

# "LATINIZING" YOUR SCHOOL JAZZ ENSEMBLE:



PRACTICAL  
SUGGESTIONS  
FOR ACHIEVING  
AN AUTHENTIC  
LATIN SOUND

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**Also featuring : The "Caliente" Rhythm Section  
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## Merengue (Dominican)

- Very popular dance form from Dominican Republic
- Generally fast in tempo with strong “1, 2” dance feel
- Like salsa, an internationally commercial style
- Much use of accordions & saxophones w/ “signature” instruments: Guira & Tambora

## 2. Cuban Styles

- **Recall these next forms are built upon the actual “clave” rhythmic patterns...**

### Cha-Cha-Cha

- Cuban Dance style emerged from the Cuban Danzon
- Worldwide audience appeal in 50’s
- Played in 4/4 yet has a bouncy 2/4 feel
- Name describes sound made by dancers’ feet (cha-cha- **CHA**- --)
- Name condensed to “cha-cha”

### Bolero

- Cuba’s version of the “ballad”/love song; highly popular style in Spanish world
- Usually slower in tempo
- Some jazz ballads can convert easily to Boleros by simply adding signature rhythm
- “Signature” rhythm played by Congas:



### Salsa: Recall this term includes styles like Son, Son Montuno, Mambo, etc...

- “Marriage” of Spanish melodies/harmonies to African rhythms
- Usually up-tempo
- **Cuban Son style** provide main basis
- Interlocking rhythmic “puzzle” is built upon Son Clave (2/3 or 3/2)
- **Salsa Main Rhythmic Elements each have their own “nickname” (besides maraca/guiro parts – the patters below detailed in “Pattern Sources” section):**
  - **The Bass “Tumbao”**
  - **The Piano “Montuno”**
  - **The Timbales “Cascara” and “Campaneo”**
  - **The Congas “Tumbao”**
  - **The Bongos “Martillo”**

### Mambo

- Driving, up-tempo dance style which evolved/gained wide popularity 40’s & 50’s
- Closest “cousin” to modern Salsa; likewise based on Son clave
- Like “Salsa”: rooted in Cuban Son style infused with Amer. jazz elements
- Uses many of same “salsa” patterns but at a faster tempo
- **FYI: “Mambo” also means: Instrumental interlude in a Salsa/Son Muntuno piece**

### Afro-Cuban 6/8

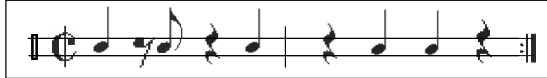
- Derived from W. African rhythms in 6/8 feels
- Clave generally played on cowbell
- Several 6/8 styles (Abakua, Rumba Columbia, Bembe, etc)
- Many use same “Signature” Clave pattern (see “Afro-Cuban Clave” on next page)
- Patterns on other drums often define specific style of 6/8

## II. A Closer Look at Clave and Clave-like Patterns

- Repetitive, 2-bar rhythmic pattern used in **AFRO-CUBAN** forms
  - Non- Cuban styles (Samba, Bossa, Merengue, etc) do not have a clave per se but themselves adhere to their own characteristic clave-like pattern listed above
- The clave sets the stage for interlocking PUZZLE of rhythms built upon it
- **Rhythmic patterns played by students MUST adhere to the established clave !!**
- Clave and African bell patterns similarities support theories of the Clave's African origins
- **Basic Clave Types Include**
  - Son (a.k.a "Salsa")
  - Rumba (slight variation of Son)
  - Afro Cuban 6/8
- **Clave pattern can go in two directions: 3/2 "forward" or 2/3 "reverse"**
  - "What kind of 'clues' can indicate Clave direction?"
    - Strong "On" beats can reveal 2-side of clave
    - "Off" beats can reveal 3-side of clave
- More Hints for Addressing the Clave...
  - **Remember clave does not have to be played throughout entire chart**
  - Can start out w/clave and then if other rhythmic patterns are played correctly, the clave will be "felt"
    - Aux perc plays clave and/or drummer/timbale player can cover clave at other times on hi-hat or mounted woodblock

