

AFRO-CUBAN



KEYBOARD GROOVES

by Manny Patiño and Jorge Moreno

- Understanding the Clave
- Tumbaos
(Comping Patterns)
- 48 Demonstration and
Play-Along Tracks
- Mambo, Salsa, Cha-cha, Merengue,
Afro-Cuban Jazz and more.
- Latin Intros and Endings
- Matching Book Available
for Bass
- CD Included



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 decay of each note being played in relation to what is "happening" around you. Of course, this interaction is limited when one 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 tune but rather one of the repetitive notes of a pattern that is constantly off. This can also mean an inconsistent time feel or 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 may 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 edited with discretion by the player as long as he keeps in mind the underlying accents of the respective clave. As mentioned earlier, the "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 you 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)

The illustration shows two musical sections, C and D, each with a piano accompaniment. Section C is marked with a 'C' in a box and is in 2:3 clave. It consists of four measures with the following chords: Cm, Fm7, G7, and Cm. The piano part features a tumbao pattern with accents on the 2nd and 3rd beats of each measure, indicated by 'x' marks. Section D is marked with a 'D' in a box and is in 3:2 clave. It consists of four measures with the following chords: Fm7, Bb7, Ebmaj7, and Abmaj7, followed by 'etc.'. The piano part features a tumbao pattern with accents on the 1st, 2nd, and 3rd beats of each measure, indicated by 'x' marks. Both sections are in 2/2 time, and the melodic lines are written in treble clef.

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 characteristics, 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.

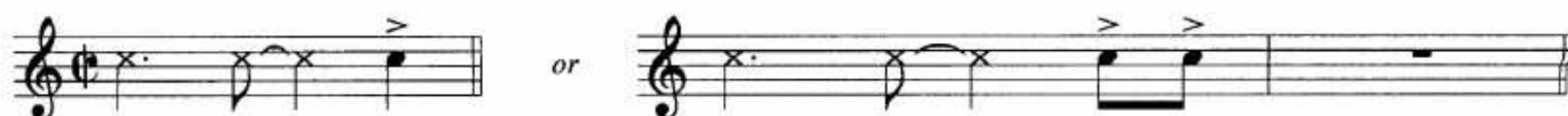
INTROS & ENDINGS

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

Rhythm section intro here.

Example H

Percussion Break. Intro on downbeat here.

or

Melodic Pick-up. Intro on downbeat here.

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 cuatro 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.

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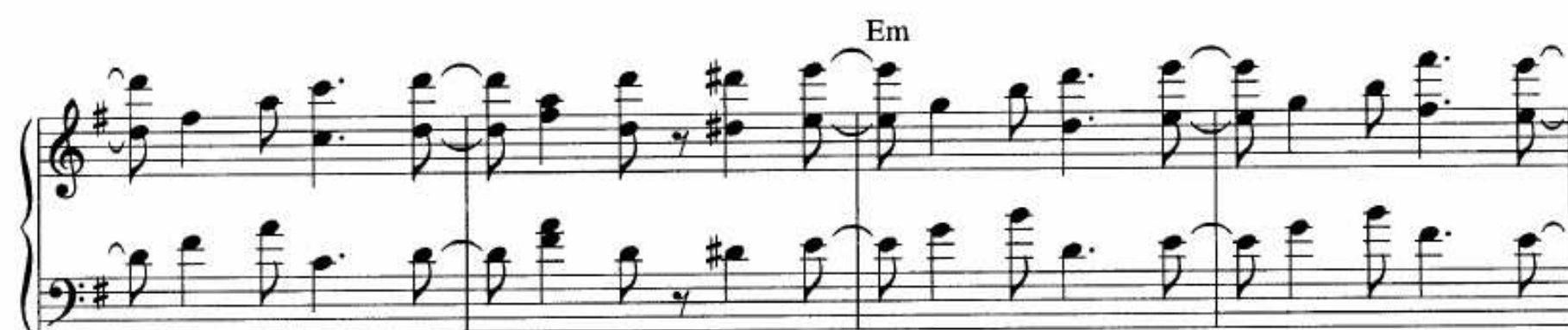
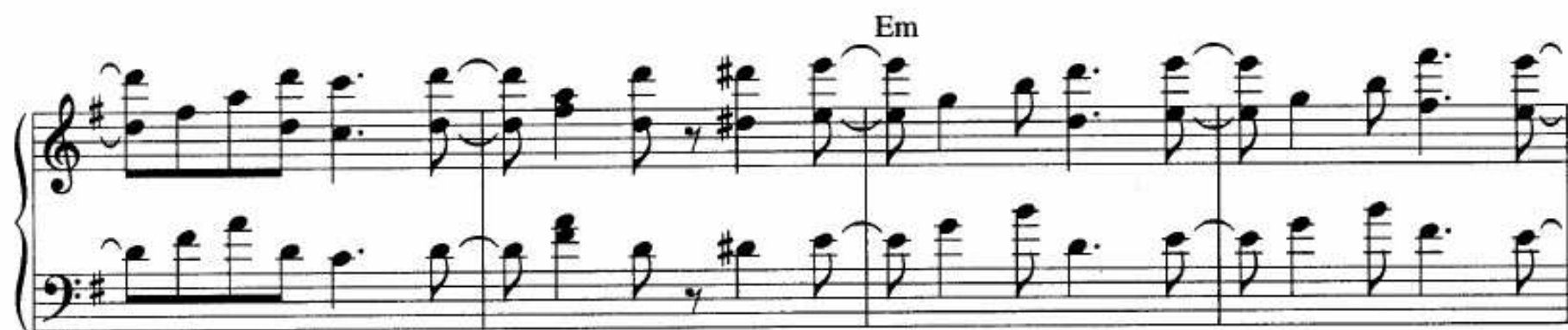
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Clave 2:3

Piano Example 1

CROSS-OVER GROOVE

The musical score consists of three systems of piano accompaniment, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The first system is a four-bar vamp with chords Em and D7. The second system is an eight-bar phrase with chords Em and D7. The third system is another four-bar vamp with chords Em and D7. The music features a mix of eighth and sixteenth notes, with some slurs and ties.



