NOTE FROM THE ENGRAVER

The following music is missing:

9) "Una Improvisación del Cirberto" *(guaguancó)* complete version

10)"Una Improvisación del Cirberto" *(guaguancó)* accompainment only

Last page I have is 205 (Teléfono Frío). Please advise.

As per the email received, I removed solos by Luis Perico Ortiz (p143) D Mambo & Jesus Alemany (p67) Dos Corazones. I also corrected the Spanish accents and some spellings.

Regards, José Cobos

Email: pepeco@aol.com

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9) "Una Improvisación del Cirberto"	***(guaguancó) MISSING***	**complete version**
10)"Una Improvisación del Cirberto"	***(guaguancó) MISSING***	**accompainment only**

All songs are composed and arranged by Willie "Paco" Aguero, except for "Una Improvisación del Cirberto" by Gabriel Rosati.

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Credits

Gabriel Rosati performes only Getzen Horns Inc.

Percussions are provided by Remo Percussions.

The cover photography is by Gino Di Minni, (San Vito Marina, CH-Italy)

The CD picture is by Enza Paterra, "Hollywood Studio" (Palena, CH-Italy)

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Special Thanks to trumpeters: Luis "Perico" Ortiz, Sal Cracchiolo, Jesús Alemany, Teddy Mulét, Doug Michaels, Roberto Loya and Claudio Roditi, Carmelo Alvarez, Luis Valisan.

Foreword

This book is dedicated to the memory of my grandfather Camillo Cantagallo and my young cousin Matteo who passed away recently. His early passing has left a deep scar in my heart.

I also dedicate all of my work and talents thankfully to God, my father Peppino, my mother Anna Maria, my sister Titti, my nephew Lorenzo, and my brother-in-law Paolo, and my loved Delia.

This work is also dedicated to my first elementary teacher Franco Costantini (who was cool and always had a smiling spirit), my solfeggio maestro Fernando Marincola (not too funny), and my trombone teacher Angelino Tortora who was a life-guide as well as a great artist who left us too soon.

I suggest everyone try to sincerely draw closer, understand better, and learn more and more about Latin American cultures. This book is a small tribute to those incredible and beautiful worlds.

"...my career and trumpet technique got an important switch, since I met and studied with a great man, a guru: Mr. Bobby Shew, a luminary without attitudes....finally!

I'll keep in my heart Narciso Montero Boniato, who helped me to really dig into the roots of Cuban music, also a particular thankful tought for one of my inspiratores Claudio Roditi, and many sincere special thanks to the Editor William Bay, for giving me the chance."

Specifically written for intermediate, advanced and professional players by authors who have lived and worked the Latin music scene since childhood, The Salsa Trumpet book focuses on the Afro-Cuban rhythms of the modern salsa styles and builds upon the concepts taught in Mel Bay's *Latin American Trumpet Music.*

The development and history of salsa music will be covered with special historical references, solo transcriptions from the early masters. Exercises and patterns for understanding and absorbing the "clave" concept have been provided as well as ideas for solo/improvisation, how to recognize the different salsa styles and interpretation tips.

The book comes with a play-along CD containing 9 original pieces. Willie "Paco" Aguero recorded the pre-production, performing at piano, bass, percussions, violin and vocals. All brass instruments are played by Gabriel Rosati.

Gabriel "Oscar" Rosati

Photo 13

A versatile trumpeter, valve trombone player, composer and arranger, actually performing with 2000 Latin Music Award Nominee Frankie Marcos & Clouds group in Miami.

Gabriel's "Brazilatafro Project Sessions" recording has been distributed by European Aura Records and his "Brazilatafro Project" vol.2 was released with the June/July '99 issue of "Jazz Player" magazine.

Teacher of Afro-Cuban Workshops, Brazilian Music Styles at the Las Vegas Performing Arts Center, Miami Wallflower Gallery, Denmark and Japan and also with Jimmy Owens, Garrison Fewell, Cameron Brown and George Cables during the Jazz Masterclasses '99 in Italy.

Gabriel was also the musical arranger and conductor for a Tribute to Damaso and Pantaleon Perez Prado with an "All Star Band" during the 1997 "Cubarriba Festival" which enlisted some of the original members of the '50s Perez Prado Orchestra!

Gabriel opened at the "Ritz Carlton Hotel" in Osaka for three months with his own band.

Lead trumpet player for many groups in Las Vegas shows, Rosati, between 1994 and 1997 has toured Japan with Sergio Alberti & the "Lemon Merengue Show", performed at many of the popular night-spots, (Bally's, MGM, Stardust, Luxor, Flamingo Hilton, Caesar Palace) and played with prestigious "Malo" at the Greek Theatre in Hollywood and during the "Cinco de Mayo" Festival in San Francisco.

Gabriel has recorded, collaborated and travelled the United States, Central America, Northern Europe with Santana, Oreste Vilatos, Malo, Elsa Soarez, San Francisco All Star Big Band, The Checkmates, Tierra, Gregg Allman, Os Originais do Samba, Nike Brasil Soccer Team World Tour, John Lee Hooker, Zé Duardo Martinis.

On Video Clip with singer Gerardo for Capitol Records ("Darroumba") Gabriel has also composed jingles, industrial shows and sound tracks, (the French movie "The Room of the Words" by Martín Brochárd, Italian TV shows and commercial CD Rom animated material)

Sponsored artist by Getzen Horns Inc. since 1996.

Willie “Paco” Aguero

Photo 1

Cuban singer, composer, arranger, bass and violin player from a prestigious musical family (his father led “Aguero y su Combo”, his uncle was the bassist for Perez Prado).

From 1994, while touring Europe with his “Havana Trio”, Willie, decided to stay in Italy performing and conducting “La Movida Latina” and later the bigger “Orquesta Cumbancha”.

He has been conductor and soloist for the “Orquesta America”, “Estrellas Cubanas”, Richard Egues Ensemble, and “Pancho el Bravo”, (winner of a Golden Album of Salsa that toured West Africa and Nicaragua). Willie also recorded a memorial album during the “Miguel Matamoros Festival” (1984) and led the “Orquesta Nueva Armonia).

Violinist for the Cuban Radio Television (I.C.R.T.) in Havana, he has performed and recorded at the International Bolero Festival, Opera's Fest, International Ballet Awards and numerous soundtrack works.

Willie Aguero won the Cuban National Competition “Adolfo Guzmán” with the group “4 de Agosto y Lorenzo Cisneiros de la Nueva Trova”. Also, he was member of the “Mariachi d'Oriente”, Theatre Orchestra “Lázaro Pena” conducted by Eddie Gaitan, “Orquesta Aragoncitos de Carlos Hudson Montenegro”, “Timba Caliente”, “Son Latino”, “Típica de Izquierdo”, “Comparsa de Carnaval”, “Tipitimba”, “Típica de la Ena de Rafaelito Lay”, “Orquesta Típica Festival” de Bayamo, (Cuba) and “Típica Monumento”.

Willie taught violin for three years at the “Escuela Vocacional de Artes de Guantánamo” and wrote many compositions for other groups and singers, (including the signature tune for the “Anacaona” band).

Multitalented artist who also performed with Classical Chamber formations, choir ensembles and studied dramathic arts as well.

The recording credits include:

Pierpaolo Tolloso – Alto & tenor saxophones, flute

Photo 22

Performed with Bobby Rodriguez, Leonce Mollegas, “Hot'd Son” groups in Miami.

Soloist on tour with many Italian Pop singers as Gianni Togni, Fausto Leali, Riccardo Cocciante, Milk and Coffee, Romans, Adriano Pappalardo, recording for BMG, Sony and RCA.

On the road all over Europe, playing Jazz, Brass Band and latin combos, (“La Movida Latina” and “Orquesta La Cumbancha”).

Multitalented player Tolloso has also performed with the Strasburg European Symphony.

Pierpaolo graduated at the University of Music of Rome, Italy in Contemporary Music, Structural/Minimalist and movie soundscore composition. Since 1986 he got a saxophone and clarinet degree from the Italian National Conservatory of Music.

While possesing a fluid tone and being a big sounding player, the “Buon Tolloso” has also written and arranged scores for Big Band and Choirs played at the “Santa Cecilia” National Academy in Rome.

Domenico Pulsinelli – Sound engineering

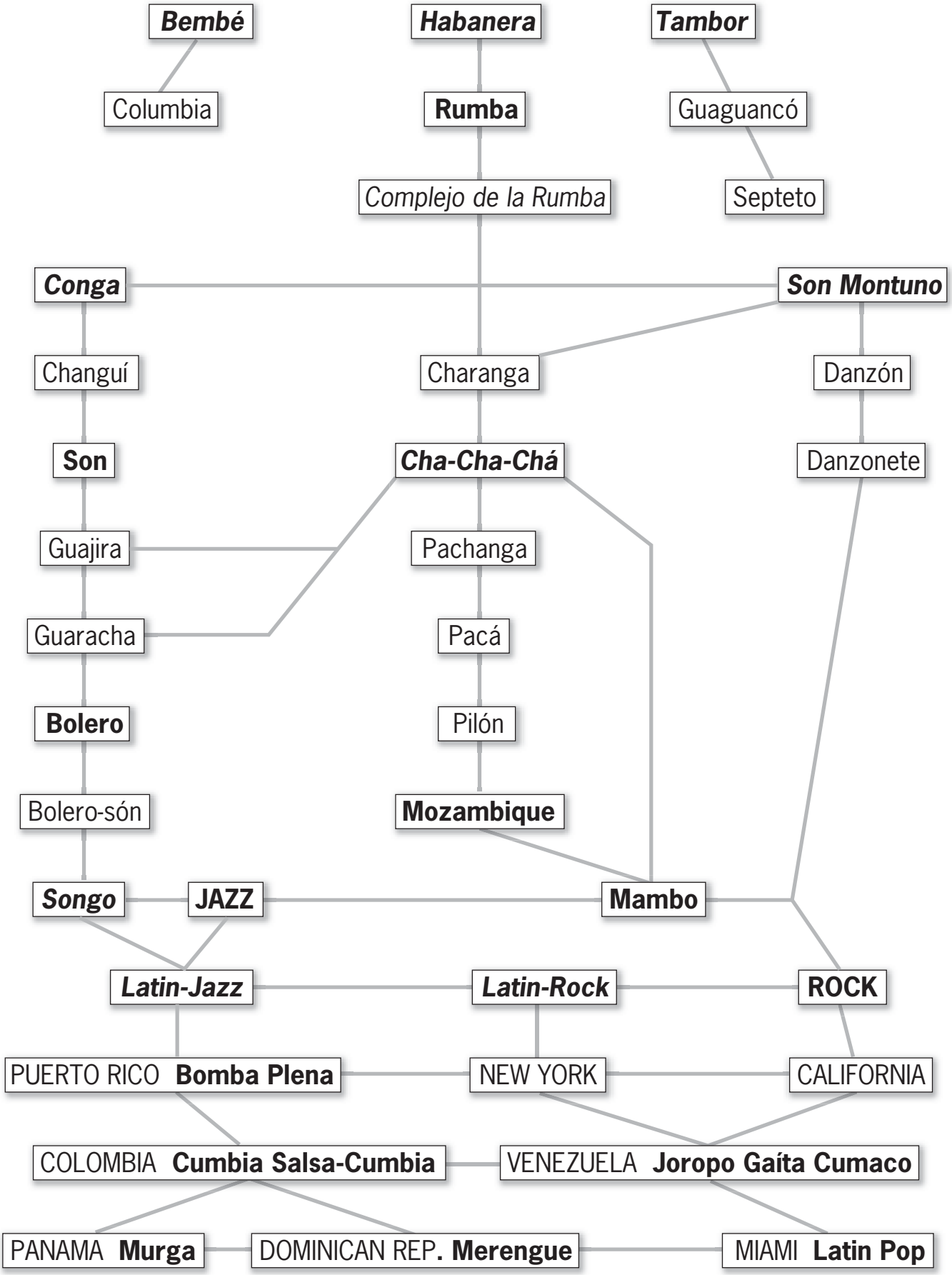
Photo 23

Domenico has toured with Italian Pop star Eugenio Finardi and young a talented technician with a musical drumming background he has collaborated with Marcus Miller, Anna Oxa, Eros Ramazzotti and Paola Turci.

Pulsinelli toured Switzerland and France recording “live” and Studio albums as well as productions for theatre works.

He graduated during 1995 at the “Fonoprint Studios” in Bologna, Italy.

Afro-Cuban Music Styles Genealogic Tree



S A L SA !

The Key Rhythm Names and Trumpeters of Salsa

Rumba, Guaguancó, Conga and *Columbia* are the first percussion and vocals original styles. The *Conga* was mainly used during Carnaval time (only "tambora" drums).

"Camino Por Vereda" (1930's), was the first *Són* preceding Arsenio Rodriguez, performed by the "Conjunto Típico Campesino" of Antonio "Nico" Saquito.

The trumpet joins the Septeto through Arsenio Rodriguez (messenger of the Són style).

Miguel Failde introduced the Danzón rhythm (Classical popular music), made famous by Israel "Cachao" Lopez.

"La Guarapachanga", Felix Chappotín's band, together with the "Orquesta Sensación", started the *Pachanga* style derived from the *Charanga*.

> ***Felix Chappotín,*** *a trumpeter who possessed fluid technique, good range (one of the pioneers), was famous because of his effects, trills and growls. With his group, he developed the Pachanga rhythm also.*

Helio Revé introduced the *Changuí* tempo which preludes the *Son Montuno.*

"Miguel Matamoros y su Trio" first recorded this style in Puerto Rico for RCA (1930's).

> ***"El Guajiro" Mirabal,*** *was the high notes Cuban trumpeter. Memorable for his funny quotations during solos. Also Pepín Vaillánt, was the first trumpet soloist showman. He was at the Tropicana Show, the pioneer of circular breathing system!*

The *Charanga* was directly influenced by the Son Montuno, (through the "Septeto Nacional de Ignacio Pineiro" and the "Septeto Habanero"). It is a typical tu use violins, flutes, on percussions and vocals. ("Orquesta America", "Orquesta Aragón").

Vicentico Valdéz also important spokesman of the *Bolero*.

> ***Alfredo "Chocolate" Armenteros,*** *("chocolate" nick name, came from the warm and mellow sound of his).*

Enrique Jorrín creates a slower and less syncopated tempo, called *Cha-Cha-Chá*, titled: "A Prado y Neptuno". He also introduces the trumpets in the group's organic, recording "Trompetas en Cha-Cha-Chá" (1956).

Influenced by North American Jazz through the Big Bands of Beny Moré, Xavier Qugat, Perez Prado, Tito Rodriguez and Tito Puente together with the Israel "Cachao" and Oreste Lopez, Mario Bauza combos, Afro-Cuban music merges into the Mambo Era.

> ***Jorge Varona****, (lead trumpet for Beny Moré, he later will perform with Irakere as well).* ***Billy Regis****, trumpet soloist of famous "Cerezo Rosa".*

The trombones section comes into play during this period of time with Beny Moré and Xaviér Qugáat however gaining importance only with Perez Prado and Mario Bauza Orchestras.

> ***Luis Valisan*** *was the fantastic high note trumpeter of most of the Perez Prado's recordings.*

At this same time, other styles which are less commercial and popular, developed by Celia Cruz and the "Sonora Matancera", the most important was the *Guaracha*.

Chano Pozo, Mario Bauza, Chico O' Farrill, the "Machito Orchestra", Stan Kenton Big Band,

Cal Tjader, together with greatest Dizzy Gillespie and other Northern American Jazz players started the so-called: *Cu-Bop*, later known as *Latin-Jazz*.

> ***Dizzy Gillespie, Howard Mc. Gee, Pete Candoli, Harry"Sweet"Edison*** *and later* ***Art Farmer,*** *were some of the most representative trumpeters of North American Cu-Bop.*
>
> *Cuban trumpet player* ***Alejandro "el negro" Vivar*** *recorded on two "Cuban Jam Sessions" during 1956.*

*Also to remember **Victor Paz**, (from the Machito's band), and the Puerto-Rican trombonist, arranger Juan Tizol (Duke Ellington's Orch.)*

In the late '50s Puerto-Ricans: Ismael Rivera and Rafael Cortijo, introduced the *Bomba* and *Plena*, these music styles are bgLed on traditional Puerto-Rican rhythms (easy to dance and very modern sounding).

With the demise of Big Bands and the rise of Rock'n'Roll around 1964, the Boogaloo was born (right after with a Latin flavore became *Latin Boogaloo*).

On “Vuela La Paloma”, by Felix Reyna (1960's), it was evident the trombones section were growing (Conjunto Rumbahavana).

*Trumpeter and trombonist **Willie Colón**, perhaps the most creative and powerful player, together with Cuban Juan Pablo Torres.*

In New York City, after the closing of “Palladium” (1962), a sound developed which pleased the growing population of Puerto-Ricans, Dominicans, Cubans, Venezuelans and South Americans, called ***Salsa!*** (Ray Barreto, El Gran Combo, Ruben Blades, Charlie and Eddie Palmieri were a few names).

At the same time back in Cuba, Pedro Izquierdo, (known as “Peyo el Afrocán”), introduced a very important new rhythm called *Mozambique*.

Between 1969 and 1973, Cuban pianist/arranger Chucho Valdez together with trumpeter Arturo Sandoval and sax player Paquito d'Rivera started a unique sounding group called: “Irakere” (still alive.) They mixed Jazz-Rock music with Afro-Cuban roots.

***Arturo Sandoval**, today's best trumpet virtuoso of Latin music.*

From 1967 up to 1971, the “Fania Records” produced the best reunion of Salsa players in the “Fania All Star” band, organizing concerts, album releases and Tours all over the world.

The 1973 concert ended up in a sort of “Woodstock” event for latin music lovers.

Luis “Perico” Ortiz,** (sharp and cutting sounding trumpeter), **Bobby Rodriguez.

Around the 1970's, Changuito, also from Cuba, created the Songo rhythm, Juan Formell with “Los Van Van” band has been the arranger and ambassador of this new style. Which consists of a Charanga instrumentation and rhythm figuration with a full trombone section on top.

A mixture of Salsa, Rock and Jazz enjoys popularity on the U.S. West Coast through the groups of “El Chicano”, Santana, “Malo” and “Azteca”; *Latin-Rock* was born.

***Luis Gasca, Tom Harrell, Bryan Lynch. Claudio Roditi**.*

Still in Cuba, the “Septeto Sierra Maestra” kept to the roots of Salsa music performing original and typical arrangements of the Guaguancó repertoire. (1978 up to today.)

***Jesús Alemany** has been the coordinator and band-leader of “Sierra Maestra”.*

From the 1980's through the '90s cities like New York, Los Angeles, San Francisco and Internationally to Paris, Osaka, Caracas, Berlin, the Salsa music has been gaining its importance and special appreciation thanks to the work of many great artists such as Tito Nieves, Pete “El Conde” Rodriguez, José Alberto “el Canario”, Poncho Sanchez, Marc Anthony, Oscar d'León, India with European Orchestra “Conexión Latina”, Japanese “Orquesta de la Luz”, Grupo Niche (from Colombia).

Also, Pop music got influenced by Latin rhythms starting a newest Latin Pop wave, mainly based in Miami (Gloria Estefan & “The Miami Sound Machine”, Luis Enrique, Ricky Martin, Luis Miguel, Jennifer Lopez).

Jerry Gonzales, Charlie Sepulveda, Piro Rodriguez, Ray Vega, Sal Cracchiolo, Teddy Mulét.

Until today, Afro-Cuban music is re-discovering its roots with the actual *Compay Segundo & “Buena Vista Social Club”*, the new Mambo Era (Lou Bega's hit of Perez Prado Mambo n.5).

The Salsa Trumpet – Introduction.

Since before 1920's, there has been an autochtonous trumpet tradition in Cuba and other countries of Central America. Historically, the geographical area of Caribbean, Mexico, Islands and the Northern part of South America has been always a region of strong brass players.

One of the most original trumpet pioneers was Felíx Chappotín. Other old Cuban soloists were René Silva, Alejandro "El Negro" Vivar, Chocolate Armenteros, Luis Escalante, Arturo "Chico" O' Farrill, Wichy Mercier, Jorge Varona and many others.

They started a tradition that still continues today!

In the 1930's, Havana born Mario Bauza was playing trumpet for the Jazz Orchestras of Chick Webb and Cabb Calloway. Coincidentally, Nat "King" Cole's first Latin influenced album, "Rumba á la King" was recorded in Cuba, featuring Chocolate Armenteros on trumpet (1946).

The growth and developement of Cuban Jazz resulted in the legendary "Descarga" album of 1950.

The first sessions, recorded by "Panart", lined up front three cuban trumpeters: El Negro, Chocolate and Leonardo Timor, it was a success!

Also, Mario Bauza became the musical director for Machito's Orchestra. The many Cuban musicians brought about the marriage of Latin music with Jazz in the late 1940's when Dizzy Gillespie and other North American Jazz artists recorded together with "Machito".

Another previously mentioned trumpeter, Chico O' Farrill, played a very significant role as an arranger championing the fusion of Afro-Cuban rhythms with Jazz style. He arranged for Benny Goodman, Count Basie, Stan Kenton, Dizzy Gillespie and Clark Terry! Chico was one of the best Latin American arrangers for Big Bands of all times.

Pianist Jesús "Chucho" Valdéz, as well, has always used and found virtuoso trumpeters. Since the formation of the "Irakere" group, he has employed some of the best salsa brass soloists ever heard; (Jorge Varona, Arturo Sandoval, Juan Munguía, Adalberto Moreno and others).

Starting from the 1950's, an increasing number of non-cuban trumpeters have made valuable contributions in the field of Latin-Jazz, Salsa, Afro-Cuban and Mambo. These artists include Victor Paz, Bobby Rodriguez, Bryan Lynch, Luis Gasca, Jerry Gonzales, Charlie Sepulveda, Humberto Ramirez, Luis Valisan, Luis "Perico" Ortiz, Tommy Villarini, Piro Rodriguez, Ray Vega and Marco Montarroyos.

A particular mention to trumpeter Michael Mossaman (mainly known through Michael Camilo's group). And also to the Italian-American Los Angeles based Sal Cracchiolo, (Poncho Sanchez band).

Arturo Sandoval is the Master, his fluid tone and high note capabilities with an incredible piano and percussion technique have made of him "the ideal" of a modern Salsa Trumpeter,

PHOTO 12

Las Vegas, (Boulder Station Hotel Casino), 1997

Claudio Roditi, a Brazilian trumpet and valve trombonist, singer and composer who migrated the U.S.A. during the '70s is also a tastefully and clean style cross between Brazilian rhythms with Latin-Jazz works (he has also collaborated with latest Tito Puente).

The following pages of this book will mention and describe most of the different names, examples, argumentations, transcriptions and history relating to Afro-Cuban music.

This should help musicians understand, appreciate and perform in the right way the world of "Salsa Trumpet"!

The author, Gabriel Rosati, on the right with the "king" of Latin trumpeters, Arturo Sandoval.

Arturo is looking at Gabriel's ***Latin American Trumpet Music*** by Mel Bay Publications.

The Rooots Of Salsa

1930 - 1950

Charanga,

Danzón,

Conga,

Rumba,

Son Montuno,

Guaguancó,

Bolero,

Cu-Bop,

Cha-Cha-Chá.

PHOTO 2

Willie “Paco” Aguero (on the left), with Juan Crespo Masas, (“Ritmo Oriental” and “Charanga Tipica”s singer, composer and violinist). 1989

PHOTO 3

From left to right: two members of the “Manolito Y su Trabuco”, Willie and Enrrique Lazaga, the percussionist for “Ritmo Oriental”. 1989

The *Charanga*

Since the end of the nineteenth Century, a new ensemble emerged, the Charanga Francesa, a French military band. This style will be an other important piece in the formation of Salsa.

The Charanga was composed of a wooden flute, piano, bass, violins, guiro and timbales. The same Charanga name also means a particular and authentic Cuban rhythm.

These Dance bands performed different styles: Danzón, Cha-Cha-Chá, Bolero, and of course Charanga tunes, ("Orquesta Aragón" and "Orquesta America" were the most important).

Just like many other Cuban music styles, the charanga, had a second life, booming in the 1960's in New York.

Charlie Palmieri, Johnny Pacheco, José Fajardo, Pupi Legarreta and Belizario Lopez reintroduced a modernized and updated "Charanga" sound.

The U.S. charanga movement was by no means purely imitative of its Cuban models but with a jazzier New York sound in it: Mongo Santamaria, for example, combined the classic flute and violins beat with more improvised solos from the brass and saxes.

This old style contains many of the secrets of modern Salsa music, especially the melodic conception (flutes or violin lead playing). This is a very important line to analyze and follow . Even if trumpets or trombones weren't used yet, brass players should listen very carefully to classic Charanga recordings.

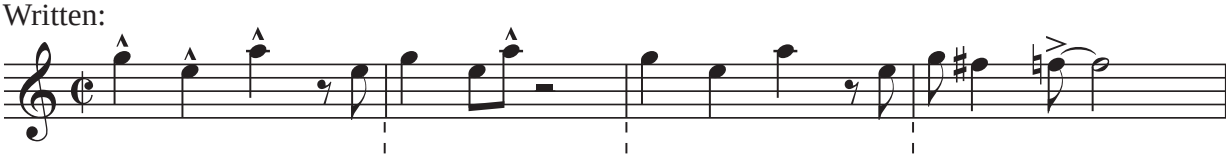
Starting on the next page there is a transcription and samples to practice.

Charanga Style

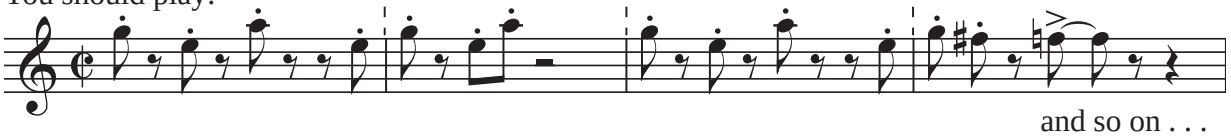
Try to play everything "staccato", always think of interpreting notes values in a half the feel.

Exercise 1

Written:



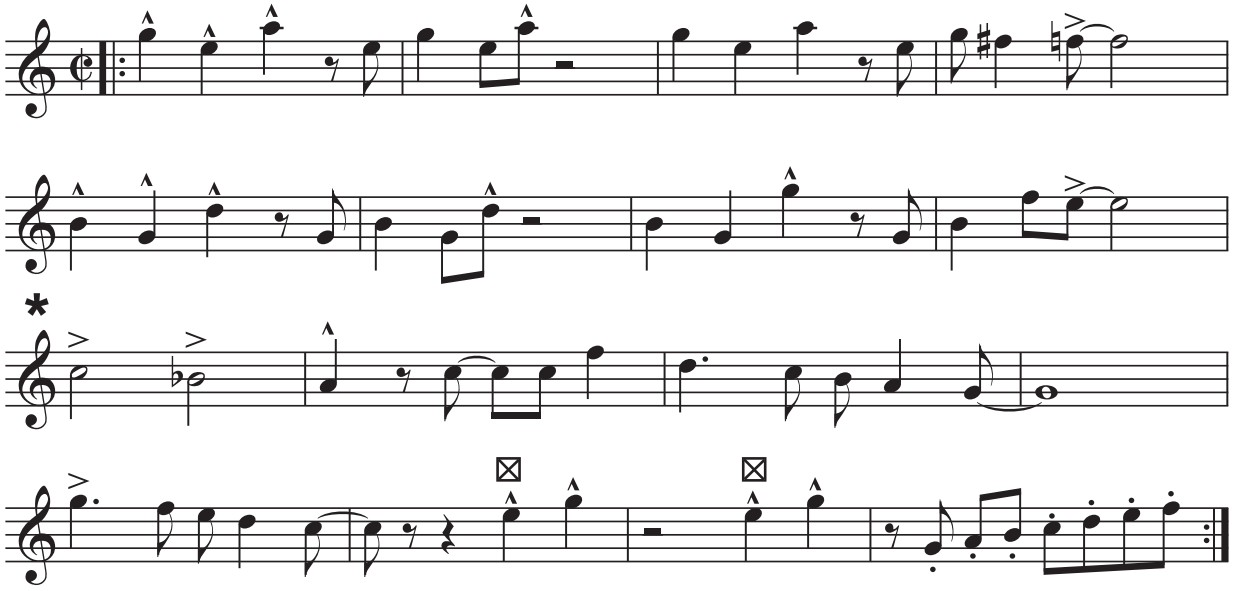
You should play:



and so on . . .

Now, practice the following example in all twelve keys:

Exercise 2

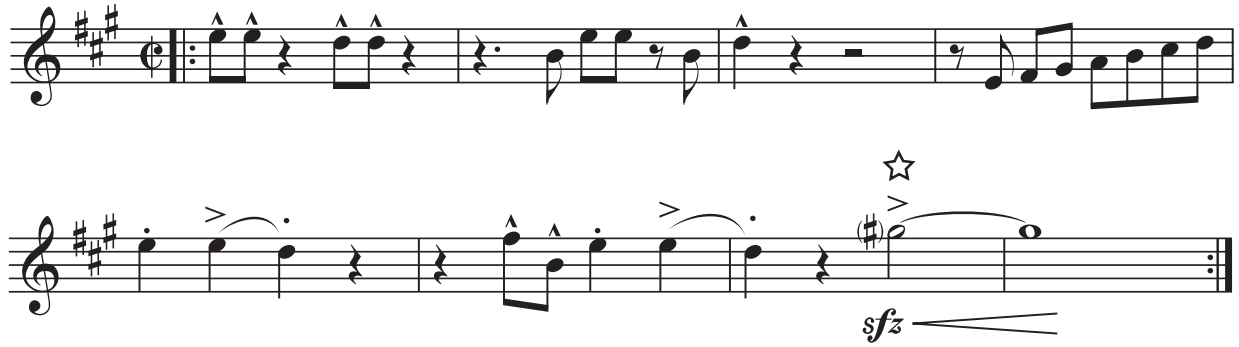


Also, when long notes are written ✱, they are suppose to be played with a nice vibrato, play on top of the down beat,....don't slow down! The ⊠ notes are called "respuestas", (up beat answers to the "clave").

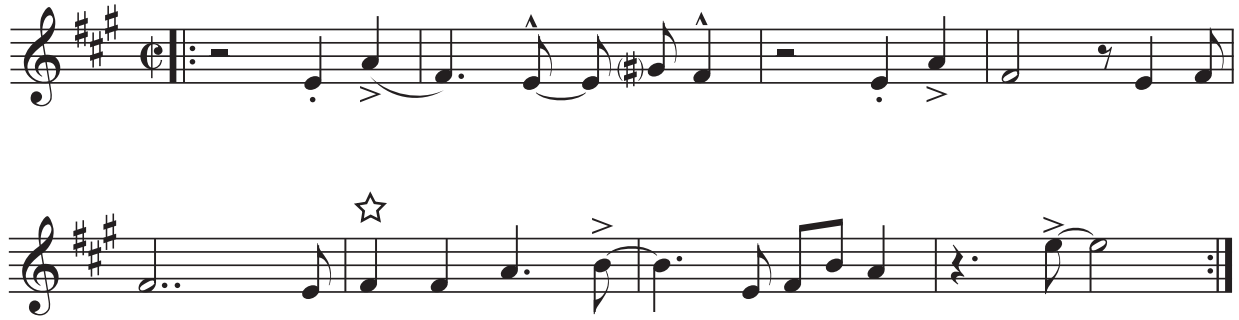
Practice:

(Fast in 2)

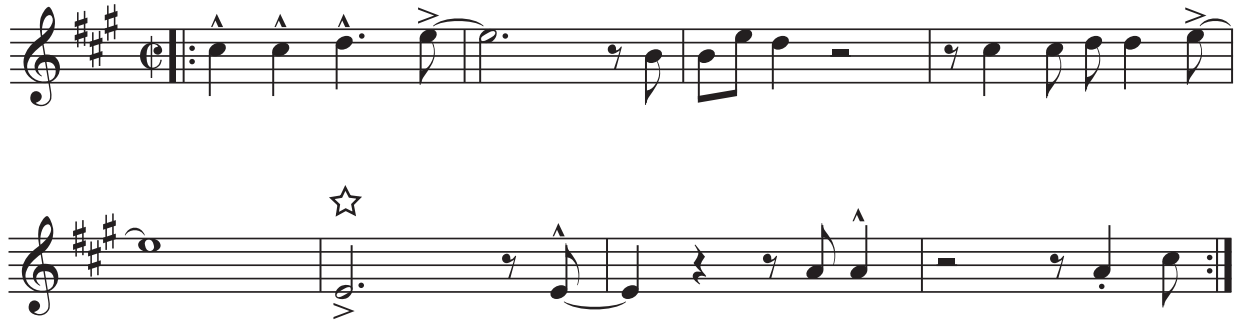
Exercise 3



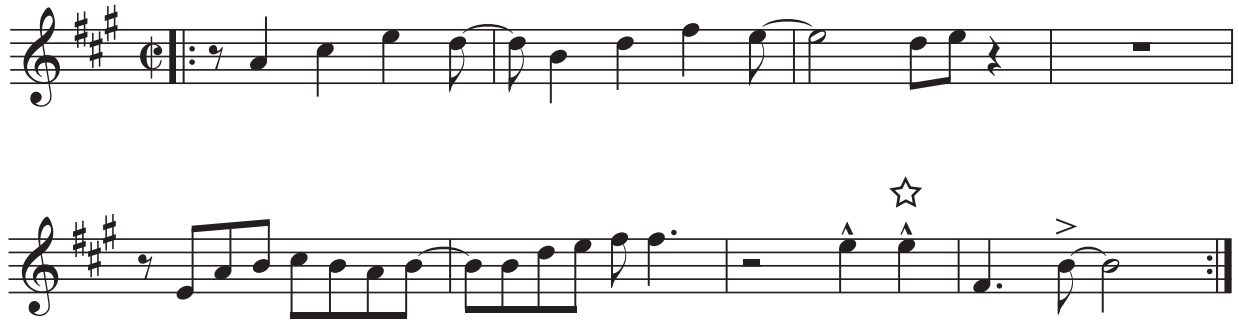
Exercise 4



Exercise 5



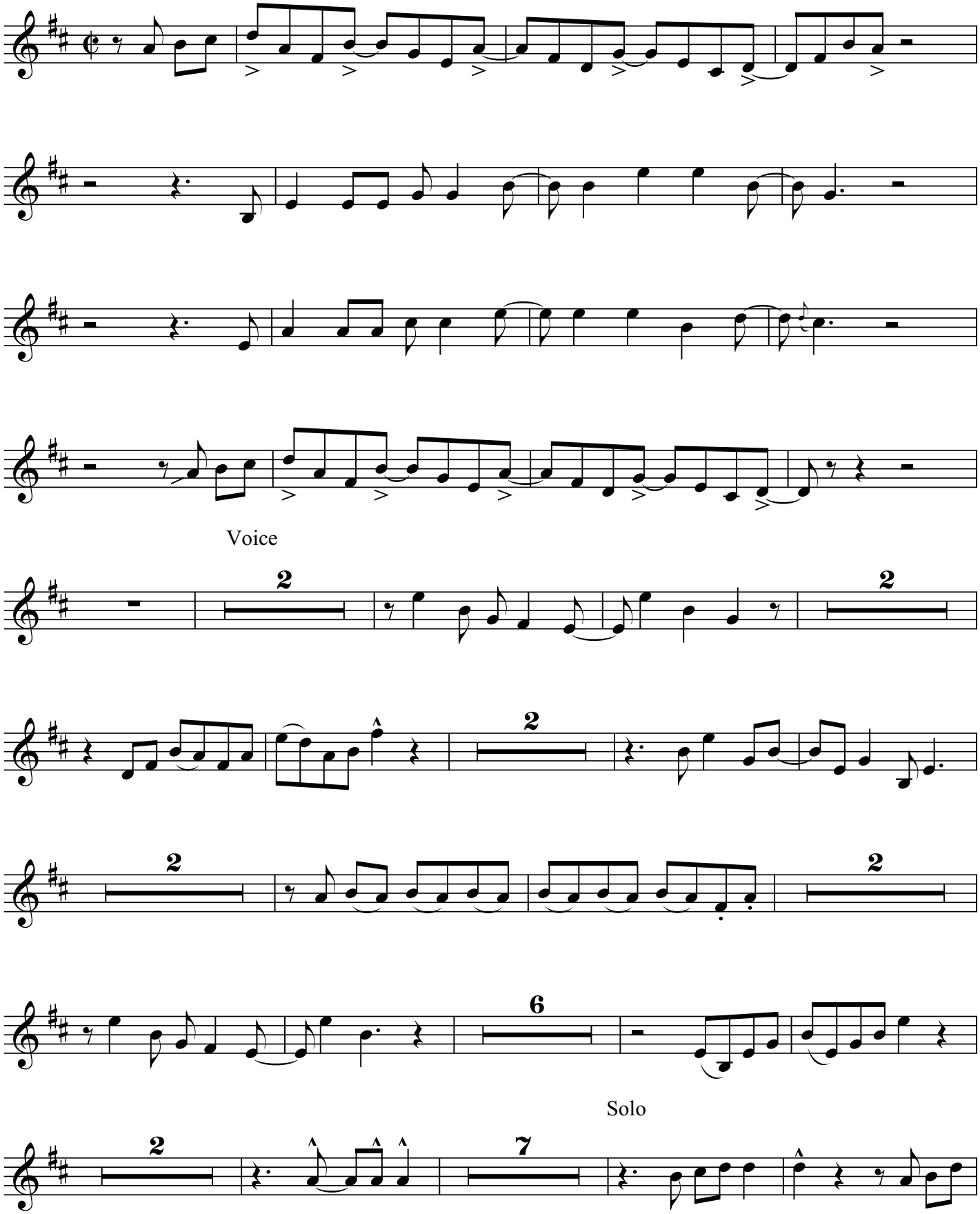
Exercise 6

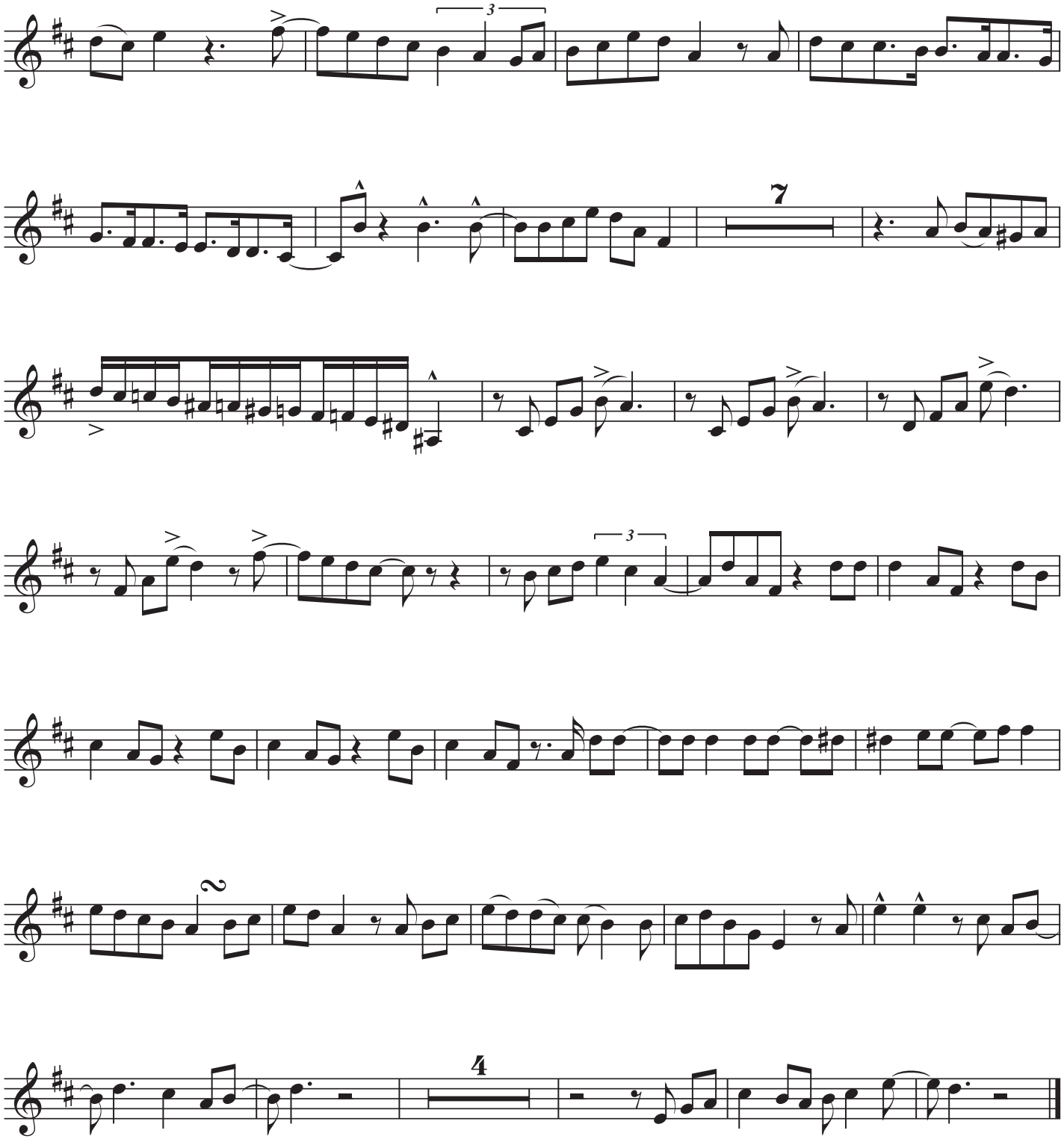


☆ : When the phrase is completed harmonically, play the whole value of the note!

Que Suene la Flauta

Orquesta Aragón – Flute Chart 1957





Trumpeters and trombonists practicing charanga style should carefully listen to these flute solo parts. They represent the heart of modern salsa playing. In fact, the flute or violin were the first leaders in the early days.

Find and transcribe as many recordings as you can.

Play even eights. Do not swing! Often just using “Legato-Staccato” unless notated otherwise.

Do not use vibrato (for the beginning), always play on top of the beat.

The Danzón

Originally used as ballroom dance, the *Danzón* is a discendent of the "Contra-danza" (Country Dance) which was perfomed by English and French immigrants.

The Danzón became popular during the 1870's.

Composer Miguel Failde (1851-1922), from Matanzas, Cuba, was the first composer of this new style of music. By 1878 the Danzón was so popular that owners of "Teatro Albisu de La Havana" founded a National Competition for composers of Danzones!

Usually written in 2/4, with medium or medium/slow tempo, the Danzón sounded nationalist (because of the European sounding melodies, even though on "negro-folk-african" rhythms). It was essentially bourgeois music, through arrangements of classic tunes separated it from the black's street styles (son and septeto).

Flutist Arcano's bass player, Israel "Cachao" Lopez, credited by some musicians, with being the originator of the dance-hall "mambo", wrote many arrangements introducing elements of Mambo into the Danzón and vice-versa. Certainly he was and still is the most accomplished composer of modern Danzón style.

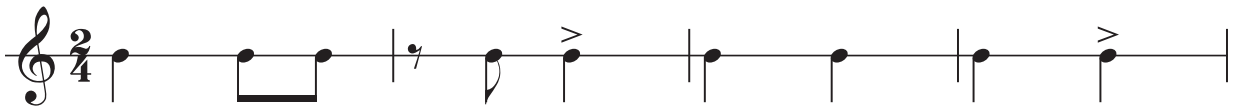
Antonio Maria Romeo is also an other important esponent of this music.

Easily recognizable by its elegant and classical sound, trumpet or flute usually play the lead on the Introduction of Danzón.

The orchestras consisted of: piano, a contra-bass, two violins, flute, guiro, two small timbales (or even tympans!), cornet (trumpet), trombone and sometimes a "corneta china" (very high range, five notes brass instrument with a strident sound).

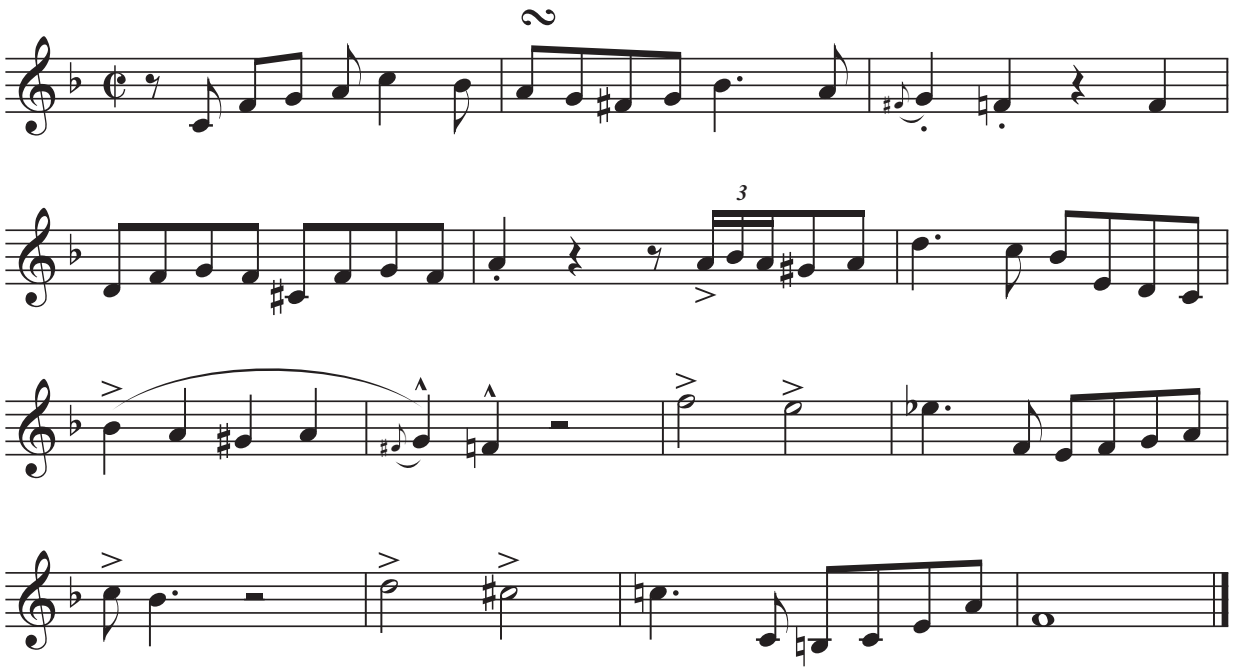
Shown below is a typical timbales pattern for this style, known as "Cinquillo" or "Baqueteo":

Example



Danzón style (medium speed)

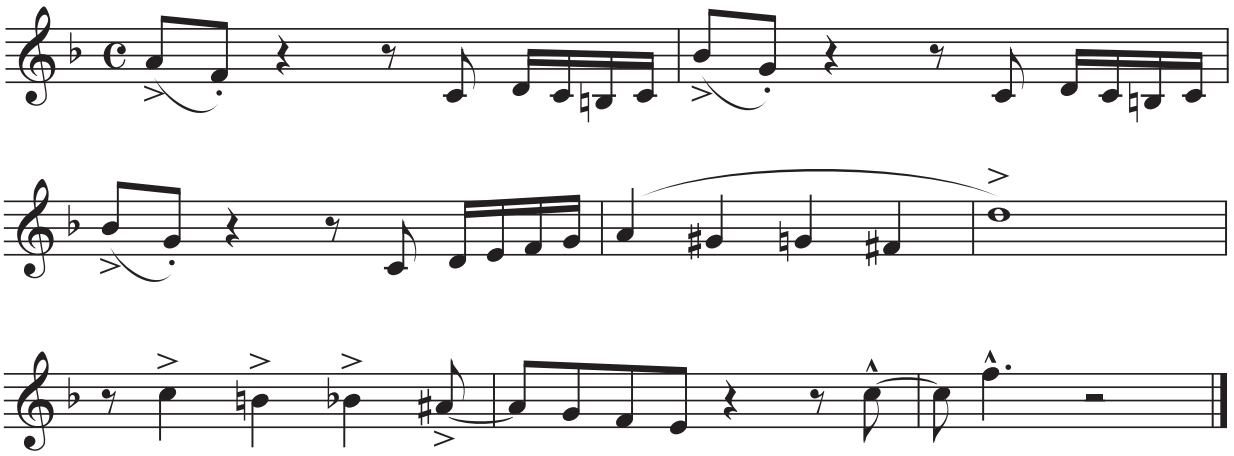
Exercise 7



Because of its classical roots, the Danzón style is more "rounded" sounding, the values of notes are suppose to be played less "staccato" and more relaxed.

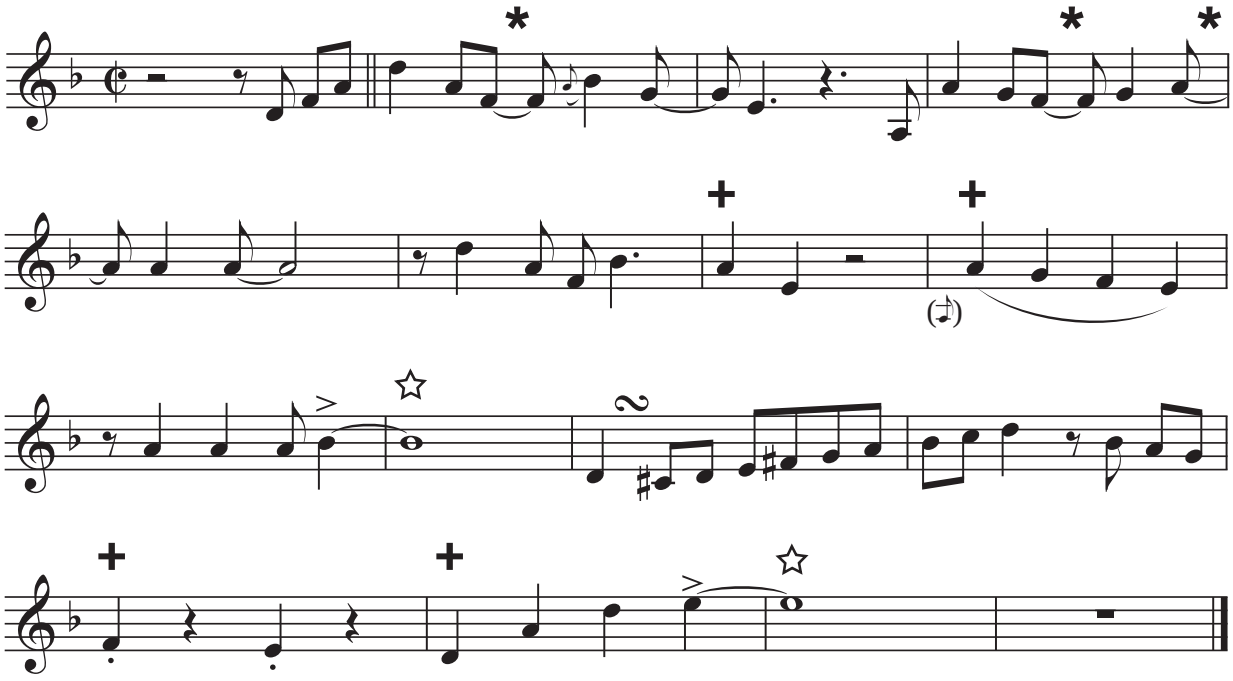
(medium speed)

Exercise 8



Danzón (in 2)

Exercise 9



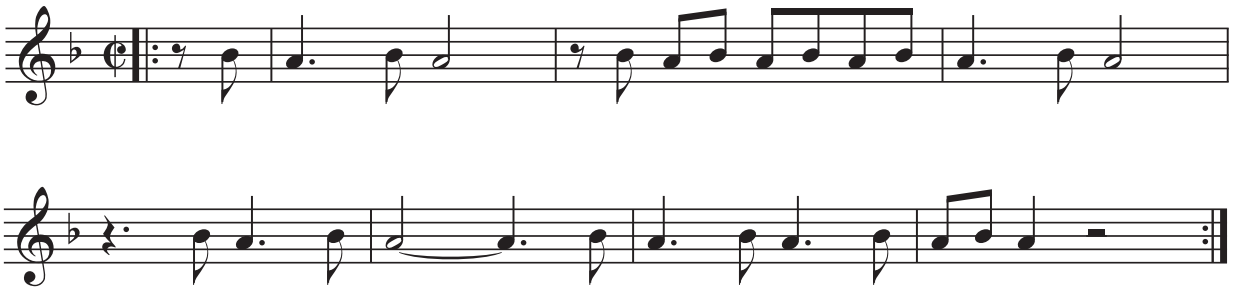
When reading a chart like this Danzón, remember to play the legato notes and syncopations short (✱) .

Keep the whole notes long! (☆).

Be on time, stay on the down beat everytime quarter notes aren't syncopated (✚).

Practice:

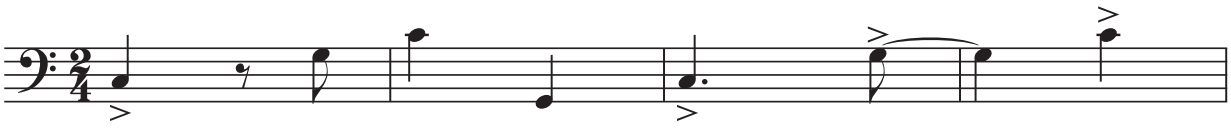
Exercise 10



The bass line can be used to quickly recognize the Danzón rhythm. It always sound like a “courte” atmosphere. Shown below are a few bass-line examples:

Example

Example

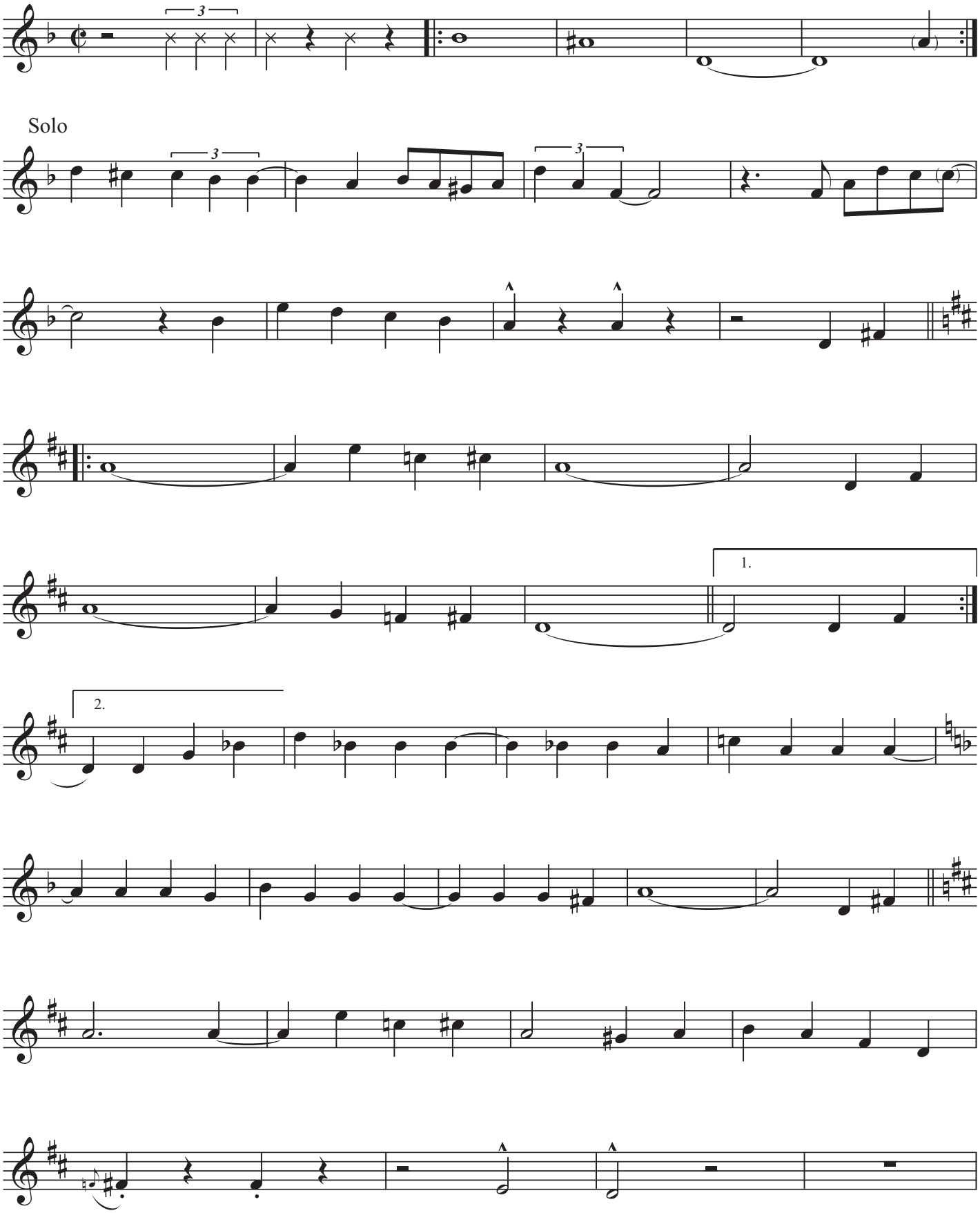


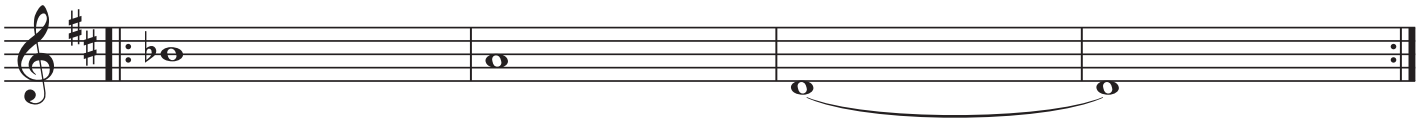
Between 1916 and the 1930's, the Danzón was very popular. Many Cuban musicians, back then, adopted the melodies of Liszt, Romeau, Friml and other European classical composers, as well as New Orleans jazz influences.

DRAWING A

Broadway

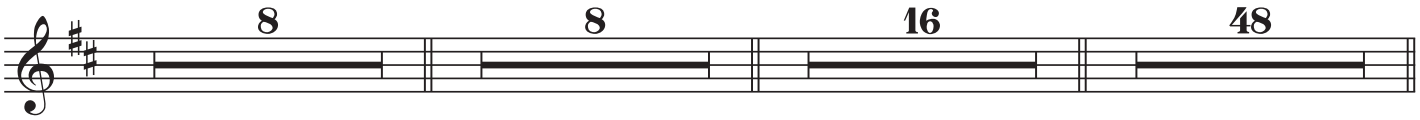
Danzón **Orestes López – Flute Chart 1950's**

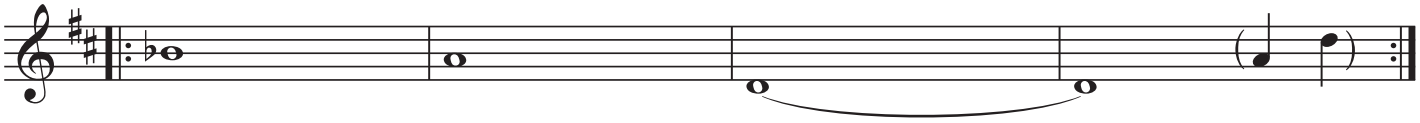




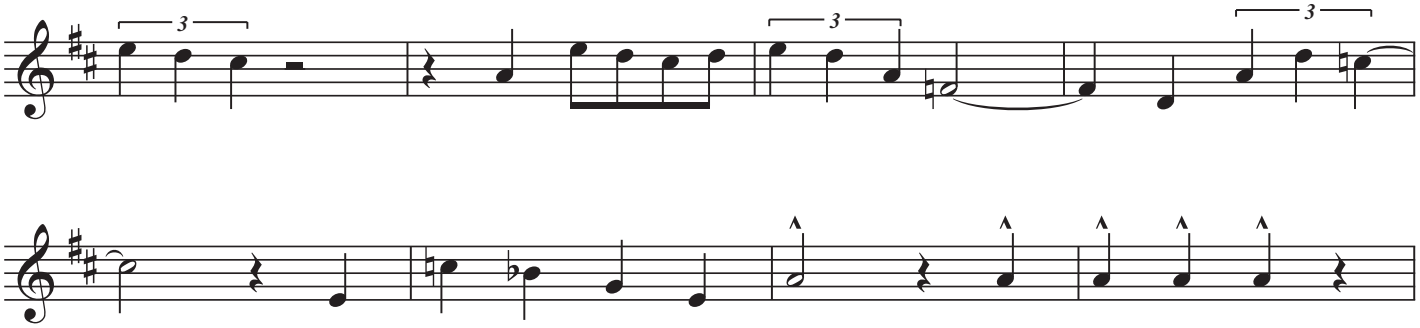
Solo Piano

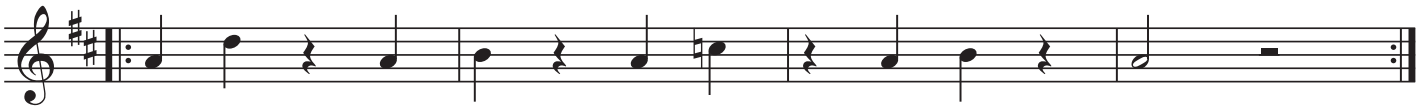
Solo Violins

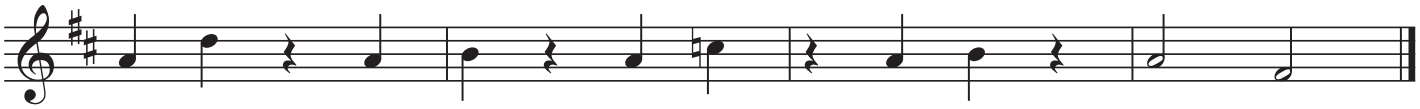




Solo Flute







The Conga

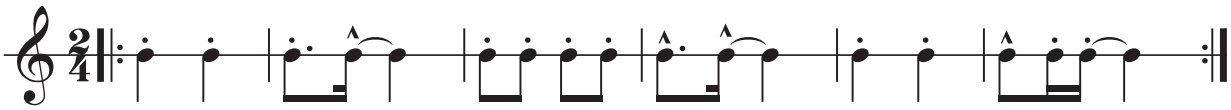
The *Conga* rhythm originated by the African slaves in Cuba around 1900 when they started organizing their traditional “fiestas” (parties). It is a beat marked by tambores (drums) signals and mechanisms. It is easily recognizable because of its typical: “one-two-three-kick!” wave.

Evolving from a street style, the Conga slowly became a formal and artistic ballroom dance. This rhythm shows the great contributions black african roots have made to latin music.After the 1920's the Tango and Rumba were eclipsed by this new style, which became more popular as the “serpent-line”. Later introduced, supposedly in a Miami nightclub, by the well known TV star Desi Arnaz.

The term Conga refers to the Carnaval time parade music even if specifically called *Comparsa*. It consisted of large ensembles of drummers and singers, brass players and dancers, who took to the streets playing and blasting the Conga rhythm.

The following pattern is the quintessential Conga drums beat:

Example

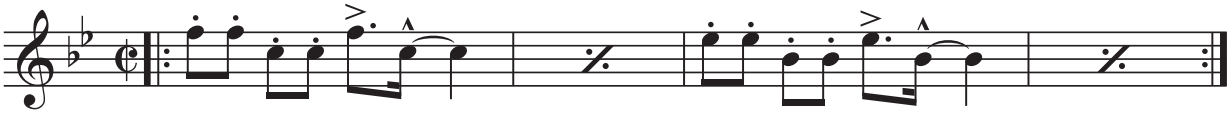


Being a Carnaval dance style, the percussion point is of great importance. Be sure to feel it, listen to the percussionists and slowly creep in with horn lines or improvisations without “breaking” the beat! Blowing effects, short rhythmical notes, stabs, do not try to play long phrases or scales!

By knowing the lead vocal melodies, trumpeters may feel in lines or parts that will compliment the themes rather than distract or complicate them.

Conga style patterns:

Example 11

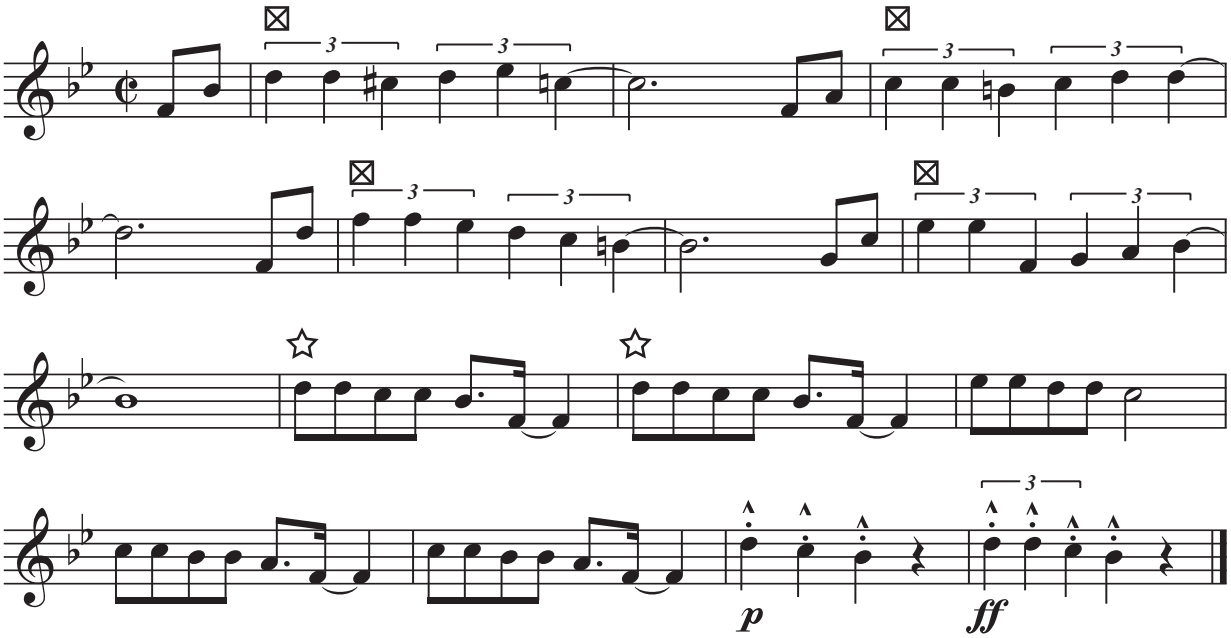


This typical rhythm has a strong accent on the second down beat. (Third beat in cut time).

The figuration must be played

Being a Carnaval percussion style, The Conga, was suppose to be performed very staccato and “ahead” the beat when playing the melody or a solo.

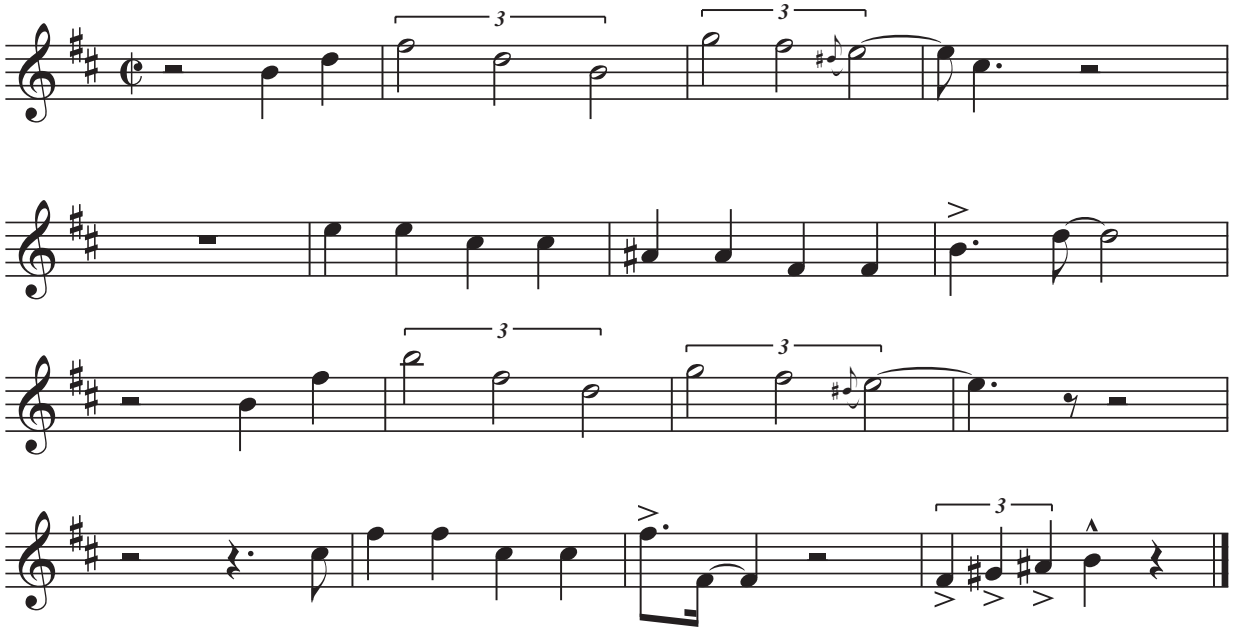
Exercise 12



Watch out for the different strong points. Together with the percussion beat ☆. Or to play on top, as a solo ☒.

Conga (in 2)

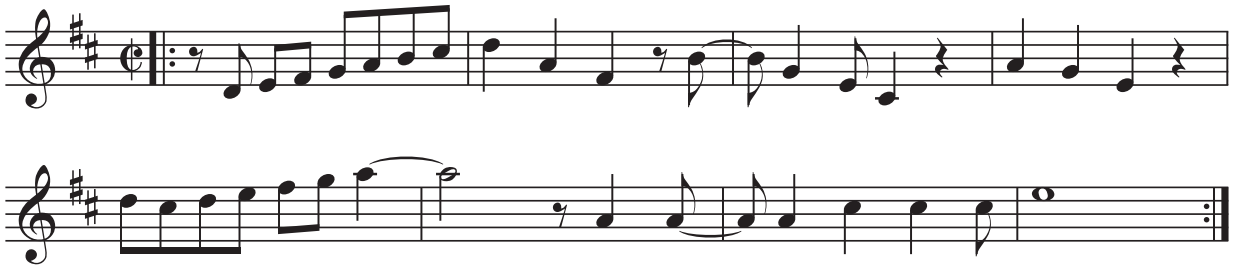
Exercise 13



Pay attention to the tonguing of notes. They should all be played with a thin staccato.

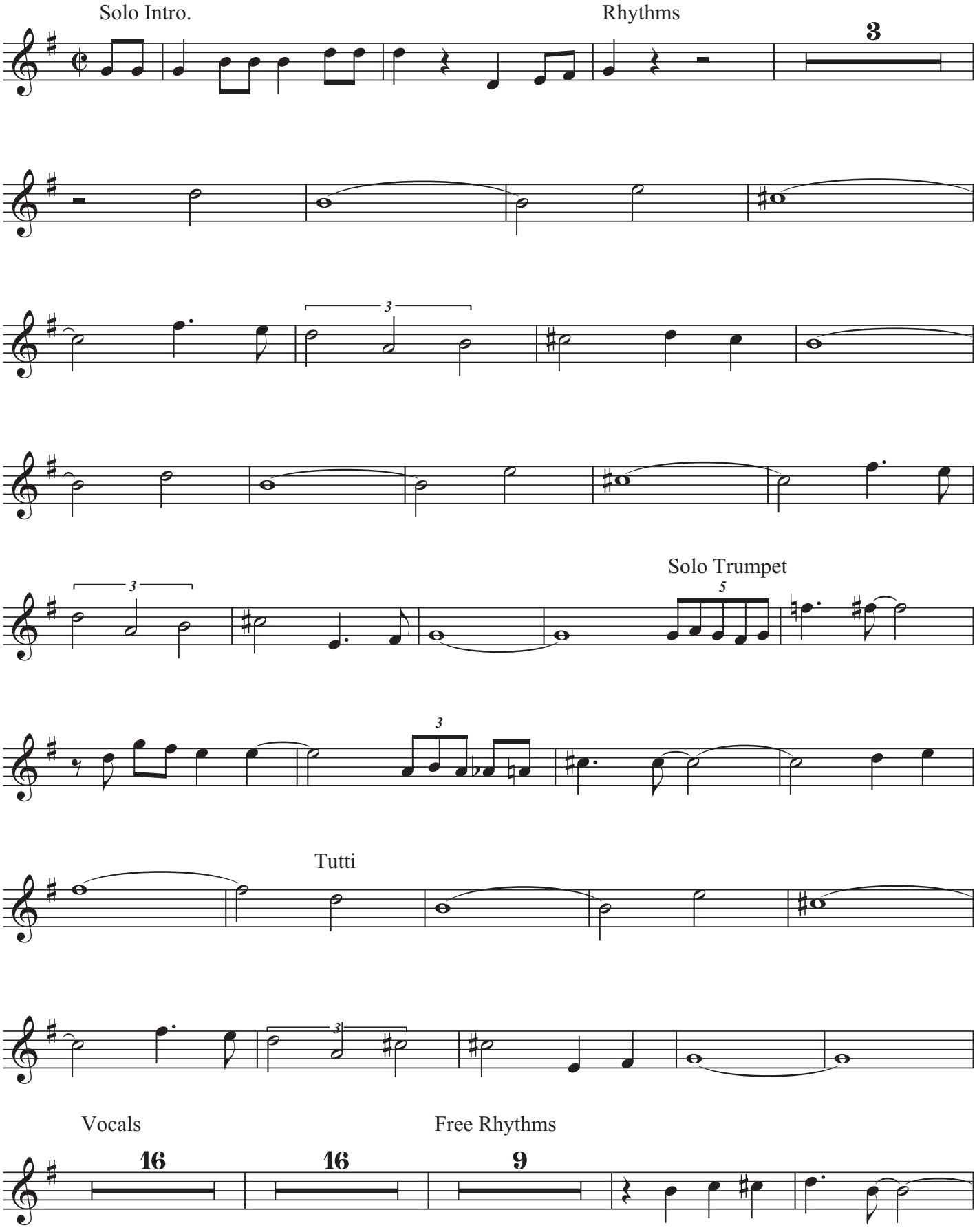
The tongue should be often in between the teeth, often right behind the lips. Not too high! (Like jazz pronunciation). (Often not always) alternate : “Ndáth, Ndóth...” to: “Táh, Tóh..”

