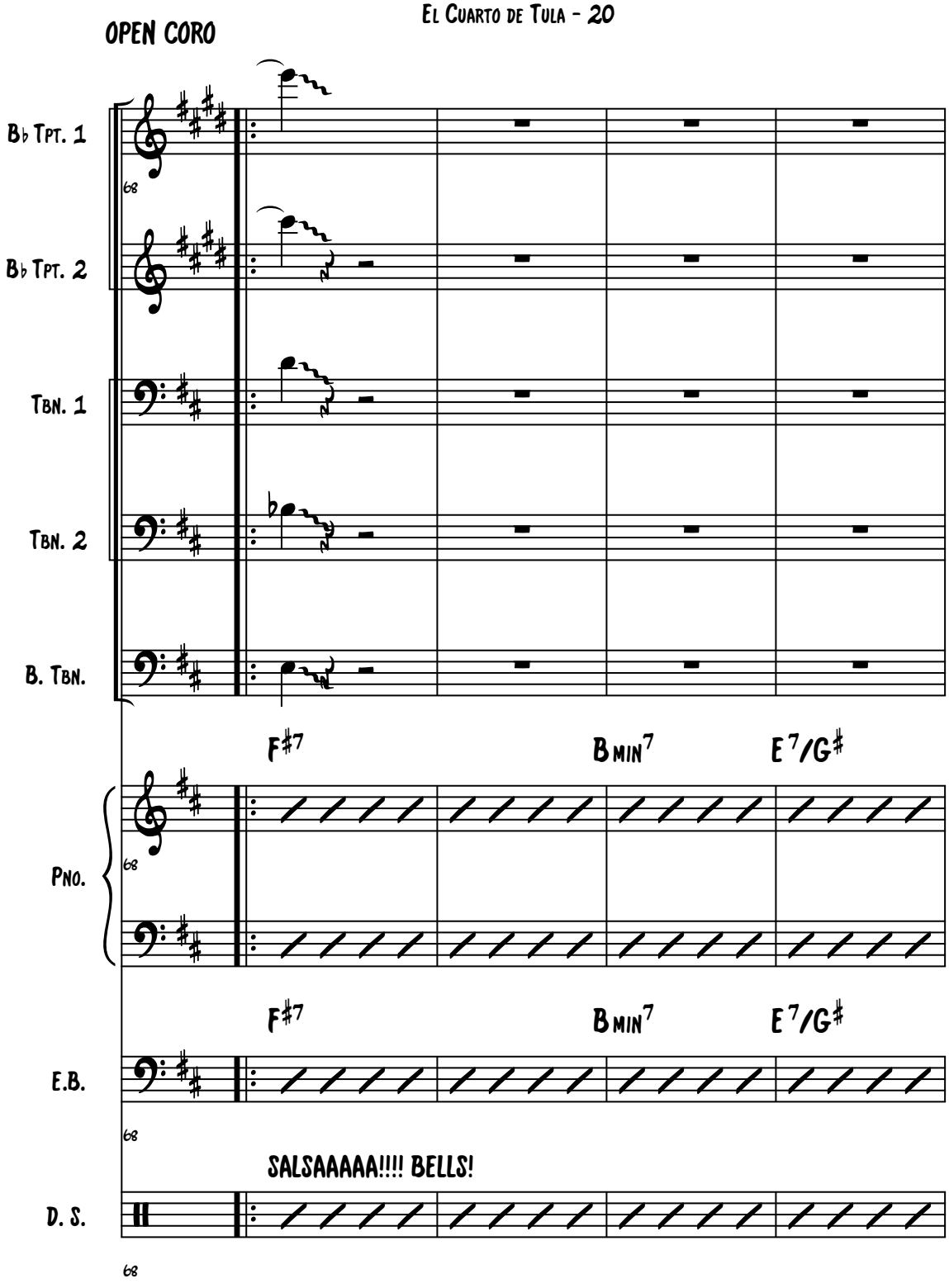

B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
E.B.
D. S.
52
3
D7
F♯7
Bmin7

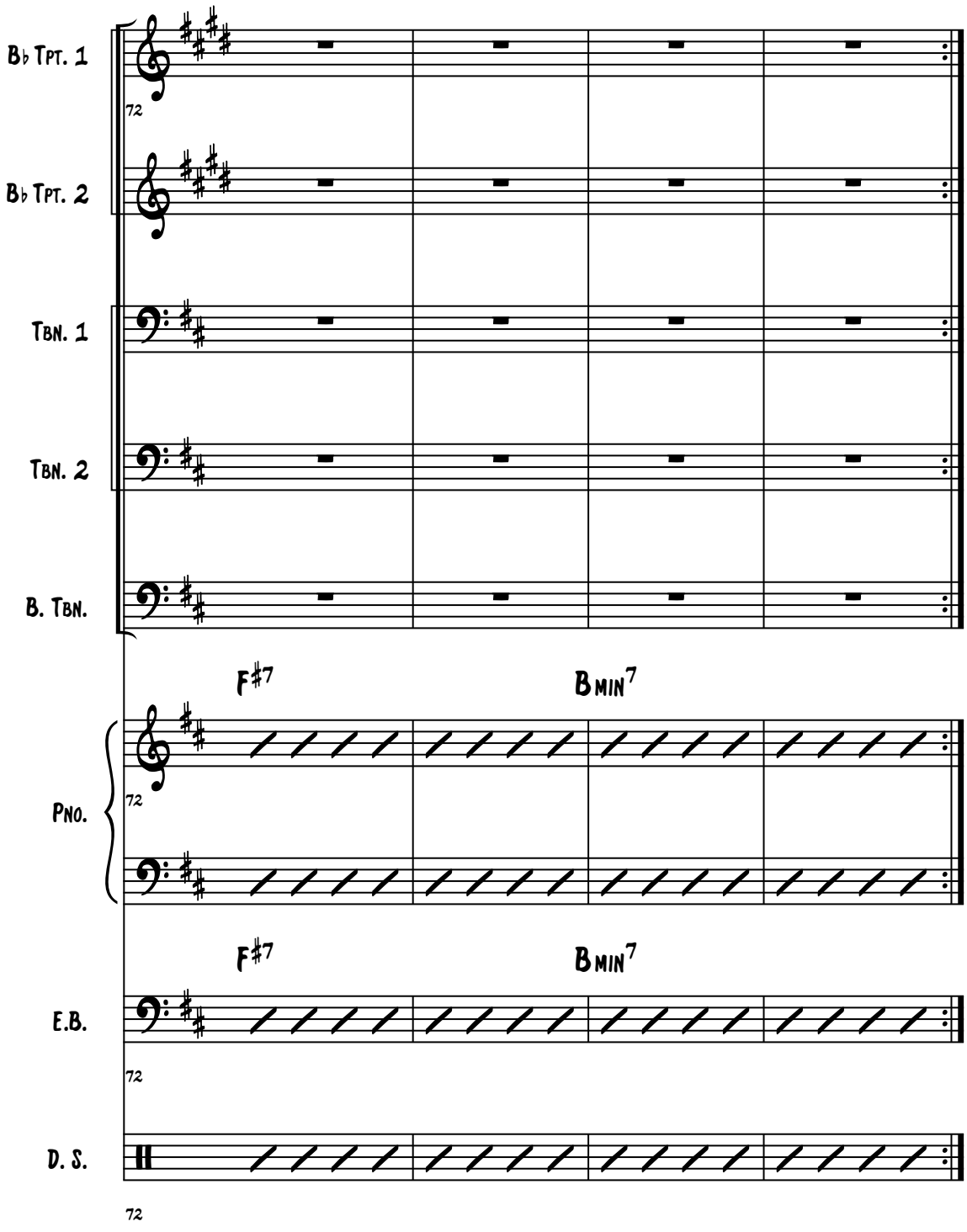

B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
E.B.
D. S.
1.
2.
F♯7
B MIN7
CASCARA 2-3
55

