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NOTE: Any codas (©) that appear will be played only once on the recording at the end of the last recorded chorus.

PLAY-A-LONG CD INFORMATION:

STEREO SEPARATION: RIGHT CHANNEL = Piano, Drums; LEFT CHANNEL = Bass, Drums
Tuning Notes: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING:

MARK LEVINE - Piano; DAVID BELOVE - Electric Bass;
JOHN SANTOS - Timbales & Minor Percussion; HAROLD MUNIZ - Congas & Minor Percussion
Recorded at Mobius Music; San Francisco, CA

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INTRODUCTION

The salsa style as exemplified in this play-a-long set came into full flower during the fifties with the establishment of such bandleader/composers as Cal Tjader, Tito Puente and Mongo Santamaria (all percussionists, by the way) during that period.

As seen in the discography several of the latin jazz tunes have shown a durability rivaled only by a few Tin Pan Alley standards and show tunes. The popularity of the salsa style prompted trumpeter Bobby Shew to push for the recording of this album. He and Mark Levine collaborated in the preparatory stages and Mark produced the date as well as playing piano.

The trendsetting latin-jazz fusion song on the set is *Manteca*. Mario Bauza, a trumpeter who had turned Dizzy Gillespie on to latin rhythms when they both were with Cab Calloway, recommended Cuban conga drummer Chano Pozo for Gillespie's big band in 1947. It is said that although Gillespie knew no Spanish and Pozo no English, the two men had no communication problems when it came to music. Pozo brought in the basic riff for the tune, Gillespie composed a bridge, and Gil Fuller did the arrangement (a seldom-heard lyric was later added by singer Babs Gonzales). The 1947 record on RCA is a landmark in Latin jazz. Pozo's career was cut short in 1948 when he was shot in a Harlem bar, reportedly during a dope deal gone bad.

Cal Tjader is unusual among Latin jazz figures in that he was born in St. Louis, far from the places where the music was being played. In his early years (1949-51) he was the drummer for the fledgling Dave Brubeck Trio, but it was during a stint on vibes and percussion with George Shearing that he became interested in Latin music. He led his own primarily Latin-styled bands from 1954 until his death in 1982.

Mongo Santamaria, who like Chano Pozo was born in Havana, Cuba, came to the US in 1950. He worked in Cal Tjader's group in the late fifties, and in 1962 his Top Ten single of Herbie Hancock's *Watermelon Man* secured his bandleading career. But by then Tjader had recorded his tune *Afro Blue* with Abbey Lincoln and Oscar Brown Jr. quickly following suit; John Coltrane played it on his tours with his quartet.

The other standard on this album, *Mambo Inn*, was written by Mario Bauza and recorded in 1953 by Machito's band with Bauza in the trumpet section; the following year Count Basie and George Shearing were performing it, though Basie didn't make his record until 1956. George Benson revived the tune in the early ninties.

Tito Puente was born in New York City and was playing in various Latin bands in the forties. The bands he led during his early career were too far from the mainstream of jazz for many listeners - his records then were listed in the Latin section of the Schwann catalog and the 1988 edition of the New Groves Dictionary of Jazz had no entry for him. But Puente has always had his share of jazz-oriented supporters and the numbers have grown as Latin music has become more jazz oriented (Puente has recorded *Giant Steps*, *In Walked Bud*, *Passion Flower* and a number of other jazz standards) and mainstream jazz has become more Latin tinged. His *Oye Como Va* was a pop hit for Santana. A musician who keeps his ear to the ground for new ideas, he has given a hearing to younger composers like Cesar Furtello and Mark Levine.

The young jazz musician will do well to acquaint himself with salsa styles; many jazz musicians looking for work in New York have found themselves to be more marketable if they can work in Latin bands, and of course the band that can play good Latin as well as straight ahead jazz will be able to put more variety into their musical diet. This album will give you a jumpstart in becoming proficient in this area.

9/27/94 Phil Bailey



4. Mambo Inn

By Mario

PLAY 9 TIMES (♩ = 224)

G- C7 FA D7 G- C7

G- C7 A- D7 G- C7

B7

BRIDGE

Bb- Eb7

EA+4

D- G7

C7 D7+9

G- C7 F FA A- Ab-

G- C7 G- C7 FA

SOLOS

Δ D7 G- C7 A- D7 G- C7 1. FA

AbΔ D- G7 G- C7 D7+9

G- C7 FA D7+9 G- C7 A- D7+9 G- C7 FA

fine



7. Come Candela

(♩ = 192)

By

GUARACHA (unison)



2. BREAK (unison)



SOLOS



D7

(D7+9)



G-

C7+4

rit.

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