

OGGUERE (Cuarteto Cubano)

Sat-Dec-14 @ May Café, Toronto

w/ Oguere, Brownman, Paco, Marito

Oguere's tunes

- **Mi Solar**
- **No Dejes Que La Rumba**
- **Voy A Hablar Con Fidel**
- **Yo Me lo Luche**
- **Electric City**

Brown's tunes

- **Evolution Revolution** (from Electryc Trio)
- **Red Clay** (from Electryc Trio)
- **Recorda Me** (from Electryc Trio)
- **Caravan** (from Electryc Trio)
- **Cantaloupe Island** (from Electryc Trio)
- **Irrational Funktion** (from Electryc Trio)
- **El Tortuga** (from Cruzao)
- **Current Con Clave** (from Cruzao)

Yo Me Lo Luche (in concert Bb)

VERSE 1 - 8 bars x 2

BRIDGE - w/ hornline (4 chord!)

CHORUS - 8 bars x 2 "Oye, vive, mucha..."

BRIDGE - w/ hornline

VERSE 2 - 8 bars x 6!!!

BRIDGE - w/ hornline

CHORUS - 8 bars x 2 "Oye, vive, mucha..."

BRIDGE - w/ hornline

VERSE 3 - 8 bars x 2

Ends with held bass note and horn figures...

Drum solo (open)

Bass line on cue (drums continues to solo)

On cue:

BRIDGE - w/ hornline

CHORUS - 8 bars x 2 "Oye, vive, mucha..."

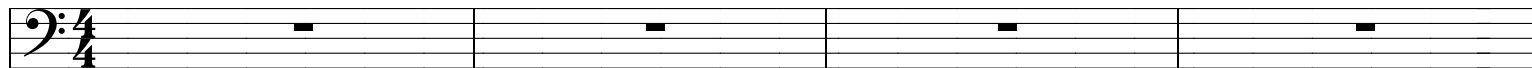
Jam out... improvise ending...

BASS

Mi Solaz

COMPOSED BY OGGUERE
ARRANGED BY BROWMAN ALI

4 bars of drums



Four empty bass clef staves representing 4 bars of drums.

A - 4x Cm

Dm

sim...



First staff of section A, starting with a repeat sign and a 5-measure rest.



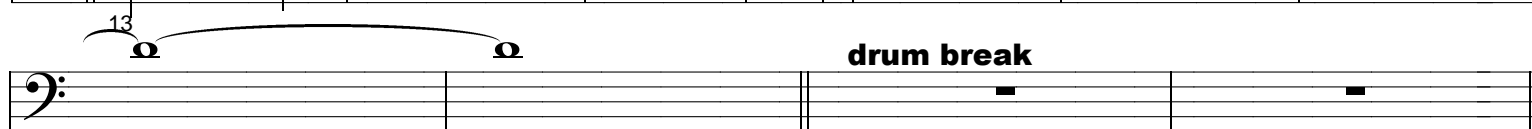
Second staff of section A, continuing the melody.

B ⁹ **E^b** **F** **Cm** **Gm⁷** **A^b** **B^b** **Cm** **D**



Third staff of section B, showing chords and notes.

¹³ **drum break**



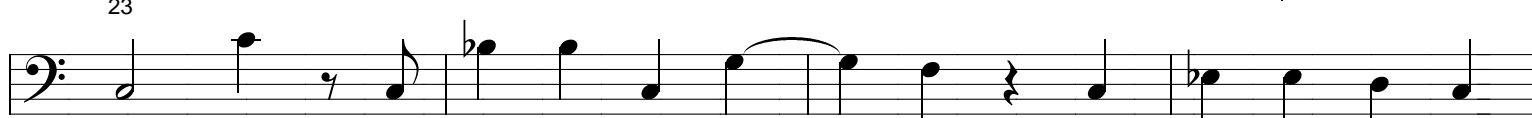
Fourth staff of section B, ending with a drum break.

CORO Cm groove yo ass off!