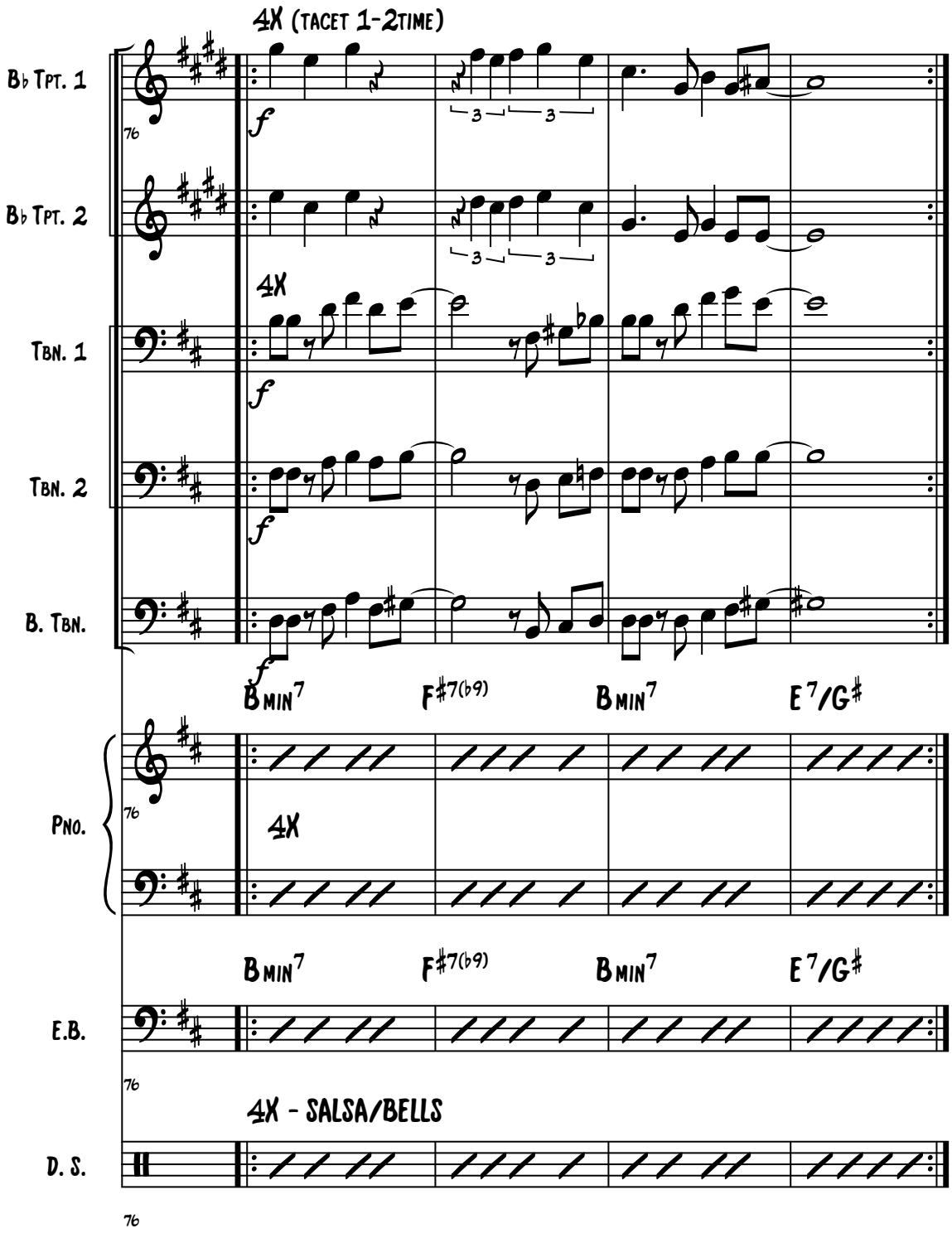

B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
E.B.
D. S.
F♯7
B min7
F♯7
B min7

