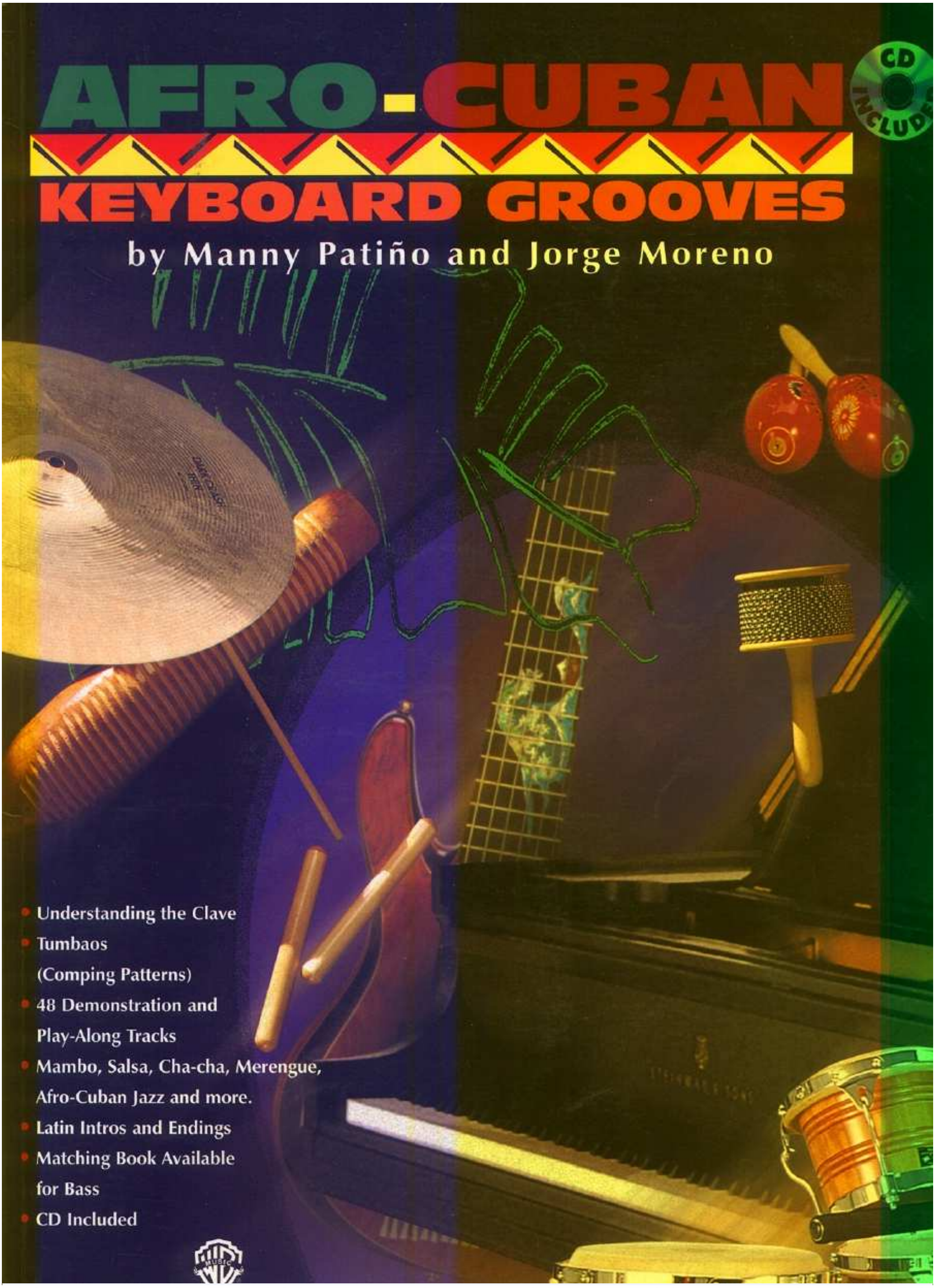
AFRO-CUBAN KEYBOARD GROOVES

CD INCLUDED

by Manny Patiño and Jorge Moreno



- Understanding the Clave
- Tumbaos (Comping Patterns)
- 48 Demonstration and Play-Along Tracks
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INTRODUCTION

This book will provide you with a solid understanding of the function of both the bass and piano within popular Latin music. It is a collection of 'tumbaos' (grooves) that you can assimilate without sitting through recordings where the tumbaos are sometimes obscured by the other instruments. It does not, in any way, replace the educational value of listening and analyzing sound recordings or videos and actually seeing live groups perform this music. This book should be used as a tool for learning the fundamentals of the grooves. It should serve as a stepping stone for the musician to create his or her own tumbaos within the characteristics of each style.

This book is for those pianists and bassists who have always been intrigued by the complex polyrhythms and syncopated patterns of Latin music. It is also for those who might want to increase their vocabulary of Latin grooves and for those musicians who have had difficulty in finding "one" or just simply "feeling" the "time" in some Latin grooves.

The scope of Latin American music stretches from popular, well known styles to less known regional folk music. There are many more rhythms that compose a good portion of the total spectrum. From Buenos Aires to the Caribbean there is a prism of music that is impossible to fit within this writing. For this study we will be focusing mainly on Latin Afro-Cuban dance music.

From the greater Antilles Islands of the Caribbean evolved most of the popular Latin dance music we hear today. From the island country of Cuba we have inherited the vast majority of pop-dance rhythms like Rumba, Cha-cha, Mambo, Songo, Guaracha, Bolero and many more. From Puerto Rico evolved la Plena and la Bomba. In addition, Puerto Rican immigrants in New York elaborated on the Cuban Guaracha and produced a hybrid form called "Salsa". And from the Dominican Republic the most notable contribution to Latin music is of course, the Merengue.

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LOS TUMBAOS

(The Comping)

The most important thing in any pop-dance music is "time". Likewise in Afro-Cuban music. The most crucial element, other than the Clave* which we will discuss soon, is being very conscious of the time/pulse and knowing at all times where the beat is. Peripheral listening, constant adaptation and accommodating to the sounds of the other instruments very crucial for "locking in" with a real groove. What I mean is an adjustment of the volume, attack and sustain or dec of each note being played in relation to what is "happening" around you. Of course, this interaction is limited when on plays with a drum machine or sequencer (which, by the way, is very good practice for acquiring time).

In playing Afro-Cuban music it is essential that the rhythm section be close together. The section should run like a fine tuned machine. Precision is the key in a music that has so much overlapping of rhythms. One note from any one of its members, that is out of time, will de-tune the "mechanism". Of course, we're not talking about one note in a whole tur but rather one of the repetitive notes of a pattern that is constantly off. This can also mean an inconsistent time feel or a dragging and/or rushing of one or more notes.

When playing these styles you will realize some similarities between them. Tempos, rhythmic patterns and chord progressions will give each a different flavor. To the musician/listener who is first exposed to Afro-Cuban music it ma all sound the same. Long term exposure and careful listening will enable him/her to distinguish the differences.

Some measures in certain tumbaos** can be interchanged *depending on the clave. The grooves can be embellished and/or edit with discretion by the player as long as he keeps in mind the underlying accents of the respective clave.* As mentioned earlier, th "trick" is to keep your "ears" open at all times. Listen to what is going on around you and how it is relating to what yo are doing. If you're critical about your playing and about music in general you will feel the groove when it "locks".

*Clave (klah-vay): An underlying ostinato rhythmic pattern (used in Afro-Cuban) music whereby all of the syncopations and accents of the overlay music must be strictly arranged in relation to this ostinato pattern (please see "The Clave").

**tumbao (toom-ba-o): Groove, or comping a groove; vamping on a groove; usually a repetitive two bar rhythmic vamp played by the piano, bass, tres guitar that must be played in relation to the clave (see page "History Synopsis of Tumbaos").

THE CLAVE

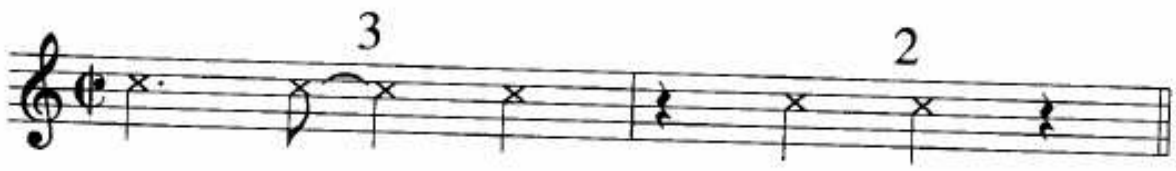
'La Clave' (klah-vay) is the most crucial element in Latin Afro-Caribbean Music. The clave is an underlying ostinato rhythmic pattern on which the music is rhythmically based. This pattern is played on two wooden sticks about one inch in diameter by eight inches in length called by the same name, "claves". It is also played on a woodblock. It is believed the clave was born out of the 6/8 rhythms of the African tribes and that originally there were many claves that were used by Nigerian and Congolese slaves.

Afro-Cuban Music, Salsa, Merengue and Bossa Novas all have a clave. Much like Jazz and Rock in which two and four are the strong beats, clave is the underlying accent in these musics. They must be composed and performed with the clave in mind. Afro-Cuban composers naturally write with an internalized knowledge of the clave. A musician, singer, or writer well versed in this idiom automatically hears and feels if a melodic phrase or rhythmic pattern is "cruzado" crossed or inverted with the clave pattern.

The clave used today is either "rumba/guaguanco clave" or "son clave". This rhythmic pattern encompasses a total of four beats (two measures in 2/2 time, Illus. 1). Clave 3:2 means three accents followed by two. They can be inverted with the "two-side" of the clave at the beginning of the phrase (two accents followed by three). Percussion patterns, piano and bass tumbaos, melodies and any improvised riffs or solos must adhere to these accents.

Illustration 1

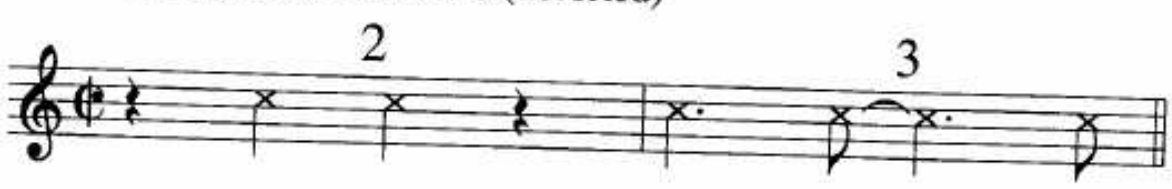
Son Clave 3:2



Rumba/Guaguanco Clave 3:2

Son Clave 2:3 (Inverted)

Rumba/Guaguanco Clave 2:3 (Inverted)

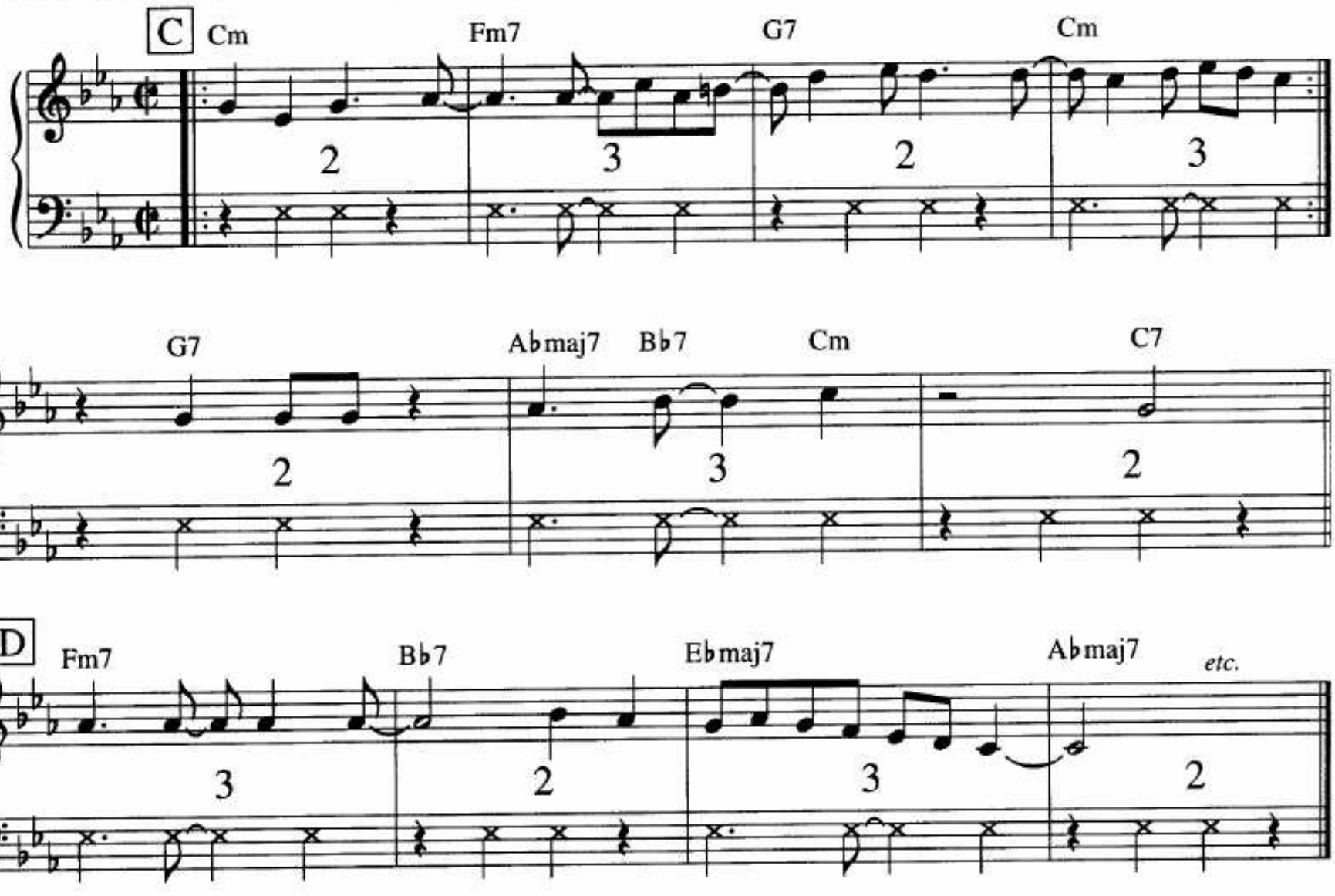


As you study this concept of clave you will soon realize that there are certain rhythms and melodies that are more "in clave" than others; meaning that the "feel" of the clave is more easily recognizable. You will also realize that a number of patterns and melodic fragments can "be" in either 3:2 or 2:3 clave. There are also phrases that do not really outline or identify the clave of a particular section of a piece, although the remaining rhythmic instruments will be outlining it in their respective tumbaos.

Tunes that start on a given clave whether 3:2 or 2:3 must stay on that clave. There are cases where the melodic phrasing of a section is in 2:3 and a subsequent section is in 3:2. In this case there must be at least two beats (one measure in 2/2 time) added to the music or an odd number of measures in 2/2 time added before entering the subsequent section of the tune (Illus. 2). In other words, the clave pattern must remain constant throughout.

Illustration 2

Clave 2:3 (C Section) - Clave 3:2 (D Section)



A good exercise in determining a clave is to clap the clave pattern both ways (3:2 or 2:3) and listen to which one feels better with what you're listening to. Try to find the beat in the tumbao that emphasizes the first accent of the "2 side" of the clave or the second accent (bombo accent) on the "3 side". In some cases the "2 side" is a less busy melodic side.

Like any other music, in order to really understand the nuances that give each music its characterstics, one must do a lot of listening and playing. The dynamics and accents are very crucial to obtaining a groove in any music. It is the tumbaos' individual note accents and dynamics that give it the personalized groove. The same notes played by another player will sound slightly different. Through time and practice the grooves will become more natural and you'll instinctively feel the accents of the clave within each groove.

Cinquillo

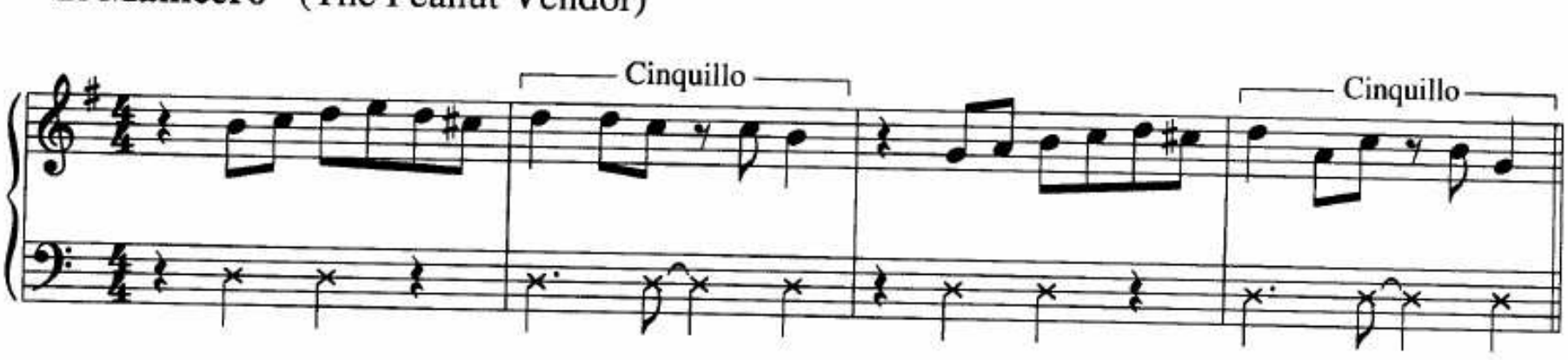
Cinquillo (pronounced "SIN-KEY-YO") is a one bar rhythmic pattern that is found throughout Afro-Cuban percussive and melodic phrases.

Cinquillo came into existence with Danzon* music in Cuba. This music was created by Miguel Failde-Perez in the province of Matanzas in Cuba. In 1877 he wrote "Las Alturas de Simpson" (The Heights of Simpson) named for the town of Simpson in the hills overlooking Matanzas.

The Cinquillo pattern is part of a two-bar vamp that is played on the timbales throughout a Danzon. This in turn has filtered down to become an integral part of many other rhythmic patterns.

It is very important for you to remember this pattern when trying to determine the Clave of any tune. This pattern falls on the "3" side of the Clave.

"El Manicero" (The Peanut Vendor)



Notice that the Cinquillos fall on the 2nd and 4th bars of the melody.

Of course the Cinquillos are not always as obvious as this one is. You will hear many examples of Cinquillos throughout this book.

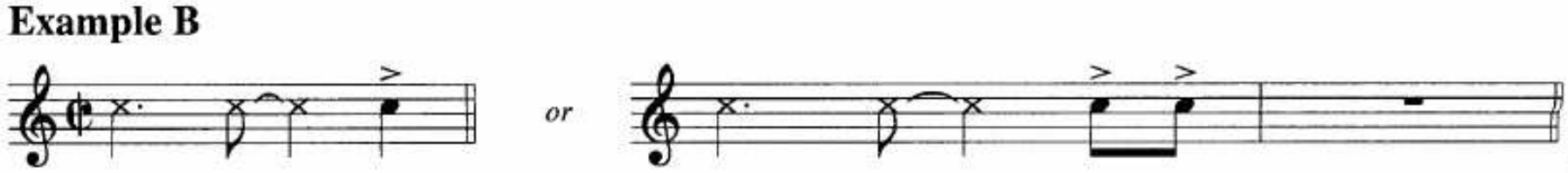
*Danzon: Is the national dance music of Cuba since the late 1800's.

INTROS & ENDINGS

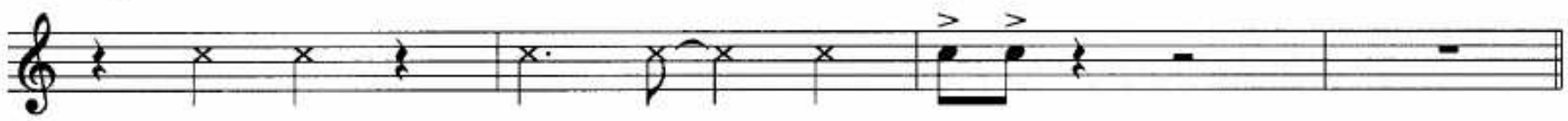
Intros and endings in Afro-Cuban music are for the most part dependent on the clave; although sometimes rules are broken at the very end of a tune. As a rule of thumb, endings are played on the last accented note or notes of a phrase or on a down beat. Many times one part or both sections of the clave are played as the ending of a tune (Example A). Endings usually occur either on the last accent (quarter note) or the last two eighth notes of the "3" part of the clave (Example B). Although it is not very commonly used, some endings occur on only the first quarter note of either measure of the clave. A more commonly used first beat ending is two accented eighth notes (Example C). Some endings outline part of the clave (Example D), while adding notes in between the accents (Example E). There are also endings that partially outline the clave (Example F).

Example A

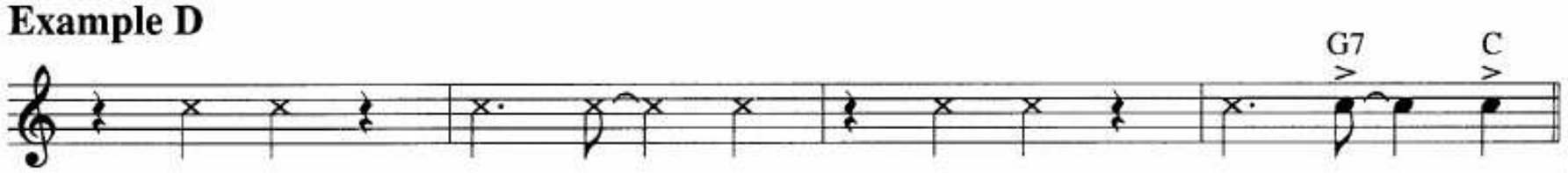
Example B



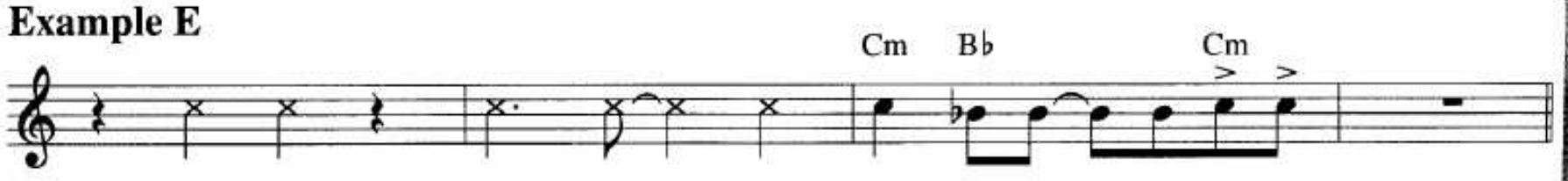
Example C



Example D



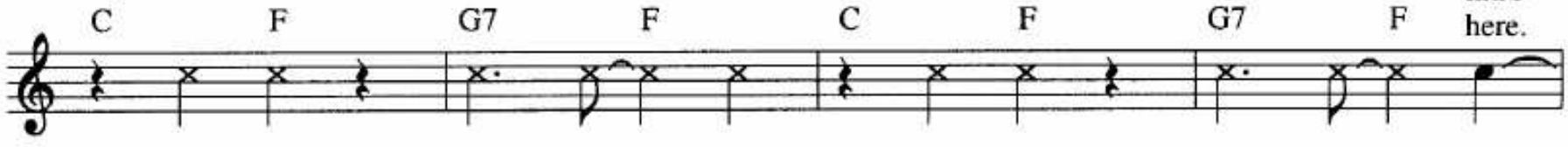
Example E



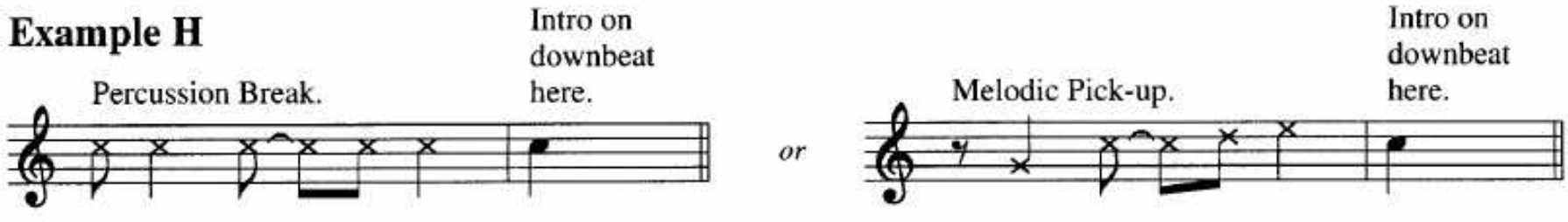
Example F

Intros for rhythm section players are treated much the same way as endings. For instance, in a Son Montuno where the pianist might begin a tumbao by himself for four or eight measures, the rest of the rhythm section will enter on the last quarter note of the "3" section of the clave (Example G). Intros can vary depending on a possible percussion break or a melodic pick-up prior to beginning the groove (Example H). Some intros are simply down beats, but more often than not, the intro usually accents a part of the clave (Example I).

Example G



Example H



Example I

etc.

HISTORY OF PIANO & BASS TUMBAOS

The word "tumbao" is slang for "tumbar" which means to knock down, to tumble, or to lie down. Tumbao is synonymous with "guajeo" probably derived from the slang 'aguaje'. Aguaje means to fake something, hence guajeo ("comp" or fake harmonic changes). Another synonymous word is "montuneando" derived from "montuno"—the vamp section where an improvised call and response takes place. Thus, the words tumbao (tumbando: doing a tumbao), guajeo, and montuno (montuneando—doing a montuno) are the Latin versions of groove, comping a groove, or playing an accompanying pattern or riff. For simplicity's sake, we will use only the word "tumbaos" when referring to the piano or bass grooves.

A tumbao is a rhythmic clave-based groove or pattern that is played throughout a tune. It is a rhythmic pattern that should be maintained with little or no variation. The tumbao/groove can be enhanced and/or modified at the beginning of a new section within a tune. Drastic and abrupt rhythmic changes should not be made within a section although, occasionally, a fill can be played within the groove. Unlike piano comping in Jazz, the piano tumbao in Afro-Cuban Music should have a consistent unbroken groove once it has been established.

The first harmonic accompaniment tumbaos were performed on the lute (ancestor to the guitar) in the 1700's. The lute was replaced by the tres in Cuba (a guitar with three sets of two strings placed close together as to be played simultaneously) and the quatro in Puerto Rico (smaller than the tres with five sets of two strings). In the Merengue of the Dominican Republic the harmonic as well as the melodic function was performed by an accordion in the "Perico Ripiao" (ancestor to the modern merengue band; a small ensemble made up of guira [metal scraper], tambora [drum with two heads played horizontally on the percussionist's lap], and accordion).

The music we are discussing here is, of course, folk music. Therefore, the piano was not available. The piano was only used for classical music and to perform Contradances in Haiti and subsequently in Cuba the Contra-Danzas, Danza Habaneras and Danzones in the high society. The rhythms of the lower classes were gradually accepted into the high society dances. In the early 1900's piano tumbaos were added to the Danzones in Cuba. And, orchestrated Merengues were played between Danzones in cultural dances in the Dominican Republic. At this time cultured music and folk music began to mix.

Piano tumbaos eventually replaced the tres tumbaos in Cuba and the accordion accompaniment in the Dominican Republic. In the modern Merengue the accordion is no longer an integral member and it is almost never used other than in a historic setting. In salsa, the tres is rarely used except in some typical "sonoras" as a comping instrument along with the piano.

Through time the piano tumbaos evolved. They have expanded from typical two octave triadic patterns to a more elaborated voicing pattern. The jazz influence on some of today's tumbaos is obvious. Of course, the tumbaos still maintain a clave-based pattern which is the backbone of the music. The fundamental characteristics of the ostinato patterns still remain. Although, in some "Salsa Sensual" or "Salsa Romantica" as it is termed, the piano will occasionally play a non-tumbao (freely/ad-lib) accompaniment during the "head" of the tune giving it a ballad-like romantic feel.

The acoustic bass, being of European origins, was not incorporated into Afro-Cuban music until a much later date. The first known instrument to be used to provide a bass sound for this music was called a "Botija". It is a large wine bottle

made of glass or ceramic which has a wide opening where the cork is placed. They used to blow air through this opening to produce a bass sound. By adjusting the angle of their lips they would get different intonations.

Another bass sounding instrument that was used and can still be seen in use by some peasants is a "Marimbula". This is a square wooden box with an opening on one side where thin metal shanks are placed directly over the opening and these are then plucked by the player. The length and thickness of the shanks determines the notes they produce.

The first Afro-Cuban music to use an established bass instrument was the "Danzon". It used the tuba for all bass parts in an ensemble consisting of violins, trombone, cornet, clarinet, tuba and timpani.

The acoustic bass first emerged around the 1800's, when Danzon had become an acceptable form of dance music for the high society and established orchestras began to play it.

In the 1950's the AMPEG musical instrument company based in New York started to produce the first upright electrical bass called "The Baby Bass". The development of this instrument coincided with the "Mambo" dance craze that began in New York and eventually swept the country, making New York the mecca of Latin music for the next three decades.

The "Baby Bass" was almost instantly adopted by a large number of the Latin bass players living in the New York area at the time. The vast number of albums recorded and hits produced during this era using this particular bass sound, made this "THE SOUND" of the industry.

In the 1970's some very well known bass players such as Bobby Valentin and Salvador Cuevas started using the bass guitar. They played and recorded with one of the more famous musical organizations in recent Latin music history "The Fania All Stars". This made the bass guitar accessible to large audiences and acceptable to record producers. It has brought the bass guitar sound to the same level of importance as the "Baby Bass" and has opened a wide range of playing styles and techniques that were not traditionally used in Latin music before.

CROSS-OVER GROOVE

Cross-Over is a term used in Latin music to indicate an artist and/or style of music that is accepted and enjoyed by a vast majority of non-Spanish speaking audiences in the U.S. and world wide. The best example of this is Gloria Estefan and the Miami Sound Machine.

In the early 1970's a number of groups from the Miami area started incorporating a drum set (which is not a traditional instrument in Afro-Cuban dance music), electric bass and guitar to play traditional Cuban music. The industry started calling this the Miami sound to differentiate it from the Salsa New York sound.

Gloria Estefan and the Miami Sound Machine took this a step further, and by adding American pop music overtones to their music have created a very unique and successful sound.

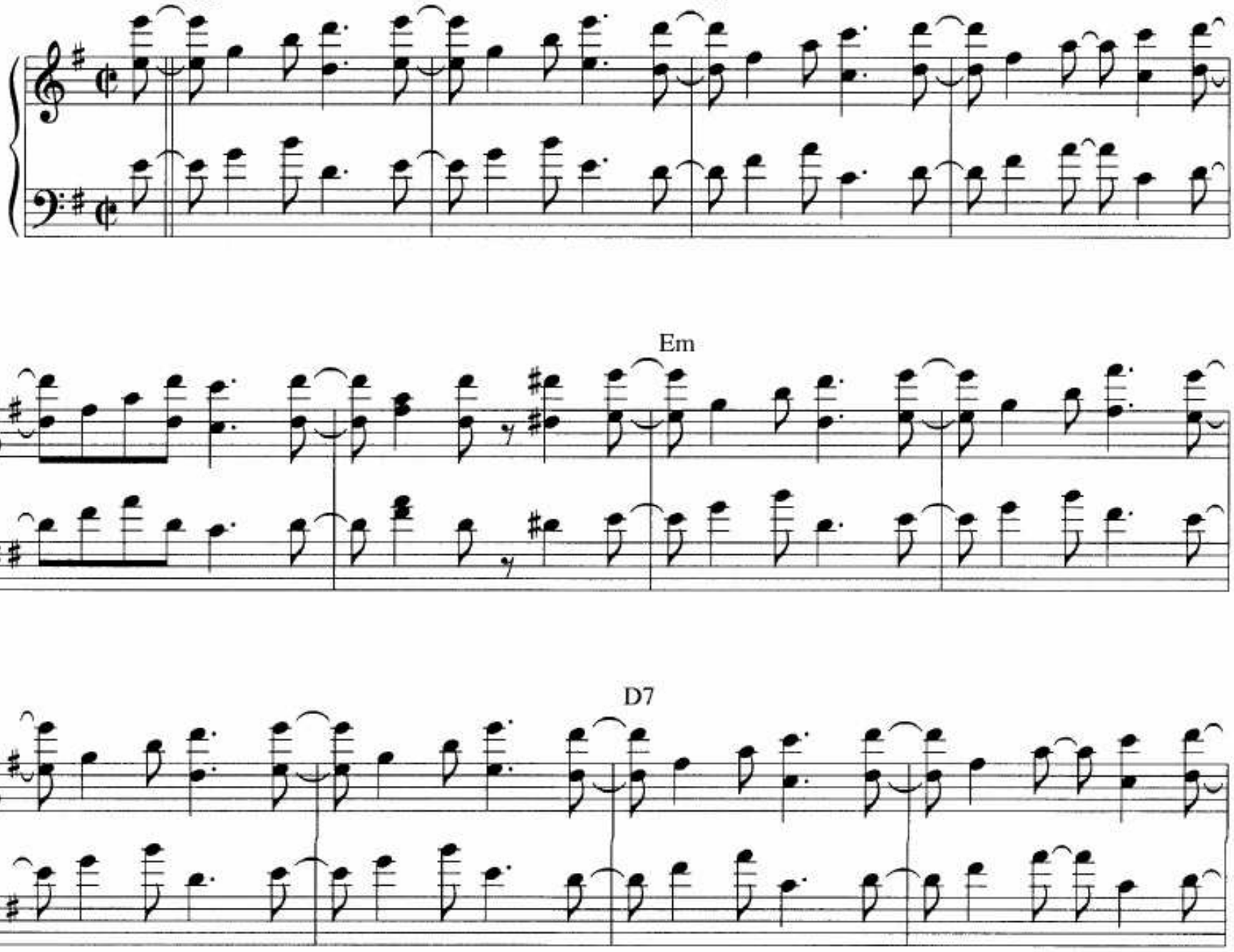
In this next example we have chosen a very common four bar two chord piano vamp (tumbao), but by adding some slap-bass tumbaos and drum parts it takes on a whole new feel.

CROSS-OVER GROOVE

CD 2

Clave 2:3

Piano Example 1



Em

D7

Em

D7

Em

GUAJIRA

The Guajira style evolved from Cuban country music. The word Guajira literally means "peasant farmer." Guajira ca be traced to a form of Spanish music that goes back to medieval times called "Troubadour" music. It was played by singer/poets of the era on a lute or guitar and was sung by rhyming words improvised as they went along.

This form of music was introduced in Cuba by the Spanish colonists that settled the island. It was later adapted by Cuban peasant farmers who called it "punto guajiro" (Note the similarity in the words.) and it is still widely played i Cuba.

Guajira was originally played in an ensemble consisting of a guitar and a tres (A Cuban guitar that is similar in sound to a lute.), with minor percussion such as clave, guiro (scraper) and maracas.

The original chord progression of the "Punto Guajiro" is I-IV-V-V in 2/4 time. But this evolved in the Guajira to a chord progession of I-IV-V-IV-I in a 2:3 clave pattern.

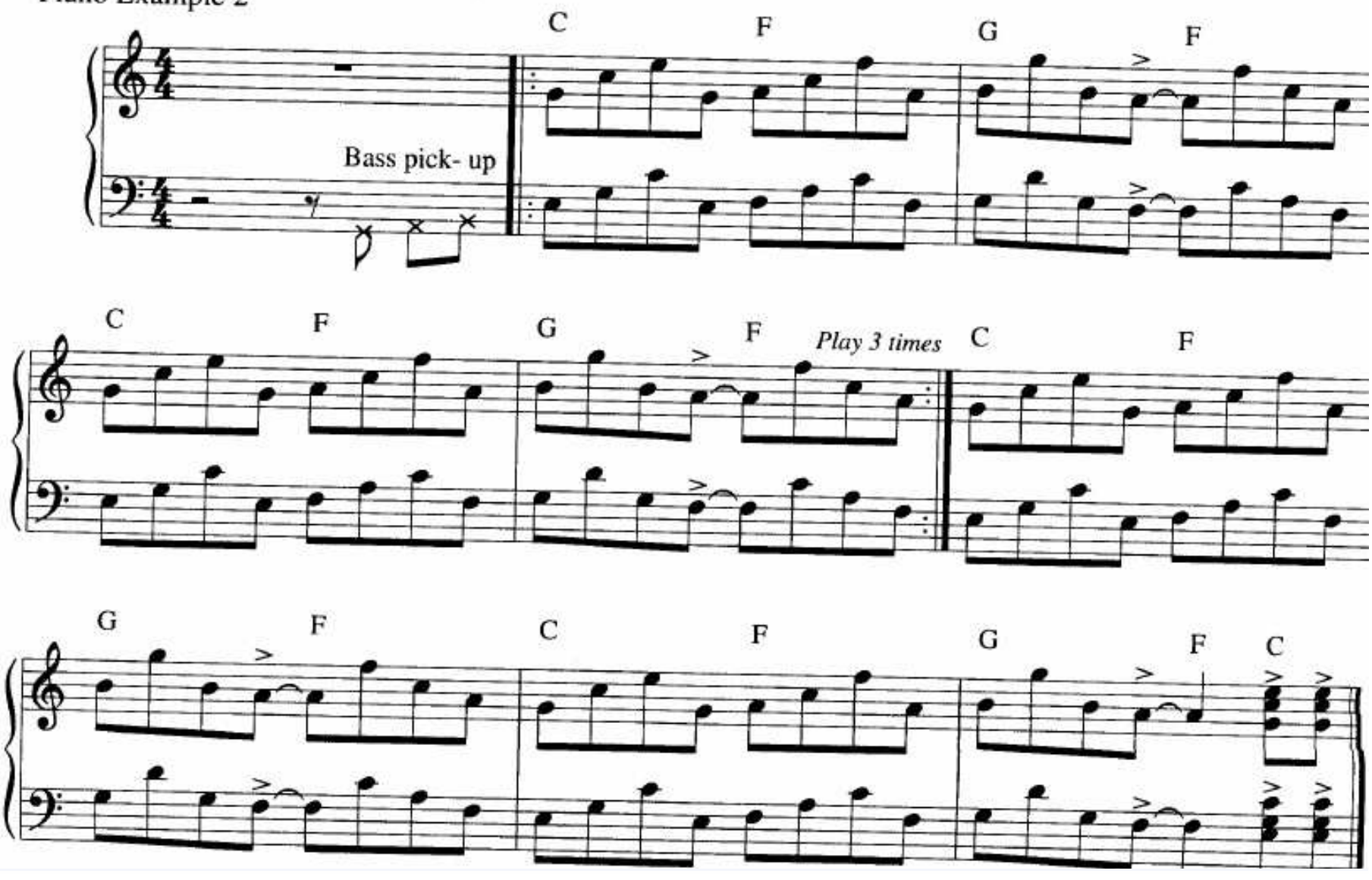
The examples here are in the format adapted by dance bands, where the piano plays vamps similar to those played by the guitar and the tres.

