



**“One-Stop Latin Shop”** is a clinic designed to give educators and students an aural, visual and interactive experience. Over the course of the session: directors and students will learn ways to interpret a drum chart, set-up common ensemble swing rhythms, as well as learn tips relevant to *all* rhythm section players for playing Salsa styles, Bossa Nova, Samba, Bolero and Cha-cha-chá with more authenticity. The concepts demonstrated will be of interest to all students *regardless of instrument* and can be implemented immediately with students at any level, from elementary to high school and beyond. Session attendees will be given handouts containing examples and concisely written techniques to utilize in the various styles presented.

# ONE-STOP LATIN SHOP

## *Practical Tips for Achieving an Authentic Latin Sound*

Presented by Michele Fernández

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**Michele Fernández** is an active musician, educator, clinician/adjudicator, and published composer. She has served in Florida's public school system since 1989, where her Miami High Symphonic, Marching groups consistently earned top honors and Jazz groups gained international acclaim. Her groups have been selected for appearances at Midwest Clinic (Chicago '93 & '98), IAJE (Boston '94 & NYC '97), Montreux Jazz Festival (Switz. '96), FMEA ('93 & '97), and have been featured in national publications. Michele was featured on "CBS Sunday Morning", Band Director's Guide and featured as an outstanding educator in Downbeat Magazine.

Michele has published works for jazz ensemble through Hal Leonard, Print Music Source/JW Pepper, premiered several works at Midwest, IAJE, All-State venues, and composes for "Jazz Zone" book series (J. Richard Dunscomb). She has served as guest conductor for various State and Regional Honor Concert and Jazz groups. She has appeared as a Midwest Clinic lecturer ('07 & '16), as well as a frequent conference lecturer, clinician for various university camps/festivals including a yearly guest conductor position at FSU camps. She has also served as an Adj Prof at FIU, an oboist/percussionist in Miami area and spent several years as a pianist in a local Latin ensemble.

*"Playing and teaching the various forms of Latin music should not be viewed as an enigmatic challenge, although this undertaking is often described as such by music instructors everywhere.*



2020 Broward County Honors HS Jazz Ensemble  
Coral Springs, FL

*It is actually quite simple, if one has access to the right concepts and patterns. During my years as a high school director and "Latin" band musician, I had the opportunity (and necessity) to learn and develop rehearsal techniques that allowed the jazz ensemble at Miami Senior High School to achieve the very authentic sound that my students enjoyed sharing through many venues.*

*However, it was only after my later experiences as a writer, clinician and adjudicator that I actually made a conscious attempt to concisely organize the principles and techniques that I (oftentimes unconsciously) applied with my students throughout my time as a director.*

*This handout contains some basic principles and rehearsal suggestions that I hope will help directors and students unfamiliar with some of the major styles (and perhaps those a bit more familiar as well) to experience this infectious brand of music with more vigor and authenticity.*

*Most of all: Have a great time, because 'Latin' music is truly a blast to play and teach!"*

Michele is available to present clinics for educators and students alike on various topics and/or serve as a guest conductor/adjudicator for both concert and jazz ensembles. Questions regarding any services, as well as requests for assistance can be emailed to [MicheleFDZmusic@gmail.com](mailto:MicheleFDZmusic@gmail.com).

## I. Overview of Latin Styles Commonly Seen in School Music

### Bossa Nova (Brazilian)

- Late 50's: "Cool Jazz" wave softened traditional samba
- Emergence, in Brazilian music, of progressions and altered chords associated with jazz
- Guitar and voice (Portugese) became major elements
- Guitar also joined in on traditional drum syncopation
- Clave-like pulse mimics Cuban Son Clave, delays 3<sup>rd</sup> beat of "2" side

**Bossa Pattern**                      compared to                      **Traditional 3/2 Cuban "Son Clave"**

The image shows two musical staves side-by-side. The left staff, labeled 'Bossa Pattern', shows a sequence of notes: a quarter note, an eighth note, a quarter note, a quarter note, an eighth note, a quarter note, and a quarter note. The right staff, labeled 'Traditional 3/2 Cuban "Son Clave"', shows a sequence of notes: a quarter note, an eighth note, a quarter note, a quarter note, an eighth note, a quarter note, and a quarter note. The patterns are very similar, with the Bossa pattern being slightly more syncopated.

