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Four-mallet salsa : exercises and etudes for the vibraphone

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**FOUR-MALLET SALSA
EXERCISES AND ETUDES FOR THE VIBRAPHONE**

**A Project Report
Presented to
The Faculty of the School of Music
San José State University**

**In Partial Fulfillment
of the Requirements for the Degree
Master of Arts**

**by
Robert H. Lautz
May, 1994**

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Robert H. Lutz

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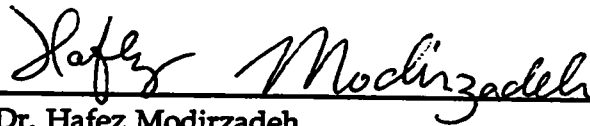
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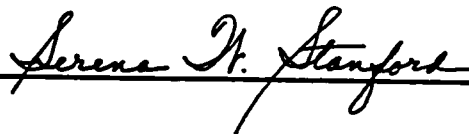


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ABSTRACT

FOUR-MALLET SALSA EXERCISES AND ETUDES FOR THE VIBRAPHONE

By Robert H. Lautz

This project report is designed to be a method book to develop four-mallet technique for the vibraphone using the music of Salsa for source materials. The polyrhythmic nature of Salsa makes it uniquely suited to the development of sophisticated rhythmic concepts, and its popularity and influence make it an important music for study. The goal of the book is to equally educate the student in matters of technique and the Salsa genre, simultaneously presenting some musically rewarding and performable solo pieces.

The main body of the book is divided into chapters according to three major Salsa styles. Each chapter contains a brief description of the style, exercises to develop skills, and an original etude written for the vibraphone. Much of the material is derived from the piano ostinato parts known as *montunos*. Preliminary chapters include a brief history of Salsa, an explanation of *clave*, and a study of *montuno* construction.

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Introduction

The exercises in this book are designed to develop mallet technique as well as introduce the student to the music of Salsa and some basic tools for its performance. The rewards are hopefully an improved technical facility and an inspired desire to play Salsa as well as other forms of Latin music.

The rhythmic textures of Salsa are created by the layering of multiple syncopated parts. It is music to be played by an ensemble and it is not the intent of this book to turn a vibist into a one person Salsa band. However, each exercise should be treated as a musical phrase with the goal of creating a sense of rhythm and motion.

Most of the exercises are based on the ostinato phrases, played by the piano, known as *montunos*. By combining with the *montunos* other rhythm section parts such as *clave* or *tumbao* (the bass line), complex polyrhythms and syncopations are achieved. Practicing these exercises will develop a strong rhythmic concept and two-hand independence.

The etudes that follow each chapter are original compositions intended for performance. Considering that they are solo vibraphone works, they are not presented as examples of typical Salsa but are intended to capture the flavor of the style they are based on.

Guides for practicing:

1. Use a metronome. Set the metronome to click on beats one and three of each measure.
2. Sticking. Always hold four mallets, even when less are required. Where needed, stickings are indicated. Mallets are numbered from 1 to 4, from right to left. For double



stops use both hands, either mallets 1 and 3 or 2 and 3 depending on the technique preferred.

3. Pedaling. Generally, pedal the exercises twice per bar, grouping notes of the same chord and anticipating downbeats with the harmony. Where left unmarked, pedaling in the etudes is implied by note duration. If parts conflict, the melody or notes of longer duration take precedence. "Broken" chords may be allowed to ring together at the player's discretion.
4. Two-hand Independence. For exercises involving two-hand independence, practice singing along with either hand until you can feel the phrase independently of the other part. Also, try practicing with mallets of differing hardness in each hand to help distinguish a particular part.

Salsa

The name Salsa describes a music that draws from the musical traditions and practices of multiple cultures. It is a music whose origins can be traced from Africa to Cuba to New York City, and whose history extends back to the 16th century.

The actual term Salsa, meaning "sauce," was coined in the late 1960's during a period of extensive commercialization. The music itself had its beginnings in the Caribbean in the 1700's. Its creation was a result of the interaction between the enslaved peoples of western Africa, brought over to work the plantations, and the predominantly Spanish European settlers already there. Over its long development musical contributions have come from the United States and a variety of Caribbean countries, but it was specifically in Cuba where the foundations of Salsa were laid.

Cuba was unique in the New World in that the Africans brought there were allowed to continue and maintain their own musical traditions. This tolerant view of the Spanish might be attributed to Spain itself having been a cultural melting pot, blending European, Arabic, and Indian influences among others. What the Africans brought were dances, songs, and a tradition of drumming, both sacred and secular, along with musical elements such as call and response singing, polyrhythms, and pentatonic scales. The one thing they could not bring with them were their instruments. Although they recreated many, others were banned by the colonists and permanently lost.

African dance and music first gained acceptance in the rural areas of Cuba where they mixed with Spanish country music. Gradually they became a part of Cuban popular music moving into the urban areas and coming into

contact with the music of the upper classes, that is, the music of the military, the theaters, and the church.