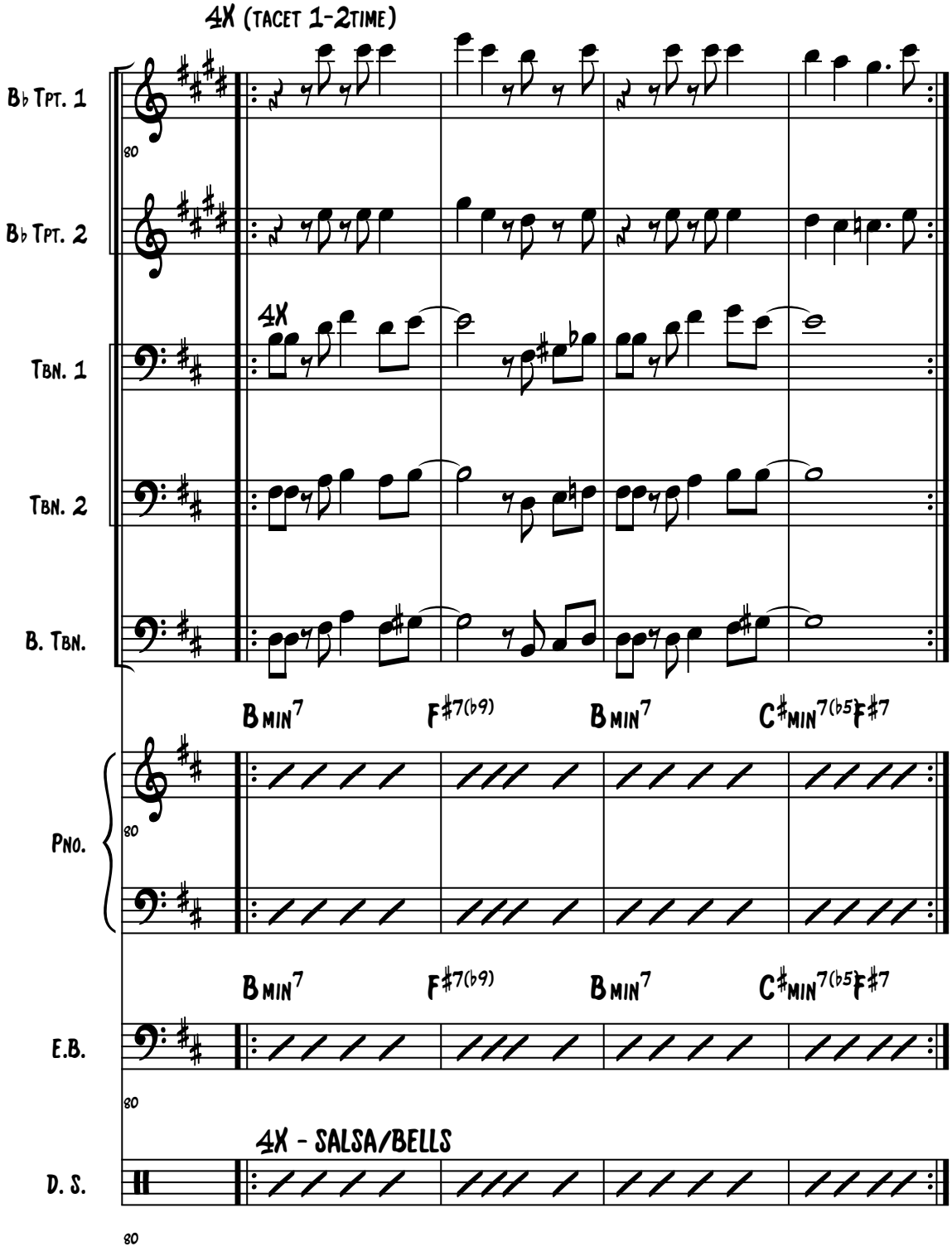

B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
F♯7
Pno.
E.B.
D. S.
61
3

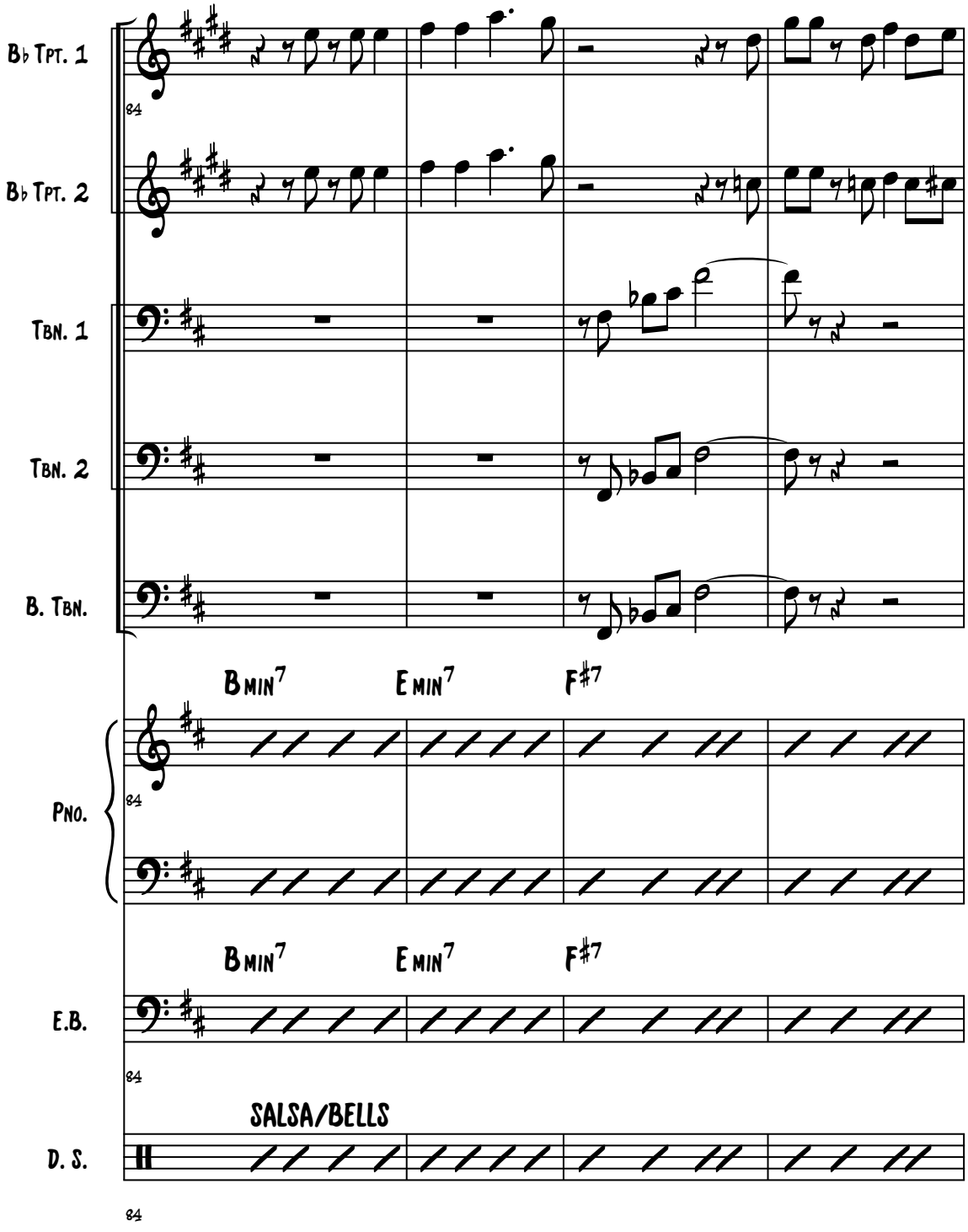

B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
E.B.
D. S.
F♯7(♯9)
B min7
DONT PLAY
ABANICO!

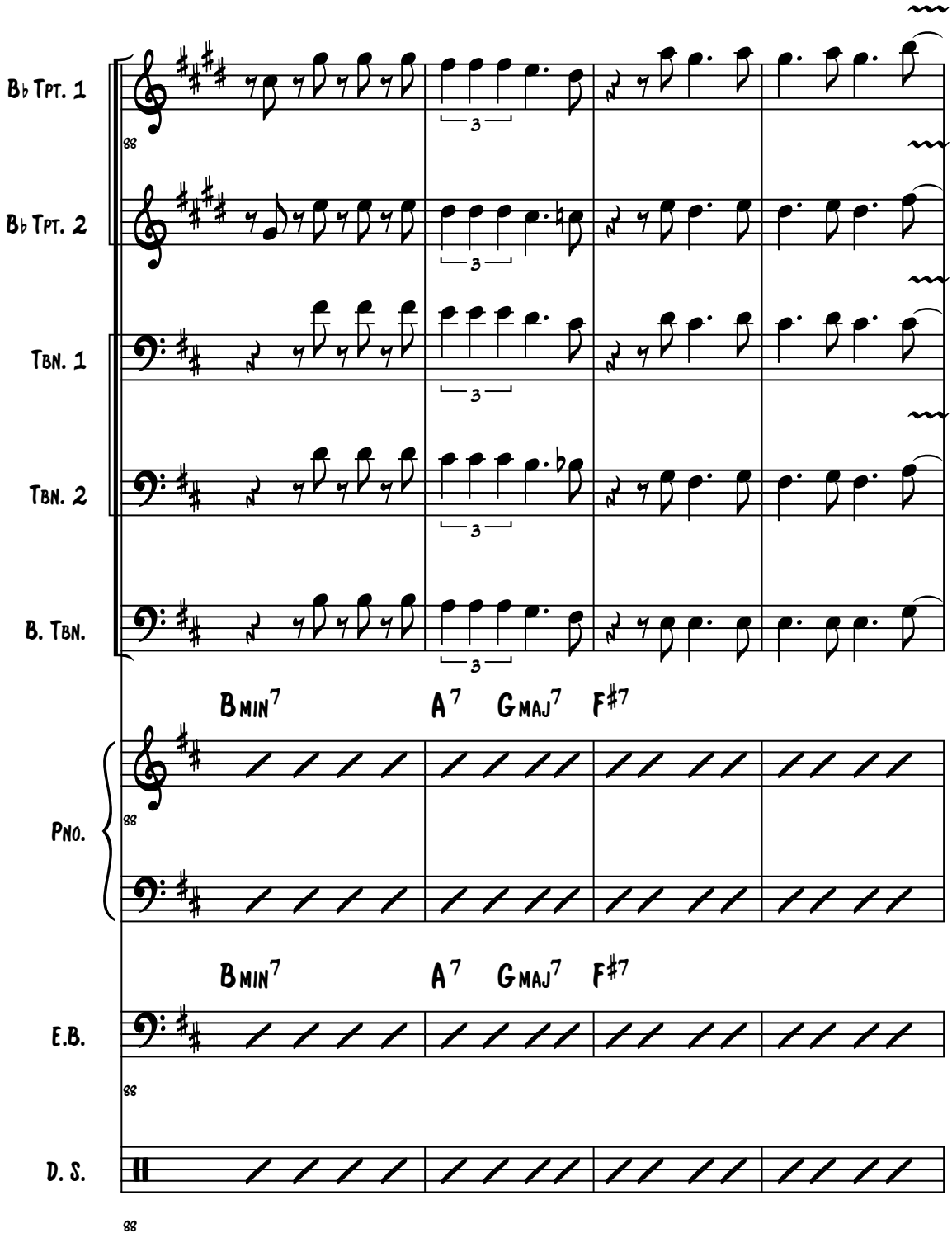

OPEN CORO
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
F♯7
B min7
E7/G♯
Pno.
F♯7
B min7
E7/G♯
E.B.
SALSAAAAA!!!! BELLS!
D. S.

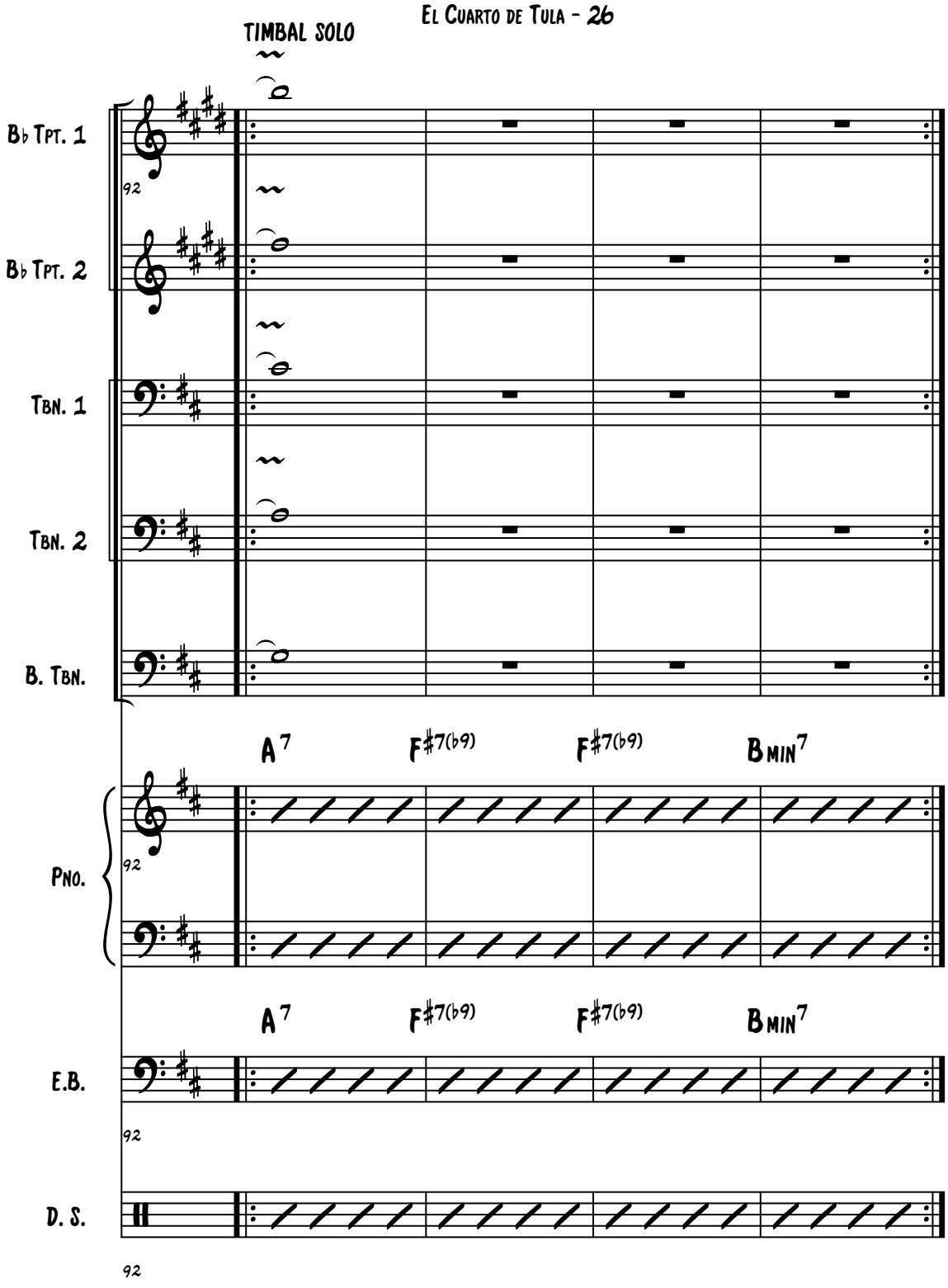

B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
E.B.
D. S.
F♯7
B min7
F♯7
B min7
72
72
72

