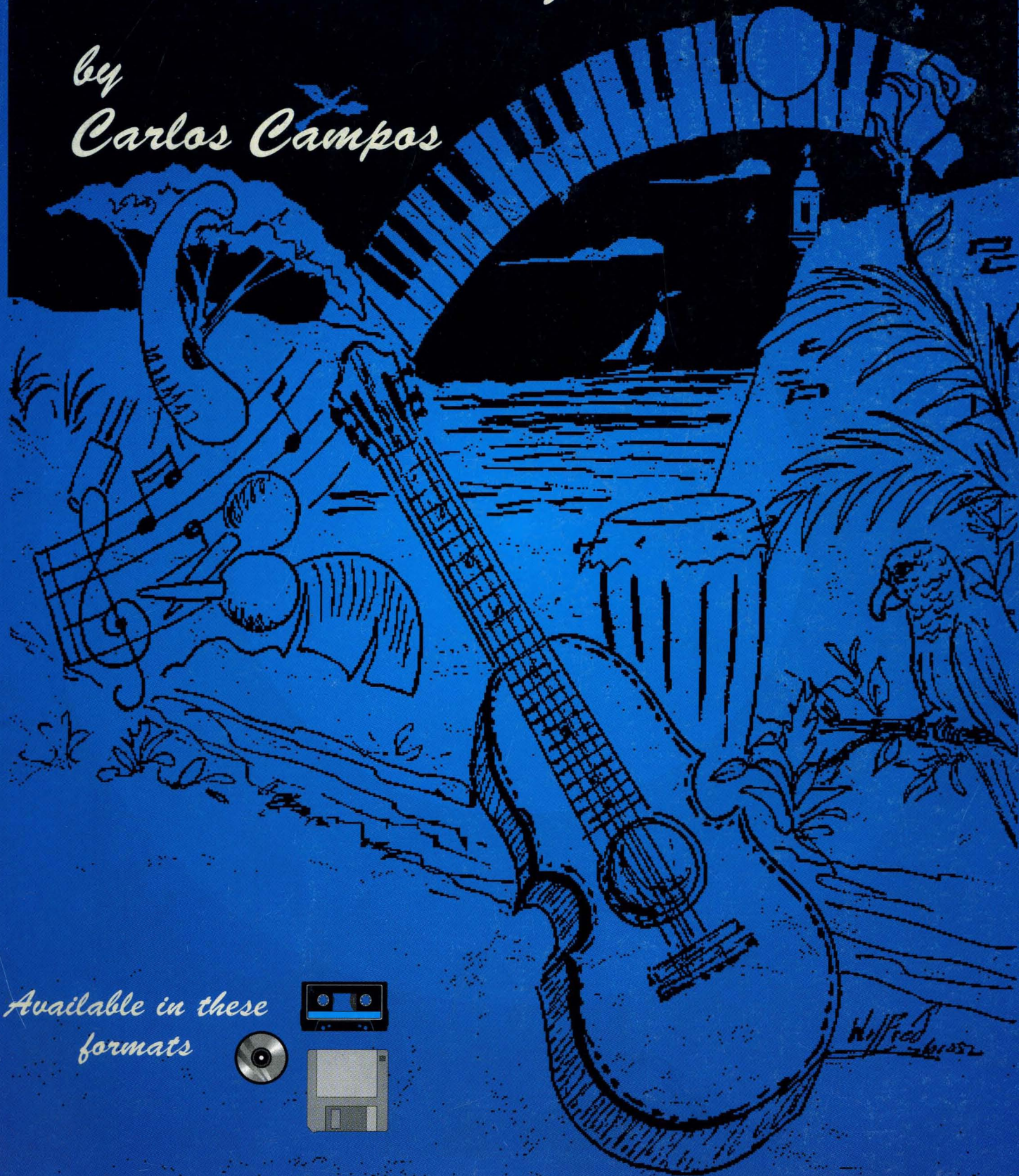
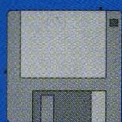


# *Salsa And Afro Cuban Montunos For Piano*

*by  
Carlos Campos*

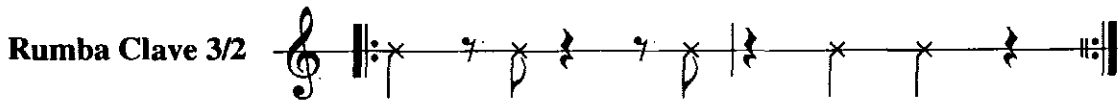
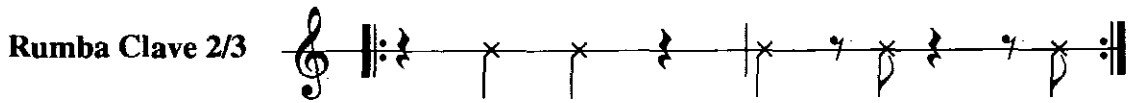
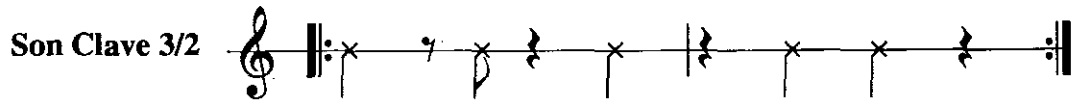
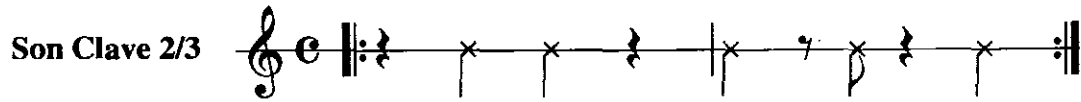


*Available in these  
formats*





**More on the Clave:** The Son Clave is probably the most prominent clave in today's Salsa. The Rumba Clave is mostly used in folkloric forms such as Rumba, Conga de Comparsa, and Mozambique as well as in most recent Afro-Cuban styles such as Songo.



**Practice Tips:** All examples are written to fit both the 2-3 and 3-2 Son Clave. Use the 2-3 and 3-2 percussion tracks to practice the Montunos and Montuno & Tumbao examples in every Key. Use the cycle of fifths to accomplish that.

