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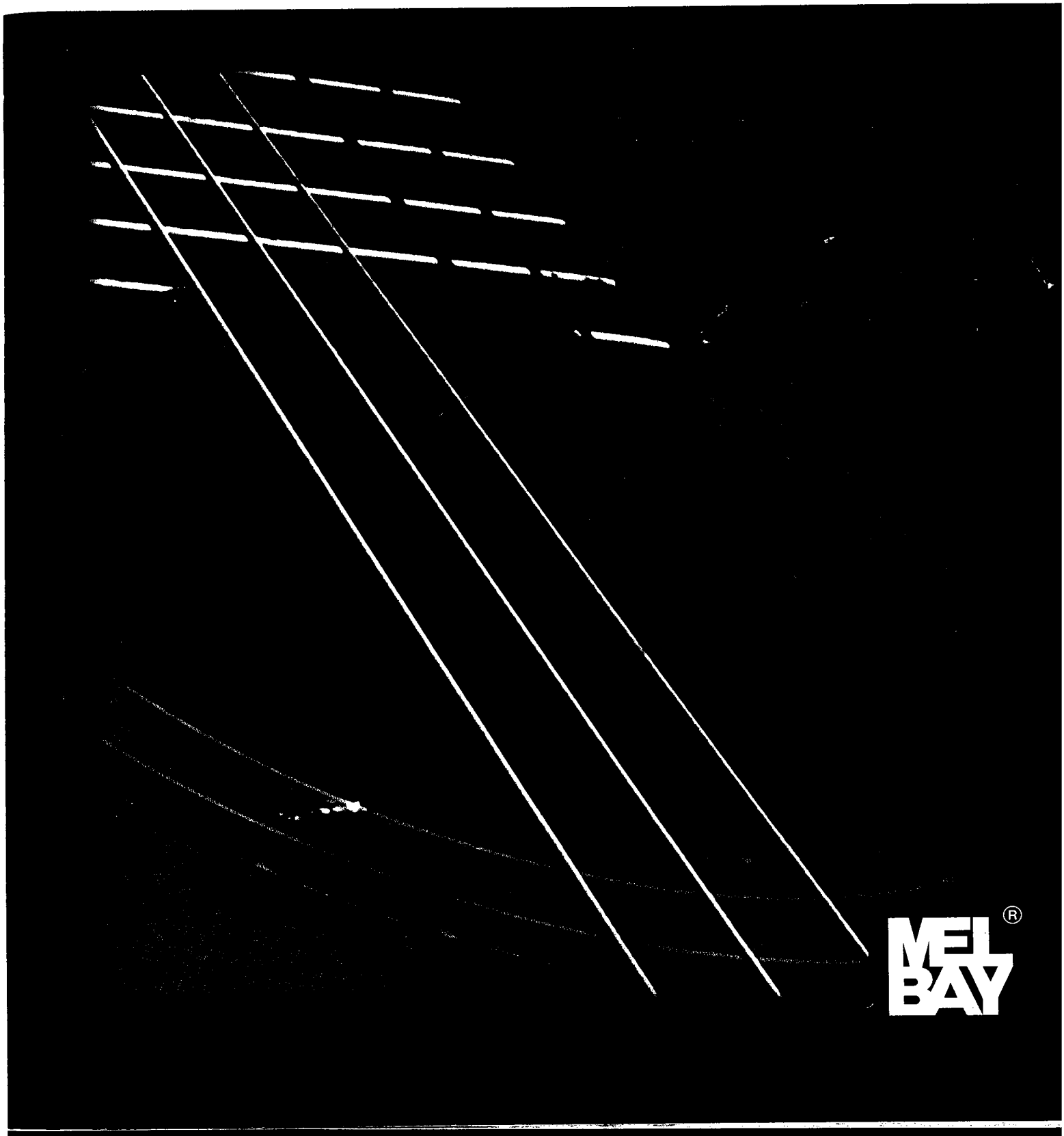
LATIN AMERICAN JAZZ FOR FINGERSTYLE GUITAR

By John Zaradin



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7 96279-02694 9

ISBN 0-7866-0594-4 > $11.95

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LATIN AMERICAN JAZZ FOR FINGERSTYLE GUITAR

By John Zaradin

MUSIC JUNCTION BLACKBURN
171 WHITEHORSE RD, BLACKBURN
03 9878 8777

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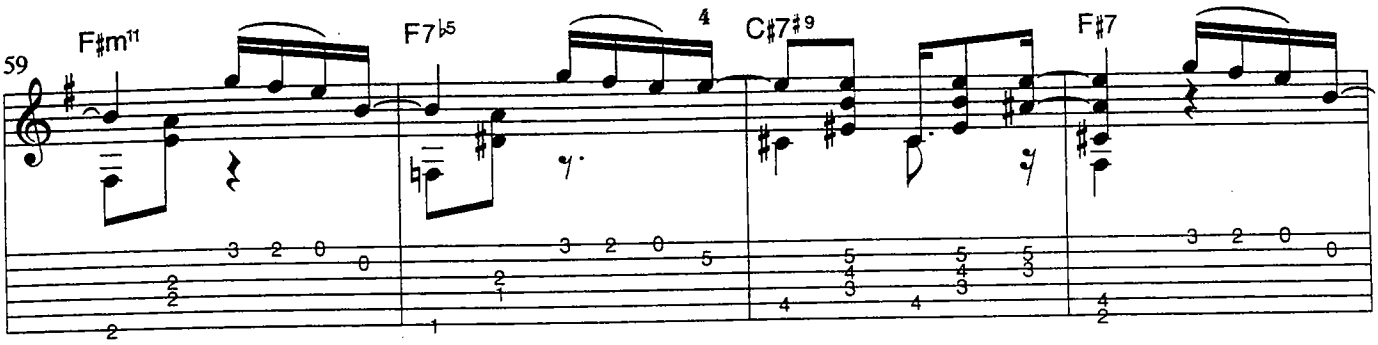
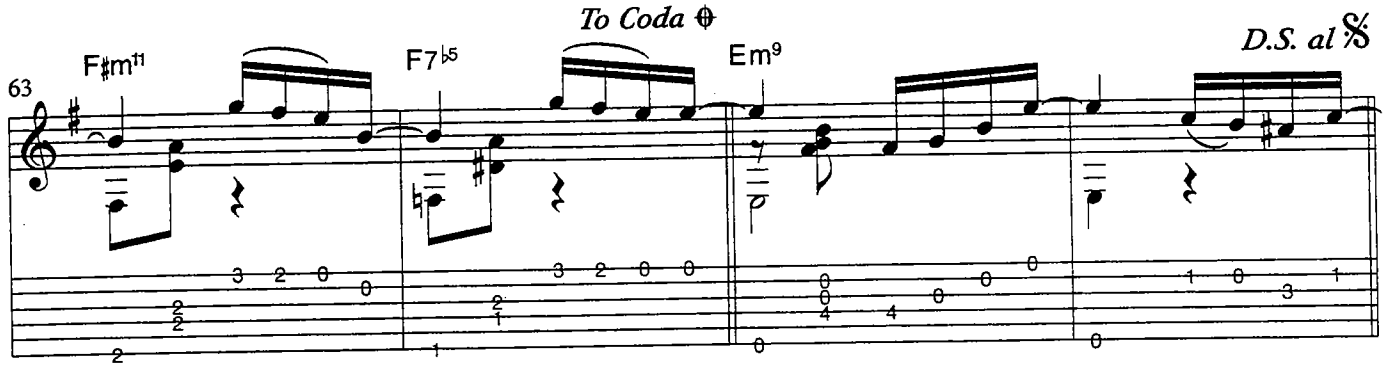
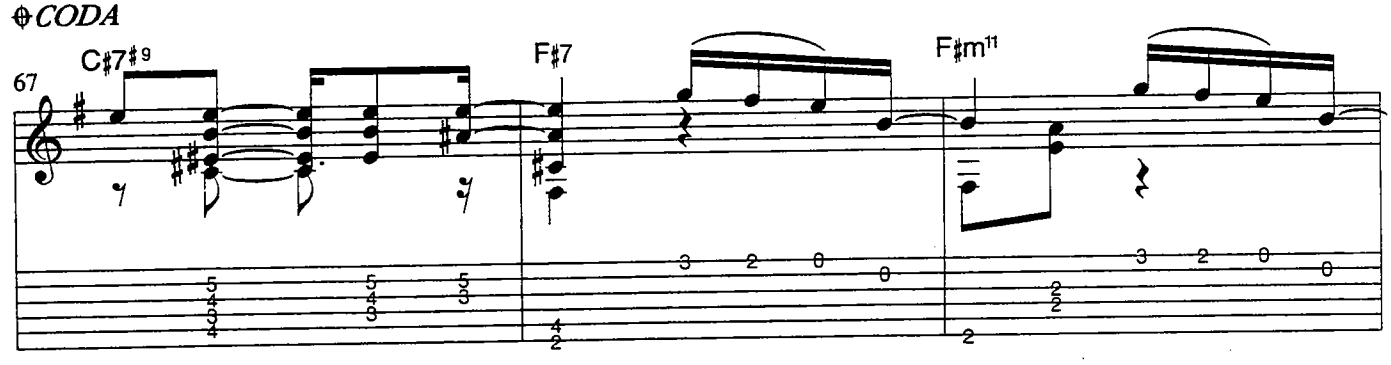
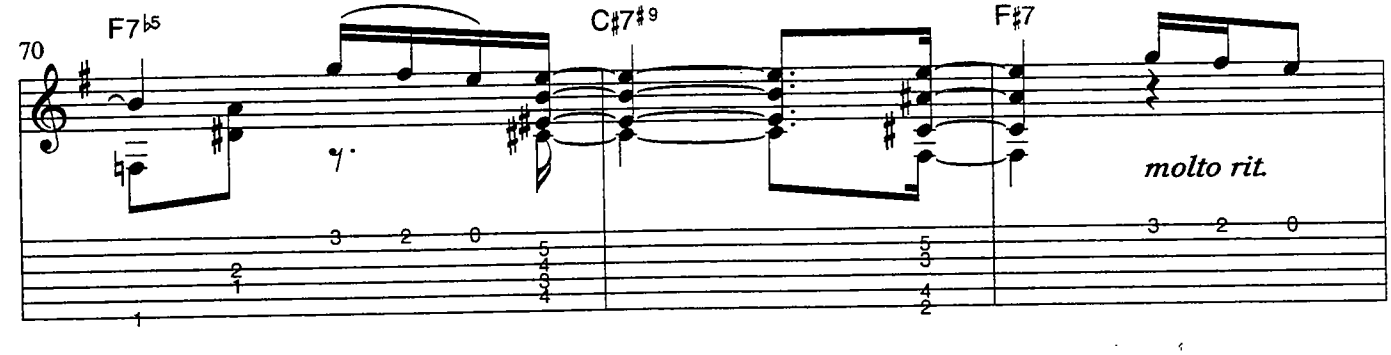
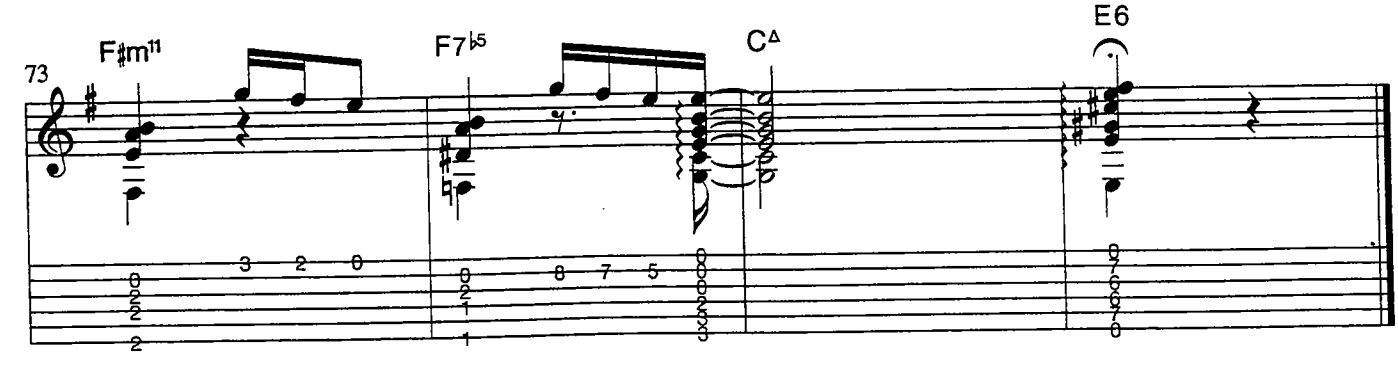

59
F♯m11
F7♭5
4
C♯7♯9
F♯7


To Coda ⊕
D.S. al 𝄋
63
F♯m11
F7♭5
Em9


⊕CODA
67
C♯7♯9
F♯7
F♯m11


70
F7♭5
C♯7♯9
F♯7
molto rit.


73
F♯m11
F7♭5
C△
E6

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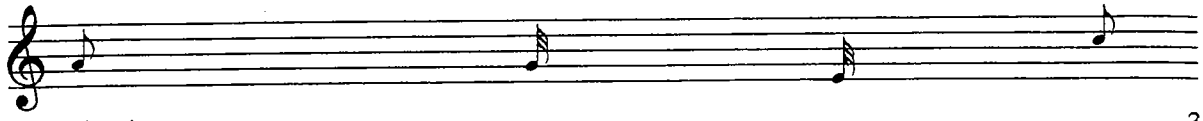

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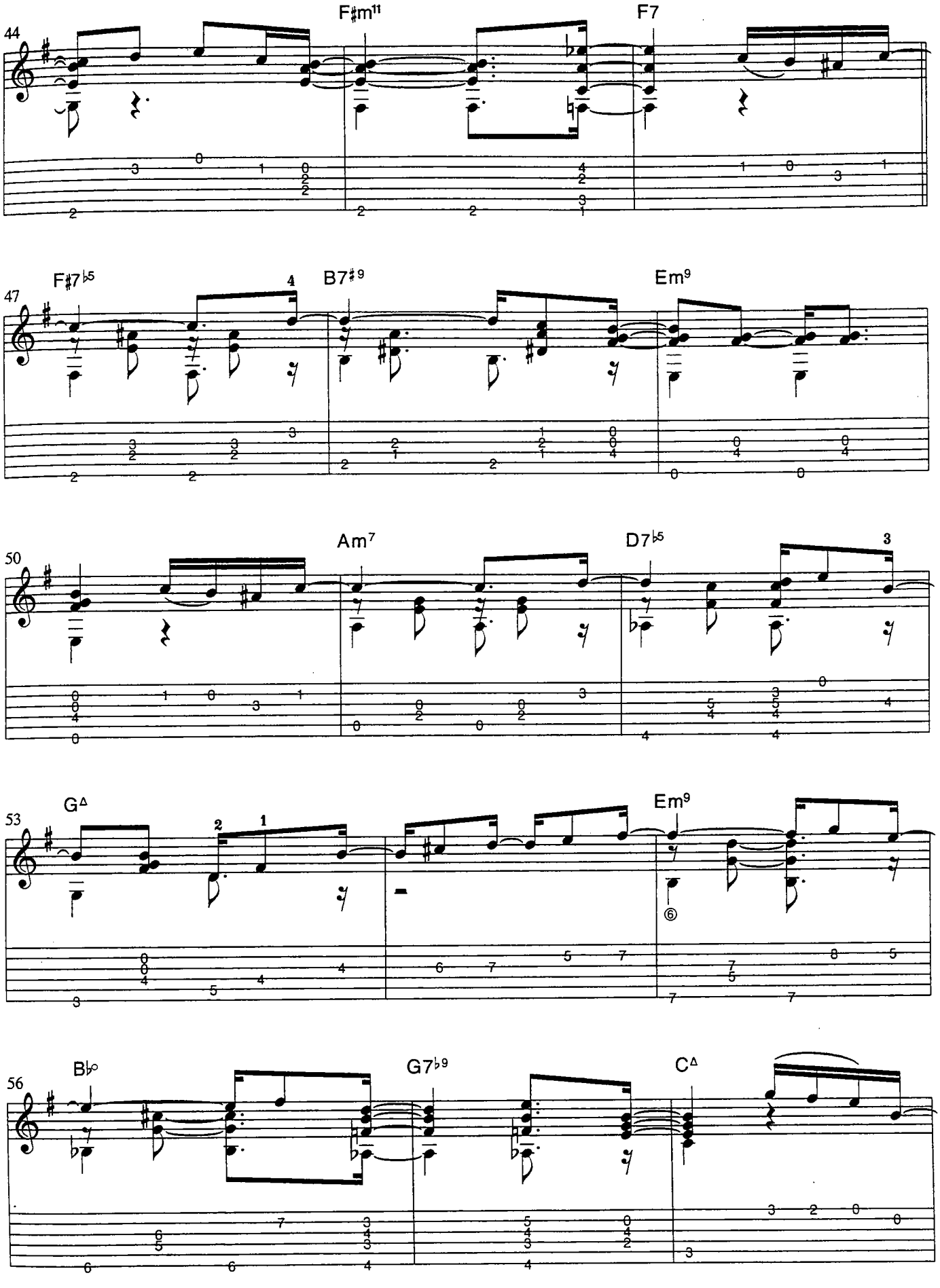
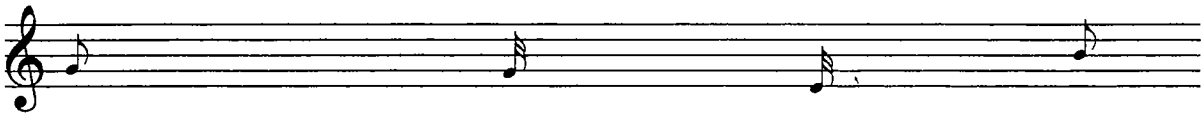

44
F♯m11
F7
47
F♯7♭5
B7♯9
Em9
50
Am7
D7♭5
53
G△
Em9
56
B♭o
G7♭9
C△

Introduction



The music styles of bossa nova, samba and rumba are dance forms from Latin America. While bossa and samba evolve from territories with Portuguese influence, namely Brazil, the rumba has its roots in the Spanish speaking areas of the continent.

The "Latin" dance style of music is generally very improvisatory in character and, in this way, shares much with the "jazz" and popular idioms of the North Americas.

The two suites **"Mosaïco del Rumbas"** and **"Ambientes Brasileiras #1,"** for acoustic fingerstyle guitar, are composed and arranged as a personal contribution *to* the Latin idioms of rumba and samba, not as copies *of* the styles.

The songs in the two suites have "lived" in a variety of settings – ranging from solo guitar (as scored here); as two guitars; as flute and guitar; as guitar with rhythm section and in combo with other instruments - similar to the presentation on the accompanying recording. The line-up for this project is nylon-strung guitar with MIDI, guitar bass, drums and Latin percussion.

My approach with these suites has been contemporary rather than classical, using the scores for improvising and experimenting rather than for literal readings, and it would delight me enormously for other musicians to feel that they would like to produce their own interpretations and adaptations of them, even though these may differ from my own.

The guitar parts on the accompanying recording were played with nylon-strung electro/acoustic guitars of **Takemine "Hirade"** and **Robert Godin "Multiac."**

All the MIDI sections were created directly with the **"Multiac,"** through a **Roland GR-9** synthesizer, and recorded live to tape. I would like to emphasize that none of the music is sequenced or pre-prepared, and the whole album can be reproduced in performance.

Greystone Studio, where the collection was recorded, was intrigued that the acoustic nylon-strung guitar could trigger MIDI instruments sufficiently well to record directly, but very quickly accepted that the **Godin "Multiac"** could perform without glitching and allow me to improvise the eventual scores and arrangements.

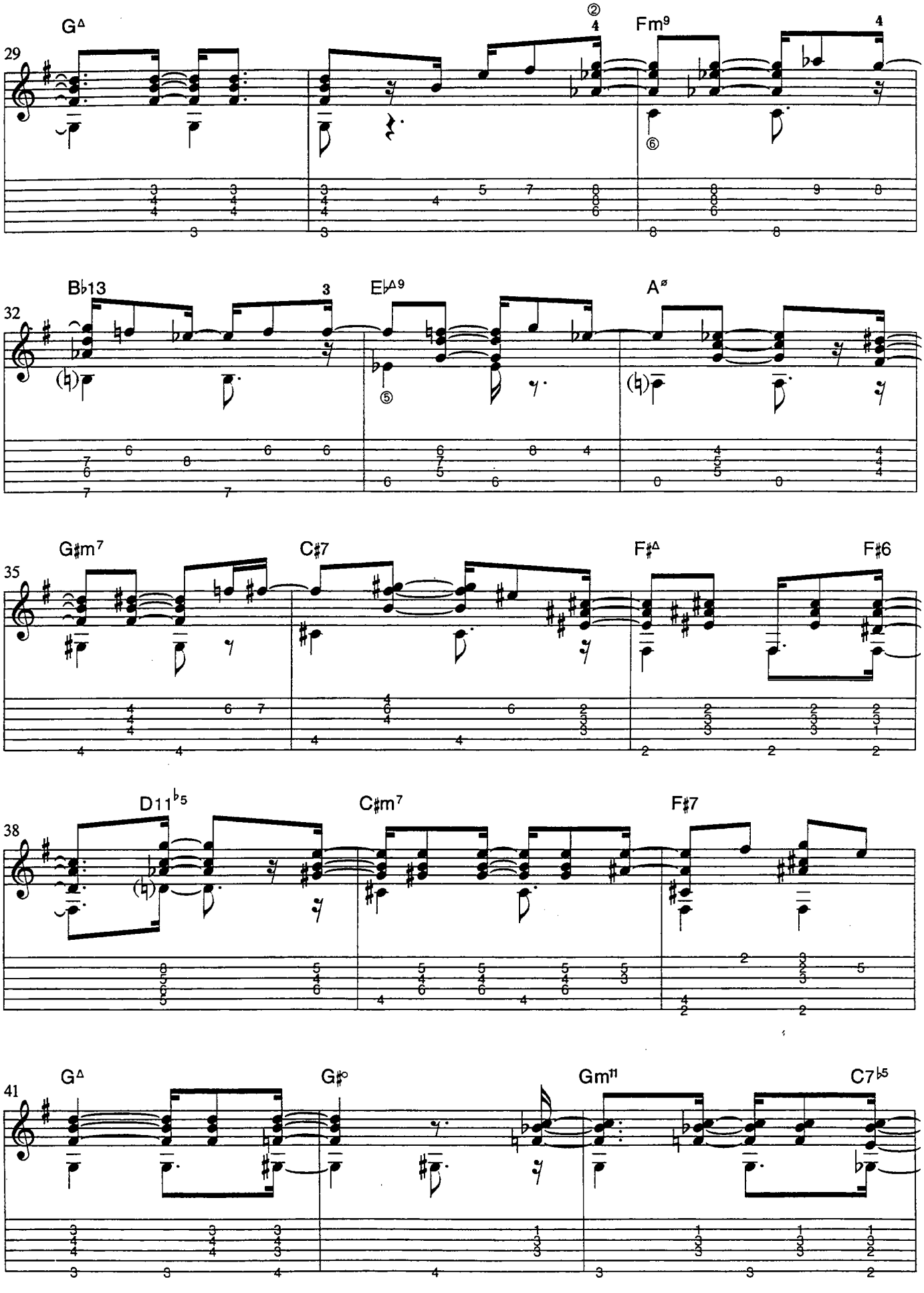
The reality of being able, as a player and composer, to extend the functions of the nylon-strung guitar via electronics and MIDI seems to me to be a most valuable step in the instrument's development and continuing survival.

Nothing of the traditional ways of playing and presenting the guitar is lost in this process and much is gained by allowing it to participate in contemporary settings and access new ranges of sounds and musical effects.

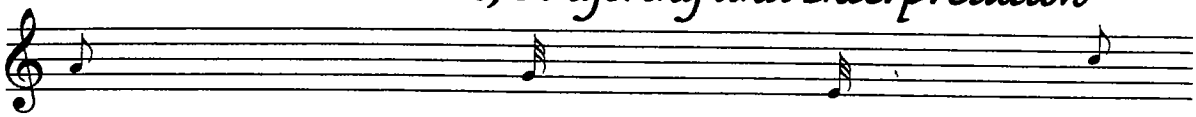
Although the recording is independent of the book, the two are intended to be used in conjunction.

I hope sincerely that the music in this collection and on the recording gives as much pleasure to you as it has to us in making it.

John Zaradin, London 1995


G△
Fm9
B♭13
E♭△9
A⌀
G♯m7
C♯7
F♯△
F♯6
D11♭5
C♯m7
F♯7
G△
G♯°
Gm11
C7♭5

Notes on the Scores, Fingering and Interpretation



The rhythms of the samba and bossa generally have a stress in the middle of the bar while the rumba's middle bar beat is "pushed."

The chords in the sambas and bossas are usually "comped," jazz style, whereas with the rumbas they are strummed (rasgueado), with the right hand fingers brushing backwards and forwards across the strings.

With the rumbas, the player is free to interchange the arpeggiated chords with rasgueado.

With the bossa/samba, play block chords, classical style.

The recordings of the pieces give a clear idea of these different techniques.

Although the recorded arrangements color and extend the pieces somewhat, the written guitar scores do coincide with the recorded solo guitar parts. The modifications, when they occur, are not basic musical or structural changes, but rather are nuances of interpretation and in repeating sections.

By becoming familiar with the arrangements on the recording one can either

1. accompany the recorded improvised guitar sections by playing the written score or
2. improvise over the songs using the given chord symbols.

The chord symbols, which represent the background harmony for each piece, serve both as a guide to improvising and as an aid to reading the scores.

The tempo markings are intended as general guides, as the real speeds can vary from performance to performance. In order to leave the scores open to interpretation, only a few dynamics are indicated.

