

Ultimate Latin Piano/Keyboard Riffs

by Carlos Campos & Andrew D. Gordon

*Featuring Salsa, Mambo, Merengue, Cha Cha, Songo,
Bomba, Cumbia, Calypso styles*

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A Message from the Authors

From Carlos Campos

My good friend and publisher, Andrew Gordon, came to my house over a year ago to show me some sketches from a book he was beginning to write.

The book consisted of numerous piano riffs in various Latin and Afro-Caribbean styles. When I first saw his music examples, I started to rewrite all of them. When Andrew saw this, he asked if I wanted to co-write the book with him, starting from scratch.

I really liked the concept behind the book, so I accepted right away. It took us more than a year to finish the book, with Andrew coming to my studio every Thursday afternoon for three or four hours. Andrew would write the chart for the song, I would change a few things, and then play and record the examples. After we were finished recording, I transcribed all the piano parts and notated the music examples.

It was a lot of work, but we had a lot of fun. I hope that you will enjoy learning from this book as much as we enjoyed putting it together.

From Andrew Gordon

I grew up in London, England during the 1960's, when most of the music that I listened to on the radio was pop music consisting of songs by The Beatles, Rolling Stones, and Beach Boys, etc., as well as classical music.

My first recollection of Latin music was listening to Santana's first album in the late 1960's. This album made a very big impression, especially with the driving Latin percussion instruments mixed with Carlos Santana's bluesy guitar solos. The only way I could hear the album, as well as other progressive rock music, was to listen to a pirate rock radio station from 12:00 am to 3:00 am on a Friday night, and with a transistor radio and a tape recorder I would try to tape the whole three hour show each week. The music played on this station greatly influenced my composing and piano/keyboard playing for many years, as I played with many progressive rock bands before I became heavily influenced by funk and jazz.

Moving to Los Angeles, California in 1979, I soon started to play with musicians from all over the globe, including musicians from Latin America; hence, my appreciation and understanding of Latin music developed.

I hope that the numerous examples in this book go a long way in helping musicians and students master the elements that make up Latin piano/keyboard styles.

About Latin Piano Riffs

This book contains 50 riffs of popular latin piano styles. Each riff has been recorded twice, once with piano, bass and percussion and then once with only bass and percussion, for study and practice. The 50 riffs cover a wide variety of latin styles such as:

Salsa: Salsa, which some historians say developed concurrently in New York, Cuba and Puerto Rico, uses mostly Son clave, and even though it is primarily known as a dance genre, it also has served as a musical vehicle for a lot of Latin Jazz exploration as well.

Mambo: Mambo was popularized by great band leaders in the 50's like Machito, Perez Prado, Tito Puente, Tito Rodriguez, etc. It uses mostly Son clave and is one of Salsa's predecessors.

Songo: "Changuito," drummer of the group "Los Van Van" has been credited with helping to create this rhythm, but two of Cuba's foremost fusion groups also deserve to be mentioned, Grupo Afrocuba and Irakere.

Cha Cha: The "Cha Cha" evolved from the Cuban danzón and mambo and its creation has been attributed to violinist Enrique Jorrin. Before it was called the "cha cha" it was referred as the "triple mambo." The triple step would make a scraping and shuffling noise on the floor that some would describe as "cha cha cha." Thus a new name was born.

Son: A late 19th century peasant style. The original instrumentation of the Son was the Bongos, Maracas, Clave, Guitar and Botija (jug) for bass and vocals. The verse and lyrics were based on the Spanish poetic form known as "Decima" which was followed by the "coro" or "estribillo". This would become the basic framework for Salsa music that survives to this day.

Bomba: This is the Puerto Rican equivalent of the Cuban Rumba - African based folkloric music that consists of percussion, vocals and couple dancing. Although the standard Bomba rhythmic pattern is a one bar phrase, and thus does not have clave in it, a Salsa arrangement of a bomba would still be written in "clave" and sound quite well.

Merengue: This is a rhythm from the Dominican Republic. Originally it was played with tambora, güira and accordion, and later on congas, piano and bass were added.

Cumbia: This rhythm comes from Colombia and combines Hispanic melodies with African rhythms along with Native American harmonic components. The original cumbia is characterized by the dancers' feet remaining directly one in front of the other practically all the time. Mostly in clubs today people dance cumbia using salsa steps.

Calypso: This is the national rhythm of Trinidad. It has enjoyed tremendous popularity world-wide, and probably was the dominant sound of the Caribbean for many years due to its association with the Steel Drums.

Samba Cruzado: A jazz influenced Samba form played with drum set. The Samba is best known for as the carnival rhythm from Rio de Janeiro. In its carnival form it is known as Samba Enredo or Batucada and it is played with a wide variety of percussion instruments with no drum set.

Partido Alto: This rhythm also comes from Brazil. it can be heard in big cities like Rio and Sao Paulo. It consists of different ways of playing the Samba by using elements from funk, jazz and rock. The percussion instrument called "Pandeiro" plays one of the most important parts in Partido. Electric bass uses slap technique and the drummer will use heavy accents on the snare.

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LATIN RIFF 1

CD TRACKS #1 & 2

Arranged by: Carlos Campos
and Andrew Gordon

SALSA

2/3 CLAVE

♩ = 164

G

D⁷

G

Measures 1-4 of the Latin Riff 1. The music is in G major (one sharp) and 2/3 time. The melody in the treble clef consists of eighth and quarter notes. The bass line in the bass clef features a steady eighth-note pattern. Chords G, D⁷, and G are indicated above the staff.

1

G

D⁷

G

Measures 5-8 of the Latin Riff 1. The musical notation continues with the same melody and bass line. Chords G, D⁷, and G are indicated above the staff.

5

G

D⁷

G

Measures 9-12 of the Latin Riff 1. The musical notation continues with the same melody and bass line. Chords G, D⁷, and G are indicated above the staff.

9

G

D⁷

G

G

Measures 13-16 of the Latin Riff 1. The musical notation continues with the same melody and bass line. Chords G, D⁷, G, and G are indicated above the staff. The piece ends with a double bar line in measure 16.

13

LATIN RIFF 2

CD TRACKS # 3 & 4

Arranged by: Carlos Campos
and Andrew Gordon

SALSA

2/3 CLAVE

♩ = 164

Gm

D⁷

Gm

Measures 1-4 of the Latin Riff 2. The music is in 2/3 time, G minor, and features a repeating rhythmic pattern. The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment. Measure numbers 1, 5, 9, and 13 are indicated at the start of their respective systems.

Gm

D⁷

Gm

Measures 5-8 of the Latin Riff 2. The musical notation continues the repeating pattern established in the first system.

Gm

D⁷

Gm

Measures 9-12 of the Latin Riff 2. The musical notation continues the repeating pattern established in the first system.

Gm

D⁷

Gm

Gm

Measures 13-16 of the Latin Riff 2. The musical notation continues the repeating pattern established in the first system, concluding with a double bar line at measure 16.

