



# 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



CD

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# INTRODUCTION

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

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

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

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

# **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 overlay music must be strictly arranged in relation to this ostinato pattern (please see “The Clave”).

\*\*tumbao (toom-ba-o): Groove, or comping a groove; vamping on a groove; usually a repetitive two bar rhythmic vamp played by the piano, bass, 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 musical score consists of three staves of music. The top staff represents the C section, starting with a C major chord (labeled 'C' in a box), followed by an F minor 7th chord (labeled 'Fm7'), a G7 chord, and another C major chord (labeled 'Cm'). The middle staff represents the D section, starting with a G7 chord, followed by an A♭ major 7th chord (labeled 'Abmaj7'), a B♭ major 7th chord (labeled 'Bbmaj7'), a C minor chord (labeled 'Cm'), and a C7 chord. The bottom staff represents the D section, starting with an F minor 7th chord (labeled 'Fm7'), followed by a B♭ major 7th chord (labeled 'Bbmaj7'), an E♭ major 7th chord (labeled 'Ebmaj7'), an A♭ major 7th chord (labeled 'Abmaj7'), and ends with 'etc.'. The staves are divided into measures by vertical bar lines, with the first measure of each staff explicitly labeled '2' and the second labeled '3'. The bass line is indicated by 'x' marks below the bass 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.

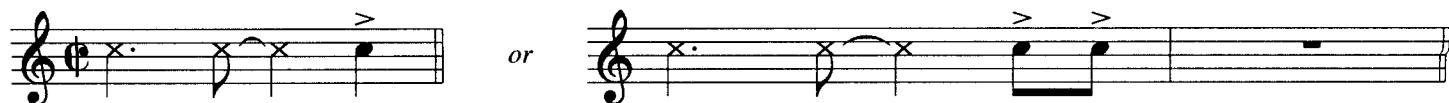
# INTROS & ENDINGS

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**

&gt; &gt; &gt;) on the first, second, and third beats. The second way shows a measure ending with three accented notes followed by another measure starting with two accented notes ("&gt;&gt; &gt; &gt; | &gt; &gt;)." data-bbox="89 366 981 412"/&gt;

### **Example B**



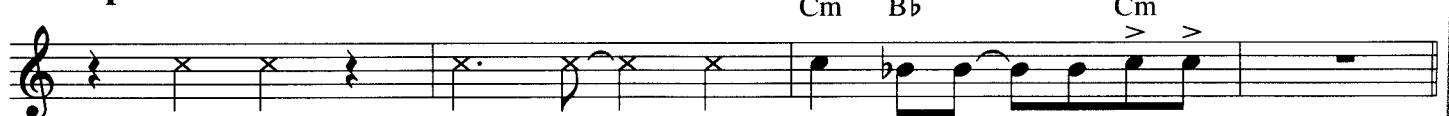
### **Example C**



### **Example D**



### **Example E**



### **Example F**



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

### Example G

### Example H

### Example I

# HISTORY OF PIANO & BASS TUMBAOS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# CROSS-OVER GROOVE

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

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

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

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



## CROSS-OVER GROOVE

Clave 2:3

Piano Example 1

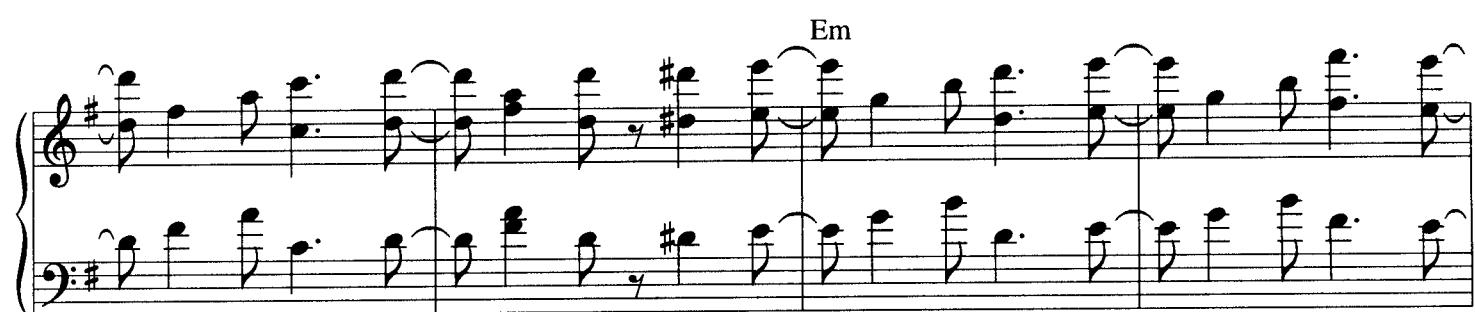
Em

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The music is in E major, indicated by a key signature of one sharp. The melody is primarily in the treble clef staff, with harmonic support from the bass clef staff.



D7

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The music is in D major, indicated by a key signature of no sharps or flats. The melody is primarily in the treble clef staff, with harmonic support from the bass clef staff.