### Samba (Brazilian)

- Predecessor of Bossa Nova
- Portugese and African Influences
- Common styles include Samba Batucada, Carnival Samba, Samba Moderno and Baiao
- "2" feel (cut time or 2/4); Often up-tempo
- "2" slightly accented (open tone of authentic "surdo" bass drum)
- Commercial pattern often used (not called a "clave" as in Cuban forms), several variations in folkloric forms

The image shows a musical staff with a sequence of notes: a quarter note, a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, and a quarter note. The pattern is similar to the Bossa pattern but with a different rhythmic feel.

### 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 with "signature" instruments: Tambora and Guira (not to be confused with the Guiro)

**Common Merengue Pattern**

The image shows a musical staff with a sequence of notes: a quarter note, a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, and a quarter note. The pattern is similar to the Samba pattern but with a different rhythmic feel.

## Cuban Styles

(recall these 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
- Name condensed to “cha-cha”

### Bolero

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



### Mambo

- Driving up-tempo dance style that gained wide popularity 40’s & 50’s
- Closest “cousin” to modern Salsa and likewise based on Son clave
- Uses many of same “salsa/son” patterns but at a faster tempo
- “Mambo” also refers to the instrumental interlude in a son-style chart

### Afro-Cuban 6/8

- Derived from W. African rhythms in 6/8 feels
- 6/8 Clave pattern is generally **played on cowbell**
- Several 6/8 styles (Abakua, Rumba Columbia, Bembe, etc)
- Many forms use this “Signature” Clave pattern below



- Patterns on other drums often define specific style of 6/8



## II. A Closer Look at the Key “Clave” Patterns in Cuban Styles

- Repetitive, 2-bar rhythmic pattern used in Afro-Cuban forms
  - The clave sets stage for interlocking puzzle of rhythms built upon it
- Rhythmic patterns **must** adhere to the established clave
- Basic Clave Types Include
  - Son (a.k.a “Salsa”)
  - Rumba (variation of Son used in folkloric forms like Guaguango)
  - 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 in melody can reveal 2-side of clave
    - “Off” beats can reveal 3-side of clave
- More hints for addressing the “clave” during rehearsal
  - Recall the clave does not need 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
    - Guitar and piano can even “comp” clave at key points

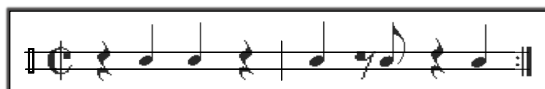
### Son Clave

(used in “salsa” forms like Son, Son-Montuno, Mambo, Guaracha, etc)

#### 3/2 Forward



#### 2/3 Reverse



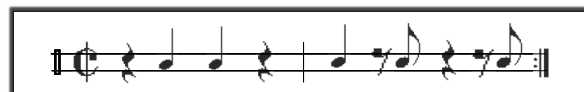
### Rumba Clave

(associated with more folkloric forms; not spelled “Rhumba”)

#### 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 experience: Cha-Cha or Bossa is a good start
  - Experienced groups: Salsa or A.C. 6/8 provides a 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** determine style, 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)
- Is it a Bossa, Samba, Merengue... ?
  - Look for “clave-like” pulse in chart (especially in suggested drum and bass guitar parts)
  - Common bass line pattern is a good indicator of Bossa or Samba



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

- Listen and “lock in” to the rhythmic puzzle
- Horns are key pieces of this puzzle 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

## IV. Teaching the Grooves to your Rhythm Section

### Proper Planning to Ensure Success

- Determine type of clave/rhythmic pulse (Son ? Rumba? Afro-Cuban 6/8?)
- Cuban style: determine direction of clave (3/2 or 2/3)
  - Search for clues in the score (melody, bass line, rhythm parts)
- **Research the proper rhythmic patterns** (Samba? Bossa? “Salsa”?)
- Decide on rhythm instrumentation (Drums? Congas? Timbales?)
- Once basic groove is acquired, formulate a rhythm section “road map” to determine detailed rhythmic pattern assignments/development throughout the chart (refer to the roadmap example in “Rhythm Section Extras”)