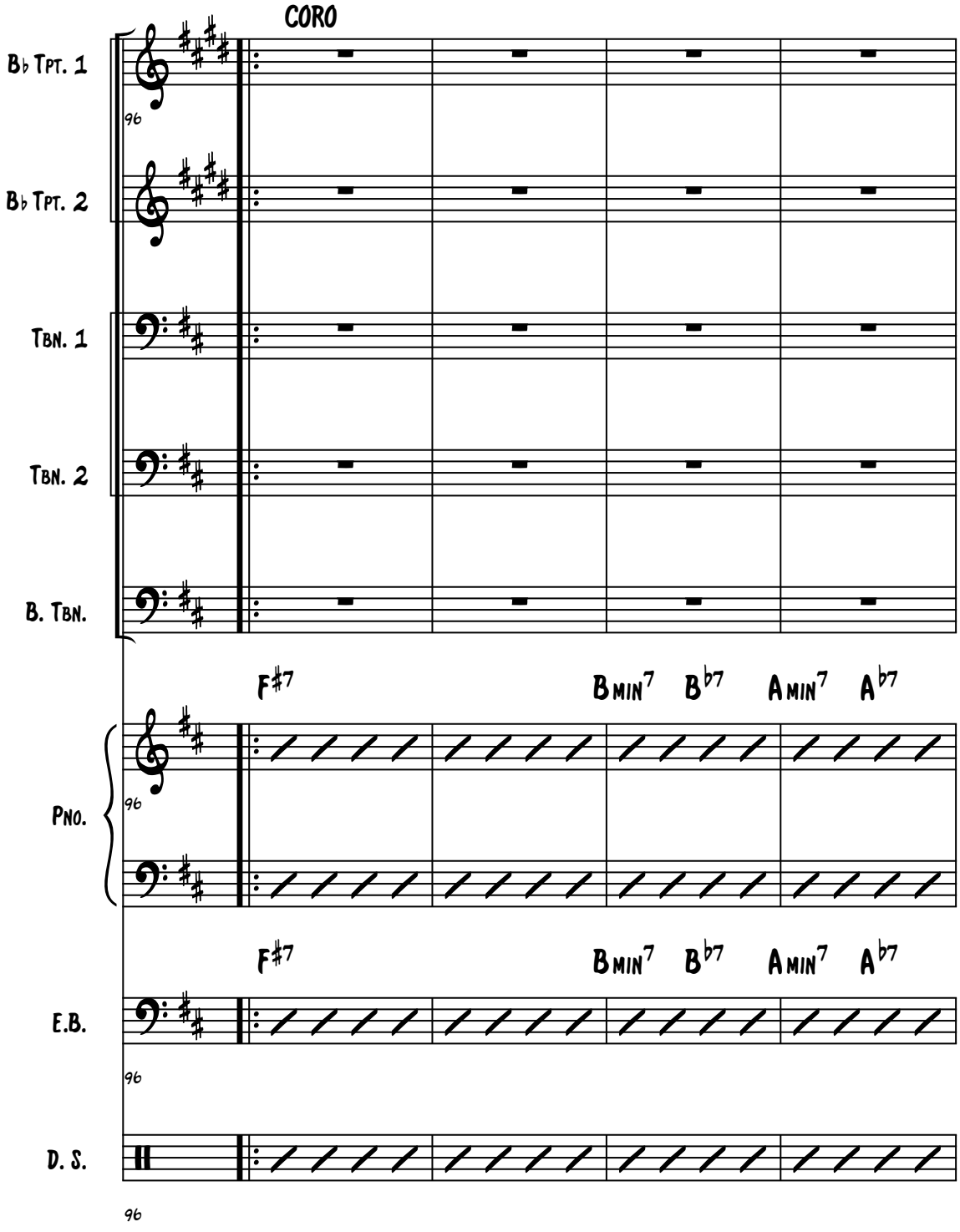

4X (tacet 1-2time)
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
E.B.
D. S.
4X
4X - SALSA/BELLS
B min7
F♯7(♭9)
B min7
E7/G♯
76

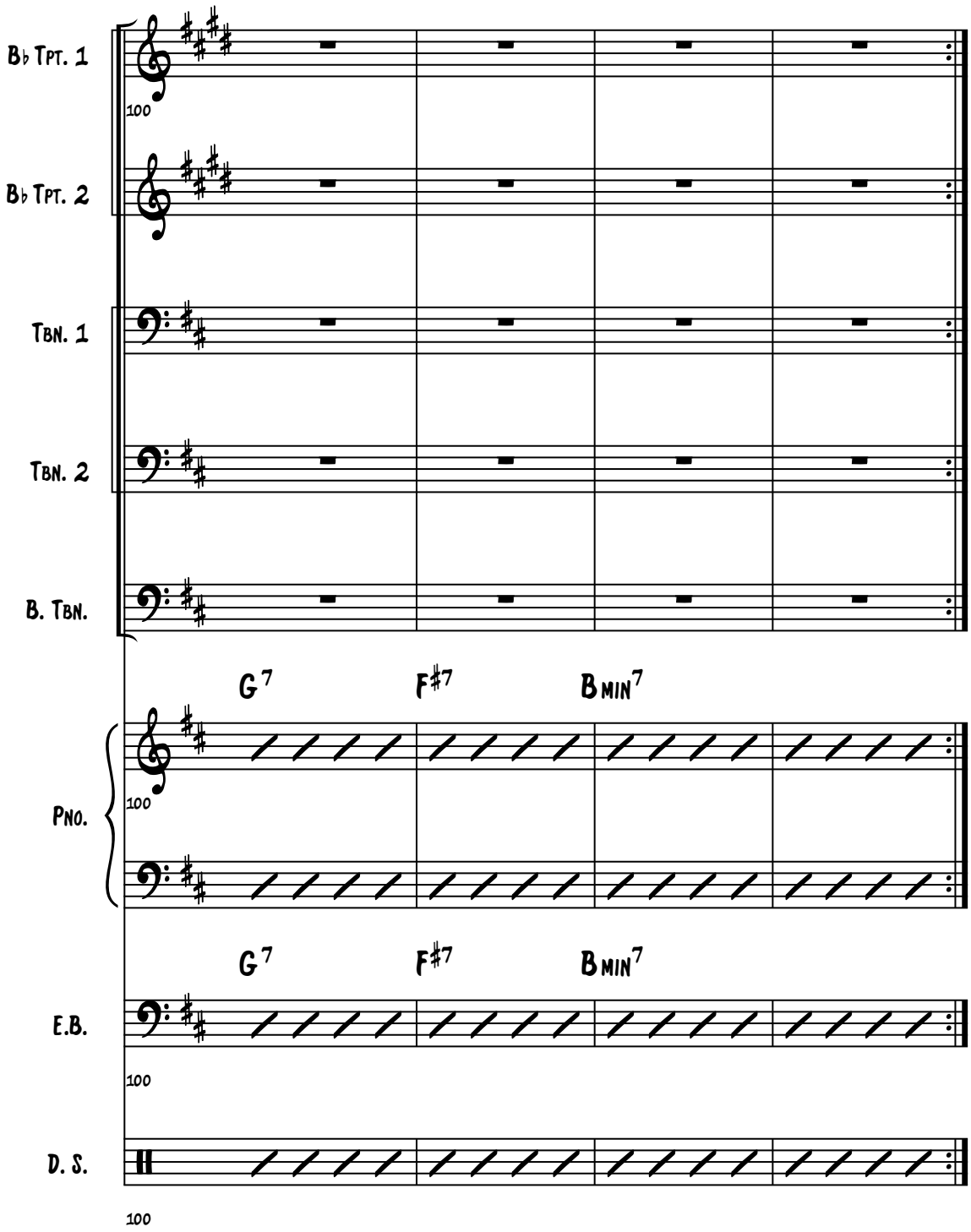

4X (tacet 1-2time)
B♭ Tpt. 1
B♭ Tpt. 2
4X
Tbn. 1
Tbn. 2
B. Tbn.
Bmin7
F♯7(♭9)
Bmin7
C♯min7(♭5)F♯7
Pno.
Bmin7
F♯7(♭9)
Bmin7
C♯min7(♭5)F♯7
E.B.
4X - SALSA/BELLS
D. S.

