

AFRO-CUBAN



KEYBOARD GROOVES

by Manny Patiño and Jorge Moreno

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



INTRODUCTION

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

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

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

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

LOS TUMBAOS

(The Comping)

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

In playing Afro-Cuban music it is essential that the rhythm section be close together. The section should run like a fine tuned machine. Precision is the key in a music that has so much overlapping of rhythms. One note from any one of its members, that is out of time, will de-tune the "mechanism". Of course, we're not talking about one note in a whole tune but rather one of the repetitive notes of a pattern that is constantly off. This can also mean an inconsistent time feel or 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, 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 three systems of musical notation for piano accompaniment in a 2/2 time signature. The first system, labeled 'C', represents the Clave 2:3 section. It contains four measures with chords Cm, Fm7, G7, and Cm. The first two notes of each measure are marked with a '2' (representing the 2:3 side) and the last two notes with a '3' (representing the 3:2 side). The second system continues the Clave 2:3 section with three measures, chords G7, Abmaj7 Bb7, and Cm, and a final measure with chord C7. The third system, labeled 'D', represents the Clave 3:2 section. It contains four measures with chords Fm7, Bb7, Ebmaj7, and Abmaj7. The first two notes of each measure are marked with a '3' and the last two with a '2'. The notation includes treble and bass staves with notes, rests, and chord symbols.

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.

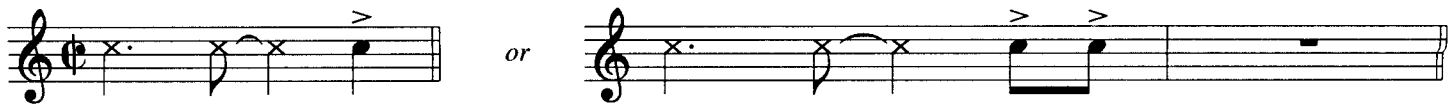
INTROS & ENDINGS

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



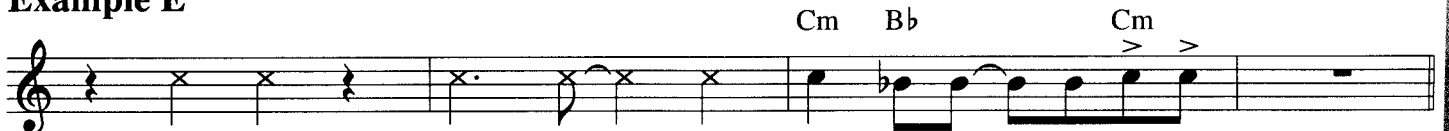
Example C



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

C F G7 F C F G7 F

Rhythm section intro here.

Example H

Percussion Break. Intro on downbeat here.

or

Melodic Pick-up. Intro on downbeat here.

Example I

etc.

HISTORY OF PIANO & BASS TUMBAOS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

CROSS-OVER GROOVE

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

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

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

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

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CROSS-OVER GROOVE

Clave 2:3

Piano Example 1

The piano score is written in G major (one sharp) and 4/4 time. It consists of three systems of two staves each (treble and bass clef). The first system is a four-measure vamp with two chords: Em (measures 1-2) and D7 (measures 3-4). The second system is an eight-measure vamp with two chords: Em (measures 1-4) and D7 (measures 5-8). The third system is another four-measure vamp with two chords: Em (measures 1-2) and D7 (measures 3-4). The bass line features a rhythmic pattern of eighth notes, often with a 'slap' effect indicated by a vertical line through the note stem.

Em

This system contains the first two measures of the piece. The key signature has one sharp (F#). The melody in the treble clef consists of quarter notes and eighth notes, with some notes beamed together. The bass line in the bass clef provides a steady accompaniment with quarter notes and eighth notes. A chord symbol 'Em' is placed above the second measure.

D7

This system contains the next two measures. The melody continues with similar rhythmic patterns. The bass line remains consistent. A chord symbol 'D7' is placed above the second measure.

Em

This system contains the next two measures. The melody and bass line continue. A chord symbol 'Em' is placed above the second measure.

D7

This system contains the next two measures. The melody and bass line continue. A chord symbol 'D7' is placed above the second measure.

Em

This system contains the final two measures of the piece. The melody and bass line conclude with a final chord. A chord symbol 'Em' is placed above the second measure. The system ends with a double bar line.

GUAJIRA

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

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

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

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

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

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

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GUAJIRA

Clave 2:3

Piano Example 2

The musical score for "Guajira Piano Example 2" is written in 4/4 time and consists of three systems of music. Each system has a treble and bass staff. The first system begins with a "Bass pick-up" instruction in the bass staff, followed by a series of eighth notes in the treble staff. The second system continues the melody and includes a "Play 3 times" instruction above a repeat sign. The third system concludes the piece with a final chord. Chords are indicated by letters C, F, G, and F above the treble staff.

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GUAJIRA

Clave 2:3

Piano Example 3

C D G F C D G F *Play 3 times*

C D G F C D G F C

CD
5

GUAJIRA

Clave 2:3

Piano Example 4

Fm Bbm C7 Bbm 1.2.3. Fm Bbm

C7 Bbm 4. Fm Bbm C7 Bbm Fm

SON MONTUNO

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

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

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

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

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

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

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

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SON MONTUNO

Clave 2:3

Piano Example 5

The first system of musical notation shows a treble and bass clef staff. The treble staff contains a 2:3 clave pattern, represented by 'x' marks on a staff with a common time signature. The bass staff is empty.