If you wish to listen to more examples of Guajira we recommend recordings by Joseito Fernandez, Beny More, La Sonora Matancera.

CD 3

GUAJIRA

Clave 2:3
Piano Example 2



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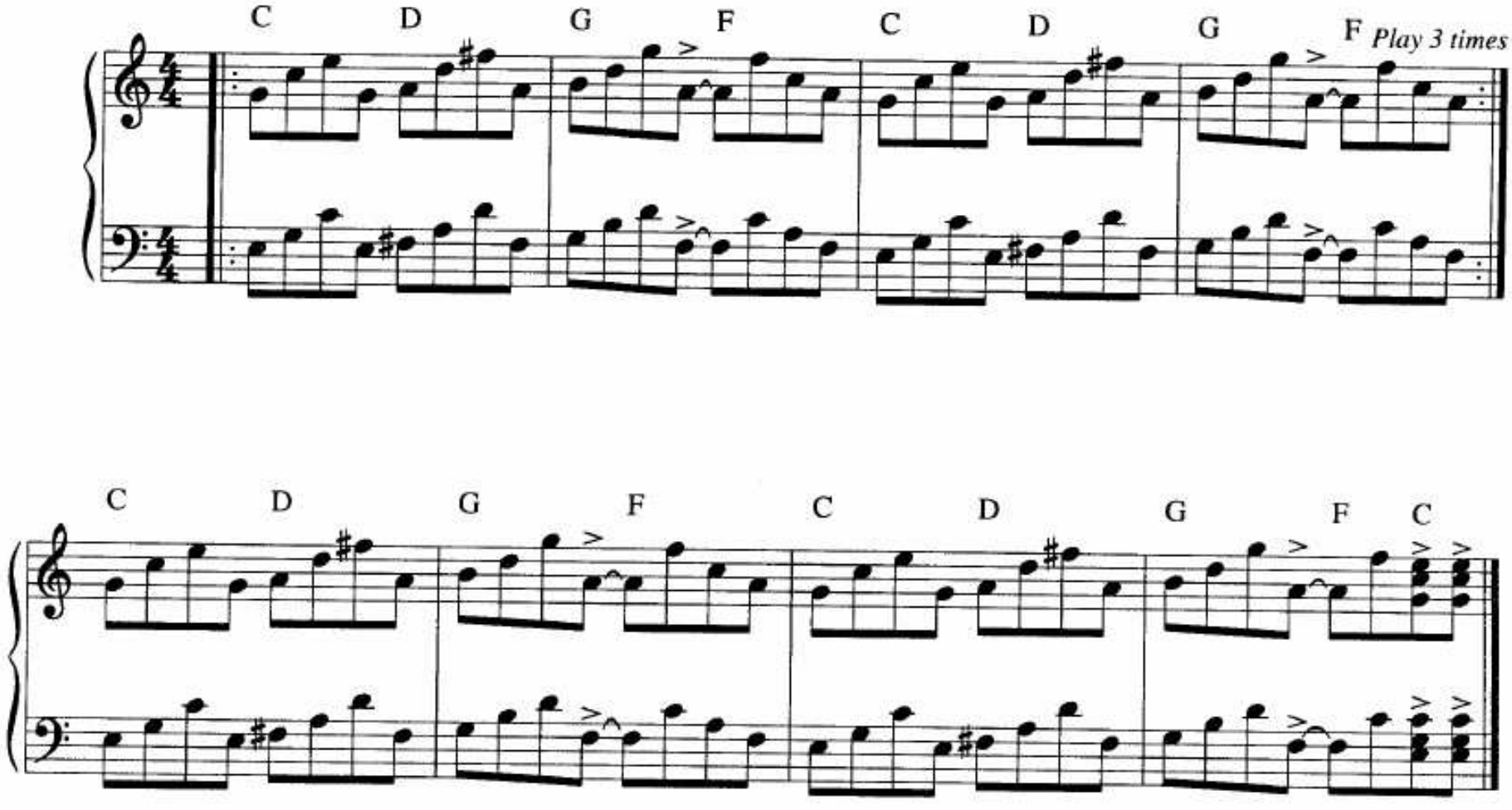
GUAJIRA

Clave 2:3

Piano Example 3



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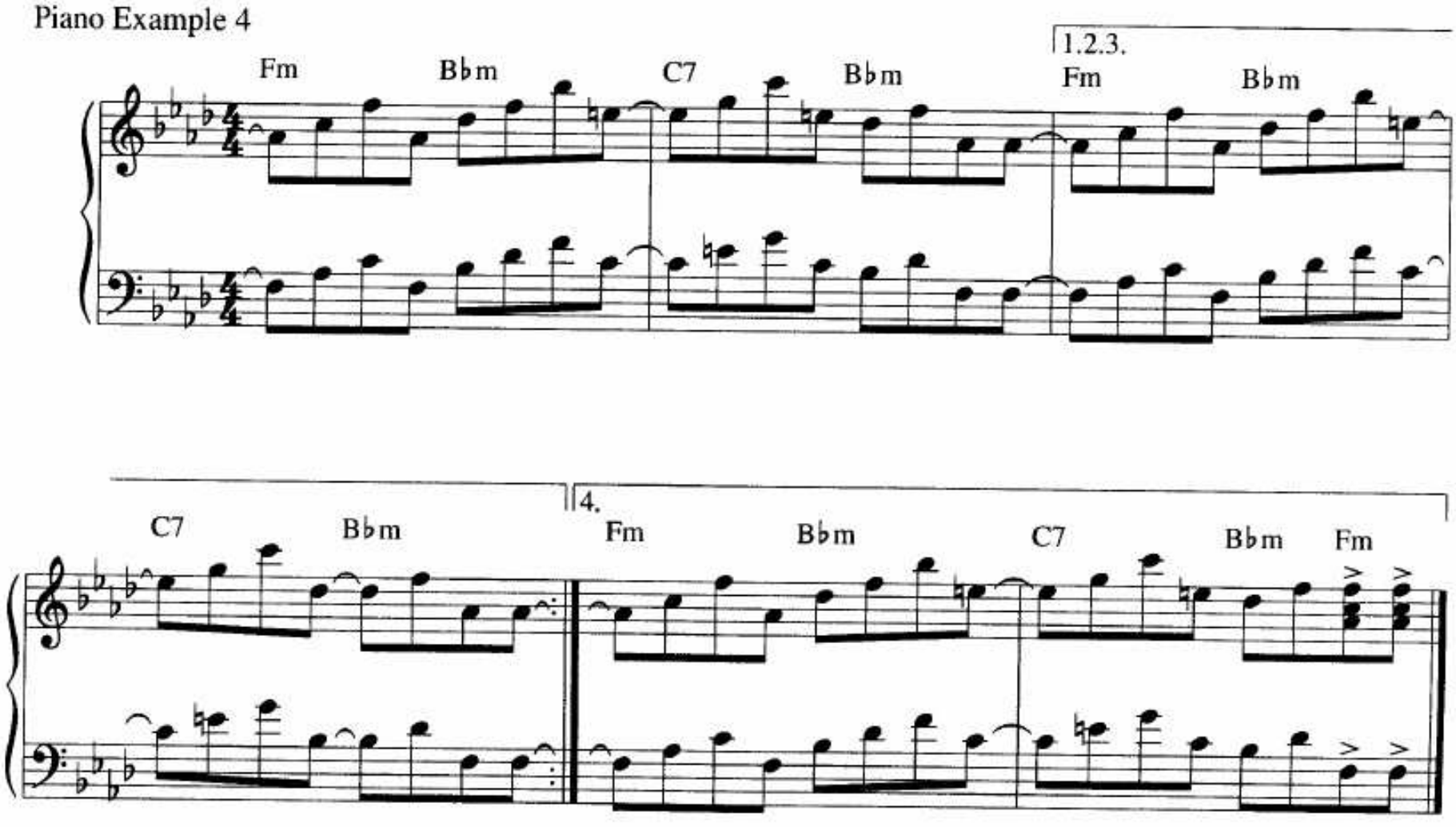
GUAJIRA

Clave 2:3

Piano Example 4



SON MONTUNO

SON MONTUNO or "SON" is a very popular form of Cuban dance music that originated primarily in the mountainous province of Oriente.

The word SON derives from the Spanish word "Sonetas" which are poems set to music and MONTUNO from the word "Montaña" which means mountain. Son Montuno or "Songs from the Mountains" were played by the peasant farmers of these regions since the 1800's.

Due to the development of railroads and other forms of public transportation in Cuba during the 1920's this music was exposed to the bigger markets in the major cities. The most important band that popularized "SON" was a "Trio Matamoros" led by Miguel Matamoros.

Son Montuno was originally played in an ensemble consisting of a guitar, a tres and clave.

The usual clave pattern of the Son Montuno is 2:3, but depending on the melody it can also be a 3:2 pattern.

Son Montuno was first adapted by dance bands in the 1920's played with an ensemble of guitar, tres, clave and adding bongos, bass and a trumpet. Later with its growing popularity piano, congas and brass were added.

If you wish to listen to more examples of Son Montuno we recommend recordings by Trio Matamoro, Ignacio Pineiro y El Septeto Nacional and La Sonora Matancera.

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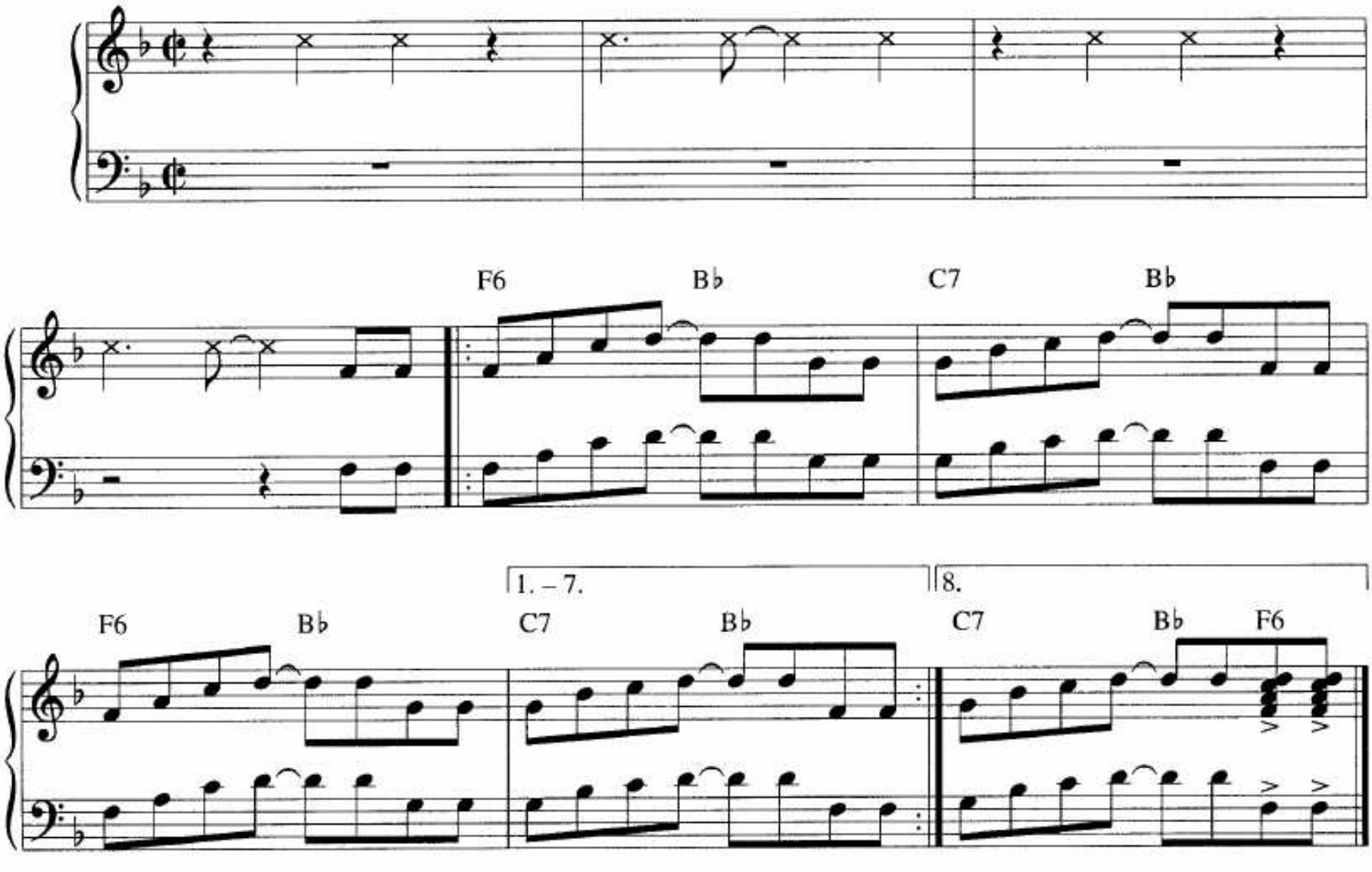
SON MONTUNO

Clave 2:3
Piano Example 5



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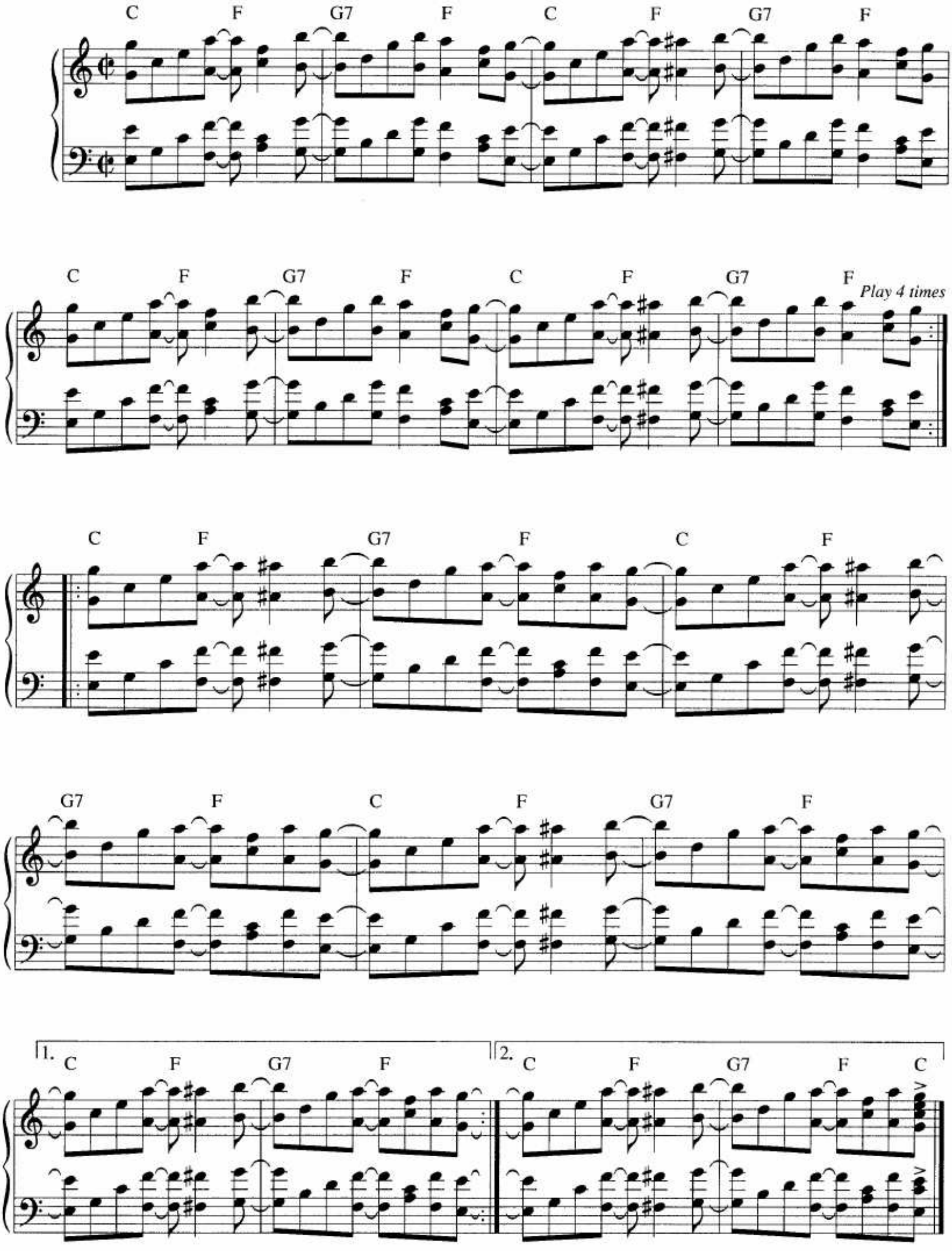
SON MONTUNO

Clave 2:3

Piano Example 6



SON MONTUNO

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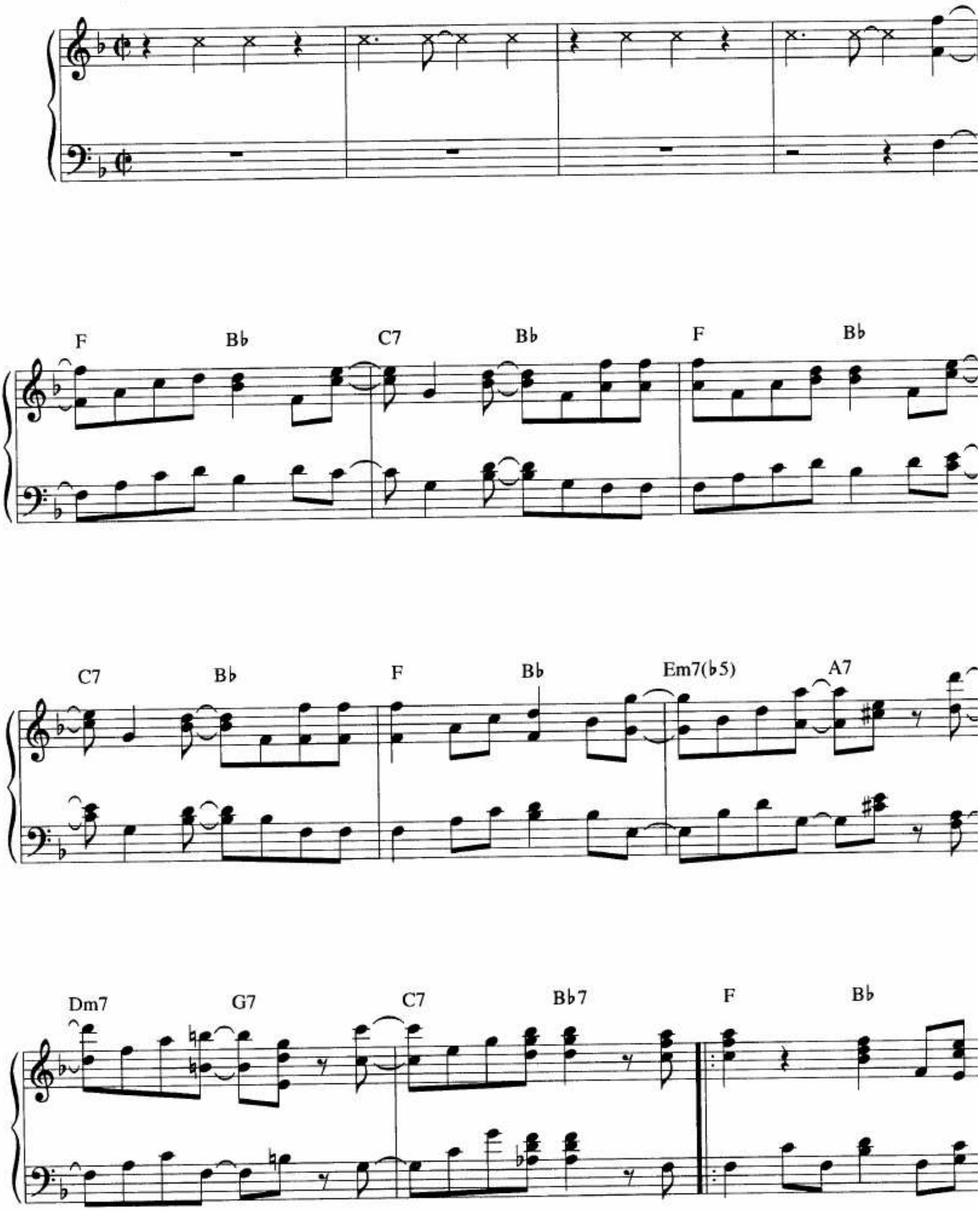
Clave 2:3
Piano Example 7



C7 B♭ F B♭ C7 B♭

F B♭ Em7(♭5) A7 Dm9 G13

(Variations not transcribed)

Csus7 C7/B♭ F B♭ C7 B♭

Play 4 times

F B♭ C7 B♭ F B♭

Em7(♭5) A7 Dm9 G13 Csus7 C7/B♭ F

GUAGUANCO

Guaguanco is a style of music that originated in the Cuban province of Matanzas. During colonial times this part of Cuba was the principal agricultural region, thus it was home to the largest slave population on the island. This created a special mixture of African rhythms and Spanish folk music (flamenco).

Guaguanco was originally played with an array of conga drums and claves creating a rhythm pattern for call and response type melodies. Also a small conga drum approximately six to eight inches wide called a quinto is used for fill-in solos throughout.

This ensemble was later adapted by dance bands in the thirties and forties with richer melodies and arrangements and was exposed to larger audiences throughout Cuba.

The examples that are presented here are in the dance band style.

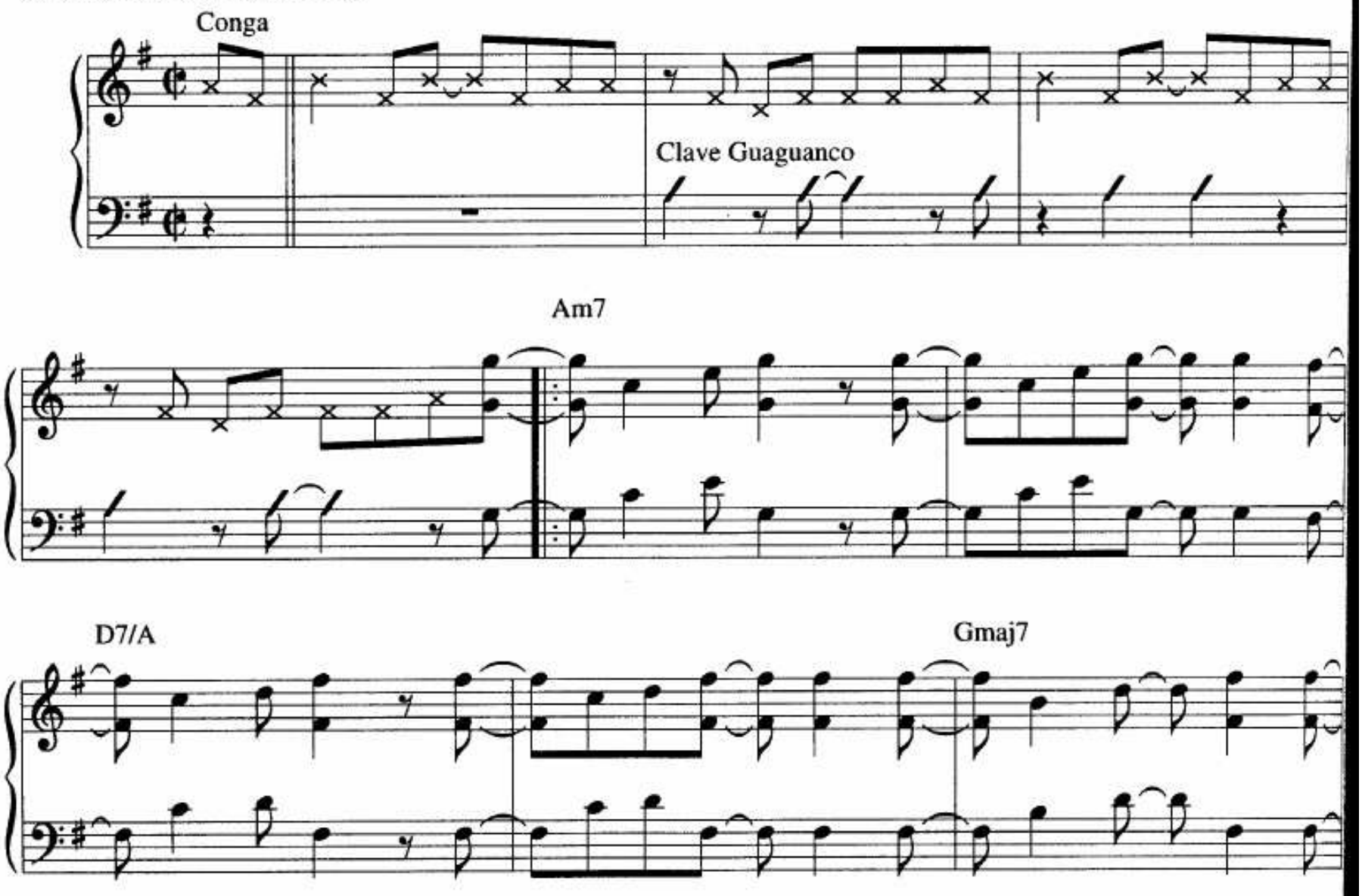
Notice that guaguancos are played with the conga drum and the bass emphasizing a counterpoint against the guaguanco clave.

If you wish to listen to other examples of Guaguanco we recommend recordings by Los Papines, Los Munequitos de Matanzas and Patatos y Totico.

GUAGUANCO

CD 9

Clave Guaguanco 2:3
Piano Example 8
(Variations not transcribed)



Bm7(♭5) E7

Am7 D7/A

Gmaj7

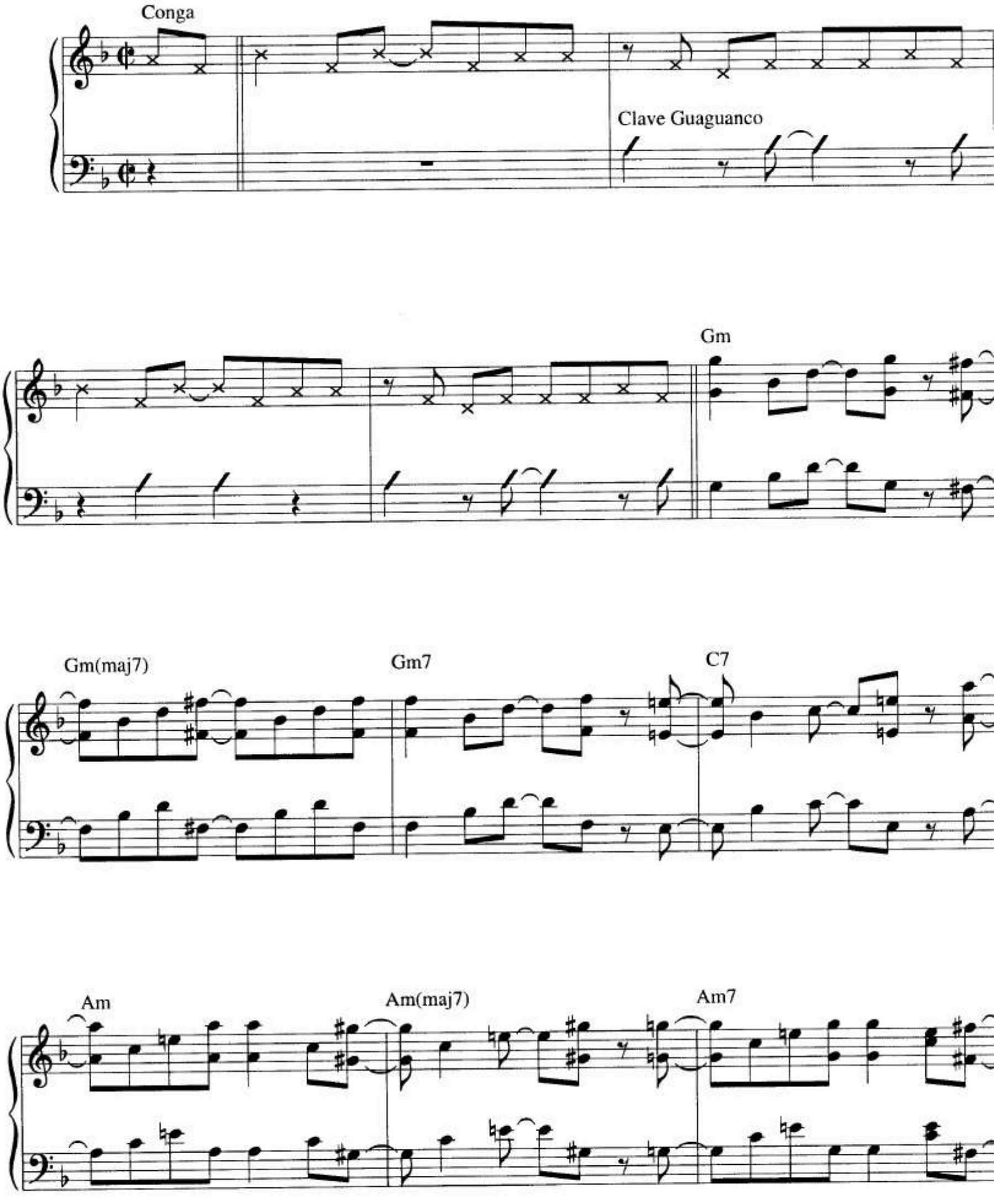
Bm7(♭5) E7 *Play 4 times* Am7

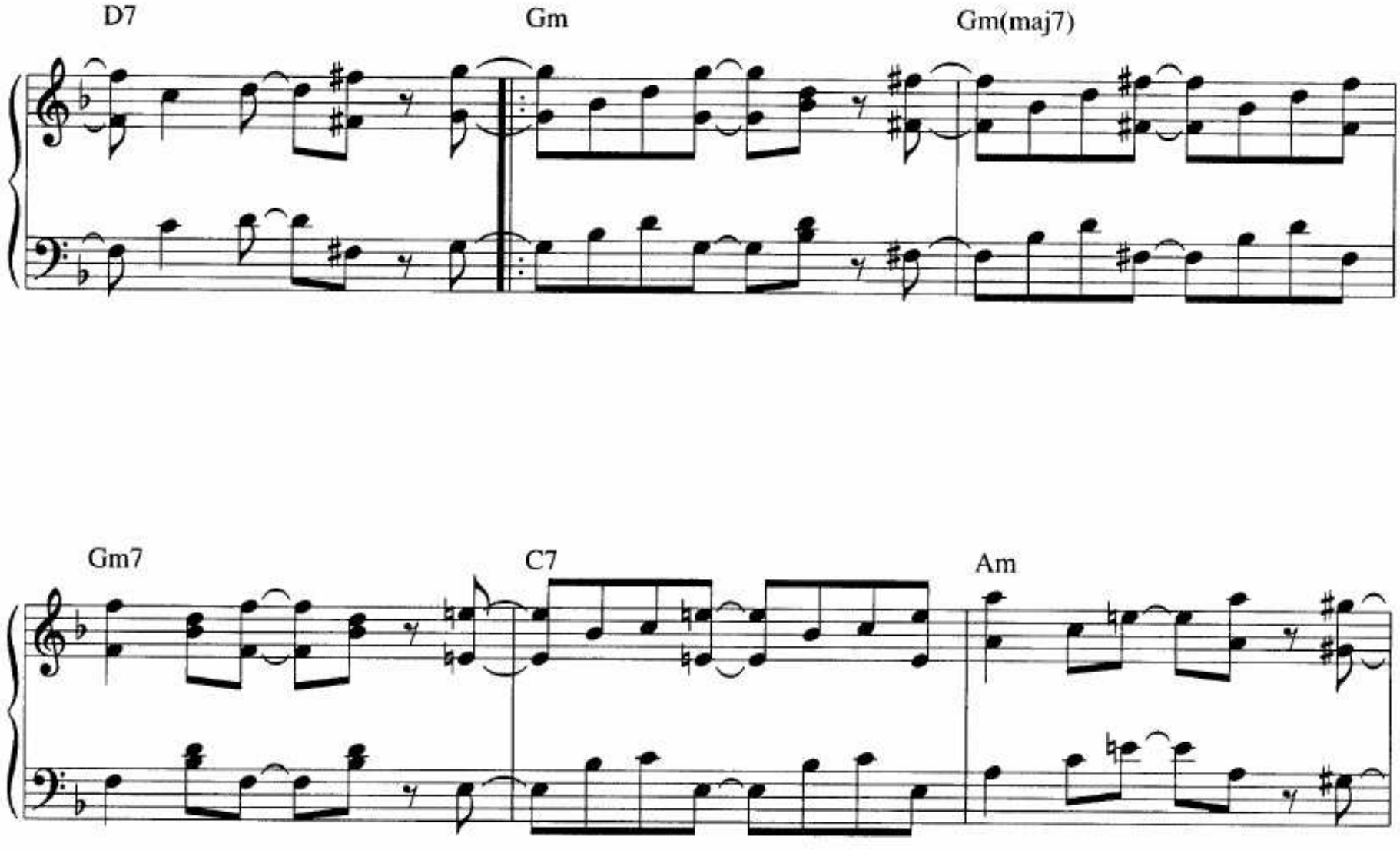
D7/A Gmaj7

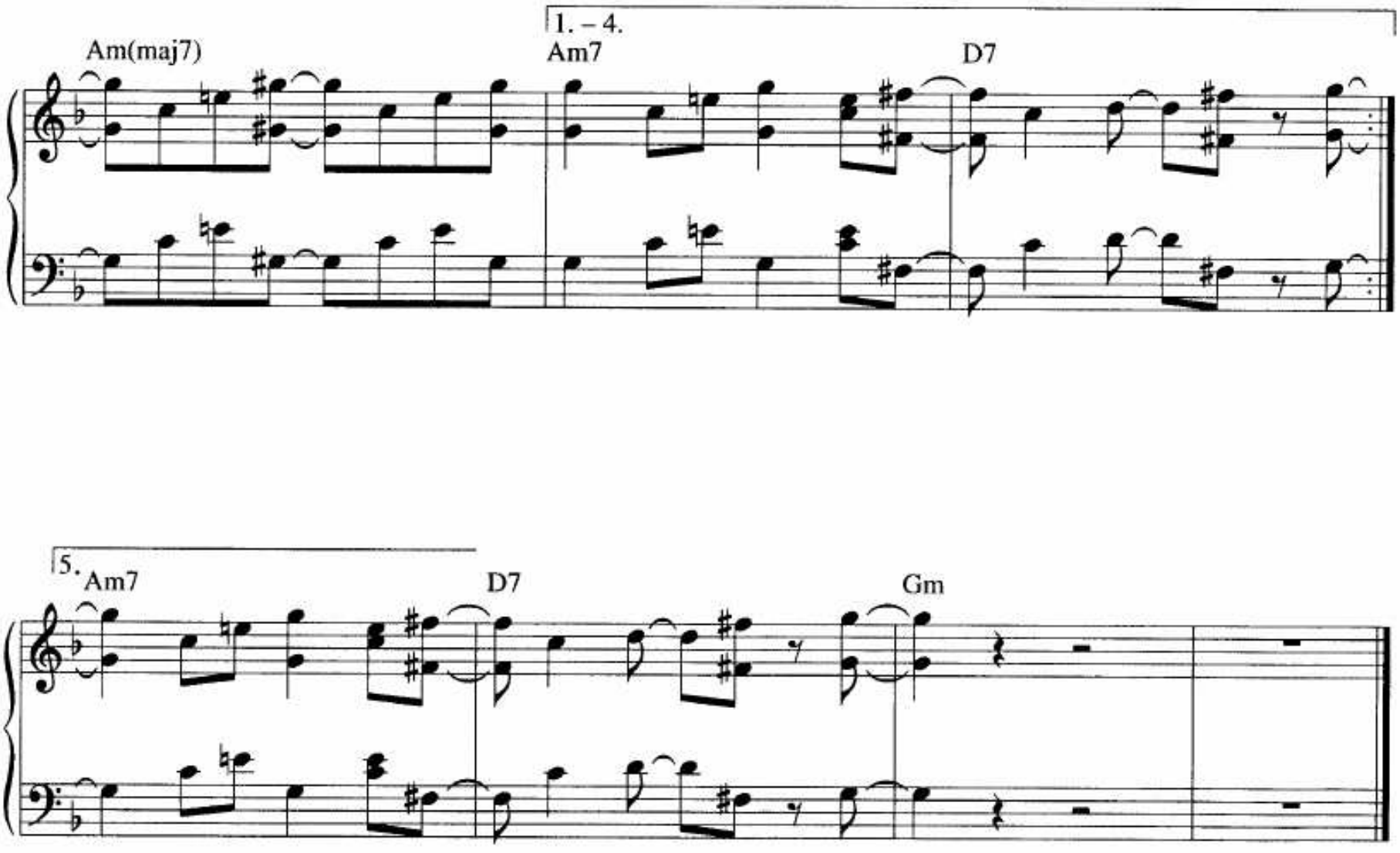
GUAGUANCO

CD
10

Clave Guaguanco 2:3
Piano Example 9
(Variations not transcribed)



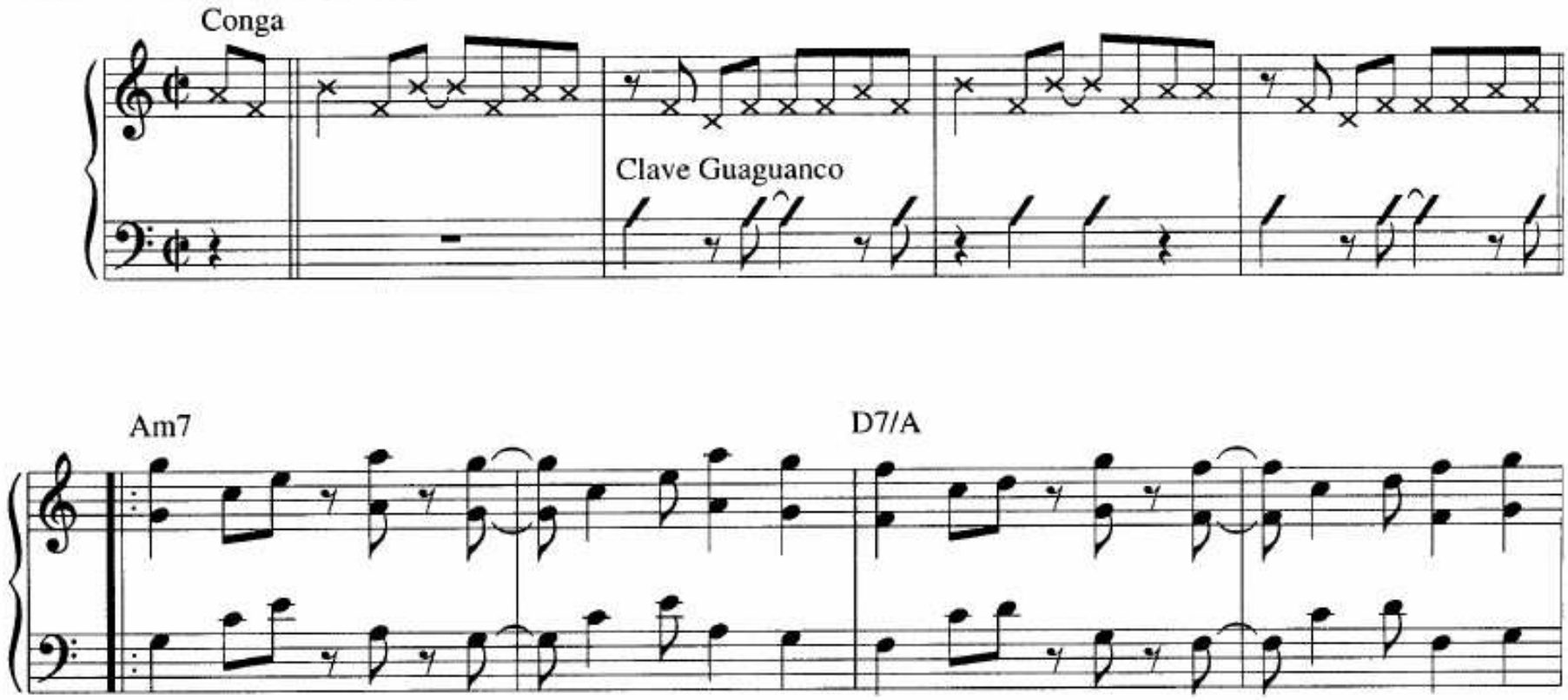

D7
Gm
Gm(maj7)
Gm7
C7
Am


Am(maj7)
1. – 4.
Am7
D7
5.
Am7
D7
Gm

GUAGUANCO

CD
11

Clave Guaguanco 2:3
Piano Example 10
(Variations not transcribed)



Am9 D13(♭9)/A

Gmaj7 Bm7 E7

Am9 D13(♭9)/A

Gmaj7 Bm7 E7

Am9 D13(♭9)/A Gmaj7

MAMBO

When the word Mambo is mentioned the first name that comes to mind is the famous Perez Prado and his orchestr
But Mambo has a very rich heritage in Cuba.