LATIN RIFF 3

CD TRACKS # 5 & 6

Arranged by: Carlos Campos
and Andrew Gordon

SALSA

2/3 CLAVE

♩ = 200

Gm

D⁷

Gm

1

Gm

D⁷

Gm

5

Gm

D⁷

Gm

9

Gm

Gm

Gm

13

LATIN RIFF 4

CD TRACKS # 7 & 8

Arranged by: Carlos Campos
and Andrew Gordon

SALSA

2/3 CLAVE

♩ = 164

Am⁷

D⁷

Am⁷

D⁷

1

Am⁷

D⁷

Am⁷

D⁷

5

Am⁷

D⁷

Am⁷

D⁷

9

Am⁷

D⁷

Am⁷

D⁷

Am⁷

13

LATIN RIFF 5

CD TRACKS # 9 & 10

Arranged by: Carlos Campos
and Andrew Gordon

SALSA

2/3 CLAVE

♩ = 164

B \flat 7E \flat B \flat 7E \flat

1

B \flat 7E \flat B \flat 7E \flat

5

B \flat 7E \flat B \flat 7E \flat

9

B \flat 7E \flat B \flat 7E \flat E \flat

13

LATIN RIFF 6

CD TRACKS # 11 & 12

Arranged by: Carlos Campos
and Andrew Gordon

SALSA

2/3 CLAVE

$\text{♩} = 200$

Em B⁷

1

Em B⁷

5

Em B⁷

9

Em B⁷ Em

13

LATIN RIFF 7

SALSA

CD TRACKS # 13 & 14

Arranged by: Carlos Campos
and Andrew Gordon

2/3 CLAVE

♩ = 164 C

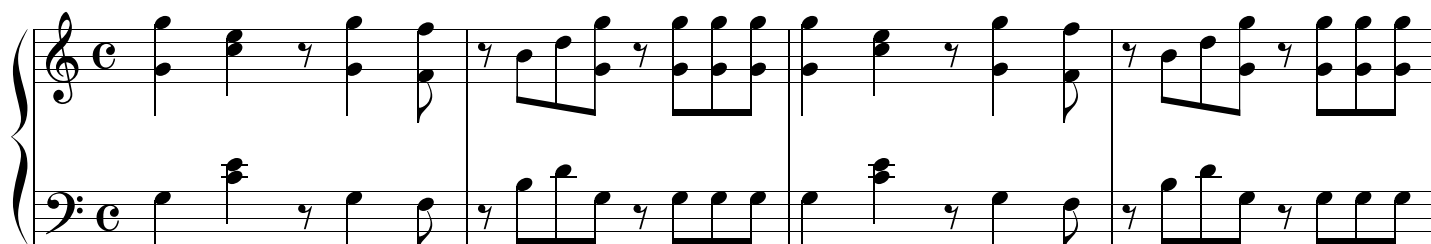
F

G

C

F

G



1

C

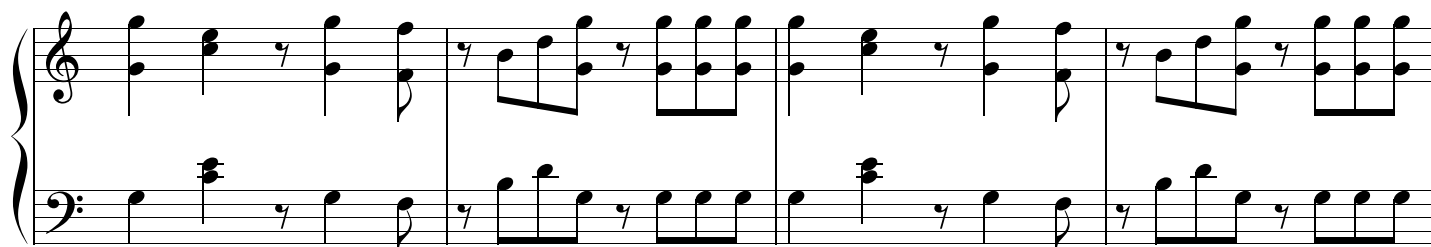
F

G

C

F

G



5

C

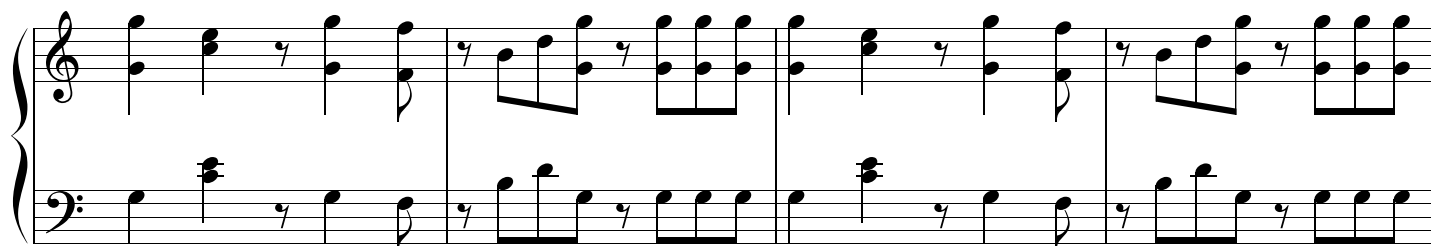
F

G

C

F

G



9

C

F

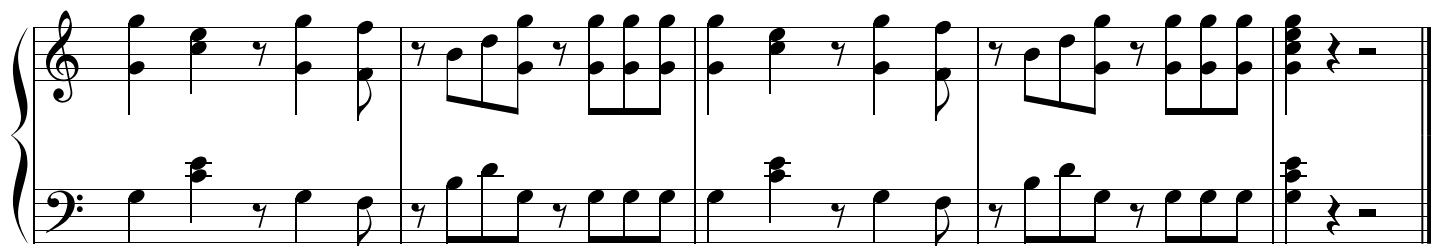
G

C

F

G

C



13

LATIN RIFF 8

CD TRACKS # 15 & 16

Arranged by: Carlos Campos
and Andrew Gordon

SALSA

2/3 CLAVE

♩ = 164

Gm

D⁷

Gm

1

Gm

D⁷

Gm

5

Gm

D⁷

Gm

9

Gm

D⁷

Gm

Gm

13

LATIN RIFF 9

CD TRACKS # 17 & 18

Arranged by: Carlos Campos
and Andrew Gordon

SALSA

2/3 CLAVE

♩ = 164

B♭6

F7

Measures 1-4 of the Latin Riff 9. The music is in 2/3 time, key of B-flat major (two flats). The melody in the right hand consists of eighth and quarter notes, often beamed together. The bass line in the left hand features a steady eighth-note pattern. Chord changes are indicated above the staff: B♭6 at the start and F7 at measure 3.

1

F7

B♭6

Measures 5-8 of the Latin Riff 9. The musical pattern continues with the same eighth-note bass line and beamed eighth-note melody. Chord changes are indicated: F7 at the start of measure 5 and B♭6 at the start of measure 7.

5

B♭6

F7

Measures 9-12 of the Latin Riff 9. The musical pattern continues. Chord changes are indicated: B♭6 at the start of measure 9 and F7 at the start of measure 11.

9

F7

B♭6

B♭6

Measures 13-16 of the Latin Riff 9. The musical pattern continues. Chord changes are indicated: F7 at the start of measure 13, B♭6 at the start of measure 15, and B♭6 at the start of measure 16. The piece concludes with a double bar line at the end of measure 16.

13

LATIN RIFF 10

SALSA

CD Tracks # 19 & 20

Arranged by: Carlos Campos
and Andrew Gordon

2/3 CLAVE

♩ = 164 GMA⁷Bm⁷E⁷

1

Am⁷Am⁷D⁷

5

GMA⁷Bm⁷E⁷

9

Am⁷Am⁷D⁷GMA⁷

13

LATIN RIFF 11

SALSA

CD TRACKS # 21 & 22

Arranged by: Carlos Campos
and Andrew Gordon

2/3 CLAVE

♩ = 164 C

Am

Dm⁷G⁷

C

Am

Dm⁷G⁷

Measures 1-4 of the Latin Riff 11. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated above the staff.

1

C

C⁷

F

Fm

Em⁷A⁷Dm⁷G⁷

Measures 5-8 of the Latin Riff 11. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated above the staff.

5

C

Am

Dm⁷G⁷

C

Am

Dm⁷G⁷

Measures 9-12 of the Latin Riff 11. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated above the staff.