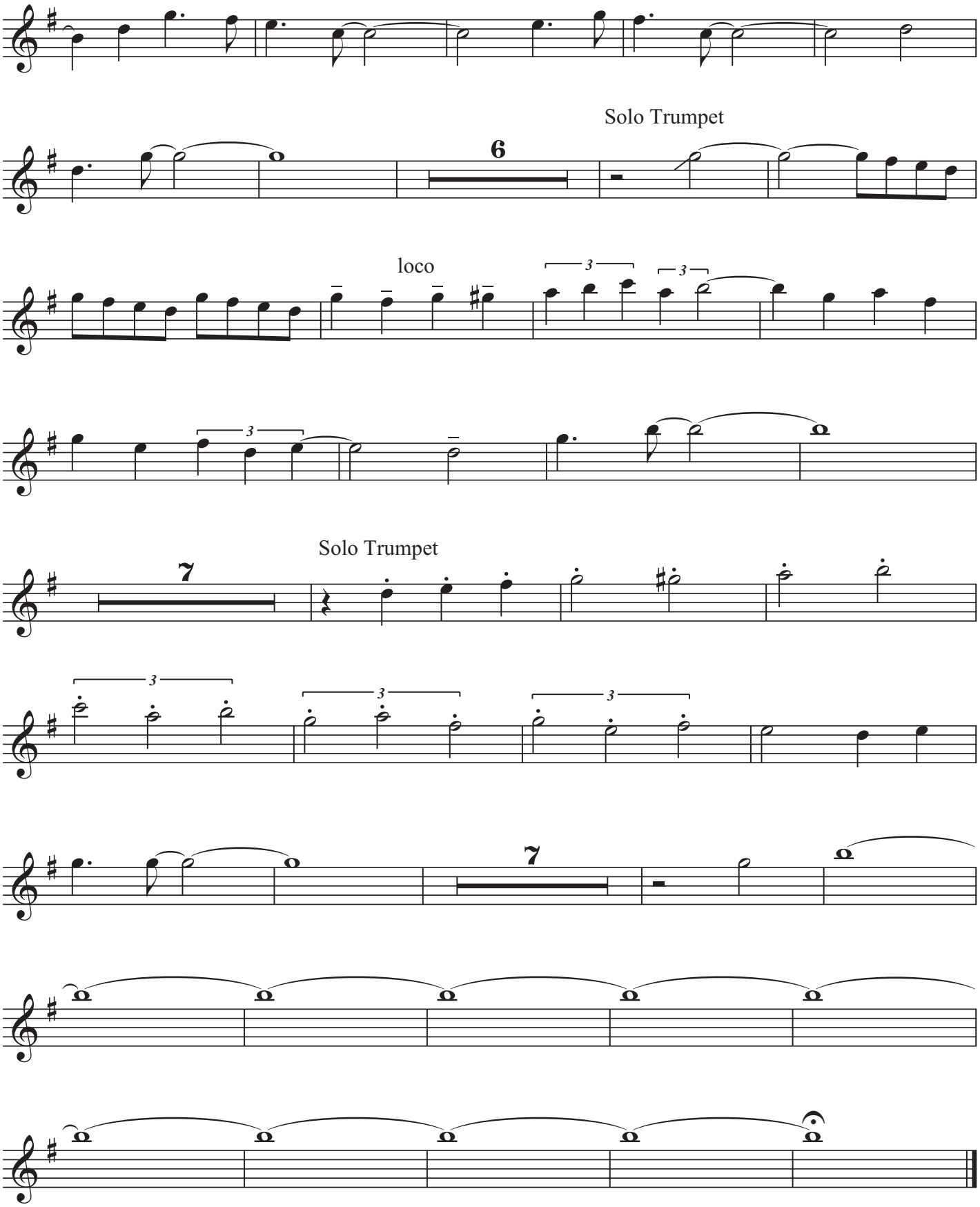
Exercise 14



Conga de La Habana

Conga **Lecuona Boys – Traditional 1940's**





As you see, the “Tutti” sections can inspire or give ideas to the soloist.

The Son Montuno

The “son” developed around 1917. Until this time, the Danzón was the most popular Dance music in Cuba. The Son Montuno overpowered all other styles because it got accepted and appreciated by low and high societies.

Originating in the Oriental country side of Cuba, the Son used to be accompained only with percussions, much alike the Danzón. However the Son Montuno has a total different structure.

The first adaptation were the bongos (two small drums joined together, made of calfskin. One drum is bigger then the other. Usually played in between the musician's legs while sitting down).

The structure of *Son Montuno* is simple: many repetitions of the “estribillo” or “montuno”, followed by singing answers to the soloist, often improvised by one of the singers.

Later, after 1920, the “Largo” and the independent “montuno” part (like a so-called Mambo section) were introduced.

Many composers from other Countries who visited Cuba, were impressed with the performing of Son Montuno groups! Even North American greatest George Gerswin, wrote his “Ouverture Cubana” using a Son tune: “Echale Salsita” (by Ignacio Pineiro), as inspirator.

The Son Montuno rhythm keeps its authentic popular roots but also shows an influence of French black influences from Santo Domingo.

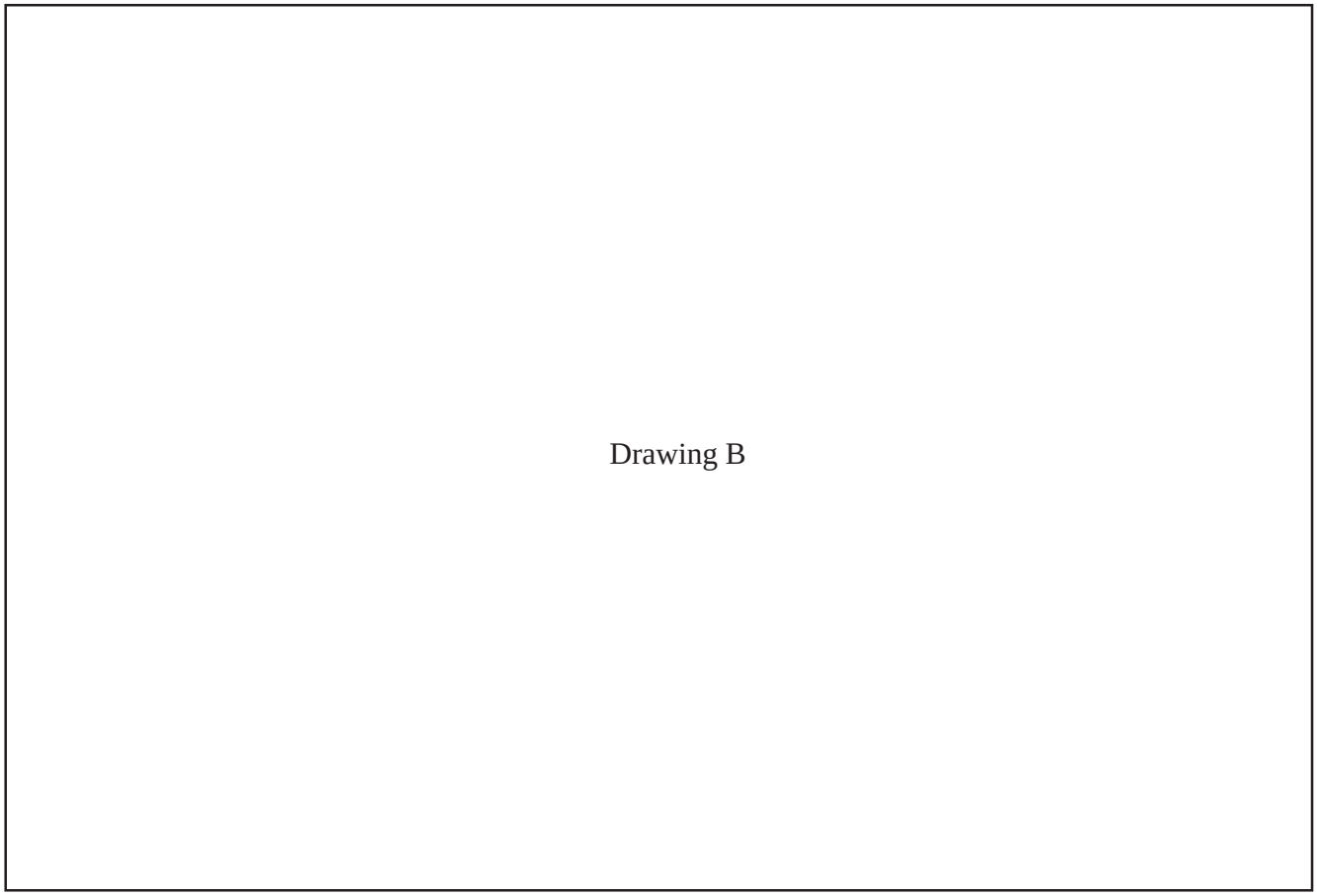
Here is a sample of a Son rhythm pattern:

Example

etc.

PHOTO 4

La “Orquesta Original de Manzanillo” (Masters of the “Son Cubano” style)



"**Trío**" groups became very popular during the early 1920's.

They usually performed classic troubador styles (canciónes, boleros, son).

The *Trío* consisted of three "cantantes", singing harmonized lines and canon parts, accompaning themselves with two guitars and maracas or three guitars.

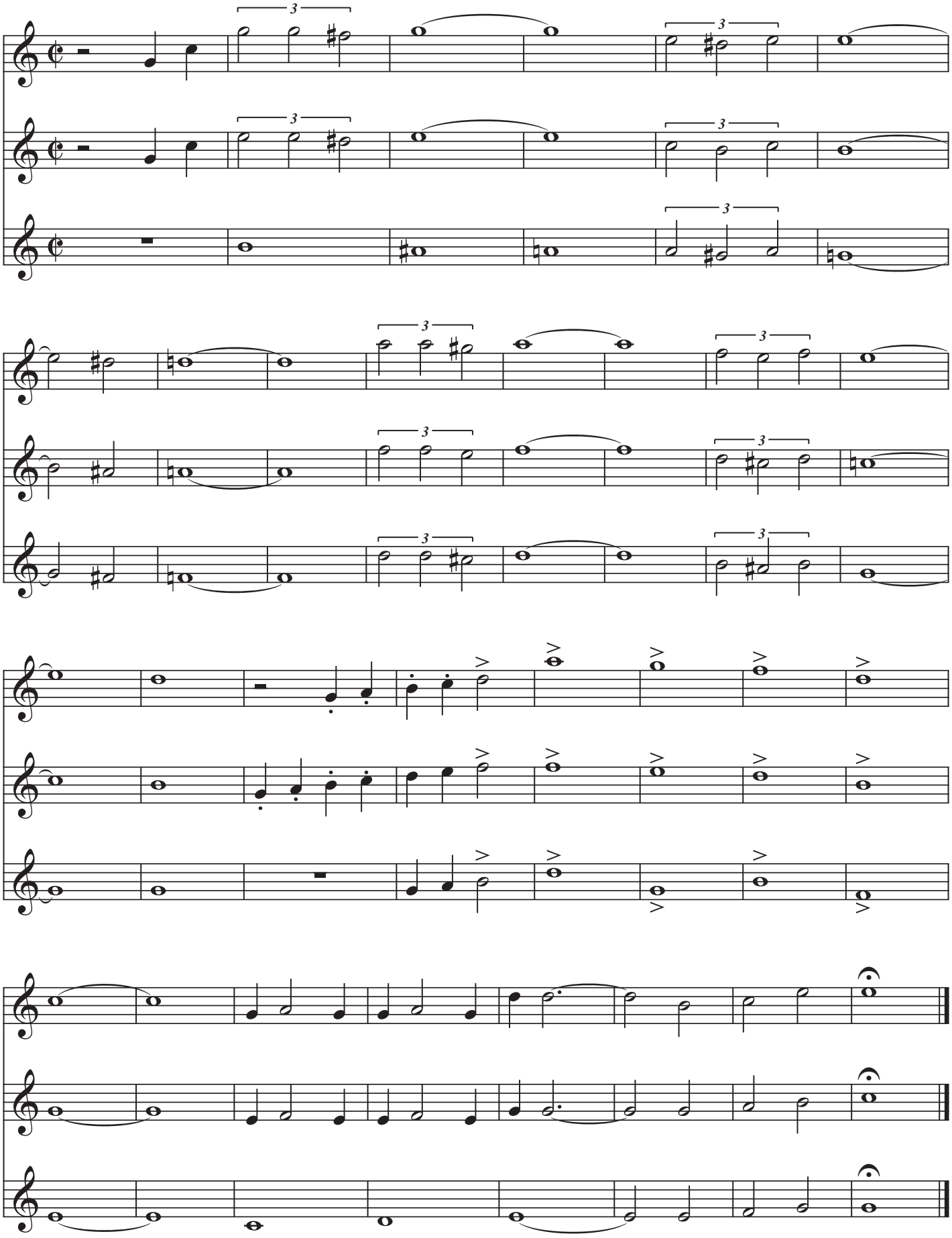
Ignacio Pineiro and Miguel Matamoros were the first two authentic poets of Son Montuno to utilize trio instrumentation (The "Trío Matamoros").

When listening to these rare recordings, notice: the lead singer part (melody), the second voice (harmony), the third (mostly bass or "contra-canto" part).

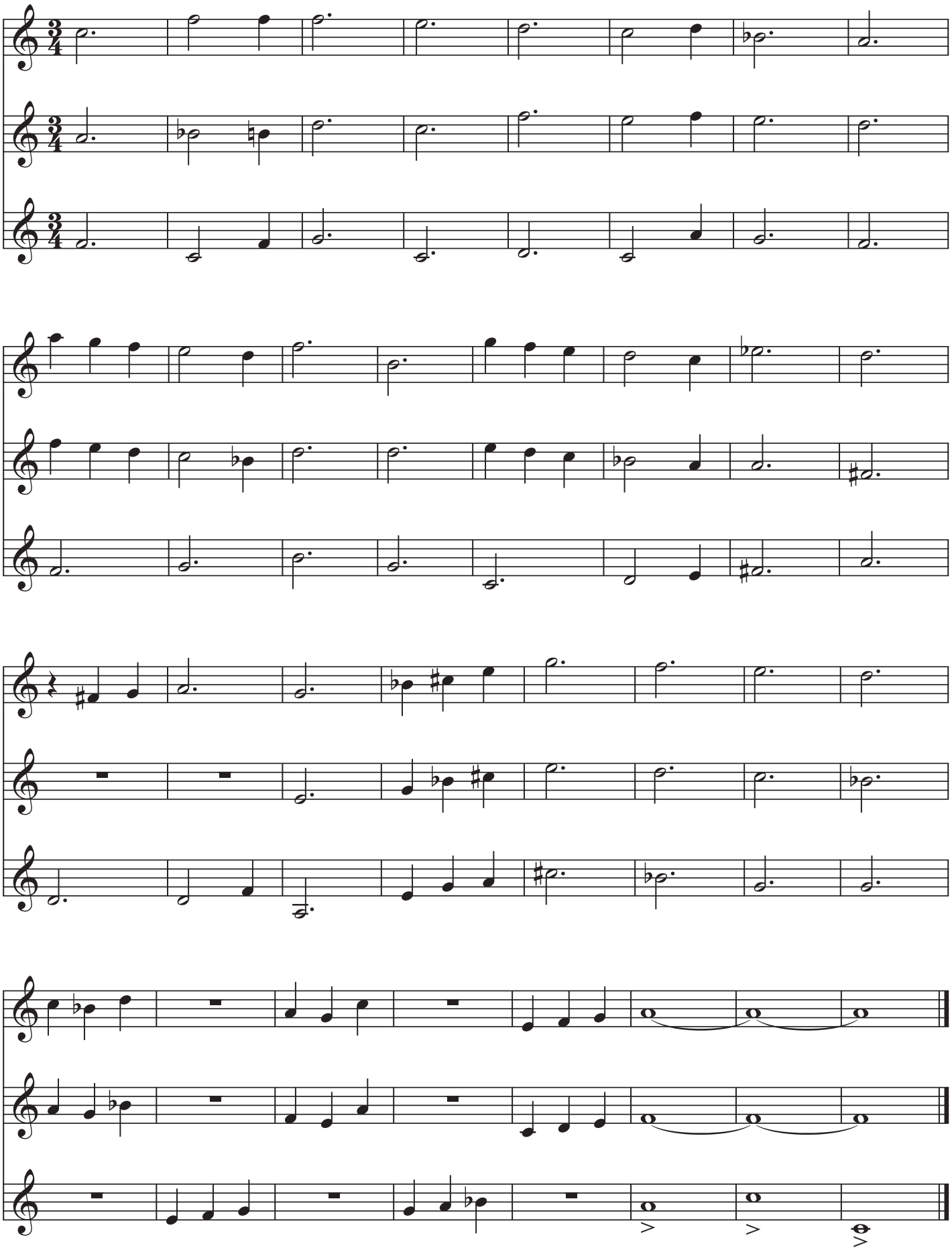
How the bongoes or maracas keep the beat, the relaxed bass guitar accompaniment and the rudimentary way of improvisation.

Understanding how these musical roots evolved, will help you to follow the developements of Latin music.

Exercise 15



Exercise 16



The Son Montuno

Miguel Matamoros y su Trío was the first group to record and spread son montuno style, (RCA, 1930's).

But Arsenio Rodriguez was the "spokesman" for the Són. He was a trés player of extraordinary rhythmic sense and many creative energies. Born in Guira de Macurije, (province of Matanzas, Cuba); Arsenio, who was blinded at a very early age giving him the nickname of "El Ciego Meravilloso", was a true original composer.

He started as a percussionist and was one of the few acknowledge masters of the "Trés", (a small Cuban kind of guitar with three double strings).

Arsenio Rodriguez was the first musician to utilize a permanent conga drummer in a Conjunto band. The Congas were already being used sometimes before, but Arsenio made it a permanent fixture in the rhythm section. This change, immediately gave him a bigger and more aggressive sound.

From 1942 to 1952 almost all of Cuba's most prominent and talented musicians worked with his band.

The best trumpeters of this era were: Felix Chappotín, Ruben Calzado, Benitin, Alfredo "Chocolate" Armenteros, Corbacho, Terry and Carmelo Alvarez.

The trumpet playing of son-montuno, one of the important roots of modern salsa, was to perform their section lines "legato-staccato" and little bit behind the beat. The section and solo parts were played more boldly phrasing, more staccato and often using mutes or effects like growls and trills, (typical of trumpeter Chappotín). Melodic and rhythmic improvisations are still the most employed in this tempo.

The following pages contain samples and transcriptions of solos from this period and style.

DRAWING C

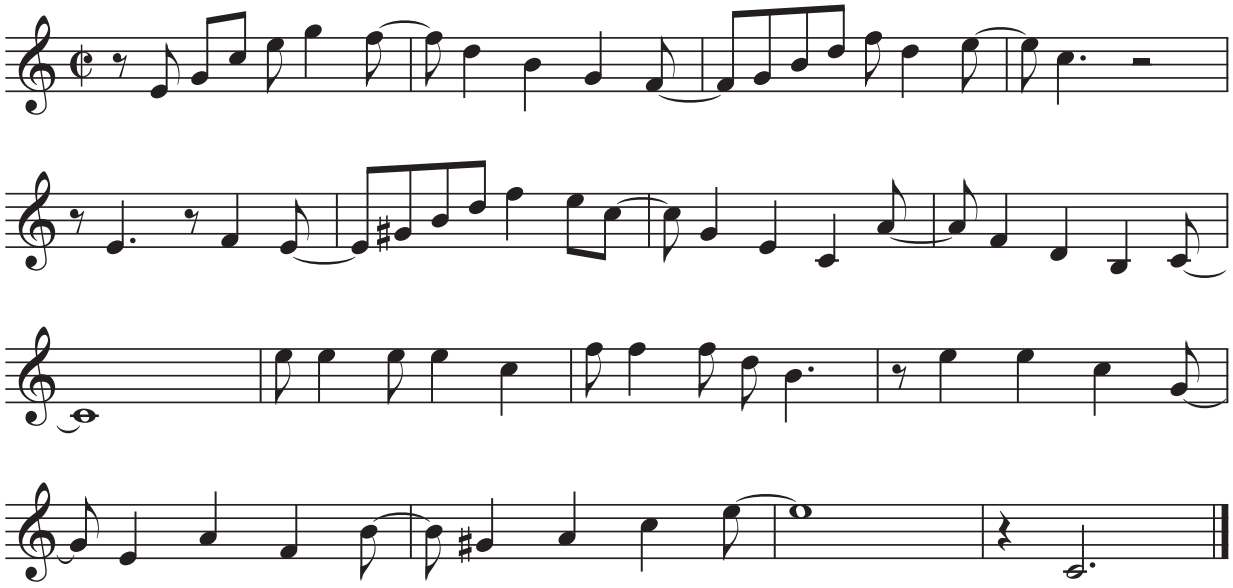
The "**Sexteto**" was developed to perform the Son. It consisted of clave, guitar or trés, bongoes, maracas, contrabass and trumpet.

During the early '20s the "Sexteto Habanero" was the most known and most successfull.

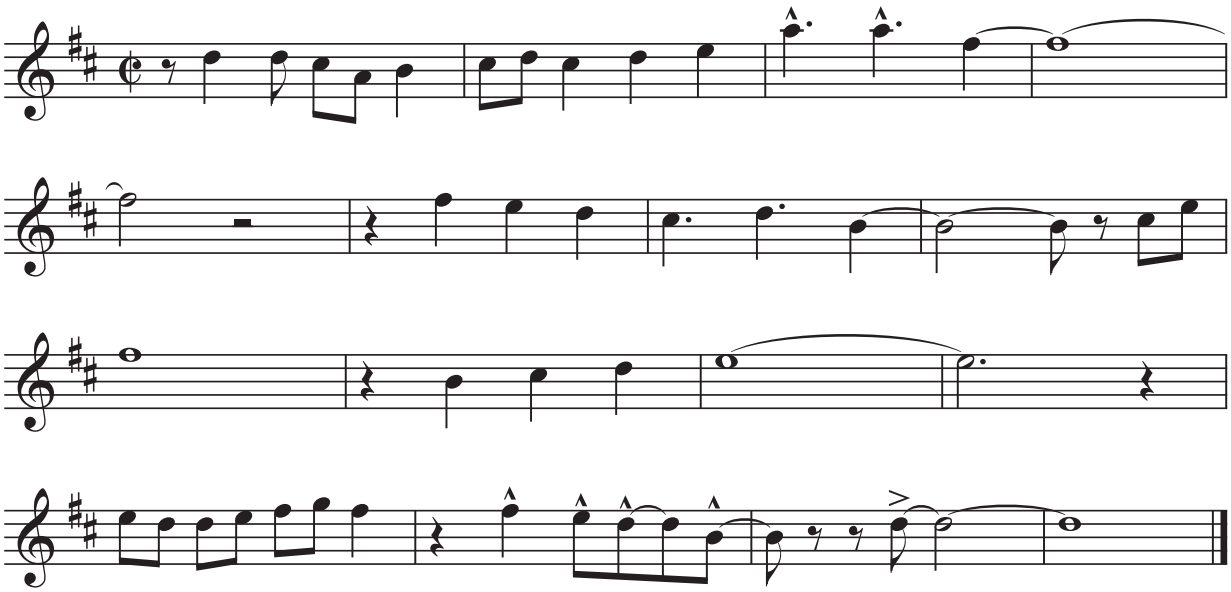
In the Sexteto, the trumpet or marímbula (smaller screaming trumpet), was not a standard instrument. Many groups usually used a guitar and a tres without trumpet player.

Son Montuno

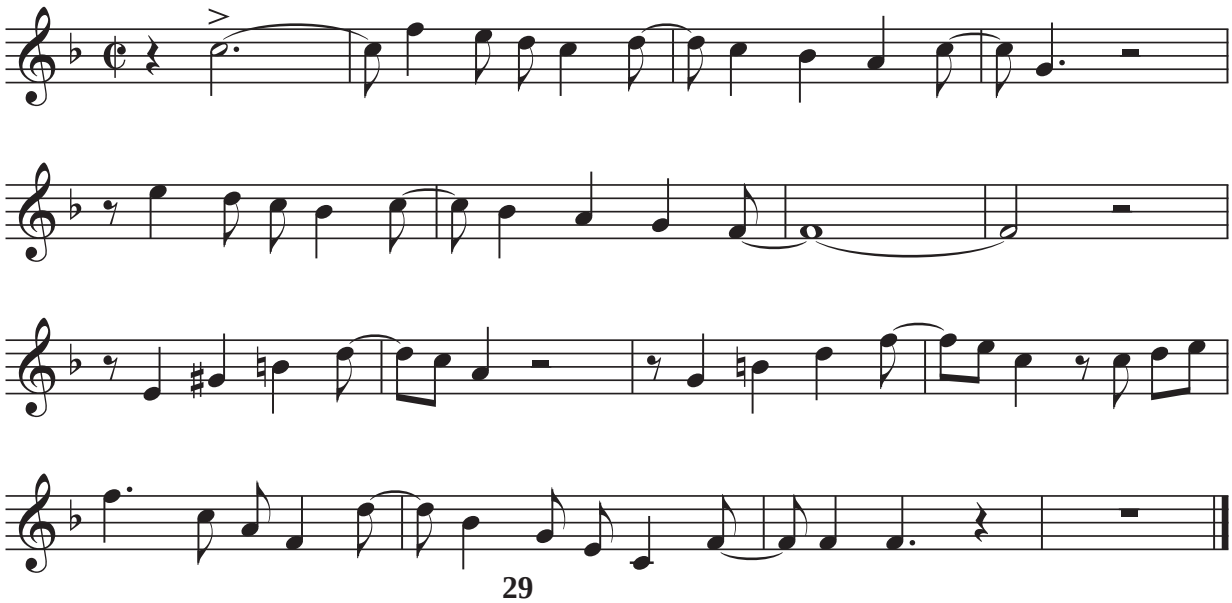
Exercise 17



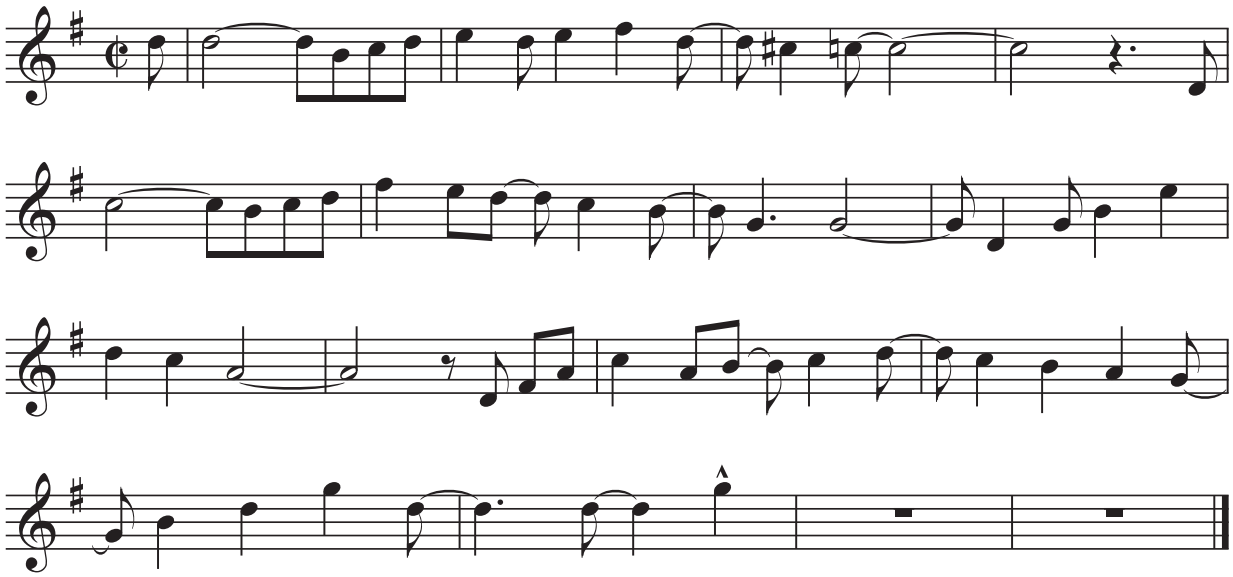
Exercise 18



Exercise 19



Exercise 20



DRAWING D

After a while, the sexteto became: "**Septeto**", with one or two trumpets as permanent instruments in the standard groups.

During 1927, the "Septeto Nacional" added only one member (the trumpeter).

They played mostly son and boleros with trumpet-led parts, the arrangements became more lyrical, crisp and charming.

The music of the Septetos was something in between the "guajiro" string groups and the brassier Conjunto, (which later will be very important).

Photo 98

PHOTO ARSENIO RODRIGUEZ Y
ANTONIO ARCANO

In the photo above: Arsenio Rodriguez (on the left), and Antonio Arcano.

Arsenio Rodriguez innovated and revolutionated the roots of Afro-Cuban music instrumentation.

The earlier groups of Sexteto or Septeto didn't have enough harmony. To remedy this problem, Arsenio added a piano, congas and three trumpets!

This inspired the whole latin world starting to use the same instrumentation thus the birth of the “Nuevo Conjunto” (new ensemble).

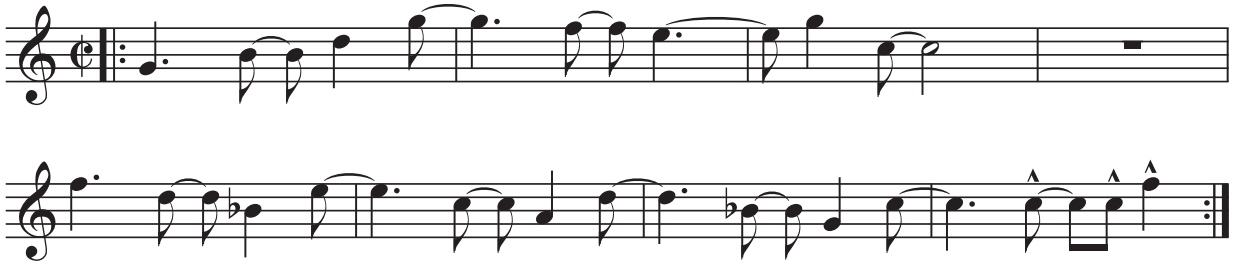
This adaptation to the bands setting changed the conception of orchestration and arrangements techniques for the future.

According to the musicologist Tomás Jimeno, Arsenio Rodriguez was one of the pioneers of using new structures inside each tune's format. These parts included the well known *introducción* (introduction), *desarrollo* (developement), *montuno or mambo* (originally the mambo was only a section of a song) and *coda final* (ending coda).

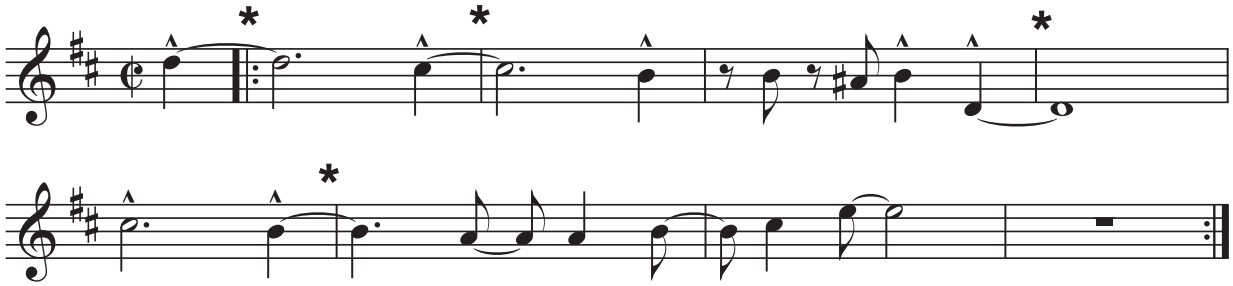
As you can see, about the “invention” of Mambo, besides Oreste Lopéz y Familia, Perez Prado and others, Arsenio's geniality played an important role.

He also used to write other original rhythms as: the *Diablo*, (mixed with trumpets and trés playing son montuno). This experimental group started during 1934!

Exercise 21

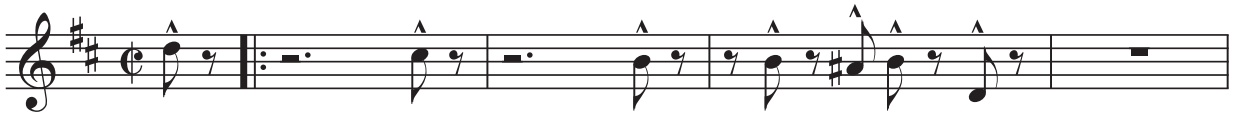


Exercise 22



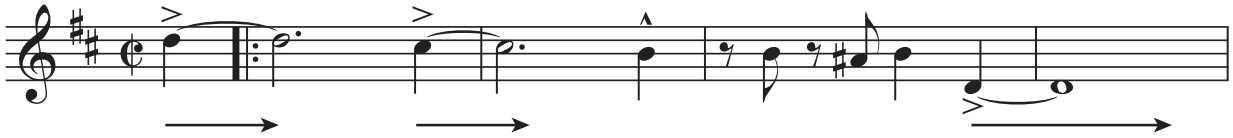
When reading value's for single notes (*), make sure to play them short. Like:

Example



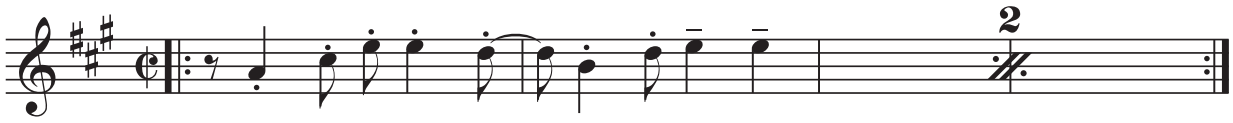
Unless it is written otherwise like:

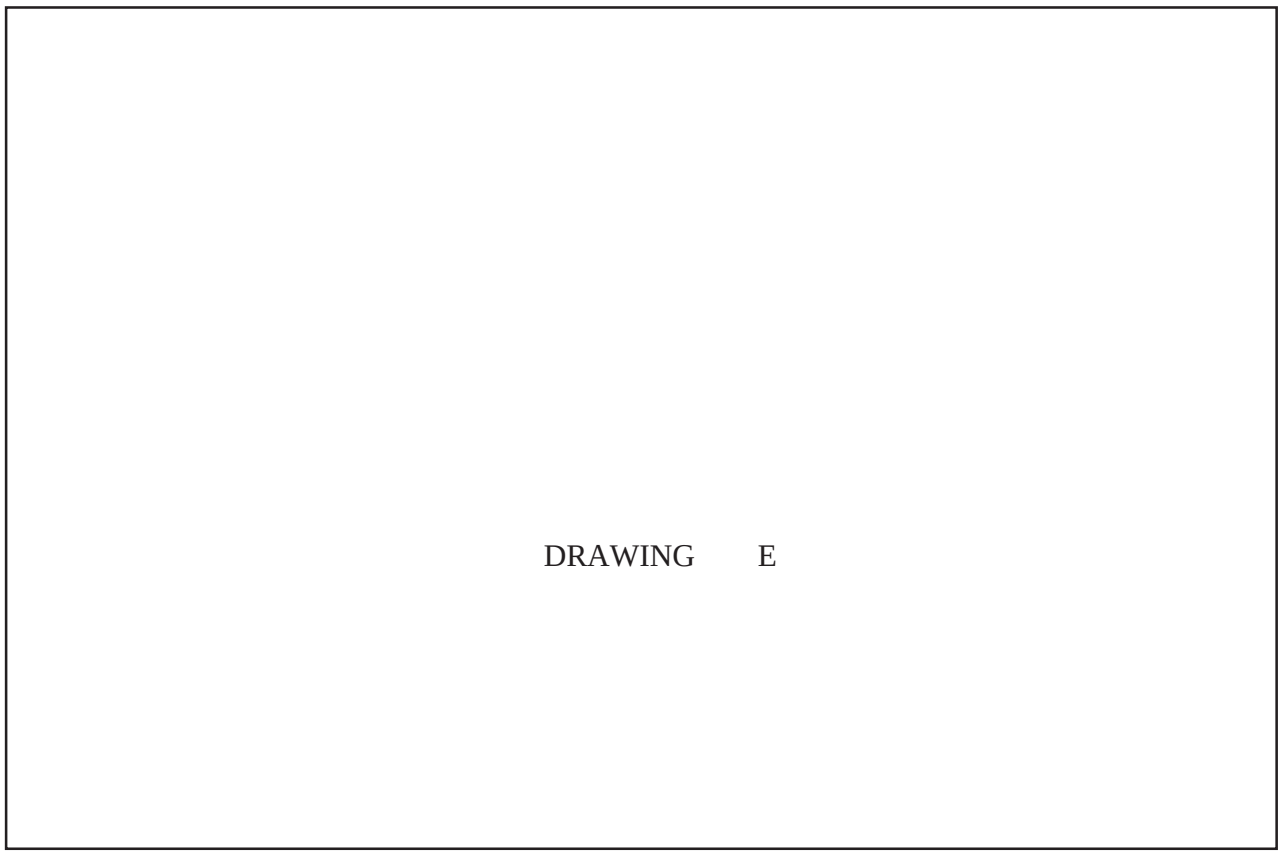
Example



In this case, play the legato notes longer.
Mambo sample:

Exercise 23





The **“Conjunto”**, (lit. “combo”), developed from downsizing the Carnival marching bands, combining voices, trumpets, piano, bass, congas, bongoes, trés, contrabass, maracas and/or claves.

The Conjunto came from the earlier Septeto around 1940. It plays an important role in that it began the golden age for the salsa trumpeters. For the first time in fact, the horn section started harmonizing for three parts.

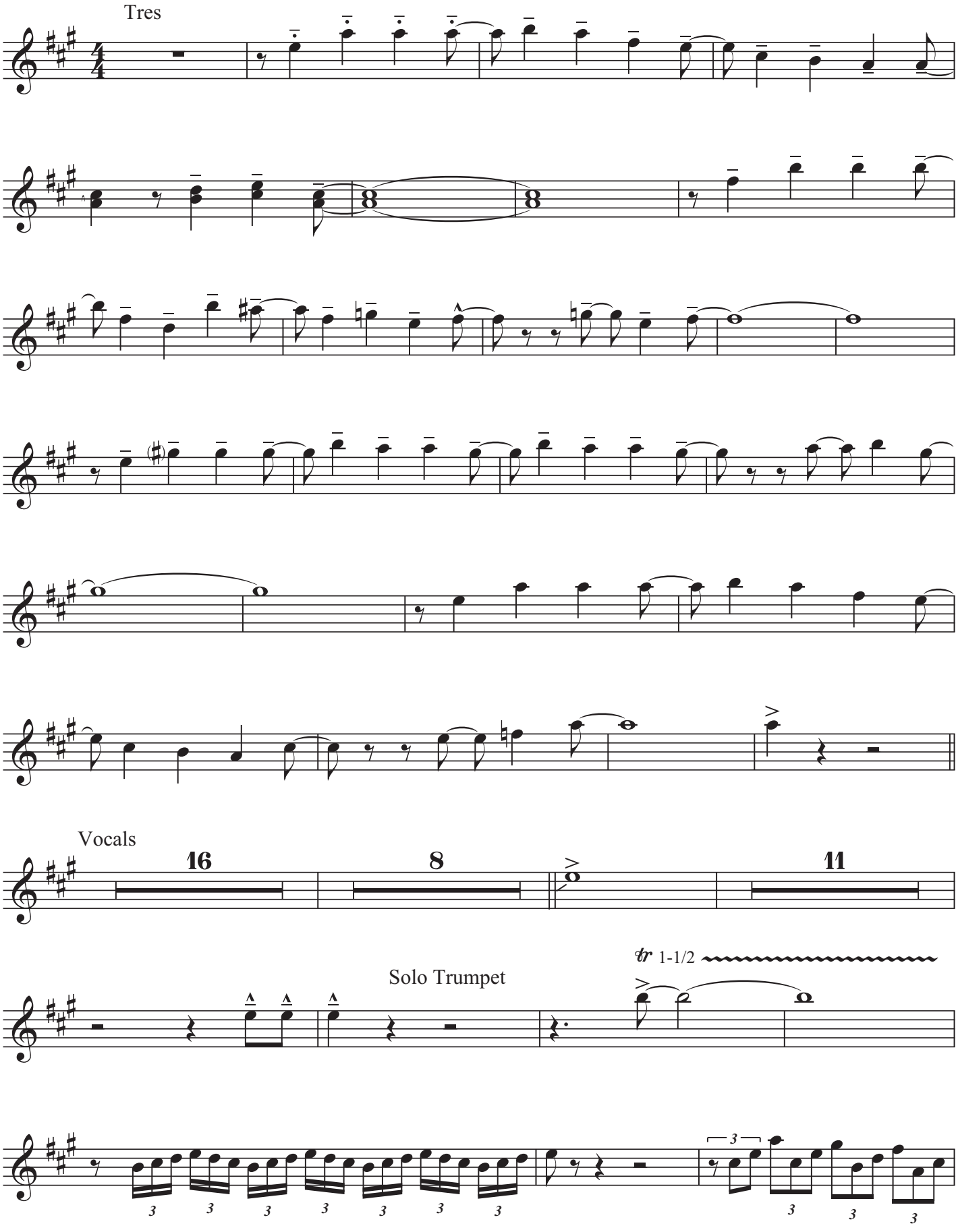
While this kind of group was strictly instrumental dance music up to the 1930's, during the '40s it became the standard backing for Corridas, Rancheras and other vocal forms.

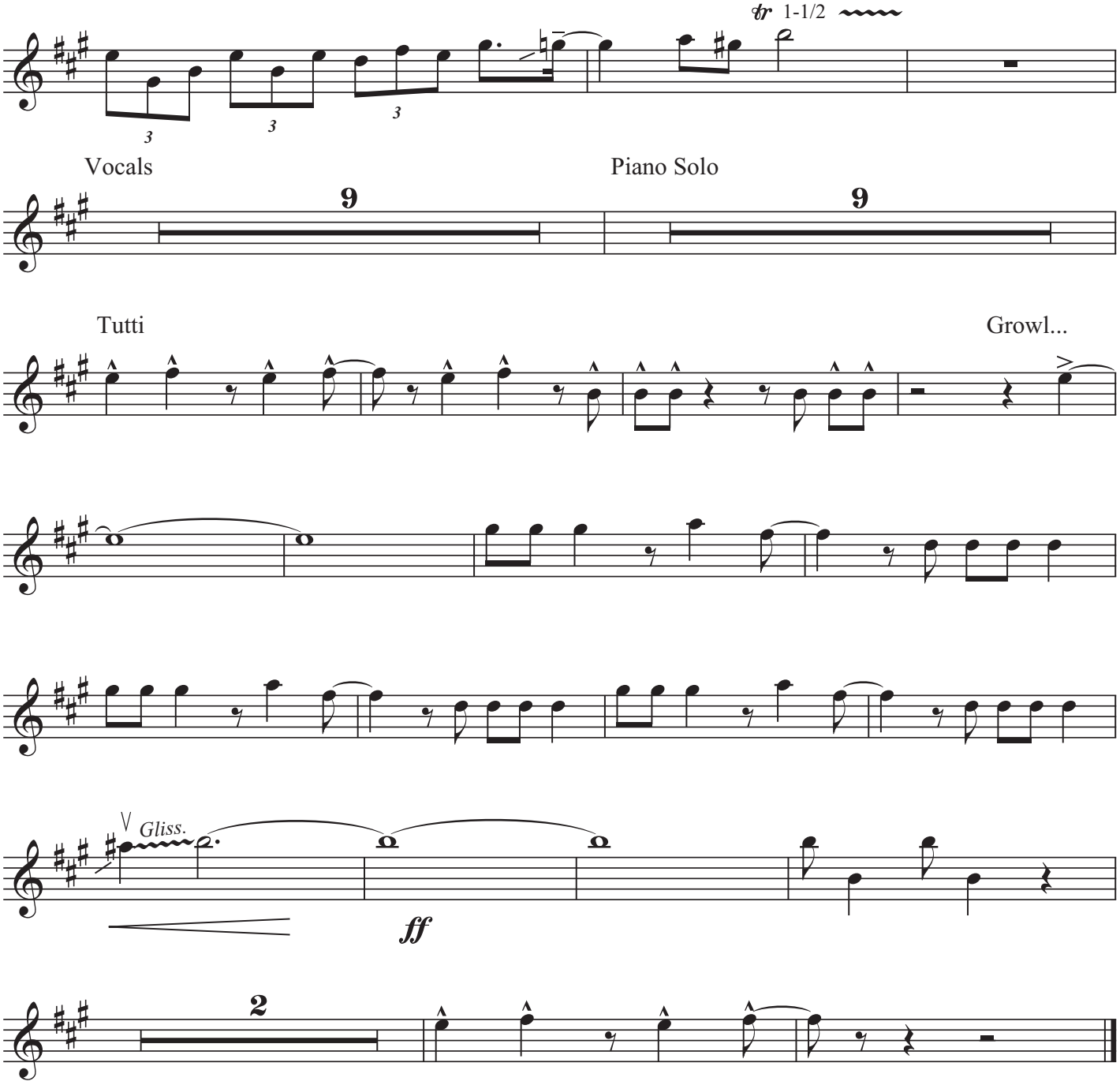
The Puerto-Rican Conjunto made use of an extra accordion or clarinet.

Juventud Amaliana

Medium Guaguancó

Trumpet Solo by Felix Chappotin – 1946





This chart was one of the very first trumpet solos ever !

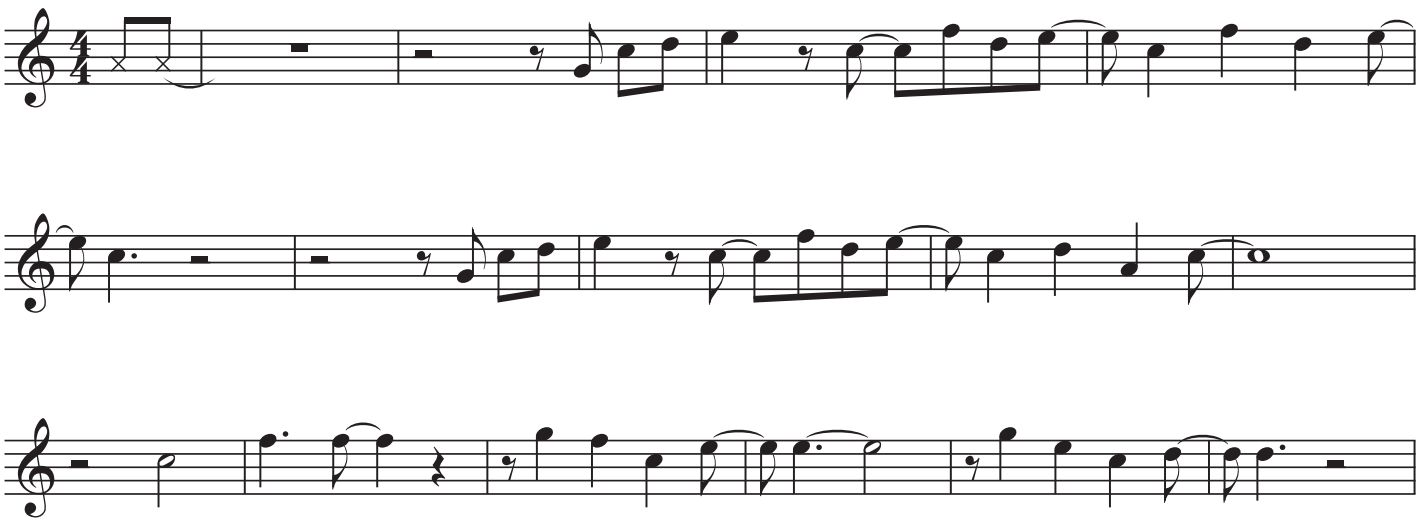
These tunes shows how earlier Afro-Cuban styles have helped form the Latin music today.
It is necessary to deeply know the essence of these old ways of performing.
The rhythm meter is always a kind of hard to keep, if you think in 2 or 4.
You have to follow the “clave” pattern, that's how all comes together.

El Cerro Tiene la Llave

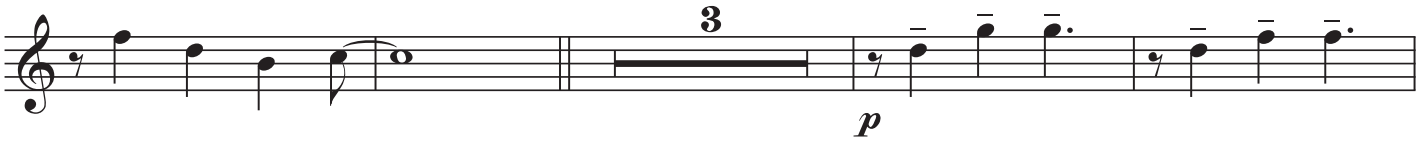
Medium/Slow Guaracha

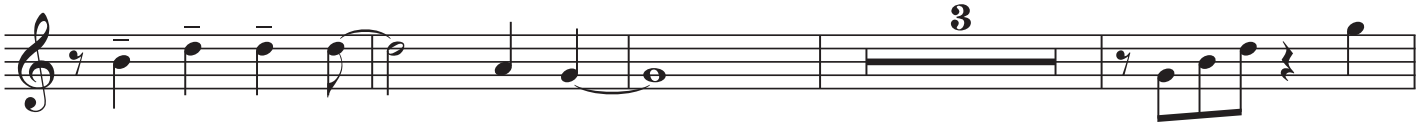
Trumpet Solo by Carmelo Alvarez – 1948

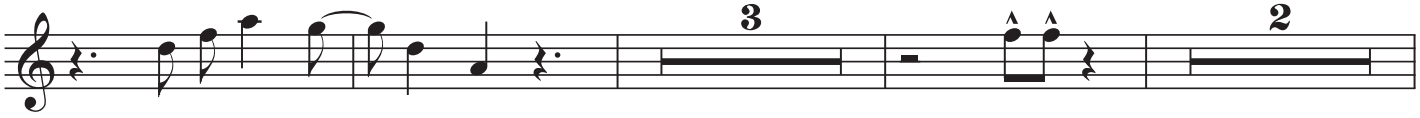
Tres

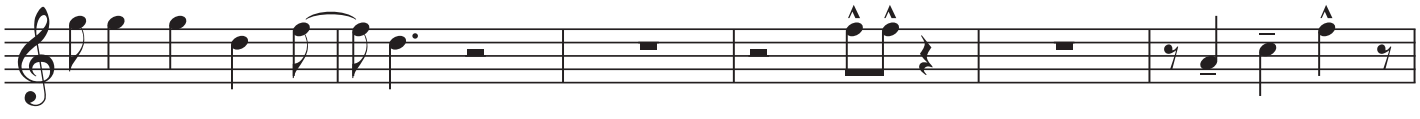


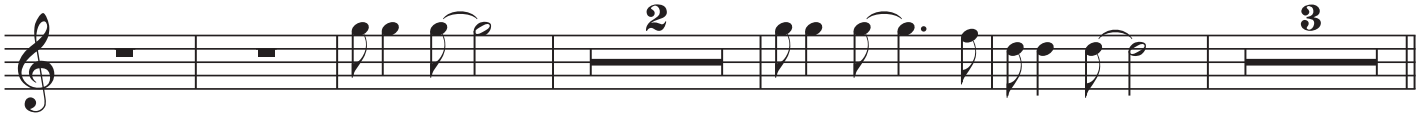
Vocals





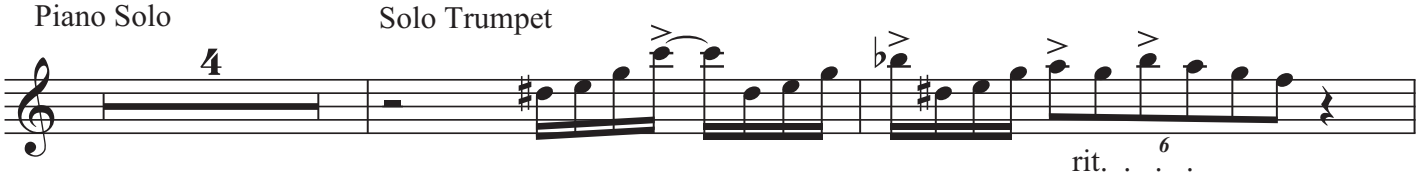


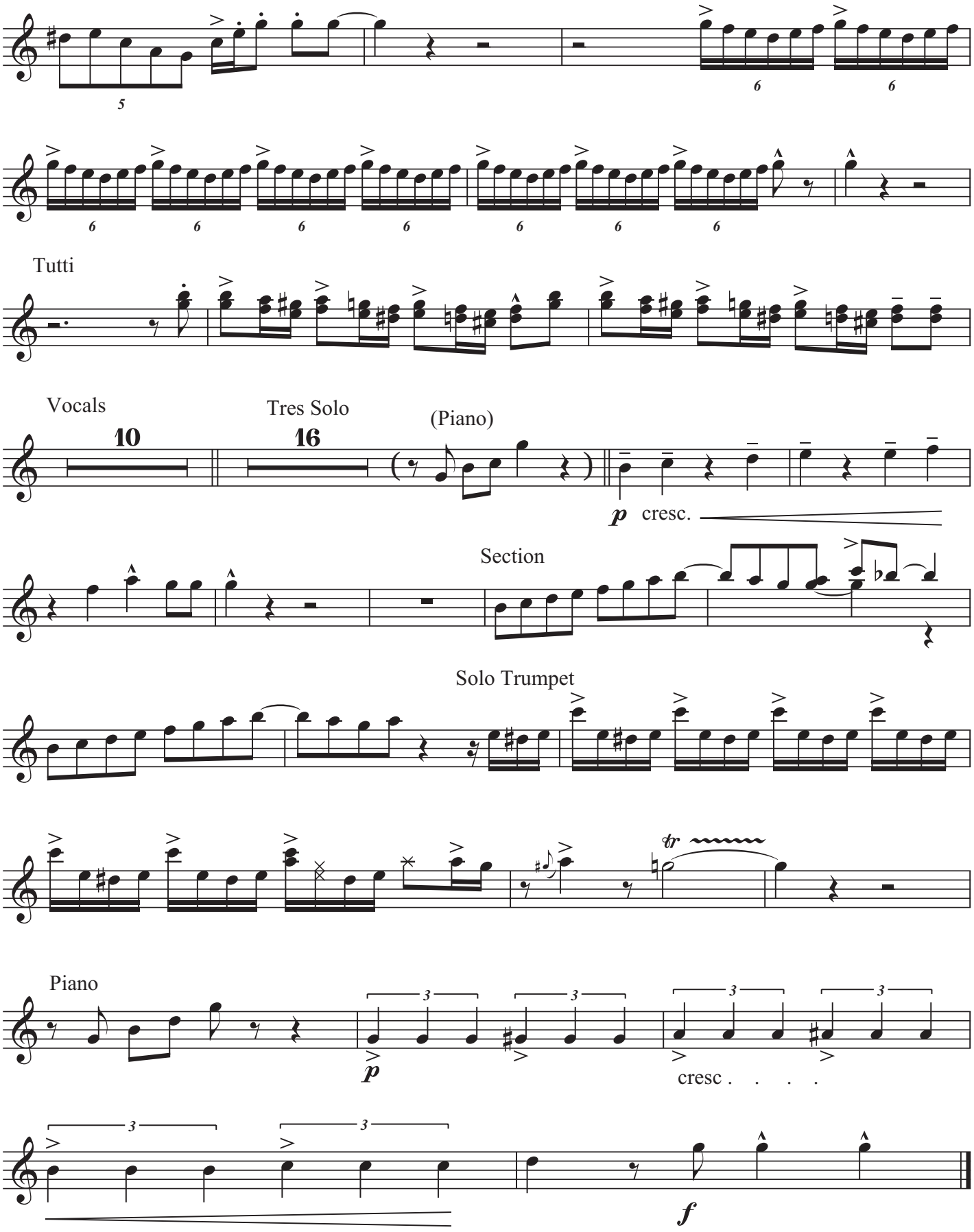




Piano Solo

Solo Trumpet

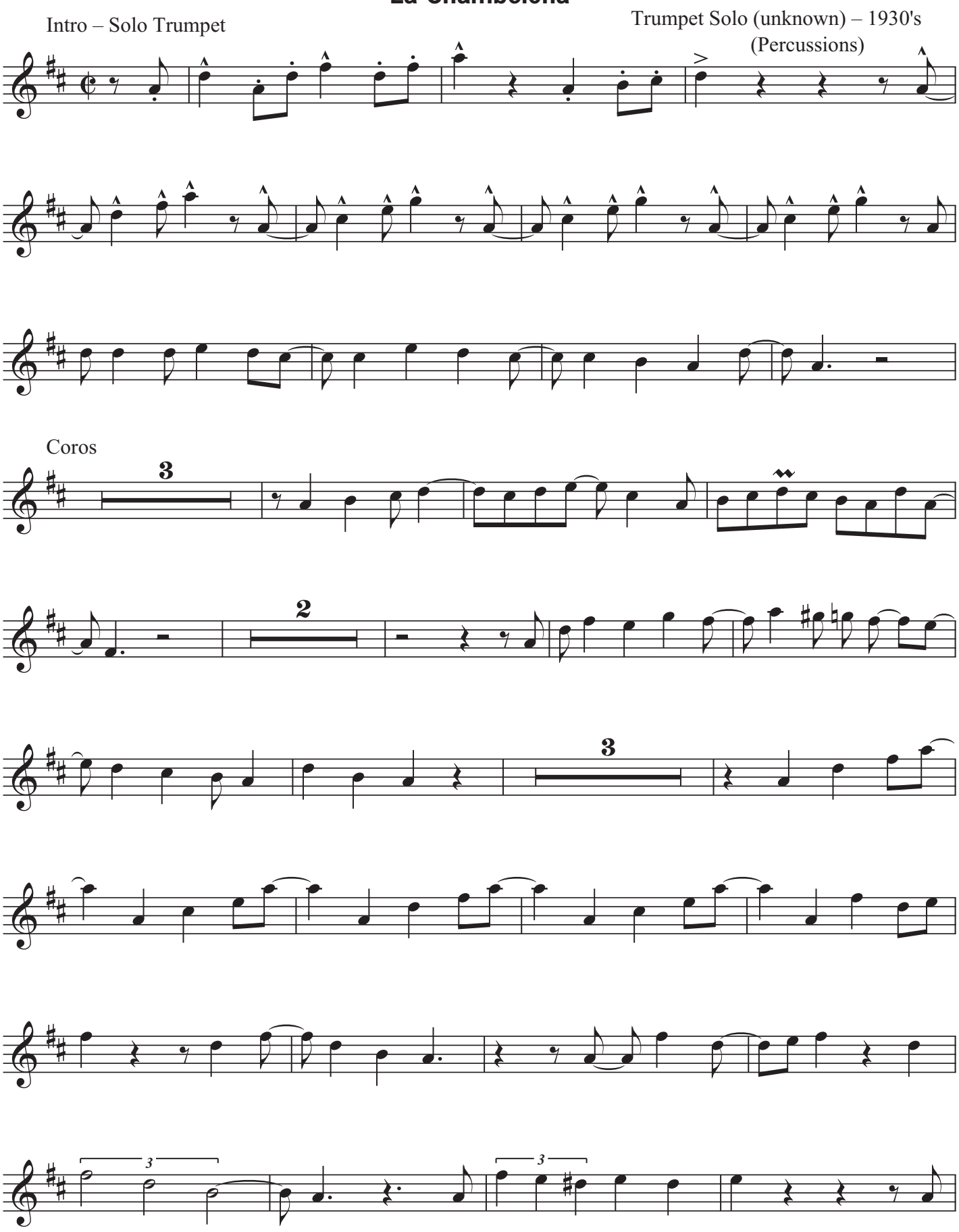


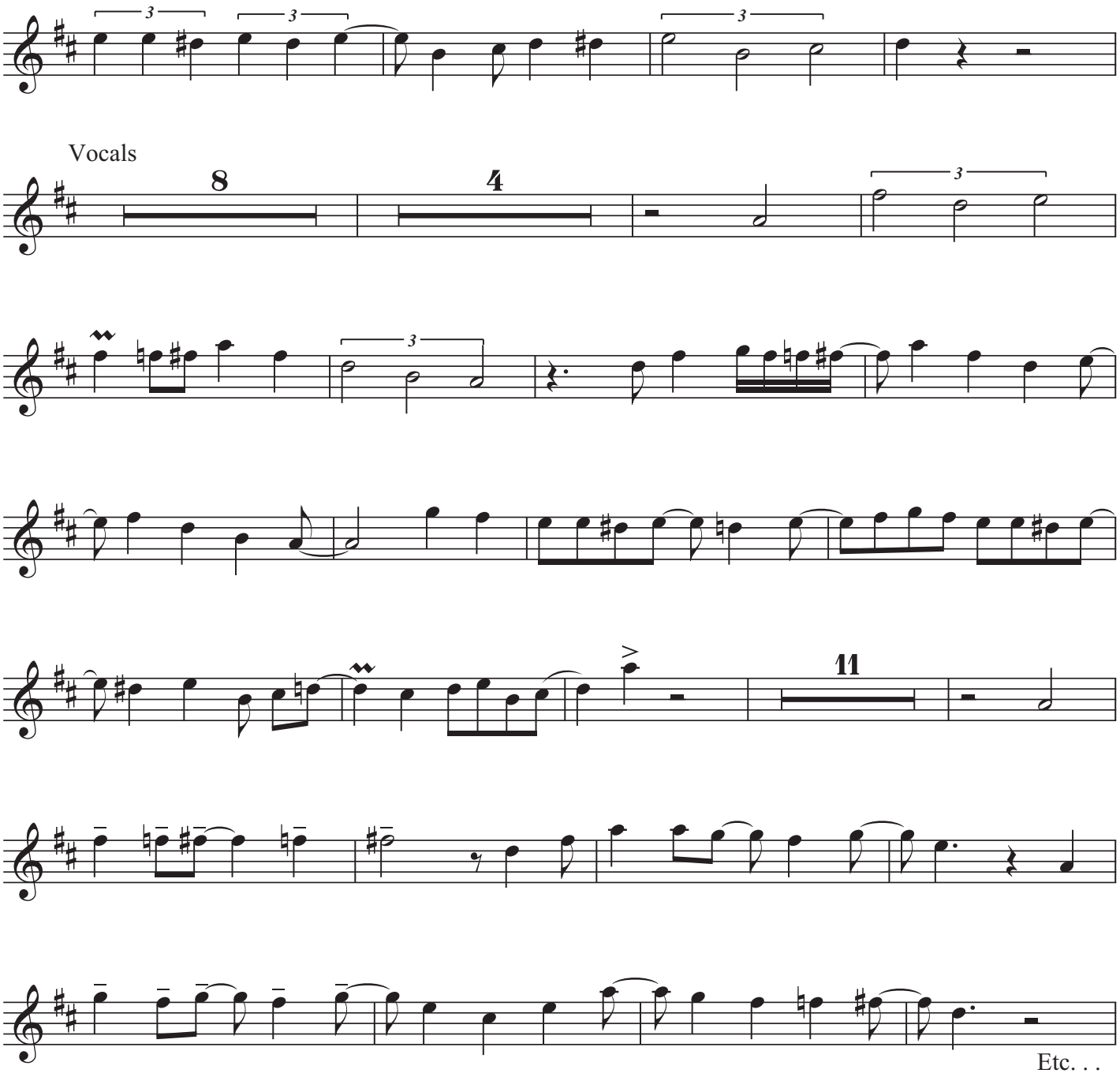


On this solo transcription is very important to notice the phrasing for the trumpet. It was closely related to North American Jazz articulation.

The following transcription is a typical traditional solo trumpet on a “descarga” (free improvisation and disquisition) which alternates with voices and percussions.

La Chambelona





This transcription demonstrates how hard and, sometimes impossible, it can be to write down the way to phrase this kind of music.

It is wrong to assign rules like we do in other music fields.

Get use to listen to live or recorded sessions of percussion players, jamming on “rumba” or any other African related rhythm, and try to think of what to play on top of it.

The Rumba

The Rumba is the most African based style of Afro-Cuban rhythms, very syncopated and with varying kinds of accents.

Musicologist Israel Castellanos, distinguished two classes of it: *"rumba erótica"* and *"rumba negra"* or *"danza bárbara"*.

The Rumba style has been the most popular of Cuban rhythms since the '20s. Its formation was based of three percussionists playing the three different Conga drums: the "*quinto*", "*segunda*" and "*tumbadora*", plus small hand percussions and vocals. It was a very traditional primitive tempo.

The strongest instrument at first was the timbales which used to mark the accents for the dancers. This was later replaced by the trumpet, (playing melodic lines or "controcanto" with the singers).

They key point of *Rumba* is the frantic rhythm (usually fast in two), with an "estribillo" for eight measures repeated many times up to a higher percussive free alternated solos, to a conclusive pattern ending.

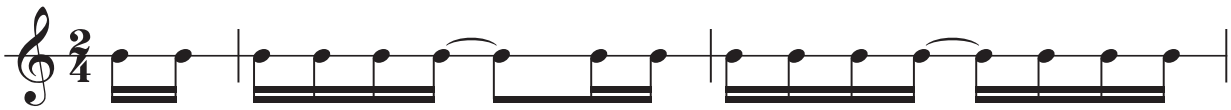
The three most known forms of Rumba are: *Guaguancó, Yambú* and *Columbia.*

During the first Broadway appearance of "Don Azpiazu's Havana Casino Orchestra" during 1930's started the so-called "Rumba craze". They first introduced the best known of all Cuban tunes: "El Manicero" ("The Peanut Vendor").

The American public responded surprisingly well to this new and difficult dance music. By the early 1930's the authentic maracas, claves, bongoes with dancers and screaming trumpets were playing at the "Cotton Club", "Earl Carroll's Vanities" and New York's "Capitol Theatre".

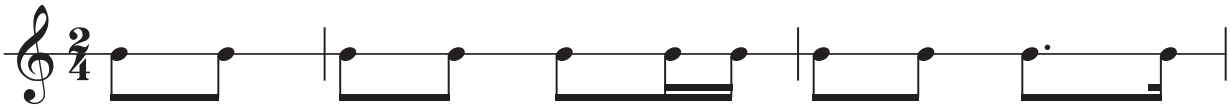
The following samples show some of the Rumba rhythmic patterns:

Example 1



Example 2

Example 3



Example 4

These patterns, sometimes combined at the same time, were played by different percussionists.

Obviously the Rumba is one of the hardest styles to interpret (or the most intricated). This is true especially when on a fast tempo.

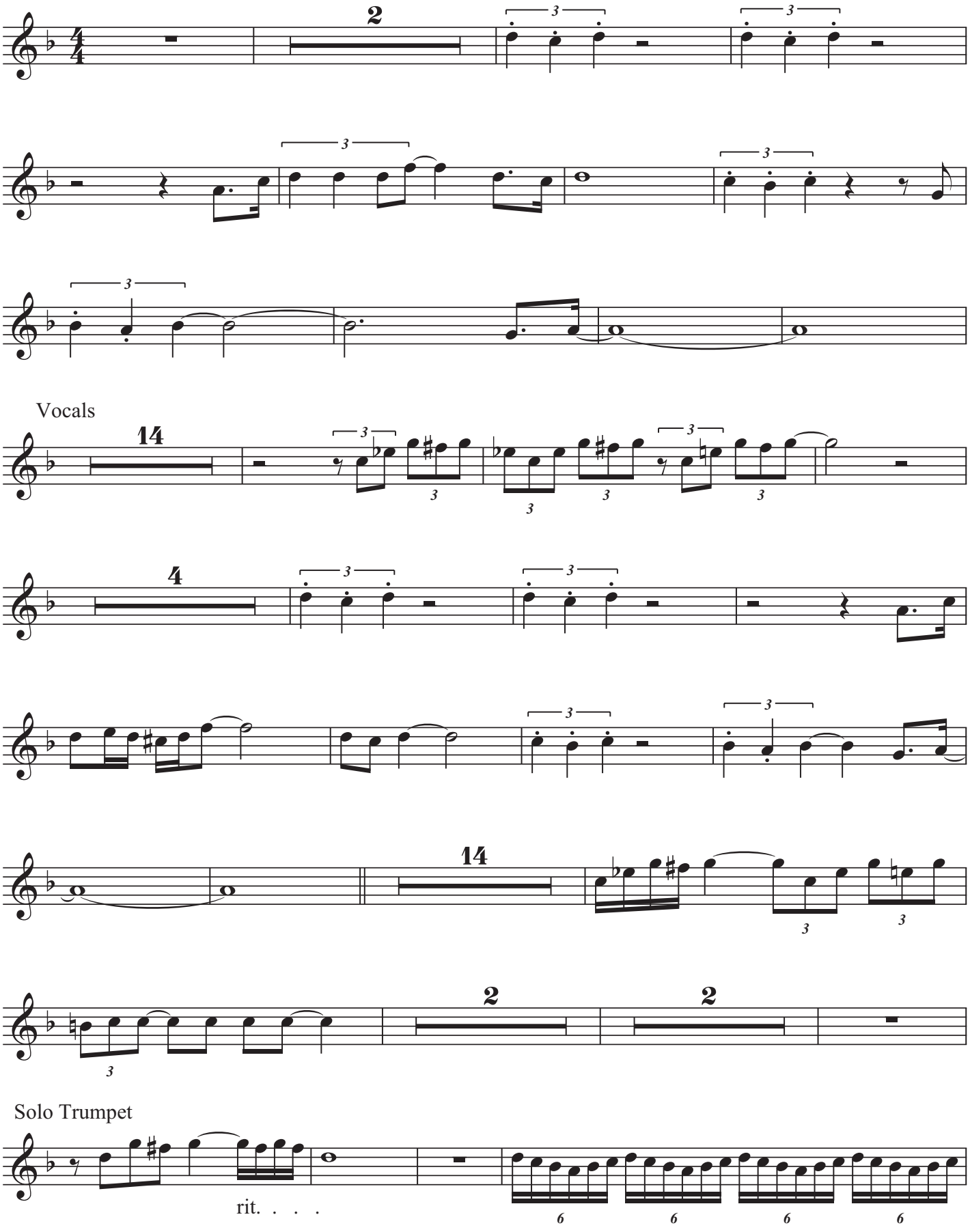
The trumpeter's job at front, has to be "típico" (traditional), on top, anticipating , always syncopated, with a sharp staccato and often using "mordents" and other ornaments.

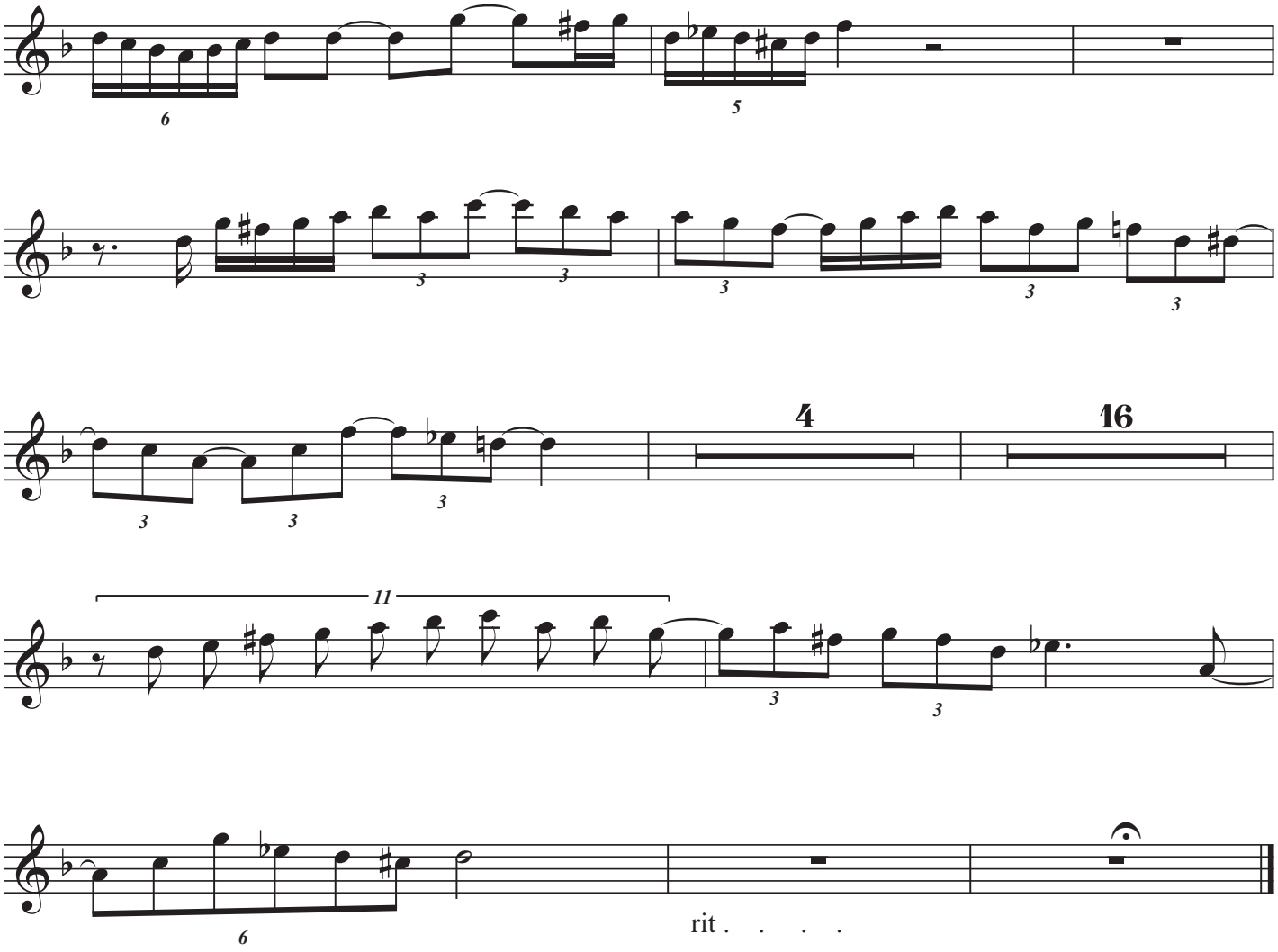
Usually with a firm sound, no vibrato.

Como Voy a Sufrir

Rumba

By Ignacio Piñeiro – 1930's





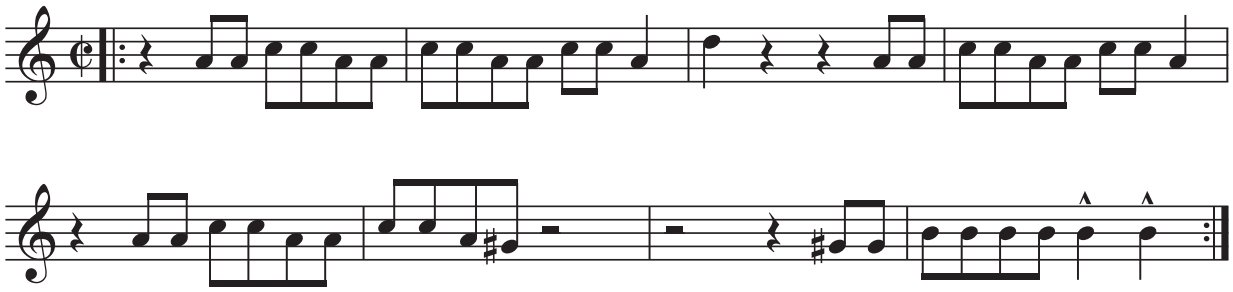
Originally the Rumba used to be an only–percussion style that alternated with “Coros”.

This transcription sample, with a trumpet solo on top, was one of the very first experiments by the Maestro Ignacio Piñeiro.