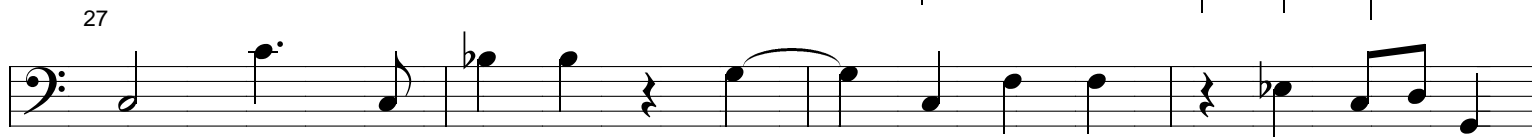
sim...



First staff of section C, starting with a repeat sign.



Second staff of section C.

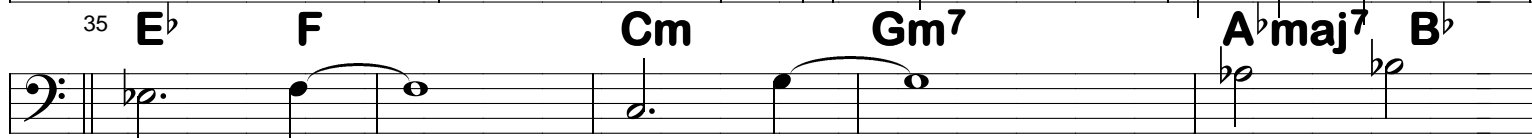


Third staff of section C.




Fourth staff of section C.

³⁵ **E^b** **F** **Cm** **Gm⁷** **A^b maj⁷** **B^b**



Fifth staff of section C, showing chords and notes.

³⁹ **F[#]m⁷/A** **A^b/G^b** **B^b/A^b** **D^bm/E^b**



Sixth staff of section C, showing chords and notes.

Pre-solo vamp

Cm

Dm

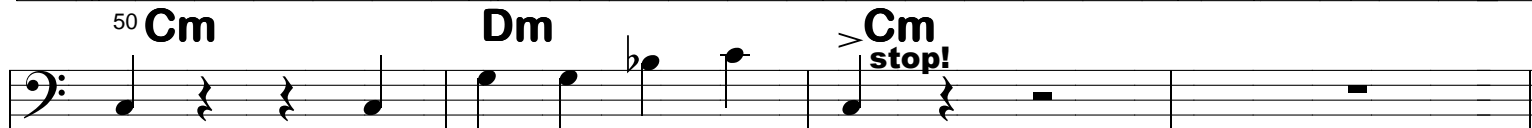
Cm

Dm



First staff of pre-solo vamp, showing notes and rests.

⁵⁰ **Cm** **Dm** **Cm stop!**



Second staff of pre-solo vamp, ending with a stop sign.

54

BASS

TRUMPET SOLO

58 **Cm⁹**
 62 **B^bmaj⁷**

A - 4x **Cm** **Dm** **Cm** **Dm**
 66 **Cm** **Dm** **Cm** **Dm**

B 70 **E^b** **F** **Cm** **Gm⁷** **A^b** **B^b** **Cm** **D**
 74 Ω Ω **play through here - set up Coro**

80 **CORO - open groove your ass off...** **Cm**
 88
 92

96 **on cue** **E^b** **F** **Cm** **Gm⁷**
A^bmaj⁷ **B^b** **F[#]m⁷/A** **A^b/G^b** **B^b/A^b**
 104 **D^bm/E^b** **Cm⁹**
 108

BASS

No Dejas Que La Rumba

COMPOSED BY: OGGUERE
ARRANGED BY: BROWNMAN

INTRO

horn cues
Am Dm Bm7(b5) E7(b9)

Bass line for the Intro section, measures 1-4.

A VERSE 1 - 6x

Bass line for Verse 1, measures 5-8. Chords: Am, Dm, Bm7(b5), E7(b9).

B CORO 1

Alla arriba, hay un dios, que ampara... alla arriba

Bass line for Coro 1, measures 9-12. Chords: Am, Dm, Bm7(b5), E7(b9).