Em

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The music is in E major, indicated by a key signature of one sharp. The melody is primarily in the treble clef staff, with harmonic support from the bass clef staff.



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Em

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The music is in E major, indicated by a key signature of one sharp. The melody is primarily in the treble clef staff, with harmonic support from the bass clef staff.

*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.

**GUAJIRA**

Clave 2:3  
Piano Example 2

CD  
3

Bass pick-up

C F G > F

C F G > F Play 3 times C F

G > F C F G > F C

CD  
4

# GUAJIRA

Clave 2:3

Piano Example 3

CD  
5

# GUAJIRA

Clave 2:3

Piano Example 4

# SON MONTUNO

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

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

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

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

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

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

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



# SON MONTUNO

Clave 2:3

Piano Example 5



Clave 2:3

## Piano Example 6

## SON MONTUNO

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

Sheet music for Son Montuno piano example 7. The music is in 2:3 clave (indicated by a circle with '8') and consists of four staves of music.

**Staff 1:** Treble clef, B-flat key signature. Shows a pattern of eighth-note pairs followed by rests.

**Staff 2:** Bass clef, B-flat key signature. Shows eighth-note patterns.

**Staff 3:** Treble clef, B-flat key signature. Shows chords: F, B-flat, C7, B-flat, F, B-flat.

**Staff 4:** Bass clef, B-flat key signature. Shows eighth-note patterns.

**Staff 5:** Treble clef, B-flat key signature. Shows chords: C7, B-flat, F, B-flat, Em7(b5), A7.

**Staff 6:** Bass clef, B-flat key signature. Shows eighth-note patterns.

**Staff 7:** Treble clef, B-flat key signature. Shows chords: Dm7, G7, C7, B-flat7, F, B-flat.

**Staff 8:** Bass clef, B-flat key signature. Shows eighth-note patterns.

C7                    B<sub>b</sub>                    F                    B<sub>b</sub>                    C7                    B<sub>b</sub>

F                    B<sub>b</sub>                    Em7(b5)                    A7                    Dm9                    G13

(Variations not transcribed)

Csus7                    C7/B<sub>b</sub>                    F                    B<sub>b</sub>                    C7                    B<sub>b</sub>

*Play 4 times*

F                    B<sub>b</sub>                    C7                    B<sub>b</sub>                    F                    B<sub>b</sub>

Em7(b5)                    A7                    Dm9                    G13                    Csus7                    C7/B<sub>b</sub>                    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 guaguancó clave.

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

# **GUAGUANCO**

9

## Clave Guaguancó 2:3

## Piano Example 8

(Variations not transcribed)

Conga

Clave Guaguanco

The musical score consists of two staves. The top staff is for the Conga, starting with a treble clef, a key signature of one sharp, and a common time signature (C). It shows a pattern of sixteenth-note strokes. The bottom staff is for the Bass, starting with a bass clef, a key signature of one sharp, and a common time signature (C). It shows a continuous eighth-note bass line. The music is divided into measures by vertical bar lines. The first measure of the Conga staff has a double bar line, indicating a section change.

A musical score for a piano or keyboard instrument. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (two sharps) and common time. The score consists of two measures. In the first measure, the left hand plays a bass line with eighth-note chords (A-C-A-C), while the right hand plays a melody with eighth-note chords (A-C-E-A). In the second measure, the left hand continues the bass line with eighth-note chords (A-C-A-C), and the right hand plays a more complex melody with eighth-note chords (A-C-E-G). The measure ends with a vertical bar line and a repeat sign.

Bm7(b5) E7

This section shows two measures of piano music. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature has one sharp. The first measure is labeled Bm7(b5) and the second is labeled E7. The music consists of eighth-note patterns with various rests.

Am7 D7/A

This section shows two measures of piano music. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature has one sharp. The first measure is labeled Am7 and the second is labeled D7/A. The music consists of eighth-note patterns with various rests.

Gmaj7

This section shows one measure of piano music. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature has one sharp. The measure is labeled Gmaj7. It consists of eighth-note patterns with various rests.

Bm7(b5) E7 Play 4 times Am7

This section shows three measures of piano music. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature has one sharp. The first measure is labeled Bm7(b5) and the second is labeled E7. The third measure is labeled "Play 4 times" and contains an Am7 chord. The music consists of eighth-note patterns with various rests.

D7/A Gmaj7

This section shows two measures of piano music. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature has one sharp. The first measure is labeled D7/A and the second is labeled Gmaj7. The music consists of eighth-note patterns with various rests.

# GUAGUANCO

cd

**10**

Clave Guaguancó 2:3

Piano Example 9

(Variations not transcribed)

Conga

Sheet music for Conga and Clave Guaguancó. The Conga part is in treble clef, common time, with a key signature of one flat. It consists of two measures of eighth-note patterns followed by a measure of rests. The Clave Guaguancó part is in bass clef, common time, with a key signature of one flat. It features eighth-note patterns and rests.