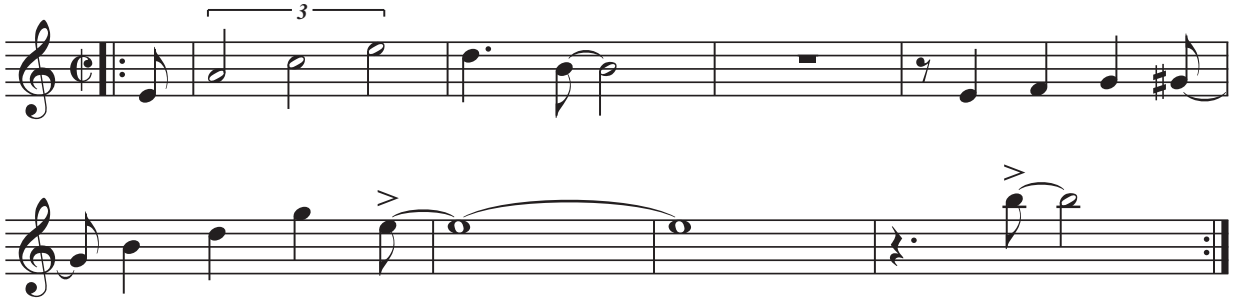
The part is really hard to master rhythmically.

Percussion parts are often ahead and the voices are a little behind, so the trumpeter should use a tiny sound, playing very staccato and coming in and hold on delicately, with a more Spanish Flamenco style then Cuban.

Exercise 24

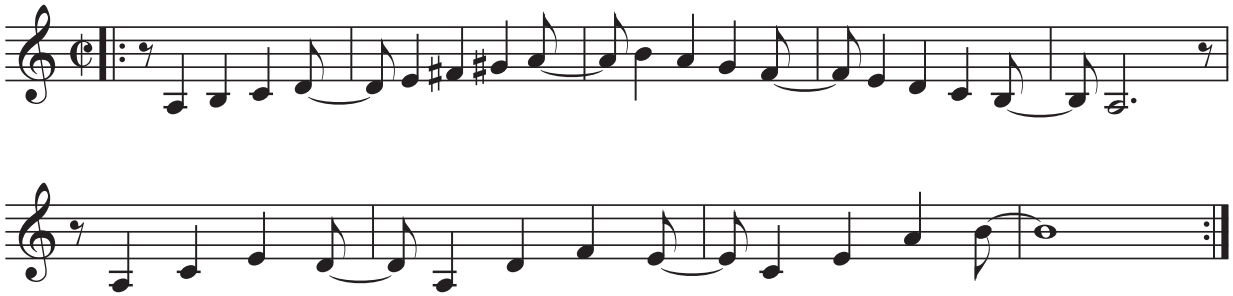


Exercise 24 b



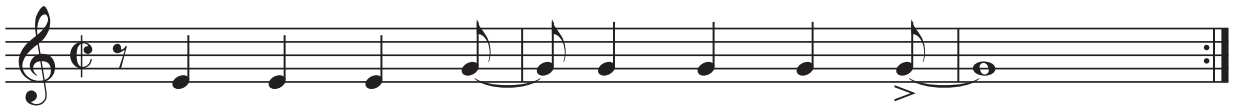
Get use to playing syncopated rhythms. Practice daily exercises like the example below:

Exercise 25

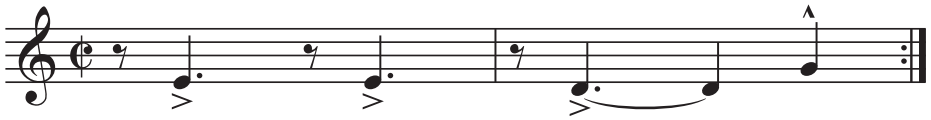


Play them many times only with a metronome.

Exercise 26



Exercise 27



The Guaguancó

One of the three styles of Cuban Rumba, the typical Guaguancó instrumentation included: tumbadoras (congas), palitos (claves), cucharas (spoons!), marugas (shakers) plus, of course, vocals and a couple of dancers.

In this style the congas are very important, in fact each one has got its own role to play: the “quinto” (solo drumming over the vocal vamps), the “salidor” (time keeper) and the “tres golpes” (accompainment).

The Rumba clave is usually played for Guaguancó:

Example

The Guaguancó is known as a distant couple dance in a medium to fast tempo, which pantomimes the man's efforts to seduce a woman and her repulsion (at first...), followed by a slow gain of confidence, up to the flirting and eventual wild union of the two (sometimes).

The movements are lascivius and nervous just like convulsive gestures between the rooster and the hen.

There are several different styles of Guaguancó. Perhaps the most influential were the Havana and Matanzas styles.

Under a modern soloist's point of view, this rhythm, just like any other Rumba derived tempos, seem very complicated to play on! In the beginning it will feel a little “slippery”, rushed and without space, because of the different kicks of the percussions.

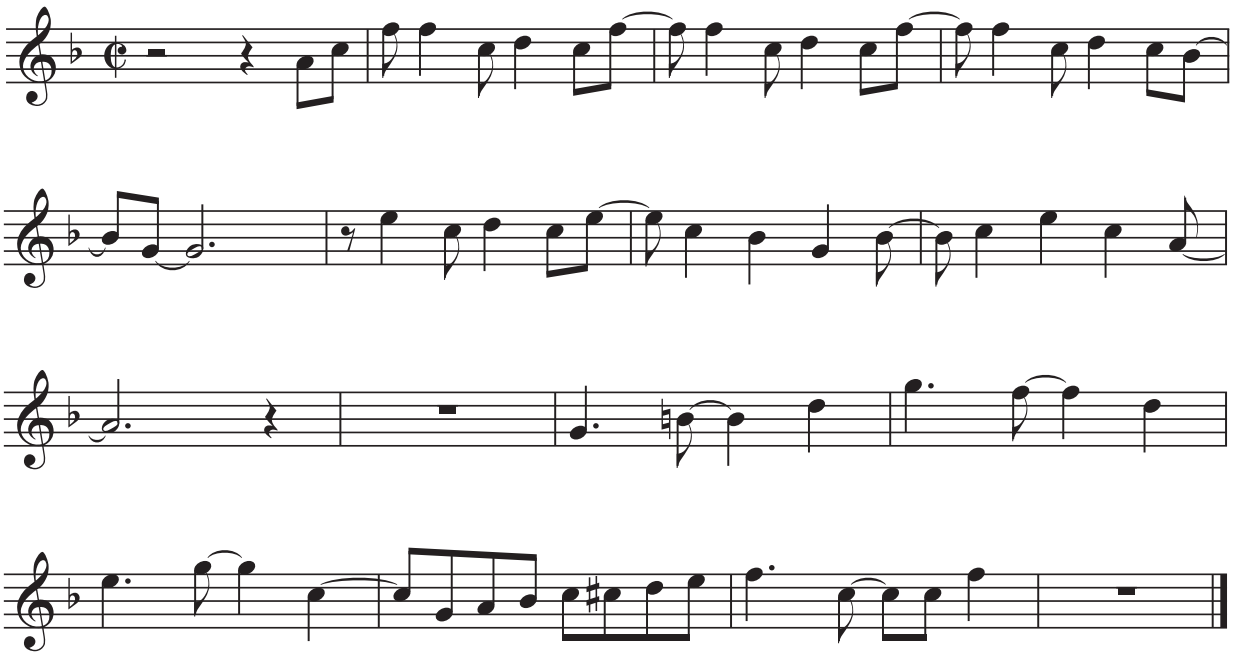
I suggest, first of all, to listen to the singing coros parts.

Then, find and concentrate following the conga “ostinato”pattern:

Example

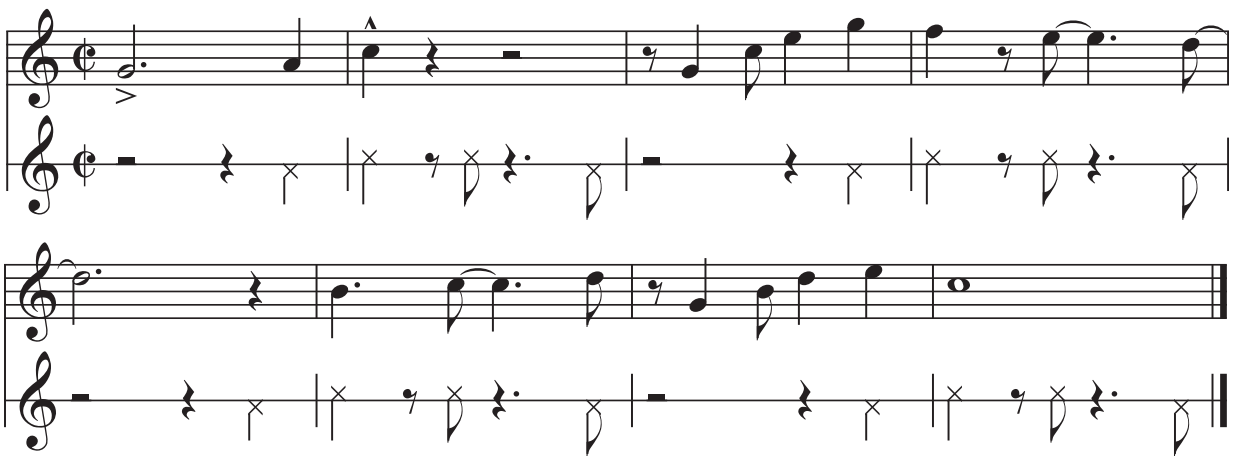
This is the easiest way to keep the timing and the right feel. With the experience you'll be slowly able to perform Guaguancó. Try to catch the deeper sense of nervousness, sensuality and rushness: moments of this primitive rhythm.

Exercise 28



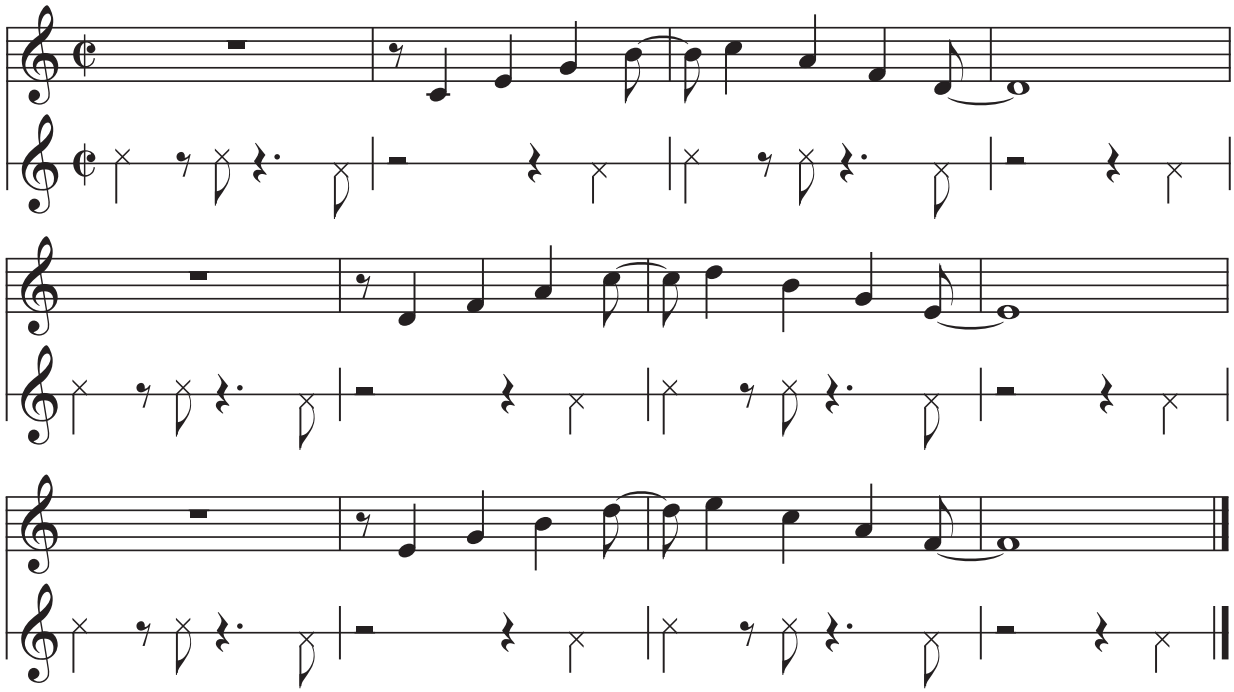
When playing a Guaguancó rhythm, remember to use the right “space”, (the waiting time in between phrases). If you “cross” with the Clave you'll loose the tune!

Exercise 29

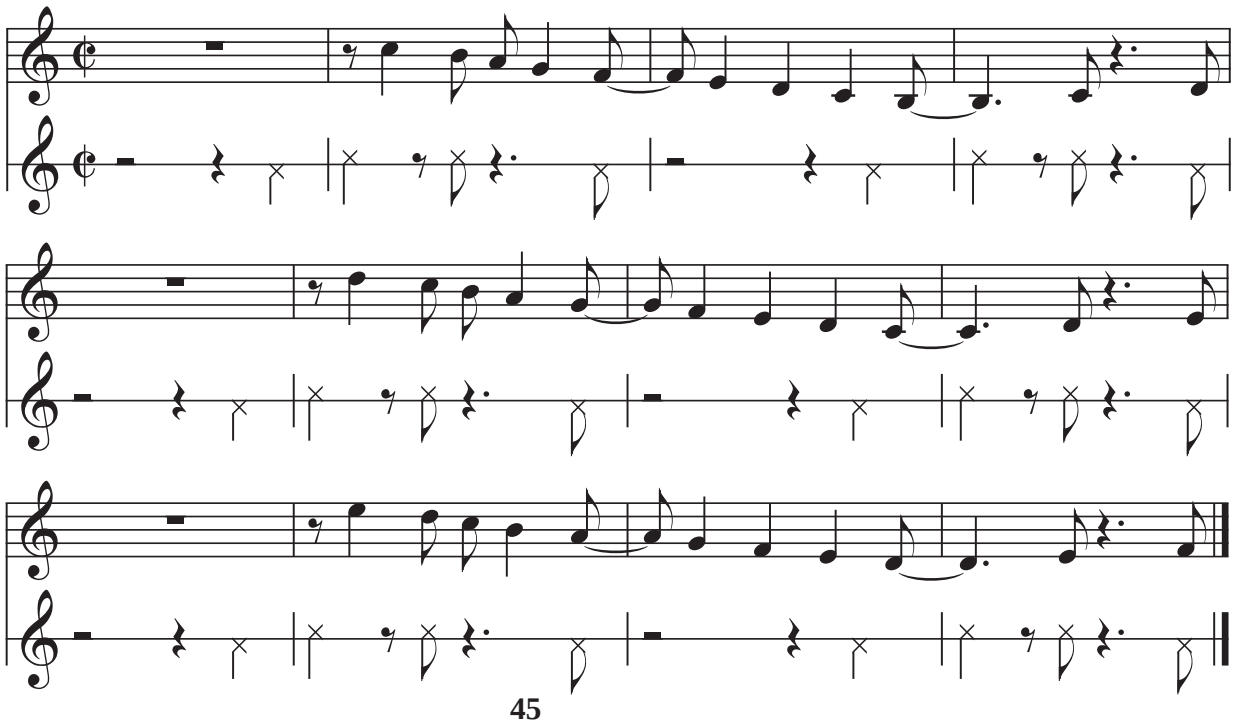


Practice the following arpeggios and patterns on Guaguancó clave:

Exercise 30



Exercise 31

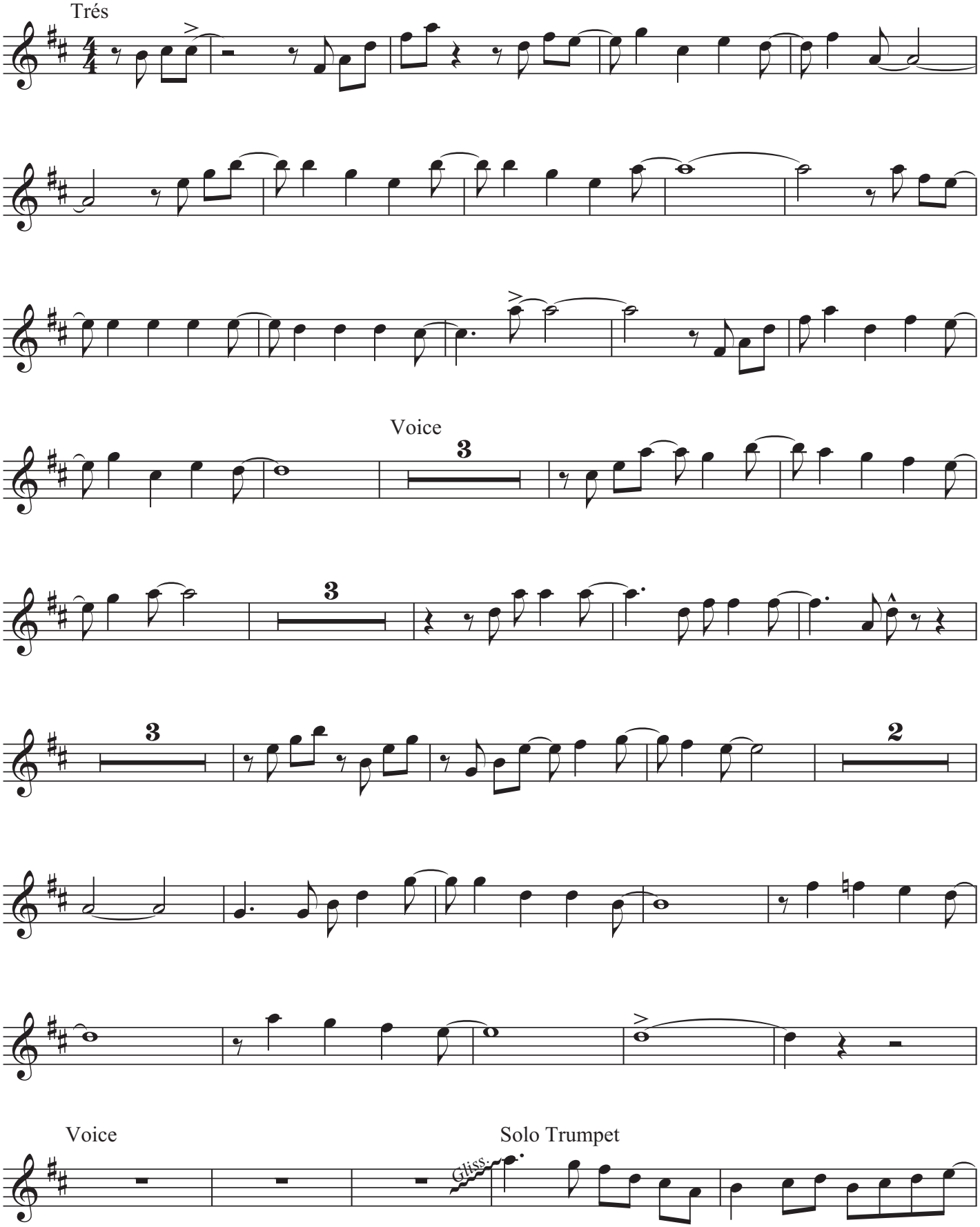


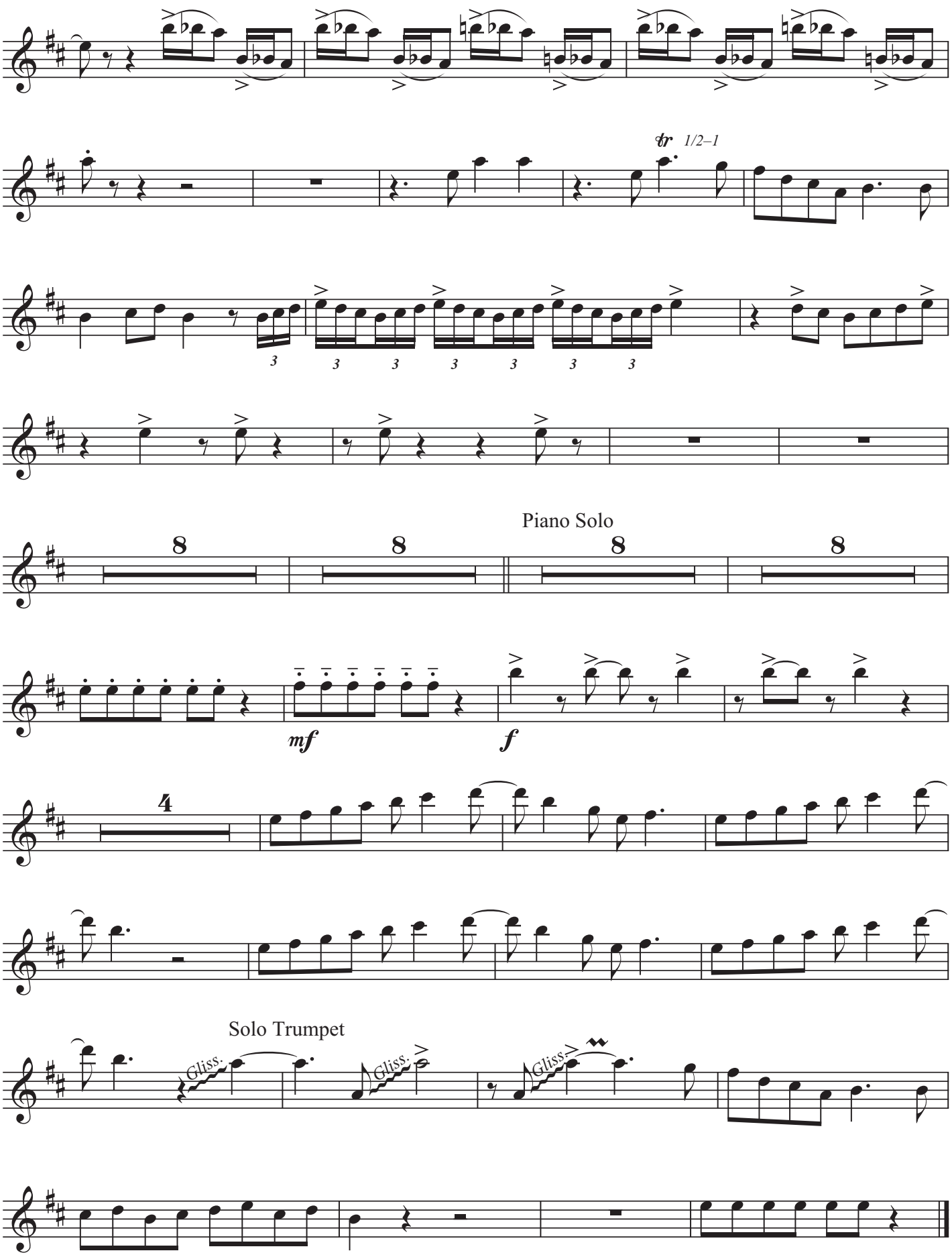
Pueblo Nuevo se Pasó

Medium Guaguancó

Trumpet Solo by Felix Chappotin – 1940's

Trés




tr 1/2–1
Piano Solo
8
8
8
8
mf
f
4
Solo Trumpet
Gliss.
Gliss.
Gliss.

The Bolero

In the beginning of the 19th Century an antecedent Spanish *Bolero* arrived in Cuba. It was in a "seguidilla" way (a Spain regional style), accompained with "castañetas" (castanets) and hand percussions, written in a tertiary compass (3/4).

It was much faster and didn't really have much in common with the future Cuban Bolero but the name.

The latin *Bolero* is a very slow ballad (in 2/4 or 4/4). Generally the solo singer was accompained by a guitar, often with maracas. Usually starting with a short introduction and the melody starts in a minor key switching surprisingly to major chords.

Basically the Bolero is a free form structure.

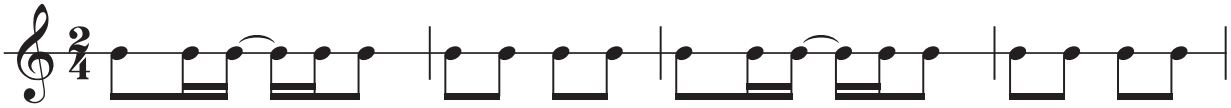
It became so popular that it almost completely replaced the Guaracha and the other music styles of the time.

The first interpretative contacts between the *Bolero* and the *Canción* occurred when the first son sextetos were created in Havana. The rich polyrhythmic of the "sonero" percussions constituted a base for the Canción and Bolero singer's melodies. Harmonically inspirated by North American Jazz standards, South American Tangos, Spanish Corridas, Valses tropicales and European Classical influences, the Bolero remains one of the most representative and beautiful styles of Latin music.

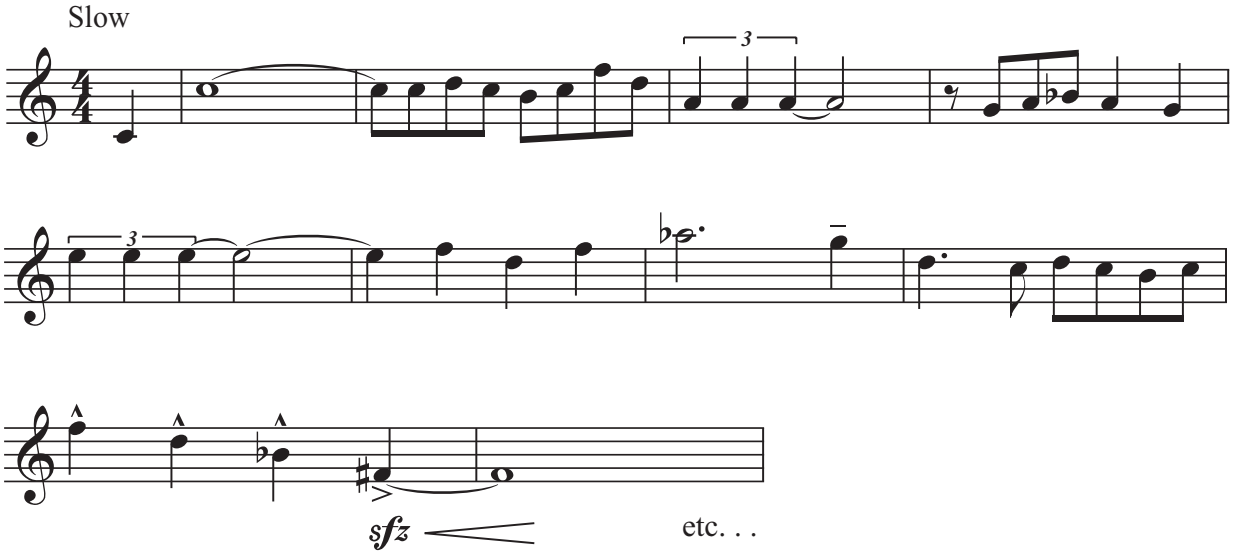
During the 1940's the most successfull creations were by the "Conjunto Kuvabana", "Casino", Roberto Faz, together with names such as Pablo Milanes, Miguel Matamoros, Ernesto Lecuona, until the latest non Cuban kings of romantic Boleros: Puerto-Rican born Tito Rodriguez and the Mexican Armando Manzanero.

Here is a sample of rhythmic pattern used for Bolero.

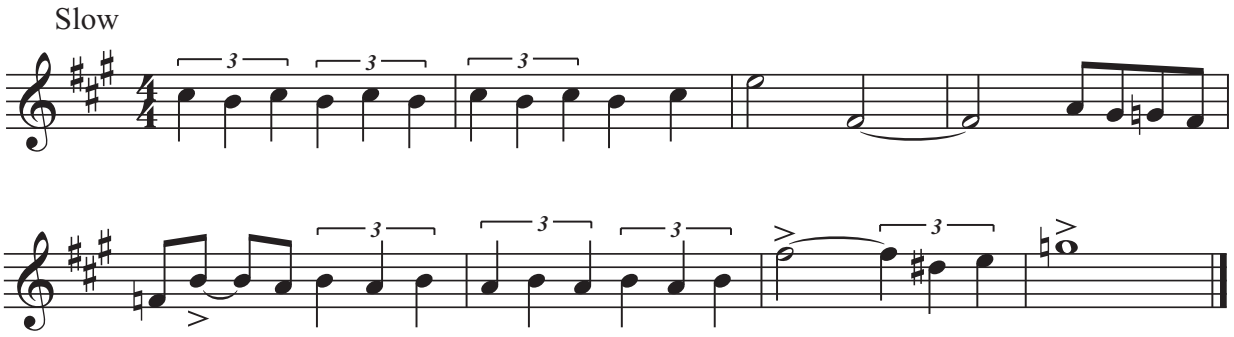
Example



Exercise 32

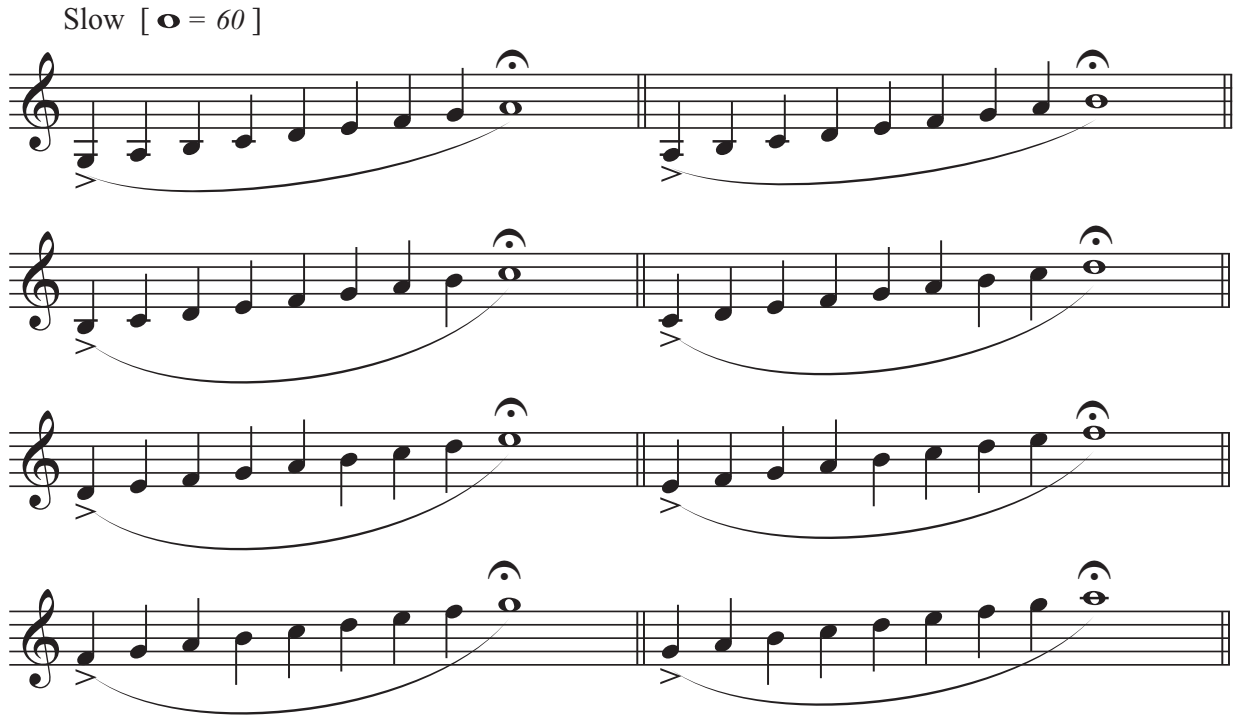


Exercise 33



Practice all scales in one breath with fluid and warm tone:

Exercise 34



Rest for a while and than reverse all of these scales.

PHOTO 5

Enrique Jorrín, (in the center), inventor and leader of the first Cha-Cha-Chá orchestra.

First to his right on the picture, *José Fajardo*, (great flutist), and second from the right end side: *Roberto Aguero* (bass player, Willie “Paco”s uncle). 1950's

The Cha-Cha-Chá

An original dance rhythm from Cuba, the Cha-Cha-Chá became popular during late 1940's through the music of Antonio Arcano.

It was very well accepted by dancers because it felt much easier to dance to, than the Mambo.

In fact, the characteristic of this tempo is the down beat subdivision in 4/4, in other words the only Afro-Cuban rhythm without syncopation.

The *Cha-Cha-Chá* (or Cha-Cha), supposely derived from the second section of the Danzón or just from a slowed down Mambo.

In New York, it was called "Double Mambo", because of the basic steps similar to the Mambo but with a double step between the third and fourth beats.

Around 1953 the Cha-Cha-Chá developed thanks to the Cuban Charanga Orchestras (Orquesta Aragón, Orquesta America). It mantained a remarkable balance of fire and grace, in fact its original form combined the clarity and crispness of flute with the warm legato of brass section.

Enrique Jorrín and the "Orquesta America" are the rightful originators of Cha-Cha and José Fajardo carried it to the United States. He played it at the "Walford Astoria" in 1959, during a function for John F. Kennedy's Presidential election campain.

Machito, Tito Puente, Tito Rodriguez and most of the Mambo Era big bands used to perform this slower style at ballrooms around the world.

Not all the popular Cha-Cha-Chá's were without merit. Perez Prado's enormous hit "Cerezo Rosa" ("Cherry Pink and Apple Blossom White") was an unique arrangement, in which langourous solo trumpet, screaming ensemble brass, springy saxes syncopations contributed to its world wide success!

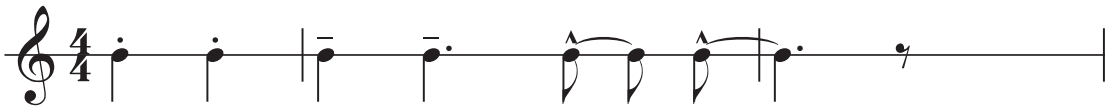
From a player's point of view, when performing any Cha-Cha-Chá tune, keep a laid back timing attitude, always a little behind and with strong down beat.

Check the following Cha-Cha rhythm patterns:

Example

Example

Example

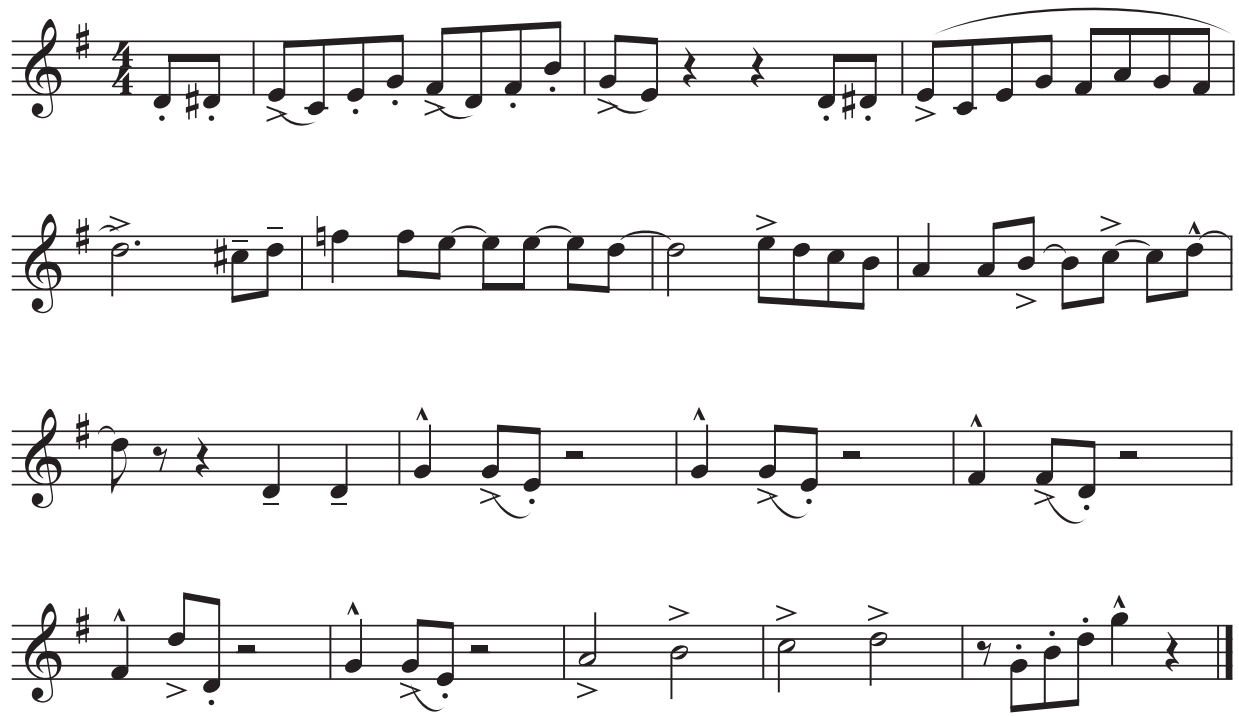


Listen carefully to early recordings of Orquesta Aragón, Tito Rodriguez, Perez Prado, Xavier Qugát. You'll notice a lot of difference with the other latin syncopated tempos.

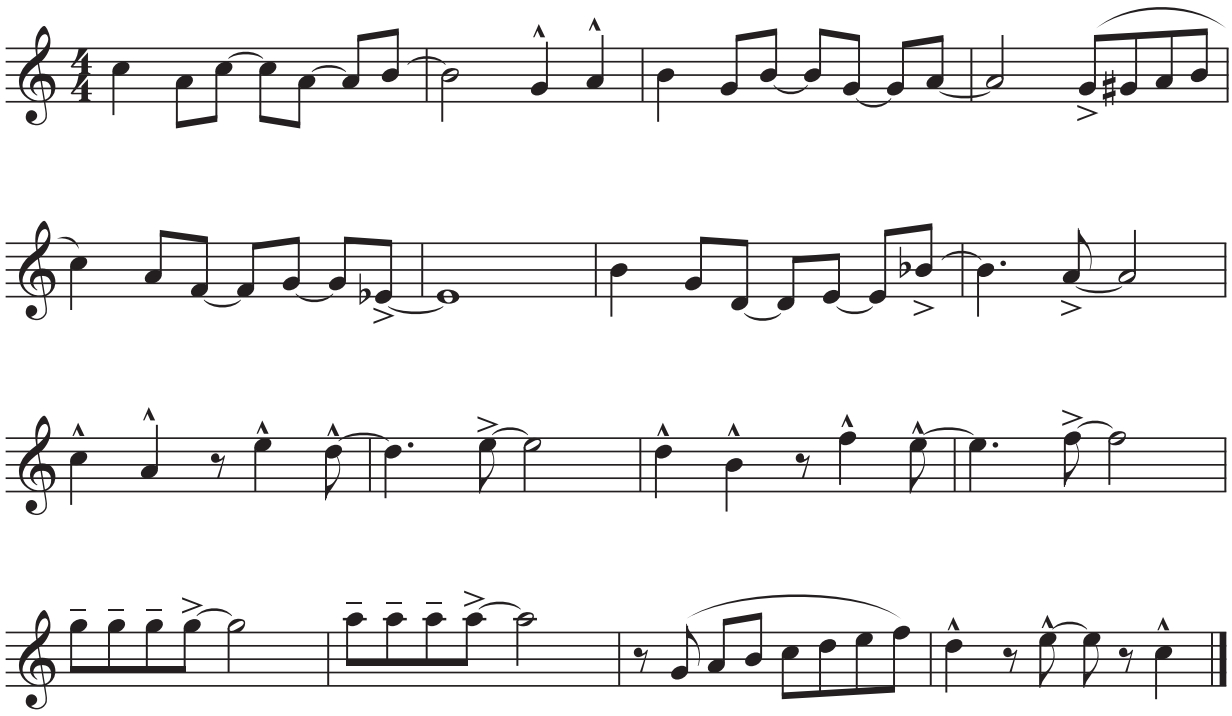
Cha-cha-chá is a rhythm that gives the chance to play and solo in a easier way to beginners, later you'll develope harmonically very nice changes and improvisations because of its characteristic "openness".

Many straight ahead Jazz greats have soloed very effectively on Cha-Cha derived tunes: Harry Sweet Edison, Harry James, Bob Berg, Kenny Dorham, Chet Baker, Freddy Hubbard, Joe Henderson, and many others.

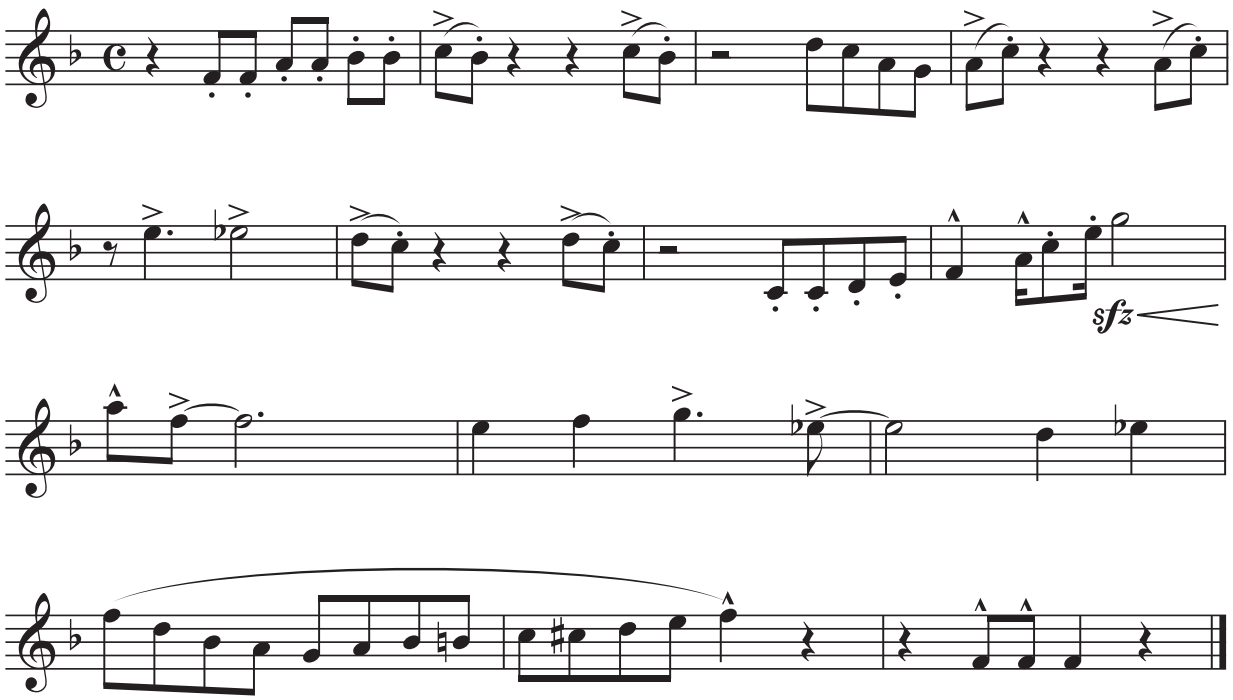
Exercise 35



Exercise 36

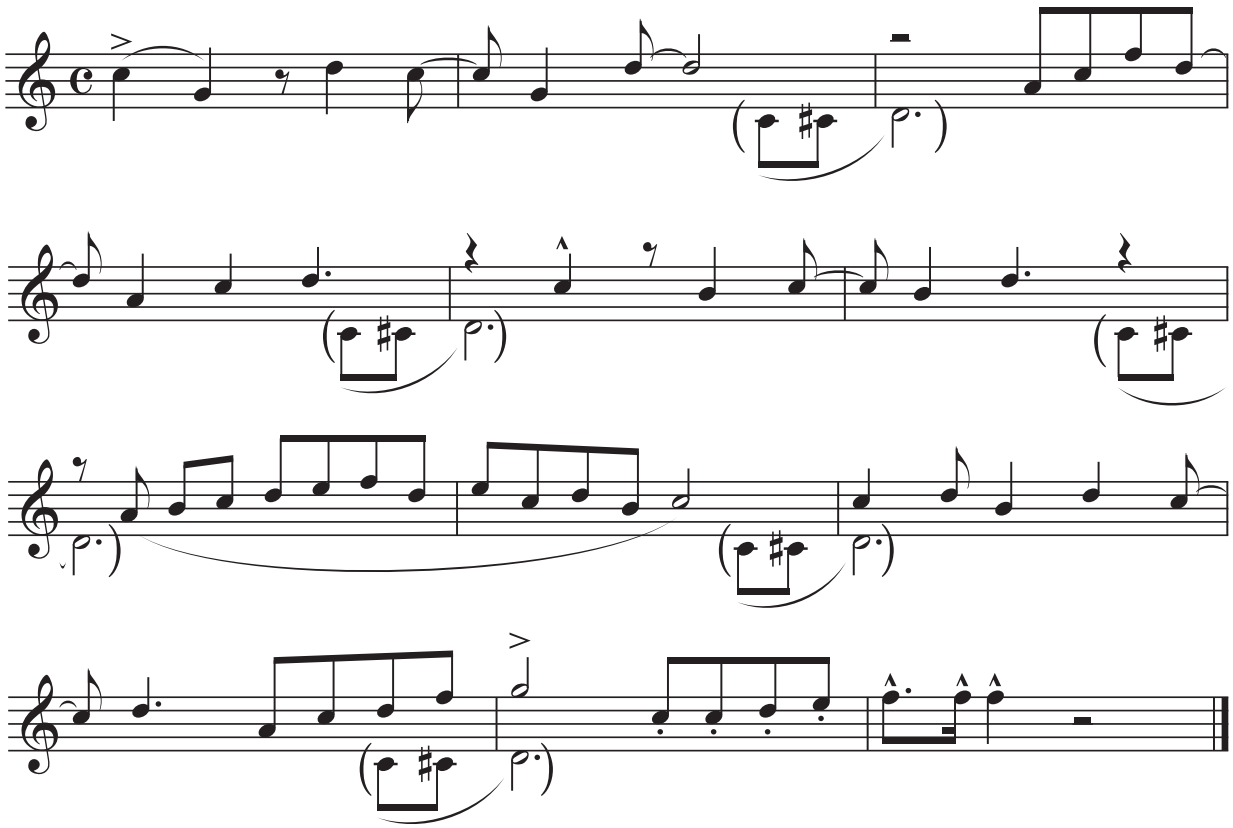


Exercise 37



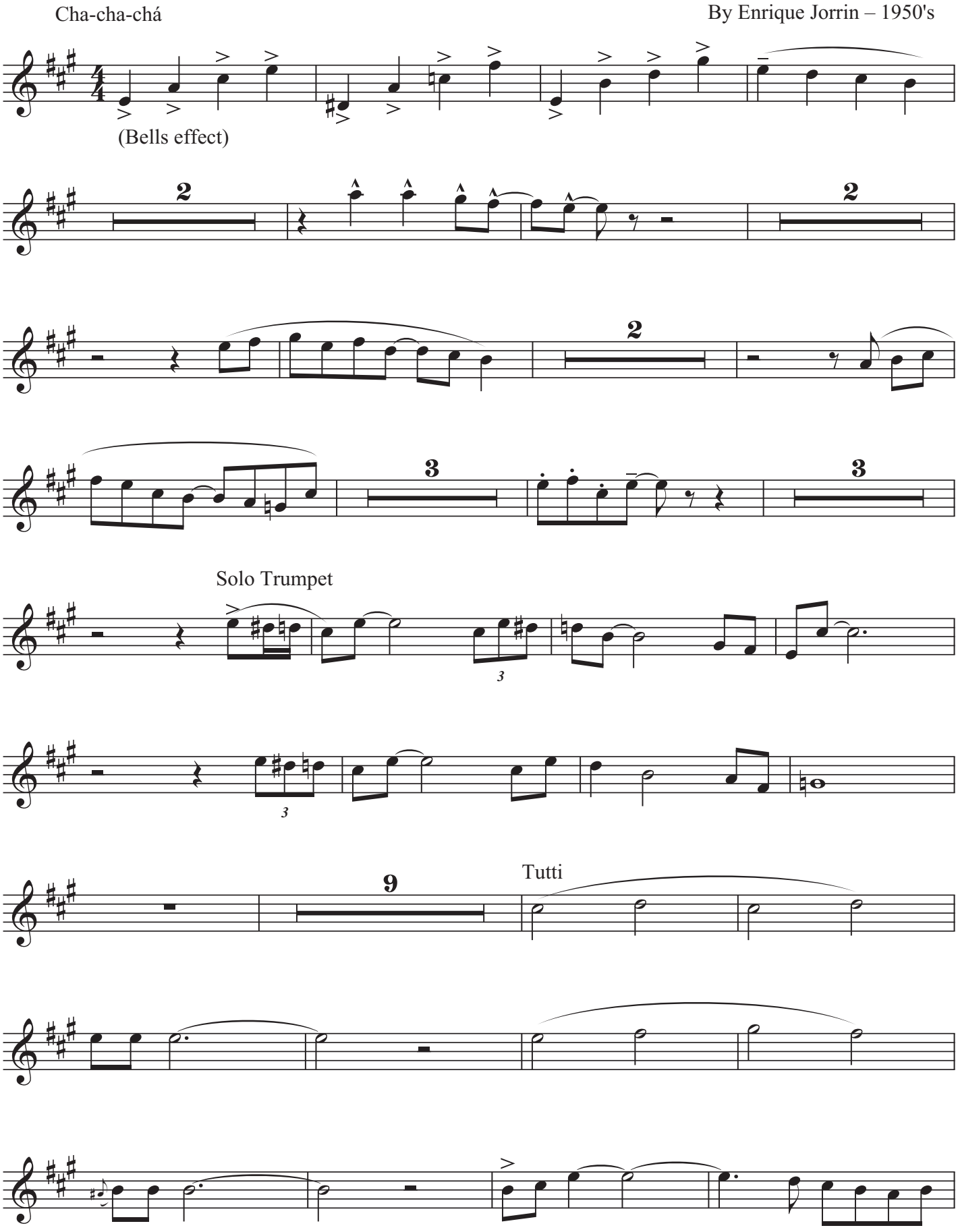
Practice the following example keeping in mind the “ostinato” background, (in parenthesis).

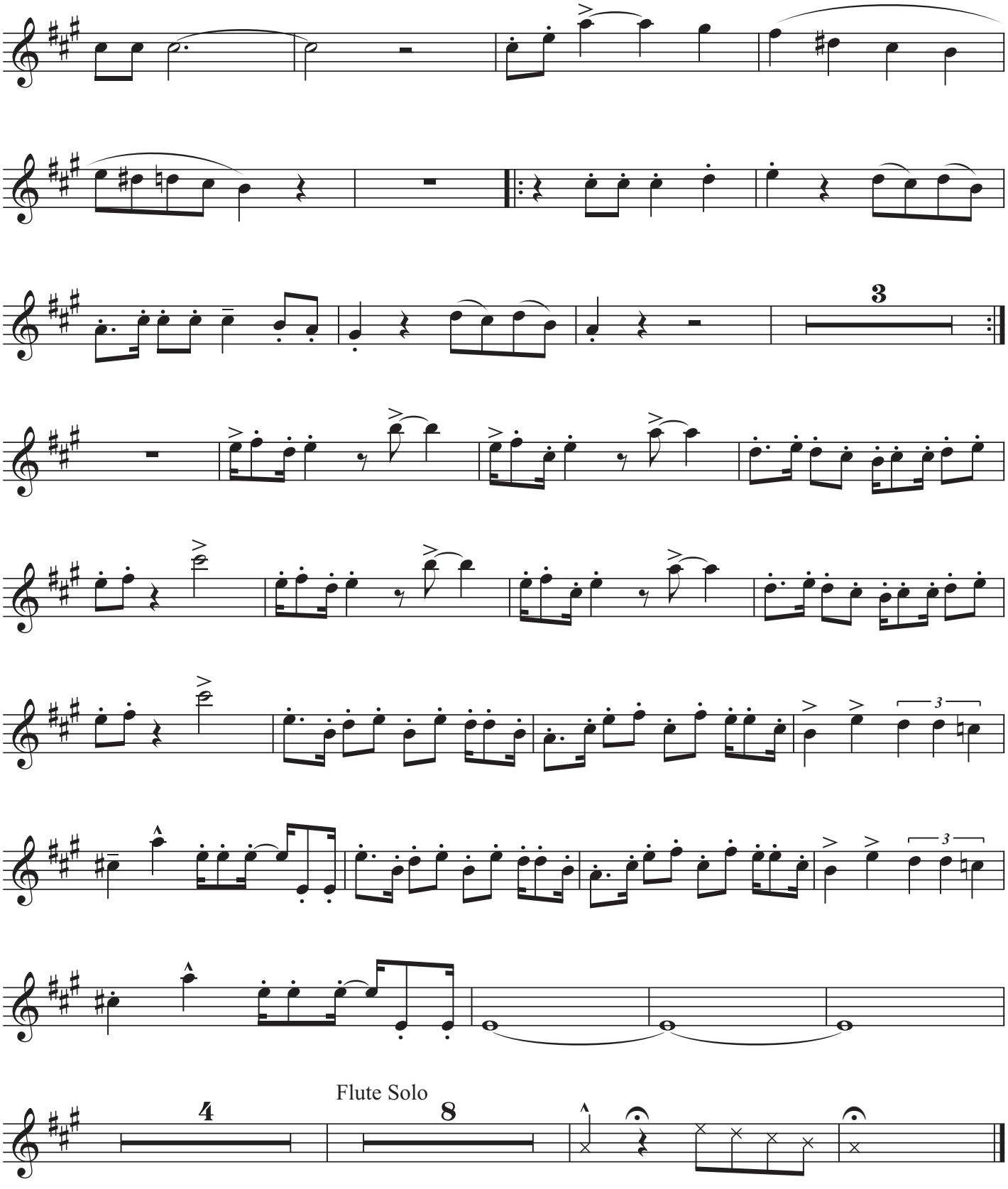
Exercise 38



As you see, you should be able to play with this beat going on (in your head) over and over.
Try to blow complementary phrases on top of it.

Trompetas en Cha–Cha–Chá





This transcription shows how the Cha-Cha style entered North American ballrooms during the 1950's keeping all the flavor of latin music but also crossing and mixing very well with the “sound” of Swing Big Bands.

THE MAMBO ERA
1950 - 1970

Mambo,
Guaracha,
Bomba,
Plena,
Pachanga,
Mozambique,
Merengue,
Latin Boogaloo.

The Mambo

"Mambo" is a cuban name for Congolese-derived chants. It first entered in the Danzón structured tune called "Mambo", written by Orestes Lopez. Him, together with his brother Israel "Cachao" Lopez (bassist), were largely responsible for introducing the Mambo rhythm.

It consisted on the addition of a conga drum to the old Charanga instrumentation.

The tumbao of the congas, along with Cachao's rhythmic bass style, provided this new style's basics.

The Perez Prado brothers symbolized the mambo's impact on the American and world wide public at large, but Tito Puente and Tito Rodriguez were its creative progenitors.

The "Golden Era of Mambo" started from 1952 when the Palladium Dance Hall switched to an all-Mambo policy featuring the Big Bands of Puente, Rodriguez and Machito.

Most important characteristic of this style was the saxophones section vibrating work, melodic, harmonically simple, against the heavy brass instrumentation, bright and screaming sounding.

Arsenio Rodriguez, in his first years of composing, used a rhythmical base from the Congo drumming called "Diablo". This, was an other of Arsenio's musical "premonitions"!

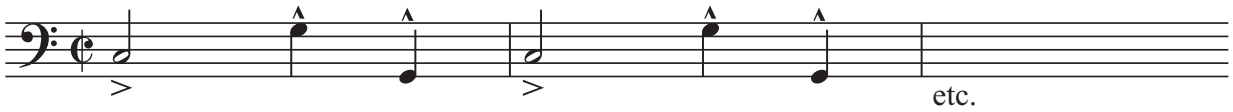
Another unusual aspect of the Mambo tempo was the fact that most of the times, while piano and horn sections were playing syncopated, the drummer and bass lines were swingin' in four!

Out of Cuban Clave!

The bass line was incredibly often accompaining with a "normal" straight beat:

That was the particularity of Mambo.

Example



Instead of the typical syncopated Afro-Cuban bass:

Example

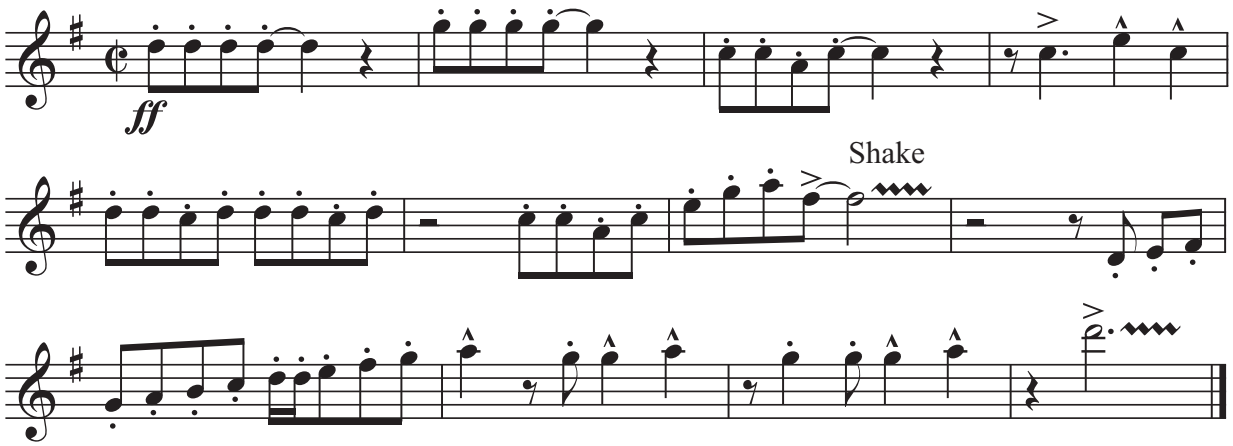
Just like many other aspects of Latin music, the Mambo's origins are a subject of argument. As we have seen, the style was initially originated in Cuba, but New York musicians, Puerto-Rican singers, Jazz arrangers and Orchestras made it a world famous rhythm. Also Mario Bauza and Arturo "Chico" O'Farrill played their important role.

When approaching a Mambo tune, trumpeters should keep in mind that quarter and octave notes are always very short. On fast tempo, even double or triple staccato can be used. (On this issue absolutely check the Perez Prado and singer Yima Sumac recordings).

On the other hand, sectional phrasing and slow Mambo requires legato with no tongue at all. Just a lot of air, lips a little apart and use a good support from the lower lungs, with your mouth cavity opened up.

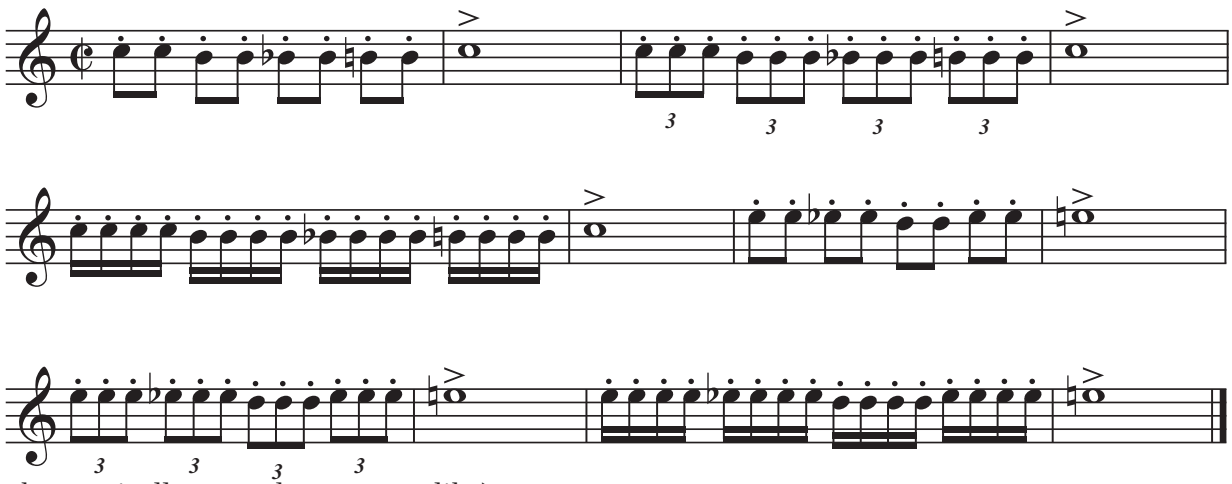
Get use to shakes, glissandos, bendings, lips vibrato and other effects.

Exercise 39



(Play it, transposing down or up half step at the time).

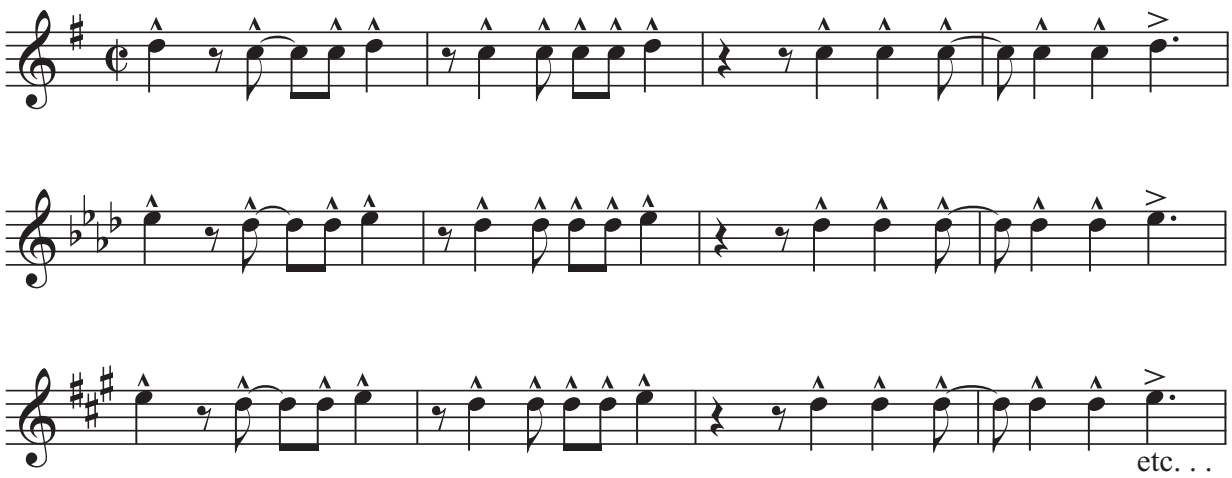
Exercise 40



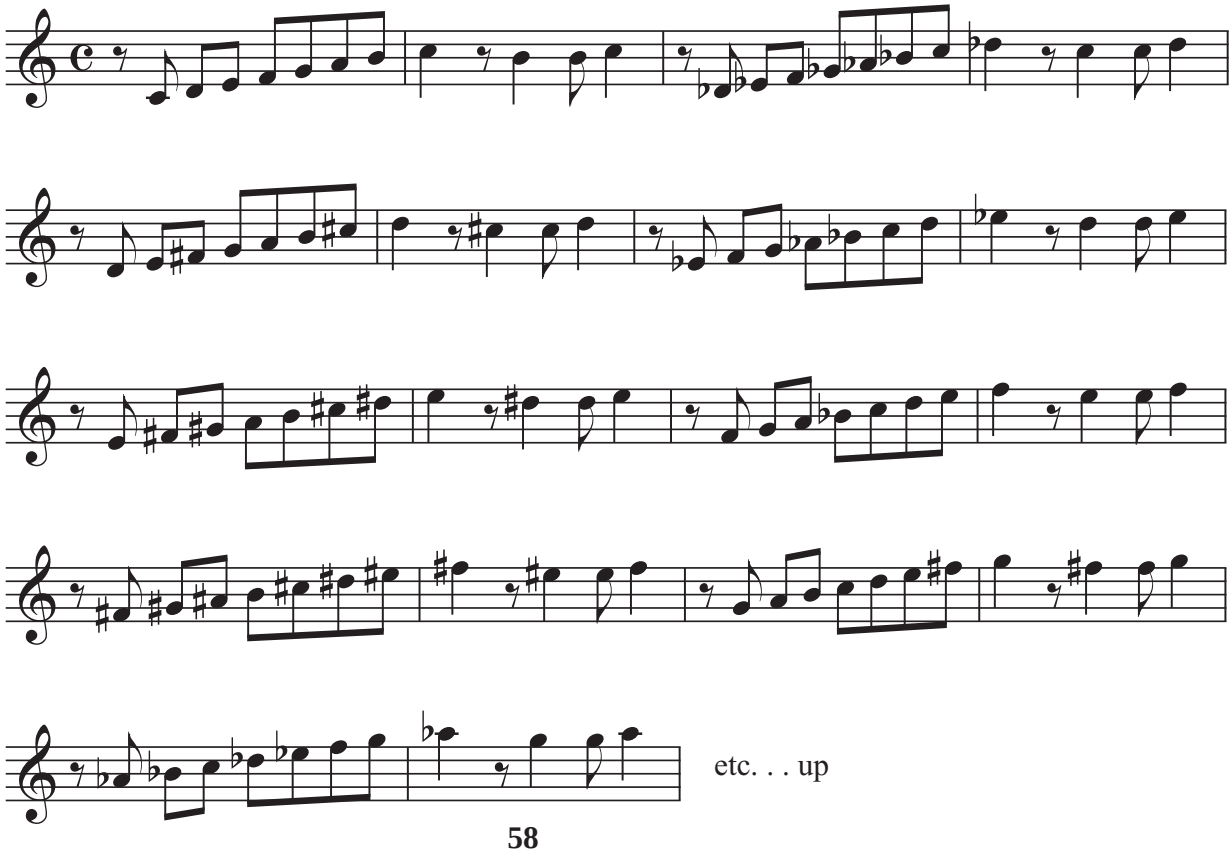
(keep going harmonically up or down as you like).

Mambo breaks to practice.

Exercise 41



Exercise. 42



Pantaleon and Damaso PEREZ PRADO.

During the 1950's, Latin music made a major change of course. It achieved the greatest popular outreach during the early part of the decade mainly because of PEREZ PRADO.

Two brothers, with one stage name, there are still contradictions about the real story!

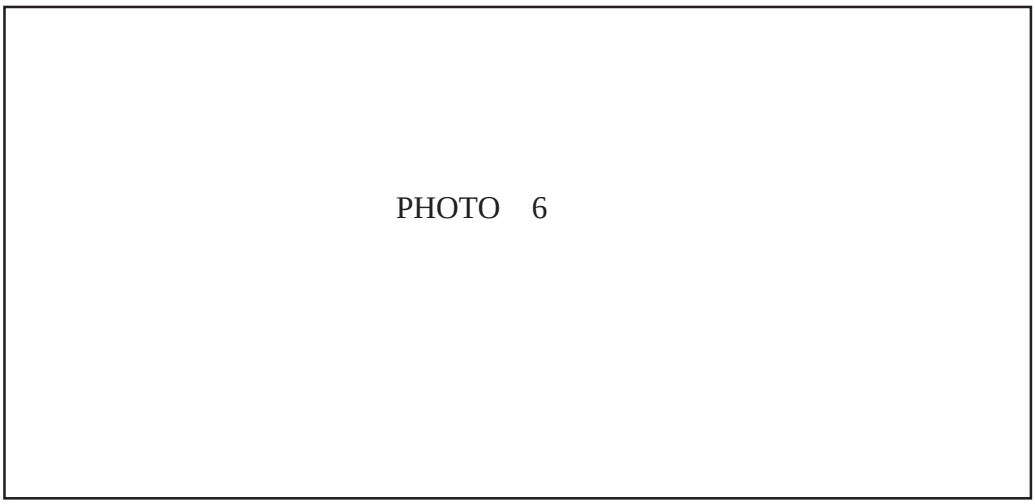
Pianist Damaso, moved and lived in Mexico, Pantaleon, the other brother, bass player who travelled more to Europe and Japan. Two different orchestras and musicians but one only mission: Ambassadors of Mambo. Both, musical geniuses, with incredible talent and originality.

In 1951, the Perez Prado Orchestra made a U.S. West Coast tour with a havier brass section big band featuring Stan Kenton's trumpeter Pete Candoli.

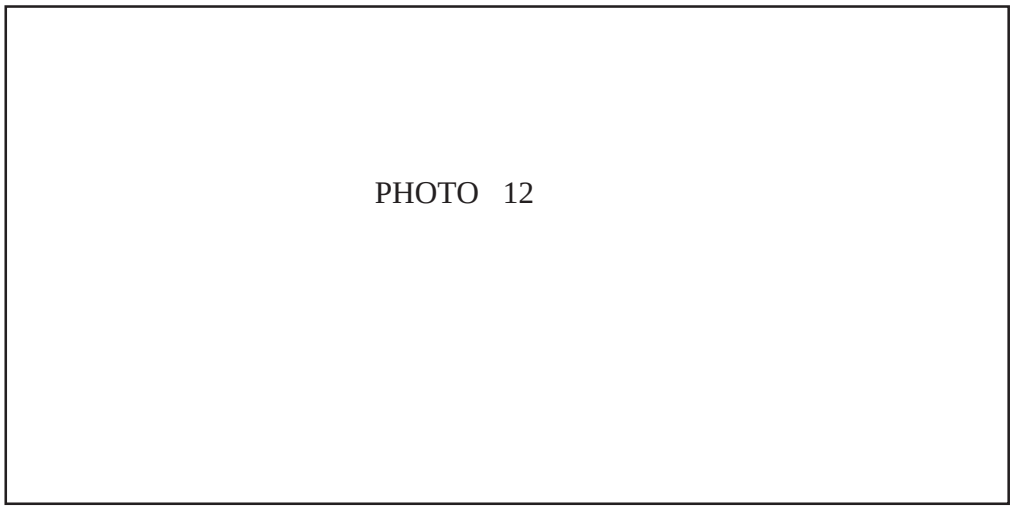
At the premier date, a crowd of 2500 jammed into the “Zenda Ballroom” in Los Angeles. Two weeks later, in San Francisco, on a sunday afternoon concert they drew 3500 people!

Works as “Cerezo Rosa”, “The Peanut Vendor”, “Que Rico El Mambo”, “Mambo n.5”, “Mambo n.8”, “Patricia”, “Historia de Un Amor” and many others, became world-wide hits.

Trumpeters Billy Regis, Luis Valisan, even Maynard Ferguson, Tony Facciuto, Ray Triscari were the well known stratospheric lead players.



Singer Eda Pov Prado (on the left), Pantaleon's widow, on stage with Gabriel Rosati, arranger and conductor for a unique “Perez Prado All Star” in Pescara, Italy. (summer 1997)

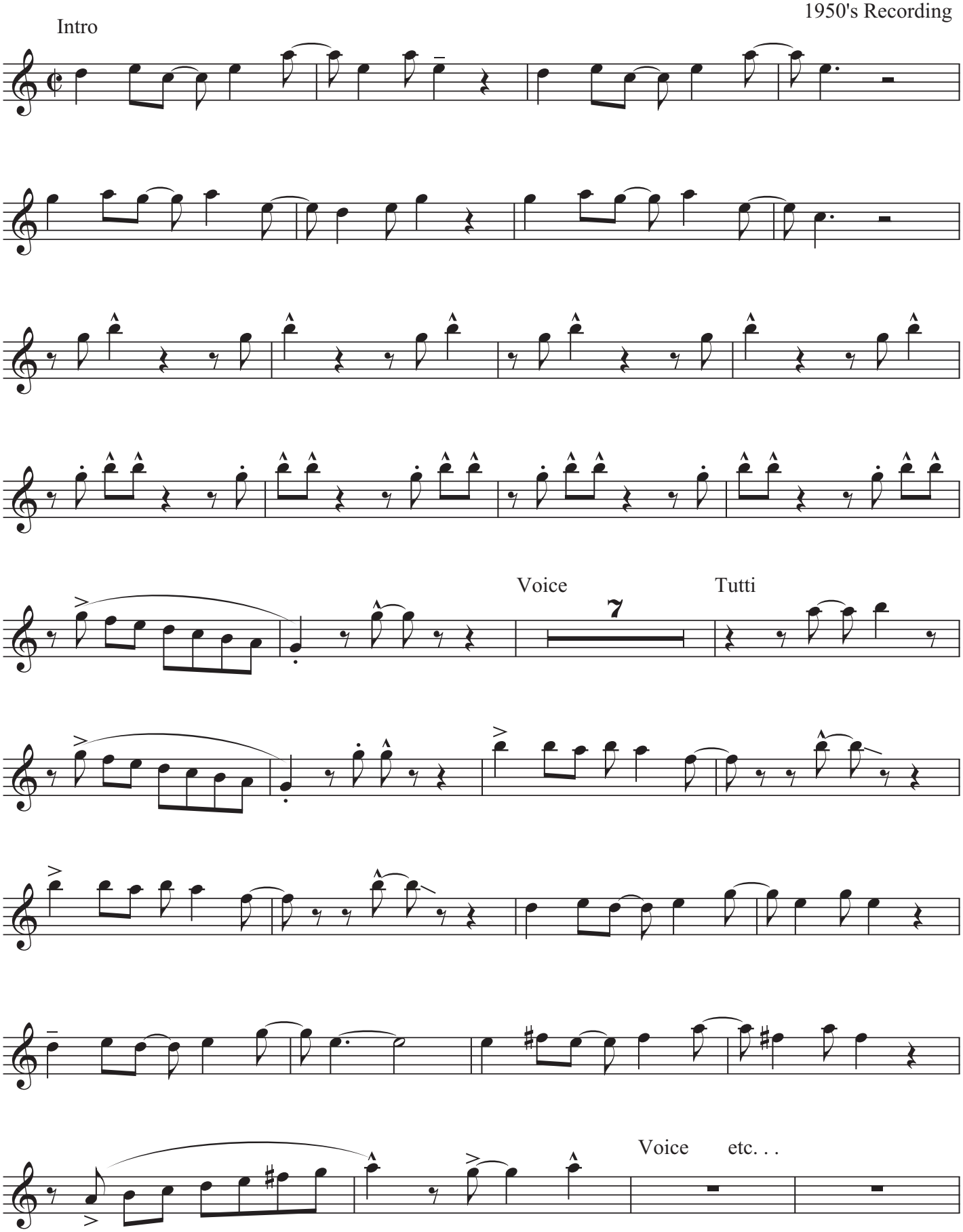


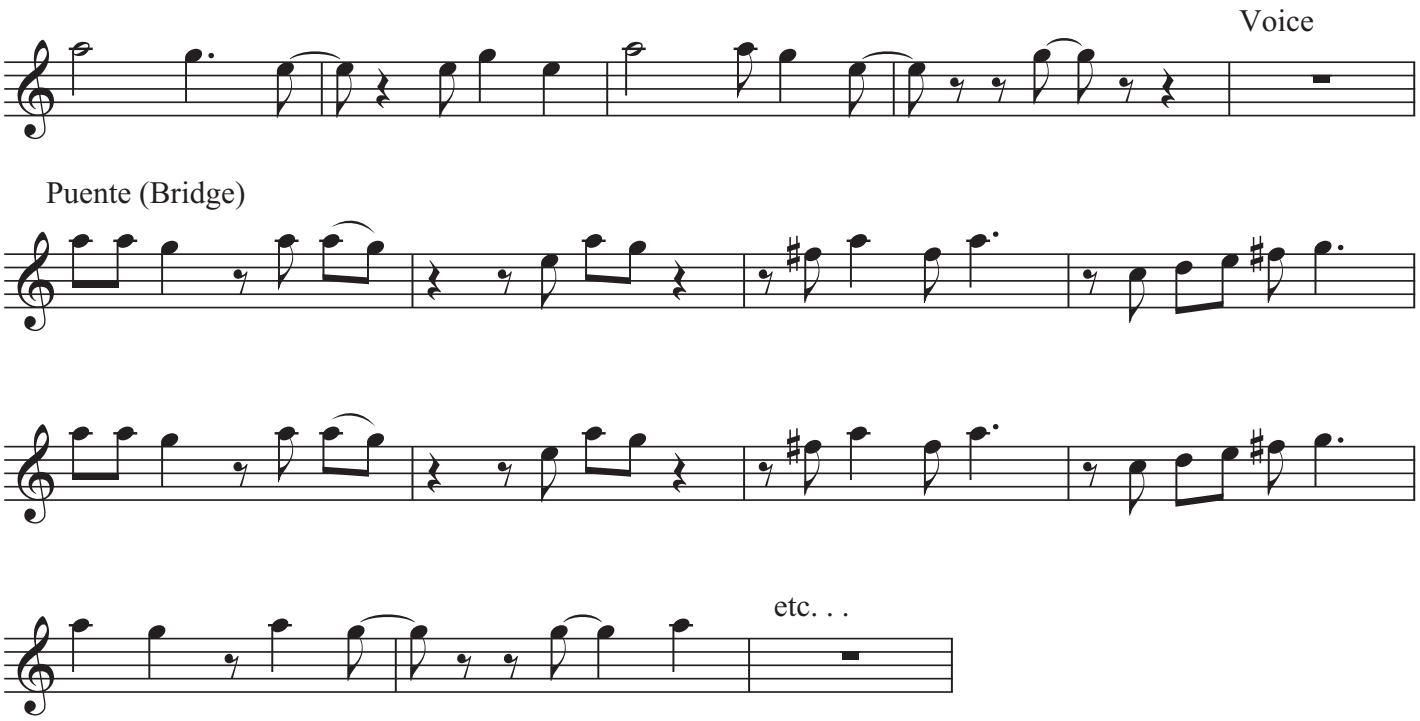
Damaso Perez Prado (sitting in the center) with his orchestral arranger and alto saxophonist Armando Mena (second from the left), singer Tomás de San Julián (standing up, second from the right end side) and newspaper writer Benjamin de la Vega (first from the left).