GUAJIRA

The Guajira style evolved from Cuban country music. The word Guajira literally means "peasant farmer." Guajira can 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 in 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 progression 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.

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Clave 2:3

Piano Example 2

GUAJIRA

The musical score for Piano Example 2 is written in 4/4 time and follows a 2:3 clave pattern. It consists of three systems of piano vamps. The first system begins with a 'Bass pick-up' in the bass staff, followed by a vamp in the right hand with chords C, F, G, and F. The second system continues the vamp with chords C, F, G, and F, and includes a 'Play 3 times' instruction. The third system concludes the vamp with chords G, F, C, F, G, F, and C. The score uses a treble and bass staff for piano accompaniment.

CD
4*GUAJIRA*

Clave 2:3

Piano Example 3

Measures 1-4 of Piano Example 3. The key signature is C major, and the time signature is 4/4. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated above the staff: C, D, G, F, C, D, G, F. The final measure is marked "Play 3 times".

Measures 5-8 of Piano Example 3. The key signature is C major, and the time signature is 4/4. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated above the staff: C, D, G, F, C, D, G, F, C. The final measure is marked "Play 3 times".

CD
5*GUAJIRA*

Clave 2:3

Piano Example 4

Measures 1-4 of Piano Example 4. The key signature is B-flat major (two flats), and the time signature is 4/4. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated above the staff: Fm, Bbm, C7, Bbm. A first ending bracket labeled "1.2.3." covers measures 3 and 4, with chords Fm and Bbm.

Measures 5-8 of Piano Example 4. The key signature is B-flat major (two flats), and the time signature is 4/4. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated above the staff: C7, Bbm, Fm, Bbm, C7, Bbm, Fm. A fourth ending bracket labeled "4." covers measures 5 and 6, with chords Fm and Bbm.

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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Clave 2:3

Piano Example 5

SON MONTUNO



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SON MONTUNO

Clave 2:3

Piano Example 6

The piano score for "Son Montuno" is written in 2/3 time and consists of a repeating 8-measure phrase. The score is divided into five systems, each with a treble and bass staff. The chords for each system are as follows:

- System 1: C, F, G7, F, C, F, G7, F
- System 2: C, F, G7, F, C, F, G7, F (labeled "Play 4 times")
- System 3: C, F, G7, F, C, F
- System 4: G7, F, C, F, G7, F
- System 5: 1. C, F, G7, F | 2. C, F, G7, F, C

The melody in the treble staff is characterized by eighth-note patterns and ties, while the bass staff provides a steady accompaniment with eighth-note chords and ties. The key signature has one sharp (F#), and the time signature is 2/3.

SON MONTUNO

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Clave 2:3

Piano Example 7

The musical score is written for piano in 2/3 time, featuring a 2:3 clave rhythm. It consists of four systems of music, each with a treble and bass staff joined by a brace. The key signature has one flat (Bb).

System 1: The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff has whole rests. The first measure has an 'x' above the staff, indicating a syncopated rhythm.

System 2: Chords are indicated above the treble staff: F, Bb, C7, Bb, F, Bb. The melody continues in the treble staff, and the bass staff provides a steady accompaniment.

System 3: Chords are indicated above the treble staff: C7, Bb, F, Bb, Em7(b5), A7. The melody continues in the treble staff, and the bass staff provides a steady accompaniment.

System 4: Chords are indicated above the treble staff: Dm7, G7, C7, Bb7, F, Bb. The melody continues in the treble staff, and the bass staff provides a steady accompaniment. The system ends with a double bar line and a repeat sign.

C7 Bb F Bb C7 Bb

F Bb Em7(b5) A7 Dm9 G13

(Variations not transcribed)

Csus7 C7/Bb F Bb C7 Bb

Play 4 times

F Bb C7 Bb F Bb

Em7(b5) A7 Dm9 G13 Csus7 C7/Bb 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

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9

Clave Guaguanco 2:3

Piano Example 8

(Variations not transcribed)

The musical score is for a piano example of Guaguanco. It is written in G major (one sharp) and 2/4 time. The first system shows the Conga rhythm in the treble clef and the Clave Guaguanco rhythm in the bass clef. The second system shows a piano melody in the treble clef and a bass line in the bass clef, with a chord change to Am7 indicated above the staff. The third system shows the piano melody and bass line continuing, with chord changes to D7/A and Gmaj7 indicated above the staff.

Bm7(b5) E7

Am7 D7/A

Gmaj7

Bm7(b5) E7 Play 4 times Am7

D7/A Gmaj7

GUAGUANCO

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10

Clave Guaguanco 2:3

Piano Example 9

(Variations not transcribed)

The musical score is divided into four systems, each with a grand staff (treble and bass clef).

- System 1:** Features a Conga rhythm in the treble staff and a Clave Guaguanco rhythm in the bass staff. The Conga part consists of eighth and sixteenth notes with 'x' marks indicating specific rhythmic patterns. The Clave part is a simple eighth-note pattern.
- System 2:** Continues the Conga and Clave rhythms. The piano accompaniment begins in the third measure, with the right hand playing a melody and the left hand providing a harmonic accompaniment.
- System 3:** The piano accompaniment continues. The right hand features a melodic line with various intervals, and the left hand provides a steady accompaniment. Chords are indicated above the staff: Gm(maj7), Gm7, and C7.
- System 4:** The piano accompaniment continues. The right hand features a melodic line with various intervals, and the left hand provides a steady accompaniment. Chords are indicated above the staff: Am, Am(maj7), and Am7.

