

TABLE OF CONTENTS

The Band	4
Introduction	7
Styles and Grooves	
I. Brazilian	8
II. Cuban	13
Rhythmic and Melodic Interpretation	15
About Articulation	16

PLAY-ALONG

TRACK*	TITLE	PAGE
1	Tuning note (A)	
2	Tuning note (B)	
3	(18) Samba Dance	18
4	(19) Funky Samba	20
5	(20) Lucas' Cha-Cha	22
6	(21) Afoxé Urbano	24
7	(22) Latin Tower	26
8	(23) Sanfona	28
9	(24) El Son Mayor	30
10	(25) Snobby	32
11	(26) Santa Cruz	34
12	(27) Bangu	36
13	(28) The Island	38
14	(29) Frog Samba	40
15	(30) Bolero for Lucia	42
16	(31) Rodrigo no Frevo	44
17	(32) Sad Solitude	46

* Tracks 3–17 feature the soloist/rhythm section, tracks 18–32 are rhythm section only

ANNOTATIONS AND EXERCISES

Samba Dance	48
Funky Samba	49
Lucas' Cha-Cha	50
Afoxé Urbano	51
Latin Tower	52
Sanfona	53
El Son Mayor	54
Snobby	55
Santa Cruz	56
Bangu	56
The Island	58
Frog Samba	59
Bolero for Lucia	60
Rodrigo no Frevo	61
Sad Solitude	62
About the Author and Musicians	63

II. CUBAN

Unlike Brazilian music, Cuban music evolves around a two-measure rhythmic pattern called *clave*.

The clave is a rhythmic cell that is organized in either 2-3 or 3-2 patterns. They are the basis of complex polyrhythmic structures in Cuban music, into which the other rhythmic and melodic elements should fit. The pattern of the clave is played on a pair of mund wood sticks, also named claves.

SON CLAVES:

2-3 Clave

3-2 Clave



1. Son and Son-Montuno

Many Afro-Cuban music styles have their roots in the son. There are many types of son: afro-son, guajira-son, rumba-son, and others, including what we know today as Salsa. The son is characterized by the clave, and the tumbao, a typical bass line and conga pattern. Note that the bass line always anticipates the bar line by one quarter-note.

The image shows three musical staves for a Son and Son-Montuno piece. The top staff is the bass line, the middle staff is the clave, and the bottom staff is the conga. The bass line consists of quarter notes and eighth notes, always starting before the bar line. The clave consists of quarter notes and eighth notes. The conga consists of eighth notes and rests, with a pattern of P T S T P T O O.

O = Open tone P = Palm T = Finger tips S = Slap

If the piano plays a pattern called montuno, then the style is referred to as *son-montuno*.

EXAMPLE OF 2-3 SON MONTUNOS:

The image shows three musical staves for an Example of 2-3 Son Montunos piece. The top staff is the comping part, the middle staff is the bass line, and the bottom staff is the clave. The comping part consists of chords and eighth notes, with chords labeled F, Bb, C7, and F. The bass line consists of quarter notes and eighth notes, always starting before the bar line. The clave consists of quarter notes and eighth notes.

35 *New motif* G C D7 G C6 B7
Rhythmic displacement

39 E- F4^o B7 E- A-7 D7

B 43 G Bb7

47 EbΔ D7 A-triad

51 G Bb7
Groups of 3/8

55 EbΔ D7
Groups of 3/8

Tag 59 G C D7 G C A-triad D7

63 G C D7 G
union

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of eight staves of music. The first staff (measures 35-38) features a 'New motif' and 'Rhythmic displacement' annotations. The second staff (measures 39-42) includes chords E-, F4^o, B7, E-, A-7, and D7. The third staff (measures 43-46) is marked with a boxed 'B' and contains chords G and Bb7. The fourth staff (measures 47-50) includes EbΔ, D7, and an A-triad. The fifth staff (measures 51-54) features G and Bb7 chords with a 'Groups of 3/8' annotation. The sixth staff (measures 55-58) includes EbΔ and D7 chords with another 'Groups of 3/8' annotation. The seventh staff (measures 59-62) is marked with a boxed 'Tag' and contains chords G, C, D7, G, C, A-triad, and D7. The eighth staff (measures 63-66) features G, C, D7, and G chords with an 'A-triad' annotation and the word 'union' at the bottom.