Bass line for Coro 1, measures 13-16. Chords: Am, D9sus4, Dm, Bm7(b5), E7(b9).

Bass line for Coro 1, measures 17-20. Chords: Am, Dm, Bm7(b5), E7(b9).

Bass line for Coro 1, measures 21-24. Chords: Am, Dm, Bm7(b5), E7(b9).

Bass line for Coro 1, measures 25-28. Chords: Am, Dm, Bm7(b5), E7(b9).

Bass line for Coro 1, measures 29-32. Chords: Am, D9sus4, Dm, Bm7(b5), E7(b9).

Bass line for Coro 1, measures 33-36. Chords: Am, D9sus4, Dm, Bm7(b5), E7(b9).

C PIANO SOLO - open

Bass line for Piano Solo, measures 37-40. Chords: Am, Dm, Bm7(b5), E7(b9).

D 1st X - VERSE, 2nd x - RAP

Bass line for 1st X - Verse, measures 41-44. Chords: Am, D9sus4, Dm, Bm7(b5), E7(b9).

Bass line for 2nd X - Rap, measures 45-48. Chords: Am, Dm, Bm7(b5), E7(b9).

Bass line for 2nd X - Rap, measures 49-52. Chords: Am, Dm, Bm7(b5), E7(b9).

E CORO 2 - 4x

Oye rumbero, no dejas que la rumba se te apage... se ta acabe

Bass line for Coro 2, measures 53-56. Chords: Am, D9sus4, Dm, Bm7(b5), E7(b9).

F DRUM SOLO - open

Bass line for Drum Solo, measures 57-60. Chords: Am, Dm, Bm7(b5), E7(b9).

G On cue (end drums - transition to trpt solo)

Bass line for On cue, measures 61-64. Chords: Am, D9sus4, Dm, Bm7(b5), E7(b9).

H TRUMPET SOLO - open

Bass line for Trumpet Solo, measures 65-68. Chords: Am, Dm, Bm7(b5), E7(b9).

I CORO 1 - open

Alla arriba, hay un dios, que ampara... alla arriba

Bass line for Coro 1, measures 69-72. Chords: Am, Dm, Bm7(b5), E7(b9).

J CORO 2 - 3x

Oye rumbero, no dejas que la rumba se te apage... se ta acabe

each gets less busy

Bass line for Coro 2, measures 73-76. Chords: Am, Dm, Bm7(b5), E7(b9).

K LAST CORO

Oye rumbero, no dejas que la rumba se te apage... se ta acabe

Bass line for Last Coro, measures 77-80. Chords: Am, Dm, Bm7(b5), Em7/G, Bm, E7, Am.

Bass line for Last Coro, measures 81-84. Chords: Am, Dm, Bm7(b5), Em7/G, Bm, E7, Am.

