

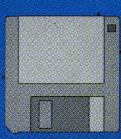
Salsa And Afro Cuban Montunos For Piano

by

Carlos Campos



Available in these
formats



Wofford Bros.

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.

The image shows four musical staves, each with a clef (G-clef), a key signature of one sharp (F#), and a common time signature (indicated by a 'C').

- Son Clave 2/3:** The pattern is | : x - x - | x - y - x - | x - y - x - | : ||. The first two measures are grouped by a vertical bar, and the last two are grouped by another vertical bar.
- Son Clave 3/2:** The pattern is | : x - y - x - | x - y - x - | x - y - x - | : ||. The first three measures are grouped by a vertical bar, and the last measure is grouped by another vertical bar.
- Rumba Clave 2/3:** The pattern is | : x - x - | x - y - x - | x - y - x - | : ||. The first two measures are grouped by a vertical bar, and the last two are grouped by another vertical bar.
- Rumba Clave 3/2:** The pattern is | : x - y - x - | y - x - | x - y - x - | : ||. The first two measures are grouped by a vertical bar, and the last two are grouped by another vertical bar.

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

The top part of the image shows a musical score for a 2-3 Clave example in C major (Cm⁶). It consists of two staves: a treble staff and a bass staff. The music is in common time (indicated by a 'C'). The notes are primarily eighth notes, with some sixteenth-note patterns. Measure numbers 1 through 8 are indicated above the staves. The bottom part of the image shows a corresponding clave pattern: | : x - x - | x - y - x - | x - y - x - | : ||. The first two measures are grouped by a vertical bar, and the last two are grouped by another vertical bar.

3-2 Clave Example

The top part of the image shows a musical score for a 3-2 Clave example in C major (Cm⁶). It consists of two staves: a treble staff and a bass staff. The music is in common time (indicated by a 'C'). The notes are primarily eighth notes, with some sixteenth-note patterns. Measure numbers 1 through 8 are indicated above the staves. The bottom part of the image shows a corresponding clave pattern: | : x - y - x - | x - y - x - | x - y - x - | : ||. The first three measures are grouped by a vertical bar, and the last measure is grouped by another vertical bar.

Clave Exercises

By: Carlos Campos

1

Pulse

Clave: 2/3

RH | ||: x :|| x x :| x x x :| x x x x x :| x x x x x :|

LH | ||: x :|| x x :| x x x :| x x x x x :| x x x x x :|

2

Pulse

Clave: 2/3

Clave: 3/2

RH | ||: x :|| x x :| x x x :| x x x x x :| x x x x x :|

LH | ||: x :|| x x :| x x x :| x x x x x :| x x x x x :|

3

Timbales Shell or Cáscara

Clave: 2/3

Clave: 3/2

RH | ||: x :|| x x :| x x x :| x x x x x :| x x x x x :|

LH | ||: > :|| x x :| x x x :| x x x x x :| x x x x x :|

4

Timbales Shell or Cáscara

Clave: 2/3

Clave: 3/2

RH | ||: > :|| x x :| x x x :| x x x x x :| x x x x x :|

LH | ||: x :|| x x :| x x x :| x x x x x :| x x x x x :|

5

Timbales Cwb. or Cencerro

Clave: 2/3

Clave: 3/2

RH | ||: x :|| x x :| x x x :| x x x x x :| x x x x x :|

LH | ||: > :|| x x x x :| x x x x :| x x x x x :| x x x x x :|

Clave Exercises

Timbales Cwb. or Cencerro

RH | :> > x x x x | :> x x x x x | :> x x x x x | :> > x x x x x | :>

6

Clave: 2/3

LH | :> x x x x | x > x x x | :> x x x x | x x x x x | :>

Timbales Cwb. or Cencerro

RH | :> x x x x | x > x x x | :> x x x x | :> x x x x | :>

7

Clave: 2/3

Hand Cowbell

LH | :> x x x x | x x x x x | :> x x x x | x x x x x | :>

Hand Cowbell

RH | :> x x x x | x x x x x | :> x x x x | :> x x x x | :>

8

Clave: 2/3

LH | :> x x x x | x > x x x | :> x x x x | x x x x x | :>

Hand Cowbell

RH | :> x x x x | x > x x x | :> x x x x | :> x x x x | :>

9

Clave: 2/3

Basic Conga

LH | :> x x x x | x x x x x | :> x x x x | x x x x x | :>

Clave: 3/2

RH | :> x x x x | x > x x x | :> x x x x | :> x x x x | :>

10

Clave: 2/3

Basic Conga

LH | :> x x x x | x > x x x | :> x x x x | x x x x x | :>

Clave: 3/2

RH | :> x x x x | x > x x x | :> x x x x | :> x x x x | :>

11

Clave: 2/3

Conga

LH | :> x x x x | x x x x x | :> x x x x | x x x x x | :>

Clave Exercises

Conga

12

RH :|: > x x x | :|: > x x x x | :|: > x x x x | :|: > x x x x |

LH :|: x x x x | :|: x x x x | :|: x x x x | :|: x x x x |

Clave: 2/3 Clave: 3/2

13

Piano Montuno

RH :|: > x x x | :|: > x x x | :|: > x x x | :|: > x x x |

LH :|: > x x x | :|: > x x x | :|: > x x x | :|: > x x x |

Clave: 2/3 Clave: 3/2

14

Piano Montuno

RH :|: > x x x | :|: > x x x | :|: > x x x | :|: > x x x |

LH :|: > x x x | :|: > x x x | :|: > x x x | :|: > x x x |

Clave: 2/3 Clave: 3/2

15

Bass Tumbao

RH :|: > x x x | :|: > x x x | :|: > x x x | :|: > x x x |

LH :|: > x x x | :|: > x x x | :|: > x x x | :|: > x x x |

Clave: 2/3 Clave: 3/2

16

Bass Tumbao

RH :|: > x x x | :|: > x x x | :|: > x x x | :|: > x x x |

LH :|: > x x x | :|: > x x x | :|: > x x x | :|: > x x x |

Clave: 2/3 Clave: 3/2

Copyright © 1996 by C&C Music
Carlos Campos Prod.

Clave Exercises

Conga

12

RH | :|: > x x x | :|: > x x x x x | :|: > x x x x x | :|: > x x x x x | :|:

LH | :|: x x x x | :|: x x x x x x | :|: x x x x x x | :|: x x x x x x | :|:

Clave: 2/3 Clave: 3/2

13

Piano Montuno

RH | :|: x x x x | :|: x x x x x x | :|: x x x x x x | :|: x x x x x x | :|:

LH | :|: > x x x x | :|: x x x x x x | :|: x x x x x x | :|: x x x x x x | :|:

Clave: 2/3 Clave: 3/2

Piano Montuno

14

RH | :|: > x x x x | :|: x x x x x x | :|: > x x x x x x | :|: x x x x x x | :|:

LH | :|: x x x x x | :|: x x x x x x x x | :|: x x x x x x x x | :|: x x x x x x x x | :|:

Clave: 2/3 Clave: 3/2

Bass Tumbao

15

RH | :|: x x x x x | :|: x x x x x x x x | :|: x x x x x x x x | :|: x x x x x x x x | :|:

LH | :|: x x x x x x | :|: x x x x x x x x x x | :|: x x x x x x x x x x | :|: x x x x x x x x x x | :|:

Clave: 2/3 Clave: 3/2

Bass Tumbao

16

RH | :|: x x x x x x | :|: x x x x x x x x x x | :|: x x x x x x x x x x | :|: x x x x x x x x x x | :|:

LH | :|: x x x x x x x | :|: x x x x x x x x x x x x | :|: x x x x x x x x x x x x | :|: x x x x x x x x x x x x | :|:

Clave: 2/3 Clave: 3/2

Copyright © 1996 by C&C Music
Carlos Campos Prod.