### Rehearsal Hints for Your Rhythm Section Players

- The **groove** is the key; get “lost” in it
- Each player must know his/her role in rhythmic “puzzle” and how the various pieces fit together
- Avoid over-embellishing to avoid a cluttered sound
- Make sure to get the entire section tight
- Change “colors”
  - Ex. Drums can play cascara on floor tom shell, hi-hat, then ride cymbal
- Incorporate characteristic tutti fills (“cierres”) to cap off phrase endings
- **Do not overpower the winds** (a common problem with many groups)
- Rehearse rhythm section alone and work their rhythmic “puzzle” in layers
- Rehearse bass and drums at length; they must be tight
  - Bass guitar and bass drum often mirror each other’s patterns
  - All other elements of rhythm section can then be worked in
- Try tapping straight ¼’s first until everyone gets their patterns down
  - Starting with clave first may confuse players
  - Once patterns are solid have everyone “lock in” to the clave pattern

## V. CUBAN “SALSA” STYLES: PERFORMANCE TECHNIQUES

### Recalling the Main Rhythmic Elements of Cuban “Salsa” Styles:

*The “Clave”,  
The Bass “Tumbao”, The Congas “Tumbao”  
The Piano “Montuno”,  
The Guitar (Clave-comping, Montuno\* and solo riffs)  
The Timbales “Cascara” & “Campaneo”, The Bongos “Martillo” and “Campaneo”  
The Drumset (incorporating the above-authentic patterns on the modern kit)*

*\*guitar and piano should avoid playing the montuno pattern simultaneously and should trade off on this function if the guitarist wishes to play the montuno pattern in a given section*

### General suggestions:

- Find an “authentic” salsa recording to share
- Discuss the key patterns of Salsa (clave, tumbao, montuno, cascara, etc.)
- Try starting with ¼ note taps until players are at least able to play patterns
  - Starting with the “clave” first may confuse younger groups
  - Layer rhythm elements (suggested order; other variations also work well):  
Clave, Congas, Bass, Piano, Drumset/Timbales, Bongos, etc
- Recall that 2-bar patterns (piano, timbales, congas 2-bar variation) **must adjust for clave direction 3/2 or 2/3**

### 1. 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” pattern does not have to be played through entire chart
  - Can start out w/clave pattern played by anyone and then...
  - If other patterns are played correctly, the clave will be “felt”
- Can re-introduce during other sections of the chart for contrast



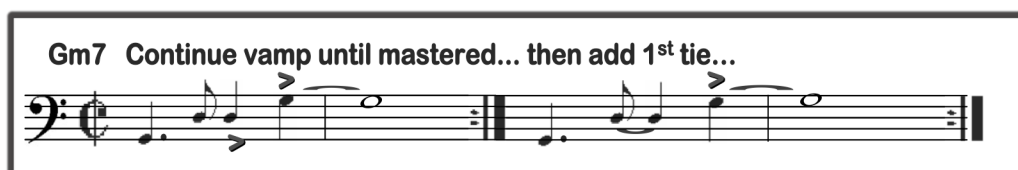
## 2. Son “Salsa” Bass: The “Tumbao”

- The term “Tumbao” (pronounced toom- **bah**-oh) is slang in Spanish for “knocked-out” or “laying down” (as in “laying down the groove”)
- 1 or 2-bar repeating vamp that outlines the root and 5<sup>th</sup> of each chord
- Tied notes anticipate and “announce” the chord changes
- Passing tones can (and should) be added occasionally
- Player can embellish a bit, but needs to stay close to true bass line
  - Bass line should be played smoothly
  - Accent each note, a bit more weight on “+” of 2 and 4
  - ***Listen closely to mirror bass drum pattern***

### Standard “Tumbao” Bass Line



- In faster-moving progressions such as | C - F G | G - F C | bass generally outlines roots, but still using signature “anticipatory” rhythm
- Overcoming an obstacle in teaching the “Tumbao” bass rhythm
  - Ties & syncopation are difficult for young players; beat 4 is often confusing so try starting with a ***simplified line*** by removing the 1st tie and then working it back in
  - Temporary whole note provides a resting point to retry the anticipatory rhythm



- Once the above “starter” rhythm is mastered with solid time, the student can omit the resting point whole note to work up to the standard Tumbao pattern