The fusion of African and European rhythms, melodies, harmonies, and instrumentation led to the creation of a popular Cuban music that became one of the most influential of the Western hemisphere. There are three forms in particular that represent this consolidation and from which virtually all of modern Salsa can trace its roots: *rumba*, *son*, and *danzón*.¹ The *rumba*, of which there are three styles, *yambú*, *guaguacó*, and *columbia*, is a secular form of drumming and dancing with call and response singing. The *son*, perhaps the most influential form on today's Salsa, was a popular dance of the 19th century working class. The *danzón*, developed in the late 1800's, is derived from European court and country dances.²

Instrumentation in Latin music has varied greatly over the years depending on the style of music to be played, and the availability of instruments. The resources to draw upon were large. Besides the plethora of African drums and hand percussion instruments, there were European orchestral and keyboard instruments, and guitars from Spain. A typical *rumba* ensemble consisted entirely of percussion instruments with wooden crates used as drums. The *orquesta típica* of the 19th century generally consisted of two clarinets, two horns, trumpet, two violins, contrabass, *güiro* and timpani which were later replaced by *timbales*. The *charanga* of the early 20th century replaced the horns with just one flute, creating the classic *charanga* sound of flute and strings. Eventually one *conga* drum was added

¹ Rebeca Mauleón, Salsa Guidebook for Piano and Ensemble. (Petaluma, Ca.: Sher Music Co., 1993) 1.

² Ibid. 254.

to the rhythm section. There were and are many other ensembles of varying size and instrumentation. A typical Salsa band today has a rhythm section consisting of piano, bass, *timbales*, *congas*, *bongos*, and hand percussion. Horn sections vary in size from two to six or more using trumpets, trombones, saxophones, and flutes. Added to all this would be a lead singer and perhaps three background singers.

In the early part of this century the music of both the United States and Cuba began to impact upon each other. This was greatly facilitated by the advent of radio and the phonograph. In the 1920's, American dances, jazz band instrumentation, and jazz harmonies became very popular in Cuba and their influence began to change Cuban music. Conversely, émigrés from Cuba and Puerto Rico were coming to the United States, specifically to New York City, establishing it as one of the centers for Latin music, as it still is today. Subsequent decades felt the merging of Cuban and American music. There was the *rumba* craze of the 1930's in the United States and the creation of Afro-jazz by Dizzy Gillespe and Chano Pozo in the 1940's. By the 1950's Cuban popular music had established itself as an integral part of American entertainment³ and had influenced other styles such as jazz and rhythm-and-blues. Many non-Latinos, such as Cal Tjader, were forming bands to play Afro-Cuban music. The fifties also saw the inclusion of the Puerto Rican *bomba* and *plena* into the Latin music scene and their influence upon it.

In the 1960's, due to Cuba's political isolation, New York actually became the center of Afro-Cuban music. Ironically, by this time there were

³ Vernon Boggs, Salsiology: Afro-Cuban Music and the Evolution of Salsa in New York City. (New York: Excelsior Music Publishing Co., 1992) 101.

more New York Puerto Ricans, or Nuyoricans, than Cubans playing Salsa in New York. It was in the late 60's that the name Salsa was given to the music. This was done specifically by Fania Records as a part of an extensive promotional campaign for their own records and those of smaller labels which they also distributed. Since then many other influences have acted upon Salsa and become part of the music, but Cuba is still looked upon as the leading innovator and seen by many as Salsa's only true source. It's not uncommon to find a Salsa record from the seventies where no credit is given for a particular composition when in fact it was plagiarized from a Cuban recording not available in this country.

Today, Salsa shows a broad influence of styles and idioms. Besides the contributions of jazz, blues, and Puerto Rican music already mentioned, other elements incorporated include *samba* (Brazil), *merenque* (Dominican Republic), rock, funk, and *songo*, a new idiom created in Cuba in the eighties. There has also been a new influx of Cubans to the United States, a result of the Mariel Boatlift, that are revitalizing the music. Salsa is now played by musicians from all over Latin America and the U. S. and instrumentation can include such things as electric guitar, electronic drums, and synthesizers.

Clave

Clave is a five note, two bar rhythmic phrase that is the foundation for Salsa as well as most Latin music. Played by the striking together of two wooden dowels known as *claves* it is the part to which all others orient themselves. *Clave* is derived from a similar 6/8 African rhythm and is divisible into two parts often referred to as the "three side" and the "two side," so named for the amount of notes they contain. *Clave*, also known as *son clave*, can begin with either measure. Starting on the three side is called forward *clave* and starting with the two side is called reverse. The direction of *clave* is determined by the melodic phrases of the music which will imply a particular *clave*. Once begun, *clave* never changes direction although compositions often contain odd numbered phrases thus effectively turning the *clave* around.

The only syncopated note in *clave* occurs on the "an" of two on the three side and is called the "*bombo*." The *bombo* is usually accented. There are other types of *clave* such as *rumba clave*, or Brazilian *clave*, but their role remains the same.

Forward Clave (3 - 2)**Reverse Clave (2 - 3)****Clave with Pulse****Forward****1****Reverse****2**

Clave with Pulse (continued)**Forward****3****Reverse****4**

Montuno

The *montuno* is a syncopated ostinato pattern played by the piano. Also known as a *guajeo*, a *montuno* is essentially a two bar phrase, but it can be extended into larger phrases depending on the needs of the music. There are many "standard" *montuno* patterns some of which work for a variety of rhythmic styles and others that are associated with just one particular style. All *montunos* can be varied in a variety of ways.