Modes
Montunos for Piano

By: Carlos Campos

The image shows five staves of piano sheet music, each labeled with a number (1, 2, 3, 4, 5) and a mode name above it. The modes are C⁶, C⁶, Cm⁶, Cm⁶, and C⁷. Each staff consists of two systems of music, separated by a vertical bar. The first system in each staff begins with a measure starting on the second beat (2-3 time). The second system begins with a measure starting on the third beat (3-2 time). Measures are indicated by vertical bar lines, and notes are represented by stems and heads. The bass clef is used for the bass staff, and the treble clef is used for the other four staves.

Modes / Montunos

6 C⁷
(3-2)

7 Cm⁷
(2-3) >

8 Cm⁷
(3-2)

9 Cm⁷⁽⁵⁾
(2-3) >

10 Cm⁷⁽⁵⁾
(3-2)

Copyright © 1996 by C&C Music
Carlos Campos Prod.

Modes
Montunos & Tumbaos for Piano

By: Carlos Campos

The sheet music consists of five staves, each representing a different mode or variation:

- Staff 1:** Treble clef, C⁶. Key signature: C major. Time signature: (2-3). The staff shows a rhythmic pattern of eighth and sixteenth notes.
- Staff 2:** Treble clef, C⁶. Key signature: C major. Time signature: (3-2). The staff shows a rhythmic pattern of eighth and sixteenth notes.
- Staff 3:** Treble clef, Cm⁶. Key signature: C minor. Time signature: (2-3). The staff shows a rhythmic pattern of eighth and sixteenth notes.
- Staff 4:** Treble clef, Cm⁶. Key signature: C minor. Time signature: (3-2). The staff shows a rhythmic pattern of eighth and sixteenth notes.
- Staff 5:** Treble clef, C⁷. Key signature: C major. Time signature: (2-3). The staff shows a rhythmic pattern of eighth and sixteenth notes.

Modes / Montunos & Tumbaos

6

(3-2)

C⁷

7

(2-3)

C_m⁷

8

(3-2)

C_m⁷

9

(2-3)

C_m⁷⁽⁵⁾

10

(3-2)

C_m⁷⁽⁵⁾

Copyright © 1996 by C&C Music
Carlos Campos Prod.

Progression: I-IV / V-IV

Montunos for Piano

By: Carlos Campos

The sheet music consists of five staves, each representing a different montuno pattern (1 through 5). Each staff has a treble clef and a bass clef. The time signature varies by measure: measures 1-2 are 2/4, measures 3-4 are 3/2, and measures 5-6 are 2/4. The key signature changes with each staff.

- Staff 1:** Measures 1-2 (2/4): C, F, G, F. Measures 3-4 (3/2): C, F, G, F. Measures 5-6 (2/4): C, F, G, F.
- Staff 2:** Measures 1-2 (2/4): C, F, G, F. Measures 3-4 (3/2): C, F, G, F.
- Staff 3:** Measures 1-2 (2/3): Cm, Fm, G, Fm. Measures 3-4 (2/3): Cm, Fm, G, Fm.
- Staff 4:** Measures 1-2 (3-2): Cm, Fm, G, Fm. Measures 3-4 (3-2): Cm, Fm, G, Fm.
- Staff 5:** Measures 1-2 (2/3): C, F, G, F. Measures 3-4 (2/3): C, F, G, F.

Accents and dynamic markings (e.g., >, v) are placed above specific notes throughout the patterns.

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 { Cm Fm G Fm Cm Fm G Fm

(3-2) |: > b7 |

13 { C F G F C F G F

(2-3) |: > b7 |

14 { C F G F C F G F

(3-2) |: > b7 |

15 { Cm Fm G Fm Cm Fm G Fm

(2-3) |: > b7 |

16 { Cm Fm G Fm Cm Fm G Fm

(3-2) |: > b7 |

17 { C F G F C F G F

(2-3) |: > b7 |

I-IV / V-IV / Montunos

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

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

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

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

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

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

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) | :7 | :7 | V | :7 | :7 | V | :7 | :7 |

31 Cm Fm G Fm Cm Fm G Fm

(2-3) | :7 | :7 | V | :7(h) | :7 | V | :7(h) | :7 |

32 Cm Fm G Fm Cm Fm G Fm

(3-2) | :7 | :7 | V | :7(h) | :7 | V | :7 | :7 |

33 C F G F C F G F

(2-3) | :7 | :7 | V | :7 | :7 | V | :7 | :7 |

34 C F G F C F G F

(3-2) | :7 | :7 | V | :7 | :7 | V | :7 | :7 |

35 Cm Fm G Fm Cm Fm G Fm

(2-3) | :7 | :7 | V | :7(h) | :7 | V | :7(h) | :7 |

I-IV / V-IV / Montunos

36 { Cm Fm G Fm Cm Fm G Fm
 (3-2) |: > (h) > (h) > (h) |: > (h) > (h) > (h) |:

37 { C F G F C F G F
 (2-3) |: > V > V > V > V |: > V > V > V > V |:

38 { C F G F C F G F
 (3-2) |: > V > V > V > V |: > V > V > V > V |:

39 { Cm Fm G Fm Cm Fm G Fm
 (2-3) |: > V > (h) > V > (h) > V > (h) > V > (h) |:

40 { Cm Fm G Fm Cm Fm G Fm
 (3-2) |: > V > (h) > V > (h) > V > (h) > V > (h) |:

Copyright © 1996 by C&C Music
 Carlos Campos Prod.

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 Cm Fm G Fm Cm Fm G Fm

(3-2)

13 C F G F C F G F

(3-2)

14 C F G F C F G F

(2-3)

15 Cm Fm G Fm Cm Fm G Fm

(3-2)

16 Cm Fm G Fm Cm Fm G Fm

(2-3)

17 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 Cm Fm G Fm Cm Fm G Fm

(3-2) V V

25 C F G F C F G F

(2-3) V V

26 C F G F C F G F

(3-2) V V

27 Cm Fm G Fm Cm Fm G Fm

(2-3) V V

28 Cm Fm G Fm Cm Fm G Fm

(3-2) V V

29 C F G F C F G F

(2-3) V V

I-IV / V-IV / Montunos & Tumbaos

30 C F G F C F G F

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

31 Cm Fm G Fm Cm Fm G Fm

32 Cm Fm G Fm Cm Fm G Fm

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

33 C F G F C F G F

34 C F G F C F G F

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

35 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

Copyright © 1996 by C&C Music
Carlos Campos Prod.

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

By: Carlos Campos

The sheet music contains five staves, each representing a different piano montuno (labeled 1 through 5). Each staff has a treble clef and a bass clef. The time signature is 4/4. The music is in G major. Chords are indicated above the notes. Measure numbers are indicated by 'v' symbols.