BASS

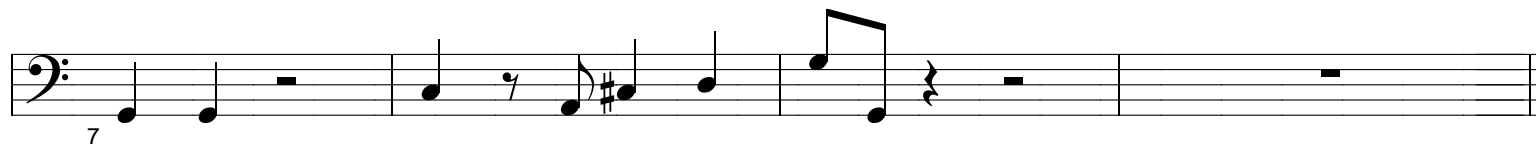
Voy A Hablar Con Fidel

BY OGGUERE

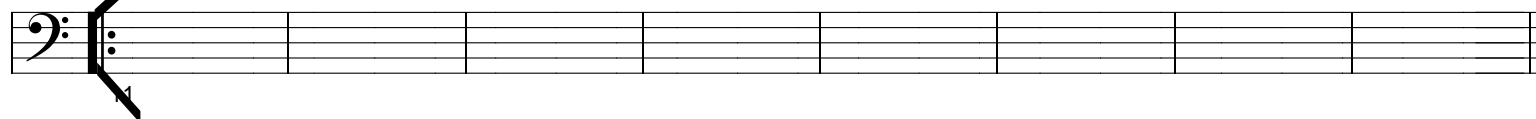
G7 bassline



7

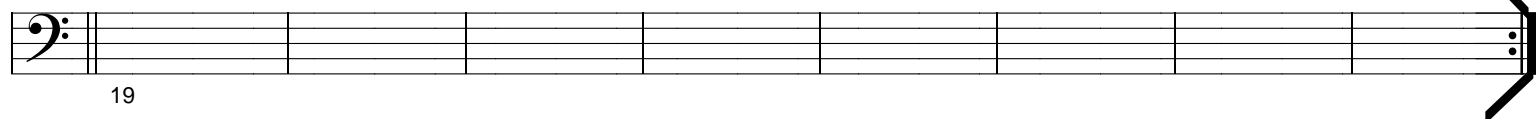


A **G7** 32 bars of it!



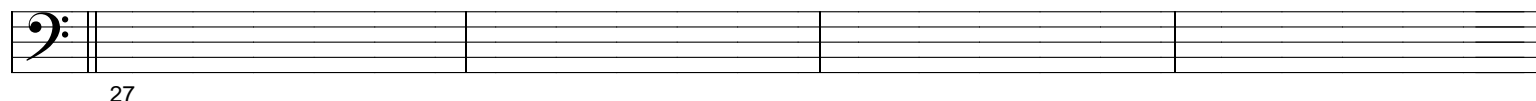
horns in 2nd x

19



B **C7**

27



D7

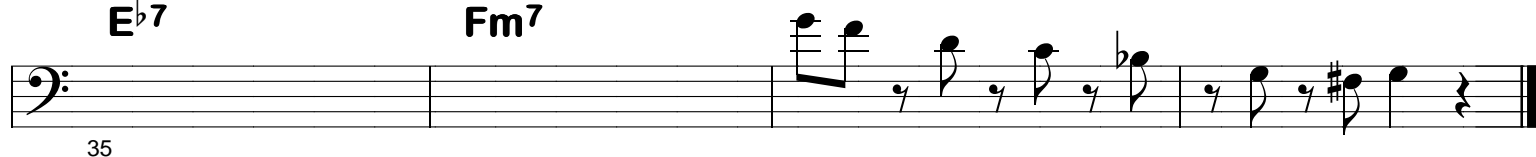
31



E^b7

Fm7

35



BASS

Evolution Revolution

COMPOSED & ARRANGED BY :
BROWNMAN ALI

Trumpet alone - melody

Ev - vo - lu - tion - this is

2nd time only

A 5 Melody

9

B 13 Trumpet noodles sparcely

7

C 21 HOLE!

2

D 29 Melody returns

33

E 37 B \flat maj 7 Bridge

41 Dmaj 7 Em 7 A 7

45 Dmaj 7 Dm 7 G 7

49 Cmaj 7 Em $^7(\flat 5)$ A $^7(\flat 9)$

PLAY!

F HOLE!

Musical notation for section F, measures 57-61. The notation is in bass clef and includes various rhythmic values and articulation marks such as accents and slurs.

BLOWING

- open C, E (bridge) on cue, back to C, last E on cue, hole, F, to jungle

G OPEN - Jungle

Musical notation for section G, measures 65-69. The notation is in bass clef and features a melodic line with slurs and accents.

H ON CUE - Outro

HOLE!!

Musical notation for section H, measures 73-85. The notation is in bass clef and includes dynamic markings like accents and slurs. It concludes with a double bar line and the word 'FINE'.