D7 Gm Gm(maj7)

The first system of the piano accompaniment consists of three measures. Measure 1 is marked with a D7 chord and features a treble staff with a half note D4, a quarter note E4, a quarter note F#4, and a half note G4, and a bass staff with a half note G3, a quarter note A3, a quarter note B3, and a half note C4. Measure 2 is marked with a Gm chord and features a treble staff with a half note G4, a quarter note A4, a quarter note B4, and a half note C5, and a bass staff with a half note G3, a quarter note A3, a quarter note B3, and a half note C4. Measure 3 is marked with a Gm(maj7) chord and features a treble staff with a half note G4, a quarter note A4, a quarter note B4, and a half note C5, and a bass staff with a half note G3, a quarter note A3, a quarter note B3, and a half note C4.

Gm7 C7 Am

The second system of the piano accompaniment consists of three measures. Measure 4 is marked with a Gm7 chord and features a treble staff with a half note G4, a quarter note A4, a quarter note B4, and a half note C5, and a bass staff with a half note G3, a quarter note A3, a quarter note B3, and a half note C4. Measure 5 is marked with a C7 chord and features a treble staff with a half note C5, a quarter note D5, a quarter note E5, and a half note F#5, and a bass staff with a half note G3, a quarter note A3, a quarter note B3, and a half note C4. Measure 6 is marked with an Am chord and features a treble staff with a half note A4, a quarter note B4, a quarter note C5, and a half note D5, and a bass staff with a half note G3, a quarter note A3, a quarter note B3, and a half note C4.

Am(maj7) 1. - 4. Am7 D7

The third system of the piano accompaniment consists of three measures. Measure 7 is marked with an Am(maj7) chord and features a treble staff with a half note A4, a quarter note B4, a quarter note C5, and a half note D5, and a bass staff with a half note G3, a quarter note A3, a quarter note B3, and a half note C4. Measure 8 is marked with an Am7 chord and features a treble staff with a half note A4, a quarter note B4, a quarter note C5, and a half note D5, and a bass staff with a half note G3, a quarter note A3, a quarter note B3, and a half note C4. Measure 9 is marked with a D7 chord and features a treble staff with a half note D5, a quarter note E5, a quarter note F#5, and a half note G5, and a bass staff with a half note G3, a quarter note A3, a quarter note B3, and a half note C4.

5. Am7 D7 Gm

The fourth system of the piano accompaniment consists of three measures. Measure 10 is marked with an Am7 chord and features a treble staff with a half note A4, a quarter note B4, a quarter note C5, and a half note D5, and a bass staff with a half note G3, a quarter note A3, a quarter note B3, and a half note C4. Measure 11 is marked with a D7 chord and features a treble staff with a half note D5, a quarter note E5, a quarter note F#5, and a half note G5, and a bass staff with a half note G3, a quarter note A3, a quarter note B3, and a half note C4. Measure 12 is marked with a Gm chord and features a treble staff with a half note G4, a quarter note A4, a quarter note B4, and a half note C5, and a bass staff with a half note G3, a quarter note A3, a quarter note B3, and a half note C4.

GUAGUANCO

CD

11

Clave Guaguanco 2:3

Piano Example 10

(Variations not transcribed)

Conga

Clave Guaguanco

Am7 D7/A

Gmaj7 Gmaj13 Bm9 E9(b5)

Am7 Ab7(b9)/A D7(b9,b5)

Gmaj9 Bm9 E9(b5)

Am9 D13(b9)/A

The first system of music covers measures 1 through 4. The left hand plays a steady eighth-note bass line, while the right hand features a more complex melody with eighth and sixteenth notes. Chord symbols 'Am9' and 'D13(b9)/A' are placed above the staff to indicate the harmonic structure.

Gmaj7 Bm7 E7

The second system covers measures 5 through 8. The musical texture continues with the same rhythmic patterns. Chord symbols 'Gmaj7', 'Bm7', and 'E7' are positioned above the staff to denote the changes in harmony.

Am9 D13(b9)/A

The third system covers measures 9 through 12. It maintains the established musical style. Chord symbols 'Am9' and 'D13(b9)/A' are shown above the staff.

Gmaj7 Bm7 E7

The fourth system covers measures 13 through 16. The progression of chords 'Gmaj7', 'Bm7', and 'E7' is repeated here. The system concludes with a double bar line.

Am9 D13(b9)/A Gmaj7

The fifth system covers measures 17 through 20. It includes the chord symbols 'Am9', 'D13(b9)/A', and 'Gmaj7'. The system ends with a final double bar line.

MAMBO

When the word Mambo is mentioned the first name that comes to mind is the famous Perez Prado and his orchestra. 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 time they were playing piano and bass in Jose Arcano's band "Arcanos y sus Estrellas" in Havana. This band strictly played 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 and 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 crazes that 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 Rodriguez and 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, Machito y sus Afro-Cubans, Tito Puente and Tito Rodriguez.

CD
12

Clave 2:3

Piano Example 11

MAMBO

Chords for Piano Example 11:

System 1: C9, C9(b5), Csus9, C7, C9, C9(b5), Csus9, C7

System 2: F, Fmaj7, F6, Fmaj7, F, Fmaj7, F6, Fmaj7, F6 (Play 4 times)

CD
13

MAMBO

Clave 2:3

Piano Example 12

Gm/C Gm(maj7)/C Gm7/C C7

F Fmaj7 F6 Fmaj7 Play 6 times F

CD
14

MAMBO

Clave 2:3

Piano Example 13

G7

C6

1. - 7.

