1994

Four-mallet salsa : exercises and etudes for the vibraphone

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DOI: <https://doi.org/10.31979/etd.xs83-4ej9>
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Four-mallet Salsa exercises and etudes for the vibraphone

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San Jose State University, 1994

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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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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 Gillespie 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

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]

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 presented in two staves, each in 4/4 time. The first staff contains four measures of music, with chords D-7, G7, D-7, and G7 indicated above the staff. The second staff contains four measures of music, with chords C-7, F7, C-7, and F7 indicated above the staff. The melody is written in the treble clef, and the bass line is written in the bass clef. The notation includes eighth and quarter notes, ties, and fingering numbers (1, 2, 3, 4) indicating fingerings for the left hand.

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

D-7

G7

CMaj7

F6

B-7(b5)

E7(b9)

A-7

D7

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]

[2]

[3]

2-3 Clave and Tumbao

[4]

[5]

3-2 Clave and Tumbao

[6]

[7]

Clave and Montuno

[8]

[9]

Montuno and Tumbao

[10]

[11]

Montuno 2

[12]

[13]

[14]

Montuno and Clave

[15]

Exercise 15: Montuno and Clave. The notation is in 4/4 time with a key signature of two flats (Bb and Eb). The melody is on a treble clef staff, and the bass line is on a bass clef staff. The melody starts with a quarter rest, followed by eighth notes G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The bass line starts with a quarter rest, followed by eighth notes C3, D3, E3, F3, G3, A3, Bb3, A3, G3, F3, E3, D3, C3, Bb3, A3, G3, F3, E3, D3, C3. Chords C-7 and F7 are indicated above the melody. Fingerings 1, 2, and 3 are shown for the melody.

[16]

Exercise 16: Montuno and Clave. The notation is in 4/4 time with a key signature of two flats (Bb and Eb). The melody is on a treble clef staff, and the bass line is on a bass clef staff. The melody starts with a quarter rest, followed by eighth notes G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The bass line starts with a quarter rest, followed by eighth notes C3, D3, E3, F3, G3, A3, Bb3, A3, G3, F3, E3, D3, C3, Bb3, A3, G3, F3, E3, D3, C3. Chords C-7 and F7 are indicated above the melody. Fingerings 1, 3, and 4 are shown for the melody.

Montuno and Tumbao

[17]

Exercise 17: Montuno and Tumbao. The notation is in 4/4 time with a key signature of two flats (Bb and Eb). The melody is on a treble clef staff, and the bass line is on a bass clef staff. The melody starts with a quarter rest, followed by eighth notes G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The bass line starts with a quarter rest, followed by eighth notes C3, D3, E3, F3, G3, A3, Bb3, A3, G3, F3, E3, D3, C3, Bb3, A3, G3, F3, E3, D3, C3. Chords C-7 and F7 are indicated above the melody. Fingerings 1, 2, 3, 4, and 4 are shown for the melody.

[18]

Exercise 18: Montuno and Tumbao. The notation is in 4/4 time with a key signature of two flats (Bb and Eb). The melody is on a treble clef staff, and the bass line is on a bass clef staff. The melody starts with a quarter rest, followed by eighth notes G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The bass line starts with a quarter rest, followed by eighth notes C3, D3, E3, F3, G3, A3, Bb3, A3, G3, F3, E3, D3, C3, Bb3, A3, G3, F3, E3, D3, C3. Chords C-7 and F7 are indicated above the melody. Fingerings 2, 1, 1, 2, and 2 are shown for the melody.

Etude No. 1

Cha-cha-cha ♩ = 126

The musical score for Etude No. 1 is written for piano in 4/4 time, featuring a cha-cha-cha rhythm. The key signature has two flats (B-flat and E-flat). The score consists of five staves of music. The first staff begins with a fortissimo (*ff*) dynamic and includes a repeat sign. The second staff starts with a forte (*f*) dynamic, transitions to mezzo-forte (*mf*), and includes a repeat sign. The third staff continues the melodic and harmonic development. The fourth staff also includes a repeat sign. The fifth staff concludes the piece with a repeat sign. The notation includes various rhythmic values, accidentals, and dynamic markings.

