

AFRO-CUBAN BASS GROOVES



by Manny Patiño and Jorge Moreno



CD included

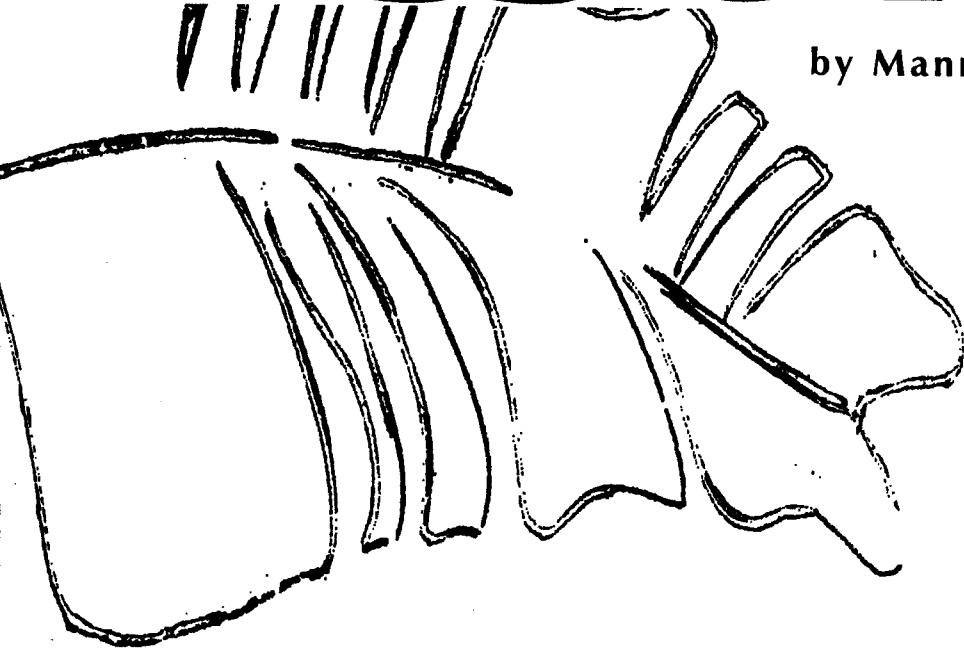
Standard Notation and Tablature

Matching Book Available for Keyboard



AFRO-CUBAN BASS GROOVES

by Manny Patiño and Jorge Moreno



Project Manager: Aaron Stang
Cover Art: Odalis Soto
Engraver: Andrew Parks Music Engraving
Technical Editor: Glyn Dryhurst
Photo on page 2 courtesy of J.F. Soto
Yamaha Bass courtesy of Jerry Andreas, Yamaha Corporation of America
Special Thanks to Cary and Abel Batista

Stadtbucherei
HAMM

© 1997 WARNER BROS. PUBLICATIONS
All Rights Reserved

Any duplication, adaptation or arrangement of the compositions
contained in this collection requires the written consent of the Publisher.
No part of this book may be photocopied or reproduced in any way without permission.
Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.



Any individual, organization or institution that is not a member of the Association of Music Teachers of the United States, Inc. is not eligible to vote in the election of the officers of the Association. The Association is a non-profit organization and its funds are used for the benefit of the music education of the young people of the United States.

CONTENTS

	PAGE #	CD TRACK #
Foreword: Latin American Music.....	6	
Introduction	7	1
Los Tumbaos	8	
The Clave.....	9	
Intros and Endings.....	12	
The History of Piano and Bass Tumbaos ...	14	
Cross-Over Groove	16	
Example 1.....	16	2
Guajira	18	
Example 2.....	18	3
Example 3.....	18	4
Example 4.....	19	5
Son Montuno	20	
Example 5.....	20	6
Example 6.....	21	7
Example 7.....	22	8
Guaguancó	24	
Example 8.....	24	9
Example 9.....	26	10
Example 10.....	27	11
Mambo	30	
Example 11.....	30	12
Example 12.....	31	13
Example 13.....	31	14
Cha-cha-cha	32	
Example 14.....	32	15
Example 15.....	33	16
Example 16.....	33	17
Bomba & Plena	34	
Example 17.....	34	18
Example 18.....	35	19
Merengue	36	
Example 19.....	37	20
Example 20.....	39	21
Example 21.....	41	22
Example 22.....	43	23

	PAGE #	CD TRACK #
C7 Tumbaos (Descargas)	44	
Example 23.....	44	24
Example 24.....	45	25
Example 25.....	46	26
Songo	48	
Example 26.....	48	27
Example 27.....	51	28
Example 28.....	53	29
Música Afro-Cubana	56	
Example 29.....	56	30
Example 30.....	58	31
Example 31.....	60	32
Salsa	62	
Example 32.....	63	33
Example 33.....	65	34
Example 34.....	67	35
Example 35.....	69	36
Example 36.....	71	37
Example 37.....	72	38
Example 38.....	74	39
Example 39.....	75	40
Example 40.....	76	41
Example 41.....	78	42
Example 42.....	79	43
Example 43.....	80	44
Example 44.....	82	45
Latin Jazz	84	
Example 45.....	84	46
Example 46.....	87	47
Example 47.....	89	48
Example 48.....	92	49
Mixing the Styles	94	
Conclusion	95	

ACKNOWLEDGEMENTS & DEDICATION

Special Thanks and Dedication From Manny

My deepest thanks and appreciation to:

God for giving me this opportunity and for allowing me to work and learn from great musicians, my wife Alexiys, and my boys Manny and Ricky for being patient with me through the many hours I sat in my studio and for supporting me always; I love you all, Ricardo Patiño for piano grooves, programming and for your endless support as always; I love you brother, Jorge Moreno, my other brother, for without his idea this wouldn't have been possible.

My appreciation and gratitude to all those musicians throughout the years that either created these grooves or in one way or another influenced their evolution. God Bless you all.

I would like to dedicate this work to the memory of my parents Francisco and Adela Patiño who gave me life and gave me their love and support always. I love you mami y papi.

Special Thanks and Dedication From Jorge

I would like to thank:

My parents Magaly and Israel Moreno for always supporting me in all my endeavors, my wife Maritza and my kids Alex, Amanda and Andrea for giving me their unconditional love and support; to my musical brother Manny Patiño, for always being there for me, without him this book would have never happened; to Rick Patiño for his encouragement and support to this project; to Gustavo Sala for his friendship throughout the years and for the immense talent he put into this project.

To all the musicians I have worked with and learned from throughout the years; to almighty God for creating this beautiful universe and allowing me to evolve and grow with it.

This book is dedicated to my children Alex, Amanda and Andrea. They inspire me daily to be a better human being.

Special Thanks From Manny & Jorge to:

Aaron Stang for believing in this project since the very beginning, Jose Arias for taking us to see "El Bol", Raul Artiles for numerous consultations and support, Alfonso Afonso for percussion and photo touch-ups, Felix Gomez for piano grooves and for being patient as always, Jackson Fondeur for Merengue piano tumbaos and Merengue history, Jorge "Araña" Hernandez for Cuba's videos, Sandy Poltarack for suggestions and books, Guillermo "El Bol" Vivar for the legend and history, Israel "Cachao" Lopez for the legend and for giving us the foundation and the Mambo, Giovanni Gonzalez for "a lo maco" tambora and conga, Cesar Betances for double-checking our Merengue grooves, Alfredo Alvarez for piano tumbaos, Rick Ramirez for photo touch-ups, Osbaldo Cesa for Merengue history and updates, Francisco "Paquito" Hechavarria for the contagious piano tumbaos, Pablo Grajales for those 'venomous' Colombian

tumbaos, Jesus "Gumby" Navedo for the Bomba & Plena percussion, Gilberto Garcia for the Cha-cha grooves, Abel Pabon for the Bomba, Plena, & Latin Jazz tumbaos, Raul Gallimore for laying the piano grooves for the slap & tap bass, Mario Marrero for history notes, Johnny Conga "JC" for history notes, Geraldo Peña for Merengue history notes, Ignacio Berroa for the history of the Songo, and especially Gustavo "Cubiche" Sala for laying down the cowbells, bongos, and timbal.

About the Authors

Manny Patiño was born in Barranquilla, Colombia South America. His family moved to New York where he was exposed to a variety of musical styles including, of course, American Pop and Jazz, as well as various types of ethnic Latin music. He began playing a home-made "marimbula" bass ("box bass" used in early Afro-Cuban and Dominican music) at the age of eight. He later picked-up drums, electric and upright bass as well as clarinet and saxophone. He studied music at Miami-Dade Community College, University of Miami, and Florida International University.

Manny has recorded and performed throughout the world accompanying artists in various genres, including: Celia Cruz, Andy Montañez, Pete "El Conde" Rodriguez, Ismael Miranda, Franky Ruiz, Cheo Feliciano, Willy Chirino, Hansel y Raul, and Roberto Torres in the Salsa circuit; Nestor Torres, Dave Valentin, Mongo Santamaria, Patato Valdez, Ira Sullivan, Othello Molineaux, and Roberto Perera in Jazz and Latin Jazz; and Selena, Barrio Boys, Gloria Estefan, Jose Luis Rodriguez, Raphael, Braulio, Camilo Sesto, Raul Di Blasio, Manoela Torres, Emmanuel, and Ricardo Cocciante in Latin Pop.

Manny currently works throughout South Florida and teaches Jazz Bass at Miami-Dade Community College. Most recently, he worked on the published transcriptions for "Cachao's Masterpiece Vol. I".

Jorge Moreno arrived in the United States from Cuba in 1962. He began playing classical guitar at a very young age, a family tradition started by his great-grandfather in Matanzas, Cuba. In high school he started playing upright bass and electric bass guitar. At the age of sixteen he started playing local gigs and a year after that he recorded his first album. He studied music at Miami-Dade Community College and the University of Miami and has studied arranging and composition under Dr. Carlos Varela.

In addition to working with local artists and bands in Miami, North, South America and Europe, he has recorded numerous albums and performed with such Latin music artists as Celia Cruz, Johnny Pacheco, Pete "El Conde" Rodriguez, Charlie Palmieri, Carlos "Patato" Valdez, Jorge Dalto, Roberto Torres, Vicentico Valdez, Hector Lavoe, Spider Martin, Charytin, La Lupe, and Andy Harlow.

Recently Jorge worked on the published transcription of "Cachao's Masterpiece Volume I" and for the past ten years has been directing his own band "Casablanca".

FOREWORD: LATIN AMERICAN MUSIC

Latin American Music has experienced enormous influences from various parts of the world. It has a rich diversity in styles that seem similar yet are conceptually different in their interpretation. Without elaborating too greatly on the effect of cultures, religions, and customs on the evolution of this music, we will briefly touch upon those that have had the most obvious influence in its formation.

The earliest and most dominant of these influences came from the European Conquistadors to the New World. From Europe we inherited the instruments and harmonic functions of classical music along with its cultural dances and song forms such as the Contra-Danza Francesa (country dance song), the Paso Doble (polka-like song), and the Rumba Flamenca which is of Gypsy origin.

From Africa we inherited various complex rhythms derived from tribal religious rituals mainly of Nigerian and Congolese descent. We also acquired a number of percussive instruments, i.e., yembe drum (conga-like drum), palitos (sticks), guiros (scrapers), tambores bata' (bata' drums), chekere (shaker), senceros (cowbells), and agogo bells among other hand-held percussion instruments. Along with these, African tribes also brought us an immense repertoire of polyrhythms so rich in sound and pitch that harmony and melody almost became secondary. Included in these varied and diverse polyrhythms came the *Clave**. And of course, like the field-haulers of North America the slaves brought improvised singing.

The Aborigines of Latin America were influenced positively and negatively by both these cultures. In South America notes were added to their existing pentatonic scales, and polyrhythms and percussion were incorporated in the music. Adversely, some indigenous musical instruments, mantras, chants and rituals were abolished by the imposed doctrines and philosophies of the Roman Catholic Church. In the Caribbean, unlike South America, the Spanish Conquistadors exterminated all the inhabitants. This genocide made the music of Cuba and other Antilles Islands strictly an Afro-European hybrid.

The United States also influenced the development of Latin music. Its influence has been more prominent in this century with the advent of phonograph recordings, radio and television. The Big Band Era had a tremendous impact on Latin bands like Beny More's Orchestra of Cuba. And Jazz harmonies, R & B and Rock & Roll beats have always had an influence on Latin Music.

In summary, Latin American Music implies many things. It is music born of a Euro-Afro-American union enormously rich in rhythms and colors. The spectrum of musical frequencies range from a poly-rhythmic percussion ensemble, or comparsa, to an eloquent melodic Tango or harmonically rich Samba. It is music that was created by the intertwining of cultures and religions that continues to evolve in itself.

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



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.

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 is 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 finely 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 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 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 overlaying 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, or 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, in a 2/2 time signature. Section C is marked with a 'C' in a box and contains four measures of music. The first measure is marked with a 'C' in a box and contains a whole note C. The second measure is marked with 'Fm7' and contains a half note F and a half note C. The third measure is marked with 'G7' and contains a half note G and a half note C. The fourth measure is marked with 'Cm' and contains a half note C and a half note G. Section D is marked with a 'D' in a box and contains four measures of music. The first measure is marked with 'Fm7' and contains a half note F and a half note C. The second measure is marked with 'Bb7' and contains a half note Bb and a half note C. The third measure is marked with 'Eb maj7' and contains a half note Eb and a half note C. The fourth measure is marked with 'Ab maj7' and contains a half note Ab and a half note C. The notation includes various rhythmic values (half notes, quarter notes, eighth notes, sixteenth notes) and rests, with some measures containing multiple notes. The bass line is indicated by 'x' marks on the staff.

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.