Clave Guaguancó

Gm

Sheet music for a piano progression. The top staff is in treble clef, common time, with a key signature of one flat. It shows a sequence of chords: Gm, C7, Gm, C7, Gm, C7. The bottom staff is in bass clef, common time, with a key signature of one flat. It provides harmonic support with sustained notes and rhythmic patterns.

Gm(maj7)

Gm7

C7

Sheet music for a piano progression. The top staff is in treble clef, common time, with a key signature of one flat. It shows a sequence of chords: Gm(maj7), Gm7, C7, Gm(maj7), Gm7, C7. The bottom staff is in bass clef, common time, with a key signature of one flat. It provides harmonic support with sustained notes and rhythmic patterns.

Am

Am(maj7)

Am7

Sheet music for a piano progression. The top staff is in treble clef, common time, with a key signature of one flat. It shows a sequence of chords: Am, Am(maj7), Am7, Am, Am(maj7), Am7. The bottom staff is in bass clef, common time, with a key signature of one flat. It provides harmonic support with sustained notes and rhythmic patterns.

D7                    Gm                    Gm(maj7)

Musical score for piano showing three measures. The top staff is treble clef with a key signature of one flat. The bottom staff is bass clef with a key signature of one flat. Measure 1: Gm7 chord (G, B, D, F) followed by a half note G. Measure 2: C7 chord (C, E, G, B) followed by a half note C. Measure 3: Am chord (A, C, E) followed by a half note A.

Am(maj7) 1. – 4. Am7 D7

Musical score for piano showing measures 5-7. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 5 starts with Am7, followed by D7, and ends with Gm. Measures 6 and 7 continue in the same key signature.

# GUAGUANCO

CD

11

Clave Guaguanco 2:3

Piano Example 10

(Variations not transcribed)

Conga

The first musical example shows two staves. The top staff is for the Conga, featuring a treble clef, a common time signature, and a key signature of one sharp. It consists of six measures of eighth-note patterns. The bottom staff is for the Clave Guaguanco, featuring a bass clef, a common time signature, and a key signature of one sharp. It also consists of six measures, with the third measure containing a rhythmic pattern labeled "Clave Guaguanco".

Am7

D7/A

The second musical example shows two staves. The top staff is for the Am7 chord, and the bottom staff is for the D7/A chord. Both staves feature a treble clef, a common time signature, and a key signature of one sharp. The Am7 staff has four measures of eighth-note patterns. The D7/A staff has four measures, with the first measure containing a rhythmic pattern labeled "Clave Guaguanco".

Gmaj7

Gmaj13

Bm9

E9(b5)

The third musical example shows four staves. The top staff is for the Gmaj7 chord, the second staff for Gmaj13, the third for Bm9, and the bottom for E9(b5). All staves feature a treble clef, a common time signature, and a key signature of one sharp. The Gmaj7 and Gmaj13 staves have four measures of eighth-note patterns. The Bm9 and E9(b5) staves have four measures, with the first measure containing a rhythmic pattern labeled "Clave Guaguanco".

Am7

Ab7(b9)/A

D7(b9,b5)

The fourth musical example shows three staves. The top staff is for the Am7 chord, the middle for Ab7(b9)/A, and the bottom for D7(b9,b5). All staves feature a treble clef, a common time signature, and a key signature of one sharp. The Am7 staff has four measures of eighth-note patterns. The Ab7(b9)/A and D7(b9,b5) staves have four measures, with the first measure containing a rhythmic pattern labeled "Clave Guaguanco".

Gmaj9

Bm9

E9(b5)

The fifth musical example shows three staves. The top staff is for the Gmaj9 chord, the middle for Bm9, and the bottom for E9(b5). All staves feature a treble clef, a common time signature, and a key signature of one sharp. The Gmaj9 staff has four measures of eighth-note patterns. The Bm9 and E9(b5) staves have four measures, with the first measure containing a rhythmic pattern labeled "Clave Guaguanco".

The image shows a musical score for piano, consisting of two staves. The top staff is in Am9 (A minor ninth chord) and the bottom staff is in D13(b9)/A (D major thirteenth chord with a flattened ninth). Both staves feature eighth-note patterns with various rests and grace notes, creating a complex harmonic progression.

A musical score for piano featuring two staves. The top staff uses a treble clef and shows a sequence of chords: Gmaj7, Bm7, and E7. The bottom staff uses a bass clef and provides harmonic support for the top staff. The score is set against a grid of five measures.

The image shows a musical score with two staves. The top staff is labeled "Am9" and the bottom staff is labeled "D13(b9)/A". Both staves consist of eight measures each. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is written in common time. The notation includes eighth-note patterns with slurs and grace notes. The "Am9" section features a mix of eighth-note chords and single notes. The "D13(b9)/A" section features more complex patterns, including a measure where the bass note changes every two measures. The overall style is rhythmic and melodic, typical of jazz or blues harmonies.

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of three measures. The first measure contains a G major seventh chord (G, B, D, F#) in a 12-bar blues progression. The second measure contains a B minor seventh chord (B, D, F#, A). The third measure contains an E dominant seventh chord (E, G, B, D). The piano keys are indicated by black and white squares, and the stems of the notes point upwards.

