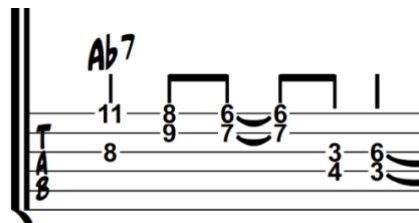


“Contemporary Latin Jazz Guitar” by Neff Irizarry II

Since the print book's release, I have found some errors that escaped the discerning eyes of many experts and myself. As my publisher, Chuck Sher, told me, "no book is perfect." So, here are the corrections. Please note that the digital version has been corrected. Thanks for purchasing the book!

CORRECTIONS:

PAGE 8: Yomo Toro “La Pepita de mango”: When I recorded this example, I found that it was much more logical to jump down to play the Bb and Gb on strings 4 and 3 in frets 4 and 3 rather than frets 8 and 9 on strings 5 and 4.



Page 61 bar 4 of “Trompeta en Cuero” should be the following:



And, the style is **GUAGUANCO** not Guaganco.

Page 71: The original melodic analysis lacked some of the accidentals.

CHA-CHA-CHA
2:3 SON CLAVE

CHICO O'FARRILL TWO GUITAR GUATEO ARRANGEMENT ON "QUE SERA" 00:00-00:12

Am7 D7 Am7 D7

b3 5 b7 9 3 b7 5 3 RT b7 5 RT b3 5 b7 5 3

D7 AM7 D7

Am7 D7 G Gb7 Fmaj7 B° Bb/F

RT b3 5 b7 9 3 5 3 b7 RT 3 5 7 5 b3 b3 3

2 b3 5 b7 RT 3 RT 3 2 3 5 3 RT b5 RT RT


Page 76: Richie Zellon " I remember April"

Bar 2 is clearly still emphasizing the G major line cliché tonality. Remove the D chord tonality analysis.

2:3 SON CLAVE

1

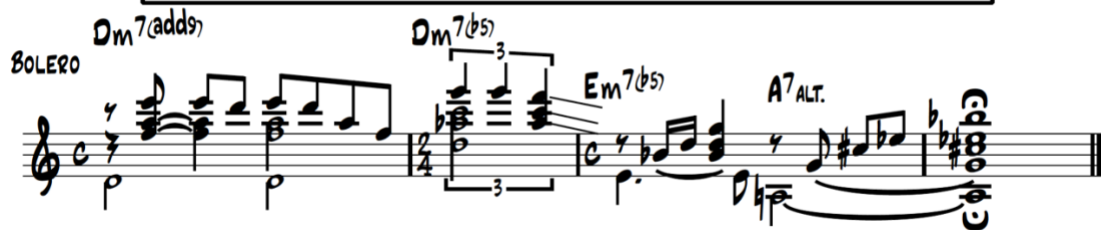
RICHE ZELLON "I REMEMBER APRIL" GUAJEO 1:14-1:17




Page 121: The example for Pablo Cano were combined. And should be separated as follows:

"GUITARRA BOHEMIA" ROBERTO LEDESMA FEAT. PABLO CANO ON GUITAR 00:00-00:08

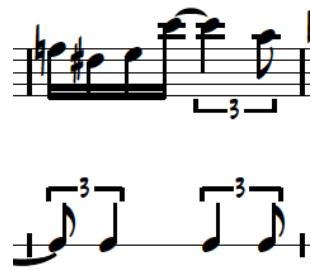
BOLERO



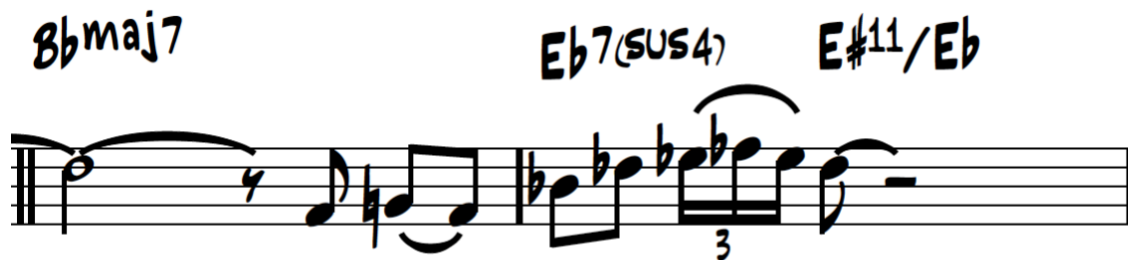
"GUITARRA BOHEMIA" ROBERTO LEDESMA FEAT. PABLO CANO ON GUITAR 00:14-00:24



Page 142: Kenny Burrell “Afro Blue” Solo. The high C in Bar 34 should be tied:



Page 148: Danny Embrey Solo on “Pavillón” Bars 3&4 should be notated this way:



Page 159: Edgardo Miranda’s solo is missing the last four bars 17-20 of the example:



Page 177: “Todo lo que fuiste” is recorded in 2:3 SON Clave and not in 2:3 Rumba Clave

Track 349 “Todo lo que fuiste” 2:3 Son Clave