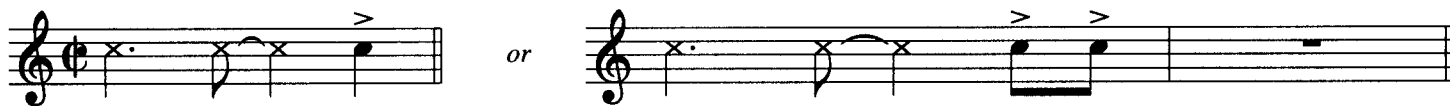
INTROS & ENDINGS

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



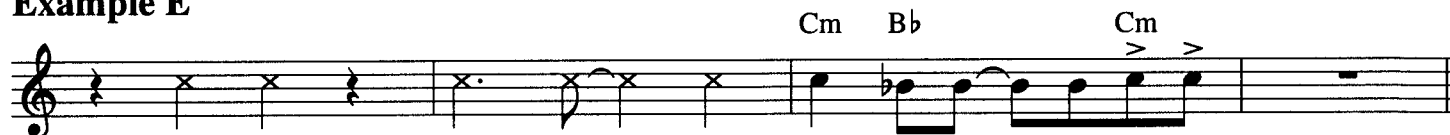
Example C



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.

CROSS-OVER GROOVE

CD

2

Clave 2:3

Bass Example 1 (Slap)

*Played on a 5 string bass with high C string

T = Thumb
P = Pop
S = Slide to next note

Piano Intro **6**

Em **D7**

Em

gliss. **T**

7

9 **7** **9** **7**

(7) **7** **(7)** **7** **5** **(5)** **5** **(5)** **5**

7 **7** **9** **9**

(5) **5** **(5)** **6** **7** **(7)** **7** **5** **7**

The musical notation for the bass line of 'The Sound of Silence' is shown in two staves. The top staff is a bass clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with rests marked 'T' and accents marked 'P'. The bottom staff is a tablature for a six-string guitar, with fret numbers (0-9) and chord symbols (T, A, B) indicating fingerings and chords. The notation is divided into four measures, with a 'D7' chord symbol above the third measure.

The musical notation for the bass line of "The Sound of Silence" is shown in two staves. The top staff is a standard bass clef with a key signature of one sharp (F#). It contains a sequence of notes and rests, with dynamic markings (P, T, S, Em) and fingerings (1-4) indicated above the notes. The bottom staff is a simplified bass line with a single line and a key signature of one sharp. It contains a sequence of numbers (5, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) indicating fingerings for the notes.

[illegible]

The musical score for "The Wind" by Peter Max is presented in a single system. The top staff is a bass clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with rests. Dynamics include 'P' (piano) and 'Em' (emphatic). The bottom staff is a guitar accompaniment with fret numbers and a 'gliss.' (glissando) at the end.

Melody:

- Measure 1: F#4 (P), G#4 (T), A4 (T)
- Measure 2: B4 (P), C#5 (T), D5 (T)
- Measure 3: E5 (Em), F#5 (P), G#5 (T), A5 (T)
- Measure 4: B5 (P), C#6 (T), D6 (T), E6 (gliss.)

Guitar:

- Measure 1: 7 (5) 5 5
- Measure 2: 7 (5) 6 7
- Measure 3: 9 (7) 7 7
- Measure 4: 9 (7) 7 (7) 0 0 (gliss.)

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.

CD

3

GUAJIRA

Clave 2:3

Bass Example 2

CD

4

GUAJIRA

Clave 2:3

Bass Example 3

C D7 G7 F C D7 G7 F C

(3) 3 5 5 5 4 5 3 3 3 3 5 5 5 4 5 3 3 3

GUAJIRA

CD

5

Clave 2:3

Bass Example 4

Piano Intro Fm Bbm C7 Bbm

1 1 4 1 3 (3) 2 1 1 1

Fm Bbm C7 Bbm Fm Bbm C7 Bbm

(1) 1 4 1 3 (3) 2 3 1 1 1 (1) 1 4 1 3 (3) 1 1 1

Fm Bbm C7 Bbm Fm Bbm C7 Bbm

(1) 1 4 1 3 (3) 2 3 1 1 1 (1) 1 4 1 3 (3) 2 1 1 1

Fm Bbm C7 Bbm Fm Bbm C7 Bbm Fm

(1) 1 4 1 3 (3) 2 3 1 1 1 (1) 1 4 1 3 (3) 1 1 1

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.

SON MONTUNO

CD

6

Clave 2:3

Bass Example 5

Clave

1. - 7. 8.

F B \flat C7 B \flat F B \flat C7 B \flat C B \flat F

3 5 (5) 3 3 (3) 3 5 (5) 3 3 (5) 3 3 3

SON MONTUNO

CD

7

Clave 2:3

Bass Example 6

First system of bass notation for *Son Montuno*. The staff shows a melodic line in bass clef with notes and rests, and a corresponding bass line with fingerings (3, 5, 7) and triplets. Chords C, F, G7, and F are indicated above the staff.

Second system of bass notation. The staff shows a melodic line in bass clef with notes and rests, and a corresponding bass line with fingerings (3, 5, 7) and triplets. Chords C, F, G7, and F are indicated above the staff. The system ends with a repeat sign and the instruction "Play 4 times".

Third system of bass notation. The staff shows a melodic line in bass clef with notes and rests, and a corresponding bass line with fingerings (3, 5, 7) and triplets. Chords C, F, G7, and F are indicated above the staff.

Fourth system of bass notation. The staff shows a melodic line in bass clef with notes and rests, and a corresponding bass line with fingerings (3, 5, 7) and triplets. Chords G7, F, C, F, G7, and F are indicated above the staff.

Fifth system of bass notation, showing two endings. The first ending (1.) leads back to the beginning of the system, and the second ending (2.) leads to the end. The staff shows a melodic line in bass clef with notes and rests, and a corresponding bass line with fingerings (3, 5, 7) and triplets. Chords C, F, G7, and F are indicated above the staff.

SON MONTUÑO

CD

8

Clave 2:3

Bass Example 7

[illegible]

The bass line is written on a single staff with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes, often beamed together. The notes are: F2 (half note), G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (half), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), Bb3 (quarter), C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (half). The notes are grouped into measures by bar lines. The first measure contains F2, G2, A2, Bb2. The second measure contains C3, D3, E3, F3. The third measure contains G3, A3, Bb3, C4. The fourth measure contains D4, E4, F4, G4. The fifth measure contains A4, Bb4, C5, D4. The sixth measure contains E4, F4, G4, A4. The seventh measure contains Bb4, C5, D4, E4. The eighth measure contains F4, G4, A4, Bb4. The ninth measure contains C5, D4, E4, F4. The tenth measure contains G4, A4, Bb4, C5. The eleventh measure contains D4, E4, F4, G4. The twelfth measure contains A4, Bb4, C5, D4. The thirteenth measure contains E4, F4, G4, A4. The fourteenth measure contains Bb4, C5, D4, E4. The fifteenth measure contains F4, G4, A4, Bb4. The sixteenth measure contains C5, D4, E4, F4. The seventeenth measure contains G4, A4, Bb4, C5. The eighteenth measure contains D4, E4, F4, G4. The nineteenth measure contains A4, Bb4, C5, D4. The twentieth measure contains E4, F4, G4, A4. The twenty-first measure contains Bb4, C5, D4, E4. The twenty-second measure contains F4, G4, A4, Bb4. The twenty-third measure contains C5, D4, E4, F4. The twenty-four measure contains G4, A4, Bb4, C5. The twenty-fifth measure contains D4, E4, F4, G4. The twenty-six measure contains A4, Bb4, C5, D4. The twenty-seventh measure contains E4, F4, G4, A4. The twenty-eighth measure contains Bb4, C5, D4, E4. The twenty-ninth measure contains F4, G4, A4, Bb4. The thirtieth measure contains C5, D4, E4, F4. The thirty-first measure contains G4, A4, Bb4, C5. The thirty-second measure contains D4, E4, F4, G4. The thirty-third measure contains A4, Bb4, C5, D4. The thirty-four measure contains E4, F4, G4, A4. The thirty-fifth measure contains Bb4, C5, D4, E4. The thirty-six measure contains F4, G4, A4, Bb4. The thirty-seventh measure contains C5, D4, E4, F4. The thirty-eighth measure contains G4, A4, Bb4, C5. The thirty-ninth measure contains D4, E4, F4, G4. The fortieth measure contains A4, Bb4, C5, D4. The forty-first measure contains E4, F4, G4, A4. The forty-second measure contains Bb4, C5, D4, E4. The forty-third measure contains F4, G4, A4, Bb4. The forty-four measure contains C5, D4, E4, F4. The forty-fifth measure contains G4, A4, Bb4, C5. The forty-six measure contains D4, E4, F4, G4. The forty-seventh measure contains A4, Bb4, C5, D4. The forty-eighth measure contains E4, F4, G4, A4. The forty-ninth measure contains Bb4, C5, D4, E4. The fiftieth measure contains F4, G4, A4, Bb4. The fifty-first measure contains C5, D4, E4, F4. The fifty-second measure contains G4, A4, Bb4, C5. The fifty-third measure contains D4, E4, F4, G4. The fifty-four measure contains A4, Bb4, C5, D4. The fifty-fifth measure contains E4, F4, G4, A4. The fifty-six measure contains Bb4, C5, D4, E4. The fifty-seventh measure contains F4, G4, A4, Bb4. The fifty-eighth measure contains C5, D4, E4, F4. The fifty-ninth measure contains G4, A4, Bb4, C5. The sixtieth measure contains D4, E4, F4, G4. The sixty-first measure contains A4, Bb4, C5, D4. The sixty-second measure contains E4, F4, G4, A4. The sixty-third measure contains Bb4, C5, D4, E4. The sixty-four measure contains F4, G4, A4, Bb4. The sixty-fifth measure contains C5, D4, E4, F4. The sixty-six measure contains G4, A4, Bb4, C5. The sixty-seventh measure contains D4, E4, F4, G4. The sixty-eighth measure contains A4, Bb4, C5, D4. The sixty-ninth measure contains E4, F4, G4, A4. The seventieth measure contains Bb4, C5, D4, E4. The seventy-first measure contains F4, G4, A4, Bb4. The seventy-second measure contains C5, D4, E4, F4. The seventy-third measure contains G4, A4, Bb4, C5. The seventy-four measure contains D4, E4, F4, G4. The seventy-fifth measure contains A4, Bb4, C5, D4. The seventy-six measure contains E4, F4, G4, A4. The seventy-seventh measure contains Bb4, C5, D4, E4. The seventy-eighth measure contains F4, G4, A4, Bb4. The seventy-ninth measure contains C5, D4, E4, F4. The eightieth measure contains G4, A4, Bb4, C5. The eighty-first measure contains D4, E4, F4, G4. The eighty-second measure contains A4, Bb4, C5, D4. The eighty-third measure contains E4, F4, G4, A4. The eighty-four measure contains Bb4, C5, D4, E4. The eighty-fifth measure contains F4, G4, A4, Bb4. The eighty-six measure contains C5, D4, E4, F4. The eighty-seventh measure contains G4, A4, Bb4, C5. The eighty-eighth measure contains D4, E4, F4, G4. The eighty-ninth measure contains A4, Bb4, C5, D4. The ninetieth measure contains E4, F4, G4, A4. The ninety-first measure contains Bb4, C5, D4, E4. The ninety-second measure contains F4, G4, A4, Bb4. The ninety-third measure contains C5, D4, E4, F4. The ninety-four measure contains G4, A4, Bb4, C5. The ninety-fifth measure contains D4, E4, F4, G4. The ninety-six measure contains A4, Bb4, C5, D4. The ninety-seventh measure contains E4, F4, G4, A4. The ninety-eighth measure contains Bb4, C5, D4, E4. The ninety-ninth measure contains F4, G4, A4, Bb4. The hundred measure contains C5, D4, E4, F4. The hundred and first measure contains G4, A4, Bb4, C5. The hundred and second measure contains D4, E4, F4, G4. The hundred and third measure contains A4, Bb4, C5, D4. The hundred and fourth measure contains E4, F4, G4, A4. The hundred and fifth measure contains Bb4, C5, D4, E4. The hundred and sixth measure contains F4, G4, A4, Bb4. The hundred and seventh measure contains C5, D4, E4, F4. The hundred and eighth measure contains G4, A4, Bb4, C5. The hundred and ninth measure contains D4, E4, F4, G4. The hundred and tenth measure contains A4, Bb4, C5, D4. The hundred and eleventh measure contains E4, F4, G4, A4. The hundred and twelfth measure contains Bb4, C5, D4, E4. The hundred and thirteenth measure contains F4, G4, A4, Bb4. The hundred and fourteenth measure contains C5, D4, E4, F4. The hundred and fifteenth measure contains G4, A4, Bb4, C5. The hundred and sixteenth measure contains D4, E4, F4, G4. The hundred and seventeenth measure contains A4, Bb4, C5, D4. The hundred and eighteenth measure contains E4, F4, G4, A4. The hundred and nineteenth measure contains Bb4, C5, D4, E4. The hundred and twentieth measure contains F4, G4, A4, Bb4. The hundred and twenty-first measure contains C5, D4, E4, F4. The hundred and twenty-second measure contains G4, A4, Bb4, C5. The hundred and twenty-third measure contains D4, E4, F4, G4. The hundred and twenty-four measure contains A4, Bb4, C5, D4. The hundred and twenty-fifth measure contains E4, F4, G4, A4. The hundred and twenty-six measure contains Bb4, C5, D4, E4. The hundred and twenty-seventh measure contains F4, G4, A4, Bb4. The hundred and twenty-eighth measure contains C5, D4, E4, F4. The hundred and twenty-ninth measure contains G4, A4, Bb4, C5. The hundred and thirtieth measure contains D4, E4, F4, G4. The hundred and thirty-first measure contains A4, Bb4, C5, D4. The hundred and thirty-second measure contains E4, F4, G4, A4. The hundred and thirty-third measure contains Bb4, C5, D4, E4. The hundred and thirty-four measure contains F4, G4, A4, Bb4. The hundred and thirty-fifth measure contains C5, D4, E4, F4. The hundred and thirty-six measure contains G4, A4, Bb4, C5. The hundred and thirty-seventh measure contains D4, E4, F4, G4. The hundred and thirty-eighth measure contains A4, Bb4, C5, D4. The hundred and thirty-ninth measure contains E4, F4, G4, A4. The hundred and fortieth measure contains Bb4, C5, D4, E4. The hundred and forty-first measure contains F4, G4, A4, Bb4. The hundred and forty-second measure contains C5, D4, E4, F4. The hundred and forty-third measure contains G4, A4, Bb4, C5. The hundred and forty-four measure contains D4, E4, F4, G4. The hundred and forty-fifth measure contains A4, Bb4, C5, D4. The hundred and forty-six measure contains E4, F4, G4, A4. The hundred and forty-seventh measure contains Bb4, C5, D4, E4. The hundred and forty-eighth measure contains F4, G4, A4, Bb4. The hundred and forty-ninth measure contains C5, D4, E4, F4. The hundred and fiftieth measure contains G4, A4, Bb4, C5. The hundred and fifty-first measure contains D4, E4, F4, G4. The hundred and fifty-second measure contains A4, Bb4, C5, D4. The hundred and fifty-third measure contains E4, F4, G4, A4. The hundred and fifty-four measure contains Bb4, C5, D4, E4. The hundred and fifty-fifth measure contains F4, G4, A4, Bb4. The hundred and fifty-six measure contains C5, D4, E4, F4. The hundred and fifty-seventh measure contains G4, A4, Bb4, C5. The hundred and fifty-eighth measure contains D4, E4, F4, G4. The hundred and fifty-ninth measure contains A4, Bb4, C5, D4. The hundred and sixtieth measure contains E4, F4, G4, A4. The hundred and sixty-first measure contains Bb4, C5, D4, E4. The hundred and sixty-second measure contains F4, G4, A4, Bb4. The hundred and sixty-third measure contains C5, D4, E4, F4. The hundred and sixty-four measure contains G4, A4, Bb4, C5. The hundred and sixty-fifth measure contains D4, E4, F4, G4. The hundred and sixty-six measure contains A4, Bb4, C5, D4. The hundred and sixty-seventh measure contains E4, F4, G4, A4. The hundred and sixty-eighth measure contains Bb4, C5, D4, E4. The hundred and sixty-ninth measure contains F4, G4, A4, Bb4. The hundred and seventieth measure contains C5, D4, E4, F4. The hundred and seventy-first measure contains G4, A4, Bb4, C5. The hundred and seventy-second measure contains D4, E4, F4, G4. The hundred and seventy-third measure contains A4, Bb4, C5, D4. The hundred and seventy-four measure contains E4, F4, G4, A4. The hundred and seventy-fifth measure contains Bb4, C5, D4, E4. The hundred and seventy-six measure contains F4, G4, A4, Bb4. The hundred and seventy-seventh measure contains C5, D4, E4, F4. The hundred and seventy-eighth measure contains G4, A4, Bb4, C5. The hundred and seventy-ninth measure contains D4, E4, F4, G4. The hundred and eightieth measure contains A4, Bb4, C5, D4. The hundred and eighty-first measure contains E4, F4, G4, A4. The hundred and eighty-second measure contains Bb4, C5, D4, E4. The hundred and eighty-third measure contains F4, G4, A4, Bb4. The hundred and eighty-four measure contains C5, D4, E4, F4. The hundred and eighty-fifth measure contains G4, A4, Bb4, C5. The hundred and eighty-six measure contains D4, E4, F4, G4. The hundred and eighty-seventh measure contains A4, Bb4, C5, D4. The hundred and eighty-eighth measure contains E4, F4, G4, A4. The hundred and eighty-ninth measure contains Bb4, C5, D4, E4. The hundred and ninetieth measure contains F4, G4, A4, Bb4. The hundred and ninety-first measure contains C5, D4, E4, F4. The hundred and ninety-second measure contains G4, A4, Bb4, C5. The hundred and ninety-third measure contains D4, E4, F4, G4. The hundred and ninety-four measure contains A4, Bb4, C5, D4. The hundred and ninety-fifth measure contains E4, F4, G4, A4. The hundred and ninety-six measure contains Bb4, C5, D4, E4. The hundred and ninety-seventh measure contains F4, G4, A4, Bb4. The hundred and ninety-eighth measure contains C5, D4, E4, F4. The hundred and ninety-ninth measure contains G4, A4, Bb4, C5. The two hundred measure contains D4, E4, F4, G4. The two hundred and first measure contains A4, Bb4, C5, D4. The two hundred and second measure contains E4, F4, G4, A4. The two hundred and third measure contains Bb4, C5, D4, E4. The two hundred and fourth measure contains F4, G4, A4, Bb4. The two hundred and fifth measure contains C5, D4, E4, F4. The two hundred and sixth measure contains G4, A4, Bb4, C5. The two hundred and seventh measure contains D4, E4, F4, G4. The two hundred and eighth measure contains A4, Bb4, C5, D4