The second system of musical notation shows a treble and bass clef staff. The treble staff contains a melody with a 2:3 clave pattern. The bass staff contains a piano accompaniment. Chords F6, Bb, C7, and Bb are indicated above the treble staff.

The third system of musical notation shows a treble and bass clef staff. The treble staff contains a melody with a 2:3 clave pattern. The bass staff contains a piano accompaniment. Chords F6, Bb, C7, Bb, C7, Bb, and F6 are indicated above the treble staff. The system is divided into two parts: 1. - 7. and 8.

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SON MONTUNO

Clave 2:3

Piano Example 6

C F G7 F C F G7 F

C F G7 F C F G7 F *Play 4 times*

C F G7 F C F

G7 F C F G7 F

1. C F G7 F 2. C F G7 F C

SON MONTUNO

CD
8

Clave 2:3

Piano Example 7

The first system of musical notation consists of two staves, treble and bass clef. The treble staff contains a series of rhythmic patterns, including quarter notes, eighth notes, and rests, with some notes marked with an 'x'. The bass staff contains rests for the first two measures, followed by a few notes in the final measure.

The second system of musical notation features a piano accompaniment. The treble staff has a melodic line with eighth and quarter notes. The bass staff has a steady eighth-note accompaniment. Chord labels are placed above the treble staff: F, Bb, C7, Bb, F, and Bb.

The third system of musical notation continues the piano accompaniment. The treble staff has a melodic line with eighth and quarter notes. The bass staff has a steady eighth-note accompaniment. Chord labels are placed above the treble staff: C7, Bb, F, Bb, Em7(b5), and A7.

The fourth system of musical notation concludes the piano accompaniment. The treble staff has a melodic line with eighth and quarter notes. The bass staff has a steady eighth-note accompaniment. Chord labels are placed above the treble staff: Dm7, G7, C7, Bb7, F, and Bb. A double bar line is present at the end of the system.

C7 Bb F Bb C7 Bb

F Bb Em7(b5) A7 Dm9 G13

(Variations not transcribed)

Csus7 C7/Bb F Bb C7 Bb

Play 4 times

F Bb C7 Bb F Bb

Em7(b5) A7 Dm9 G13 Csus7 C7/Bb F

GUAGUANCO

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

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

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

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

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

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

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GUAGUANCO

Clave Guaguanco 2:3

Piano Example 8

(Variations not transcribed)

Conga

Clave Guaguanco

Am7

D7/A

Gmaj7

Bm7(b5) E7

This system contains two measures of music. The first measure is marked with the chord Bm7(b5) and the second with E7. The melody in the treble clef consists of eighth notes, while the bass clef provides a steady accompaniment of eighth notes.

Am7 D7/A

This system contains two measures of music. The first measure is marked with the chord Am7 and the second with D7/A. The melody in the treble clef consists of eighth notes, while the bass clef provides a steady accompaniment of eighth notes.

Gmaj7

This system contains two measures of music, both marked with the chord Gmaj7. The melody in the treble clef consists of eighth notes, while the bass clef provides a steady accompaniment of eighth notes.

Bm7(b5) E7 Play 4 times Am7

This system contains three measures of music. The first measure is marked with Bm7(b5), the second with E7, and the third with Am7. A vertical bar line is placed after the second measure, with the instruction "Play 4 times" written above it, indicating a repeat of the first two measures.

D7/A Gmaj7

This system contains two measures of music. The first measure is marked with the chord D7/A and the second with Gmaj7. The melody in the treble clef consists of eighth notes, while the bass clef provides a steady accompaniment of eighth notes.

GUAGUANCO

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Clave Guaguanco 2:3

Piano Example 9

(Variations not transcribed)

Conga

Clave Guaguanco

Gm

Gm(maj7) Gm7 C7

Am Am(maj7) Am7

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system shows the initial piano accompaniment and the conga/clave patterns. The second system continues the piano accompaniment with a Gm chord marking. The third system features a sequence of chords: Gm(maj7), Gm7, and C7. The fourth system continues with Am, Am(maj7), and Am7 chords. The conga and clave parts are indicated by 'x' marks on the treble staff and rhythmic notation on the bass staff.

D7 Gm Gm(maj7)

Gm7 C7 Am

Am(maj7) Am7 D7

1. - 4.

5. Am7 D7 Gm

GUAGUANCO

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Clave Guaguanco 2:3

Piano Example 10

(Variations not transcribed)

Conga

Clave Guaguanco

Am7

D7/A

Gmaj7

Gmaj13

Bm9

E9(b5)

Am7

Ab7(b9)/A

D7(b9,b5)

Gmaj9

Bm9

E9(b5)

Am9 D13(b9)/A

This system contains two measures of music. The first measure is marked with the chord Am9 and the second with D13(b9)/A. The notation includes a treble clef, a bass clef, and various musical symbols such as notes, rests, and accidentals.

Gmaj7 Bm7 E7

This system contains two measures of music. The first measure is marked with the chord Gmaj7 and the second with Bm7. The third measure is marked with E7. The notation includes a treble clef, a bass clef, and various musical symbols such as notes, rests, and accidentals.

Am9 D13(b9)/A

This system contains two measures of music. The first measure is marked with the chord Am9 and the second with D13(b9)/A. The notation includes a treble clef, a bass clef, and various musical symbols such as notes, rests, and accidentals.