In first approaching each piece I would advise a *"finger browse"* through it: play the chord shapes and single note lines without any tempo feel, carefully making note of the left hand changes; look for repeating patterns and positions; read the notation, referencing the tablature if something is not clear; cross-check the chord symbols to verify chromatic notes and/or accidentals.

The tablature staff makes left-hand fingerings largely redundant and consequently these are marked only when there are choices of fingering in one position or where the passage has some particular difficulty as in *Esperança* (bars 11-12); in this instance I have indicated my own left-hand fingering preference as a guide.

I would strongly urge taking time to look for the occurrences of repeating finger patterns; this facilitates playing the piece and also speeds up memorizing.

The fingering that exists is quite specific, so make use of it. With the guitar, passages that seem to be almost impossible in one position become very simple in another.

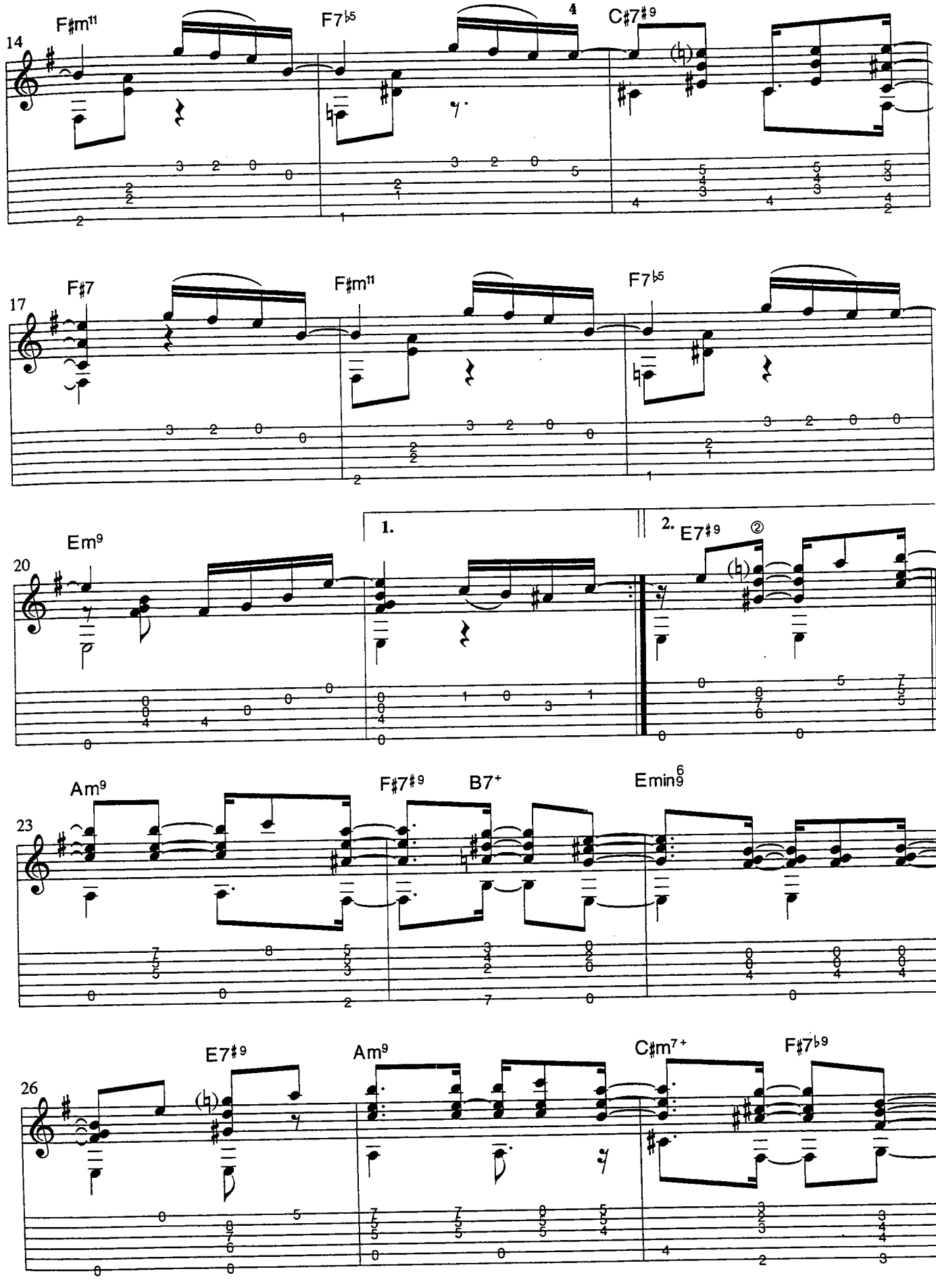
The notation, tablature and chord symbols together serve as cross checks on each other, clarifying what to play.

Right-hand fingering is very personal and I feel that this is best left to each player to organize for himself.

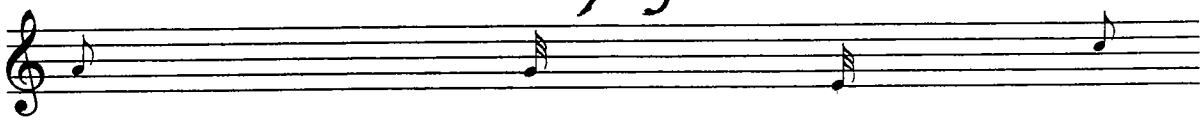
In *Conchicha* (bars 46-49), however the musical effect is created by a rasgueado executed with a particular right-hand pattern and the fingering therefore, in this instance, is marked. (See rhythm example #3.)

The following examples are of some basic rhythm patterns employed in rumba and samba.

Become familiar with them first by learning the patterns over one chord and then by accompanying the songs on the recording with the given chord sequences.


14
F♯m11
F7♭5
C♯7♯9
17
F♯7
F♯m11
F7♭5
20
Em9
1.
2.
E7♯9
23
Am9
F♯7♯9
B7+
Emin9
26
E7♯9
Am9
C♯m7+
F♯7♭9

Notes on Playing the Pieces



1. Piedra de Toques — Relaxed medium rumba tempo. If you like the ending on the recording, then repeat bars 53-56 ad lib and fade.

2. Conchicha del Mar — Modern relaxed feel with "altered" chords. Bars 38 to end can be played rasgueado ad lib. Look out for the *golpe* with rasgueado at bars 46 to 49. Practice this section slowly at first so that your right hand can memorize the pattern; then take up the speed.

3. Preciso de Voçe — Ballad/Song style. This really started life as a bossa, but it works equally well as a rumba/beguine or cha-cha. Let the melody sing and enjoy the mood.

4. Arremolinando — A fusion-style piece The idea at the beginning is to create a "groove" with the Em-Am chord move. In learning the music, work on this until it seems to play itself; then move onto the next section which has broken patterns and contrasts with the flow of the "groove." On the recording we decided to make bars 33-46 as "swing," but this *is* optional.

5. Quintumba — The song is first stated reflectively, with the melody in the bass. Shape up and hold the chords with the left hand, letting the notes ring - harp style. Take up *a tempo* as a modern calypso.

6. Carumba! Como No? — "Gypsy Kings" feel. Practice the hammers and pulls at bars 19 through 30 at a comfortable tempo before hitting the piece at speed. Let your overall tempo be dictated by this section as it is more difficult than it looks.

7. Samba Risoleta — Basic medium-tempo samba. Feel the weight in the middle of the bar and try to imitate the effect made by the *surdo* of the *batucada* (a bass drum of the rhythm section).

8. Que Distança — This song is for me a *"saudades"* which is the *"blues"* of Brazil. Its mood evokes that reflective sense of joy and sadness intermingled.

9. Esperança — Medium bossa. Accent the top line of the chords to keep the melody clear.

10. Teardrops — The first section is created as an improvisation and is played freely out of tempo. The short introduction at bar 17 cues the *a tempo* as a slow bossa for the song. Use the scored improvisations as a guide, making your own variations on the repeats. The last section is a reprise of the song.

11. Primavera — Carnaval street samba, written in 4/4 for clarity, but played in cut time. The ad lib *colla voce* on the recording uses the chord symbols from the song as its reference.

12. Solidão — Fast bossa/samba. Watch the chord changes in the middle section.

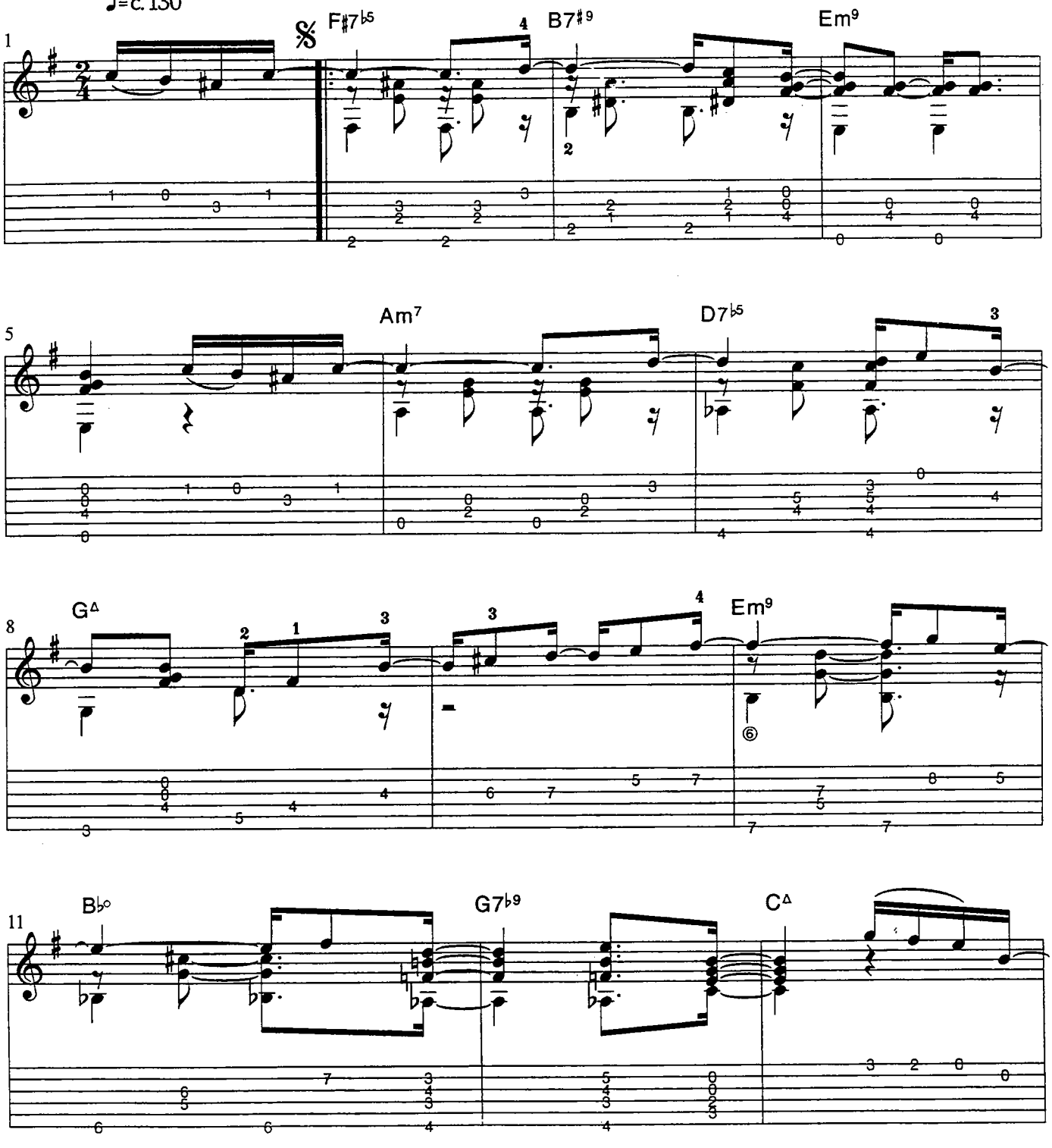
Solidão

Ambientes Brasileiras #1

Fast Bossa

♩=c. 130

John Zaradin



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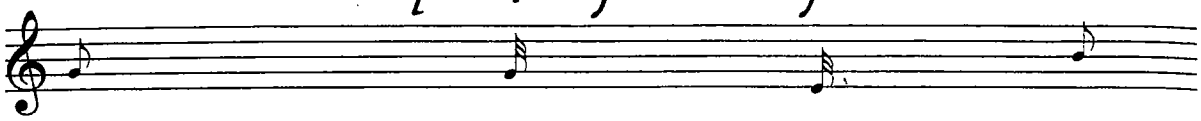
Composer/Performer Profile



John Zaradin holds both silver and gold albums for this recording of the *"Concierto de Aranjuez"* by J. Rodrigo (EMI CFP).

His concerts feature original compositions blended with traditional and modern music.

In his extensive traveling he has been deeply involved with the people and cultures of the Latin Americas, especially Brazil, and his concerts and compositions reflect this influence.

With his group, **"Images of Brazil,"** he plays a **Robert Godin "Multiac"** guitar, extending through MIDI the range of sound colors in his concerts.

"A concert with a difference took place at Ronnie Scott's last weekend. John Zaradin's IMAGES OF BRAZIL is an unusual Latin-American/Jazz Fusion combination produced by Zaradin, who spent a great deal of time in Brazil making an intense study of its folk and popular music, combining these influences with his wide experience of European Jazz and commercial music. Zaradin's solo on acoustic Spanish guitar was particularly impressive. Listen out for him if you like your jazz with a cosmopolitan flavour."

Crescendo Magazine

In addition to live performances he is now engaged in composing and arranging music for theatre, film and publication, and was a contributor to the magazines **"Guitar International"** and **"MIDI Guitarist."**

"These works, based on exotic dance forms and percussion patterns, are full of the mysterious sense of rediscovery which is the essence of the appeal of all good music. They create both excitement and profound musical satisfaction."

Maurice Rosenbaum, Daily Telegraph, London

His wide experience as interpreter, arranger and composer in all fields of music has established him as a unique contemporary exponent of music for the fingerstyle guitar.

Major commissions to compose include:

A score for the Temba Theatre Company Production of William Shakespeare's **"Romeo & Juliet."** director Alby James. (In preparation as a Mel Bay Publication.)

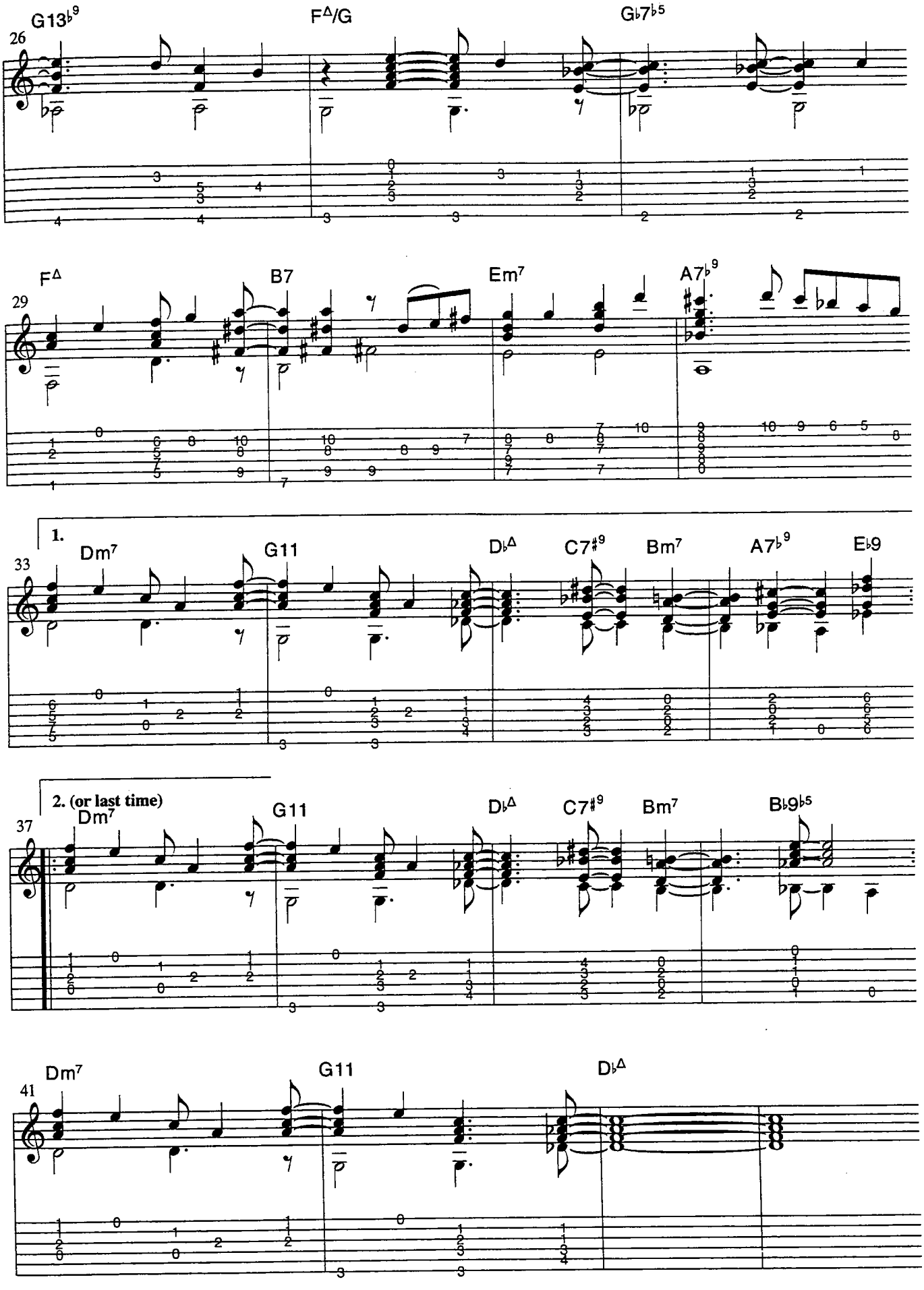
Incidental music for BBC 2 Television's **"Where On Earth Are We Going?"** producer Paul Simons

Current song books include:

Popular Songs for Classical Guitar Volumes 1 & 2, George Gershwin for the Classical Guitar, Andrew Lloyd Webber for the Classical Guitar, Jazz Standards for the Classical Guitar, Eric Clapton for the Classical Guitar, Joy of the Classical Guitar.

Existing published recordings:

Aranjuez Concierto (EMI), **Zaradin's Guitar** (EMI), **Vivaldi** (Sondaur Music), **Images of Brazil** (Sondaur Music), **John Zaradin-Solos** (Sondaur Music).


G13♭9
F△/G
G♭7♭5
26
F△
B7
Em7
A7♭9
29
1.
Dm7
G11
D♭△
C7♯9
Bm7
A7♭9
E♭9
33
2. (or last time)
Dm7
G11
D♭△
C7♯9
Bm7
B♭9♭5
37
Dm7
G11
D♭△
41

Credits

1. I would like to give special thanks to **Les Booth, Peter Buchan** and **Pato Fuentes,** for their performances on the recording and for their patience with me in working out the songs.

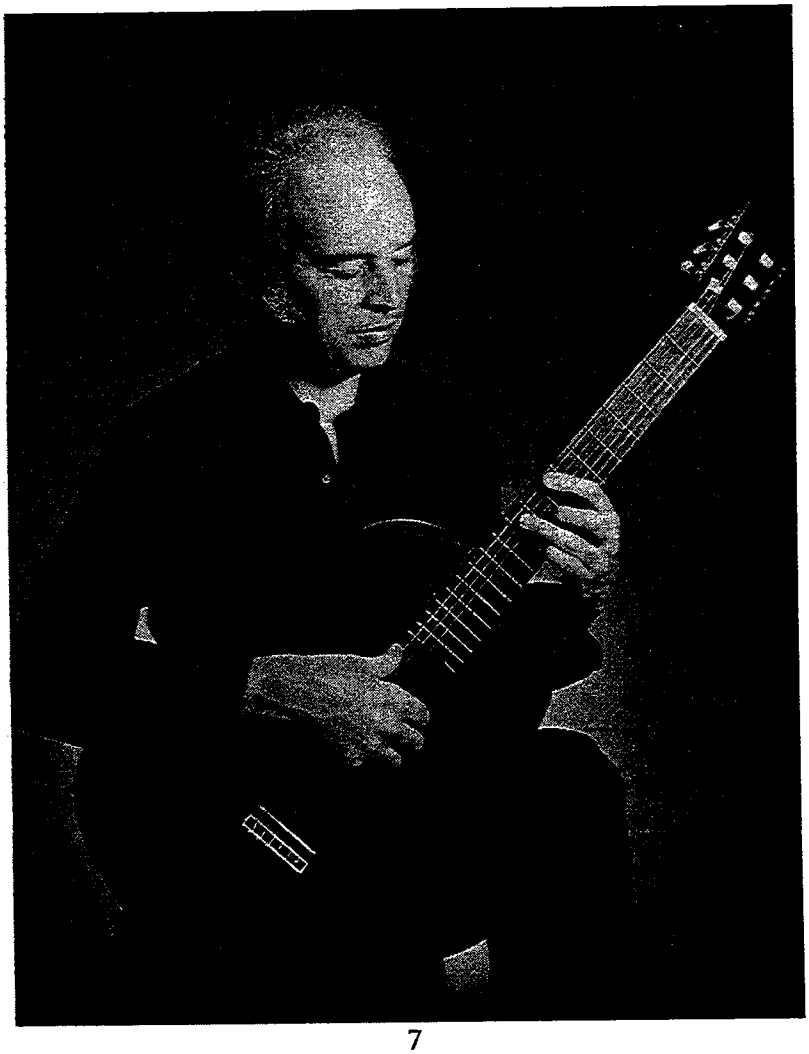
2. Studio details to **John McGinley** for his time, skill and encouragement in recording and mixing at **Greystone Studios,** 14-16 Strathfield Gardens, Barking, Essex, IG11 9UL, UK. Telephone: 44 (0)181 591 0329. Fax: 44 (0)181 924 1345.

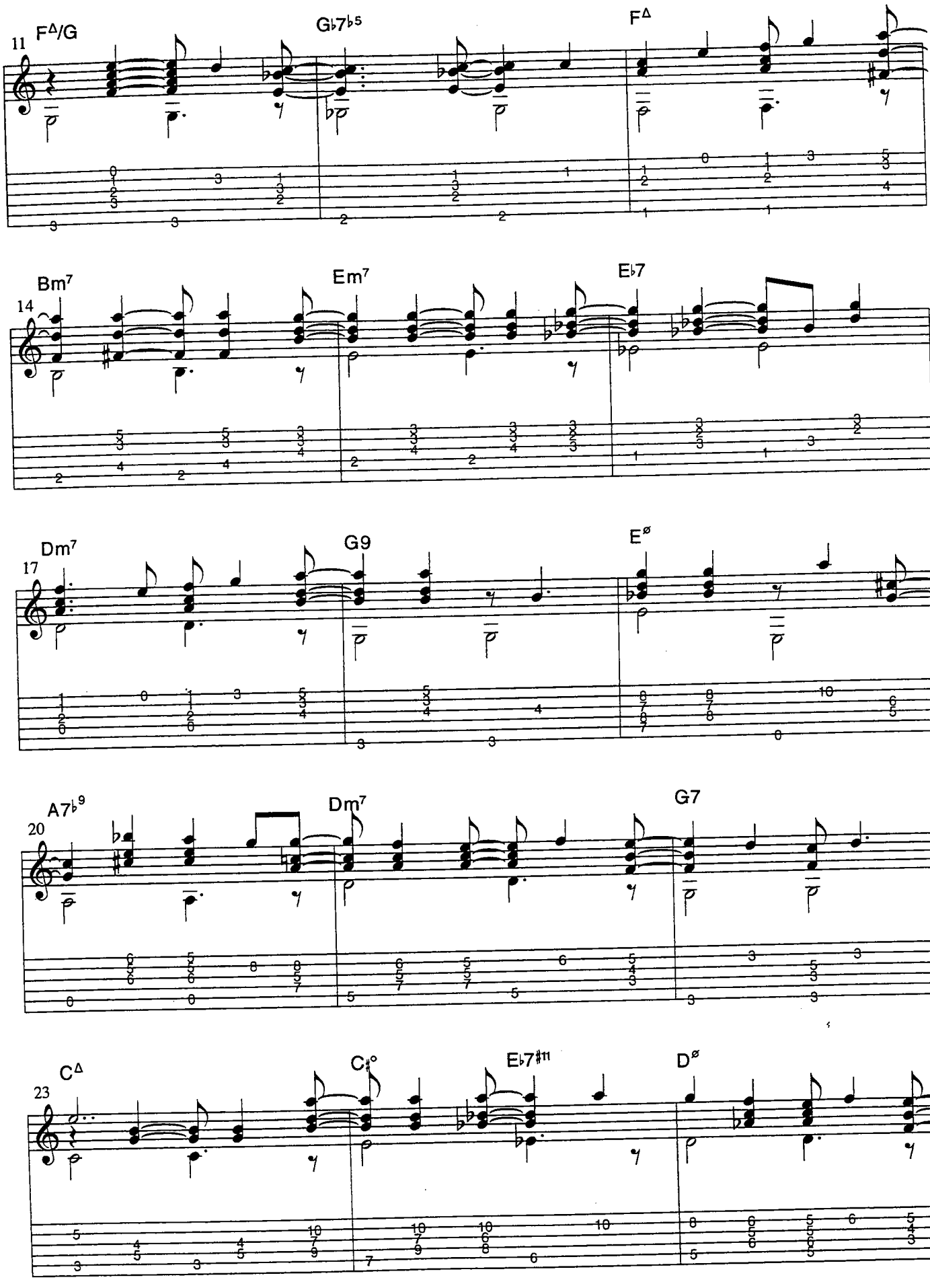
3. Guitars **Robert Godin "Multiac"**
Takemine Hirade (through a **Session Matchbox**).