1. 2. 3.

Dm Gm C7 Bb C7 Bb C7 Bb

10 11 12 (12) 12 11 10 (10) 10 8 8 (10) 8 8 (10) 8 8

The musical notation for the bass line of 'The Sound of Silence' is shown in two staves. The top staff is a bass clef with a key signature of one flat (Bb). The notes are: F2 (half note), Bb2 (quarter note), C3 (quarter note), Bb2 (quarter note), F2 (half note), Bb2 (quarter note), C3 (quarter note), Bb2 (quarter note), F2 (half note), Bb2 (quarter note), C3 (quarter note), Bb2 (quarter note), F2 (half note), Bb2 (quarter note), C3 (quarter note), Bb2 (quarter note), F2 (half note), Bb2 (quarter note), C3 (quarter note), Bb2 (quarter note). The bottom staff is a guitar fretboard diagram for the bass line, showing the fret numbers for each note: 10, 10, 8, 10, (10), 10, 10, 8, 8, 10, 10, 8, 10, (10), 10, 10, 8, 8. The fret numbers are written above the strings, and the parentheses around the 10 indicate a natural harmonic.

F B \flat Edim Am Dm Gm C7 B \flat

(0) 10 10 8 7 | (7) 7 10 11 12 | (12) 10 11 12 | (12) 11 10 | (10) 10 8 8 8

F B \flat C7 B \flat F B \flat C7 B \flat

(0) 8 10 | (10) 10 8 8 8 | (0) 8 10 | (10) 8 8

F B \flat Edim Am Dm Gm C7 B \flat

(0) 8 7 | (7) 10 11 12 | 10 11 12 | (12) 10 11 12 | 12 11 10 | (10) 8 8 8

F B \flat C7 B \flat F B \flat C7 B \flat

(0) 8 10 | (10) 10 8 8 8 | 10 10 8 10 | (10) 8 8

F B \flat Edim Am Dm Gm C7 B \flat F

(0) 8 7 | (7) 10 11 12 | 10 11 12 | (12) 10 11 12 | 12 11 10 | (10) 10 8 8 8

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

Bass Example 8

All variations not transcribed

Guaguanco Clave

Conga

Bass
pick-up

The musical score is divided into three systems, each with a staff for the instrument and a line for fingerings.

- System 1:**
 - Conga:** Shows a rhythmic pattern with 'x' marks for notes. The staff continues with a melodic line and the word 'etc.' below it.
 - Guaguanco Clave:** Shows a rhythmic pattern with vertical strokes. The staff continues with a melodic line and the word 'etc.' below it.
 - Bass pick-up:** Shows a single note on the staff.
 - Fingerings:** 12
- System 2:**
 - Chords:** Am7, D7/A, Gmaj7
 - Fingerings:** 14 14 12 (12) 14 14 14 12 12 12 10 (10) 10
- System 3:**
 - Chords:** Bm7(b5), E7, Am7
 - Fingerings:** (10) 12 13 14 (14) 12 13 14 (14) 14 14 14 12 (12) 14

D7/A Gmaj7 Bm7(b5)

14 14 10 (10) 12 12 12 10 (10) 12 13 14 (14) 12 16 15 14

E7 Am7 D7/A Gmaj7

(14) 16 14 16 14 14 12 (12) 14 14 14 14 12 12 12 10 (10)

Bm7(b5) E7 Am7

(10) 12 13 14 (14) 12 13 14 (14) 14 14 14 12 12 12 12 (12) 14

D7/A Gmaj7 Bm7(b5)

14 14 (14) 10 (10) 12 12 12 10 (10) 12 13 14 (14) 12 13 14

E7 Am7 D7/A Gmaj7

(14) 16 14 14 14 12 (12) 14 14 14 14 12 12 10 (10) 10

GUAGUANCO

Clave Guaguanco 2:3

Bass Example 9

Guaguanco Clave

Conga

etc.

Bass pick-up

Gm Gm(maj7) Gm7 C7 Am

Am(maj7) Am7 D7 Gm Gm(maj7)

Gm7 C7 Am Am(maj7) Am7

1. - 4.

5.

D7 Am7 D7

CD

11

GUAGUANCO

Clave Guaguanco 2:3

Bass Example 10

Guaguanco Clave

Conga

etc.

Bass pick-up

Am7

D7/A

Gmaj7

Gmaj13

Bm9

E9(b5)

Am7

A \flat 7(b9)/A

D7(b5,b9)

Gmaj9

Bm9

E9(b5)

Am9 D13(b9)/A

This system shows the first two measures of a musical phrase. The top staff is in bass clef with a key signature of one sharp (F#). The first measure is labeled 'Am9' and contains a half note F#3, a quarter note A3, a quarter note B3, and a half note C4. The second measure is labeled 'D13(b9)/A' and contains a half note D4, a quarter note E4, a quarter note F#4, a half note G4, and a half note A4. The bottom staff shows the corresponding fretboard positions: measure 1 has frets 7, 7, 5, and (5); measure 2 has frets 7, 7, 5, (5), and 5.

Gmaj7 Bm7 E7

This system shows measures 3 to 5. Measure 3 is labeled 'Gmaj7' and contains a half note G3, a quarter note A3, a quarter note B3, and a half note C4. Measure 4 is labeled 'Bm7' and contains a half note D4, a quarter note E4, a quarter note F#4, and a half note G4. Measure 5 is labeled 'E7' and contains a half note A4, a quarter note B4, a quarter note C5, and a half note D5. The bottom staff shows fret positions: measure 3 (5, 5, 3, (3)), measure 4 (5, 6, 7, (7)), and measure 5 (5, 6, 7, (7), 9).

Am9 D13(b9)/A

This system shows measures 6 to 8. Measure 6 is labeled 'Am9' and contains a half note F#3, a quarter note A3, a quarter note B3, and a half note C4. Measure 7 is labeled 'D13(b9)/A' and contains a half note D4, a quarter note E4, a quarter note F#4, and a half note G4. Measure 8 is labeled 'D13(b9)/A' and contains a half note A4, a quarter note B4, a quarter note C5, and a half note D5. The bottom staff shows fret positions: measure 6 (7, 7, 5, (5)), measure 7 (7, 7, 5, (5)), and measure 8 (7, 7, 5, (5), 5).

Gmaj7 Bm7 E7

This system shows measures 9 to 11. Measure 9 is labeled 'Gmaj7' and contains a half note G3, a quarter note A3, a quarter note B3, and a half note C4. Measure 10 is labeled 'Bm7' and contains a half note D4, a quarter note E4, a quarter note F#4, and a half note G4. Measure 11 is labeled 'E7' and contains a half note A4, a quarter note B4, a quarter note C5, and a half note D5. The bottom staff shows fret positions: measure 9 (5, 5, 3, (3)), measure 10 (5, 6, 7, (7)), and measure 11 (5, 6, 7, (7), 9).

Am9 D13(b9)/A Gmaj7

This system shows measures 12 to 14. Measure 12 is labeled 'Am9' and contains a half note F#3, a quarter note A3, a quarter note B3, and a half note C4. Measure 13 is labeled 'D13(b9)/A' and contains a half note D4, a quarter note E4, a quarter note F#4, and a half note G4. Measure 14 is labeled 'Gmaj7' and contains a half note A4, a quarter note B4, a quarter note C5, and a half note D5. The bottom staff shows fret positions: measure 12 (7, 7, 5, (5)), measure 13 (7, 7, 5, (5)), and measure 14 (7, 7, 5, (5), 3).



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

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 to 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, 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.

MAMBO

CD

12

Clave 2:3

Bass Example 11

The musical notation for Bass Example 11 consists of two systems, each with a treble and bass staff. The first system is in 2:3 clave and features the following chords and fingerings:

- Chords: C9, C9(b5), Csus9, C7, C9, C9(b5), Csus9, C7
- Fingerings: 5, 5, 3, 5, 5, 3, 5, 5, 3, 5, 5, 3

The second system is also in 2:3 clave and features the following chords and fingerings:

- Chords: F, Fmaj7, F6, Fmaj7, F, Fmaj7, F6, Fmaj7, F6
- Fingerings: 3, 5, 3, 3, 5, 3, 3, 5, 3, 3, 5, 3

The second system ends with a double bar line and the instruction "Play 8 times".

MAMBO

CD

13

Clave 2:3

Bass Example 12

Gm/C

Gm(maj7)/C

Gm7/C

C7

Measures 1-4 of Bass Example 12. The staff shows a bass line with eighth and quarter notes. The fretboard below shows fingerings: (8) 10 10 (10) 10 8 (8) 10 10 (10) 10 8.

F

Fmaj7

F6

1. - 5.
Fmaj7

6.

Fmaj7

F

Measures 5-8 of Bass Example 12. The staff shows a bass line with eighth and quarter notes. The fretboard below shows fingerings: (8) 10 10 (10) 10 8 (8) 10 10 (10) 10 8 (10) 10 8 8.