- Staff 1:** Labeled (2-3). Treble staff starts with C, followed by F, G, F, G, F, C, F. Bass staff starts with C, followed by F, G, F, G, F, C, F.
- Staff 2:** Labeled (3-2). Treble staff starts with C, followed by F, G, F, G, F, C, F. Bass staff starts with C, followed by F, G, F, G, F, C, F.
- Staff 3:** Labeled (2-3). Treble staff starts with Cm, followed by Fm, G, Fm, G, Fm, Cm, Fm. Bass staff starts with Cm, followed by Fm, G, Fm, G, Fm, Cm, Fm.
- Staff 4:** Labeled (3-2). Treble staff starts with Cm, followed by Fm, G, Fm, G, Fm, Cm, Fm. Bass staff starts with Cm, followed by Fm, G, Fm, G, Fm, Cm, Fm.
- Staff 5:** Labeled (2-3). Treble staff starts with C, followed by F, G, F, G, F, C, F. Bass staff starts with C, followed by F, G, F, G, F, C, F.

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

6 { C F G F G F C F

(3-2) |: V V V V |:

7 { Cm Fm G Fm G Fm Cm Fm

(2-3) |: V V V V |:

8 { Cm Fm G Fm G Fm Cm Fm

(3-2) |: V V V V |:

9 { Cm F G F G F C F

(2-3) |: V V V V |:

10 { C F G F G F C F

(3-2) |: V V V V |:

11 { Cm Fm G Fm G Fm Cm Fm

(2-3) |: V V V V |:

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

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)

The sheet music consists of six groups of two staves each. The top staff is for the treble clef (Guitar 1) and the bottom staff is for the bass clef (Guitar 2). Each group of two staves contains one measure of music. Measure numbers 12 through 17 are indicated on the left side of the page. Above each group of measures, there is a specific rhythm pattern labeled with either '(3-2)', '(2-3)', or '(3-3)'.

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

18 { C F G F G F C F
 (3-2) |: > V > V > V > V :

19 { Cm Fm G Fm G Fm Cm Fm
 (2-3) |: > V > (h) > V > (h) > V > V > V > V :

20 { Cm Fm G Fm G Fm Cm Fm
 (3-2) |: > V > (h) > V > (h) > V > V > V > V :

21 { C F G F G F C F
 (2-3) |: > V > V > V > V > V > V > V > V :

22 { C F G F G F C F
 (3-2) |: > V > V > V > V > V > V > V > V :

23 { Cm Fm G Fm G Fm Cm Fm
 (2-3) |: > V > (h) > V > (h) > V > V > V > V :

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

24

25

26

27

28

29

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

30

31

32

33

34

35

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 (2-3) C F G F G F C F
2 (3-2) C F G F G F C F
3 (2-3) C_m F_m G F_m G F_m C_m F_m
4 (3-2) C_m F_m G F_m G F_m C_m F_m
5 (2-3) C F G F G F C F

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

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

C 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 & 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)

The sheet music consists of seven staves, each representing a different harmonic progression or pattern. Staff 12 starts with C major (Cm), followed by F minor (Fm), G major (G), F minor (Fm), G major (G), F minor (Fm), C major (Cm), and F minor (Fm). Staff 13 starts with C major (C), followed by F major (F), G major (G), F major (F), G major (G), F major (F), C major (C), and F major (F). Staff 14 starts with C major (C), followed by F major (F), G major (G), F major (F), G major (G), F major (F), C major (C), and F major (F). Staff 15 starts with C major (Cm), followed by F minor (Fm), G major (G), F minor (Fm), G major (G), F minor (Fm), C major (Cm), and F minor (Fm). Staff 16 starts with C major (Cm), followed by F minor (Fm), G major (G), F minor (Fm), G major (G), F minor (Fm), C major (Cm), and F minor (Fm). Staff 17 starts with C major (C), followed by F major (F), G major (G), F major (F), G major (G), F major (F), C major (C), and F major (F). Measure numbers 12 through 17 are placed to the left of their respective staves.

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) |: v |:

25 { C F G F G F C F
 (2-3) |: v |:

26 { C F G F G F C F
 (3-2) |: v |:

27 { Cm Fm G Fm G Fm Cm Fm
 (2-3) |: v |:

28 { Cm Fm G Fm G Fm Cm Fm
 (3-2) |: v |:

29 { C F G F G F C F
 (2-3) |: v |:

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

(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

Copyright © 1996 by C&C Music
Carlos Campos Prod.

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

By: Carlos Campos

The sheet music consists of five staves, each representing a different piano montuno progression. The staves are numbered 1 through 5. Each staff has a treble clef and a bass clef. The music is in common time. The progressions are as follows:

- Staff 1:** (2-3) Dm⁷, G⁷, Cmaj⁷. The progression starts with a Dm7 chord, followed by a G7 chord, and ends with a Cmaj7 chord.
- Staff 2:** (3-2) Dm⁷, G⁷, Cmaj⁷. This staff follows the same chord progression as Staff 1.
- Staff 3:** (2-3) Dm⁷⁽⁵⁾, G⁷⁽⁹⁾, Cm⁶. The progression starts with a Dm7 chord (with 5th), followed by a G7 chord (with 9th), and ends with a Cm6 chord.
- Staff 4:** (3-2) Dm⁷⁽⁵⁾, G⁷⁽⁹⁾, Cm⁶. This staff follows the same chord progression as Staff 3.
- Staff 5:** (2-3) Dm⁷, G⁷, Cmaj⁷. The progression starts with a Dm7 chord, followed by a G7 chord, and ends with a Cmaj7 chord.

II-V-I / Montunos

The musical score consists of six staves, each representing a piano part. The staves are numbered 6 through 11 on the left side. The music is in common time. The top staff (Staff 6) starts with a Dm⁷ chord, followed by a G⁷ chord, and then a Cmaj⁷ chord. The second staff (Staff 7) starts with a Dm⁷⁽⁵⁾ chord, followed by a G⁷⁽⁹⁾ chord, and then a Cm⁶ chord. The third staff (Staff 8) starts with a Dm⁷⁽⁵⁾ chord, followed by a G⁷⁽⁹⁾ chord, and then a Cm⁶ chord. The fourth staff (Staff 9) starts with a Dm⁷ chord, followed by a G⁷ chord, and then a Cmaj⁷ chord. The fifth staff (Staff 10) starts with a Dm⁷ chord, followed by a G⁷ chord, and then a Cmaj⁷ chord. The bottom staff (Staff 11) starts with a Dm⁷⁽⁵⁾ chord, followed by a G⁷⁽⁹⁾ chord, and then a Cm⁶ chord.