The first Mambo written was done by two brothers, Orestes and Israel "Cachao" Lopez, in the early 1930's. At the t
they were playing piano and bass in Jose Arcano's band "Arcanos y sus Estrellas" in Havana. This band strictly pla
DANZON music which was the most popular form of Cuban dance music at the time.

The Lopez brothers created a vamp that was used as a bridge or a movement within a Danzon and called it Mambo
Other Danzon bands of the era picked up on this and started to incorporate this new part in their Danzon arrangements.

Later in the 1940's Perez Prado, who was a piano player with Danzon bands in Cuba, used this style to compose an
arrange his music.

In 1949 Perez Prado's recording of Mambo #5 became a hit in New York. This started one of the biggest dance craze
hit the United States and the whole world.

After this, Mambo music was greatly enhanced and developed by such artists as Machito, Tito Puente, Tito Rodrigu
Desi Arnaz (of the Lucy and Desi show) to name a few.

The examples contained here are played in 2:3 clave, although depending on the melody of the song, it may also be played in 3:2 clave.

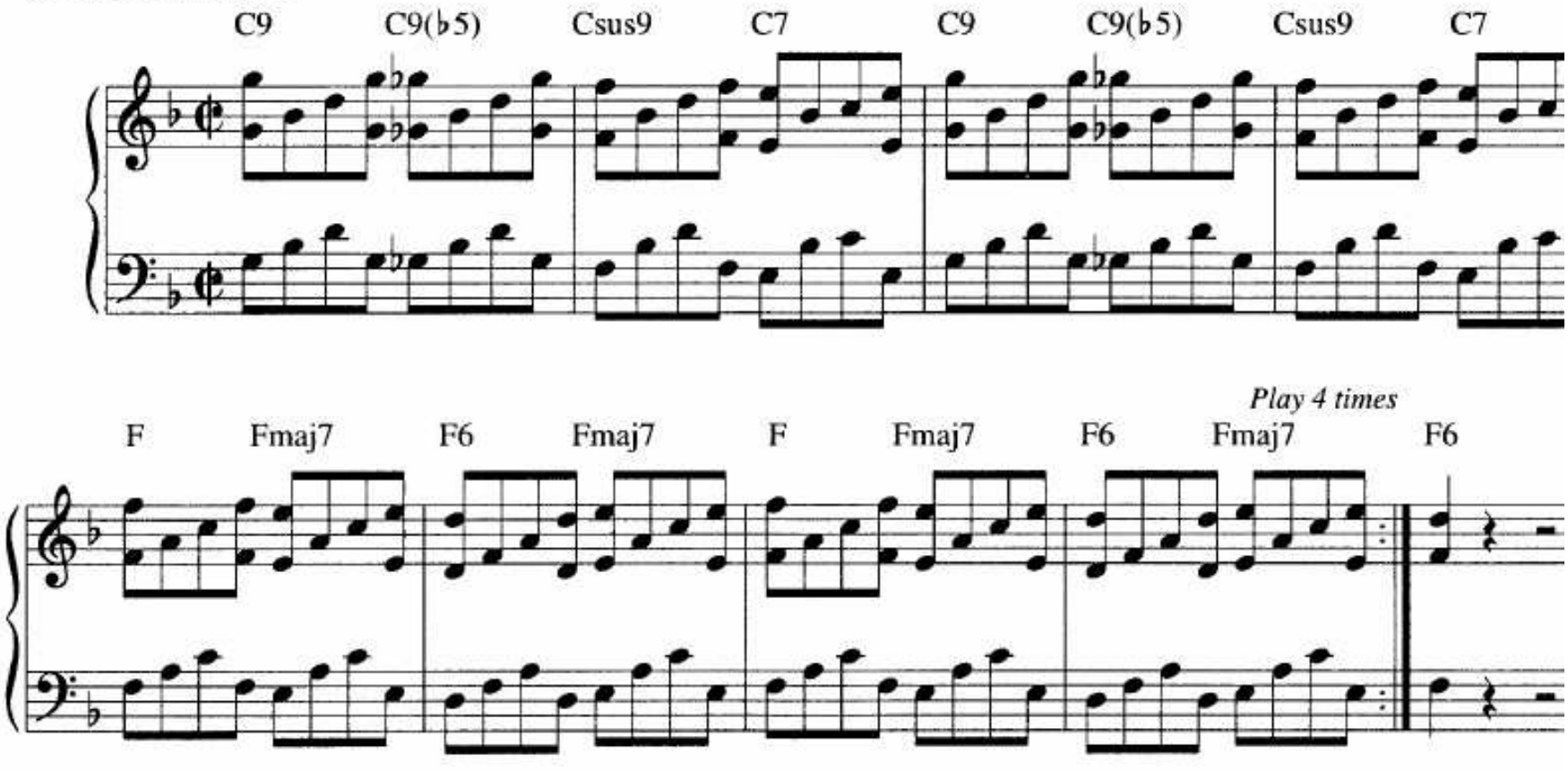
If you wish to listen to other examples of Mambo we recommend recordings from Perez Prado y su Orquesta, Mach
y sus Afro-Cubans, Tito Puente and Tito Rodriguez.

MAMBO

CD 12

Clave 2:3

Piano Example 11

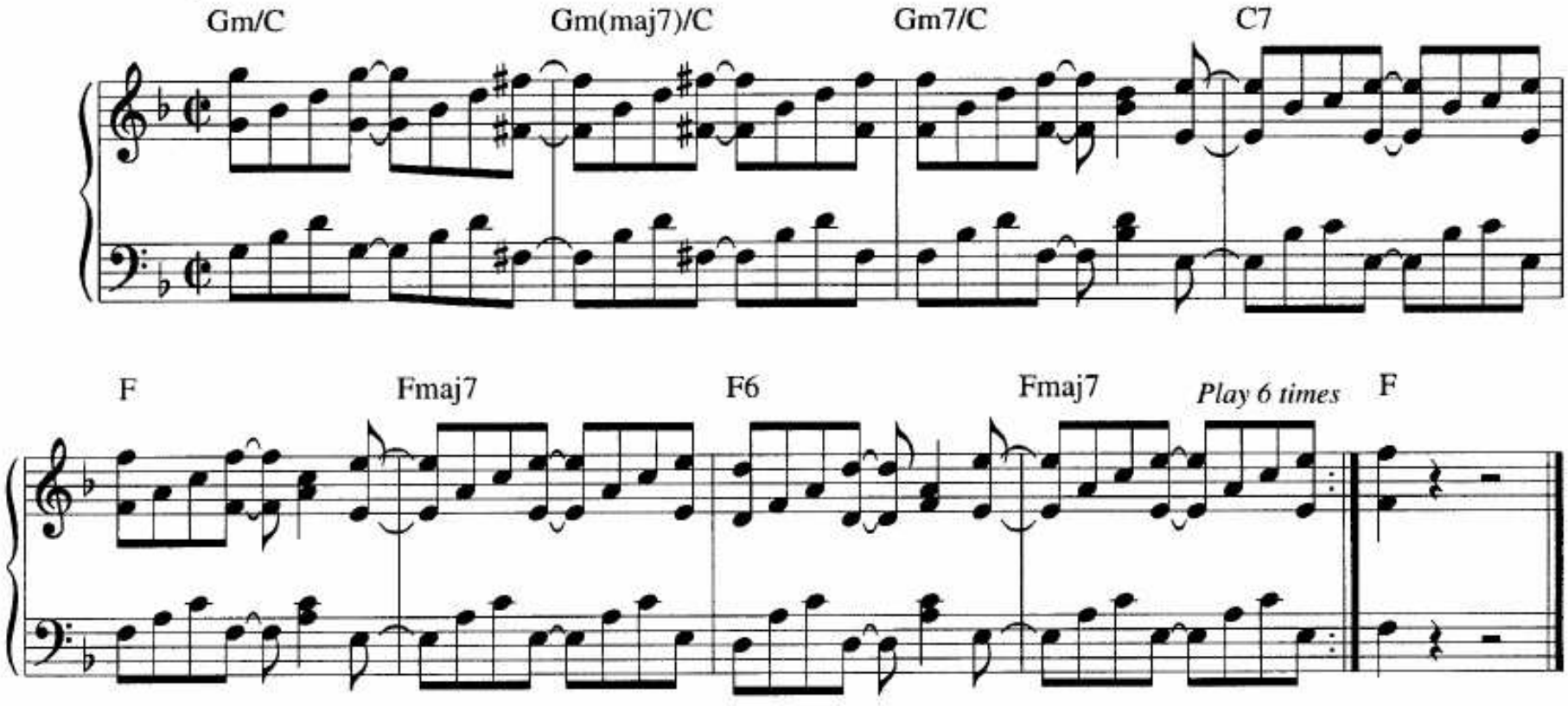


CD 13

MAMBO

Clave 2:3

Piano Example 12

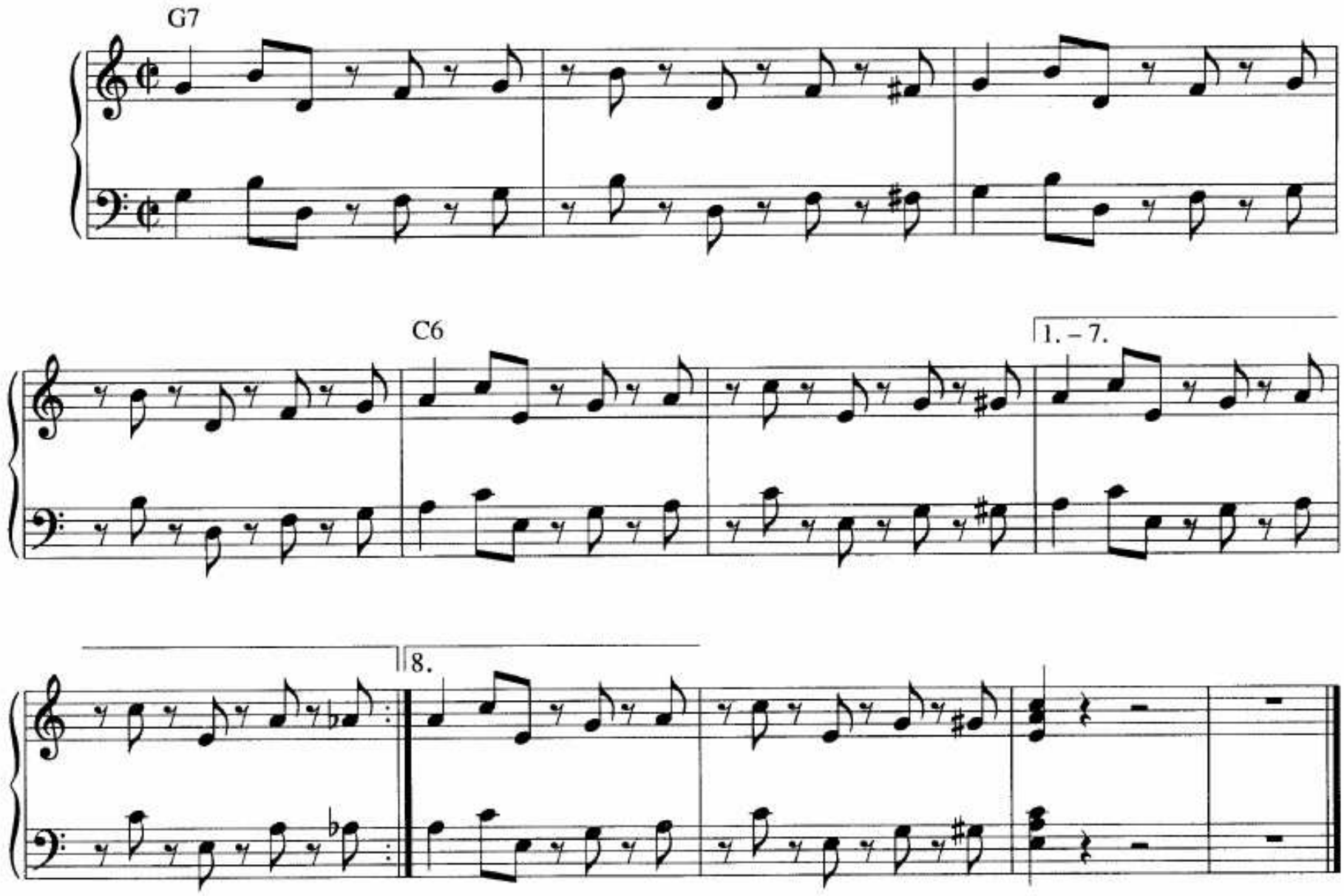


CD 14

MAMBO

Clave 2:3

Piano Example 13



CHA-CHA-CHA

As the creator of this music Enrique Jorrin himself says: "I named this music Cha-cha-cha because that was the sound I heard coming from the feet of the dancers dancing on those smooth Spanish tiles in Havana's dance halls."

Cha-cha-cha is always played in 4/4 time with an ensemble consisting of a rhythm section of piano, bass, conga, timbales, guiro (scraper) together with string section of violins, cello and a flute.

Though it is in 4/4 time it must be played with a bouncy 2/4 feel.

Since Mr. Jorrin himself was a pianist, more so than in other styles that are in this book, the piano vamps in Cha-cha-cha dictate the feel to the rest of the instruments. It is important to keep this in mind when practicing the examples.

Although Enrique Jorrin was the creator of this music, the great Cuban Charanga band "La Orquesta Aragon" has been its most innovative contributor.

With such Cha-cha-cha world-wide hits as "Calculadora", "El Bodeguero", "Los Tamalitos de Olga" and "La Enganadora" just to name a few they are unquestionably the Kings of the Cha-cha-cha.

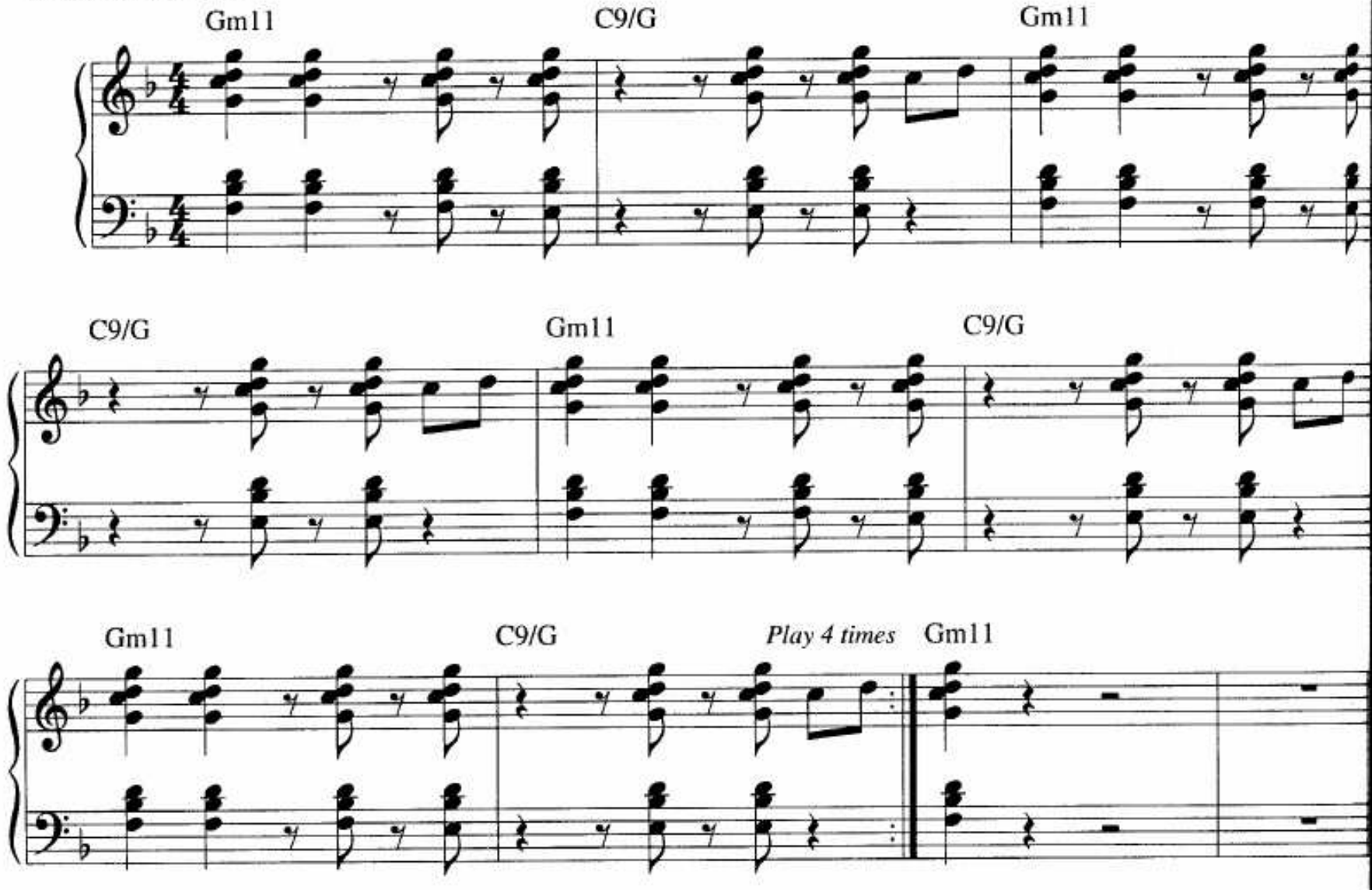
If you wish to listen to other examples of Cha-cha-cha we recommend recordings of La Orquesta Aragon, Jose Fajardo y sus Estrellas and Enrique Jorrin.

CHA-CHA-CHA

CD 15

Clave 2:3

Piano Example 14

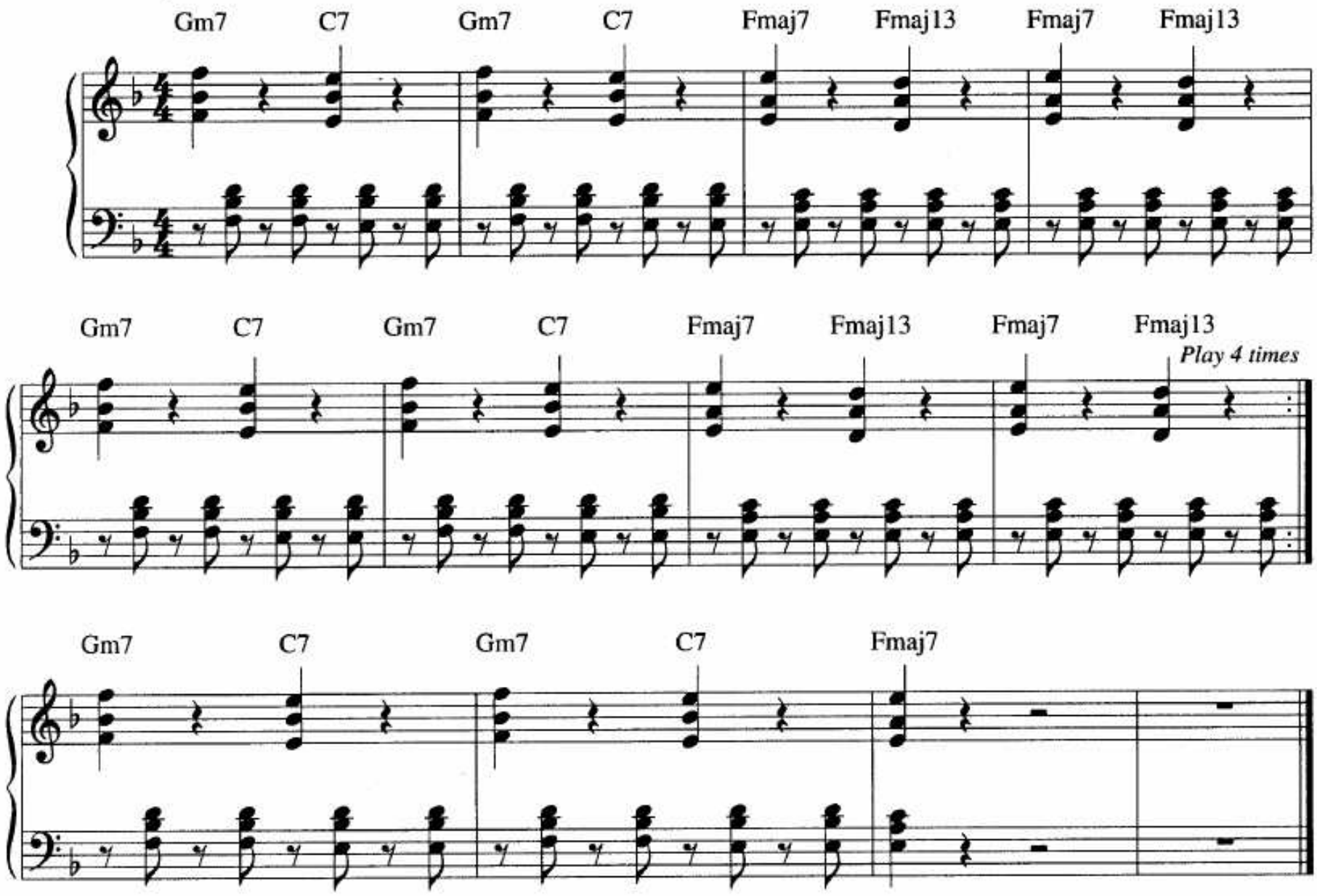


CD 16

CHA-CHA-CHA

Clave 2:3

Piano Example 15

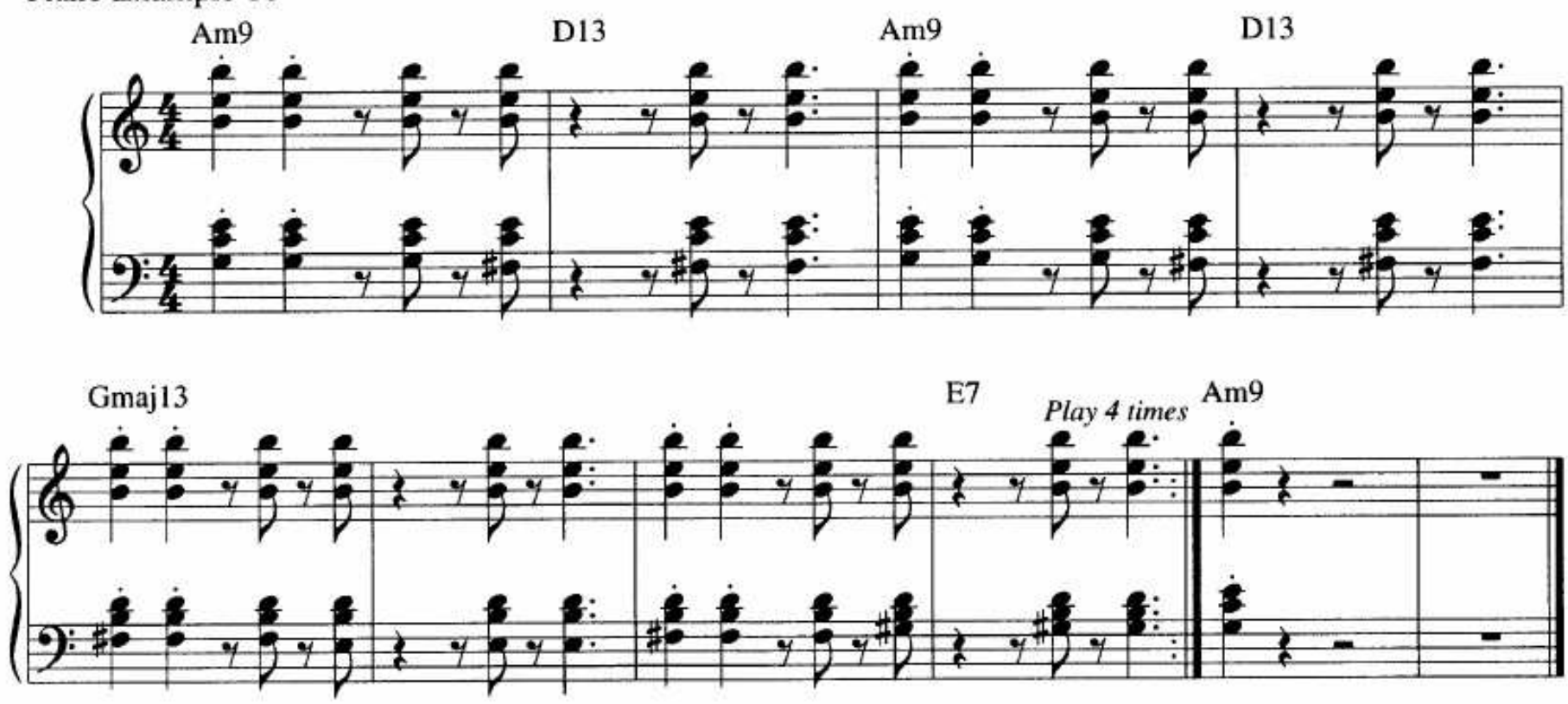


CD 17

CHA-CHA-CHA

Clave 2:3

Piano Example 16



BOMBA & PLENA

Bomba & Plena — Folk music from Puerto Rico. These grooves are folk styles that emphasize rhythm more thar harmony. Although, they may include a "cuatro" (a small guitar native of Puerto Rico similar to the Cuban "tre a harmonic accompaniment to the singing. The following musical examples illustrate how these styles would be incorporated in a salsa arrangement.

Bomba: The Bomba is traditionally played on three wide barrel drums similar to the conga drums, guiro (scrape cencerro (cowbell). Each barrel drum has its own rhythmic pattern. The "requinto" (high pitched drum) improv over the ostinato pattern the other two drums maintain. The ostinato patterns are one measure in length and do outline the clave. The piano "comps" a groove in either a 3:2 or 2:3 clave and the bass plays a basic syncopated p that may or may not define the clave. Bombas are usually played by salsa ensembles as interludes or as specific sections in a tune.

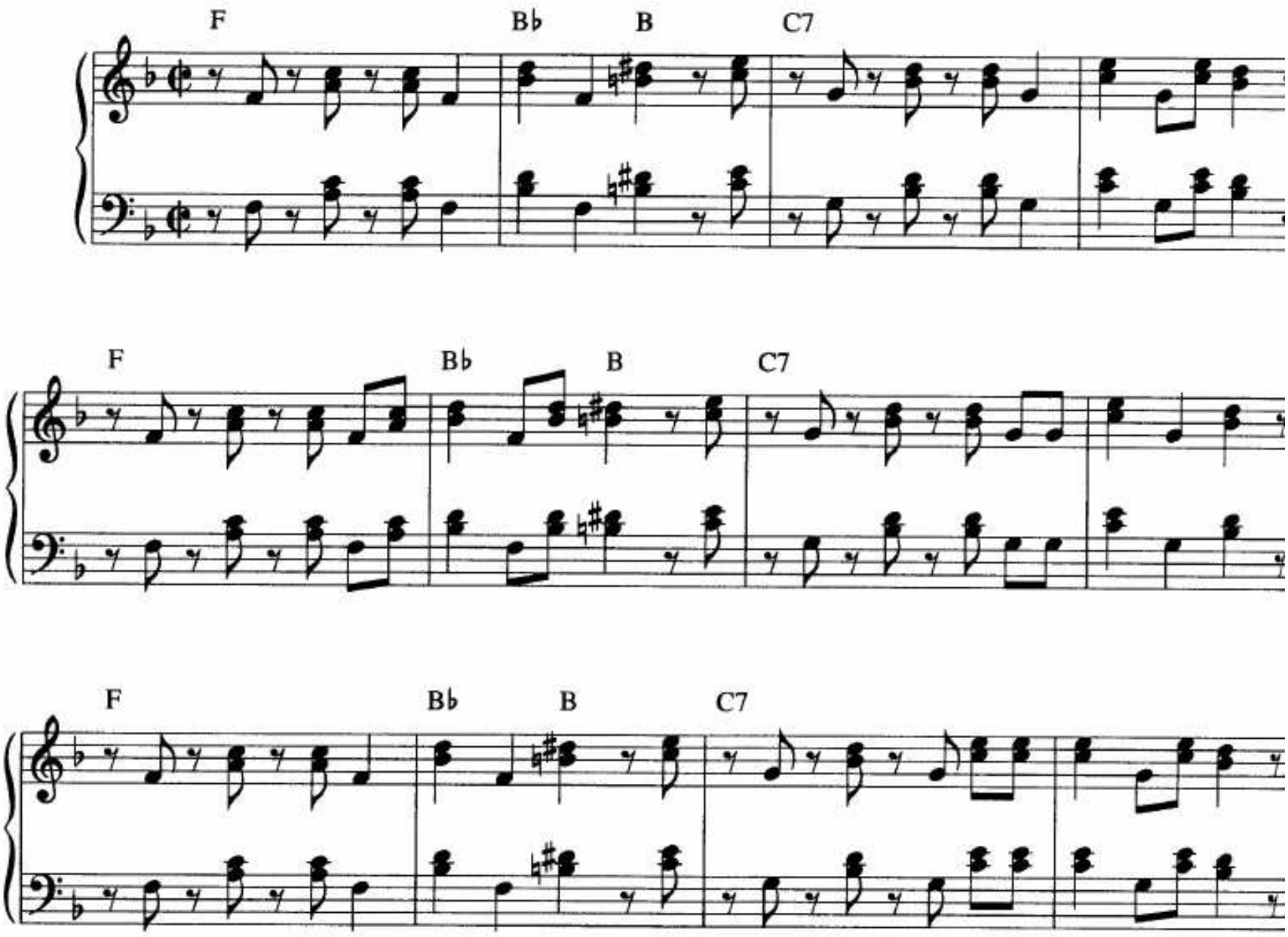
Plena: The Plena originated in Ponce, Puerto Rico. It is traditionally played on tunable panderetas (tambourine-l drums without the rattles), guiro, and accordion. The piano outlines either clave (2:3 or 3:2) while the bass plays Merengue-like pattern with roots and fifths on the downbeats.

BOMBA

CD 18

Clave 3:2

Piano Example 17



MERENGUE

Merengue (merenge) — A sweet delicate candy made with whipped egg-whites and sugar. Popular dance rhythm nativ of the Dominican Republic.

The merengue evolved from the "perico ripiao"; early folk music that is still played today. "Perico ripiao" was originall played on a guira (cylindrical metal scraper), tambora (two-headed drum played horizontally on the player's lap), and a diatonic button accordion. The marimbula bass* and alto sax were added later to enhance the existing ensemble.

Of course, this folk music could not be played in society dances where only contra-danzas, danzones, paso dobles and waltzes were played. It was not until the 1940's that the "perico ripiao", now evolved into merengue, entered the ballroom. It was obviously influenced by the big bands in the U.S. A large horn section was added, the piano replaced th accordion, and the upright bass replaced the marimbula. Yet, the essential ingredients of the guira and tambora remained.

There are basically three forms of Merengue:

1. "Merengue Tradicional" which can be played "a media" half of the accents in the tambora pattern, or "corrido" the complete pattern.

2. "Merengue Pambiche" — a slower, easier to dance Merengue. The term comes from the independence war the Dominican Republic from Spain. The Merengue bands would play slower merengues for the Palm Beach Florida soldiers stationed in that country. They would play these "Merengues a lo Palm Beach"; hence the word "pam-biche".

3. "Merengue a lo maco" — the most recent innovation to the tambora merengue pattern. A more simplified pattern than the Merengue Tradicional and Merengue Pambiche. It is a one measure pattern that does not outline the clave like the others do.

In the early merengues the piano would "comp" sustained chords during the "body" (A & B sections) of the tune and would segue into a syncopated tumbao in the montuno (vamp) section. The sustained chords at the beginning of the piece were gradually replaced by syncopated tumbaos throughout the whole tune. Eventually the syncopated tumbaos then evolved from identical left and right patterns to a more contrapuntal pattern between the hands.

The primary pattern of the bass was and still is roots and fifths played on down beats. The slower Pambiche Merengue bass also uses roots and fifths but are usually syncopated. The popular Merengue has various fills, glissandos, and nuances added by the arranger or the player to embellish and spice-up the groove. Some of these embellishments included melodic lines in unison with the horn section and staccato, root note down-beats to aid in locking tightly with the bass drum (relatively new to the ensemble) and the rhythm section in general.

Note: Although the clave is not played in the merengues, it is nonetheless implied in the grooves.

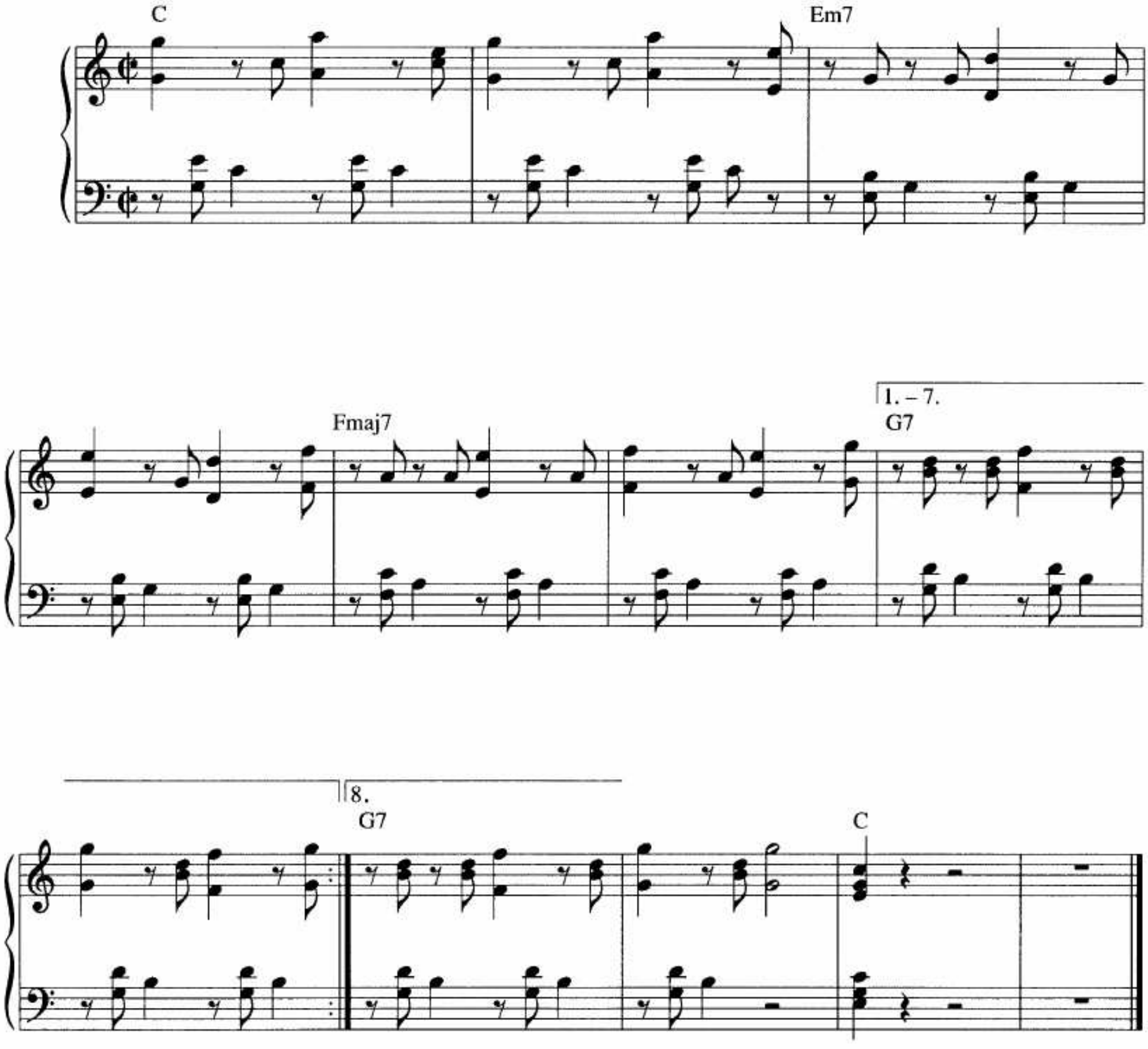
If you wish to listen to other examples of merengue we recommend recordings of Johnny Ventura, Wilfrido Vargas, Los Hermanos Rosario, Bony Cepeda, Cuco Valoy, Ramon Orlando, Juan Luis Guerra, Mily & Jocelin y Los Vecinos, J. Esteban y La Patrulla 15, Fernando Villalona.