8.

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 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.

CD
15

Clave 2:3

Piano Example 14

CHA-CHA-CHA

Gm11 C9/G Gm11

C9/G Gm11 C9/G

Gm11 C9/G Play 4 times Gm11

CD

16

Clave 2:3

Piano Example 15

CHA-CHA-CHA

Gm7 C7 Gm7 C7 Fmaj7 Fmaj13 Fmaj7 Fmaj13
 Gm7 C7 Gm7 C7 Fmaj7 Fmaj13 Fmaj7 Fmaj13 *Play 4 times*
 Gm7 C7 Gm7 C7 Fmaj7

The musical score for Piano Example 15 is written in 4/4 time with a key signature of one flat (Bb). The piece consists of three systems of two staves each. The first system contains four measures with chords Gm7, C7, Gm7, and C7 in the first two measures, and Fmaj7, Fmaj13, Fmaj7, and Fmaj13 in the last two measures. The second system contains four measures with the same chord sequence: Gm7, C7, Gm7, C7, Fmaj7, Fmaj13, Fmaj7, and Fmaj13. The final measure of the second system is marked 'Play 4 times'. The third system contains four measures with chords Gm7, C7, Gm7, and C7 in the first two measures, and Fmaj7 in the third measure, followed by a whole rest in the fourth measure.

CD

17

Clave 2:3

Piano Example 16

CHA-CHA-CHA

Am9 D13 Am9 D13
 Gmaj13 E7 *Play 4 times* Am9

The musical score for Piano Example 16 is written in 4/4 time with a key signature of one flat (Bb). The piece consists of two systems of two staves each. The first system contains four measures with chords Am9, D13, Am9, and D13. The second system contains four measures with chords Gmaj13, E7, and Am9. The final measure of the second system is marked 'Play 4 times'.

BOMBA & PLENA

Bomba & Plena — Folk music from Puerto Rico. These grooves are folk styles that emphasize rhythm more than harmony. Although, they may include a “cuatro” (a small guitar native of Puerto Rico similar to the Cuban “tres”) to provide 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 (scraped gourd), and cencerro (cowbell). Each barrel drum has its own rhythmic pattern. The “requinto” (high pitched drum) improvises over the ostinato pattern the other two drums maintain. The ostinato patterns are one measure in length and do not change. The piano “comps” a groove in either a 3:2 or 2:3 clave and the bass plays a basic syncopated pattern 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-like drums without the rattles), guiro, and accordion. The piano outlines either clave (2:3 or 3:2) while the bass plays a Merengue-like pattern with roots and fifths on the downbeats.

CD
18

Clave 3:2

Piano Example 17

BOMBA

The image displays three staves of musical notation for a Bomba piano example. Each staff consists of a treble and bass clef system. The key signature is one flat (Bb). The time signature is 3/4. The notation shows a rhythmic pattern in the bass line and a harmonic accompaniment in the treble line. The chords indicated above the staves are F, Bb, B, and C7. The first staff shows the initial measures, the second staff continues the pattern, and the third staff shows the final measures of the example.

MERENGUE

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

The merengue evolved from the "perico ripiao"; early folk music that is still played today. "Perico ripiao" was originally 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 the 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 of 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

The musical score for Merengue, Piano Example 19, is presented in three systems. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The rhythm is an implied 3:2 Clave, indicated by the placement of eighth and sixteenth notes. The score includes the following chords and measures:

- System 1:** Measures 1-3. Chords: C (measures 1-2), Em7 (measure 3).
- System 2:** Measures 4-7. Chords: Fmaj7 (measures 4-5), G7 (measures 6-7, marked as 1. - 7.).
- System 3:** Measures 8-11. Chords: G7 (measure 8, marked as 8.), C (measures 9-11).

MERENGUE

CD

21

Implied 3:2 Clave
Piano Example 20

The piano score for Merengue, Example 20, is written in B-flat major (two flats) and 4/4 time. It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system is marked with a **Bb6** chord above the first measure and an **F9/C** chord above the third measure. The second system is marked with a **Bb6** chord above the second measure. The third system is marked with an **F9/C** chord above the first measure and a **Bb6** chord above the third measure. The fourth system is marked with an **F9/C** chord above the second measure. The melody in the treble staff is primarily composed of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment. The piece concludes with a double bar line at the end of the fourth system.

Bb6 F9/C

Bb6

F9/C Bb6

F9/C D.C. & Segue Bb

First system of music. Treble clef, key of B-flat major. Chord F is indicated above the first measure, and C/G is indicated above the third measure. The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment.

Second system of music. Treble clef, key of B-flat major. The instruction *D.C. 2 times & segue* is written above the first measure, followed by a repeat sign. Chord F is indicated above the first measure of the second phrase. The melody continues with eighth and quarter notes, and the bass line maintains the eighth-note accompaniment.

Third system of music. Treble clef, key of B-flat major. Chord C/G is indicated above the first measure, and chord F is indicated above the third measure. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes. The bass line continues with the eighth-note accompaniment.

Fourth system of music. Treble clef, key of B-flat major. Chord C/G is indicated above the second measure, and chord F is indicated above the fourth measure. The melody concludes with a final measure containing a whole note. The bass line continues with the eighth-note accompaniment.