4. MIDI details **Robert Godin "Multiac" guitar**
Roland GR-9 controller and synthesizer

5. CD Credits **John Zaradin** Nylon-strung Guitars
Les Booth Bass Guitar
Peter Buchan Drums
Pato Fuentes Latin Percussion
John McGinley Recording and Mixing
Spike Burridge at Syco, Technical advice
Katherine Calder at Godin Guitars

6. and finally to **Bill Bay** for kindly inspiring the whole project.



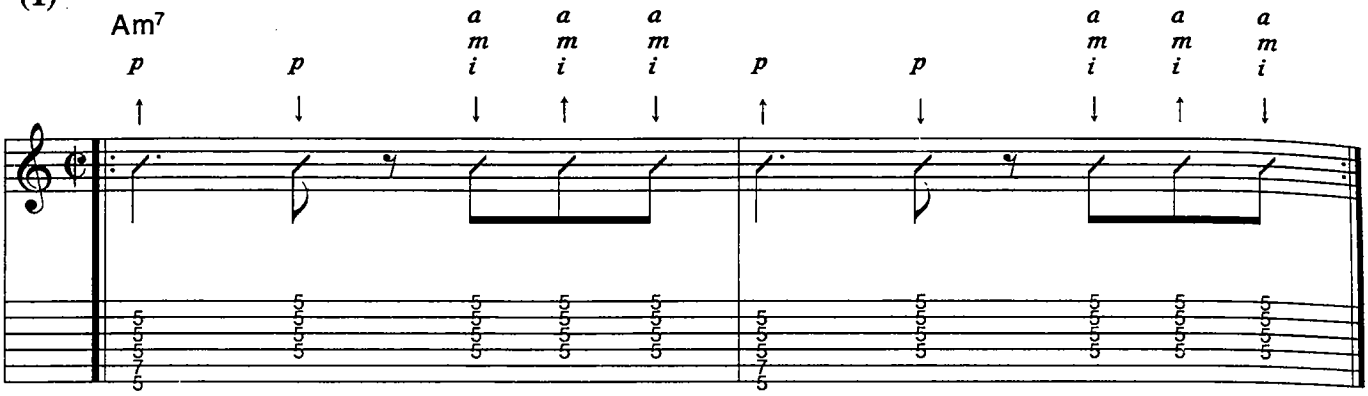

11
F△/G
G♭7♭5
F△
14
Bm7
Em7
E♭7
17
Dm7
G9
E⌀
20
A7♭9
Dm7
G7
23
C△
C♯°
E♭7♯11
D⌀

The following examples are of some basic rhythm patterns employed in rumba and samba.

Become familiar with them first by learning the patterns over one chord and then by accompanying the songs on the recording with the given chord sequences.

Examples of Rhumba Rhythm Patterns

(1)



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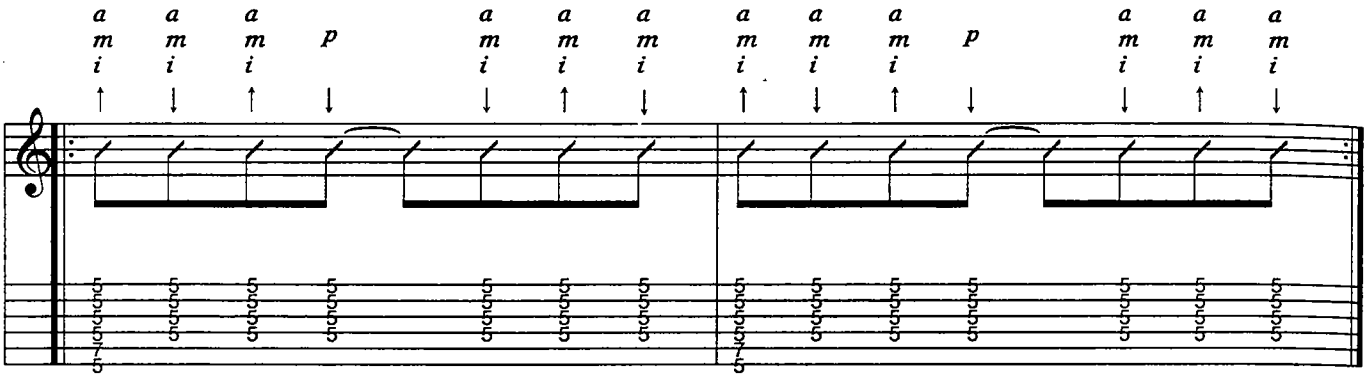
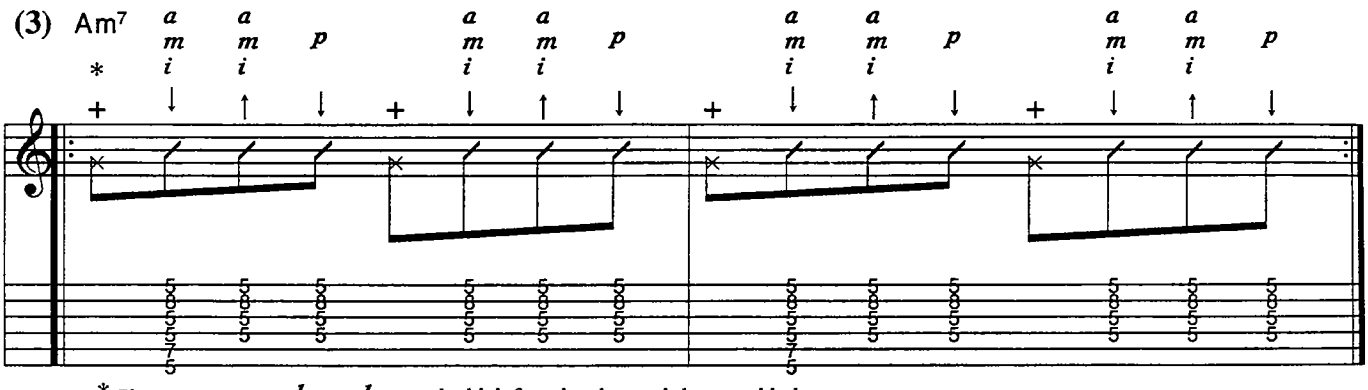


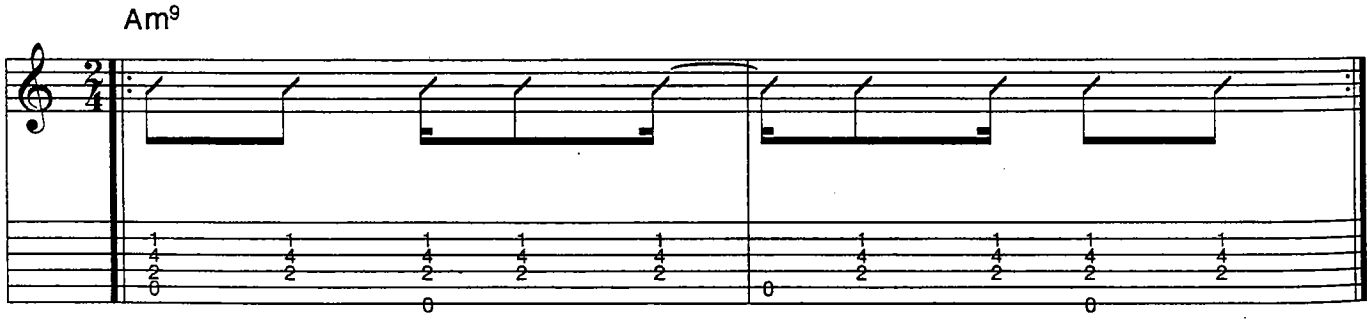
(3) Am7



* Play as an ***open palm golpe*** on the high frets just beyond the sound hole

Example of Samba/Bossa Rhythm Pattern

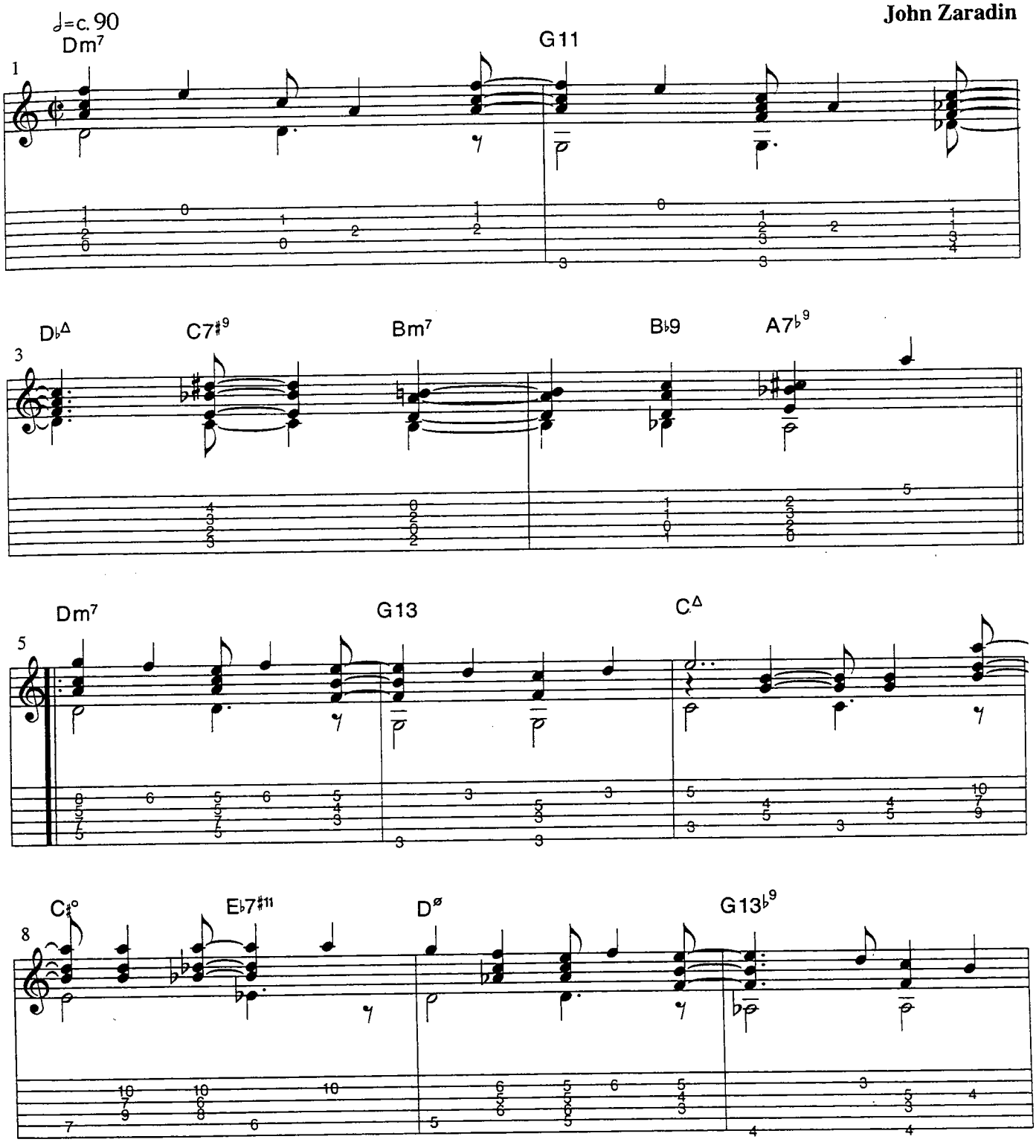
(4) Am9



Primavera

Ambientes Brasileiras #1

John Zaradin



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"Mosaïco de Rumbas"

by

John Zaradin

Piedra de Toques

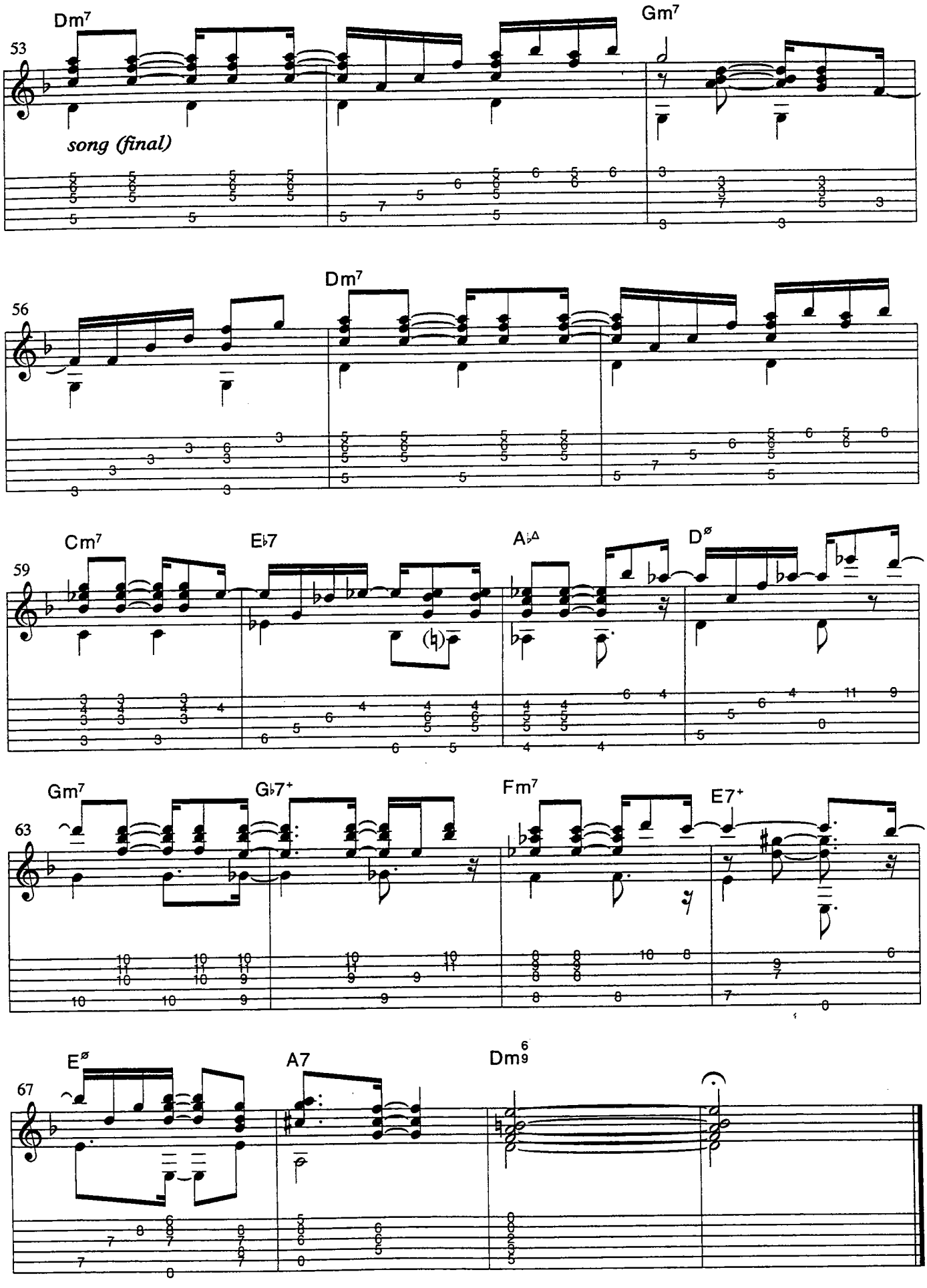
Conchicha del Mar

Preciso de Voçe

Arremolinando

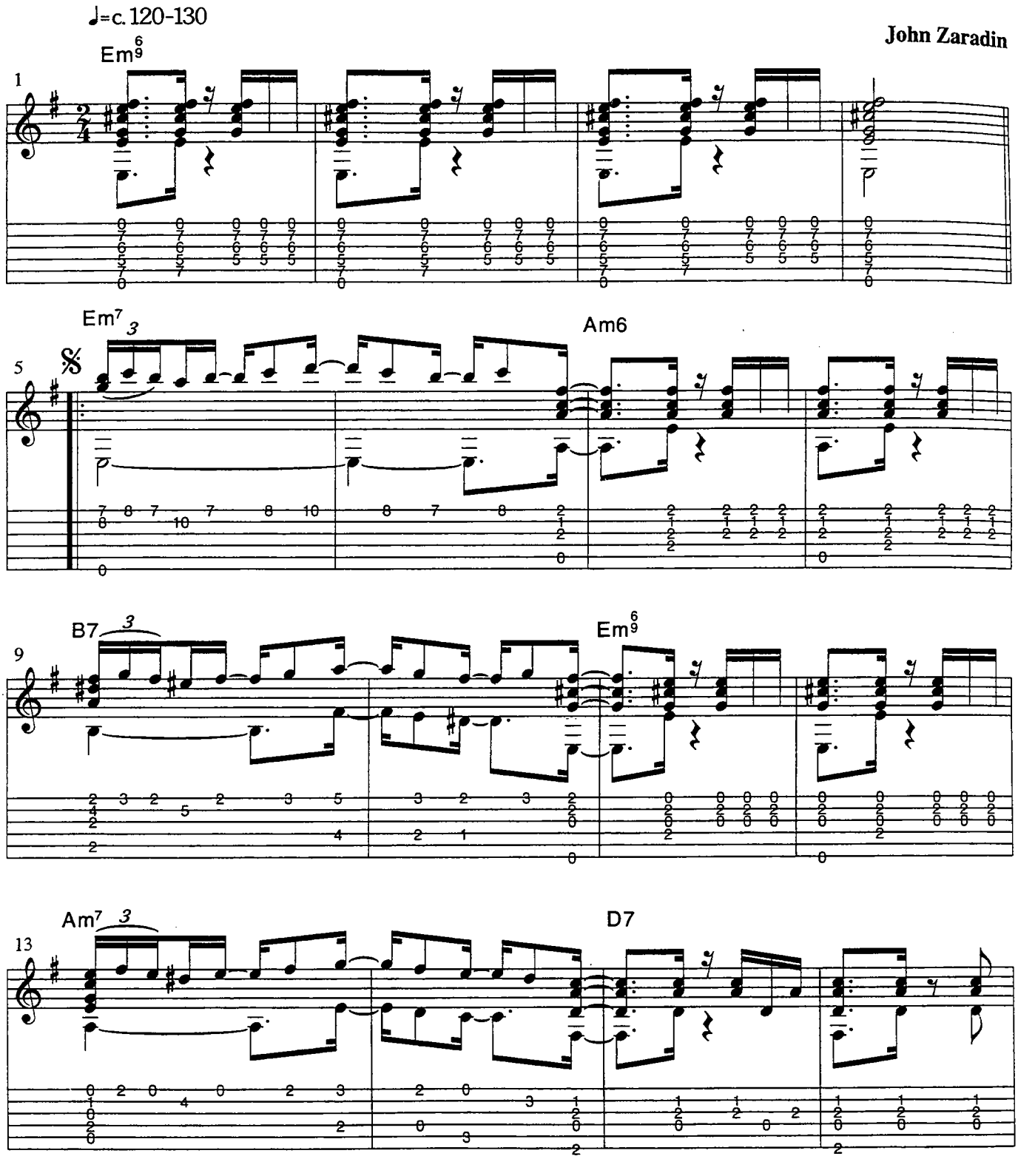
Quintumba

Carumba! Como No?


Dm7
Gm7
53
song (final)
Dm7
56
Cm7
E♭7
A♭Δ
D⌀
59
Gm7
G♭7+
Fm7
E7+
63
E⌀
A7
Dm9
6
67