9

C

C⁷

F

Fm

Em⁷A⁷Dm⁷G⁷C⁶

Measures 13-16 of the Latin Riff 11. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated above the staff.

13

LATIN RIFF 12

SALSA

CD TRACKS # 23 & 24

Arranged by: Carlos Campos
and Andrew Gordon

2/3 CLAVE

♩ = 164

Fm⁷Abm⁷Db⁷Gm⁷C⁷

1

Fm⁷Bb⁷Eb^{m7}Ab⁷Db^{maj7}Gm^{7b5}C^{7b9}

5

Fm⁷Db⁷C^{7b9}

9

Fm⁷Abm⁷Db⁷Gm⁷C⁷

13

17

Fm^7 Bb^7 Ebm^7 Ab^7 $DbMA^7$ Gm^7b5 C^7b9

21

Fm^7 Db^7 $C^7\#9$

25

Fm^6

LATIN RIFF 13

CD TRACKS # 25 & 26

Arranged by: Carlos Campos
and Andrew Gordon

SALSA

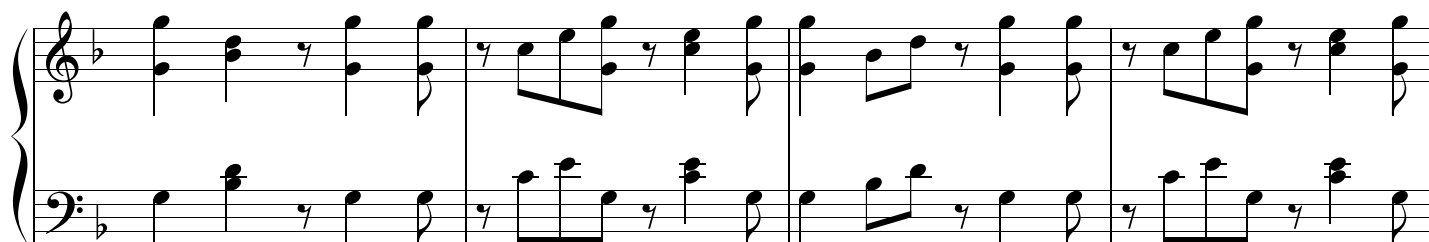
2/3 CLAVE

♩ = 200 C⁷



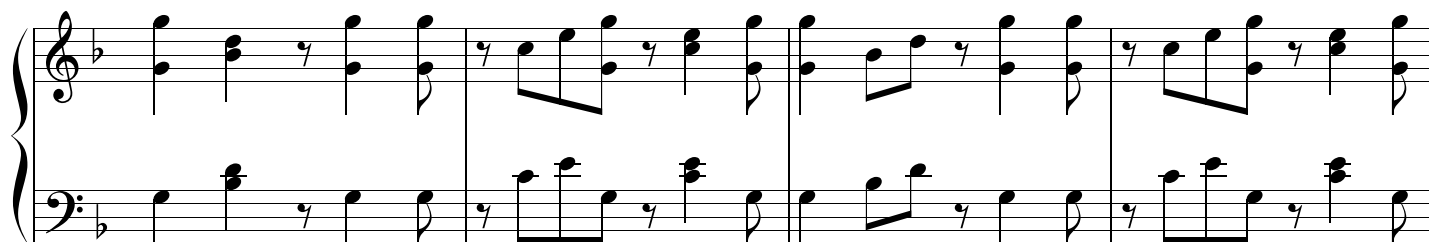
1

C⁷



5

C⁷



9

C⁷



13

C⁷

LATIN RIFF 14

CD TRACKS # 27 & 28

Arranged by: Carlos Campos
and Andrew Gordon

SALSA

2/3 CLAVE

♩ = 232

1

E F

5

G F E

9

E F

13

G F E E

LATIN RIFF 15

CD TRACKS # 29 & 30

Arranged by: Carlos Campos
and Andrew Gordon

SALSA

2/3 CLAVE

♩ = 200 E⁷A^mB⁷E⁷

1

D^mA^mB⁷E⁷

5

E⁷A^mB⁷E⁷

9

D^mA^mB⁷E⁷A^m

13

LATIN RIFF 16

SALSA

CD TRACKS # 31 & 32

Arranged by: Carlos Campos
and Andrew Gordon

2/3 CLAVE

$\text{♩} = 200$

1

F F⁷ B \flat C F

5

F F⁷ B \flat C F

9

F F⁷ B \flat C F

13

F F⁷ B \flat C F F⁶

LATIN RIFF 17

SALSA

CD TRACKS # 33 & 34

Arranged by: Carlos Campos
and Andrew Gordon

2/3 CLAVE

♩ = 200

E♭⁶

C^{7alt}

F_m⁷

B♭⁷

1

E♭⁶

C^{7alt}

F_m⁷

B♭⁷

5

E♭⁶

C^{7b9}

F_m⁷

B♭⁷

9

E♭⁶

C^{7b9}

F_m⁷

B♭⁷

E♭⁶

13

LATIN RIFF 18

MAMBO

CD TRACKS # 35 & 36

Arranged by: Carlos Campos
and Andrew Gordon

2/3 CLAVE

♩ = 200 GMA⁷Am⁷D⁷

1

Am⁷D⁷GMA⁷

5

GMA⁷Am⁷D⁷

9

Am⁷D⁷Bm⁷⁽¹¹⁾ E⁷⁽¹³⁾(#9)Am⁷D⁷(#9)Gadd⁹

13

LATIN RIFF 19

CD TRACKS # 37 & 38

Arranged by: Carlos Campos
and Andrew Gordon

MAMBO

2/3 CLAVE

♩ = 200

G⁶D⁷

Measures 1-4 of the Latin Riff 19. The music is in G major (one sharp) and 2/3 time. The melody consists of eighth and quarter notes. The bass line follows a similar pattern. Chords G⁶ and D⁷ are indicated above the staff.

1

D⁷G⁶

Measures 5-8 of the Latin Riff 19. The melody continues with eighth and quarter notes. The bass line follows a similar pattern. Chords D⁷ and G⁶ are indicated above the staff.

5

G⁶D⁷

Measures 9-12 of the Latin Riff 19. The melody continues with eighth and quarter notes. The bass line follows a similar pattern. Chords G⁶ and D⁷ are indicated above the staff.

9

D⁷G⁶

G

Measures 13-16 of the Latin Riff 19. The melody continues with eighth and quarter notes. The bass line follows a similar pattern. Chords D⁷, G⁶, and G are indicated above the staff. The piece ends with a double bar line.

13

LATIN RIFF 20

MAMBO

CD TRACKS # 39 & 40

Arranged by: Carlos Campos
and Andrew Gordon

2/3 CLAVE

♩ = 200

Gm⁷C⁷Gm⁷C⁷

1

Gm⁷C⁷Gm⁷C⁷

5

C

B \flat Gm B \flat CGm⁷C⁷

9

Gm⁷C⁷Gm⁷C⁷

13

Chord progression: Gm^7 C^7 C Bb Gm Bb C

The musical score consists of two staves, treble and bass, in 4/4 time. The key signature has one flat (Bb). The melody in the treble staff starts with a half note G4, a quarter note Bb4, a quarter rest, a half note F4, and a quarter note G4. In measure 18, it has an eighth rest, an eighth note G4, a quarter note A4, an eighth note Bb4, an eighth rest, a quarter note G4, and a quarter rest. In measure 19, it has a half note G4, an eighth rest, a half note F4, and a quarter rest. In measure 20, it has a quarter rest, an eighth note G4, an eighth rest, a quarter note A4, an eighth note Bb4, an eighth rest, a quarter note G4, and a quarter rest. The bass staff starts with a half note G3, a quarter note Bb3, a quarter rest, a half note F3, and a quarter note G3. In measure 18, it has an eighth note G3, a quarter note A3, an eighth note Bb3, an eighth rest, a quarter note G3, and a quarter rest. In measure 19, it has a half note G3, an eighth rest, a half note F3, and a quarter rest. In measure 20, it has a quarter rest, an eighth note G3, an eighth rest, a quarter note A3, an eighth note Bb3, an eighth rest, a quarter note G3, and a quarter rest. The piece ends with a double bar line at the end of measure 20.