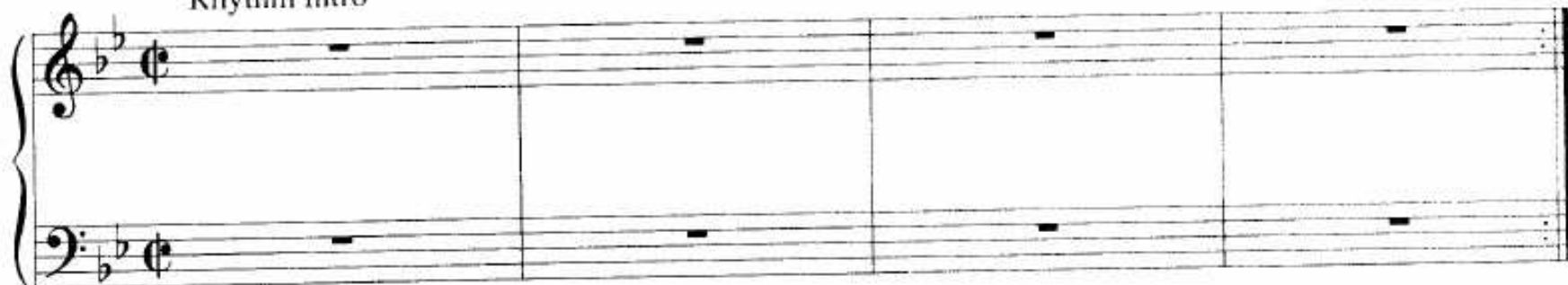
MERENGUE

CD

23

Implied 3:2 Clave
Piano Example 22

Rhythm intro



Gm D7 *Play 3 times*

This system contains measures 1 through 4. The key signature has two flats (Bb and Eb). Measure 1 is marked with a Gm chord. Measure 2 has a whole note chord. Measure 3 is marked with a D7 chord. Measure 4 is marked with 'Play 3 times' and contains a triplet of eighth notes. The bass line consists of chords and single notes.

Gm D7/A

This system contains measures 5 through 7. Measure 5 is marked with a Gm chord. Measure 6 has a whole note chord. Measure 7 is marked with a D7/A chord. The bass line continues with chords and single notes.

Gm

This system contains measures 8 through 10. Measure 8 has a whole note chord. Measure 9 is marked with a Gm chord. Measure 10 has a whole note chord. The bass line continues with chords and single notes.

D7/A Gm

This system contains measures 11 through 14. Measure 11 is marked with a D7/A chord. Measure 12 has a whole note chord. Measure 13 is marked with a Gm chord. Measure 14 is a whole rest. The bass line continues with chords and single notes.

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.

CD
24

C7 TUMBAO

Clave 2:3

Piano Example 23

Intro Conga

Bass pick-up

Gm7/C C7 Gm7/C C7 Play 7 times

Gm7/C C7 Gm7/C C7

CD
25

C7 TUMBAO

Clave 2:3

Piano Example 24

Bass pick-up

Soli etc.

Gm/C Gm(maj7)/C

Gm7/C C9 Gm Gm(maj7)/C Gm7/C C9 Gm Gm(maj7)/C

Gm7/C C9 Gm Gm(maj7)/C Gm7/C C9 Gm/C

Play 4 times

C7 TUMBAO

CD

26

Clave 2:3

Piano Example 25

Gm

Bass pick-up

Soli etc.

C9 Gm C9 *Play 7 times* Gm

C9 Gm C9 C9 Gm Bass Solo 15

1.2.3. 4.

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

The piano example is written in 3/2 time, corresponding to the 3:2 clave. It consists of three systems of piano accompaniment, each with a treble and bass staff. The first system is marked with a C chord. The second system is marked with D and G7. The third system is marked with F, C, and D. The music features a steady eighth-note bass line and a more melodic treble line with various chords and accidentals.

Chords: D, G7, F, C, D, G7, F, C

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9

SONGO

CD
28

Clave 2:3

Piano Example 27

Chords: C, Bb, F, G, G, C

Measure numbers: 1, 2, 3, 4, 5, 6

SONGO

CD

29

Clave 2:3

Piano Example 28

The piano score for "SONGO" is written in E-flat major (three flats) and 2/3 time. It features a 2:3 clave rhythm. The score is organized into five systems, each with a treble and bass staff. Chords are indicated above the notes.

System 1: Eb, Ab, F/C, Bb7

System 2: Eb7, Ebsus7, Eb, Ab, F7/C

System 3: Bb7, Eb7, Ebsus7, Eb, Ab, F7/C

System 4: Bb7, Eb7, Ebsus7 (Play 5 times), Eb

System 5: Ab, F7/C, Bb7, Eb7, Ebsus7, Eb

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

Chords: Gm, Eb, F, F#dim/C, Gm, Gm, Gm.

MUSICA AFRO-CUBANA

CD

31

Clave 2:3

Piano Example 30

Chords: F, Bb, B, C7, C#dim, Dm, F, Bb, B, C7, C#dim, Dm, Dm, F.

MUSICA AFRO-CUBANA

CD

32

Clave 3:2

Piano Example 31

C C#dim D7 D#dim

Em C C#dim

D7 D#dim Em 1. – 5. Em

Em/A 6. Em Em/A

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

Ab Abm

Eb Bbm7 Eb7 Eb

1. - 5. 6.

SALSA

CD

34

Clave 2:3

Piano Example 33

Piano Example 33 is a salsa piano accompaniment in 2/3 time, featuring a repeating rhythmic pattern in the right hand and a steady bass line in the left hand. The piece is divided into five systems, each with specific chord changes indicated above the staff.

System 1: Dm9, G13(b9)

System 2: Cmaj9, Em7, A9

System 3: Dm9, G13(b9)

System 4: Cmaj9, Em7, A9, *Play 3 times*

System 5: Dm9, G13(b9), Cmaj7

The notation includes treble and bass staves with various chords and rhythmic markings. The piece concludes with a final Cmaj7 chord.