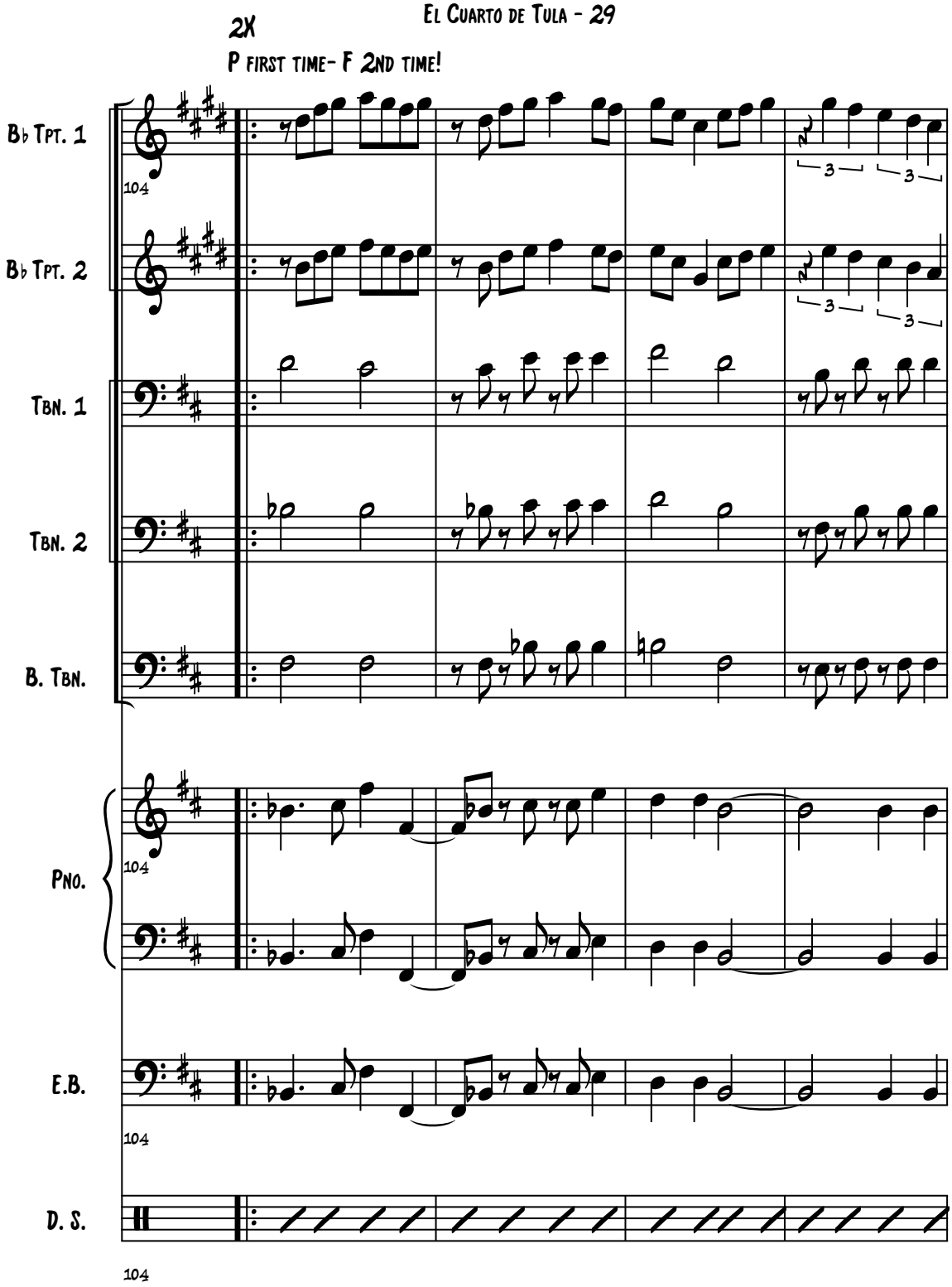

B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Bmin7
Emin7
F♯7
Pno.
Bmin7
Emin7
F♯7
E.B.
SALSA/BELLS
D. S.

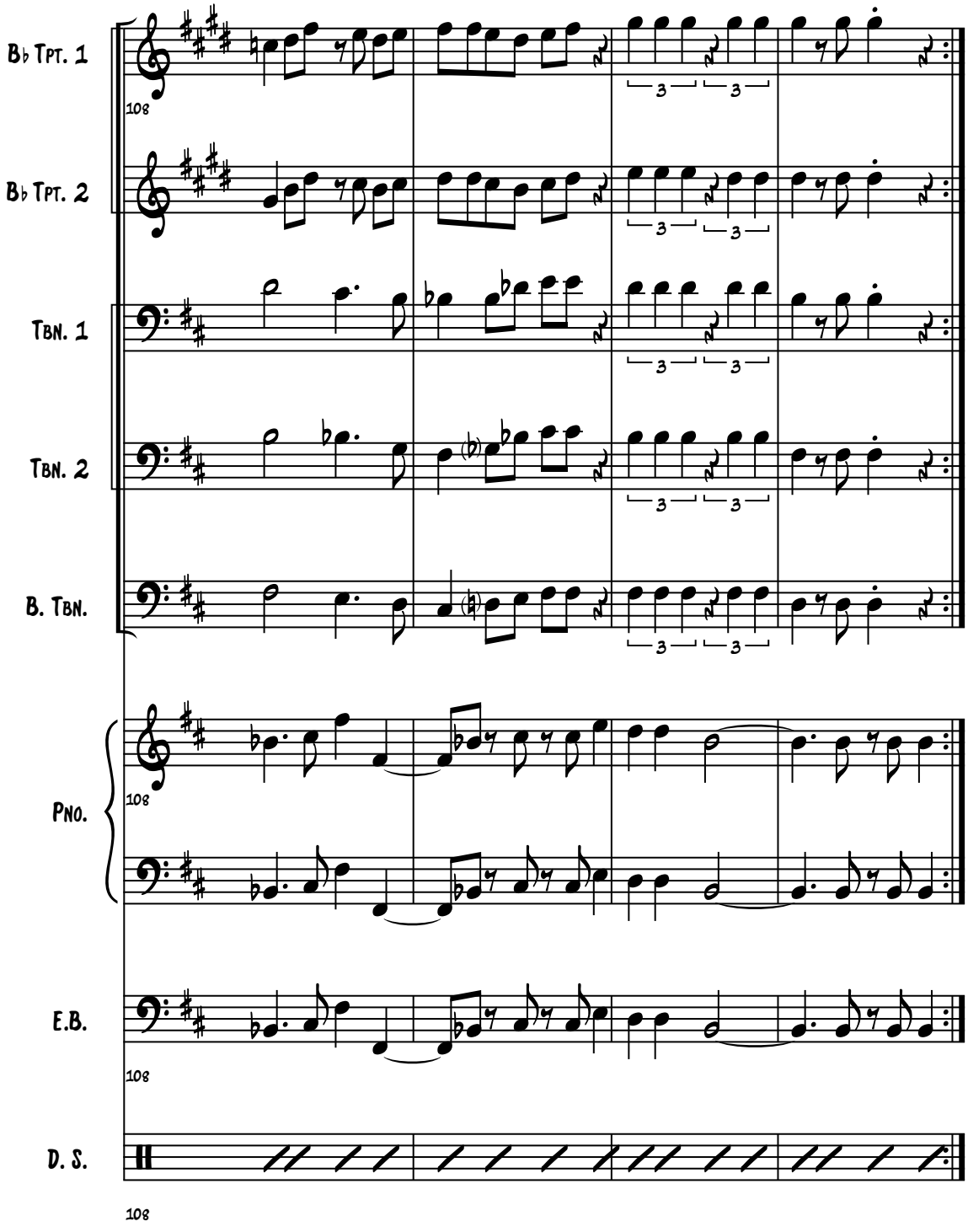

B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Bmin7 A7 Gmaj7 F#7
Pno.
Bmin7 A7 Gmaj7 F#7
E.B.
D. S.