Transcription of a typical Mambo section arrangement to practice, (Intro, Bridge, Tutti).

Cao Cao Maní Picao

1950's Recording

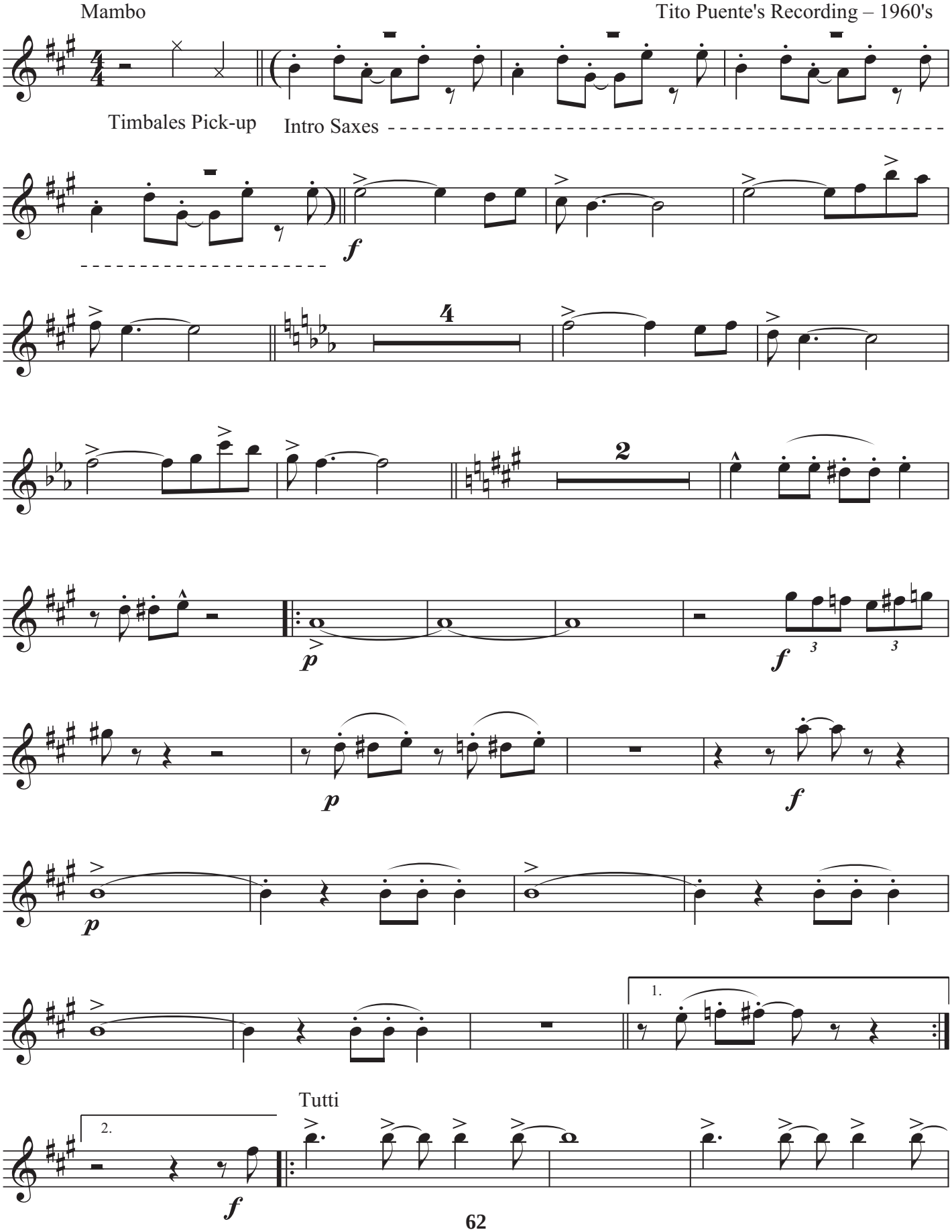


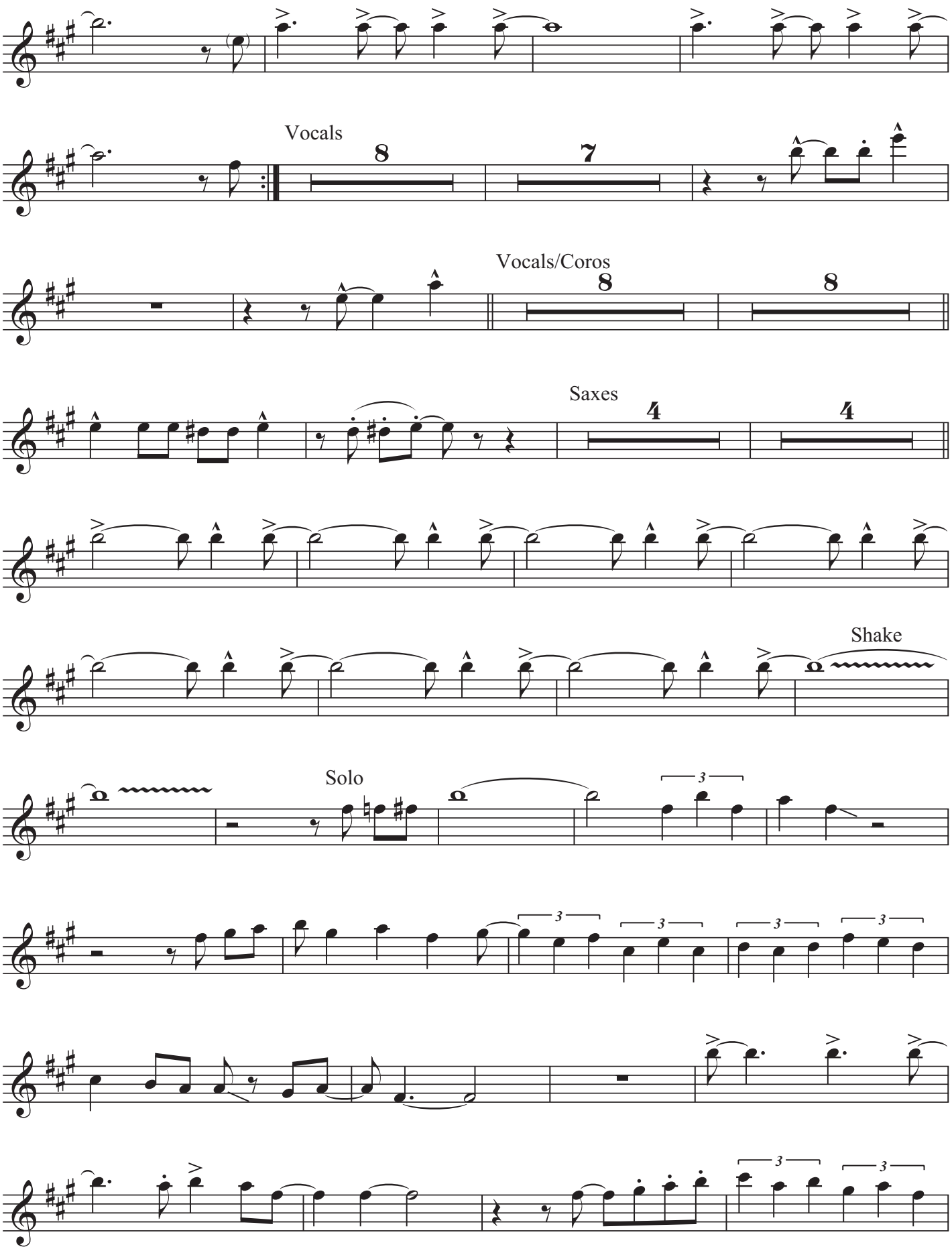


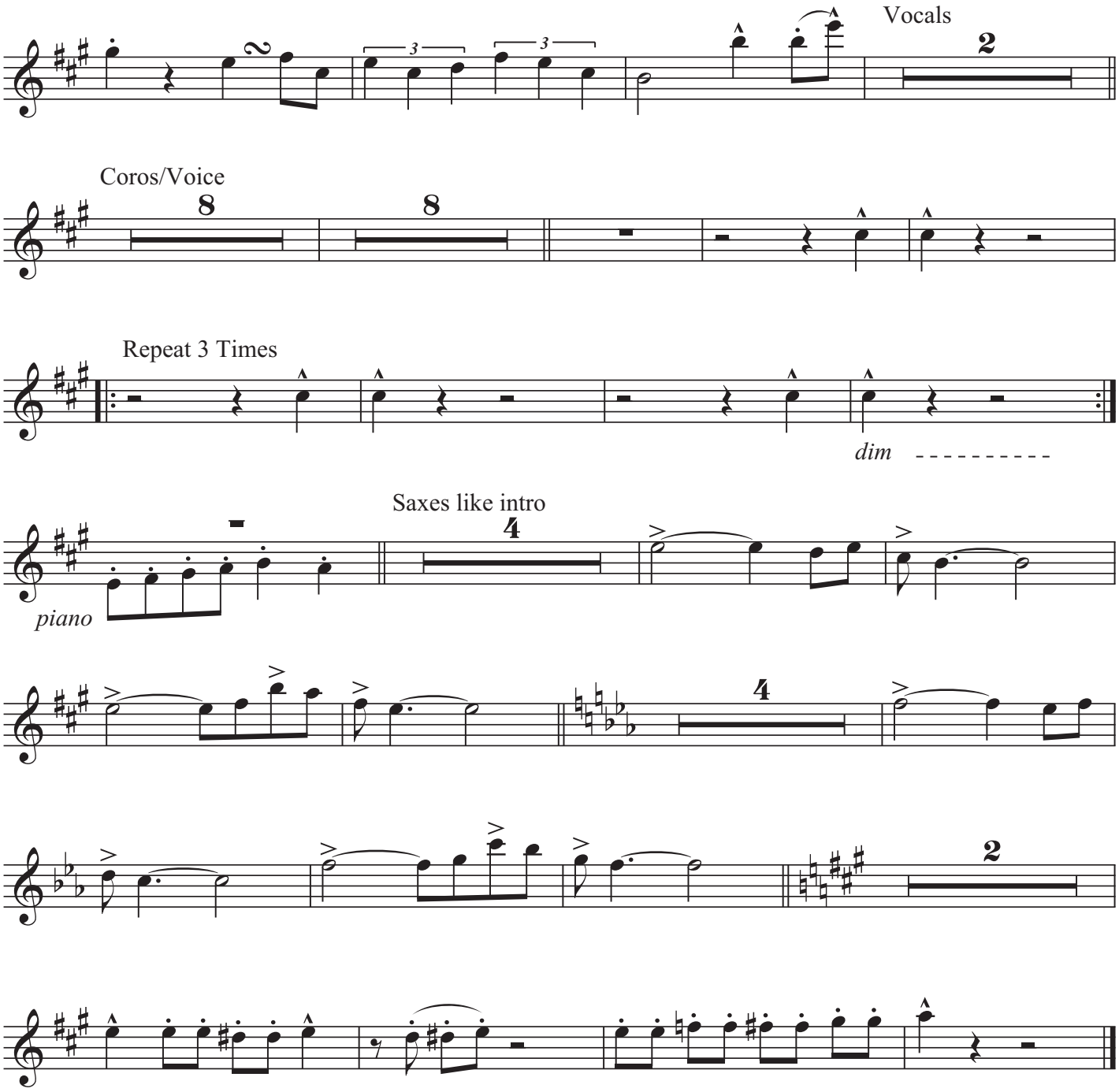
Remember that the “Puente” (bridge), is suppose to be played stronger and with harder articulation

Here is a section chart with trumpet solo from a modern Mambo.
(lead trumpet)

Sepárala También




Vocals
8
7
Vocals/Coros
8
8
Saxes
4
4
Shake
Solo
3
3
3
3
3
3



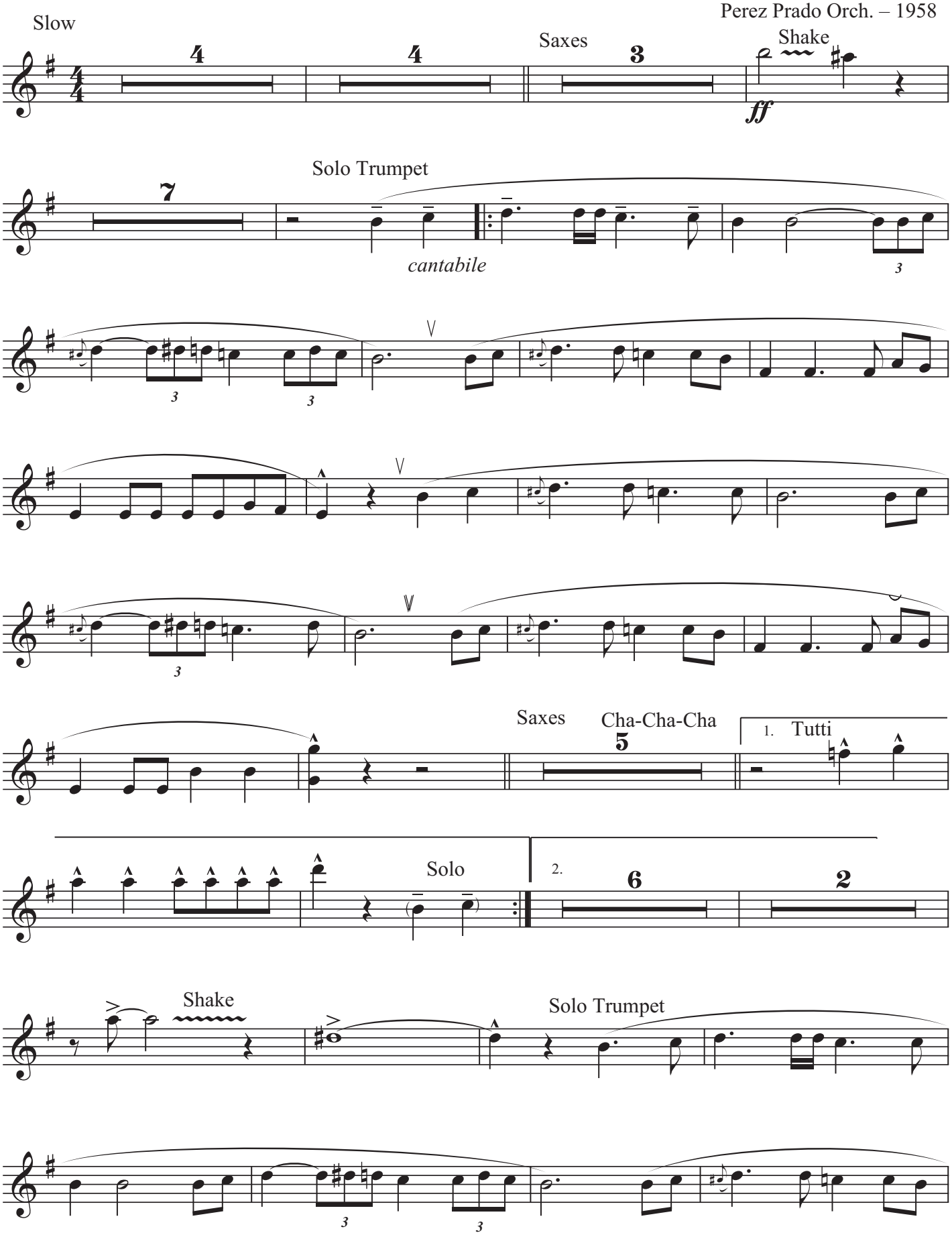
There are a few general rules for Mambo style brass players:

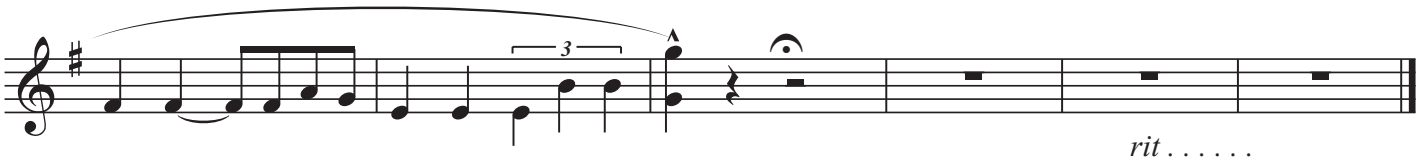
1. The section works are very important.
2. On ensemble phrases play straight, without vibrato.
3. Keep a sharp and bright staccato sound.

The Mambo Era started the trend of having a “virtuoso” trumpeter blowing very high and loud tones over the all band.

Desconfianza

Perez Prado Orch. – 1958





This recording transcription is an important example of interpretation of full sound, vibrating approach and warm articulation, typical of a slow Mambo.

The same theme is played three time around, by the same instrument, almost identically! But the soloist's ability shows progressive intensity, stronger character and slight variations every time.

Simplicity is one of the secrets of Latin music. With so much rhythms going on, the horn players should be clear, even if it may seem repetitive.

I marked down: V to give an idea of the lenght of each breath.

When accents ^ < . are written, this style requires exaggeration and a real strong sound control.

The Bomba and Plena

Bomba and *Plena* rhythms represent the origins and actual Puerto-Rican important contribution to modern Salsa music, (together with Spanish influenced *Danza, Décima, Mapeye,* etc...)

The *Bomba* is a dance and music style with strong African roots, according to a 1778 description, it was performed by a guitar and a drum, and it was heavily influenced by the Haitian sounds during the early 19th Century.

The role of *Bomba* is very close to traditional western African styles. It uses three Congas, one of which improvises on top and keeps the dance going over the other two underneath.

It is a repeating pattern, with a counter-rhythm played on the side of one of the drums, the Bomba was adapted for the "salsa" dance bands in 1957 by "Rafael Cortijo y su Combo" with singer Ismael Rivera.

The *Plena*, a song form originally from Ponce, was based on a percussions accompainment but with European verse-refrain type of call and respose singing on top, unlike Dominican Merengue.

Sometimes it was accompained by an accordion, like a Cuban septeto style with clarinet.

The greatest Plena singers and composers were: Manuel Imenez "El Canario", Mon Rivera and the "Cesar Conception" band (1940's-'50s).

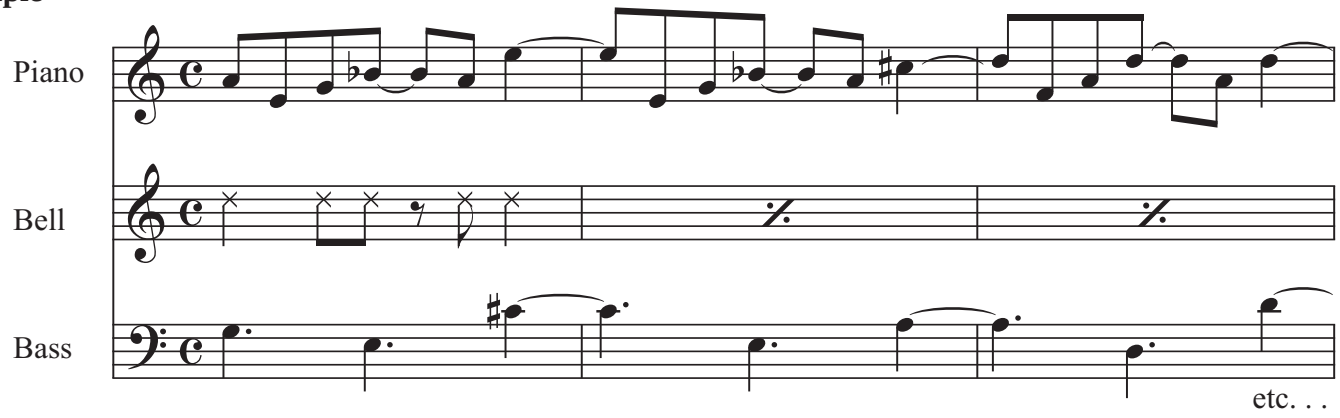
Puerto-Rican "típico" sound reached its peak in popularity around 1957 when Cortijo performed to large enthusiastic New York crowds and other names started coming into the scene: Hector Lavoe, Cheo Feliciano, El Gran Combo, "La Sonora Poncena", Willie Colón. Together with composer Rafael Hernandez and pianist Noro Morales, they all played a major part in the development of Salsa.

The *Bomba* is a one-measure pattern. This is why not in Cuban "clave".

There are different styles of *Bomba*, in fact, during the Puerto-Rican Carnaval session you could see and hear all the various combinations going on.

Following, is a sample of Bomba rhythm pattern:

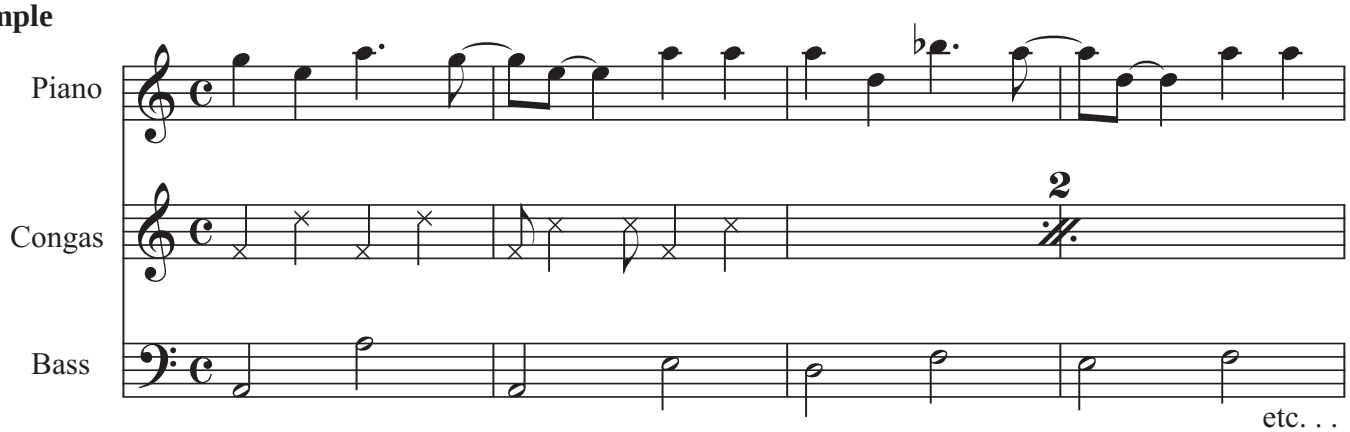
Example



The *Plena* was traditionally played with guitar, accordion and Panderetas (a tuneable hand drum without bells), actually replaced by modern congas. Not very syncopated, but still effectively "salsera" through the voices, melodic horns lines and the particular sound of the "Cuatro", a typical smaller variation of guitar, similar to the Cuban "trés".

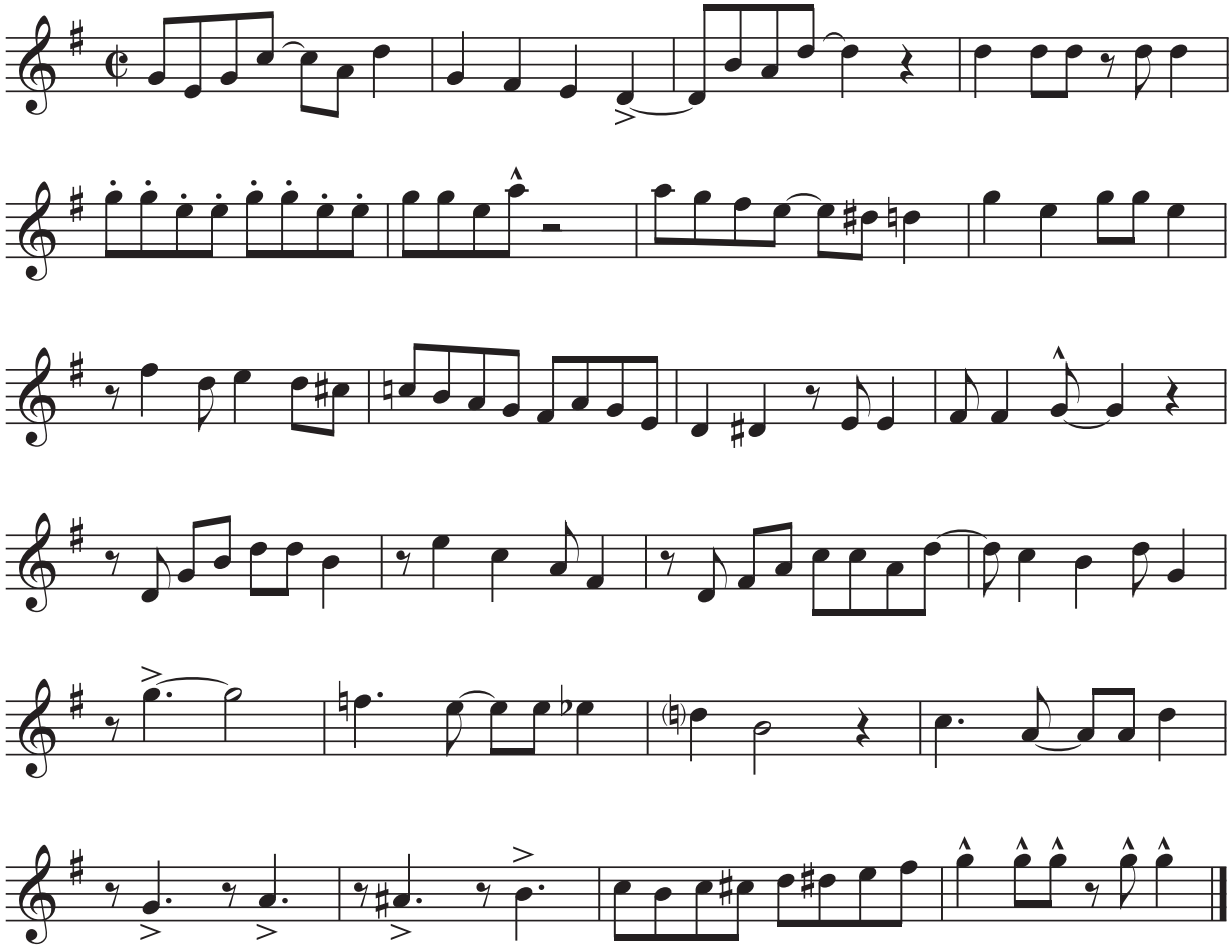
This is an example of Plena:

Example

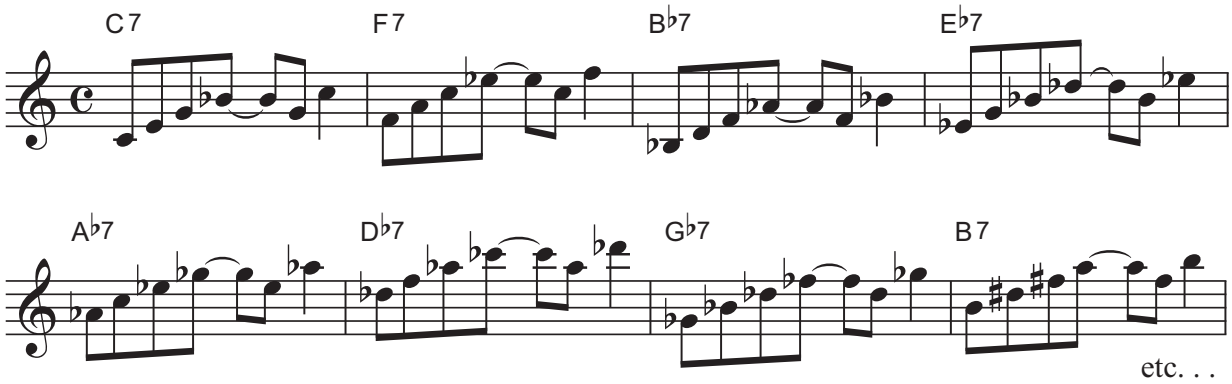


Bomba and Plena

Exercise 43

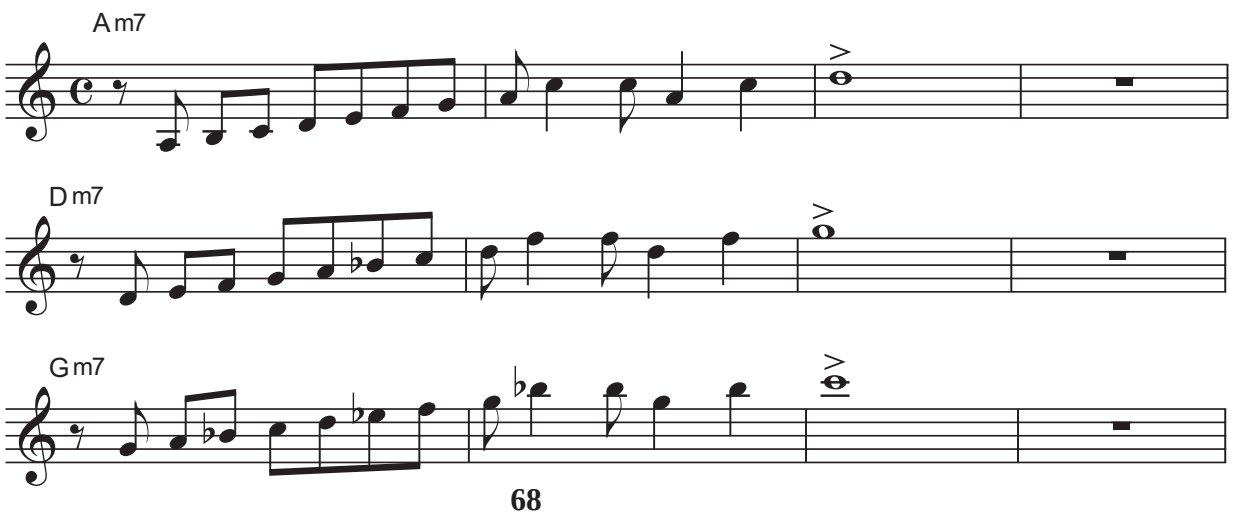


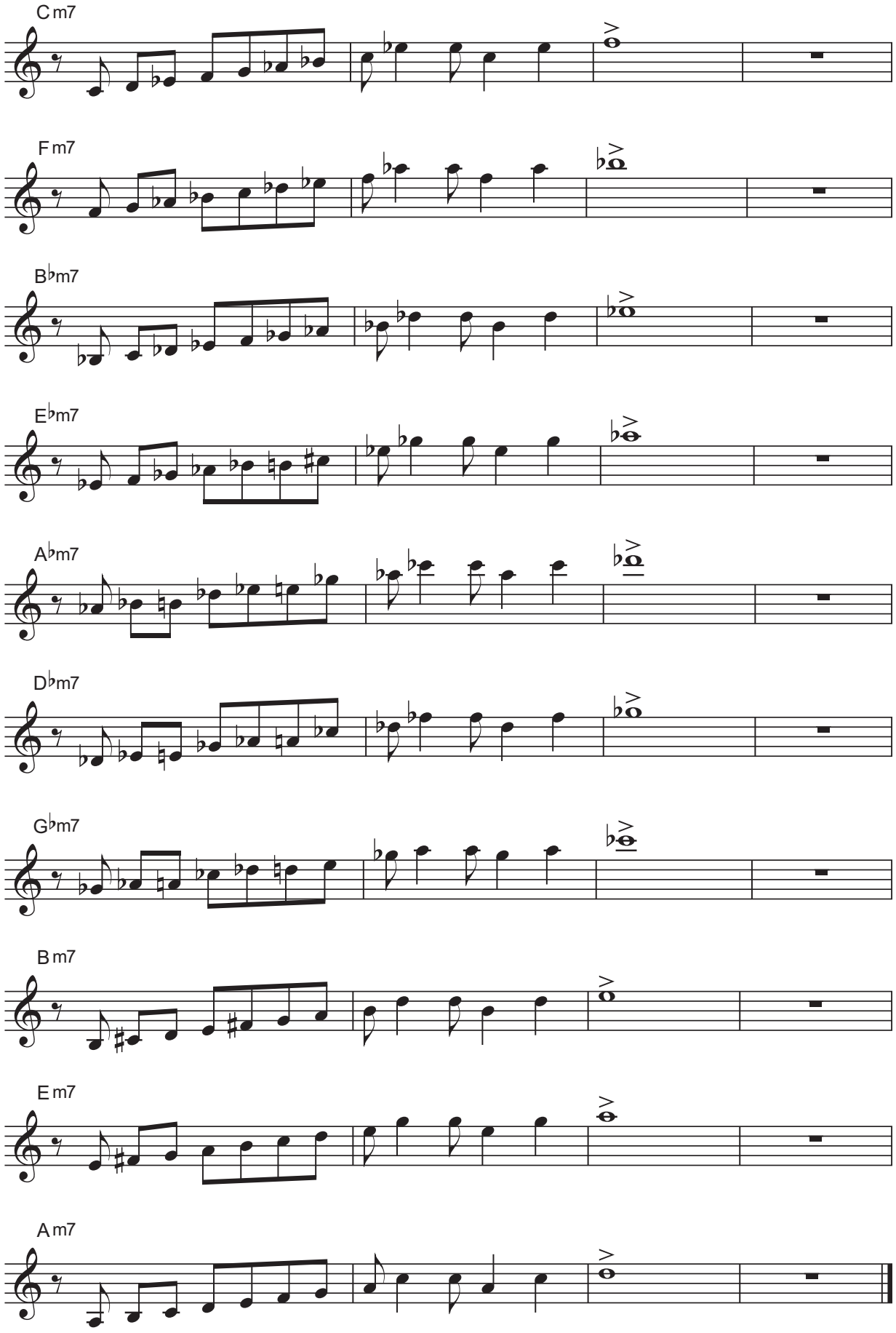
Exercise 44 Practice going up (4th's progressive chords) :



Plena

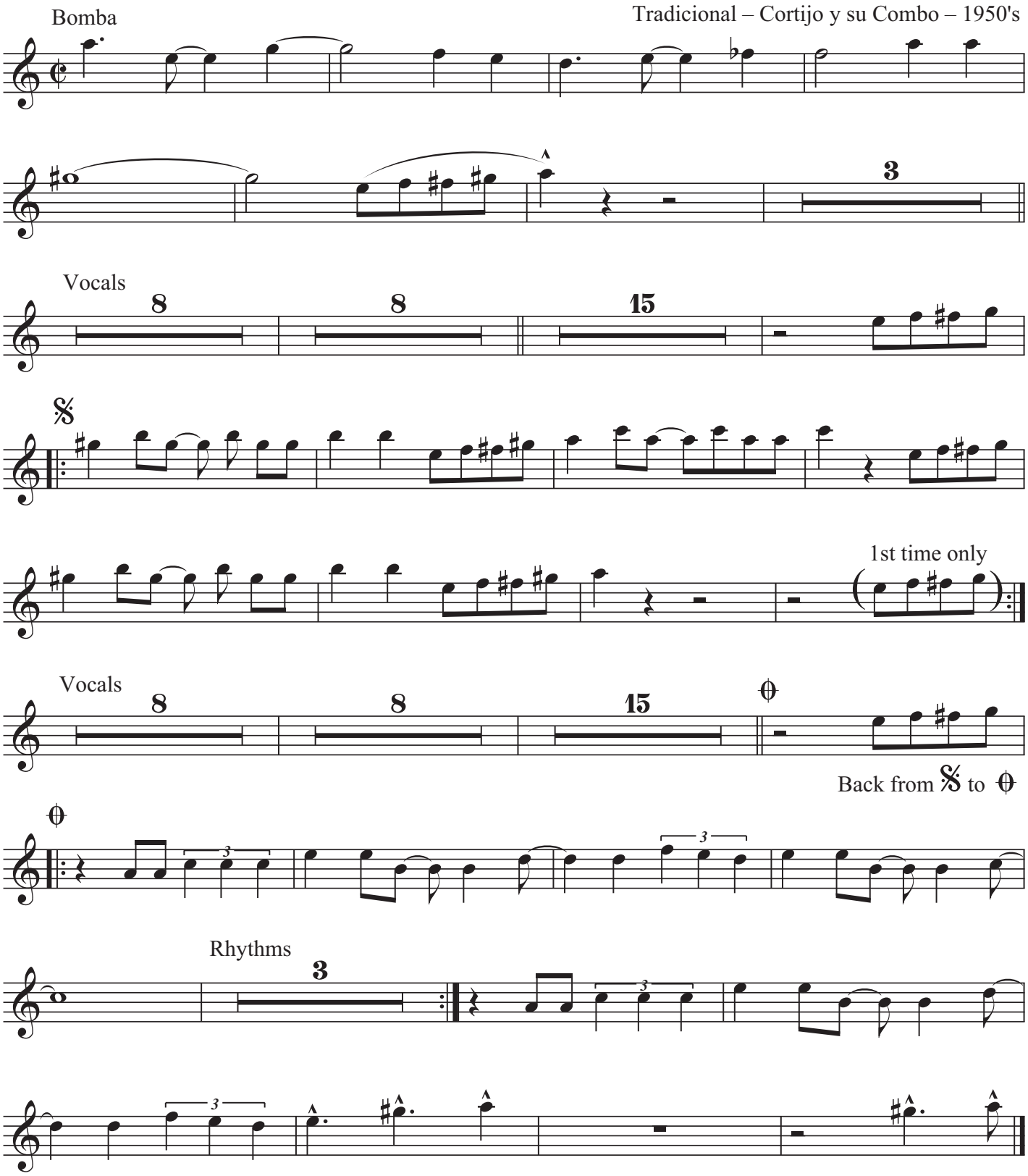
Exercise 45





Get use to practice scales and arpeggios with different rhythmic patterns in all twelve keys, sometimes also changing the accents.

Caballero que Bomba



Puerto-Rican styles are a little different from Cuban. The trumpet or trombone playing, can be a little more relaxed, not so short and nervous as for Afro-Cuban rhythms, perhaps more jazzy.

Singer Ismael Rivera and percussionist Rafael Cortijo attracted a growing interest around Puerto-Rican music styles, inspiring later Eddie Palmieri, Willie Colón and others, making a great influence in the modern salsa development.

The trombone became the symbol of this period known as "*Urban Salsa*".

The Pachanga

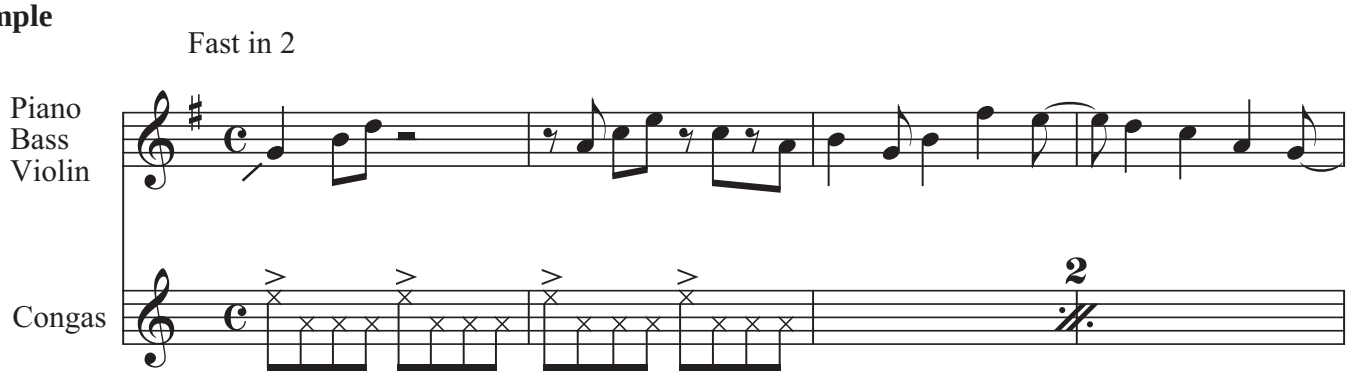
By the early 1960's, the Cha-Cha-Chá was eclipsed by the Pachanga which was derived from the Charanga. Flutist José Fajardo introduced this style at the famous “Palladium” in New York.

A vigorous dance tempo, with skipping and jumping steps (like '50s styles), the Pachanga became the rage with “latinos”.

Usually, the instruments such as piano, bass and strings, used to play the same single-notes patterns over the “caballo” (horse swing like) rhythm, performed undernite by the congas.

Over this all base, the flute or lead singer or trumpet section were free to improvise or play the melody.

Example



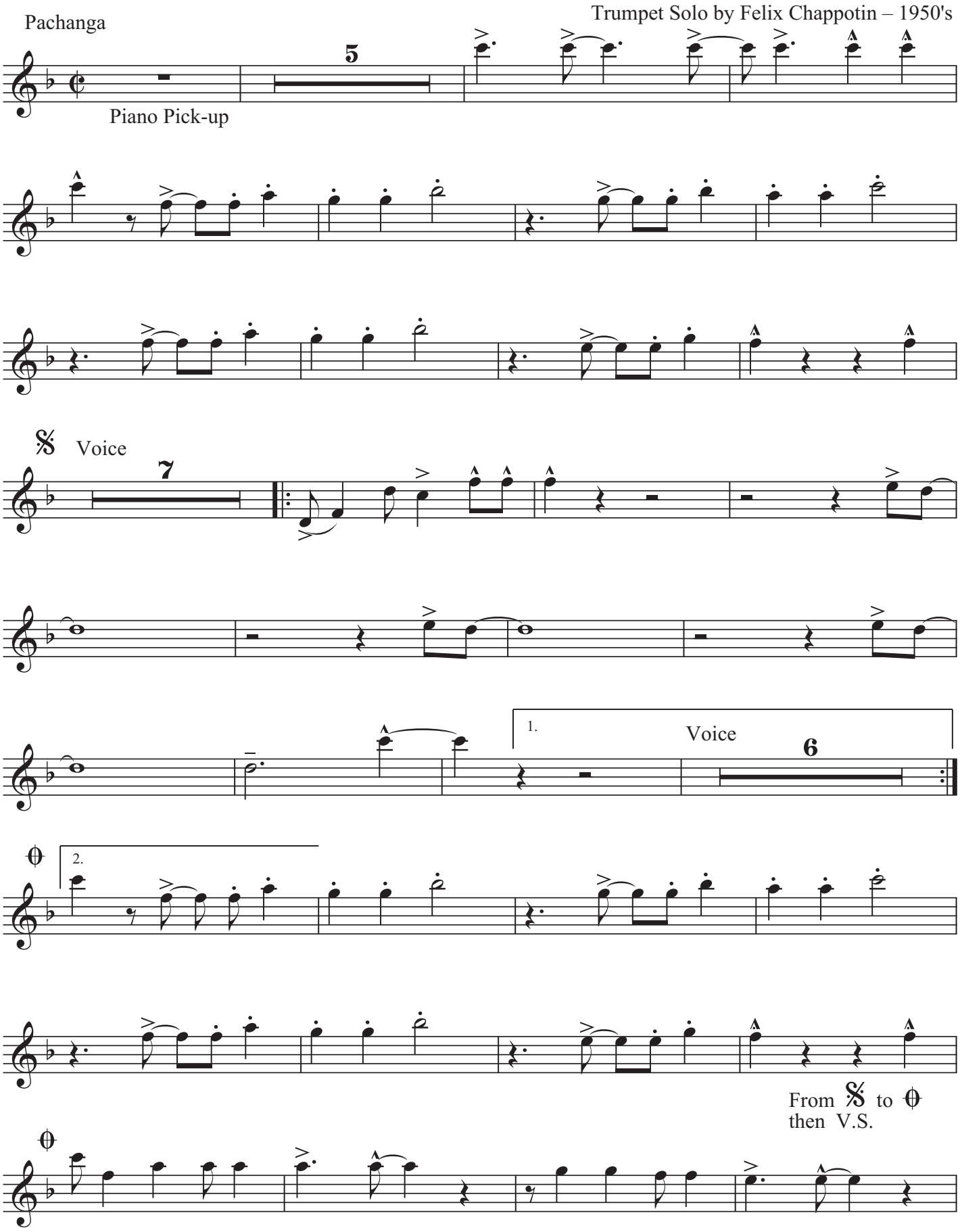
The Pachanga style is often fast and similar to the Mambo as far as the trumpet playing: very staccato, without vibrato and ahead of the beat.

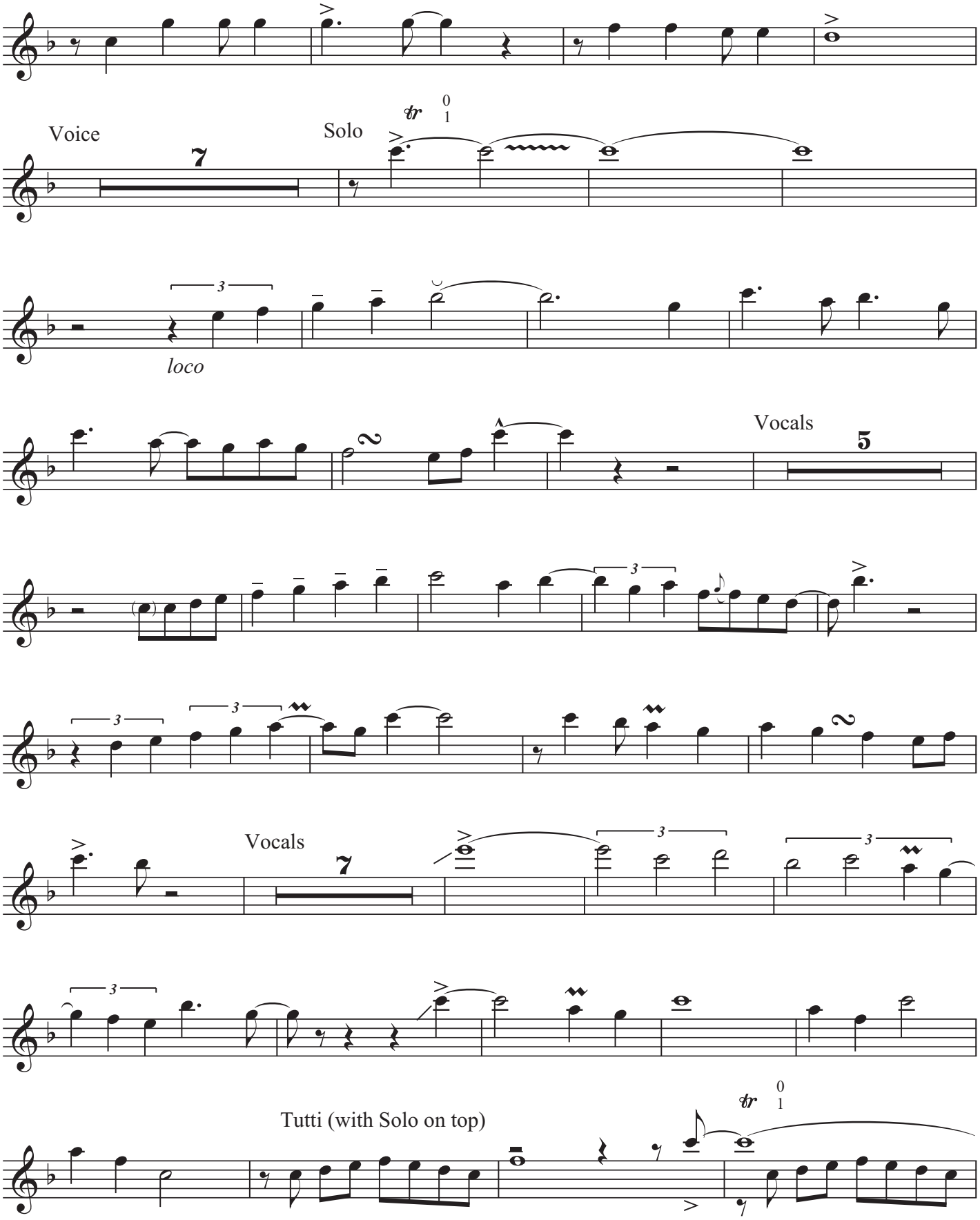
Pioneer of this style was Felíx Chappotín, trumpeter from the '40s and '50s who first recorded: “La Guarapachanga”.

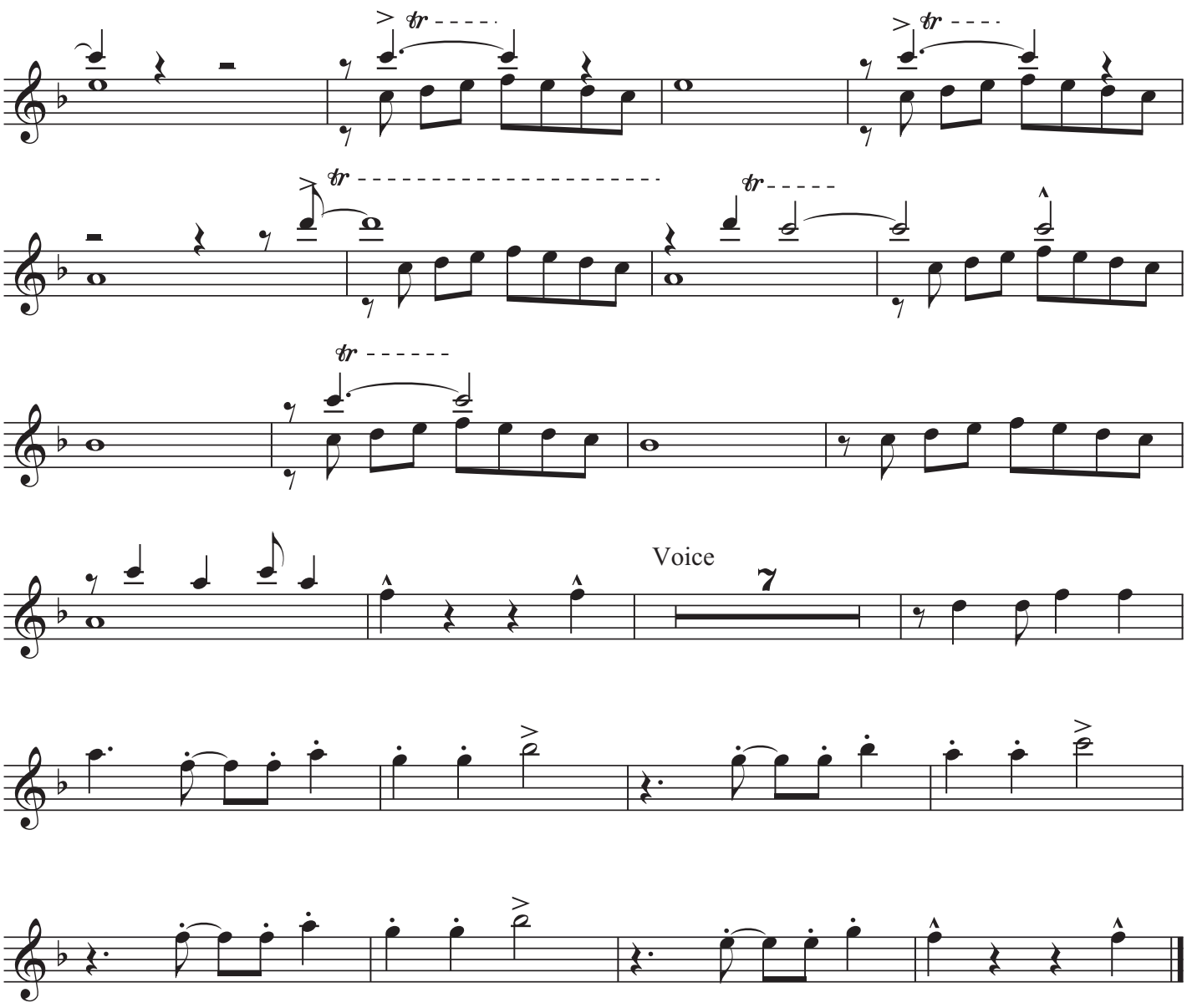
Orquesta “Sensación” was the first group to adopt the Pachanga rhythm.

Following is a transcription of the trumpet chart and solo.

La Guarapachanga

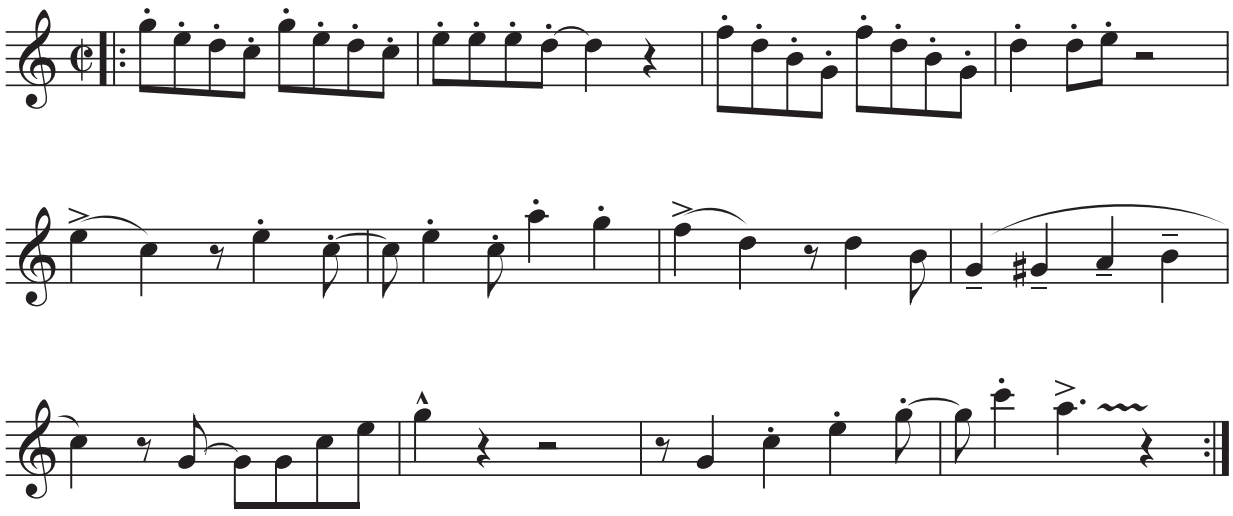



Voice
7
Solo
tr
0
1
3
loco
Vocals
5
3
3
3
Vocals
7
3
3
3
Tutti (with Solo on top)
tr
0
1



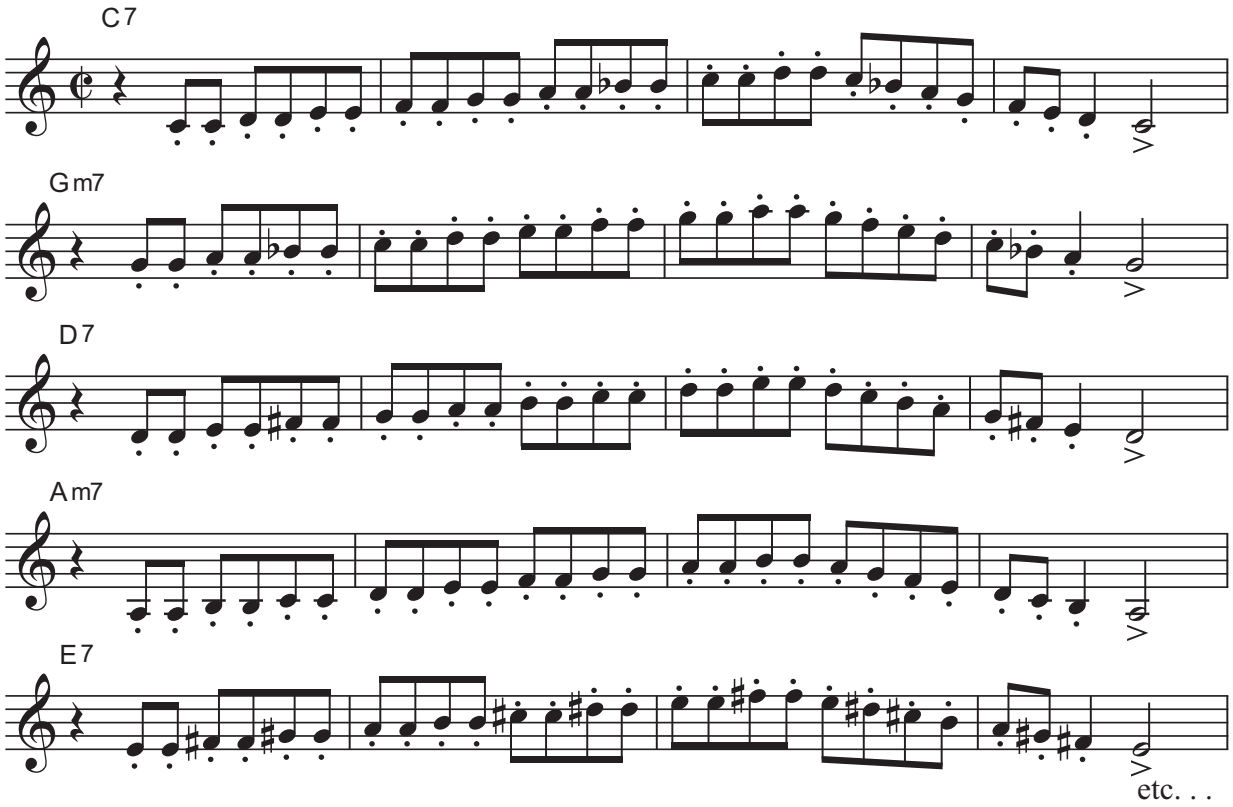
Pachanga

Exercise 46

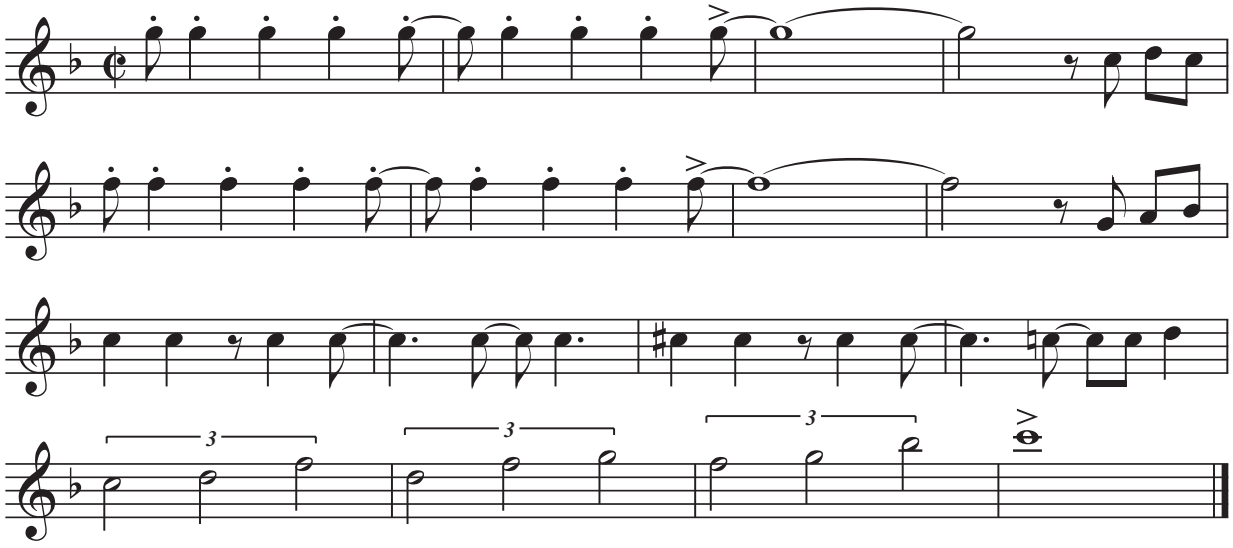


Progressive scales on a Pachanga rhythm sample:

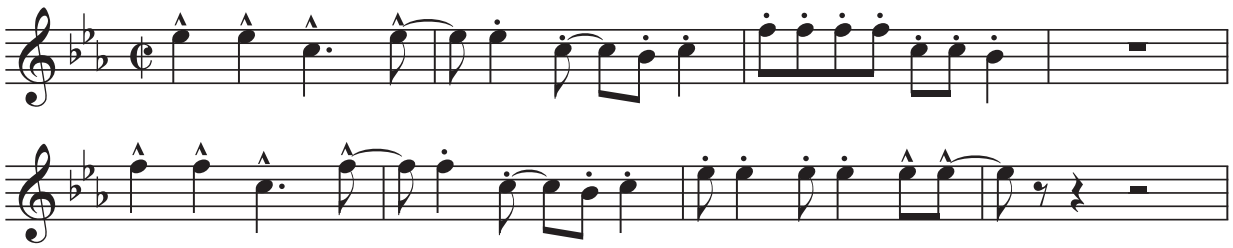
Exercise 47



Exercise 48



Exercise 49



Play this last exercise in all twelve keys. Slowly memorize the phrasing and the rhythmic figures. Remember to keep the timing precise and use a nice, clean staccato (less aggressive than Mambo).

The Mozambique

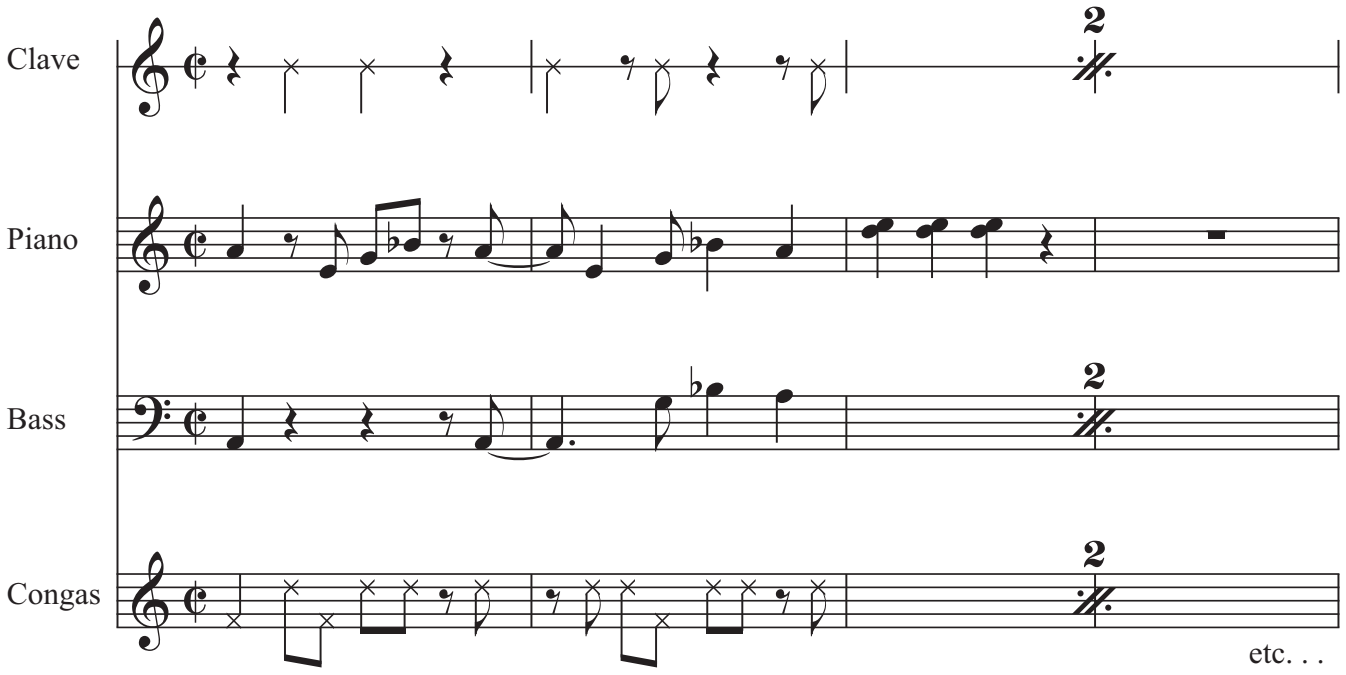
A descendent of the Conga rhythm, the *Mozambique* is an other Carnaval dance style. Created by Cuban percussionist Pedro Izquierdo Padrón ("Pello el Afrocán"), during the 1960's, who put together a huge band of drummers using Afro-Cuban rhythms on a Són framework.

It featured also reeds, piano and bass.

The *Mozambique*, (without relation to the African nation), was later popularized in New York by Eddie Palmieri and timbales player Manny Oquendo.

It is a pattern that works "on clave":

Example



Since the early 1960's, Pejo was the first arranger to introduce the trombones into the modern salsa played in Cuba. In fact, his most famous used instrumentation of Mozambique style group was: 3 congas, timbales, quinto, requinto, bass drum, cow-bell, and...4 trombones!

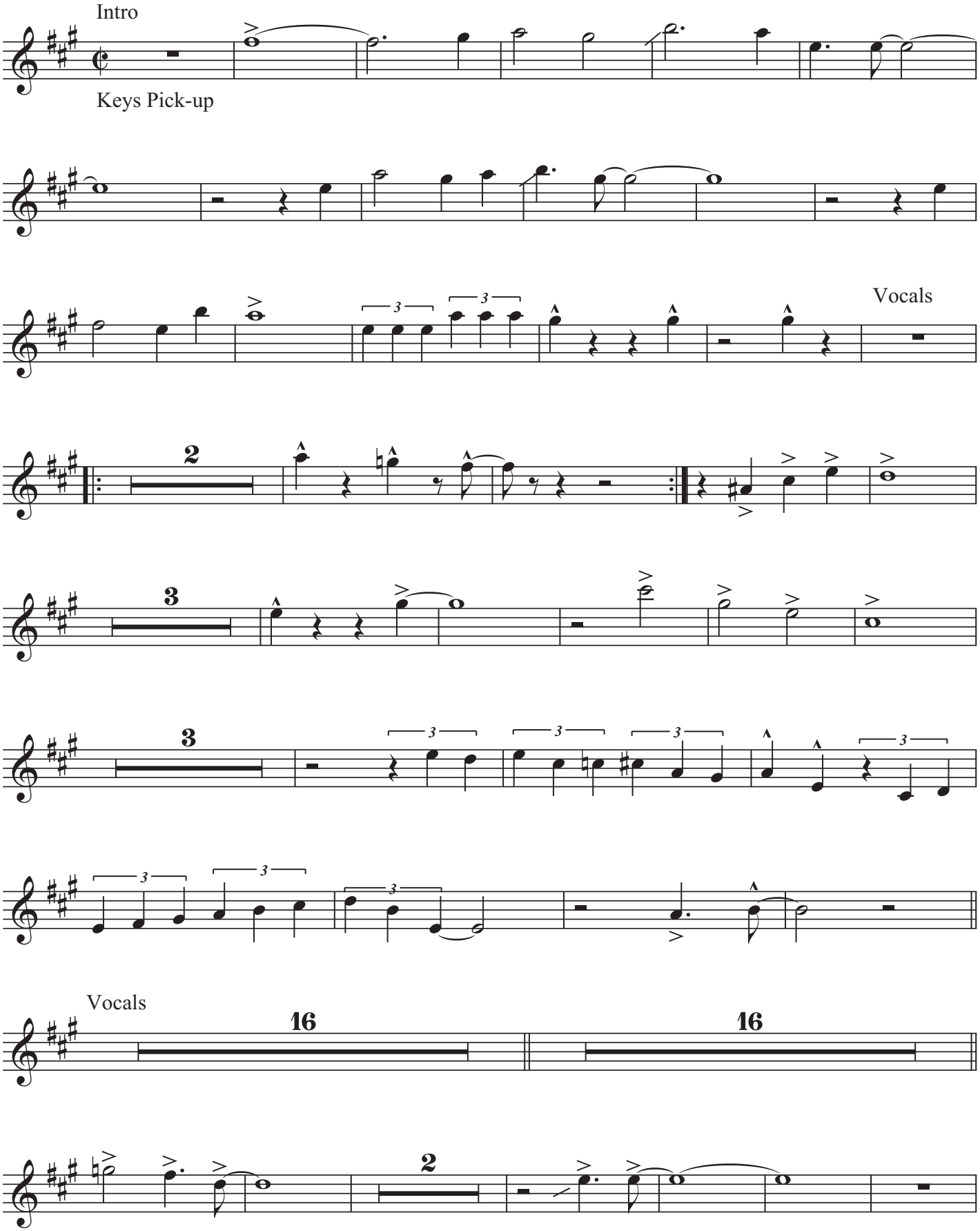
DRAWING F

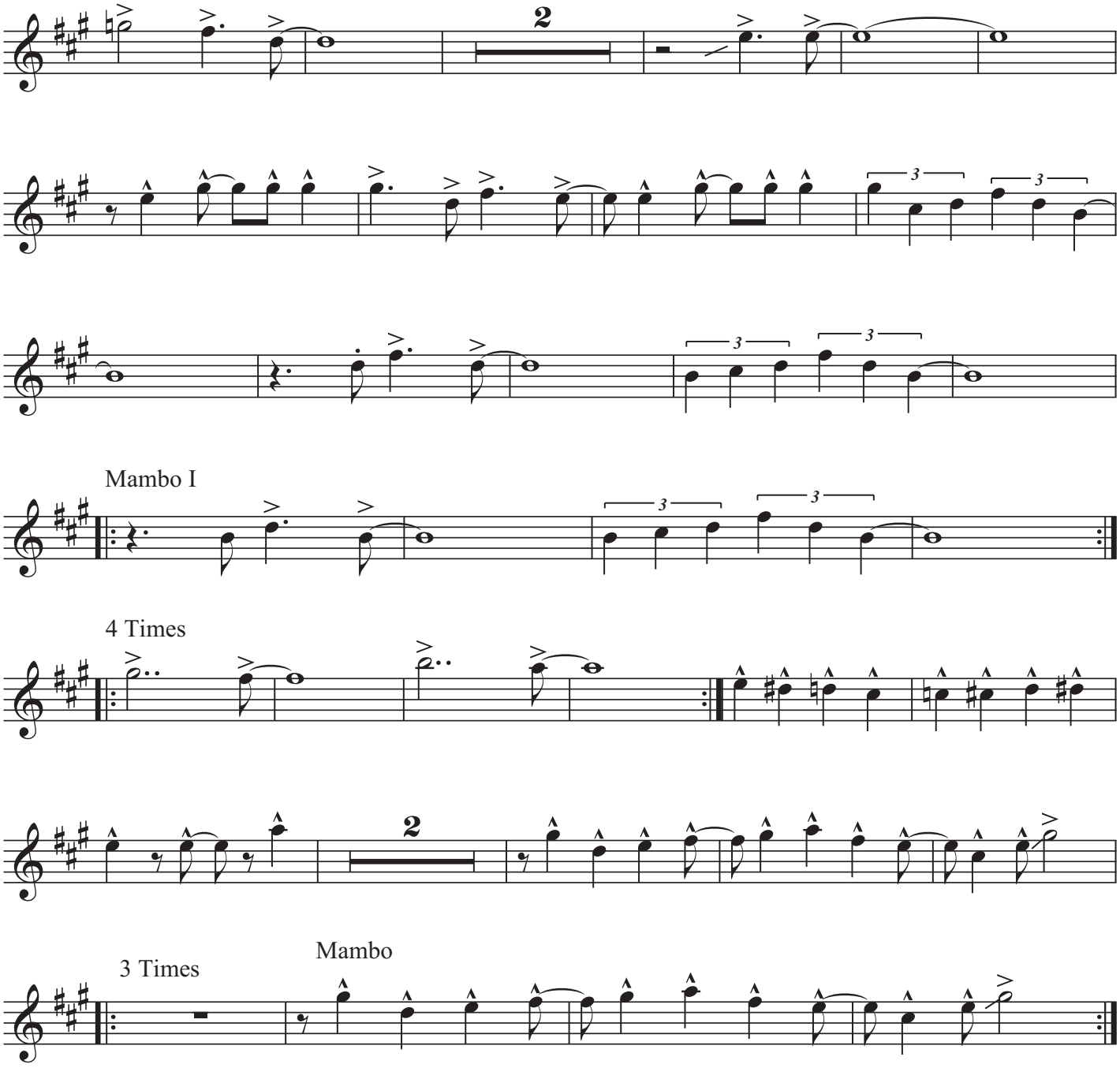
Méjico D.F.