SALSA

CD

35

Clave 2:3

Piano Example 34

Dm13 G13

Cmaj13

Em11 A7(b9) Play 5 times Dm13

G13 Cmaj13

SALSA

CD

36

Clave 2:3

Piano Example 35

(Variations not transcribed)

Am7(b5) D7(b5,b9) Gm9 C9 Am7(b5) D7(b5,b9)

Gm9 C9 Am7(b5) D7(b5,b9) Gm9 C9

Am7(b5) D7(b5,b9) Gm9 C9 Am7(b5) D7(b13,b9)

Gm11 C7(#9) Am7(b5) D7(b13,b9) Gm11 C7(#9) Am7(b5) D7(b5,b9)

Gm9 C9 Am7(b5) D7(b5,b9) Gm9 C9

Variations

Am7(b5) D7(b5,b9) Gm9 C9 Am7(b5) D7(b5,b9) Gm9 C9

Am7(b5) D7(b5,b9) Gm9 C9 Am7(b5) D7(b5,b9) Gm9 C9

Am7(b5) D7(b5,b9) Gm9 C9 Am7(b5) D7(b5,b9) Gm9 C9

Am7(b5) D7(b5,b9) Gm9 C9 1. Am7(b5) D7(b5,b9)

Gm9 C9 2. Am7(b5) D7(b5,b9) Gm9

SALSA

CD

37

Clave 2:3

Piano Example 36

(Variations not transcribed)

Chord progression for Piano Example 36 (Salsa):

- Measure 1: Dm7
- Measure 2: G9
- Measure 3: Cmaj7
- Measure 4: F9
- Measure 5: Bm7(b5)
- Measure 6: E7(b9, b5)

Chord progression for Piano Example 36 (Salsa):

- Measure 1: Am7
- Measure 2: D9/E
- Measure 3: Dm7
- Measure 4: G9
- Measure 5: Cmaj7
- Measure 6: F9

Chord progression for Piano Example 36 (Salsa):

- Measure 1: Bm7(b5)
- Measure 2: E7(b9, b5)
- Measure 3: Am7
- Measure 4: D9/E
- Measure 5: Dm7
- Measure 6: G7alt

Chord progression for Piano Example 36 (Salsa):

- Measure 1: Cmaj13
- Measure 2: F13
- Measure 3: G9/B
- Measure 4: E7alt
- Measure 5: Am9,13
- Measure 6: Em7(b5) A7(b5, b9)

Dm9,13 G7(b9+5) Cmaj13 F9 G9/B E7alt

The first system of the piano accompaniment consists of six measures. The chords are Dm9,13, G7(b9+5), Cmaj13, F9, G9/B, and E7alt. The melody in the right hand features a descending line of eighth notes, while the left hand provides a steady bass line with some chromatic movement.

Am9 D9/E (D) Dm7 G9 Cmaj7 F9

The second system of the piano accompaniment consists of six measures. The chords are Am9, D9/E (D), Dm7, G9, Cmaj7, and F9. The melody in the right hand continues the descending line, and the left hand maintains a consistent bass line.

Bm7(b5) E7(b9,b5) Am7/D D9 Dm7 G9

The third system of the piano accompaniment consists of six measures. The chords are Bm7(b5), E7(b9,b5), Am7/D, D9, Dm7, and G9. The melody in the right hand continues the descending line, and the left hand maintains a consistent bass line.

Cmaj7 F9 Bm7(b5) E7(b9,b5) Am7 D9/E

The fourth system of the piano accompaniment consists of six measures. The chords are Cmaj7, F9, Bm7(b5), E7(b9,b5), Am7, and D9/E. The melody in the right hand continues the descending line, and the left hand maintains a consistent bass line.

Dm7 G7alt Cmaj13 F13 G9/B E7alt Am/D

The fifth system of the piano accompaniment consists of seven measures. The chords are Dm7, G7alt, Cmaj13, F13, G9/B, E7alt, and Am/D. The melody in the right hand continues the descending line, and the left hand maintains a consistent bass line.

SALSA

Clave 2:3

Piano Example 37

Bm7

E7

Am7

D7

Play 6 times

Gmaj9

SALSA

Clave 2:3

Piano Example 38

(Variations not transcribed)

Am9

D7(b13, #9)

Gm9

C13

Am9

D(b13, #9)

Gm9 C13(#11) Am9 D(b13,#9)

This system contains four measures of piano accompaniment. The first measure is Gm9, the second is C13(#11), the third is Am9, and the fourth is D(b13,#9). The notation features a treble and bass staff with various chords and melodic lines, including some grace notes.

Gm9 C7 C7(b9) Am9

This system contains four measures of piano accompaniment. The first measure is Gm9, the second is C7, the third is C7(b9), and the fourth is Am9. The notation continues with chords and melodic lines in both staves.

D(b13,#9) Gm9 C13

This system contains three measures of piano accompaniment. The first measure is D(b13,#9), the second is Gm9, and the third is C13. The notation shows chords and melodic lines in both staves.

1.2. Am9 D(b13,#9) Gm9

This system contains three measures of piano accompaniment, marked as the first ending (1.2.). The first measure is Am9, the second is D(b13,#9), and the third is Gm9. The notation shows chords and melodic lines in both staves.

C13 3. Am9 D(b13,#9) Gm9

This system contains four measures of piano accompaniment, marked as the second ending (3.). The first measure is C13, the second is Am9, the third is D(b13,#9), and the fourth is Gm9. The notation shows chords and melodic lines in both staves.

SALSA

CD

40

Clave 2:3

Piano Example 39

(Variations not transcribed)

The piano accompaniment is written in 2/4 time with a key signature of one flat (Bb). The music is organized into four systems, each with a treble and bass staff joined by a brace. Chord labels are placed above the treble staff.