A musical score for piano showing three measures. The first measure is labeled Am9 and consists of a C major chord (C, E, G) followed by an A minor ninth chord (A, C, E, G). The second measure is labeled D13(b9)/A and consists of a D major chord (D, F#, A) followed by a D13 chord with a flattened ninth (D, F#, A, C, E) over an A bass note. The third measure is labeled Gmaj7 and consists of a G major chord (G, B, D, F#).

# 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.

**CD  
12**

Clave 2:3  
Piano Example 11

Clave 2:3  
Piano Example 11

Play 4 times

Chords: C9, C9(b5), Csus9, C7, C9, C9(b5), Csus9, C7, F, Fmaj7, F6, Fmaj7, F, Fmaj7, F6, Fmaj7, F6

# MAMBO

**CD  
13**

Clave 2:3

Piano Example 12

Music for Piano Example 12:

- Chords: Gm/C, Gm(maj7)/C, Gm7/C, C7, F, Fmaj7, F6, Fmaj7, Play 6 times, F.
- Key signature: G minor (one flat), then F major (no sharps or flats).
- Time signature: 2:3 Clave.

**CD  
14**

Clave 2:3

Piano Example 13

Music for Piano Example 13:

- Chords: G7, C6, 1.-7, 8.
- Key signature: G major (no sharps or flats).
- Time signature: 2:3 Clave.

# **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.

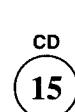
Though it is in 4/4 time it must be played with a bouncy 2/4 feel.

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.



# **CHA-CHA-CHA**

Clave 2:3

Piano Example 14

CD  
15

Clave 2:3

Piano Example 14

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”) 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), 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

Clave 3:2

Piano Example 17

## BOMBA

The image shows three staves of musical notation for a piano. The top staff is the treble clef staff, and the bottom staff is the bass clef staff. The middle staff is a common time signature. The notation consists of eighth and sixteenth note patterns. Above the treble staff, there are labels for chords: F, Bb, B, and C7. The bass staff also features a C7 chord label. The piano example is labeled 'Clave 3:2' and 'Piano Example 17'. A CD icon with the number 18 is located at the top left.

# 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

C

Em7

Fmaj7

1.-7.

G7

8.

G7

C

## *MERENGUE*

CD

21

## Implied 3:2 Clave Piano Example 20

A musical score for piano, featuring two staves. The top staff is in B-flat 6/8 time and the bottom staff is in F9/C. Both staves show eighth-note patterns.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major, indicated by two flats in the key signature area. The measure number '6' is centered above the top staff. The music consists of eighth-note patterns: the top staff has a continuous eighth-note pattern, while the bottom staff has a pattern where the right hand plays eighth notes and the left hand provides harmonic support with sustained notes.

A musical score for piano featuring two staves. The top staff is in F9/C and the bottom staff is in Bb6. Both staves show eighth-note patterns.

The image shows a musical score for piano, featuring two staves. The top staff uses a treble clef, a B-flat key signature, and 2/4 time. The bottom staff uses a bass clef, a B-flat key signature, and 2/4 time. The title "F9/C" is centered above the staves. The music consists of eighth-note patterns, primarily consisting of eighth-note pairs and sixteenth-note groups.

A musical score for piano, featuring two staves. The top staff is in B-flat 6th (B-flat 6) and the bottom staff is in F9/C. Both staves show eighth-note patterns. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one flat, and the time signature is common time.

A musical score for piano, featuring two staves. The top staff uses the treble clef and the bottom staff uses the bass clef. The key signature is B-flat major, indicated by two flat symbols. Measure 6 is labeled "Bb6" above the top staff. The music consists of eighth-note patterns, primarily consisting of eighth-note pairs and sixteenth-note groups.

The image shows a musical score with two staves. The top staff is in F9/C and the bottom staff is in B-flat 6. Both staves feature eighth-note patterns. The top staff has a treble clef and the bottom staff has a bass clef. The key signatures are indicated above each staff: F9/C and B-flat 6.

F9/C

D.C. & Segue B $\flat$

**MERENGUE**

CD  
22

Implied 3:2 Clave  
Piano Example 21

F

F

C/G

F

C/G

F

C/G

*D.C. 2 times & segue* F

C/G

F

C/G

F

# MERENGUE

CD  
23

Implied 3:2 Clave  
Piano Example 22

Rhythm intro

A musical score for piano featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves begin with a single eighth note followed by a series of eighth-note rests. The key signature is one flat, indicating B-flat major or A minor.

Gm

D7/A

A musical score for piano featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The treble staff shows a sequence of chords: Gm, D7, Gm, D7, Gm, D7, Gm, D7. The bass staff shows a sustained bass note with vertical stems. The key signature changes to no sharps or flats for the Gm chords and back to one flat for the D7 chords.

Gm

D7/A

A musical score for piano featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The treble staff shows a sequence of chords: Gm, D7, Gm, D7, Gm, D7, Gm, D7. The bass staff shows a sustained bass note with vertical stems. The key signature changes to no sharps or flats for the Gm chords and back to one flat for the D7 chords.