MAMBO

CD

14

Clave 2:3

Bass Example 13

G7

C6

Measures 1-5 of Bass Example 13. The staff shows a bass line with eighth and quarter notes. The fretboard below shows fingerings: 3 5 5 3 5 5 3 5 5 3 5 5.

1. - 7.

8.

Measures 6-8 of Bass Example 13. The staff shows a bass line with eighth and quarter notes. The fretboard below shows fingerings: 3 5 5 3 5 5 3 5 5 3 5 5.

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
Bass Example 14

CD 15

Clave 2:3
Bass Example 14

Chords: Gm11, C9/G, Gm11, C9/G

Chords: Gm11, C9/G, Gm11, C9/G, Play 4 times Gm11

CD

16

Clave 2:3

Bass Example 15

CHA-CHA-CHA

Chords: Gm7, C7, Gm7, C7, Fmaj7, Fmaj13, Fmaj7, Fmaj13

Chords: Gm7, C7, Gm7, C7, Fmaj7, Fmaj13, Fmaj7, Fmaj13 (Play 4 times)

Chords: Gm7, C7, Gm7, C7, Fmaj7

CD

17

Clave 2:3

Bass Example 16

CHA-CHA-CHA

Chords: Am9, D13, Am9, D13

Chords: Gmaj13, E7, Am9 (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”) as 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 (scraper), 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 outline the clave. 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 basic Merengue-like pattern with roots and fifths on the downbeats.

BOMBA

CD
18

Clave 3:2
Bass Example 17
All variations not transcribed

F

Bb

B

C7

F

Bb

B

C7

First system of music notation. Chords: F, B \flat , B, C7. Fingering: 3, 2, 5, 3, 3, 4, 4, 5, 5, 5, 3, 3, 5, 2.

Second system of music notation. Chords: F, B \flat , B, C7. Fingering: 3, 2, 5, 3, 4, 5, 5, 5, 3, 3, 5, 2.

Third system of music notation. Chords: F, B \flat , B, C, C, F. Fingering: 3, 2, 5, 2, 3, 3, 4, 5, 3, 5, 2, 3, 3, 3, 3.

CD

19

PLENA

Clave 2:3

Bass Example 18

First system of music notation for PLENA. Chords: Am, E7/B. Fingering: 5, 7, 5, 7, 7, 7, 7.

Second system of music notation for PLENA. Chords: Am, E7/B. Fingering: 5, 7, 5, 7, 7, 7, 7. *Repeat ad lib & fade out*

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
Bass Example 19

First system of bass notation for Merengue. The staff shows a bass line with notes and rests, and a corresponding fingerings line below it. The key signature is one flat (B-flat). The time signature is 4/4. The system is divided into four measures. The first measure is marked with a C chord. The second measure is marked with an Em7 chord. The third measure is marked with an Em7 chord. The fourth measure is marked with an Em7 chord. The fingerings line shows the following sequence: 3, 3, 3, 3, 2, 2, 2, 2.

Second system of bass notation for Merengue. The staff shows a bass line with notes and rests, and a corresponding fingerings line below it. The key signature is one flat (B-flat). The time signature is 4/4. The system is divided into four measures. The first measure is marked with an Fmaj7 chord. The second measure is marked with an Fmaj7 chord. The third measure is marked with a G7 chord. The fourth measure is marked with a G7 chord and the instruction "Play 4 times". The fingerings line shows the following sequence: 3, 3, 3, 3, 5, 5, 5, 5.

Third system of bass notation for Merengue. The staff shows a bass line with notes and rests, and a corresponding fingerings line below it. The key signature is one flat (B-flat). The time signature is 4/4. The system is divided into four measures. The first measure is marked with a C chord. The second measure is marked with an Em7 chord. The third measure is marked with an Em7 chord. The fourth measure is marked with an Em7 chord. The fingerings line shows the following sequence: 3, 5, 3, 5, 2, 2, 2, 3.

Fourth system of bass notation for Merengue. The staff shows a bass line with notes and rests, and a corresponding fingerings line below it. The key signature is one flat (B-flat). The time signature is 4/4. The system is divided into four measures. The first measure is marked with an Fmaj7 chord. The second measure is marked with an Fmaj7 chord. The third measure is marked with a G7 chord. The fourth measure is marked with a G7 chord. The fingerings line shows the following sequence: 5, 3, 5, 5, 5, 5, 7, 7, 3.

First system of music notation. The top staff is in bass clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The system is divided into four measures. The first measure is labeled 'C' and the second measure is labeled 'Em7'. The notation includes eighth notes and rests in the top staff, and fingerings (3, 3, 5, 2, 4, 2, 4, 3) in the bottom staff.

Second system of music notation. The top staff is in bass clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The system is divided into four measures. The first measure is labeled 'Fmaj7' and the second measure is labeled 'G7'. The notation includes eighth notes and rests in the top staff, and fingerings (5, 3, 5, 5, 7, 5, 7, 7) in the bottom staff.

Third system of music notation. The top staff is in bass clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The system is divided into four measures. The first measure is labeled 'C' and the second measure is labeled 'Em7'. The notation includes eighth notes and rests in the top staff, and fingerings (3, 3, 3, 3, 2, 2, 2, 2) in the bottom staff.

Fourth system of music notation. The top staff is in bass clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The system is divided into four measures. The first measure is labeled 'Fmaj7', the second measure is labeled 'G7', and the third measure is labeled 'C'. The notation includes eighth notes and rests in the top staff, and fingerings (3, 3, 3, 3, 5, 5, 5, 5) in the bottom staff.

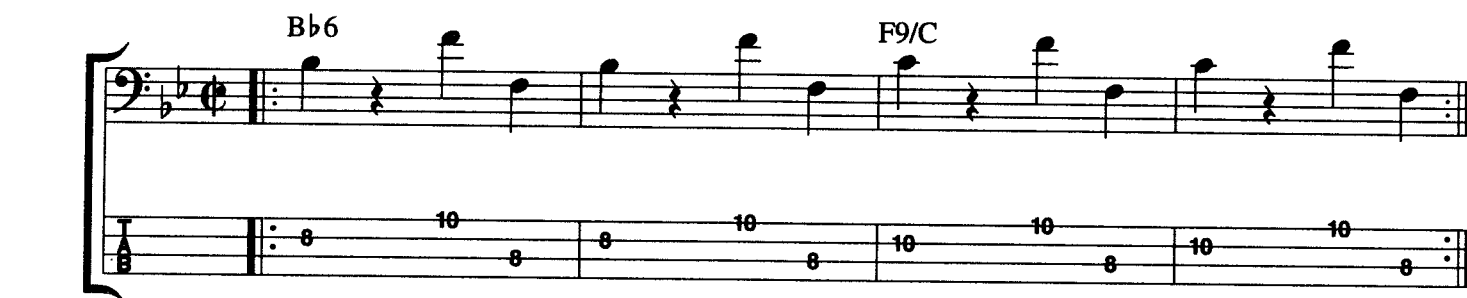
MERENGUE

CD

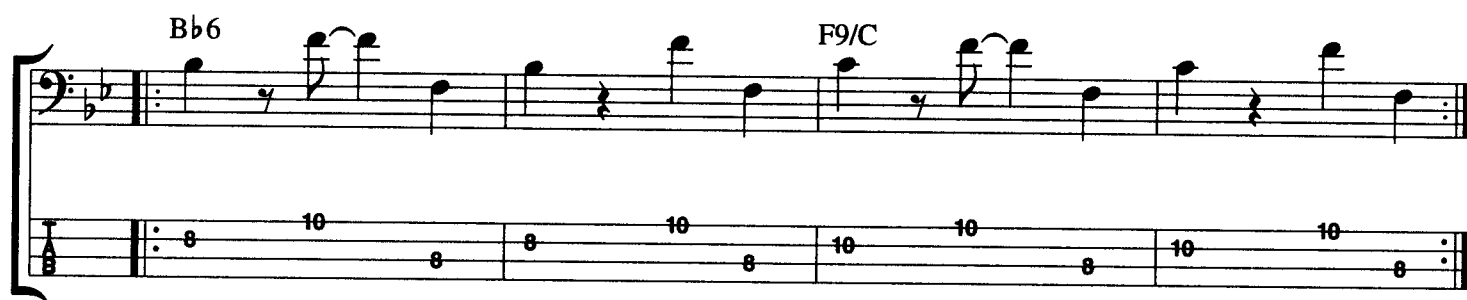
21

Implied 3:2 Clave
Bass Example 20

B♭6 F9/C



B♭6 F9/C



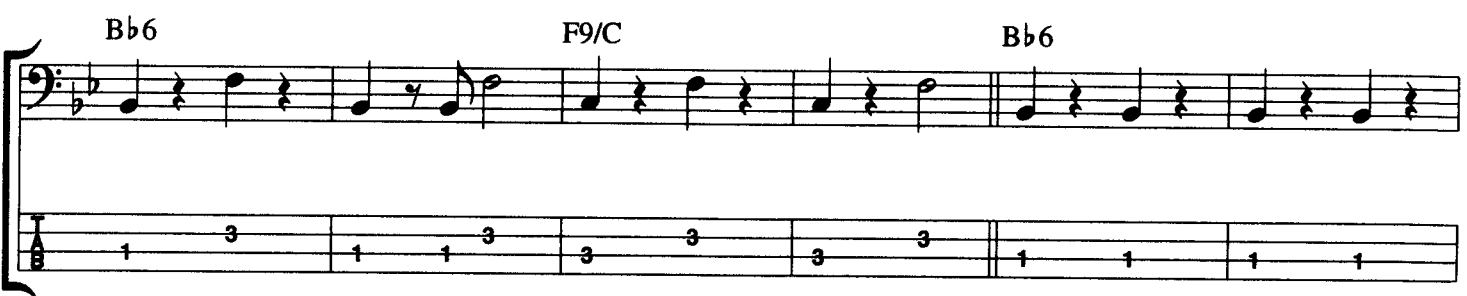
B♭6 F9/C B♭6



F9/C B♭6 F9/C



B♭6 F9/C B♭6



First system of music notation. The top staff is in bass clef with a key signature of two flats (Bb and Eb). The bottom staff is in bass clef. The system is divided into six measures. The first measure is labeled F9/C, the second Bb6, and the third F9/C. The notation includes eighth notes, quarter notes, and rests. The bottom staff contains fingerings: 3, 3, 3, 3, 1, 1, 1, 1, 3, 3, 3, 3.

Second system of music notation. The top staff is in bass clef with a key signature of two flats (Bb and Eb). The bottom staff is in bass clef. The system is divided into four measures. The first measure is labeled Bb6, and the second F9/C. The notation includes eighth notes, quarter notes, and rests. The bottom staff contains fingerings: 1, 3, 1, 3, 3, 3, 3.

Third system of music notation. The top staff is in bass clef with a key signature of two flats (Bb and Eb). The bottom staff is in bass clef. The system is divided into six measures. The first measure is labeled Bb6, the second F9/C, and the third Bb6. The notation includes eighth notes, quarter notes, and rests. The bottom staff contains fingerings: 1, 3, 1, 3, 3, 3, 3, 1, 3, 1, 3.

Fourth system of music notation. The top staff is in bass clef with a key signature of two flats (Bb and Eb). The bottom staff is in bass clef. The system is divided into six measures. The first measure is labeled F9/C, the second Bb6, and the third F9/C. The notation includes eighth notes, quarter notes, and rests. The bottom staff contains fingerings: 3, 3, 3, 3, 1, 3, 3, 1, 3, 3, 3, 3.

Fifth system of music notation. The top staff is in bass clef with a key signature of two flats (Bb and Eb). The bottom staff is in bass clef. The system is divided into five measures. The first measure is labeled Bb6, the second F9/C, and the third Bb. The notation includes eighth notes, quarter notes, and rests. The bottom staff contains fingerings: 1, 3, 1, 1, 3, 3, 3, 3, 1.

MERENGUE

CD

22

Implied 3:2 Clave

Bass Example 21

First system of the bass line for Merengue. The staff shows a bass clef, a key signature of one flat (B-flat), and a 3/2 time signature. The melody consists of eighth notes and rests. The bass line consists of triplets of eighth notes. Chords F and C/G are indicated above the staff.

Second system of the bass line. The melody continues with eighth notes and rests. The bass line consists of triplets of eighth notes. Chords F, C/G, and F are indicated above the staff.

Third system of the bass line. The melody continues with eighth notes and rests. The bass line consists of triplets of eighth notes. Chords C/G, F (marked "Play 3 times"), and C/G are indicated above the staff.

Fourth system of the bass line. The melody continues with eighth notes and rests. The bass line consists of triplets of eighth notes. Chords F, C/G, and F are indicated above the staff.

Fifth system of the bass line. The melody continues with eighth notes and rests. The bass line consists of triplets of eighth notes. Chords C/G, F, and C/G are indicated above the staff.

First system of music notation. The top staff is in bass clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and quarter notes, and a repeat sign. Above the staff are the chord markings F, C/G, and F. The bottom staff is a guitar fretboard diagram with six strings and a capo on the first fret. It shows fingerings for the bass line using numbers 3, 5, and 3.

Second system of music notation. The top staff continues the melodic line with eighth and quarter notes. Above the staff are the chord markings C/G, F, and C/G. The bottom staff shows the corresponding guitar fretboard diagram with fingerings 5, 3, 5, 3, 3, 3, 5, 3, 5, 5, 3, 5, 5, 5, 5.

Third system of music notation. The top staff continues the melodic line. Above the staff are the chord markings F, C/G, and F. The bottom staff shows the corresponding guitar fretboard diagram with fingerings 3, 3, 3, 5, 3, 5, 5, 3, 5, 5, 5, 5, 3, 5, 3, 3, 5.

Fourth system of music notation. The top staff continues the melodic line. Above the staff are the chord markings C/G, F, and C/G. The bottom staff shows the corresponding guitar fretboard diagram with fingerings 5, 3, 5, 5, 5, 5, 3, 3, 3, 5, 3, 5, 5, 5, 5, 5, 5.