Gmaj7 Bm7 E7

This system contains two measures of music. The first measure is marked with the chord Gmaj7 and the second with Bm7. The third measure is marked with E7. The notation includes a treble clef, a bass clef, and various musical symbols such as notes, rests, and accidentals.

Am9 D13(b9)/A Gmaj7

This system contains two measures of music. The first measure is marked with the chord Am9 and the second with D13(b9)/A. The third measure is marked with Gmaj7. The notation includes a treble clef, a bass clef, and various musical symbols such as notes, rests, and accidentals.

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 and Desi Arnaz (of the Lucy and Desi show) to name a few.

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

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

CD
12

MAMBO

Clave 2:3

Piano Example 11

C9 C9(b5) Csus9 C7 C9 C9(b5) Csus9 C7

F Fmaj7 F6 Fmaj7 F Fmaj7 F6 Fmaj7 F6

Play 4 times

MAMBO

CD
13

Clave 2:3

Piano Example 12

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

F Fmaj7 F6 Fmaj7 *Play 6 times* F

MAMBO

CD
14

Clave 2:3

Piano Example 13

G7

C6

1. - 7.

8.

CHA-CHA-CHA

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

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

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

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

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

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

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

CD

15

Clave 2:3

Piano Example 14

CHA-CHA-CHA

Gm11 C9/G Gm11
 C9/G Gm11 C9/G
 Gm11 C9/G *Play 4 times* Gm11

CD

16

CHA-CHA-CHA

Clave 2:3

Piano Example 15

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

CD

17

CHA-CHA-CHA

Clave 2:3

Piano Example 16

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

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”) for a harmonic accompaniment to the singing. The following musical examples illustrate how these styles would be incorporated in a salsa arrangement.

Bomba: The Bomba is traditionally played on three wide barrel drums similar to the conga drums, guiro (scraped 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 Merengue-like pattern with roots and fifths on the downbeats.

CD
18

BOMBA

Clave 3:2

Piano Example 17

The image displays three staves of piano accompaniment for Bomba in 3:2 clave. Each staff shows a different rhythmic pattern for the piano and bass. The chords are F, Bb, B, and C7.

Staff 1: The piano part features a syncopated melody with eighth and quarter notes. The bass part plays a steady eighth-note pattern. Chords are F, Bb, B, and C7.

Staff 2: The piano part features a syncopated melody with eighth and quarter notes. The bass part plays a steady eighth-note pattern. Chords are F, Bb, B, and C7.

Staff 3: The piano part features a syncopated melody with eighth and quarter notes. The bass part plays a steady eighth-note pattern. Chords are F, Bb, B, and C7.

MERENGUE

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

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

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

There are basically three forms of Merengue:

1. “Merengue Tradicional” which can be played “a media” half of the accents in the tambora pattern, or “corrido” the complete pattern.
2. “Merengue Pambiche” — a slower, easier to dance Merengue. The term comes from the independence war of the Dominican Republic from Spain. The Merengue bands would play slower merengues for the Palm Beach Florida soldiers stationed in that country. They would play these “Merengues a lo Palm Beach”; hence the word “pam-biche”.
3. “Merengue a lo maco” — the most recent innovation to the tambora merengue pattern. A more simplified pattern than the Merengue Tradicional and Merengue Pambiche. It is a one measure pattern that does not outline the clave like the others do.

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

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

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

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

*see page 14: “History of Piano and Bass Tumbaos”

MERENGUE

CD

20

Implied 3:2 Clave
Piano Example 19

The musical score for "MERENGUE" is presented in three systems of piano accompaniment. The first system consists of two measures with a C chord and two measures with an Em7 chord. The second system consists of four measures with Fmaj7 and G7 chords. The third system consists of four measures with G7 and C chords. The bass line features a consistent rhythmic pattern of eighth notes.

MERENGUE

CD

21

Implied 3:2 Clave
Piano Example 20

The image displays a piano score for the piece "MERENGUE", Example 20. The score is written in a grand staff (treble and bass clefs) and is divided into four systems. The key signature is B-flat major (two flats). The time signature is 4/4. The piece is characterized by an implied 3:2 Clave rhythm. The first system is marked with a $B\flat 6$ chord and an $F9/C$ chord. The second system is marked with a $B\flat 6$ chord. The third system is marked with an $F9/C$ chord and a $B\flat 6$ chord. The fourth system is marked with an $F9/C$ chord. The music features a steady eighth-note accompaniment in the bass and a melody in the treble that follows the 3:2 Clave pattern.

Bb6 F9/C

Bb6

F9/C Bb6

F9/C D.C. & Segue Bb

F C/G

The first system of music consists of two staves. The treble staff begins with a chord labeled 'F' and contains several notes with stems and beams. The bass staff provides a rhythmic accompaniment with chords and individual notes. A second chord labeled 'C/G' appears in the third measure of the treble staff.

D.C. 2 times & segue F

The second system features a double bar line and a repeat sign. Above the treble staff, the instruction *D.C. 2 times & segue* is written. The treble staff contains a sequence of chords and notes, with a final chord labeled 'F'. The bass staff continues with a consistent rhythmic pattern.

C/G F

The third system continues the musical piece. The treble staff shows a melodic line with notes and stems, accompanied by chords labeled 'C/G' and 'F'. The bass staff maintains the rhythmic accompaniment.

C/G F

The fourth system concludes the piece. It features a treble staff with a melodic line and chords labeled 'C/G' and 'F', and a bass staff with a rhythmic accompaniment. The system ends with a double bar line.