17

LATIN RIFF 21

CD TRACKS # 41 & 42

Arranged by: Carlos Campos
and Andrew Gordon

SONGO

3/2 CLAVE

♩ = 200 F⁷

Measures 1-4 of the Latin Riff 21. The notation is in 3/2 time, with a tempo of 200 beats per minute. The key signature is one flat (F major/D minor). The first measure is marked with a '1' below the staff. The melody in the right hand consists of eighth and quarter notes, while the left hand provides a steady bass line with eighth and quarter notes.

1

A^b7

Measures 5-8 of the Latin Riff 21. The notation continues the pattern established in the first four measures, with a consistent melody and bass line.

5

F⁷

Measures 9-12 of the Latin Riff 21. The notation continues the pattern established in the first four measures, with a consistent melody and bass line.

9

A^b7F⁷

Measures 13-16 of the Latin Riff 21. The notation continues the pattern established in the first four measures, with a consistent melody and bass line. The piece concludes with a final chord in the right hand.

13

LATIN RIFF 22

CD TRACKS # 43 & 44

Arranged by: Carlos Campos
and Andrew Gordon

SONGO

2/3 CLAVE

♩ = 232

Gm⁷C⁷Fm⁷Bb⁷

1

Gm⁷C⁷Fm⁷Bb⁷

5

Gm⁷C⁷Fm⁷Bb⁷

9

Gm⁷C⁷Fm⁷Bb⁷EbMA⁷

13

LATIN RIFF 23

SONGO

CD TRACKS # 45 & 46

Arranged by: Carlos Campos
and Andrew Gordon

3/2 CLAVE

♩ = 200

Fm

Cm

Measures 1-5 of the musical score. The key signature is two flats (Bb, Eb). The time signature is 3/2. The notation is in grand staff (treble and bass clefs). Measure 1 starts with a whole rest in the treble and a half note Bb in the bass. Measures 2-5 contain various chords and melodic lines in both hands. Measure 5 ends with a half note Bb in the treble and a half note Bb in the bass.

1

Dm^{7b5}G⁷

Cm

Cm⁷

Measures 6-9 of the musical score. Measure 6 starts with a whole rest in the treble and a half note Bb in the bass. Measures 7-9 contain various chords and melodic lines in both hands. Measure 9 ends with a half note Bb in the treble and a half note Bb in the bass.

6

Fm

Cm

Measures 10-13 of the musical score. Measure 10 starts with a whole rest in the treble and a half note Bb in the bass. Measures 11-13 contain various chords and melodic lines in both hands. Measure 13 ends with a half note Bb in the treble and a half note Bb in the bass.

10

Dm^{7b5}G⁷

Cm

Cm⁷Fm⁷

Measures 14-17 of the musical score. Measure 14 starts with a whole rest in the treble and a half note Bb in the bass. Measures 15-17 contain various chords and melodic lines in both hands. Measure 17 ends with a whole rest in the treble and a whole rest in the bass.

14

LATIN RIFF 24

SONGO

CD TRACKS # 47 & 48

Arranged by: Carlos Campos
and Andrew Gordon

2/3 CLAVE

♩ = 232

Fm⁷ Bb⁷ Gm⁷ C⁷

1

Fm⁷ Bb⁷ Gm⁷ C⁷

5

Fm⁷ Bb⁷ Gm⁷ C⁷

9

Fm⁷ Bb⁷ Gm⁷ C⁷ Fm⁷

13

LATIN RIFF 25

CHA CHA

CD TRACKS # 49 & 50

Arranged by: Carlos Campos
and Andrew Gordon

Musical score for "The Girl on the Train" by Rachel Watson. The score is in G major (one sharp) and common time (C). The tempo is marked as ♩ = 120. The key signature is G major. The score is divided into three measures, each with a chord symbol above it: A^m7, D⁷, and A^m7. The first measure contains two whole notes in the treble and four eighth notes in the bass. The second measure contains two whole notes in the treble and four eighth notes in the bass. The third measure contains two whole notes in the treble and four eighth notes in the bass. The score is numbered 1 at the bottom left.

4

A musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for piano and features three distinct chord sections: Am7, D7, and G6. The Am7 section consists of two measures of music, followed by a D7 section consisting of two measures, and finally a G6 section consisting of one measure. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The Am7 section features a bass line with a steady eighth-note pattern and a treble line with chords. The D7 section features a similar bass line pattern and a treble line with chords and a melodic line. The G6 section features a single measure of music with a bass line and a treble line. The score is presented in a clean, minimalist style with a white background and black text.

LATIN RIFF 26

CD TRACKS # 51 & 52

Arranged by: Carlos Campos
and Andrew Gordon

CHA CHA

♩ = 120 Gm^7 C^7 Bb^7

First system of musical notation for 'CHA CHA'. It consists of two staves (treble and bass clef) in 4/4 time. The key signature has one flat (Bb). The melody in the treble staff features eighth-note patterns and rests. The bass staff provides a steady accompaniment with eighth notes and rests. Chord symbols Gm^7 , C^7 , and Bb^7 are placed above the staff. A measure number '1' is at the bottom left.

 Gm^7 C^7 Bb^7

Second system of musical notation for 'CHA CHA'. It continues the melody and accompaniment from the first system. Chord symbols Gm^7 , C^7 , and Bb^7 are placed above the staff. A measure number '5' is at the bottom left.

 C^7

Third system of musical notation for 'CHA CHA'. It shows a final chord progression with C^7 above the staff. The notation ends with a double bar line. A measure number '9' is at the bottom left.

9

LATIN RIFF 27

CHA-CHA

CD TRACKS # 53 & 54

Arranged by: Carlos Campos
and Andrew Gordon

2/3 CLAVE

♩ = 120

Bm

F#

Bm

F#

Measures 1-4 of the Latin Riff 27. The music is in 2/3 time, key of B minor (two sharps: F# and C#). The tempo is marked as ♩ = 120. The notation is for piano, with a treble and bass staff. The first measure is marked with a '1' below the bass staff. The chords are Bm, F#, Bm, and F#.

Bm

F#

Bm

F#

Measures 5-8 of the Latin Riff 27. The notation continues from the previous system. The chords are Bm, F#, Bm, and F#.

5

Bm

Measures 9-10 of the Latin Riff 27. The notation continues from the previous system. The chord is Bm.

9

LATIN RIFF 28

CD TRACKS # 55 & 56

Arranged by: Carlos Campos
and Andrew Gordon

CHA-CHA

2/3 CLAVE

♩ = 120

Chords: Gm^7 C^7 $Fmaj^7$ Dm^7 Gm^7 C^7 $Fmaj^7$ Dm^7

Chords: Gm^7 C^7 Am^{7b5} $D7b9$ Gm^7 C^7 $Fmaj^7$

Chords: Gm^7 C^7 $Fmaj^7$ Dm^7 Gm^7 C^7 $Fmaj^7$ Dm^7

Chords: Gm^7 C^7 Am^{7b5} $D7b9$ Gm^7 C^7 $Fmaj^7$

LATIN RIFF 29

CHA CHA

CD TRACKS # 57 & 58

Arranged by: Carlos Campos
and Andrew Gordon

2/3 CLAVE

♩ = 120

Am⁷D⁷GMA⁷Em⁷Am⁷D⁷GMA⁷E⁷_{b9}

Measures 1-4 of the musical score. The key signature is one sharp (F#). The time signature is 2/3. The notation is in grand staff (treble and bass clefs). The bass line features a steady eighth-note pattern. The treble line has chords and some melodic movement. Measure 4 ends with a double bar line.