### 2-3 Clave Example



### 3-2 Clave Example



# Clave Exercises

By: Carlos Campos

Exercise 1

RH: Clave: 2/3 | Pulse | Clave: 3/2 | Pulse

LH: Clave: 2/3 | Pulse | Clave: 3/2 | Pulse

Exercise 2

RH: Pulse | Clave: 2/3 | Pulse | Clave: 3/2

LH: Clave: 2/3 | Pulse | Clave: 3/2

Exercise 3

RH: Clave: 2/3 | Clave: 3/2

LH: Timbales Shell or Cáscara | Timbales Shell or Cáscara

Exercise 4

RH: Timbales Shell or Cáscara | Timbales Shell or Cáscara

LH: Clave: 2/3 | Clave: 3/2

Exercise 5

RH: Clave: 2/3 | Clave: 3/2

LH: Timbales Cwb. or | Timbales Cwb. or Cencerro

# Clave Exercises

Timbales Cwb. or Cencerro

Timbales Cwb. or Cencerro

**6**

Clave: 2/3

Clave: 3/2

**7**

Clave: 2/3

Hand Cowbell

Clave: 3/2

Hand Cowbell

**8**

Hand Cowbell

Clave: 2/3

Clave: 3/2

**9**

Clave: 2/3

Basic Conga

Clave: 3/2

Basic Conga

**10**

Basic Conga

Clave: 2/3

Clave: 3/2

**11**

Clave: 2/3

Conga

Clave: 3/2

Conga

# Clave Exercises

**12**

RH Conga

LH Clave: 2/3

Clave: 3/2

**13**

RH Clave: 2/3

LH Piano Montuno

Clave: 3/2

Piano Montuno

**14**

RH Piano Montuno

LH Clave: 2/3

Piano Montuno

Clave: 3/2

**15**

RH Clave: 2/3

LH Bass Tumbao

Clave: 3/2

Bass Tumbao

**16**

RH Bass Tumbao

LH Clave: 2/3

Bass Tumbao

Clave: 3/2

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# Clave Exercises

**12**

RH Conga

LH Clave: 2/3

Clave: 3/2

**13**

RH Clave: 2/3

LH Piano Montuno

Clave: 3/2

Piano Montuno

**14**

RH Piano Montuno

LH Clave: 2/3

Piano Montuno

Clave: 3/2

**15**

RH Clave: 2/3

LH Bass Tumbao

Clave: 3/2

Bass Tumbao

**16**

RH Bass Tumbao

LH Clave: 2/3

Bass Tumbao

Clave: 3/2

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# Modes

## Montunos for Piano

By: Carlos Campos

1

(2-3) C<sup>6</sup>

Exercise 1, measures 1-4. Treble and bass staves. Treble staff has a (2-3) triplet and an accent. Bass staff has an accent. Chord C<sup>6</sup> is indicated above the first measure.

2

(3-2) C<sup>6</sup>

Exercise 2, measures 1-4. Treble and bass staves. Treble staff has a (3-2) triplet and an accent. Bass staff has an accent. Chord C<sup>6</sup> is indicated above the first measure.

3

(2-3) C<sup>m6</sup>

Exercise 3, measures 1-4. Treble and bass staves. Treble staff has a (2-3) triplet and an accent. Bass staff has an accent. Chord C<sup>m6</sup> is indicated above the first measure.

4

(3-2) C<sup>m6</sup>

Exercise 4, measures 1-4. Treble and bass staves. Treble staff has a (3-2) triplet and an accent. Bass staff has an accent. Chord C<sup>m6</sup> is indicated above the first measure.

5

(2-3) C<sup>7</sup>

Exercise 5, measures 1-4. Treble and bass staves. Treble staff has a (2-3) triplet and an accent. Bass staff has an accent. Chord C<sup>7</sup> is indicated above the first measure.

Modes / Montunos

6

(3-2) C<sup>7</sup>

This musical exercise is for exercise 6. It consists of two staves, treble and bass. The key signature has one flat (Bb). The exercise is marked with a (3-2) fingering and a C<sup>7</sup> chord. The melody in the treble staff starts on G4, moves to A4, Bb4, and then has a triplet of G4, F4, and E4. The bass line starts on Bb2, moves to C3, D3, and then has a triplet of C3, Bb2, and A2. Accents are placed on the first and third notes of the triplet in both hands.

7

(2-3) C<sub>m</sub><sup>7</sup>

This musical exercise is for exercise 7. It consists of two staves, treble and bass. The key signature has two flats (Bb, Eb). The exercise is marked with a (2-3) fingering and a C<sub>m</sub><sup>7</sup> chord. The melody in the treble staff starts on Bb4, moves to C5, D5, and then has a triplet of C5, Bb4, and Ab4. The bass line starts on Eb2, moves to F2, G2, and then has a triplet of F2, Eb2, and D2. Accents are placed on the first and third notes of the triplet in both hands.

8

(3-2) C<sub>m</sub><sup>7</sup>

This musical exercise is for exercise 8. It consists of two staves, treble and bass. The key signature has two flats (Bb, Eb). The exercise is marked with a (3-2) fingering and a C<sub>m</sub><sup>7</sup> chord. The melody in the treble staff starts on Bb4, moves to C5, D5, and then has a triplet of C5, Bb4, and Ab4. The bass line starts on Eb2, moves to F2, G2, and then has a triplet of F2, Eb2, and D2. Accents are placed on the first and third notes of the triplet in both hands.

9

(2-3) C<sub>m</sub><sup>7(5)</sup>

This musical exercise is for exercise 9. It consists of two staves, treble and bass. The key signature has two flats (Bb, Eb). The exercise is marked with a (2-3) fingering and a C<sub>m</sub><sup>7(5)</sup> chord. The melody in the treble staff starts on Bb4, moves to C5, D5, and then has a triplet of C5, Bb4, and Ab4. The bass line starts on Eb2, moves to F2, G2, and then has a triplet of F2, Eb2, and D2. Accents are placed on the first and third notes of the triplet in both hands.

10

(3-2) C<sub>m</sub><sup>7(5)</sup>

This musical exercise is for exercise 10. It consists of two staves, treble and bass. The key signature has two flats (Bb, Eb). The exercise is marked with a (3-2) fingering and a C<sub>m</sub><sup>7(5)</sup> chord. The melody in the treble staff starts on Bb4, moves to C5, D5, and then has a triplet of C5, Bb4, and Ab4. The bass line starts on Eb2, moves to F2, G2, and then has a triplet of F2, Eb2, and D2. Accents are placed on the first and third notes of the triplet in both hands.



# Modes

## Montunos & Tumbaos for Piano

By: Carlos Campos

1

(2-3)  $C^6$

Exercise 1 is in the C6 mode. The right hand features a triplet of eighth notes (2-3) with an accent, followed by a series of eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment.