Gm

D7

A musical score for piano featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The treble staff shows a sequence of chords: Gm, D7, Gm, D7, Gm, D7, Gm, D7. The bass staff shows a sustained bass note with vertical stems. The key signature changes to no sharps or flats for the Gm chords and back to one flat for the D7 chords.

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. The score includes the following markings and chords:

- Chord Gm (G minor) is shown at the beginning.
- Chord D7 (D dominant seventh) is shown in the middle.
- The text "Play 3 times" is written above the final section.

The music consists of four measures per section, with the first section ending on a half note. The second section ends on a half note, and the third section ends on a half note, followed by a repeat sign and a double bar line.

The musical score is divided into two staves. The top staff, labeled 'Gm', features a treble clef and a key signature of one flat. It contains four measures of music, each consisting of a single note followed by a dotted half note. The bottom staff, labeled 'D7/A', features a bass clef and a key signature of no sharps or flats. It also contains four measures of music, each consisting of a single note followed by a dotted half note.

The image shows a musical score for piano. It consists of two staves. The top staff is in G minor (Gm), indicated by a treble clef, a G-sharp above the staff, and a key signature of one sharp. The bottom staff is in C major (Cmaj), indicated by a bass clef and a key signature of no sharps or flats. Both staves feature a repeating eighth-note pattern. The top staff has notes on the first, third, and fifth lines, while the bottom staff has notes on the second, fourth, and sixth lines. The music is divided into measures by vertical bar lines.

A musical score consisting of two staves. The top staff is in D7/A (D dominant 7th chord over A) and the bottom staff is in Gm (G minor). Both staves show a bass line with eighth-note patterns and rests.

# 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**

Clave 2:3  
Piano Example 23

Intro Conga

Gm7/C      C7      Gm7/C      C7      Play 7 times

Gm7/C      C7      Gm7/C      C7

**CD  
25**

Clave 2:3  
Piano Example 24

Bass pick-up      Soli etc.      Gm/C      Gm(maj7)/C

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

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

## C7 TUMBAO

**26**

Clave 2:3

Piano Example 25

Bass pick-up      Soli etc.

Gm

C9      Gm      C9      Play 7 times      Gm

C9      Gm      C9      C9      Gm      Bass Solo      15

1.2.3.      4.      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

# **SONGO**

### Clave 2:3

## Piano Example 27

A musical score for two voices (Soprano and Alto) and piano. The vocal parts are in common time, while the piano part is in 6/8 time. The vocal parts sing the notes C, B-flat, and F on a single sustained note. The piano part plays eighth-note chords.

11. G C

The musical score shows two staves. The top staff begins with a measure labeled '11.' followed by 'G' above it. The bottom staff begins with a measure labeled 'C' above it. Both staves continue from the previous measures, showing eighth-note patterns.

# SONGO

CD  
29

Clave 2:3  
Piano Example 28

**E♭**                    **A♭**                    **F/C**                    **B♭7**

**E♭7**                    **E♭sus7**                    **E♭**                    **A♭**                    **F7/C**

**B♭7**                    **E♭7**                    **E♭sus7**                    **E♭**                    **A♭**                    **F7/C**

**B♭7**                    **E♭7**                    **E♭sus7**                    **E♭**                    **A♭**                    **F7/C**

**B♭7**                    **E♭7**                    **E♭sus7**                    *Play 5 times*                    **E♭**

**A♭**                    **F7/C**                    **B♭7**                    **E♭7**                    **E♭sus7**                    **E♭**

# MUSICA AFRO-CUBANA

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

# MUSICA AFRO-CUBANA

CD  
30

Clave 2:3

Piano Example 29

# MUSICA AFRO-CUBANA

CD  
31

Clave 2:3

Piano Example 30

# MUSICA AFRO-CUBANA

CD  
32

Clave 3:2

Piano Example 31

# SALSA

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

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

Ray Barreto, Justo Betancourt, Willie 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 Valentín.

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 idiosyncrasies 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

<sup>CD</sup>  
33

Clave 2:3

Piano Example 32

A♭

A♭m

1. - 5.

E♭7

6.

E♭

**SALSA**

CD

34

Clave 2:3

Piano Example 33

Dm9

G13(b9)

Cmaj9

Em7

A9

Dm9

G13(b9)

Cmaj9

Em7

A9

Play 3 times

Dm9

G13(b9)

Cmaj7

# SALSA

CD  
35

Clave 2:3

Piano Example 34

Dm13

G13

Piano sheet music for the chords Dm13 and G13. The music is in common time (indicated by 'C') and Clave 2:3 (indicated by '2:3'). The treble and bass staves show eighth-note patterns for each chord.

Cmaj13

Piano sheet music for the chord Cmaj13. The music continues in common time (C) and Clave 2:3 (2:3). The treble and bass staves show eighth-note patterns for the Cmaj13 chord.