Fast Mozambique

Pejo El Afocán – 1960's

Intro

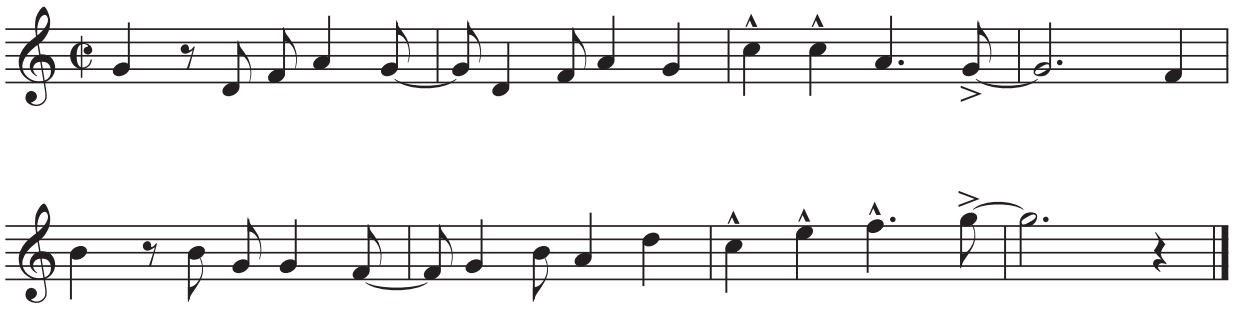




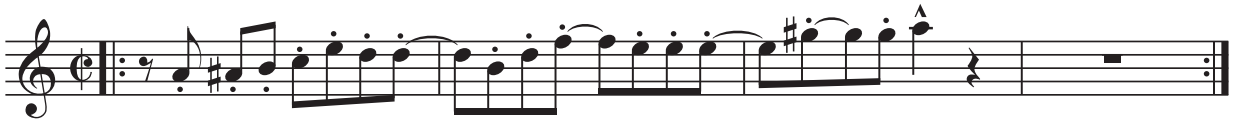
Repeat Coros and on cue MAMBO

Mozambique

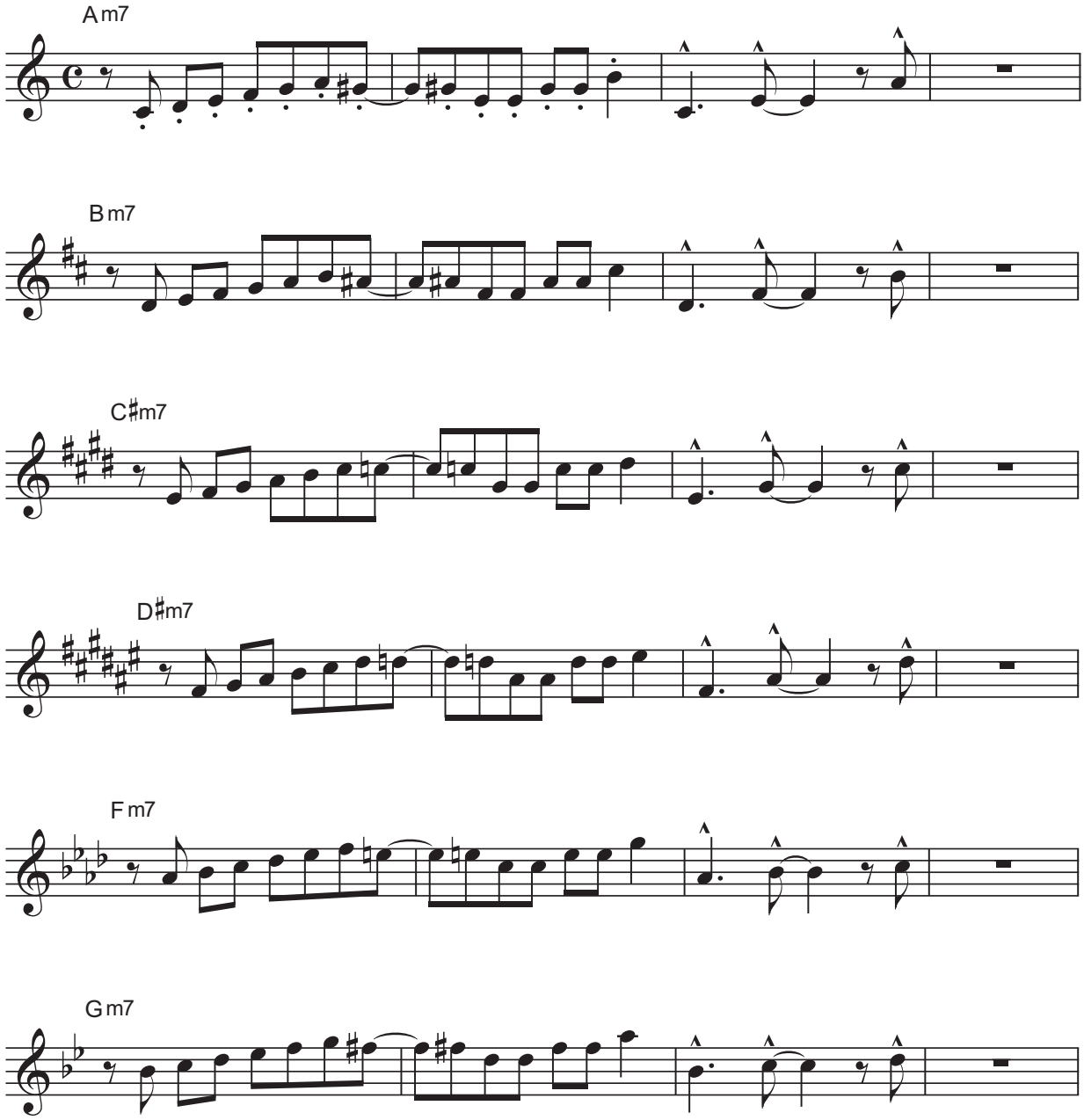
Exercise 50

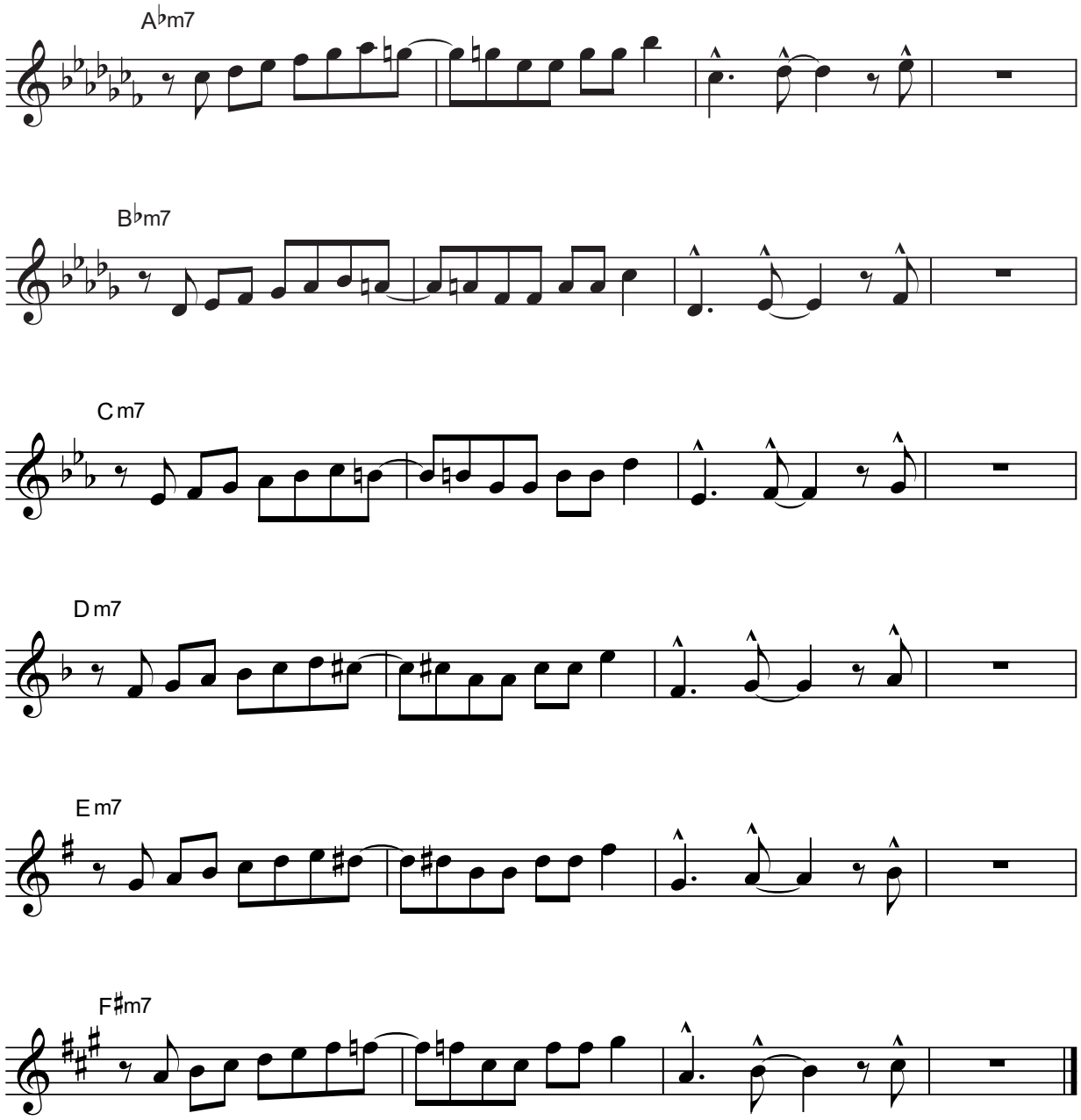


Exercise 51



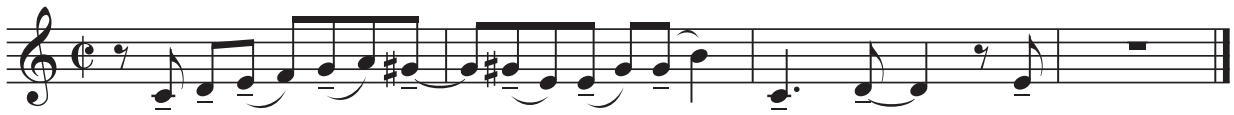
Exercise 52 **Progressive minor scales on a Mozambique rhythm pattern:**



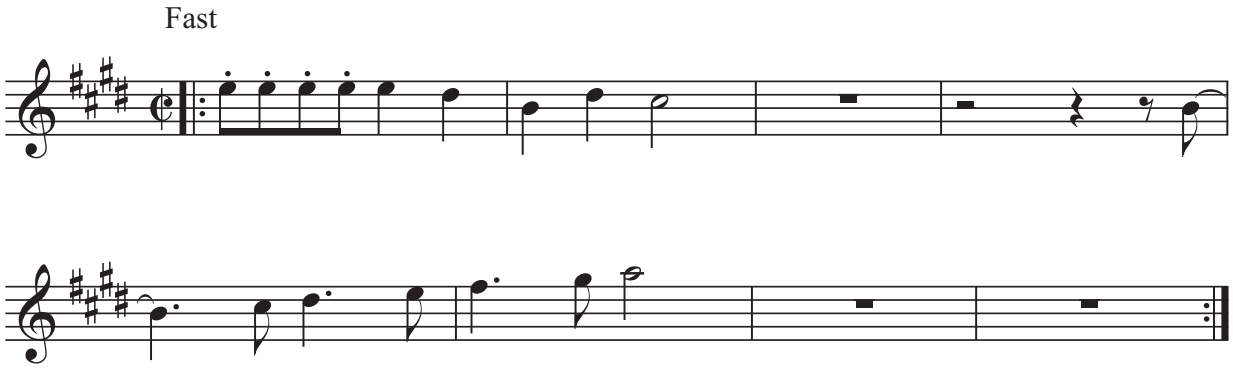


Play this exercise staccato at first, and later as fast as possible, alternating legato-staccato as written:

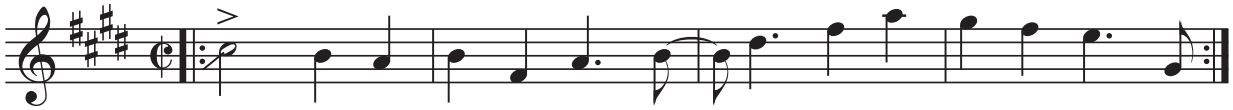
Example



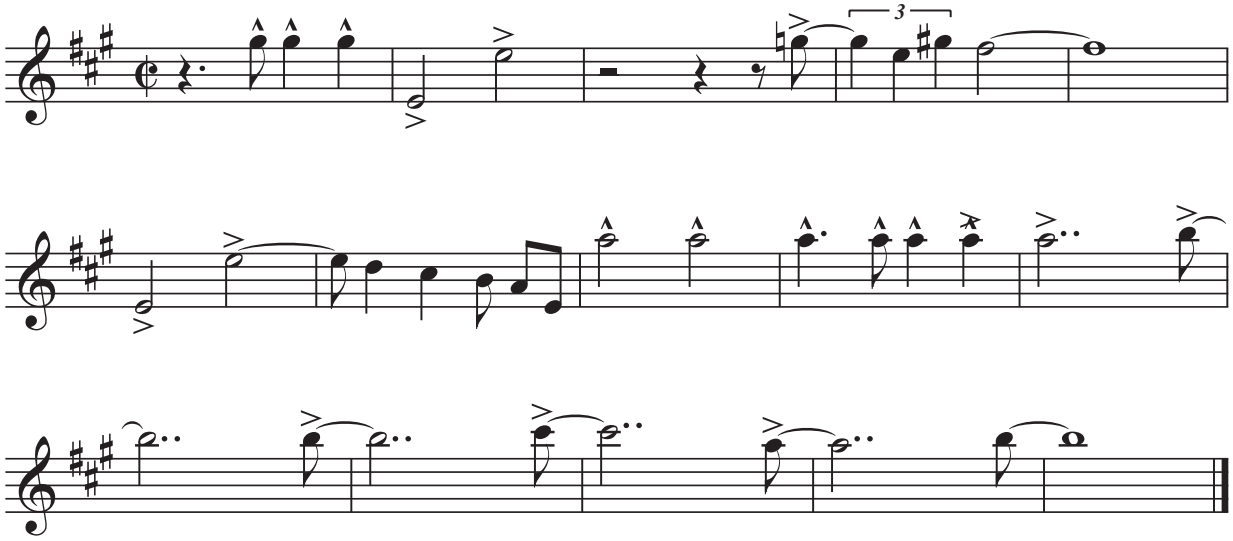
Exercise 53



Exercise 54



Exercise 55



The Merengue

The *Merengue* is a Dominican quick 2/4 dance rhythm that first appeared in the early 19th Century. It's development was probably the result of French Haitian music influences, from the old “Contredance”, with the later *Polka, Mascarón* and *Quadrille* tempos.

The first *Merengue* groups used accordion, tambora (a double-headed drum played horizontally on the legs, with a stick and muted with the other hand), a guira (a cylindrical metal bigger kind of guiro). Followed up with a large saxophone section and brass players as subtitution for the accordion part. The piano was also added later.

The Merengue spread to the United States and the whole world during the 1930's, 40's and '50s. Even a band-leader named Nemourus Jean Baptiste took a Merengue tune and arranged it for a St. Louis-style Big Band .

During the early 1950's, the authentic “Merengue típico” was introduced when Angel Viloria organized a group with accordion and lead sax that played the rural style associated with the northern Dominican province of Cibao.

Singer Dioris Valladares and tambora player Luis Quintero helped to bring the Merengue into the mainstream of Latin music.

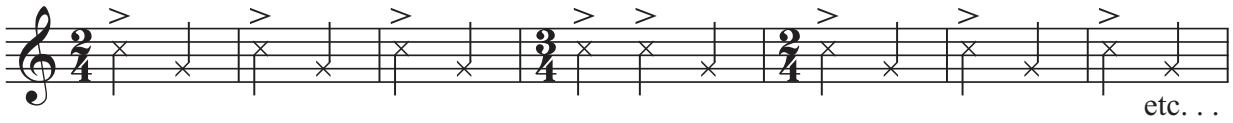
More recently, Johnny Ventura, “Millie y Los Vecinos”, Wilfrido Vargas and others, have renewed the merengue's appeal with their modernized electric instrumentation and choreographed dance steps, growing in popularity through the '70s and '80s.

From a horn players point of view, the merengue is a difficult style to read and perform. Usually, the saxophones play fast, layered, contrapuntal parts and the brass section blow stabbs, accents and answers or melodic lines sometimes hard to keep because “against” the reeds.

The piano generally takes on the role of the accordion, which plays a demandingly fast, repetitive, eight-note vamp or tumbao alike phrases.

Pay attention to the down beat! It is in two or in one, but sometimes it breaks interfacing with itself! (ritmo crusao), in other words it can happen that the tempo falls in with two down beats and then keeps going, like the example below:

Examp



DRAWING G

Many horn players think of fast Merengue tempos in one instead of in two (as usual). It is easier and it helps to keep our timing “on top” of the beat.

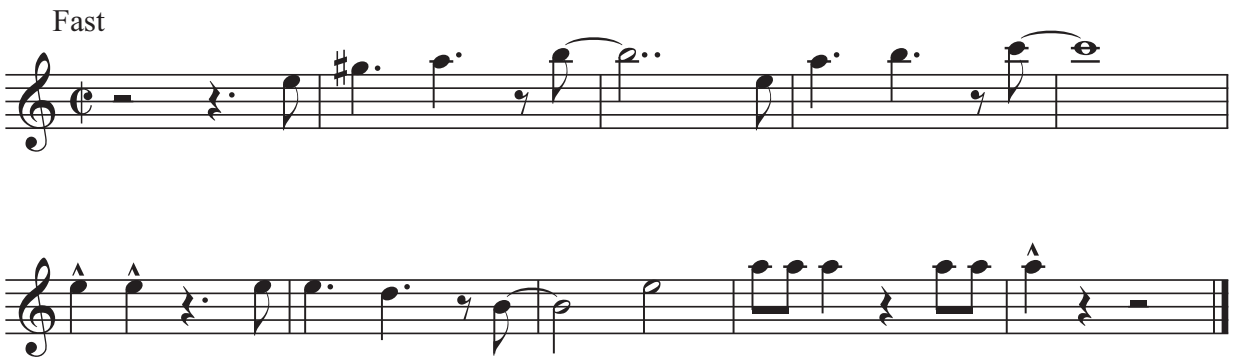
Reading in one perhaps isn't a good choise for beginners who are learning to play this style.

Use double staccato, triple or legato as desired; the important is to keep the timing straight and articulate well every single note, do not use much vibrato. The trombones section have a little more freedom of using it.

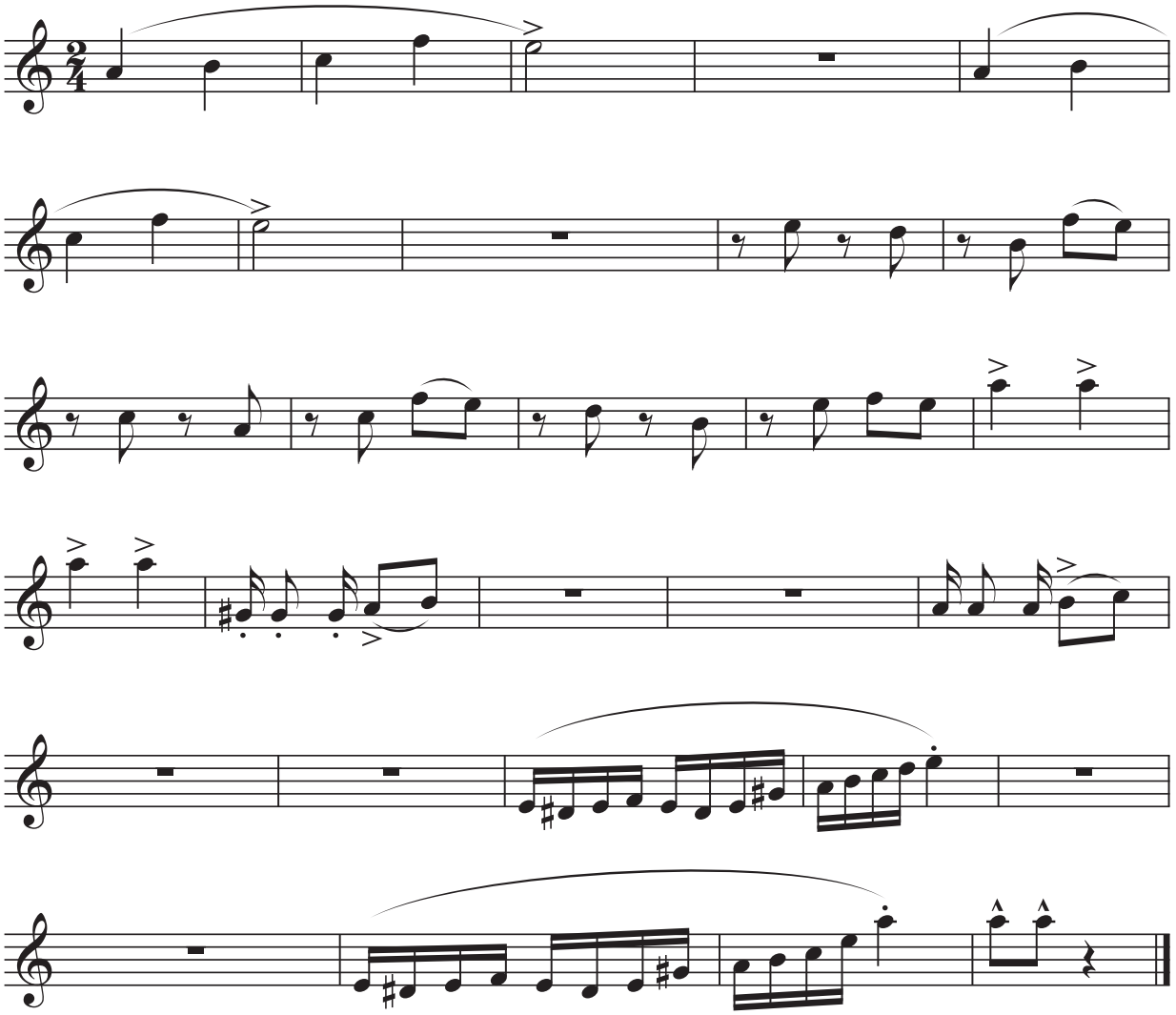
Today, many of the Salsa groups perform Merengues in their repertoire. Remember that it is a different latin style.

Merengue

Exercise 56

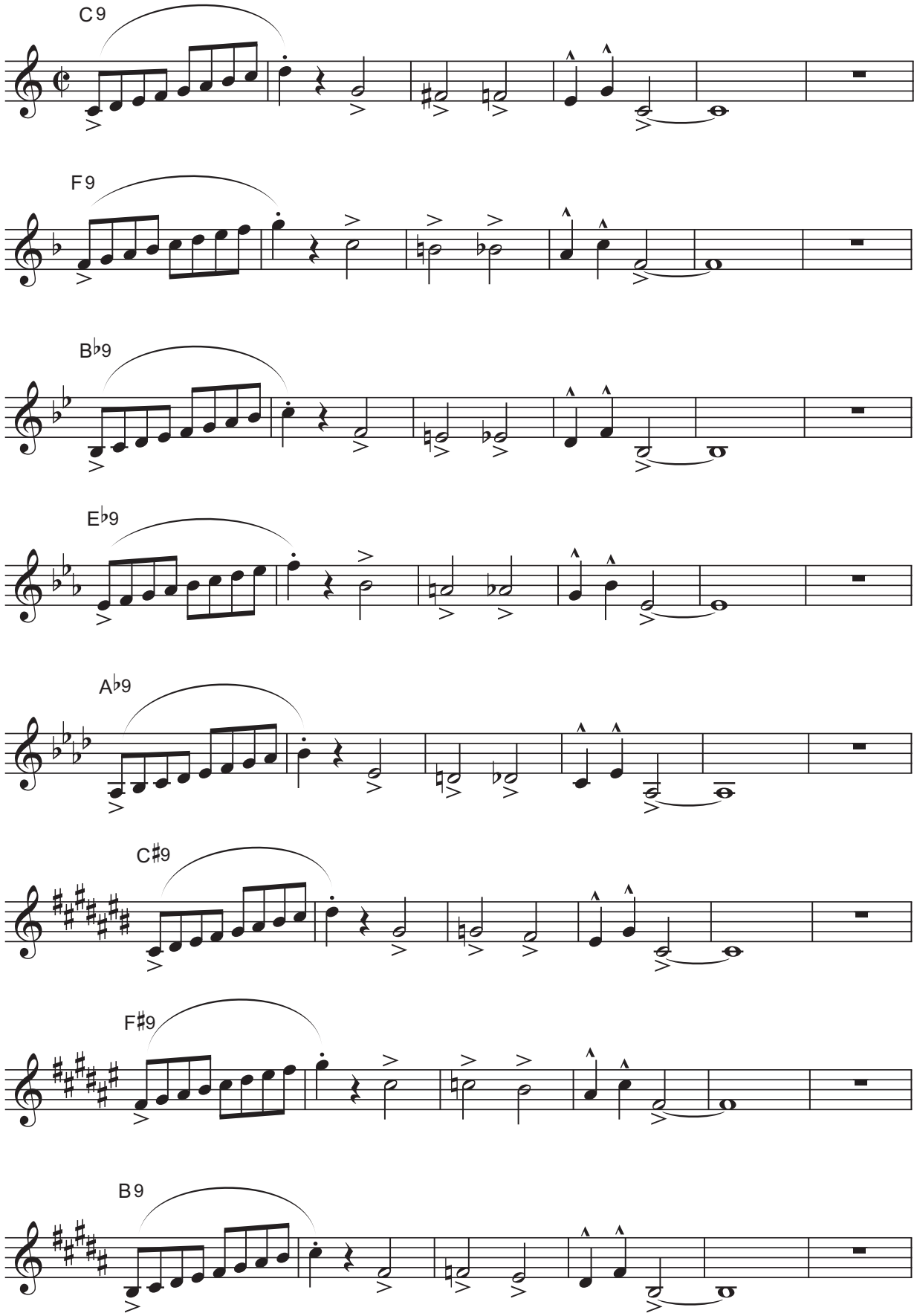


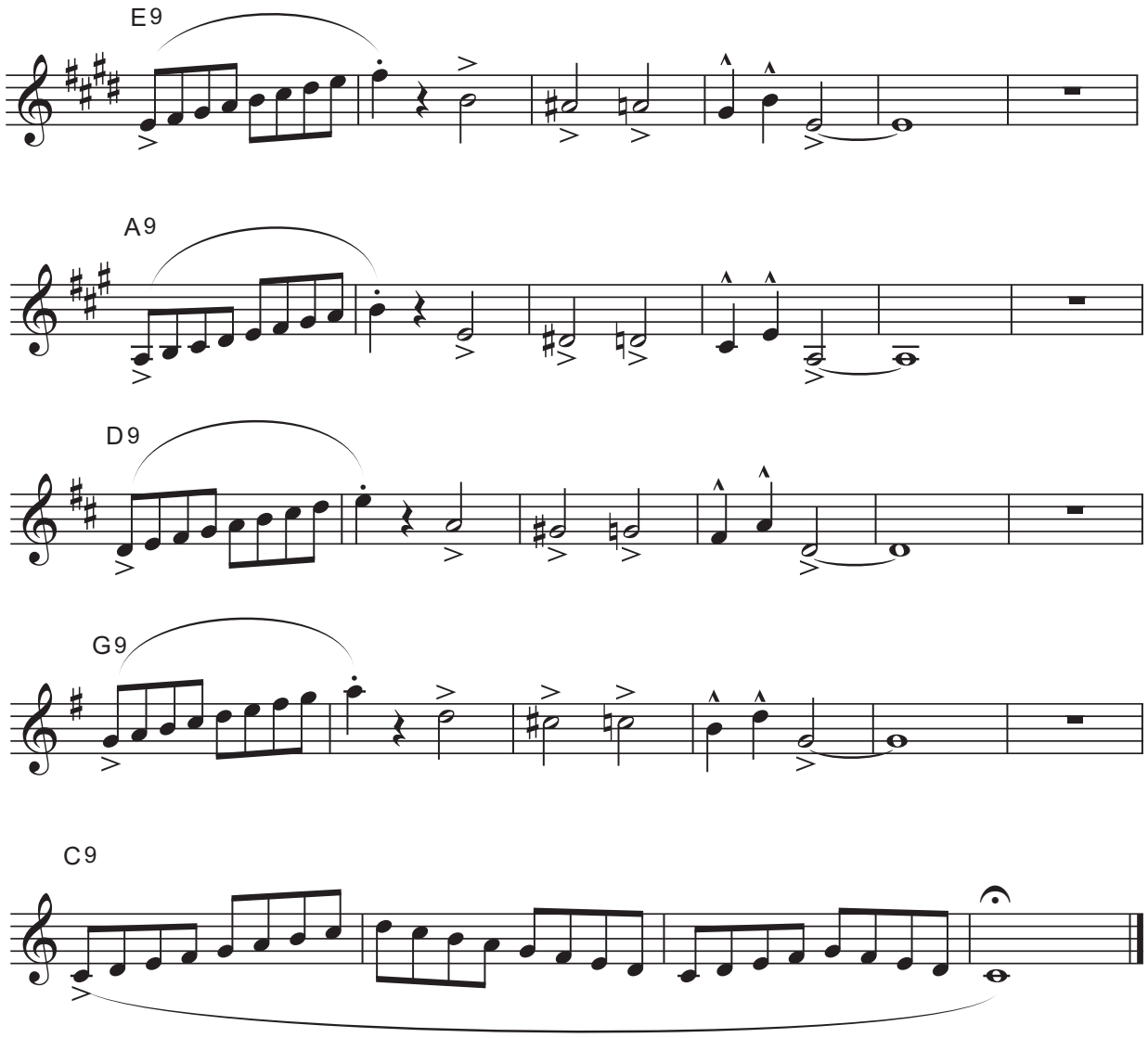
Exercise 57



Progressive Major scales on Merengue tempo :

Exercise 58





Remember to play these all exercises from right to left end! It helps very much to synchronize our sight reading with timing capabilities.

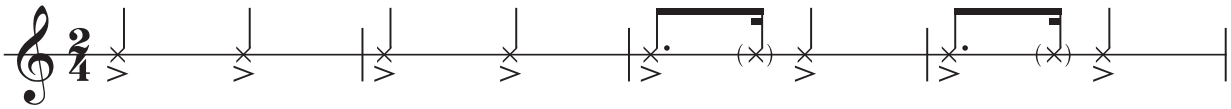
The traditional Dominican Merengue pattern had three parts:

the first was called *merengue*, the second *jaleo*, the third *apanpichao*.

It is important to know that the “Clave” isn't played on Merengue, this rhythm fits sometimes the 3-2 Clave, but its conception is more like a down beat in two (differently from Afro-Cuban syncopated styles).

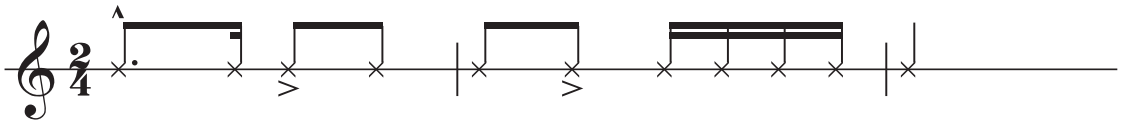
Generally, it is easy to recognize a Merengue: you'll always hear the Guira (a metal torpedo-shaped guiro, played with a metal scraper or even with a spoon!) It is present through the entire tune:

Example



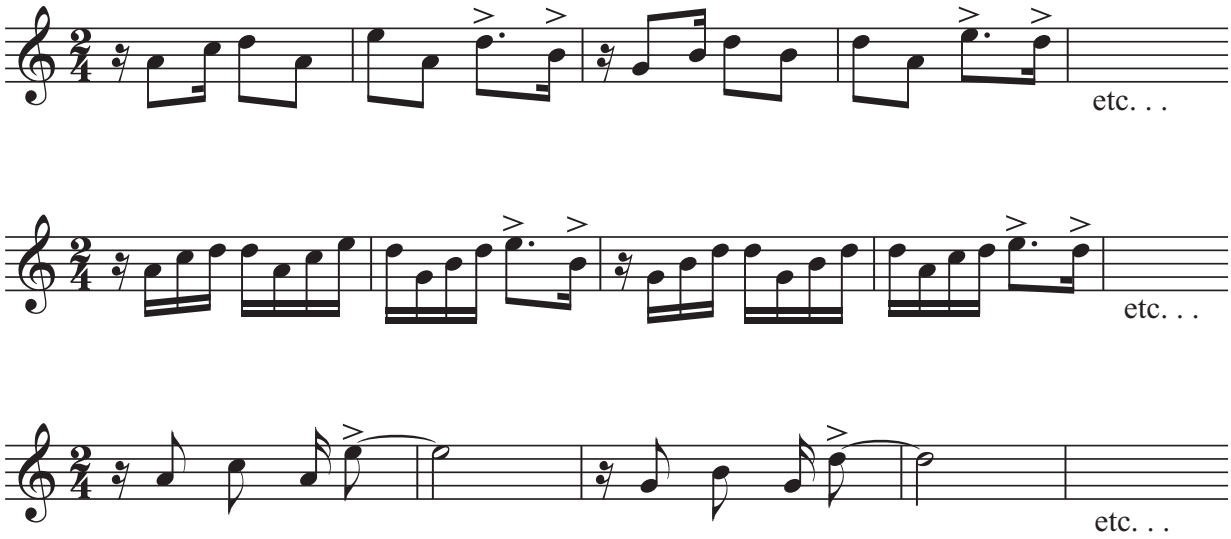
The tambora (or conga) drumming performs the basic pattern shown below:

Example



The piano or keyboard, instead of the original accordion, plays a Merengue-Montuno, or sometimes blocking chords like:

Example

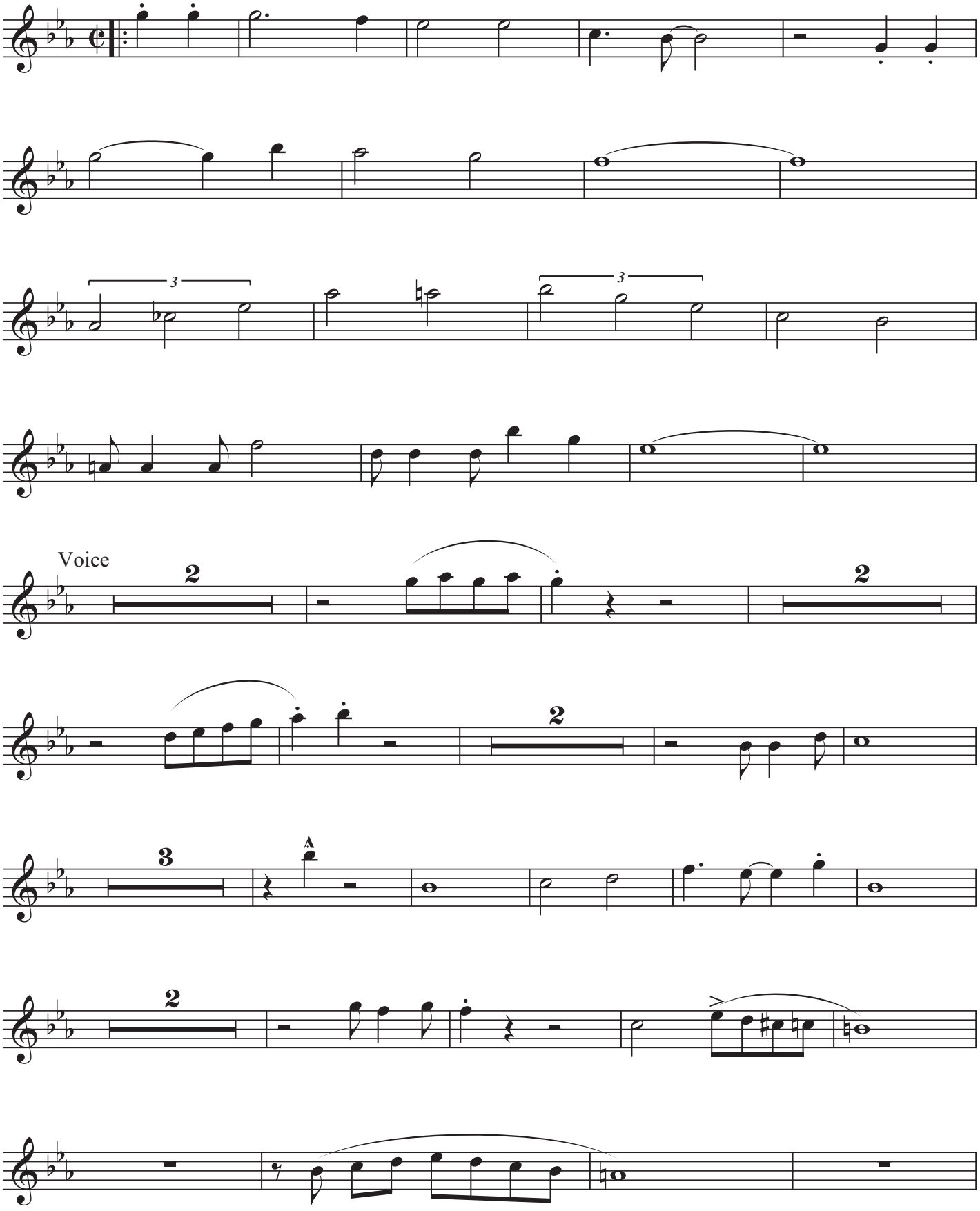


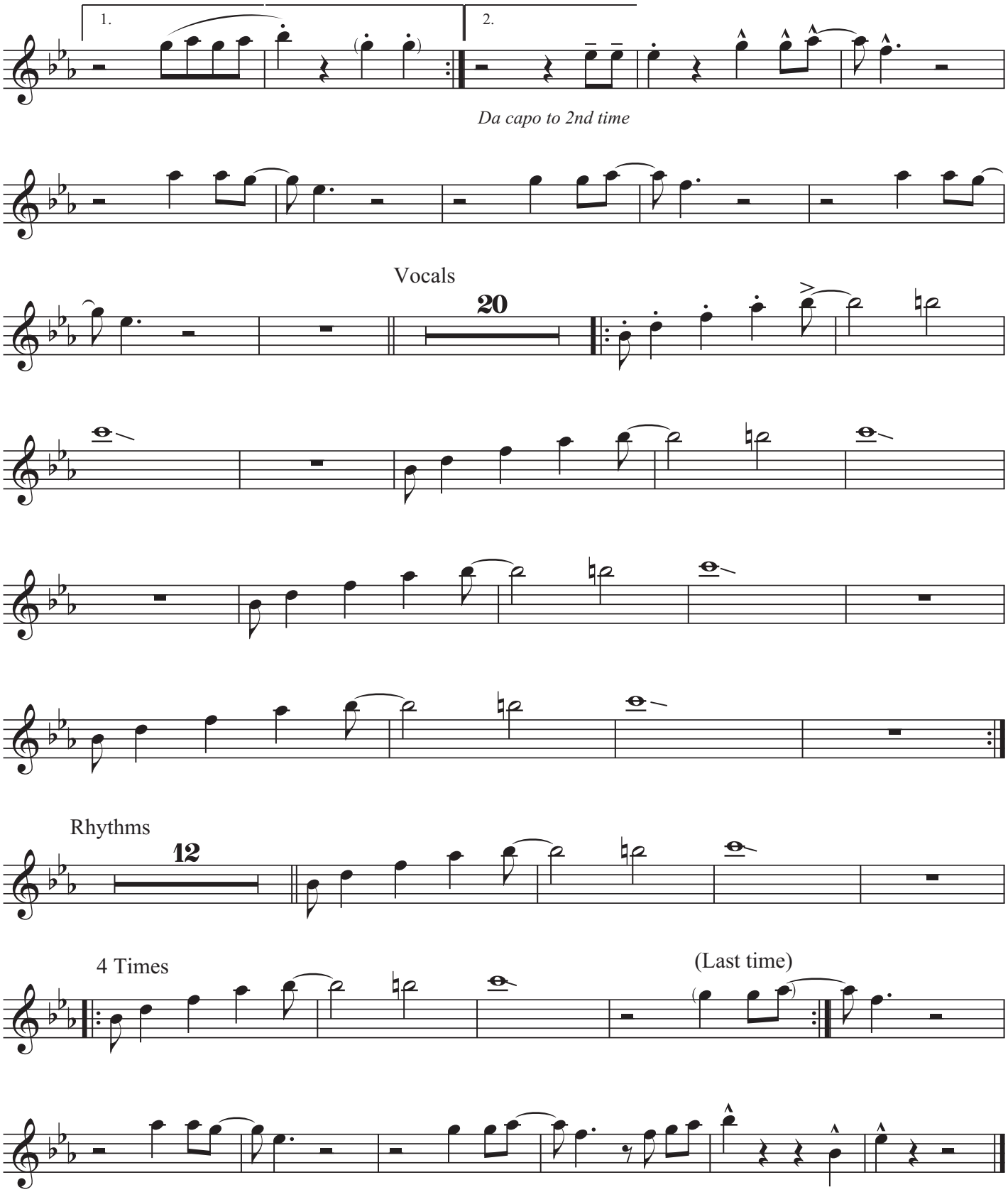
The Merengue is one of the fastest rhythms in Latin music, however it is one of the easiest to start playing because of its relatively simple suddivision in two, without much syncopation.

El Merengue

Merengue

From Celia Cruz recording – 1950's

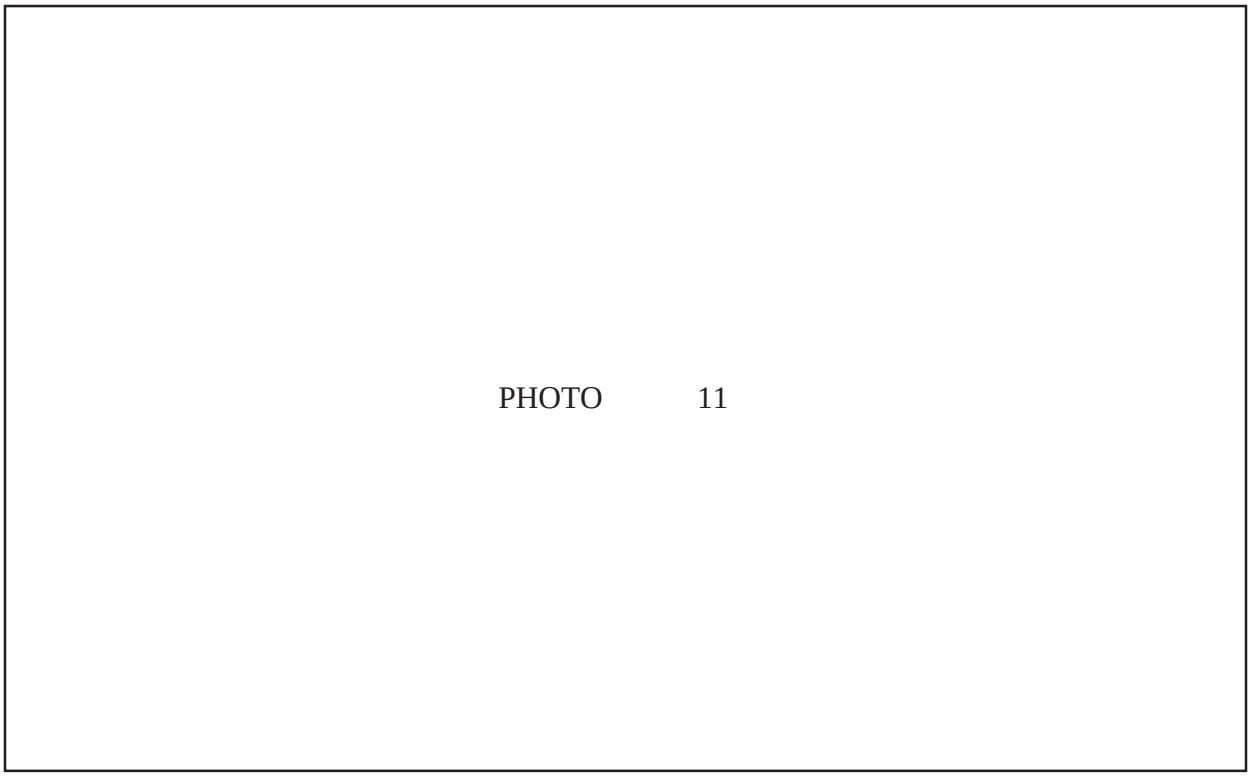




To solo on merengue rhythms can be really tricky for brass instruments. The fast tempo “running undernite” with percussions and piano parts don't help very much!

Try to blow vocal melodies, repeating patterns, or just listen to the saxophones! They contain the real essence of Merengue rhythm, their articulated phrases, intervals and movements.

Being a Dominican (Haitian influenced) music style, remember to keep a very metallic and sharp sound when interpreting the Merengue.



Gabriel Rosati (the author), on the back left end side with the “Sergio Alberti Lemon Merengue Show”, on tour in Japan. On the right, Puerto-Rican drummer Micky Alvarado. (August 1995)

The “LATIN JAZZ”.

Since the 1930's, latin musicians have played with black groups. Alberto Socarrás had well known jazz musicians in his band and during 1933 he spent some time with the Benny Carter Orchestra, also trombonist Fernando Arbela with Luis Russell Jazz group and the most influential Mario Bauza. He was clarinet player first, then trumpeter; he worked with Antonio Machín, the “Noble Sissle's Orchestra” and later becaming Chick Webb's orchestral director.

The fusion between Jazz and Latin in the '30s music, added an axciting style to the North American music scene. Puerto-Rican trombonist Juan Tizol with the Duke Ellington and Cab Calloway's Orchestras added successfull Afro-Cuban derivated tunes.

During the 1940's Alberto Socarras Big Band was performing opposite to Glenn Miller!

Singer Frank Grillo (Machito) and his Afro-Cubans were some of the best group of the time, besides Xaviér Cugát.

The early Latin-Jazz formation consisted of three saxes, two trumpets, piano, bass, bongo' and timbales (later were added congas).

Greatest Charlie Parker “Bird”, during the 1950's, recorded and used to perform with Afro-Cuban players. His graceful flight over helped the Co-Bop style gain recognition.

Also Chano Pozo, (a Cuban percussionist with eclectic and fiery style), getting together with Dizzy Gillespie, started a long term artistic collaboration, generating genius tunes such as “Tin Tin Deo” and “Manteca”, touring the U.S. and Europe!

DRAWING H

The “Palladium” (temple of Mambo), always attracted a larger audience. Dizzy, and many other jazz musicians used to sit in between sets, while playing at the near “Birdland”.

This started a two way influence and collaboration.

The attempt to mix latin rhythms with big band swingers slowly gained success through Woody Herman's “Rumba 'a la Jazz”, Charlie Barnet's “The New Redskin Rumba” and Harry James, with “Keb-Lah”. Stan Kenton, also alternated good progressive latin influenced numbers.

When Rock and Roll appeared on the American music scene during the early 1950's, Latin music was slightly loosing popularity; but still, “Fats” Domino and Roy Bird were using a mixture of Spanish, New Orleans and other latin styles. The examples of R&B with percussions or other latinisms were numerous.

Trumpeter Howard Mc Gee and tenor saxophonist Brew Moore fronted the Machito Orchestra. The “Afro-Cubans” recorded with Charlie Parker and drummer Buddy Rich.

Besides “Cuban Fire”, Kenton greatly enlarged the orchestral arrangements techniques for “Sophisticated Samba” (1956) and “Viva Prado”.

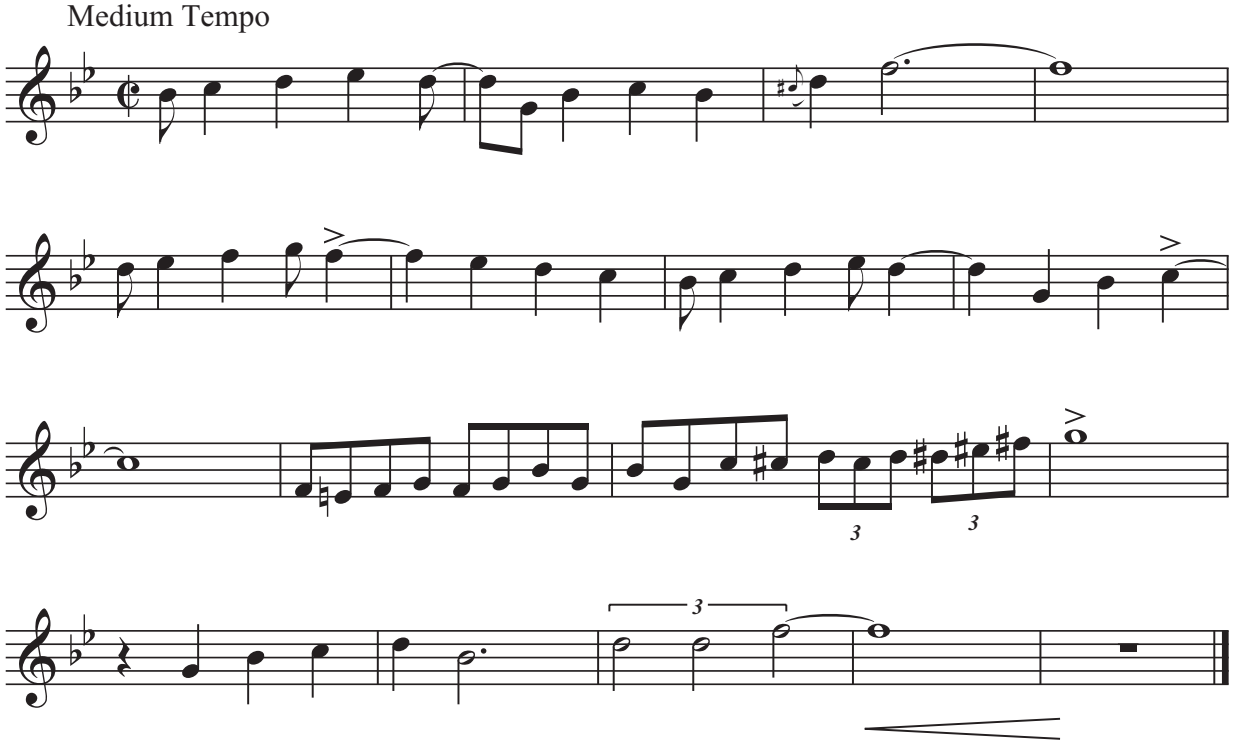
During the late '50s, the groups were slowly loosing members. Due to the expanses of keeping larger musical bands together.

Slowly, the reaffirmation of latin roots elements re-emerged: “Machito and his Afro-Cubans” were a smaller group with veteran flutist José Lozardo. Whom played an important role with vibraphonist Cal Tjader in the California scene.

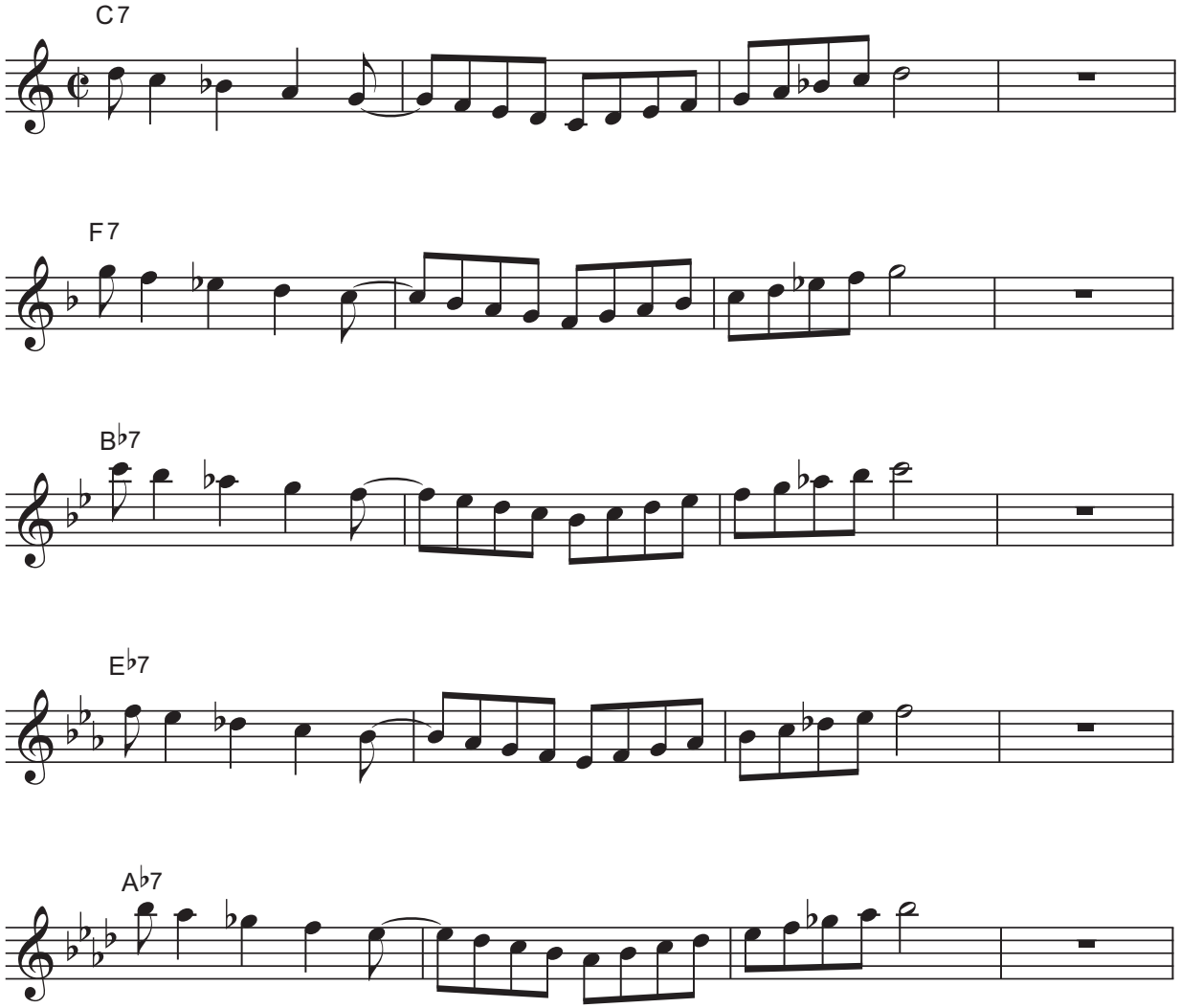
Charlie Palmieri and Johnny Pacheco collaborated to create the future “Fania”, which influenced Salsa with important Puerto-Rican rhythms.

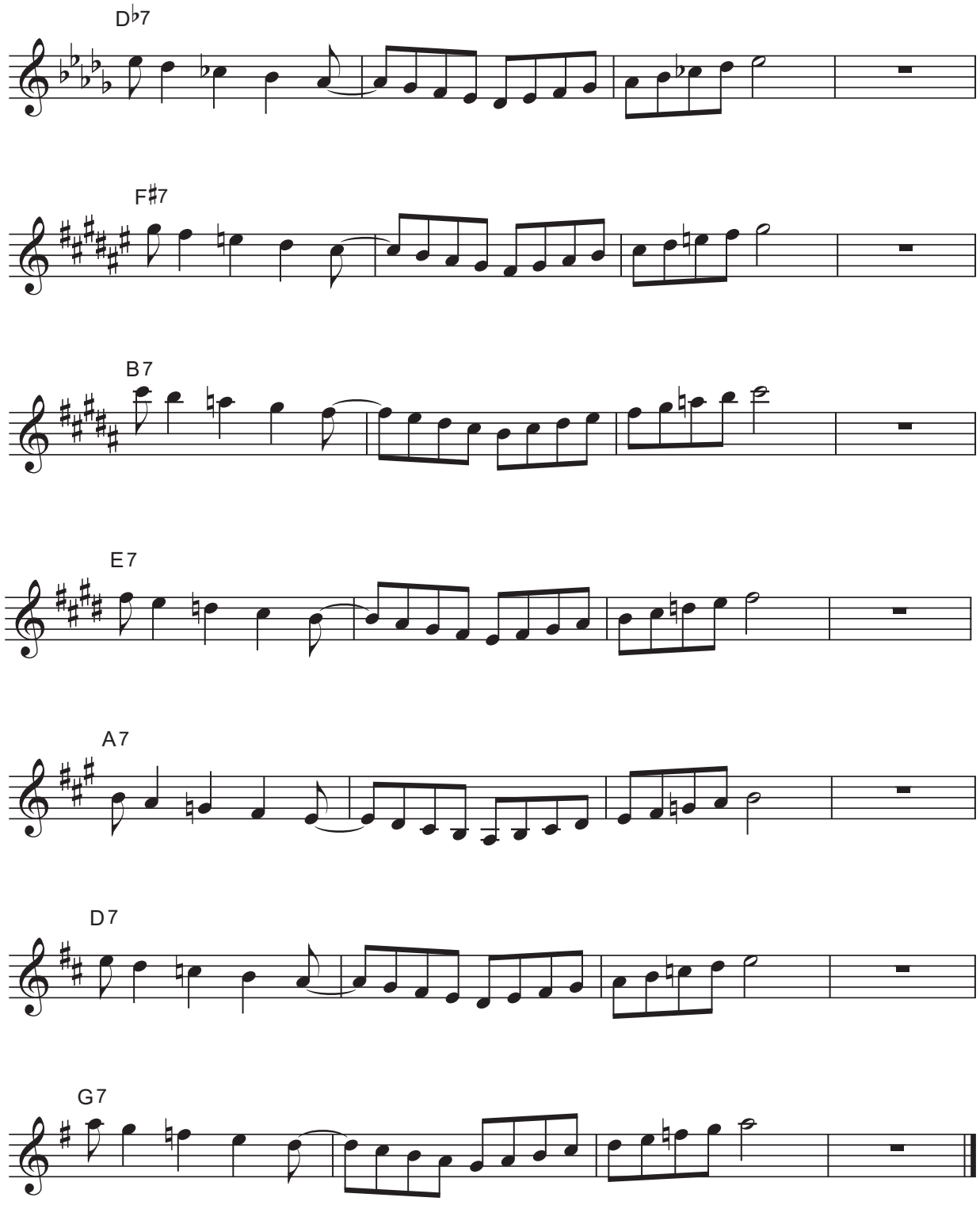
Herbie Mann, Pupi Campo, Mongo Santamaria, Willie Bobo, James Moody, Cannonball Adderley, Pete Candoli, Ray Barreto, Jimmy Knepper and Chico O' Farrill, all have, more or less, contributed to the developement of Latin-Jazz style.

Exercise 59



Exercise 60




D♭7
F♯7
B7
E7
A7
D7
G7

DRAWING I

PHOTO 7

From left to right: Enrique Fernandez (Puerto-Rican saxophonist), Willie “Paco” Aguero, Ray Mantilla (conga master) and Gustavo Ortega (Cuban timbales player for “Orquesta La Cumbancha”, Conjunto “Roberto Faz”, Orquesta Casino and “Sistema Son”).

The Latin Boogaloo

Around 1960's, the demise of Big Bands and the rising popularity of Rock & Roll ifluenced Latin music for a less specialistic style. This was called: **Boogaloo**. A blend of Mambo, black Soul, Rock & Roll with often used English lyrics.

A new generation of musicians far from Afro-Cuban roots merged into this new kind of Latin and Jazz rhythm.

Ricardo Ray recorded the first *Latin Boogaloo* entitled: “Se Soltó”. It was followed by many hits such as: Pete Rodriguez's “I Like it Like That”, Johnny Colón's “Boogaloo Blues” and Joe Cuba's “Bang Bang” (which sold a million copies!)

This “New-Yorican” (New Yorker-Puerto-Rican) sound; in between black music, latin-jazz, montuno and Rhyhtm & Blues, also was performed with very different and various formations.

Eddie Palmieri's flute and trombones section front-line, other jazz oriented leaders kept just tenor sax and trumpet with a rhythm section plus congas. Palmieri's brother, Charlie, became famous during the '60s as the charismatic figure with his group “La Perfecta”, with a fiery and tough style of playing, (later adopted by trombonist Willie Colón).

The most successfull *Boogaloo* hit was by Ray Barreto's “El Watusi”.

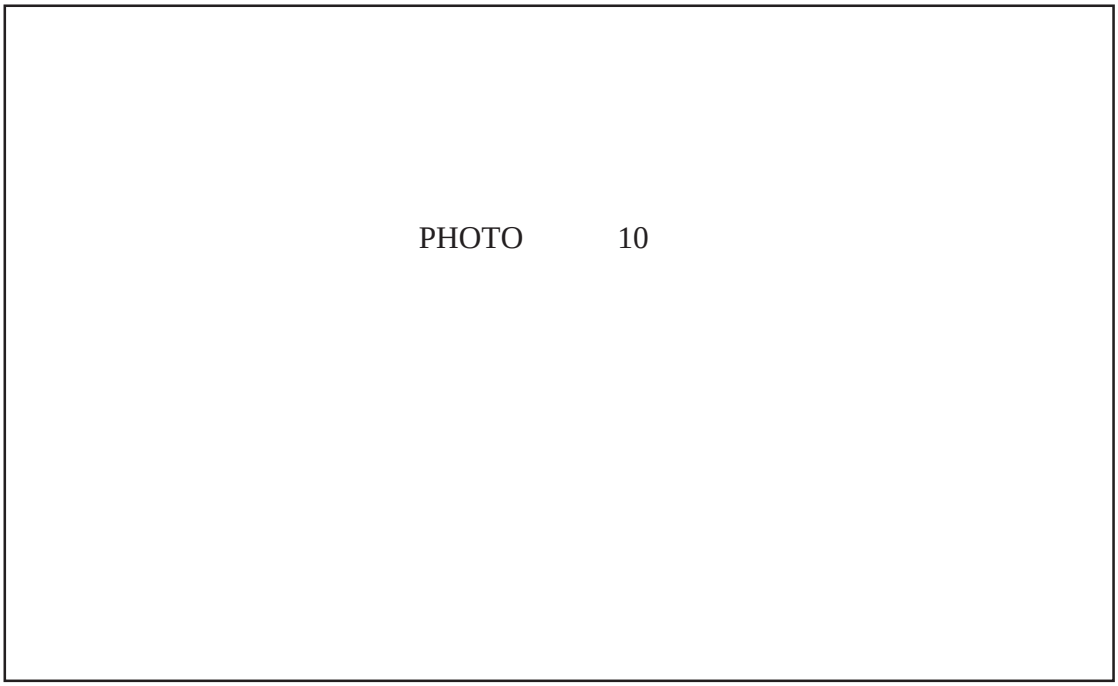
Through the 1960's, Ramón “Mongo” Santamaria led several groups with “latinos” and jazz players, recording many albums that combined R&B, Soul with Latin-Jazz. He also had a good eye for finding great musicians. He hired Luis Gasca, an important San Francisco trumpeter, who was to be part of the future Californian Latin Rock movement.

By 1969, the *Latin Boogaloo* was already dead.

An other salsa figure-head of the late '60s (and today as well), was the trumpeter first and trombonist later Willie Colón. Image of the “Urban Salsa” or “Barrio Soul”, with the album called “El Malo” reached the highest popularity (at the early age of seventeen!) With him was a fantastic Puerto-Rican singer Hector “Lavoe” Perez.

At the same time in Cuba, the Charanga style was popular again, because of the influence of the old sound with new approach. Jazz-oriented, even more interesting in the United States, the Charanga groups became more numerous after the diplomatic breaking with Cuba in 1960-61.

The North American Charanga movement, represented by Mongo Santamaria, combined the classic sound of flute and violins with the jazzy brass and saxophone sections.

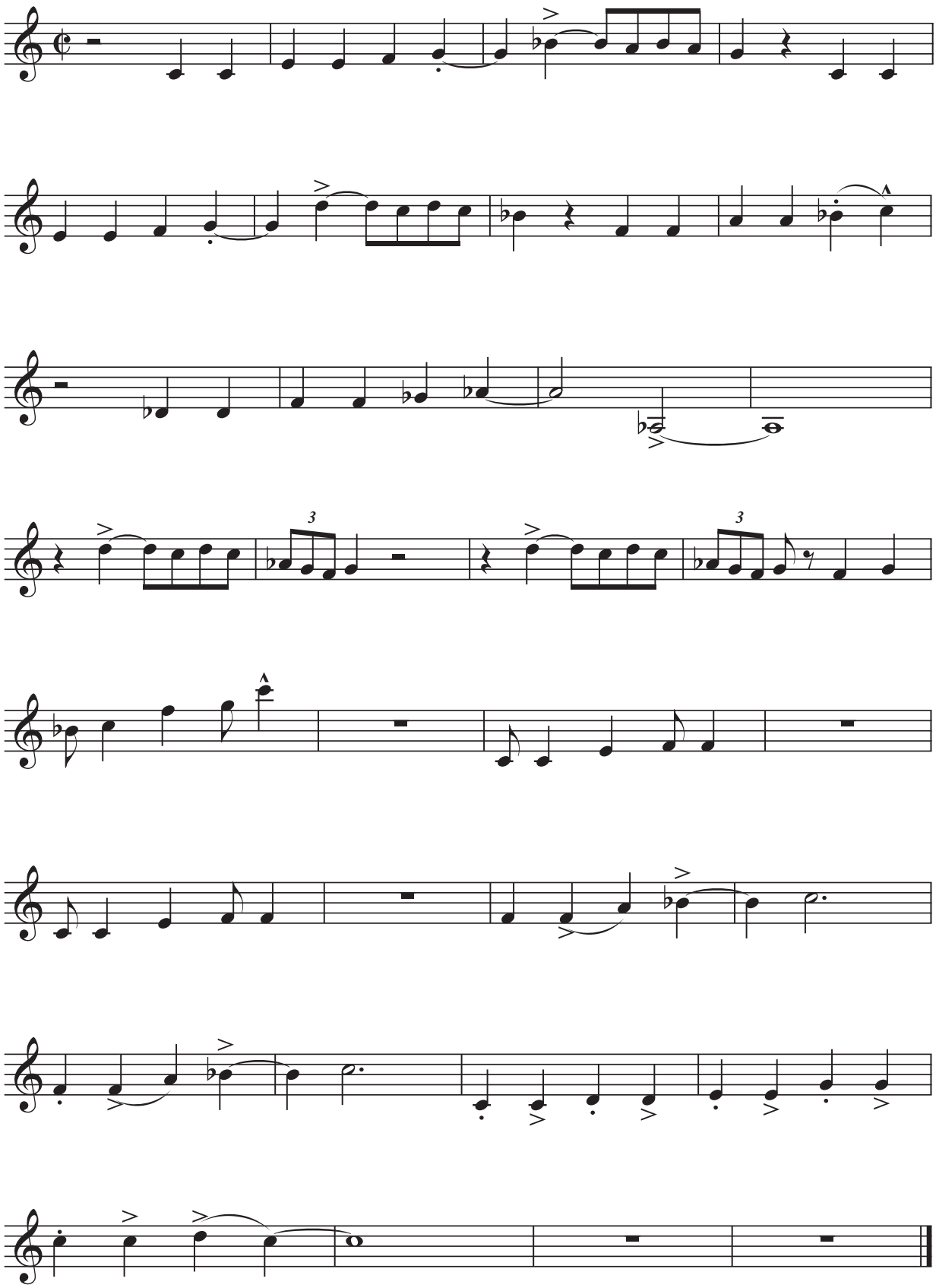


The “Orquesta Pancho El Bravo” conducted by Willie “Paco” Aguero (third from the left end side), showing the Cuban Salsa Golden Album during the West African tour. (1990)

Latin Boogaloo

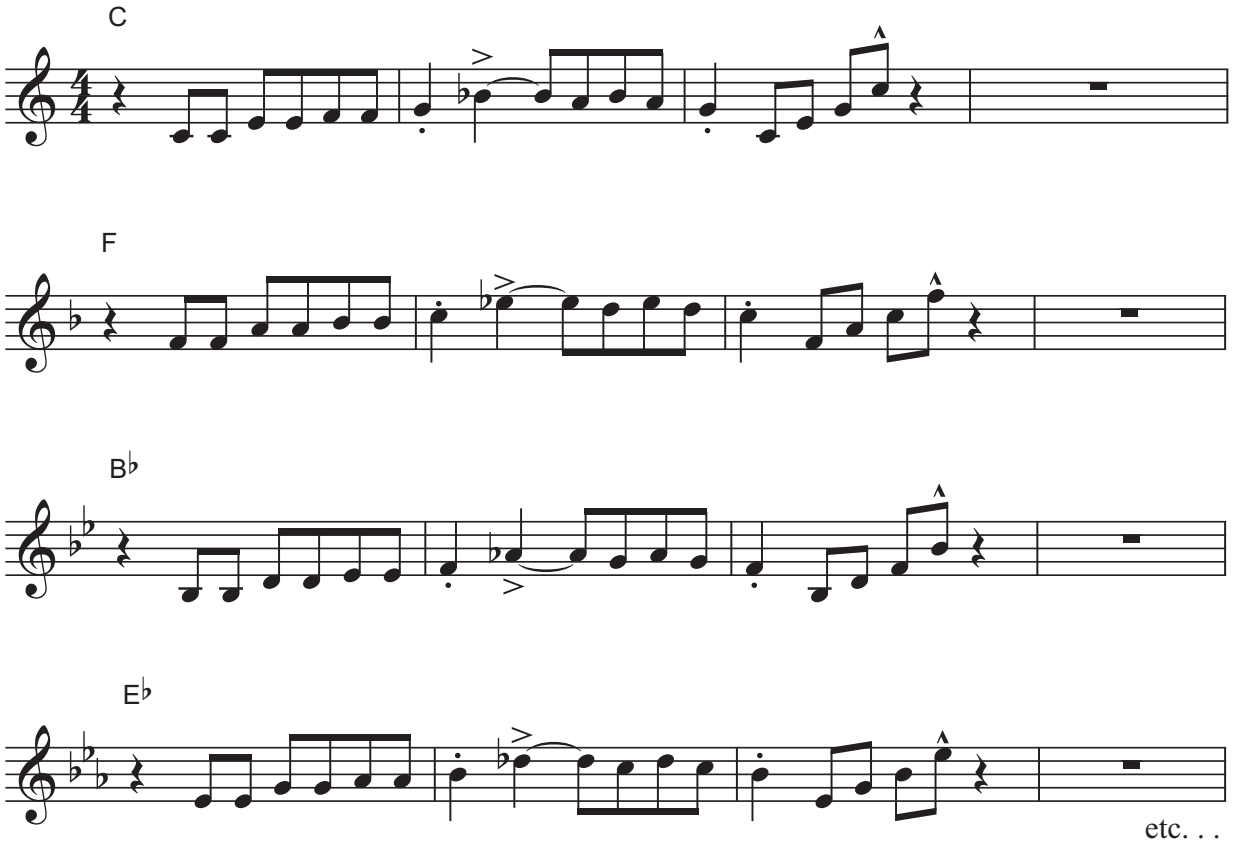
Exercise 61

Medium Tempo

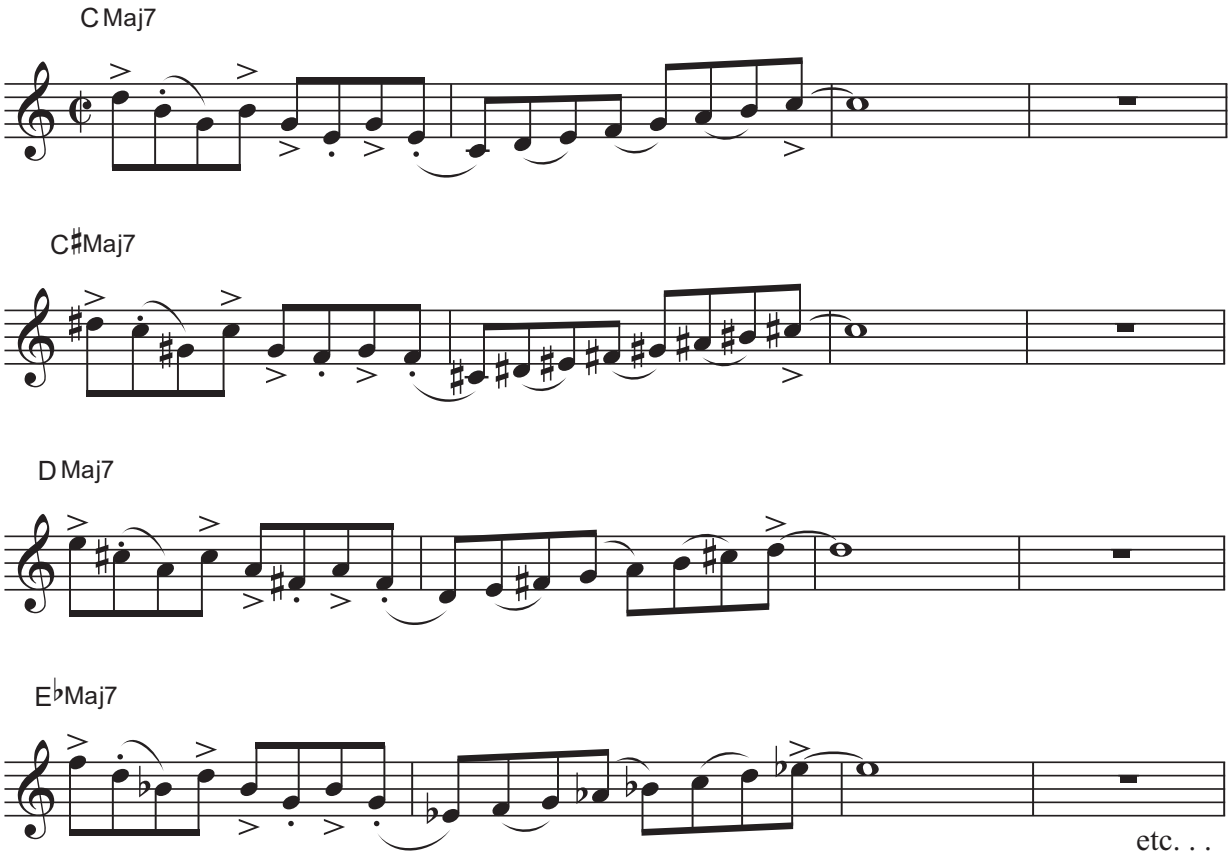


Practice both exercises in all twelve keys:

Exercise 62



Exercise 63



THE MODERN SALSA

1970 - 1990

Latin-Rock,
Salsa,
Cumbia,
Songo,
Latin Pop.

The Latin Rock

In the late 1960's, a young, Mexican-born, San Francisco guitarist named Carlos Santana started mixing Acid-Rock with Blues and New York Salsa. This was the beginning of *Latin Rock.*

Santana formed his first group around 1966, but his first album “Santana”, was made in 1969. It included the tune “Jingo”, by Nigerian drummer Olatunij and Willie Bobo's “Evil Ways”. Both songs were strongly based on Latin rhythms.

The Santana brothers were the inspiration for the so-called *Latin Rock* movement of the '70s, (also influenced by the Boogaloo style). In fact, San Francisco became the main city for further blending of Rock, Black, Jazz and Latin elements.

Other names were part of this music scenary: Coke and Pete Escovedo sextet, “El Chicano”, the group “Malo”, founded by Santana's brother Jorge in 1971, (with notable Cuban conga player Francisco Aguabella), used an incredible articulated and strong brass section!