Piedra de Toques

Mosaïco de Rumbas



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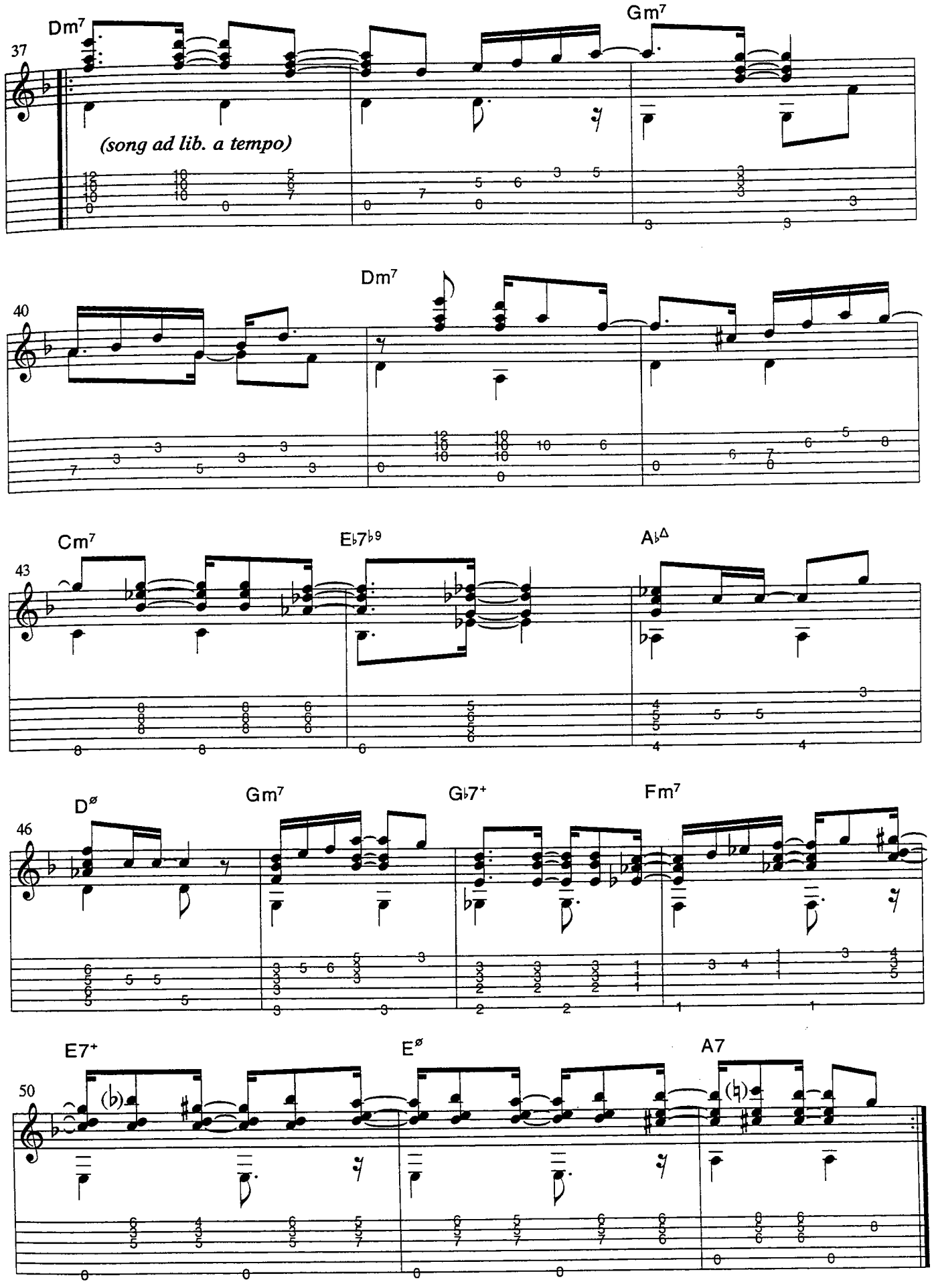
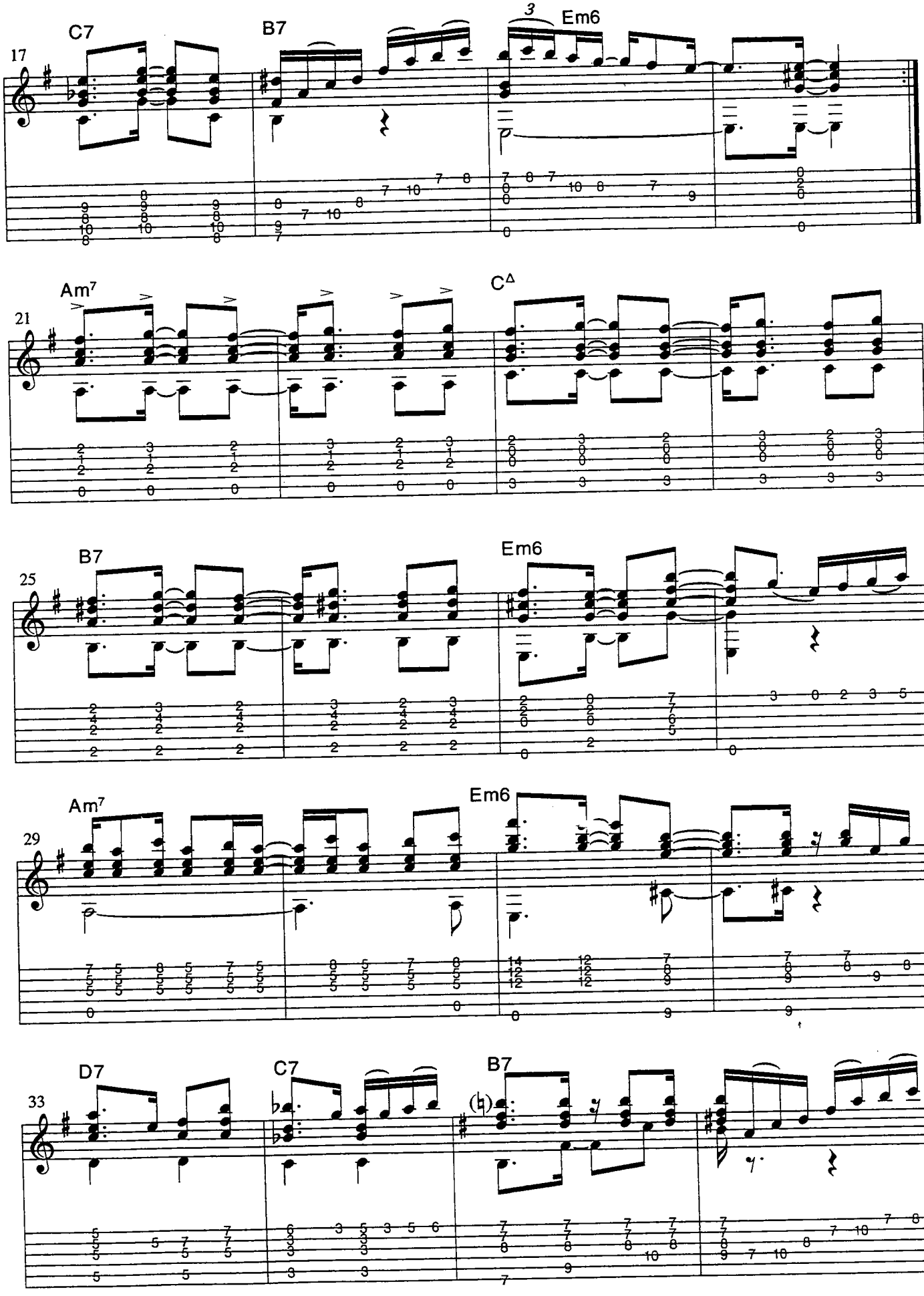
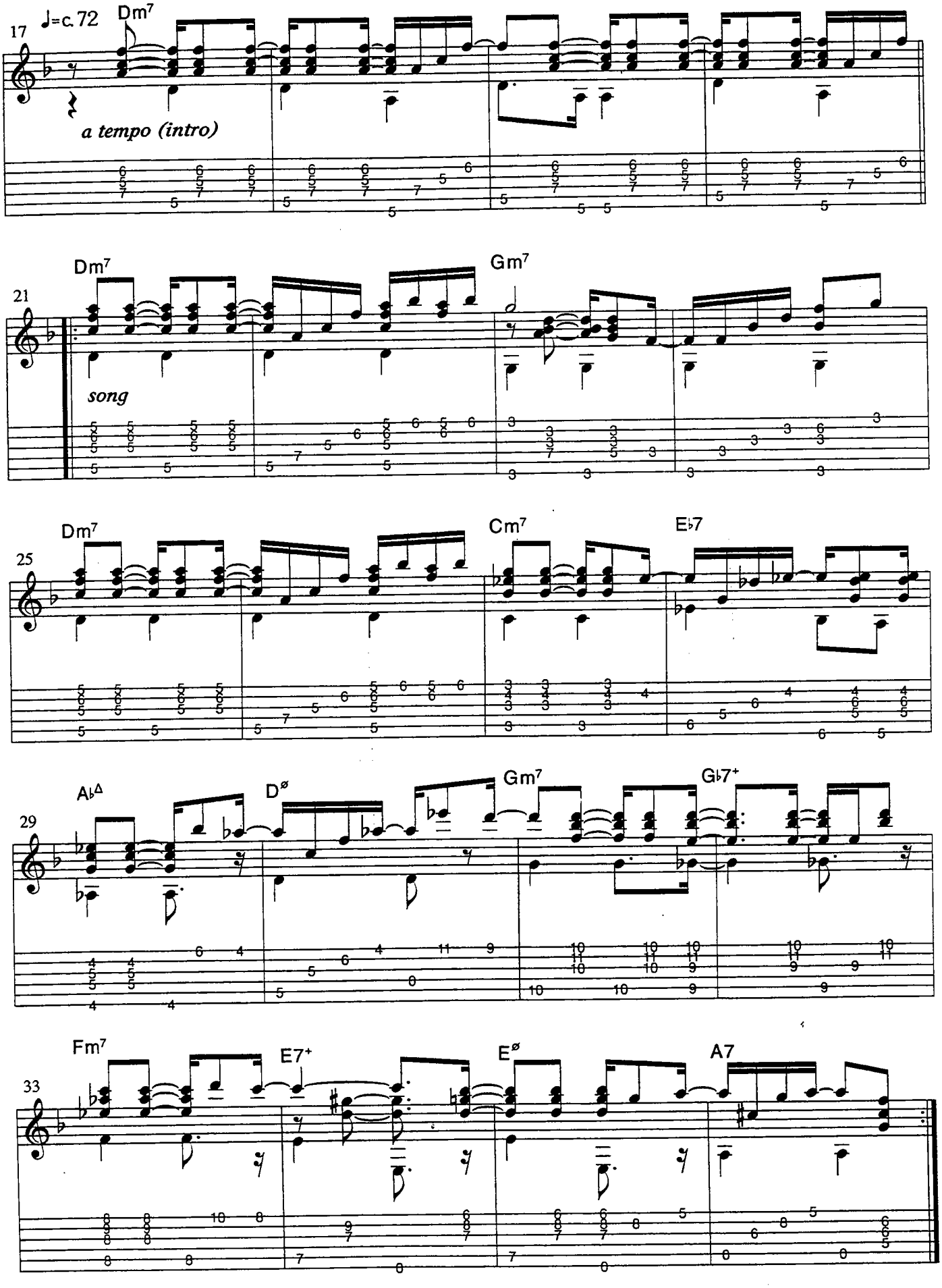
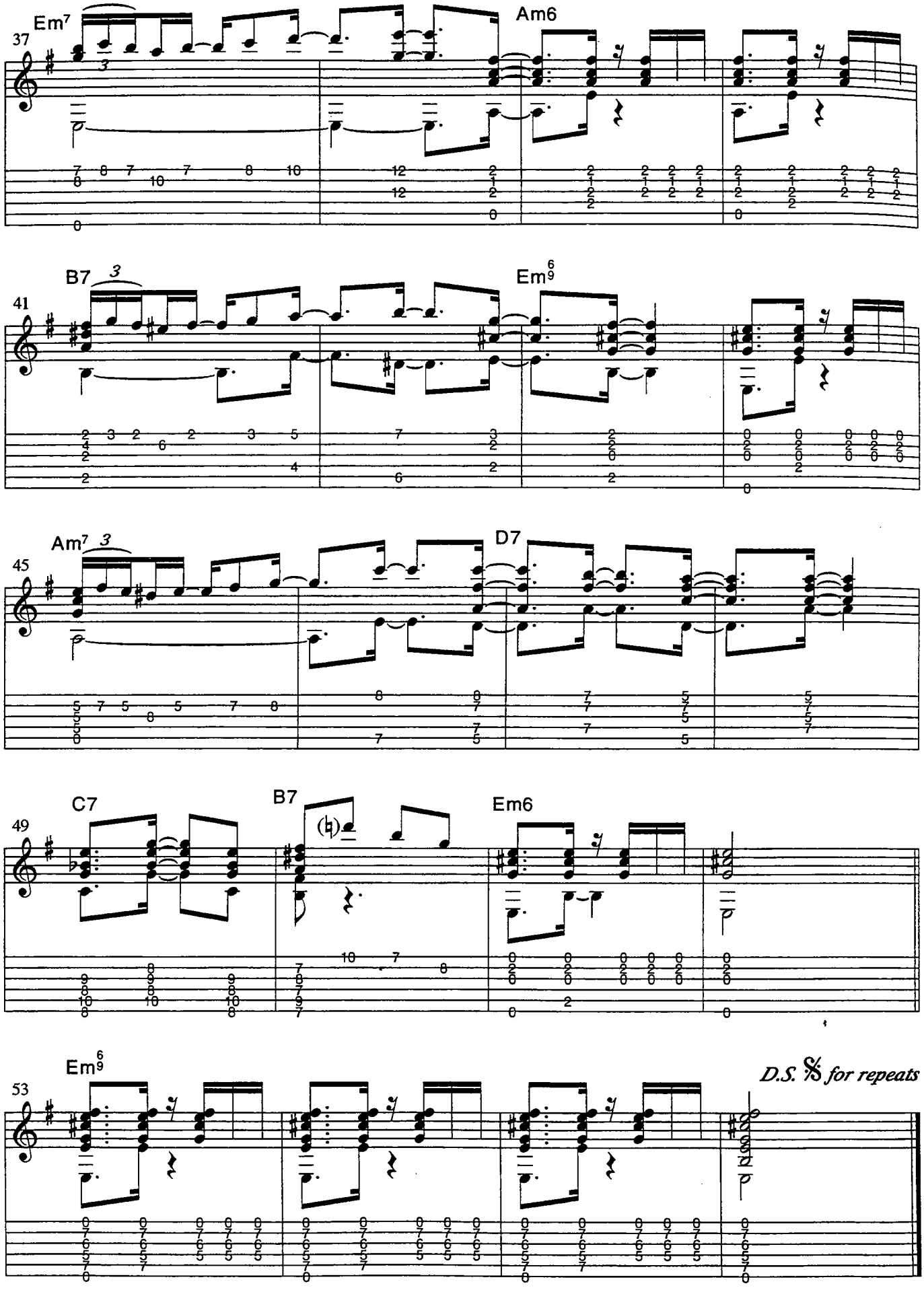

Dm7
Gm7
37
(song ad lib. a tempo)
Dm7
40
Cm7
E♭7♭9
A♭Δ
43
D⌀
Gm7
G♭7+
Fm7
46
E7+
E⌀
A7
50


C7
B7
3
Em6
17
Am7
C△
21
B7
Em6
25
Am7
Em6
29
D7
C7
B7
33


17
♩=c. 72
Dm7
a tempo (intro)
21
Dm7
Gm7
song
25
Dm7
Cm7
E♭7
29
A♭Δ
Dø
Gm7
G♭7+
33
Fm7
E7+
Eø
A7

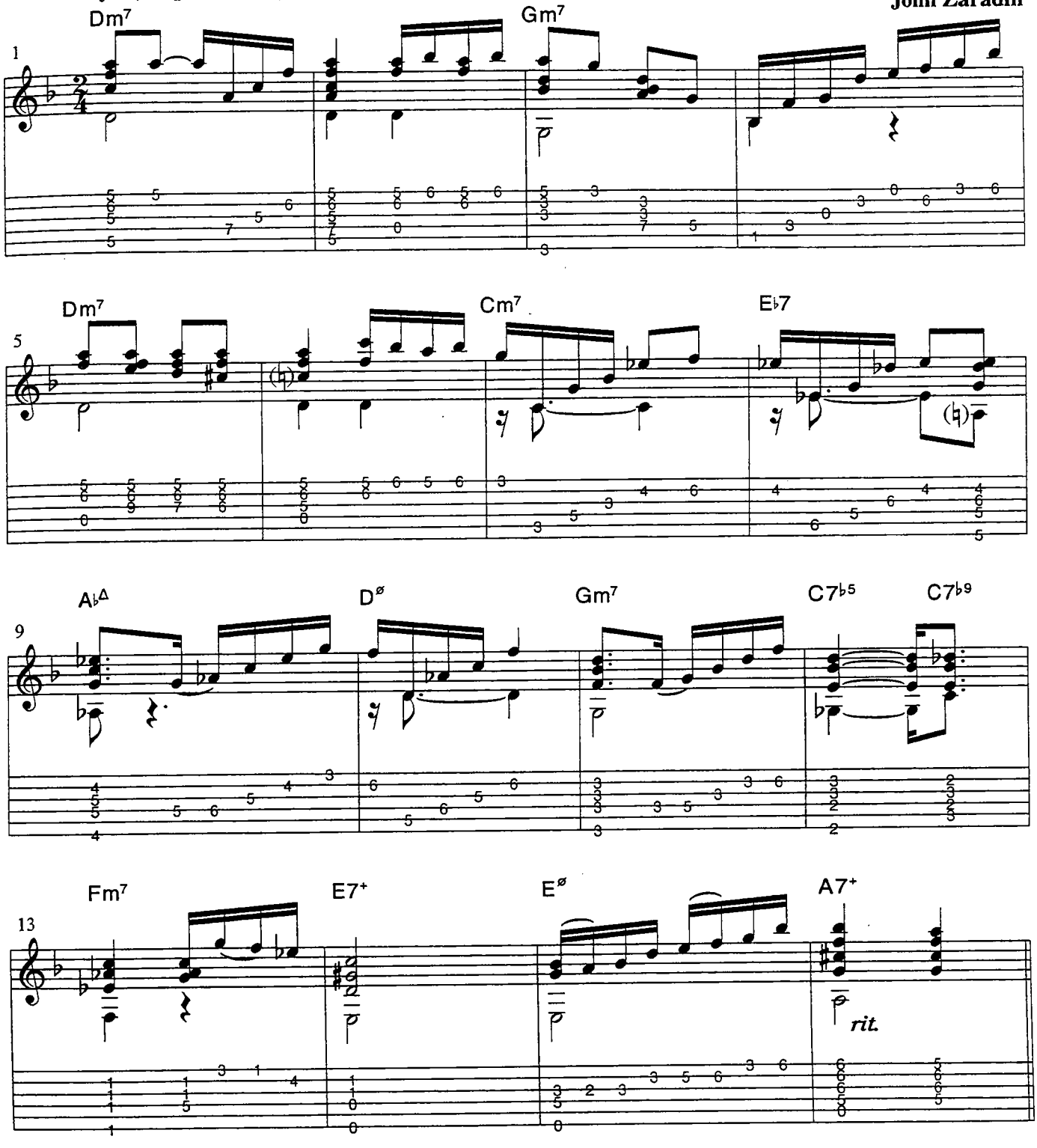

Em7
37
Am6
B7
41
Em9
6
Am7
45
D7
C7
49
B7
Em6
Em9
6
53
D.S. 𝄋 for repeats

Teardrops

Ambientes Brasileiras #1

ad lib.
free, improvised style

John Zaradin



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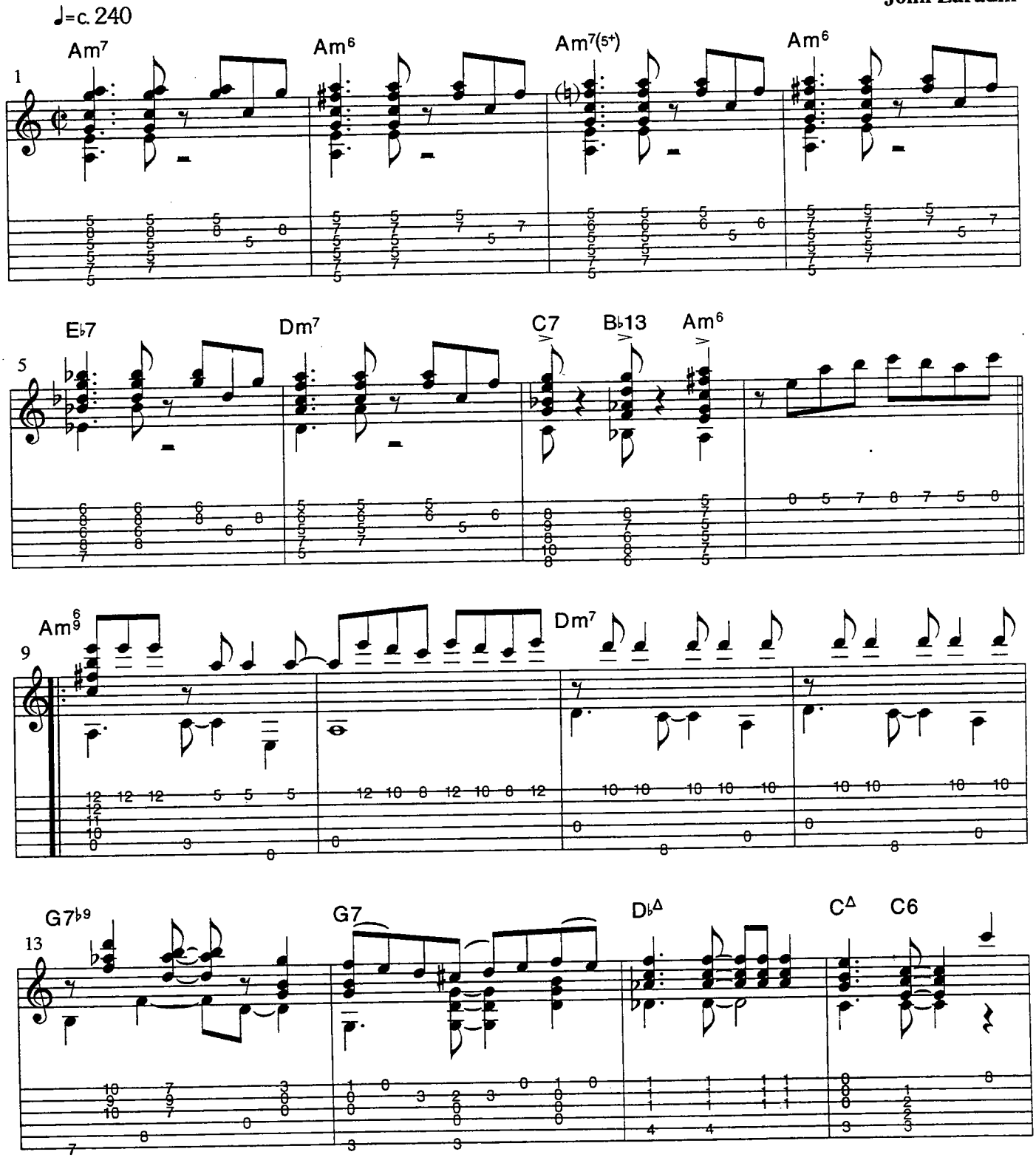
Conchicha del Mar