Em11

A7(b9)

Play 5 times Dm13

Piano sheet music for the chords Em11, A7(b9), and five repetitions of Dm13. The music is in common time (C) and Clave 2:3 (2:3). The treble and bass staves show eighth-note patterns for the chords.

G13

Cmaj13

Piano sheet music for the chords G13 and Cmaj13. The music continues in common time (C) and Clave 2:3 (2:3). The treble and bass staves show eighth-note patterns for the chords.

*SALSA*

CD  
36

Clave 2:3

Piano Example 35

(Variations not transcribed)

The sheet music consists of five staves of piano notation, each with a treble clef and a bass clef. The key signature is one flat (B-flat). The time signature is 2:3. The music is divided into measures by vertical bar lines. Chords are labeled above each staff:

- Staff 1:** Am7(b5), D7(b5,b9), Gm9, C9, Am7(b5), D7(b5,b9)
- Staff 2:** Gm9, C9, Am7(b5), D7(b5,b9), Gm9, C9
- Staff 3:** Am7(b5), D7(b5,b9), Gm9, C9, Am7(b5), D7(b13,b9)
- Staff 4:** Gm11, C7(#9), Am7(b5), D7(b13,b9), Gm11, C7(#9), Am7(b5), D7(b5,b9)
- Staff 5:** Gm9, C9, Am7(b5), D7(b5,b9), Gm9, C9

## Variations

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

A blank musical staff template for variations, consisting of two systems of four measures each. The staff is in common time with a key signature of one flat. The top system starts with a half note, followed by three quarter notes. The bottom system starts with a half note, followed by three quarter notes.

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

A blank musical staff template for variations, consisting of two systems of four measures each. The staff is in common time with a key signature of one flat. The top system starts with a half note, followed by three quarter notes. The bottom system starts with a half note, followed by three quarter notes.

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

A blank musical staff template for variations, consisting of two systems of four measures each. The staff is in common time with a key signature of one flat. The top system starts with a half note, followed by three quarter notes. The bottom system starts with a half note, followed by three quarter notes.

1.

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

The first ending of a variation, consisting of two systems of four measures each. The staff is in common time with a key signature of one flat. The top system starts with a half note, followed by three quarter notes. The bottom system starts with a half note, followed by three quarter notes.

2.

Gm9 C9 Am7(♭5) D7(♭5,♭9) Gm9

The second ending of a variation, consisting of two systems of four measures each. The staff is in common time with a key signature of one flat. The top system starts with a half note, followed by three quarter notes. The bottom system starts with a half note, followed by three quarter notes. The second ending begins with a measure of Gm9, followed by a measure of C9, then a repeat sign, and the continuation of the melody.

*SALSA*

CD

37

Clave 2:3

Piano Example 36

(Variations not transcribed)

Dm7            G9            Cmaj7            F9            Bm7(b5)            E7(b9,b5)

Am7            D9/E            Dm7            G9            Cmaj7            F9

Bm7(b5)            E7(b9,b5)            Am7            D9/E            Dm7            G7alt

Cmaj13            F13            G9/B            E7alt            Am9,13            Em7(b5)            A7(b5,b9)

Dm9,13      G7( $\flat$ 9+5)      Cmaj13      F9      G9/B      E7alt

Am9      D9/E  
(D)      Dm7      G9      Cmaj7      F9

Bm7( $\flat$ 5)      E7( $\flat$ 9, $\flat$ 5)      Am7/D      D9      Dm7      G9

Cmaj7      F9      Bm7( $\flat$ 5)      E7( $\flat$ 9, $\flat$ 5)      Am7      D9/E

Dm7      G7alt      Cmaj13      F13      G9/B      E7alt      Am/D

CD

38

**SALSA**

Clave 2:3

Piano Example 37

Bm7

Am7

D7

*Play 6 times*

Gmaj9

CD

39

**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(♭13,#9)

Gm9                    C7                            C7(♭9)                    Am9

D(♭13,#9)                    Gm9                    C13

1.2.

Am9                    D(♭13,#9)                    Gm9

C13                    3. Am9                    D(♭13,#9)                    Gm9

SALSA

CD  
40

## Clave 2:3

### Piano Example 39

(Variations not transcribed)

Dm6                      Eb7                      Dm6

Eb7                      Eb9                      Dm6                      Eb9

Dm6                      Eb9                      Play 10 times      Dm6

Eb9                      Dm6                      Eb9                      Dm6

# SALSA

CD  
41

Clave 3:2

Piano Example 40

Bass

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

A7                    G

A7                    G

Play 10 times

G

A7                    G                    D6                    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.

This section contains six measures of piano music. The top staff is treble clef, G major (one sharp), common time. The bottom staff is bass clef, G major (one sharp). Measure 1: D6 (left hand), G (right hand). Measure 2: G (left hand), G (right hand). Measure 3: A7 (left hand), G (right hand). Measure 4: G (left hand), G (right hand). Measure 5: A7 (left hand), G (right hand). Measure 6: G (left hand), G (right hand).