Montunos have primarily two functions, rhythmic and harmonic. Rhythmically, *montunos* need to line up with *clave*, as do all parts. The example below is a very common *montuno* pattern. Note that in the *montuno's* two bar phrase, the bar containing the downbeat on beat one occurs on the two side of *clave*. Understanding this is essential for playing *montunos*.

Montuno and 2-3 Clave

1

G7

Against a 3-2 *clave* pattern the *montuno* would look like this:

2

G7

Rhythmically, *montunos* can be varied by the addition of eight notes. The newly created downbeats do not change a *montuno's* relation to *clave* but these variations are generally done on the "two" side.

3

2-3 Clave

G7

A similar variation is the one bar *montuno* which is useful and necessary for odd measured phrases.

4

G7

Montunos can be based on just one chord, or a series of chords.

Harmonically they are created in two basic ways. One is through arpeggiation, as previously shown, and the other is through harmonic movement. This movement is usually created by the alternation of two notes, perhaps the 3rd and 4th degrees, in contrast with other notes in the chord, perhaps the root or 7th, which remain stationary.

Often, pianists (or vibists) are required to create a *montuno* on the spot based on a set of given chord changes. Here are some examples on how to do this using some typical chord progressions.

Although example 5 is a four bar phrase, rhythmically it is still a two bar phrase. Harmonically, motion is created within each chord by the 5th and 6th degrees. This is a common device for major chords.

5

The musical notation for example 5 consists of two staves. The first staff shows the first two bars of the phrase. The first bar is C major, with a treble clef and a key signature of one sharp (F#). The notes are C4, E4, G4, and C5, with fingerings 1, 2, 1, and 4 respectively. The second bar is also C major, with notes C4, E4, G4, and C5, with fingerings 3, 4, 1, and 4 respectively. The second staff shows the last two bars of the phrase. The third bar is F major, with notes F4, A4, C5, and F5, with fingerings 1, 2, 1, and 4 respectively. The fourth bar is also F major, with notes F4, A4, C5, and F5, with fingerings 3, 4, 1, and 4 respectively. The notation includes a repeat sign at the beginning and end of the phrase.

Example 6 is a typical *montuno* for a II-7 - V7 progression. Note the half-step motion from the 7th of the II-7 chord to the 3rd of the V7. This same *montuno* could be used for just a Dominant 7th chord (i.e. two bars each of G7 and F7).

6

The musical notation for Example 6 is as follows:

Staff 1 (G major):

- Measure 1: D-7 chord. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Fingering: 1, 2, 1, 4.
- Measure 2: G7 chord. Melody: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Fingering: 3, 4.
- Measure 3: D-7 chord. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Fingering: 1, 2, 1, 4.
- Measure 4: G7 chord. Melody: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Fingering: 3, 4.

Staff 2 (C major):

- Measure 1: C-7 chord. Melody: F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).
- Measure 2: F7 chord. Melody: E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter).
- Measure 3: C-7 chord. Melody: F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter).
- Measure 4: F7 chord. Melody: E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter).

Example 7 takes the two bar *montuno* and extends it over an eight bar, eight chord progression. Notice how once again most of the harmonic motion is created by the 3rds and 7ths of each chord although in the Cmaj7 the motion is from the root to the major 7th. Also note the chromatic approach in the last bar leading back to the top.

7

The musical notation is presented in four staves, each containing two bars of music. The first staff is labeled with chords D-7 and G7. The second staff is labeled with CMaj7 and F6. The third staff is labeled with B-7(b5) and E7(b9). The fourth staff is labeled with A-7 and D7. The notation includes fingerings (1, 2, 3, 4) and a chromatic approach in the final bar of the progression.

Cha-cha-chá

The *cha-cha-chá* is a dance and a rhythmic style derived from an open vamp section, also called the *mambo* section, added to the end of the Cuban *danzón*. It was created in the 1950's by violinist Enrique Jorrín who so named it for the scraping sound made by the dancer's feet.

The *cha-cha-chá* is of moderate tempo with the pulse of each quarter note being felt. Harmonically, the II-7 - V7 progression is most commonly associated with the *cha-cha-chá* along with two distinct rhythmic patterns for the piano. The first is a comping pattern where rhythmically both hands play together. In the second, they alternate with the right hand playing on the downbeats and the left hand playing on the upbeats. Both these patterns are explored in the exercises (as *montunos* 1 and 2) along with *clave* and *tumbao*. All of these elements are in turn combined to create exercises to develop two-hand independence.

Some of the classic *cha-cha-chás* are "Oye Cómo Va," by Tito Puente; "Sofrito," by Neil Creque; and "Morning," by Claire Fischer.

Montuno 1

1

Musical notation for Montuno 1, first measure. The key signature is one flat (Bb) and the time signature is 4/4. The measure is divided into two parts by a double bar line. The first part is marked with a C-7 chord and contains a quarter note G2, a quarter note G3, and a quarter rest. The second part is marked with an F7 chord and contains a quarter note F3, a quarter note F4, and a quarter note G4. The measure ends with a repeat sign.