### 3. Conga: The Other “Tumbao” Rhythm

#### Conga Notation:

R= Right Hand

L= Left Hand

O= Open Tone

C= Closed Tone

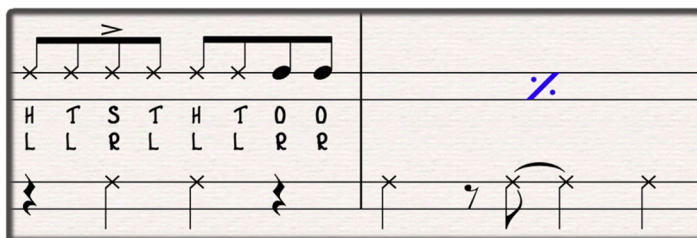
S= Slap Tone

P= Palm Tone

H= Heel of Hand

T= Toe (or tip)

(A) The basic 1-bar pattern does **not** need to adjust to clave direction (shown below w/ 2/3 “Son” Clave)



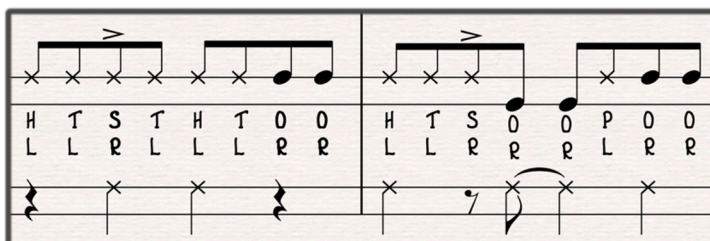
- ❖ **Slap tone** should be crisp and dry (like a “pop”)
- ❖ **Open tone** should resonate

(B) Stepping up intensity with the basic 2-bar pattern



- Similar to 1-bar pattern above but
- RH “4, +” Open tone is played on **lower** drum in **2<sup>nd</sup>** bar.

(C) Taking it up another notch with the “escalated” Conga 2-bar pattern



- This 2-bar pattern **must** adjust to clave direction)
- Bar with “Open” RH hit on **lower** drum falls on 3- side of clave

#### **\*Simplified “Starter” Pattern:**

Because the Conga “Tumbao” patterns can be difficult and/or confusing at first, you can try introducing the simplified pattern below at the very beginning:

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

LH: Palm tone on beats “1” and “3”

RH: Slap tone on “2” / Open tone on “4, +” (**main conga hits**)

#### 4. Salsa Piano: The “Montuno”

- Generally a two-bar, arpeggiated vamp used in Cuban “Salsa” forms (Son, Son-Montuno, Mambo, etc)
- Like Conga and Timbale 2-bar patterns: **the piano must adjust to the established clave direction (3/2 or 2/3)**
  - The measure with greatest “downbeat” feel falls on the 2-side of the clave; the “off-beats feel” measure falls on the 3-side
  - Chord progression is **not** reversed to fit clave, only the rhythm
- Piano’s role is both **rhythmic & harmonic**
  - Pianist assumed the role of the authentic Son style’s Tres Guitar
  - “Montuno” outlines triads w/extensions
  - Voice-leading is very important (use of chromatic passing tones is a chief element heard throughout the montuno line)
  - “Montuno” is notably arpeggiated (whereas Brazilian forms use more block chord “comping”)
  - Piano “Montuno” should be played smoothly
  - The more traditional method: left hand mirrors the right hand
  - Modern variation: LH plays other inversions, mirroring RH rhythm

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

*Forward clave is more common in Folkloric style*



##### Basic Piano “Montuno” in 2/3

*Reverse clave is more common in Son-Montuno style*

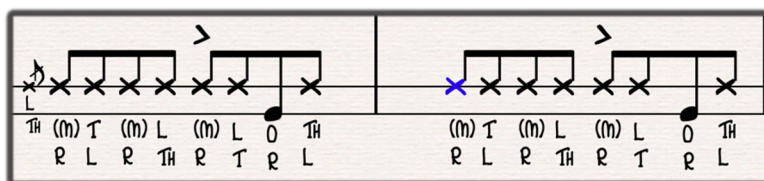


- For more authenticity: add right hand pinky for 8ve doubling of thumb



## 5. Bongos: “Martillo” pattern

- “Martillo” literally means “hammer” in Spanish
- Like congas: bongos use different parts of the hand to produce characteristic variations in tones: Thumb, Tip, Muted and Open
- Bongos also have a solo fill function during standard grooves, then picking up a hand-held cowbell during more intense section



### Bongo Notation:

R= Right Hand  
L= Left Hand  
Th= Thumb Strike Tone  
T= Tip Strike  
S= Slap Tone  
M= Muted Tone\*