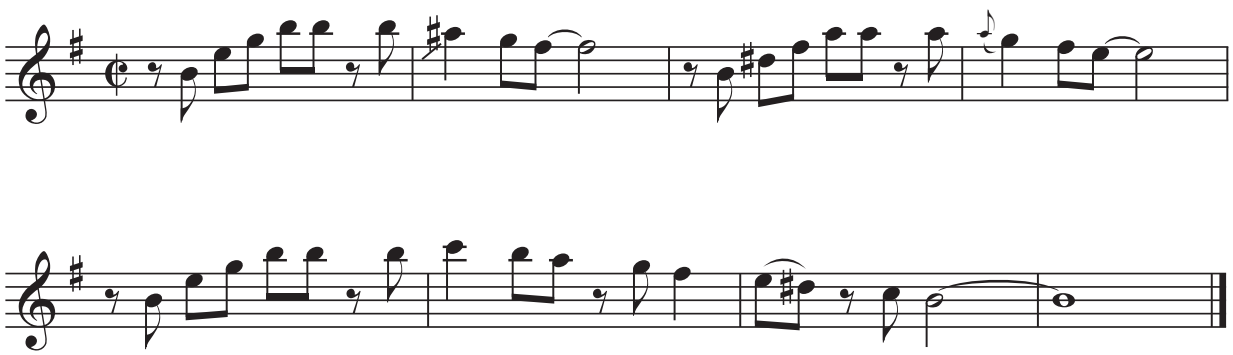
Also, with the band “Azteca” there were some outstanding trumpeters employed: Luis Gasca, Tom Harrell and Claudio Roditi.

Neither of these groups were as commercially successfull as Carlos Santana, (even if some believe their music was more interesting!)

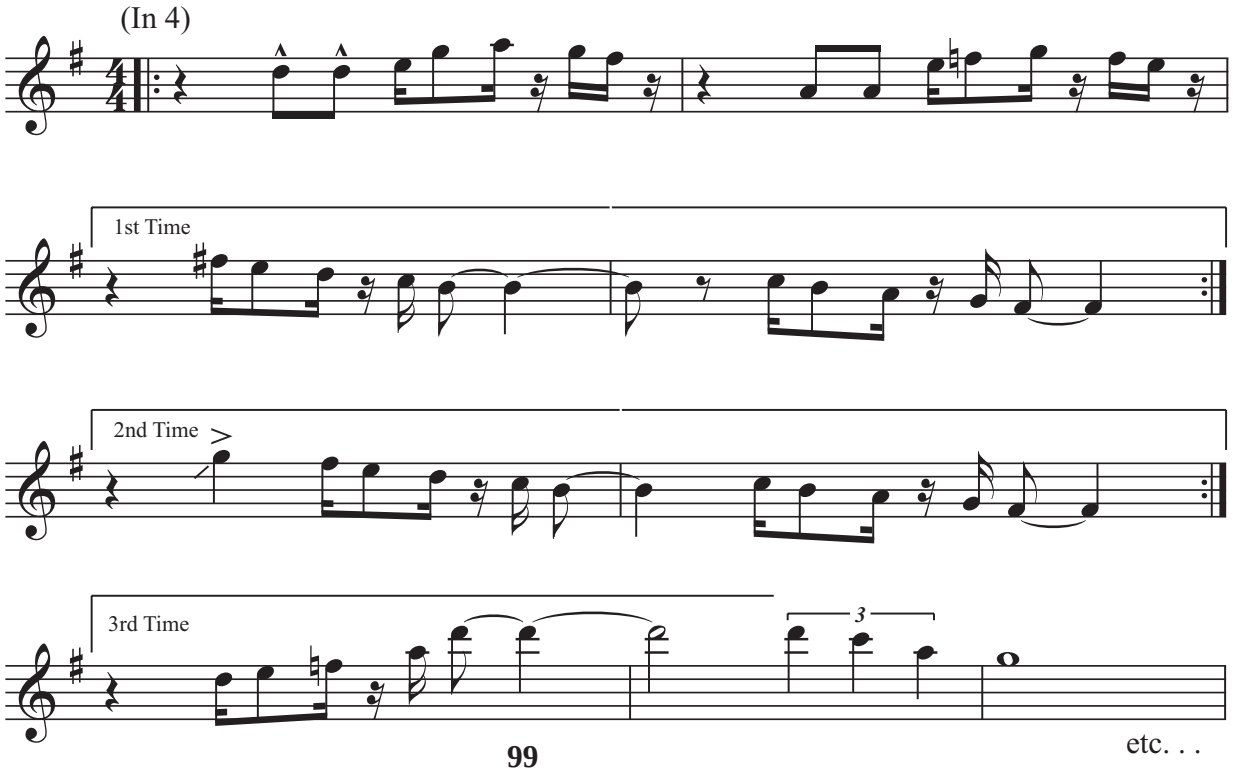
On the East Coast many players did attempt to fuse Rock and Latin music. A New York group called “Toro” (1972), made an album for Coco Records and an other band was the “Seguida”.

Also, Puerto-Rico became the center of Latin Rock in the mid '70s.

Exercise 64



Exercise 65



Exercise 66

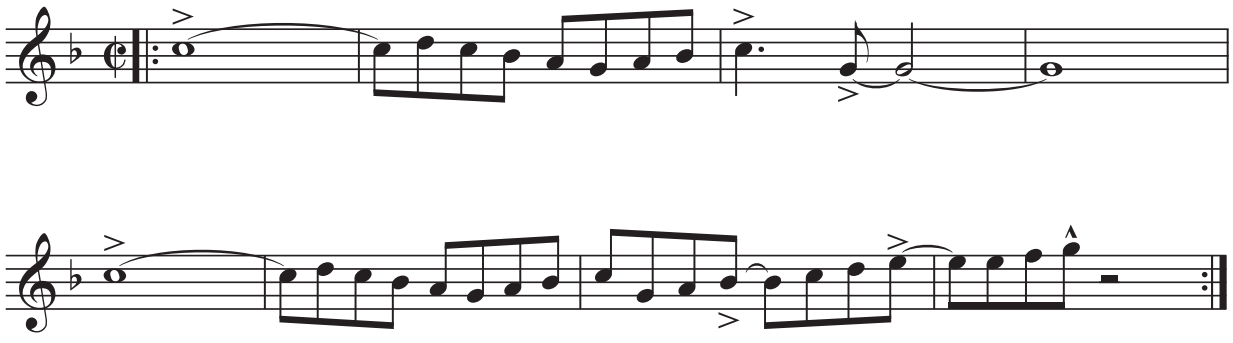


PHOTO 8

Gabriel Rosati, (back row second from the right end side) trumpeter for “Malo”s group.

With singer Arselio Garcia (front row, second from the right), drummer David George, (at the center) and conga player Tony Manjivar (first front left side). (1992)

The Salsa and Fania All Star

The all modern "Salsa" music current had a strong and charismatic center in the Fania Records and its co-creators Johnny Pacheco and Jerry Masucci. They were the founders of 70's sassy brass group "Fania All Star" turning Latin music into an International phenomen.

Flutist, musical director Johnny Pacheco collected the best young musicians with established stars, organizing a "one of a kind" combination of talents very successfull.

They were: Willie Colón, Ray Barreto, Larry Harlow, Bobby Valentin, Adalberto Santiago, Hector Lavoe, Ismael Miranda, Ruben Blades, Ismael Quintana, Pupi Legarreta, Mongo Santamaria, Papo Lucca, Yomo Toro, Santos Colón and Luis "Perico" Ortiz, all produced by the label.

This incredible group was able to bring four thousand people to the "Cheetah"s Club in New York on a thursday night!

A concert of the "Fania All Star" at the "Roberto Clemente Memorial Stadium" in San Juan de Puerto-Rico drew 12.000 Salsa fans. Between 1974 and 1975 they brought in over 20.000 at the Medison Square Garden.

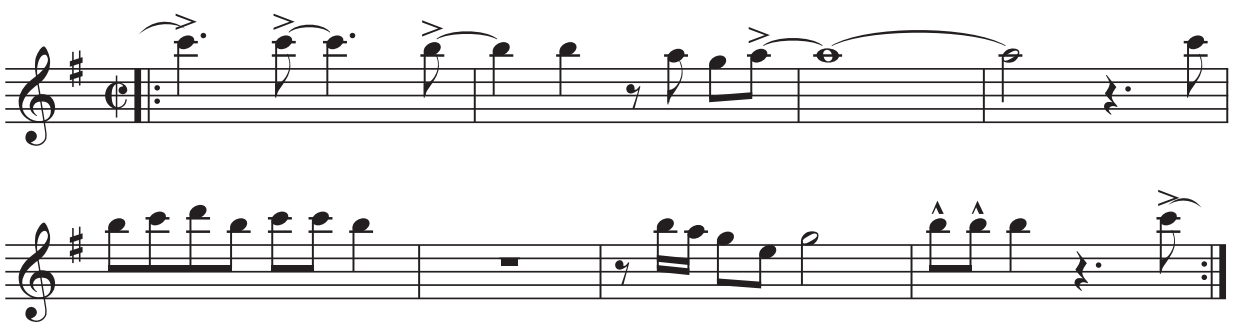
They achieved such of large audience, also because of the Movie "Nuestra Cosa Latina" (Our Latin Thing), which was directed by León Gast, recording live performances highlighting the top "Fania" players.

By 1974, the Salsa "movement" was at its zenith. In New York, latinos night-clubs blossomed all over. The same was happening in California, Puerto-Rico, Venezuela, Colombia and the Caribbean areas.

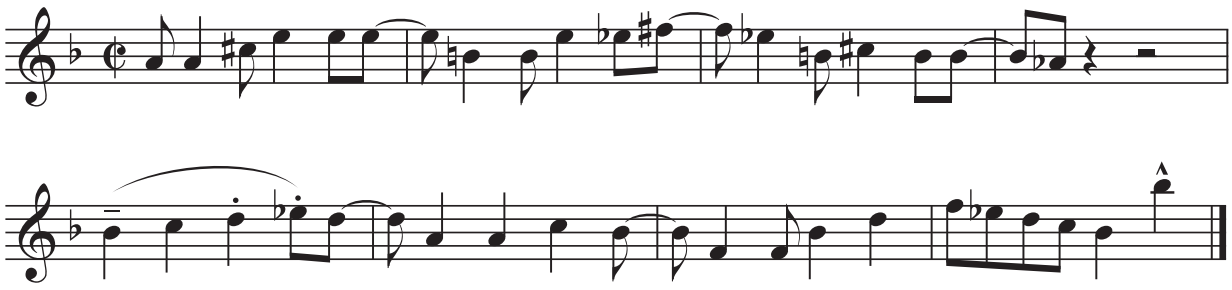
Panamian singer Ruben Blades, Venezuelan Oscar d'Leon, Puerto-Ricans Rafael Cortijo, Ismael Rivera, Texas born Poncho Sanchez, Jerry Gonzales, Filipino Joe Bataan, Dominican Wilfrido Vargas, Colombian band "Grupo Niche", Japanese "Orchestra de La Luz", Europe based "Connexión Latina", Salsa has become a world wide recognized "language".

Salsa charts examples to practice reading:

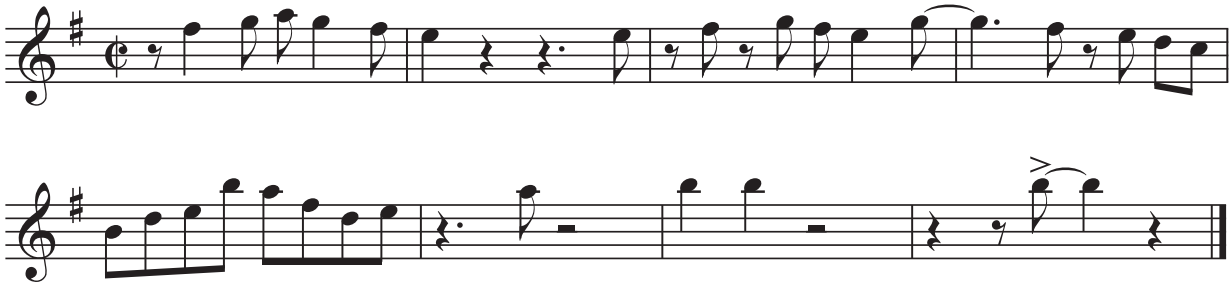
Exercise 67



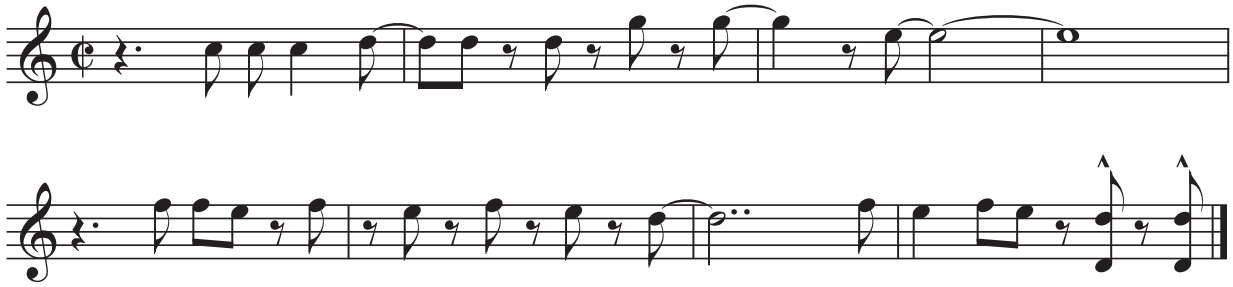
Exercise 68



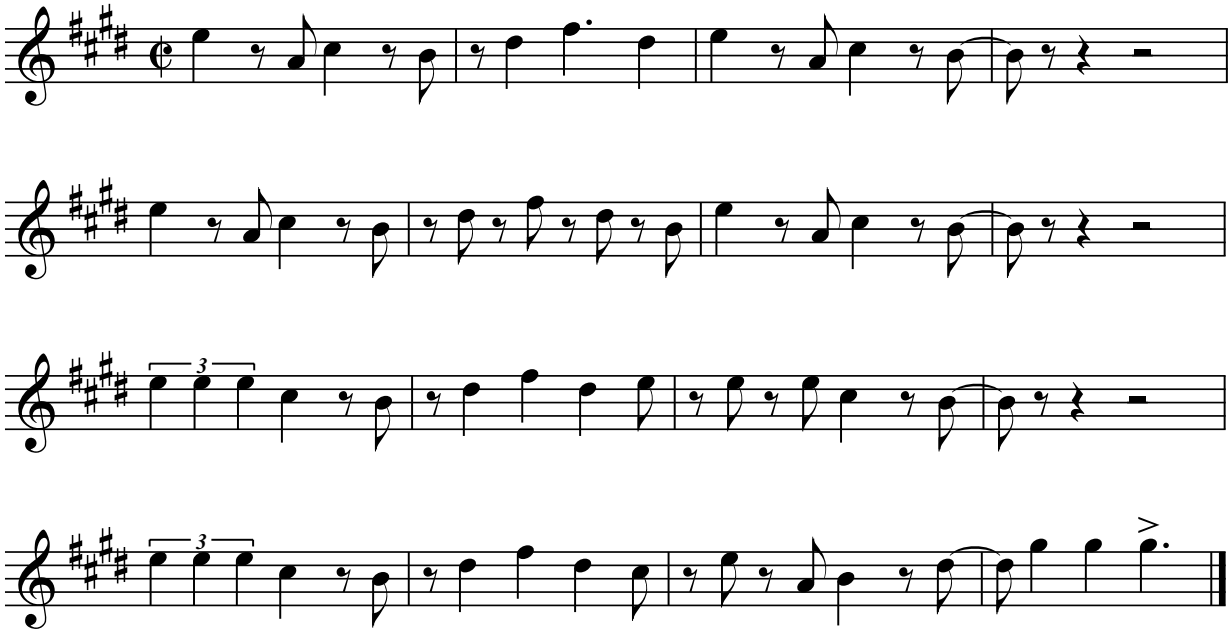
Exercise 69



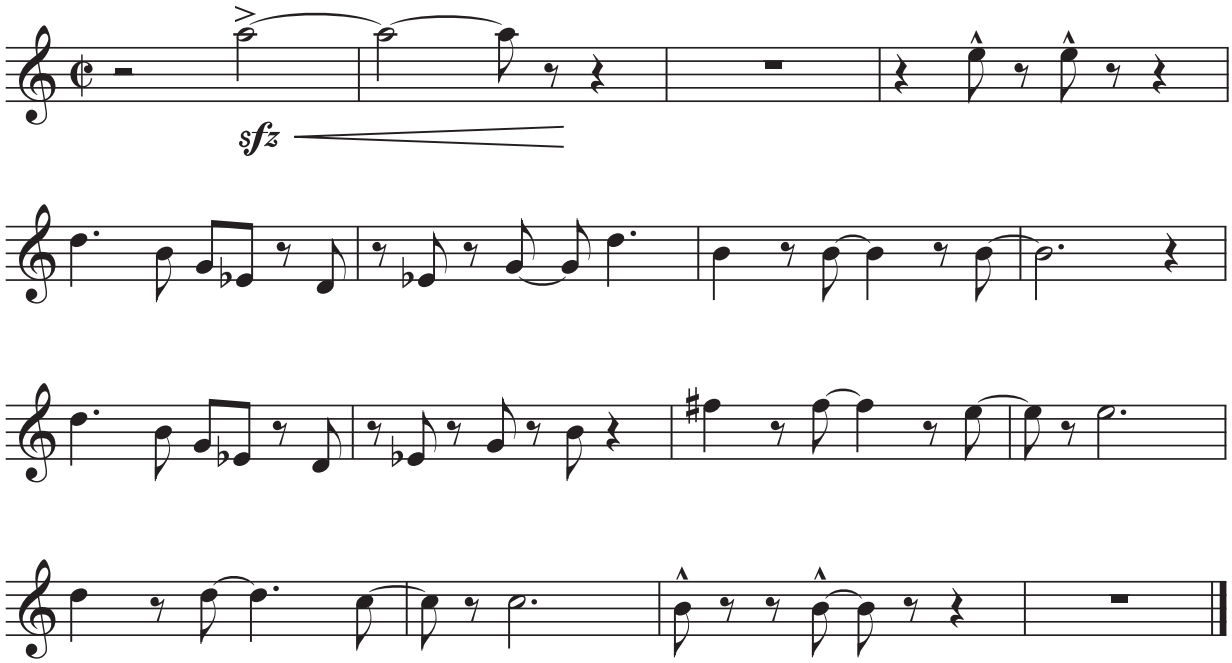
Exercise 70



Exercise 71



Exercise 72



The Cumbia

Panama was the birthplace of accordion-led *Cumbia* dance music, but by the time of the separation this was as much Colombian as Panameniam.

Colombia's musical identity can be reduced to two main styles: the *Cumbia* and the *Vallenato*. Both started life as acoustic folk music.

The *Cumbia* was initially a slow and sensual courtship dance, performed by the slaves and the indians.

In the 1930's, *Cumbia* bands were already formed with arranged horn sections. “La Sonora Cienaguera” worked the saxophones as one wildly bucking unit, while the trumpeter or “gaita” player shot solos.

Early modern Cumbia recordings (in the '50s), included racy songs like “La Pollera Colorá” (by “Los Trovadores de Baru”).

Colombian music has become increasingly influential since the eighties, when its most popular singer Joe Arroyo, delivered his ebullient tropical Salsa to the Latin world. Together with Julio Ernesto Estrada Rincón, known as “Fruko”, timbales and later bass, player founded “Los Tesos”, featuring two trombones on the front line.

From 1974, Fruko also converted “The Latin Brothers” group in a great four trombones salsa band flavoured with Caribbean rhythms. In 1977, he also made a definitive acquisition with the effervescent, modern *Cumbia* and Salsa compulsive playing of “La Sonora Dinamita”, accelerating their beat and introducing ideas from the “Fania” sound.

The actual Cumbia rhythm pattern is basically simple and not “in clave”, with a strong bass accent on the 3rd and 4th beats.

Vallenato style was renewed in the nineties when television star Colombian Carlos Vives launched a rock-vallenato band, “La Provincia”, he targeted the young and international Latin audience.

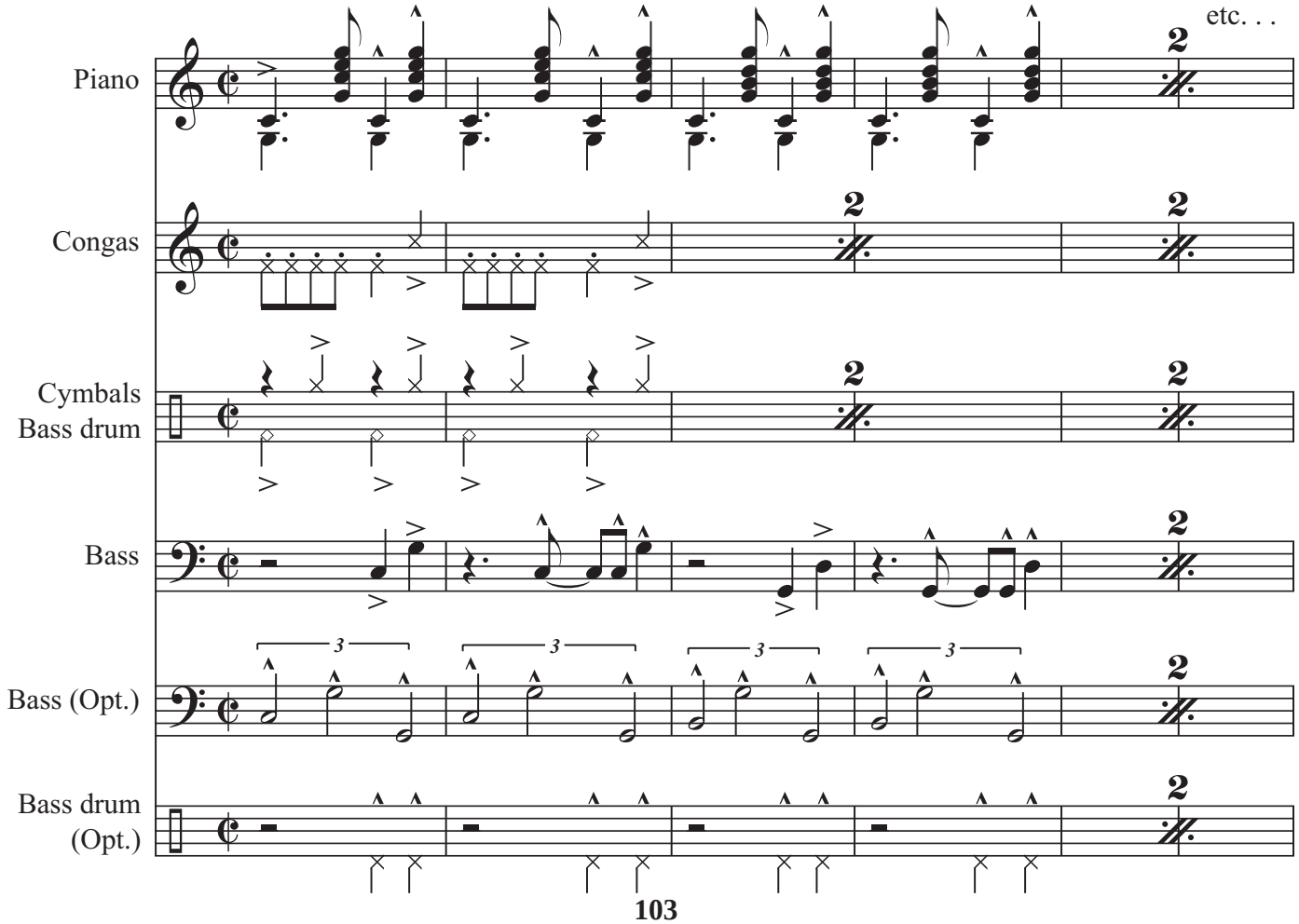
His first album “Clásicos de la Provincia”, was a tribute to the great old Vallenato composers.

Today's Colombian Salsa and Salsa-Cumbia is both mellow and upbeat-electric.

It incorporates sounds of Trinidadian *Soca*, Martiniquan *Zoúk* drumming, *Salsa* percussions, Rock guitar solos, funk bass and Dominican *Merengue* tambora drums.

“Grupo Niche” is the actual best example and essence of Colombian Salsa.

Below there is a sample of Cumbia rhythmical patterns:



The Songo

A new rhythm developed in Cuba, in the late 1960's early '70s by the group “Los Van Van”. Singer band leader Juan Formell and percussionist Changuito were the inventors of *Songo*. A modernized drumming innovation still based on “clave” pattern.

Other leading examples of this style were: “Orquesta Ritmo Oriental” and Puerto-Rican “Batacumbele” and “Zaperoko”.

The *Songo* instrumentation consists of a traditional Charanga formation (violins, piano, flute and percussions) with electric bass, keyboard, drum set and a trombone section. The bongos aren't used so that the congas sound stronger and with more opened tones.

Masters of *Songo* rhythm are drummers Angel “Cachete” Maldonado and Giovanni Hidalgo.

The main elements of this tempo are: a cowbell stroke on the first and third beat, the bass drum plays the “bombo” accents in every measure and the congas usually fill in rumba alike patterns.

Songo rhythm pattern example:

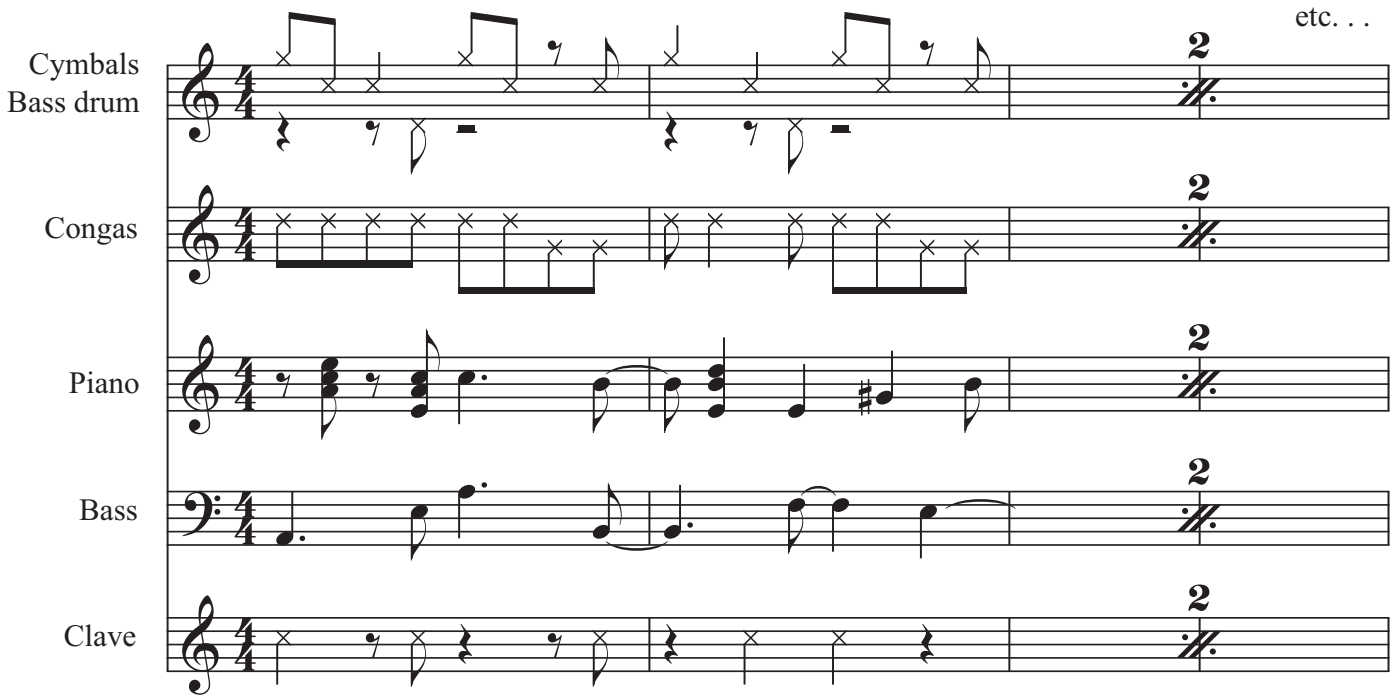


PHOTO 9

Willie Aguero (first on the left), with: “Los Van Van”'s singer Pedro Calvo (second from the left) Candido Fabré, singer for the “Orquesta Originál de Manzanillo”, (on the right end side).

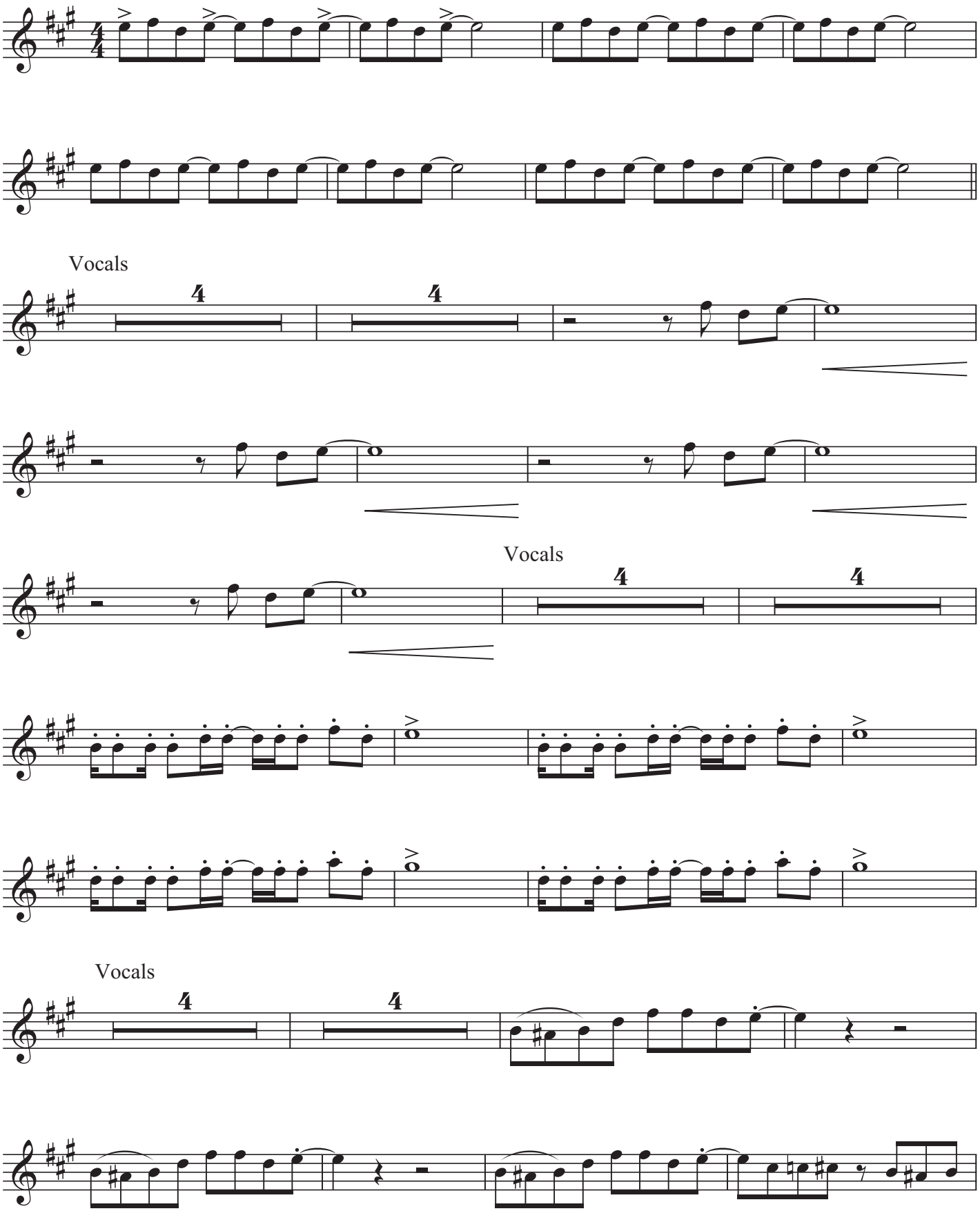
On the following pages there are a few solo transcriptions from modern trumpeters playing styles related to Salsa, Cumbia, Songo, Guaijra, Cha-Cha-Chá and Mambo.

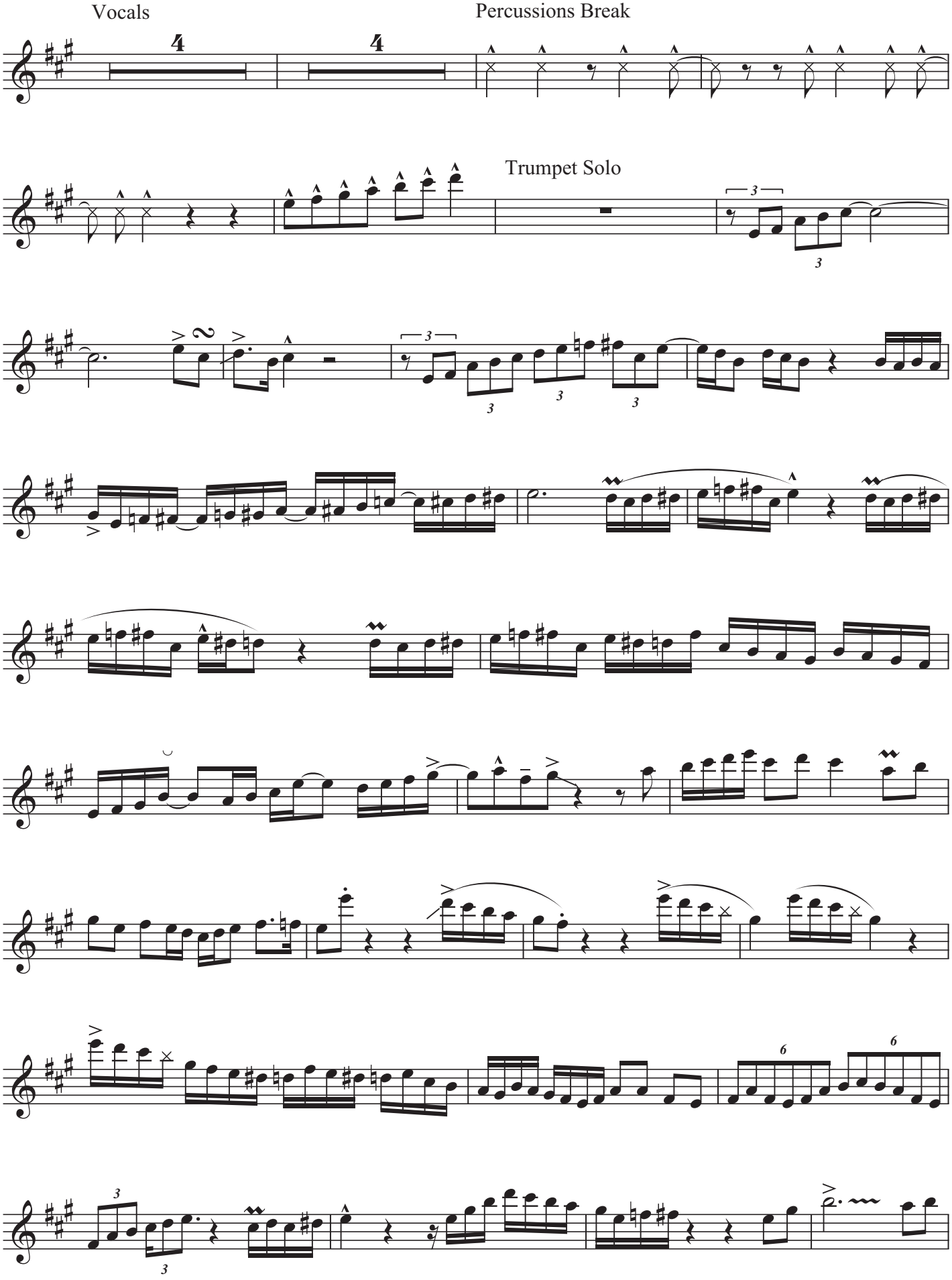
To better understand every single page of this book, read and practice everything as suggested from the beginning to the end.

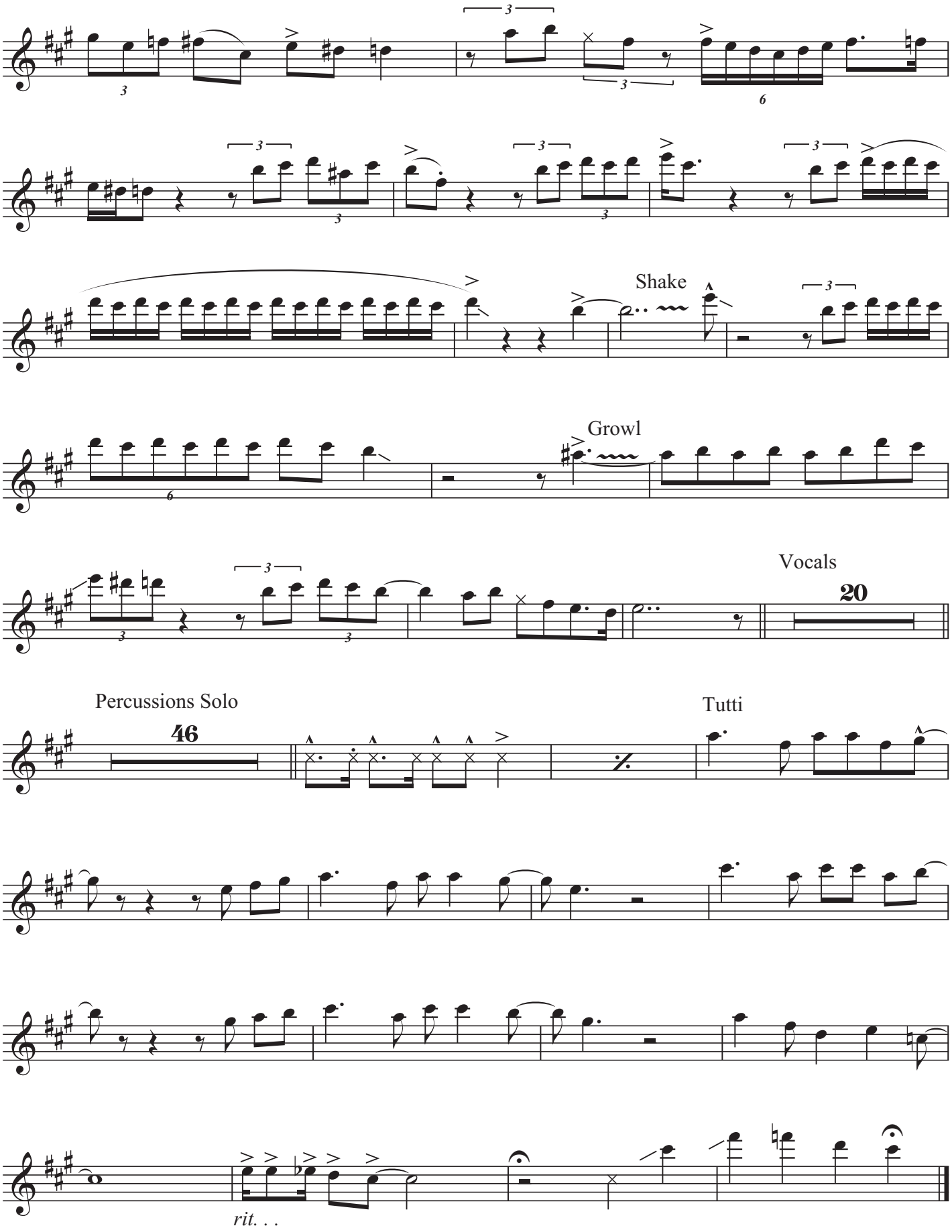
Sonando

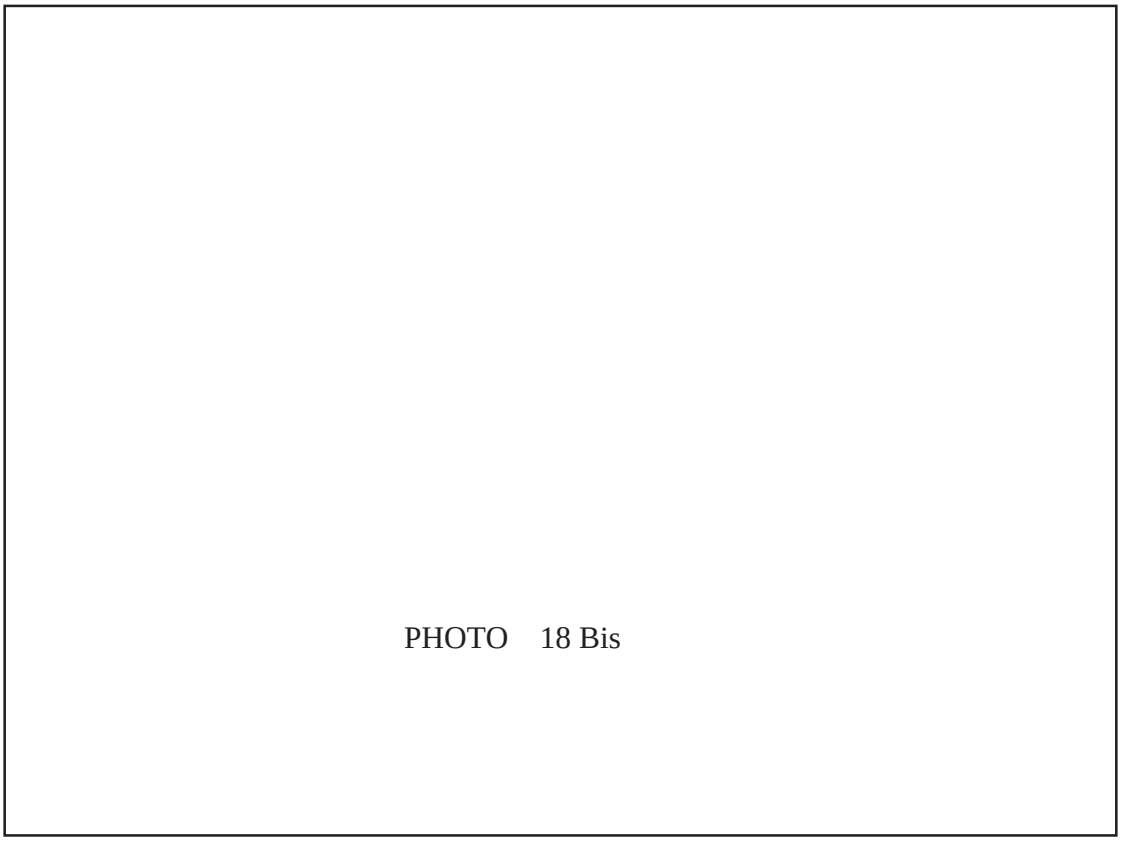
Cha-Cha-Cha

Trumpet Solo by Sal Cracchiolo – 1990's




Vocals
Percussions Break
Trumpet Solo


Shake
Growl
Vocals
20
Percussions Solo
46
Tutti
rit. . .



Willie “Paco” Aguero singing on stage. (1990)

The Latin Pop

Today, almost half the population of cities like Miami, Los Angeles, New York has Latin American family roots. This big percentage has influenced the music business with a touch of Latin rhythms in all the actual music styles.

Selling charts have been scored by Latin Rap artists, Latin Disco and the so-called “Miami Sound” which developed into a modern *Latin Pop*.

Desi Arnaz with his television show “I Love Lucy”, Xaviér Cugát were a few names.

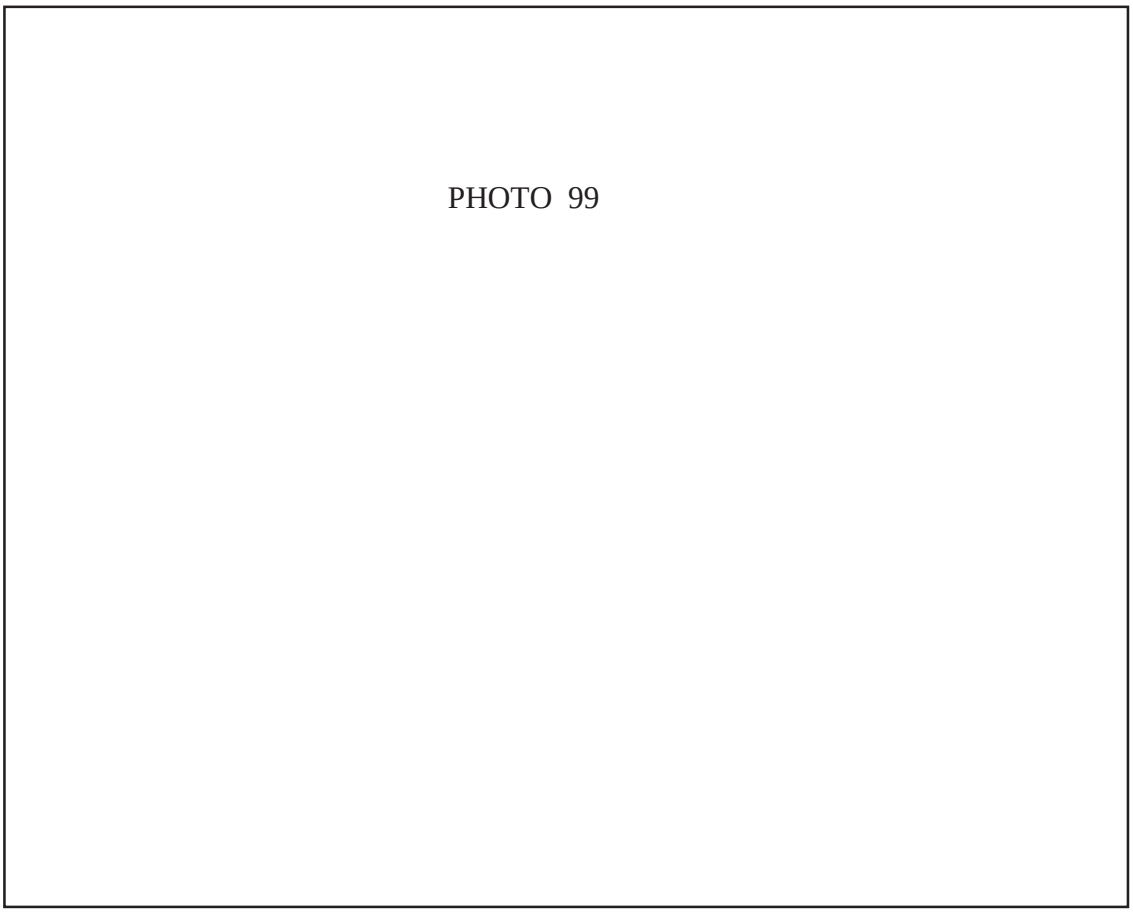
The mid-eighties Latin Disco hit “Conga” by Gloria Estefan & Miami Sound Machine launched a string of million selling songs to Salsa audience. Until 1990 “Oye mi Canto” album. The musicians among them created the “Miami Sound” represented by Willie Chirino, bass player, singer, song writer, Carlos Oliva and drummer Joe Galdo.

Emilio Estefan, (a real estate developer), husband and manager of Gloria, was the founder and producer.

Disco music had also a major impact in Miami; singer and band-leader H. W. Casey asserts that his “K.C. & his Sunshine Band” made the first musical moves with their funky, guitar-led dance track with Latin beat to mix the modern *Latin Pop*.

Stars of the moment like Ricky Martin, Luis Enrique, Luis Miguel, Jennifer Lopez and long time known Julio Iglesias have employed some of the best musicians available.

Trumpeter Teddy Mulét (Miami Sound Machine's member), represent the modern Latin sound.

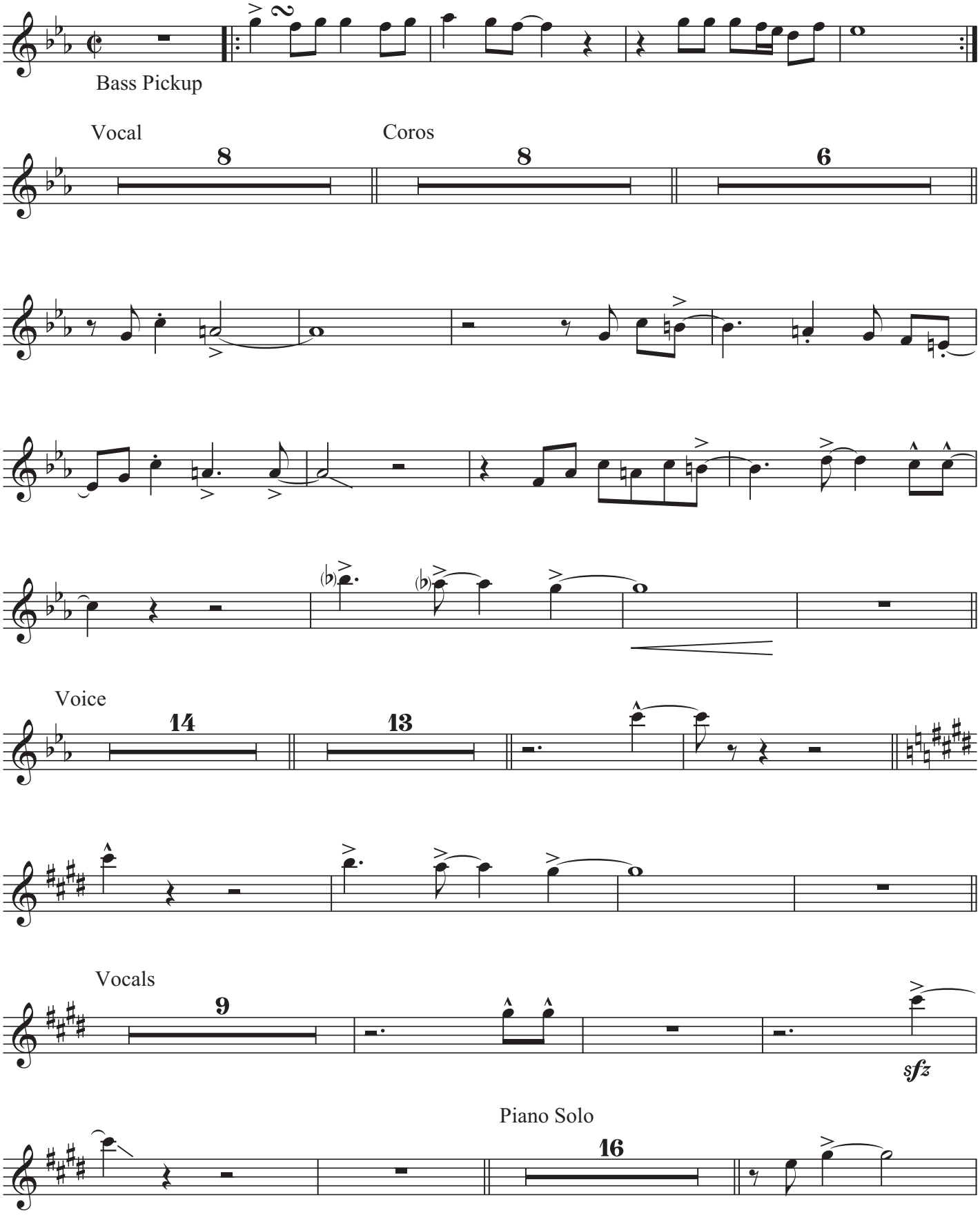


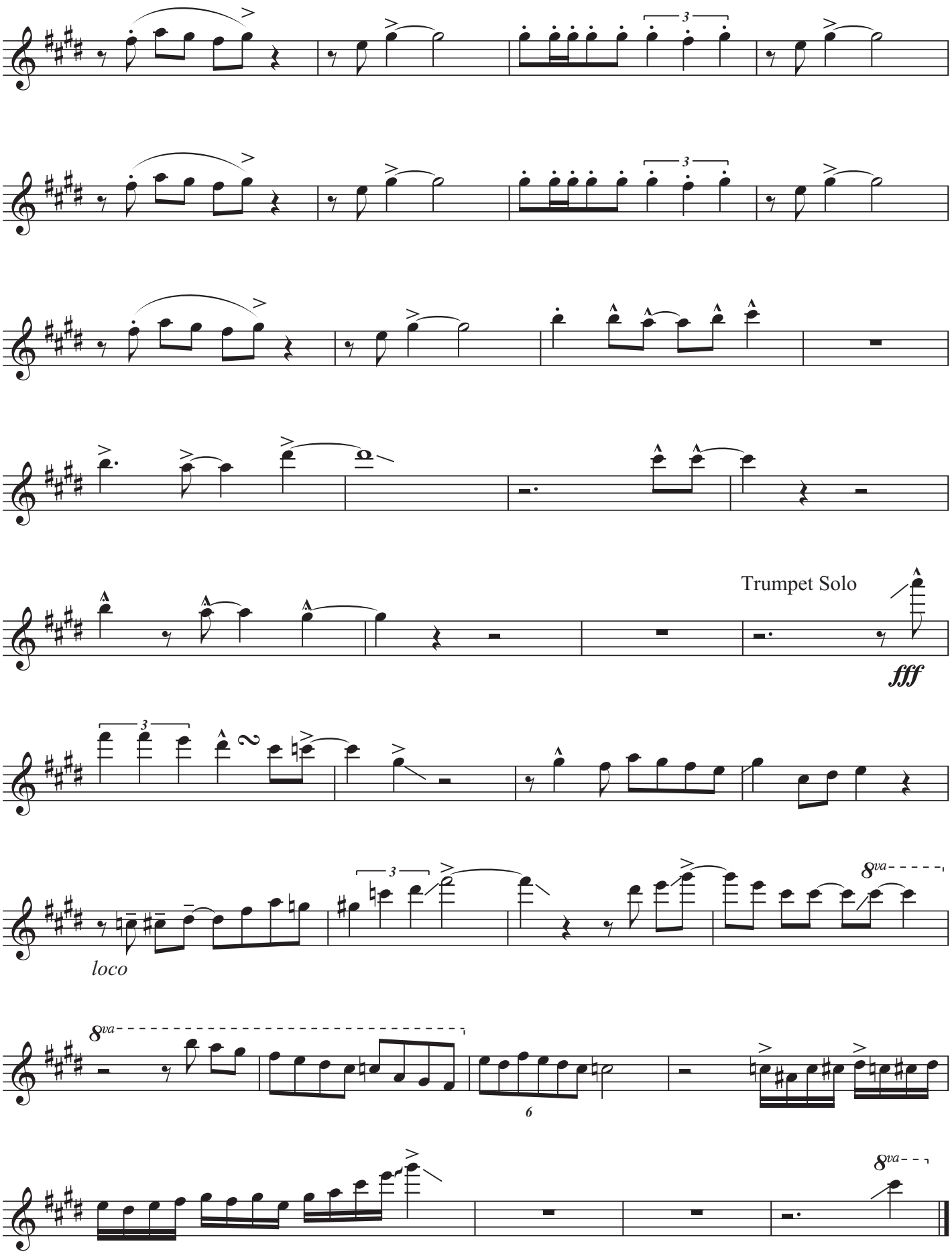
The author, Gabriel with trumpeter Teddy Mulet (on the right side). Miami 2001

No Me Dejes de Querer

Salsa–Cumbia

Trumpet Solo by Teddy Mulet – 1999

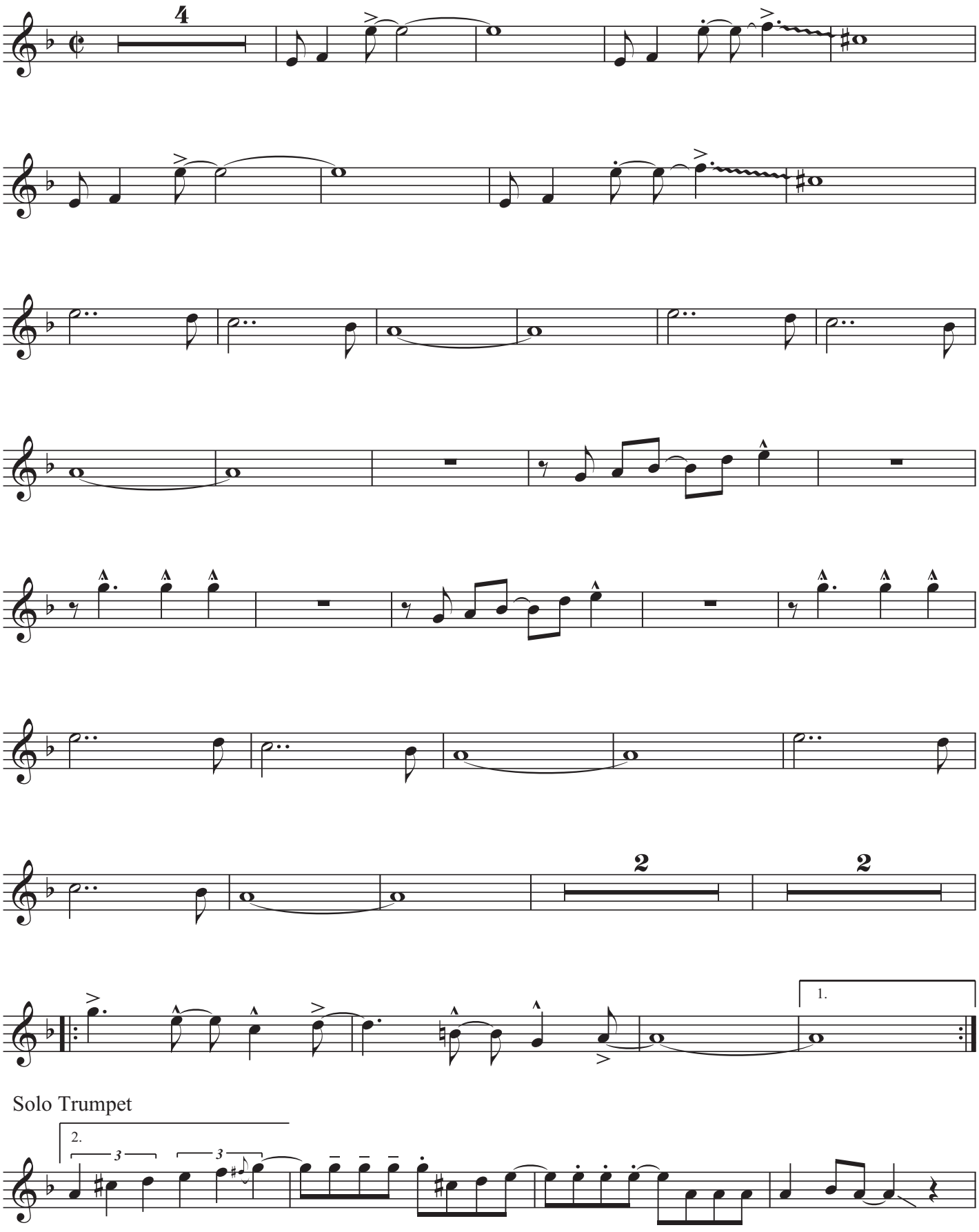


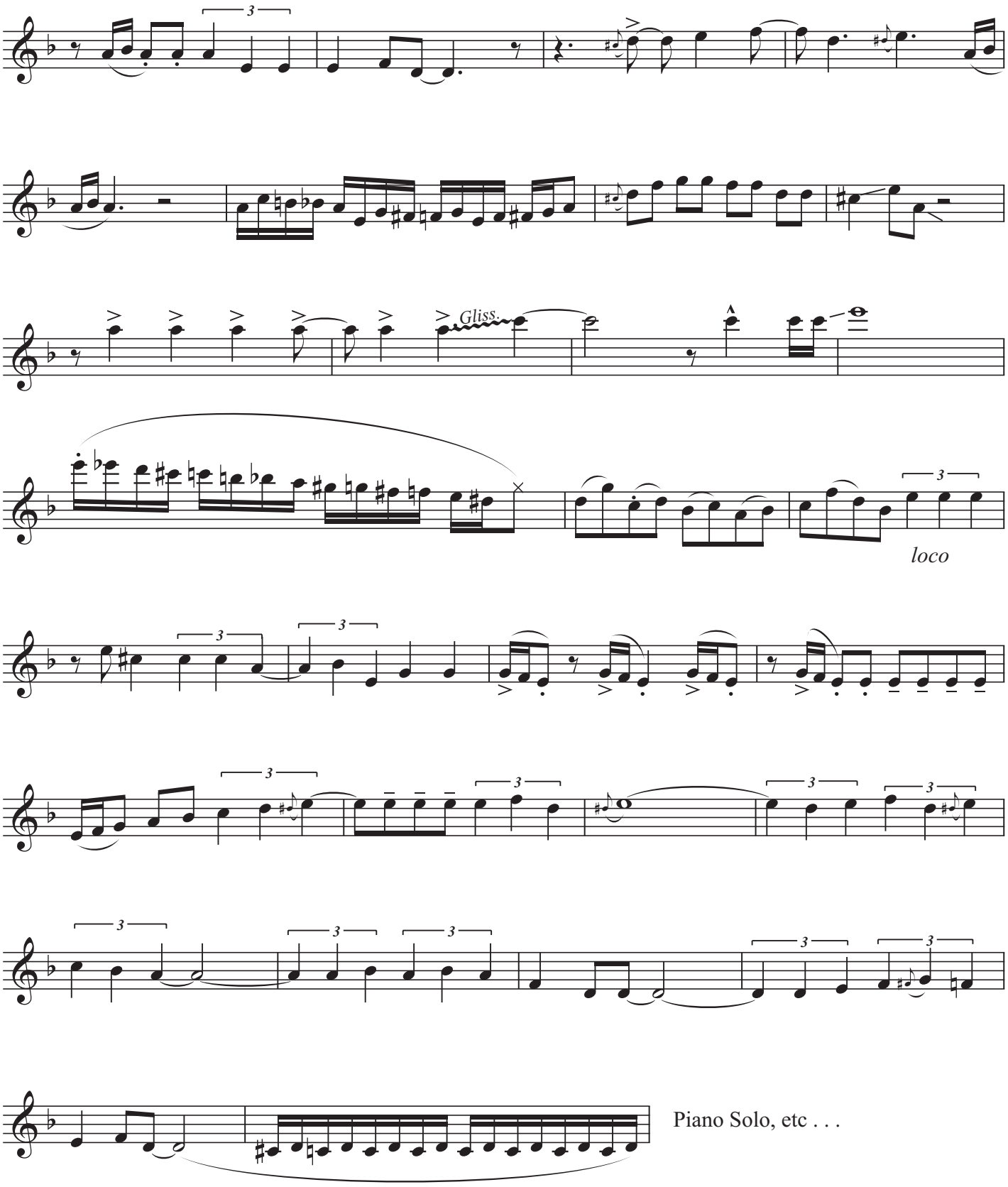

Trumpet Solo
fff
loco
8va
8va
8va
6

Guajira

Guajira

Trumpet Solo by Doug Michaels – 1994




Gliss.
loco
Piano Solo, etc . . .

EXERCISES

The Clave

Resistance and Practicing

The Lenght of Solos, Improvisation Concepts

Practicing with “Ghosts”

Patterns

Rhythmical Mechanisms,

Section Charts

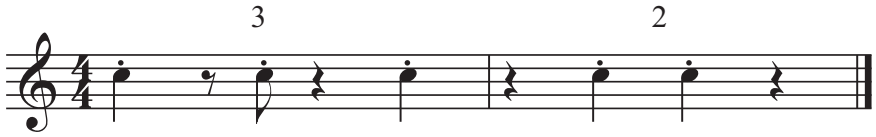
The Clave

This is the most important part of all Latin music. The *Clave* is a rhythmic pattern which runs undernite the foundation of every Salsa tune. The word “clave”, in Spanish language means key, code or keystone.

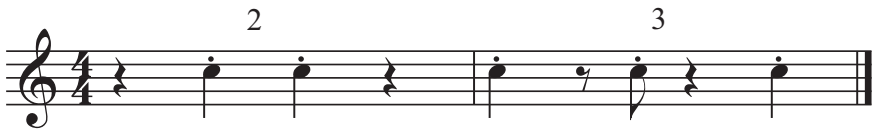
It is perceived by latin musicians as a two measures mechanism, which is sometimes played on a pair of round wooden sticks rightfully named “claves”.

Clave is not always explicitely perceptible or performed along the tune, so, it is every good musician's duty to recognize and feel the right matching pattern on every tune.

Examples 3 - 2 clave



Example 3 - 2 clave



Usually, the clave begins as soon as the music starts and continues without interruptions until the last note. It remains undernite as a kind of “centrifugal” force through the all tune.

This music can be easily enjoyed by everybody, but for the performer it is a must to learn to recognize the right clave mechanism on any speed and style.

For the more “abstruse” styles of Rumba or Guaguancó, keeping the clave in mind while playing is the only way possible! Other ways you would be thrown off and lost by the false perception of downbeat and meter.

Get use to listen to any salsa tune and, as soon as possible, fill in clapping your fingers a clave 3-2 or if it does't work, try the 2-3. It takes time and sometimes you'll need help, but slowly if you are carefull, especially with old style recordings, you'll make it!

Slowly, you'll learn also about the eventual breaks (from the percussion section) which are important signals.

They call the different section of the tune, most of the parts, such as Intro, Head, Bridge, Mambo, Coda are all **on cue**. Remember to be very aware of everything is going on around you, don't just keep your concentration on the chart, listen to the other experienced players, pay attention to the singers rhythmic lyrics and as small trick: look for the cowbell's part; it always plays on strong down beat, (it is the only one!)

Resistance and Practicing.

Salsa trumpet playing is like body building training. It is all a matter of balance, concentration, scheduled repetitions, alimentation, coordination and talent!

The goal is to reach a certain level, with as less as stress possible. I believe that every practicing plan should be carefully organized and, at the end of it, we should be able to notice and be aware of what has been done and where have we gone with our technical work-out. In other words, a less quantity but better quality practicing routine, helps to reach stronger chops.

Body Builders train effectively by alternating their weights program for legs, shoulders, chest, stratching, biking, treadmill with good sleep, calculated food amount and proteins.

This same way is exactly what brass players should do. To train with a good break every 20 minutes (or even less), power exercises, technique, flexibility, range, pedals, harmony, improvisation, sight reading charts, alternated to other activites totally different like painting, teaching, part-time office job, and with good night rest.

So, let's start to practice following this ”variety program“. Plan your week or month keeping all these ideas in mind. Be consistent and believe in it. Give yourself time.

Do not practice too much! Or for too long . It is better to practice twenty minutes three times a day than an hour straight.

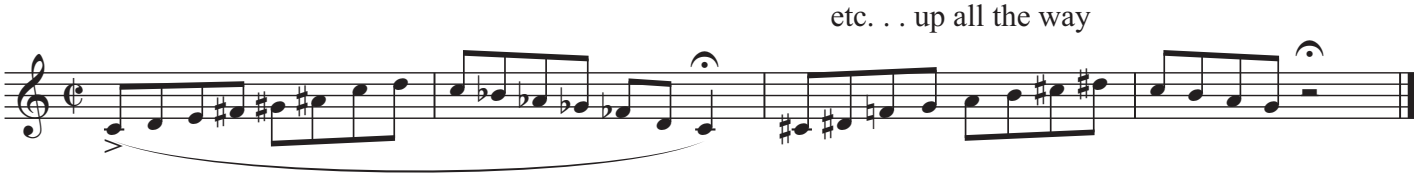
To get stronger, precise and powerful takes many years of hard work in the right direction.

Example of a Daily Practicing Routine Schedule:

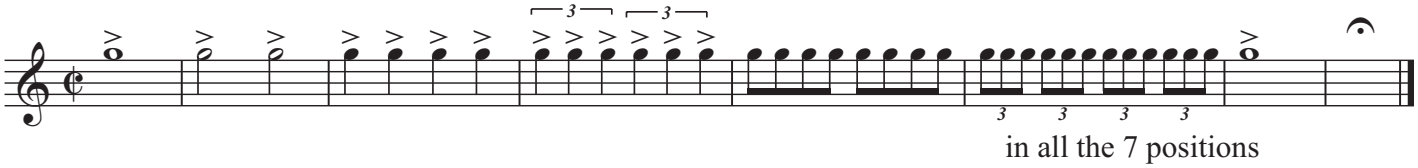
All of the following exercises should be done in one breath as slow as possible:

MONDAY.

A. Breath control:

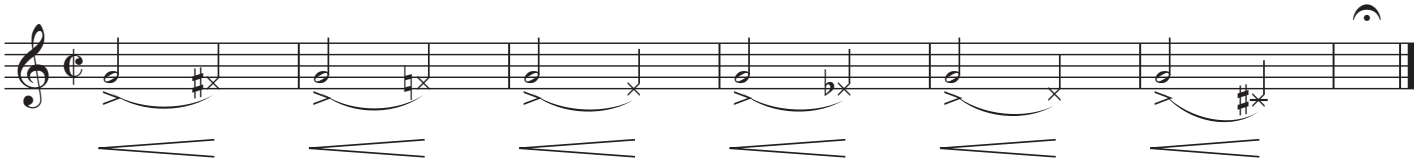


B. Strenght:



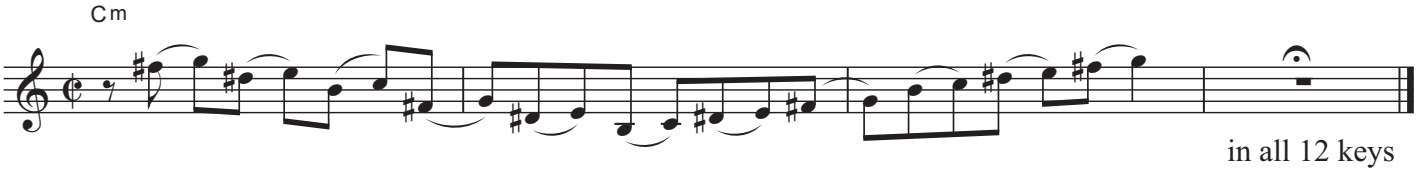
C. Charts reading or practicing with play-along recordings.

D. Bending exercises:

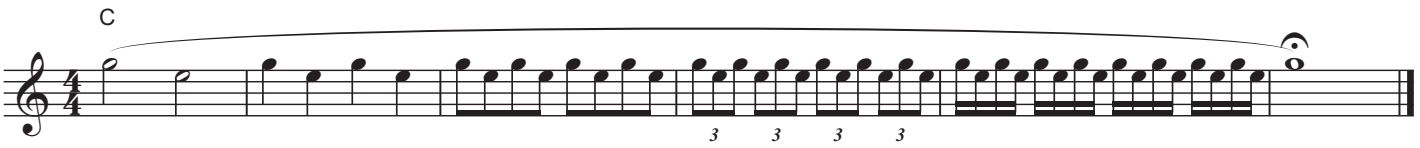


TUESDAY.

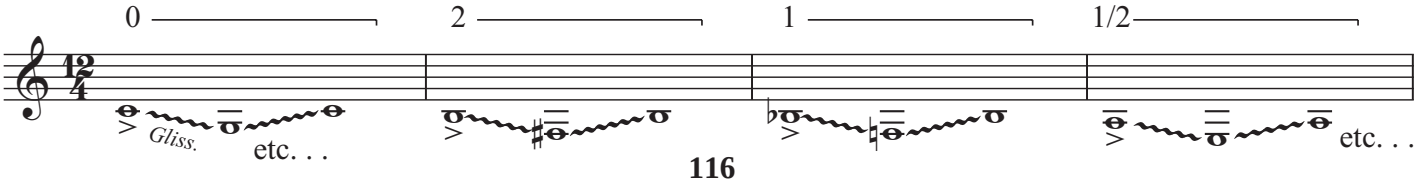
A. Articulation and improvising patterns:



B. Flexibility: **(all legato)**

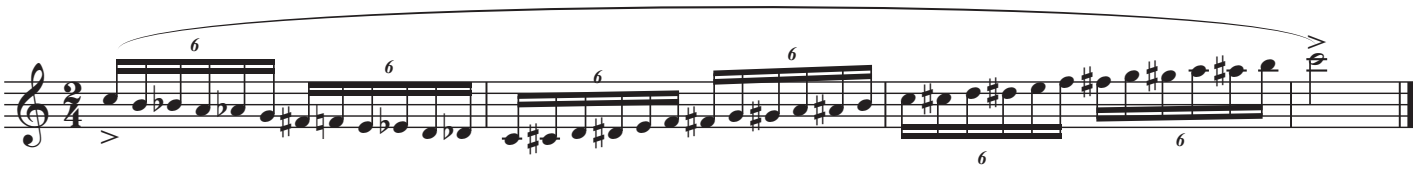


C. Pedals:



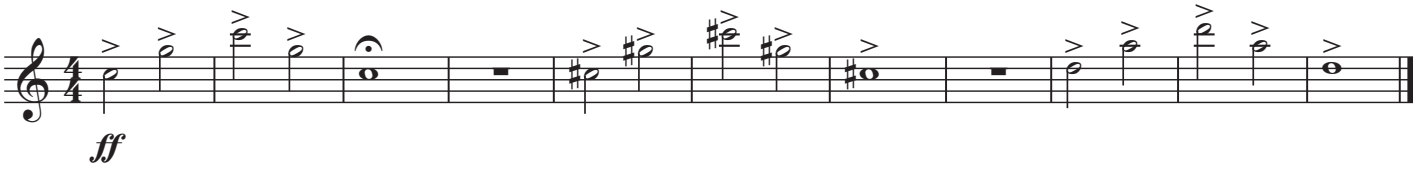
WEDNESDAY.

A. Speed. (make sure to practice from slow to fast, pushing well the valves!)



B. Transcribe solos or arrangements you like from recordings.

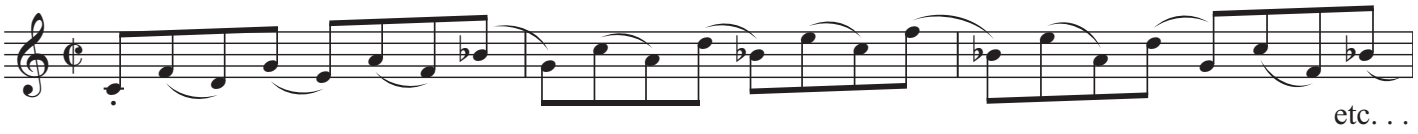
C. High range practice:



D. Breathing - concentration - meditation exercises without your horn.

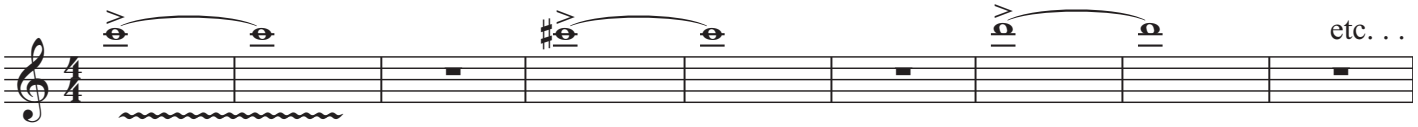
THURSDAY.