System 1: Chords are Dm6, Eb7, and Dm6. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a steady eighth-note accompaniment.

System 2: Chords are Eb7, Eb9, Dm6, and Eb9. A repeat sign is present after the first measure of the Eb9 chord.

System 3: Chords are Dm6, Eb9, and Dm6. The final Dm6 chord is marked with the instruction "Play 10 times".

System 4: Chords are Eb9, Dm6, Eb9, and Dm6. The final Dm6 chord is marked with an accent (>).

SALSA

CD

41

Clave 3:2

Piano Example 40

System 1: Bass line with a 7 (sevens) rhythm. Chord: Dm7.

System 2: Chords: G7, Em7, A7.

System 3: 1. - 5. Dm7, G7, Em7.

System 4: 6. A7, Dm7, G7, Cmaj9.

SALSA

CD

42

Clave 2:3

Piano Example 41

D6 G A7 G A7 G

D6 G A7 G

A7 G D6 *Play 10 times* G

A7 G A7 G D6

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.

The piano score for Salsa, Example 42, is written in G major (one sharp) and 2/4 time. It consists of four systems of music, each with a treble and bass staff. The chords are indicated above the notes.

System 1: Chords are D6, G, A7, G, A7, G. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a steady accompaniment.

System 2: Chords are D6, G, A7, G. This system includes a repeat sign in the treble staff, indicating a repeated melodic phrase.

System 3: Chords are A7, G, D6, G. The instruction "Play 10 times" is written above the treble staff, indicating a repeated section. The system ends with a double bar line.

System 4: Chords are A7, G, A7, G, D6. This system concludes the piece with a final chord of D6.

SALSA

CD

44

Clave 2:3

Piano Example 43

Chords: Gm, Am7(b5), D7(b9), Eb, F, Gm7, C9, Gm/C.

SALSA

CD

45

Clave 3:2

Piano Example 44

(Variations not transcribed)

Chords: Dm7, G7.

Cmaj9 Fmaj7 Bm7(b5)/D E7(b9)

The first system of piano accompaniment consists of four measures. The first measure has a Cmaj9 chord. The second measure has an Fmaj7 chord. The third measure has a Bm7(b5)/D chord. The fourth measure has an E7(b9) chord. The melody in the right hand is a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line in the left hand is a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4.

Am7 A7(b9) Dm7 G7

The second system of piano accompaniment consists of four measures. The first measure has an Am7 chord. The second measure has an A7(b9) chord. The third measure has a Dm7 chord. The fourth measure has a G7 chord. The melody in the right hand is a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line in the left hand is a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4.

Cmaj9 Fmaj7 Bm7(b5)/D E7(b9)

The third system of piano accompaniment consists of four measures. The first measure has a Cmaj9 chord. The second measure has an Fmaj7 chord. The third measure has a Bm7(b5)/D chord. The fourth measure has an E7(b9) chord. The melody in the right hand is a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line in the left hand is a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4.

Am7 A7(b9) *Play 4 times* Dm7 G7

The fourth system of piano accompaniment consists of four measures. The first measure has an Am7 chord. The second measure has an A7(b9) chord. The third measure has a Dm7 chord, which is marked "Play 4 times". The fourth measure has a G7 chord. The melody in the right hand is a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line in the left hand is a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4.

Cmaj9 Fmaj7 Bm7(b5)/D E7(b9) Am

The fifth system of piano accompaniment consists of five measures. The first measure has a Cmaj9 chord. The second measure has an Fmaj7 chord. The third measure has a Bm7(b5)/D chord. The fourth measure has an E7(b9) chord. The fifth measure has an Am chord. The melody in the right hand is a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line in the left hand is a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4.

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

Chords indicated above the staff:

- Measure 1: Fm7
- Measure 2: Bbm7
- Measure 3: Eb7
- Measure 4: Abmaj7
- Measure 5: Dbmaj7
- Measure 6: Dm7
- Measure 7: G7
- Measure 8: Cmaj13
- Measure 9: Cm7

Fm7 Bb7 Ebmaj7

This system contains the first three measures of the piano accompaniment. The key signature has three flats (Bb, Eb, Ab). The first measure is marked Fm7, the second Bb7, and the third Ebmaj7. The melody in the right hand consists of eighth and quarter notes, while the left hand provides a steady eighth-note accompaniment.

Abmaj7 Adim7 D7(b9) Gmaj13

This system contains the next four measures. The first measure is Abmaj7, followed by Adim7, D7(b9), and Gmaj13. The musical texture continues with a melodic line in the right hand and a supporting accompaniment in the left hand.

Am7 D9

This system contains measures five and six. The first measure of this system is marked Am7, and the second measure is marked D9. The melodic and accompaniment patterns are consistent with the previous systems.

Gmaj13 F#m7

This system contains measures seven and eight. The first measure is marked Gmaj13, and the second measure is marked F#m7. The key signature remains three flats throughout this section.

B7 Emaj7 Caug7(b9)

This system contains the final three measures of the page. The first measure is marked B7, the second Emaj7, and the third Caug7(b9). The musical notation and accompaniment style are consistent with the rest of the piece.

First system of piano accompaniment. Chords: Fm7, Bbm7, Eb7.

Second system of piano accompaniment. Chords: Abmaj7, Dbmaj7, Dbm7.

Third system of piano accompaniment. Chords: Cm7, Bdim7, Bbm7, Eb7.

Fourth system of piano accompaniment. Chords: Abmaj7, G(#9, b13), C(#9, b13), Fm7.

Fifth system of piano accompaniment. Chords: Bbm7, Ebsus9, Eb9(b5), Abmaj9.