II-V-I / Montunos

12 Dm⁷⁽⁵⁾ G⁷⁽⁹⁾ Cm⁶

(3-2) >

13 Dm⁷ G⁷ > Cmaj⁷

(2-3) >

14 Dm⁷ G⁷ Cmaj⁷

(3-2) >

15 Dm⁷⁽⁵⁾ G⁷⁽⁹⁾ > Cm⁶

(2-3) >

16 Dm⁷⁽⁵⁾ G⁷⁽⁹⁾ Cm⁶

(3-2) >

17 Dm⁷ G⁷ Cmaj⁷

(2-3) >

II-V-I / Montunos

18 { Dm⁷ G⁷ Cmaj⁷

(3-2) >

19 { Dm⁷⁽⁵⁾ G⁷⁽⁹⁾ Cm⁶

(2-3) >

20 { Dm⁷⁽⁵⁾ G⁷⁽⁹⁾ Cm⁶

(3-2) >

21 { Dm⁷ G⁷ Cmaj⁷

(2-3) >

22 { Dm⁷ G⁷ Cmaj⁷

(3-2) >

23 { Dm⁷⁽⁵⁾ G⁷⁽⁹⁾ Cm⁶

(2-3) >

II-V-I / Montunos

24 Dm⁷⁽⁵⁾ G⁷⁽⁹⁾ Cm⁶

(3-2) >

25 Dm⁷ G⁷ Cmaj⁷

(2-3) >

26 Dm⁷ G⁷ Cmaj⁷

(3-2) >

27 Dm⁷⁽⁵⁾ G⁷⁽⁹⁾ Cm⁶

(2-3) >

28 Dm⁷⁽⁵⁾ G⁷⁽⁹⁾ Cm⁶

(3-2) >

29 Dm⁷ G⁷ Cmaj⁷

(2-3) >

II-V-I / Montunos

The image shows three staves of piano sheet music. The top staff (measures 30-31) starts with a Dm7 chord (labeled (3-2)) followed by a G7 chord (labeled >G7) and a Cmaj7 chord (labeled >Cmaj7). The middle staff (measures 31-32) starts with a Dm7(5) chord (labeled (2-3)) followed by a G7(9) chord (labeled >G7(9)) and a Cm6 chord (labeled >Cm6). The bottom staff (measures 32-33) starts with a Dm7(5) chord (labeled (3-2)) followed by a G7(9) chord (labeled >G7(9)) and a Cm6 chord (labeled >Cm6). The music consists of eighth-note patterns with various slurs and grace notes.

Copyright © 1996 by C&C Music
Carlos Campos Prod.

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

By: Carlos Campos

The sheet music displays five staves, each representing a different piano part (labeled 1 through 5). Each staff consists of two systems of music, separated by a double bar line with repeat dots. The first system in each staff begins with a Dm⁷ chord, followed by a G⁷ chord, and then a Cmaj⁷ chord. The second system in each staff begins with a Dm⁷⁽⁵⁾ chord, followed by a G⁷⁽⁹⁾ chord, and then a Cm⁶ chord. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like '>' and 'v'. The bass line is indicated by a bass clef and a bass staff below the treble staff.

II-V-I / Montunos & Tumbaos

6 Dm⁷ G⁷ Cmaj⁷

(3-2)

7 Dm⁷⁽⁵⁾ G⁷⁽⁹⁾ Cm⁶

(2-3)

8 Dm⁷⁽⁵⁾ G⁷⁽⁹⁾ Cm⁶

(3-2)

9 Dm⁷ G⁷ Cmaj⁷

(2-3) >

10 Dm⁷ G⁷ Cmaj⁷

(3-2)

11 Dm⁷⁽⁵⁾ G⁷⁽⁹⁾ Cm⁶

(2-3) >

II-V-I / Montunos & Tumbaos

12 { Dm⁷⁽⁵⁾ G⁷⁽⁹⁾ Cm⁶
 (3-2) >

13 { Dm⁷ G⁷ Cmaj⁷
 (2-3) >

14 { Dm⁷ G⁷ Cmaj⁷
 (3-2) >

15 { Dm⁷⁽⁵⁾ G⁷⁽⁹⁾ Cm⁶
 (2-3) >

16 { Dm⁷⁽⁵⁾ G⁷⁽⁹⁾ Cm⁶
 (3-2) >

17 { Dm⁷ G⁷ Cmaj⁷
 (2-3) >

II-V-I / Montunos & Tumbaos

18 (3-2) Dm⁷ G⁷ Cmaj⁷

19 (2-3) Dm⁷⁽⁵⁾ G⁷⁽⁹⁾ Cm⁶

20 (3-2) Dm⁷⁽⁵⁾ G⁷⁽⁹⁾ Cm⁶

21 (2-3) Dm⁷ G⁷ Cmaj⁷

22 (3-2) Dm⁷ G⁷ Cmaj⁷

23 (2-3) Dm⁷⁽⁵⁾ G⁷⁽⁹⁾ Cm⁶

II-V-I / Montunos & Tumbaos

24 (3-2) Dm⁷⁽⁵⁾ G⁷⁽⁹⁾ Cm⁶

25 (2-3) > Dm⁷ G⁷ Cmaj⁷

26 (3-2) Dm⁷ G⁷ Cmaj⁷

27 (2-3) > Dm⁷⁽⁵⁾ G⁷⁽⁹⁾ Cm⁶

28 (3-2) Dm⁷⁽⁵⁾ G⁷⁽⁹⁾ Cm⁶

29 (2-3) Dm⁷ G⁷ Cmaj⁷

II-V-I / Montunos & Tumbaos

30 (3-2) Dm⁷ G⁷ Cmaj⁷

31 (2-3) Dm⁷⁽⁵⁾ G⁷⁽⁹⁾ Cm⁶

32 (3-2) Dm⁷⁽⁵⁾ G⁷⁽⁹⁾ Cm⁶

Copyright © 1996 by C&C Music
Carlos Campos Prod.

Dominant 7th
Montunos for Piano

By: Carlos Campos

The sheet music consists of five staves, each representing a different piano part (1 through 5). The music is in common time and uses a treble clef for the top four staves and a bass clef for the bottom staff. The key signature is C major (no sharps or flats). The notation includes various note heads, stems, and rests, with some notes having arrows above them indicating direction or attack. Measure numbers are present at the beginning of each staff. The first staff starts with a measure labeled '(2-3)' followed by a 'C7' chord. The second staff starts with a measure labeled '(3-2)'. The third staff starts with a measure labeled '(2-3)'. The fourth staff starts with a measure labeled '(3-2)'. The fifth staff starts with a measure labeled '(2-3)'. The music concludes with a final 'C7' chord.

Dominant 7th / Montunos

The musical score consists of five staves, each representing a different piano part or layer. The staves are numbered 6, 7, 8, 9, and 10 from top to bottom. Each staff begins with a dominant 7th chord (C7) indicated by a Roman numeral and a chord symbol above the staff. The notation uses a treble clef for the top two staves and a bass clef for the bottom three staves. The music is written in common time. The notation includes various note heads, stems, and bar lines, with some notes having arrows pointing to specific parts of the stems, likely indicating performance techniques like slurs or grace notes.

Staff 6: (3-2) C7

Staff 7: (2-3) C7

Staff 8: (3-2) C7

Staff 9: (2-3) C7

Staff 10: (3-2) C7

Dominant 7th / Montunos

11

(2-3) > C⁷

12

(3-2) > C⁷

Copyright © 1996 by C&C Music
Carlos Campos Prod.

**Dominant 7th
Montunos & Tumbaos for Piano**

By: Carlos Campos

The sheet music consists of five staves, each representing a different piano part (1 through 5). The notation is in common time, with a key signature of one sharp (F#). The music is primarily composed of eighth-note patterns. Measure numbers are present above the first few measures of each staff. The first staff begins with a C7 chord, indicated by a 'C7' above the staff. The second staff begins with a (3-2) pattern. The third staff begins with a (2-3) pattern. The fourth staff begins with a (3-2) pattern. The fifth staff begins with a (2-3) pattern. Measures 11 through 14 are shown for each staff, with measure 11 being the first measure of the cycle and measure 14 being the last. The notation includes various dynamics and performance instructions.