A. Interval exercises. (Keep a clean and solid sound)



B. Get use to sing (anything), in clave on top of any recording.

C. Power training:



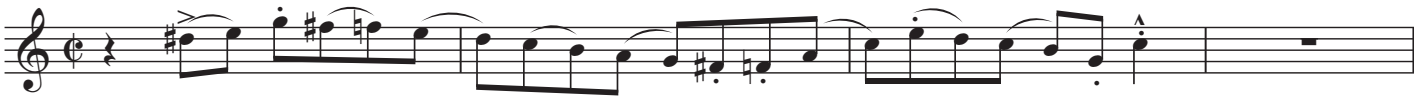
same all, up to 1st position

D. Rest and put down your instrument fluttering and relaxing also your mind from what your were doing.

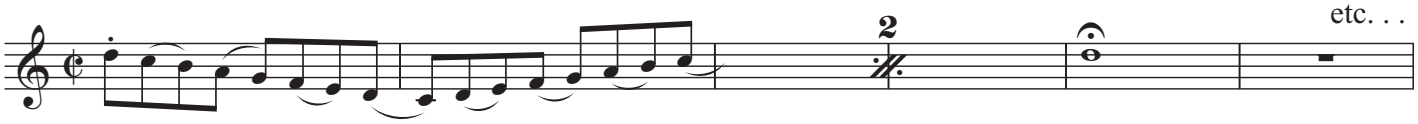
FRIDAY.

A. Read, transpose and memorize standards.

B. Practice phrases in all 12 keys and slowly learn them by heart:



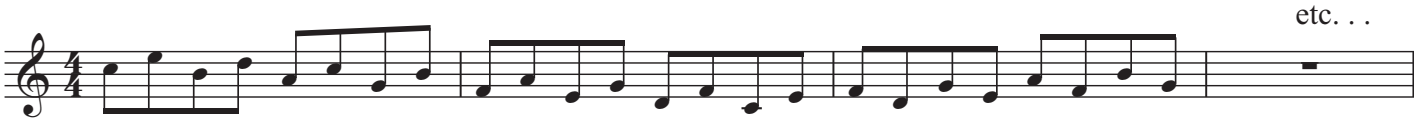
C. Play scales with your left hand (or right, if you are left handed):



D. Breathing - Apnea - Blowing exercises.

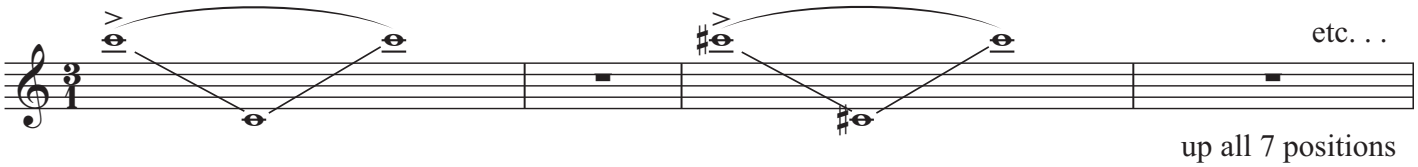
SATURDAY.

A. Staccato and technique practicing, (from classical training like Arban's, Clarke, Schlossenberg, Kopprasch)



B. Practice harmony and theory knowledge by reading easy piano charts.

C. Endourance; air pressure control, flexibility exercise:

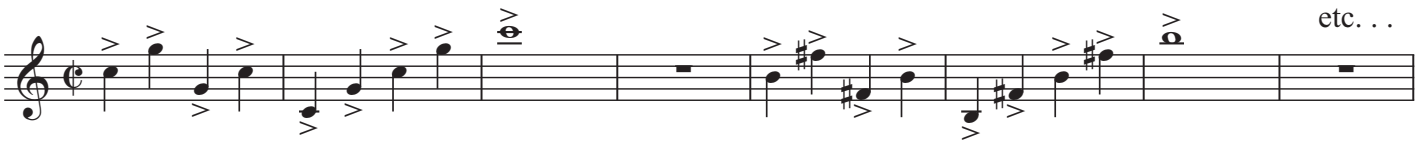


E. Listen carefully and watch closely performers you like on stage when you have the chance.

SUNDAY.

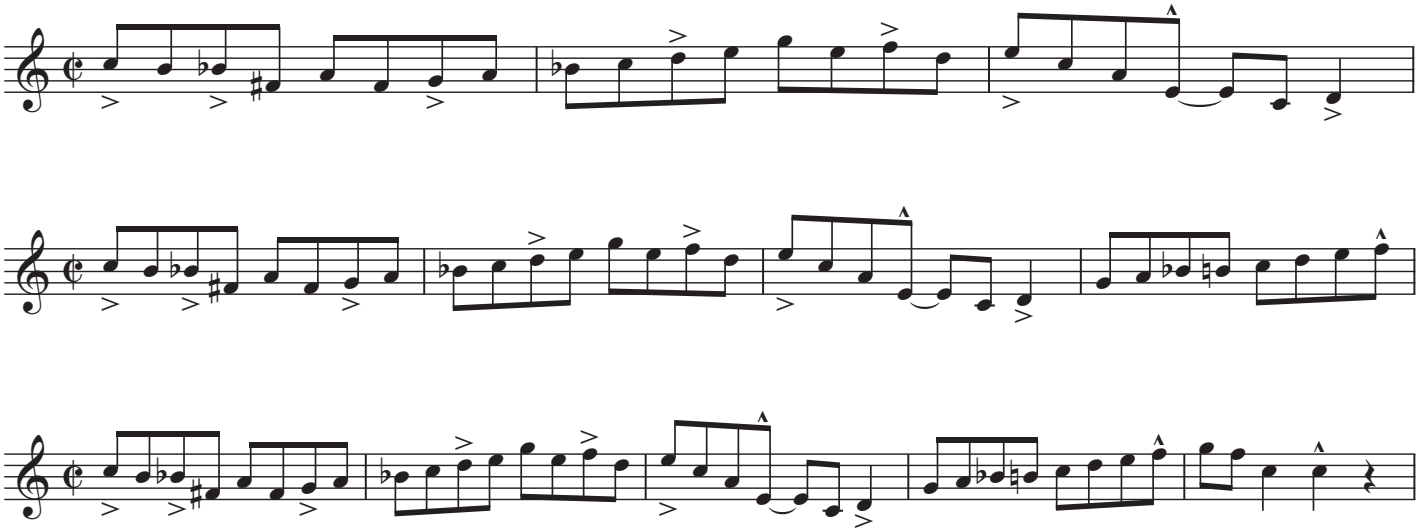
A. Slowly read and solo on Jazz, Latin or any other style tunes freely, without thinking, closing your eyes and try.

B. Precision staccato exercise. Synchronize all the different factors: air, tongue, lips pressure and breathing:



C. Read and write solo transcriptions from different music styles, soloist and period of time.

D. Blow long ideas trying to phrase clearly and as best sounding as you can:



etc. . . Try to memorize longer ideas. . .

The Lenght of Solos, Improvisation Concepts.

The lenght of a solo space in Salsa music is very important and various: it goes from quick inserts fills to short ”respuestas“ (improvised answers to vocals), up to free ”ad libitum“ intros or ”cadenzas“ of five/eight minutes!

It is important to catch the idea of the composer or band-leader.

Very often horn players do a very good job while reading and playing section parts, but as soon as a solo comes around, I can tell the lack of experience, knowledge and experience on traditional and latin roots styles!

Remember, *improvisation in Latin music is not jazz alike.*

Here are some different concepts you should remember as soloist:

1. Short measure fills/answers to vocals;

(keep the last part of singer's phrases in mind. Answer in a melodic way relating to them. Do not use too many notes but play simple and use a warm sound. For beginners: start repeating the same singer's part).

2. Four bars Intro;

(if not written explicitely, make up a secure and clear melody similar or preluding to the head's song key).

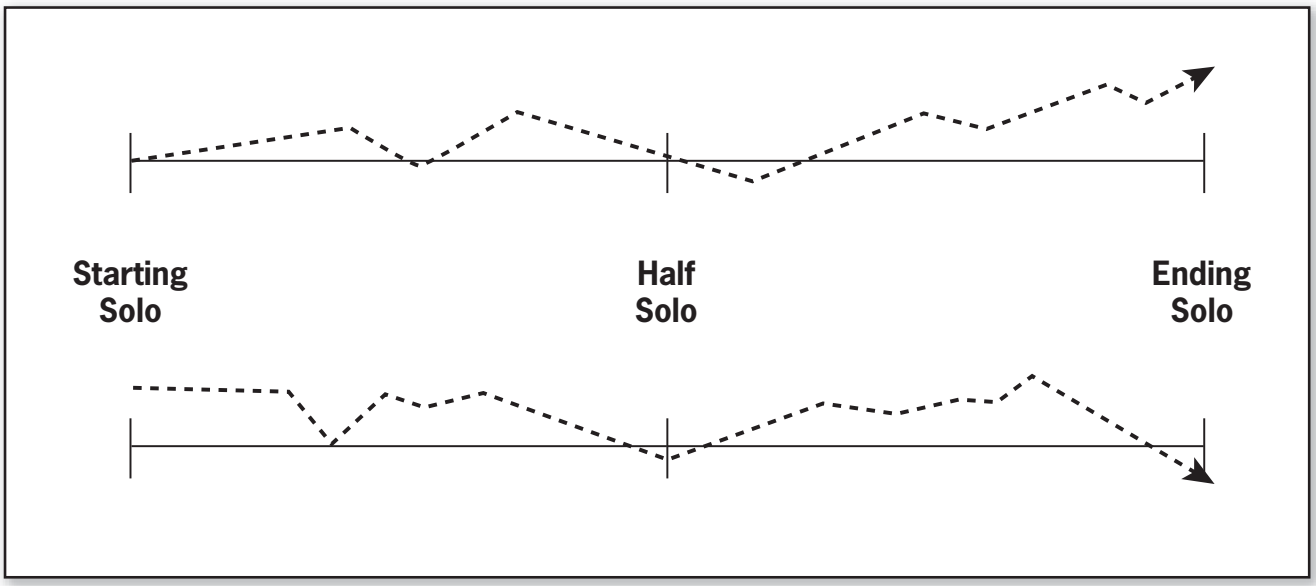
3. Two/four/eight measures answers or variations on top or trading with vocals or other instruments;

(you must know the style and historical root of the tune you are playing! It depends of the rhythm's derivation. It is possible to push with the volume, also fast variations and rhythmical accents are good. Try to use a “crescendo” from down low range-up).

4. Eight/twelve or more measures of OPEN SOLO;

(be careful to find out how much time you have, because the trumpet or trombone open solos are always “the climax” of the tune. You will need to be in control of your energies in order to end up in a way that the all group understands. In other words it must be very logical, with fire, style and timing. For beginners: not too long!)

Shown below are a few intensity graphic examples of solos I suggest:



Practicing with “Ghosts”

On the following pages you'll find incomplete charts with chord progressions, various tempo and styles.When you find a question point, try to fill them writing eventual phrases you'd play and then, try to rehorsal the tunes with a rhythm section.

Remember to write always in a way to match the “clave” pattern.

May be more effective if you record a clave on a drum machine or sequencer and keep it going while trying to write the missing measures.

Concentrate on the notes written and try to follow the idea with logical melodies that prelude to the eventual change or chord coming up.

These exercises will help you to develope ideas and rhythm combinations in order to catch the right essence of soloist playing on Salsa music; you might add variations, notes from the chord undernite, repetitive patterns or whatever you feel. Slowly the best solutions, in style will come and you'll feel it.

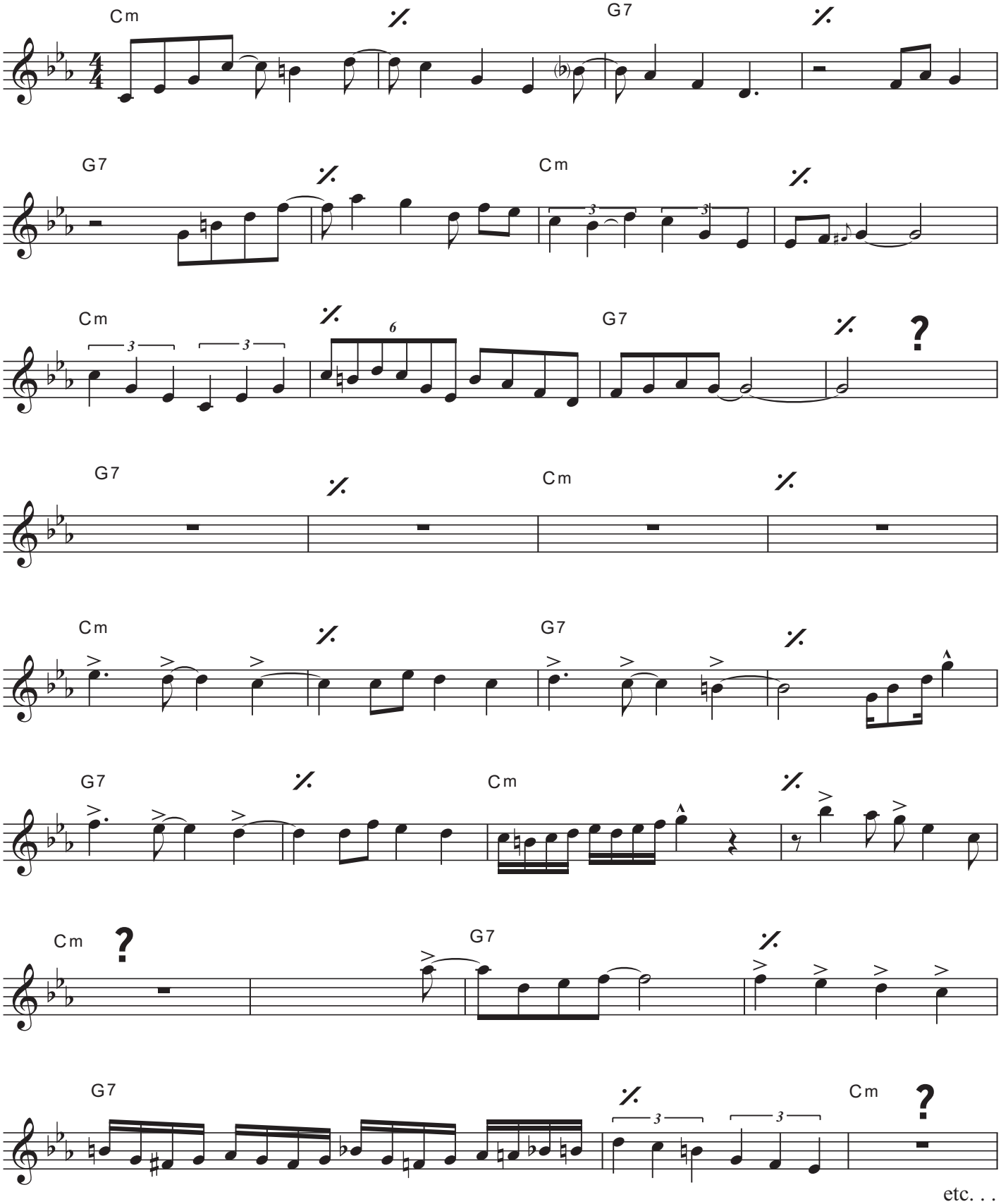
It helps to listen and concentrate on artists recordings, first without your instrument and later with the horn try to play along the melody at first and soloing while the tune is playing.

Remember first of all to determinate which kind of Clave every tune is based on. Try the 2-3, 3-2, or perhaps the rumba clave.

1a. El Blanco

Cha-Cha-Chá

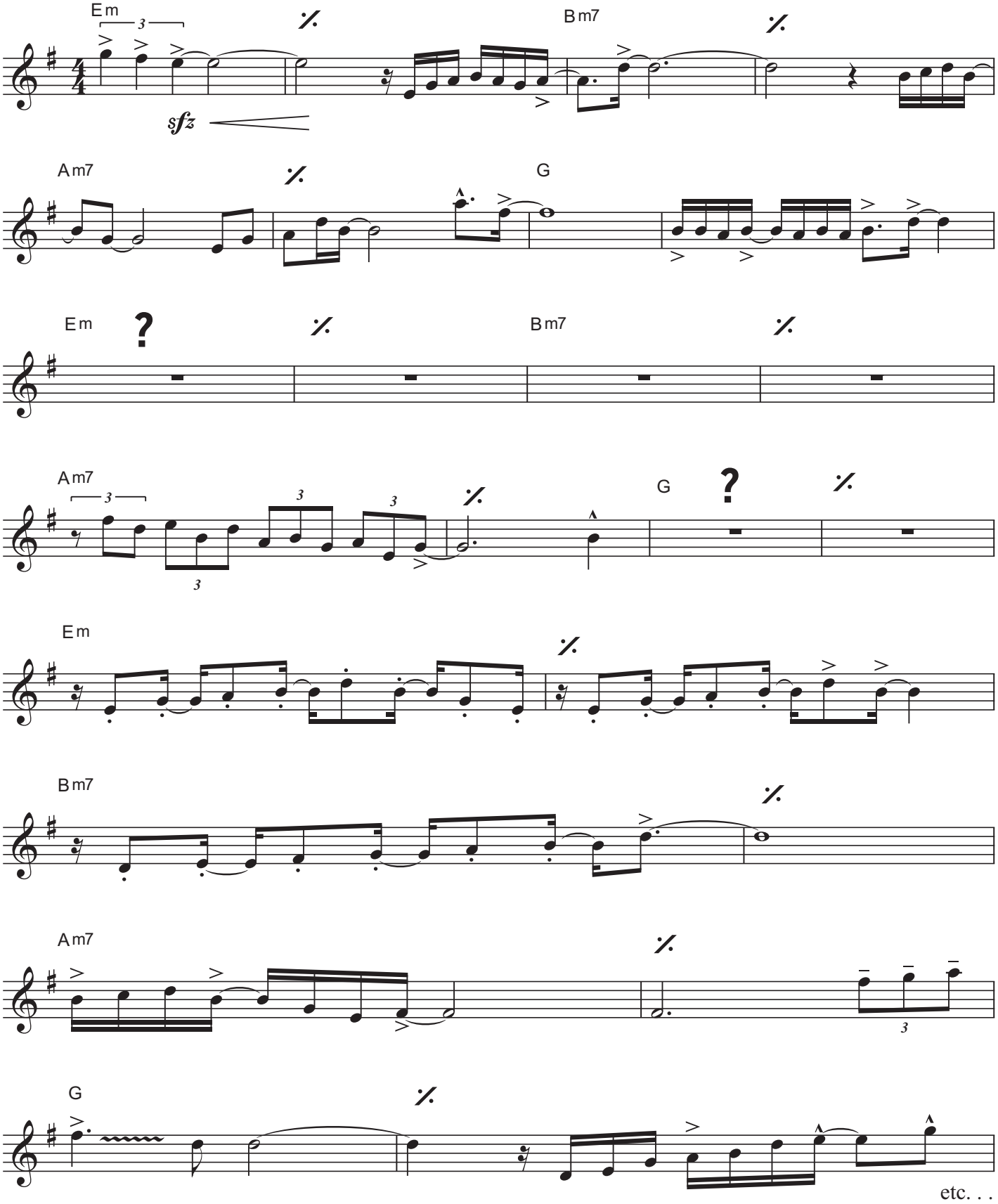
By Gabriel Rosati



2a. El Negro

Modern Tumboo/Salsa

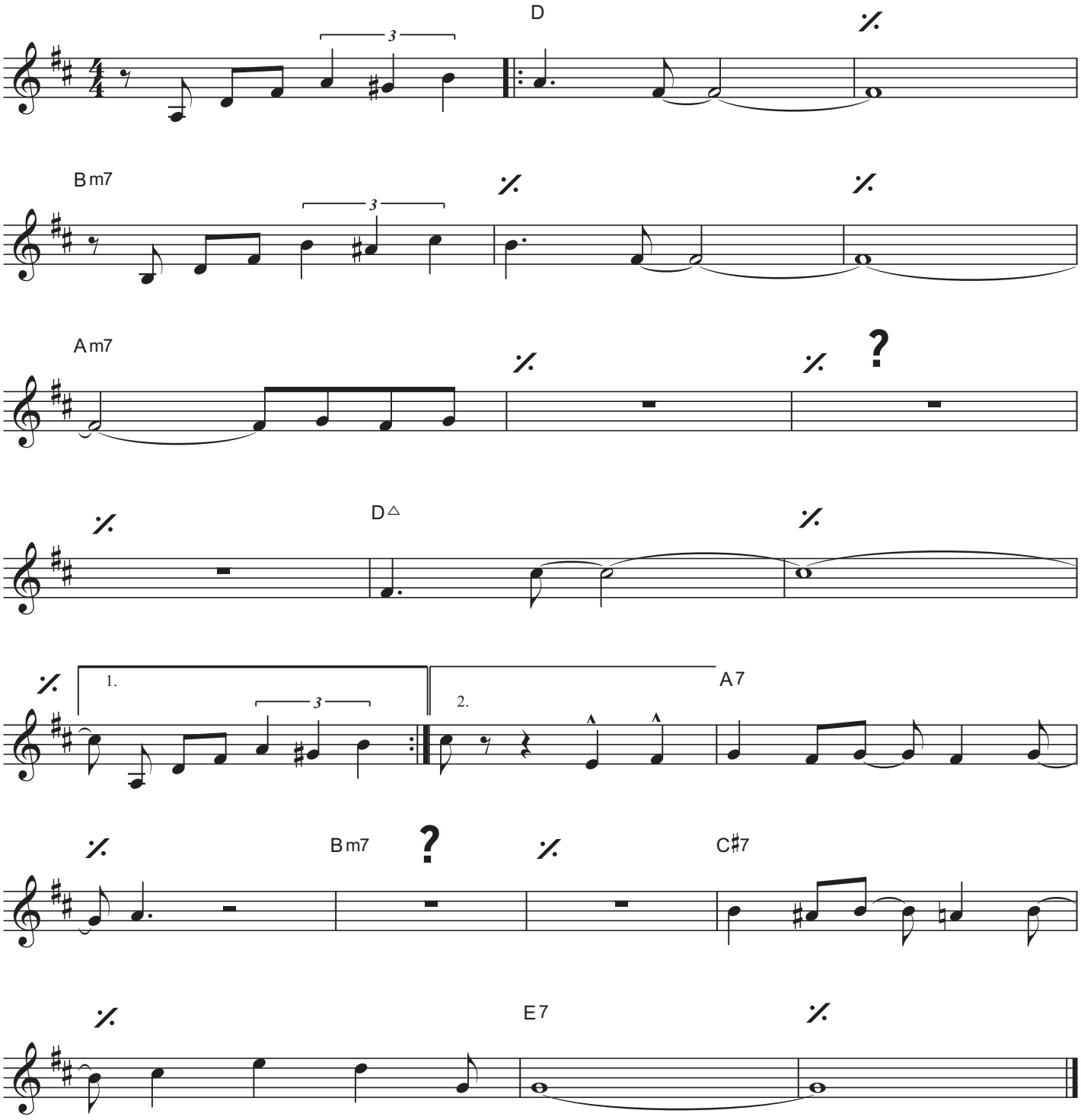
By Gabriel Rosati



3a. El Azul

Bolero

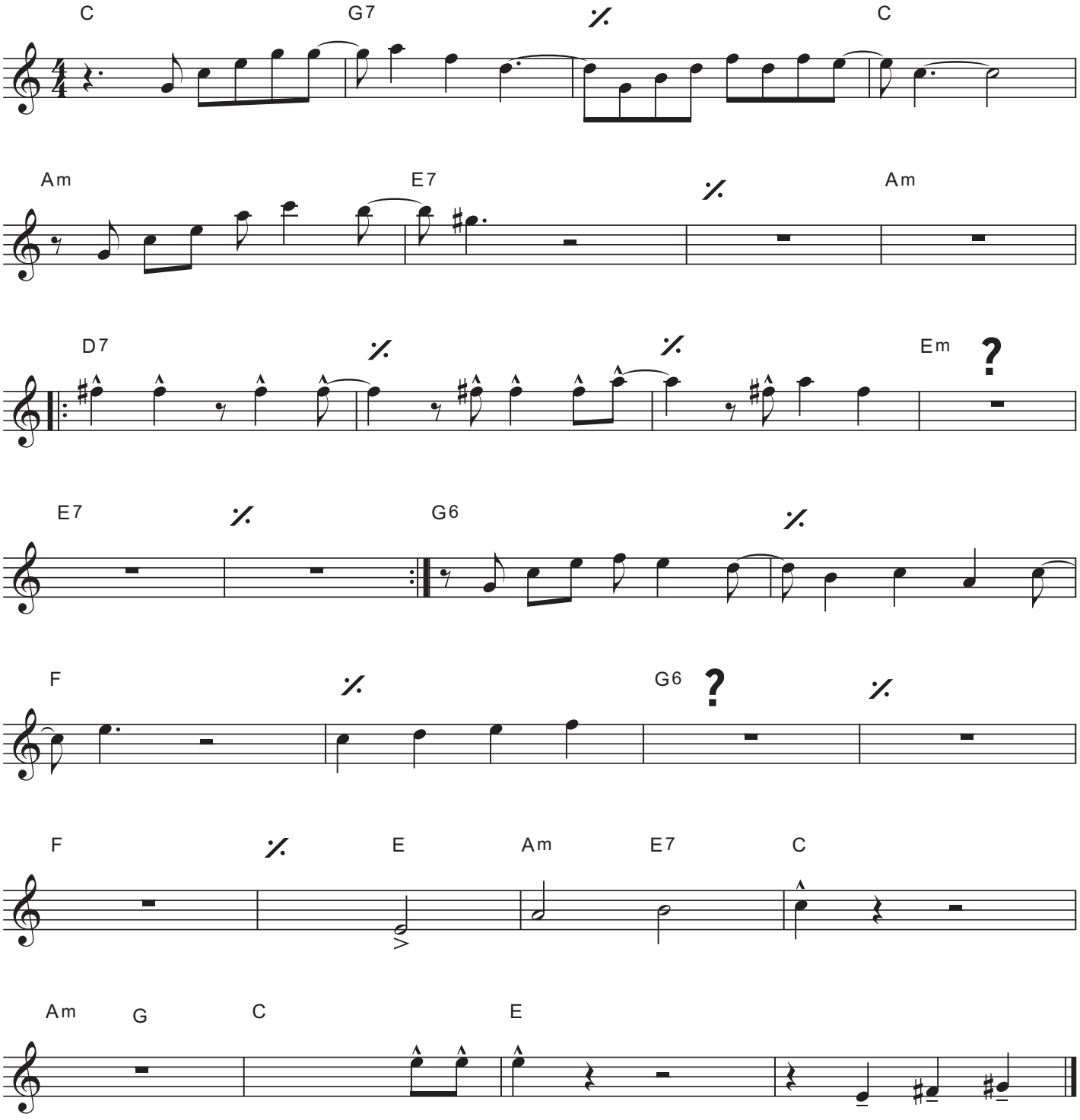
By Gabriel Rosati



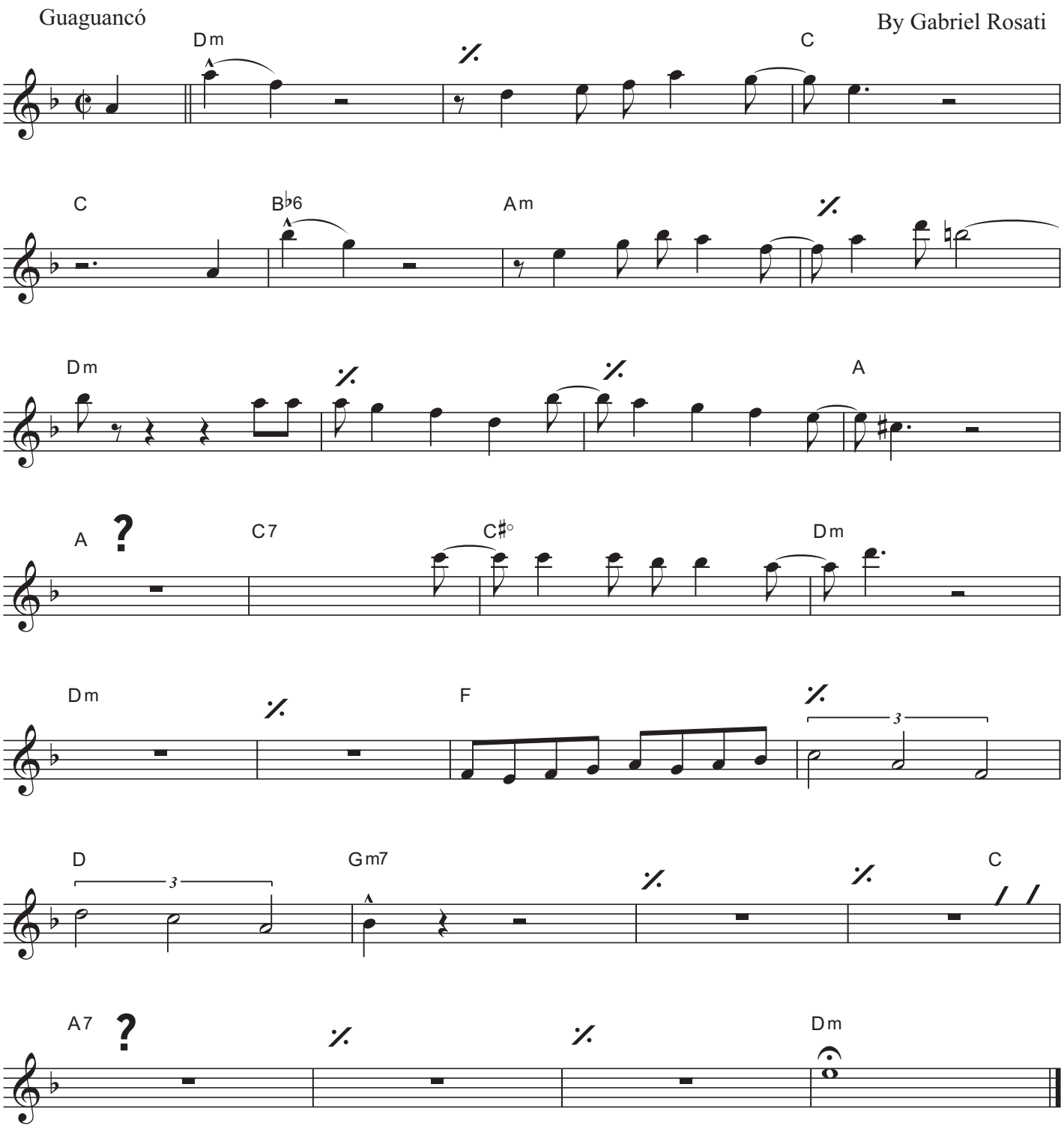
4a. El Rojo

Danzón

By Gabriel Rosati



5a. El Verdón


Guaguancó
By Gabriel Rosati
Dm
C
C
B♭6
Am
Dm
A
A
?
C7
C♯°
Dm
Dm
F
3
D
3
Gm7
C
A7
?
Dm

Patterns

Intro, break, horns special, mambo, ostinato, puente (bridge), respuesta, etc..

When performing latin music styles, a trumpeter has many different responsabilities. The first “opening” *Introduction*, the eventual written effects while singers play the head of the tune, then perhaps a puente comes around, after the percussion break you'll find a *Mambo* section, and then again a *brass specia*l, or a *solo*!

Many of these sections aren't written down.

So, it takes specific experience, strong chops and always to be aware of what is going on around us. Listen to the timbales or cowbell signals for breaks, *cerrada* (meaning the break down of a section). Keep your hear focused on the congas, they usually stay on the same pattern. Get use to think and read your charts in two, unless on a Bolero or slow Cha-Cha-Chá

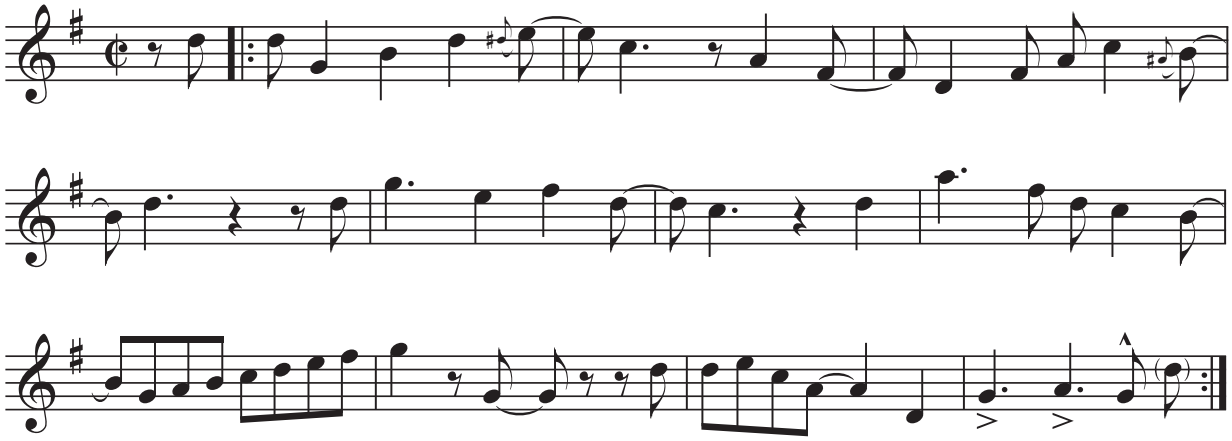
Practice the following pages short patterns in different keys, try to memorize them. Pay attention to the accents and effects I signed.

Keep the timing! Don't rush and don't slow down the tempo.

Mental independence and concentration are very important when playing Salsa music.

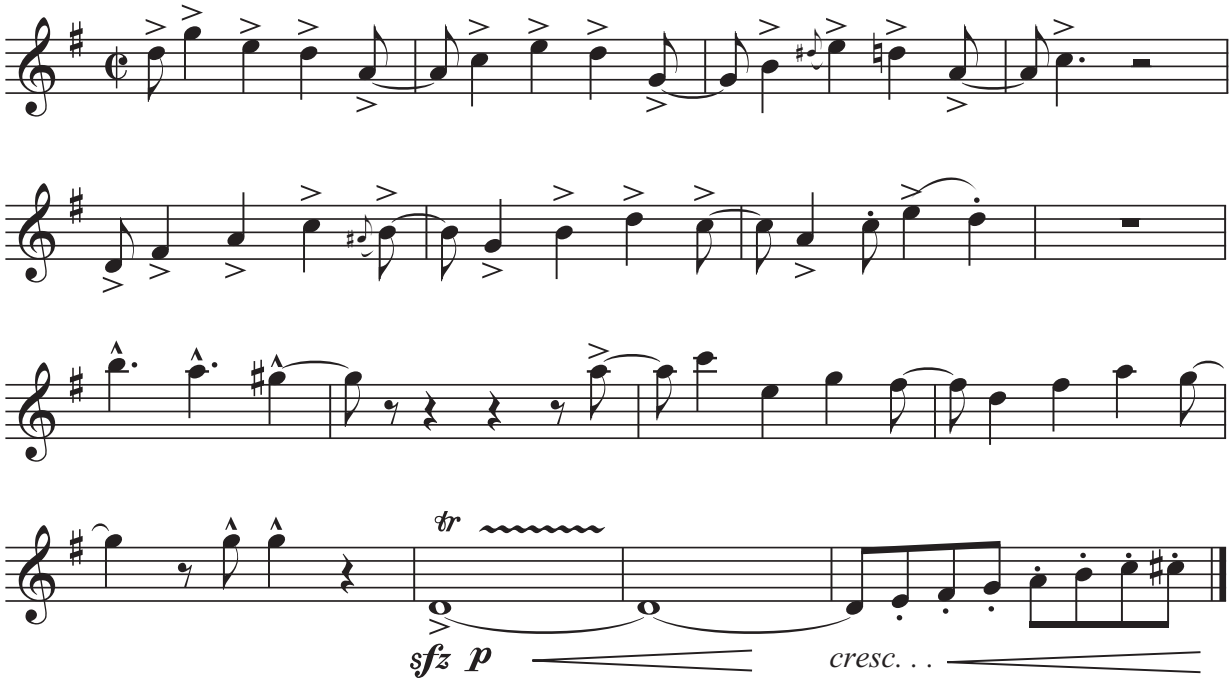
The brass lines are often “against” the singers or some percussions, you'll need to play with them and keep the clave in your head. On the next patterns I purposely omitted the speed so that you can practice them from slow to fast.

Exercise 1b Rumba



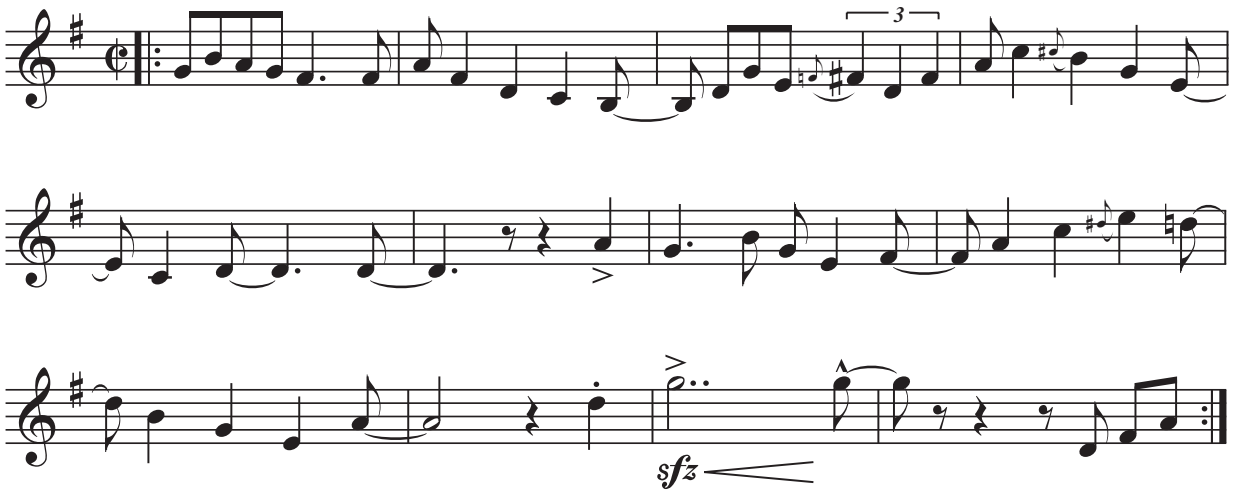
Exercise 2b

Latin-Jazz (Son)



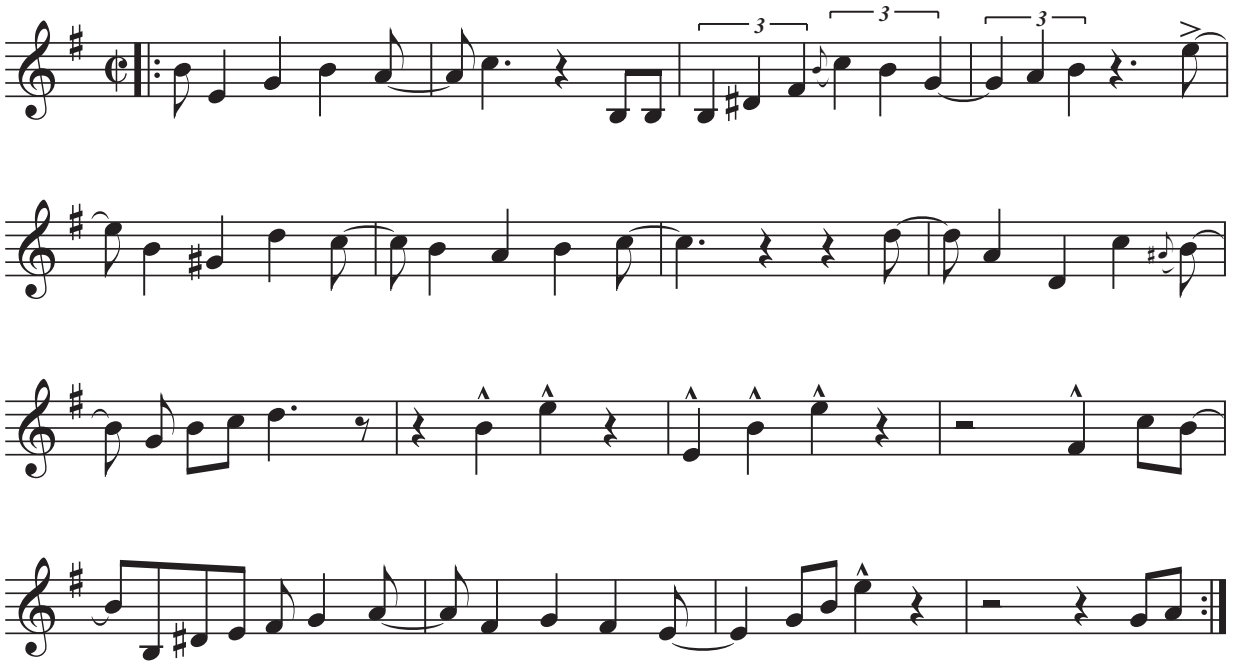
Exercise 3b

Guaguancó



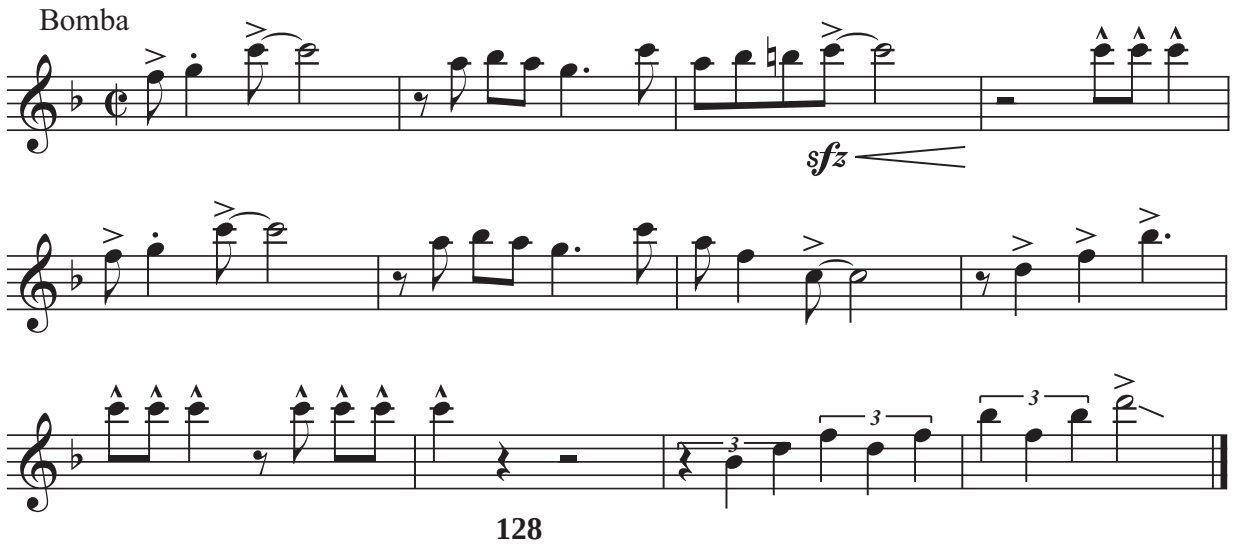
Exercise 4b

Songo

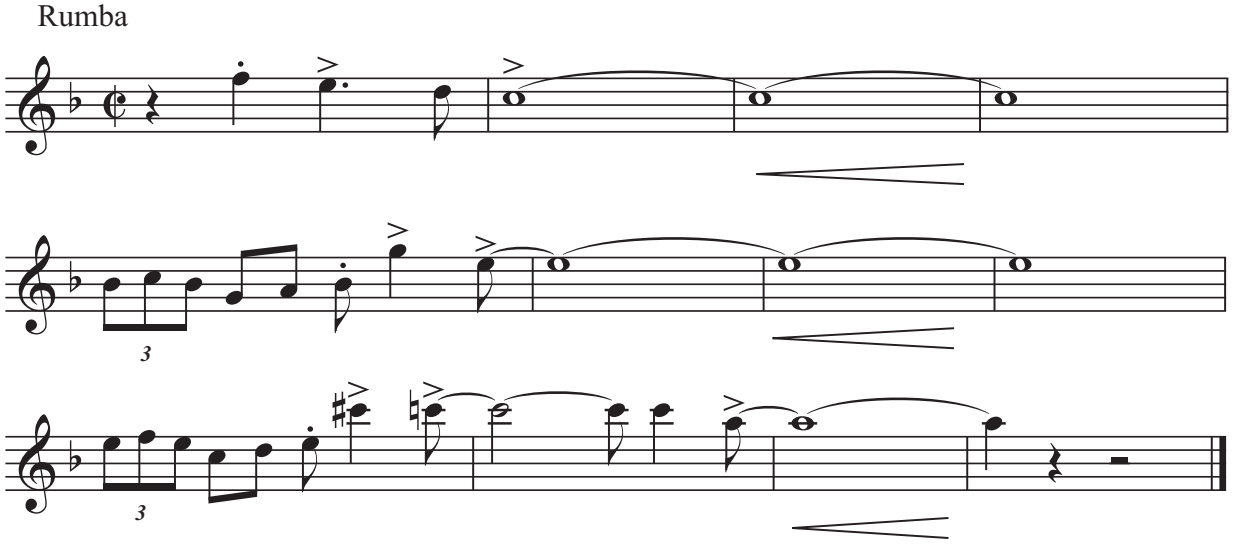


Exercise 5b

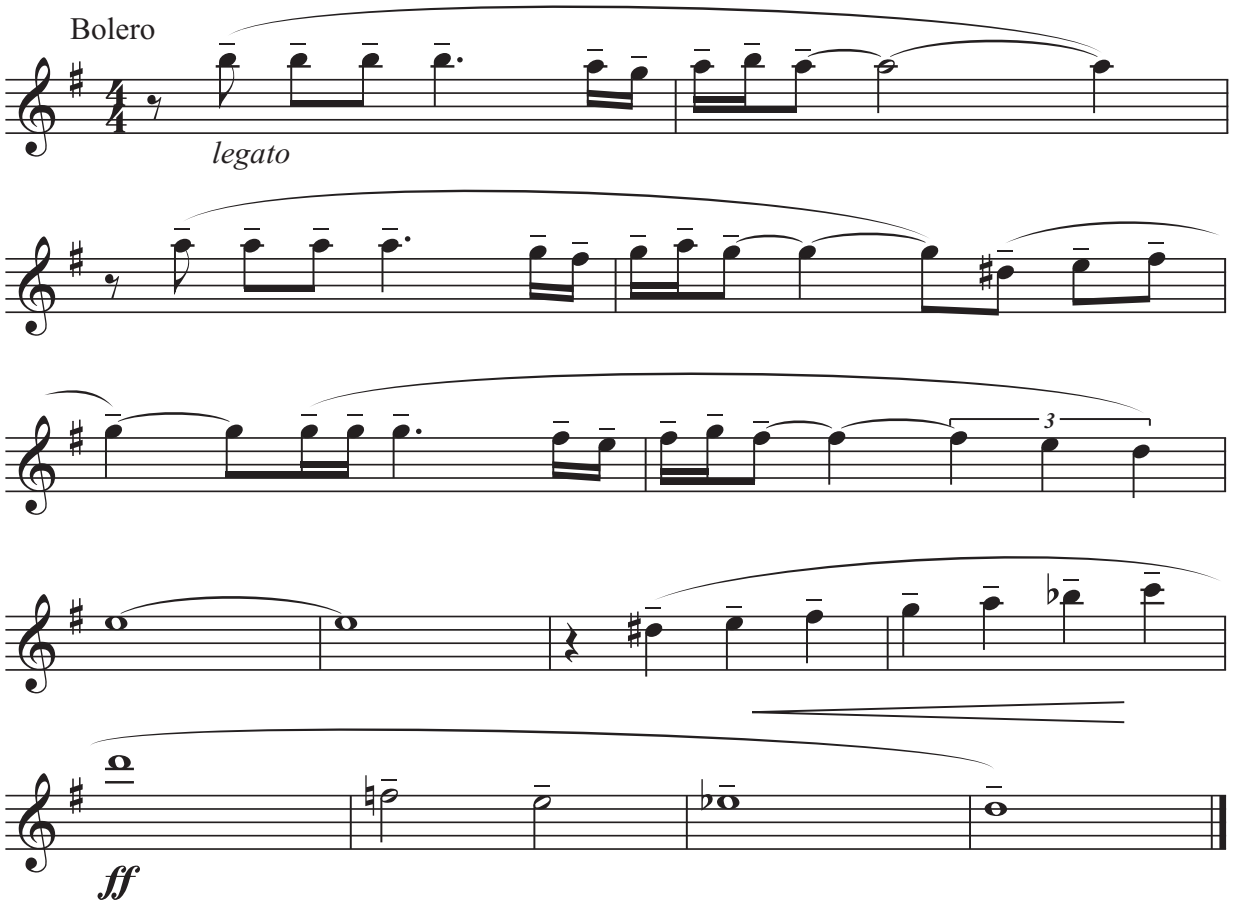
Bomba



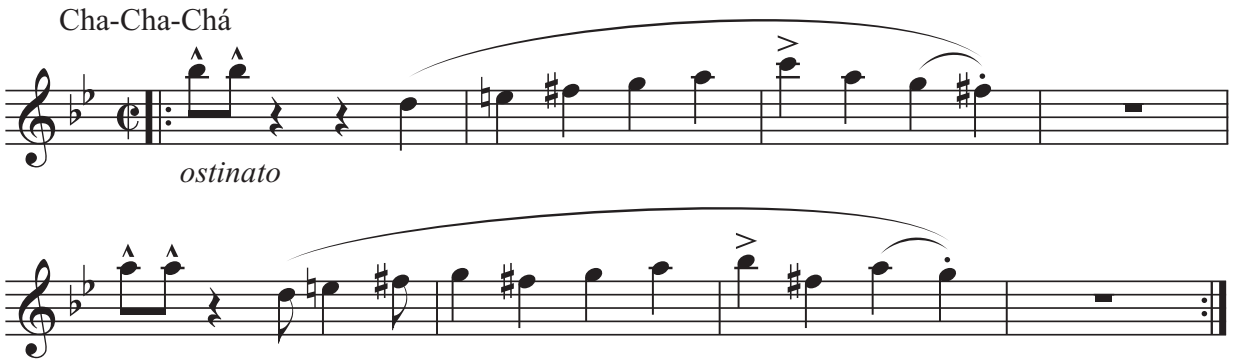
Exercise 6b



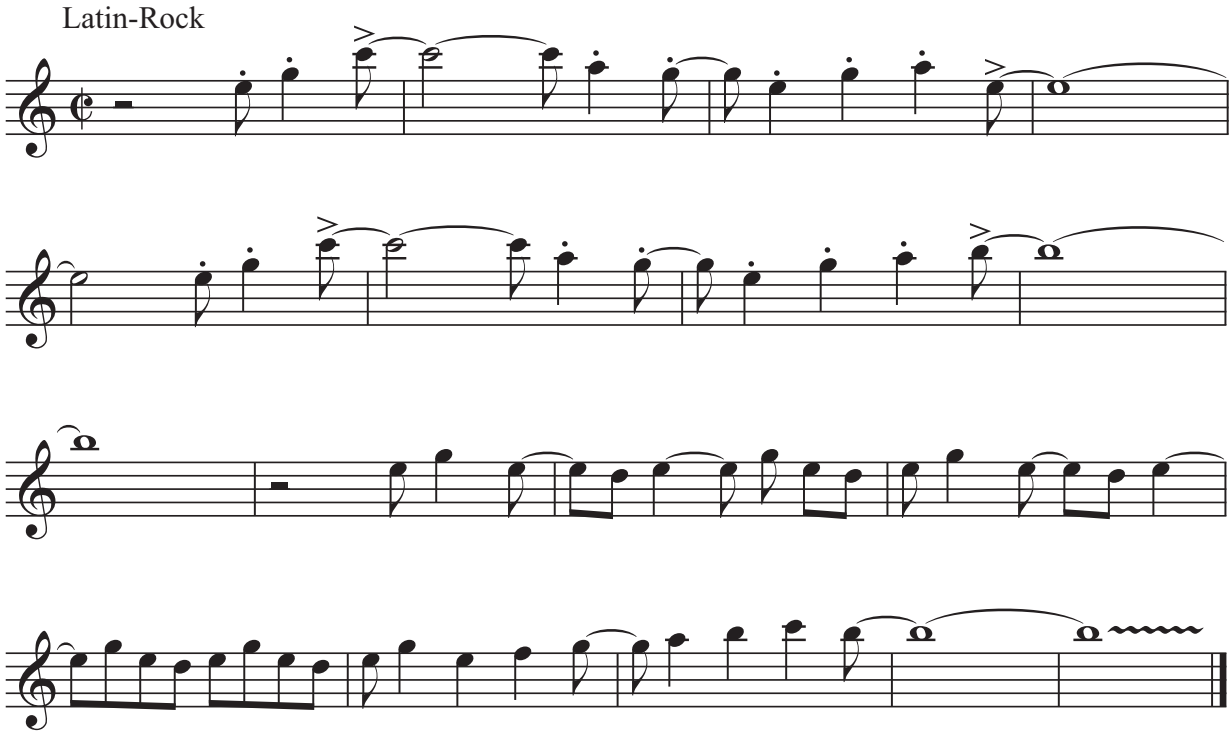
Exercise 7b



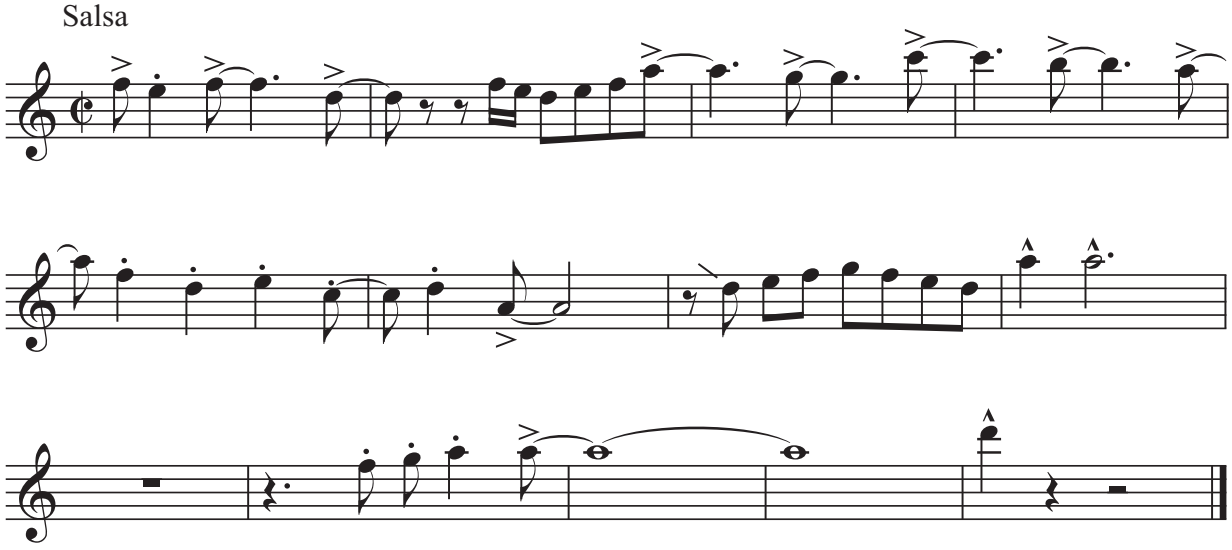
Exercise 8b



Exercise 9b



Exercise 10b



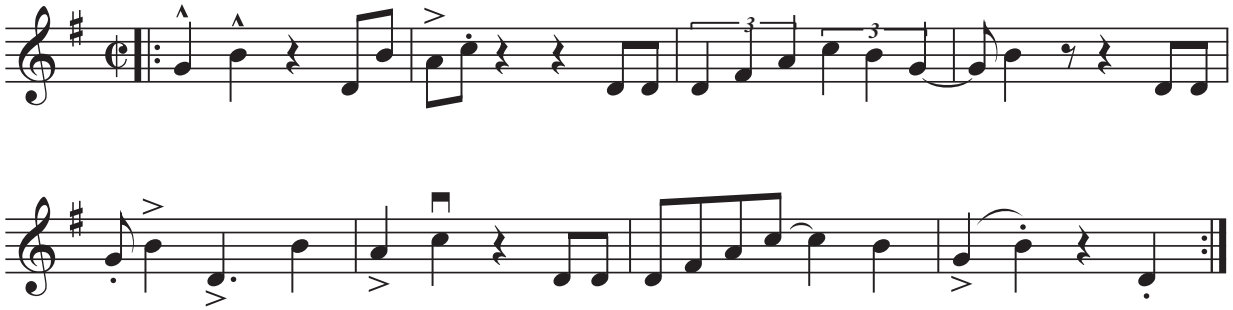
Obstinados, mambos, tutti.

Here below are a few phrases called *obstinados*, which usually occur in Latin music styles. The horns sometimes play on the top of the vocals or as background under a soloist over and over to create a crescendo to fortissimo climax.

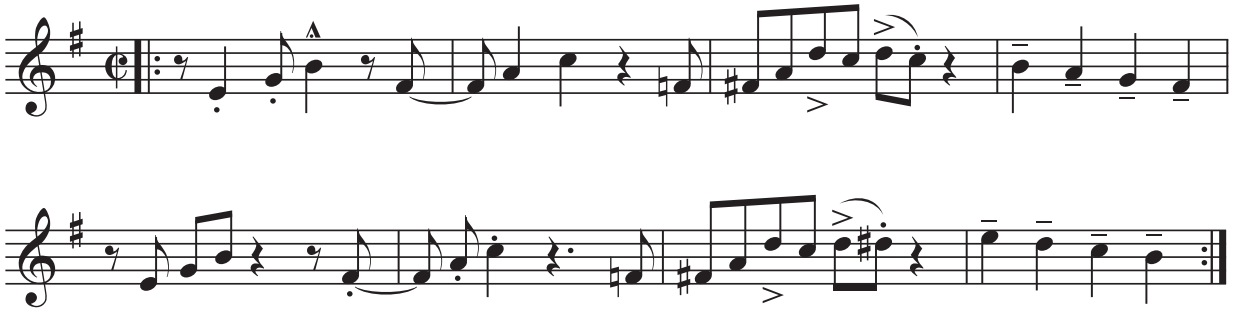
The *obstinados* or simply short *mambos* are phrases with a throwing off rhythmical sense, in other words not perfectly symmetrical. Usually played in unison with the bass or piano or other horns the tutti parts help to prepare the eventual "climax" of a song.

Practice each phrase until you feel comfortable with the switching of accents.

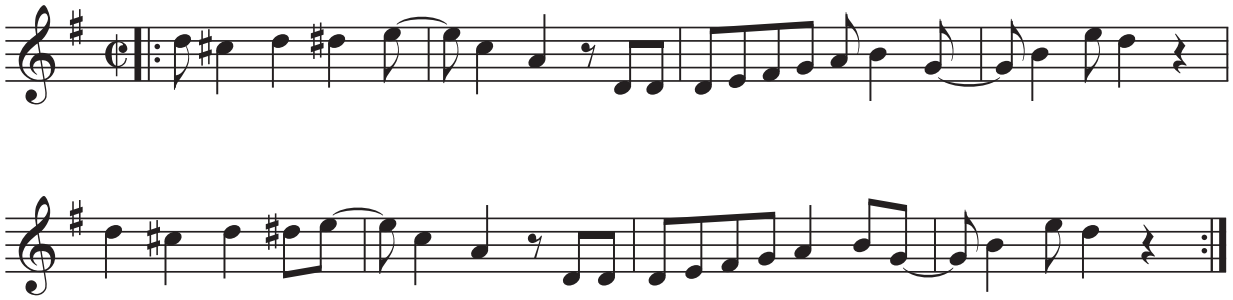
Exercise 1c.



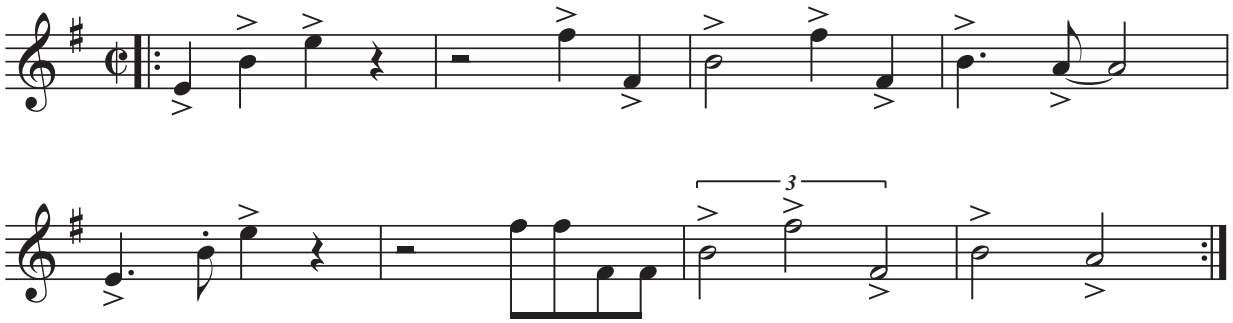
Exercise 2c.