MERENGUE

CD

23

Implied 3:2 Clave
Piano Example 22

Rhythm intro

A piano introduction consisting of four measures. The right hand (treble clef) has whole rests in all four measures. The left hand (bass clef) plays a rhythmic pattern: a quarter note G4, a quarter rest, a quarter note Bb4, a quarter rest, a quarter note D5, a quarter rest, and a quarter note F5. This pattern repeats in the four measures.

The first system of piano accompaniment, consisting of four measures. The right hand (treble clef) plays a melody: G4 (quarter), Bb4 (quarter), D5 (quarter), F5 (quarter), G4 (quarter), Bb4 (quarter), D5 (quarter), F5 (quarter). The left hand (bass clef) plays a bass line: G4 (quarter), Bb4 (quarter), D5 (quarter), F5 (quarter), G4 (quarter), Bb4 (quarter), D5 (quarter), F5 (quarter). Chord symbols Gm and D7/A are placed above the first and second measures, respectively.

The second system of piano accompaniment, consisting of four measures. The right hand (treble clef) plays a melody: G4 (quarter), Bb4 (quarter), D5 (quarter), F5 (quarter), G4 (quarter), Bb4 (quarter), D5 (quarter), F5 (quarter). The left hand (bass clef) plays a bass line: G4 (quarter), Bb4 (quarter), D5 (quarter), F5 (quarter), G4 (quarter), Bb4 (quarter), D5 (quarter), F5 (quarter). Chord symbols Gm and D7/A are placed above the first and second measures, respectively.

The third system of piano accompaniment, consisting of four measures. The right hand (treble clef) plays a melody: G4 (quarter), Bb4 (quarter), D5 (quarter), F5 (quarter), G4 (quarter), Bb4 (quarter), D5 (quarter), F5 (quarter). The left hand (bass clef) plays a bass line: G4 (quarter), Bb4 (quarter), D5 (quarter), F5 (quarter), G4 (quarter), Bb4 (quarter), D5 (quarter), F5 (quarter). Chord symbols Gm and D7 are placed above the first and second measures, respectively.

Gm D7 *Play 3 times*

This system contains two staves of music. The key signature has two flats (Bb and Eb). The first staff has a treble clef and contains a dotted quarter note G4, an eighth rest, a dotted quarter note Bb4, a quarter rest, a dotted quarter note D5, a quarter rest, a dotted quarter note F5, a quarter rest, a dotted quarter note Ab5, a quarter rest, a dotted quarter note Bb5, a quarter rest, a dotted quarter note D6, a quarter rest, a dotted quarter note F6, and a quarter rest. The second staff has a bass clef and contains a dotted quarter note G2, an eighth rest, a dotted quarter note Bb2, a quarter rest, a dotted quarter note D3, a quarter rest, a dotted quarter note F3, a quarter rest, a dotted quarter note Ab3, a quarter rest, a dotted quarter note Bb3, a quarter rest, a dotted quarter note D4, a quarter rest, a dotted quarter note F4, and a quarter rest. Chord symbols 'Gm' and 'D7' are placed above the first and second measures respectively. The instruction 'Play 3 times' is written above the final measure.

Gm D7/A

This system contains two staves of music. The key signature has two flats. The first staff has a treble clef and contains a dotted quarter note G4, an eighth rest, a dotted quarter note Bb4, a quarter rest, a dotted quarter note D5, a quarter rest, a dotted quarter note F5, a quarter rest, a dotted quarter note Ab5, a quarter rest, a dotted quarter note Bb5, a quarter rest, a dotted quarter note D6, a quarter rest, a dotted quarter note F6, and a quarter rest. The second staff has a bass clef and contains a dotted quarter note G2, an eighth rest, a dotted quarter note Bb2, a quarter rest, a dotted quarter note D3, a quarter rest, a dotted quarter note F3, a quarter rest, a dotted quarter note Ab3, a quarter rest, a dotted quarter note Bb3, a quarter rest, a dotted quarter note D4, a quarter rest, a dotted quarter note F4, and a quarter rest. Chord symbols 'Gm' and 'D7/A' are placed above the first and second measures respectively.

Gm

This system contains two staves of music. The key signature has two flats. The first staff has a treble clef and contains a dotted quarter note G4, an eighth rest, a dotted quarter note Bb4, a quarter rest, a dotted quarter note D5, a quarter rest, a dotted quarter note F5, a quarter rest, a dotted quarter note Ab5, a quarter rest, a dotted quarter note Bb5, a quarter rest, a dotted quarter note D6, a quarter rest, a dotted quarter note F6, and a quarter rest. The second staff has a bass clef and contains a dotted quarter note G2, an eighth rest, a dotted quarter note Bb2, a quarter rest, a dotted quarter note D3, a quarter rest, a dotted quarter note F3, a quarter rest, a dotted quarter note Ab3, a quarter rest, a dotted quarter note Bb3, a quarter rest, a dotted quarter note D4, a quarter rest, a dotted quarter note F4, and a quarter rest. A chord symbol 'Gm' is placed above the second measure.