This section contains six measures of piano music. The top staff is treble clef, G major (one sharp), common time. The bottom staff is bass clef, G major (one sharp). Measure 7: D6 (left hand), G (right hand). Measure 8: G (left hand), G (right hand). Measure 9: G (left hand), G (right hand). Measure 10: A7 (left hand), G (right hand). Measure 11: G (left hand), G (right hand). Measure 12: G (left hand), G (right hand).

This section contains six measures of piano music. The top staff is treble clef, G major (one sharp), common time. The bottom staff is bass clef, G major (one sharp). Measure 13: A7 (left hand), G (right hand). Measure 14: G (left hand), G (right hand). Measure 15: D6 (left hand), G (right hand). Measure 16: G (left hand), G (right hand). Measure 17: G (left hand), G (right hand). Measure 18: G (left hand), G (right hand).

This section contains six measures of piano music. The top staff is treble clef, G major (one sharp), common time. The bottom staff is bass clef, G major (one sharp). Measure 19: A7 (left hand), G (right hand). Measure 20: G (left hand), G (right hand). Measure 21: A7 (left hand), G (right hand). Measure 22: G (left hand), G (right hand). Measure 23: D6 (left hand), G (right hand). Measure 24: G (left hand), G (right hand).

SALSA

CD  
44

Clave 2:3

### Piano Example 43

Example 45

Gm

Am<sup>7</sup>(b5)

A musical score for two voices (Soprano and Bass) in G minor (two flats). The Soprano part consists of two staves: the top staff has a treble clef, and the bottom staff has a bass clef. The Bass part also consists of two staves: the top staff has a bass clef, and the bottom staff has a bass clef. The first measure shows a D7(b9) chord with a bass note. The second measure shows an Am7(b5) chord with a bass note. The third measure shows a D7(b9) chord with a bass note.

Musical score for piano showing measures 1-5 and 6. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The chords indicated are E♭, F, Gm7, C9, E♭, F, Gm7, and C9 Gm/C. Measure 1 starts with a half note E♭ followed by eighth-note pairs. Measure 2 starts with a half note F followed by eighth-note pairs. Measures 3-5 show a repeating pattern of eighth-note pairs. Measure 6 begins with a half note E♭ followed by eighth-note pairs, continuing the pattern established in the previous measures.

SALSA

CD  
45

### Clave 3:2

### Piano Example 44

(Variations not transcribed)

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The first measure shows a Dm7 chord (D, F#, A, C) followed by a G7 chord (G, B, D, E). The second measure shows a Dm7 chord followed by a G7 chord. The third measure shows a Dm7 chord followed by a G7 chord.

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

This section contains four measures of music. The top staff shows a treble clef and the bottom staff shows a bass clef. Measure 1 starts with a Cmaj9 chord, followed by a Fmaj7 chord. Measure 2 starts with a Bm7(b5)/D chord. Measure 3 starts with an E7(b9) chord. Measures 1-3 feature eighth-note patterns in the treble and bass staves. Measure 4 features sixteenth-note patterns in the treble and bass staves.

Am7                    A7(b9)                    Dm7                    G7

This section contains four measures of music. The top staff shows a treble clef and the bottom staff shows a bass clef. Measure 5 starts with an Am7 chord, followed by an A7(b9) chord. Measure 6 starts with a Dm7 chord. Measure 7 starts with a G7 chord. Measures 5-7 feature eighth-note patterns in the treble and bass staves. Measure 8 features sixteenth-note patterns in the treble and bass staves.

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

This section contains four measures of music. The top staff shows a treble clef and the bottom staff shows a bass clef. Measure 9 starts with a Cmaj9 chord, followed by a Fmaj7 chord. Measure 10 starts with a Bm7(b5)/D chord. Measure 11 starts with an E7(b9) chord. Measures 9-11 feature eighth-note patterns in the treble and bass staves. Measure 12 features sixteenth-note patterns in the treble and bass staves.

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

This section contains four measures of music. The top staff shows a treble clef and the bottom staff shows a bass clef. Measure 13 starts with an Am7 chord, followed by an A7(b9) chord. Measure 14 starts with a Dm7 chord. Measure 15 starts with a G7 chord. Measures 13-14 feature eighth-note patterns in the treble and bass staves. Measures 15-16 feature sixteenth-note patterns in the treble and bass staves.

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

This section contains five measures of music. The top staff shows a treble clef and the bottom staff shows a bass clef. Measure 17 starts with a Cmaj9 chord, followed by a Fmaj7 chord. Measure 18 starts with a Bm7(b5)/D chord. Measure 19 starts with an E7(b9) chord. Measure 20 starts with an Am chord. Measures 17-19 feature eighth-note patterns in the treble and bass staves. Measure 20 features sixteenth-note patterns in the treble and bass staves.

# 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

Piano Example 45

# LATIN JAZZ

The musical score for Piano Example 45 is presented in three staves, each representing a different part of the piano (treble and bass). The score is set in a Latin Jazz style with specific harmonic progressions and rhythmic patterns.