### Son Clave (assoc with "salsa" forms such as Son, Son-Montuno, Mambo, Guaracha, etc)

*3/2 Forward*



*2/3 Reverse*

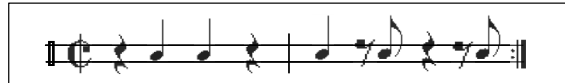


### Rumba Clave (associated with folkloric forms such as Rumbas, Congas, etc)

*3/2 Forward*



*2/3 Reverse*



### Afro-Cuban 6/8 Clave



### III. Rehearsal Suggestions for “Latinizing” Your Jazz Ensemble

#### Choosing a Chart:

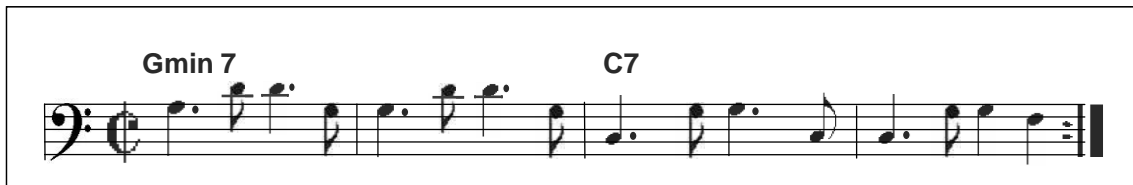
- Decide on a style to play
  - For group w/ limited Latin experience: Bossa or Samba is a good start
  - More experienced groups: Salsa or Afro-Cuban 6/8 provides good challenge
- Look for charts with suggested rhythm section parts written in score

#### Once you have chosen your chart:

- Determine type of clave & direction (ie. Son 2/3, Son 3/2, Afro Cuban etc)
- Research proper rhythmic patterns
- Explain concept of clave & interlocking rhythmic patterns to entire band
- Decide on rhythm instrumentation
- Teach rhythm section BASIC groove FIRST

#### Hints for Determining the Style and TYPE of Clave ...

- Title Clues or Genre noted by arranger *should* end the dilemma, but if not...
- Son (Salsa), Rumba, Afro-Cuban 6/8?
  - Examine arrangement (tempo, instrumentation etc)
  - Piano parts (comped or arpeggiated? Bossa/Samba generally do not arpeggiate)
- Bossa, Samba, Merengue?
  - Look for tell-tale clave-like pattern in chart (esp. in suggested drum parts)
  - Bass line good indicator of **Bossa or Samba** (whereas Salsa has tied rhythms, so if bass line looks like this it may be Bossa or Samba):



Notice the eighth notes in the bassline usually *anticipate* the next chord tone...

#### General “Latin” Rehearsal Tips: Horn Section

- Listen and lock in to rhythmic puzzle
- Horns are key pieces as well!
- Intensity generated by rhythm section **MUST** be complimented by horns; So stress proper articulation!
  - “Doo” (legato)
  - “Dit” (staccato)
  - “Dat” (marcato)
  - “Dah” (accent)

#### General “Latin” Rehearsal Tips Soloists

- Listen to soloists in specific genre to absorb the proper “feel”
- Harmonic elements may not necessarily be complex; rhythmic elements key
- Like any other style, have soloists rehearse with rhythm section

#### Teaching the Grooves to your Rhythm Section:

##### Once you determine type of clave, direction & proper rhythmic patterns:

- Decide on rhythm instrumentation (Drums? Congas,? Timbales?)
- Rehearse rhythm section alone
- Work rhythmic “puzzle” in layers (1<sup>st</sup> Drums, add bass, add piano, etc)
- Rehearse bass and drums at length; they must be tight
  - All other elements of percussion section and piano can then be worked in
- Try tapping straight ¼’s first until everyone gets their patterns down
  - Starting with clave first may confuse
  - Once patterns are solid have everyone lock in to clave
- Once basic groove is acquired, formulate a rhythm “road map”

## Drum Set Substitutions for “Missing” Elements

- Different styles utilize various perc instruments; you may not have everything on the list!
  - Extract major rhythmic patterns & mold them to fit your ensemble
- Some possibilities for absent elements:
  - **Conga:** Main hits (“2”, “4+”) of conga part played on the toms
    - OK even if conga player available as drummer is only covering main hits
  - **Timbales:** “Cascara” (shell) played on cymbals, floor tom shell, or cowbell
    - Cascara should not be doubled
  - **Timbales:** “Campaneo” (salsa/mambo bell pattern) played on cymbal or cowbell
    - Campaneo should not be doubled
  - **Claves:** Play on woodblock, hi-hat, cowbell
  - **Maracas and Guiro:** played on closed hi-hat
  - **AC 6/8 bell pattern:** on crown of ride cymbal
  - **Triangle:** (Brazilian) Play on hi-hat/ride crown or ride crown

**\*See “Pattern Sources for Drummer” below for key Salsa patterns for single drum set**

## Rehearsal Hints for Your Rhythm Section Players

- The GROOVE is the key; get “lost” in it
- Know your role in rhythmic “puzzle” and how various pieces fit together
- Avoid over-embellishing
- Make sure to get the section tight
- Change “**colors**” (ex. Can play cascara on side of floor tom, then hi-hat, then ride cym)
- Incorporate characteristic tutti fills (“cierres”)
- **DON’T OVERPOWER THE WINDS !!!!**

## Salsa-Specific Rehearsal Suggestions

- Same as general Latin rehearsal suggestions above, in addition:
- Find a “legit” salsa recording to share
- **Explain different patterns of Salsa groove (clave, tumbao, montuno, cascara, etc.)**
- Try starting with straight ¼ note taps until players are at least able to play patterns
  - Starting by tapping clave first may confuse due to syncopation
- Layer rhythm elements (suggested order):
  - Bass Dr. w/ Hi-Hat, add Cascara, then Toms
  - Add Bass Guitar
  - Add Congas
  - Add Piano
- **Remember: Two-bar patterns (piano, congas, timbales) must reverse to adjust for clave direction!! (ie, 3/2 or 2/3)**