*see page 14: "History of Piano and Bass Tumbaos"

MERENGUE

CD
20

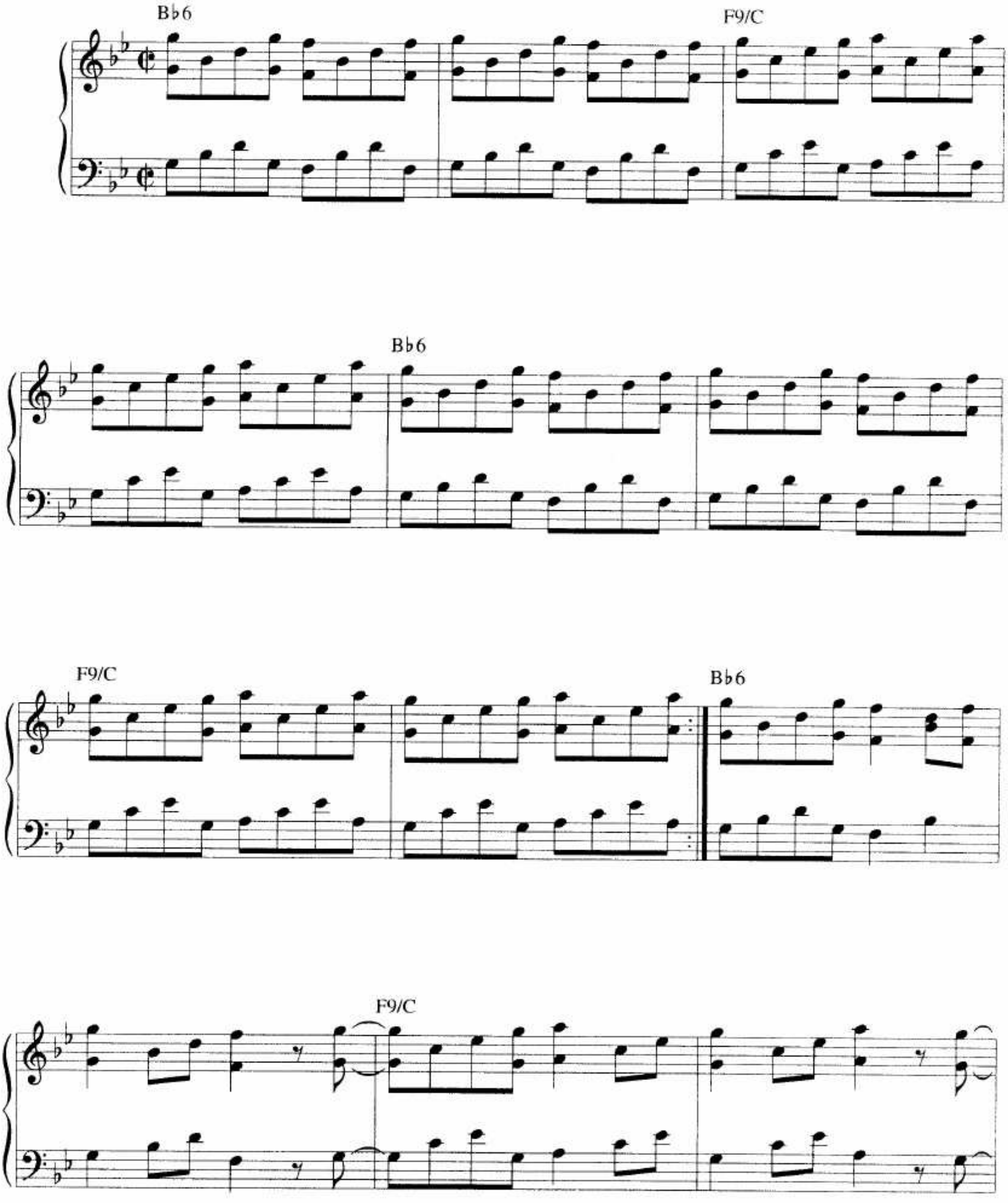
Implied 3:2 Clave
Piano Example 19



MERENGUE

CD
21

Implied 3:2 Clave
Piano Example 20



B♭6 F9/C

B♭6

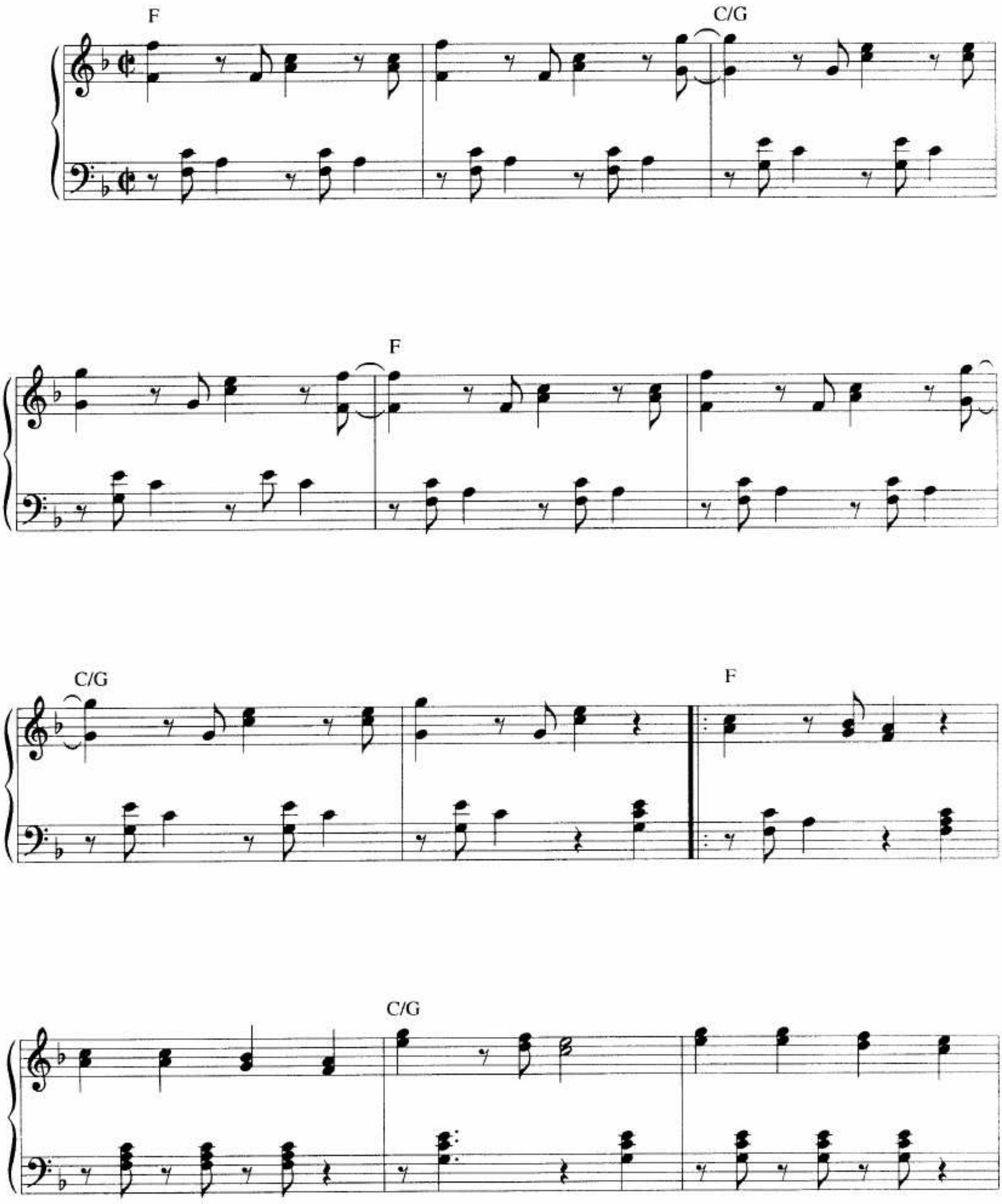
F9/C B♭6

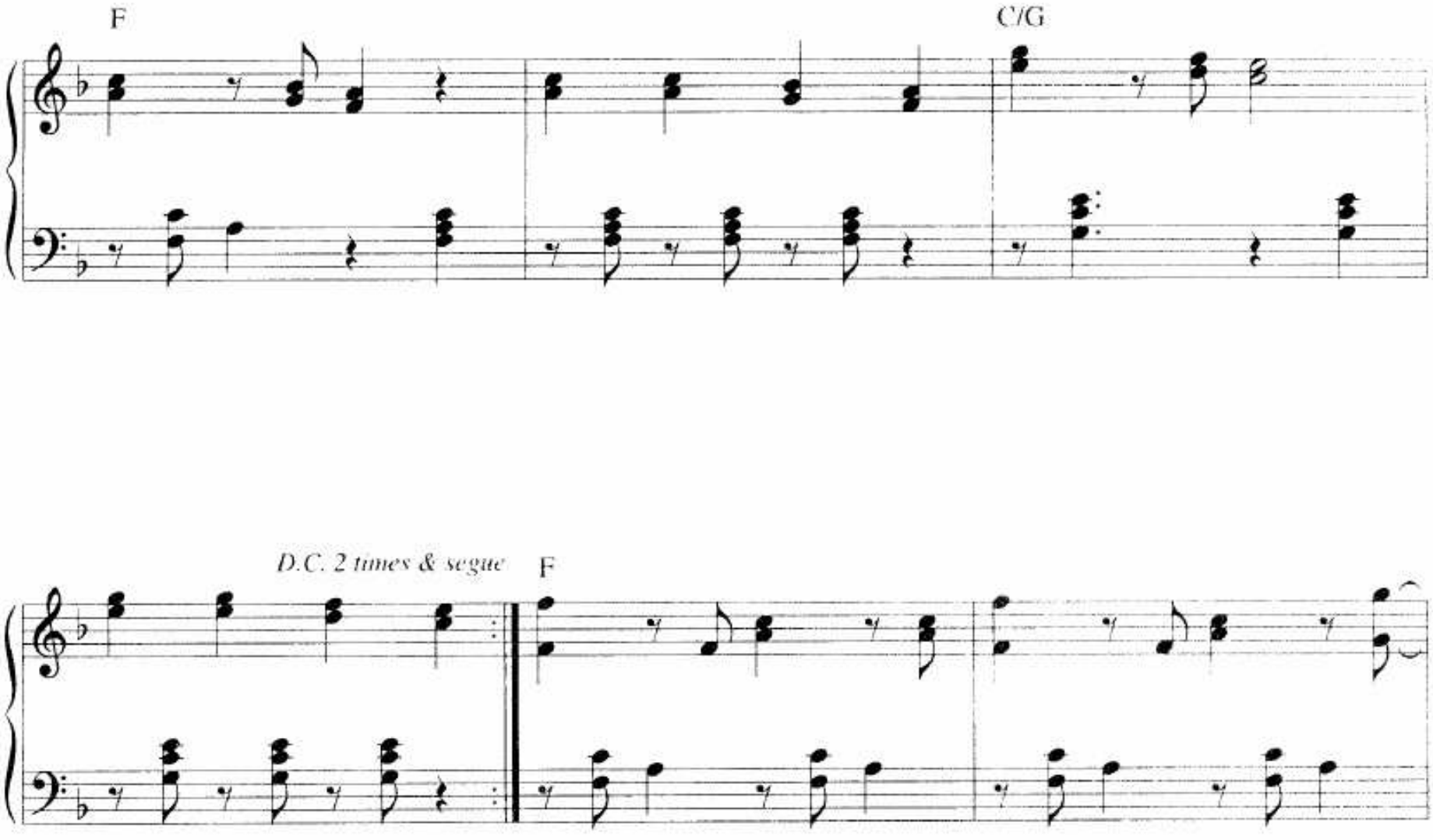
F9/C *D.C. & Segue* B♭

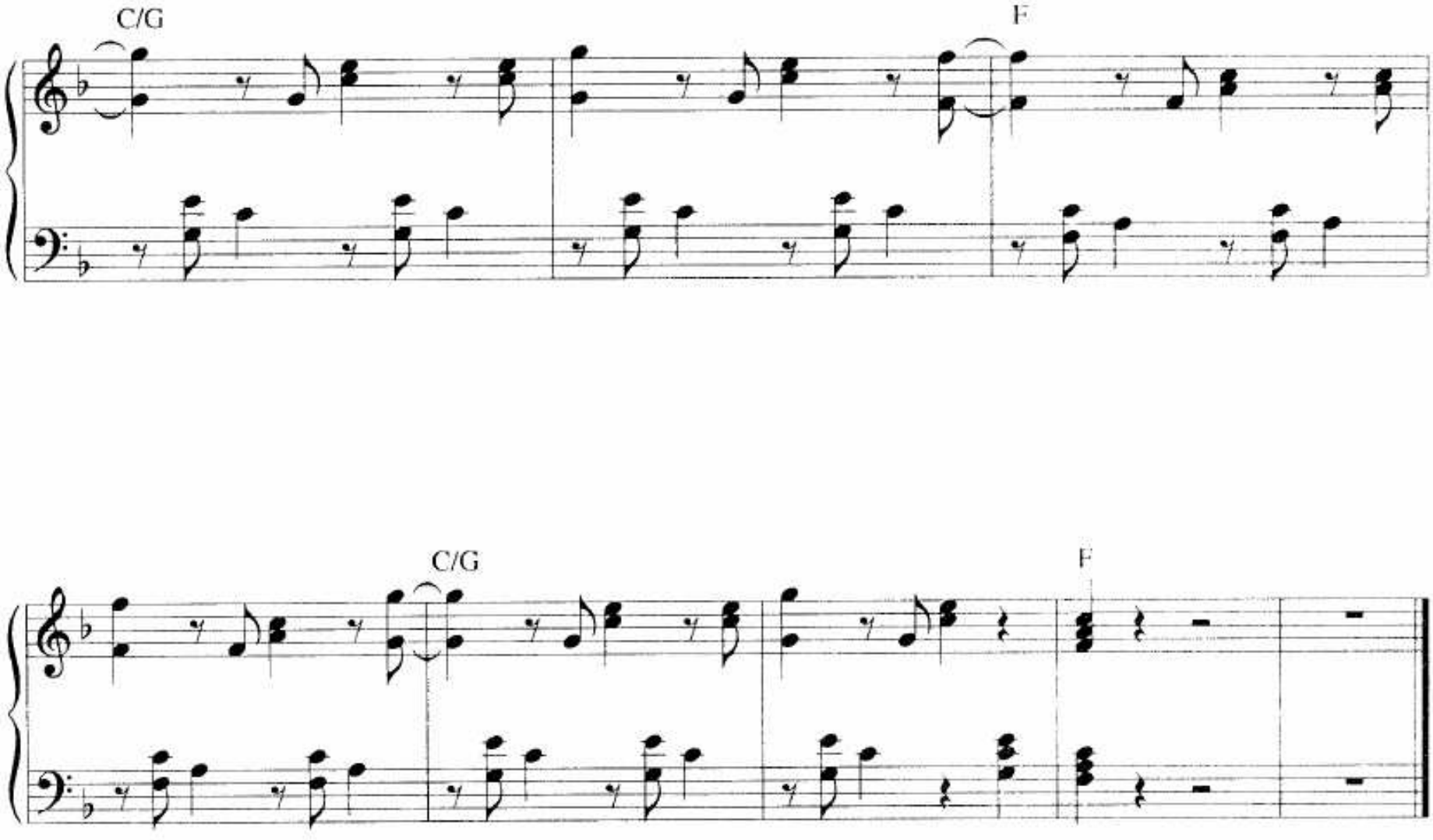
MERENGUE

CD
22

Implied 3:2 Clave
Piano Example 21



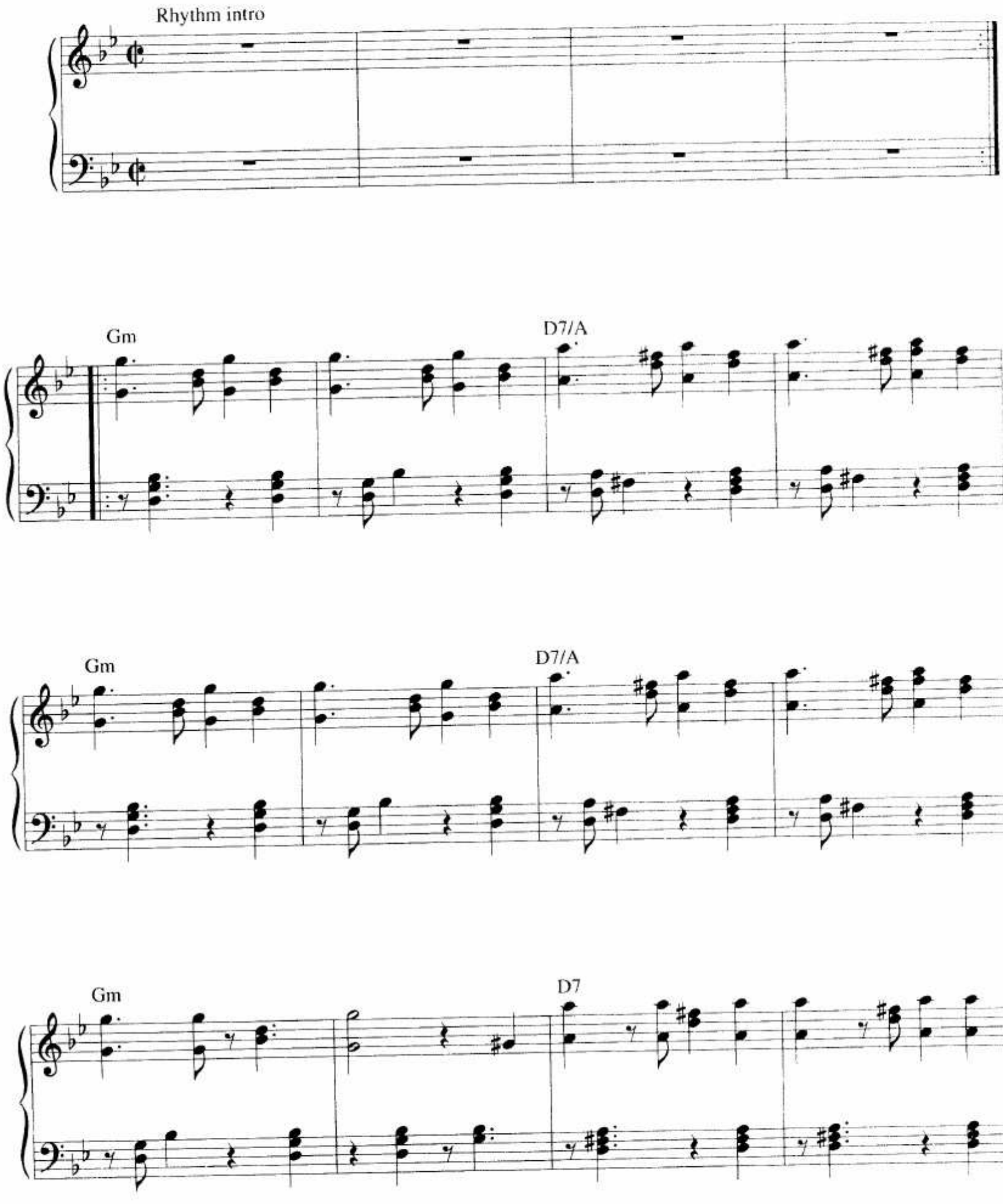

F
C/G
D.C. 2 times & segue
F


C/G
F
C/G
F

MERENGUE

CD
23

Implied 3:2 Clave
Piano Example 22



Gm D7 *Play 3 times*

Gm D7/A

Gm

D7/A Gm

C7 TUMBAO

C7 tumbaos is an open-ended vamp mainly used today for improvisational jam sessions, or as they are called in Latin music "DESCARGAS".

Any 7th chord can be used, but the most commonly used are C7 and D7 chords.

Originally these vamps were used in the "montuno" section of the Danzon style songs in Cuba. Danzon music, being a descendant of the European Contra-Danse, had very structured arrangements which did not allow musicians very much room for improvisation. A new section was added to the Danzon to allow the lead instrument, being the flute in this ensemble, to improvise. Thus a 7th chord was chosen for its dynamic sound and versatility.

The C7 tumbaos when used in this context are always played in 2:3 clave.

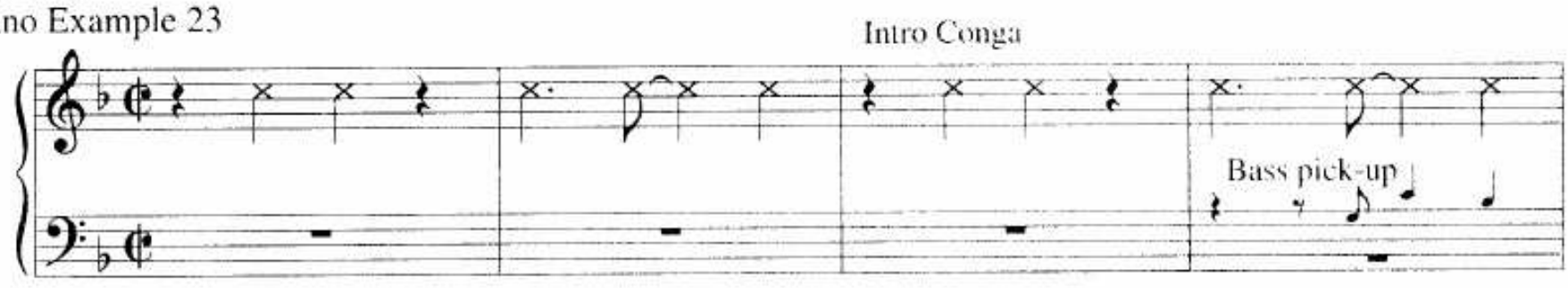
Note: The 7th chord tumbaos were first introduced to mass audiences in the famous 1950's series of DESCARGAS recordings by bassist Israel "Cachao" Lopez. These recordings are still available world wide.

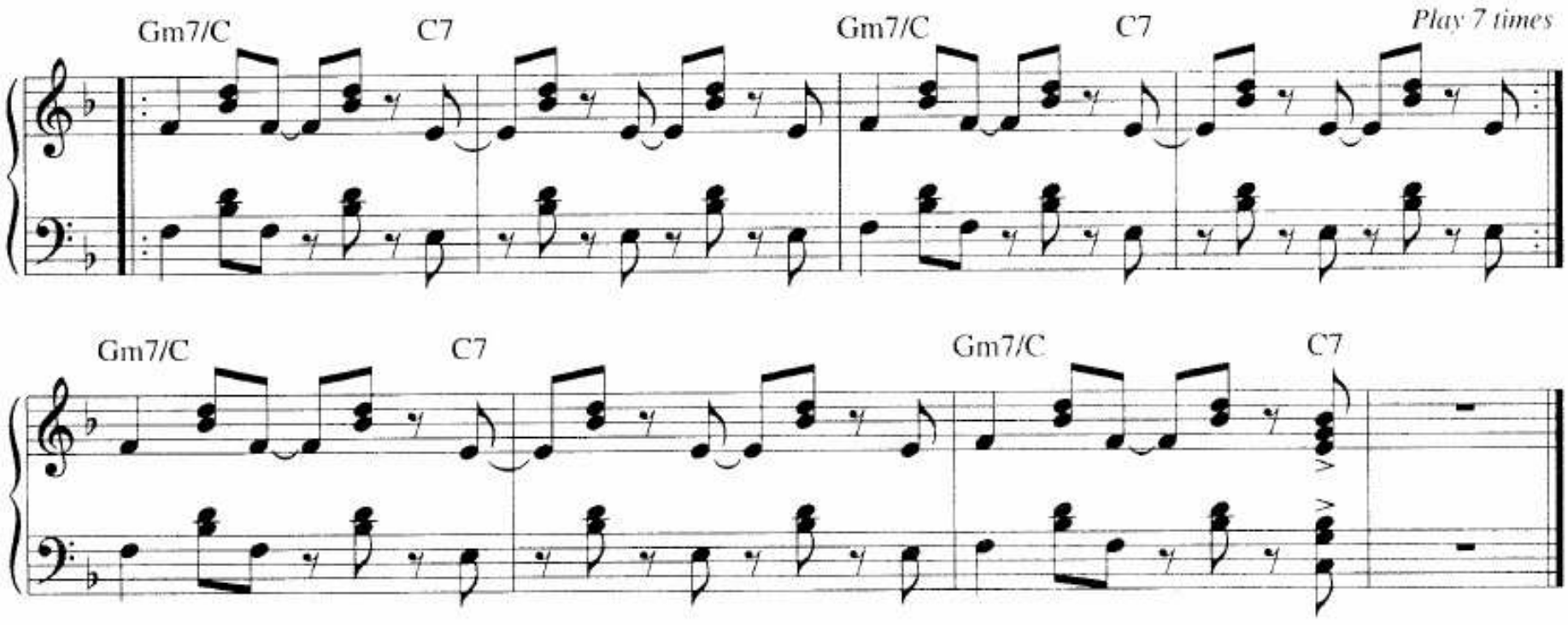
C7 TUMBAO

CD 24

Clave 2:3

Piano Example 23



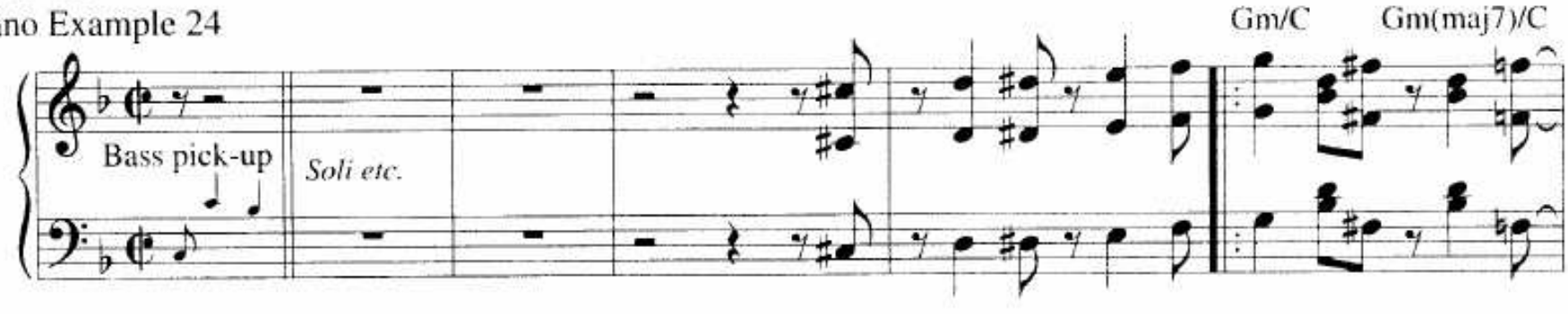


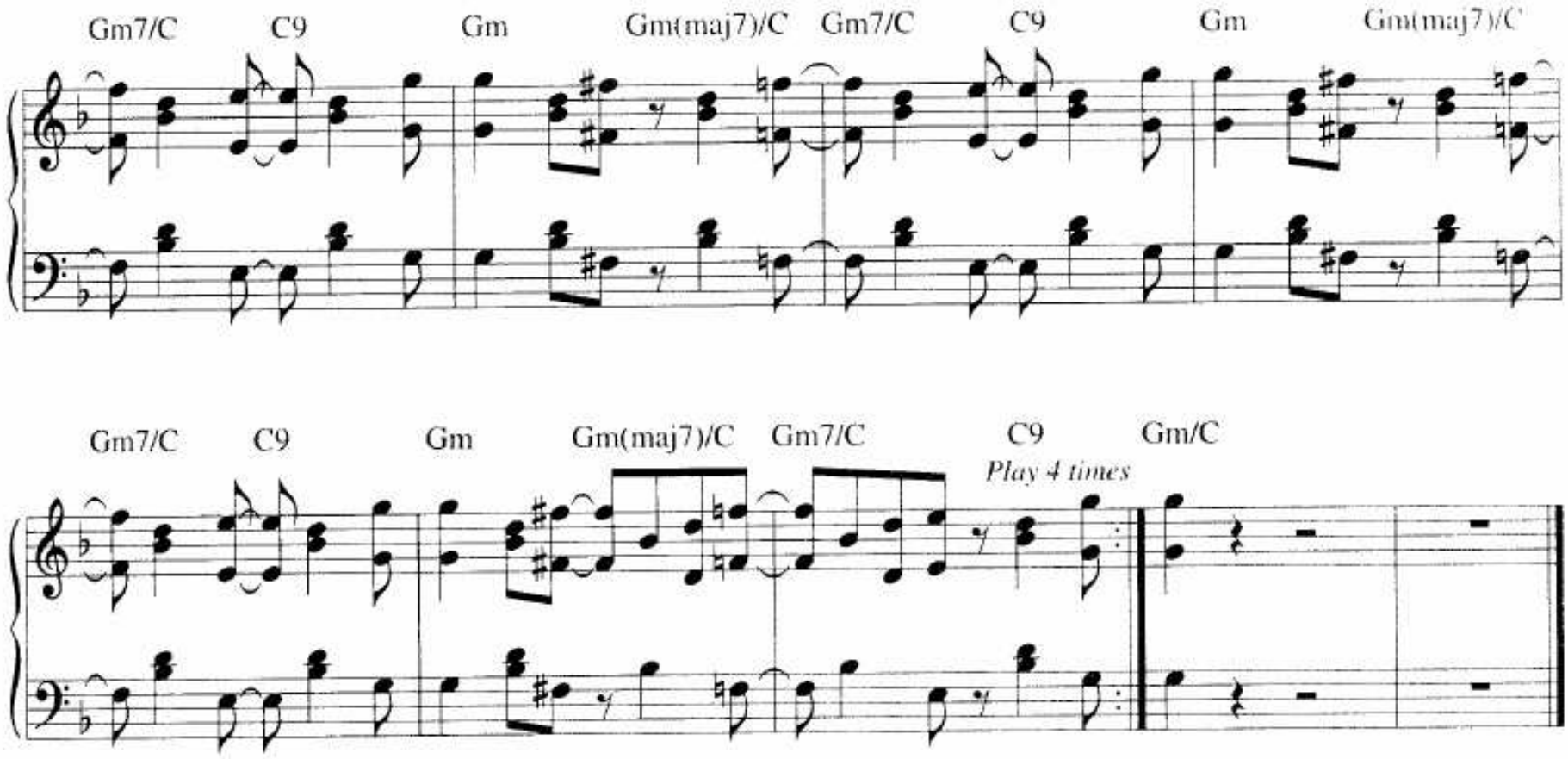
C7 TUMBAO

CD 25

Clave 2:3

Piano Example 24



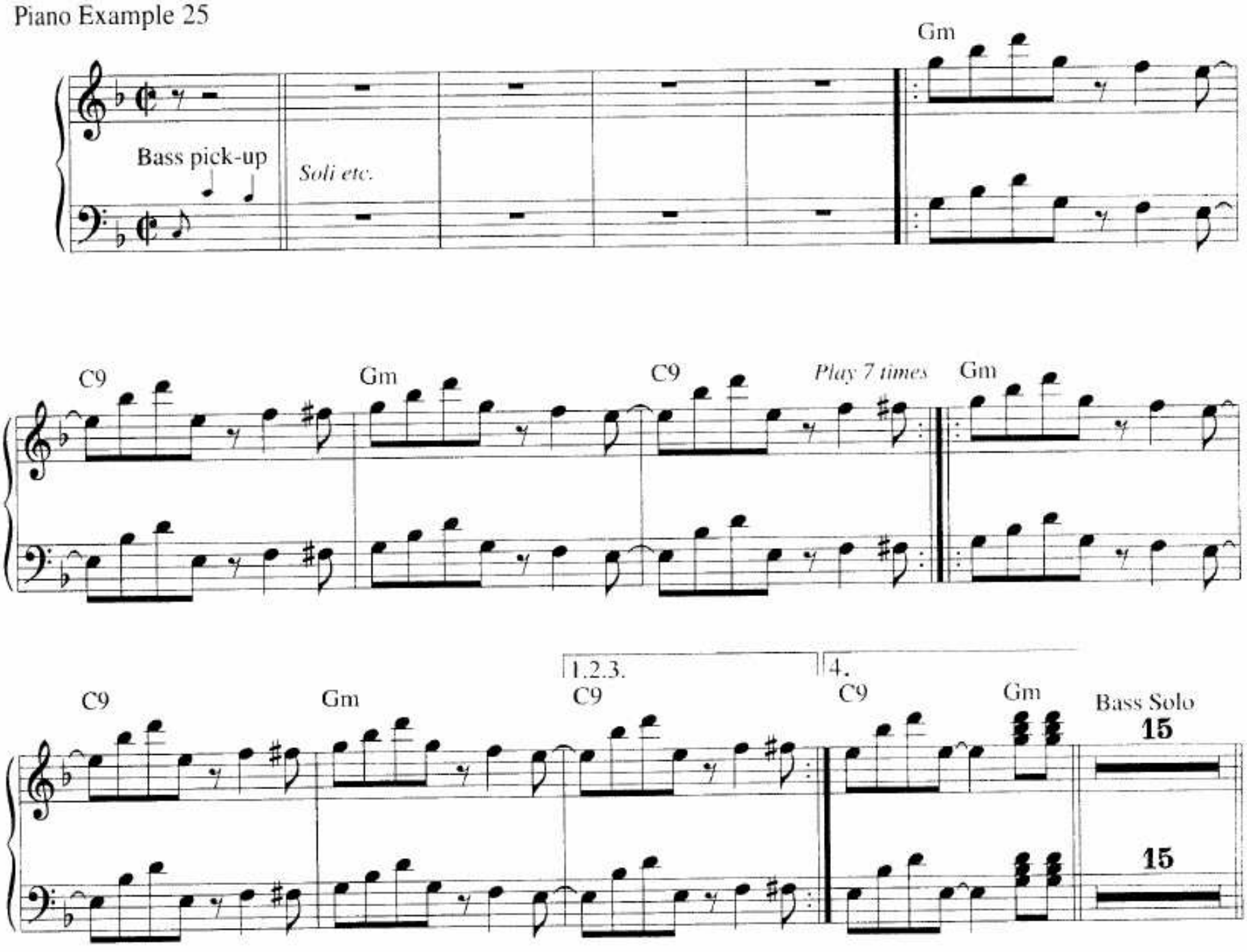


C7 TUMBAO

CD
26

Clave 2:3

Piano Example 25



SONGO

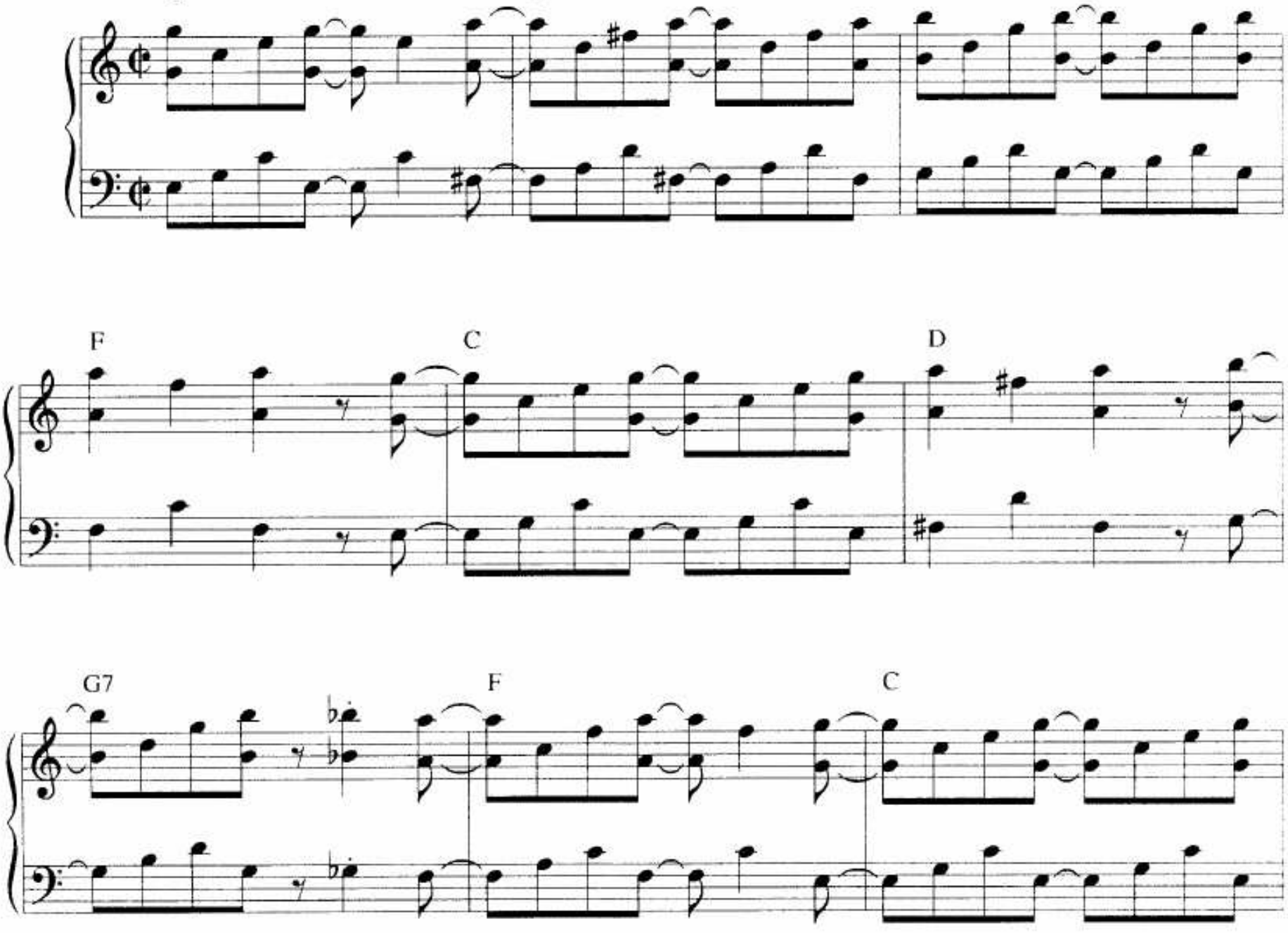
Songo — style created and made popular by Los Van Van of Cuba. Juan Formel (bassist) formed the group Los Van Van in 1970. Along with drummer "Blasito", Formel attempted to merge *"Son"* with American music. When drummer "Blasito" left the band, Jose' Luis Quintana "Changuito" (conguero, timbalero, and drummer) joined as the new drummer, he developed and elaborated on the style. The result of this endeavor of Los Van Van was named Songo.