D7/A Gm

This system contains two staves of music. The key signature has two flats. The first staff has a treble clef and contains a dotted quarter note G4, an eighth rest, a dotted quarter note Bb4, a quarter rest, a dotted quarter note D5, a quarter rest, a dotted quarter note F5, a quarter rest, a dotted quarter note Ab5, a quarter rest, a dotted quarter note Bb5, a quarter rest, a dotted quarter note D6, a quarter rest, a dotted quarter note F6, and a quarter rest. The second staff has a bass clef and contains a dotted quarter note G2, an eighth rest, a dotted quarter note Bb2, a quarter rest, a dotted quarter note D3, a quarter rest, a dotted quarter note F3, a quarter rest, a dotted quarter note Ab3, a quarter rest, a dotted quarter note Bb3, a quarter rest, a dotted quarter note D4, a quarter rest, a dotted quarter note F4, and a quarter rest. Chord symbols 'D7/A' and 'Gm' are placed above the first and second measures respectively.

C7 TUMBAO

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

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

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

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

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

CD

24

C7 TUMBAO

Clave 2:3

Piano Example 23

Intro Conga

CD

25

C7 TUMBAO

Clave 2:3

Piano Example 24

Gm/C Gm(maj7)/C

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

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

Play 4 times

C7 TUMBAO

CD

26

Clave 2:3

Piano Example 25

Gm

Bass pick-up

Soli etc.

C9 Gm C9 *Play 7 times* Gm

C9 Gm 1.2.3. C9 4. C9 Gm Bass Solo 15

SONGO

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

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

SONGO

CD

27

Clave 3:2

Piano Example 26

The piano example is written in 3/2 time and C major. It consists of three systems of piano accompaniment. Each system has a treble and bass staff. The first system has chords C, D, and G7. The second system has chords F, C, and D. The third system has chords G7, F, and C. The melody in the treble staff features eighth and sixteenth notes with slurs and ties, while the bass staff provides a steady accompaniment with eighth and sixteenth notes.

Piano score for 'SONGO'. The piece is in D major and 2/3 time. The score consists of three systems of two staves each (treble and bass clef). The first system has chords D, G7, and F. The second system has chords C, D, and G7. The third system has chords F, G7, F, and C. The piece includes first and second endings. The first ending is marked '1.2.3.' and leads to the second ending, which is marked '4.' and ends with a double bar line.

SONGO

CD
28

Clave 2:3
Piano Example 27

Piano score for 'SONGO'. The piece is in C major and 2/3 time. The score consists of two systems of two staves each (treble and bass clef). The first system has chords C, B \flat , and F. The second system has chords G, G, and C. The piece includes first and second endings. The first ending is marked '1. - 10.' and leads to the second ending, which is marked '11.' and ends with a double bar line.

SONGO

CD

29

Clave 2:3

Piano Example 28

Eb Ab F/C Bb7
 Eb7 Eb7sus7 Eb Ab F7/C
 Bb7 Eb7 Eb7sus7 Eb Ab F7/C
 Bb7 Eb7 Eb7sus7 *Play 5 times* Eb
 Ab F7/C Bb7 Eb7 Eb7sus7 Eb

MUSICA AFRO-CUBANA

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

MUSICA AFRO-CUBANA

CD

30

Clave 2:3

Piano Example 29

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

Rehearsal marks: 1. - 11., 12.

MUSICA AFRO-CUBANA

CD

31

Clave 2:3

Piano Example 30

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

Rehearsal marks: 1. - 11., 12.

MUSICA AFRO-CUBANA

CD

32

Clave 3:2

Piano Example 31

Chord progression: C, C#dim, D7, D#dim

The first system consists of four measures. The first measure is a whole rest in the treble clef and a quarter rest in the bass clef. The second measure has a C chord in the treble and a C#dim chord in the bass. The third measure has a D7 chord in the treble and a D#dim chord in the bass. The fourth measure has a D#dim chord in the treble and a D#dim chord in the bass.

Chord progression: Em, C, C#dim

The second system consists of four measures. The first measure has an Em chord in the treble and an Em chord in the bass. The second measure has an Em chord in the treble and an Em chord in the bass. The third measure has a C chord in the treble and a C#dim chord in the bass. The fourth measure has a C#dim chord in the treble and a C#dim chord in the bass.

Chord progression: D7, D#dim, Em, Em

1. - 5.

The third system consists of four measures. The first measure has a D7 chord in the treble and a D#dim chord in the bass. The second measure has a D#dim chord in the treble and a D#dim chord in the bass. The third measure has an Em chord in the treble and an Em chord in the bass. The fourth measure has an Em chord in the treble and an Em chord in the bass. A first ending bracket labeled "1. - 5." spans the last two measures.

Chord progression: Em/A, Em, Em/A

6.

The fourth system consists of four measures. The first measure has an Em/A chord in the treble and an Em/A chord in the bass. The second measure has an Em chord in the treble and an Em chord in the bass. The third measure has an Em/A chord in the treble and an Em/A chord in the bass. The fourth measure has an Em/A chord in the treble and an Em/A chord in the bass. A first ending bracket labeled "6." spans the last two measures.

SALSA

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

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

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

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

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

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

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

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

SALSA

CD

33

Clave 2:3

Piano Example 32

The musical score for Piano Example 32 is written in 2/3 time and consists of two systems of piano accompaniment. The first system contains four measures with the following chords: A^b , $A^b m$, $A^b m$, and $A^b m$. The second system contains four measures with the following chords: E^b , $B^b m 7$, $E^b 7$, and E^b . The piece concludes with a double bar line.