Mosaïco de Rumbas

John Zaradin



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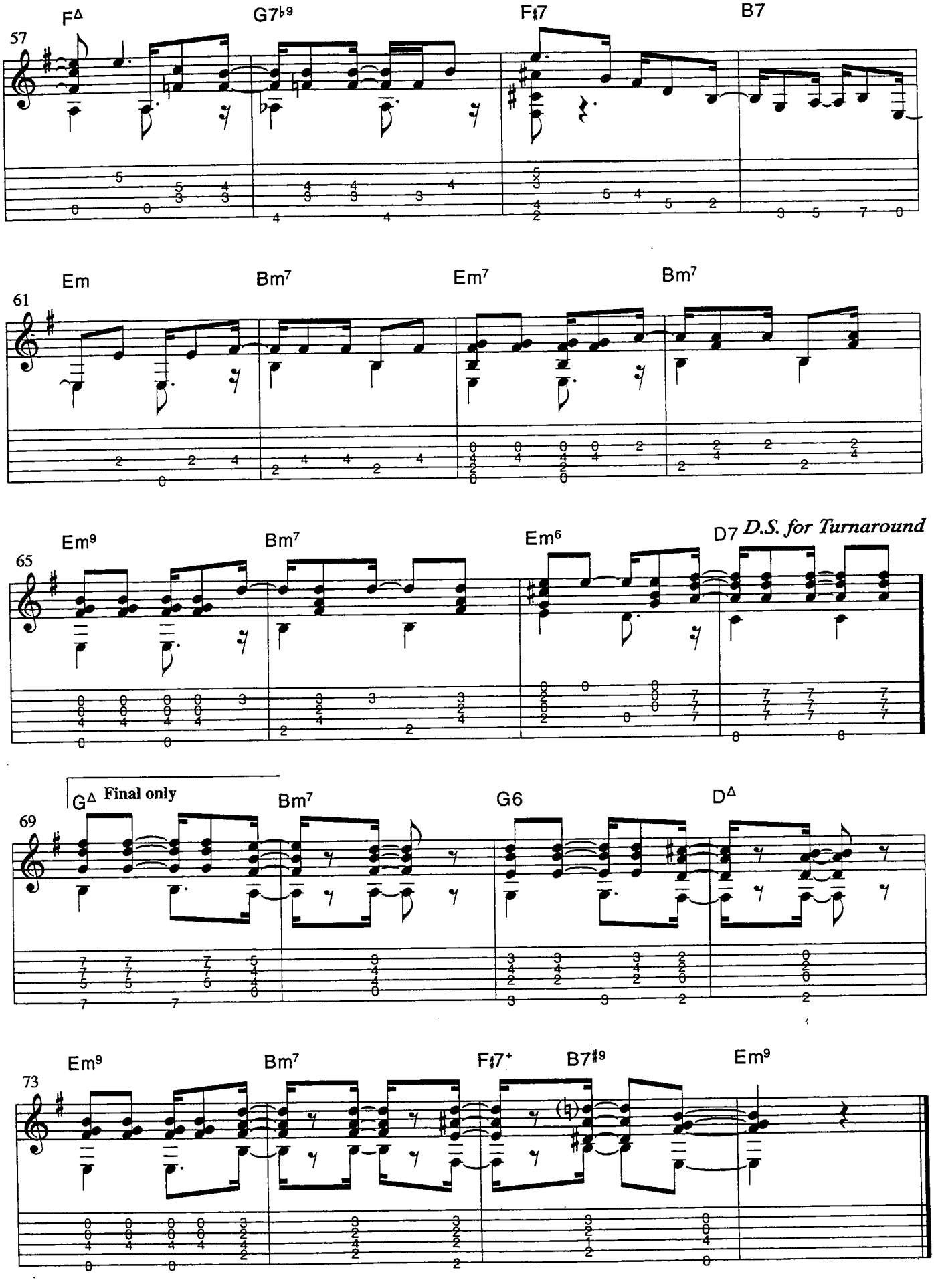
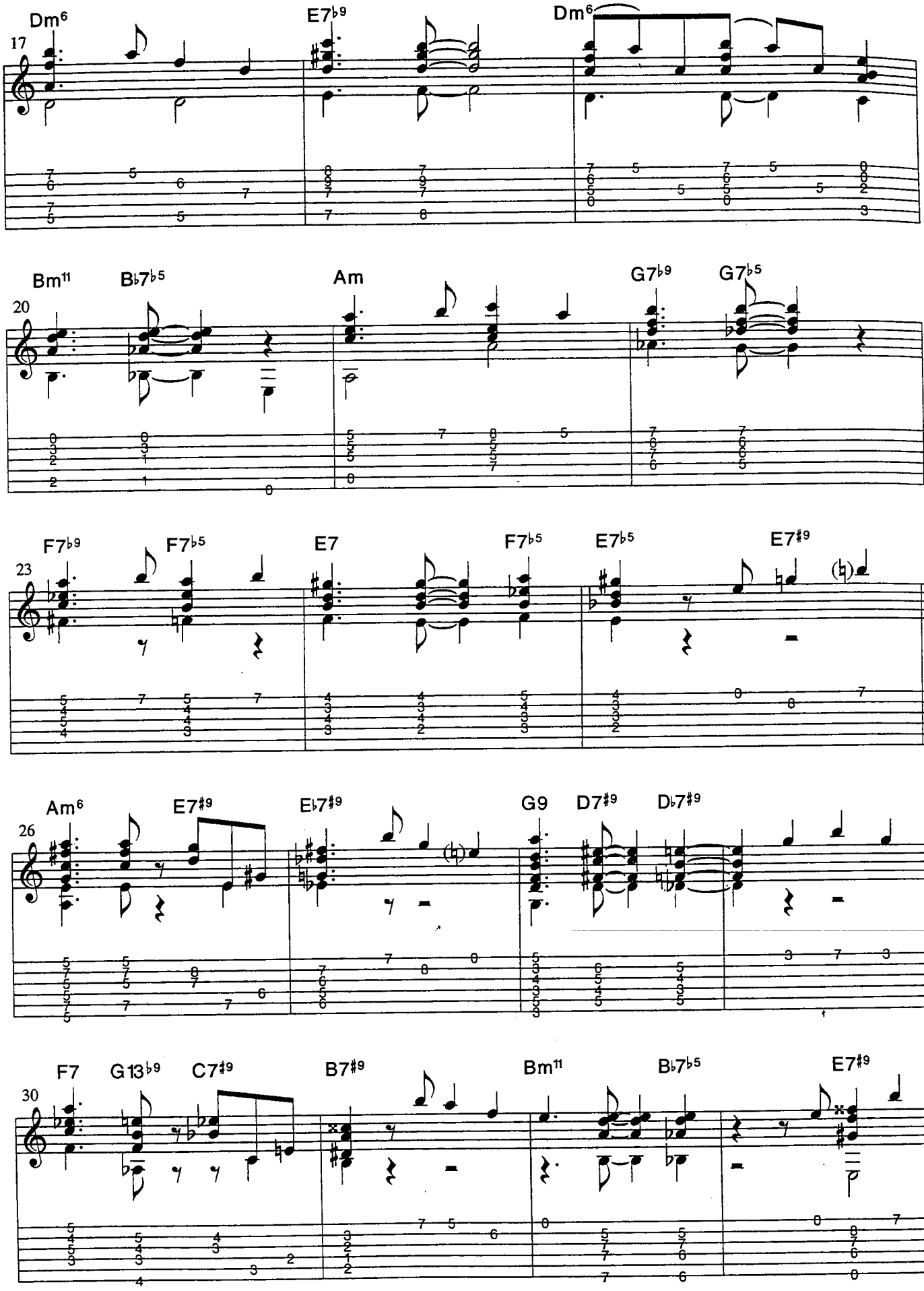
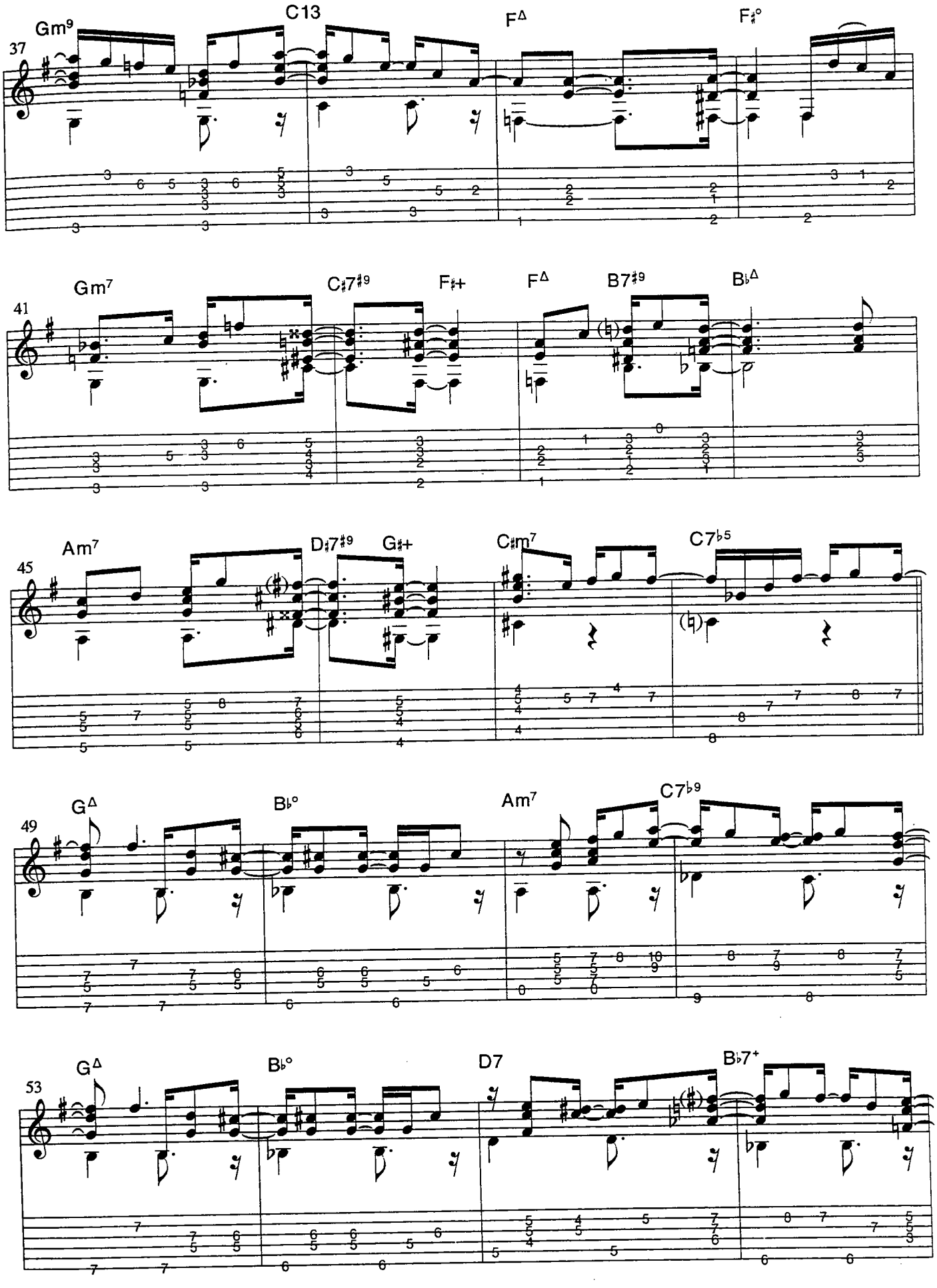
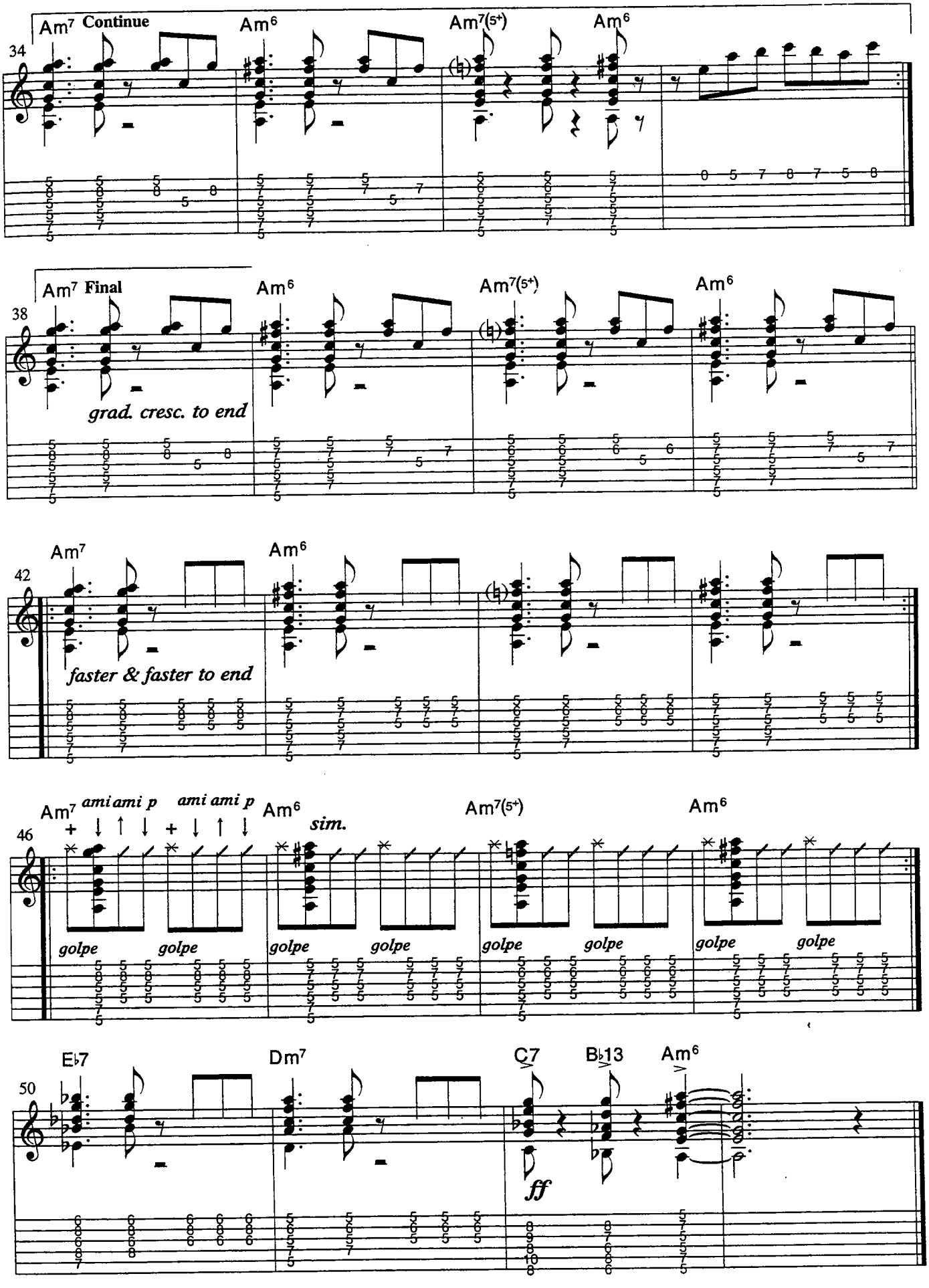
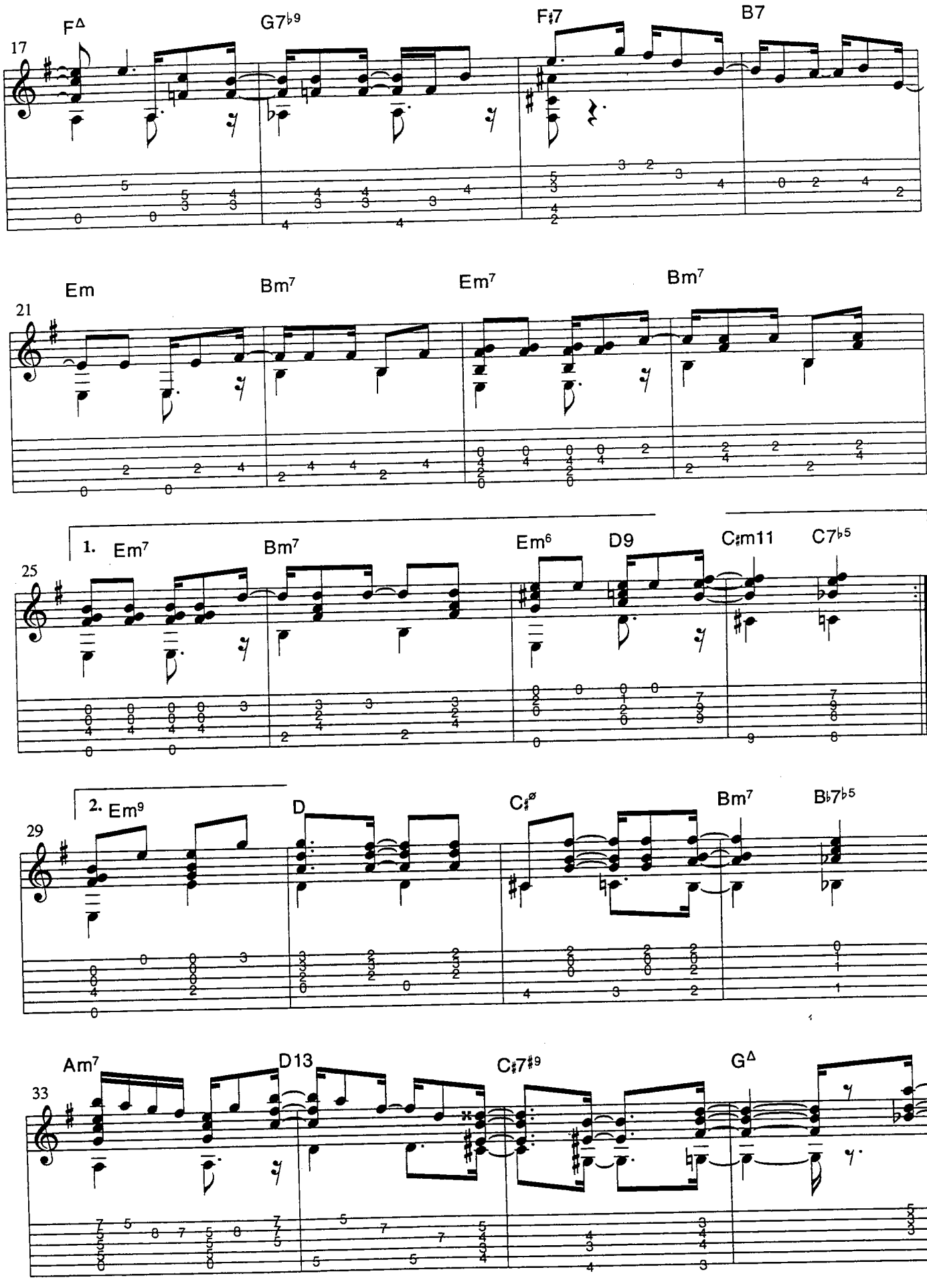

F△
G7♭9
F♯7
B7
57
Em
Bm7
Em7
Bm7
61
Em9
Bm7
Em6
D7
D.S. for Turnaround
65
G△ Final only
Bm7
G6
D△
69
Em9
Bm7
F♯7+
B7♯9
Em9
73


Dm6
E7♭9
Dm6
17
Bm11
B♭7♭5
Am
G7♭9
G7♭5
20
F7♭9
F7♭5
E7
F7♭5
E7♭5
E7♯9
23
Am6
E7♯9
E♭7♯9
G9
D7♯9
D♭7♯9
26
F7
G13♭9
C7♯9
B7♯9
Bm11
B♭7♭5
E7♯9
30

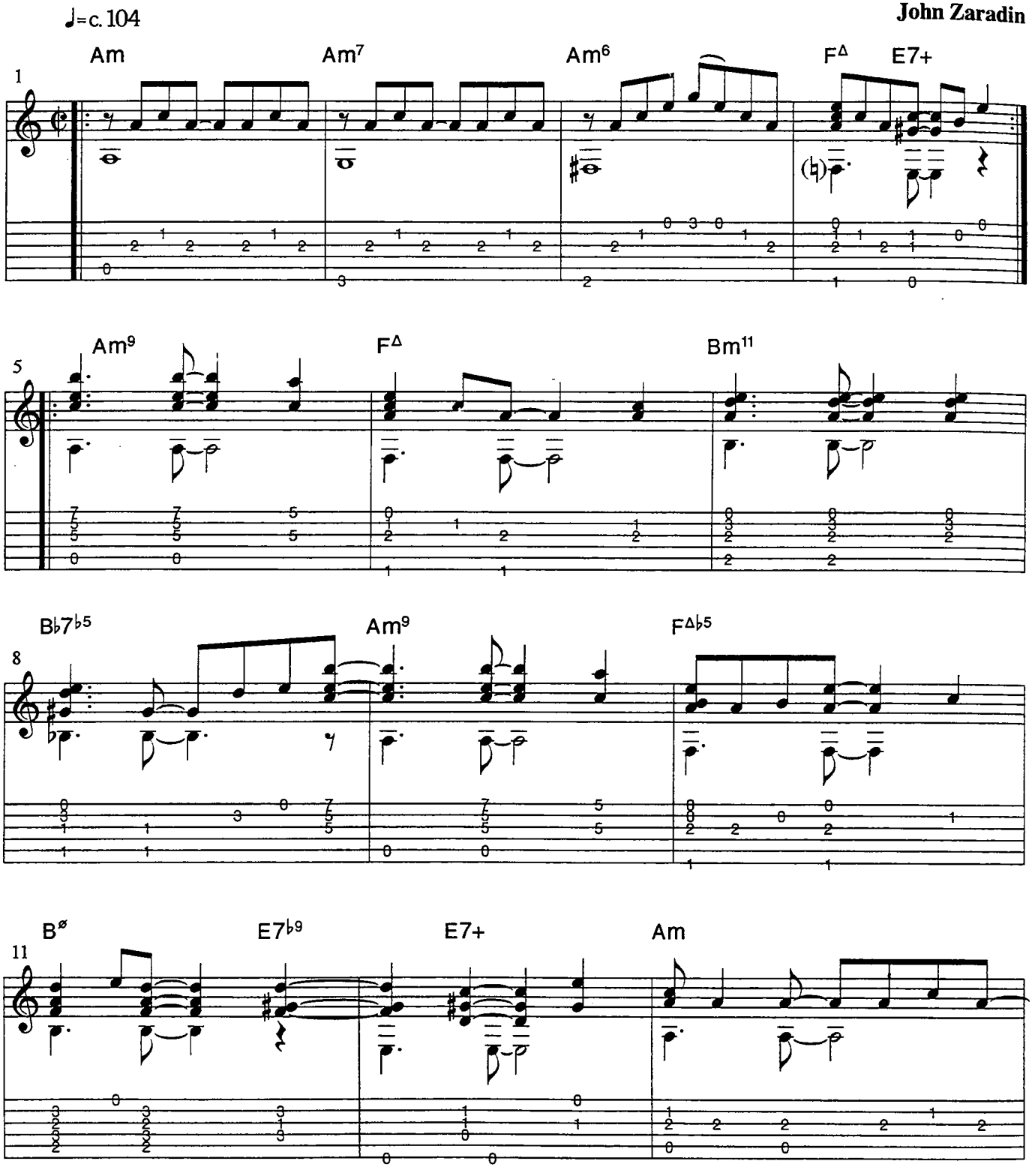

37
Gm9
C13
F△
F♯°
41
Gm7
C♯7♯9
F♯+
F△
B7♯9
B♭△
45
Am7
D♯7♯9
G♯+
C♯m7
C7♭5
49
G△
B♭°
Am7
C7♭9
53
G△
B♭°
D7
B♭7+


Am7 Continue
Am6
Am7(5+)
Am6
34
Am7 Final
Am6
Am7(5+)
Am6
38
grad. cresc. to end
Am7
Am6
42
faster & faster to end
Am7
ami ami p
ami ami p
Am6
sim.
Am7(5+)
Am6
46
golpe
golpe
golpe
golpe
golpe
golpe
golpe
golpe
Eb7
Dm7
C7
Bb13
Am6
50
ff


17
F△
G7♭9
F♯7
B7
21
Em
Bm7
Em7
Bm7
25
1.
Em7
Bm7
Em6
D9
C♯m11
C7♭5
29
2.
Em9
D
C♯ø
Bm7
B♭7♭5
33
Am7
D13
C♯7♯9
G△

Preciso de Voçe

Mosaïco de Rumbas



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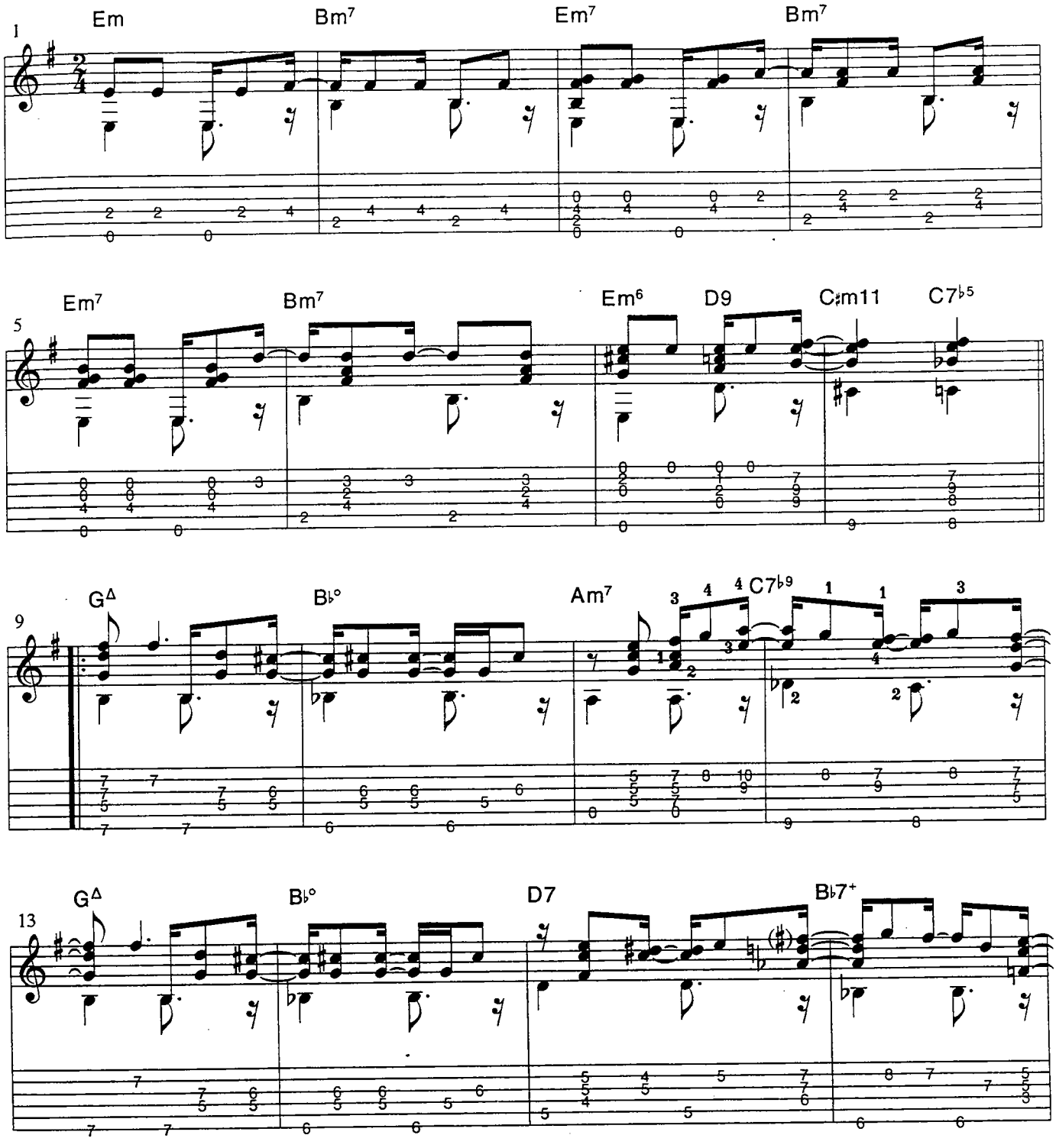
Esperança