Dominant 7th / Montunos & Tumbaos

6 C⁷
(3-2)

7 C⁷
(2-3) >

8 C⁷
(3-2)

9 C⁷
(2-3) >

10 C⁷
(3-2)

Dominant 7th / Montunos & Tumbaos

11

C⁷

(2-3)

12

C⁷

(3-2)

Copyright © 1996 by C&C Music
Carlos Campos Prod.

Half Step Descending Progression

Montunos for Piano

By: Carlos Campos

The sheet music consists of five staves, each representing a different variation (1 through 5) of a montuno. The music is written for piano in common time. The key signature changes with each staff, corresponding to the chords: E^m7, A⁷, E^bm⁷, A^b7, Dm⁷, G⁷, and Cmaj⁷. The notation includes treble and bass staves, with various note heads, stems, and rests. Measure numbers (e.g., 1, 2, 3) are placed above the staves to indicate specific measures within each variation.

Half Step Descending / Montunos

6

(3-2) Em⁷ A⁷ Eb^{m7} Ab^{b7} Dm⁷ G⁷ C⁶

7

(2-3) Em⁷ A⁷ Eb^{m7} Ab^{b7} Dm⁷ G⁷ C

8

(3-2) Em⁷ A⁷ Eb^{m7} Ab^{b7} Dm⁷ G⁷ C

9

(2-3) Em⁷ A⁷ Eb^{m7} Ab^{b7} Dm⁷ G⁷ Cmaj⁷

10

(3-2) Em⁷ A⁷ Eb^{m7} Ab^{b7} Dm⁷ G⁷ Cmaj⁷

11

(2-3) Em⁷ A⁷ Eb^{m7} Ab^{b7} Dm⁷ G⁷ Cmaj⁷

Half Step Descending / Montunos

12

13

14

15

16

Half Step Descending / Montunos

17

(2-3)

Em⁷ A⁷ Eb^{m7} Ab⁷

D^{m7} G⁷ Cmaj⁷

(3-2)

Em⁷ A⁷ Eb^{m7} Ab⁷

D^{m7} G⁷ Cmaj⁷

(2-3)

Em⁷ A⁷ Eb^{m7} Ab⁷

D^{m7} G⁷ Cmaj⁷

18

19

Em⁷ A⁷ Eb^{m7} Ab⁷

D^{m7} G⁷ Cmaj⁷

Half Step Descending / Montunos

20

Em⁷ A⁷ Ebm⁷ Ab⁷

(3-2)

Dm⁷ G⁷ Cmaj⁷

(2-3) >

Em⁷ A⁷ Ebm⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

Em⁷ A⁷ Ebm⁷ Ab⁷

(3-2)

Dm⁷ G⁷ Cmaj⁷

Half Step Descending / Montunos

23

(2-3) Em⁷ A⁷ Ebm⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

24

(3-2) Em⁷ A⁷ Ebm⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

25

(2-3) Em⁷ A⁷ Ebm⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

Em⁷ A⁷ Ebm⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

Half Step Descending / Montunos

26

(3-2)

Em⁷ A⁷ Ebm⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

27

(2-3)

Em⁷ A⁷ Ebm⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

28

(3-2)

Em⁷ A⁷ Ebm⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

Half Step Descending / Montunos

29

(2-3)

Em⁷ A⁷ Ebm⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

30

(3-2)

Em⁷ A⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

Dm⁷ G⁷ Cmaj⁷

31

(2-3)

Em⁷ A⁷ Ebm⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

Dm⁷ G⁷ Cmaj⁷

Half Step Descending / Montunos

32

(3-2)

Em⁷ A⁷ Ebm⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

Copyright © 1996 by C&C Music
Carlos Campos Prod.

Half Step Descending Progression

Montunos & Tumbaos for Piano

By: Carlos Campos

The sheet music consists of five staves, each representing a different piano part (1 through 5). Each staff begins with a key signature of one sharp (F#) and includes a measure of common time. The progression of chords is as follows: E^m7, A⁷, E^bm⁷, A^b7, Dm⁷, G⁷, and Cmaj⁷. Measure numbers (2-3), (3-2), and (2-3) are indicated above the staves to show the continuation of the progression.

1. (2-3)

2. (3-2)

3. (2-3)

4. (3-2)

5. (2-3)

Half Step Descending / Montunos & Tumbaos

6 { (3-2) Em⁷ A⁷ Ebm⁷ Ab⁷ Dm⁷ G⁷ Cmaj⁷
7 { (2-3) Em⁷ A⁷ Ebm⁷ Ab⁷ Dm⁷ G⁷ Cmaj⁷
8 { (3-2) Em⁷ A⁷ Ebm⁷ Ab⁷ Dm⁷ G⁷ Cmaj⁷
9 { (2-3) Em⁷ A⁷ Ebm⁷ Ab⁷ Dm⁷ G⁷ Cmaj⁷
10 { (3-2) Em⁷ A⁷ Ebm⁷ Ab⁷ Dm⁷ G⁷ Cmaj⁷
11 { (2-3) Em⁷ A⁷ Ebm⁷ Ab⁷ Dm⁷ G⁷ Cmaj⁷

Half Step Descending / Montunos & Tumbaos

Em⁷ A⁷ Eb^{m7} Ab⁷ Dm⁷ G⁷ Cmaj⁷

(3-2)

12

Em⁷ A⁷ Eb^{m7} Ab⁷ Dm⁷ G⁷ Cmaj⁷

(2-3) >

13

Em⁷ A⁷ Eb^{m7} Ab⁷ Dm⁷ G⁷ Cmaj⁷

(3-2)

14

Em⁷ A⁷ Eb^{m7} Ab⁷ Dm⁷ G⁷ Cmaj⁷

(2-3) >

15

Em⁷ A⁷ Eb^{m7} Ab⁷ Dm⁷ G⁷ Cmaj⁷

(3-2)

16

Half Step Descending / Montunos & Tumbaos

17 {

(2-3) Em⁷ A⁷ Ebm⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

18 {

(3-2) Em⁷ A⁷ Ebm⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

19 {

(2-3) > Em⁷ A⁷ Ebm⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

Half Step Descending / Montunos & Tumbaos

(3-2)

20

Em⁷ A⁷ Eb^{m7} Ab⁷

Dm⁷ G⁷ Cmaj⁷

(2-3)

21

Em⁷ A⁷ Eb^{m7} Ab⁷

Dm⁷ G⁷ Cmaj⁷

(3-2)

22

Em⁷ A⁷ Eb^{m7} Ab⁷

Dm⁷ G⁷ Cmaj⁷

Half Step Descending / Montunos & Tumbaos

(2-3)

23

Em⁷ A⁷ Ebm⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

(3-2)

24

Em⁷ A⁷ Ebm⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

(2-3)

25

Em⁷ A⁷ Ebm⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

Half Step Descending / Montunos & Tumbaos

26

(3-2)

Em⁷ A⁷ Ebm⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

27

(2-3) > Em⁷ A⁷ Ebm⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

28

(3-2) Em⁷ A⁷ Ebm⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

Half Step Descending / Montunos & Tumbaos

29

(2-3) >

Em⁷ A⁷ Ebm⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

30

(3-2) >

Em⁷ A⁷ Ebm⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

31

(2-3) >

Em⁷ A⁷ Ebm⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

Half Step Descending / Montunos & Tumbaos

32

(3-2)

Em⁷ A⁷ Ebm⁷ Ab⁷

Dm⁷ G⁷ Cmaj⁷

Copyright © 1996 by C&C Music
Carlos Campos Prod.