2

(3-2)  $C^6$

Exercise 2 is in the C6 mode. The right hand features a triplet of eighth notes (3-2) with an accent, followed by a series of eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment.

3

(2-3)  $Cm^6$

Exercise 3 is in the Cm6 mode. The right hand features a triplet of eighth notes (2-3) with an accent, followed by a series of eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment.

4

(3-2)  $Cm^6$

Exercise 4 is in the Cm6 mode. The right hand features a triplet of eighth notes (3-2) with an accent, followed by a series of eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment.

5

(2-3)  $C^7$

Exercise 5 is in the C7 mode. The right hand features a triplet of eighth notes (2-3) with an accent, followed by a series of eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment.

Modes / Montunos & Tumbaos

6

(3-2) C<sup>7</sup>

Musical notation for measure 6. Treble clef, key of C major. Chord C<sup>7</sup>. Rhythm: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Accents on the 3rd and 7th notes.

7

(2-3) C<sup>m7</sup>

Musical notation for measure 7. Treble clef, key of C minor. Chord C<sup>m7</sup>. Rhythm: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Accents on the 2nd and 6th notes.

8

(3-2) C<sup>m7</sup>

Musical notation for measure 8. Treble clef, key of C minor. Chord C<sup>m7</sup>. Rhythm: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Accents on the 3rd and 7th notes.

9

(2-3) C<sup>m7(b5)</sup>

Musical notation for measure 9. Treble clef, key of C minor. Chord C<sup>m7(b5)</sup>. Rhythm: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Accents on the 2nd and 6th notes.

10

(3-2) C<sup>m7(b5)</sup>

Musical notation for measure 10. Treble clef, key of C minor. Chord C<sup>m7(b5)</sup>. Rhythm: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Accents on the 3rd and 7th notes.

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Progression: I-IV / V-IV  
*Montunos for Piano*

By: Carlos Campos

1

(2-3)

C F G F C F G F

2

(3-2)

C F G F C F G F

3

(2-3)

Cm Fm G Fm Cm Fm G Fm

4

(3-2)

Cm Fm G Fm Cm Fm G Fm

5

(2-3)

C F G F C F G F

I-IV / V-IV / Montunos

6

C F G F C F G F

(3-2)

7

Cm Fm G Fm Cm Fm G Fm

(2-3)

8

Cm Fm G Fm Cm Fm G Fm

(3-2)

9

C F G F C F G F

(2-3)

10

C F G F C F G F

(3-2)

11

Cm Fm G Fm Cm Fm G Fm

(2-3)

I-IV / V-IV / Montunos

12

(3-2) Cm Fm G Fm Cm Fm G Fm

13

(2-3) C F G F C F G F

14

(3-2) C F G F C F G F

15

(2-3) Cm Fm G Fm Cm Fm G Fm

16

(3-2) Cm Fm G Fm Cm Fm G Fm

17

(2-3) C F G F C F G F



I-IV / V-IV / Montunos

18

(3-2) C F G F C F G F

19

(2-3) Cm Fm G Fm Cm Fm G Fm

20

(3-2) Cm Fm G Fm Cm Fm G Fm

21

(2-3) C F G F C F G F

22

(3-2) C F G F C F G F

23

(2-3) Cm Fm G Fm Cm Fm G Fm

I-IV / V-IV / Montunos

24

(3-2) Cm Fm G Fm Cm Fm G Fm

25

(2-3) C F G F C F G F

26

(3-2) C F G F C F G F

27

(2-3) Cm Fm G Fm Cm Fm G Fm

28

(3-2) Cm Fm G Fm Cm Fm G Fm

29

(2-3) C F G F C F G F

I-IV / V-IV / Montunos

30

C F G F C F G F

(3-2)

31

Cm Fm G Fm Cm Fm G Fm

(2-3)

32

Cm Fm G Fm Cm Fm G Fm

(3-2)

33

C F G F C F G F

(2-3)

34

C F G F C F G F

(3-2)

35

Cm Fm G Fm Cm Fm G Fm

(2-3)

I-IV / V-IV / Montunos

36

(3-2) Cm Fm G Fm Cm Fm G Fm

37

(2-3) C F G F C F G F

38

(3-2) C F G F C F G F

39

(2-3) Cm Fm G Fm Cm Fm G Fm

40

(3-2) Cm Fm G Fm Cm Fm G Fm

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Progression: I-IV / V-IV  
*Montunos & Tumbaos for Piano*

By: Carlos Campos

1

(2-3)


C F G F C F G F



2

(3-2)


C F G F C F G F



3

(2-3)


Cm Fm G Fm Cm Fm G Fm



4

(3-2)


Cm Fm G Fm Cm Fm G Fm



5

(2-3)

C F G F C F G F





I-IV / V-IV / Montunos & Tumbaos

6

(3-2) C F G F C F G F

7

(2-3) Cm Fm G Fm Cm Fm G Fm

8

(3-2) Cm Fm G Fm Cm Fm G Fm

9

(2-3) C F G F C F G F

10

(3-2) C F G F C F G F

11

(2-3) Cm Fm G Fm Cm Fm G Fm

I-IV / V-IV / Montunos & Tumbaos

12

(3-2) Cm Fm G Fm Cm Fm G Fm

13

(2-3) C F G F C F G F

14

(3-2) C F G F C F G F

15

(2-3) Cm Fm G Fm Cm Fm G Fm

16

(3-2) Cm Fm G Fm Cm Fm G Fm

17

(2-3) C F G F C F G F

I-IV / V-IV / Montunos & Tumbaos

18

(3-2) C F G F C F G F

19

(2-3) Cm Fm G Fm Cm Fm G Fm

20

(3-2) Cm Fm G Fm Cm Fm G Fm

21

(2-3) C F G F C F G F

22

(3-2) C F G F C F G F

23

(2-3) Cm Fm G Fm Cm Fm G Fm

I-IV / V-IV / Montunos & Tumbaos

24

(3-2) Cm Fm G Fm Cm Fm G Fm

25

(2-3) C F G F C F G F

26

(3-2) C F G F C F G F

27

(2-3) Cm Fm G Fm Cm Fm G Fm

28

(3-2) Cm Fm G Fm Cm Fm G Fm

29

(2-3) C F G F C F G F

I-IV / V-IV / Montunos & Tumbaos

30

(3-2) C F G F C F G F

31

(2-3) Cm Fm G Fm Cm Fm G Fm

32

(3-2) Cm Fm G Fm Cm Fm G Fm

33

(2-3) C F G F C F G F

34

(3-2) C F G F C F G F

35

(2-3) Cm Fm G Fm Cm Fm G Fm



I-IV / V-IV / Montunos & Tumbaos

36

(3-2) Cm Fm G Fm Cm Fm G Fm

37

(2-3) C F G F C F G F

38

(3-2) C F G F C F G F

39

(2-3) Cm Fm G Fm Cm Fm G Fm

40

(3-2) Cm Fm G Fm Cm Fm G Fm

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# Progression: I-IV/ V-IV/ V-IV/ I-IV Montunos for Piano