2

Musical notation for Montuno 1, second measure. The key signature is one flat (Bb) and the time signature is 4/4. The measure is divided into two parts by a double bar line. The first part is marked with a C-7 chord and contains a quarter note G2, a quarter note G3, and a quarter note F3. The second part is marked with an F7 chord and contains a quarter note F4, a quarter note G4, and a quarter note G4. The measure ends with a repeat sign.

3

Musical notation for Montuno 1, third measure. The key signature is one flat (Bb) and the time signature is 4/4. The measure is divided into two parts by a double bar line. The first part is marked with a C-7 chord and contains a quarter note G2, a quarter note G3, and a quarter note F3. The second part is marked with an F7 chord and contains a quarter note F4, a quarter note G4, and a quarter note G4. The measure ends with a repeat sign.

2-3 Clave and Tumbao

4

Musical notation for exercise 4, 2-3 Clave and Tumbao. The top staff shows a melody in 4/4 time with a key signature of two flats. The bottom staff shows a bass line with fingerings 4, 3, 3, 4, 4. The exercise consists of 4 measures.

5

Musical notation for exercise 5, 2-3 Clave and Tumbao. The top staff shows a melody in 4/4 time with a key signature of two flats. The bottom staff shows a bass line with fingerings 2, 1, 1, 2, 2. The exercise consists of 5 measures.

3-2 Clave and Tumbao

6

Musical notation for exercise 6, 3-2 Clave and Tumbao. The top staff shows a melody in 4/4 time with a key signature of two flats. The bottom staff shows a bass line with fingerings 4, 3, 3, 4, 4. The exercise consists of 6 measures.

7

Musical notation for exercise 7, 3-2 Clave and Tumbao. The top staff shows a melody in 4/4 time with a key signature of two flats. The bottom staff shows a bass line with fingerings 2, 1, 1, 2, 2. The exercise consists of 7 measures.

Clave and Montuno

8

Musical notation for exercise 8, Clave and Montuno. The piece is in 4/4 time and B-flat major. The melody consists of eighth and quarter notes. The bass line features chords and single notes. Chords are labeled C-7 and F7.

9

Musical notation for exercise 9, Clave and Montuno. The piece is in 4/4 time and B-flat major. The melody consists of quarter and eighth notes. The bass line features chords and single notes. Chords are labeled C-7 and F7.

Montuno and Tumbao

10

Musical notation for exercise 10, Montuno and Tumbao. The piece is in 4/4 time and B-flat major. The melody consists of quarter and eighth notes. The bass line features chords and single notes with fingerings (4, 3, 3, 4, 4). Chords are labeled C-7 and F7.

11

Musical notation for exercise 11, Montuno and Tumbao. The piece is in 4/4 time and B-flat major. The melody consists of quarter and eighth notes with fingerings (2, 1, 1, 2, 2). The bass line features chords and single notes. Chords are labeled C-7 and F7.

Montuno 2

12


C-7 F7



Measure 12: Treble clef, 4/4 time signature, key signature of two flats (Bb, Eb). The melody consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The piece ends with a repeat sign.

13


$\frac{1}{2}$ C-7 F7



Measure 13: Treble clef, 4/4 time signature, key signature of two flats. The melody consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The piece ends with a repeat sign.

14

C-7 F7



Measure 14: Treble clef, 4/4 time signature, key signature of two flats. The melody consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The piece ends with a repeat sign.

Montuno and Clave

15

15

C-7 F7

1 2 3

16

16

C-7 F7

1 3 4

Montuno and Tumbao

17

17

C-7 F7

1 2 3 4 3 4 4

18

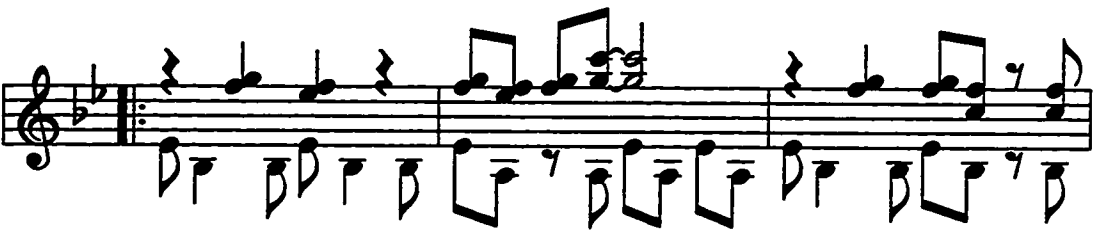
18

C-7 F7

2 1 1 2 2

Etude No. 1

Cha-cha-cha ♩ = 126



Musical score for page 22, featuring seven staves of music in a key signature of two flats and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

The first staff contains a melodic line with eighth and quarter notes, and rests. The second and third staves continue the melodic line with similar rhythmic patterns. The fourth staff features a melodic line with a crescendo leading to a fortissimo (*f*) dynamic. The fifth staff is a first ending, marked with a first ending bracket and a first ending repeat sign, leading to a second ending. The sixth staff is a second ending, marked with a second ending bracket and a second ending repeat sign, leading to a mezzo-forte (*mf*) dynamic. The seventh staff concludes the piece with a final chord and a double bar line.