Band out, horn alone

Everyone

FINE

C - Concert Chart

RED CLAY

- FREDDIE HUBBARD

(Rock)

A (RHYTHM SECTION:)

C-7(11) Bb-7(11) Db7sus4 Eb7sus4 1. F7sus4 G7sus4 2. F7sus4 G7sus4

B (TRUMPET:)

F7sus4 G7sus4 Bb-7(11) Db7sus4 Eb7sus4 C-7(11) Bb-7(11) 1. F7sus4 G7sus4 2. F7sus4 G7sus4

C

C-7(11) Bb-7(11) Db7sus4 Eb7sus4 F7sus4 G7sus4

D (SAXES:)

C-7 Bb-7 Eb7 Abmaj9 D-7b9 G+7

FREDDIE HUBBARD - RED CLAY "THE GADDEST HUBBARD"

Recorda Me

COMPOSED BY: JOE HENDERSON
ARRANGED BY: BROWNMEN ALI

HIP-HOP **OPEN**
played like a sample... **ON CUE**

Trumpet

Rhythm

Am

sim...

A

Am

Cm

Cm7 F7

B hip-hop

Bbmaj7

Bbm7 Eb7

Abmaj7

Abm7 Db7

big fill - set this up

Gbmaj7

Gm7 C7

Fmaj7 E7(#9)

C - Concert Chart

CANTALOUPE ISLAND

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By HERBIE HANCOCK

Moderate Rock **band out** **Fmin** **In!**

Eb7 **Dm11** **Fmin**

BASS

Irrational Funktion

COMPOSED & ARRANGED BY :
BROWNMAN ALI

A1

Musical notation for section A1, measures 1-12. The notation is in bass clef, 4/4 time, and B-flat major. It features a series of eighth and quarter notes with rests, including a triplet of eighth notes in measure 1.

A2

Musical notation for section A2, measures 13-28. This section repeats the melodic pattern of A1. Measure numbers 13, 17, 21, 25, and 29 are indicated at the start of their respective lines.

B

Musical notation for section B, measures 29-40. The notation is in bass clef, 4/4 time, and B-flat major. It consists of a sequence of quarter and eighth notes.

A3

Musical notation for section A3, measures 41-60. This section repeats the melodic pattern of A1. Measure numbers 41, 49, 53, and 57 are indicated at the start of their respective lines.

FINE

BASS

El Tortuga

[for Faiz Ali, who left us on May 21, 2010
to start his next great adventure]

COMPOSED & ARRANGED BY :
BROWMAN ALI

A1 Cm

B Cm

C Cm

Dm

Cm

B \flat

A \flat

G 7

Cm

B \flat

A \flat

G 7

A2 Cm

Interlude

D Cm B \flat A \flat G 7

34

Cm B \flat A \flat G 7

38

Cm B \flat A \flat G 7

42

3 Cm 3 B \flat A \flat G 7

46

A3

50

BASS

Current Con Clave

latin jungle

A

Gm7

BY: NICK (THE BROWNMAN) ALI
LATIN ARRANGEMENT BY: BROWNMAN

3-2 clave

clave turns

B

C7sus4

2-3 clave

clave turns

BASS

A Gm7
3-2

Blowing over AABA (in 2-3 clave), interludes to separate soloists
After 5th interlude DC al CODA

INTERLUDE 1

INTERLUDE 2

INTERLUDE 3

INTERLUDE 4

BASS

INTERLUDE 5

First system of musical notation for Interlude 5, featuring a treble and bass staff in B-flat major with various rhythmic patterns and accidentals.

Second system of musical notation for Interlude 5, including a triplet in the treble staff.

Third system of musical notation for Interlude 5, showing chordal textures in the treble staff.

Fourth system of musical notation for Interlude 5, featuring a whole note chord in the treble staff.

A^b7(^b9) clave turns

Fifth system of musical notation for Interlude 5, with a 3-2 rhythm indicated in the bass staff.

Gm⁹

Sixth system of musical notation for Interlude 5, labeled "Bass only - everybody out!".

Bass only - everybody out!

D.C. al CODA

CODA
⊕

Musical notation for the CODA section, featuring a treble and bass staff with a final melodic phrase.