

# 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...

# TRUMPET

# Mi Solaz

COMPOSED BY OGGUERE  
ARRANGED BY BROWMAN ALI

4 bars of drums

**A - 4x Dm**

**Em**

**sim...**

**B**

9 **F G Dm Am7 B $\flat$  C Dm E**

13 **drum break**

**CORO Dm TBONE**

19

23

27

31

35 **F G Dm Am7 B $\flat$ maj7 C**

39 **A $\flat$ m7/B B $\flat$ /A $\flat$  C/B $\flat$  E $\flat$ m/F**

**Pre-solo vamp**

**Dm Em Dm Em**

50 **Dm Em stop! Dm "Carajo!"**

54

# TRUMPET TRUMPET SOLO

58 **Dm<sup>9</sup>**

62 **Cmaj<sup>7</sup>**

66 **A - 4x** **Dm** **Em**

70 **B** **F** **G** **Dm** **Am<sup>7</sup>** **B<sup>b</sup>** **C** **Dm** **E**

play through here - set up Coro

74

**CORO - open groove your ass off...**

80 **Dm**

88

92

96

**On Cue**

100 **F** **G** **Dm** **Am<sup>7</sup>**

104 **B<sup>b</sup> maj<sup>7</sup>** **C** **A<sup>b</sup> m<sup>7</sup>/B** **B<sup>b</sup>/A<sup>b</sup>** **C/B<sup>b</sup>**

108 **E<sup>b</sup> m/F** **Dm<sup>9</sup>**

FINE

TRUMPET

# No Dejas Que La Rumba

COMPOSED BY: OGGUERE  
ARRANGED BY: BROWMAN

## INTRO

Bm Em C#m7(b5) F#7(b9)

## VERSE 1 - 6x

Bm Em C#m7(b5) F#7(b9)

4th & 5th x

## CORO 1

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

Bm Em C#m7(b5) F#7(b9)

Bm E9sus4 Em C#m7(b5) F#7(b9)

Bm Em C#m7(b5) F#7(b9)

Bm E9sus4 Em C#m7(b5) F#7(b9)

## PIANO SOLO - open

Bm Em C#m7(b5) F#7(b9)

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

Bm E9sus4 Em C#m7(b5) F#7(b9)

2nd x only

Bm Em C#m7(b5) F#7(b9)

## CORO 2 - 4x

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

Bm E9sus4 Em C#m7(b5) F#7(b9)

noodle behind coro

## DRUM SOLO - open

Bm Em C#m7(b5) F#7(b9)

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

Bm E9sus4 Em C#m7(b5) F#7(b9)

## TRUMPET SOLO - open

Play 2x to end solo

Bm Em C#m7(b5) F#7(b9)

## CORO 1 - open

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

Bm Em C#m7(b5) F#7(b9)

## CORO 2 - 3x

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

Bm Em C#m7(b5) F#7(b9)

each gets less busy

## LAST CORO

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

Bm Em C#m7(b5) F#7/A C#m F#7 Bm

LEAD SHEET

# 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<sup>b</sup>7**

**Fm7**

35

# TRUMPET

# Evolution Revolution

COMPOSED & ARRANGED BY :  
NICK "BROWNMAN" ALI

Ev - vo - lu - tion - this is

**A**

9

**B**<sup>13</sup>

17

**C** hole!

25

**D**<sup>29</sup>

33

**E**<sup>37</sup> **bridge**

**E**maj<sup>7</sup> **F**#m<sup>7</sup> **B**<sup>7</sup>

**E**maj<sup>7</sup> **F**#m<sup>7</sup> **B**<sup>7</sup>

45 **E**maj<sup>7</sup> **3** **E**m<sup>7</sup> **A**<sup>7</sup>

**D**maj<sup>7</sup> **F**#m<sup>7</sup>(b5) **B**<sup>7</sup>(b9)

# TRUMPET

**F** **Hole!**

57

61

**BLOWING**

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

**G** **OPEN - Jungle**

65

69

**H** **ON CUE - Outro**

**HOLE!!**

73

77

81

**Band out, horn alone** **Everyone**

85



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"

Bb

# Recorda Me

COMPOSED BY: JOE HENDERSON  
ARRANGED BY: BROWNMEN ALI

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

Trumpet

Rhythm

Am

sim...