The first system of musical notation consists of a treble clef staff with a key signature of one flat (B-flat). The melody is written in eighth notes with slurs and ties. The bass line features chords and eighth notes, with a '7' indicating a seventh chord. A bracket spans the first two measures of the bass line.

The second system of musical notation continues the piece. It features similar melodic and harmonic structures to the first system, including slurs, ties, and a '7' in the bass line. A bracket spans the first two measures of the bass line.

The third system of musical notation concludes the piece. It includes a double bar line at the end of the staff. The bass line has a '7' and a 'v' marking. A bracket spans the first two measures of the bass line.

Mambo

The *mambo* originated in the late 1930's as a section added to the end of the *danzón* and soon evolved into a dance and musical style of its own. The creation of the *mambo* was spurred by the addition of *congas* to the traditional *charanga* instrumentation. In a final section known as the *montuno*, violins would play repeated phrases (*guajeos*) against the percussion and the syncopated bass or *tumbao*. Another innovation soon to follow was the addition of the cowbell to the *timbale* set.

The first *mambo* was written in 1938 by Orestes Lopez for the group Arcaño y sus Maravillas of which he and his brother were members. The group enjoyed great popularity in Cuba in the 1940's with their only competition coming from Arsenio Rodriguez who is also credited with the invention and spread of *mambo*. The height of *mambo* popularity was in the 40's and 50's with big band style ensembles featuring large horn sections.

Mambo is actually similar to other styles such as the *son-montuno* and the *guaracha*. What distinguishes *mambo* is its brighter tempo. The *montuno* used for these exercises is almost generic in that it could be used for a number of styles. What is important is to get the feel and phrasing of these very syncopated phrases along with the *clave* and the bass *tumbao* and the subsequent combinations. The pulse is the half note and the exercises should be felt in "2".

Some classic *mambos* are "Mambo Inn," by Bauza, Samson and Woodlen; "A Night in Tunisia," by Dizzy Gillespie; and "Ran Kan Kan," by Tito Puente.

Montuno

1

C-7 F7 C-7 F7

2

C-7 F7 C-7 F7

3

C-7 F7 C-7 F7

4

C-7 F7 C-7 F7

Montuno (continued)

5

Example 5: A four-measure phrase in G minor. The first measure is C-7 (C4, E4, G4, Bb4) with fingerings 2, 4, 1, 3. The second measure is F7 (F4, Ab4, C5, Eb5) with fingerings 3, 2, 4. The third measure is C-7 (C4, E4, G4, Bb4) with fingerings 1, 3, 2, 4. The fourth measure is F7 (F4, Ab4, C5, Eb5) with fingerings 1, 3, 2, 4.

6

Example 6: A four-measure phrase in G minor. The first measure is C-7 (C4, E4, G4, Bb4) with fingerings 1, 3. The second measure is F7 (F4, Ab4, C5, Eb5) with fingerings 2, 4, 1, 3. The third measure is C-7 (C4, E4, G4, Bb4) with fingerings 1, 3. The fourth measure is F7 (F4, Ab4, C5, Eb5) with fingerings 1, 3.

Alternate Stickings for examples 5 and 6

7

Example 7: An alternate sticking for example 5. The first measure is C-7 (C4, E4, G4, Bb4) with fingerings 1, 3. The second measure is F7 (F4, Ab4, C5, Eb5) with fingerings 1, 3. The third measure is C-7 (C4, E4, G4, Bb4) with fingerings 1, 3. The fourth measure is F7 (F4, Ab4, C5, Eb5) with fingerings 1, 3.

8

Example 8: An alternate sticking for example 6. The first measure is C-7 (C4, E4, G4, Bb4) with fingerings 1, 3. The second measure is F7 (F4, Ab4, C5, Eb5) with fingerings 1, 3. The third measure is C-7 (C4, E4, G4, Bb4) with fingerings 1, 3. The fourth measure is F7 (F4, Ab4, C5, Eb5) with fingerings 1, 3.

Montuno (continued)

9

Exercise 9: A four-measure phrase in G minor. The first measure has a C-7 chord and a bass line with notes G2 and B2. The second measure has an F7 chord and a bass line with notes G2, B2, and D3. The third measure has a C-7 chord and a bass line with notes G2, B2, and D3. The fourth measure has an F7 chord and a bass line with notes G2, B2, and D3. Fingerings are indicated as 2-4 for the first and third measures, and 2-4 for the second and fourth measures.

10

Exercise 10: A four-measure phrase in G minor. The first measure has a C-7 chord and a bass line with notes G2 and B2. The second measure has an F7 chord and a bass line with notes G2, B2, and D3. The third measure has a C-7 chord and a bass line with notes G2, B2, and D3. The fourth measure has an F7 chord and a bass line with notes G2, B2, and D3. Fingerings are indicated as 1-3 for the first and third measures, and 1-3 for the second and fourth measures.