Fifth system of music notation. The top staff concludes the melodic line with a final measure. Above the staff are the chord markings F, C/G, and F. The bottom staff shows the corresponding guitar fretboard diagram with fingerings 3, 3, 3, 3, 5, 3, 5, 3, 3, 3.

MERENGUE

CD

23

Implied 3:2 Clave
Bass Example 22

Rhythm 8 Gm D7/A

Gm D7/A Gm

D7 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

Bass Example 23

Intro Conga

Gm7/C C7 Gm7/C C7 Play 7 times

Gm7/C C7 Gm7/C C7

C7 TUMBAO

CD

25

Clave 2:3

Bass Example 24

Musical notation for the bass line of "The Girl on the Train". The staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). The melody consists of eighth and quarter notes. Above the staff, the following chords are indicated: Gm/C, Gm(maj7)/C, Gm7/C, C9, Gm/C, and Gm(maj7)/C.

Gm/C Gm(maj7)/C Gm7/C C9 *Play 4 times* Gm/C Gm(maj7)/C

10 9 8 (8) 10 10 8 10 8

The musical score for 'The Girl on the Train' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, rhythmic style, primarily using quarter and eighth notes. Above the staff, the following chords are indicated: Gm7/C, C9, Gm/C, Gm(maj7)/C, Gm7/C, C9, and Gm/C. The second system consists of two staves. The top staff continues the melody from the first system, using a treble clef and a key signature of one flat. The bottom staff is a bass line, written in a bass clef with a key signature of one flat. It features a series of numbers (8, 10, 8, 10, 8, 9, 8, 10, 10, 8, 10) placed below the staff, which likely represent fingerings or specific notes for the bass line. The overall style is that of a simple, accessible musical arrangement.

C7 TUMBAO

CD

26

Clave 2:3

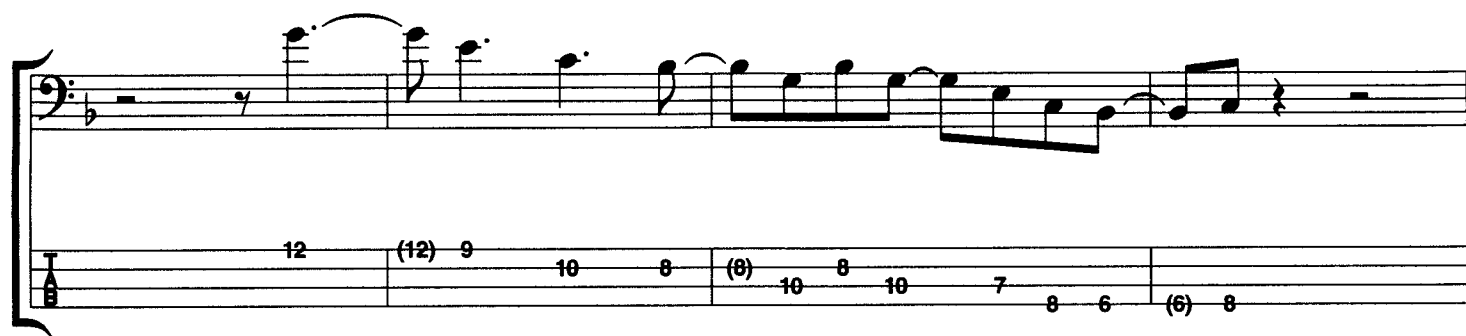
Bass Example 25

Gm/C C9 Gm/C C9 *Play 4 times*

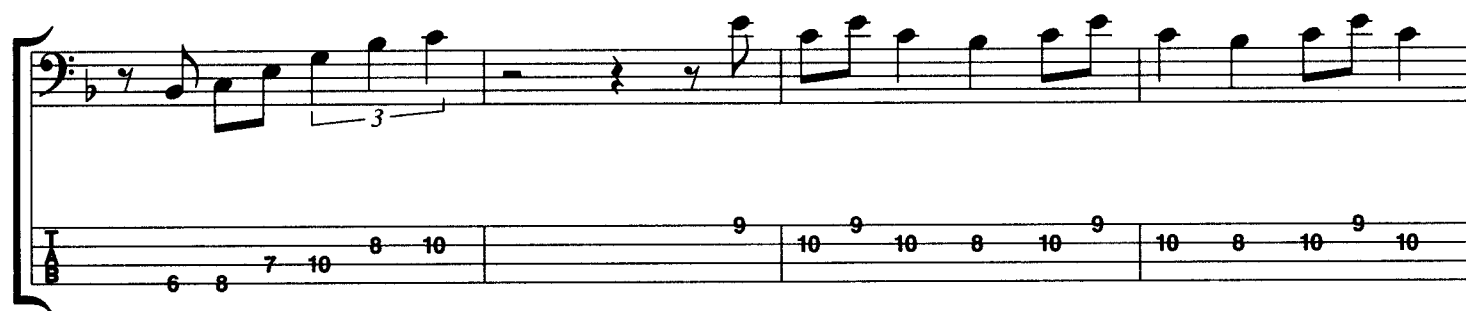
Gm/C C9 Gm/C 1. - 3. C9 4. C9

Gm/C C9 Gm/C 1. C9 2. C9

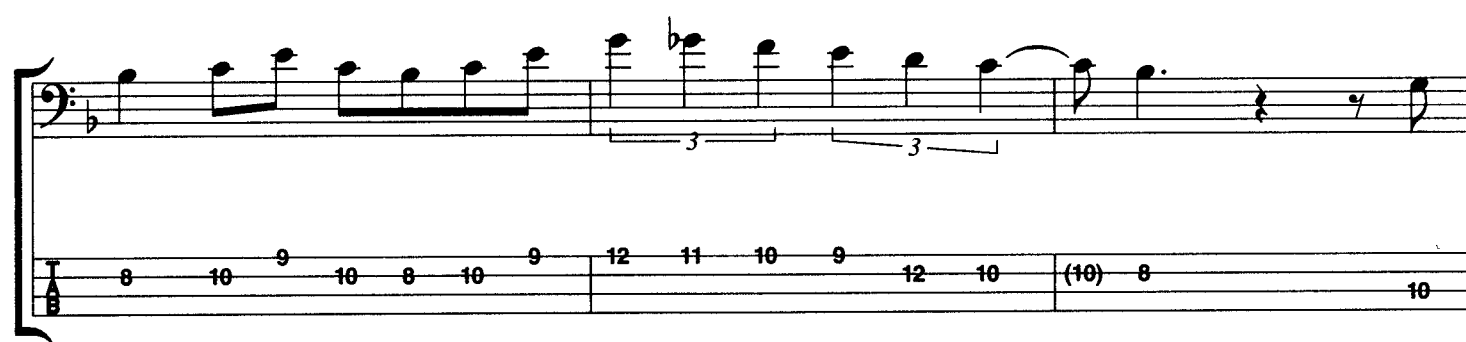
Gm/C C9 Gm/C 1. C9 2. C9 Gm/C C7 Bass Solo



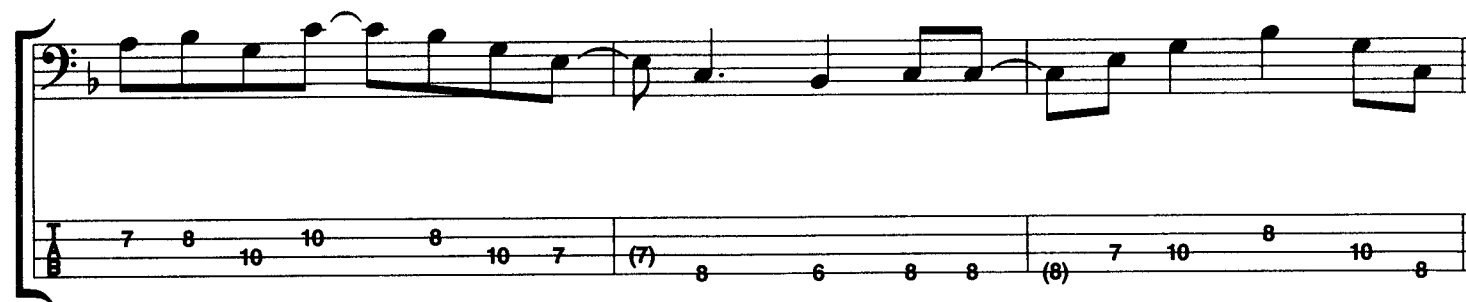
First system of musical notation. The top staff is in bass clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a final quarter rest. The bottom staff is a fretboard diagram with two lines (Treble and Bass) and fret numbers: 12, (12) 9, 10, 8, (8) 10, 8, 10, 7, 8, 6, (6) 8.



Second system of musical notation. The top staff continues the melodic line with eighth notes and a triplet of eighth notes. The bottom staff shows fret numbers: 6, 8, 7, 10, 8, 10, 9, 10, 9, 10, 8, 10, 9, 10, 8, 10, 9, 10.



Third system of musical notation. The top staff features a melodic line with eighth notes, a triplet of eighth notes, and a final quarter rest. The bottom staff shows fret numbers: 8, 10, 9, 10, 8, 10, 9, 12, 11, 10, 9, 12, 10, (10) 8, 10.



Fourth system of musical notation. The top staff continues the melodic line with eighth notes and a final quarter rest. The bottom staff shows fret numbers: 7, 8, 10, 10, 8, 10, 7, (7) 8, 6, 8, 8, (8) 7, 10, 8, 10, 8.

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 Batacumbale 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

Bass Example 26

The musical notation for Bass Example 26 consists of three systems, each with a bass staff and a corresponding fingering staff. The key signature is one flat (Bb), and the time signature is 4/4. The notation includes chords (C, D, G7, F) and specific fingerings for the bass line.

System 1:

- Chords: C, D, G7, F
- Fingering: 3 2 5 3 | 5 4 7 5 | (5) 7 5 | 3 2 5 3

System 2:

- Chords: C, D, G7, F, C
- Fingering: (3) 2 5 | 5 4 7 5 | (5) 5 4 3 | (3) 2 5 | 3 2 5 5

System 3:

- Chords: D, G7, F, C, D
- Fingering: (5) 4 7 5 | (5) 5 4 3 | (3) 2 5 3 | (3) 2 5 5 | (5) 4 7 5

First system of musical notation. The staff shows a sequence of notes with accidentals (sharps and flats) and slurs. The fretboard diagram below the staff shows fingerings for the corresponding notes: (5) 5 4 3, (3) 2 3 2 3, 3 2 5 5, (5) 4 7 5, (5) 7 4 5.

Chord labels above the staff: G7, F, C, D, G7.

Second system of musical notation. The staff shows a sequence of notes with accidentals and slurs. The fretboard diagram below the staff shows fingerings: 3 2 5 3, (3) 2 5 5, (5) 4 7 5, (5) 5 4 3, (3) 2 5 3.

Chord labels above the staff: F, C, D, G7, F.

Third system of musical notation. The staff shows a sequence of notes with accidentals and slurs. The fretboard diagram below the staff shows fingerings: (3) 2 5 3, 5 4 7 5, (5) 5 4 3, (3) 2 5 3, (3) 2 5 3.

Chord labels above the staff: C, D, G7, F, C.

Fourth system of musical notation. The staff shows a sequence of notes with accidentals and slurs. The fretboard diagram below the staff shows fingerings: 5 4 7 5, (5) 5 4 3, (3) 2 5 3, (3) 2 5 5, (5) 4 7 5.

Chord labels above the staff: D, G7, F, C, D.

Fifth system of musical notation. The staff shows a sequence of notes with accidentals and slurs. The fretboard diagram below the staff shows fingerings: (5) 7 5 4, 3 2 5 3, (3) 2 5 5, (5) 4 7 5, (5) 5 4 3.

Chord labels above the staff: G7, F, C, D, G7.

First system of musical notation. The top staff is in bass clef with a key signature of one flat (B-flat). The bottom staff is in treble clef with a key signature of one flat (B-flat). The system contains five measures of music, each with a chord label above it: F, C, D, G7, and F. The bottom staff shows fingerings: (3) 2 5 3, (3) 2 5 3, 5 4 7 5, (5) 5 4 3, and (3) 2 5 3.

Second system of musical notation. The top staff is in bass clef with a key signature of one flat (B-flat). The bottom staff is in treble clef with a key signature of one flat (B-flat). The system contains five measures of music, each with a chord label above it: C, D, G7, F, and C. The bottom staff shows fingerings: (3) 2 5 5, (5) 4 7 5, (5) 5 4 3, (3) 2 5 3, and (3) 2 5 3.

Third system of musical notation. The top staff is in bass clef with a key signature of one flat (B-flat). The bottom staff is in treble clef with a key signature of one flat (B-flat). The system contains five measures of music, each with a chord label above it: D, G7, F, C, and D. The bottom staff shows fingerings: 5 4 7 5, (5) 7 5, 3 2 5 3, (3) 2 5 5, and (5) 4 7 5.

Fourth system of musical notation. The top staff is in bass clef with a key signature of one flat (B-flat). The bottom staff is in treble clef with a key signature of one flat (B-flat). The system contains five measures of music, each with a chord label above it: G7, F, C, D, and G7. The bottom staff shows fingerings: (5) 5 4 3, (3) 2 5 3, (3) 2 5, 5 4 7 5, and (5) 5 4 3.

Fifth system of musical notation. The top staff is in bass clef with a key signature of one flat (B-flat). The bottom staff is in treble clef with a key signature of one flat (B-flat). The system contains five measures of music, each with a chord label above it: F, C, D, G7, and F, followed by a final measure with a C chord. The bottom staff shows fingerings: (3) 2 5 3, (3) 2 5 5, (5) 4 7 5, (5) 5 4 3, and (3) 2 5 3.