Whole Step Descending Progression

Montunos for Piano

By: Carlos Campos

The sheet music consists of five staves, each representing a different piano montuno variation (labeled 1 through 5). Each staff is in common time (indicated by 'C') and uses a treble clef for the top line and a bass clef for the bottom line. The progression of chords is identical for all variations: F#m7(5), B7(9), Em7, A7, Dm7, G7, and Cmaj7. The notation includes various note values (eighth and sixteenth notes) and rests, with specific fingerings indicated by numbers above or below the notes. Measure numbers (2-3) are placed above the first two measures of each staff.

Whole Step Descending / Montunos

6 F#m7(5) B7(9) Em7 A7 Dm7 G7 Cmaj7

(3-2)

7 F#m7(5) B7(9) Em7 A7 Dm7 G7 Cmaj7

(2-3)

8 F#m7(5) B7(9) Em7 A7 Dm7 G7 Cmaj7

(3-2)

9 F#m7(5) B7(9) Em7 A7 Dm7 G7 Cmaj7

(2-3)

10 F#m7(5) B7(9) Em7 A7 Dm7 G7 Cmaj7

(3-2)

11 F#m7(5) B7(9) Em7 A7 Dm7 G7 Cmaj7

(2-3)

Whole Step Descending / Montunos

F#m7(5) B7(9) Em7 A7 Dm7 G7 Cmaj7

(3-2)

12

F#m7(5) B7(9) Em7 A7 Dm7 G7 Cmaj7

(2-3)

13

F#m7(5) B7(9) Em7 A7 Dm7 G7 Cmaj7

(3-2)

14

F#m7(5) B7(9) Em7 A7 Dm7 G7 Cmaj7

(2-3)

15

F#m7(5) B7(9) Em7 A7 Dm7 G7 Cmaj7

(3-2)

16

Whole Step Descending / Montunos

17

F#m⁷⁽⁵⁾ B⁷⁽⁹⁾ Em⁷ A⁷

Dm⁷ G⁷ Cmaj⁷

18

F#m⁷⁽⁵⁾ B⁷⁽⁹⁾ Em⁷ A⁷

Dm⁷ G⁷ Cmaj⁷

19

F#m⁷⁽⁵⁾ B⁷⁽⁹⁾ Em⁷ A⁷

Dm⁷ G⁷ Cmaj⁷

Whole Step Descending / Montunos

(3-2)

20

F#m7(5) B7(9) Em7 A7

Dm7 G7 Cmaj7

(2-3)

21

F#m7(5) B7(9) Em7 A7

Dm7 G7 Cmaj7

F#m7(5) B7(9) Em7 A7

(3-2)

22

Dm7 G7 Cmaj7

Whole Step Descending / Montunos

F#m7(5) B7(9) Em7 A7

23 { (2-3) > | :| F#m7(5) | B7(9) | Em7 | A7 |
 Dm7 | G7 | Cmaj7 |
 { (2-3) > | :| Dm7 | G7 | Cmaj7 |
 F#m7(5) | B7(9) | Em7 | A7 |
 { (3-2) > | :| F#m7(5) | B7(9) | Em7 | A7 |
 Dm7 | G7 | Cmaj7 |
 { (2-3) > | :| F#m7(5) | B7(9) | Em7 | A7 |
 Dm7 | G7 | Cmaj7 |
 { (2-3) > | :| F#m7(5) | B7(9) | Em7 | A7 |
 Dm7 | G7 | Cmaj7 |

The score consists of three systems of music, each containing four measures. The first measure of each system starts with a piano chord (F#m7(5), B7(9), Em7, A7) followed by a descending whole-step pattern. The second measure contains the chords Dm7, G7, and Cmaj7. The third measure contains the same descending whole-step pattern. The fourth measure contains the chords Em7, A7, Dm7, G7, and Cmaj7. Measure numbers 23, 24, and 25 are indicated on the left side of the staves. Hand positions are marked with 'v' (vertical) and '>' (diagonal up-right). Measures 23 and 24 begin with a piano chord, while measure 25 begins with a descending whole-step pattern.

Whole Step Descending / Montunos

(3-2)

F[#]m7(5) B⁷⁽⁹⁾ E^{m7} A⁷

26

D^{m7} G⁷ C^{maj7}

(2-3)

F[#]m7(5) B⁷⁽⁹⁾ E^{m7} A⁷

27

D^{m7} G⁷ C^{maj7}

F[#]m7(5) B⁷⁽⁹⁾ E^{m7} A⁷

28

D^{m7} G⁷ C^{maj7}

Whole Step Descending / Montunos

29

F#m⁷⁽⁵⁾

B⁷⁽⁹⁾

Em⁷

A⁷

Dm⁷

G⁷

Cmaj⁷

30

F#m⁷⁽⁵⁾

(3-2)

B⁷⁽⁹⁾

Em⁷

A⁷

Dm⁷

G⁷

Cmaj⁷

F#m⁷⁽⁵⁾

B⁷⁽⁹⁾

Em⁷

A⁷

Dm⁷

G⁷

Cmaj⁷

31

F#m⁷⁽⁵⁾

(2-3)

B⁷⁽⁹⁾

Em⁷

A⁷

Dm⁷

G⁷

Cmaj⁷

F#m⁷⁽⁵⁾

B⁷⁽⁹⁾

Em⁷

A⁷

Dm⁷

G⁷

Cmaj⁷

Whole Step Descending / Montunos

32

F[#]m7(5) B7(9) E_m7 A⁷
(3-2) D_m7 G⁷ Cmaj⁷

Copyright © 1996 by C&C Music
Carlos Campos Prod.

Whole Step Descending Progression

Montunos & Tumbaos for Piano

By: Carlos Campos

The sheet music consists of five staves, each representing a different piano part (1 through 5). Each staff begins with a key signature of F#m7(5) and ends with Cmaj7. The progression includes chords B7(9), Em7, A7, Dm7, and G7. Staff 1 starts with a bass note. Staff 2 starts with a treble note. Staff 3 starts with a bass note. Staff 4 starts with a treble note. Staff 5 starts with a bass note. Measure numbers (2-3) are indicated above the first measure of each staff.

Whole Step Descending / Montunos & Tumbaos

6 (3-2) F#m7(5) B7(9) Em7 A7 Dm7 G7 Cmaj7

7 (2-3) F#m7(5) B7(9) Em7 A7 Dm7 G7 Cmaj7

8 (3-2) F#m7(5) B7(9) Em7 A7 Dm7 G7 Cmaj7

9 (2-3) F#m7(5) B7(9) Em7 A7 Dm7 G7 Cmaj7

10 (3-2) F#m7(5) B7(9) Em7 A7 Dm7 G7 Cmaj7

11 (2-3) F#m7(5) B7(9) Em7 A7 Dm7 G7 Cmaj7

Whole Step Descending / Montunos & Tumbaos

F#m7(5) B7(9) Em7 A7 Dm7 G7 Cmaj7

12 (3-2)

13 (2-3)

14 (3-2)

15 (2-3)

16 (3-2)

Whole Step Descending / Montunos & Tumbaos

17

F#m⁷⁽⁵⁾
B⁷⁽⁹⁾
Em⁷
A⁷

Dm⁷
G⁷
Cmaj⁷

(2-3)

18

F#m⁷⁽⁵⁾
B⁷⁽⁹⁾
Em⁷
A⁷

Dm⁷
G⁷
Cmaj⁷

(3-2)