Musical score for a piano piece, page 22. The score consists of six staves of music in a key with two flats (B-flat and E-flat). The first four staves feature a complex, flowing melody with various rhythmic values and dynamic markings. The fifth staff begins with a first ending bracket and a second ending bracket, both marked *mf*. The sixth staff continues the melody with a final cadence.

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]

[2]

[3]

[4]

Montuno (continued)

[5]

[6]

Alternate Stickings for examples [5] and [6]

[7]

[8]

Montuno (continued)

[9]

[10]

More Variations

[11]

[12]

Clave and Tumbao

13

14

15

16

Harmonized Clave and Tumbao

17

Exercise 17: A musical staff in 2/4 time with a key signature of two flats (Bb and Eb). The staff contains a melody and a bass line. The melody consists of eighth and quarter notes, with a repeat sign at the end. The bass line features a steady eighth-note pulse. Chords C-7 and F7 are indicated above the staff. Fingering numbers 3, 4, and 3 are shown below the bass line.

18

Exercise 18: A musical staff in 2/4 time with a key signature of two flats (Bb and Eb). The staff contains a melody and a bass line. The melody consists of eighth and quarter notes, with a repeat sign at the end. The bass line features a steady eighth-note pulse. Chords C-7 and F7 are indicated above the staff. Fingering numbers 4, 3, 3, and 4 are shown below the bass line.

19

Exercise 19: A musical staff in 2/4 time with a key signature of two flats (Bb and Eb). The staff contains a melody and a bass line. The melody consists of eighth and quarter notes, with a repeat sign at the end. The bass line features a steady eighth-note pulse. Chords C-7 and F7 are indicated above the staff. Fingering numbers 2, 1, 1, and 2 are shown below the bass line.

20

Exercise 20: A musical staff in 2/4 time with a key signature of two flats (Bb and Eb). The staff contains a melody and a bass line. The melody consists of eighth and quarter notes, with a repeat sign at the end. The bass line features a steady eighth-note pulse. Chords C-7 and F7 are indicated above the staff. Fingering numbers 2, 1, 1, and 2 are shown below the bass line.

Montuno and Clave

[21]

[22]

Montuno and Tumbao

[23]

[24]

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#). The tempo is marked as Mambo with a quarter note equal to 112 beats per minute. The score consists of five staves of music. The first staff begins with a fortissimo (ff) dynamic marking. The music features a complex, rhythmic melody with many beamed sixteenth and thirty-second notes, often accompanied by grace notes. There are several accents (v) and slurs throughout the piece. The final staff concludes with a double bar line and a fermata over the final notes.

Handwritten musical score on page 32, featuring six staves of music in treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'f' and 'mf'. The score is written in a fluid, handwritten style.

The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a whole rest, followed by a double bar line and a repeat sign. The music then continues with a series of eighth and sixteenth notes, including a forte (*f*) dynamic marking.

The second staff continues the melodic line with similar rhythmic patterns and note values.

The third staff also continues the melody, ending with a double bar line and repeat dots.

The fourth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a whole rest, followed by a double bar line and a repeat sign. The music then continues with a series of eighth and sixteenth notes, including a mezzo-forte (*mf*) dynamic marking.

The fifth staff continues the melodic line with similar rhythmic patterns and note values.

The sixth staff also continues the melody, ending with a double bar line and repeat dots.

33

To Coda

f

1.

2.

D.S. al Coda

Coda

The musical score is written in G major (one sharp). It consists of six staves of music. The first staff begins with a Coda symbol and the word "Coda". The music is written in treble and bass clefs. The first staff has a forte (f) dynamic marking and a mezzo-forte (mf) dynamic marking. The second staff has a mezzo-forte (mf) dynamic marking. The third staff has a mezzo-forte (mf) dynamic marking. The fourth staff has a forte (f) dynamic marking. The fifth staff has a mezzo-forte (mf) dynamic marking. The sixth staff has a mezzo-forte (mf) dynamic marking. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The final measure of the sixth staff is a double bar line.