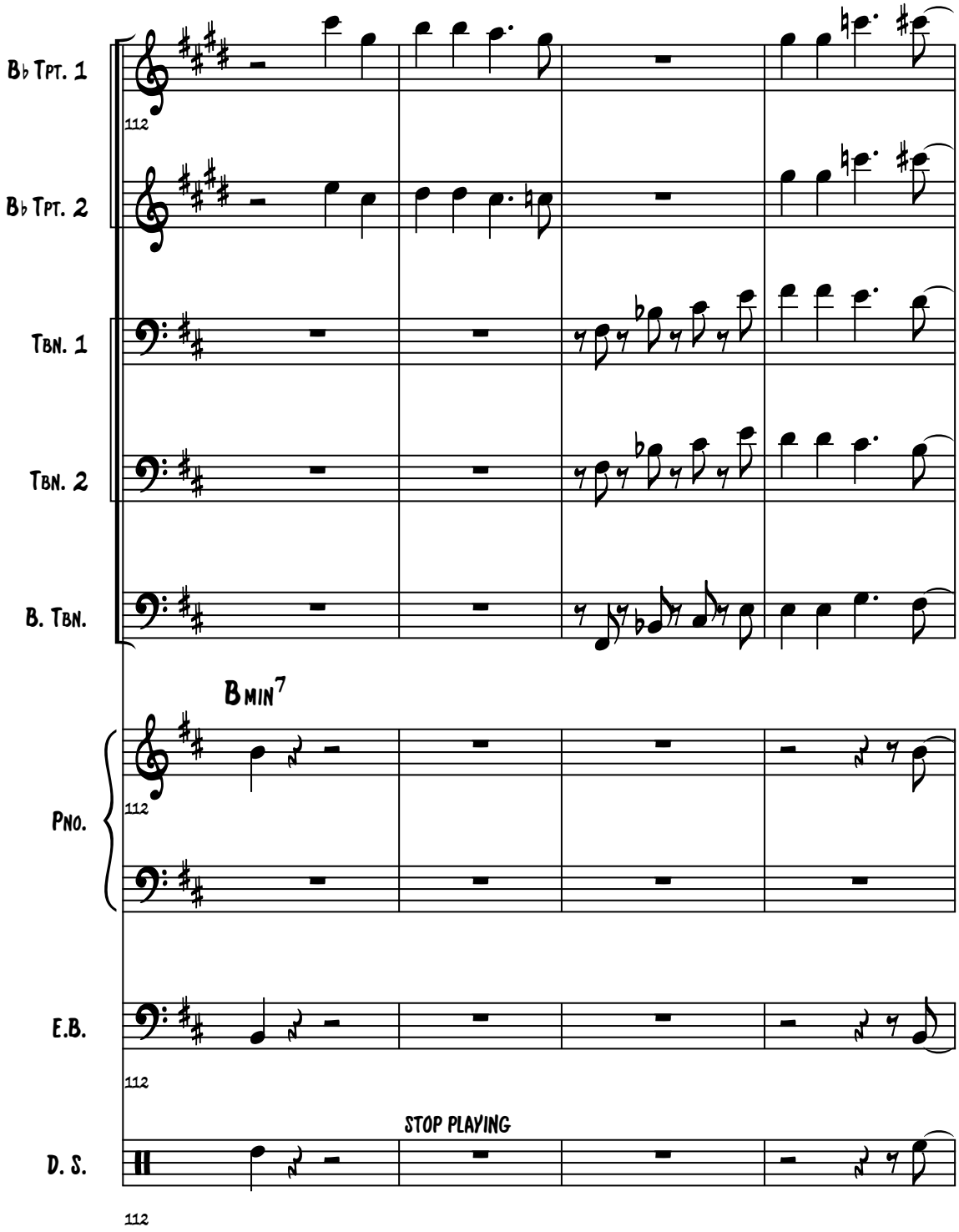

El Cuarto de Tula - 26
TIMBAL SOLO
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
A7
F♯7(♭9)
F♯7(♭9)
Bmin7
Pno.
A7
F♯7(♭9)
F♯7(♭9)
Bmin7
E.B.
D. S.

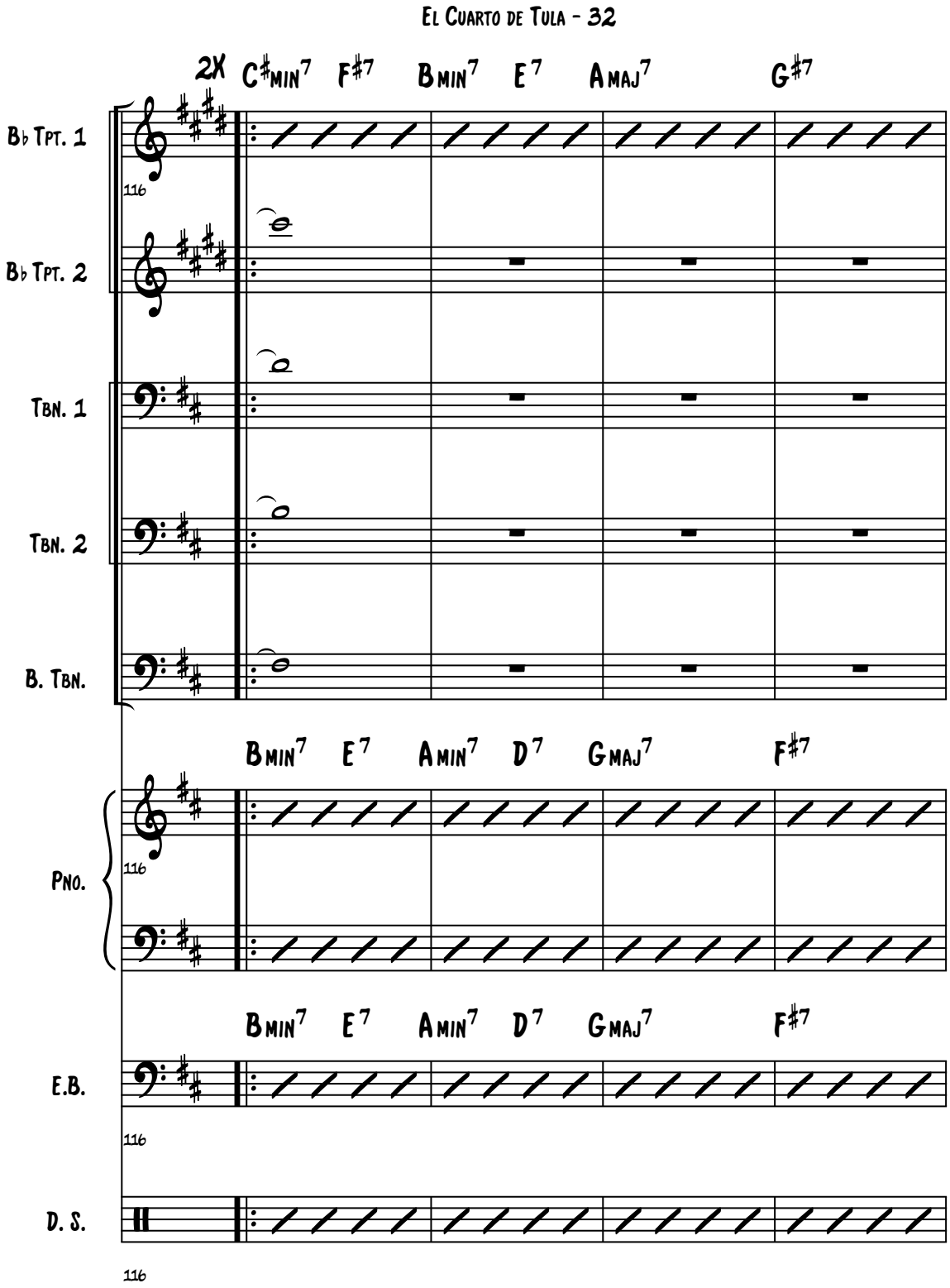

CORO
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
E.B.
D. S.
96
F♯7
B min7
B♭7
A min7
A♭7