\*the (m) muted tone means that as the right hand strikes the head, the left thumb or tip is still resting on the head from the prior 1/8<sup>th</sup> note

## 6. Timbales (or drumset) the “Cascara” and “Campaneo” patterns

- “**Cascara**” literally means “shell” and is a key salsa pattern
  - Generally used for more subdued sections
  - Played on “shell” of drum while
    - LH: accent hits on drum head, aux. cym or “clave” pattern on W.B
  - “Cascara” pattern is also played by the drumset in modern setups (see Drumset “Cascara” #7.a. below)

### “Cascara” Pattern with 2/3 Clave



- “Campaneo” patterns: **must** adjust to clave direction (3/2 or 2/3)
- The bar with the stronger “on-beat” feel is the “2” side.

- “**Campaneo**” literally means “a rhythm played on cowbell”
  - Generally played on cowbell, can be played on ride bell for color
  - Heightens intensity (bridge, solo escalations, horns “mambo” interlude)

### “Campaneo” Pattern with 2/3 Clave



- “Campaneo” patterns: **must** adjust to clave direction (3/2 or 2/3)
- The bar with the stronger “on-beat” feel is the “2” side.

\* If both a Timbale and Drumset player are present, players should alternate roles playing “Cascara” and “Campaneo”, as these rhythms are complex and **should not be doubled** to avoid clutter. If Timbale is playing these patterns, the drumset can cover quarter notes on cowbell, ride bell, etc.



### 7a. Drum Set “Cascara” Pattern in 2/3 Clave (*reverse bars for 3/2 clave*)



RH “Cascara” pattern can be played on mounted cowbell, ride cymbal or ride bell

LH (Main conga hits) beat “2” using cross-stick on snare then “4, +” on toms

### 7b. Drum Set “Campaneo” Pattern in 2/3 Clave (*reverse bars for 3/2 clave*)



RH “Campaneo” pattern can be played on mounted cowbell, ride cymbal or ride bell

LH (Main conga hits) beat “2” using cross-stick on snare then “4, +” on toms

### 7c. Drum Set “Songo” Variation: Taking traditional “Salsa/Son” up a notch



- Popular modern set style
- Works well with more intense sections
- Mixture of several styles such as: Son (Salsa), Rumba, Funk, Fusion, etc.

## 8. Drum Set Substitutions for “Missing” Authentic Elements

- Different styles utilize various percussion instruments
  - Extract major rhythmic patterns and adjust to fit your ensemble
- Some possibilities for a drummer to cover the key absent elements:
  - **Missing Congas:** Main conga hits can be played by the left hand (Beat “2” cross-stick on snare, “4, +” on toms)
    - Works well even if conga player available, as the drummer is only covering main hits
  - **Missing Timbales:**
    - “Cascara” (shell) played on floor tom shell, hi-hat or ride
    - “Campaneo” (salsa/mambo bell pattern) played on cowbell ride, or ride bell
  - **Missing Claves:** “Clave” pattern can be played on woodblock, hi-hat, cowbell, cross-stick snare, ride cymbal
  - **Missing Maracas/Shaker/Guiro:** patterns can played on hi-hat
  - **Missing Triangle:** (Brazilian): Play pattern on hi-hat while choking 2 and 4, or also on ride crown or ride crown
  - AC 6/8 bell pattern: can also played on crown of ride cymbal

## VI. Important Rhythm Section “Extras”

### 1. Supporting the Soloist

- When soloist enters, Rhythm section should reduce volume
  - Reduce number of percussion instruments
  - Drummer move to “quieter” parts of drum set
  - Cascara pattern on hi-hat or floor tom shell is a good start
  - Piano and esp. Bass solo should use minimal perc
- As solo develops and intensifies:
  - Drum set can step it up
  - Add in other auxiliary percussion instruments
  - For drummer: “Campaneo” pattern then “Songo” works well for extended solo development

### 2. The “Ponche” (pronounced “pōn-cheh”)

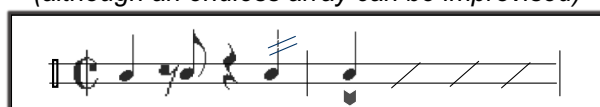
- Slang for “punch” and is played on beat “4”
- Strong accent in Cuban styles serves as a “takeoff” point for new phrases
- A small touch that **adds authenticity** and stability