19

F#m⁷⁽⁵⁾
B⁷⁽⁹⁾
Em⁷
A⁷

Dm⁷
G⁷
Cmaj⁷

(2-3)

Whole Step Descending / Montunos & Tumbaos

(3-2)

F#m⁷(5) B⁷⁽⁹⁾ Em⁷ A⁷

Dm⁷ G⁷ Cmaj⁷

(2-3)

F#m⁷⁽⁵⁾ B⁷⁽⁹⁾ Em⁷ A⁷

Dm⁷ G⁷ Cmaj⁷

(3-2)

F#m⁷⁽⁵⁾ B⁷⁽⁹⁾ Em⁷ A⁷

Dm⁷ G⁷ Cmaj⁷

Whole Step Descending / Montunos & Tumbaos

(2-3)

F#m7(5) B7(9) Em7 A7

Dm7 G7 Cmaj7

(3-2)

F#m7(5) B7(9) Em7 A7

Dm7 G7 Cmaj7

(2-3)

F#m7(5) B7(9) Em7 A7

Dm7 G7 Cmaj7

Whole Step Descending / Montunos & Tumbaos

(3-2)

F#m7(5) B7(9) Em7 A7

Dm7 G7 Cmaj7

(2-3)

F#m7(5) B7(9) Em7 A7

Dm7 G7 Cmaj7

F#m7(5) B7(9) Em7 A7

Dm7 G7 Cmaj7

Whole Step Descending / Montunos & Tumbaos

(2-3)

29 F#m7(5) B7(9) Em7 A7

Dm7 G7 Cmaj7

(3-2)

30 F#m7(5) B7(9) Em7 A7

Dm7 G7 Cmaj7

(2-3)

31 F#m7(5) B7(9) Em7 A7

Dm7 G7 Cmaj7

Whole Step Descending / Montunos & Tumbaos

32

F[#]m7(15)

(3-2)

B7(19)

Em⁷

A⁷

Dm⁷

G⁷

Cmaj⁷

Copyright © 1996 by C&C Music
Carlos Campos Prod.

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

By: Carlos Campos

The sheet music consists of four staves of piano notation, each starting with a key signature of one flat (F#) and a common time signature (C). The first staff begins at measure 1 with a Cm7 chord, followed by F7, B♭maj7, and E♭maj7. The second staff begins at measure 5 with A♭m7(5), followed by D7(9), Gm7, and G7(9). The third staff begins at measure 9 with Cm7, followed by F7, B♭7(13)(9), A7(13)(9), A♭7(13)(9), and G7(13)(9). The fourth staff begins at measure 13 with A♭m7(5), followed by D7(9), Gm, and G7(9). Measures are separated by vertical bar lines, and measures 1-4, 5-8, 9-12, and 13-16 are grouped by brace symbols.

Standard Progression / Clave 2-3

17

C_m⁷ F₇₍₁₁₎ B_{bmaj}⁷(9) E_b⁶

21

A_m⁷(5) D₇₍₉₎ G_m C_m

25

D₇ G_m C_m

29

D₇ G_m

Standard Progression in 3-2 Clave

Montunos & Tumbaos for Piano

By: Carlos Campos

The sheet music consists of four staves of piano notation, each representing a different section of the progression. The chords are labeled above each staff:

- Staff 1 (Measures 1-4): Cm⁷, F⁷, B♭maj⁷, E♭maj⁷
- Staff 2 (Measures 5-8): A_m7(15), D7(9), Gm⁷, G7(9)
- Staff 3 (Measures 9-12): Cm⁷, F⁷, B♭7(9), A7(9), A♭7(9), G7(9)
- Staff 4 (Measures 13-16): A_m7(15), D7(9), Gm, G7(9)

Standard Progression / Clave 3-2

The musical score consists of four staves of piano sheet music, each representing a measure of the progression. The staves are arranged vertically, with the top staff being the treble clef and the bottom staff being the bass clef.

- Measure 17:** Harmonic progression: Cm⁷ - F⁷⁽¹¹⁾ - B^bma^{j7(9)} - E^b⁶. The bass line consists of eighth-note patterns.
- Measure 21:** Harmonic progression: A^m⁷⁽⁵⁾ - D⁷⁽⁹⁾ - G^m - C^m. The bass line consists of eighth-note patterns.
- Measure 25:** Harmonic progression: D⁷ - G^m - C^m. The bass line consists of eighth-note patterns.
- Measure 29:** Harmonic progression: D⁷ - G^m. The bass line consists of eighth-note patterns.

**Standard Progression in 2-3 Clave
Montunos for Piano**

By: Carlos Campos

1 (2-3) C_m⁷ F⁷ B_bma⁷ E_bma⁷

5 A_m⁷(5) D⁷(9) G_m⁷ G⁷(9)

9 C_m⁷ F⁷ B_b⁷(13) A⁷(13) A_b⁷(13) G⁷(13)

13 A_m⁷(5) D⁷(9) G_m G⁷(9)

Standard Progression / Clave 2-3

17

C_m⁷ F⁷⁽¹¹⁾ B_bma^{j7(9)} E_b⁶

21

A_m⁷⁽⁵⁾ D⁷⁽⁹⁾ G_m C_m

25

D⁷ G_m C_m

29

D⁷ G_m

Standard Progression in 3-2 Clave

Montunos for Piano

By: Carlos Campos

The sheet music consists of four staves of piano music, each with a treble clef and a bass clef. The music is in common time. The first staff starts at measure 1 and includes chords Cm⁷, F⁷, B♭maj⁷, and E♭maj⁷. The second staff starts at measure 5 and includes chords A_m7(5), D⁷⁽⁹⁾, Gm⁷, and G⁷⁽⁹⁾. The third staff starts at measure 9 and includes chords Cm⁷, F⁷, B♭⁷⁽¹³⁾₉, A⁷⁽¹³⁾₉, A♭⁷⁽¹³⁾₉, and G⁷⁽¹³⁾₉. The fourth staff starts at measure 13 and includes chords A_m7(5), D⁷⁽⁹⁾, Gm, and G⁷⁽⁹⁾. Measures are separated by vertical bar lines, and chords are labeled above the staff. The music features various note heads, stems, and rests, with some notes having arrows indicating direction or specific attack points.