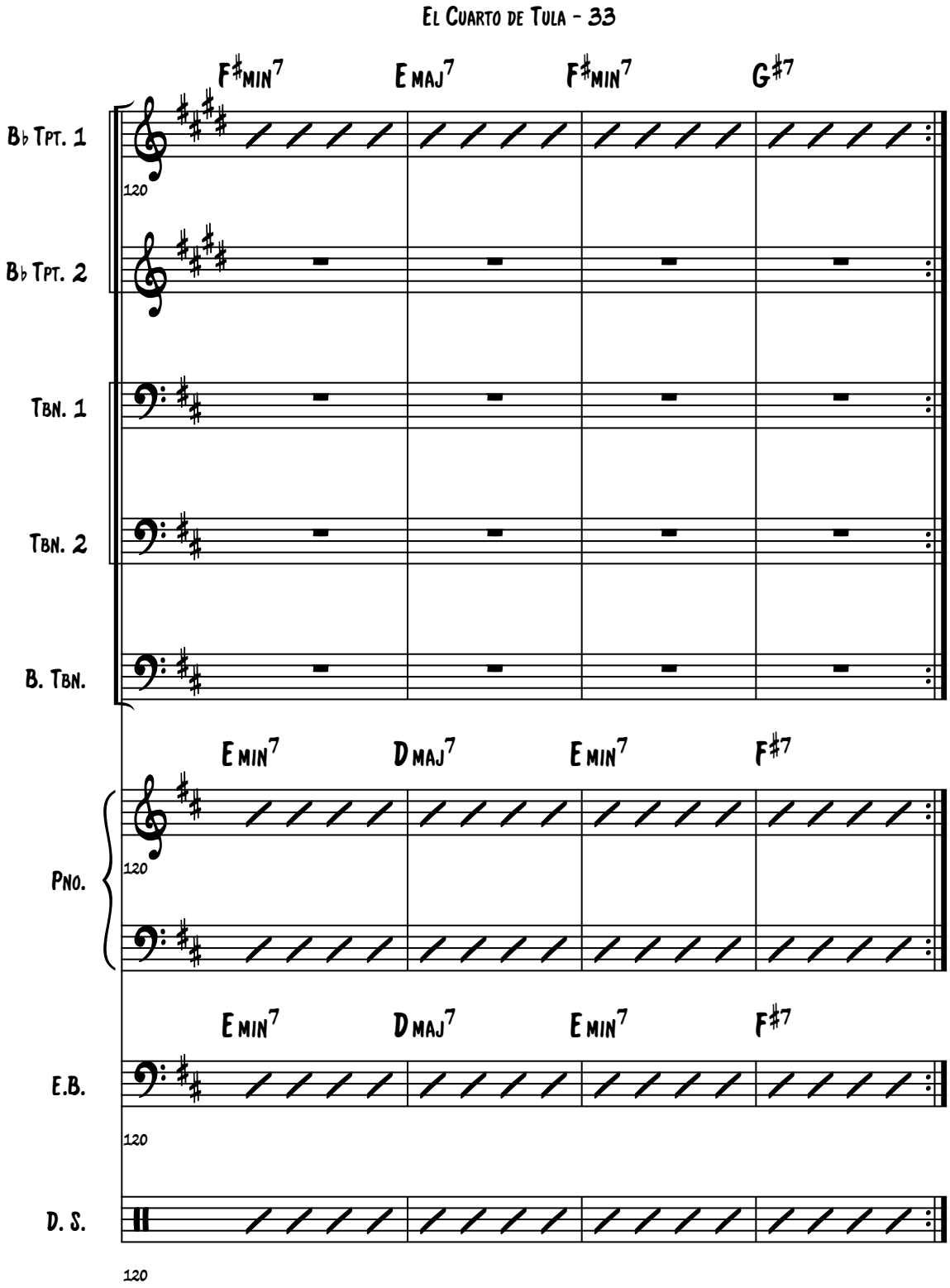

B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
E.B.
D. S.
100
G7
F♯7
Bmin7

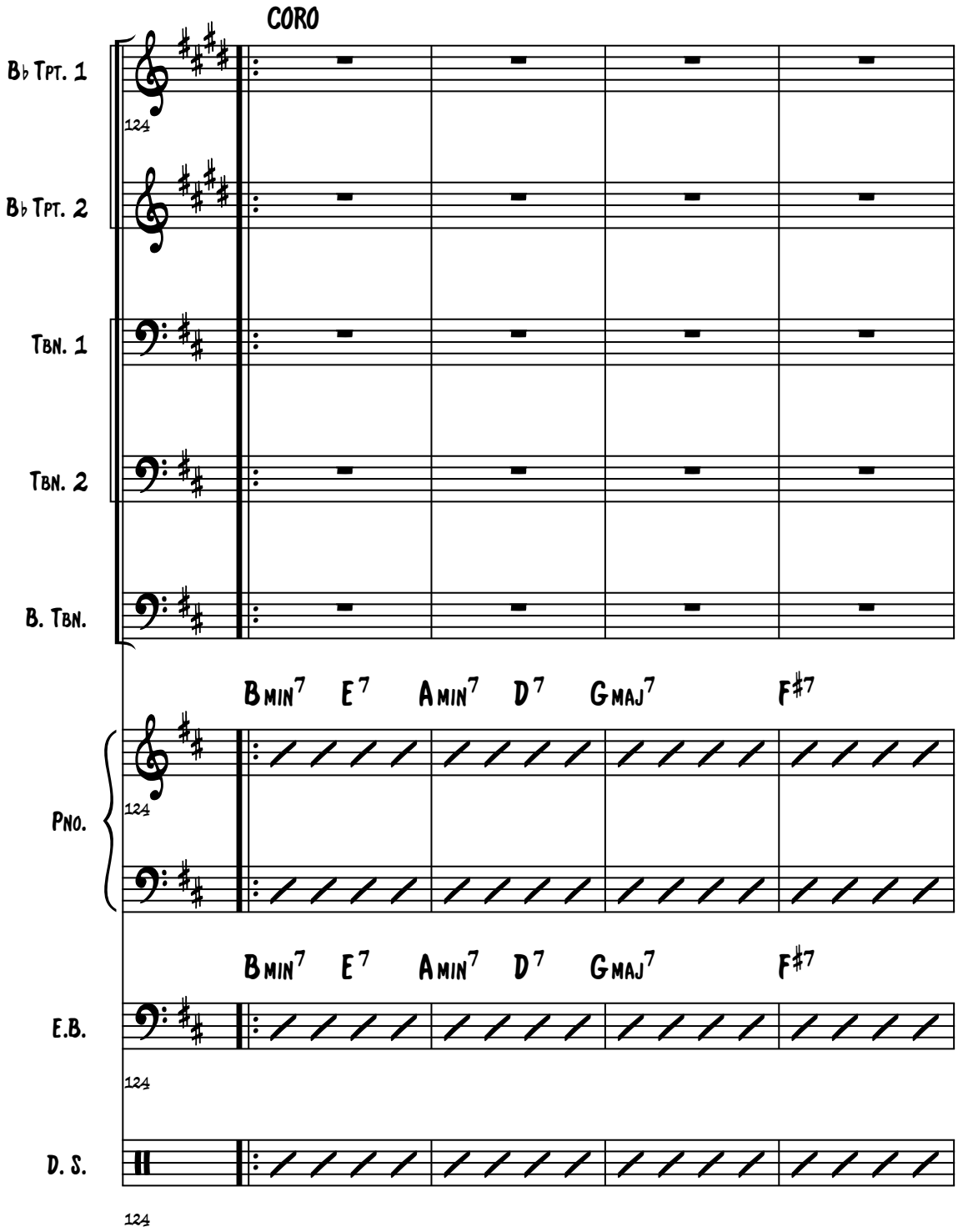

2X
P first time- F 2nd time!
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
E.B.
D. S.
104