SALSA

CD

35

Clave 2:3

Piano Example 34

Dm13 G13

Cmaj13

Em11 A7(b9) *Play 5 times* Dm13

G13 Cmaj13

SALSA

CD

36

Clave 2:3

Piano Example 35

(Variations not transcribed)

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

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

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

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

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

Variations

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

Musical notation for the first variation, measures 1-4. The treble clef contains a series of diagonal slashes representing chords. The bass clef is empty. The key signature has two flats (Bb and Eb).

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

Musical notation for the second variation, measures 5-8. The treble clef contains a series of diagonal slashes representing chords. The bass clef is empty. The key signature has two flats (Bb and Eb).

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

Musical notation for the third variation, measures 9-12. The treble clef contains a series of diagonal slashes representing chords. The bass clef is empty. The key signature has two flats (Bb and Eb).

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

Musical notation for the first ending, measures 13-14. The treble clef contains a series of diagonal slashes representing chords. The bass clef is empty. The key signature has two flats (Bb and Eb).

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

Musical notation for the second ending, measures 15-16. The treble clef contains a series of diagonal slashes representing chords. The bass clef contains a series of diagonal slashes representing chords. The key signature has two flats (Bb and Eb).

SALSA

CD

37

Clave 2:3

Piano Example 36

(Variations not transcribed)

The piano score is divided into four systems, each with two staves (treble and bass clef). The music is in 2/4 time and features a 2:3 clave rhythm. Chords are indicated above the notes.

System 1: Chords: Dm7, G9, Cmaj7, F9, Bm7(b5), E7(b9,b5).

System 2: Chords: Am7, D9/E, Dm7, G9, Cmaj7, F9.

System 3: Chords: Bm7(b5), E7(b9,b5), Am7, D9/E, Dm7, G7alt.

System 4: Chords: Cmaj13, F13, G9/B, E7alt, Am9,13, Em7(b5), A7(b5,b9).

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

The first system of music consists of six measures. The chords are Dm9,13, G7(b9+5), Cmaj13, F9, G9/B, and E7alt. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Am9 D9/E (D) Dm7 G9 Cmaj7 F9

The second system of music consists of six measures. The chords are Am9, D9/E (D), Dm7, G9, Cmaj7, and F9. The piano accompaniment continues with a consistent eighth-note bass line and chordal accompaniment.

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

The third system of music consists of six measures. The chords are Bm7(b5), E7(b9,b5), Am7/D, D9, Dm7, and G9. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

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

The fourth system of music consists of six measures. The chords are Cmaj7, F9, Bm7(b5), E7(b9,b5), Am7, and D9/E. The piano accompaniment continues with the eighth-note bass line and chordal accompaniment.

Dm7 G7alt Cmaj13 F13 G9/B E7alt Am/D

The fifth system of music consists of seven measures. The chords are Dm7, G7alt, Cmaj13, F13, G9/B, E7alt, and Am/D. The piano accompaniment concludes with the eighth-note bass line and chordal accompaniment.

SALSA

Clave 2:3

Piano Example 37

Bm7 E7

Am7

D7 Gmaj9

Play 6 times

SALSA

Clave 2:3

Piano Example 38

(Variations not transcribed)

Am9 D7(b13,#9) Gm9

C13 Am9 D(b13,#9)

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

Gm9 C7 C7(b9) Am9

D(b13,#9) Gm9 C13

1.2. Am9 D(b13,#9) Gm9

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

SALSA

CD

40

Clave 2:3

Piano Example 39

(Variations not transcribed)

The piano score is written in 2/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a treble and bass staff. The chords and their positions are as follows:

- System 1:** Chords are Dm6 (measures 1-2), Eb7 (measures 3-4), and Dm6 (measures 5-6).
- System 2:** Chords are Eb7 (measures 1-2), Eb9 (measures 3-4), Dm6 (measures 5-6), and Eb9 (measures 7-8).
- System 3:** Chords are Dm6 (measures 1-2), Eb9 (measures 3-4), and a section labeled "Play 10 times Dm6" (measures 5-8).
- System 4:** Chords are Eb9 (measures 1-2), Dm6 (measures 3-4), Eb9 (measures 5-6), and Dm6 (measures 7-8).

The bass line features a consistent rhythmic pattern of eighth notes, often with a syncopated feel characteristic of salsa piano accompaniment. The treble line features chords and melodic fragments that complement the bass line.

SALSA

CD

41

Clave 3:2

Piano Example 40

Bass 7 Dm7

G7 Em7 A7

1. - 5. Dm7 G7 Em7

6. A7 Dm7 G7 Cmaj9

SALSA

CD

42

Clave 2:3

Piano Example 41

D6 G A7 G A7 G

D6 G A7 G

A7 G D6 *Play 10 times* G

A7 G A7 G D6

SALSA

CD

43

Clave 2:3

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

The piano score for Salsa, Example 42, is written in G major (one sharp) and 4/4 time. It consists of four systems of two staves each. The key signature is G major, and the time signature is 4/4. The piece is in a 2:3 clave rhythm. The chord progressions are as follows:

- System 1: D6, G, A7, G, A7, G
- System 2: D6, G, A7, G
- System 3: A7, G, D6, *Play 10 times*, G
- System 4: A7, G, A7, G, D6

The score includes various musical notations such as slurs, ties, and dynamic markings (accents) over the final D6 chord in the fourth system. A double bar line is placed at the end of the fourth system.