- Top Staff:** Shows chords in the treble clef. The progression starts with Fm7, followed by Bbm7, and then Eb7.
- Middle Staff:** Shows chords in the treble clef. The progression starts with Abmaj7, followed by Dbmaj7, then Dm7, and finally G7.
- Bottom Staff:** Shows chords in the bass clef. The progression starts with Cmaj13, followed by Cm7.

The score is marked with "Clave 2:3" and includes a CD number 46. The title "LATIN JAZZ" is prominently displayed above the staves.

Fm7                    B♭7                    E♭maj7

A♭maj7              Adim7              D7(♭9)              Gmaj13

Am7                    D9

Gmaj13                F♯m7

B7                    Emaj7                Caug7(♭9)

Fm7                    B<sub>b</sub>m7                    E<sub>b</sub>7

A<sub>b</sub> maj7                    D<sub>b</sub> maj7                    D<sub>b</sub>m7

Cm7                    Bdim7                    B<sub>b</sub>m7                    E<sub>b</sub>7

A<sub>b</sub> maj7                    G(#9, b13)                    C(#9, b13)                    Fm7

B<sub>b</sub>m7                    E<sub>b</sub>sus9                    E<sub>b</sub>9(b5)                    A<sub>b</sub> maj9

D $\flat$  maj9      Dm9      G13(b5)      Cmaj13

Cm7      Fm7

B $\flat$  sus9      B $\flat$  9      E $\flat$  maj9      A $\flat$  maj7

(Am7b5  
A $\flat$  7(b9))      D7      Gmaj9

Musical score for piano showing three staves of music. The top staff starts with Am9/D, followed by (D7) and Ab9/D. The middle staff starts with Gmaj9/D. The bottom staff continues the harmonic progression.

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

Musical score showing a harmonic progression across two staves. The top staff starts with a Fm7 chord, followed by B♭m7, Eb sus9, Eb(9, b5), and Ab maj9. The bottom staff follows the same harmonic path.

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of three measures. The first measure is labeled "D♭ maj7" and shows a standard major chord. The second measure is labeled "D♭ m7" and shows a minor 7th chord. The third measure is labeled "Cm9" and shows a minor 9th chord. The piano keys are indicated by black and white dots on the staff lines.

A musical score for piano showing five measures of chords in B-flat minor. The chords are labeled above the staff: Bdim7, B♭m9, E♭sus13, E♭13, and A♭maj9. The score consists of two staves: a treble clef staff and a bass clef staff. The chords are played in a repeating pattern across the measures.

# LATIN JAZZ

CD

47

Clave 2:3

Piano Example 46

Variations not transcribed

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) Am7 D9 Dm7 G9 Cmaj7 F9

1. Bm7(b5) E7(b9) Am7 D9      2. Bm7(b5) E7(b9) 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

Cm7

D7/C                    Db/C                    C6

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

F#m7(b5)                    B7(b9)                    Em7                    A7                    Dm7                    G9

1. Cmaj9                    Cmaj7/G                    2. Cmaj9                    Cmaj7

# LATIN JAZZ

CD  
49

Piano Example 48  
(Variations not transcribed)

Rhythm Intro      4      Fm      Fm6

Fm      Bbm      Bbm(maj7)

Bbm7      Bbm(maj7)      Fm

1.  
Dbb7

C7

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

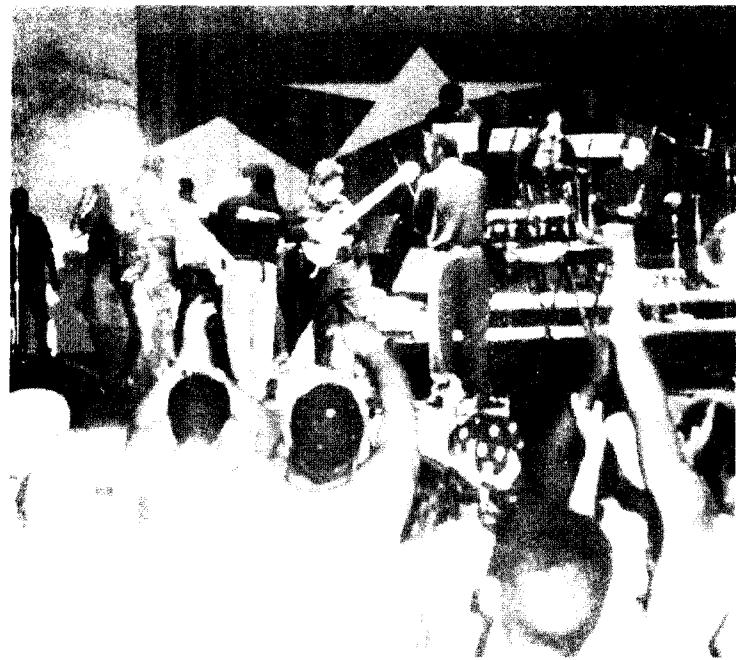
Slonimsky, Nicolas: *Music of Latin American*, New York: Thomas Y. Crowell Company, 1945

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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



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



Oscar D' León Manny Patiño Victor Victor



Co-author (Manny) with pianist  
Paquito Echevarria.



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