By: Carlos Campos

1

(2-3)

C F G F G F C F

2

(3-2)

C F G F G F C F

3

(2-3)

Cm Fm G Fm G Fm Cm Fm

4

(3-2)

Cm Fm G Fm G Fm Cm Fm

5

(2-3)

C F G F G F C F

I-IV / V-IV / V-IV / I-IV / Montunos

6

(3-2) C F G F G F C F

7

(2-3) Cm Fm G Fm G Fm Cm Fm

8

(3-2) Cm Fm G Fm G Fm Cm Fm

9

(2-3) Cm F G F G F C F

10

(3-2) C F G F G F C F

11

(2-3) Cm Fm G Fm G Fm Cm Fm

I-IV / V-IV / V-IV / I-IV / Montunos

12

(3-2) Cm Fm G Fm G Fm Cm Fm

13

(2-3) C F G F G F C F

14

(3-2) C F G F G F C F

15

(2-3) Cm Fm G Fm G Fm Cm Fm

16

(3-2) Cm Fm G Fm G Fm Cm Fm

17

(2-3) C F G F G F C F

I-IV / V-IV / V-IV / I-IV / Montunos

18

(3-2) C F G F G F C F

19

(2-3) Cm Fm G Fm G Fm Cm Fm

20

(3-2) Cm Fm G Fm G Fm Cm Fm

21

(2-3) C F G F G F C F

22

(3-2) C F G F G F C F

23

(2-3) Cm Fm G Fm G Fm Cm Fm



I-IV / V-IV / V-IV / I-IV / Montunos

24

Cm Fm G Fm G Fm Cm Fm

(3-2)

25

C F G F G F C F

(2-3)

26

C F G F G F C F

(3-2)

27

Cm Fm G Fm G Fm Cm Fm

(2-3)

28

Cm Fm G Fm G Fm Cm Fm

(3-2)

29

C F G F G F C F

(2-3)

I-IV / V-IV / V-IV / I-IV / Montunos

30

(3-2)

C F G F G F C F

31

(2-3)

Cm Fm G Fm G Fm Cm Fm

32

(3-2)

Cm Fm G Fm G Fm Cm Fm

33

(2-3)

C F G F G F C F

34

(3-2)

C F G F G F C F

35

(2-3)

Cm Fm G Fm G Fm Cm Fm

I-IV / V-IV / V-IV / I-IV / Montunos

36

(3-2)

Cm Fm G Fm G Fm Cm Fm

37

(2-3)

C F G F G F C F

38

(3-2)

C F G F G F C F

39

(2-3)

Cm Fm G Fm G Fm Cm Fm

40

(3-2)

Cm Fm G Fm G Fm Cm Fm

Progression: I-IV / V-IV / V-IV / I-IV  
*Montunos & Tumbaos for Piano*

By: Carlos Campos

1

C F G F G F C F

(2-3)

2

C F G F G F C F

(3-2)

3

Cm Fm G Fm G Fm Cm Fm

(2-3)

4

Cm Fm G Fm G Fm Cm Fm

(3-2)

5

C F G F G F C F

(2-3)

I-IV / V-IV / V-IV / I-IV / Montunos & Tumbaos

6

C F G F G F C F

(3-2)

7

Cm Fm G Fm G Fm Cm Fm

(2-3)

8

Cm Fm G Fm G Fm Cm Fm

(3-2)

9

C F G F G F C F

(2-3)

10

C F G F G F C F

(3-2)

11

Cm Fm G Fm G Fm Cm Fm

(2-3)

I-IV / V-IV / V-IV / I-IV / Montunos & Tumbaos

12 Cm Fm G Fm G Fm Cm Fm

(3-2)

13 C F G F G F C F

(2-3)

14 C F G F G F C F

(3-2)

15 Cm Fm G Fm G Fm Cm Fm

(2-3)

16 Cm Fm G Fm G Fm Cm Fm

(3-2)

17 C F G F G F C F

(2-3)

I-IV / V-IV / V-IV / I-IV / Montunos & Tumbaos

18

(3-2) C F G F G F C F

19

(2-3) Cm Fm G Fm G Fm Cm Fm

20

(3-2) Cm Fm G Fm G Fm Cm Fm

21

(2-3) C F G F G F C F

22

(3-2) C F G F G F C F

23

(2-3) Cm Fm G Fm G Fm Cm Fm

I-IV / V-IV / V-IV / I-IV / Montunos & Tumbaos

24

Cm Fm G Fm G Fm Cm Fm

(3-2)

25

C F G F G F C F

(2-3)

26

C F G F G F C F

(3-2)

27

Cm Fm G Fm G Fm Cm Fm

(2-3)

28

Cm Fm G Fm G Fm Cm Fm

(3-2)

29

C F G F G F C F

(2-3)



I-IV / V-IV / V-IV / I-IV / Montunos & Tumbaos

30

(3-2) C F G F G F C F

31

(2-3) Cm Fm G Fm G Fm Cm Fm

32

(3-2) Cm Fm G Fm G Fm Cm Fm

33

(2-3) C F G F G F C F

34

(3-2) C F G F G F C F

35

(2-3) Cm Fm G Fm G Fm Cm Fm

I-IV / V-IV / V-IV / I-IV / Montunos & Tumbaos

36

Cm Fm G Fm G Fm Cm Fm

(3-2)

37

C F G F G F C F

(2-3)

38

C F G F G F C F

(3-2)

39

Cm Fm G Fm G Fm Cm Fm

(2-3)

40

Cm Fm G Fm G Fm Cm Fm

(3-2)

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Progression: II-V-I  
*Montunos for Piano*

By: Carlos Campos

1

Exercise 1 consists of four measures. The first measure has a (2-3) fingering and an accent on the Dm7 chord. The second measure has an accent on the G7 chord. The third measure has an accent on the Cmaj7 chord. The fourth measure is a repeat of the third. The bass line features a steady eighth-note accompaniment.