Db maj9 Dm9 G13(b5) Cmaj13

This system contains the first four measures of the piece. The key signature has four flats (Bb, Eb, Ab, Db). Measure 1 is labeled Db maj9. Measure 2 is labeled Dm9. Measure 3 is labeled G13(b5). Measure 4 is labeled Cmaj13. The notation features a mix of eighth and sixteenth notes in the right hand, with block chords and some moving bass lines in the left hand.

Cm7 Fm7

This system contains measures 5 through 8. Measure 5 is labeled Cm7. Measure 6 is unlabeled. Measure 7 is labeled Fm7. Measure 8 is unlabeled. The right hand continues with eighth and sixteenth note patterns, while the left hand provides harmonic support with block chords and some movement.

Bb sus9 Bb9 Eb maj9 Ab maj7

This system contains measures 9 through 12. Measure 9 is labeled Bb sus9. Measure 10 is labeled Bb9. Measure 11 is labeled Eb maj9. Measure 12 is labeled Ab maj7. The notation shows a continuation of the melodic lines in the right hand and the harmonic accompaniment in the left hand.

(Am7b5
Ab7(b9)) D7) Gmaj9

This system contains measures 13 through 16. Measure 13 is labeled (Am7b5 / Ab7(b9)). Measure 14 is labeled D7). Measure 15 is labeled Gmaj9. Measure 16 is unlabeled. The piece concludes with sustained chords in the final measure.

Am9/D (D7) Ab9/D Gmaj9/D

F#m9 B13 Emaj13 C(#9, b13)

Fm7 Bbm7 Eb sus9 Eb(9, b5) Ab maj9

Dbmaj7 Dbm7 Cm9

Bdim7 Bbm9 Ebsus13 Eb13 Abmaj9

CD

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LATIN JAZZ

Clave 2:3

Piano Example 46

Variations not transcribed

Chord symbols for the first system: Bm7(b5), E7(b9), Am7, D9, Bm7(b5), E7(b9).

Chord symbols for the second system: Am7, D9, Dm7, G9, Cmaj7, F9.

Chord symbols for the third system: Bm7(b5), E7(b9), Am7, D9, Bm7(b5), E7(b9), Am7, D9.

Chord symbols for the fourth system: Bm7(b5), E7(b9), Am7, D9, Dm7, G9, Cmaj7, F9.

First ending (1.): Bm7(b5), E7(b9), Am7, D9.

Second ending (2.): Bm7(b5), E7(b9), Am/D.

LATIN JAZZ

CD

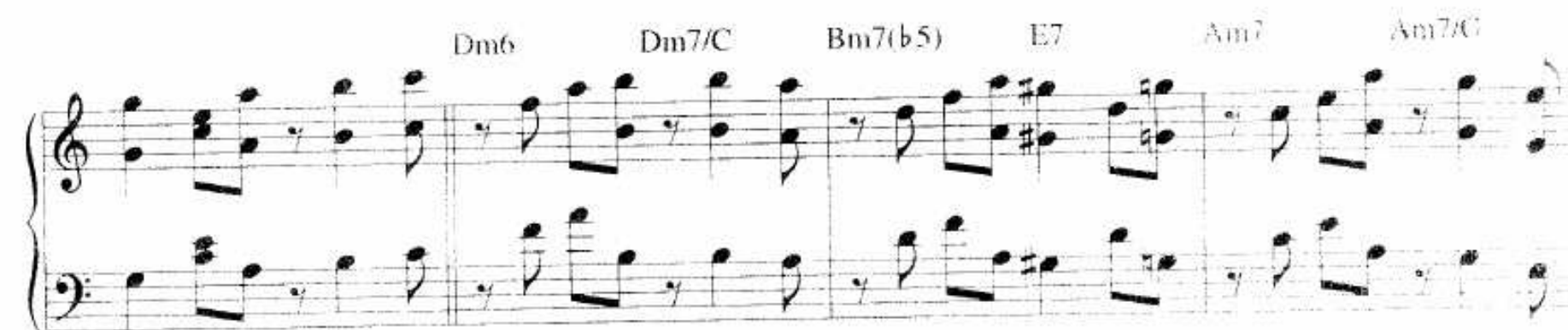
48

Clave 3:2

Piano Example 47

Chord changes indicated above the staff:

- C6
- Cm7
- D7/C
- Db/C
- C6
- Dm7
- G9
- C6
- Fm7
- Bb7
- Eb maj7
- Dm7
- G7
- Cmaj7



LATIN JAZZ

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Piano Example 48

(Variations not transcribed)

Rhythm Intro 4

Fm Fm6

Fm Bbm Bbm(maj7)

Bbm7 Bbm(maj7) Fm

1.
Db7

C7 D♭7

First system of musical notation, measures 1-4. The key signature has three flats (B♭, E♭, A♭). The first two measures are marked with a C7 chord, and the next two with a D♭7 chord. The melody in the right hand features eighth and quarter notes, while the bass line in the left hand consists of quarter notes.

C7

Second system of musical notation, measures 5-8. The key signature remains three flats. The first measure is marked with a C7 chord. The melody in the right hand continues with eighth and quarter notes, and the bass line in the left hand remains quarter notes.

Fm

Third system of musical notation, measures 9-12. The key signature remains three flats. The first measure is marked with an Fm chord. The melody in the right hand continues with eighth and quarter notes, and the bass line in the left hand remains quarter notes.

Rhythm 23 23

Fourth system of musical notation, measures 13-16. The key signature remains three flats. Measures 13 and 14 contain a melodic phrase in the right hand and a bass line in the left hand. Measures 15 and 16 are marked with a "Rhythm" label and the number "23", indicating a 23-measure rest for both hands.

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
patino@earthlink.net

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"