SALSA

CD

44

Clave 2:3

Piano Example 43

Gm Am7(b5)
 D7(b9) Am7(b5) D7(b9)
 1. - 5. F Gm7 C9 || 6. Eb F Gm7 C9 Gm/C

SALSA

CD

45

Clave 3:2

Piano Example 44

(Variations not transcribed)

Dm7 G7

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

Am7 A7(b9) Dm7 G7

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

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

Cmaj9 Fmaj7 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.

LATIN JAZZ

CD

46

Clave 2:3

Piano Example 45

The musical score for Piano Example 45 is written in a 2:3 Clave rhythm and consists of three systems of piano accompaniment. Each system includes a treble and bass clef staff. The key signature is three flats (B-flat major/C minor). The chords and their positions are as follows:

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

The melody in the treble clef consists of eighth and quarter notes, often beamed together, with some measures containing slurs. The bass clef provides a steady accompaniment with eighth and quarter notes, often featuring a rhythmic pattern consistent with the 2:3 Clave.

Fm7 Bb7 Ebmaj7

The first system of music consists of two staves (treble and bass clef) in a key signature of three flats (B-flat major/C minor). It features piano accompaniment for three chords: Fm7, Bb7, and Ebmaj7. The melody in the treble clef is composed of eighth and quarter notes, while the bass clef provides a steady accompaniment with eighth and quarter notes.

Abmaj7 Adim7 D7(b9) Gmaj13

The second system continues the piano accompaniment with four chords: Abmaj7, Adim7, D7(b9), and Gmaj13. The treble clef melody includes some chromatic movement and grace notes, particularly in the D7(b9) and Gmaj13 sections. The bass clef accompaniment remains consistent with eighth and quarter notes.

Am7 D9

The third system features two chords: Am7 and D9. The treble clef melody shows a melodic line with grace notes and slurs. The bass clef accompaniment continues with eighth and quarter notes.

Gmaj13 F#m7

The fourth system contains two chords: Gmaj13 and F#m7. The treble clef melody has a more active line with grace notes and slurs. The bass clef accompaniment is steady with eighth and quarter notes.

B7 Emaj7 Caug7(b9)

The fifth system concludes with three chords: B7, Emaj7, and Caug7(b9). The treble clef melody features a melodic line with grace notes and slurs. The bass clef accompaniment continues with eighth and quarter notes.

Fm7 Bbm7 Eb7

Abmaj7 Dbmaj7 Dbm7

Cm7 Bdim7 Bbm7 Eb7

Abmaj7 G(#9,b13) C(#9,b13) Fm7

Bbm7 Ebsus9 Eb9(b5) Abmaj9

Dbmaj9 Dm9 G13(b5) Cmaj13

The first system of music consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and quarter notes, some with slurs. The lower staff (bass clef) contains a harmonic accompaniment with chords and some eighth notes. The key signature has three flats (B-flat major/C minor).

Cm7 Fm7

The second system continues the piano accompaniment. The upper staff has a melodic line with slurs, and the lower staff has a harmonic accompaniment with chords Cm7 and Fm7. The key signature remains three flats.

Bbsus9 Bb9 Ebmaj9 Abmaj7

The third system continues the piano accompaniment. The upper staff has a melodic line with slurs, and the lower staff has a harmonic accompaniment with chords Bbsus9, Bb9, Ebmaj9, and Abmaj7. The key signature remains three flats.

(Am7b5 D7)
Ab7(b9)

Gmaj9

The fourth system concludes the piano accompaniment. The upper staff has a melodic line with slurs, and the lower staff has a harmonic accompaniment with chords (Am7b5, Ab7(b9), D7) and Gmaj9. The key signature remains three flats.

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

This system contains three measures of piano accompaniment. The first measure is for Am9/D, the second for (D7) Ab9/D, and the third for Gmaj9/D. The notation includes treble and bass staves with various chords and melodic lines.

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

This system contains four measures of piano accompaniment. The first measure is for F#m9, the second for B13, the third for Emaj13, and the fourth for C(#9,b13). The notation includes treble and bass staves with various chords and melodic lines.

Fm7 Bbm7 Ebsus9 Eb(9,b5) Abmaj9

This system contains five measures of piano accompaniment. The first measure is for Fm7, the second for Bbm7, the third for Ebsus9, the fourth for Eb(9,b5), and the fifth for Abmaj9. The notation includes treble and bass staves with various chords and melodic lines.

Dbmaj7 Dbm7 Cm9

This system contains three measures of piano accompaniment. The first measure is for Dbmaj7, the second for Dbm7, and the third for Cm9. The notation includes treble and bass staves with various chords and melodic lines.

Bdim7 Bbm9 Ebsus13 Eb13 Abmaj9

This system contains five measures of piano accompaniment. The first measure is for Bdim7, the second for Bbm9, the third for Ebsus13, the fourth for Eb13, and the fifth for Abmaj9. The notation includes treble and bass staves with various chords and melodic lines.

LATIN JAZZ

cd

47

Clave 2:3

Piano Example 46

Variations not transcribed

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

Musical notation for the first system of piano accompaniment, measures 1-6. The notation is in 4/4 time and features a rhythmic pattern of eighth and quarter notes in both hands. The chords are Bm7(b5), E7(b9), Am7, D9, Bm7(b5), and E7(b9).

Am7 D9 Dm7 G9 Cmaj7 F9

Musical notation for the second system of piano accompaniment, measures 7-12. The notation continues the rhythmic pattern from the first system. The chords are Am7, D9, Dm7, G9, Cmaj7, and F9.