Ambientes Brasileiras #1

♩=c. 128

John Zaradin



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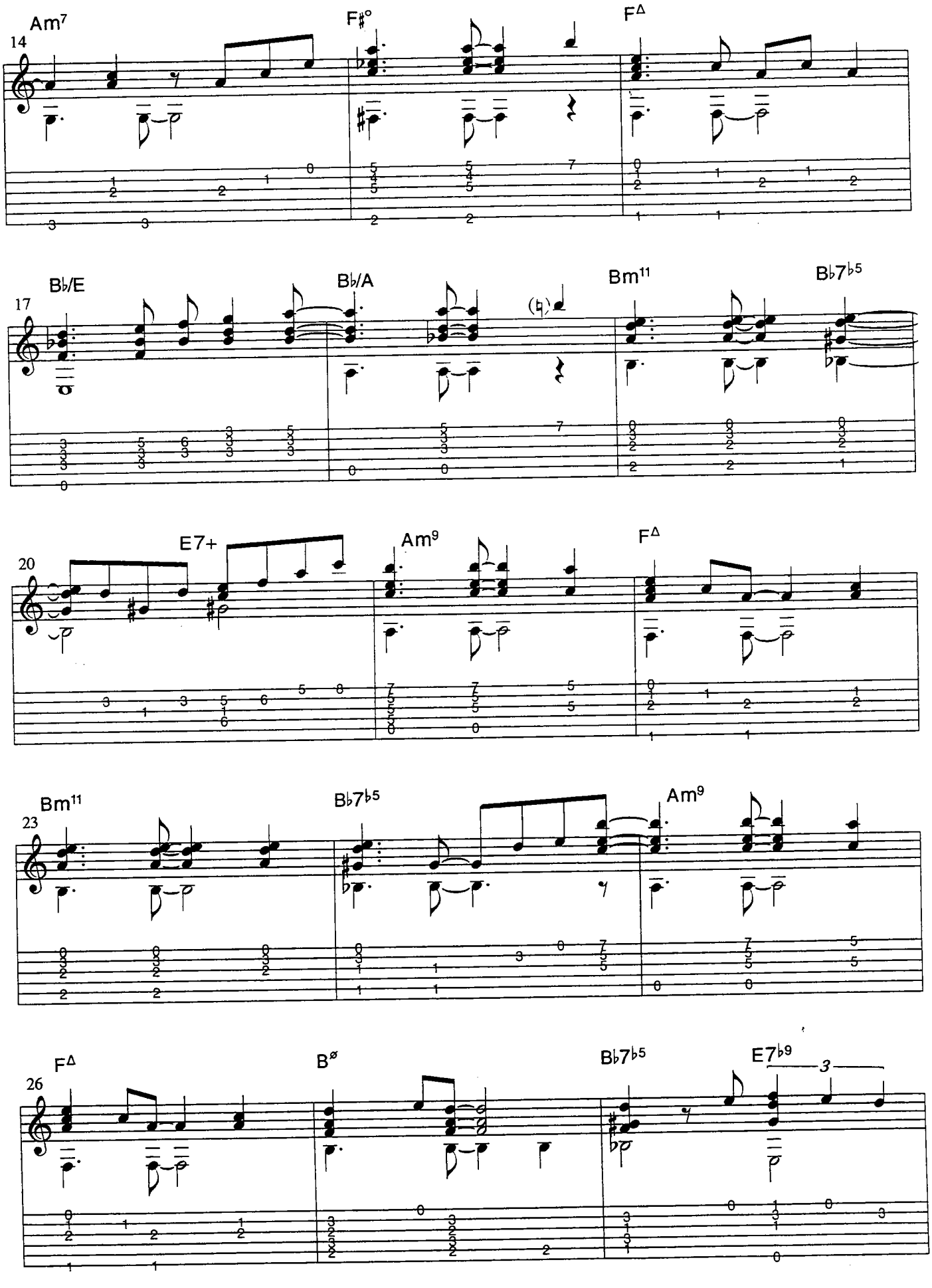
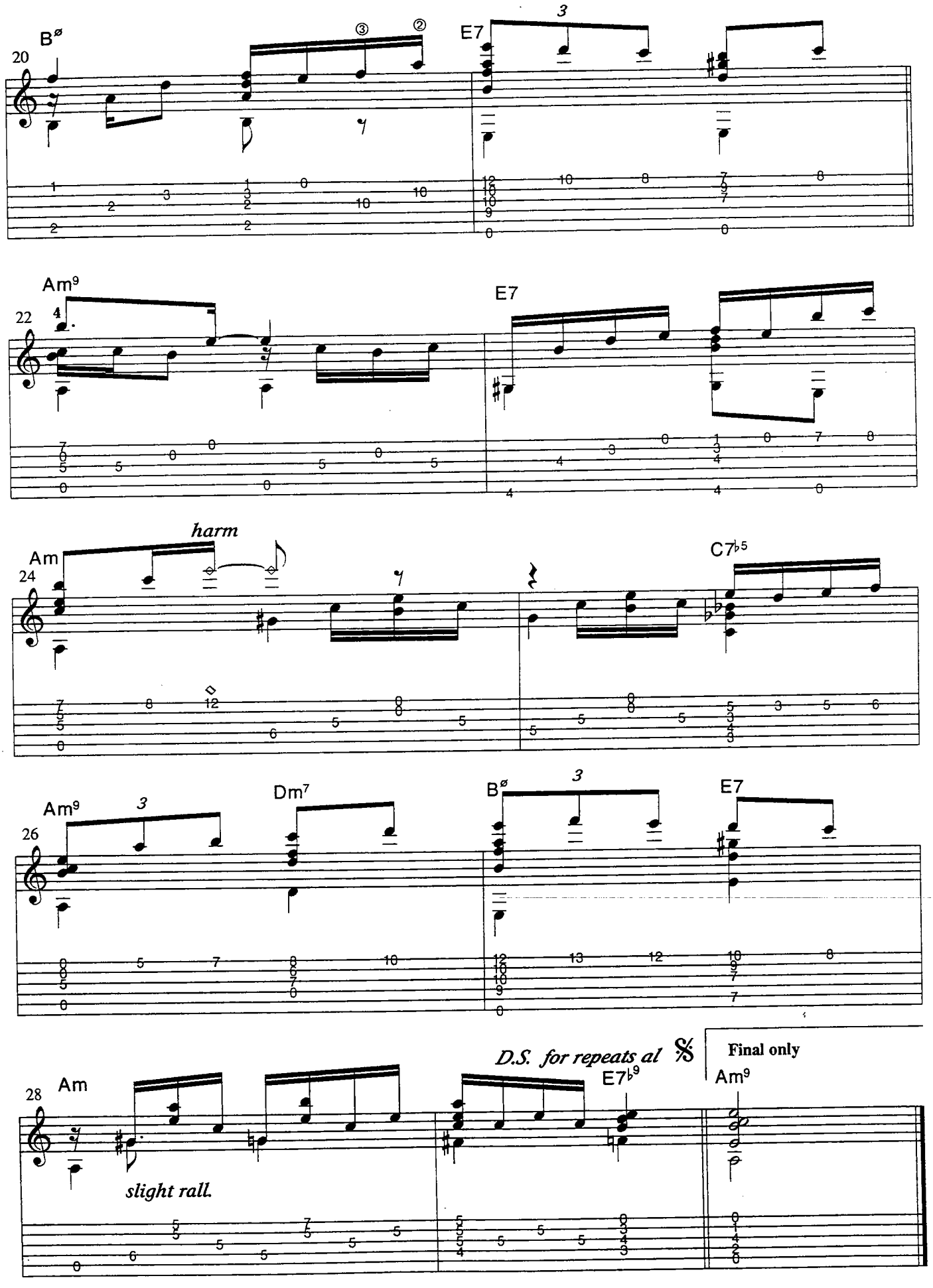
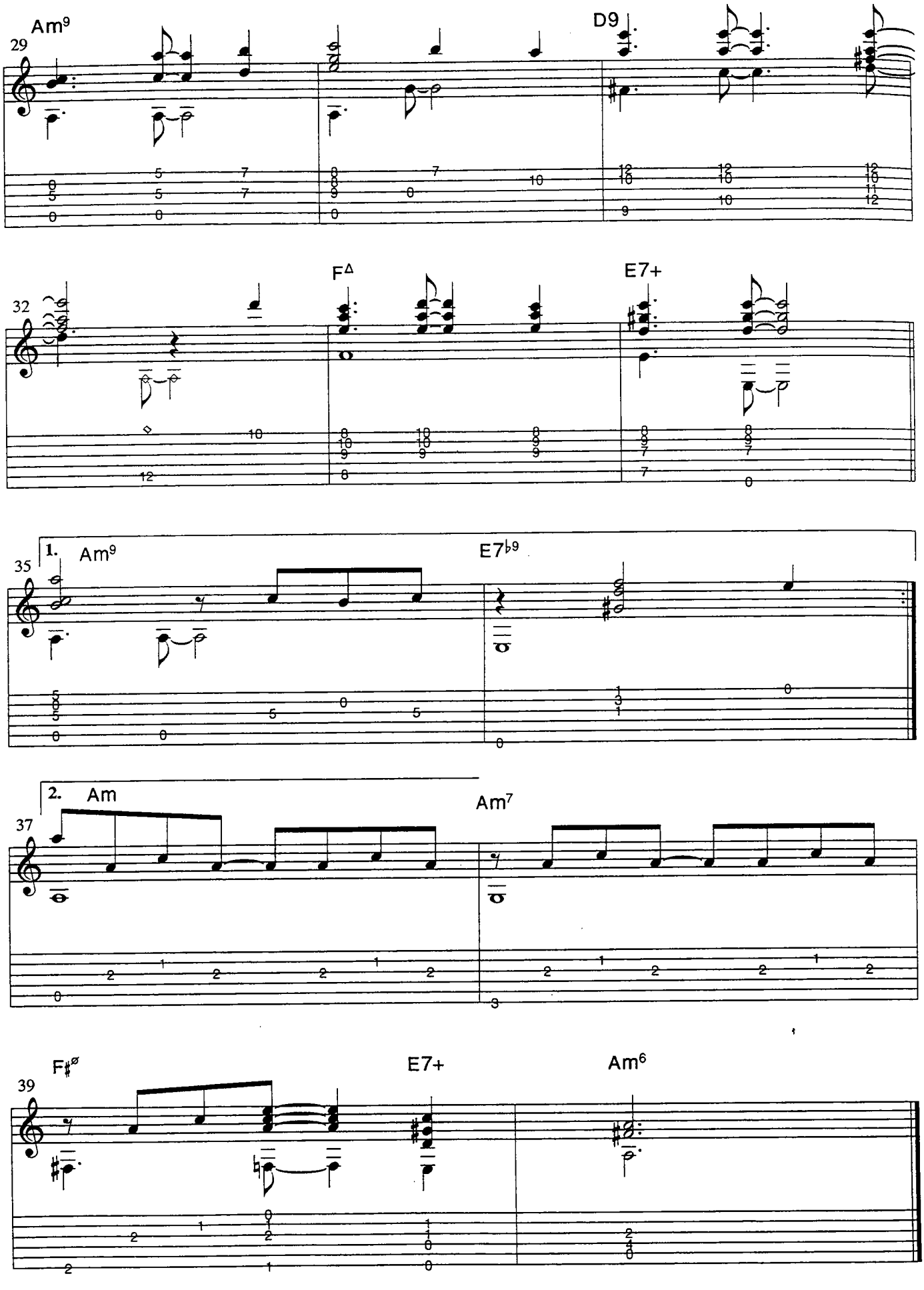
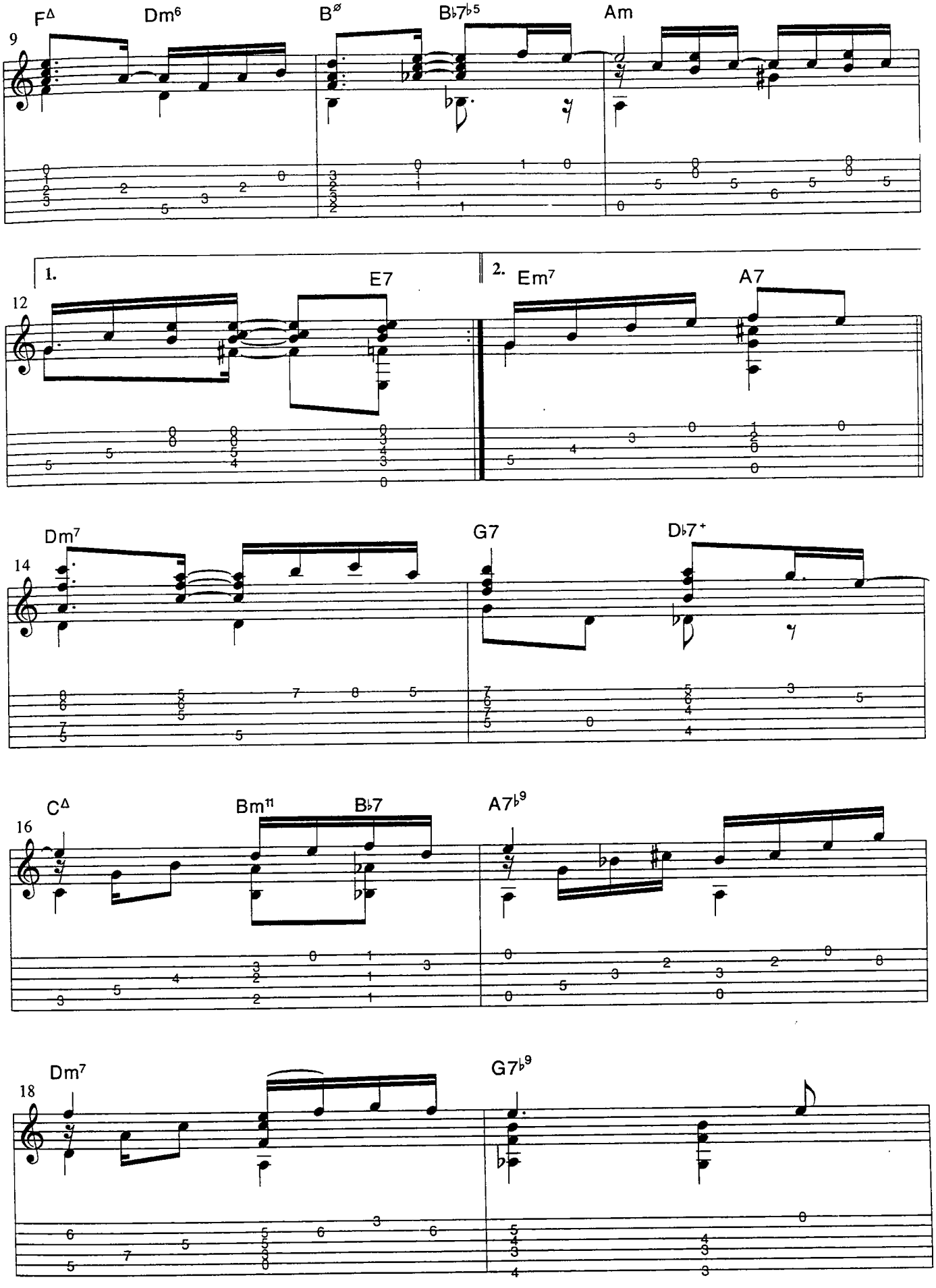

Am7
F♯°
F△
14
B♭/E
B♭/A
Bm11
B♭7♭5
17
E7+
Am9
F△
20
Bm11
B♭7♭5
Am9
23
F△
B⌀
B♭7♭5
E7♭9
26

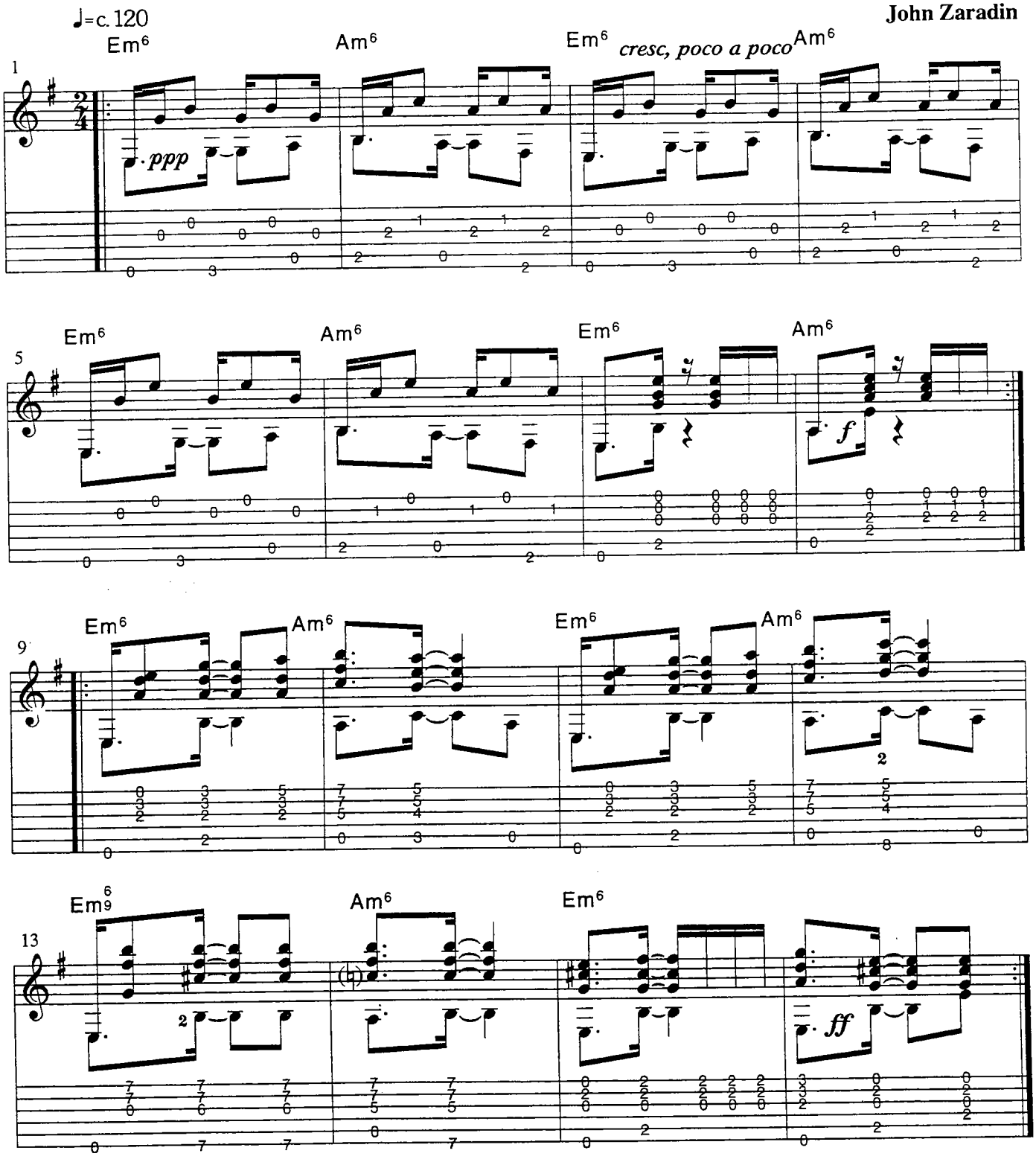

20
Bø
E7
22
Am9
E7
24
harm
Am
C7♭5
26
Am9
Dm7
Bø
E7
28
Am
D.S. for repeats al 𝄋
Final only
E7♭9
Am9
slight rall.


Am9
29
D9
F△
32
E7+
1.
Am9
35
E7♭9
2.
Am
37
Am7
F♯ø
39
E7+
Am6


F△
Dm6
B∅
B♭7♭5
Am
9
1.
E7
2.
Em7
A7
12
Dm7
G7
D♭7+
14
C△
Bm11
B♭7
A7♭9
16
Dm7
G7♭9
18

Arremolinando

Mosaïco de Rumbas



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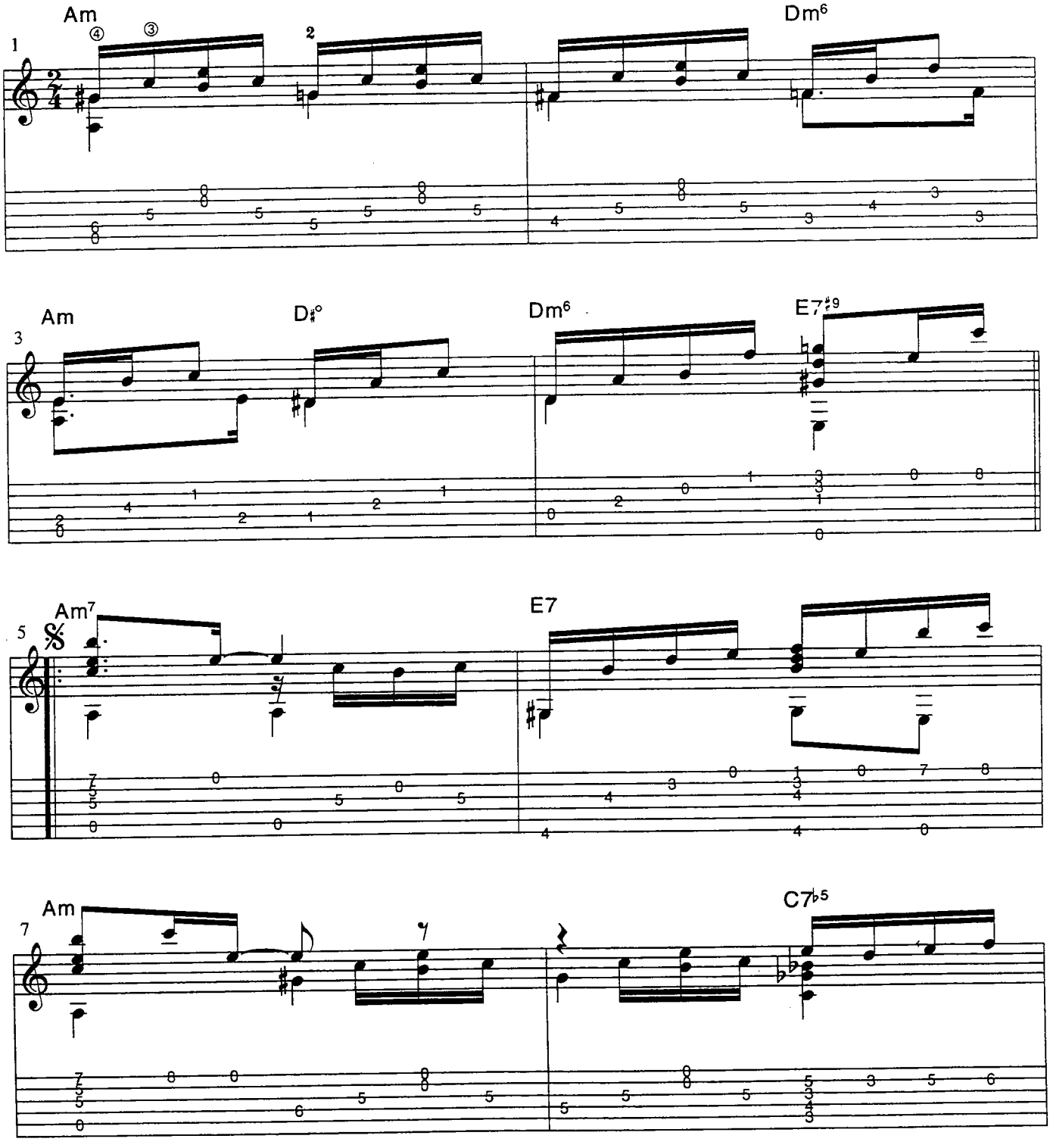
Que Distança

Ambientes Brasileiras #1

Slow bossa con saudades

♩=c. 48

John Zaradin



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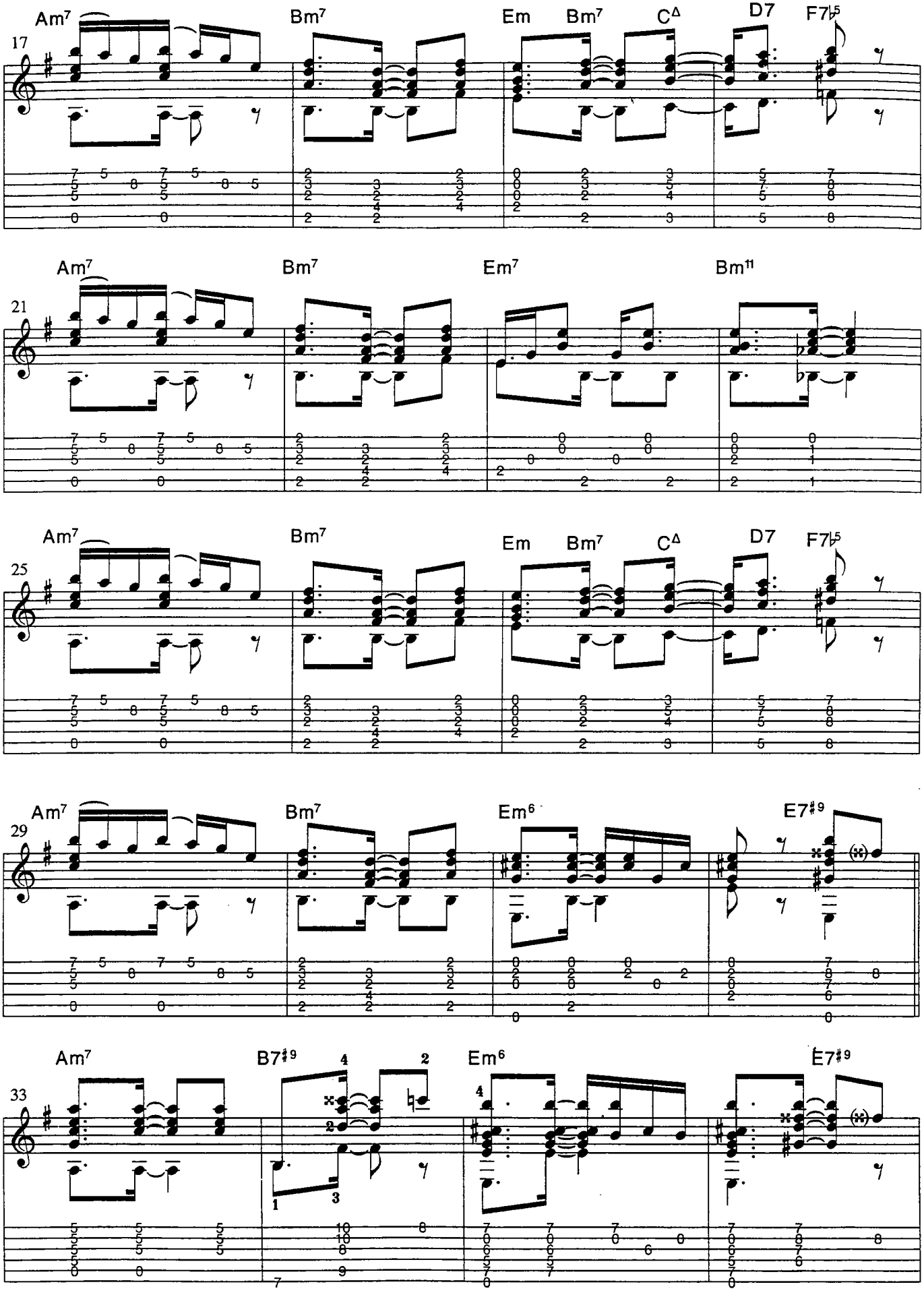
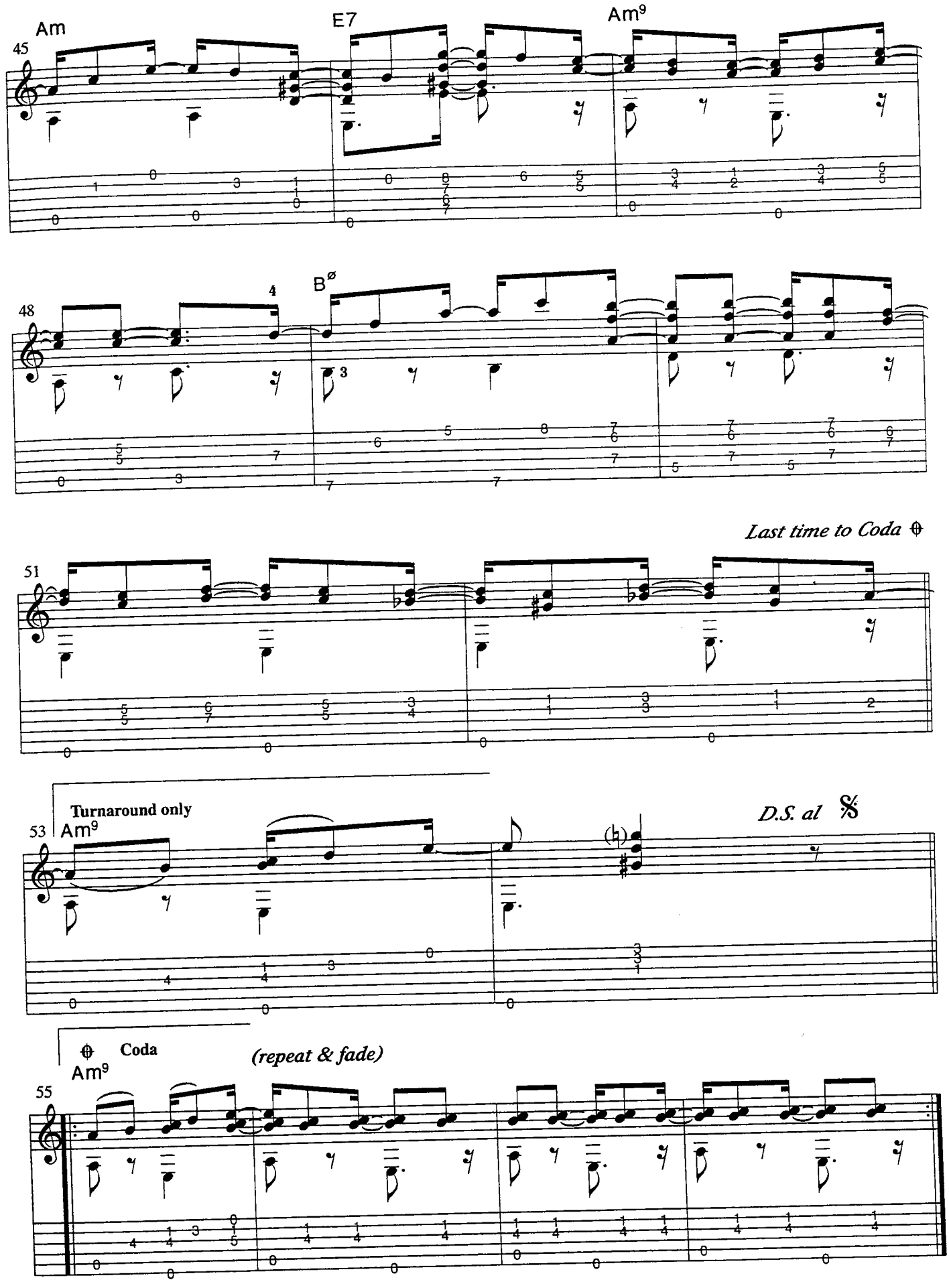
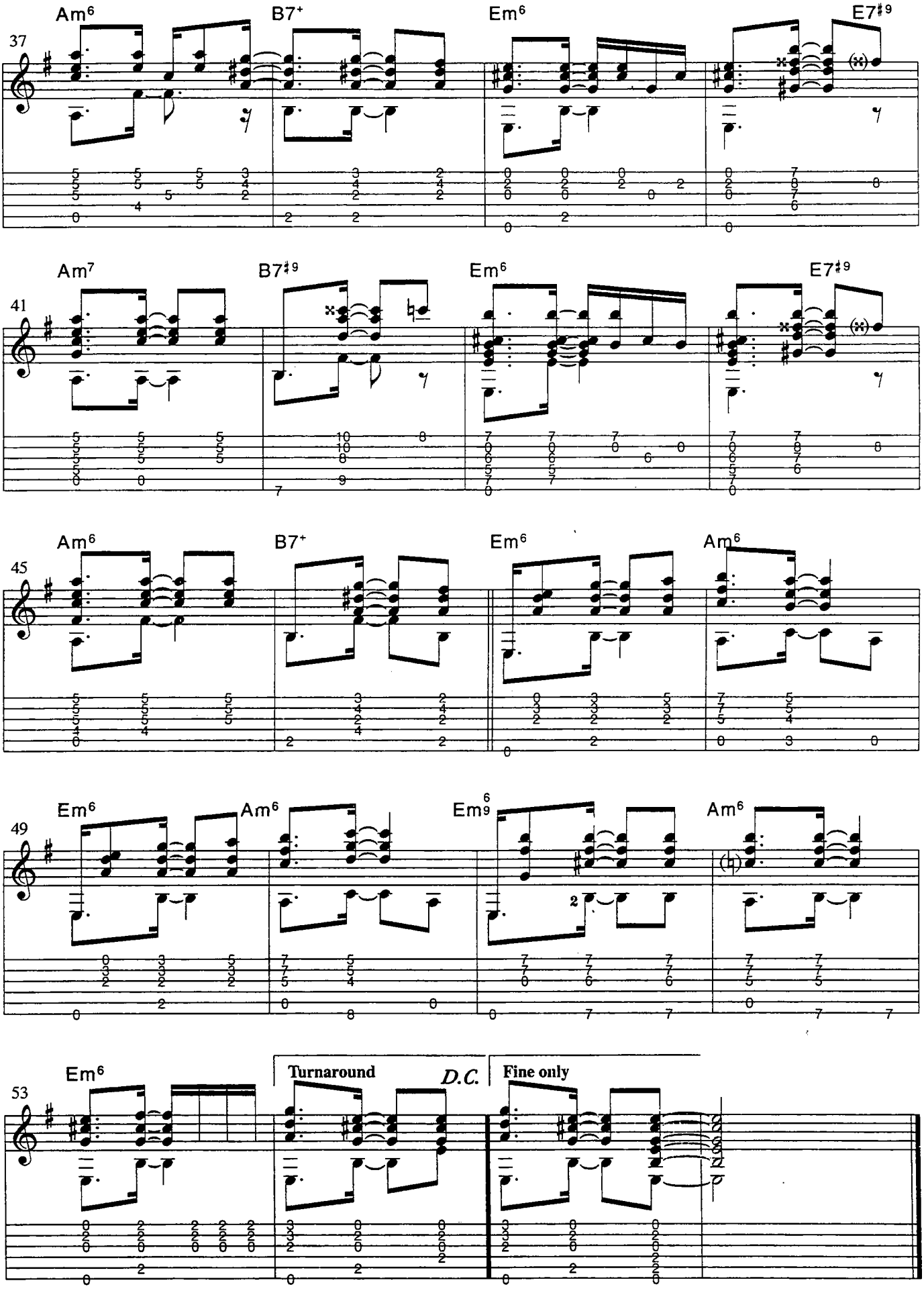
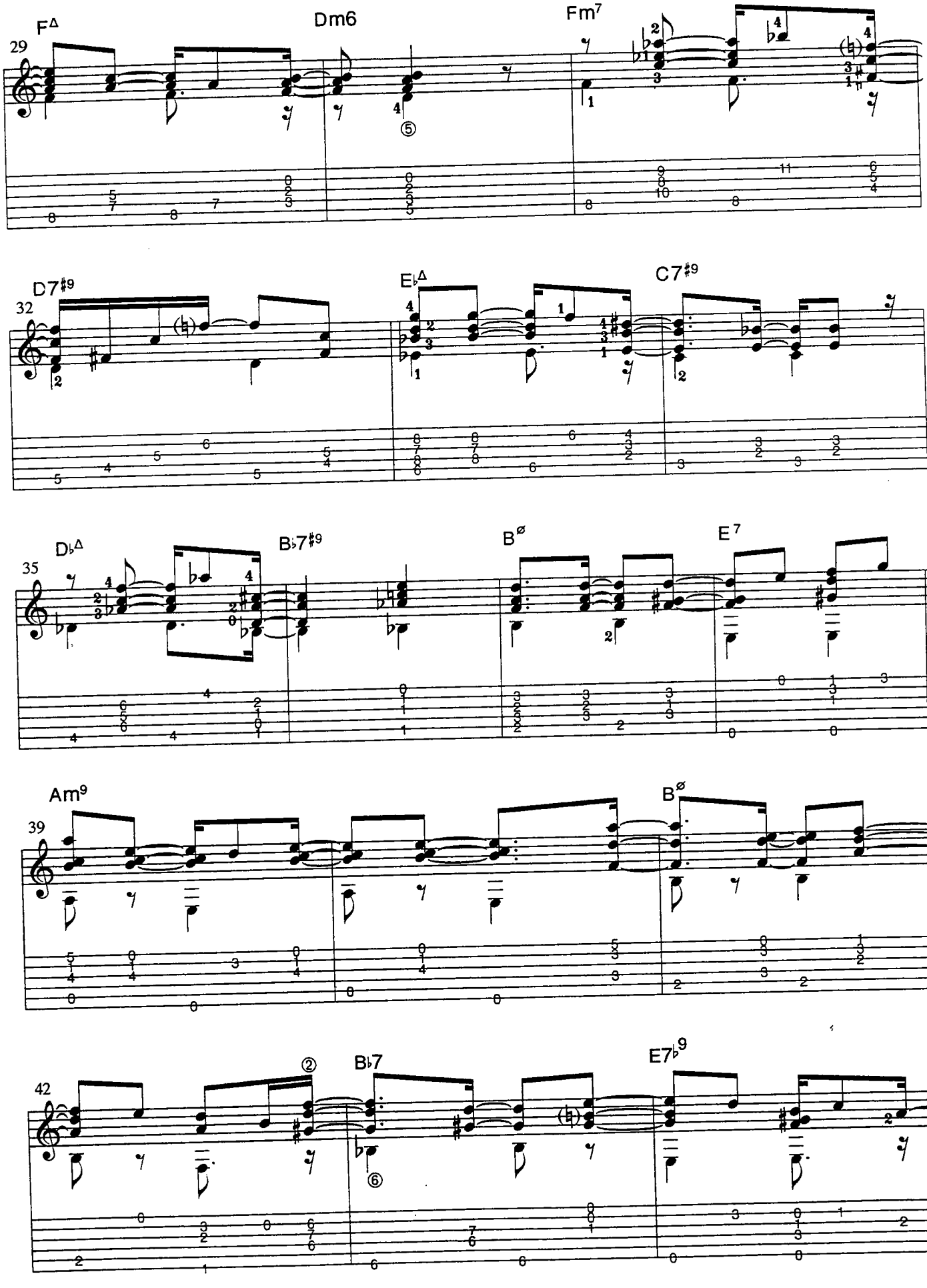