SONGO

CD

28

Clave 2:3

Bass Example 27

The musical score for Bass Example 27 is presented in five systems. Each system consists of a staff with a 4/4 time signature and a corresponding fretboard diagram. The key signature has one flat (Bb). The fretboard diagrams show fingerings (1-5) and string numbers (0-5) for each measure.

System 1:

- Staff: C, Bb, F, G
- Fretboard: 3 5 1 (1) 0 0 1 (1) 0 3 3 (3) 2 5 2 3

System 2:

- Staff: C, Bb, F, G
- Fretboard: (3) 2 5 1 (1) 0 3 0 1 (1) 0 3 3 (3) 2 5 3

System 3:

- Staff: C, Bb, F, G
- Fretboard: (3) 2 3 2 1 (1) 0 0 1 (1) 0 3 3 (3) 2 5 3

System 4:

- Staff: C, Bb, F, G
- Fretboard: (3) 2 0 0 1 (1) 0 1 (1) 0 3 3 (3) 2 5 2 3

System 5:

- Staff: C, Bb, F, G
- Fretboard: (3) 2 0 3 2 1 (1) 0 0 1 (1) 0 3 3 (3) 5 2 5 3

C B \flat /D F G C

The first system of guitar notation consists of a bass staff and a fretboard diagram. The bass staff contains five measures of music with the following notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The fretboard diagram shows the following fret numbers: (3) 2 2 5 5 1 0, (0) 0 1 1 1, (1) 0 3 3, (3) 2 5 5 3, (3) 2 0 1.

B \flat F G/B C B \flat /D

The second system of guitar notation consists of a bass staff and a fretboard diagram. The bass staff contains five measures of music with the following notes: B \flat 3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5. The fretboard diagram shows the following fret numbers: (1) 0 1 1, (1) 0 3 2, (2) 3 3 3, (3) 2 3 0, (0) 1 0 1.

F G/B C B \flat F

The third system of guitar notation consists of a bass staff and a fretboard diagram. The bass staff contains five measures of music with the following notes: F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6. The fretboard diagram shows the following fret numbers: (1) 0 3 2, (2) 3 2 3, (3) 2 5 2 1, (1) 0 1 1, (1) 0 3 2.

G/B C B \flat F G/B

The fourth system of guitar notation consists of a bass staff and a fretboard diagram. The bass staff contains five measures of music with the following notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The fretboard diagram shows the following fret numbers: (2) 3 3 2 3, (3) 2 3 1, (1) 0 0 1, (1) 0 2, (2) 3 2 3.

C B \flat F G/B C

The fifth system of guitar notation consists of a bass staff and a fretboard diagram. The bass staff contains five measures of music with the following notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The fretboard diagram shows the following fret numbers: (3) 2 0 3 2 1, (1) 0 0 1, (1) 0 3 2, (2) 2 2 3, 3.

SONGO

CD

29

Clave 2:3

Bass Example 28

All variations not transcribed

Chord progression: Eb, Ab, F/C, Bb7, Eb7, Eb sus7

The bass line consists of two staves. The top staff is in bass clef with a key signature of two flats (Bb and Eb). It contains a melodic line with eighth and quarter notes, including ties. The bottom staff is a single-line bass line with fingerings (6, 8, 8, 6, (6), 5, 5, 8, (8), 8, 8, 6, (6), 8, 8) and a T-clef.

Chord progression: Eb, Ab, F7/C, Bb7, Eb7, Eb sus7

The bass line consists of two staves. The top staff is in bass clef with a key signature of two flats (Bb and Eb). It contains a melodic line with eighth and quarter notes, including ties. The bottom staff is a single-line bass line with fingerings (6, 8, 8, 6, (6), 5, 5, 8, (8), 8, 8, 6, (6), 8, 8) and a T-clef.

Chord progression: Eb, Ab, F7/C, Bb7, Eb7, Eb sus7

The bass line consists of two staves. The top staff is in bass clef with a key signature of two flats (Bb and Eb). It contains a melodic line with eighth and quarter notes, including ties. The bottom staff is a single-line bass line with fingerings (6, 8, 8, 6, (6), 5, 5, 8, (8), 8, 8, 6, (6), 8, 8) and a T-clef.

Chord progression: Eb, Ab, F7/C, Bb7, Eb7, Eb sus7

The bass line consists of two staves. The top staff is in bass clef with a key signature of two flats (Bb and Eb). It contains a melodic line with eighth and quarter notes, including ties. The bottom staff is a single-line bass line with fingerings (6, 8, 8, 6, (6), 5, 5, 8, (8), 8, 8, 6, (6), 8, 8) and a T-clef.

Chord progression: Eb, Ab, F/C, Bb7, Eb7, Eb sus7

6 5 8 6 (6) 5 5 8 (8) 8 8 6 (6) 8

Chord progression: Eb, Ab, F/C, Bb7, Eb7, Eb sus7

6 5 8 6 (6) 5 5 8 (8) 8 8 6 (6) 8

Chord progression: Eb, Ab, F/C, Bb7, Eb7, Eb sus7

6 5 8 6 (6) 5 5 8 (8) 8 8 6 (6) 8

Chord progression: Eb, Ab, F/C, Bb7, Eb7, Eb sus7

1.

(6) 5 8 6 (6) 5 5 8 (8) 8 8 6 (6) 8 8 6

Chord progression: Bb7, Eb7, Eb sus7, Eb

2.

(8) 8 8 6 (6) 8 8 8 6

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

Bass Example 29

Piano Solo 7

Gm Eb

F F#dim/C Gm Eb

F F#dim/C Gm Eb

F F#dim/C Gm Eb

The musical score consists of four systems, each with a piano staff and a bass staff. The piano staves show a melodic line with chords Gm and Eb. The bass staves show a rhythmic line with fingerings and slurs. The first system is marked 'Piano Solo 7'. The second system is marked 'F F#dim/C Gm Eb'. The third system is marked 'F F#dim/C Gm Eb'. The fourth system is marked 'F F#dim/C Gm Eb'.

F F#dim/C Gm (Gm)

Piano Solo 7

(8) 10 10 | (10) 12 12 | 12 10 12 10 10

E♭ F F#dim/C Gm

(10) 8 6 | (6) 8 8 | (8) 10 10 10 | (10) 12 12 10

E♭ F F#dim Gm

(10) 8 6 | (6) 8 8 8 | (8) 12 8 9 10 | (10) 12 12 12 10

E♭ F F#dim/C Gm

(10) 12 10 8 6 | (6) 8 8 | (8) 10 10 | (10) 12 10

E♭ F F#dim/C Gm

(10) 8 6 | (6) 8 8 8 | (8) 10 10 | (10) 12 12 (12) 5 5

MUSICA AFRO-CUBANA

CD

31

Clave 2:3

Bass Example 30

Piano pick-up Piano Solo **6**

bend-up *gliss.*

$\frac{1}{2}$

F B \flat B C7 C \sharp dim Dm

F B \flat B C7 C \sharp dim Dm

F B \flat B C7 C \sharp dim

Dm F B \flat B C7 C \sharp dim

The musical score is written for bass and guitar. The bass staff uses a 2/3 clave rhythm. The guitar staff includes fret numbers and techniques such as 'gliss.' (glissando) and 'bend-up'. The score is divided into five systems, each with a bass staff and a guitar staff. The first system includes a piano pick-up and solo section. The second system includes a piano solo section. The third system includes a piano solo section. The fourth system includes a piano solo section. The fifth system includes a piano solo section.

Dm

Piano Solo 7

gliss.

8va - 1 gliss.

F Bb B C7 C#dim Dm

F Bb B C7 C#dim Dm

F Bb B C7 C#dim Dm

F Bb B C7 C#dim Dm F

gliss. 7

MUSICA AFRO-CUBANA

CD

32

Clave 2:3

Bass Example 31

Piano Pick-up **Piano Solo 3** **Em**

C **C#dim** **D7** **D#dim** **Em** **Em/A**

C **C#dim** **D7** **D#dim** **Em** **Em/A** **C** **C#dim/G**

D7 **D#dim** **Em** **Em/A** **C** **C#dim** **D7** **D#dim**

Em **Em/A** **C** **C#dim** **D7** **D#dim** **Em**

Em/A Piano Solo 3 Em C C#dim

D7 D#dim Em Em/A C C#dim/G

D7 D#dim Em Em/A C C#dim D7 D#dim

Em Em/A C C#dim D7 D#dim Em

Em/A C C#dim D7 D#dim 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

Bass Example 32

Bass line for Salsa Example 32, Clave 2:3. The piece is in 4/4 time with a 2:3 clave pattern. The key signature has two flats (Bb and Eb). The bass line consists of six measures, each with a melody line and a figured bass line. The chords are: Ab, Abm, Eb, Bbm7, Eb7, Ab, Bbm7, Eb, Bbm7.

Measure 1: Chord Ab. Melody: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Bass: Bb2 (half), A2 (half).

Measure 2: Chord Abm. Melody: A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter). Bass: Bb2 (half), A2 (half).

Measure 3: Chord Eb. Melody: Eb4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter). Bass: Bb2 (half), A2 (half).

Measure 4: Chord Bbm7. Melody: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Bass: Bb2 (half), A2 (half).

Measure 5: Chord Eb7. Melody: Eb4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter). Bass: Bb2 (half), A2 (half).

Measure 6: Chord Ab. Melody: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Bass: Bb2 (half), A2 (half).

Measure 7: Chord Bbm7. Melody: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Bass: Bb2 (half), A2 (half).

Measure 8: Chord Eb. Melody: Eb4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter). Bass: Bb2 (half), A2 (half).

Measure 9: Chord Bbm7. Melody: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Bass: Bb2 (half), A2 (half).

First system of music notation. The top staff is in bass clef with a key signature of two flats (Bb, Eb). The bottom staff is in treble clef. The system is divided into five measures by a double bar line after the second measure.

Chord labels above the top staff: Eb7, Ab, Abm.

Bottom staff fingering: (6) 5 6 || (6) 6 6 (6) 6 6 (6) 6 6 (6) 8 8 6

Second system of music notation. The top staff is in bass clef with a key signature of two flats (Bb, Eb). The bottom staff is in treble clef. The system is divided into five measures by a double bar line after the fourth measure.

Chord labels above the top staff: Eb, Bbm7, Eb7, Ab.

Bottom staff fingering: (6) 6 6 (6) 8 8 8 8 6 (6) 5 6 || (6) 6 6

Third system of music notation. The top staff is in bass clef with a key signature of two flats (Bb, Eb). The bottom staff is in treble clef. The system is divided into five measures by a double bar line after the third measure.

Chord labels above the top staff: Abm, Eb.

Bottom staff fingering: (6) 6 6 (6) 6 6 (6) 8 6 (6) 6 6 (6) 8 8

Fourth system of music notation. The top staff is in bass clef with a key signature of two flats (Bb, Eb). The bottom staff is in treble clef. The system is divided into five measures by a double bar line after the second measure.

Chord labels above the top staff: Bbm7, Eb7, Ab, Abm.

Bottom staff fingering: 8 8 6 (6) 5 6 || (6) 6 6 (6) 6 6 (6) 6 6

Fifth system of music notation. The top staff is in bass clef with a key signature of two flats (Bb, Eb). The bottom staff is in treble clef. The system is divided into four measures by a double bar line after the third measure.

Chord label above the top staff: Eb.

Bottom staff fingering: (6) 8 6 (6) 6 6 (6) 8 8 6

SALSA

CD

34

Clave 2:3

Bass Example 33

Dm9 G13(b9)

5 7 5 (5) 7 5 3 5 3 (3) 5 5

Cmaj9 Em7 A9

3 5 3 (3) 5 3 7 7 5 (5) 7 7

Dm9 G13(b9)

5 7 5 (5) 7 5 3 5 3 (3) 5 5

Cmaj9 Em7 A9

3 5 3 (3) 5 5 6 7 (7) 7 5 (5) 7 7

Dm9 G13(b9)

5 7 5 (5) 5 5 3 5 5 (5) 5 5

Cmaj9 Em7 A9

3 5 3 (3) 5 3 5 7 (7) 7 5 7 7 5

Dm9 G13(b9)

(5) 5 5 (5) 7 5 3 5 5 (5) 5 5

Cmaj9 Em7 A9

3 5 3 (3) 5 3 2 (2) 5 2 4 3 2 (2) 0 5

Dm9 G13(b9) Cmaj7

(5) 7 7 (7) 7 5 5 5 3 (3) 5 5 3

SALSA

CD

35

Clave 2:3

Bass Example 34

Dm13

G13

Cmaj13

Em11

A7(b9)

Dm13

G13

Cmaj13

Em11

A7(b9)

Dm13

G13

Cmaj13 Em11 A7(b9) Dm13

(3) 5 3 (3) 5 5 6 7 (7) 7 5 (5) 7 7 5 (5) 5 5

G13 Cmaj13

(5) 5 5 3 (3) 5 5 (5) 2 3 (3) 5 3 (3) 5 5 6 7

Em11 A7(b9) Dm13 G13

(7) 7 5 (5) 7 5 5 (5) 7 5 (5) 7 7 5 (5) 5 5 3

Cmaj13 Em11 A7(b9)

(3) 5 5 3 (3) 5 3 (3) 5 5 6 7 (7) 9 9 7 (7) 5 5

Dm13 G13 Cmaj13

(5) 7 7 (7) 7 7 5 (5) 5 3 (3) 5 5 3 (3) 5 5 3

SALSA

CD

36

Clave 2:3

Bass Example 35

*Played on a 6 string bass

Am7(b5) D7(b9,b5) Gm7 C9 Am7(b5) D7(b9,b5) Gm7 C9

Am7(b5) D7(b9,b5) Gm7 C7(#9) Am7(b5) D7 Gm7 C7(#9) gliss.

