

Table of Contents

| | | | |
|--|----|--------------------------------|----|
| About the Author | 4 | Chapter 5: Afro-Cuban | 18 |
| Introduction | 5 | Son | 18 |
| Chapter 1: Latin Accompaniment Techniques..... | 6 | Salsa | 19 |
| Accompaniment Styles Without a | | <i>Salsa Solo</i> | 21 |
| Bass Instrument | 6 | Rumba | 24 |
| Accompaniment Styles with a | | <i>Rumba Solo</i> | 26 |
| Bass Instrument | 8 | Guaguancó | 28 |
| | | <i>Guaguancó Solo</i> | 30 |
| Chapter 2: Latin Soloing Techniques..... | 10 | Cha-Cha..... | 32 |
| Soloing Based on a Scale or Mode | 10 | <i>Cha-Cha Solo</i> | 34 |
| Soloing Based on an Arpeggio | 11 | Mambo | 36 |
| Voice Leading | 12 | <i>Mambo Solo</i> | 38 |
| Chapter 3: Clave | 14 | Songo..... | 40 |
| Son Clave..... | 14 | <i>Songo Solo</i> | 42 |
| Rumba Clave..... | 15 | Mozambique..... | 44 |
| Bossa Clave..... | 16 | <i>Mozambique Solo</i> | 46 |
| Chapter 4: Montuno/Guajeo | 17 | Chapter 6: Brazil | 49 |
| | | Choro..... | 50 |
| | | <i>Choro Solo</i> | 54 |
| | | Samba | 56 |
| | | <i>Samba Solo</i> | 58 |
| | | Batucada..... | 60 |
| | | <i>Batucada Solo</i> | 62 |
| | | Partido Alto | 64 |
| | | <i>Partido Alto Solo</i> | 66 |
| | | Bossa Nova | 68 |
| | | <i>Bossa Nova Solo</i> | 70 |
| | | Baïão | 72 |
| | | <i>Baïão Solo</i> | 74 |
| | | Frevo | 76 |
| | | <i>Frevo Solo</i> | 79 |

| | |
|--|-----|
| Chapter 7: The Dominican Republic..... | 81 |
| Merengue | 82 |
| <i>Merengue Solo</i> | 84 |
| Bachata | 86 |
| <i>Bachata Solo</i> | 88 |
| | |
| Chapter 8: Trinidad..... | 90 |
| Calypso | 91 |
| <i>Calypso Solo</i> | 94 |
| Soca..... | 96 |
| <i>Soca Solo</i> | 98 |
| | |
| Chapter 9: Argentina | 100 |
| Tango..... | 101 |
| <i>Tango Solo</i> | 104 |
| | |
| Chapter 10: Mexico..... | 106 |
| Ranchera..... | 107 |
| <i>Ranchera Solo</i> | 112 |
| Mariachi..... | 114 |
| <i>Mariachi Solo</i> | 116 |
| Norteño/Conjunto..... | 118 |
| <i>Norteño Solo</i> | 120 |
| Tejano | 122 |
| <i>Tejano Solo</i> | 124 |
| Conclusion | 125 |
| | |
| Appendix..... | 126 |
| Reading Tablature (TAB)..... | 126 |
| Scale Diagrams | 126 |
| Major Scale Theory..... | 126 |
| Intervals | 126 |
| Diatonic Harmony..... | 127 |
| Circle of 4ths/5ths..... | 127 |
| Extended Chords | 127 |

Rumba

The Cuban rumba comes from a folkloric dance tradition. There are three styles of rumba: *yambu*, *columbia*, and *guaguancó*. The *guaguancó* is the most popular of the three styles. We will look at it in the next chapter. For now, we will focus on the more traditional rumba, which is a bit slower than the *guaguancó*.

As we learned on page 15, the rumba has its own clave and it is usually in 3-2 form. Here it is to refresh your memory.

Rumba Clave

25 

As you can see, this clave is more syncopated than the son clave. The rumba is a highly syncopated style of music that is not easily mastered. It takes a lot of listening and practicing to feel comfortable with this style. It's best to practice with your metronome or drum machine set to this 3-2 rumba clave. To the right are some rumba recordings and artists to check out.

Suggested Listening

Somos Amigos—*Somos Amigos*
(Camajan Records, 2002)

Eddie Palmieri—*Eddie Palmieri's Suert la Lengua*
(Charly Records, 2006)

Rumbajazz—*Tribute to Chombo*
(Sunnyside, 2000)

Rumba Accompaniment

Below is an example of a rumba part played with octaves and arpeggios. Notice the slick voice leading, keeping

the 3rd of the C7 chord (E) as the 7th of the F Major chord (E).

26
Track
24

$\text{♩} = 82$
3-2 Rumba Clave
C7



| | | | | | | | | | | | | | | | | |
|---|---|---|---|---|-----|---|---|---|---|---|---|---|---|-----|-----|-----|
| T | 5 | 3 | 4 | 5 | (5) | 5 | 3 | 4 | 5 | 5 | 3 | 4 | 5 | (5) | 5 | (5) |
| A | | 5 | | | | 5 | | | | 5 | | | | | 5 | |
| B | 7 | 5 | 6 | 7 | (7) | 5 | 5 | 6 | 7 | 7 | 5 | 5 | 6 | 7 | (7) | 5 |
| | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |

♩ = 90

2-3 Son Clave

C Major scale

T 8 8 (8) 8-10-8 10-9-10 8-8 (8) 8 (8)-10 8 (8)-10 9-9-10 8

A

B

1 1 1 3 1 3 2 3 1 1 1 1 3 1 3 2 2 3 1

C F G C F G

T 9 8 8 8 10 10 10 12 12 12 9 8 8 8 10 10 10 12 12 12

A

B

2 1 1 1 3 3 3 3 3 3 2 1 1 1 3 3 3 3 3 3

5

T 8 8-10-8 10-9-10 8-8 (8) 8-10-8 10-9 9 7-10

A

B

1 1 3 1 3 2 3 1 1 1 3 1 3 2 2 1 4

C F G C F E

T 9 8 8 8 10 10 10 12 12 12 9 8 8 8 10 10 10 9 9 9

A

B

2 1 1 1 3 3 3 3 3 3 2 1 1 1 3 3 3 3 3 3

Merengue Solo

$\text{♩} = 120$

3-2 Clave

Measures 1-4 of the Merengue Solo. The score includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The guitar part is written in tablature with fret numbers 14, 15, 12, and 14. The bass part is written in a bass clef staff. Chord diagrams for D and A7 are provided. The 3-2 Clave rhythm is indicated at the top.

Measures 5-8 of the Merengue Solo. The score continues with a treble clef staff, a key signature of two sharps, and a 4/4 time signature. The guitar part features fret numbers 17, 15, 14, 12, 14, 15, 14, 12, 15, and 14. The bass part continues with its respective notation. Chord diagrams for A7 and D are provided. An 8va (octave) marking is present above the first measure of this system.