2

Exercise 2 consists of four measures. The first measure has a (3-2) fingering and an accent on the Dm7 chord. The second measure has an accent on the G7 chord. The third measure has an accent on the Cmaj7 chord. The fourth measure is a repeat of the third. The bass line features a steady eighth-note accompaniment.

3

Exercise 3 consists of four measures. The first measure has a (2-3) fingering and an accent on the Dm7(b5) chord. The second measure has an accent on the G7(b9) chord. The third measure has an accent on the Cm6 chord. The fourth measure is a repeat of the third. The bass line features a steady eighth-note accompaniment.

4

Exercise 4 consists of four measures. The first measure has a (3-2) fingering and an accent on the Dm7(b5) chord. The second measure has an accent on the G7(b9) chord. The third measure has an accent on the Cm6 chord. The fourth measure is a repeat of the third. The bass line features a steady eighth-note accompaniment.

5

Exercise 5 consists of four measures. The first measure has a (2-3) fingering and an accent on the Dm7 chord. The second measure has an accent on the G7 chord. The third measure has an accent on the Cmaj7 chord. The fourth measure is a repeat of the third. The bass line features a steady eighth-note accompaniment.

# II-V-I / Montunos

6

7

8

9

10

11

# II-V-I / Montunos

12

(3-2)  $Dm7^{(b5)}$   $G7^{(b9)}$   $Cm^6$

13

$Dm^7$   $G^7$   $Cmaj^7$

14

(3-2)  $Dm^7$   $G^7$   $Cmaj^7$

15

(2-3)  $Dm7^{(b5)}$   $G7^{(b9)}$   $Cm^6$

16

(3-2)  $Dm7^{(b5)}$   $G7^{(b9)}$   $Cm^6$

17

(2-3)  $Dm^7$   $G^7$   $Cmaj^7$

# II-V-I / Montunos

18

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

(3-2)

19

Dm<sup>7</sup>(b5) G<sup>7</sup>(b9) Cm<sup>6</sup>

(2-3)

20

Dm<sup>7</sup>(b5) G<sup>7</sup>(b9) Cm<sup>6</sup>

(3-2)

21

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

(2-3)

22

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

(3-2)

23

Dm<sup>7</sup>(b5) G<sup>7</sup>(b9) Cm<sup>6</sup>

(2-3)

# II-V-I / Montunos

24

$Dm^{7(5)}$   $G^{7(9)}$   $Cm^6$

(3-2)

25

$Dm^7$   $G^7$   $Cmaj^7$

(2-3)

26

$Dm^7$   $G^7$   $Cmaj^7$

(3-2)

27

$Dm^{7(5)}$   $G^{7(9)}$   $Cm^6$

(2-3)

28

$Dm^{7(5)}$   $G^{7(9)}$   $Cm^6$

(3-2)

29

$Dm^7$   $G^7$   $Cmaj^7$

(2-3)

# II-V-I / Montunos

30

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

(3-2)

31

Dm7(b5) G7(b9) Cm<sup>6</sup>

(2-3)

32

Dm7(b5) G7(b9) Cm<sup>6</sup>

(3-2)

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Progression: II-V-I  
*Montunos & Tumbaos for Piano*

By: Carlos Campos

1. *(2-3)* Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

2. *(3-2)* Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

3. *(2-3)* Dm<sup>7</sup>(b5) G<sup>7</sup>(b9) Cm<sup>6</sup>

4. *(3-2)* Dm<sup>7</sup>(b5) G<sup>7</sup>(b9) Cm<sup>6</sup>

5. *(2-3)* Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

II-V-I / Montunos & Tumbaos

6 

7 

8 

9 

10 

11 

# II-V-I / Montunos & Tumbaos

12

(3-2) Dm7(b5) G7(b9) Cm6

13

(2-3) Dm7 G7 Cmaj7

14

(3-2) Dm7 G7 Cmaj7

15

(2-3) Dm7(b5) G7(b9) Cm6

16

(3-2) Dm7(b5) G7(b9) Cm6

17

(2-3) Dm7 G7 Cmaj7

# II-V-I / Montunos & Tumbaos

18

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

(3-2)

19

Dm<sup>7</sup>(b5) G<sup>7</sup>(b9) Cm<sup>6</sup>

(2-3)

20

Dm<sup>7</sup>(b5) G<sup>7</sup>(b9) Cm<sup>6</sup>

(3-2)

21

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

(2-3)

22

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

(3-2)

23

Dm<sup>7</sup>(b5) G<sup>7</sup>(b9) Cm<sup>6</sup>

(2-3)

# II-V-I / Montunos & Tumbaos

24  $Dm^{7(5)}$   $G^{7(9)}$   $Cm^6$

25  $Dm^7$   $G^7$   $Cmaj^7$

26  $Dm^7$   $G^7$   $Cmaj^7$

27  $Dm^{7(5)}$   $G^{7(9)}$   $Cm^6$

28  $Dm^{7(5)}$   $G^{7(9)}$   $Cm^6$

29  $Dm^7$   $G^7$   $Cmaj^7$

II-V-I / Montunos & Tumbaos

30

(3-2) Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

31

(2-3) Dm7(b5) G7(b9) Cm<sup>6</sup>

32

(3-2) Dm7(b5) G7(b9) Cm<sup>6</sup>

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# Dominant 7th Montunos for Piano

By: Carlos Campos

1

C<sup>7</sup>

(2-3)

Exercise 1: Treble and bass staves. Treble staff has a (2-3) fingering and an accent on the first measure. Bass staff has an accent on the first measure. Chord C7 is indicated above the first measure.

2

C<sup>7</sup>

(3-2)

Exercise 2: Treble and bass staves. Treble staff has a (3-2) fingering and an accent on the first measure. Bass staff has an accent on the first measure. Chord C7 is indicated above the first measure.

3

C<sup>7</sup>

(2-3)

Exercise 3: Treble and bass staves. Treble staff has a (2-3) fingering and an accent on the first measure. Bass staff has an accent on the first measure. Chord C7 is indicated above the first measure.

4

C<sup>7</sup>

(3-2)

Exercise 4: Treble and bass staves. Treble staff has a (3-2) fingering and an accent on the first measure. Bass staff has an accent on the first measure. Chord C7 is indicated above the first measure.

5

C<sup>7</sup>

(2-3)

Exercise 5: Treble and bass staves. Treble staff has a (2-3) fingering and an accent on the first measure. Bass staff has an accent on the first measure. Chord C7 is indicated above the first measure.

Dominant 7th / Montunos

6  $C^7$  (3-2)

System 6, measures 6-7. Treble clef has a (3-2) triplet of eighth notes. Bass clef has a triplet of eighth notes. Chord  $C^7$  is indicated above the staff.