More Variations

11

Exercise 11: A four-measure phrase in G minor. The first measure has a C-7 chord and a bass line with notes G2 and B2. The second measure has an F7 chord and a bass line with notes G2, B2, and D3. The third measure has a C-7 chord and a bass line with notes G2, B2, and D3. The fourth measure has an F7 chord and a bass line with notes G2, B2, and D3. Fingerings are indicated as 2-4 for the first and third measures, and 2-4 for the second and fourth measures.

12

Exercise 12: A four-measure phrase in G minor. The first measure has a C-7 chord and a bass line with notes G2 and B2. The second measure has an F7 chord and a bass line with notes G2, B2, and D3. The third measure has a C-7 chord and a bass line with notes G2, B2, and D3. The fourth measure has an F7 chord and a bass line with notes G2, B2, and D3. Fingerings are indicated as 1-4 for the first measure, 2-3 for the second measure, 1-4 for the third measure, and 1-4 for the fourth measure.

Clave and Tumbao

13

Musical notation for exercise 13, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The exercise consists of a single staff with a double bar line at the beginning and end. The melody is written in eighth notes, and the bass line is written in quarter notes. The bass line includes fingerings: 4, 3, 3, 4.

14

Musical notation for exercise 14, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The exercise consists of a single staff with a double bar line at the beginning and end. The melody is written in eighth notes, and the bass line is written in quarter notes. The bass line includes fingerings: 4, 3, 3, 4.

15

Musical notation for exercise 15, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The exercise consists of a single staff with a double bar line at the beginning and end. The melody is written in eighth notes, and the bass line is written in quarter notes. The bass line includes fingerings: 2, 1, 1, 2.

16

Musical notation for exercise 16, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The exercise consists of a single staff with a double bar line at the beginning and end. The melody is written in eighth notes, and the bass line is written in quarter notes. The bass line includes fingerings: 2, 1, 1, 2.

Harmonized Clave and Tumbao

17

Musical notation for exercise 17, featuring a treble clef and a key signature of two flats. The exercise consists of four measures with the following chord progressions: C-7, F7, C-7, and F7. The melody is written in the upper voice, and the accompaniment is in the lower voice. Fingerings are indicated by numbers 3 and 4. The notation includes eighth notes, quarter notes, and dotted quarter notes.

18

Musical notation for exercise 18, featuring a treble clef and a key signature of two flats. The exercise consists of four measures with the following chord progressions: C-7, F7, C-7, and F7. The melody is written in the upper voice, and the accompaniment is in the lower voice. Fingerings are indicated by numbers 3 and 4. The notation includes eighth notes, quarter notes, and dotted quarter notes.

19

Musical notation for exercise 19, featuring a treble clef and a key signature of two flats. The exercise consists of four measures with the following chord progressions: C-7, F7, C-7, and F7. The melody is written in the upper voice, and the accompaniment is in the lower voice. Fingerings are indicated by numbers 1 and 2. The notation includes eighth notes, quarter notes, and dotted quarter notes.

20

Musical notation for exercise 20, featuring a treble clef and a key signature of two flats. The exercise consists of four measures with the following chord progressions: C-7, F7, C-7, and F7. The melody is written in the upper voice, and the accompaniment is in the lower voice. Fingerings are indicated by numbers 1 and 2. The notation includes eighth notes, quarter notes, and dotted quarter notes.

Montuno and Clave

21

21

C-7 F7 C-7 F7

22

22

C-7 F7 C-7 F7

Montuno and Tumbao

23

23

C-7 F7 C-7 F7

24

24

C-7 F7 C-7 F7

Etude No. 2

Mambo $\text{♩} = 112$

The musical score for "Etude No. 2" is written in treble clef with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins with a fortissimo (*ff*) dynamic marking. The music is characterized by rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accents (*v*) placed above notes throughout the piece. The score concludes with a fermata over the final notes.

This musical score consists of six staves of music, all written in treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp, and a dynamic marking of *f*. The second and third staves continue the melodic and harmonic development. The fourth staff starts with a treble clef, a key signature of one sharp, and a dynamic marking of *mf*. The fifth and sixth staves conclude the piece with various musical notations, including rests and note values.

The musical score consists of seven staves of music in G major. The first staff begins with a fermata over a dotted quarter note. The second staff includes the instruction "To Coda" above a measure. The third staff features a dynamic marking of *f* and a fermata. The fourth staff contains a fermata. The fifth staff is marked with a first ending bracket and a fermata. The sixth staff is marked with a second ending bracket and a fermata. The seventh staff concludes with the instruction "D.S. X al Coda".

 Coda



The musical score is written in G major (one sharp) and consists of six staves. The first staff is marked with a Coda symbol and the word "Coda". The music begins with a melody in the upper voice, starting on G4, moving to A4, B4, and then C5. The bass line starts on G2, moving to F2, E2, and D2. The first staff ends with a double bar line. The second staff continues the melody and bass line. The third staff continues the melody and bass line. The fourth staff continues the melody and bass line. The fifth staff continues the melody and bass line. The sixth staff continues the melody and bass line and ends with a double bar line. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are also accents (>) over some notes in the first staff.