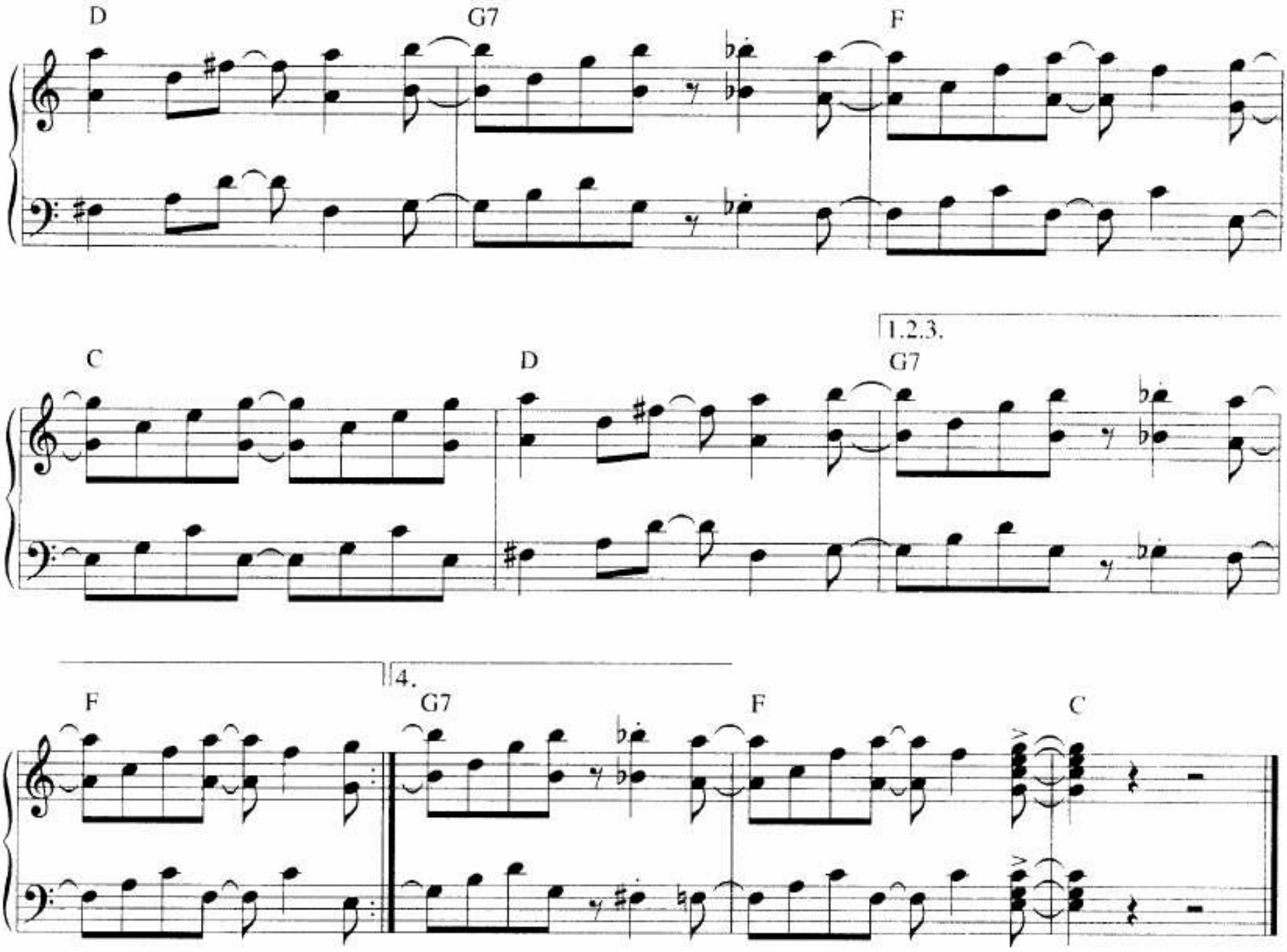
The songo "groove" is made by the combination of patterns in the rhythm section. Note that the overall feel of the rhythm section is different. The examples included here are a basic idea of a groove that is much freer and "ad-lib". This groove incorporates a trap set along with bata drums, chekeres, and/or the standard congas, bongos and timbales. The drummer that introduced this groove in the U.S. is Ignacio Berroa (drummer for many years with Dizzy Gillespie). He recorded this groove for the first time in the U.S. with Batacumbele of Puerto Rico. (For a more in depth study of the groove see Ignacio's video "Mastering The Art Of Afro-Cuban Drumming" available from WARNER BROS. PUBLICATIONS.)

SONGO

CD
27

Clave 3:2
Piano Example 26

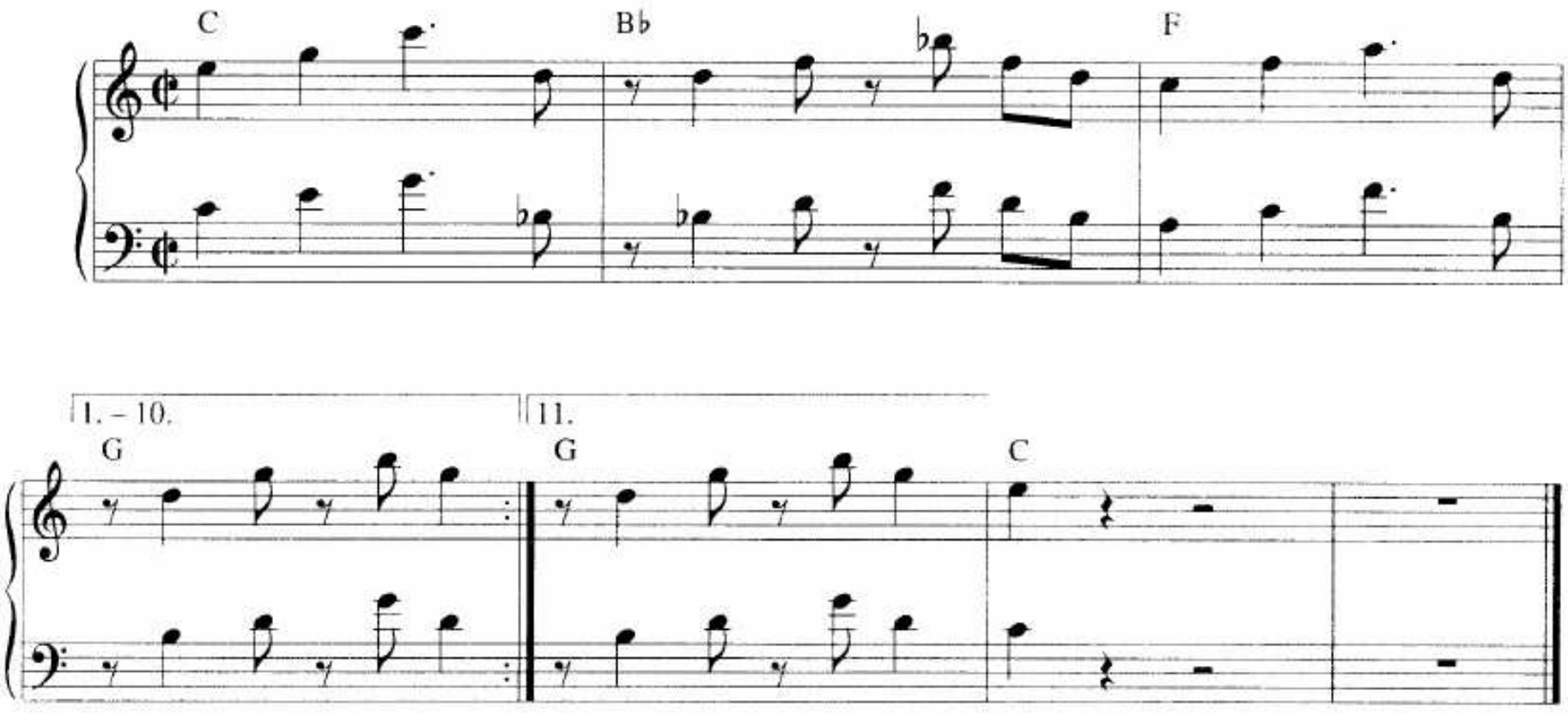




CD
28

SONGO

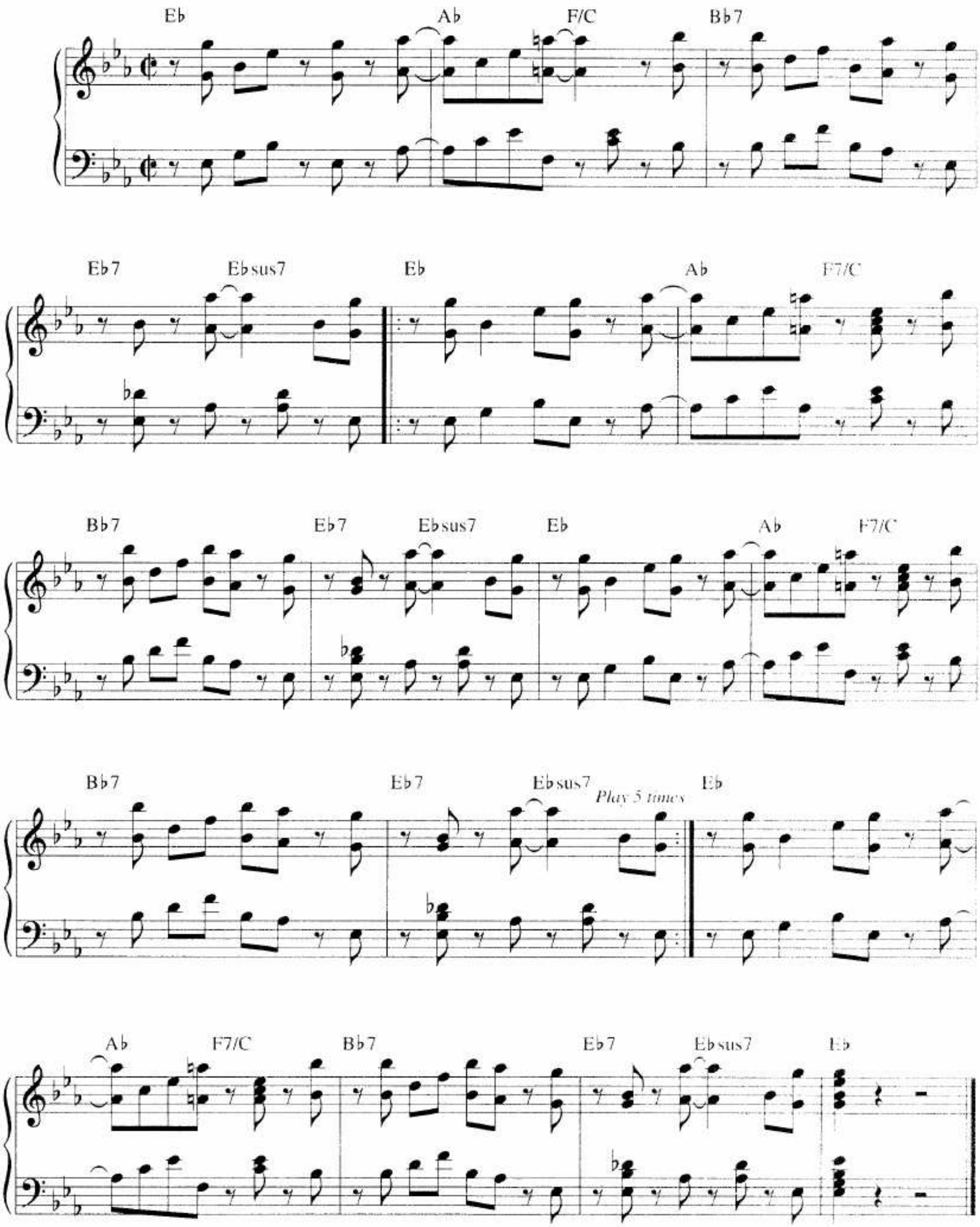
Clave 2:3
Piano Example 27



SONGO

CD
29

Clave 2:3
Piano Example 28



MUSICA AFRO-CUBANA

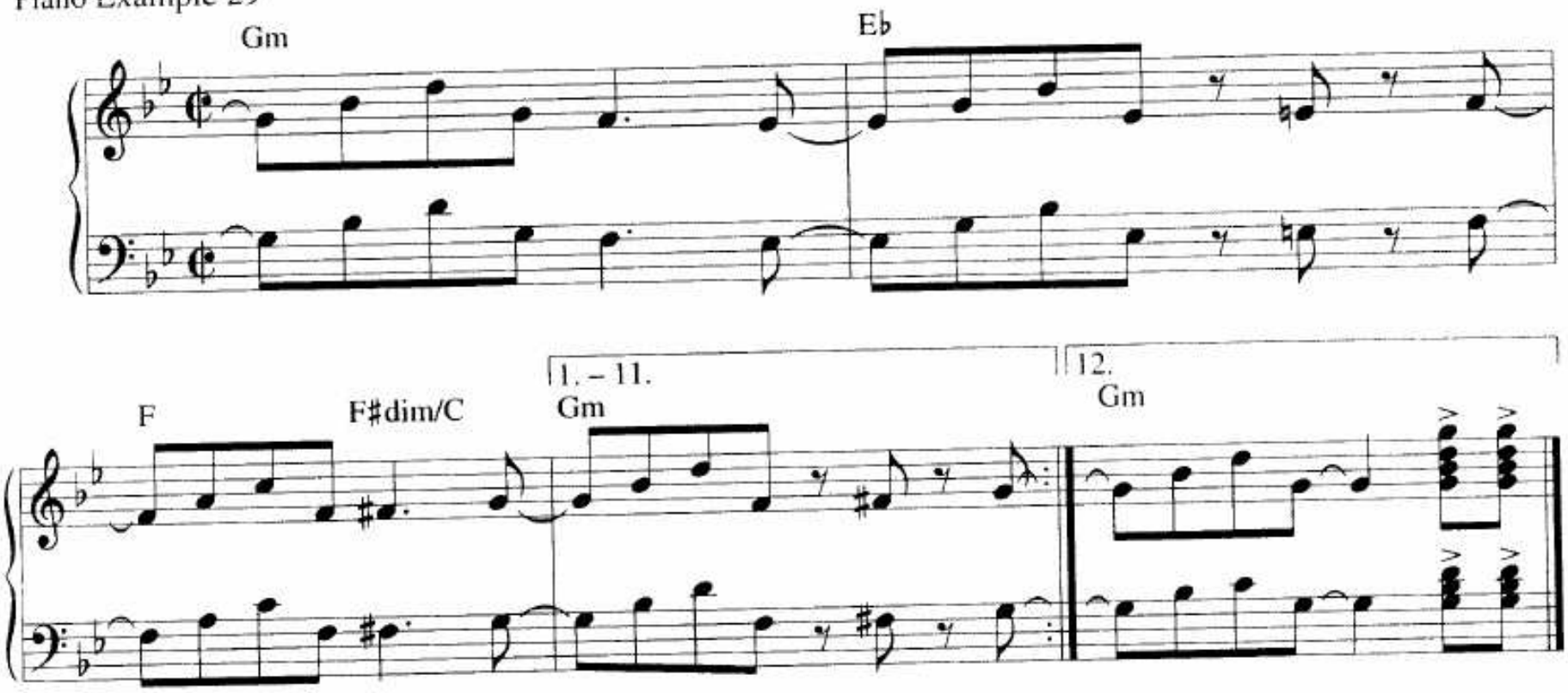
Although, the great majority of the grooves in this book are Afro-Cuban, this section includes one of the many grooves that have been played by groups like N.G. La Banda, Adalberto y su son, and Orquesta Reve' among others. Some of the bass and piano examples are more like obligato sections that usually segue into a more standard tumbao. Like the majority of the groups in Cuba, a trap set is also used. And, like the Songo, parts could be and usually are more ad lib. Among many other internationally known Cuban groups are: Irakere, Afro-Cuba, and Rumbavana.

MUSICA AFRO-CUBANA

CD 30

Clave 2:3

Piano Example 29

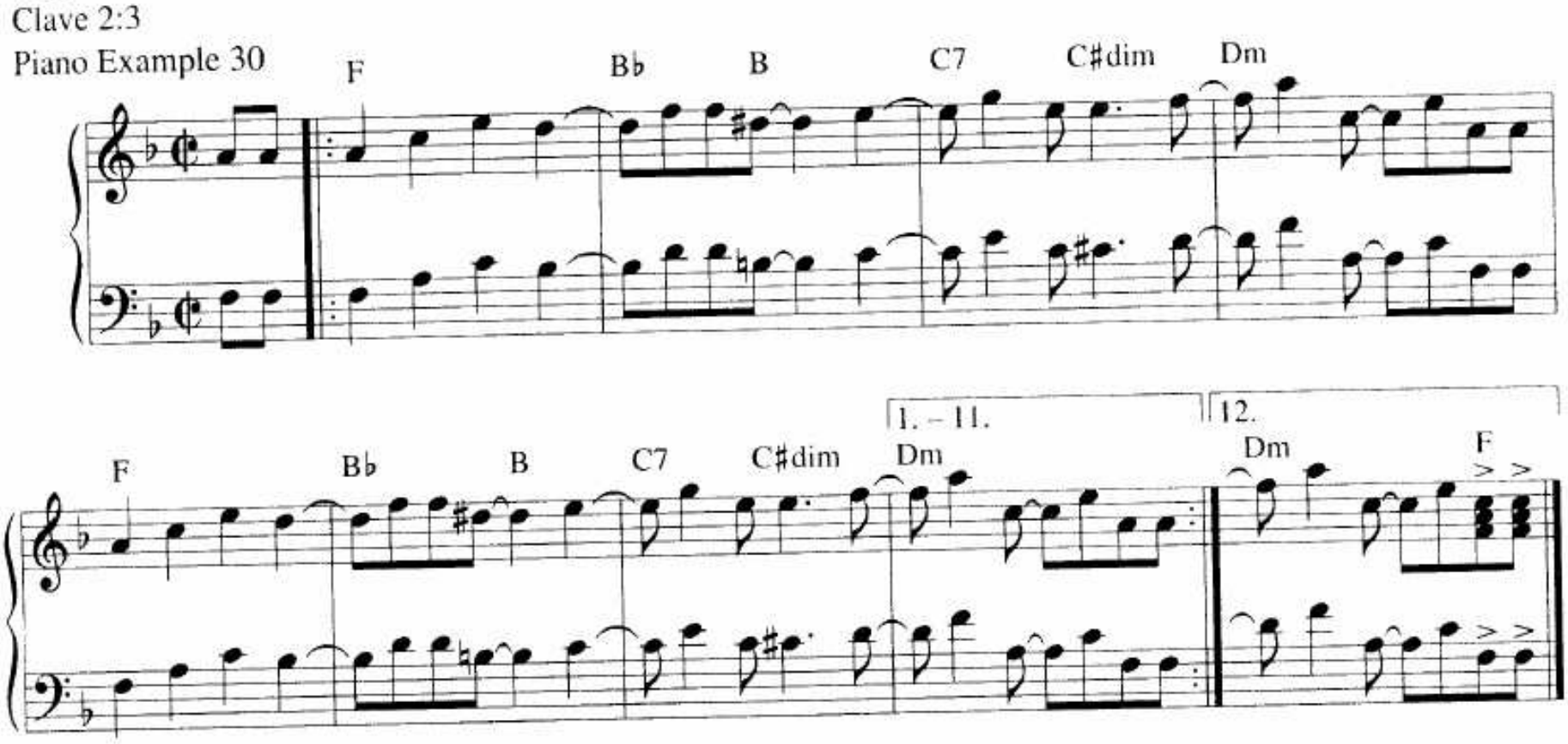


MUSICA AFRO-CUBANA

CD 31

Clave 2:3

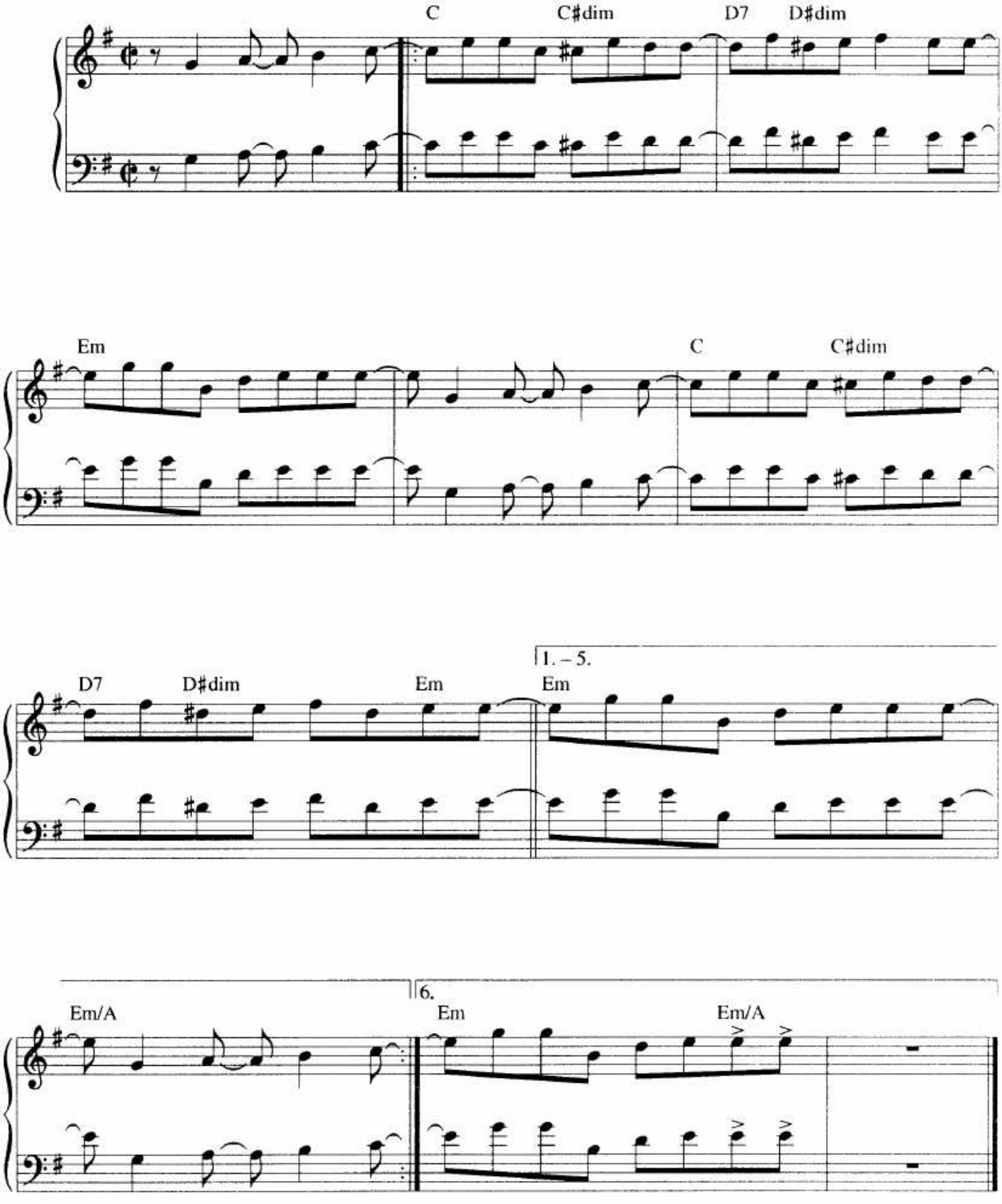
Piano Example 30



MUSICA AFRO-CUBANA

CD
32

Clave 3:2
Piano Example 31



SALSA

Salsa is a name that originated in New York City during the 1970's to describe the sound that had been evolving for a number of decades. It is a mixture of many cultures, but mainly it is Afro-Cuban music, especially the "guaracha" (descendant of the son) with Puerto Rican percussive additions and American Jazz harmonic enhancements.

It would be impossible to name all of the artists and musicians who influenced this music, but it would be helpful for you to obtain some recordings of the following individuals, all of whom made significant impact on this music:

Ray Barreto, Justo Betancort, Wille Colon, Bobby Cruz, Celia Cruz, Larry Harlow, Hector La Voe, Ismael Miranda, Johnny Pacheco, Eddie Palmieri, Charlie Palmieri, Richie Ray, Pete "El Conde" Rodriguez, Ismael Quintana and Bobby Valentin.

The above mentioned artists primarily performed a hard-driving form of Salsa that was very danceable, but at the same time gave the players a lot of room for improvisation.

In recent years a form of Salsa called "Salsa Sensual" has become very popular. This form of Salsa still maintains the same rhythmic and clave patterns, but the arrangements are built around romantic ballads with the chords and harmonies for a more mellow sound.

Lately the contributions of Venezuelan, Colombian and Panamanian musicians have given the music a different flavor. Musicians like Oscar de Leon from Venezuela and El Grupo Niche from Columbia have added idiosyncracies in tumbaos, mambos and overall song structures, and from Panama Ruben Blades' use of different instrumentation as well as structure has elevated the music to newer heights.

Not to mention El Gran Combo and La Sonora Poncena from Puerto Rico whose Jazz influenced Papo Luca has given the music a fresh new twist.

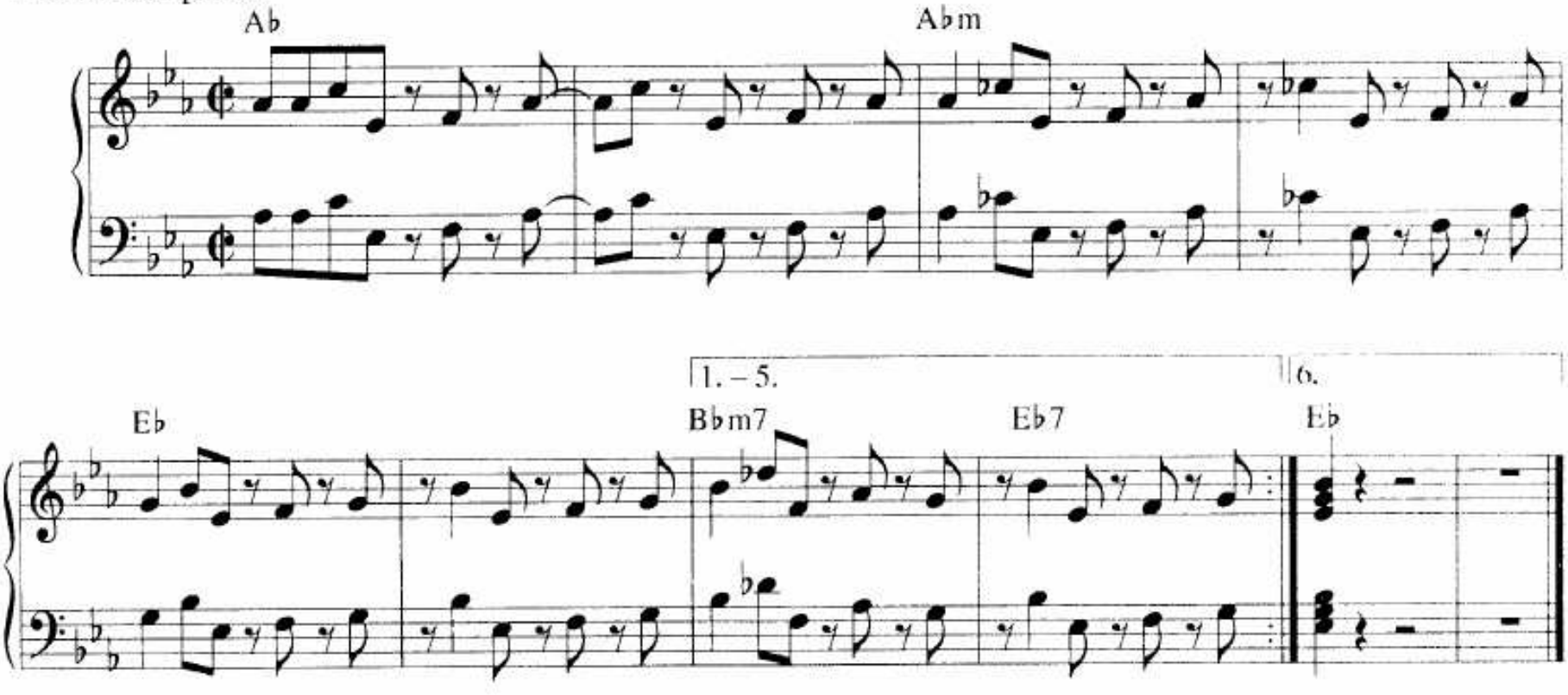
In the following examples you will hear both of these styles extensively.