Standard Progression / Clave 3-2

17

Cm⁷ F⁷⁽¹¹⁾ B_bmaj⁷⁽⁹⁾ E_b⁶

21

A_m⁷⁽⁵⁾ D⁷⁽⁹⁾ G_m C_m

25

D⁷ G_m C_m

29

D⁷ G_m

Selected Discography:

Afro Cuba

Acontecer	PM Rec. CDPM-2027
Afro Cuba	Areito LD 3953
Eclipse de Sol	Jazz House JHR004
Grupo Afro Cuba 95	Melopea CDMSE 5060

David Amram

Latin Jazz Celebration	Elektra 60195
------------------------	---------------

Ray Barretto

Indestructible	Fania LPS 00456
Ritmo de la Vida	Fania JM 605
The Other Road	Fania SLP 00448
Giant Force	Fania JM 579
Ricanstruction	Fania

(listen to pianist Oscar Hernandez and Eddie Martinez)

Batacumbele

Afro Caribbean Jazz	Montuno MLP 525
Con Un Poco de Songo	Tierrazo 10610
En Aquellos Tiempos	Tierrazo TLP 011
Live at the University of Puerto Rico	Montuno MCD 526-527

Rubén Blades

Antecedente	Elektra 60795-1
Bohemio y Poeta	Fania JM 00541
Buscando América	Elektra 60352-1
Caminando	Sony CD 80593
Escenas	Elektra 960432-1

(listen to pianist Oscar Hernandez)

Rubén Blades and Willie Colon

Siembra	Fania JM00-537
Metiendo Mano	Fania JM00500

Angel Canales

El Sentimiento del Latino en Nueva York	Selanac LP 8888
---	-----------------

Willie Colon

Asalto Navideño	Fania TL-1734
El Juicio	Fania TL-3514
El Malo	Fania TL-3524
La Gran Fuga	Fania TL-5314
The Big Break	Fania TL-5790
The Good, The Bad, The Ugly	Fania TL-9230

Willie Colon and Celia Cruz

Celia and Willie

Fania 0236

The Winners

Fania 0240

Celia Cruz

Canta Celia Cruz

Palladium 10286

Cuba's Queen of Rhythm

Palladium 10288

The "Brillante" Best

Vaya JMVS-77

Eternos

Vaya JMS-80

Tremendo Caché

Vaya XVS-37

La Ceiba

Fania 0224

Cuba y Puerto Rico Son

Fania 0230

Paquito D'Rivera

Blowin'

Columbia FC 37374

Celebration

Columbia FC 44077

Explosion

Columbia FC 40156

Mariel

Columbia FC 38177

Why Not!

Columbia FC 39584

40 Years of Cuban jam Session

Messidor 15826-2

(listen to pianists Michel Camilo and Mike Orta).

Paquito D'Rivera & Arturo Sandoval

Reunion

Messidor 10202

Jorge Dalto

Urban Oasis

Concord Picante 9662

Issac Delgado

Con Ganas

Qbadisc QB9012

Descarga Boricua

¡Esta Si Va!

Tierrazo 018525

Fania All Stars

Lo Que Pide La Gente

Fania 5898

The Perfect Blend

Fania CBS 10453

California Jam

Fania JM 583

Jerry Gonzales

Yo Ya Me Curé *

American Clave AMCL 1001

The River is Deep

Enja 4040

* (listen to pianist Hilton Ruiz)

El Gran Combo

25th Anniversary

Combo 1114

Mejor Que Nunca

Combo 6710

Happy Days

Combo 4678

Juan Luis Guerra y 440

Fogaraté

Karen CDK-165

Areito

Karen CDK 146

Bachata Rosa

Karen 136

Ojalá que llueva Café

Karen 126

El Original 440

Wea Latina

Orquesta Harlow

Hommy, A Latin Opera

Irakere

Bailando Asi

Irakere

Misa Negra

Live at Ronnie Scott's

Lalo Rodriguez

Simplemente

Nuevamente

Lalo Rodriguez y la Salsa Mayor

Sexacional

Lalo Rodriguez with Machito

Fireworks

Latin Percussion Ensemble

Live at Montreux '80

Just Like Magic

Conjunto Libre

Con Salsa, Con Ritmo, Vol. 1

Tiene Calidad, Vol. 2

Hector Lavoe

La Voz

El Cantante

Luis Perico Ortiz

Sabroso

Super Salsa

One of a Kind

Lo Mejor de ...

David Pabón

Es de Verdad

Eddie Palmieri

Eddie Palmieri

Champagne

Echando Pa'lante

Azucar Pa' Ti

Justicia

La Verdad

Mambo con Conga es Mozambique

Live at University of PR

Lucumi Macumba Voodoo

The Sun of Latin Music

Timeless

Vámonos P'al Monte

Sueño

Fania 444806

Areito LD-4186

Columbia 35655

Messidor 15972

World Pacific

Tierrazo TLP 004

Global GLP 916

Velvet LPV 1939

TH 2661

Coco CLP 131X

LP Ventures 474

LP Ventures 470

Salsoul 4109

Salsoul 4114

Fania 5508

Charly 3368

Perico PR 320

New Generacion NG 710

New Generation NG 715

New Generation NG 720

TH 2620

Barbaro

Tico

Tico

Tico

Tico

Fania

Tico 1126

Coco 107

Epic 35523

Coco

Coco 163

Tico 1225

Intuition 3011

Eddie Palmieri and Cal T'jader

Bamboleante

El Sonido Nuevo: The New Soul Sound

Tico 1150

Verve V-8651

Peruchín

Cuban Rhythms by Peruchin and Charlie Palmieri

¡La Descarga!

Caney CCD 504

Egrem 65/611 CD

Sonora Ponceña (w/ Papo Lucca)

Night Rider

Lo mejor de ...

Back To Work

Determination

El Gigante del Sur

Explorando

Sonora Ponceña

La Orquesta de mi Tierra

Unchained Force

Tiene Pimienta

Into the 90's

(Papo Lucca is one my favorite Salsa pianists).

Fania 7176

Fania 5834

Inca 108

Fania 3134

Fania 3470

Fania 4180

Fania 8840

Inca 1064

Fania 9642

Fania 9300

Fania 4938

Tito Puente

El Rey

Concord Picante

Goza mi Timbal

Concord Picante

Mambo Diablo

Concord Picante

Pa' Lante

Fania 7478

Puente Goes Jazz

RCA 10424

Para los Rumberos

Fania 7548

Puente Now!

GNP 10236

Salsa Meets Jazz

Picante

The Mambo King 100th LP

Sony 9246

Un Poco Loco

Concord Picante CLP-329

Puerto Rico All Stars

Puerto Rico All Stars

PRAS 1976001

Humberto Ramirez

Jazz Project

Tropi-Jazz 80774

(listen to pianists Edsel Gomez and Papo Lucca).

Roberto Roena

Roberto Roena y su Apollo Sound

Fania 8176

Willie Rosario

Afincando

Sonotone 1344

El Rey del Ritmo

TH 3630

Lo Mejor de Willie Rosario

Sonotone 5676

The Salsa Legend

Sonotone 9266

Gonzalo Rubalcaba

Live in Montreux
 The Blessing
 Discovery
 Mi Gran Passión
(listen to this incredible pianist).

Blue Note 10706
 Blue Note
 Blue Note
 Messidor 15999

Hilton Ruiz

Steppin' Into Beauty

Steeplechase SCS-1158

Emiliano Salvador

2
 Emiliano Salvador y su Grupo
 Música contemporánea cubana
 Nueva Visión
(listen to this incredible pianist).

Areito 3986
 Areito 4240
 Areito
 Qbadisc QB9018

El Trabuco

El Trabuco Venezolano
(listen to "El Cumaco de San Juan").

YVLP 005

Jesus "Chucho" Valdés

Lucumi Piano Solo
 Straight Ahead

Messidor 15975
 Jazz House

Los Van Van

Al Son del Caribe
 Azucar
 Songo
 Sandungera

Areito LD-4431
 Fonomusic CD-1192
 Mango 9908
 Messidor 10214

Vocal Sampling

Una Forma Mas

Sire 61792-2

Zaperoko

Cosa de Locas

Montuno 519

*** Compilations**

El Jazz Cubano

World Pacific CDP 0777

(listen to pianists Emiliano Salvador, Gonzalo Rubalcaba and Chucho Valdés).

Messidor CD15832-2

United Rhythms of Messidor

Messidor CD15823-2

United Artists of Messidor