17
Am7
Bm7
Em
Bm7
CΔ
D7
F7♭5
21
Am7
Bm7
Em7
Bm11
25
Am7
Bm7
Em
Bm7
CΔ
D7
F7♭5
29
Am7
Bm7
Em6
E7♯9
33
Am7
B7♯9
Em6
E7♯9


Am
E7
Am9
45
Bø
48
4
3
Last time to Coda
51
Turnaround only
53
Am9
D.S. al 𝄋
Coda
(repeat & fade)
Am9
55


Am6
B7+
Em6
E7#9
37
Am7
B7#9
Em6
E7#9
41
Am6
B7+
Em6
Am6
45
Em6
Am6
Em6
6
9
Am6
49
Em6
Turnaround
D.C.
Fine only
53


F△
Dm6
Fm7
29
D7♯9
E♭△
C7♯9
32
D♭△
B♭7♯9
B⌀
E7
35
Am9
B⌀
39
B♭7
E7♭9
42

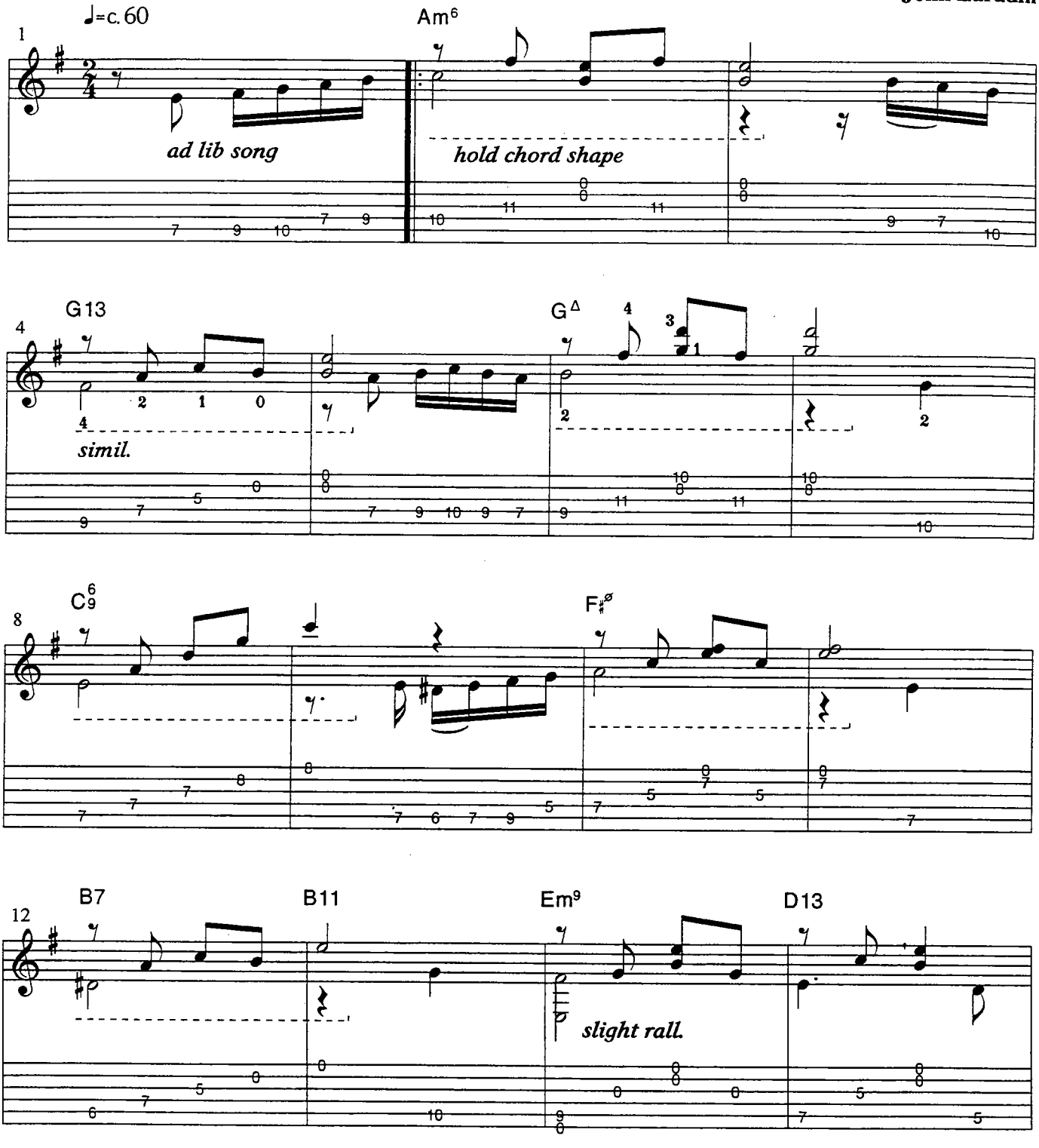
Quintumba

Mosaïco de Rumbas

Reflectively

♩=c. 60

John Zaradin



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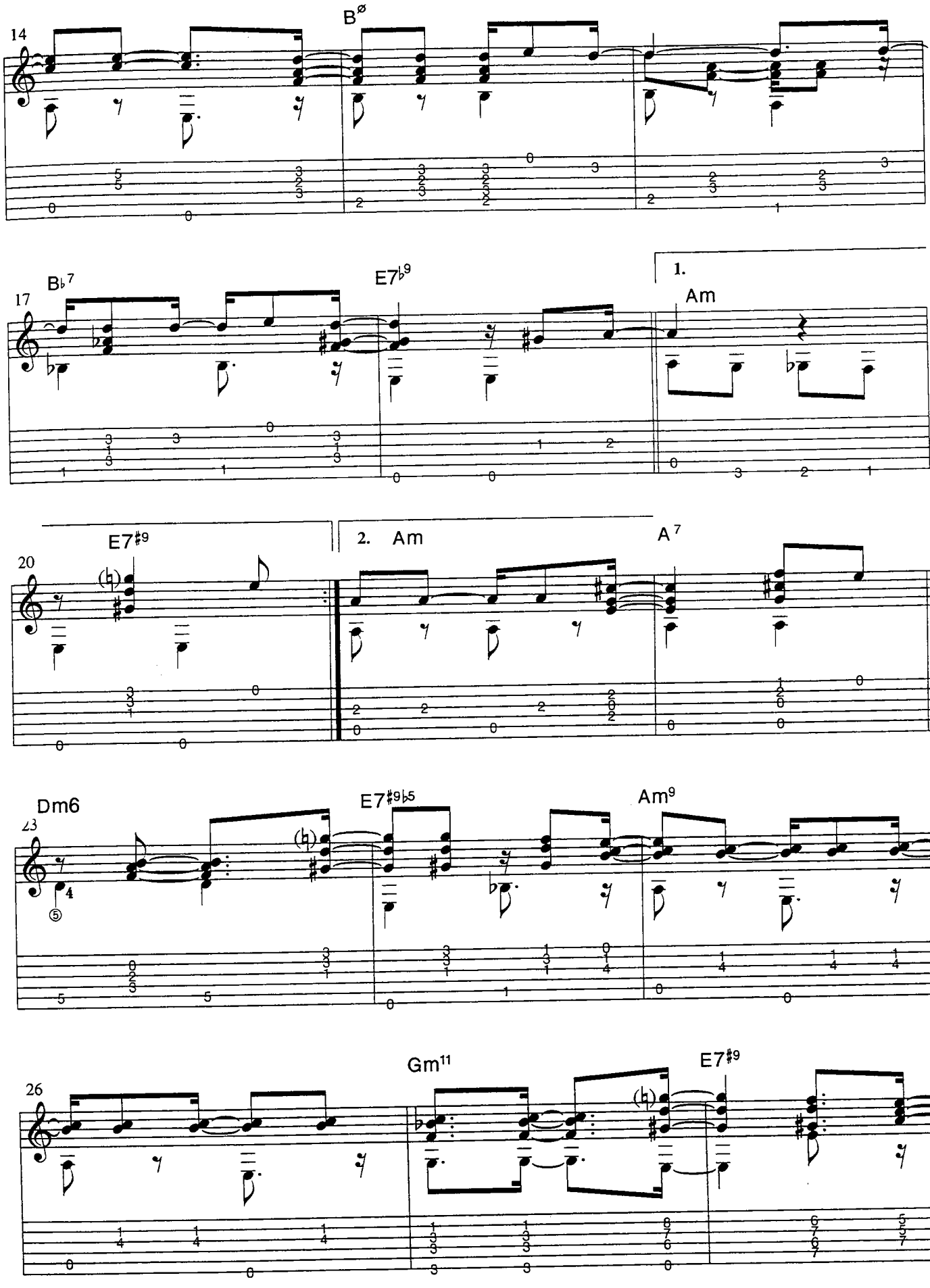
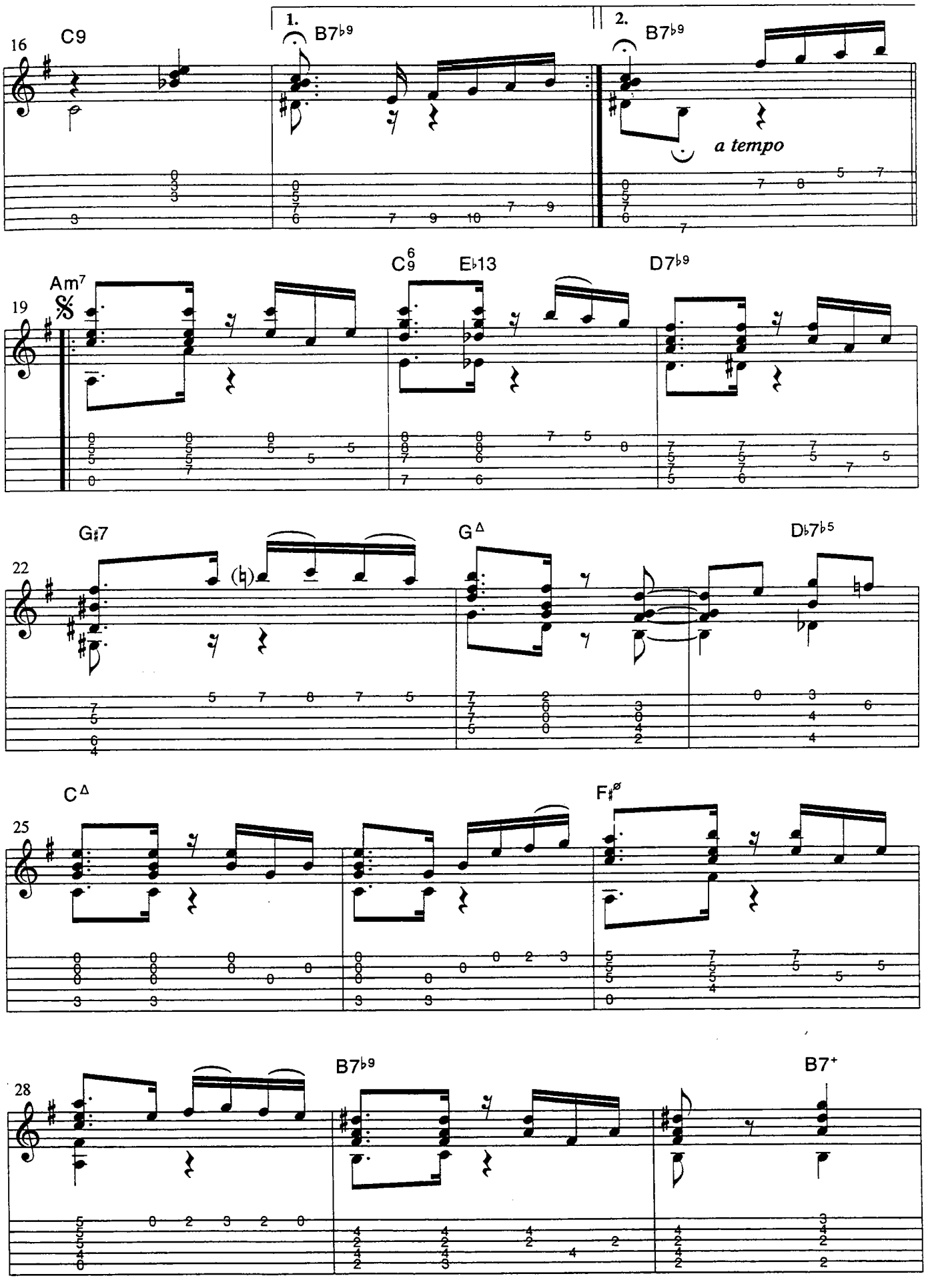
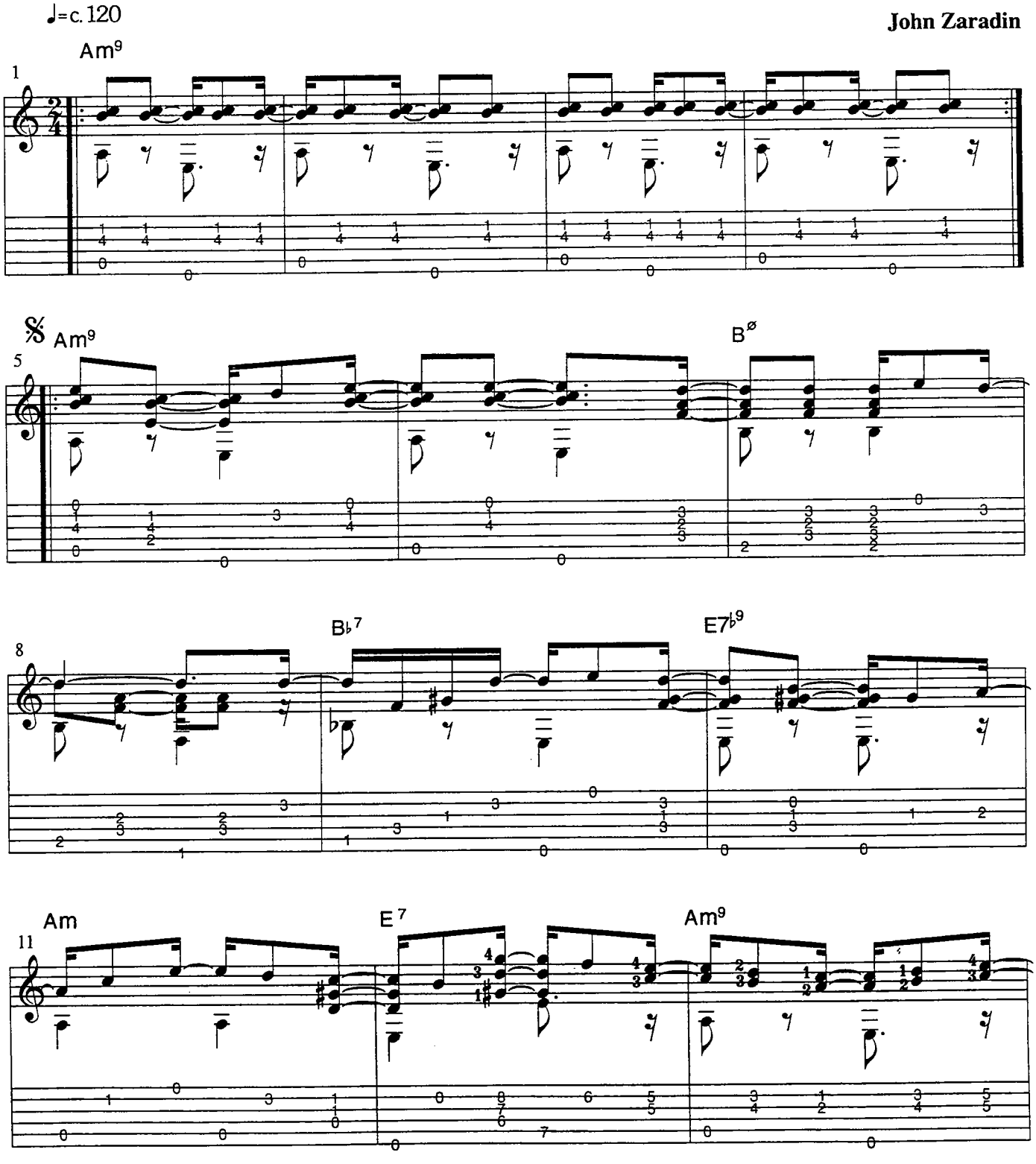

14
B⁰
17
B♭7
E7♭9
1.
Am
20
E7♯9
2. Am
A7
23
Dm6
E7♯9♭5
Am9
26
Gm11
E7♯9


16
C9
1.
B7♭9
2.
B7♭9
a tempo
19
Am7
C9 6
E♭13
D7♭9
22
G♯7
G Δ
D♭7♭5
25
C Δ
F♯ø
28
B7♭9
B7+

Samba Risoleta

Ambientes Brasileiras #1



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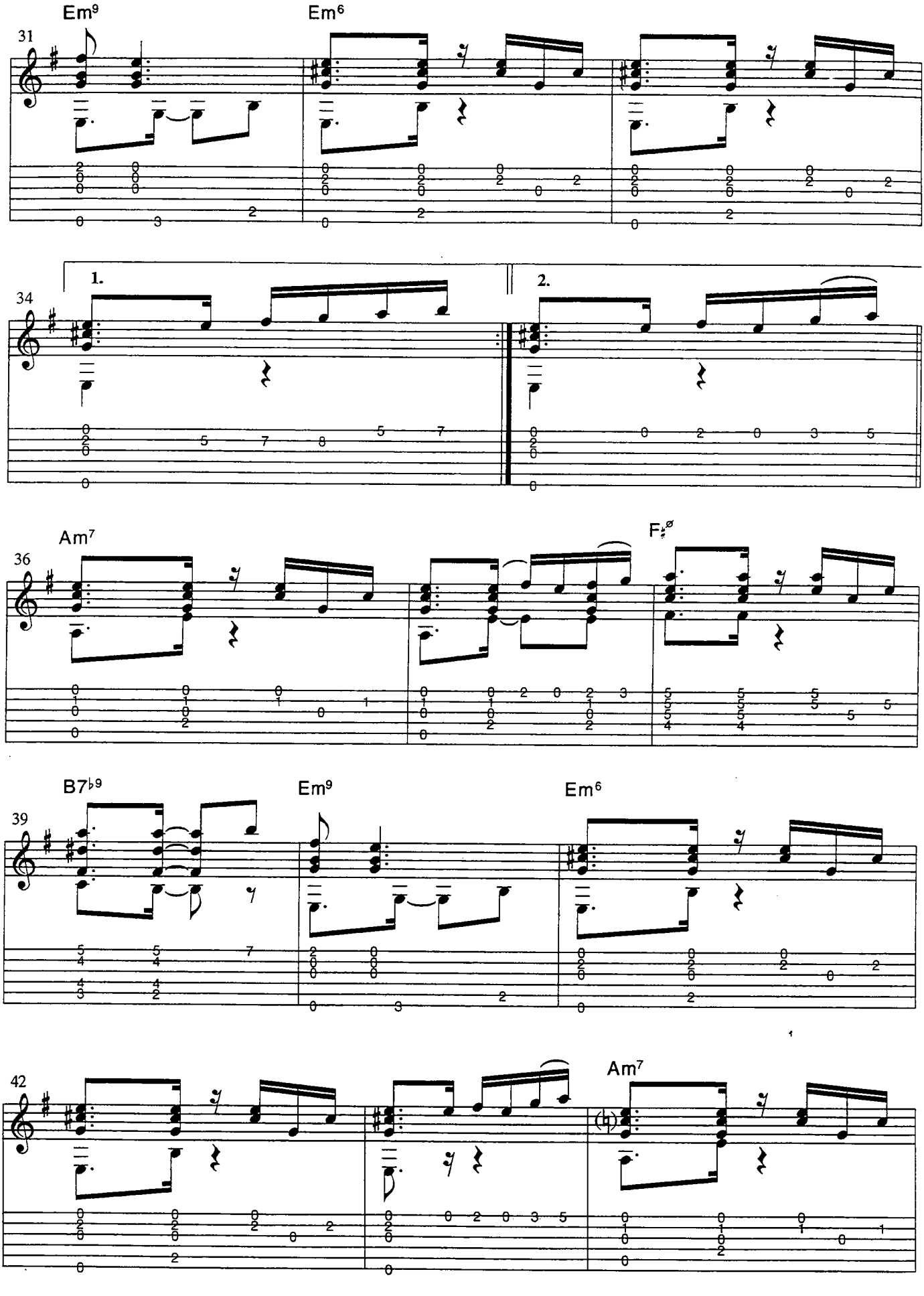