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

Musical notation for the third system of piano accompaniment, measures 13-18. The notation continues the rhythmic pattern. The chords are Bm7(b5), E7(b9), Am7, D9, Bm7(b5), E7(b9), Am7, and D9.

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

Musical notation for the fourth system of piano accompaniment, measures 19-24. The notation continues the rhythmic pattern. The chords are Bm7(b5), E7(b9), Am7, D9, Dm7, G9, Cmaj7, and F9.

1. Bm7(b5) E7(b9) Am7 D9 2. Bm7(b5) E7(b9) Am/D

Musical notation for the fifth system of piano accompaniment, measures 25-28. The notation concludes with two endings. The first ending (1.) has chords Bm7(b5), E7(b9), Am7, and D9. The second ending (2.) has chords Bm7(b5), E7(b9), and Am/D.

LATIN JAZZ

CD

48

Clave 3:2

Piano Example 47

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

Musical notation for the first system, featuring Cm7 chords. The system consists of two staves (treble and bass clef) with piano accompaniment. The Cm7 chord is indicated above the staff.

Musical notation for the second system, featuring D7/C, Db/C, and C6 chords. The system consists of two staves (treble and bass clef) with piano accompaniment. The chords D7/C, Db/C, and C6 are indicated above the staff.

Musical notation for the third system, featuring Dm6, Dm7/C, Bm7(b5), E7, Am7, and Am7/G chords. The system consists of two staves (treble and bass clef) with piano accompaniment. The chords Dm6, Dm7/C, Bm7(b5), E7, Am7, and Am7/G are indicated above the staff.

Musical notation for the fourth system, featuring F#m7(b5), B7(b9), Em7, A7, Dm7, and G9 chords. The system consists of two staves (treble and bass clef) with piano accompaniment. The chords F#m7(b5), B7(b9), Em7, A7, Dm7, and G9 are indicated above the staff.

Musical notation for the fifth system, featuring first and second endings with Cmaj9 and Cmaj7/G chords. The system consists of two staves (treble and bass clef) with piano accompaniment. The first ending is marked with a '1.' and the second ending with a '2.'. The chords Cmaj9 and Cmaj7/G are indicated above the staff.

LATIN JAZZ

CD

49

Piano Example 48

(Variations not transcribed)

The score is written for piano in 6/8 time, featuring a key signature of three flats (B-flat major/C minor). It begins with a 'Rhythm Intro' consisting of a whole note chord in both hands, marked with a '4' above and below the staff. The main piece follows with a series of chords and melodic lines:

- Chord Progression:** Fm, Fm6, Bbm, Bbm(maj7), Bbm7, Bbm(maj7), Fm, Db7.
- Structure:** The piece is divided into four measures per system. The first system includes the Rhythm Intro and the first two measures of the main piece. The second system contains the next two measures. The third system contains the next two measures. The fourth system contains the final two measures, which include a first ending bracket labeled '1.' leading to a Db7 chord.
- Chord Labels:** Fm, Fm6, Bbm, Bbm(maj7), Bbm7, Bbm(maj7), Fm, Db7.

C7

12. D♭7

C7

Fm

Rhythm

23

23

MIXING THE STYLES

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

A few common groove mixes include:

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

CONCLUSION

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

SUGGESTED READINGS

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

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

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

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

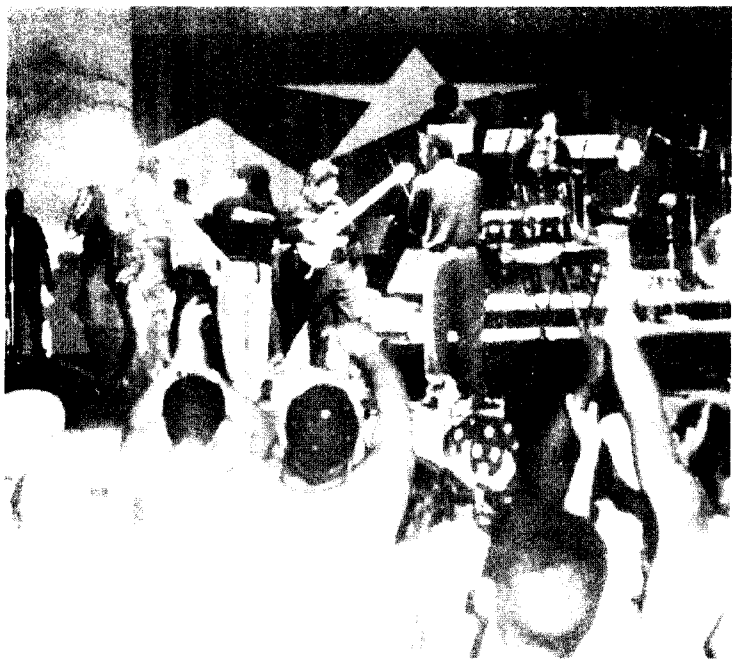
Roberts, John Storm: *The Latin Tinge, The Impact of Latin American Music on the United States*, New York: Oxford University Press, 1979

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

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



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



Co-author (Manny) with Celia Cruz at Miami's Bayfront Park. May 1995



Oscar D' León Manny Patiño Victor Victor



Co-author (Manny; age 8) sitting and playing a marimbula bass.



Co-author (Manny) with pianist Paquito Echevarria.



Co-author (Manny) with Celia Cruz and husband Pedro on concert tour in Colombia. August 1994