1

Am⁷D⁷Bm⁷_{b5}E⁷_{#9}Am⁷D⁷E⁷_{#9}

Measures 5-8 of the musical score. The notation continues from the previous system. Measure 8 ends with a double bar line.

5

Am⁷D⁷GMA⁷Em⁷Am⁷D⁷GMA⁷E⁷_{#9}

Measures 9-12 of the musical score. The notation continues from the previous system. Measure 12 ends with a double bar line.

9

Am⁷D⁷Bm⁷_{b5}E⁷_{#9}Am⁷D⁷G⁶

Measures 13-16 of the musical score. The notation continues from the previous system. Measure 16 ends with a double bar line.

13

LATIN RIFF 30

CD TRACKS # 29 & 60

Arranged by: Carlos Campos
and Andrew Gordon

SON

2/3 CLAVE

♩ = 120

Cm

Fm

G

Fm

G

Fm

Cm

Fm

1

Cm

Fm

G

Fm

G

Fm

Cm

Fm

5

Cm

Fm

G

Fm

G

Fm

Cm

Fm

Cm⁶

9

LATIN RIFF 31

BOMBA

CD TRACKS # 61 & 62

Arranged by: Carlos Campos
and Andrew Gordon

♩ = 216 D_m A⁷ D_m

1

D_m A⁷ D_m

5

D_m A⁷ D_m

9

D_m A⁷ D_m

13

LATIN RIFF 32

BOMBA

CD TRACKS # 63 & 64

Arranged by: Carlos Campos
and Andrew Gordon

♩ = 216

Bm

F#7

Bm

Measures 1-4 of the musical score. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music is written for piano in a grand staff. The melody in the right hand consists of eighth and quarter notes, while the bass line in the left hand features a steady eighth-note pattern. Chord changes are indicated above the staff: Bm for measures 1 and 4, and F#7 for measures 2 and 3.

1

Bm

F#7

Bm

Measures 5-8 of the musical score. The notation continues with the same rhythmic and melodic patterns as the first system. Chord changes are indicated above the staff: Bm for measures 5 and 8, and F#7 for measures 6 and 7.

5

Bm

F#7

Bm

Measures 9-12 of the musical score. The notation continues with the same rhythmic and melodic patterns. Chord changes are indicated above the staff: Bm for measures 9 and 12, and F#7 for measures 10 and 11.

9

Bm

F#7

Bm

Measures 13-16 of the musical score. The notation continues with the same rhythmic and melodic patterns. Chord changes are indicated above the staff: Bm for measures 13 and 16, and F#7 for measures 14 and 15. The piece concludes with a final Bm chord in measure 16.

13

LATIN RIFF 33

CD TRACKS # 65 & 66

Arranged by: Carlos Campos
and Andrew Gordon

MERENQUE

♩ = 124

B♭

C

F

Measures 1-4 of the Merenque riff. The music is in B-flat major (two flats) and 4/4 time. The melody in the right hand consists of eighth and quarter notes, while the bass line in the left hand features a steady eighth-note pattern. Chords B♭, C, and F are indicated above the staff.

1

B♭

C

F

Measures 5-8 of the Merenque riff. The musical notation continues with the same rhythmic and melodic patterns as the first system. Chords B♭, C, and F are indicated above the staff.

5

B♭

C

F

Measures 9-12 of the Merenque riff. The musical notation continues with the same rhythmic and melodic patterns. Chords B♭, C, and F are indicated above the staff.

9

B♭

C

F

F

Measures 13-16 of the Merenque riff. The musical notation continues with the same rhythmic and melodic patterns. The final measure (16) ends with a double bar line. Chords B♭, C, F, and F are indicated above the staff.

13

LATIN RIFF 34

MERENQUE

CD TRACKS # 67 & 68

Arranged by: Carlos Campos
and Andrew Gordon

♩ = 124

B \flat

F

A

D m

Measures 1-4 of the Merengue riff. The key signature is B-flat major (two flats). The time signature is 4/4. The melody in the right hand consists of eighth and quarter notes, while the bass line in the left hand features a steady eighth-note pattern. Chords are indicated above the staff: B \flat for measures 1-2, F for measure 3, and A and D m for measure 4.

1

B \flat

C

F

Measures 5-8 of the Merengue riff. The key signature remains B-flat major. The melody continues with eighth and quarter notes. Chords are indicated above the staff: B \flat for measures 5-6, C for measure 7, and F for measure 8.

5

B \flat

F

A

D m

Measures 9-12 of the Merengue riff. The key signature remains B-flat major. The melody continues with eighth and quarter notes. Chords are indicated above the staff: B \flat for measures 9-10, F for measure 11, and A and D m for measure 12.

9

B \flat

C

F

F

Measures 13-16 of the Merengue riff. The key signature remains B-flat major. The melody continues with eighth and quarter notes. Chords are indicated above the staff: B \flat for measures 13-14, C for measure 15, and F for measure 16. The piece ends with a double bar line.

13

LATIN RIFF 35

MERENQUE

CD TRACKS # 69 & 70

Arranged by: Carlos Campos
and Andrew Gordon

♩ = 124

B♭m

Fm



1

C

E♭m

F7



5

B♭m

Fm



9

C

Fm

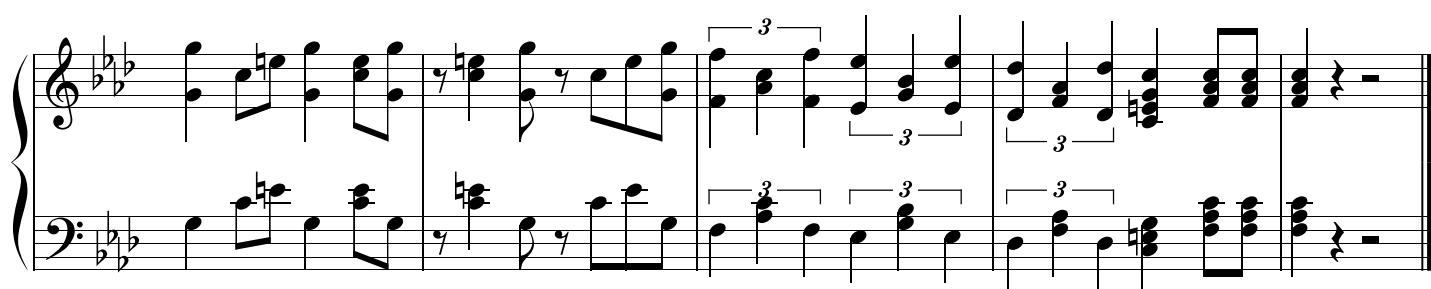
E♭

D♭

C

Fm

Fm



13

LATIN RIFF 36

MERENQUE

CD TRACKS # 71 & 72

Arranged by: Carlos Campos
and Andrew Gordon

$\text{♩} = 124$

1

G_m D_m A⁷ D_m

5

G_m D_m A⁷ D_m

9

G_m D_m A⁷ D_m

13

G_m D_m A⁷ D_m D_m

LATIN RIFF 37

MERENQUE

CD TRACKS # 73 & 74

Arranged by: Carlos Campos
and Andrew Gordon

♩ = 124

1

A⁷ D^m

5

A⁷ D^m

9

A⁷ D^m

13

A⁷ D^m D^m

LATIN RIFF 38

MERENQUE

CD TRACKS # 75 & 76

Arranged by: Carlos Campos
and Andrew Gordon

♩ = 124

B \flat A 7 D m

C

1

B \flat A 7 D m

C

5

B \flat A 7 D m

C

9

B \flat A 7 A 7 D m

13

LATIN RIFF 39

CD TRACKS # 77 & 78

Arranged by: Carlos Campos
and Andrew Gordon

MERENGUE

♩ = 124 C D⁷ G E⁷

1

Am D⁷ G G⁷

5

C D⁷ G E⁷

9

Am D⁷ G G⁷

13

C D⁷ G E⁷

17

A^m D⁷ G D⁷

21

G

25

LATIN RIFF 40

MERENQUE

CD TRACKS # 79 & 80

Arranged by: Carlos Campos
and Andrew Gordon

♩ = 124

1

E⁷ A

Measures 1-5 of the Merengue riff. Measure 1 is a whole rest. Measures 2-5 contain chords and eighth notes. Chords E⁷ and A are indicated above the staff.