7  $C^7$  (2-3)

System 7, measures 8-9. Treble clef has a (2-3) triplet of eighth notes. Bass clef has a triplet of eighth notes. Chord  $C^7$  is indicated above the staff.

8  $C^7$  (3-2)

System 8, measures 10-11. Treble clef has a (3-2) triplet of eighth notes. Bass clef has a triplet of eighth notes. Chord  $C^7$  is indicated above the staff.

9  $C^7$  (2-3)

System 9, measures 12-13. Treble clef has a (2-3) triplet of eighth notes. Bass clef has a triplet of eighth notes. Chord  $C^7$  is indicated above the staff.

10  $C^7$  (3-2)

System 10, measures 14-15. Treble clef has a (3-2) triplet of eighth notes. Bass clef has a triplet of eighth notes. Chord  $C^7$  is indicated above the staff.



Dominant 7th / Montunos

11

(2-3)  $C^7$

12

(3-2)  $C^7$

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# Dominant 7th Montunos & Tumbaos for Piano

By: Carlos Campos

1. *C7* (2-3)

2. *C7* (3-2)

3. *C7* (2-3)

4. *C7* (3-2)

5. *C7* (2-3)

Dominant 7th / Montunos & Tumbaos

6 <sup>C7</sup>  
(3-2)

7 <sup>C7</sup>  
(2-3)

8 <sup>C7</sup>  
(3-2)

9 <sup>C7</sup>  
(2-3)

10 <sup>C7</sup>  
(3-2)

This musical score is for a piano accompaniment in 3/4 time, featuring a dominant 7th chord (C7) and a montuno/tumbao rhythm. The score consists of five systems, each with a grand staff (treble and bass clefs). The measures are numbered 6 through 10 on the left. Each system begins with a C7 chord symbol and a rhythmic pattern in parentheses: (3-2) for measures 6, 8, and 10, and (2-3) for measures 7 and 9. The melody in the treble clef is characterized by eighth and sixteenth notes, often with accents and slurs. The bass clef provides a steady accompaniment with eighth and sixteenth notes. The overall style is typical of Latin jazz or salsa piano accompaniment.

Dominant 7th / Montunos & Tumbaos

11

C<sup>7</sup>

(2-3)



12

C<sup>7</sup>

(3-2)



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# Half Step Descending Progression

## Montunos for Piano

By: Carlos Campos

1. *(2-3)* Em<sup>7</sup> A<sup>7</sup> Eb<sup>m7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

Exercise 1 consists of six measures. The first measure is marked with a repeat sign and a first ending bracket labeled (2-3). The chords are Em<sup>7</sup>, A<sup>7</sup>, Eb<sup>m7</sup>, Ab<sup>7</sup>, Dm<sup>7</sup>, and G<sup>7</sup>. The final measure contains a Cmaj<sup>7</sup> chord. The melody in the treble staff uses eighth notes, while the bass staff provides a steady accompaniment.

2. *(3-2)* Em<sup>7</sup> A<sup>7</sup> Eb<sup>m7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

Exercise 2 consists of six measures. The first measure is marked with a repeat sign and a first ending bracket labeled (3-2). The chords are Em<sup>7</sup>, A<sup>7</sup>, Eb<sup>m7</sup>, Ab<sup>7</sup>, Dm<sup>7</sup>, and G<sup>7</sup>. The final measure contains a Cmaj<sup>7</sup> chord. The melody in the treble staff uses eighth notes, while the bass staff provides a steady accompaniment.

3. *(2-3)* Em<sup>7</sup> A<sup>7</sup> Eb<sup>m7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

Exercise 3 consists of six measures. The first measure is marked with a repeat sign and a first ending bracket labeled (2-3). The chords are Em<sup>7</sup>, A<sup>7</sup>, Eb<sup>m7</sup>, Ab<sup>7</sup>, Dm<sup>7</sup>, and G<sup>7</sup>. The final measure contains a Cmaj<sup>7</sup> chord. The melody in the treble staff uses eighth notes, while the bass staff provides a steady accompaniment.

4. *(3-2)* Em<sup>7</sup> A<sup>7</sup> Eb<sup>m7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

Exercise 4 consists of six measures. The first measure is marked with a repeat sign and a first ending bracket labeled (3-2). The chords are Em<sup>7</sup>, A<sup>7</sup>, Eb<sup>m7</sup>, Ab<sup>7</sup>, Dm<sup>7</sup>, and G<sup>7</sup>. The final measure contains a Cmaj<sup>7</sup> chord. The melody in the treble staff uses eighth notes, while the bass staff provides a steady accompaniment.

5. *(2-3)* Em<sup>7</sup> A<sup>7</sup> Eb<sup>m7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup>

Exercise 5 consists of six measures. The first measure is marked with a repeat sign and a first ending bracket labeled (2-3). The chords are Em<sup>7</sup>, A<sup>7</sup>, Eb<sup>m7</sup>, Ab<sup>7</sup>, Dm<sup>7</sup>, and G<sup>7</sup>. The final measure contains a C<sup>6</sup> chord. The melody in the treble staff uses eighth notes, while the bass staff provides a steady accompaniment.

# Half Step Descending / Montunos

6

(3-2) Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup>

7

(2-3) Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C

8

(3-2) Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C

9

(2-3) Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

10

(3-2) Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

11

(2-3) Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

# Half Step Descending / Montunos

12

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

(3-2)

13

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

(2-3)

14

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

(3-2)

15

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

(2-3)

16

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

(3-2)

# Half Step Descending / Montunos

17

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

18

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

19

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

The musical score is written for piano and guitar. It consists of three systems, each with two staves (treble and bass clef). The first system (labeled 17) begins with a (2-3) fingering instruction. The second system (labeled 18) begins with a (3-2) fingering instruction. The third system (labeled 19) begins with a (2-3) fingering instruction. Chord progressions are indicated above the staves: Em<sup>7</sup>, A<sup>7</sup>, Eb<sup>7</sup>, Ab<sup>7</sup> in the first system; Dm<sup>7</sup>, G<sup>7</sup>, Cmaj<sup>7</sup> in the second system; and the same sequence in the third system. The piano part features a steady eighth-note accompaniment, while the guitar part plays a descending half-step melodic line. The key signature has one flat (Bb), and the time signature is 4/4.