Am7(b5) D7(b9,b5) Gm7 C9 Am7(b5) D7(b9,b5) Gm7 C9

Am7(b5) D7(b9,b5) Gm7 C9 Am7(b5) D7(b9,b5)

Gm7 C9 Am7(b5) D7(b9,b5) Gm7 C9

TAB: (5) 3 5 6 7 5 5 (5) 3 5 6

Am7(b5) D7(b9,b5) Gm7 C9 Am7(b5) D7(b9,b5) Gm7 C9

TAB: 12 12 11 10 10 9 10 8 8 8 12 12 11 10 10 10 10 8 8 8

Am7(b5) D7(b9,b5) Gm7 C9 Am7(b5) D7(b5,b5)

TAB: 7 5 5 (5) 3 5 6 7 5 5

Gm7 C9 Am7(b5) D7(b9,b5) Gm7 C9

TAB: (5) 3 5 6 7 5 5 (5) 3 7

Am7(b5) D7(b9,b5) Gm7 C9 Am7(b5) D7(b9,b5) Gm

TAB: (7) 5 5 (5) 3 7 (7) 5 5 5

SALSA

CD

37

Clave 2:3

Bass Example 36

Dm7 G9 Cmaj7 F9 Bm7(b5) E7(b9,b5) Am7 (Em7b5 A7b9,b5) D9/E *Play 3 times*

Dm7 G9 Cmaj7 F9 Bm7(b5) E7(b9,b5) Am7/D D9 Dm7 G9

Cmaj7 F9 Bm7(b5) E7(b9,b5) Am7 (Em7b5 A7b9,b5) D9/E *Play 4 times* Dm7 G9

Cmaj7 F9 Bm7(b5) E7(b9,b5) Am7/D D9 Dm7 G9 Cmaj7 F9

Bm7(b5) E7(b9,b5) Am7 D9/E Dm7 G7alt Cmaj7 F13 G9/B E7alt Am/D

SALSA

CD

38

Clave 2:3

Bass Example 37

T = Thumb

Bass Example 37 is a 16-measure piece in 2/4 time, featuring a 2:3 clave rhythm. The key signature has one sharp (F#). The notation includes a bass staff with notes and a separate line for fingerings (1-4 for index, middle, ring, and pinky; 5 for thumb). Chord symbols are placed above the staff: Bm7, E7, Am7, D7, and Bm7. Glissando markings are present: 'gliss. D string' and 'gliss. A string' in the first system, and 'gliss. G string' and 'gliss. D string' in the second system. The first system (measures 1-4) starts with a Bm7 chord, followed by an E7 chord. The second system (measures 5-8) features Am7, D7, and Bm7 chords. The third system (measures 9-12) includes E7 and Am7 chords. The fourth system (measures 13-16) contains D7, Bm7, and E7 chords. The fifth system (measures 17-20) features Am7 and D7 chords. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The fingerings are indicated by numbers 1 through 5, with parentheses indicating specific techniques or phrasing.

Bm7 E7 Am7

(9) 9 7 (7) 9 7 (7) 9 9 11 (11) 12 13 7 (7) 7 5

D7 Bm7

(5) 7 7 5 (5) 7 7 (7) 3 2 || (2) 4 4 (4) 2 7

E7 Am7 D7

(7) 9 9 7 11 (11) 10 9 9 7 (7) 7 5 (5) 7 5 (5) 7 7

Bm7 E7

(7) 10 9 || (9) 9 7 (7) 9 7 (7) 9 9 7 9 (9) 9 7 9 7

Am7 D7 Gmaj9

(7) 7 5 (5) 7 5 (5) 7 7 (7) 7 7 5 5

SALSA

CD

39

Clave 2:3

Bass Example 38

Am9 D7(b13, #9) Gm9 C13

Am9 D7(b13, #9) Gm9 C13

Am9 D7(b13, #9) Gm9 C13

Am9 D7(b13, #9) Gm9 C13 1.2. Am9

D7(b13, #9) Gm9 C13 3. Am9 D7(b13, #9) Gm9

(7) 6 5 (5) 7 5 (5) 5 3 (3) 5 7 (7) 6 5 (5) 7 5 (5) 5 3 (3) 5 7 (7) 6 5 (5) 7 7 5

SALSA

CD

40

Clave 2:3

Bass Example 39 (Tapping)

*Played on a 6 string bass

Right hand

Left hand

Dm6 Eb7 Dm6 Eb7

T 17 17 17 17 19 (19) 19 19 19 17 17 17 17 19 (19) 19 19 19 17

A 16 16 16 16 18 (18) 18 18 18 16 16 16 16 18 (18) 18 18 18 16

B 5 5 6 (6) 6 5 (5) 5 6 (6) 6 5

Dm6 Eb7 Dm6 Eb7 Play 10 times

T 17 17 17 17 19 (19) 19 19 19 17 17 17 17 19 (19) 19 19 19 17

A 16 16 16 16 18 (18) 18 18 18 16 16 16 16 18 (18) 18 18 18 16

B (5) 5 6 (6) 6 5 (5) 5 6 (6) 6 5

Dm6 Eb7 Dm6 Eb7 Dm6

T 17 17 17 17 19 (19) 19 19 19 17 17 17 17 19 (19) 19 19 19 17

A 16 16 16 16 18 (18) 18 18 18 16 16 16 16 18 (18) 18 18 18 16

B (5) 5 6 (6) 6 5 (5) 5 6 (6) 6 5

SALSA

Clave 3:2

Bass Example 40 (Tapping)

*Played on a 6 string bass

All variations not transcribed

Right hand tap

Left hand tap

Cmaj7 Dm7 Em7 A7

Dm7 G7 Em7 A7

Dm7 G7 Em7 A7

Dm7 G7 Em7 A7

T A B

3 (3) 5 5 (5) 7 (7) 9 7 (7) 6 5

(17) 17 17 17 17 17 17 17 19 (19) 19 19 19 19 (19) 19 19 17

(5) 7 5 (5) 5 7 (7) 9 7 (7) 6 5

(17) 17 17 17 17 17 17 17 19 (19) 19 19 19 19 (19) 19 19 17

(5) 7 5 (5) 5 7 (7) 9 7 (7) 6 5

(17) 17 17 17 17 17 17 17 19 (19) 19 19 19 19 (19) 19 19 17

(5) 7 5 (5) 5 7 (7) 9 7 (7) 6 5

Chord progression: Dm7, G7, Em7, A7

Fingerings (T, A, B):

Measure	T	A	B
1	(17) 17	(5)	
2	17 17	7	
3	17 17	5	
4	17 16		
5	17 16	(5)	
6	17 16	5	
7	17 16	7	
8	19 19	(7)	
9	(19) 19	9	
10	19 19	7	
11	19 18		
12	19 18	(7)	
13	19 18	6	
14	19 18	5	

Chord progression: Dm7, G7, Em7, A7

Fingerings (T, A, B):

Measure	T	A	B
5	(17) 17	5	
6	17 17	7	
7	17 17	5	
8	17 16		
9	17 16	(5)	
10	17 16	5	
11	17 16	7	
12	19 19	(7)	
13	(19) 19	9	
14	19 19	7	
15	19 18		
16	(19) 19	(7)	
17	19 18	6	
18	19 18	5	

Chord progression: Dm7, G7, Em7

Fingerings (T, A, B):

Measure	T	A	B
9	(17) 17	(5)	
10	17 17	7	
11	17 17	5	
12	17 16		
13	(17) 17	(5)	
14	17 16	5	
15	17 16	7	
16	19 19	(7)	
17	(19) 19	9	
18	19 19	7	
19	19 18		

Chord progression: A7, Dm7, G7, Cmaj7

Fingerings (T, A, B):

Measure	T	A	B
13	(19) 19	(7)	
14	19 18	6	
15	19 18	5	
16	17 17		
17	(17) 17	(5)	
18	17 17	7	
19	17 17	5	
20	17 16		
21	17 16	(5)	
22	17 16	5	
23	17 16	3	
24	16 16		

SALSA

CD

42

Clave 2:3

Bass Example 41 (Slap)

T = Thumb
P = Pluck

Measure 1: D6. Notes: D2 (thumb), G2 (pluck), A2 (thumb), D3 (pluck), G2 (thumb), A2 (pluck), D3 (thumb), G2 (pluck). Fingering: 7, 5, 3, 5, 7, 5, 3, 5.

Measure 2: G. Notes: G2 (thumb), D3 (pluck), A2 (thumb), D3 (pluck), G2 (thumb), A2 (pluck), D3 (thumb), G2 (pluck). Fingering: 7, 5, 3, 5, 7, 5, 3, 5.

Measure 3: A7. Notes: A2 (thumb), D3 (pluck), G2 (thumb), A2 (pluck), D3 (thumb), G2 (pluck), A2 (thumb), D3 (pluck). Fingering: 7, 5, 3, 5, 7, 5, 3, 5.

Measure 4: G. Notes: G2 (thumb), D3 (pluck), A2 (thumb), D3 (pluck), G2 (thumb), A2 (pluck), D3 (thumb), G2 (pluck). Fingering: 7, 5, 3, 5, 7, 5, 3, 5.

Measure 5: A7. Notes: A2 (thumb), D3 (pluck), G2 (thumb), A2 (pluck), D3 (thumb), G2 (pluck), A2 (thumb), D3 (pluck). Fingering: 7, 5, 3, 5, 7, 5, 3, 5.

Measure 6: G. Notes: G2 (thumb), D3 (pluck), A2 (thumb), D3 (pluck), G2 (thumb), A2 (pluck), D3 (thumb), G2 (pluck). Fingering: 7, 5, 3, 5, 7, 5, 3, 5.

Measure 7: A7. Notes: A2 (thumb), D3 (pluck), G2 (thumb), A2 (pluck), D3 (thumb), G2 (pluck), A2 (thumb), D3 (pluck). Fingering: 7, 5, 3, 5, 7, 5, 3, 5.

Measure 8: G. Notes: G2 (thumb), D3 (pluck), A2 (thumb), D3 (pluck), G2 (thumb), A2 (pluck), D3 (thumb), G2 (pluck). Fingering: 7, 5, 3, 5, 7, 5, 3, 5.

Measure 9: D6. Notes: D2 (thumb), G2 (pluck), A2 (thumb), D3 (pluck), G2 (thumb), A2 (pluck), D3 (thumb), G2 (pluck). Fingering: 7, 5, 3, 5, 7, 5, 3, 5.

Measure 10: G. Notes: G2 (thumb), D3 (pluck), A2 (thumb), D3 (pluck), G2 (thumb), A2 (pluck), D3 (thumb), G2 (pluck). Fingering: 7, 5, 3, 5, 7, 5, 3, 5.

Measure 11: A7. Notes: A2 (thumb), D3 (pluck), G2 (thumb), A2 (pluck), D3 (thumb), G2 (pluck), A2 (thumb), D3 (pluck). Fingering: 7, 5, 3, 5, 7, 5, 3, 5.

Measure 12: G. Notes: G2 (thumb), D3 (pluck), A2 (thumb), D3 (pluck), G2 (thumb), A2 (pluck), D3 (thumb), G2 (pluck). Fingering: 7, 5, 3, 5, 7, 5, 3, 5.

Measure 13: A7. Notes: A2 (thumb), D3 (pluck), G2 (thumb), A2 (pluck), D3 (thumb), G2 (pluck), A2 (thumb), D3 (pluck). Fingering: 7, 5, 3, 5, 7, 5, 3, 5.

Measure 14: G. Notes: G2 (thumb), D3 (pluck), A2 (thumb), D3 (pluck), G2 (thumb), A2 (pluck), D3 (thumb), G2 (pluck). Fingering: 7, 5, 3, 5, 7, 5, 3, 5.

Measure 15: D6. Notes: D2 (thumb), G2 (pluck), A2 (thumb), D3 (pluck), G2 (thumb), A2 (pluck), D3 (thumb), G2 (pluck). Fingering: 7, 5, 3, 5, 7, 5, 3, 5.

Measure 16: Final measure. Notes: D2 (thumb), G2 (pluck), A2 (thumb), D3 (pluck), G2 (thumb), A2 (pluck), D3 (thumb), G2 (pluck). Fingering: 7, 5, 3, 5, 7, 5, 3, 5.

Play 10 times

SALSA

CD

43

Clave 2:3

Bass Example 42 (Slap)

T = Thumb
P = Pluck

D6 G A7 G A7 G

D6 G A7 G

A7 G D6 *Play 10 times* G

A7 G A7 G D6

SALSA

CD

44

Clave 2:3

Bass Example 43 (Slap)

T = Thumb
P = Pop
S = Slide to next note
H = Hammer-on

Gm Am7(b5) D7(b9)

Am7(b5) D7(b9) Eb F Gm7 C9

Gm Am7(b5) D7(b9)

Am7(b5) D7(b9) Eb F Gm7 C9

Gm Am7(b5) D7(b9)

8va

H

Am7(b5) D7(b9) Eb F Gm7 C9
 (8va) pitch bend

(19) 19 20 17 | (17) 19 19 19 17 18 | (18) 20 18 15 17 15 17 | (17) 19 18 17

Gm Am7(b5) D7(b9)

17 19 17 17 | (17) 19 19 19 | (19) 20 19 20 17 | (17) 19 17 19 19

Am7(b5) D7(b9) Eb F Gm C9
 (8va) 1

(19) 20 19 20 17 | (17) 19 19 17 18 | (18) 20 18 15 17 15 17 | (17) 19 18 17

Gm Am7(b5) D7(b9)

3 3 3 | (3) 4 5 | (5) 5 5 5 | (5) 3 5 5

Am7(b5) D7(b9) Eb F Gm7 C9

7 7 5 | (5) 5 5 6 | (6) 6 8 10 8 10 | (10) 12 11 10

Gm Am7(b5) D7(b9)

Am7(b5) D7(b9) Eb F Gm7 C9 Gm/C

SALSA

CD
45

Clave 3:2

Bass Example 44

Dm7 G7 Cmaj7

Fmaj7 Bm7(b5)/D E7(b9)

Am7 A7(b9) Bm7(b5)/D E7(b9) 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.