6

E⁷ A

Measures 6-10 of the Merengue riff. Measures 6-10 contain chords and eighth notes. Chords E⁷ and A are indicated above the staff.

10

E⁷ A

Measures 11-15 of the Merengue riff. Measures 11-15 contain chords and eighth notes. Chords E⁷ and A are indicated above the staff.

14

E⁷ A

Measures 16-20 of the Merengue riff. Measures 16-20 contain chords and eighth notes. Chords E⁷ and A are indicated above the staff. Measures 18-20 include triplets.

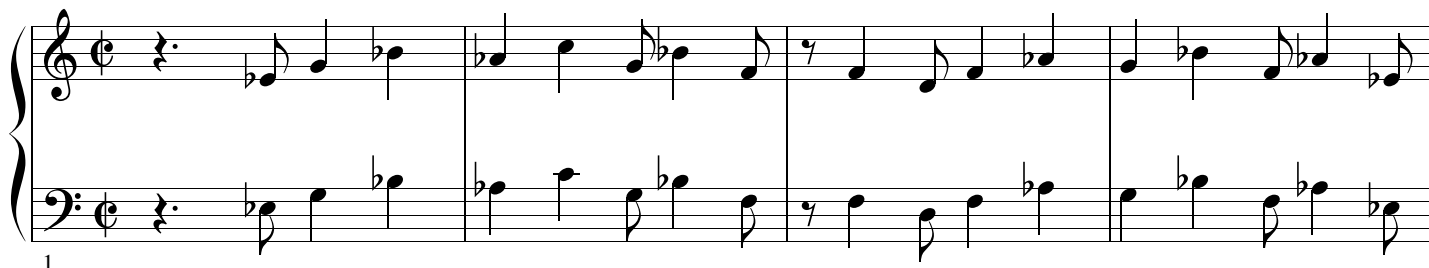
LATIN RIFF 41

MERENQUE

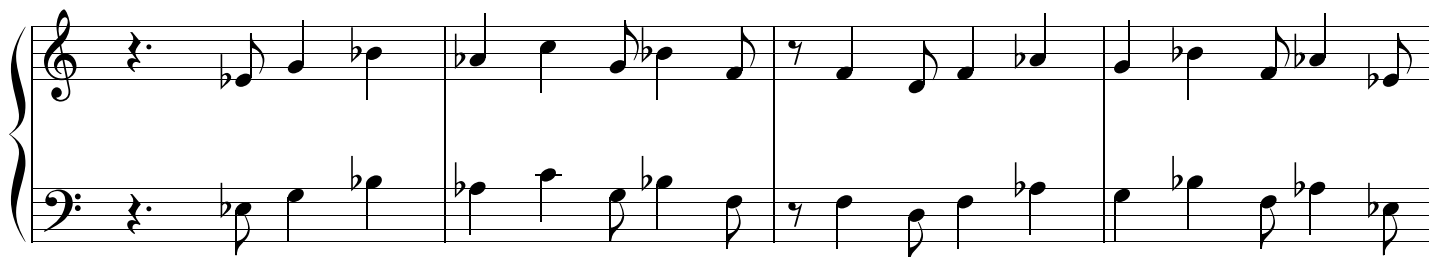
CD TRACKS # 81 & 82

Arranged by: Carlos Campos
and Andrew Gordon

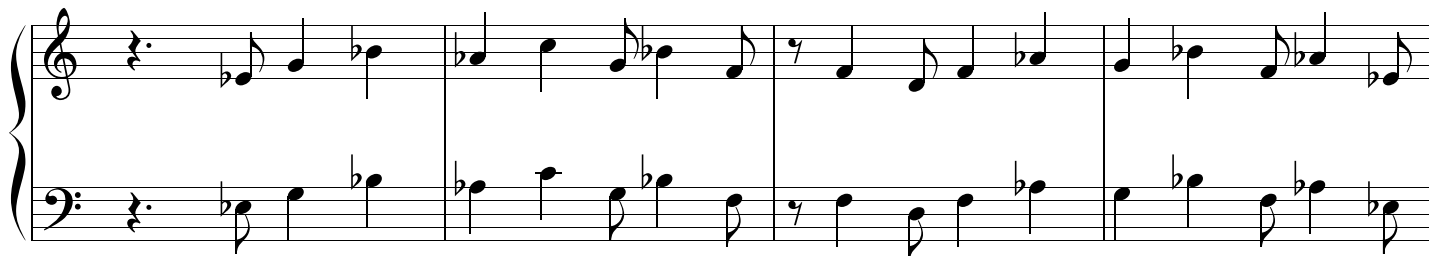
♩ = 148

E \flat B \flat 7

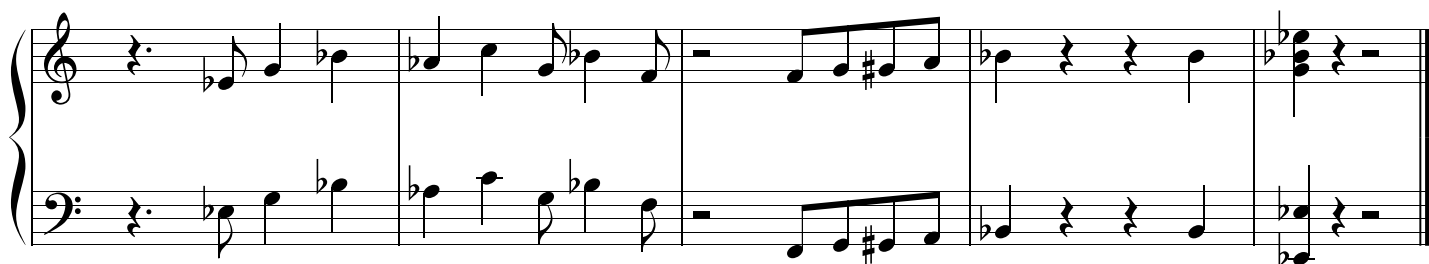
1

E \flat B \flat 7

5

E \flat B \flat 7

9

E \flat B \flat 7E \flat 

13

LATIN RIFF 42

MERENQUE

CD TRACKS # 83 & 84

Arranged by: Carlos Campos
and Andrew Gordon

♩ = 148

D⁷G^m

1

D⁷G^m

5

D⁷G^m

9

D⁷G^m

13

LATIN RIFF 43

CD TRACKS # 85 & 86

Arranged by: Carlos Campos
and Andrew Gordon

MERENGUE

♩ = 148 G

D⁷

Measures 1-4 of the Merengue riff. The key signature is one sharp (F#). The time signature is 2/4. The tempo is marked as ♩ = 148. The first measure is marked with a '1' below the bass staff. The chord progression is G for measures 1-2 and D⁷ for measures 3-4.

G

D⁷

Measures 5-8 of the Merengue riff. The chord progression is G for measures 5-6 and D⁷ for measures 7-8.

G

D⁷

Measures 9-12 of the Merengue riff. The chord progression is G for measures 9-10 and D⁷ for measures 11-12.

G

D⁷

Measures 13-16 of the Merengue riff. The chord progression is G for measures 13-14 and D⁷ for measures 15-16. The piece ends with a double bar line in measure 16.

13

LATIN RIFF 44

CUMBIA

CD TRACKS # 87 & 88

Arranged by: Carlos Campos
and Andrew Gordon

$\text{♩} = 200$ F C

1

F C

5

F C

9

F C F

13

LATIN RIFF 45

CD Tracks # 89 & 90

Arranged by: Carlos Campos
and Andrew Gordon

CUMBIA

♩ = 200

Measures 1-4 of the Latin Riff 45 Cumbia piece. The key signature is B-flat major (two flats). The tempo is marked as ♩ = 200. The notation is in 2/4 time. Measure 1 starts with a whole rest in the treble and a half note G2 in the bass. Measures 2-4 feature a complex rhythmic pattern with eighth and sixteenth notes in the treble and bass, often beamed together. Chord symbols Eb, Bb, and Eb are placed above the staff.