SALSA

CD 33

Clave 2:3

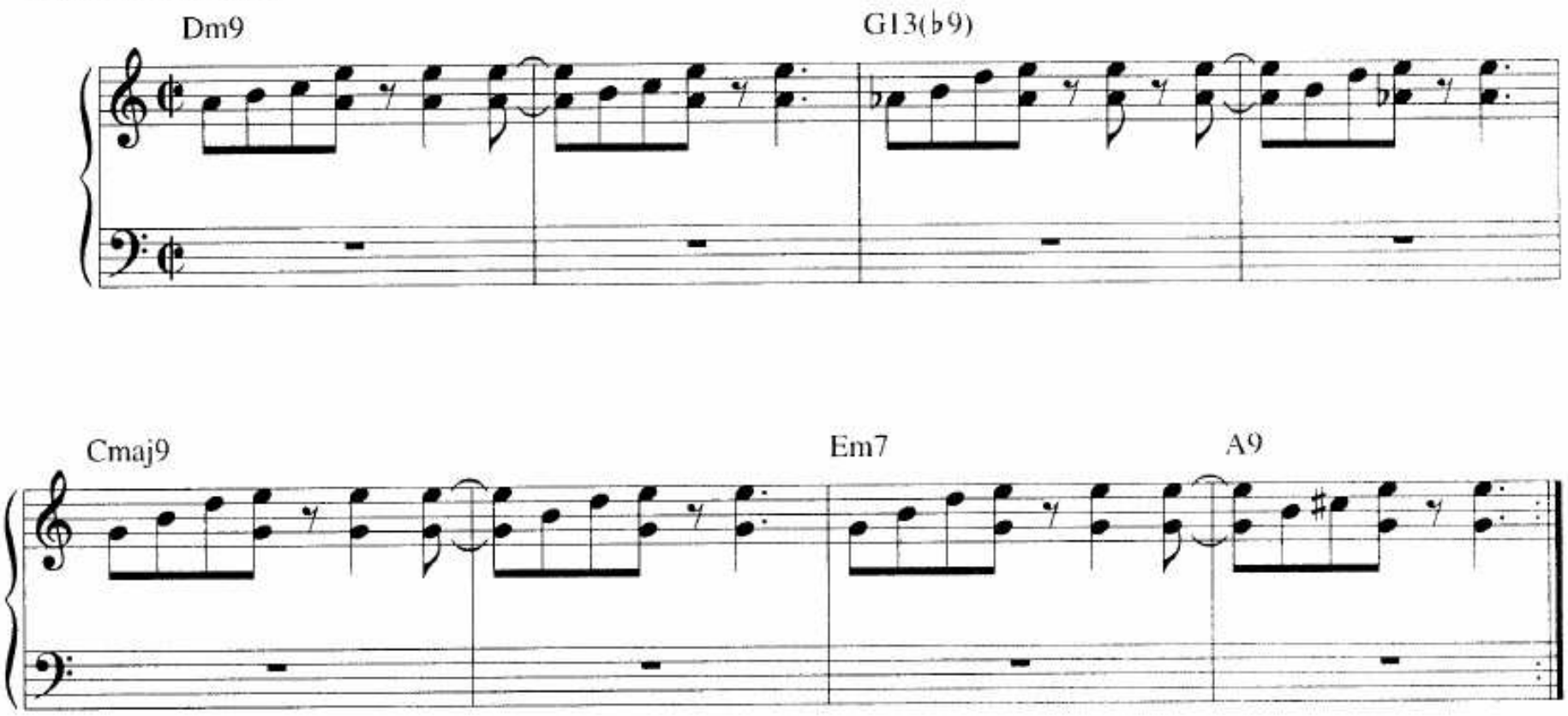
Piano Example 32



SALSA

CD
34

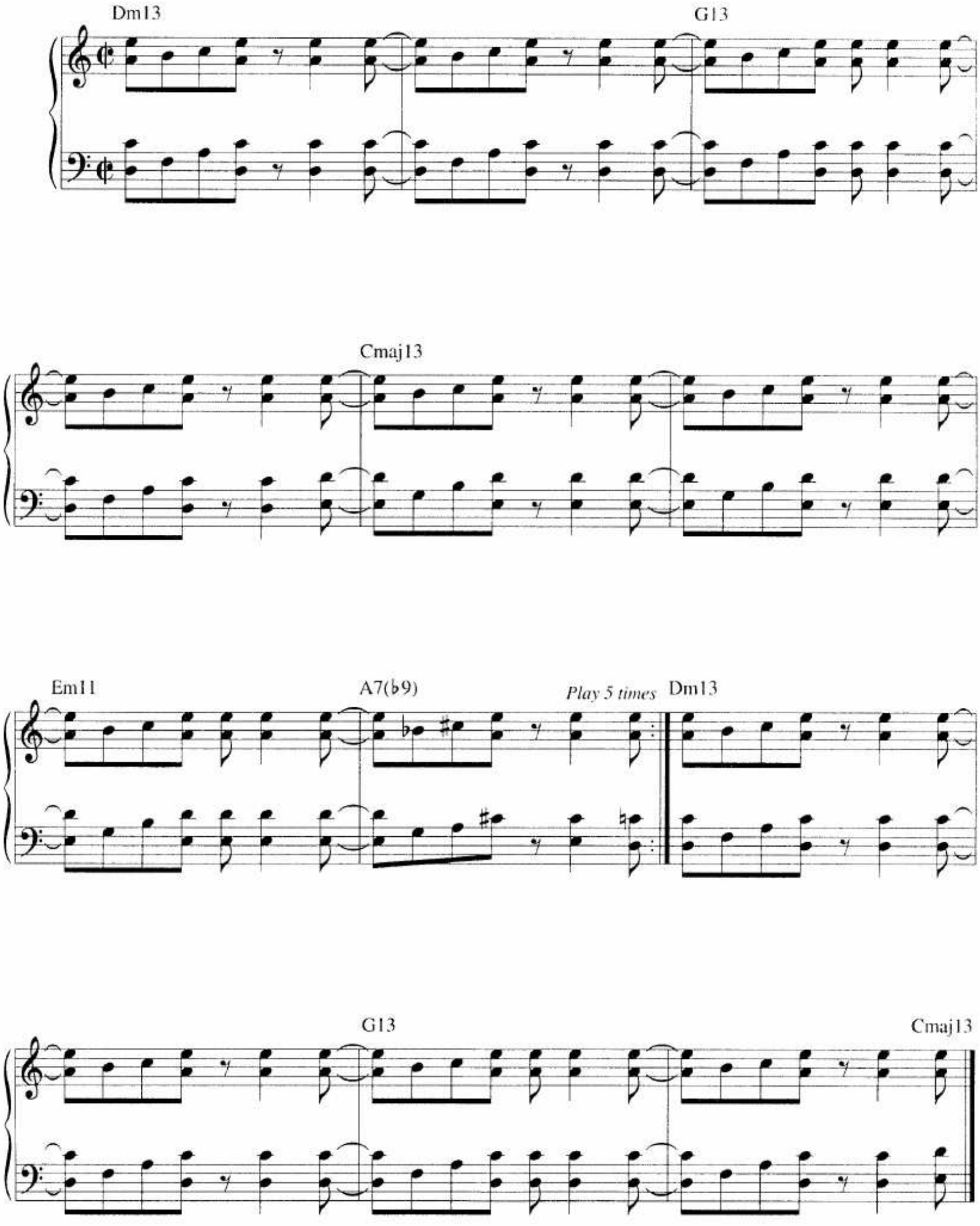
Clave 2:3
Piano Example 33



SALSA

CD
35

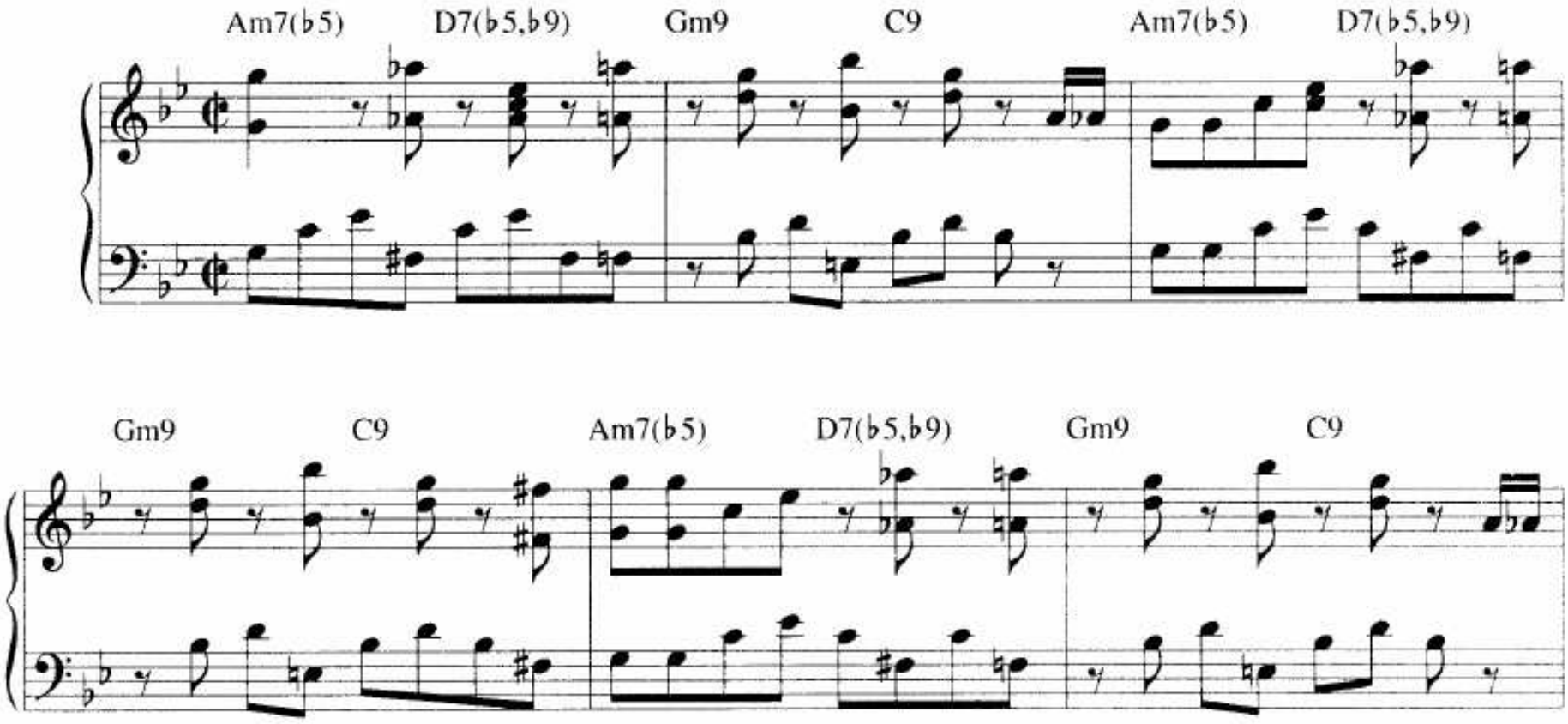
Clave 2:3
Piano Example 34

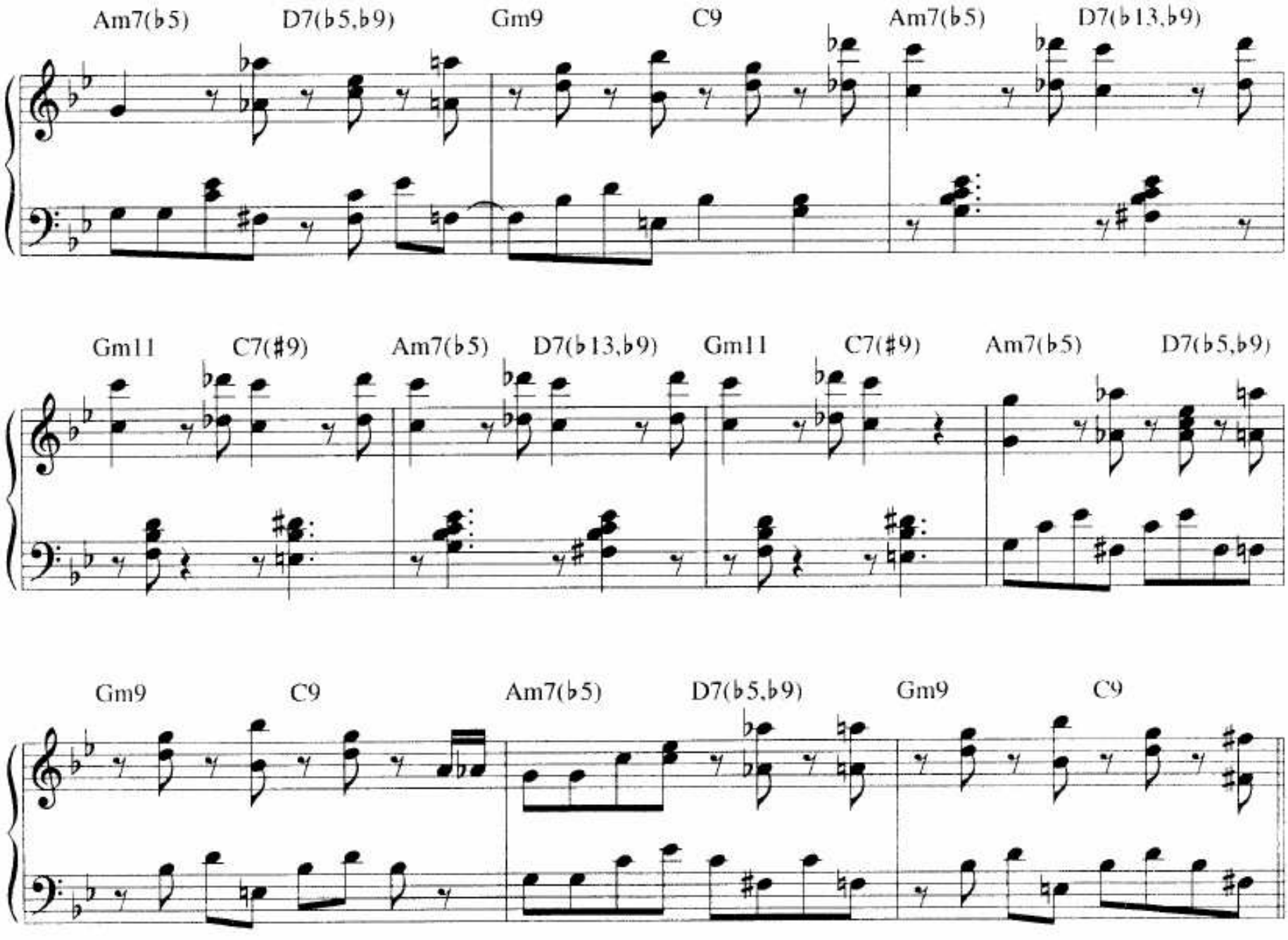


SALSA

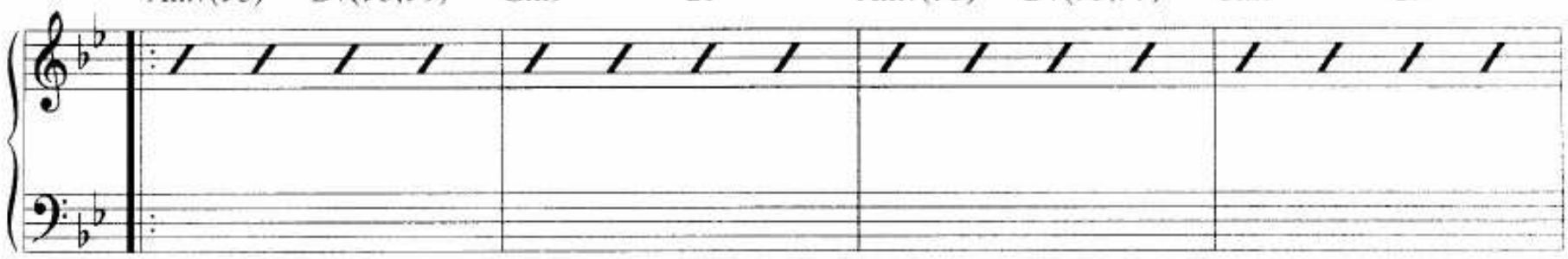
CD 36

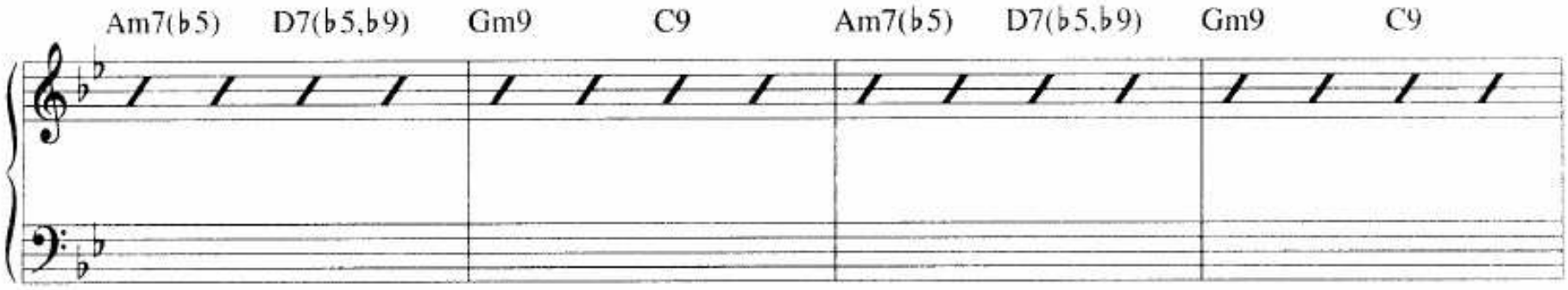
Clave 2:3
Piano Example 35
(Variations not transcribed)

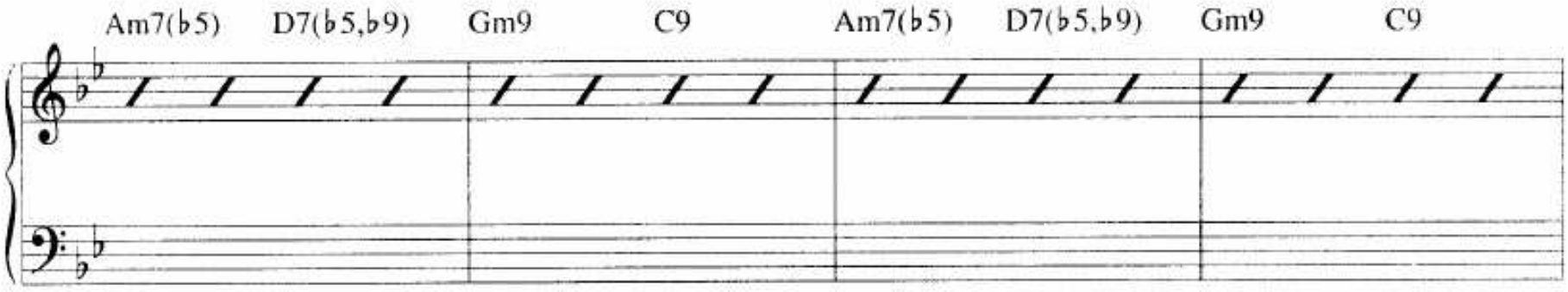


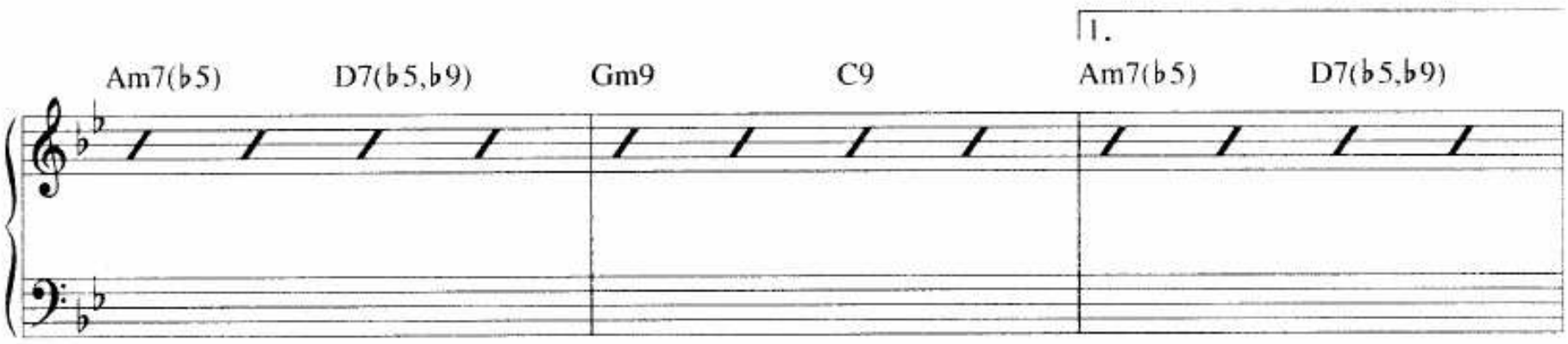


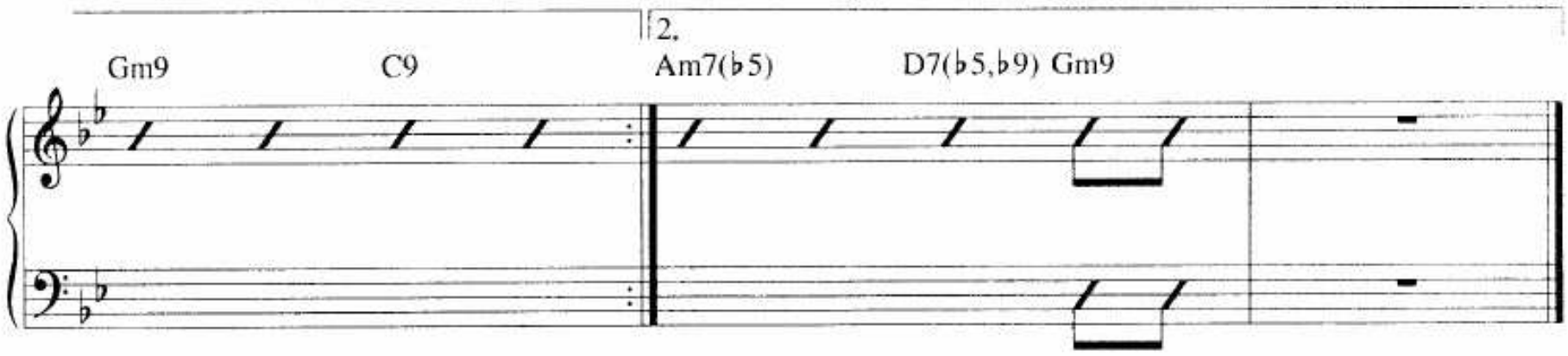
Variations


Am7(♭5) D7(♭5,♭9) Gm9 C9 Am7(♭5) D7(♭5,♭9) Gm9 C9


Am7(♭5) D7(♭5,♭9) Gm9 C9 Am7(♭5) D7(♭5,♭9) Gm9 C9


Am7(♭5) D7(♭5,♭9) Gm9 C9 Am7(♭5) D7(♭5,♭9) Gm9 C9

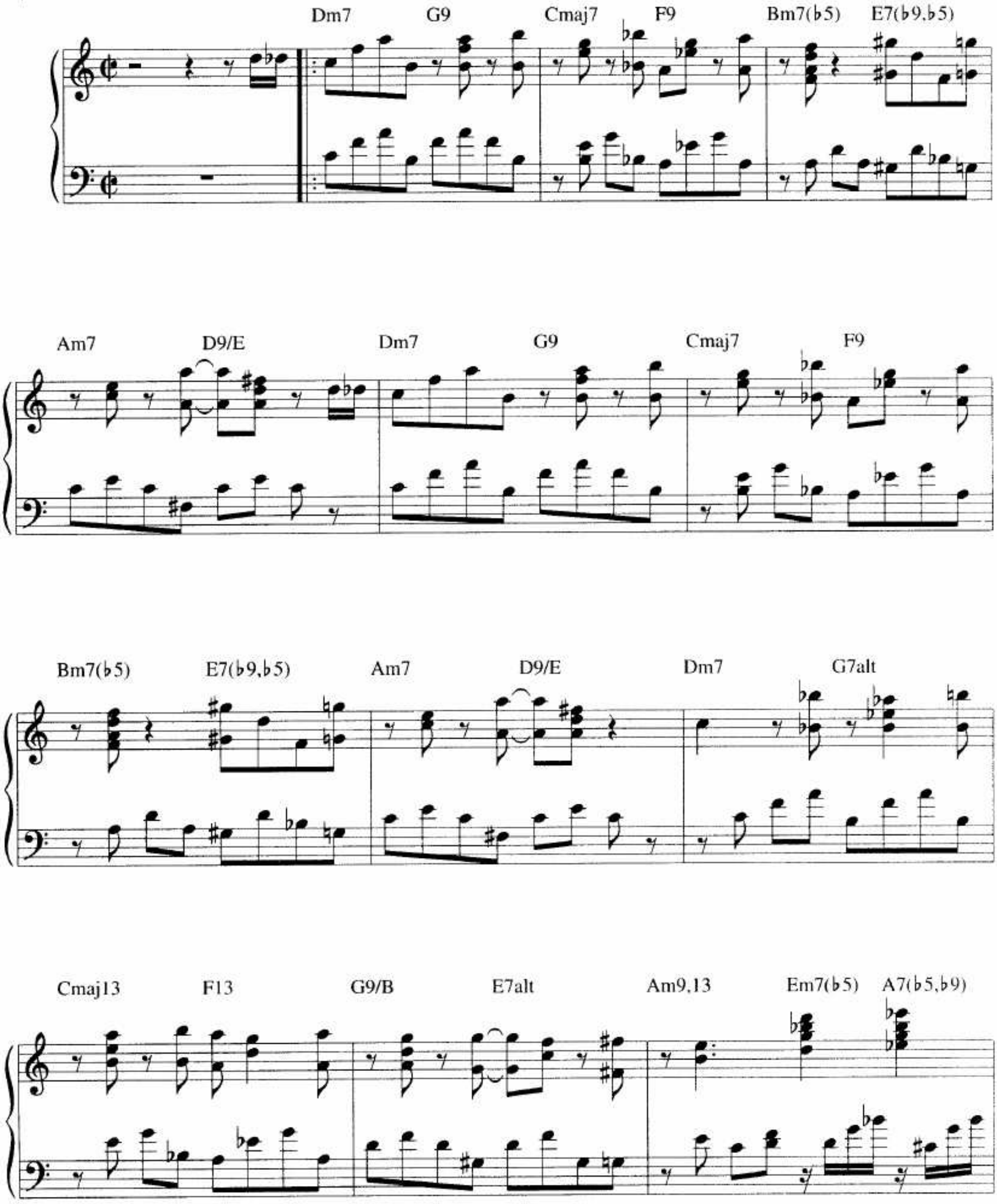

1.
Am7(♭5) D7(♭5,♭9) Gm9 C9 Am7(♭5) D7(♭5,♭9)


Gm9 C9
2.
Am7(♭5) D7(♭5,♭9) Gm9

SALSA

CD
37

Clave 2:3
Piano Example 36
(Variations not transcribed)



Dm9,13 G7(♭9+5) Cmaj13 F9 G9/B E7alt

Am9 D9/E (D) Dm7 G9 Cmaj7 F9

Bm7(♭5) E7(♭9,♭5) Am7/D D9 Dm7 G9

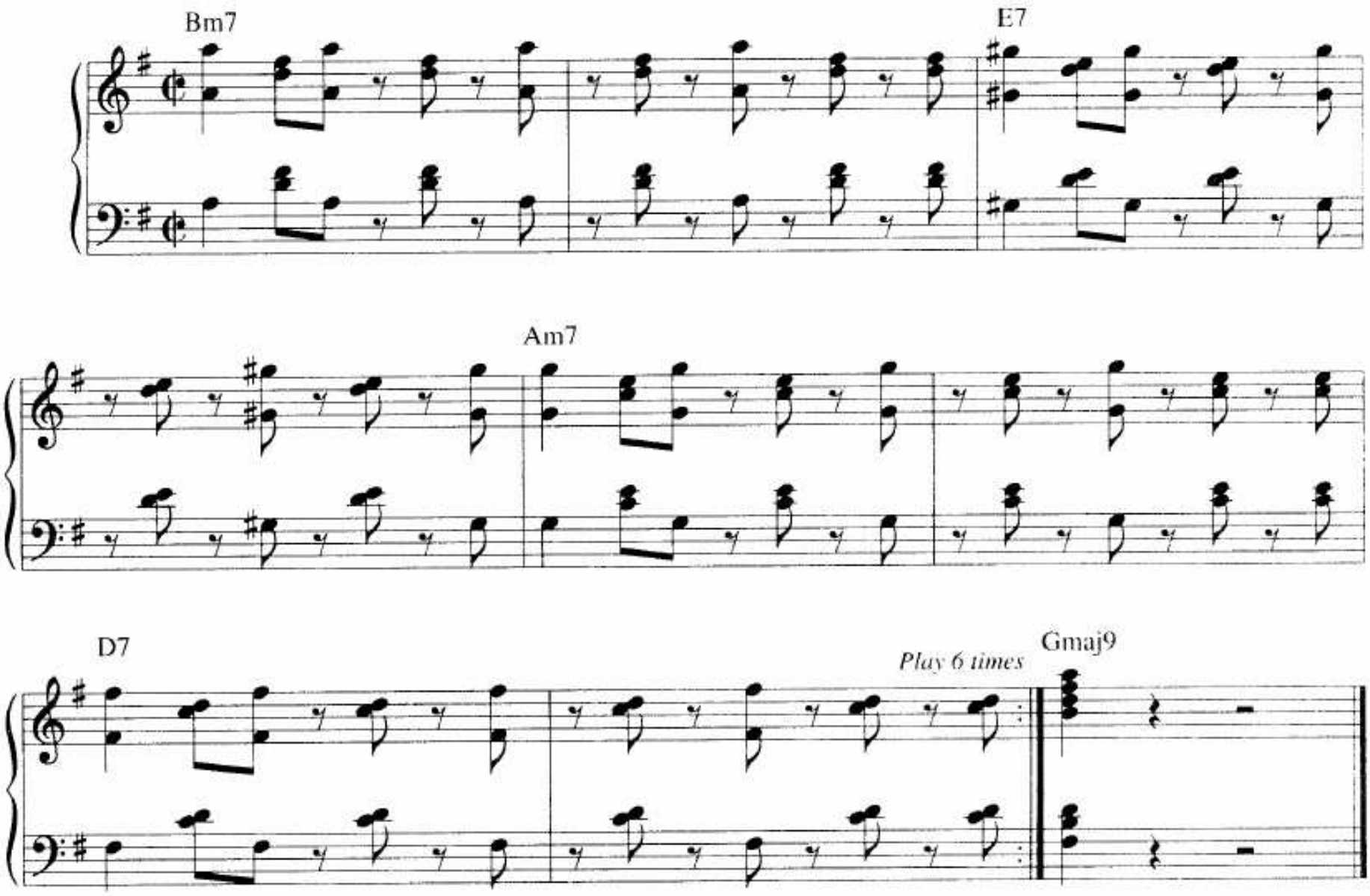
Cmaj7 F9 Bm7(♭5) E7(♭9,♭5) Am7 D9/E

Dm7 G7alt Cmaj13 F13 G9/B E7alt Am/D

CD 38

SALSA

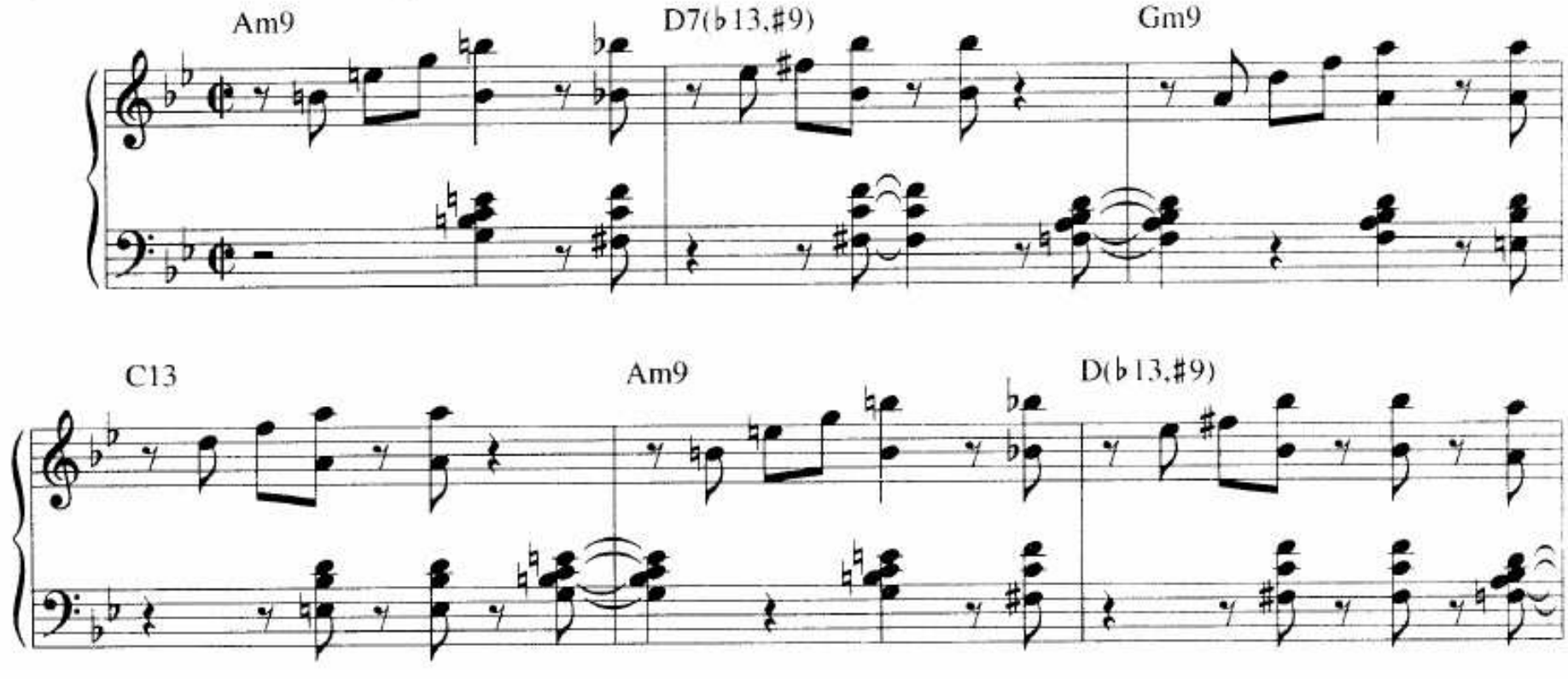
Clave 2:3
Piano Example 37



CD 39

SALSA

Clave 2:3
Piano Example 38
(Variations not transcribed)



Gm9 C13(♯11) Am9 D(♭13,♯9)

Gm9 C7 C7(♭9) Am9

D(♭13,♯9) Gm9 C13

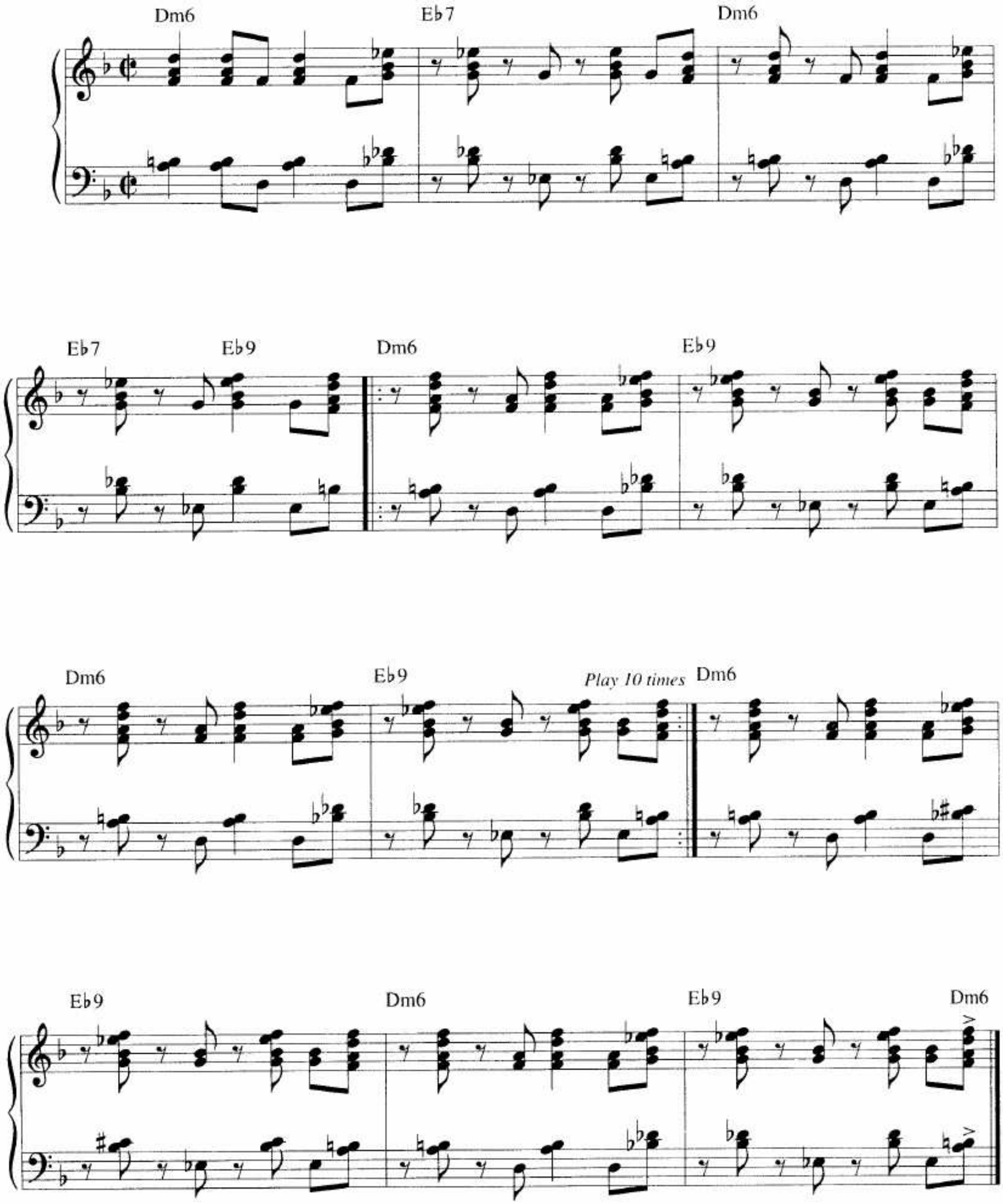
1.2. Am9 D(♭13,♯9) Gm9

C13 3. Am9 D(♭13,♯9) Gm9

SALSA

CD
40

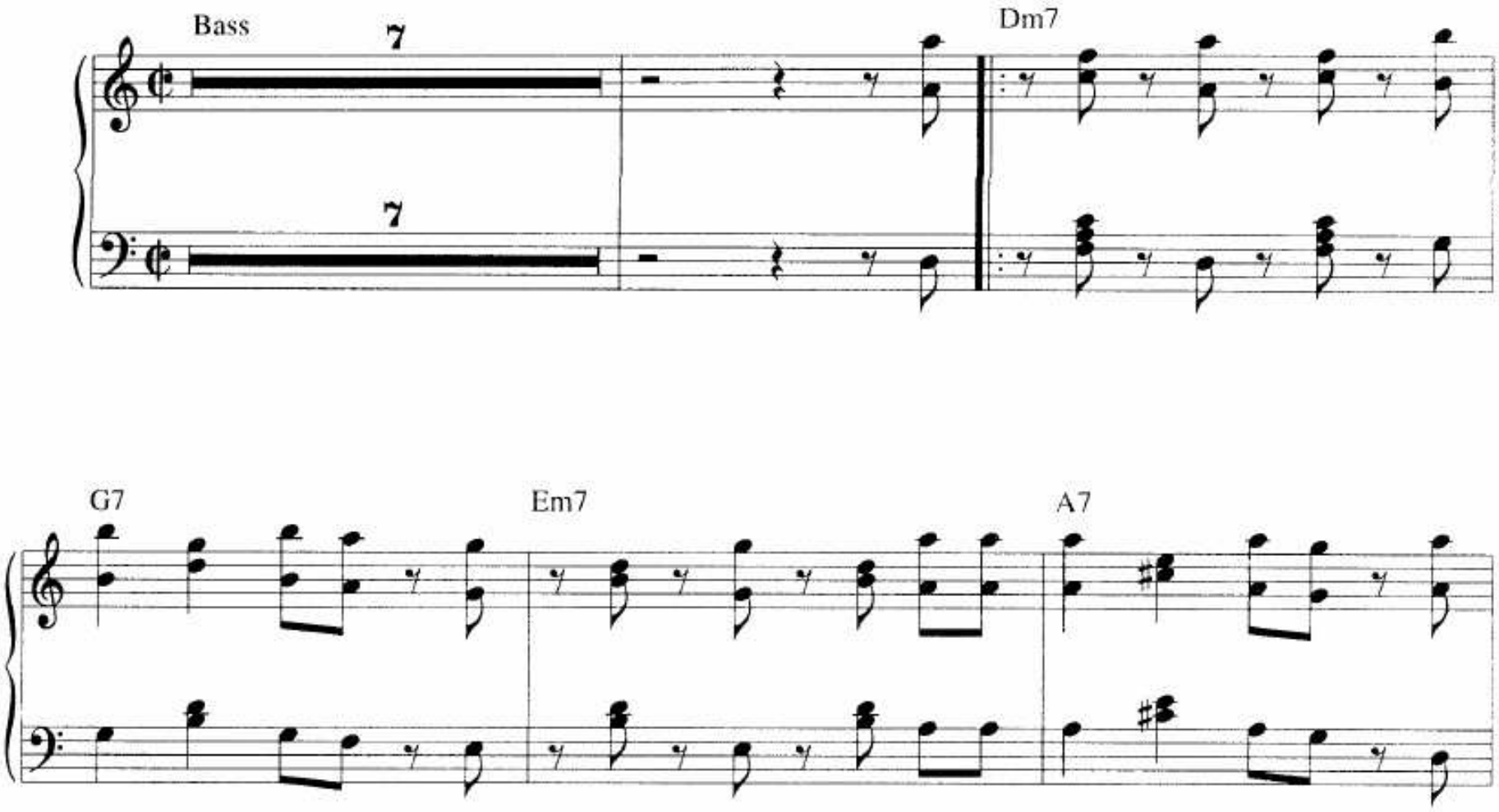
Clave 2:3
Piano Example 39
(Variations not transcribed)