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

- An important “authentic” element: Improvised tutti fill executed by entire rhythm section
- Signals the end of a major section/phrase (literally means “the closing”)
- Can be 1 or 2-bars and can even include different clave rhythms (ex. A Son-Montuno chart can briefly use a 3/2 “Rumba” Clave as a “cierre” riff)
- “Cierre” incorporated into the end of phrase (not added on)
  - ex. A 2-bar “Cierre” in an 8-bar phrase would include 6 bars of time and the fill added onto the end

**Typical 1-Bar “Cierre”**  
*(although an endless array can be improvised)*



#### 4. “Road Map” Planning for rhythm section: “*Who plays what, and where*”?

Devising a road map for the rhythm section to support varying intensities desired within a chart is a key strategy for success, as with any other genre of music. Playing the same groove and/or using the same elements throughout a chart can detract from the overall emotional appeal of a chart. It may take a little planning at the beginning, but once this is achieved, the ensemble’s performance will take on a life of its own.

Ex: Bass/Congas/Guitar/Piano vamp in 2/3 “Son” Clave while...

1<sup>st</sup> A: Drumset/Timbales: “Cascara” on floor tom shell or hi-hat

Congas: 1- bar pattern (one conga)

\*Full Rhythm section ending the phrase with tutti fill (“cierre”) #1

2<sup>nd</sup> A: Drumset/Timbales: “Cascara” on side cymbal

Congas: 1- bar pattern (using both congas)

\*Full Rhythm section ending the phrase with tutti fill (“cierre”) #2

B: Drumset/Timbales: “Campaneo” on mounted CB, ride or ride bell

Congas: “elevated” 2- bar pattern

\*Full Rhythm section ending the phrase with tutti fill (“cierre”) #3

#### 5. Featuring Your Rhythm Section

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

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

(bearing in mind that there are always variations in patterns within each style)

### CHA-CHA-CHA

The musical score for Cha-Cha-Cha is written in 4/4 time and features the following instruments and parts:

- GUITAR:** Features a melodic line with chords:  $F_m^6$ ,  $G_m^7(\flat 5)/D\flat$ ,  $C^7(\flat 9)$ ,  $F_m^6$ ,  $G_m^7(\flat 5)$ ,  $C^7$ , and  $C^7(\flat 9)$ .
- PIANO:** Provides harmonic support with chords:  $F_m^6$ ,  $G_m^7(\flat 5)/D\flat$ ,  $C^7(\flat 9)$ ,  $F_m^6$ ,  $G_m^7(\flat 5)$ ,  $C^7$ , and  $C^7(\flat 9)$ .
- BASS:** Features a melodic line with chords:  $F_m^6$ ,  $G_m^7(\flat 5)/D\flat$ ,  $C^7(\flat 9)$ ,  $F_m^6$ ,  $G_m^7(\flat 5)$ ,  $C^7$ , and  $C^7(\flat 9)$ .
- DRUM SET:** Features a steady 4/4 beat with a pattern of eighth notes.
- TOM-TOMS:** Features a pattern of eighth notes.
- TRIANGLE:** Features a pattern of eighth notes.
- AGOGOS/CUICA:** Features a pattern of eighth notes.
- SHAKER:** Features a pattern of eighth notes.

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### BOLERO

The musical score for Bolero is written in 4/4 time and features the following instruments and parts:

- A. Bass:** Features a melodic line with chords:  $C_m^{\text{add9}}$ ,  $G^7(\flat 13)$ ,  $C_m^7$ ,  $G$ , and  $C_m^7$ .
- Dr.:** Features a pattern of eighth notes with a triplet.
- Congas:** Features a pattern of eighth notes with a triplet.
- Mrcs.:** Features a pattern of eighth notes with a triplet.

Excerpt from "No Hay Palabras" comp. Michele Fernández  
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## BOSSA

BOSSA

4/4

GUITAR

PIANO

UPRIGHT BASS

DRUM SET

EGG SHAKER

SHAKER

The score for BOSSA is in 4/4 time. The guitar part features a melodic line with eighth and quarter notes, often beamed in pairs. The piano part provides harmonic support with chords and single notes. The upright bass plays a steady eighth-note pattern. The drum set features a consistent snare and hi-hat pattern. The egg shaker and shaker provide a rhythmic accompaniment with eighth-note patterns.