# Half Step Descending / Montunos

20

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

(3-2)

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

21

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

(2-3)

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

22

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

(3-2)

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

# Half Step Descending / Montunos

23

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

(2-3)

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

24

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

(3-2)

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

25

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

(2-3)

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

# Half Step Descending / Montunos

26

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

(3-2)

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

27

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

(2-3)

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

28

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

(3-2)

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

# Half Step Descending / Montunos

29

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

(2-3)

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

30

Em<sup>7</sup> A<sup>7</sup> Ab<sup>7</sup>

(3-2)

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

31

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

(2-3)

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

Half Step Descending / Montunos

32

The musical score consists of two systems of piano accompaniment. The first system starts with a measure marked '(3-2)' and contains four measures with chords Em7, A7, Ebm7, and Ab7. The second system contains four measures with chords Dm7, G7, Cmaj7, and an unlabeled final measure. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings like accents (>).

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# Half Step Descending Progression

## Montunos & Tumbaos for Piano

By: Carlos Campos

1. *(2-3)* Em<sup>7</sup> A<sup>7</sup> Eb<sup>m7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

2. *(3-2)* Em<sup>7</sup> A<sup>7</sup> Eb<sup>m7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

3. *(2-3)* Em<sup>7</sup> A<sup>7</sup> Eb<sup>m7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

4. *(3-2)* Em<sup>7</sup> A<sup>7</sup> Eb<sup>m7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

5. *(2-3)* Em<sup>7</sup> A<sup>7</sup> Eb<sup>m7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

The image displays five musical exercises, numbered 1 through 5, each consisting of a piano montuno and a tumbao. Each exercise is written for piano with a grand staff (treble and bass clefs) and a 4/4 time signature. The exercises are organized into five systems. Each system includes a rhythmic pattern in the treble clef and a bass line in the bass clef. Above the treble staff, the chord progression is indicated: Em<sup>7</sup>, A<sup>7</sup>, Eb<sup>m7</sup>, Ab<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, and Cmaj<sup>7</sup>. The exercises are labeled with their respective rhythmic patterns: 1. *(2-3)*, 2. *(3-2)*, 3. *(2-3)*, 4. *(3-2)*, and 5. *(2-3)*. The exercises are arranged in a descending half-step progression.

# Half Step Descending / Montunos & Tumbaos

6

(3-2) Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

7

(2-3) Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

8

(3-2) Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

9

(2-3) Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

10

(3-2) Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

11

(2-3) Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

# Half Step Descending / Montunos & Tumbaos

12

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

(3-2)

13

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

(2-3)

14

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

(3-2)

15

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

(2-3)

16

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

(3-2)



# Half Step Descending / Montunos & Tumbaos

17

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

18

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

19

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

# Half Step Descending / Montunos & Tumbaos

20

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

21

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

22

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

# Half Step Descending / Montunos & Tumbaos

23

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

24

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

25

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

# Half Step Descending / Montunos & Tumbaos

26

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

(3-2)

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

27

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

(2-3)

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

28

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

(3-2)

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

# Half Step Descending / Montunos & Tumbaos

29

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

(2-3)

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

30

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

(3-2)

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

31

Em<sup>7</sup> A<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup>

(2-3)

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

Half Step Descending / Montunos & Tumbaos

32

Em<sup>7</sup> A<sup>7</sup> Ebm<sup>7</sup> Ab<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

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# Whole Step Descending Progression

## Montunos for Piano

By: Carlos Campos

1

(2-3)

F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7

2

(3-2)

F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7

3

(2-3)

F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7

4

(3-2)

F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7

5

(2-3)

F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7

# Whole Step Descending / Montunos

6

(3-2)

F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7

7

(2-3)

F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7

8

(3-2)

F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7

9

(2-3)

F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7

10

(3-2)

F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7

11

(2-3)

F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7



# Whole Step Descending / Montunos

12

(3-2)

F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7

13

(2-3)

F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7

14

(3-2)

F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7

15

(2-3)

F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7

16

(3-2)

F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7

# Whole Step Descending / Montunos

17

$F\sharp m7(5)$   $B7(9)$   $Em7$   $A7$

(2-3)

$Dm7$   $G7$   $Cmaj7$

18

$F\sharp m7(5)$   $B7(9)$   $Em7$   $A7$

(3-2)

$Dm7$   $G7$   $Cmaj7$

19

$F\sharp m7(5)$   $B7(9)$   $Em7$   $A7$

(2-3)

$Dm7$   $G7$   $Cmaj7$

# Whole Step Descending / Montunos

20

(3-2) F#m7(b5) B7(b9) Em7 A7

Dm7 G7 Cmaj7

21

(2-3) F#m7(b5) B7(b9) Em7 A7

Dm7 G7 Cmaj7

22

(3-2) F#m7(b5) B7(b9) Em7 A7

Dm7 G7 Cmaj7

# Whole Step Descending / Montunos

23

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

Dm7 G7 Cmaj7

24

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

Dm7 G7 Cmaj7

25

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

Dm7 G7 Cmaj7

# Whole Step Descending / Montunos

26

F#m7(b5) (3-2) B7(b9) Em7 A7

Dm7 G7 Cmaj7

27

F#m7(b5) (2-3) B7(b9) Em7 A7

Dm7 G7 Cmaj7

28

F#m7(b5) (3-2) B7(b9) Em7 A7

Dm7 G7 Cmaj7

# Whole Step Descending / Montunos

29

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

Dm7 G7 Cmaj7

30

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

Dm7 G7 Cmaj7

31

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

Dm7 G7 Cmaj7

Whole Step Descending / Montunos

32

Chords:  $F\sharp m7(b5)$ ,  $B7(b9)$ ,  $E m7$ ,  $A7$ ,  $D m7$ ,  $G7$ ,  $Cmaj7$

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# Whole Step Descending Progression

## Montunos & Tumbaos for Piano

By: Carlos Campos

1 *F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7* (2-3)

2 *F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7* (3-2)

3 *F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7* (2-3)

4 *F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7* (3-2)

5 *F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7* (2-3)

The image displays five musical exercises, numbered 1 through 5, each consisting of a piano montuno and a tumbao. Each exercise is written for piano with a grand staff (treble and bass clefs). The chord progression for all exercises is: F#m7(b5), B7(b9), Em7, A7, Dm7, G7, and Cmaj7. The rhythmic patterns are as follows:  
1. Montuno: (2-3) pattern. Tumbao: (2-3) pattern.  
2. Montuno: (3-2) pattern. Tumbao: (3-2) pattern.  
3. Montuno: (2-3) pattern. Tumbao: (2-3) pattern.  
4. Montuno: (3-2) pattern. Tumbao: (3-2) pattern.  
5. Montuno: (2-3) pattern. Tumbao: (2-3) pattern.