CD

46

Clave 2:3

Bass Example 45

LATIN JAZZ

The musical notation for Bass Example 45 is presented in three systems, each with a staff and a bass clef. The notation includes chord labels and fingerings for the bass line.

System 1:

- Chords: Fm7, Bbm7, Eb7, Abmaj7, Dbmaj7
- Fingerings: 8, 10, 8, (8), 8, 6, (6), 8, 6, (6), 6, 6, 4, 6, 4

System 2:

- Chords: Dm7, G7, Cmaj13, Cm7, Fm7
- Fingerings: 5, 5, 3, (3), 5, 5, (5), 5, 3, (3), 5, 3, (3), 6, 8

System 3:

- Chords: Bb7, Ebmaj7, Abmaj7, Adim7, D7(b9), Gmaj13
- Fingerings: (8), 8, 8, 6, 8, 8, 6, 8, 6, 7, 5, 5, (5), 5, 5

Am7 D7 Gmaj13 F#m7

(5) 4 7 7 7 5 (5) 7 5 (5) 5 5 (5) 5 4 (4) 4 2

B7 Emaj7 Caug7(b9) Fm7 Bbm7 Eb7

(2) 4 2 (2) 4 2 3 5 5 3 5 3 (3) 3 6 (6) 3 6

Abmaj7 Dbmaj7 Dbm7 Cm7 Bdim7 Bbm7

(6) 6 4 (4) 6 4 (4) 6 3 (3) 5 5 2 (2) 3 1 (1) 3 1

Eb7 Abmaj7 G(#9,b13) C(#9,b13) Fm7 Bbm7 Ebsus9 Eb9(b5)

(1) 3 1 (1) 1 1 5 3 3 5 3 (3) 3 3 3 6 6

Abmaj9 Dbmaj9 Dm9 G13(b5) Cmaj13 Cm7

(6) 6 6 4 6 4 5 5 3 (3) 5 5 (5) 5 5 3 5 3

Fm7 Bbsus9 Bb9 Ebmaj9 Abmaj7 (Am7b5 D7)
 Ab7(b9)

(3) 5 3 (3) 3 6 (6) 8 6 (6) 6 6 7 5 5

The musical notation for the bass line is shown in two staves. The top staff is in bass clef with a key signature of two flats (Bb and Eb). It contains a melodic line with eighth and quarter notes, including ties. The bottom staff is a single-line bass line with a treble clef and a key signature of two flats. It contains a sequence of numbers representing fret positions: (5), 5, 5, (5), 7, 5, 5, 7, (5), 5, (5), 7, 7, 5. Above the top staff, the following chords are indicated: Gmaj9, Am9/D, (D7) Ab9/D, and Gmaj9/D.

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

7
 (5) 5 9 9 7 (7) 9 7 (7) 9 7 10 10 8

Fm7 Bbm7 Eb sus9 Eb9(b5) Abmaj9 Dbmaj7

8 10 8 (8) 8 8 6 8 6 (6) 6 6 4 6 4

D \flat m7 Cm9 Bdim7 B \flat m9 E \flat sus13 E \flat 13 A \flat maj9

Musical notation for a 12-measure exercise in B \flat major. The top staff shows a bass line with eighth and quarter notes. The bottom staff shows a guitar fretboard diagram with fingerings (1-4) and (3-5-2).

LATIN JAZZ

CD

47

Clave 2:3

Bass Example 46

Bm7(b5) E7(b9) Am7 D9 Bm7(b5) E7(b9) Am7 D9

The first system of music is in 4/4 time. The bass line consists of two staves. The top staff shows the melody with eighth and quarter notes, and the bottom staff shows the fretboard with fingerings. The fretboard has four measures: 9-7-7, (7)-5-7, 9-7-7, and (7)-5-7.

Dm7 G9 Cmaj7 F9 Bm7(b5) E7(b9) Am7 D9

The second system of music continues the bass line. The top staff shows the melody with eighth and quarter notes, and the bottom staff shows the fretboard with fingerings. The fretboard has four measures: 5-3-3, (3)-8-10, 9-7-7, and (7)-9-8-7.

Bm7(b5) E7(b9) Am7 D9 Bm7(b5) E7(b9) Am7 D9

The third system of music continues the bass line. The top staff shows the melody with eighth and quarter notes, and the bottom staff shows the fretboard with fingerings. The fretboard has four measures: 9-7-7, (7)-5-7, 9-7-7, and (7)-5-7.

Dm7 G9 Cmaj7 F9 Bm7(b5) E7(b9) Am7 D9

The fourth system of music continues the bass line. The top staff shows the melody with eighth and quarter notes, and the bottom staff shows the fretboard with fingerings. The fretboard has four measures: 5-5-3, (3)-8-10, 9-7-7, and (7)-9-10-11-0.

Bm7(b5) E7(b9) Am7 D9 Bm7(b5) E7(b9) Am7 D9

Dm7 G9 Cmaj7 F9 Bm7(b5) E7(b9) Am7 D9

Bm7(b5) E7(b9) Am7 D9 Bm7(b5) E7(b9) Am7 D9

Dm7 G9 Cmaj7 F9 Bm7(b5) E7(b9) Am/D

LATIN JAZZ

CD

48

Clave 3:2

Bass Example 47

C6 Cm7

D7/C Db/C C6

Dm7 G9 C6

Fm7 Bb7 Ebmaj7 Dm7 G7

Cmaj7 Cm7

D7/C D \flat /C C6 Dm6 Dm7/C

(3) 5 5 3 (3) 5 3 (3) 5 3 (3) 7 5 5 8 7

Bm7(\flat 5) E7 Am7 Am7/G F \sharp m7(\flat 5) B7(\flat 9) Em7 A7 Dm7 G9

(7) 7 7 (7) 10 9 (9) 7 7 (7) 5 5 (5) 3 3

Cmaj9 Cmaj7/G C6 Cm7

(3) 5 3 (3) 5 5 3 3 5 3 (3) 5 3 (3) 5 3

D7/C D \flat /C C6

(3) 5 5 3 (3) 5 5 3 (3) 5 3 (3) 5 3 (3) 7 5

Dm7 G9 C6

5 7 5 (5) 5 3 (3) 5 3 5 6 7 8

Fm7 Bb7 Ebmaj7 Dm7 G7

(0) 10 8 (0) 8 6 (6) 8 6 5 3

Cmaj7 Cm7

3 5 3 (3) 5 3 (3) 5 3 (3) 3 5

D7/C Db/C C6

(5) 3 5 3 5 3 (3) 5 3 (3) 7 5

Dm6 Dm7/C Bm7(b5) E7 Am7 Am7/G F#m7(b5) B7(b9)

5 3 2 (2) 2 2 (2) 5 4 (4) 2 2

Em7 A7 Dm7 G9 Cmaj9 Cmaj7

(2) 5 5 (5) 5 3 (3) 5 3 (3) 3 5 3

LATIN JAZZ

Bass Example 48

Rhythm Intro **4**

Fm **Fm6**

Fm **Bbm** **Bbm(maj7)**

Bbm7 **Bbm(maj7)** **Fm**

Db7

C7 **Fm**

The bass line notation for Example 48 consists of five systems, each with a bass staff and a fretboard diagram below it. The key signature is three flats (Bb, Eb, Ab). The notation includes notes, rests, and fingerings (8, 10, 12, 13, 11) for various chords and intervals. The fretboard diagrams show fingerings for various chords and intervals, including 8, 10, 12, 13, 11, and 10.

B♭m B♭m(maj7)

B♭m7 B♭m(maj7) Fm

D♭7 C7

Fm

Fm Rhythm 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.

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.

ALSO AVAILABLE FROM MANHATTAN MUSIC

JOHN PATITUCCI

Ultimate Play-Along for Bass, Level 1—Volume 1

(MMBK0050CD)

Book and CD\$24.95

This exceptional package allows the beginner to intermediate bassist to practice with a pre-recorded band. The seven tracks cover a wide range of styles such as straight eighths, sixteenth feel, rock shuffle, rock ballad, Latin, straight-ahead jazz, and rock & roll. Includes a "roadmap" chart for each tune.

JOHN PATITUCCI

Electric Bass

(MMBK0006CD)

Book and CD\$26.95

Derived from John Patitucci's Bass Workshop DCI video. Covering technique and an introduction to musical styles, this instruction puts you on the right road to becoming a working bassist.

JOHN PATITUCCI

Electric Bass 2

(MMBK0049CD)

Book and CD\$24.95

Electric Bass 2 focuses on developing improvisational skills through ear-training. John also discusses and demonstrates the specifics of the six-string bass. Also featured are tunes from his albums including "On the Corner," "Our Family," and "Growing."

STEVE BAILEY & VICTOR WOOTE

Bass Extremes

(F3389BGXAT)

Book and Cassette\$21.95

Exploring the tremendous, often unrealized potential of the bass guitar, Steve Bailey and Victor Wooten have put together this incredible recording, complete with transcriptions and lessons for each song. Each piece highlights different aspects of their amazing techniques — such as Steve's three finger technique or his awe-inspiring command of harmonics and chord voicings; or Victor's incredible funk grooves, thumb, and two-handed tapping techniques. All music is written in standard notation and tablature.

STEVE BAILEY BASS GUITAR SERIES

Advanced Rock Bass

(F3107BGX)

Book and Cassette\$16.95

Advanced Rock Bass is written for players ready for a serious challenge. Includes: string

crossing exercises, double stops, odd meters, harmonics, artificial harmonics, arpeggios, and chords in harmonics, thumb position, and solo bass playing. Written in standard notation and tablature.

Five String Bass

(F3109BGX)

Book Only\$10.95

Five String Bass explores the fretboard in relation to the added fifth string, enabling you to fully integrate the expanded range and added possibilities of this instrument into your playing style. Beginning with position studies, the book progresses to intervals, extended scales, chord voicings, and arpeggio studies.

Fretless Bass

(F3106BGX)

Book and Cassette\$16.95

Fretless Bass is meant for the player who wishes to add this instrument to his arsenal. The book focuses on developing accurate intonation, then progresses to special effects such as harmonics, double stops, nuances idiomatic to the fretless bass, and numerous solo bass etudes.

Rock Bass

(F3106BGX)

Book and Cassette\$16.95

An aid to gaining complete technical control and understanding of the bass. Starting with right hand alternation studies, the book progresses to 3-finger technique, intervallic studies, double stops, chords, and time studies. With hazard studies and finger-busters. In standard notation and tab.

Six String Bass

(F3110BGX)

Book Only\$9.95

Six String Bass is written to help you make the transition from either the four or five string bass to the six string. The book begins with an exploration of the low B and high C strings followed by scale studies, random note studies, technique, and chord voicings (triads, seventh chords, and inversions).

For a complete catalog of
Manhattan Music,
DCI Music Video, and
REH Video Products contact
Warner Bros. Publications
15800 N.W. 48th Avenue
Miami, FL 33014
(800) 628-1528
(305) 620-1500

LINCOLN GOINES & ROBBY AMEEN

Funkifying the Clave: Afro-Cuban Grooves for Bass and Drums

(MMBK0004CD)

Book and 2 CD's\$29.95

Designed for bass players and drummers, this book lays out a step-by-step approach to combining Afro-Cuban rhythms with rock, funk, and jazz. Includes a 96-minute cassette which features some of New York's hottest players and includes the examples from the book.

LESSONS WITH THE GREATS

Lincoln Goines, Jimmy Haslip, Alphonso Johnson, Rocco Prestia, Gary Willis and Victor Wooten

(MMBK0037CD)

Book and CD\$24.95

Developed by John Xepoleas. Six major artists share their vast knowledge and experience in jazz, rock, funk, fusion and Latin bass. Lincoln Goines, Jimmy Haslip, Alphonso Johnson, Rocco Prestia, Gary Willis and Victor Wooten cover laying down a groove, thumb playing and popping, improvising, expanding your jazz vocabulary and mastering modern harmonic and melodic concepts.

JIMMY HASLIP

The Melodic Bass Library (Scales and Modes for the Bass Guitarist)

(F3167BGX)

Book and Cassette\$24.95

An indispensable spiral bound book and cassette on scales and modes for the bass guitarist. Contains diatonic, modal, pentatonic, whole tone, and diminished scales as well as modes of both the harmonic and melodic minor scales, Eastern, Middle Eastern, and other exotic scales of Jimmy's own invention.

JACO PASTORIUS

Modern Electric Bass

(MMBK0005CD)

Book and CD\$24.95

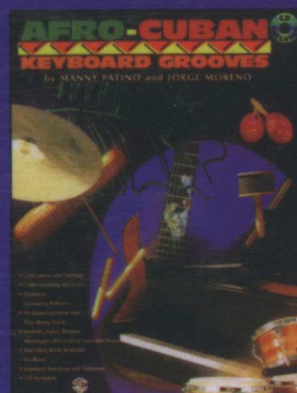
Jaco Pastorius was, for many years, recognized as the world's number one electric bassist. This book and cassette offers the ultimate look into the creative process that lay behind Jaco's playing. Features transcriptions of Jaco's incredible playing on his DCI video along with analysis by legendary bassist Jerry Jemmott.



This book will help you unlock the secrets of the Afro-Cuban rhythmic feel for bass. Beginning with complete explanations of the Clave (the underlying rhythmic pattern) and Tumbaos (the comping/rhythm patterns played over the Clave) the book then guides you through 48 demonstration and play-along tracks covering all the fundamental Afro-Cuban rhythms. In addition, a matching book for keyboard is available, further illustrating the interdependent relationship of the bass and the keyboard in Latin music.

Also Available:

**AFRO-CUBAN
KEYBOARD GROOVES**
(EL9706CD)



WARNER BROS. PUBLICATIONS
15800 N.W. 48th Avenue • Miami, Florida 33014
A Warner Music Group Company



\$19.95
in USA

EL9707CD

0 29156 60295 1