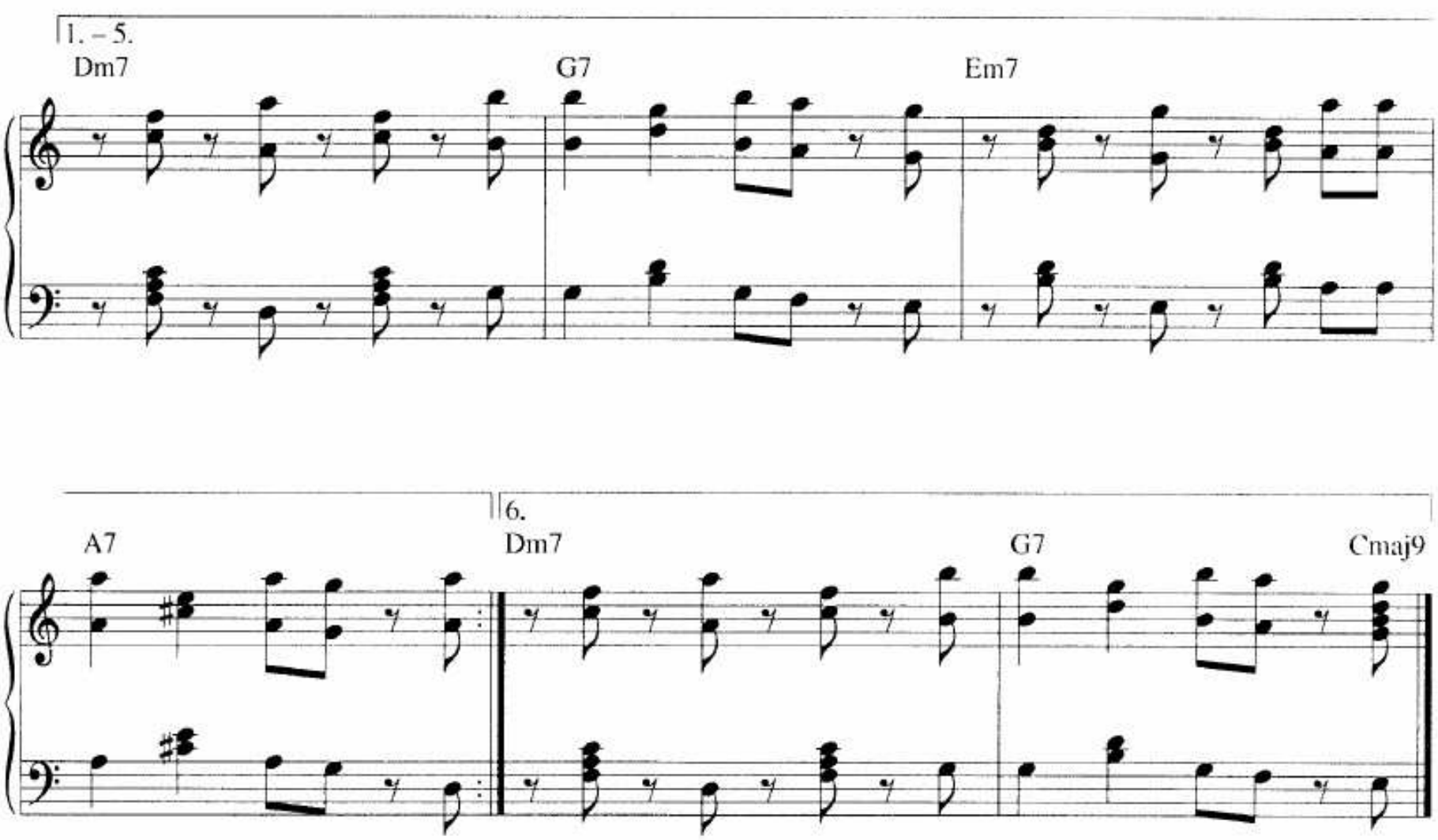


SALSA

CD
41

Clave 3:2
Piano Example 40

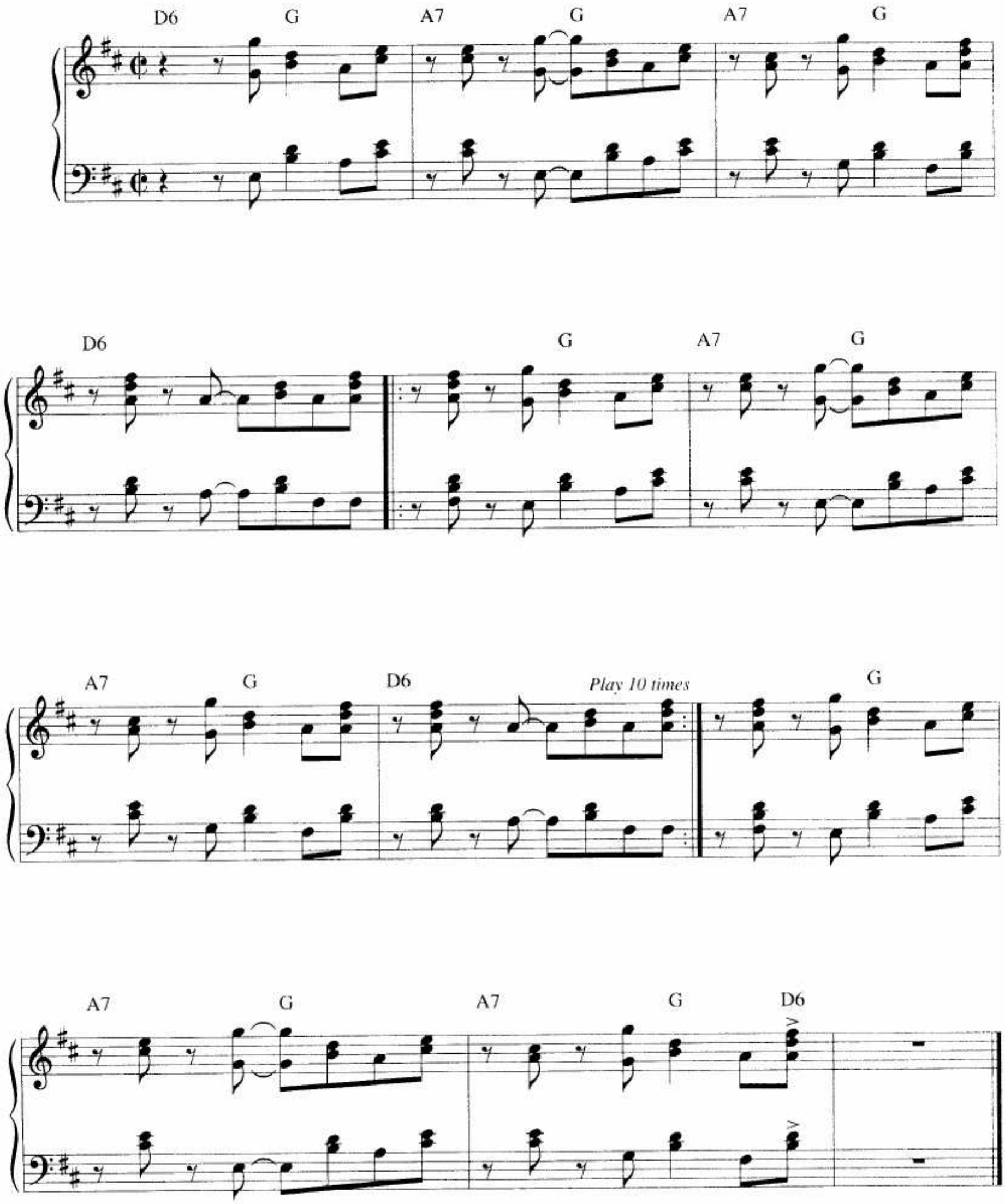




SALSA

CD
42

Clave 2:3
Piano Example 41

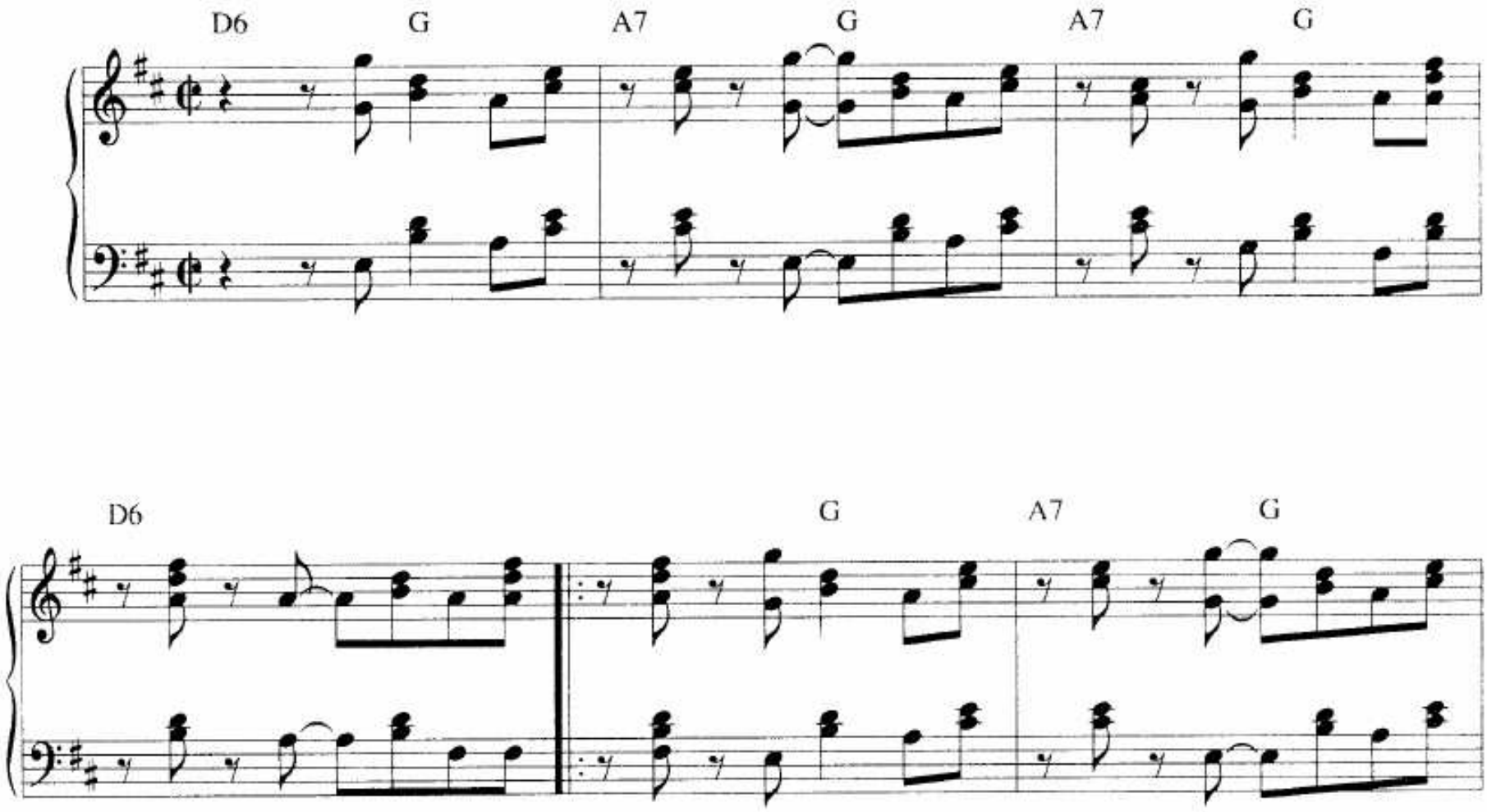


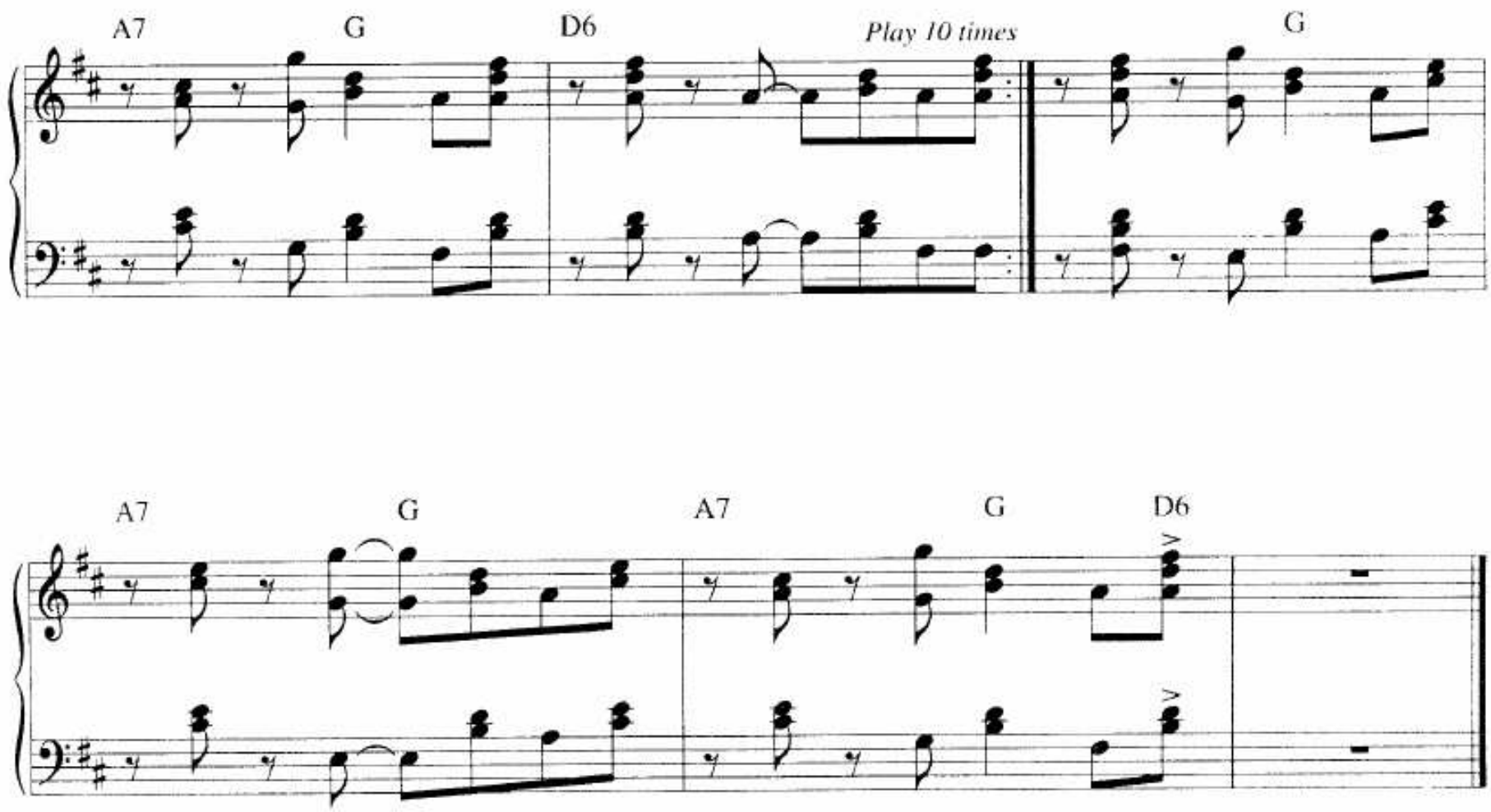
SALSA

CD
43

Clave 2:3

Piano Example 42: This is the same piano part as Example 41 only with a variation in the slap bass part on the accompanying CD.

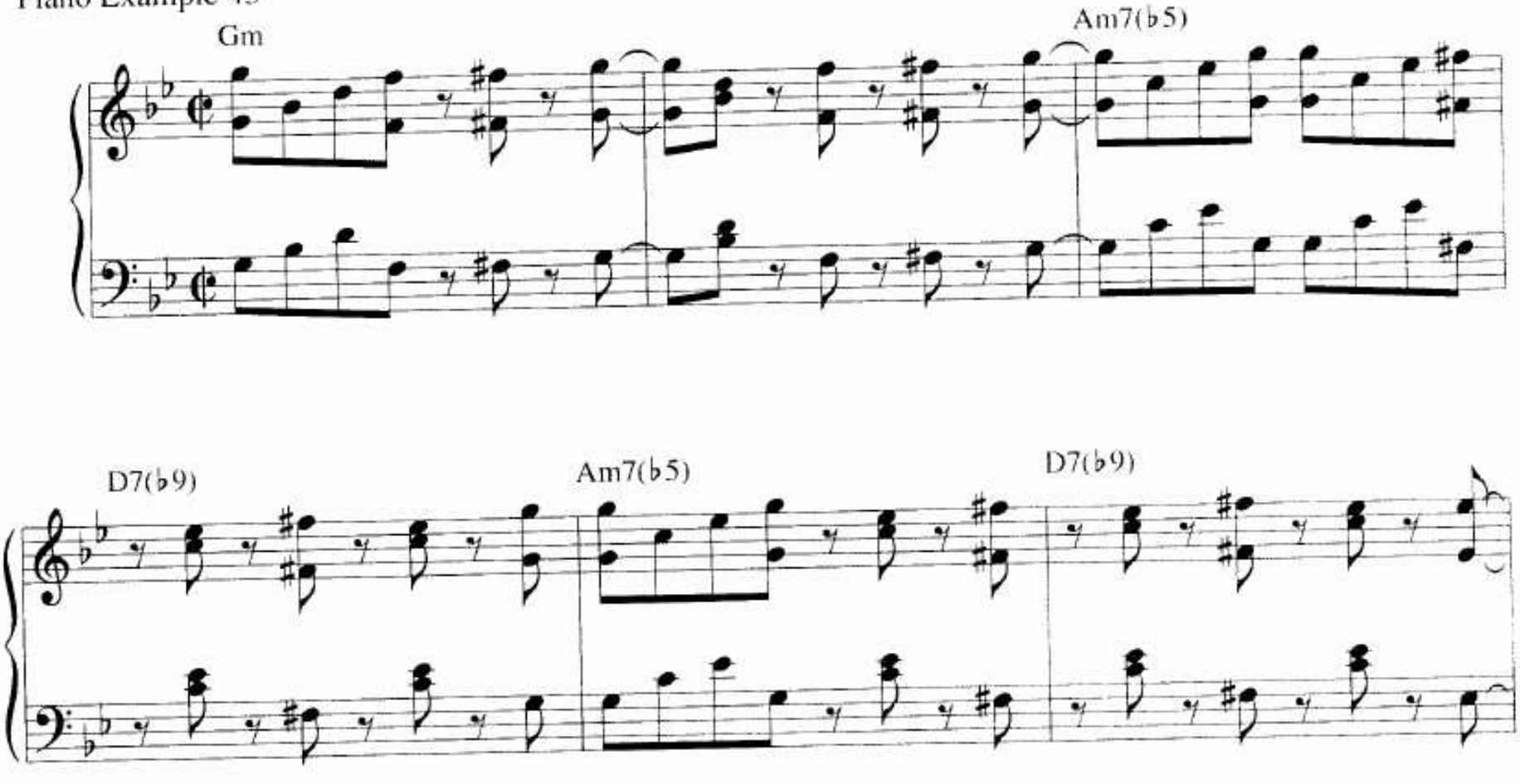


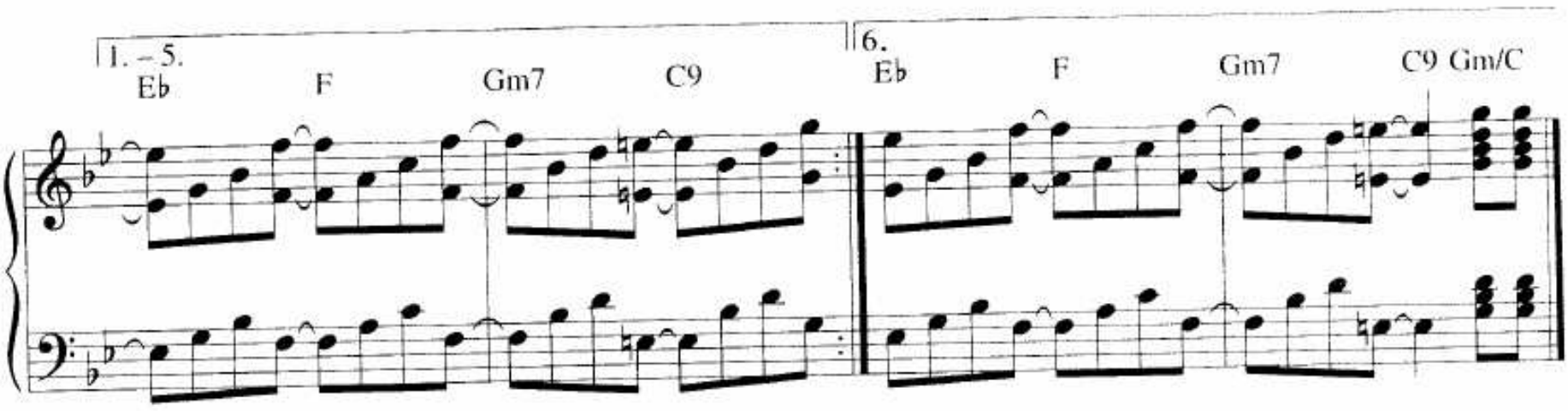


SALSA

CD
44

Clave 2:3
Piano Example 43

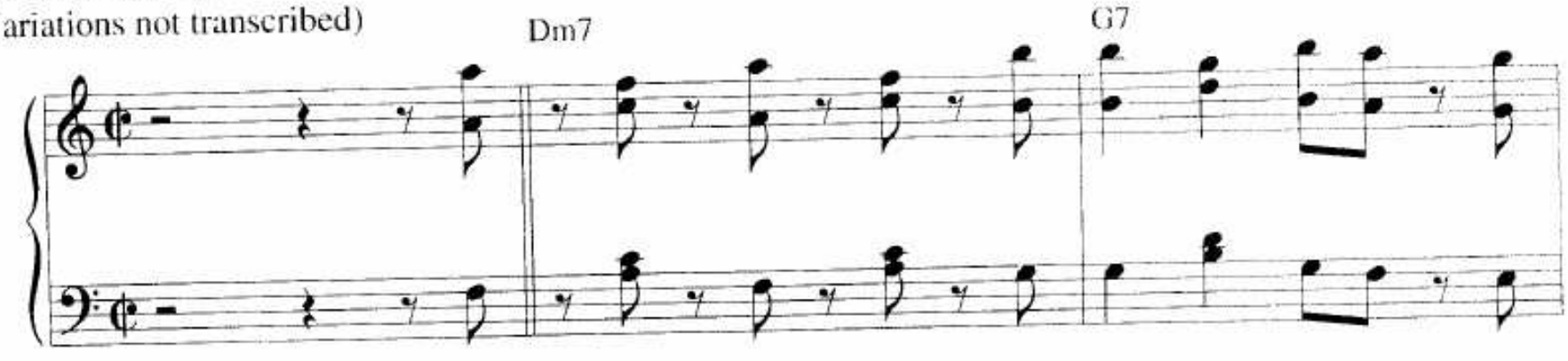


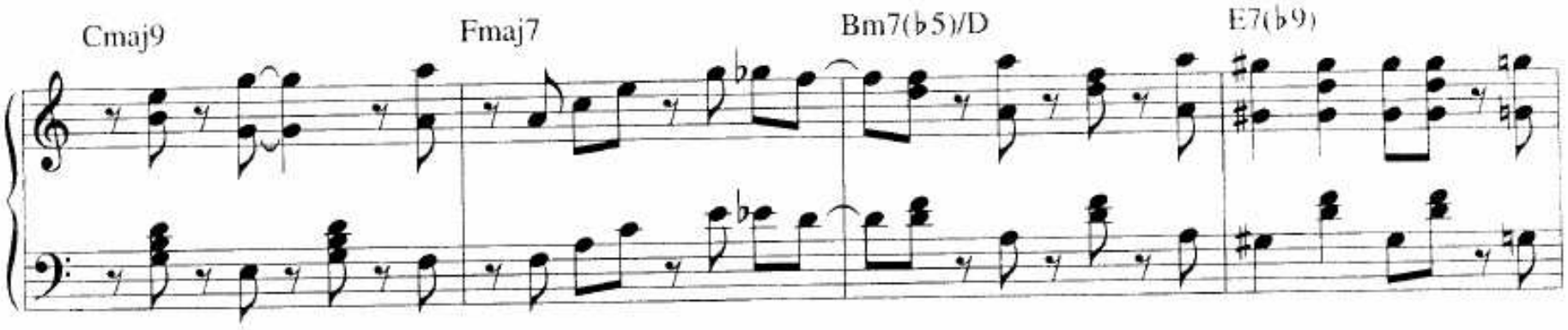


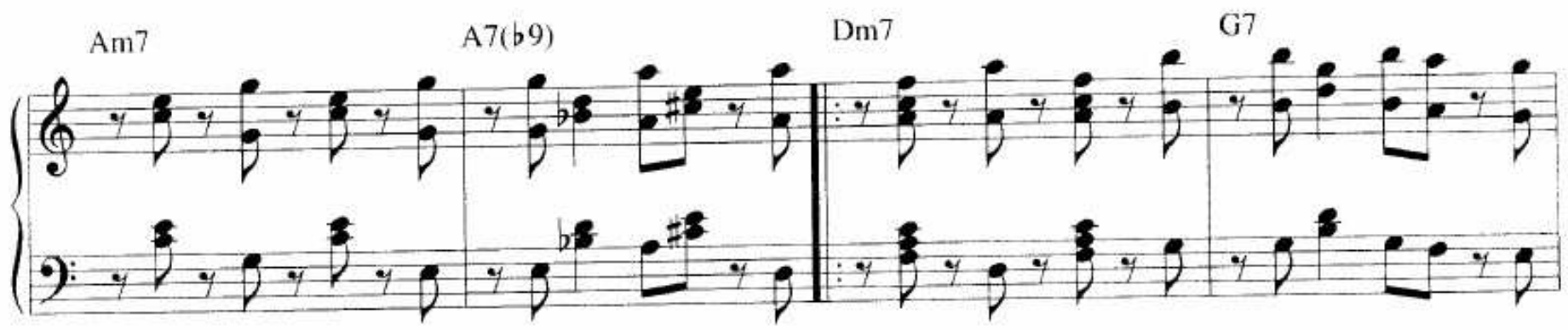
SALSA

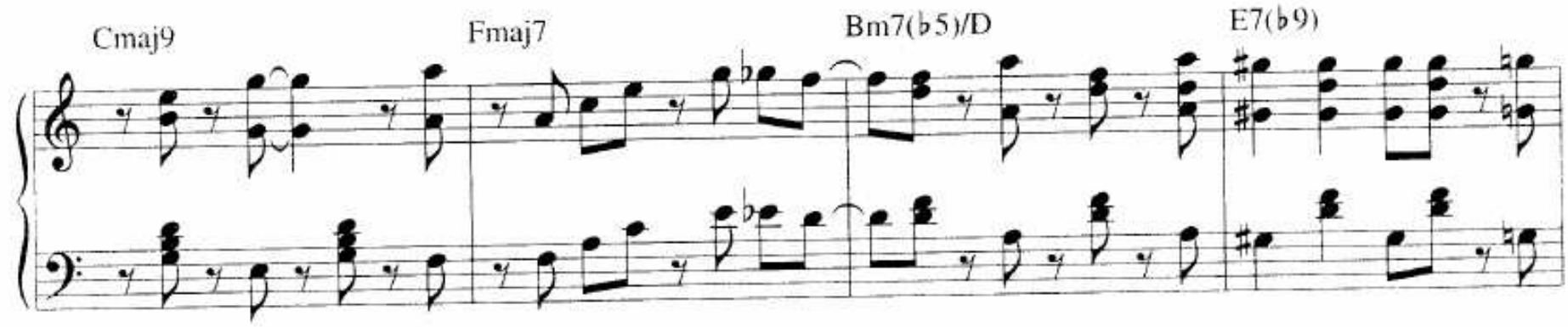
CD
45

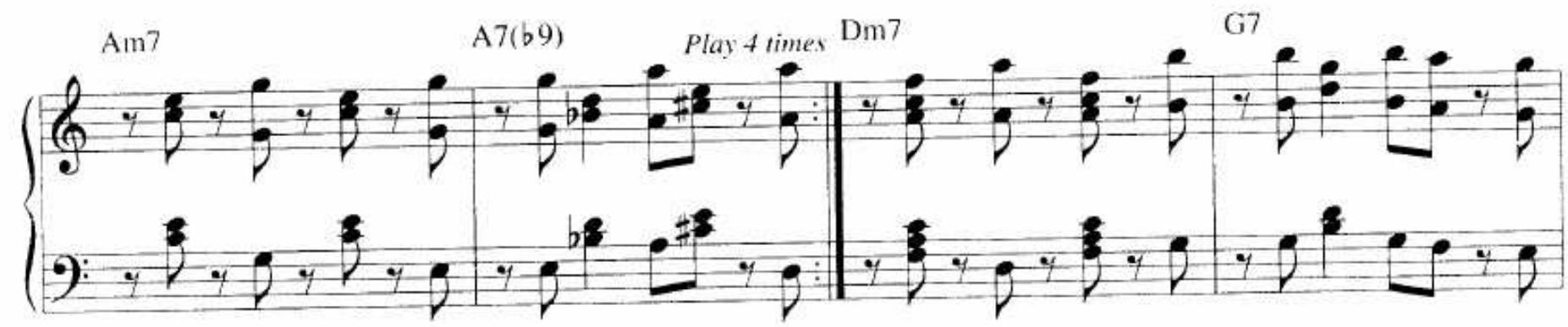
Clave 3:2
Piano Example 44
(Variations not transcribed)

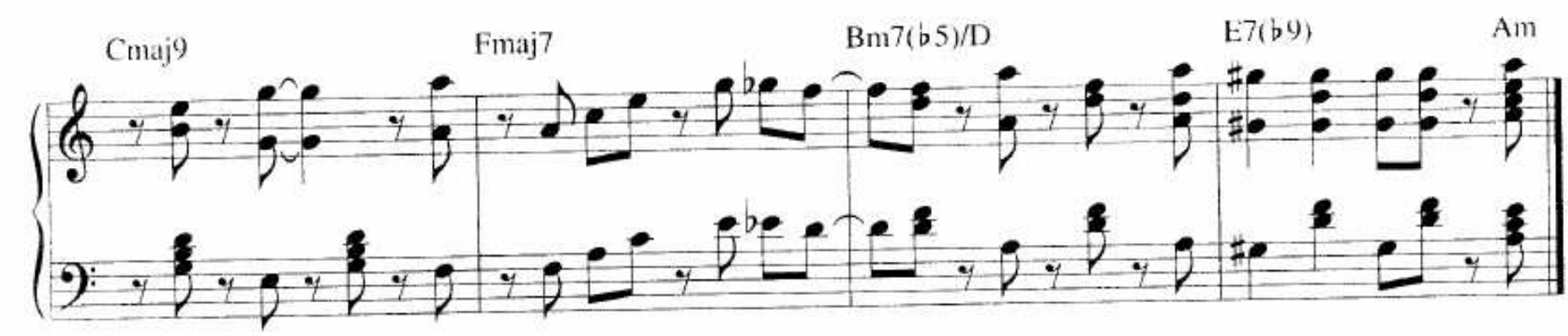



Cmaj9
Fmaj7
Bm7(♭5)/D
E7(♭9)


Am7
A7(♭9)
Dm7
G7


Cmaj9
Fmaj7
Bm7(♭5)/D
E7(♭9)


Am7
A7(♭9)
Play 4 times
Dm7
G7


Cmaj9
Fmaj7
Bm7(♭5)/D
E7(♭9)
Am

LATIN JAZZ

Before the word Latin Jazz was used to describe this music it was called "Afro-Cuban Jazz" or as Dizzy Gillespie and other musicians at the time amusingly called it, "CuBop". The first to play this was Mario Bauza, the arranger for Jose "Machito" Grillo's band in the forties in New York.

Mario Bauza had played with such big bands as Chick Webb and Cab Calloway when he first got to the states from Cuba in the 1930's. Here he created "Tanga", the first known composition that used a jazz melody and harmonies with a Cuban clave feel and rhythm section. Later with his brother-in-law Machito's band and later on his own he continued to compose and record numerous albums of Latin Jazz and dance music until his death in 1993.

Another important influence during the 1940's was Dizzy Gillespie's composition of "Manteca" which was composed in conjunction with Chano Pozo, a Cuban percussionist introduced to Dizzy by Mario Bauza. By his love for Afro-Cuban music and openly associating himself with this music Dizzy Gillespie attracted many other great Bebop players of the era to it.

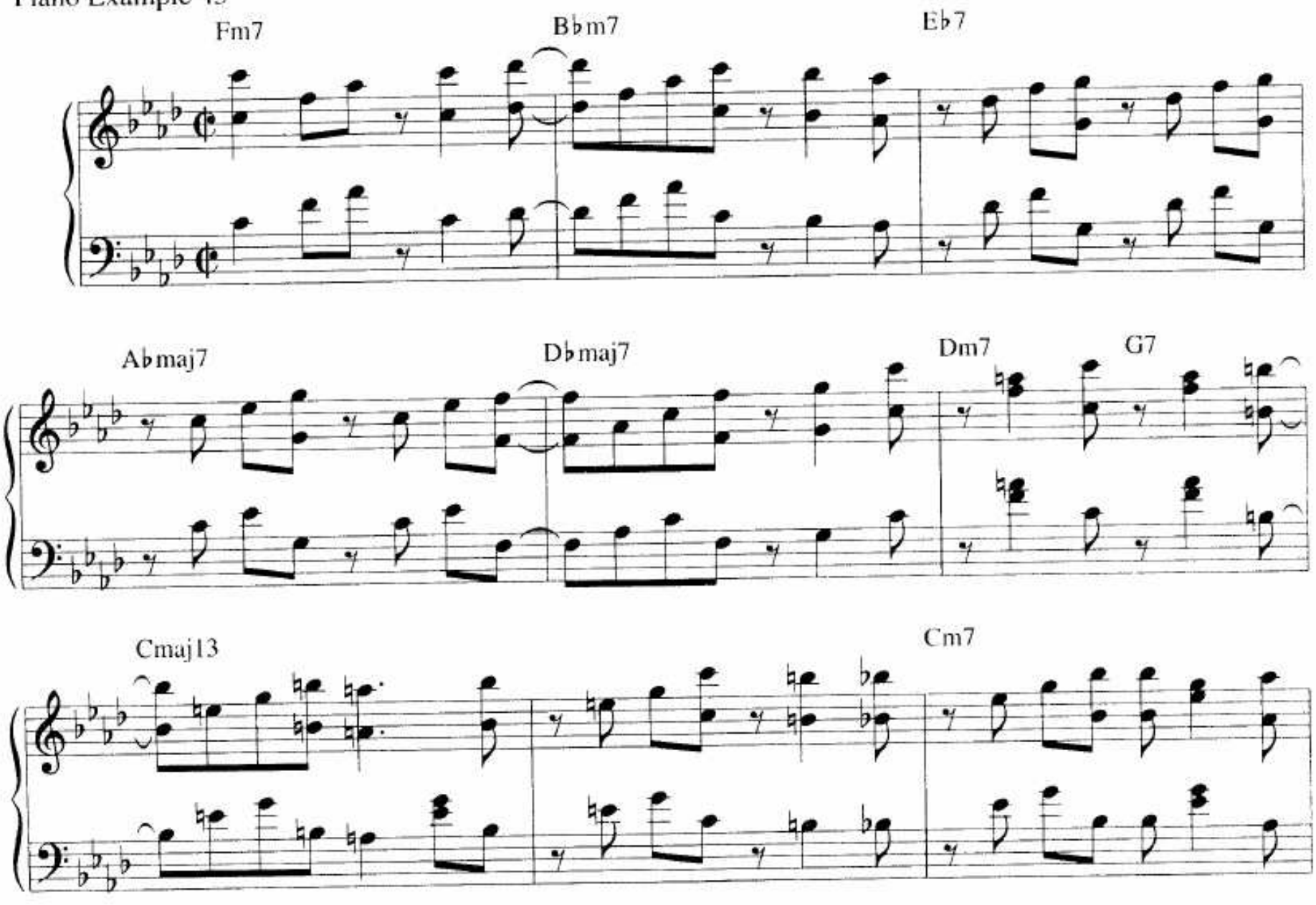
It is impossible for us to list all of the artists in this field, nevertheless we made a condensed list of the following: Mario Bauza, Machito y su Orchesta, Tito Puente, Dizzy Gillespie, Mongo Santamaria, Cal Tjader, Ray Barreto, Grupo Irakere, Poncho Sanchez and Gonzalo Rubalcaba.