## SAMBA

SAMBA

4/4

GUITAR

PIANO

BASS

DRUM SET

TOM-TOMS

TRIANGLE

AGOGOS/CUICA

SHAKER

The score for SAMBA is in 4/4 time. The guitar part includes a series of chords: Fm6, Gm7(b9)/Db, C7(b9), Fm6, Gm7(b9), C7, and C7(b9). The piano part follows a similar harmonic structure. The bass line is a simple eighth-note pattern. The drum set features a complex pattern with snare, hi-hat, and cymbal. The tom-toms play a steady eighth-note pattern. The triangle plays a steady eighth-note pattern. The agogos/cuica play a steady eighth-note pattern. The shaker plays a steady eighth-note pattern.

## SON-MONTUNO (three escalating grooves often used in “Salsa” styles)

## a. “Cascara” (traditional pattern used in more subdued sections)

\*reverse all 2-bar patterns in the case of 3/2 clave

**GUITAR**  
1  $C_m^9$  COMP TWO-BAR 2/3 "SON" CLAVE PATTERN  $F^9(SUS4)$  3  $F^9$  4

**PIANO AND KEYBOARD**  
 $C_m^9$  (2/3 PIANO "MONTUNO" PATTERN)  $F^9(SUS4)$   $F^9$   
*mp* \*NO STACCATOS: PLAY SMOOTHLY AND ACCENTED THROUGHOUT

**BASS**  
 $C_m^9$   $F^9(SUS4)$   $F^9$   
*mf*

**DRUMS**  
RH: "CASCARA" PATTERN ON SIDE (SHELL) OF FL TOM  
LH: NOTICE CROSS STICK ON 2, TOMS ON 4+ (w/ CONGA)  
*mf*

**CONGAS**  
H T S T H T O O  
L L R L L L R R  
H T S T H T O O  
L L R L L L R R

**(OPTIONAL) BONGOS/HAND-HELD COWBELL**  
\*BASIC "MARTILLO" BONGO PATTERN (OR SOLO)  
H (m) T (m) L (m) L O T  
R L R T R T R L  
H (m) T (m) L (m) L O T  
R L R T R T R L

Excerpt from “Ojitos” comp. Michele Fernández

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## b. “Campaneo” (escalations) note gtr comp 2/3 Son Clave, Drum/Timb variation from “cascara”

\*reverse all 2-bar patterns in the case of 3/2 clave

**GUITAR**  
 $F_m^7$   $B_b^7$   
*f*

**PIANO AND KEYBOARD**  
 $F_m^7$   $B_b^7$   
*f*

**BASS**  
 $F_m^7$   $B_b^7$   
*f*

**DRUMS**  
RH: "CAMPAÑEO" PATTERN ON RIDE BELL (OR MOUNTED C.B.)  
LH: NOTICE TOMS PATTERN CHANGE DURING "CAMPAÑEO"  
*f*

**CONGAS**  
H T S T H T O O  
L L R L L L R R  
\*OBSERVE "TUMBAO" PATTERN VARIATION  
H T S O O P O O  
L L R R R L R R

**(OPTIONAL) BONGOS/HAND-HELD COWBELL**  
(TOP OF COWBELL)  
(OPEN END)  
*f*

Excerpt from “Ojitos” comp. Michele Fernández

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(cont.) SON-MONTUNO *three escalating grooves often used in “Salsa” styles*

**c. Modern “Songo” Drumset Variation in 2/3 “son” clave** (taking intensity up another notch)

\*reverse all 2-bar patterns in the case of 3/2 clave

## VIII. Latin Music Terms 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 previous sections).

**Cha-cha-chá:** 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-**chá**).

**Guaguancó:** A drum form related to 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.

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

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

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

**Rumba** (sometimes mis-spelled “rhumba”): A folkloric Cuban form sometimes confused for a traditional Cuban Son style. It uses the Rumba clave as its rhythmic pulse and includes several forms such as Conga, Cumbia and Guaguancó.

**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** (sōn): Perhaps the oldest Afro-Cuban form and the main predecessor of modern Salsa; the Son’s structure built is 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 (SŌN-go):** 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. Several styles include Batucada, Modern Samba and Baiao.

## 2. Instruments

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

**Claves:** (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 and made from a notched gourd

**Guira** (not to be confused with a “guiro”): (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 crucial “campaneo” pattern on mounted cowbell.

### 3. 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.