## Addressing the Clave with Your Band

- Explain the Clave (basis of rhythmic puzzle, 2/3 versus 3/2 etc.)
- Have an auxiliary percussion player play clave on a wood block
- This player can switch to another (appropriate) auxiliary percussion part whenever the drummer takes over the clave “duties”
  - Drummer can cover clave on hi-hat or mounted woodblock
- Remember clave does not have to be played throughout entire chart
  - Can start out w/clave and then...
  - If other rhythmic patterns are played correctly, the clave will be “felt”...

## Recalling That the Salsa Main Rhythmic Elements Include

1. The Bass “Tumbao”
2. The Piano “Montuno”
3. The Timbales “Cascara”/ “Campaneo”
4. The Congas “Tumbao”
5. The Bongos “Martillo”

### 1. Son “Salsa” Bass: The “Tumbao”

- 1 or 2-bar repeating vamp outlining Root & Fifth of chord

#### Standard “Tumbao” bass line

- ...while in faster-moving progressions such as **I C – F G I G – F C I** the bass player generally outlines roots only (as opposed to root & fifth) but still using the above signature “anticipatory” salsa rhythm (“Tumbao”)

#### In general:

- Tied notes anticipate and “announce” the chord changes
- Passing tones can/should be added occasionally
- Bass player can certainly embellish (sparsely) but needs to stay close to true bass line
  - Bass line should be played smoothly; Accent each note (esp. beat 4)
  - **Listen hard for similar Bass Drum**

#### Obstacles in teaching the “Tumbao” bass rhythm:

- Ties & syncopation difficult for young players; Beat 4 accent often confusing
  - **Try starting with a simplified line** removing 1st tie then working it back in
  - **Temporary whole note gives a resting point to retry the rhythm**

- Once the above “starter” line is solid, omit the resting point whole note and loop the continuous vamp to achieve “standard Tumbao bass line” above

### 2. Salsa Piano: The “Montuno”

- Generally a two-bar vamp used in Cuban “Salsa” forms (Son, Son-Montuno, Mambo, etc)
- Piano’s role both **rhythmic & harmonic**
  - “Stole the job” of authentic Son style’s Tres Guitar
  - Outlines triads w/extensions
  - Voice-leading very important (chromatic passing tones are a chief element heard throughout the montuno line)
  - Notably arpeggiated (whereas Brazilian forms use more block chord “comping”)
  - Piano “Montuno” should be played smoothly
- **Like Conga/ Timbale 2-bar patterns: Piano must adjust to clave direction (3/2 or 2/3)**
  - **Downbeat measure falls on 2-side of the clave; off-beats fall on “3” side**
  - Chord is NOT reversed to fit clave, only rhythm

#### Piano Montuno in 3/2 (“forward” clave):

### Basic Piano “Montuno” in 2/3 (“reverse” clave- common in Son-Montuno style)

- More authenticity: Right hand pinky can be added for octave doubling of all thumb notes
- Most Basic Left Hand Playing: Mirroring Right Hand
- Richer Harmonies: Left hand can also play different chord inversions (same rhythm as right hand)

### 3. Timbales: “Cascara” and “Campaneo” Patterns

- **Cascara** literally means “shell” and is a key salsa pattern
  - Played on shell of floor tom, can be played on hi-hat or ride for color change
  - Generally used for more subdued sections
- **Campaneo** literally means “a rhythm played on (cow)bell” and steps up intensity
  - Generally played on mounted cowbell, can be played on ride for color change
- Timbale 2-bar patterns must ALWAYS adjust to clave direction (3/2 or 2/3); Simply reverse the measures

TOP Line: Cascara in 2/3      BOTTOM: “Campaneo” in 2/3

### 4. Conga: The “Tumbao” (Conga rhythm named similarly to Bass “Tumbao”)

#### Conga Notation:

R= Right Hand  
L= Left Hand  
O= Open Tone  
C= Closed Tone  
S= Slap Tone  
P= Palm Tone  
H= Heel of Hand  
T= Tip of Hand

#### Basic Conga two-bar pattern in 2/3

A. Conga rhythm may be difficult at first so try introducing a “bare bones” pattern first: (RH: Slap “2”, Open hit on “4 +”; Highlights Main Conga Hits while LH: Palm hit on beats “1” and “3” for a time-keeping function)

Tone:	P	S	P	OO
BEAT:	1	2	3	4 +
Hand:	L	R	L	RR

B. Stepping up to the basic one-bar pattern (beginner pattern which should be stepped up to two-bar pattern)



### c. Moving to the standard two-bar pattern

- **IMPORTANT:** Like 2-bar Piano “Montuno”: Conga 2-bar “Tumbao” must adjust to fit clave direction
  - Measure with double “Open” RH hit on lower drum falls on 3- side of clave
  - Simply reverse bars for 3/2 clave