**A**

Bm

7

Dm

Cm<sup>7</sup> F<sup>7</sup>

11

**B** hip-hop

Cmaj<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7

15

big fill - set this up

A<sup>b</sup>maj<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> F<sup>#</sup>7(#9)

19

# TRUMPET

# CAZAVAN

(BET ARRANGEMENT BY BROWN)

BY DUKE ELLINGTON  
ARRANGED BY BROWNMAN

$\text{♩} = 260$  Dancehall

**A** **D7**

**D7**

**D7sus4** **Dm9** band out!

**9 montuno**  
**Gm7** **F9** **E<sup>b</sup>9** **D7(#5,#9)**

**B** **Songo**  
**G9**

**13** **Songo**  
**G9**

**17** **C9**

**21** **F7**

**25** **B<sup>b</sup>6** **A7** **E<sup>b</sup>7**

**C** **Dancehall**  
**D7**

**29** **Dancehall**  
**D7**

**33** **D7**

**37** **D7sus4** **Dm9** band out

**41** **Gm7** **F9** **E<sup>b</sup>9** **D7(#5,#9)**

C - Concert Chart

# CANTALOUPE ISLAND

Copyright © 1964 (Renewed) by Hancock Music Co.

By HERBIE HANCOCK

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

**Eb7** **Dm11** **Fmin**

TRUMPET

# Irrational Funktion

COMPOSED & ARRANGED BY :  
BROWNMAN ALI

A1 Gmin

Musical notation for section A1, measures 1-16. The key signature is G minor (one flat) and the time signature is 4/4. The notation includes a repeat sign at the beginning and various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests.

Musical notation for section A2, measures 17-32. The key signature is G minor and the time signature is 4/4. The notation includes a repeat sign at the beginning and various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests.

Musical notation for section A3, measures 33-61. The key signature is G minor and the time signature is 4/4. The notation includes a repeat sign at the beginning and various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests. The section concludes with a double bar line and the word "FINE".

# LEAD SHEET

# 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 Dm**



**Cm Bb Ab G7**



**Cm Bb Ab G7**



**A2 Cm**



Interlude

D Cm <sup>3</sup> <sup>3</sup> <sup>3</sup> B<sup>b</sup> A<sup>b</sup> G<sup>7</sup>

Cm B<sup>b</sup> A<sup>b</sup> G<sup>7</sup>

Cm B<sup>b</sup> A<sup>b</sup> G<sup>7</sup>

Cm B<sup>b</sup> A<sup>b</sup> G<sup>7</sup>

A3

# TRUMPET

# Current Con Clave

latin jungle **A** 3-2 clave  
Am7

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

The musical score is written for a trumpet in 4/4 time. It consists of 47 measures, divided into three sections: Section A (measures 1-17), Section B (measures 18-29), and Section A (measures 30-47). Section A is marked with a 3-2 clave and the chord Am7. Section B is marked with a 2-3 clave and the chord D7sus4. The score includes melodic lines for the trumpet and bass lines for the left hand. There are three instances of 'clave turns' indicated by a bracketed symbol. A 'To CODA' symbol is located at the end of measure 39. Measure numbers 5, 9, 13, 18, 22, 26, 30, 35, 39, 43, and 47 are marked at the beginning of their respective staves.

Solo over AABA (in 2-3), interludes between soloists



# TRUMPET

INTERLUDE 1 \*yo boyz - for the recording we'll only use Interlude 4 and 5

52

56

INTERLUDE 2

60

64

INTERLUDE 3

68

INTERLUDE 4

72

1. Qual current te pongo Marrón? (Which current should I give you Brown?)  
2. Ahhhh... tu quieres con Clave! (Ahhhh... you want with clave!)

76

INTERLUDE 5

80

84

88

**B<sup>b</sup>7(b9)**  
clave turns

97

**Am<sup>9</sup>** 3-2 clave Bass only - everybody else out!

OUT - D.C. al CODA



105