Em9
Em6
31
1.
2.
34
Am7
F♯ø
36
B7♭9
Em9
Em6
39
42
Am7

"Ambientes Brasileiras #1"

by

John Zaradin

Samba Risoleta

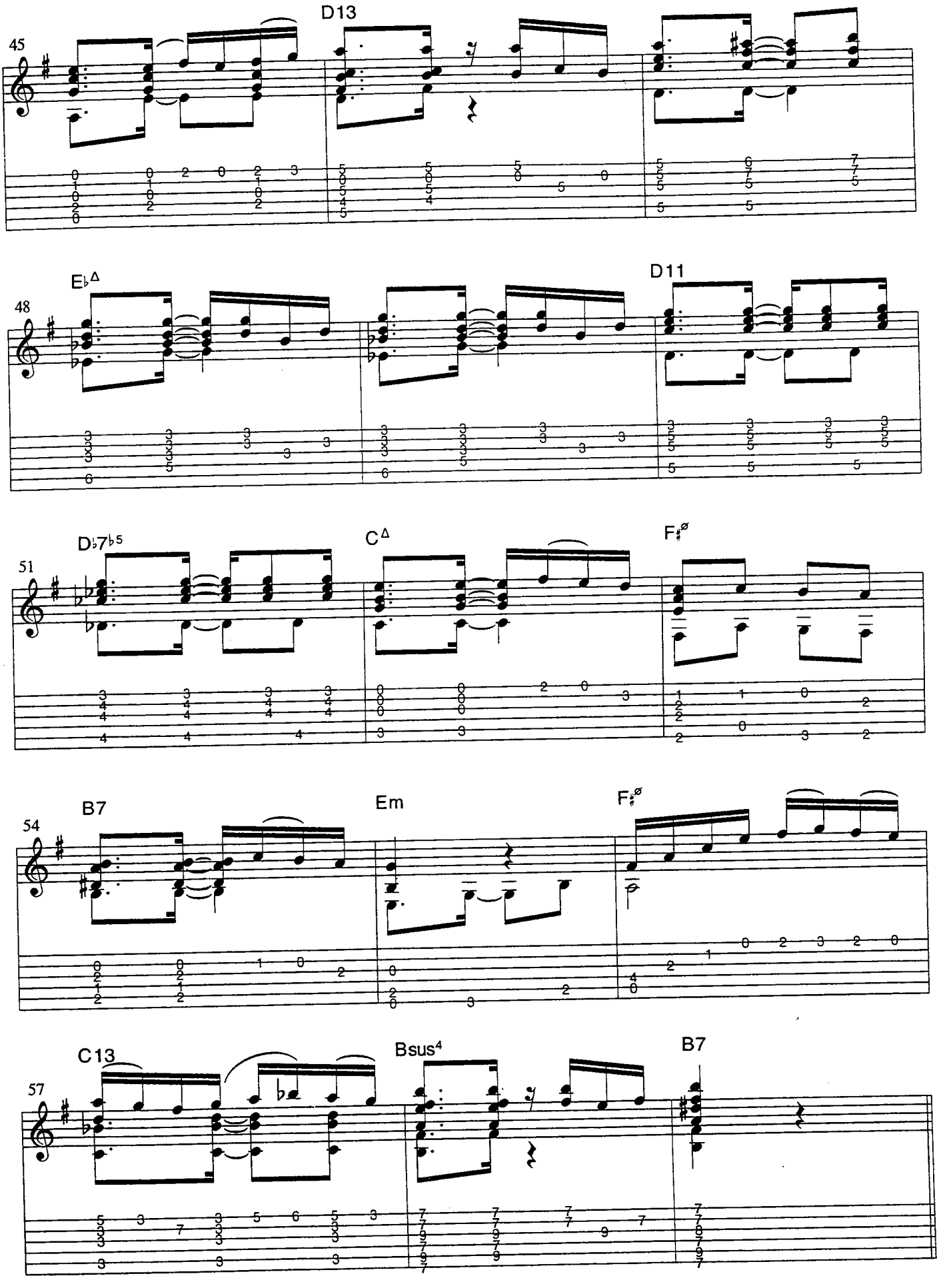
Que Distança

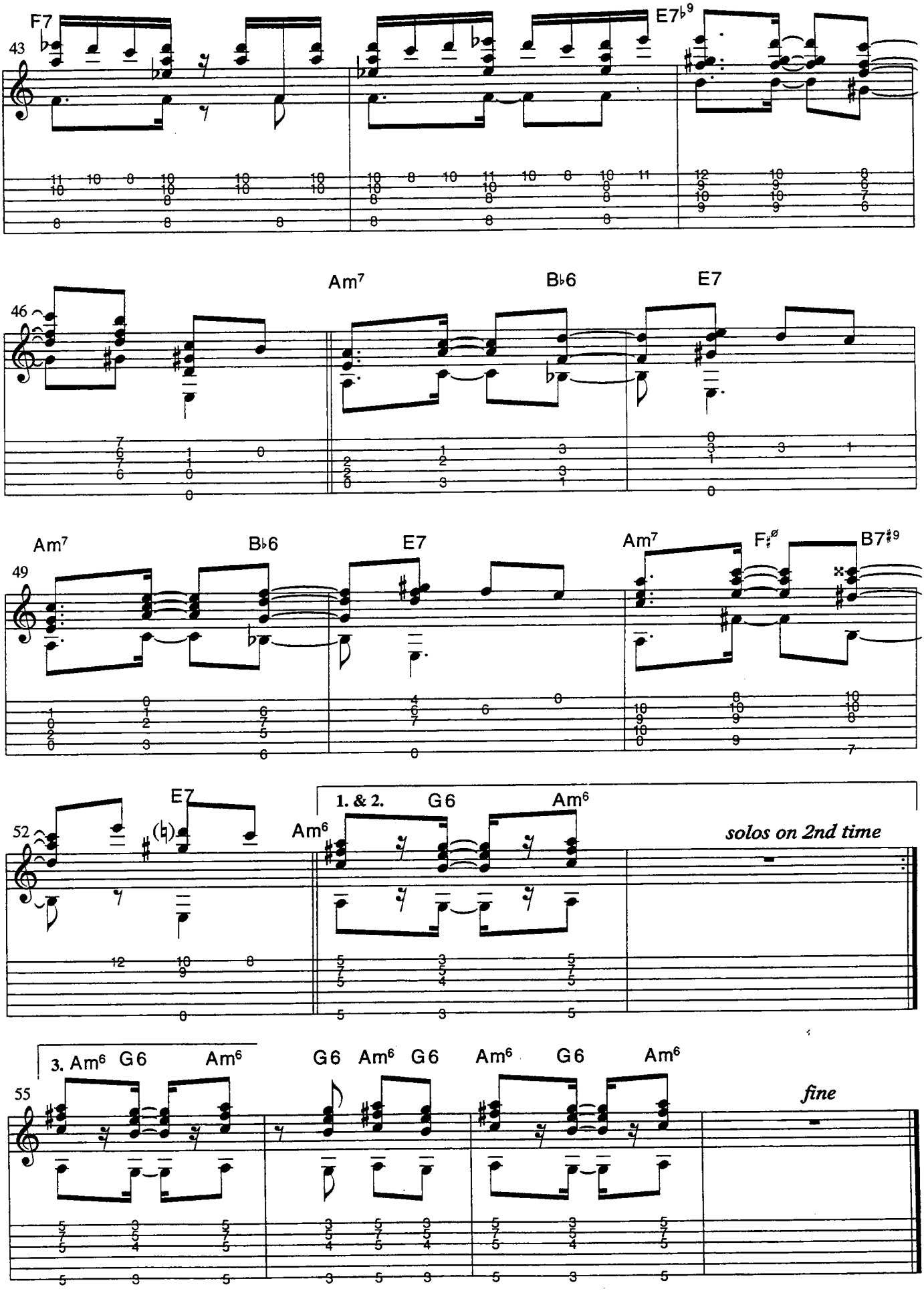
Esperança

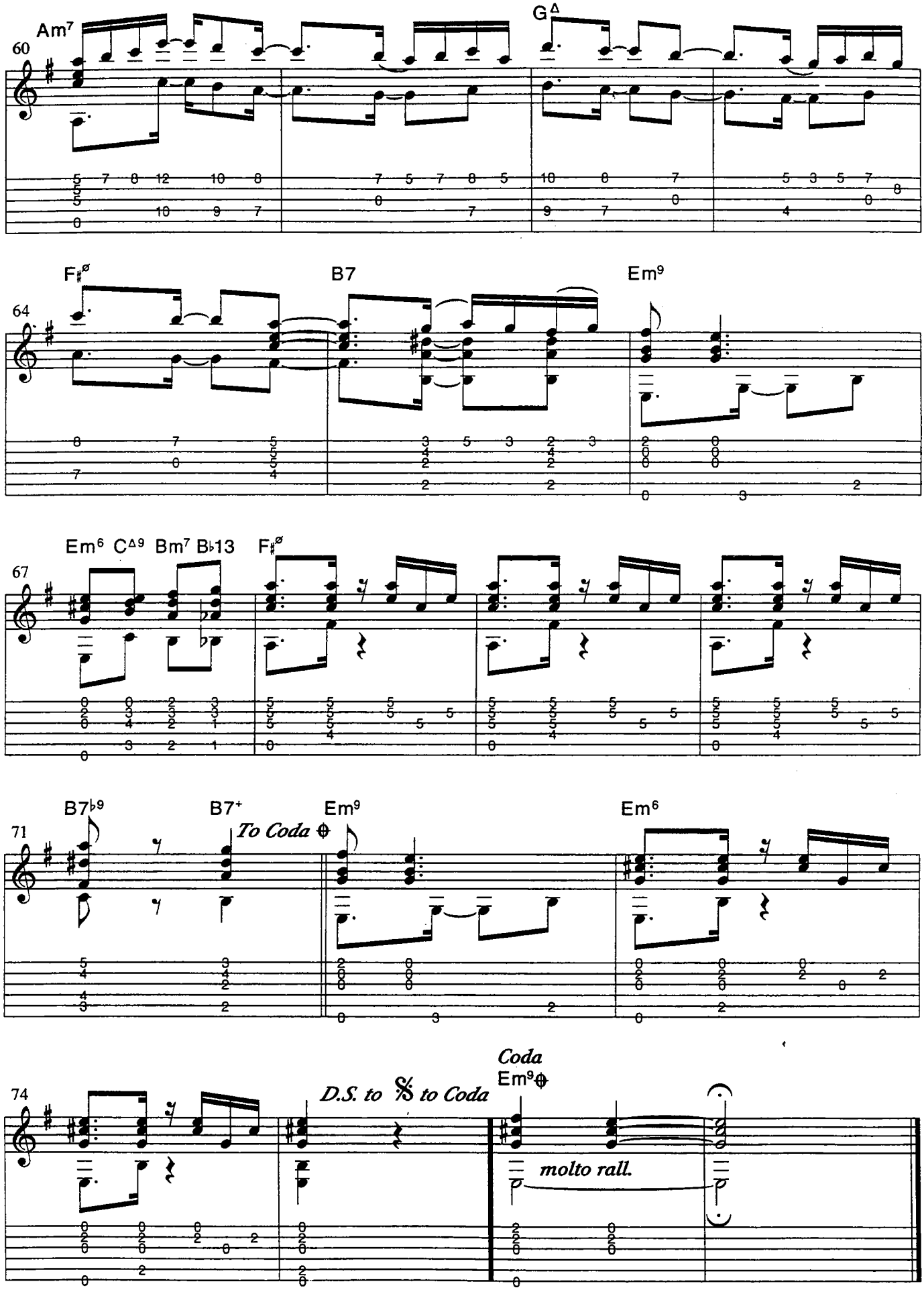
Teardrops

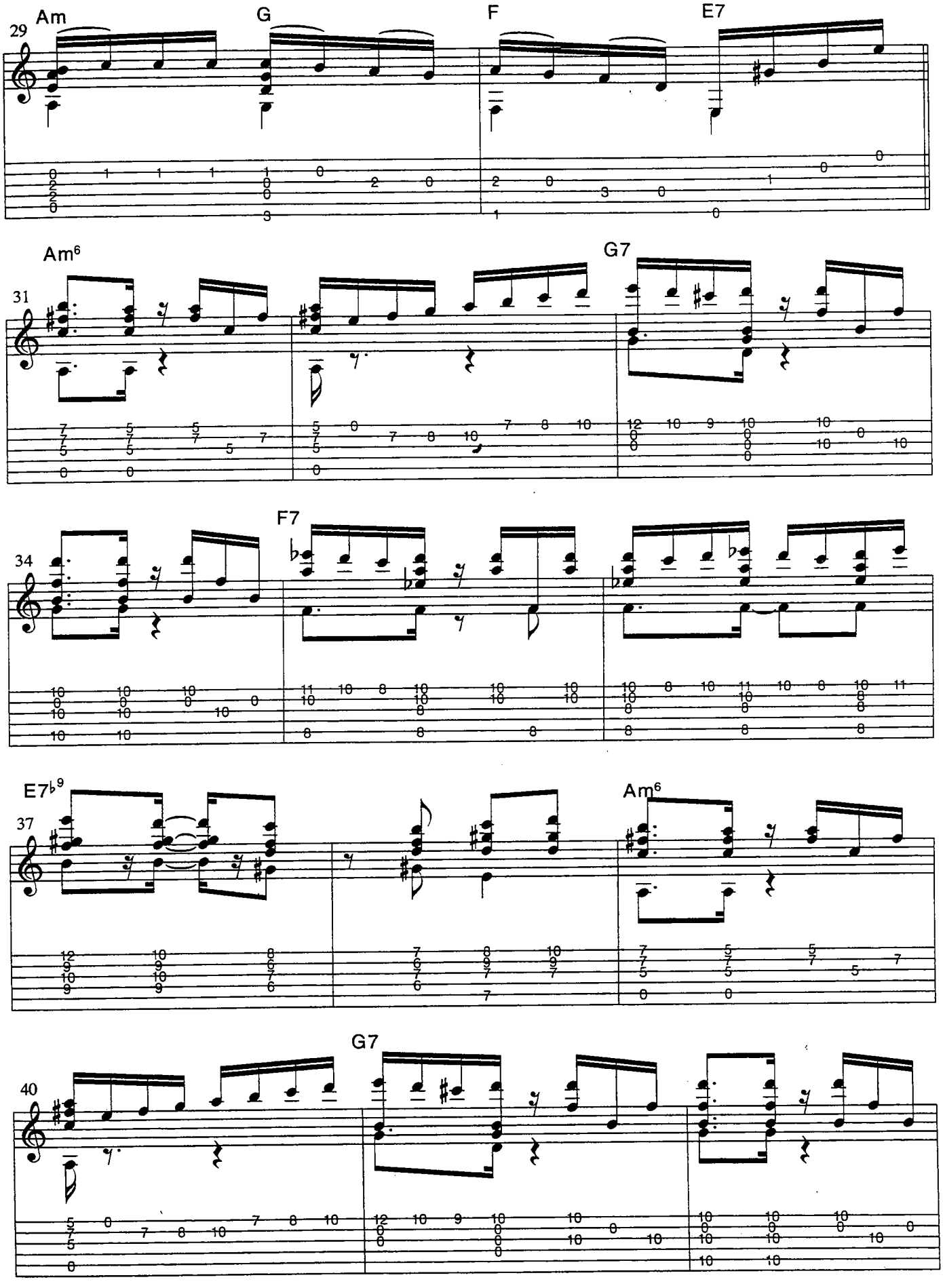
Primavera

Solidão


D13
45
E♭Δ
48
D11
D♭7♭5
51
C Δ
F♯ø
B7
54
Em
F♯ø
C13
57
Bsus4
B7


F7
E7♭9
43
Am7
B♭6
E7
46
Am7
B♭6
E7
Am7
F♯ø
B7♯9
49
E7
1. & 2.
G6
Am6
Am6
52
solos on 2nd time
3. Am6
G6
Am6
G6
Am6
G6
Am6
G6
Am6
55
fine


Am7
G△
60
F♯ø
B7
Em9
64
Em6
C△9
Bm7
B♭13
F♯ø
67
B7♭9
B7+
To Coda
Em9
Em6
71
D.S. to 𝄋 to Coda
Coda
Em9
molto rall.
74

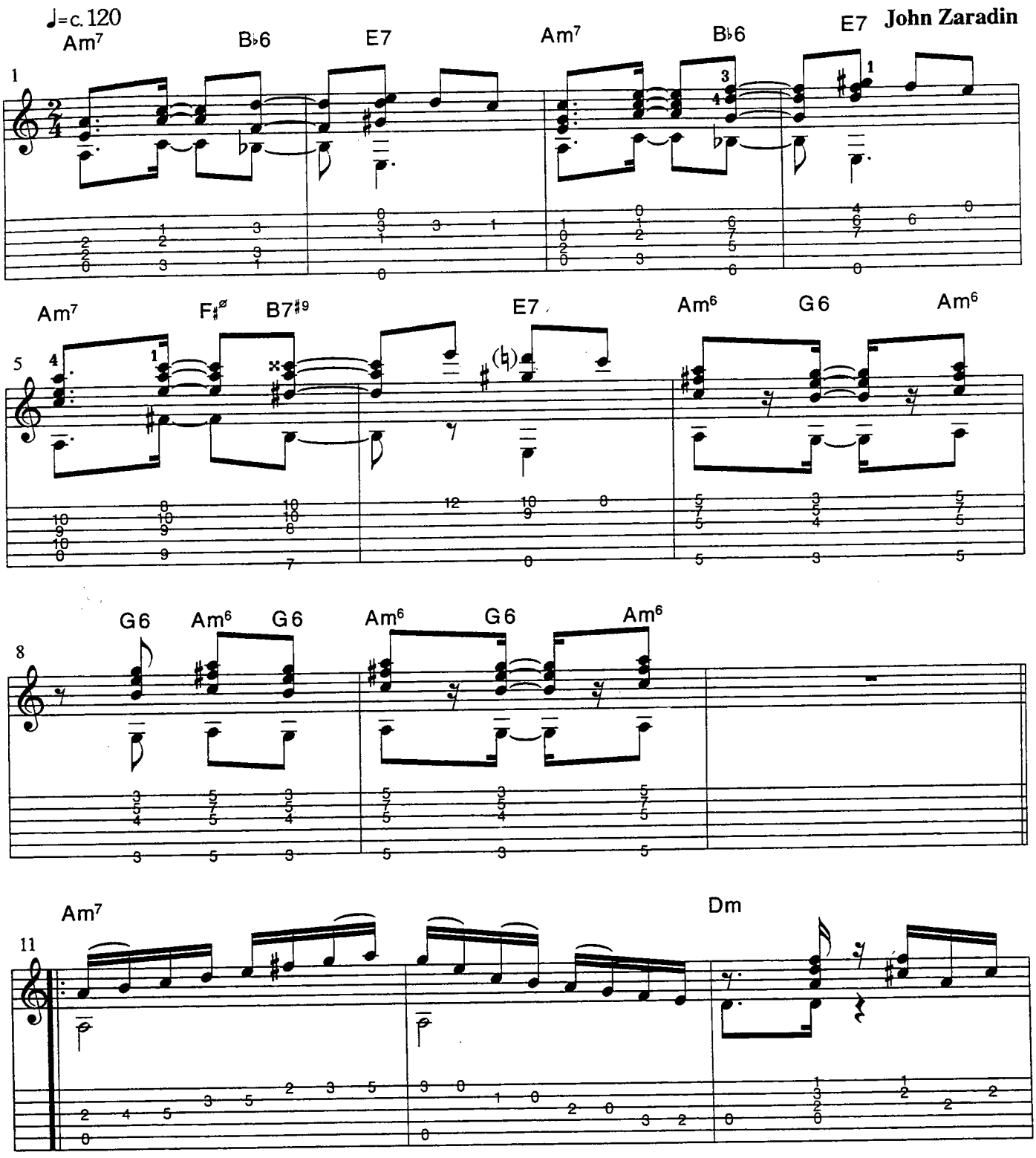

Am
G
F
E7
29
Am6
G7
31
F7
34
E7♭9
Am6
37
G7
40

Carumba! Como No?

Mosaïco de Rumbas

Con gusto

♩=c.120



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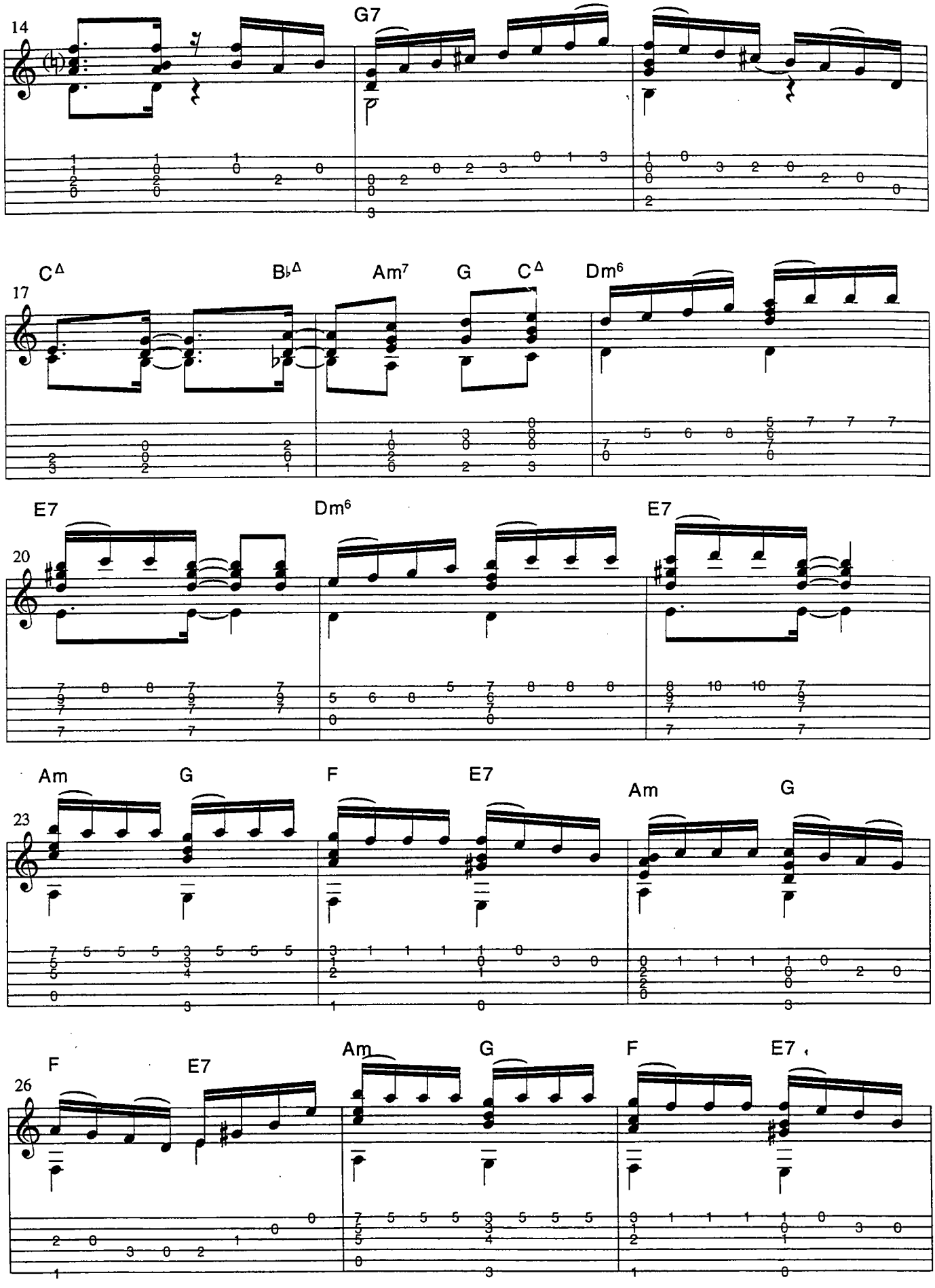
14
G7
17
C△
B♭△
Am7
G
C△
Dm6
20
E7
Dm6
E7
23
Am
G
F
E7
Am
G
26
F
E7
Am
G
F
E7