**Basic Conga with 2/3 clave**

### 5. Bongos : “Martillo Pattern

- Martillo literally means “hammer”
- Bongo player plays this pattern but also has a solo function during standard rhythm section grooves and also pick up hand-held cowbell during more intense sections
- See “Pattern Sources for Drummer” below for Bongo Martillo pattern

### 6. SONGO VARIATION FOR DRUM SET: Taking “Salsa” up a notch ...

- Popular modern set style; most imitated today
- Mixture of several styles such as: Son (Salsa), Rumba, Funk, Fusion, etc.
- Works well with more intense sections
- Drummer should have a firm grasp on patterns of different styles

**Basic Songo Drumset Pattern**

### Pattern Sources for Drummer

\* 2-bar patterns reverse to fit clave direction

#### Clave\* (2/3)

#### Timbales\*:

“Cascara”

“Campaneo”

#### Congas\*:

“Tumbao”

#### Bongos:

“Martillo” &  
Cowbell

#### Guiro:

#### Maracas:

## Rhythm Section “Extras”

1. Supporting the Soloist
2. El “Ponche”
3. El “Cierre”
4. The “Road Map”
5. Featuring Your Rhythm Section

### 1. Supporting the Soloist

- When soloist enters, reduce volume
  - Reduce # of percussion instruments
  - Drummer move to “quieter” parts of drum set
  - Cascara on hi-hat or floor tom shell good start
  - Piano and esp. Bass solo should use minimal perc (*ex. hi-hat alone playing “cascara” pattern*)
- As solo develops and intensifies:
  - Drum set can step it up
  - Bring in other aux. percussion instruments
  - Campaneo then Songo ok for extended solo develop.

### 2. The “Ponche”

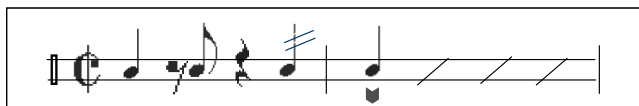
- Slang for “punch”; Happens on beat “4”
- Strong accent point in Cuban styles as well as a “takeoff” point for new phrases
- A small touch that **adds authenticity**, stability



### 3. The “Cierre” (pronounced See- eh-rreh)

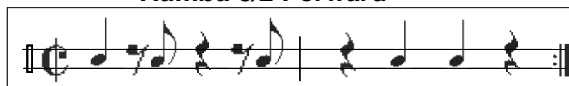
- Literally means “the closing”
- Improvised tutti fill by rhythm section
- Signals the end of a major section/phrase
- Can be one or two bars
- Can even include different clave rhythms
- **Adds more authenticity to the piece**
- Cierre incorp. into end of phrase (**not added on**)
  - ie, cut short the 4 or 8 bar phrases to fit in these cierres (*ex. A two-bar cierre in an 8-bar phrase would be 6 bars of time and the cierre tacked onto the end*)

**Typical Cierre (although an endless array can be improvised)**



Another “cierre” idea can utilize the 3/2/Rumba clave, however, you have to replace the last 2 bars of the groove and replace it with this (regardless of what style you are playing- it works!)

**Rumba 3/2 Forward**



#### 4. “Road Map” Planning: Who plays what- and where?

- Ex: Gmin/C7 vamp in 2/3 Son Clave: Bass/Congas/piano are constant while...
- A. Drummer play cascara while Timbale plays 2/3 clave for 8 bars, insert “*cierre*” #1 (**for “mp” subdued sections like a laid back intro, the first A, or a solo entrance**)
- B. Drummer play cowbell while Timbale goes to cascara for 8 bars, insert “*cierre*” #2 (**“mf” building sections**)
- C. Drummer plays “Songo” variation while Timbale goes to campaneo pattern on mounted cowbell (doing clave w/left hand), end w/ “*cierre*” #3 (**“f” all-out sections**)

#### 5. Featuring Your Rhythm Section

- **Trading “Fours” or “Eights” is a good feature vehicle:**
  - Other rhythm players must yield to soloist
    - Simplify rhythms and/or drop out accordingly
    - Someone can play time (straight ¼’s for soloist)
  - Establish an order: Rhythm can go several “rounds”
- **Rhythm section can even change styles**
  - Ex. Son-Montuno (Salsa) to Afro-Cuban 6/8 and back

## IV. Common Rhythm Section Patterns for Popular Latin Styles

The following pages contain basic patterns suitable for various Latin styles.

- The pages with multi-perc patterns are for groups with several available players.
- The drums-only pattern page integrates main rhythmic patterns for rhythm sections where the only percussionist available is the drummer.
- The piano and bass patterns for the various styles appear on a separate page.