This page of musical notation, page 35, contains six staves of music in G major. The notation is as follows:

- Staff 1:** Treble clef, G major key signature. It begins with a forte (*f*) dynamic. The melody consists of eighth and sixteenth notes, while the bass line features chords and eighth notes.
- Staff 2:** Treble clef, G major key signature. It starts with a mezzo-forte (*mf*) dynamic. The melody continues with eighth and sixteenth notes, and the bass line has chords and eighth notes.
- Staff 3:** Treble clef, G major key signature. It begins with a mezzo-forte (*mf*) dynamic. The melody features eighth and sixteenth notes, and the bass line includes chords and eighth notes, ending with a fortissimo (*ff*) dynamic.
- Staff 4:** Treble clef, G major key signature. It starts with a mezzo-forte (*mf*) dynamic. The melody is primarily eighth notes, and the bass line consists of eighth notes.
- Staff 5:** Treble clef, G major key signature. It begins with a mezzo-forte (*mf*) dynamic. The melody features eighth and sixteenth notes, and the bass line has eighth notes.
- Staff 6:** Treble clef, G major key signature. It starts with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and sixteenth notes, and the bass line features chords and eighth notes.

This page of musical notation, page 36, is written in G major (one sharp) and features six staves of music. The notation includes various rhythmic patterns, dynamics, and articulation marks.

- Staff 1:** Features a melodic line with eighth and sixteenth notes, and a bass line with chords and eighth notes. A fermata is placed over the final chord.
- Staff 2:** Continues the melodic and bass lines with similar rhythmic patterns and a fermata at the end.
- Staff 3:** The melodic line consists of eighth-note chords, while the bass line has a steady eighth-note accompaniment. A forte (*ff*) dynamic marking is present at the beginning.
- Staff 4:** Similar to Staff 3, with eighth-note chords in the melody and eighth notes in the bass.
- Staff 5:** Continues the eighth-note accompaniment and chordal melody, ending with a fermata.
- Staff 6:** Returns to a more melodic style with eighth and sixteenth notes in the upper voice and chords in the bass, concluding with a fermata.



Güiro

The *güiro* rhythm, in 6/8, is a descendent of African religious music. Traditionally it is performed with just bell and *chékere*, a gourd covered with beads. Unlike the *guajira* and the *guaracha*, two forms originally in 6/8 that later evolved into 2/4, the *güiro* has remained in 6/8, and is also interpreted by larger ensembles.

The 6/8 *clave* pattern is markedly different from the 4/4 *clave* of the other forms previously discussed. Instead of the five note pattern of *son clave*, 6/8 *clave* is a seven note pattern. Although the meter is 6/8, the notation is in 3/4 to emphasize the contrast of the downbeats in the first bar to the upbeats in the second. As with the *son clave*, 6/8 *clave* can be either forward or reverse. Reverse 6/8 *clave* would start with one bar of all upbeats. The 6/8 *clave* is actually a precursor to the *son clave*. If you remove the last note of each bar from the 6/8 *clave* you get a pattern very similar to *son clave*, which is how the *son clave* evolved.

In interpreting 6/8, the piano parts are less like the syncopated *montunos* of other styles and instead use variations on *clave* as comping patterns. Two of the more common ones are used for the exercises along with *clave* and a typical 6/8 bass pattern. The basic pulse of *güiro* is the dotted quarter note, four to each two bar phrase.

The classic 6/8 salsa tune is Mongo Santamaria's "Afro Blue."

6/8 Clave**Forward****Reverse****Clave with Pulse****Forward****1****Reverse****2**

Clave and Pulse (continued)

Forward

3



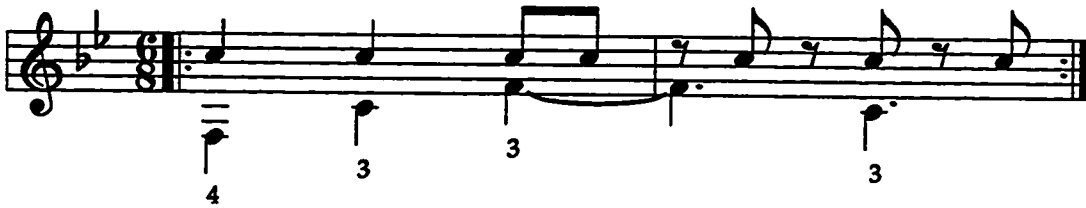
Reverse

4



Clave and Tumbao

5

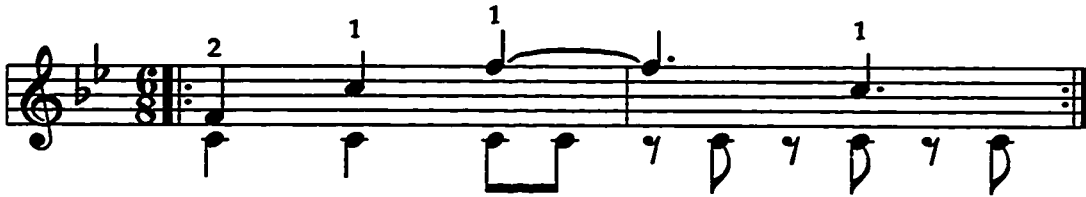


6

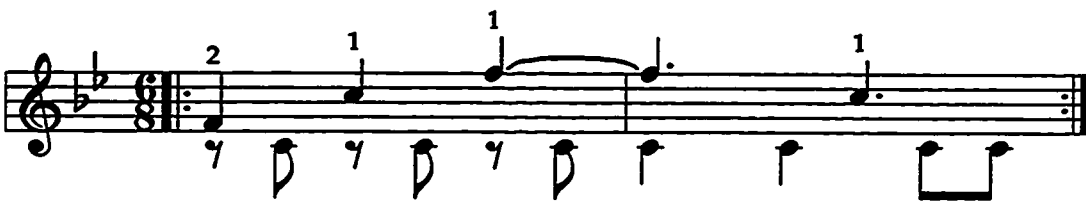


Clave and Tumbao (continued)