Measures 5-8 of the Latin Riff 45 Cumbia piece. The notation continues the rhythmic pattern from the previous system. Chord symbols Eb, Bb, and Eb are placed above the staff.

Measures 9-12 of the Latin Riff 45 Cumbia piece. The notation continues the rhythmic pattern. Chord symbols Eb, Bb, and Eb are placed above the staff.

Measures 13-17 of the Latin Riff 45 Cumbia piece. The notation continues the rhythmic pattern. Chord symbols Eb, Bb, and Eb are placed above the staff. The piece ends with a double bar line at measure 17.

LATIN RIFF 46

CD TRACKS # 91 & 92

Arranged by: Carlos Campos
and Andrew Gordon

CALYPSO

♩ = 92

E \flat 6B \flat 7E \flat 6B \flat 7

1

E \flat 6B \flat 7E \flat 6B \flat 7

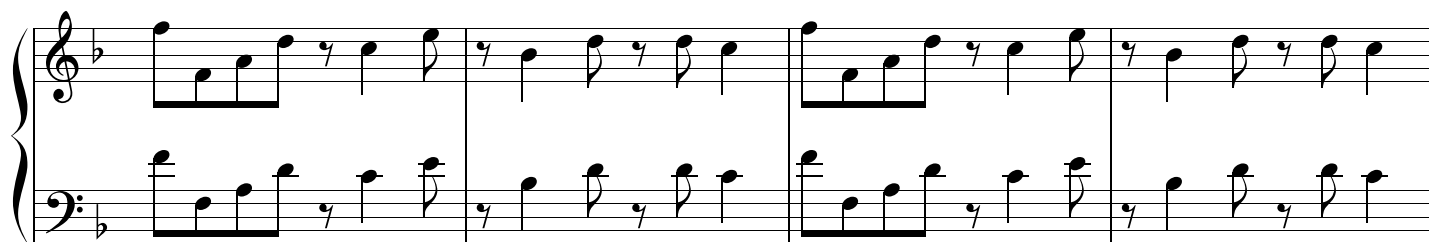
5

F6

C7

F6

C7



9

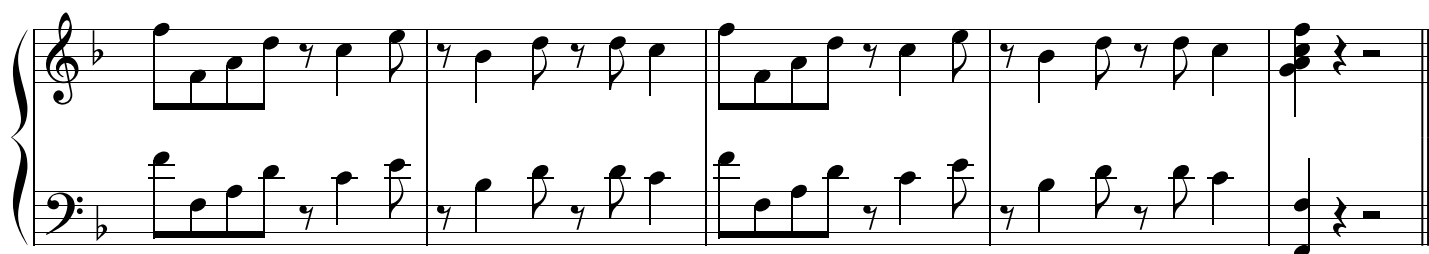
F6

C7

F6

C7

F6



13

LATIN RIFF 47

CD TRACKS # 93 & 94

Arranged by: Carlos Campos
and Andrew Gordon

CALYPSO

♩ = 96

D

Bm

G

A⁷

Measures 1-4 of the Calypso riff. The key signature is D major (two sharps). The time signature is common time (C). The tempo is marked as ♩ = 96. The notation is in grand staff (treble and bass clefs). The melody in the treble clef consists of eighth and quarter notes, while the bass line in the bass clef consists of eighth and quarter notes. The chords are D, Bm, G, and A⁷.

1

D

Bm

G

A⁷

Measures 5-8 of the Calypso riff. The notation continues the pattern from measures 1-4, with the same key signature, time signature, and tempo. The chords are D, Bm, G, and A⁷.

5

D

Bm

G

A⁷

Measures 9-12 of the Calypso riff. The notation continues the pattern from measures 1-4, with the same key signature, time signature, and tempo. The chords are D, Bm, G, and A⁷.

9

D

Bm

G

A⁷

D

Measures 13-16 of the Calypso riff. The notation continues the pattern from measures 1-4, with the same key signature, time signature, and tempo. The chords are D, Bm, G, A⁷, and D. The piece ends with a double bar line in measure 16.