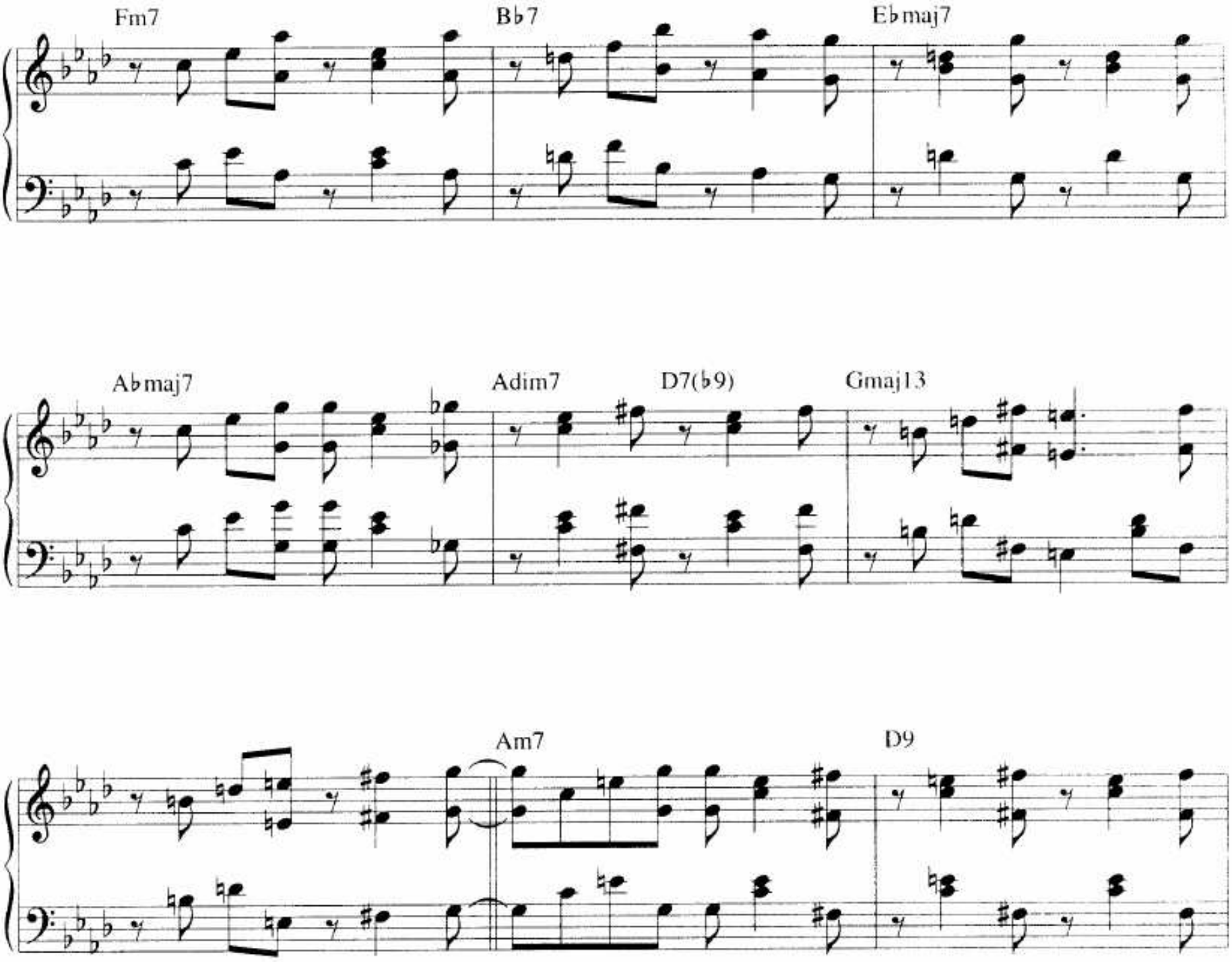
LATIN JAZZ

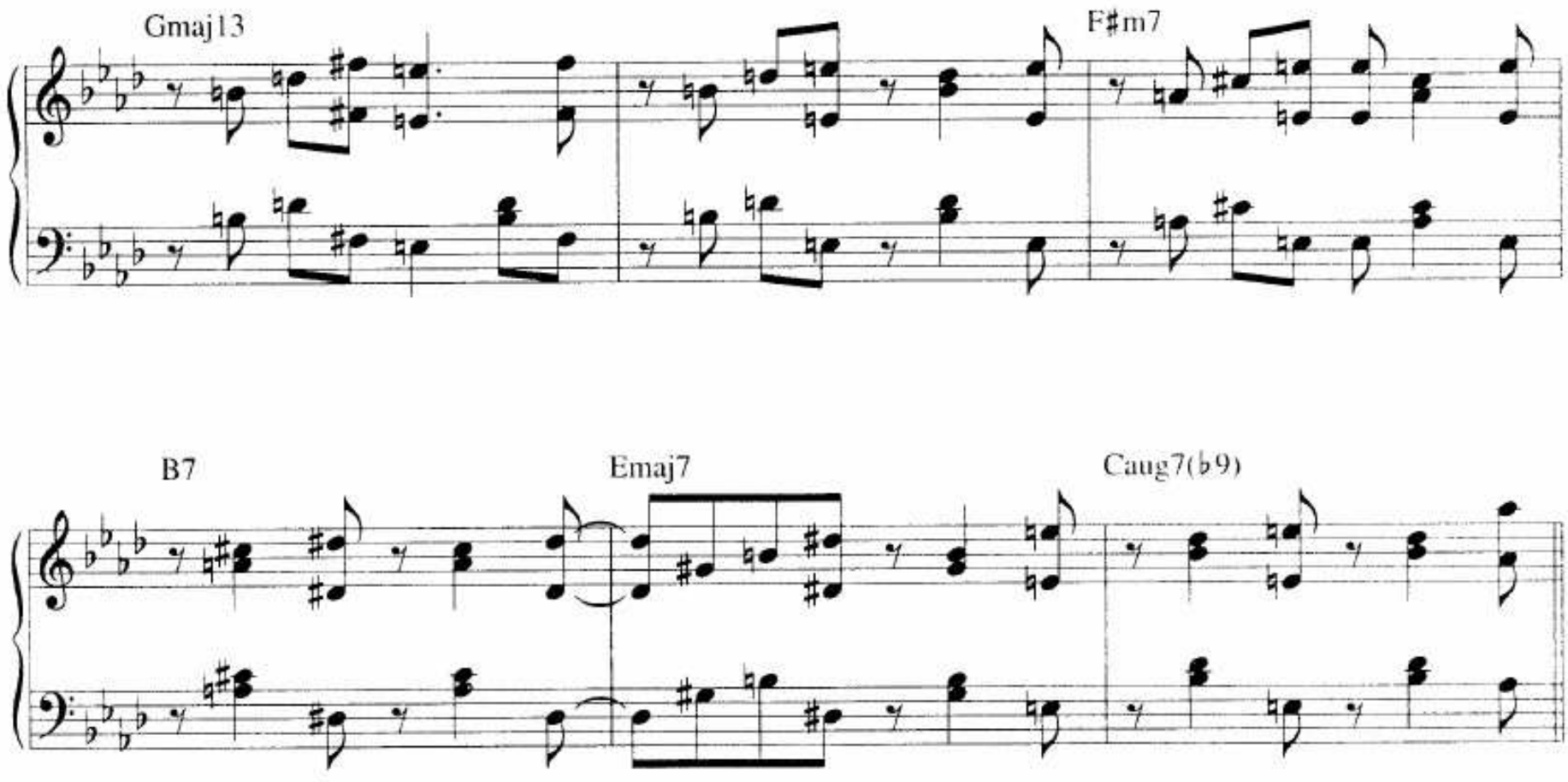
CD 46

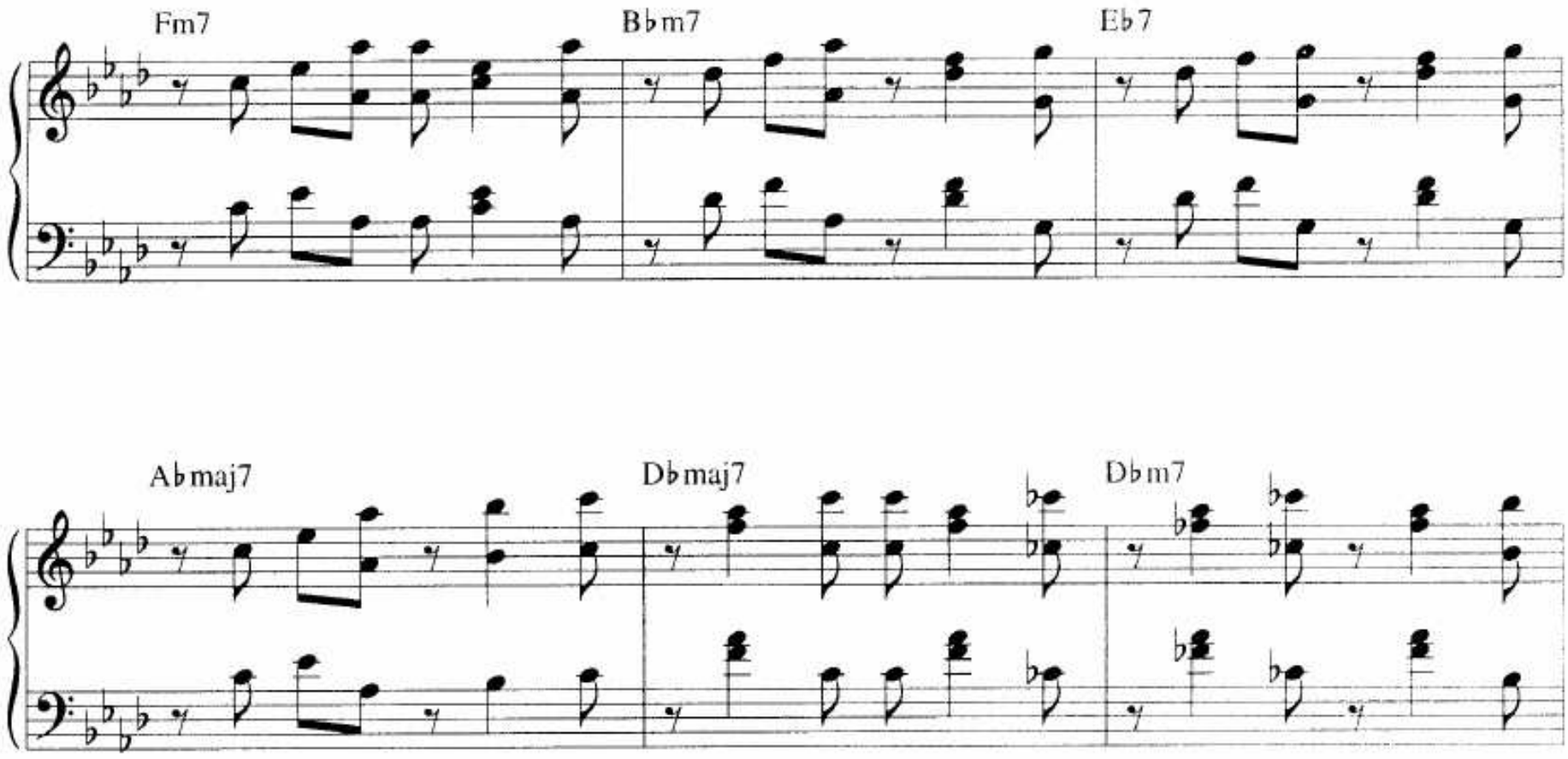
Clave 2:3

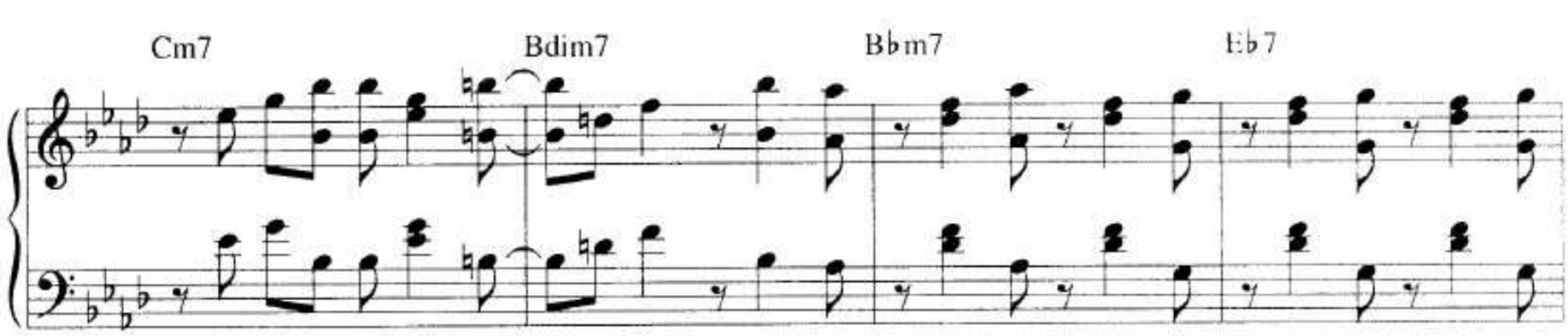
Piano Example 45

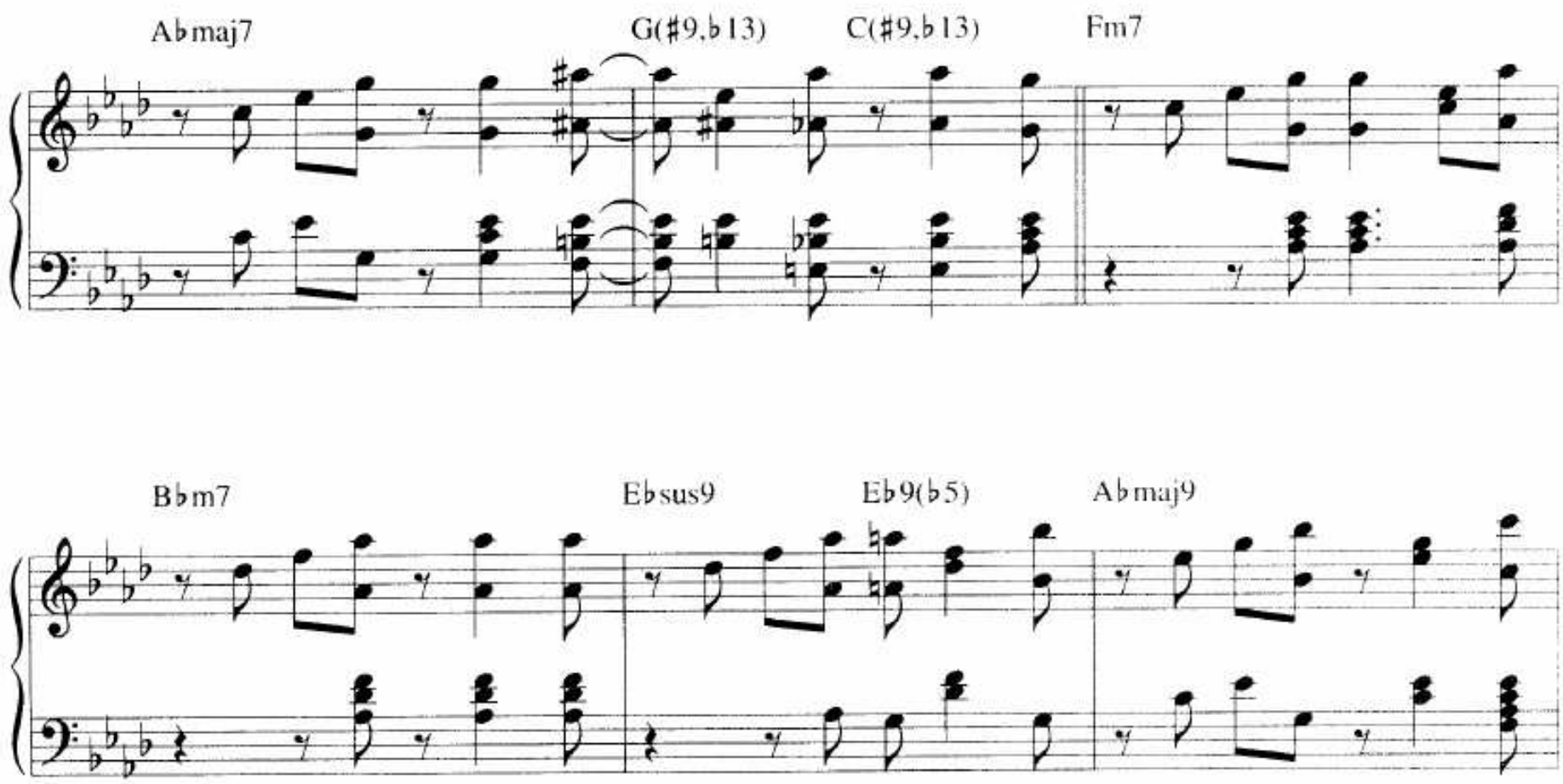


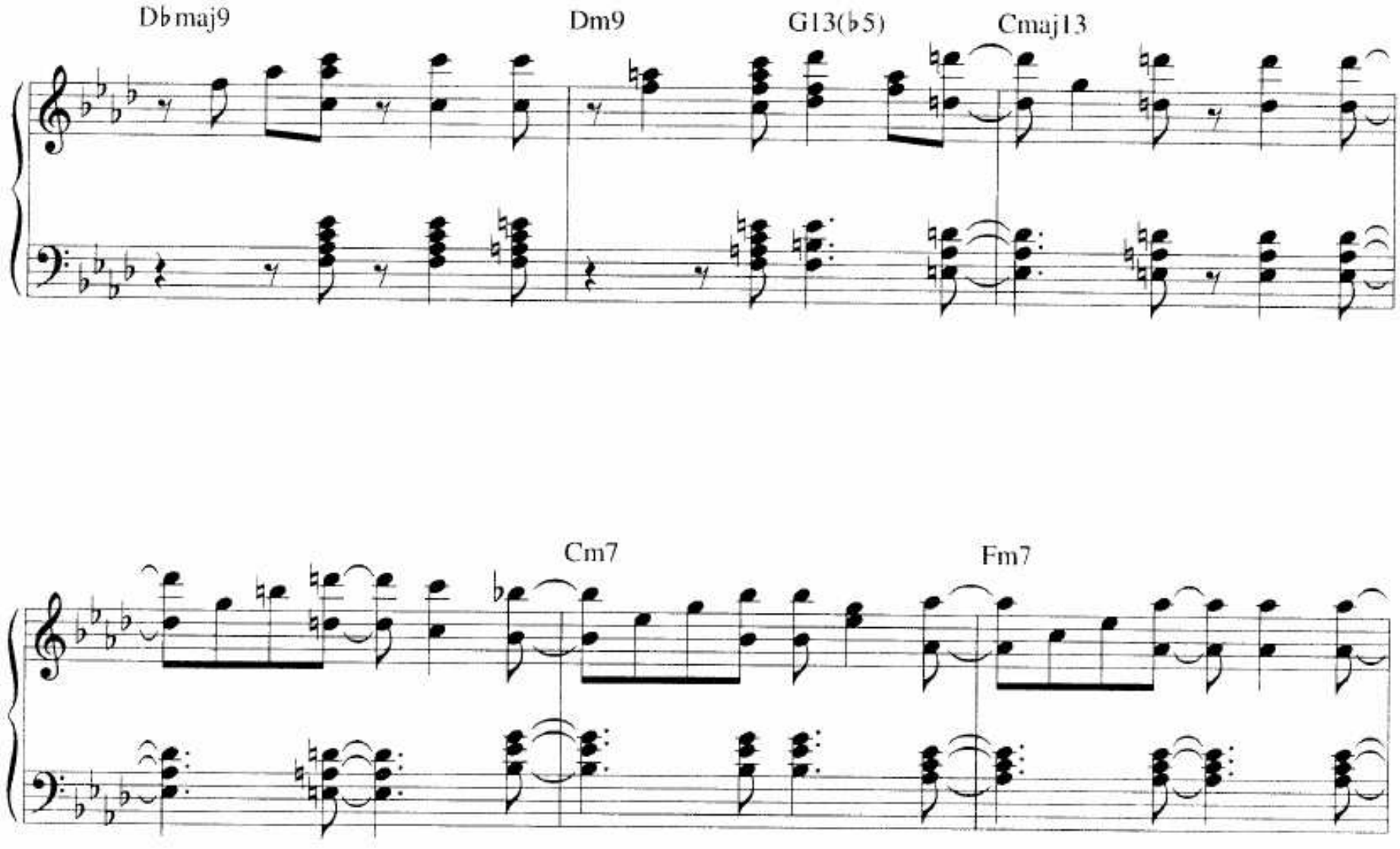

Fm7
B♭7
E♭maj7
A♭maj7
Adim7
D7(♭9)
Gmaj13
Am7
D9

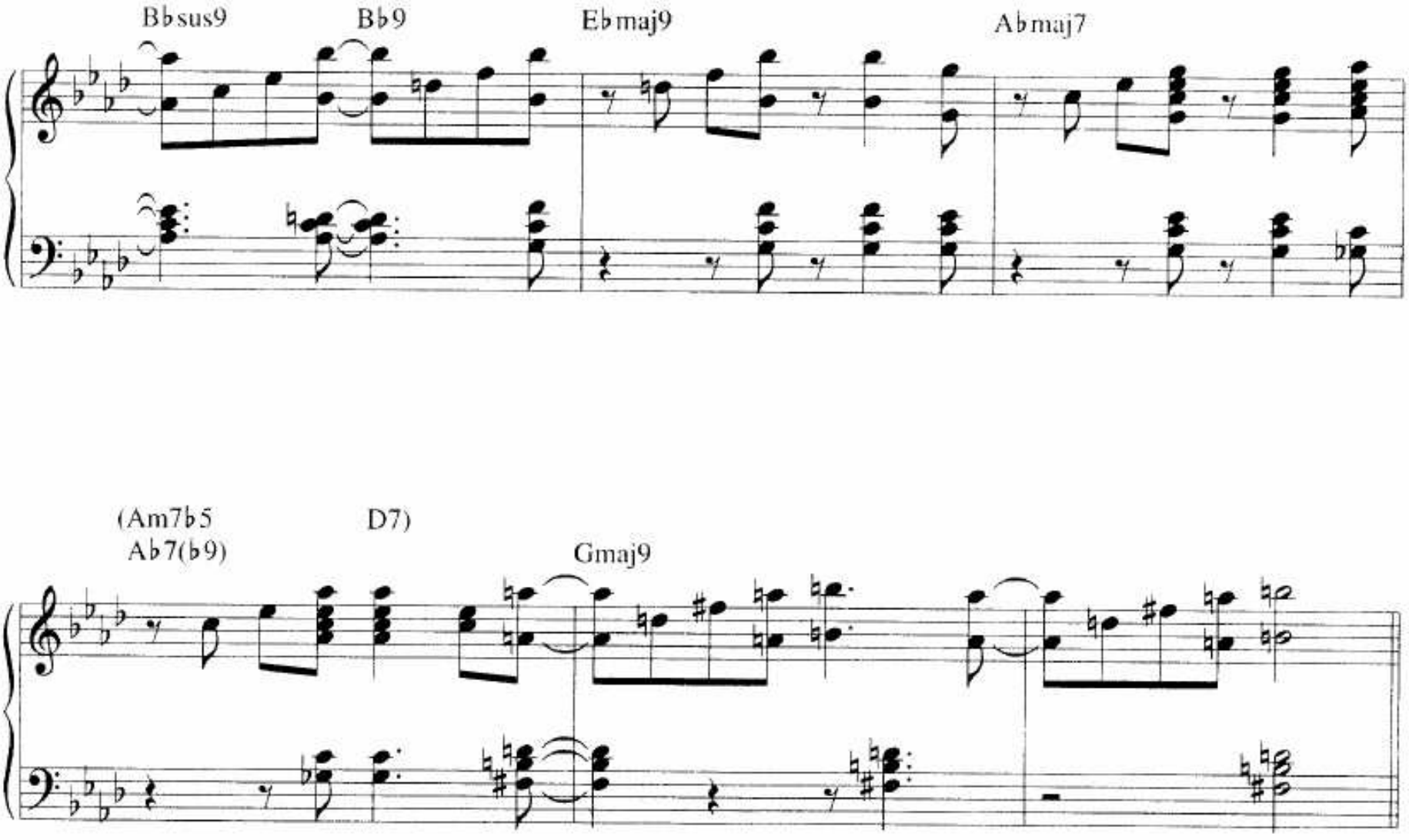

Gmaj13
F♯m7
B7
Emaj7
Caug7(♭9)

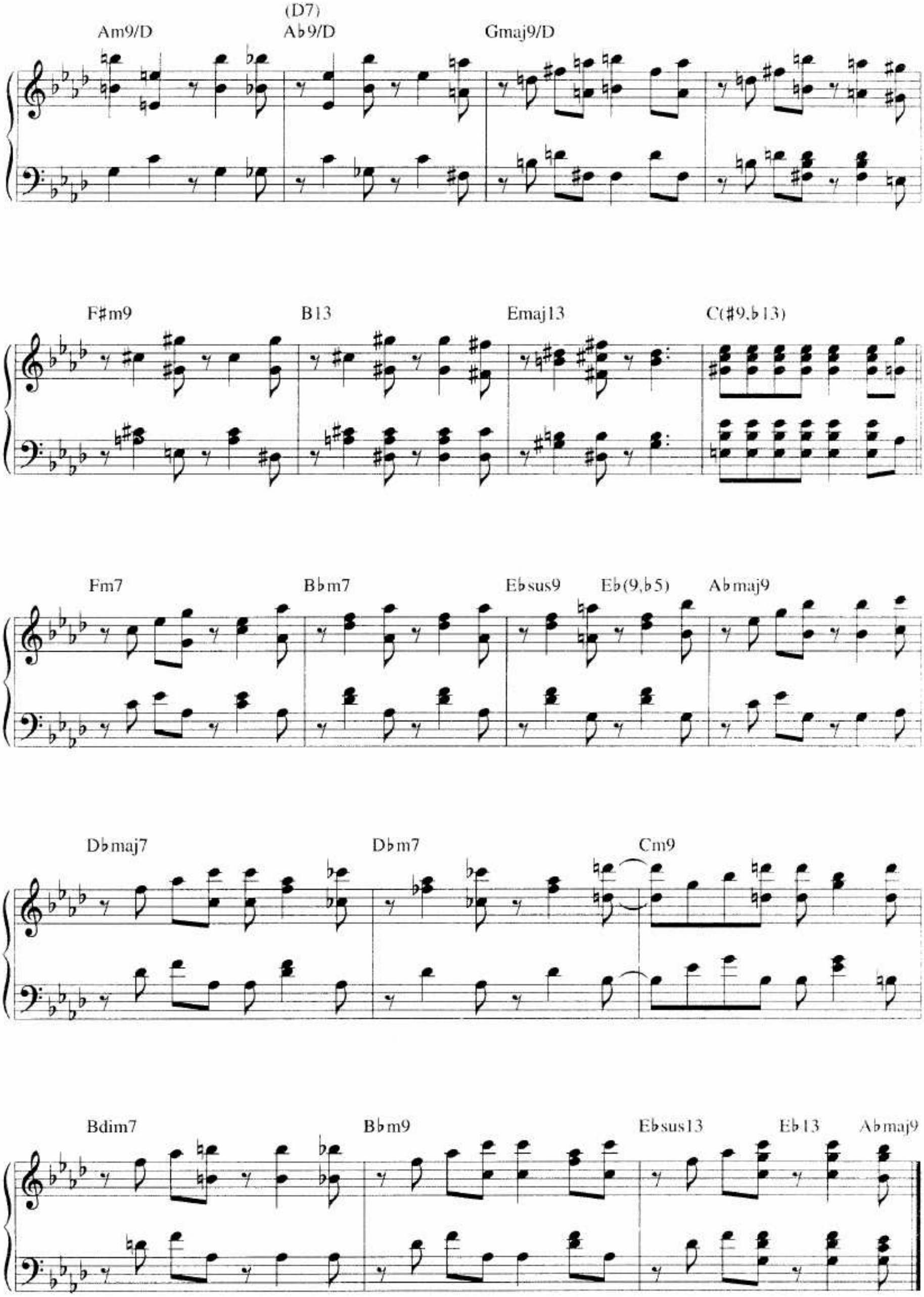

Fm7
B♭m7
E♭7
A♭maj7
D♭maj7
D♭m7


Cm7
Bdim7
B♭m7
E♭7


A♭maj7
G(♯9,♭13)
C(♯9,♭13)
Fm7
B♭m7
E♭sus9
E♭9(♭5)
A♭maj9


Dbmaj9
Dm9
G13(b5)
Cmaj13
Cm7
Fm7

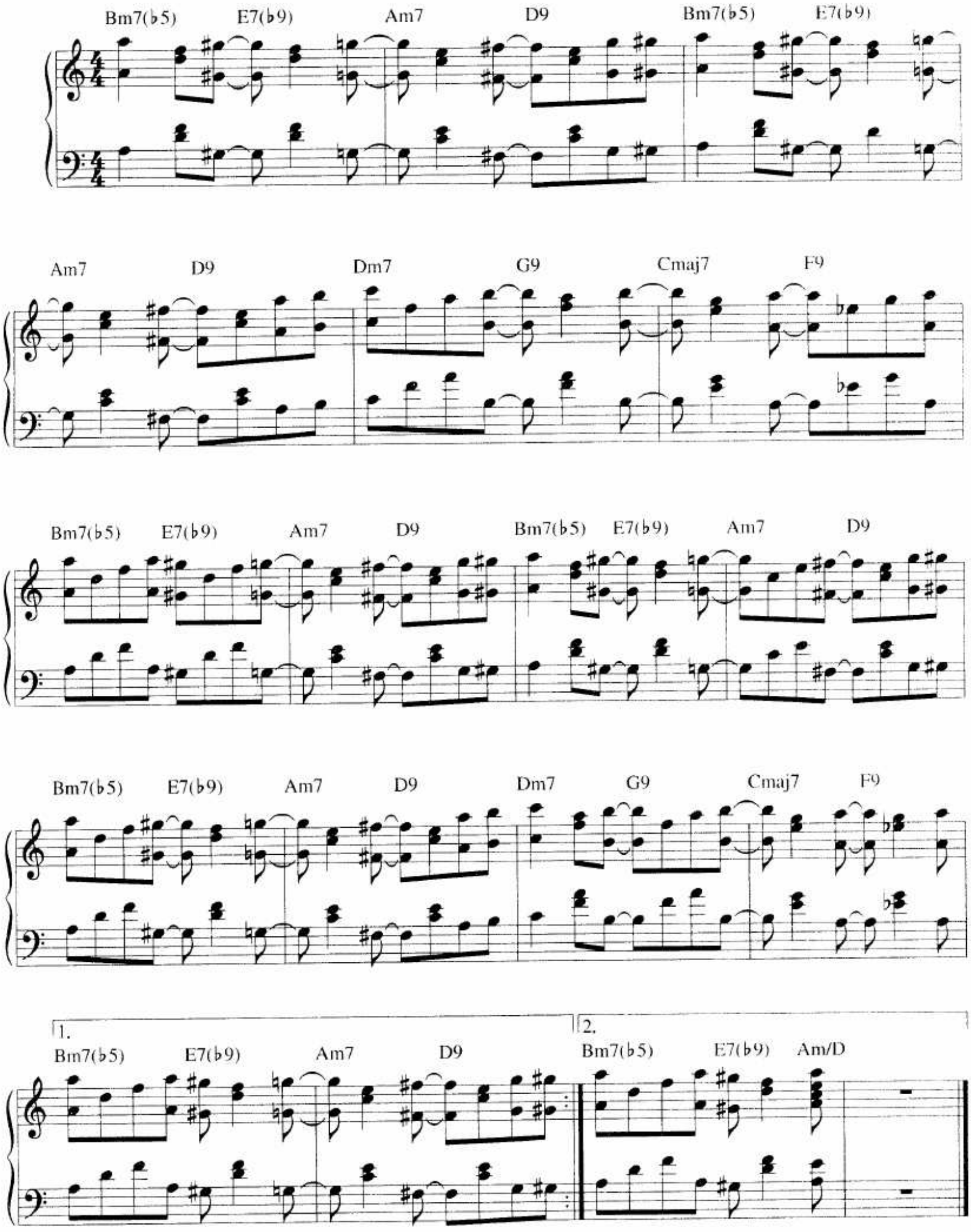

Bbsus9
Bb9
Ebmaj9
Abmaj7
(Am7b5
Ab7(b9)
D7)
Gmaj9


(D7)
Am9/D
Ab9/D
Gmaj9/D
F♯m9
B13
Emaj13
C(♯9,♭13)
Fm7
B♭m7
E♭sus9
E♭(9,♭5)
A♭maj9
D♭maj7
D♭m7
Cm9
Bdim7
B♭m9
E♭sus13
E♭13
A♭maj9

CD 47

LATIN JAZZ

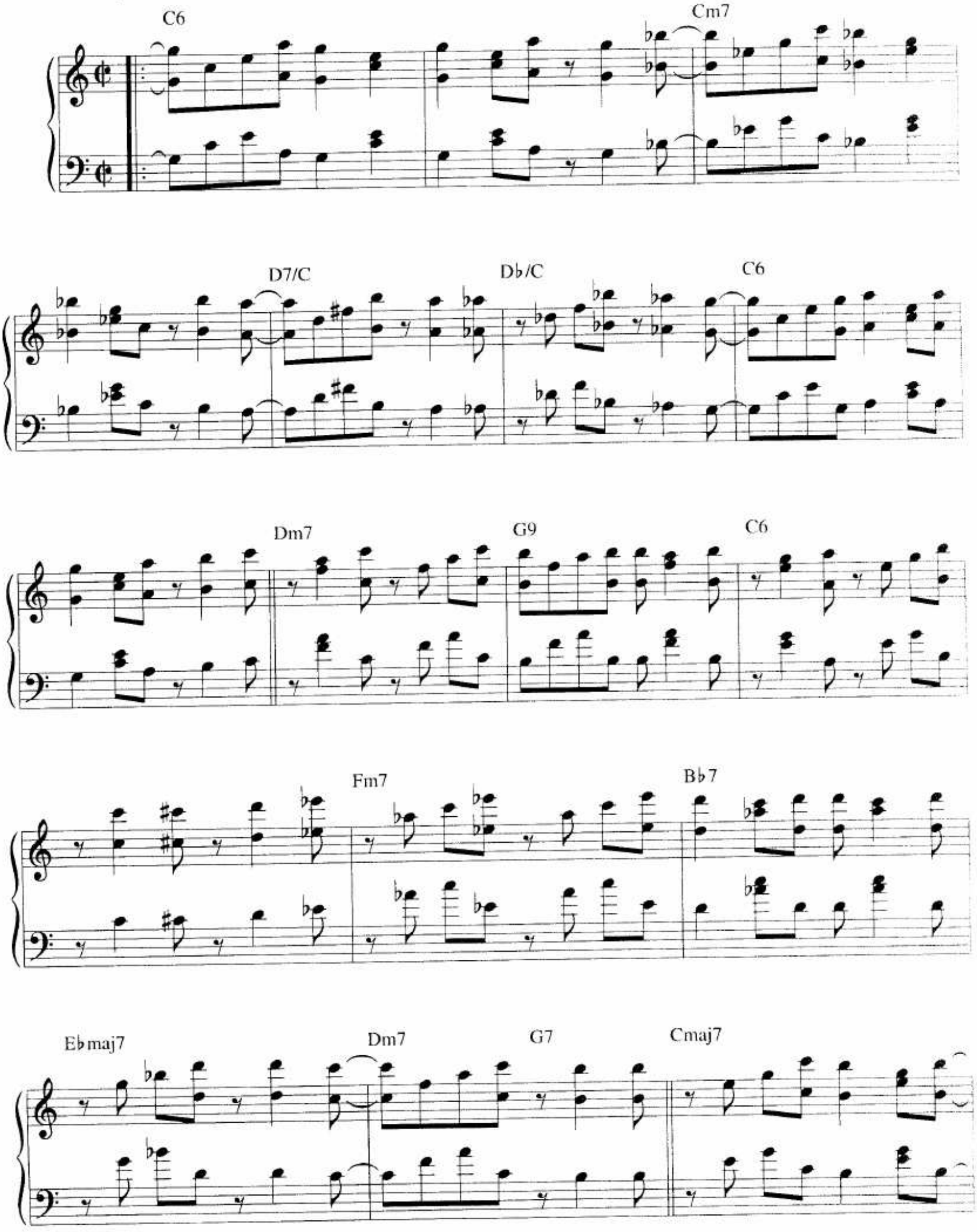
Clave 2:3
Piano Example 46
Variations not transcribed



LATIN JAZZ

CD
48

Clave 3:2
Piano Example 47



Cm7

D7/C Db/C C6

Dm6 Dm7/C Bm7(b5) E7 Am7 Am7/C

F♯m7(b5) B7(b9) Em7 A7 Dm7 G9

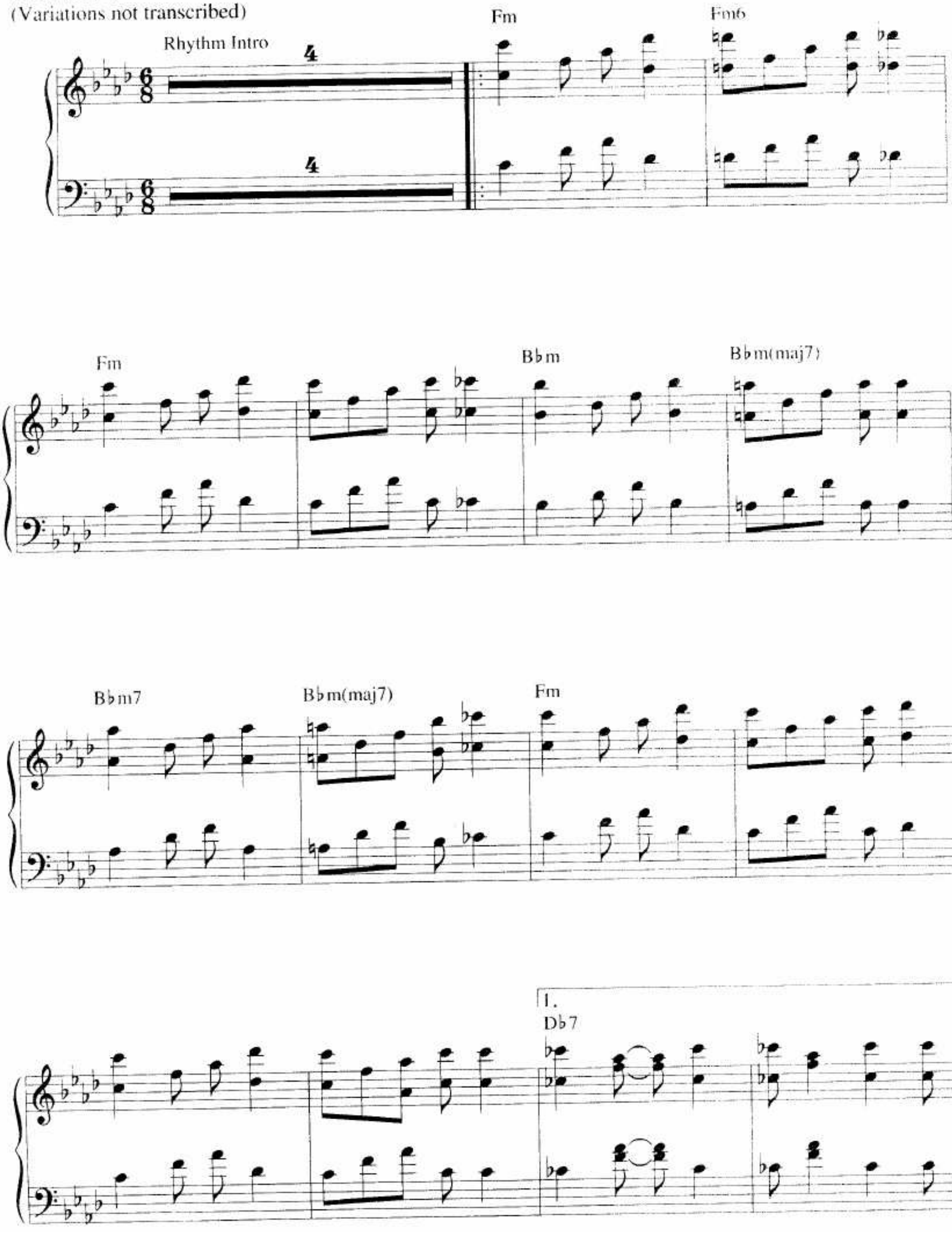
1. Cmaj9 Cmaj7/G

2. Cmaj9 Cmaj7

LATIN JAZZ

CD 49

Piano Example 48
(Variations not transcribed)



C7

2.
D♭7

C7

Fm

Rhythm

23

23

MIXING THE STYLES

Styles in Afro-Cuban Music are sometimes mixed adding variety to the music. This creates a sort of tension and release within a given tune. For example, a tune may start as a Bolero for sixteen or thirty-two measures and segue into Salsa. Styles are interchanged with discretion. When done eloquently, the change is accepted naturally by the listener. Many mixes are made as intros, interludes, verse or body of a tune, or as an ending section within a piece. Four, eight or sometimes sixteen measures at a time are incorporated and usually done once or twice within a section to add some spice.

A few common groove mixes include:

1. Salsa with a quasi-Samba section and/or ending
2. Bolero with a quasi-Samba or Bossa Nova ending
3. Salsa with a Bomba section
4. Merengue with a Bolero intro
5. Merengue with the conguero playing Puerto Rican Plena (a mix within the style)
6. Bolero that segues into Salsa
7. Salsa with a Guaguanco intro and/or interlude
8. Salsa with 6/8 bata' drumming intro and/or interlude
9. Merengue with a Rap section
10. Salsa with other unnamed grooves created within the rhythm section i.e., caballo

CONCLUSION

We hope that you have enjoyed this study and have been able to use it in developing your own grooves. As mentioned in the beginning, this book should be used as basis for studying the over-all concept of the styles. It is merely a brief survey of the tip of an "iceberg" that continues to grow and develop with time. If you've studied and practiced these examples thoroughly you should by now be able to tap the clave to the examples and create a tumbao over a set of changes that fit the respective clave. We thank you for listening.

For suggestions and/or comments please E-Mail: Manny Patiño at
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SUGGESTED READINGS

If you wish to study more in depth and grasp some of the rich culture where all these musics evolved from, the following listed books are recommended by the authors.

Aretz, Isabel (Relatora de 15 Libretos): *America Latina En Su Musica* Mexico: Siglo XXI Editores & Paris: Unesco, 1987

Gerard, Charley w/ Sheller, Marty: *Salsa, The Rhythm of Latin Music* Crown Point, IN: White Cliffs Media Company, 1989

Mouleon, Rebecca: *Salsa Guidebook for Piano & Ensemble* Sher Music Co. 1993

Roberts, John Storm: *The Latin Tinge, The Impact of Latin American Music on the United States*, New York: Oxford University Press, 1979

Slonimsky, Nicolas: *Music of Latin American*, New York: Thomas Y. Crowell Company, 1945

For an excellent catalogue of CD's and videos of old as well as new recordings you can refer to the DESCARGA Catalogue 328 Flatbush Ave. Suite 180 Brooklyn, NY 11238 (718) 693-2966.

Jorge Moreno with Casablanca Band playing the Ampeg "Baby Bass"