**This clinician endorses the books listed in the references section as an invaluable resource for a wide variety of patterns to be used by your entire rhythm section.**

# Piano and Bass Guitar Patterns

Piano: top staff  
Bass Gtr: bottom staff

**Bossa**  
2/3

G min C

This musical system shows a piano and bass guitar pattern for Bossa Nova in 2/3 time. The piano part (top staff) features a melodic line with eighth and sixteenth notes, accented with slurs and accents. The bass guitar part (bottom staff) provides a steady accompaniment with eighth notes and chords. Chords G minor and C are indicated above the staff.

**Samba**

G min C

This musical system shows a piano and bass guitar pattern for Samba. The piano part (top staff) has a rhythmic melody with eighth and sixteenth notes, accented with slurs and accents. The bass guitar part (bottom staff) features a complex rhythmic pattern with eighth notes and chords. Chords G minor and C are indicated above the staff.

**Cha-  
Cha-  
Cha**

G min C

This musical system shows a piano and bass guitar pattern for Cha-Cha-Cha in 2/4 time. The piano part (top staff) has a rhythmic melody with eighth and sixteenth notes, accented with slurs and accents. The bass guitar part (bottom staff) features a steady accompaniment with eighth notes and chords. Chords G minor and C are indicated above the staff.

**"Salsa"**  
(Son 2/3  
Clave)

G min F7  
F7

This musical system shows a piano and bass guitar pattern for Salsa in 2/3 time. The piano part (top staff) has a rhythmic melody with eighth and sixteenth notes, accented with slurs and accents. The bass guitar part (bottom staff) features a steady accompaniment with eighth notes and chords. Chords G minor and F7 are indicated above the staff.

**Afro-  
Cuban**  
6/8

G min F7

This musical system shows a piano and bass guitar pattern for Afro-Cuban in 6/8 time. The piano part (top staff) has a rhythmic melody with eighth and sixteenth notes, accented with slurs and accents. The bass guitar part (bottom staff) features a steady accompaniment with eighth notes and chords. Chords G minor and F7 are indicated above the staff.

**Bossa Nova for Percussion Combo**  
 (Note: these BASIC rhythms work for sections with multiple players; add piano/bass excerpts from preceding page)

**Drum Set**

**B. D.**  
 ↑ ADD: Hi Hat choking on "2" & "4" throughout      NOTE: Snare pattern is cross-stick

**Triangle**

+= Closed Strike    O= Open Strike

**Maracas**

**Samba (Basic Patterns) for Percussion Combo**

**Drum Set**

**B. D.**  
 ↑ ADD: Hi Hat choking on "2" & "4" throughout      NOTE: Snare pattern is cross-stick

**Bongos**

**Triangle**

+= Closed Strike    O= Open

**Agogo Bells**

(from Samba Batucada)

## "Salsa" for Percussion Combo

(Note: these BASIC rhythms work for sections with multiple players; add piano/bass excerpts from piano pg)

### Groove #1 "Cascara" (play on timbale shell)

### Groove #2 "Campaneo" (play on mounted Cowbell or Ride)

Timbales  
In 2/3  
Clave

2/3 Clave played on wdblck/small mounted cowbell

Congas  
In 2/3  
Clave

HTSTHTOO HTS O O T O O

LLRLLRRB LLR L R R

R R

2

Cowbl  
Sn/Tom

Drum Set  
In 2/3  
Clave

B.D.

ADD: Hi-Hat choking on "2" & "4" throughout

Bongos

STTHSTOH

RLRLRL L

R

2

### Groove #3 "Songo" variation for Drum Set (other perc. instr. may continue above)

Ride  
Sn

Drum Set

B.D.

ADD: Hi-Hat choking on "2" & "4" throughout

**IMPORTANT:** Recall that (1) "Salsa" includes styles such as Son, Son-Montuno, Mambo, etc.,

(2) that the 2-bar patterns above **must be reversed to fit clave direction**, ie. 2/3 as opposed to 3/2)

(3) Groove #1 ("Cascara" pattern), #2 ("Campaneo" pattern) and #3 ("Songo" style ) **increase intensity** respectively

# Drum Set Patterns for Single Percussionist

**Bossa in 2/3**

Ride Hi-Hat

Sn  
B.D.

NOTE: Snare pattern is cross-stick

**Samba in 2/3**

Ride Hi-Hat

Sn  
B.D.

NOTE: Snare pattern is cross-stick

**Cha-Cha**

Cwbl.  
Snare

B.D.  
Hi-Hat

**"Salsa" (Son-Montuno) in 2/3 Clave**

Fl tom shell  
Sn/toms

B.D.  
Hi-Hat

**Songo in 2/3 Clave**

Ride or CwBl  
Sn/Toms

B.D.  
Hi-Hat

**Afro-Cuban 6/8**

Cwbl  
Sn

B.D.  
H.H.