13

LATIN RIFF 48

CALYPSO

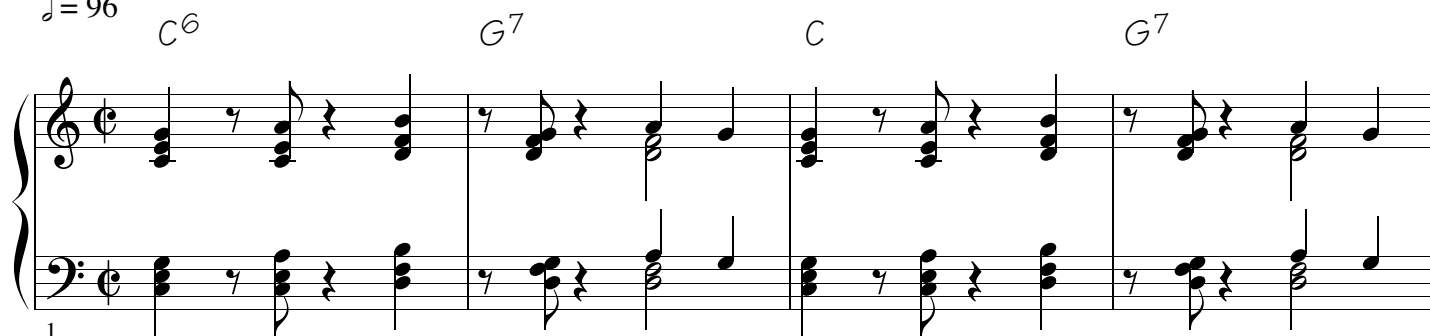
CD TRACKS # 95 & 96

Arranged by: Carlos Campos
and Andrew Gordon

♩ = 96

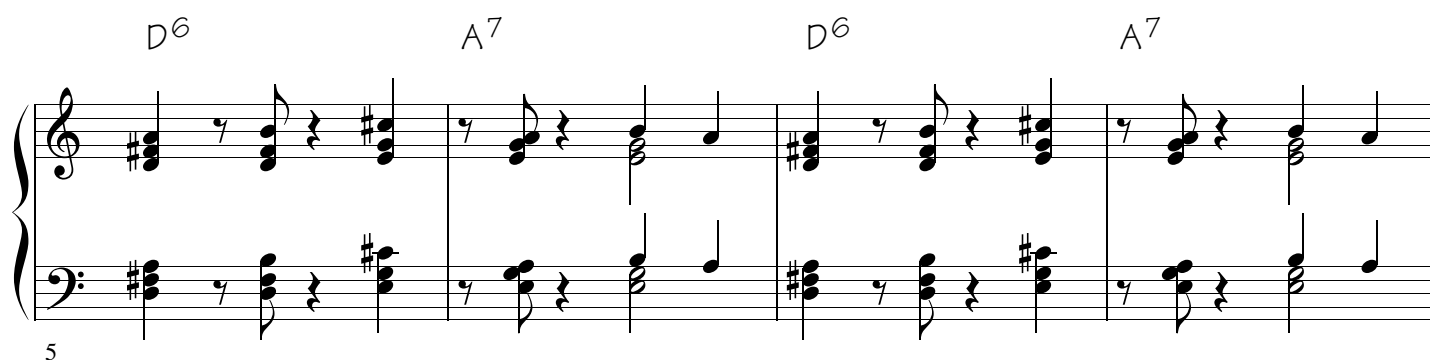
1

C⁶ G⁷ C G⁷



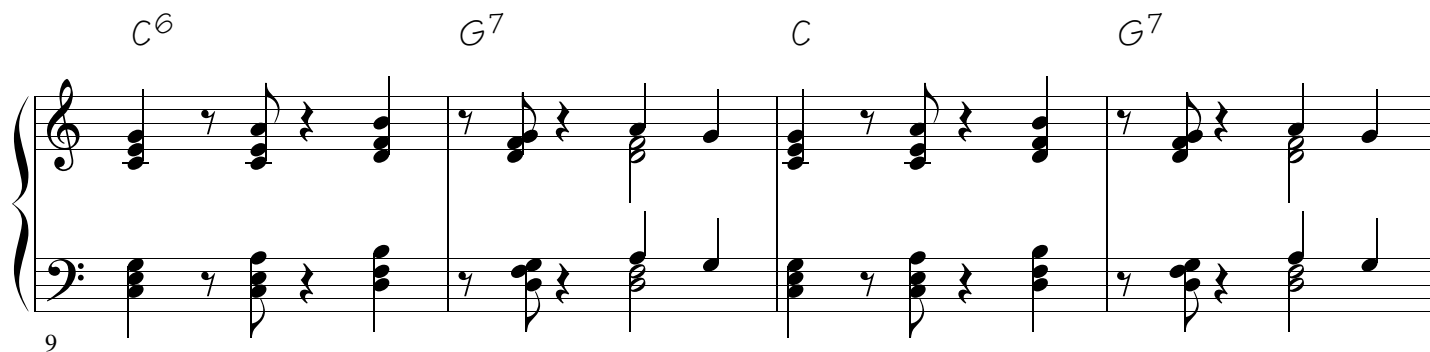
5

D⁶ A⁷ D⁶ A⁷



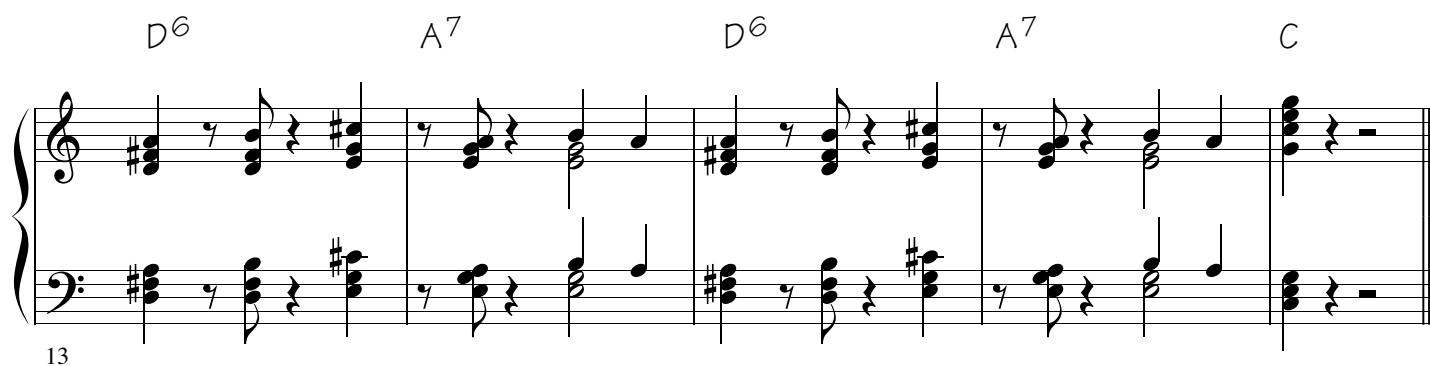
9

C⁶ G⁷ C G⁷



13

D⁶ A⁷ D⁶ A⁷ C



LATIN RIFF 49

SAMBA CRUZADO

CD Tracks # 97 & 98

Arranged by: Carlos Campos
and Andrew Gordon

♩ = 192

A_m^{7b5}D^{7#9}G_m⁷⁽⁹⁾C⁹

1

A_m^{7b5}D^{7#9}G_m⁷⁽⁹⁾C⁹

5

A_m^{7b5}D^{7#9}G_m⁷⁽⁹⁾C⁹

9

A_m^{7b5}D^{7#9}G_m⁷⁽⁹⁾C⁹FMA⁷

13

LATIN RIFF 50

CD TRACKS # 99

Arranged by: Carlos Campos
and Andrew Gordon

PARTIDO ALTO

♩ = 216 Dm⁷

Cm⁷Cm⁷/D Bm⁷/C#

Dm⁷C#m⁷

Cm⁷Cm⁷ F⁷(b13)(#9) BbMA⁷

13

Suggested Listening

Salsa:

Eddie Palmieri, Sonora Ponceña, Ray Barretto, Ruben Blades, Willie Colón, Celia Cruz, El Gran Combo, Andy Montañez, Conjunto Libre, Hector Lavoe, Luis Perico Ortiz, Willie Rosario, Fania All Stars, etc.

Mambo:

Tito Puente, Machito, Tito Rodriguez, Perez Prado, Beny Moré, Mario Bauza, Noro Morales, Chico O' Farrill, Miguelito Valdes, etc.

Songo:

Los Van Van, Batacumbela, Changuito, Grupo Afro Cuba, Iraquere, etc.

Cha Cha:

Orquesta Aragón, Conjunto Casino, Israel "Cachao" Lopez, Joe Cuba, Enrique Jorrin, Xavier Cugat, Babarito Diez, Richard Egües, Belisario Lopez, Beny Moré, Perez Prado, Orquesta Riverside, Tito Rodriguez, etc.

Son:

Miguel Matamoros, Sexteto Nacional, Sexteto Habanero, Arsenio Rodriguez, Ignacio Piñeiro, Trio Matamoros, Adalberto Alvarez y Su Son, etc.

Bomba:

Atabal, Ballet Folklórico Hermanos Ayala, Modesto Cepeda, William Cepeda, Cortijo y su Combo, etc.

Merengue:

Damiron, Luis Kalaff, Angel Vilorio, Joseito Mateo, Juan Luis Guerra, Fernando Villalona, Oro Negro, Sergio Vargas, Jossie Esteban, Los Hermanos Rosario, Caña Brava, Bonny Cepeda, Cocoband, Wilfrido Vargas, Milly y los Vecinos, Johnny Ventura, Zona Roja, etc.

Cumbia:

Aníbal Velásquez, Armando Hernández, Alfredo Gutiérrez, Alfredo de Jesús Gutiérrez Vital, La Sonora Dinamita, Lisandro Meza, Los Corraleros de Majagual, Adolfo Pacheco, Los Cumbiamberos de Pacheco, etc.

Calypso:

Sparrow, The Jolly Boys, George Symonette, Roaring Lion, Keskidee Trio, Arrow, Lord Kitchner, Calypso Rose, Trinidad Bill, Shadow, etc.

Samba:

Noel Rosa, Wilson Batista, Sinho, Cartola, Beth Carvalho, Jamelao, Paulinho da Viola, Moreira da Silva, Ary Barroso, Dorival Caymmi, Nelson Cavaquinho, Clara Nunes, João Nogueira, etc.

Partido Alto:

Azymuth "Outubro", Airto Moreira, etc.

Ultimate Latin Riffs for Piano/Keyboards is a book written by the combined talents of internationally renowned authors/educators Carlos Campos and Andrew D. Gordon. This book provides an extensive study into the various piano/keyboard Latin styles including: *Salsa, Mambo, Merengue, Calypso, Cha Cha* etc.

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