7



8



Comping Pattern 1

9



10



11



Comping Pattern 1 and Tumbao

12

12

C-7 F7

13

13

C-7 F7

Comping Pattern 2

14

14

C-7 F7

15

15

C-7 F7

Comping Pattern 2 (continued)

16

Musical notation for Comping Pattern 2 (continued), measure 16. The staff is in 6/8 time with a key signature of two flats. The first two measures are labeled C-7 and the last two are labeled F7. The notation shows chords and eighth notes.

Comping Pattern 2 and Tumbao

17

Musical notation for Comping Pattern 2 and Tumbao, measure 17. The staff is in 6/8 time with a key signature of two flats. The first two measures are labeled C-7 and the last two are labeled F7. The notation shows chords and eighth notes with fingerings 4, 3, 3, 3.

18

Musical notation for Comping Pattern 2 and Tumbao, measure 18. The staff is in 6/8 time with a key signature of two flats. The first two measures are labeled C-7 and the last two are labeled F7. The notation shows chords and eighth notes with fingerings 2, 1, 1, 1.

Etude No. 3

Guiro $\bullet = 100$

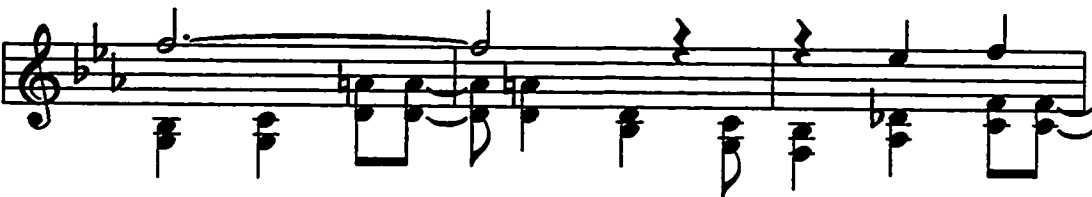
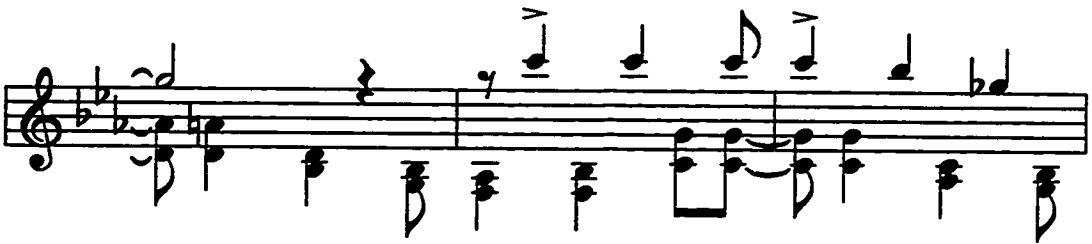
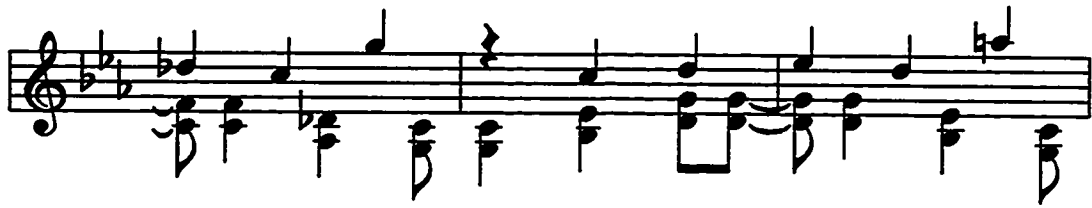
vamp

mp

a tempo

f *mf*

sim.



This musical score consists of six staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and slurs. Dynamic markings are present throughout, including 'mf' (mezzo-forte) at the bottom of the sixth staff and 'v' (forte) above several notes. The music is written in a style typical of a piano or organ score, with a focus on harmonic structure and melodic lines.

This musical score consists of five staves of music. The first four staves are connected by a brace on the left. The fifth staff is separated by a double bar line and contains dynamic markings: *f*, *mp*, and *p*. The music is written in a treble clef with a key signature of two flats (B-flat and E-flat). The notation includes various note values, rests, and slurs. The first staff features a long slur over the first two measures. The second staff has a slur over the last two measures. The third staff has a slur over the last two measures. The fourth staff has a slur over the first two measures. The fifth staff has a slur over the first two measures. The dynamic markings *f*, *mp*, and *p* are placed below the first, second, and third measures of the fifth staff, respectively.

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