**Note:** Patterns here extract some key patterns used by absent authentic instruments. These are basic and should be supplemented by researching percussion books cited in reference section as well as other sources.

## V. Latin Music Glossary

### **1. Styles**

**Bolero:** The Latin version of the ballad/love song, the Bolero carries a characteristic conga pattern making this style easily identifiable (mentioned in detail in previous sections)

**Cha-cha-cha** An authentic Cuban dance form that gained popularity in the '50's and was named after the sound made by the dancers' feet (cha-cha-*cha*).

**Guaguanco:** A drum form related to the RUMBA having African roots; it is often played in 4/4 with a strong 6/8 feel. Many musicians consider this style as a separate form in itself.

**Guaracha:** Similar to the Son-Montuno, it is dance form most commonly used by Salsa groups and has a fast, brisk rhythm with a basic chica-chica pulse.

**Latin jazz:** A contemporary integration of American jazz and various styles of Latin music.

**Mambo:** an Afro-Cuban form; the big band MAMBO of the '50s boasted an intense, driving feel with interweaving saxophone/brass lines, driving bell patterns and salsa-type drum grooves.

**Merengue:** From Dominican Republic, a highly popular dance form w/ an energetic 2/4 rhythm.

**Rumba:** A folkloric Cuban drum form sometimes confused for the traditional Cuban Son style. It utilizes the Rumba clave as its fundamental rhythmic pulse and includes several forms such as the Conga, Cumbia and Guaguanco.

**Salsa:** Coined in the late 1960s this modern umbrella term for hot, up-tempo, hot Latin music literally means "sauce". Salsa includes many styles such as son, Son-Montuno, Guaracha, Mambo and Songo.

**Son:** Perhaps the oldest Afro-Cuban form and the main predecessor of modern Salsa; the Son's structure built upon the Son clave and its rhythm is notably syncopated. The Son has been referred to as Cuba's version of the Blues.

**Son-Montuno:** A reverse-clave (2/3) dance form, the Son-Montuno developed as a separate form from the general SON tradition although it shares many similar characteristics. It was one of the first forms to include an improvised section (Montuno section). Though it is not generally fast, this Afro-Cuban form has an intense quality highly characteristic of the modern Salsa style.

**Songo:** A highly imitated modern Cuban "salsa" rhythm. It is a personalized blend of Rumba/Son styles integrated with funk/fusion and jazz improve styles. The rhythmic patterns are more syncopated and less repetitious than the vamp approach of traditional styles.

**Bossa Nova (Brazilian Style):** a style of music that arguably resulted from the Cool Jazz influence on Samba; this flowing song-form combines African and Portuguese influences.

**Samba (Brazilian):** Predecessor of Bossa Nova- the Samba is a traditional form using syncopated rhythms. There are several styles including Batucada, Modern Samba and Baiao.

### **2. Instruments**

**Bongo:** Small double drum held between the knees of the seated musician.

**Clave:** (Not to be confused with "the Clave" rhythmic pattern): Twin strikers of resonant wood used to play the CLAVE pattern.

**Cencerro:** A large hand-held cowbell struck with a thick stick and producing two tones depending on whether struck at the top or open bottom. In a Salsa piece it is usually played by the bongo player when the band goes into Mambo (instrumental interlude) section after main vocal section.

**Conga:** A major perc instrument in the SALSA rhythm section; the typical set-up can include one, two or three drums of different sizes- the small QUINTO, mid CONGA, and larger TUMBADORA.

**Guiro:** Used in Cuban forms, it is made from a notched gourd and played w/ a stick-like scraper.



**Guira:** (Dominican Republic) The metal version of the Cuban gourd guiro, is played with a metal, fork-like stick and is a characteristic instrument used in merengue.

**Maracas:** Gourd-made rattles filled with seeds or small stones.

**Shekere (or Chekere):** A large, African-derived rattle made from a gourd and covered with a net-like pattern of beads

**Timbales:** Used chiefly in Afro-Cuban forms- a percussion set-up consisting of two small metal-single headed drums mounted on a stand, with two cowbells, and very often a cymbal or other additions. The timbalero (timbale player) plays the “cascara” part on the shell. And the crucial “campaneo” pattern on the mounted cowbell.

### ***Brazilian Instruments***

**Agogo:** Two or three bells joined together and played by striking with a stick.

**Cabasa:** a coconut shell with small seashells strung around it. The modern version is a wooden cylinder using a metal cover and beads. It is played by rubbing the beads against its metal cover.

**Ciaxia:** a metal snare carried with a sling.

**Cuica:** a small drum with a skin at one end with an attached stick at its center. It is played by rubbing the stick through the open end with a wet rag or sponge. The sound produced can be (very loosely) thought of as similar to a plastic straw being quickly pulled in and out of a cup lid.

**Ganza:** a shaker.

**Pandeiro:** a thin, tambourine-like drum.

**Reco-Reco:** Brazil’s version of the Cuban gourd guiro, the reco-reco is made out of notched bamboo and scraped by using a thin stick.