This page contains six staves of musical notation, likely for a piano or organ. The music is written in a key with one sharp (F#) and a common time signature. The notation is dense, featuring many beamed sixteenth and thirty-second notes, as well as various rests and dynamic markings.

- Staff 1:** Starts with a forte (*f*) dynamic. The melody is highly active with many beamed notes. The bass line consists of longer, more sustained notes.
- Staff 2:** Continues the melodic and harmonic development. It includes a repeat sign and a fermata over a measure.
- Staff 3:** Features a crescendo leading to a fortissimo (*ff*) dynamic. The melodic line has some grace notes and slurs.
- Staff 4:** Shows a variety of rhythmic patterns, including eighth and sixteenth notes. There are several repeat signs and fermatas.
- Staff 5:** Continues with complex rhythmic figures and dynamic changes, including a *f* marking.
- Staff 6:** The final staff on the page, ending with a sustained chord in the bass and a melodic phrase in the treble.

ff

This musical score consists of four staves of music, all in G major (one sharp). The notation includes various musical symbols such as treble clefs, key signatures, notes, rests, and dynamic markings.

- Staff 1:** Features a complex melodic line with many beamed sixteenth and thirty-second notes. The bass line consists of sustained chords and single notes.
- Staff 2:** Starts with a treble clef and a key signature of one sharp. It includes a *ff* (fortissimo) dynamic marking and a *v* (accents) marking. The melody is more active than the bass line.
- Staff 3:** Continues the melodic and harmonic development with various note values and rests. A *v* marking is present.
- Staff 4:** The final staff on the page, ending with a double bar line. It features a crescendo hairpin and multiple *v* markings. The melody concludes with a final chord.

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."

A musical staff in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The melody consists of two measures. The first measure contains four eighth notes: G4, A4, B-flat4, and A4. The second measure contains two quarter notes: G4 and F4. The piece ends with a double bar line and repeat dots.

1

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody starts on a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note A4. The bass staff begins with a bass clef and contains a single half note G3. The system ends with a double bar line.

2

The first system of the musical score for 'The Rose Tree' is written on a grand staff. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature is one flat (B-flat), and the time signature is 6/8. The melody in the treble staff begins with a quarter rest, followed by a quarter note G4, a quarter rest, a quarter note A4, a quarter rest, a quarter note B4, and a quarter note C5. The bass staff provides a simple accompaniment with a half note G3, a half note F3, and a half note E3. The system concludes with a double bar line.

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

13

Comping Pattern 2

14

15

Comping Pattern 2 (continued)

16

Comping Pattern 2 and Tumbao

17

18

Etude No. 3

Guiro $\bullet = 100$

vamp

mp

a tempo

f *mf*

sim.

The musical score for Etude No. 3 is written for a Guiro. It begins with a tempo marking of 100. The first staff is marked 'vamp' and 'mp'. The second staff is marked 'a tempo' and includes dynamics 'f' and 'mf'. The third staff is marked 'sim.'. The fourth and fifth staves continue the melodic and harmonic development. The score includes various musical notations such as treble clef, key signature of two flats, 6/8 time signature, and various note values and rests.

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The first system begins with a forte (*f*) dynamic. The sixth system begins with a mezzo-forte (*mf*) dynamic. The notation is dense, with many beamed notes and rests, suggesting a complex rhythmic pattern. The page number 46 is located in the top right corner.

This musical score consists of five staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The notation is complex, featuring many beamed sixteenth and thirty-second notes, as well as various rests and accidentals. The first four staves are connected by a brace on the left. The fifth staff is separated by a double bar line and includes dynamic markings: *f* (forte) at the beginning, *mp* (mezzo-piano) in the middle, and *p* (piano) at the end. The score concludes with a double bar line and repeat dots.

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