# Whole Step Descending / Montunos & Tumbaos

6 

7 

8 

9 

10 

11 

# Whole Step Descending / Montunos & Tumbaos

12

F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7

(3-2)

13

F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7

(2-3)

14

F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7

(3-2)

15

F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7

(2-3)

16

F#m7(b5) B7(b9) Em7 A7 Dm7 G7 Cmaj7

(3-2)

Whole Step Descending / Montunos & Tumbaos

17

(2-3)

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

Dm7 G7 Cmaj7

18

(3-2)

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

Dm7 G7 Cmaj7

19

(2-3)

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

Dm7 G7 Cmaj7

# Whole Step Descending / Montunos & Tumbaos

20

(3-2)

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

Dm7 G7 Cmaj7

21

(2-3)

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

Dm7 G7 Cmaj7

22

(3-2)

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

Dm7 G7 Cmaj7

# Whole Step Descending / Montunos & Tumbaos

23

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

(2-3)

Dm7 G7 Cmaj7

24

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

(3-2)

Dm7 G7 Cmaj7

25

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

(2-3)

Dm7 G7 Cmaj7

# Whole Step Descending / Montunos & Tumbaos

26

(3-2)

F#m7(15) B7(19) Em7 A7

Dm7 G7 Cmaj7

27

(2-3)

F#m7(15) B7(19) Em7 A7

Dm7 G7 Cmaj7

28

(3-2)

F#m7(15) B7(19) Em7 A7

Dm7 G7 Cmaj7

# Whole Step Descending / Montunos & Tumbaos

29

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

Dm7 G7 Cmaj7

30

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

Dm7 G7 Cmaj7

31

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

Dm7 G7 Cmaj7

Whole Step Descending / Montunos & Tumbaos

32

Chords:  $F\sharp m7(b5)$ ,  $B7(b9)$ ,  $Em7$ ,  $A7$ ,  $Dm7$ ,  $G7$ ,  $Cmaj7$

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# Standard Progression in 2-3 Clave *Montunos & Tumbaos for Piano*

By: Carlos Campos

1 (2-3) Cm7 F7 Bbmaj7 Ebmaj7

5 Am7(b5) D7(b9) Gm7 G7(b9)

9 Cm7 F7 Bb7(13) A7(13) Ab7(13) G7(13)

13 Am7(b5) D7(b9) Gm G7(b9)

Standard Progression / Clave 2-3

17  $Cm^7$   $F7^{(11)}_{(9)}$   $B\flat maj^7(9)$   $E\flat^6$

21  $Am^7(b5)$   $D7(b9)$   $Gm$   $Cm$

25  $D7$   $Gm$   $Cm$

29  $D7$   $Gm$

# Standard Progression in 3-2 Clave

## Montunos & Tumbaos for Piano

By: Carlos Campos

1 (3-2) Cm<sup>7</sup> F<sup>7</sup> Bbmaj<sup>7</sup> Ebmaj<sup>7</sup>

Measures 1-4 of the 3-2 Clave progression. The key signature has one flat (Bb). The melody in the right hand features eighth and sixteenth notes, while the bass line in the left hand consists of quarter notes. Measure 1 is marked with a '1' and '(3-2)'. Chord symbols are Cm<sup>7</sup>, F<sup>7</sup>, Bbmaj<sup>7</sup>, and Ebmaj<sup>7</sup>.

5 Am<sup>7</sup>(b5) D7(b9) Gm<sup>7</sup> G7(b9)

Measures 5-8 of the 3-2 Clave progression. Chord symbols are Am<sup>7</sup>(b5), D7(b9), Gm<sup>7</sup>, and G7(b9). The notation continues with eighth and sixteenth notes in the right hand and quarter notes in the left hand.

9 Cm<sup>7</sup> F<sup>7</sup> Bb7(b13) A7(b13) Ab7(b13) G7(b13)

Measures 9-12 of the 3-2 Clave progression. Chord symbols are Cm<sup>7</sup>, F<sup>7</sup>, Bb7(b13), A7(b13), Ab7(b13), and G7(b13). The notation continues with eighth and sixteenth notes in the right hand and quarter notes in the left hand.

13 Am<sup>7</sup>(b5) D7(b9) Gm G7(b9)

Measures 13-16 of the 3-2 Clave progression. Chord symbols are Am<sup>7</sup>(b5), D7(b9), Gm, and G7(b9). The notation continues with eighth and sixteenth notes in the right hand and quarter notes in the left hand.

# Standard Progression / Clave 3-2

17 Cm<sup>7</sup> F<sup>7</sup>(<sup>#11</sup>/<sub>9</sub>) B<sup>b</sup>ma<sup>7</sup>(<sup>9</sup>) E<sup>b</sup><sup>6</sup>

21 Am<sup>7</sup>(<sup>b5</sup>) D<sup>7</sup>(<sup>9</sup>) Gm Cm

25 D<sup>7</sup> Gm Cm

29 D<sup>7</sup> Gm

# Standard Progression in 2-3 Clave Montunos for Piano

By: Carlos Camp

1 (2-3) Cm7 F7 Bbmaj7 Ebmaj7

5 Am7(b5) D7(b9) Gm7 G7(b9)

9 Cm7 F7 Bb7(13) A7(13) Ab7(13) G7(13)

13 Am7(b5) D7(b9) Gm G7(b9)

Standard Progression / Clave 2-3

17  $Cm^7$   $F^7(b9)$   $Bbmaj^7(9)$   $E^b6$

21  $Am^7(b5)$   $D^7(b9)$   $Gm$   $Cm$

25  $D^7$   $Gm$   $Cm$

29  $D^7$   $Gm$

# Standard Progression in 3-2 Clave Montunos for Piano

By: Carlos Campos

1 (3-2) Cm7 F7 Bbmaj7 Ebmaj7

5 Am7(b5) D7(b9) Gm7 G7(b9)

9 Cm7 F7 Bb7(13) A7(13) Ab7(13) G7(13)

13 Am7(b5) D7(b9) Gm G7(b9)

Standard Progression / Clave 3-2

17 Cm<sup>7</sup> F<sup>7</sup>(<sup>#11</sup><sub>9</sub>) Bbmaj<sup>7</sup>(<sup>9</sup>) Eb<sup>6</sup>

21 Am<sup>7</sup>(<sup>5</sup>) D<sup>7</sup>(<sup>9</sup>) Gm Cm

25 D<sup>7</sup> Gm Cm

29 D<sup>7</sup> Gm



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2

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