**Repenique:** carried on the body, a small two-headed tenor drum played with a stick.

**Surdo:** a large bass drum carried with a sling and played with a mallet. It provides the main “heartbeat-like” pulse of the samba.

**Tamborin:** a small, hand-held 6” diameter drum played with a stick.

## **3. “Lingo”**

**Cierre:** Improvised tutti break (like jazz break), cierres are highly characteristic of the salsa style.

**Clave:** A two-bar repetitive rhythmic pattern which constitutes the basis of all Cuban music. All elements of arrangement and improvisation should fit the proper clave, which can either be a forward 3/2 clave or reverse 2/3 clave. Different Clave styles include (1) the Son Clave (Salsa styles such as Son, Son-Montuno, Mambo, etc, (2) the Rumba Clave (folkloric styles like Rumba, Conga, etc) and (3) the Afro-Cuban 6/8 Clave. Non-Cuban forms may not have a clave per se but also have their own clave-like pulse to which all elements must adhere.

**Conjunto:** Musical group or “combo”.

**Descarga:** Slang of Latin musicians for jam session; literally means “discharge”.

**Mambo Section:** Instrumental interlude section of a “Salsa” piece.

**Montuno Section:** A improvisational (solo section) using two or three-chord rhythm section vamping patterns behind soloist.

**Tumbao:** The name of a repeated rhythmic pattern played specifically by the bass and/or conga drums. Both the Bass and Conga Tumbao are fundamental puzzle pieces to the salsa ensemble.

## VI. Recommended Listening

### *Soloists*

<p><b>Flute</b></p> <ul style="list-style-type: none"> <li>• Dave Valentin</li> <li>• Nestor Torres</li> </ul> <p><b>Saxophone</b></p> <ul style="list-style-type: none"> <li>• Paquito D'Rivera</li> <li>• Stan Getz (Brazilian)</li> </ul> <p><b>Vocals</b></p> <ul style="list-style-type: none"> <li>• Celia Cruz</li> <li>• Ruben Blades</li> <li>• Astrud <b>Gilberto</b> (Brazilian)</li> <li>• Oscar de Leon</li> </ul> <p><b>Vibraphone</b></p> <ul style="list-style-type: none"> <li>• Cal Tjader</li> </ul>	<p><b>Trumpet</b></p> <ul style="list-style-type: none"> <li>• Mario Bauza</li> <li>• Dizzy Gillespie</li> <li>• Jerry Gonzalez</li> <li>• Charlie Sepulveda</li> <li>• Arturo Sandoval</li> <li>• Claudio Roditi (Brazilian)</li> </ul> <p><b>Trombone</b></p> <ul style="list-style-type: none"> <li>• Papo Vasquez</li> <li>• Juan Pablo Torres</li> </ul> <p><b>Bass</b></p> <ul style="list-style-type: none"> <li>• Israel "Cachao" Lopez</li> <li>• Oscar D'Leon</li> <li>• Joao Gilberto (Brazilian)</li> </ul>	<p><b>Piano</b></p> <ul style="list-style-type: none"> <li>• Chucho Valdez</li> <li>• Charlie Palmieri</li> <li>• Eddie Palmieri</li> <li>• Michel Camilo</li> <li>• Hilton Ruiz</li> <li>• Gonzalo Rubalcaba</li> </ul> <p><b>Percussion</b></p> <ul style="list-style-type: none"> <li>• Chano Pozo</li> <li>• Tito Puente</li> <li>• Jerry Gonzalez</li> <li>• Pancho Sanchez</li> <li>• Mongo Santamaria</li> <li>• Ray Barretto</li> <li>• Giovanni Hidalgo</li> </ul> <p><b>Drum Set</b></p> <ul style="list-style-type: none"> <li>• Guillermo Barreto</li> <li>• Ignacio Berroa</li> <li>• Jose Luis Quintana</li> </ul>
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### *Discography*