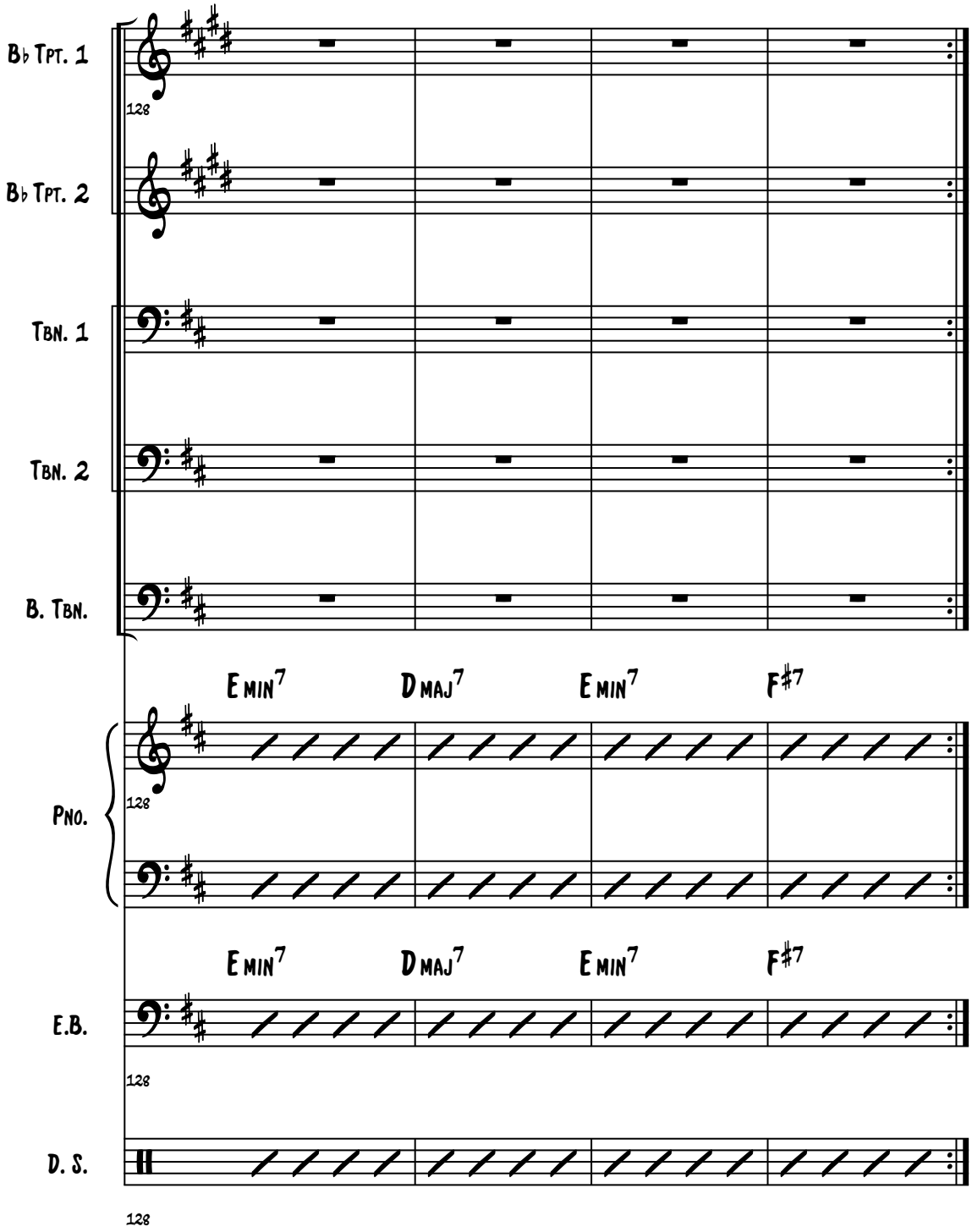

B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
E.B.
D. S.
108

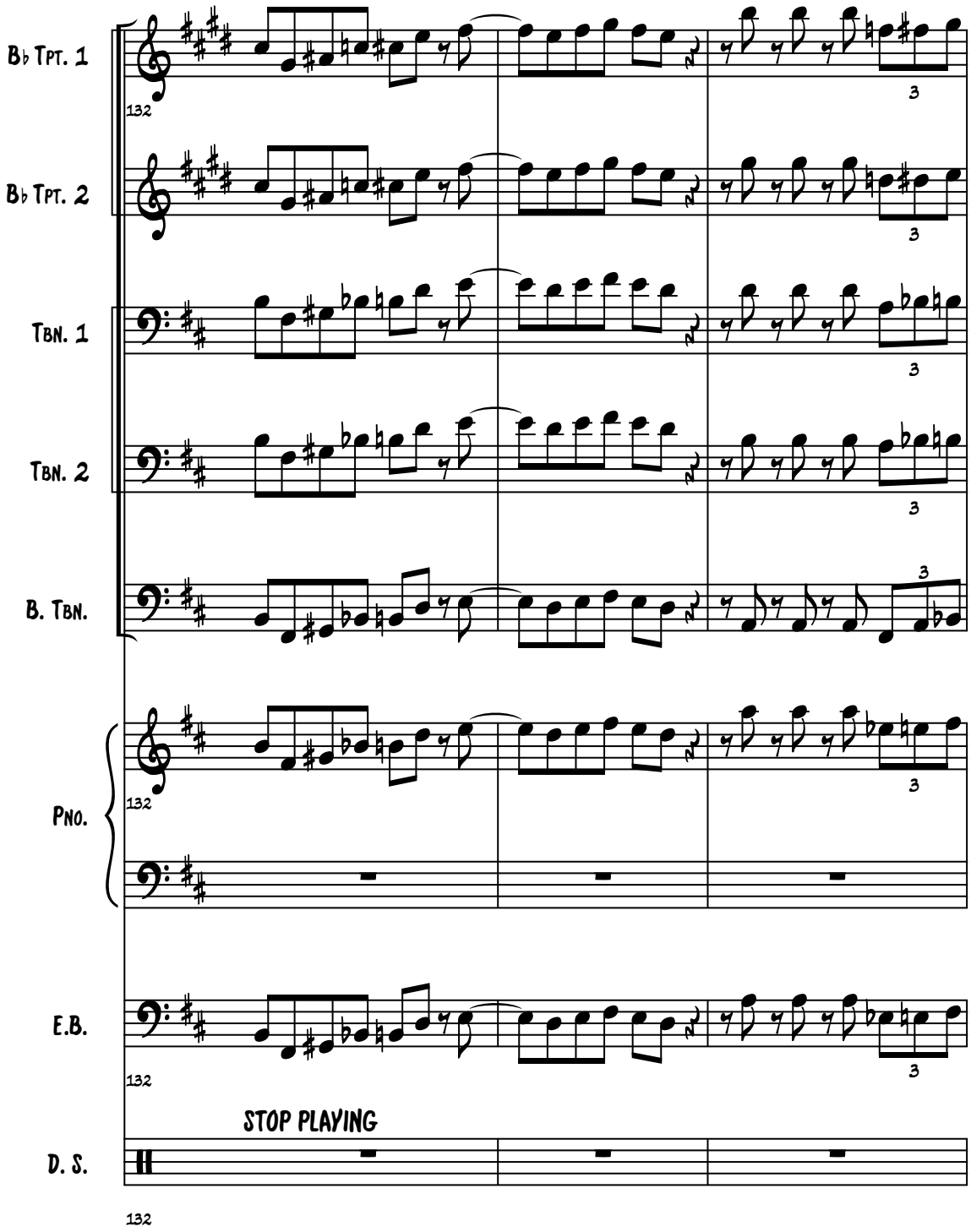

B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Bmin7
Pno.
E.B.
STOP PLAYING
D. S.
112

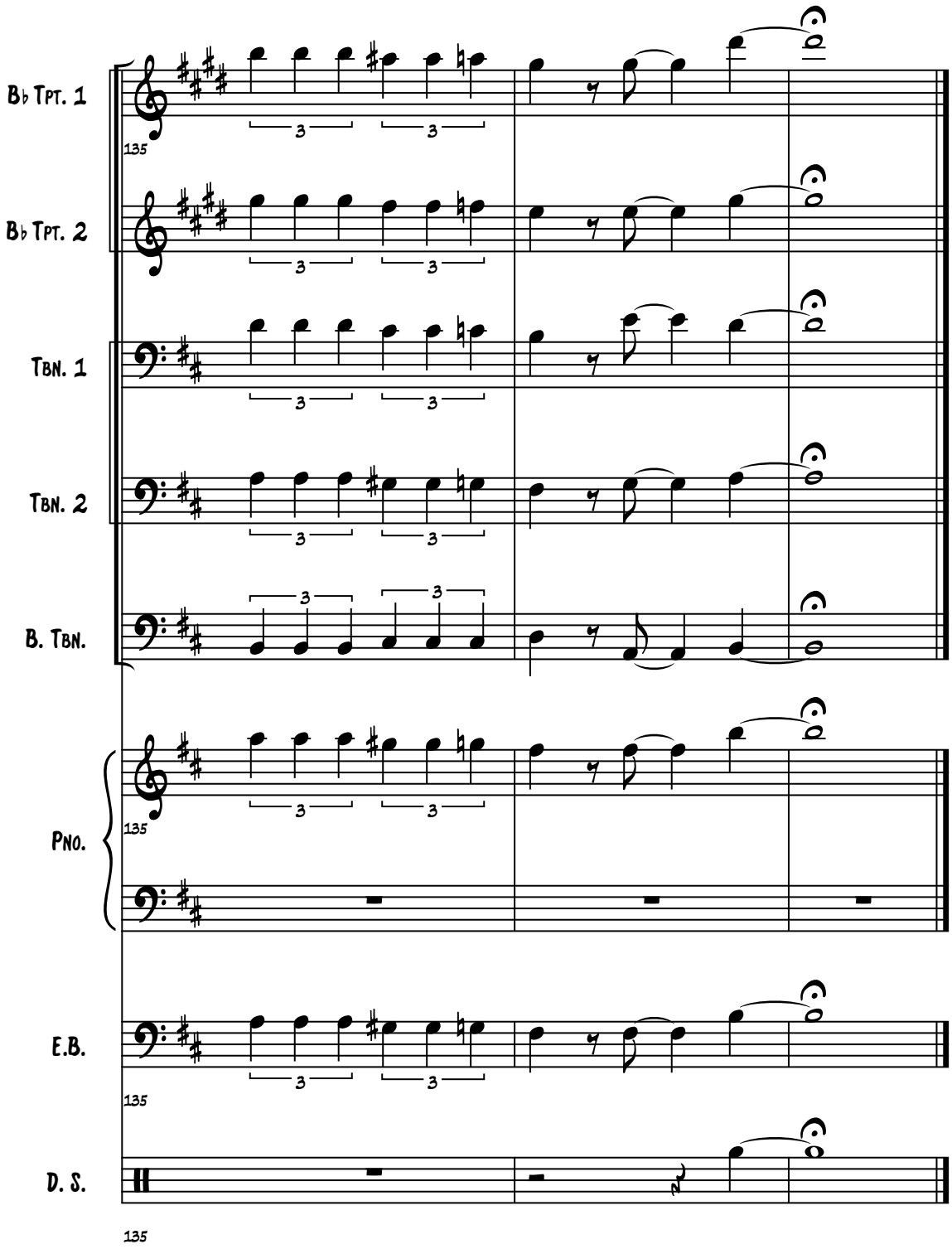

El Cuarto de Tula - 32
2X
C♯MIN7 F♯7 BMIN7 E7 AMAJ7 G♯7
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
116
BMIN7 E7 AMIN7 D7 GMAJ7 F♯7
Pno.
116
BMIN7 E7 AMIN7 D7 GMAJ7 F♯7
E.B.
116
D. S.
116


El Cuarto de Tula - 33
F♯min7
E maj7
F♯min7
G♯7
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
120
E min7
D maj7
E min7
F♯7
Pno.
E.B.
D. S.


CORO
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Bmin7 E7 Amin7 D7 Gmaj7 F♯7
Pno.
Bmin7 E7 Amin7 D7 Gmaj7 F♯7
E.B.
D. S.


B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
E.B.
D. S.
E min7
D maj7
E min7
F♯7
E min7
D maj7
E min7
F♯7
128
128
128


B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
E.B.
D. S.
132
3
STOP PLAYING


B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Pno.
E.B.
D. S.
135

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