<p><b>Ray Barreto</b></p> <ul style="list-style-type: none"> <li>• Que Viva la Musica</li> <li>• Ritmo de la Vida</li> </ul> <p><b>Ruben Blades</b></p> <ul style="list-style-type: none"> <li>• Caminando</li> <li>• Escenas</li> </ul> <p><b>Willie Colon</b></p> <ul style="list-style-type: none"> <li>• El Juicio</li> <li>• El Malo</li> <li>• La Gran Fuga</li> </ul> <p><b>Orquesta Tipica</b></p> <ul style="list-style-type: none"> <li>• Rumba Caliente</li> </ul> <p><b>Celia Cruz</b></p> <ul style="list-style-type: none"> <li>• Gran Exitos</li> <li>• Cuba y Pierto Rico Son (w/ Tito Puente)</li> </ul>	<p><b>Paquito D'Rivera</b></p> <ul style="list-style-type: none"> <li>• Manhattan Burn</li> <li>• 40 Years of Cuban Jam</li> </ul> <p><b>Jerry Gonzales</b></p> <ul style="list-style-type: none"> <li>• Obatala</li> </ul> <p><b>Grupo Niche</b></p> <ul style="list-style-type: none"> <li>• Grandes Exitos</li> </ul> <p><b>El Gran Combo</b></p> <ul style="list-style-type: none"> <li>• Mejor Que Nunca</li> <li>• 25<sup>th</sup> Anniversary</li> </ul> <p><b>Irakere</b></p> <ul style="list-style-type: none"> <li>• Chekere Son</li> <li>• Irakere en Vivo (Live)</li> </ul> <p><b>Machito</b></p> <ul style="list-style-type: none"> <li>• Afro-Cuban Jazz</li> <li>• Machito Plays Mambo</li> </ul>	<p><b>Tito Puente</b></p> <ul style="list-style-type: none"> <li>• Cuban Carnival</li> <li>• Mamborama</li> <li>• Para los Rumberos</li> <li>• Un Poco Loco</li> </ul> <p><b>Arsenio Rodriguez</b></p> <ul style="list-style-type: none"> <li>• Ignacio Berroa</li> <li>• "Changuito" Quintana</li> <li>• Enrique Pla</li> </ul> <p><b>Arturo Sandoval</b></p> <ul style="list-style-type: none"> <li>• El Tren Latino</li> </ul> <p><b>Mongo Santamaria</b></p> <ul style="list-style-type: none"> <li>• Sabroso</li> <li>• Greatest Hits</li> </ul> <p><b>Chucho Valdez</b></p> <ul style="list-style-type: none"> <li>• Lucumi Piano Solo</li> </ul> <p><b>Los Van Van</b></p> <ul style="list-style-type: none"> <li>• Songo</li> <li>• De Cuba los Van Van</li> </ul>
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## **VII. Clinician's BIO**

**Michele Fernandez Denlinger** graduated from Miami Senior High in 1985 and attended Univ. of FL on full scholarship for Oboe with plans to major in education and enter law school. After graduating cum laude in '89 with her B.A., Michele traded in her law school plans after an invitation to return to her Alma Mater to teach band, where, during the next ten years her Marching, Symphonic and Jazz Bands earned high ratings at evaluations and were selected for feature Jazz band appearances at the Midwest Clinic in Chicago (1993 and 1998), the Intl. Assoc. of Jazz Educators Conference (1994, Boston and 1999, NY), the Montreux Jazz Festival in Switzerland (1996) and the FMEA All-State Convention ('94 and '97 Tampa, FL), while also being featured in numerous national publications. In 1999 Michele was featured as an outstanding educator on "CBS Sunday Morning" and was a recipient of a Downbeat Magazine national educator award, as well as FEA teacher of the year at MHS. While teaching at MHS she earned her Master's from F.I.U., where she later served as adjunct professor in the Music Ed. Department. In addition she served as clinician at various festivals, local arranger and drill writer, and performed as a pianist in a local salsa band for several years. After taking a four-year leave in 1999 to care for her family, Michele returned to Miami High in 2003 and taught Special Ed. reading, served as a chemistry tutor for the ESOL department and taught English and Science in a 9<sup>th</sup> Grade Special Education inclusion class. Michele co-presented a clinic offering an overview of Latin rhythms with composer/arranger Victor Lopez (hosted by Alfred Publishing) at the Midwest International Band/Orchestra Clinic in Chicago ('05). Michele presently teaches band and orchestra at Coral Way K-8 Bilingual Center in Miami and frequently serves as a band clinician as well as a district/state-level adjudicator.

**Michele can be reached for handout/ clinician inquiries at MFDenlinger@Aim.com**

## **VIII. Materials/References Used for This Presentation Include:**

Campos, Carlos: *Salsa and Afro Cuban Montunos for Piano*, ADG Productions, 15517 Cordary Ave. Lawndale, CA 90260

Dunscomb, J. Richard., & Hill, L. Willie: *Jazz Pedagogy, The Jazz Educator's Handbook and Resource Guide*, Warner Bros. Publications, Distributed by Alfred Publishing Co, P.O. Box 10003, Van Nuys, CA. 91410, 2002.

Mouleon, Rebecca: *Salsa Guidebook for Piano & Ensemble* Sher Music Co. 1993

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Clinic: Victor Lopez, Michele Fernandez Denlinger and Anthony Falcone: *Latin Music, Mystery Unraveled*. Presented at the 2005 Midwest Clinic; hosted by Alfred Publishing

Some excerpts from glossary from the AFRO-CUBAN RHYTHMS FOR DRUMSET by Frank Malabe and Bob Weiner, published by Manhattan Music, Inc. Distributed by CPP Media 15800 N.W. 48th Avenue, Miami, Fl. 33014 and Alfred Publishing (www.alfred.com)

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**Mr. Chad Denlinger**