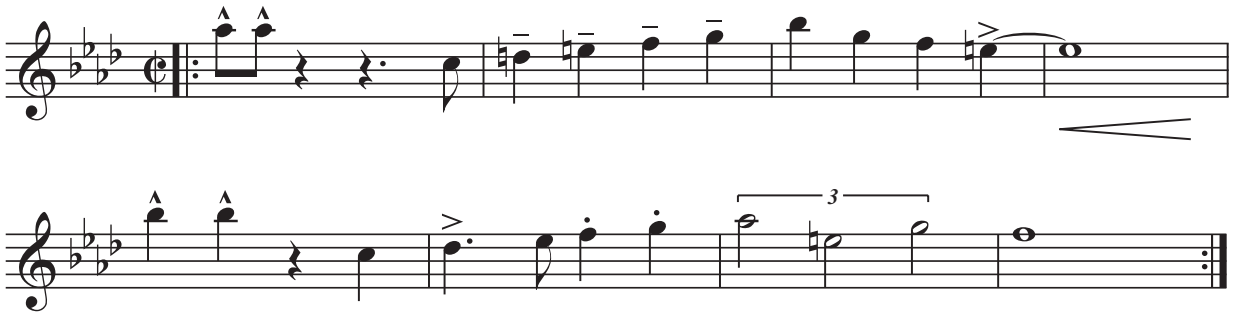
Exercise 3c



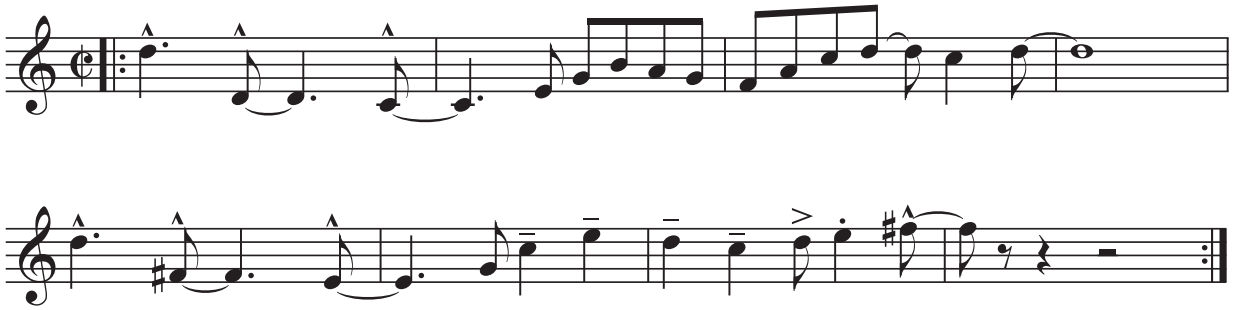
Exercise 4c



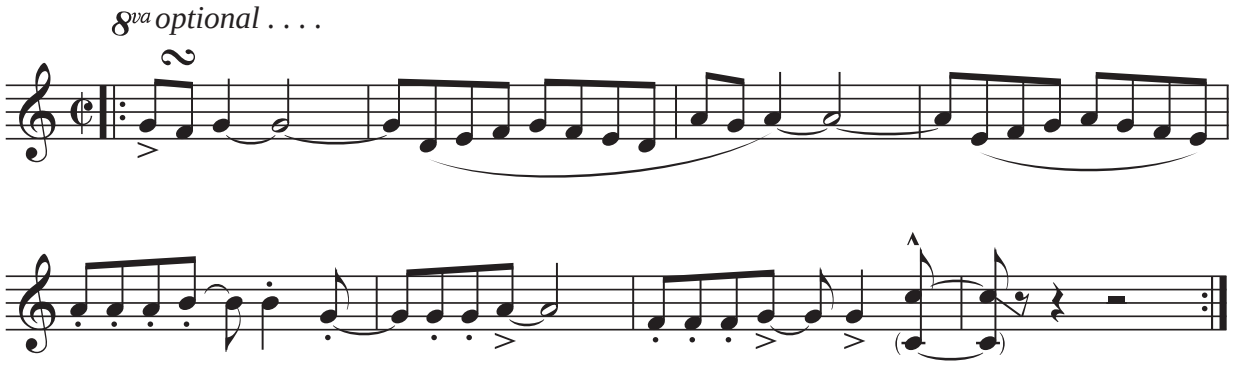
Exercise 5c



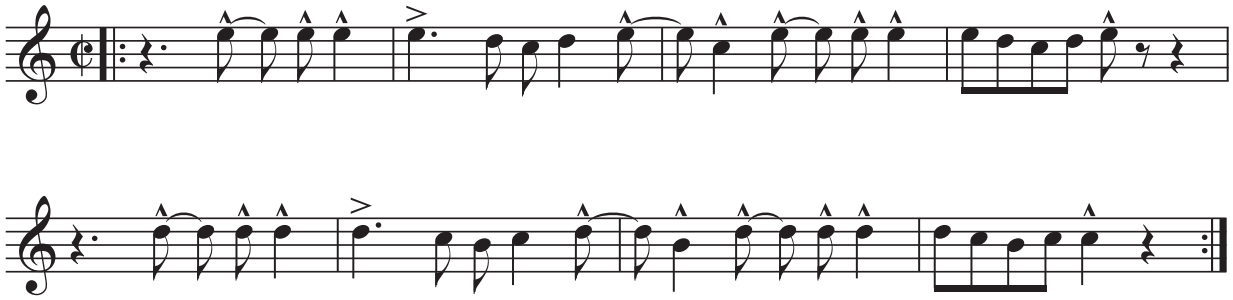
Exercise 6c



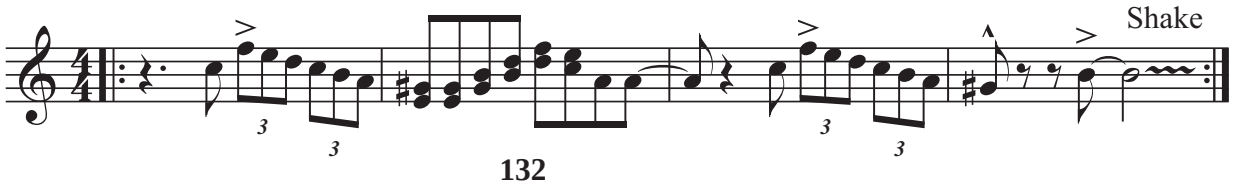
Exercise 7c



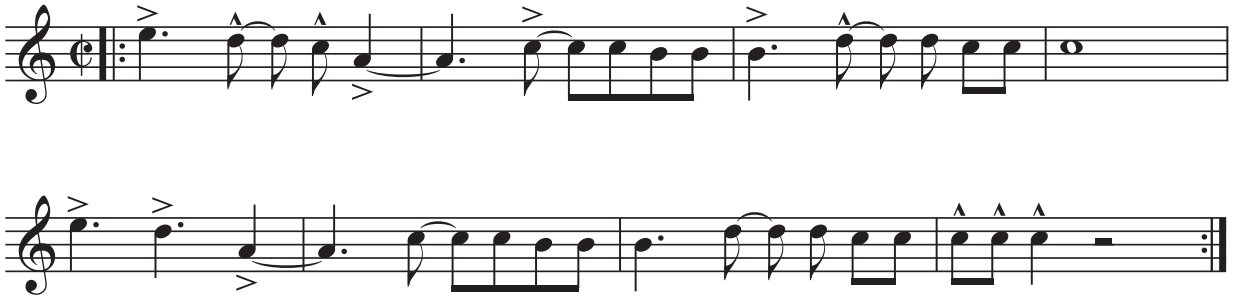
Exercise 8c



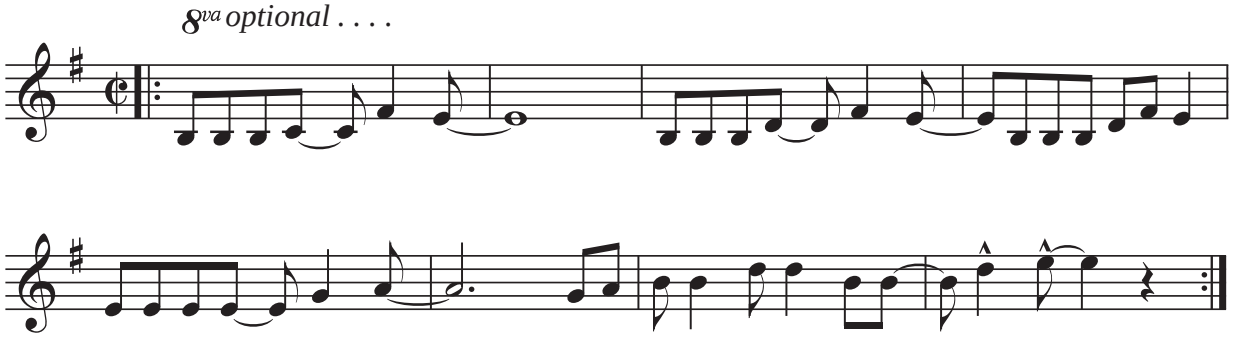
Exercise 9c



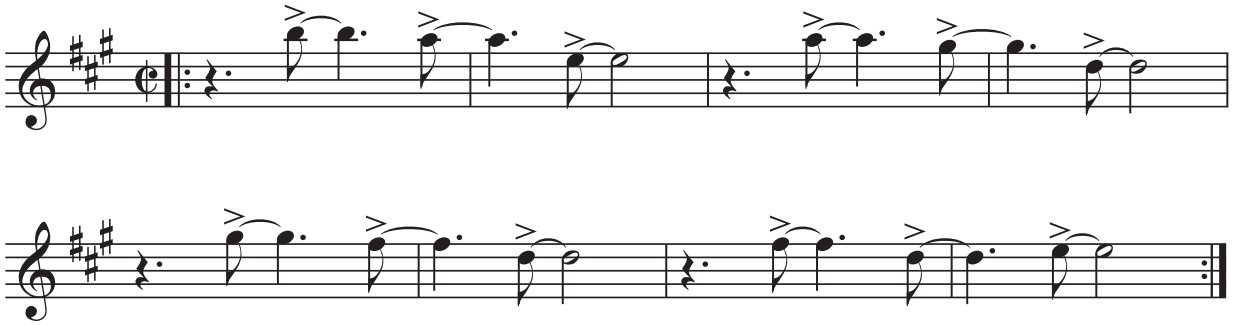
Exercise 10c



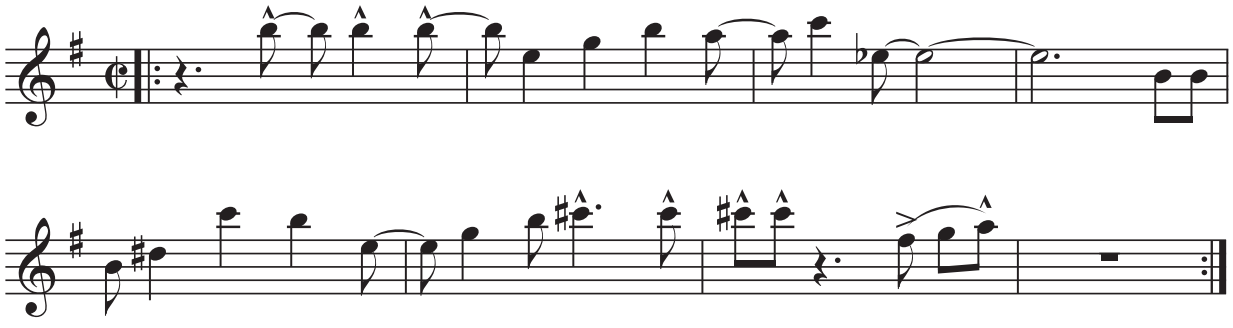
Exercise 11c



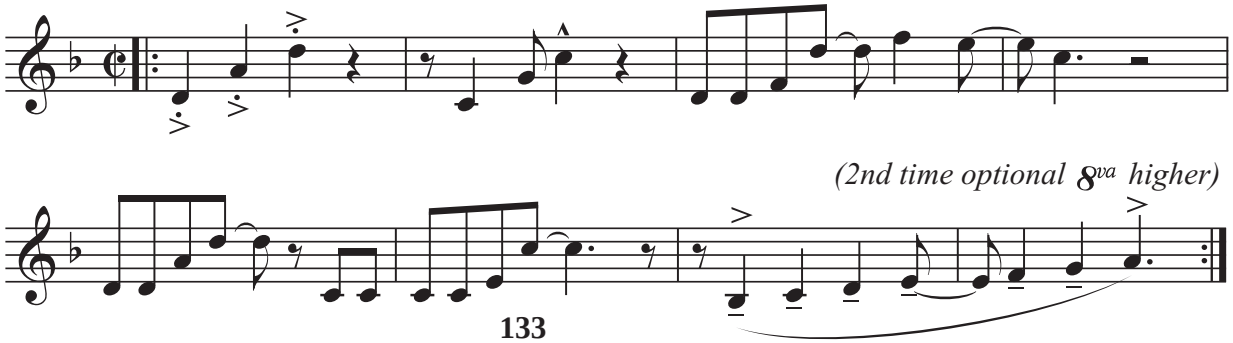
Exercise 12c



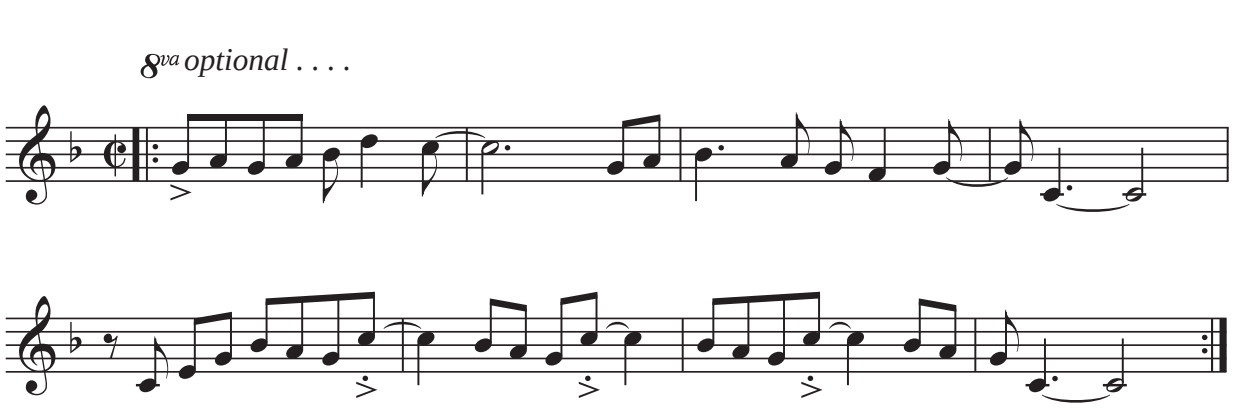
Exercise 13c



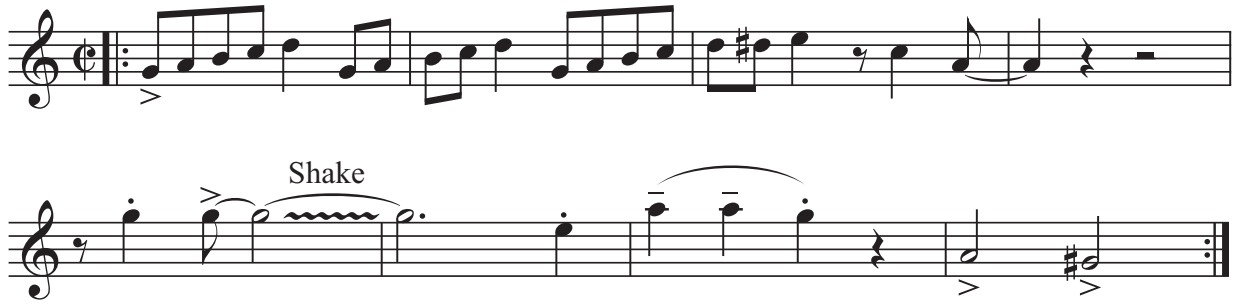
Exercise 14c



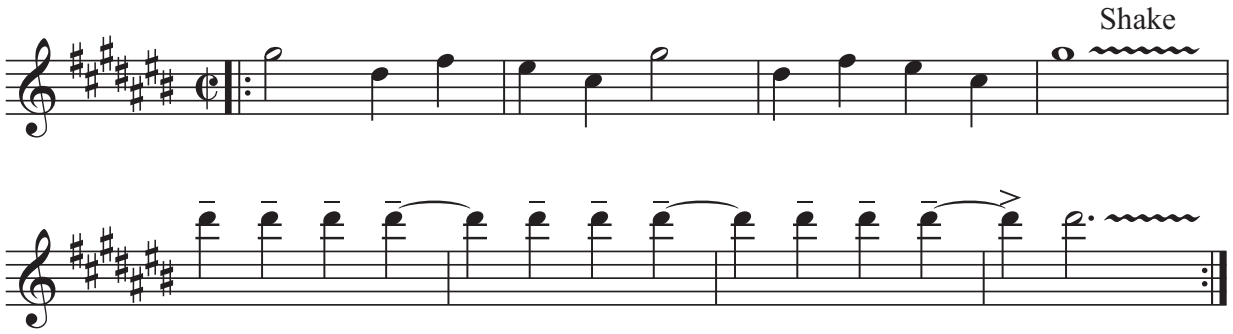
Exercise 15c



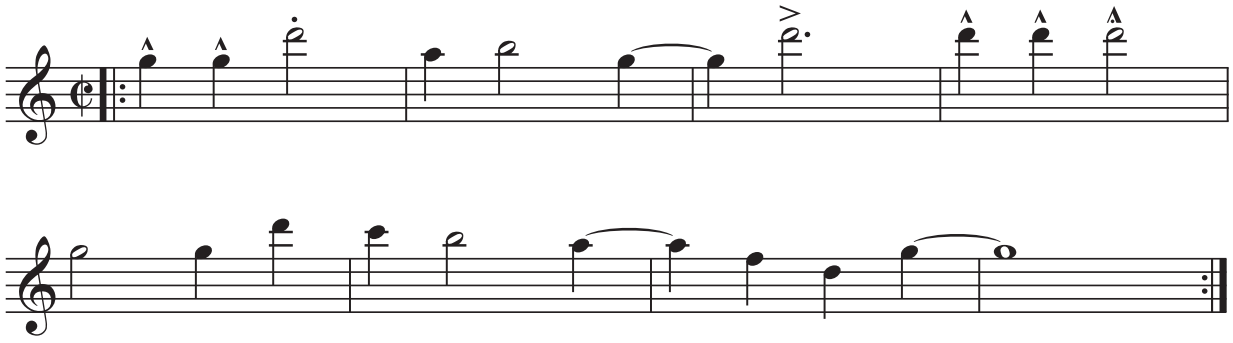
Exercise 16c



Exercise 17c

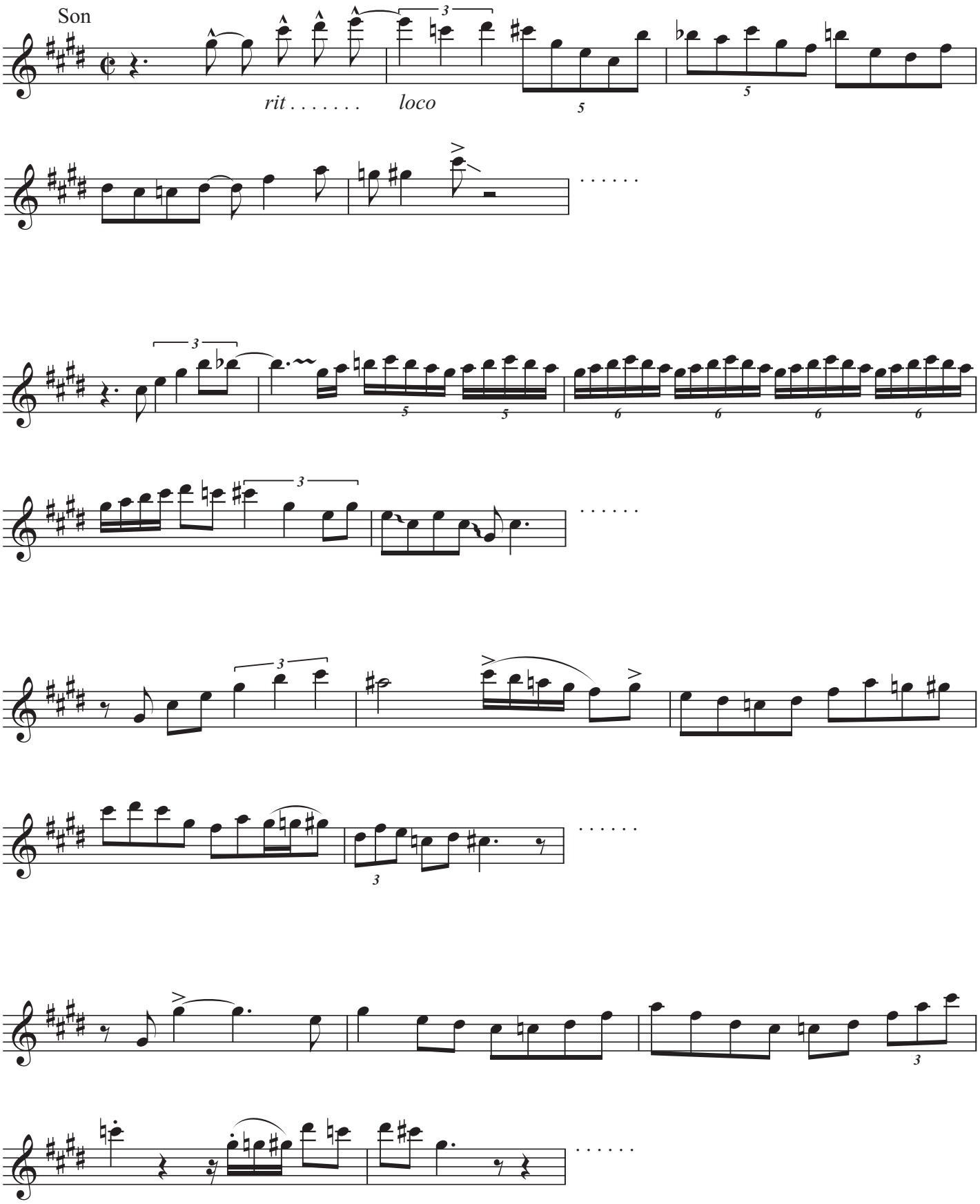


Exercise 18c

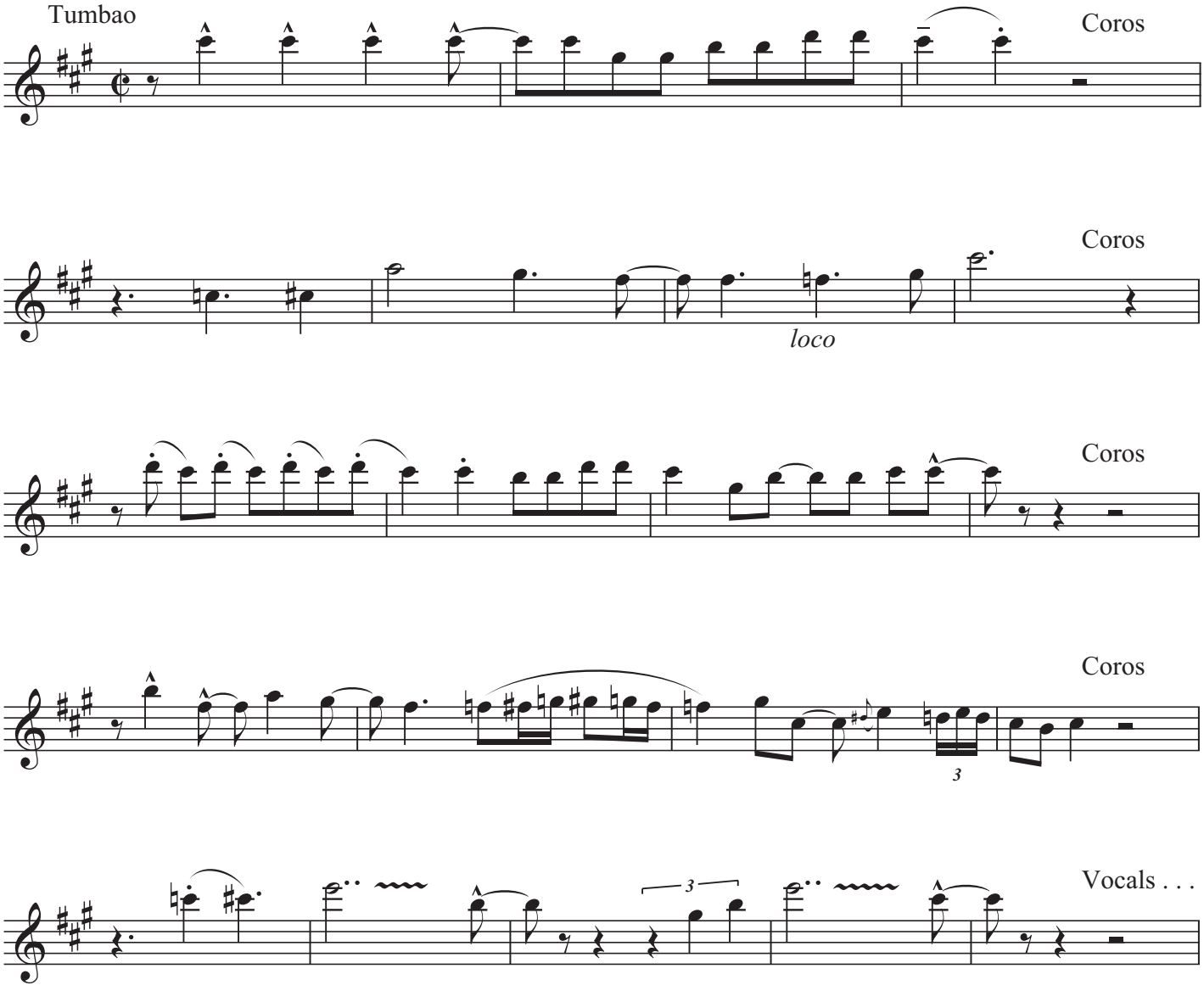


These following short solos (*respuestas*), are very commonly used in Salsa styles.

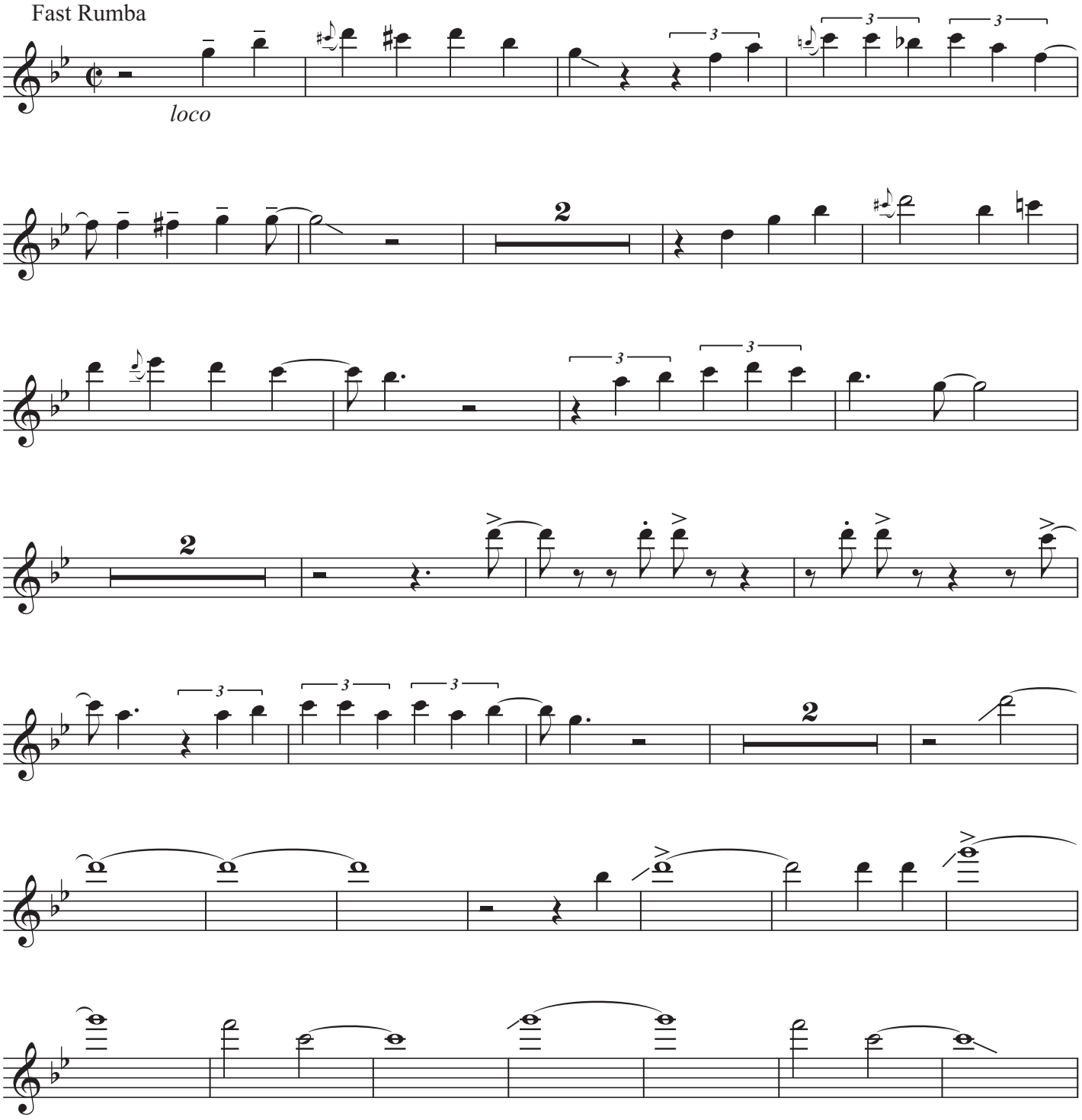
Exercise 1d (from trumpeter Alfredo Chocolate Armenteros)



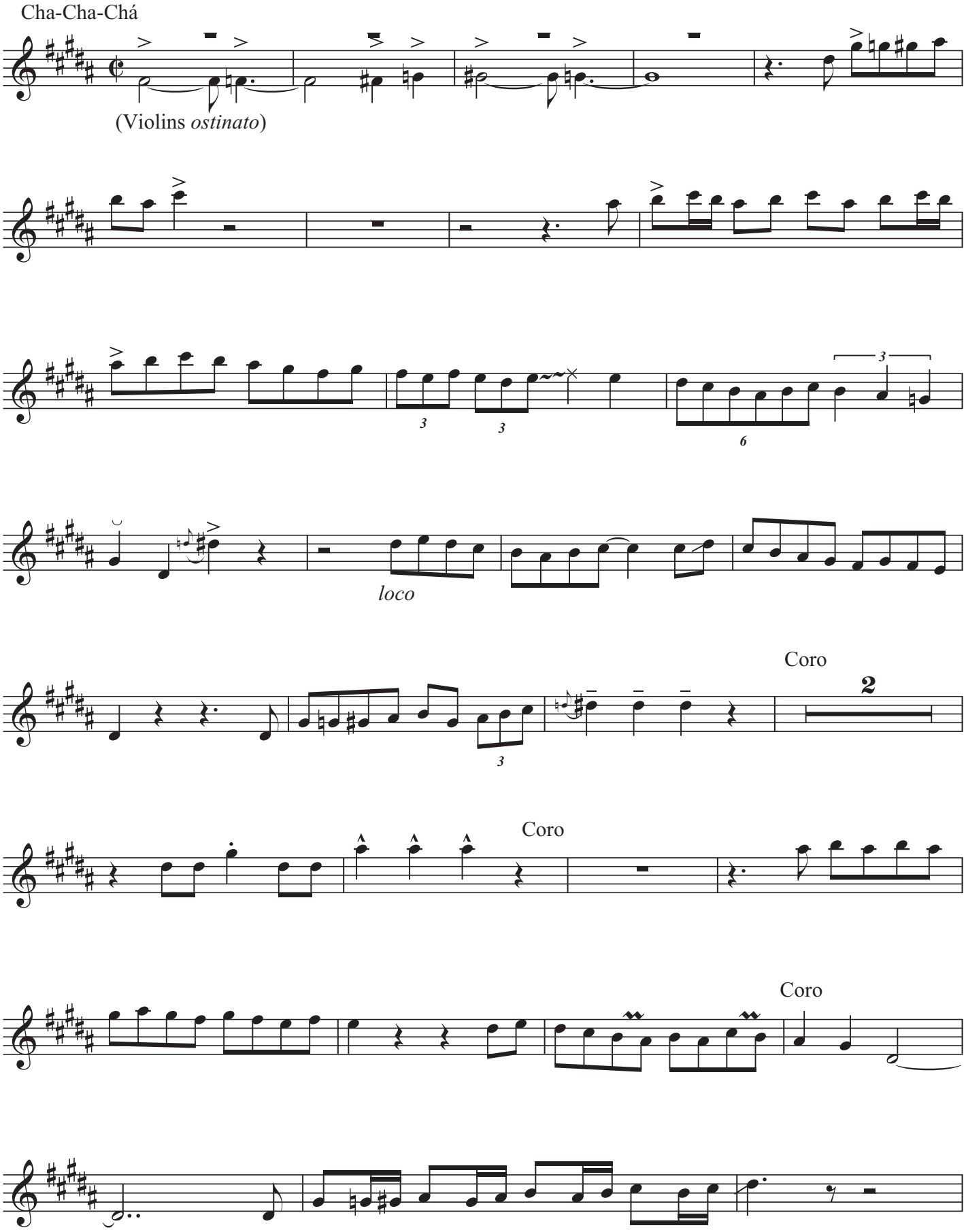
Exercise 2d (from trumpeter Luis Perícó Ortiz)

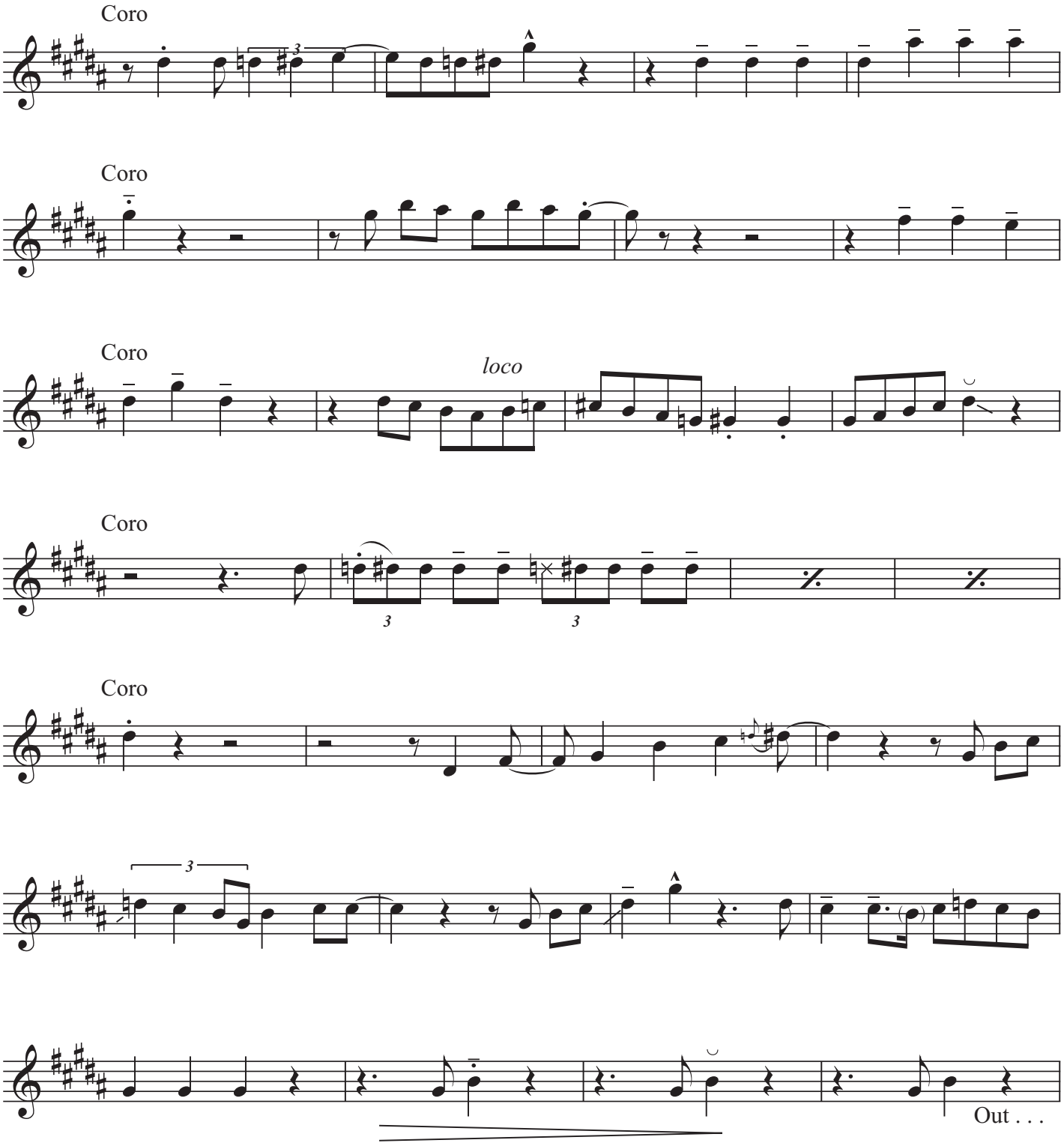


Exercise 3d (from Celia Cruz trumpeter)



Exercise 4d (from Ray Barretto trumpeter)




Coro
Coro
Coro
loco
Coro
Coro
Coro
Out . . .

Section charts.

Here is the last practicing section: reading salsa charts.

• Most of the times, if you would be called to “sub” or join a latin group, you should get use to reading charts in different kinds of arrangement, style and writing!

• As good habit, before playing try to quickly sight read without instrument the all part, look for alterations, changes of keys, breaks and repetitions. Repetitions usually can be very tricky, 4, 6 times, remember that generally the first two or four times is suppose to be as written and the last two times up one octave.

• Check on your colleagues, sax or other brass players, or also try to understand first if you got any solo parts.

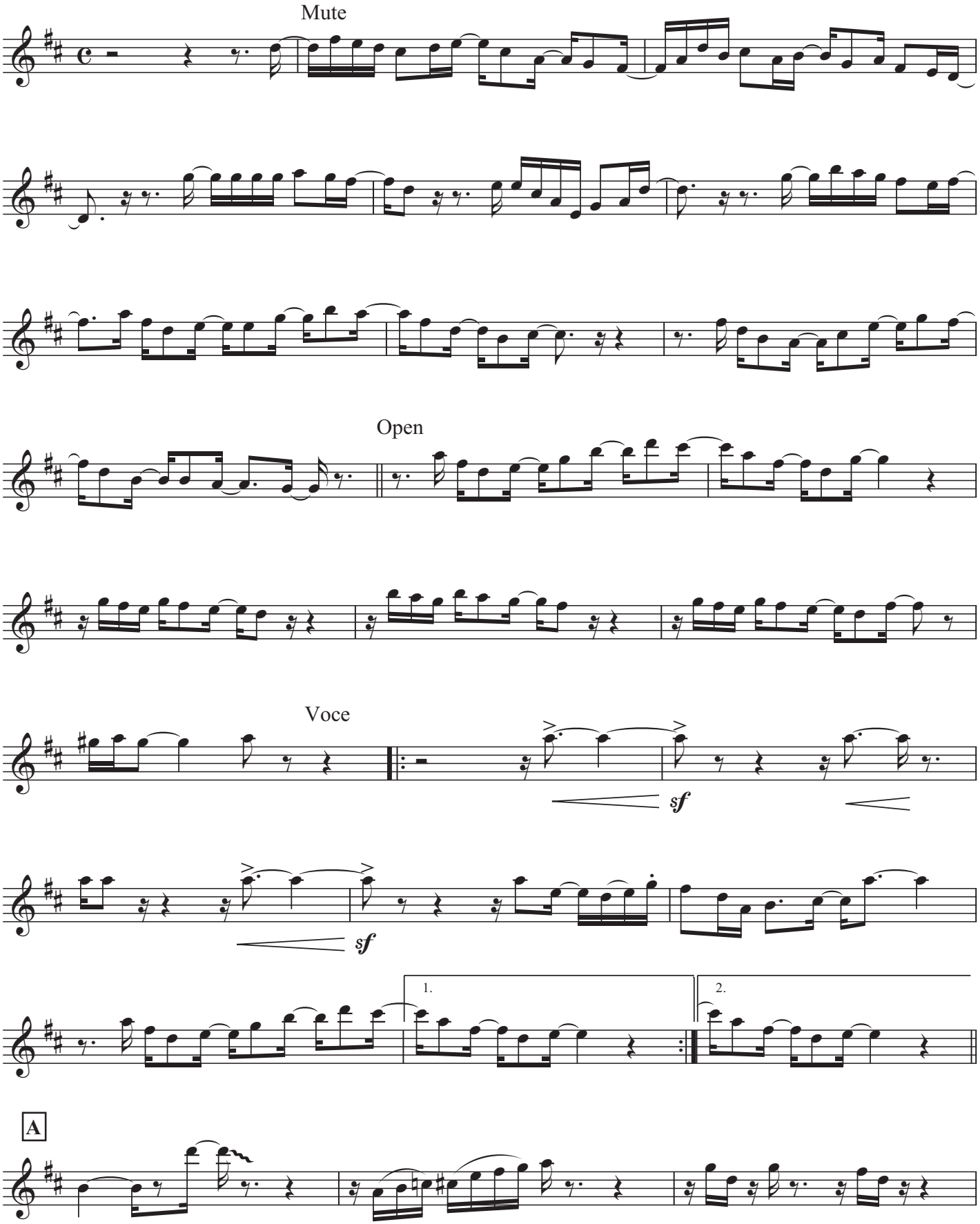
• Once the tune is started, listen very carefully to everything is going on around you, the percussions, singers, harmony, bass especially.

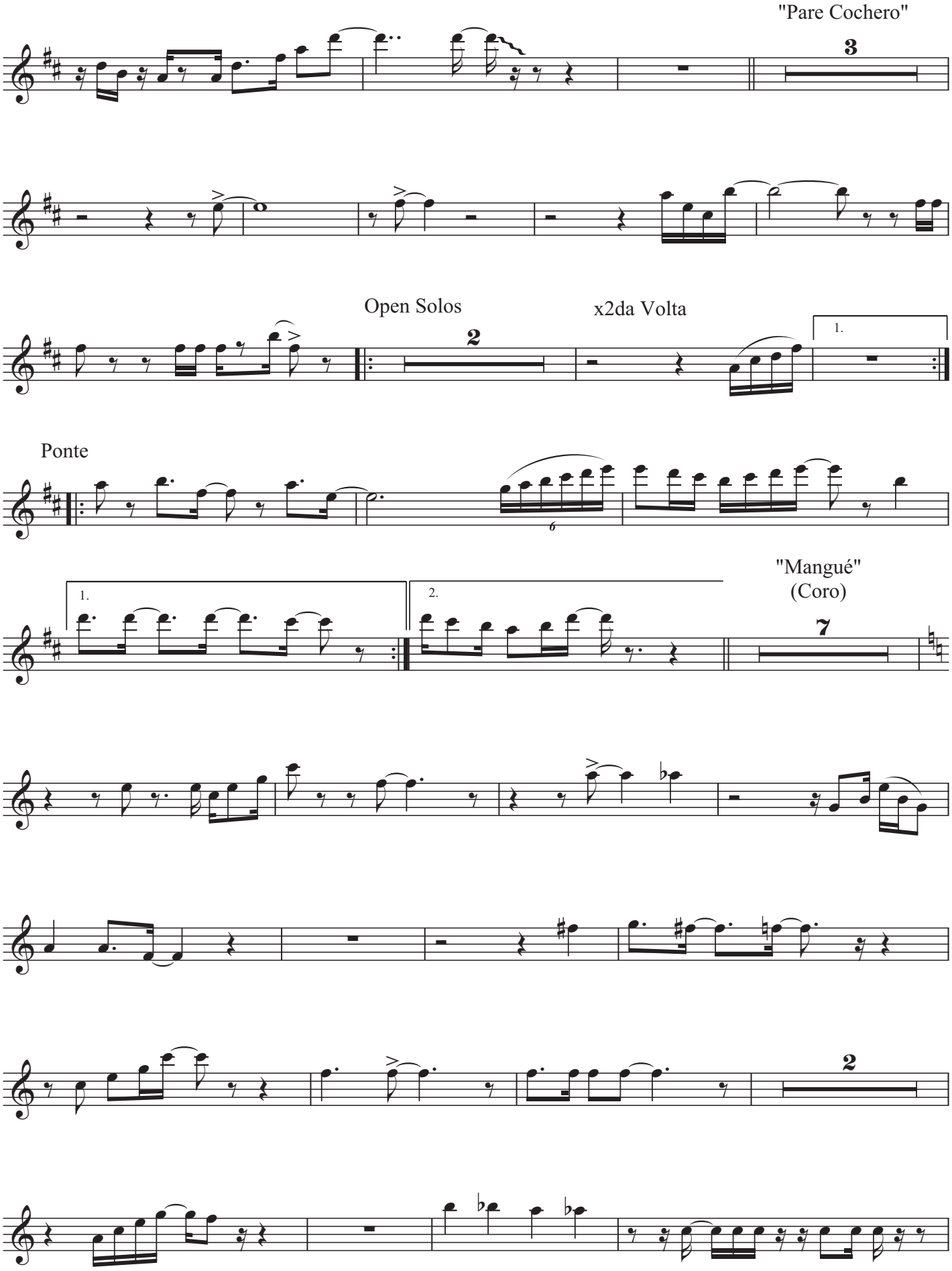
Listing of the tunes to practice on the following pages:

1. “Del Guateque a la Salsa” by Willie “Paco” Aguero
2. “Amor de mi Esperanza”
3. “Poutpourri de Merengues”
4. “El Baile de los Mangos” by Jaime Agudelo

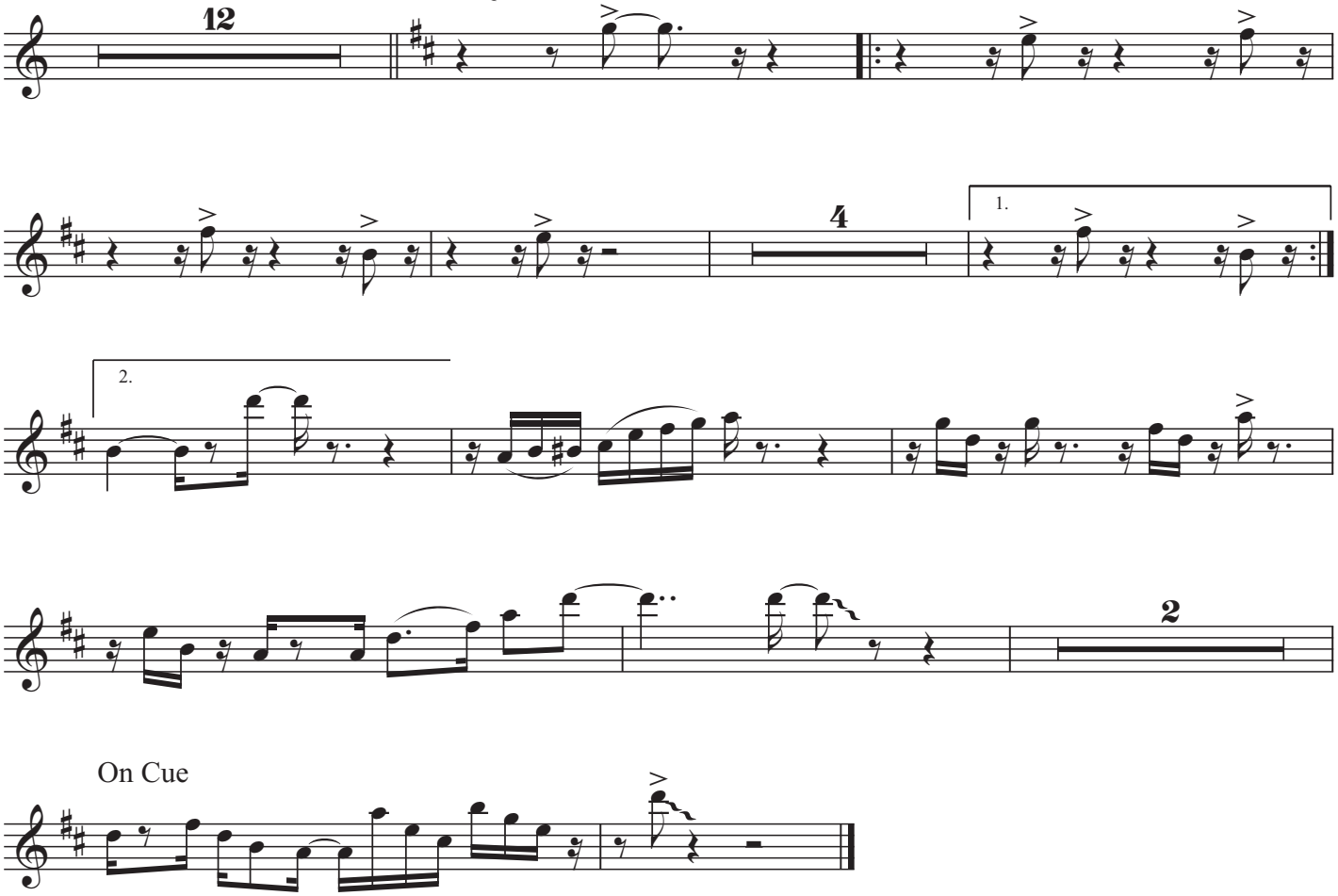
Del Guateque a la Salsa

Arr. by Willie "Paco" Aguero



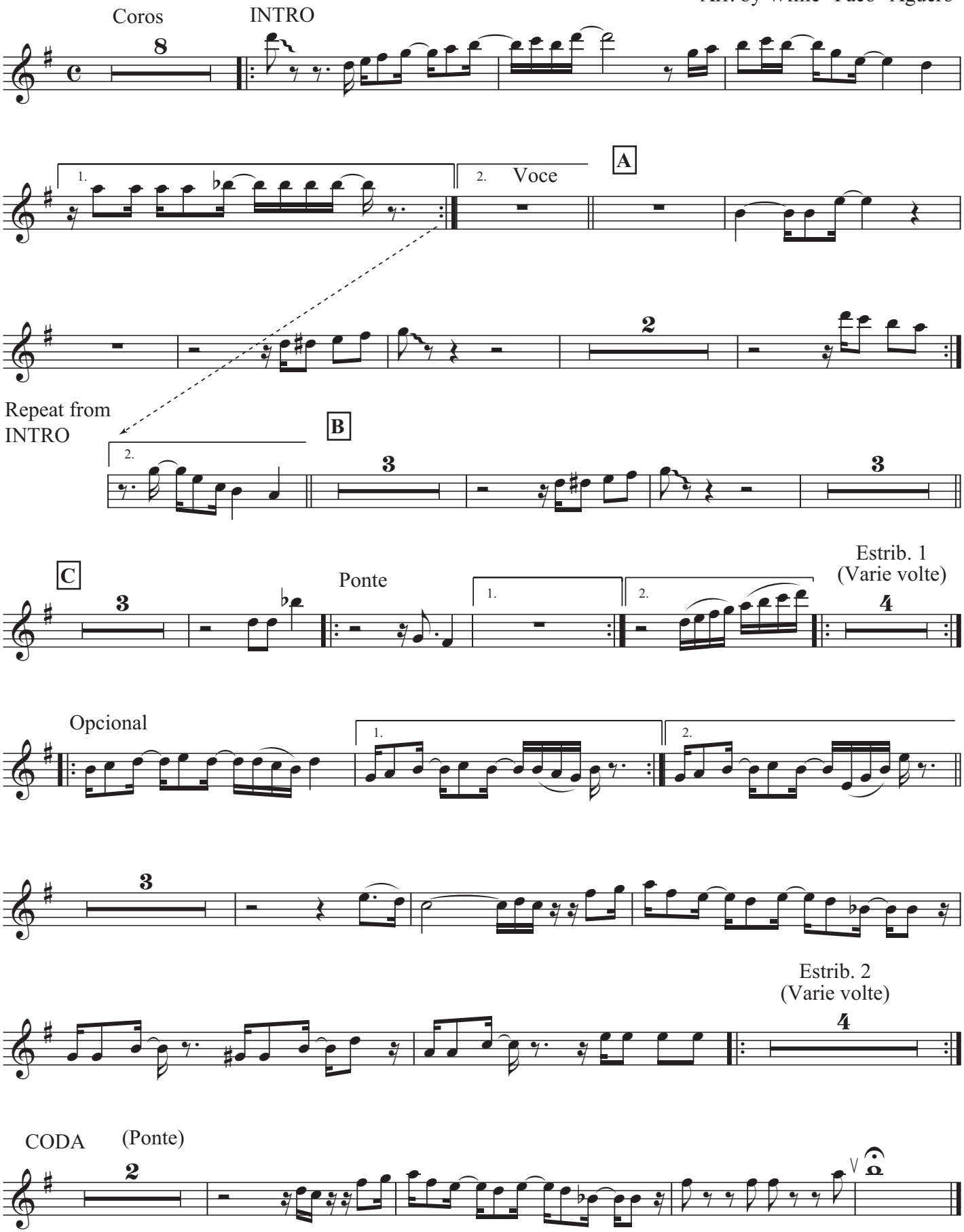

"Pare Cochero"
3
Open Solos
2
x2da Volta
1.
Ponte
6
1.
2.
"Mangué"
(Coro)
7
2

"No Quiero Llanto"



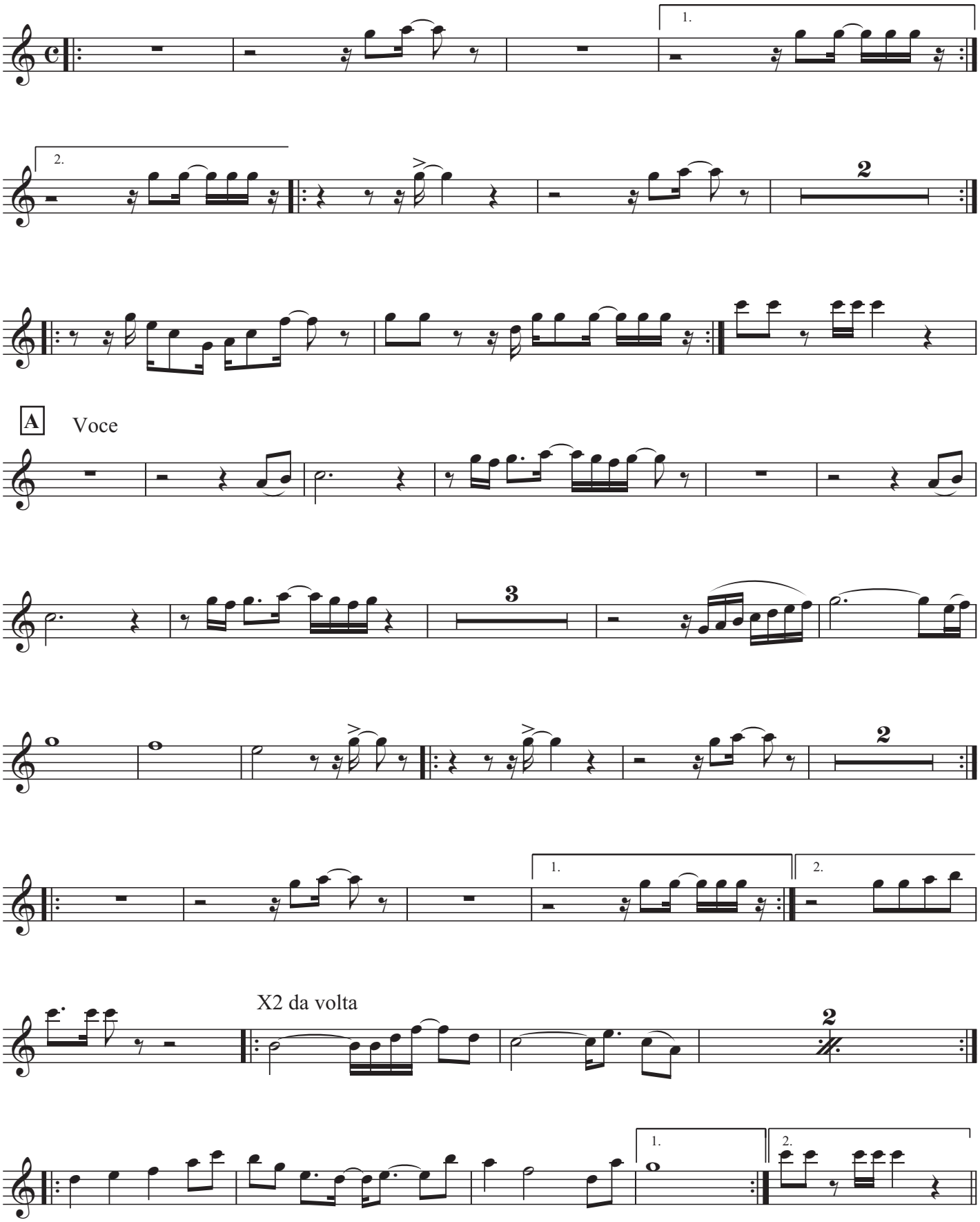
Amor de mi Esperanza

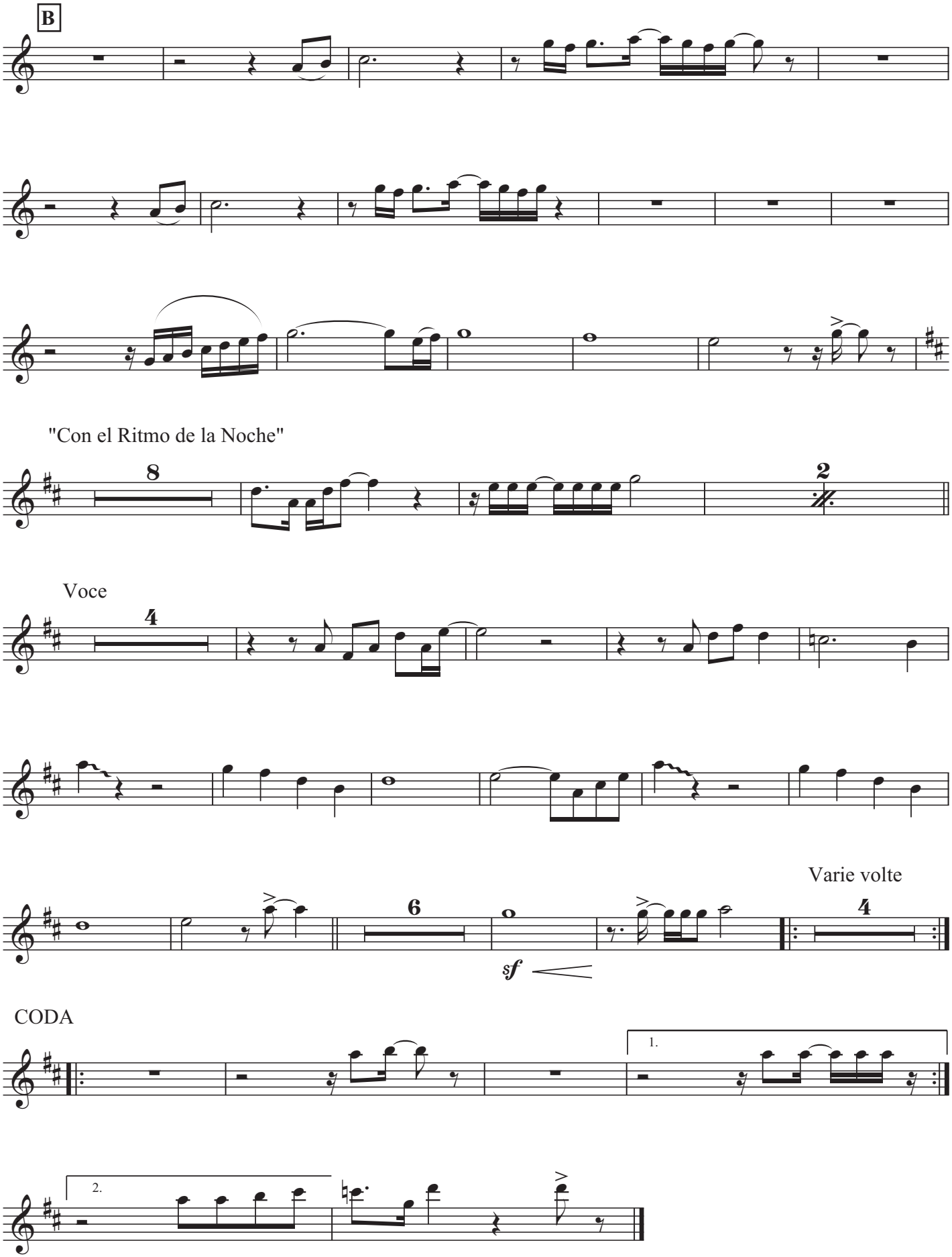
Arr. by Willie "Paco" Aguero



Poutpourri de Merengues

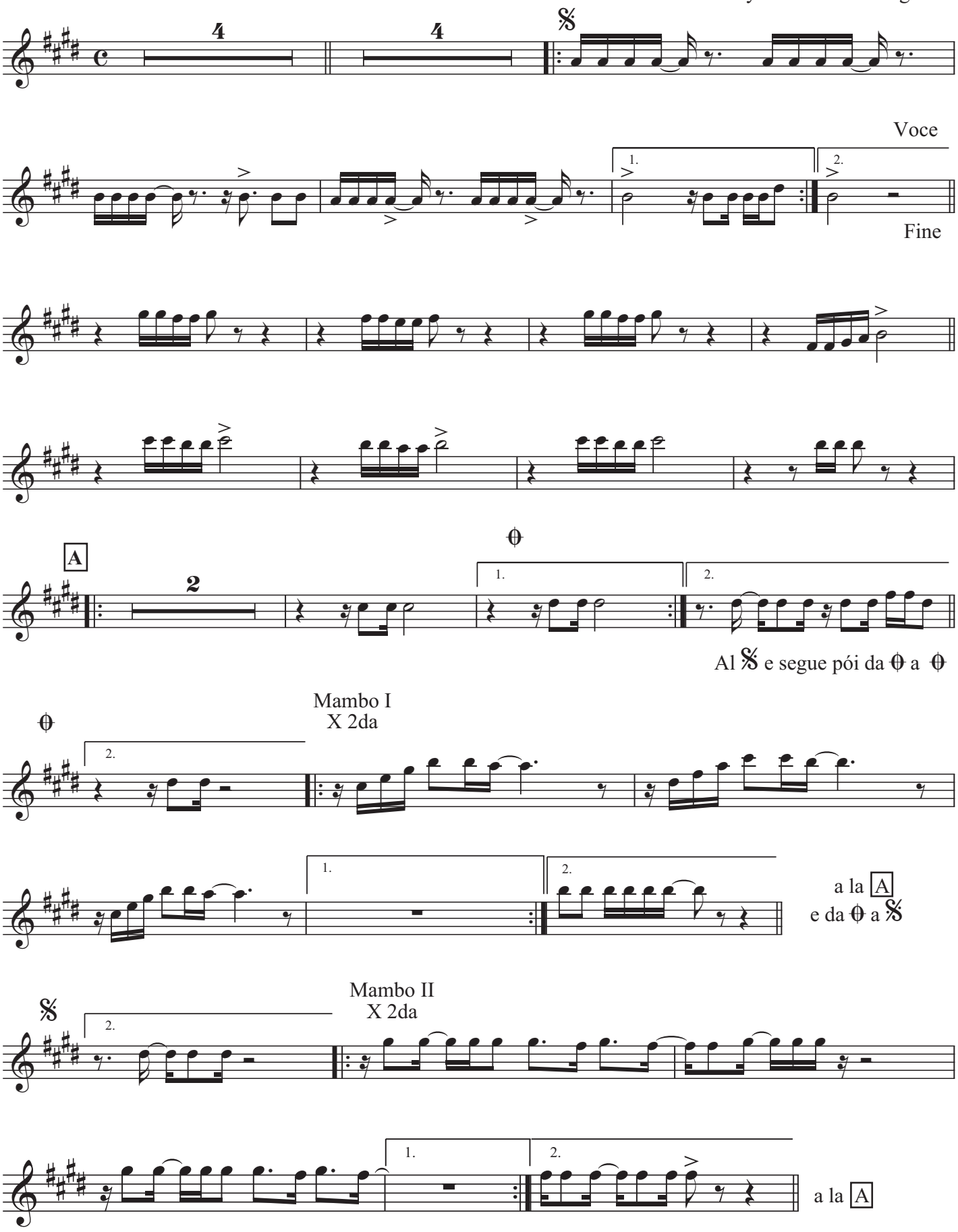
Arr. by Willie "Paco" Aguero




B
"Con el Ritmo de la Noche"
8
2
Voce
4
Varie volte
6
sf
4
CODA
1.
2.

El Baile de los Mangos

Arr. by Willie "Paco" Aguero



Play-along CD's index.

All of the following tunes have a marked section for the reader to solo (READER Solo) and right the all charts along with the music. All charts are in B♭.

About the last example "Una Improvisación del Cirberto..." go ahead and challenge yourself to play and improvise something good, with the recorded trumpet (track 9) or just on the rhythm undernite (track 10).

Make sure to follow the order on the CD because the songs start from easy to harder (from trumpeter's point of view).

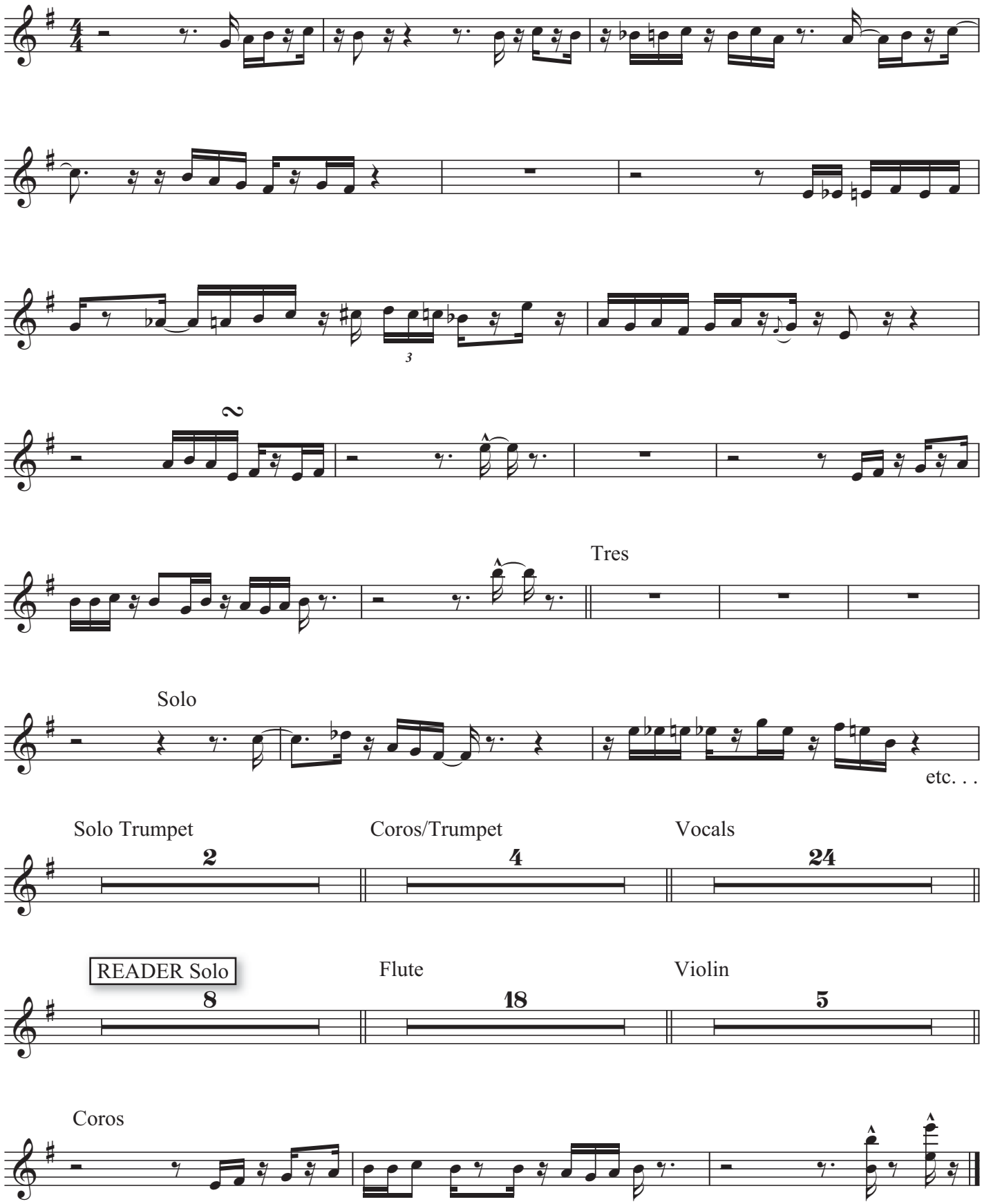
1. *"El Código"*	son	by Willie "Paco" Aguero
2. *"Luna de Diciembre"*	bolero	Willie "Paco" Aguero
3. *"Alma Sola"*	salsa	Willie "Paco" Aguero
4. *"Tá Callá"*	son	Willie "Paco" Aguero
5. *"Arriésgate conmigo"*	merengue	Willie "Paco" Aguero
6. *"El Lograr"*	salsa	Willie "Paco" Aguero
7. *"Blasito Bocoy"*	son	Willie "Paco" Aguero
8. *"Teléfono Frío"*	son	Willie "Paco" Aguero
9. *"Una Improvisación del Cirberto"*	guaguancó	by Gabriel Rosati
10. *"Una Improvisación del Cirberto"* (accompainement only)	guaguancó	Gabriel Rosati

NOTE FROM THE ENGRAVER: I DON'T HAVE THE MUSIC FOR # 9 AND #10

El Código

Son – 1st Trumpet

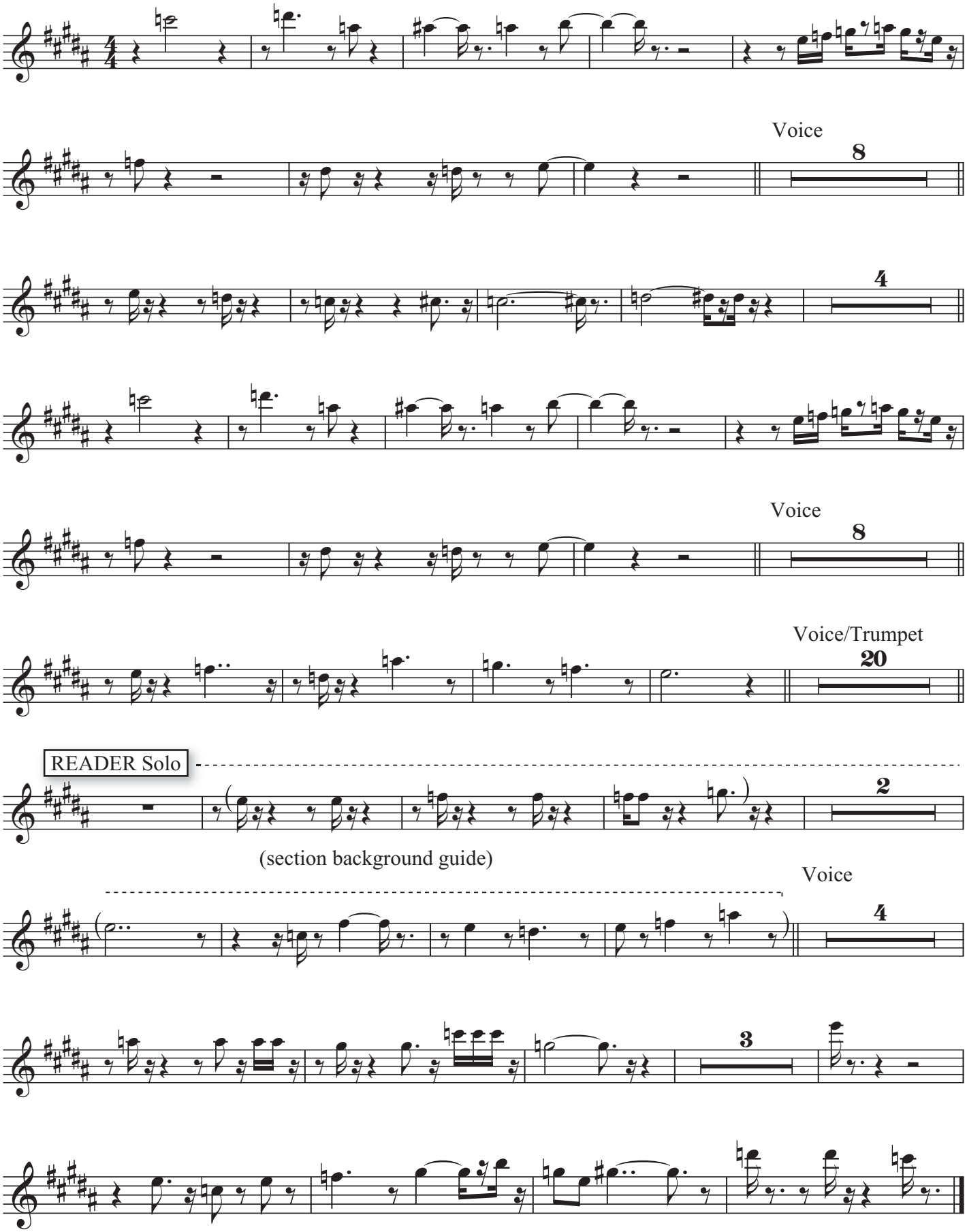
Music & Arr. by Willie "Paco" Aguero



Luna de Diciembre

Bolero – 1st Trumpet

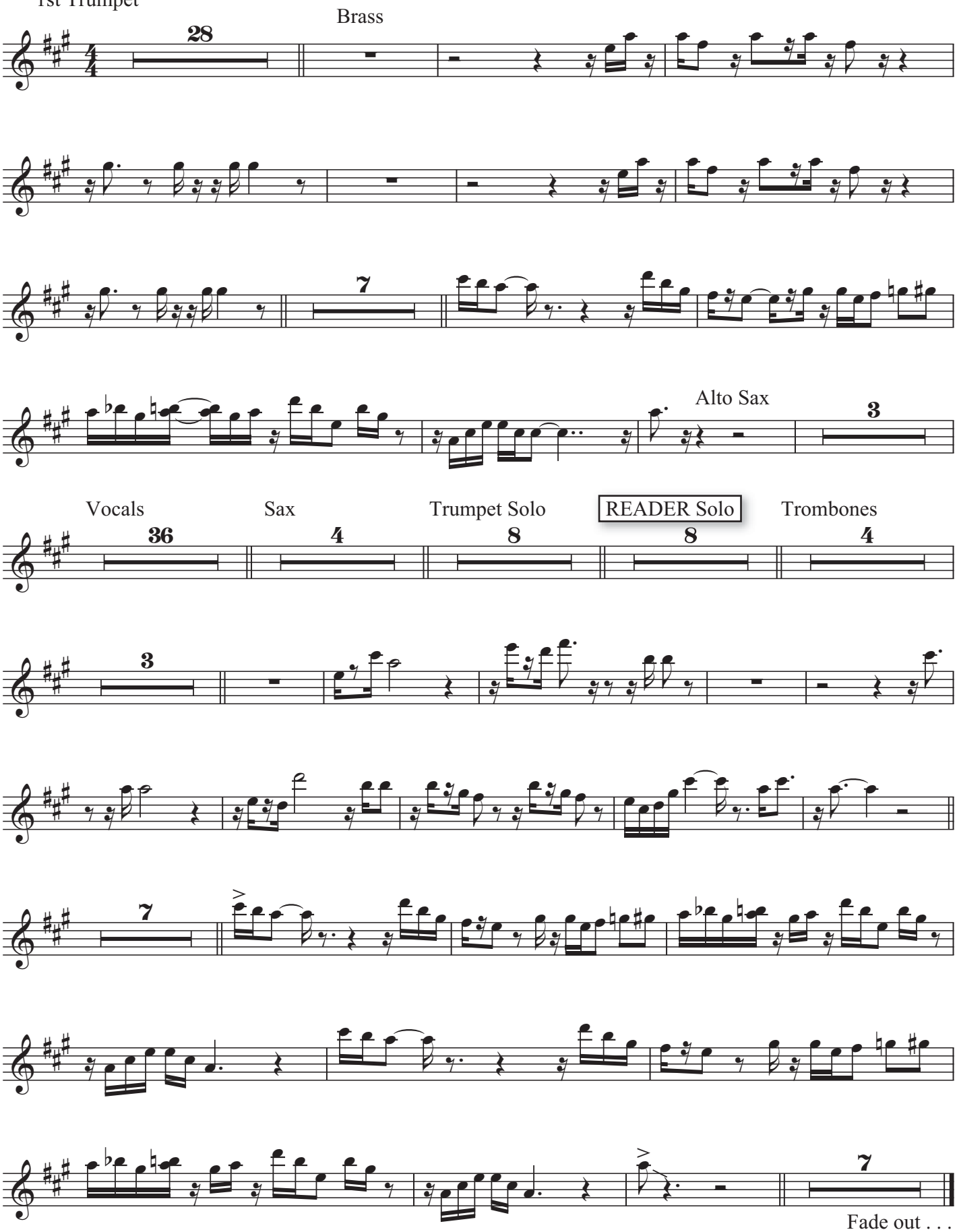
Music & Arr. by Willie "Paco" Aguero



Alma Sola

Music & Arr. by Willie "Paco" Aguero

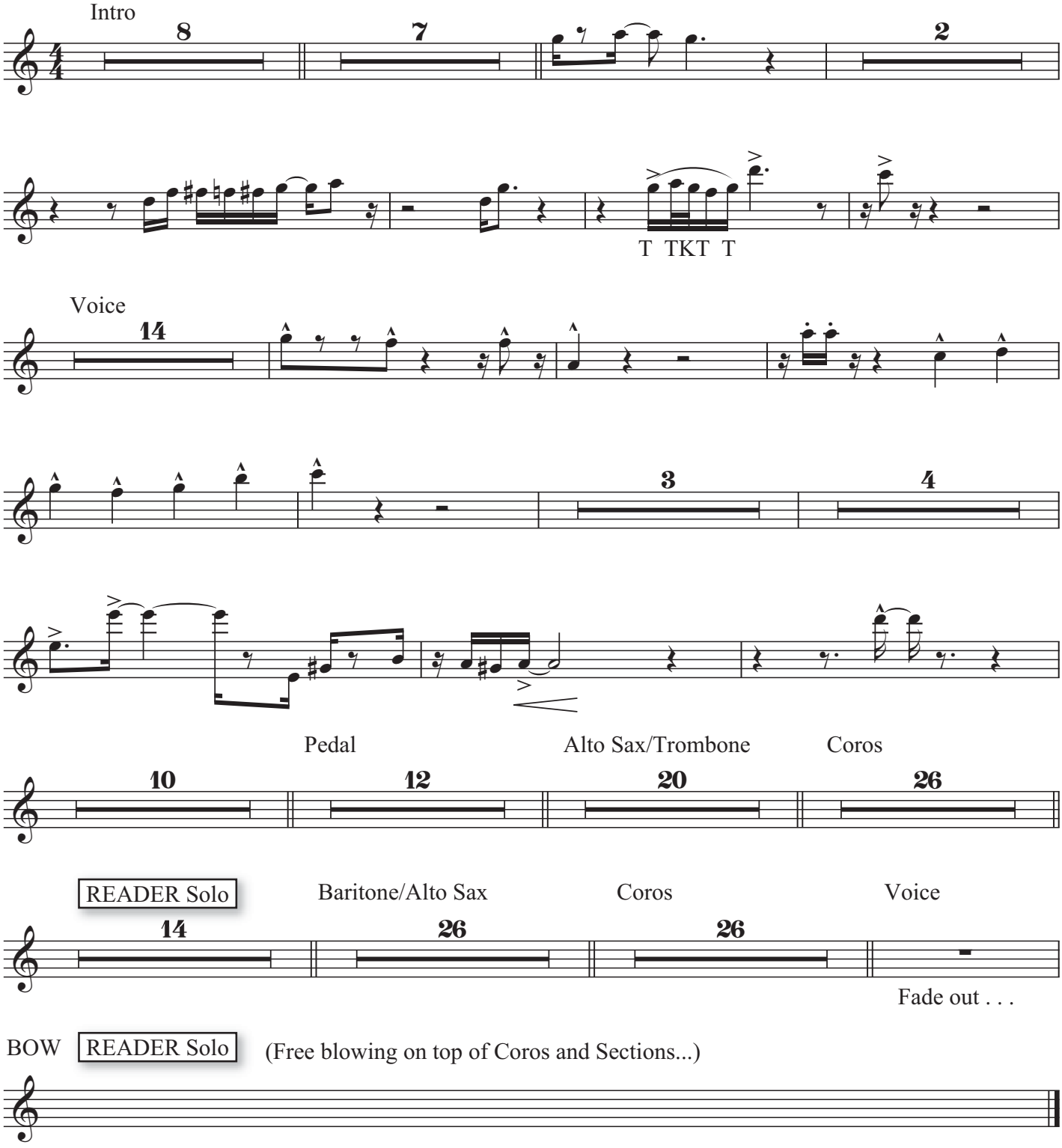
1st Trumpet



"Tá Callá"

Son – 1st Trumpet

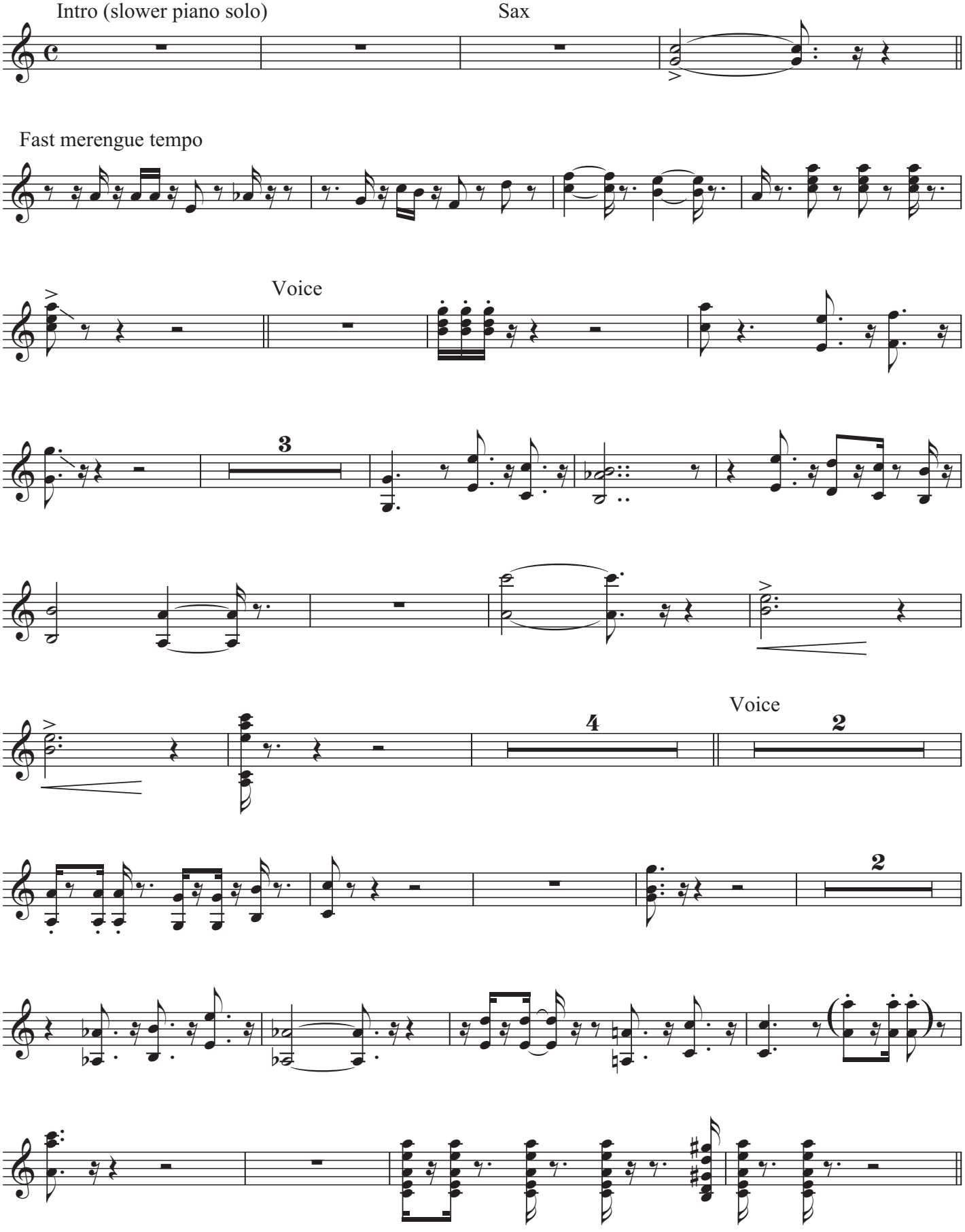
Music & Arr. by Willie "Paco" Aguero

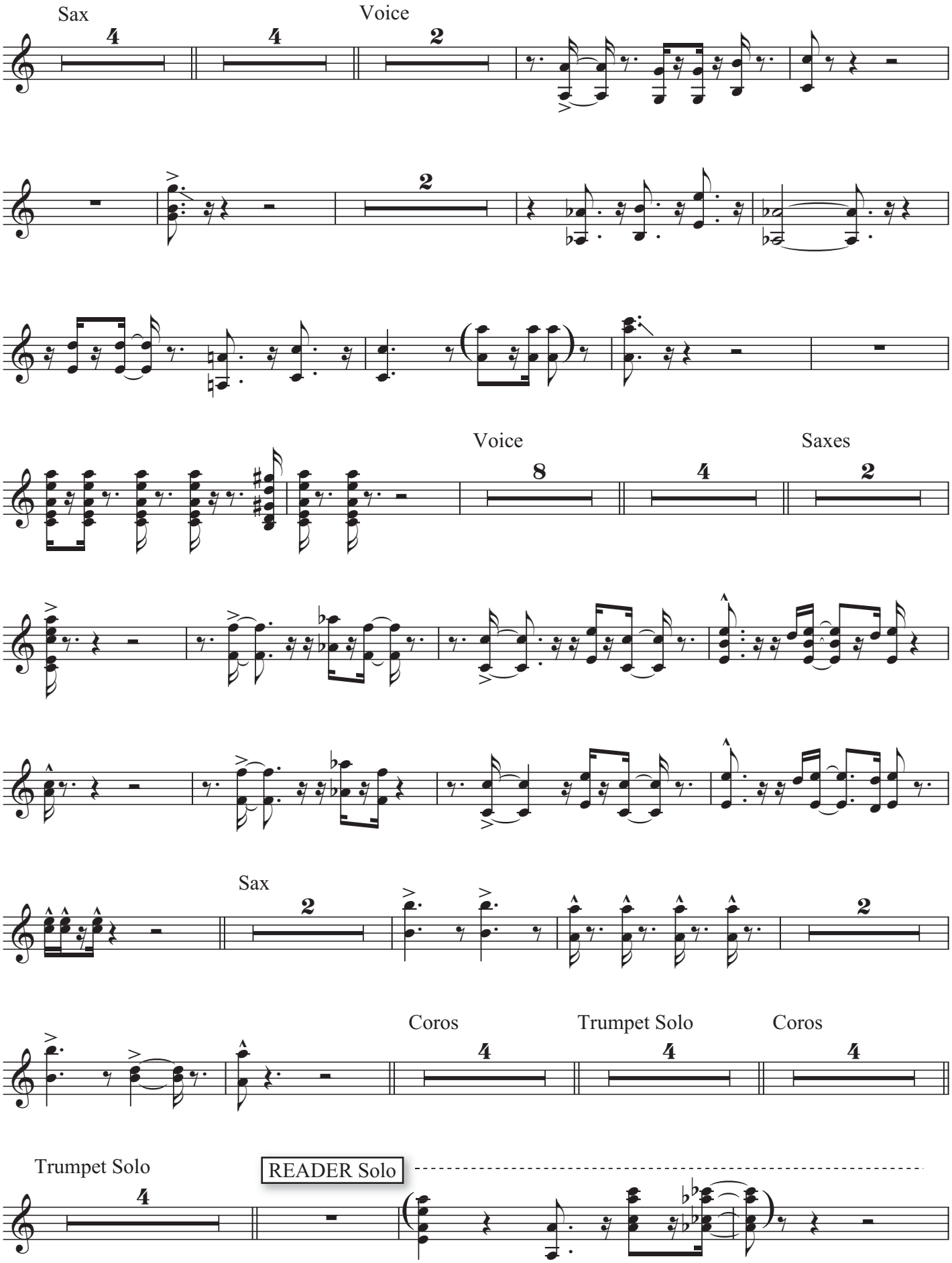


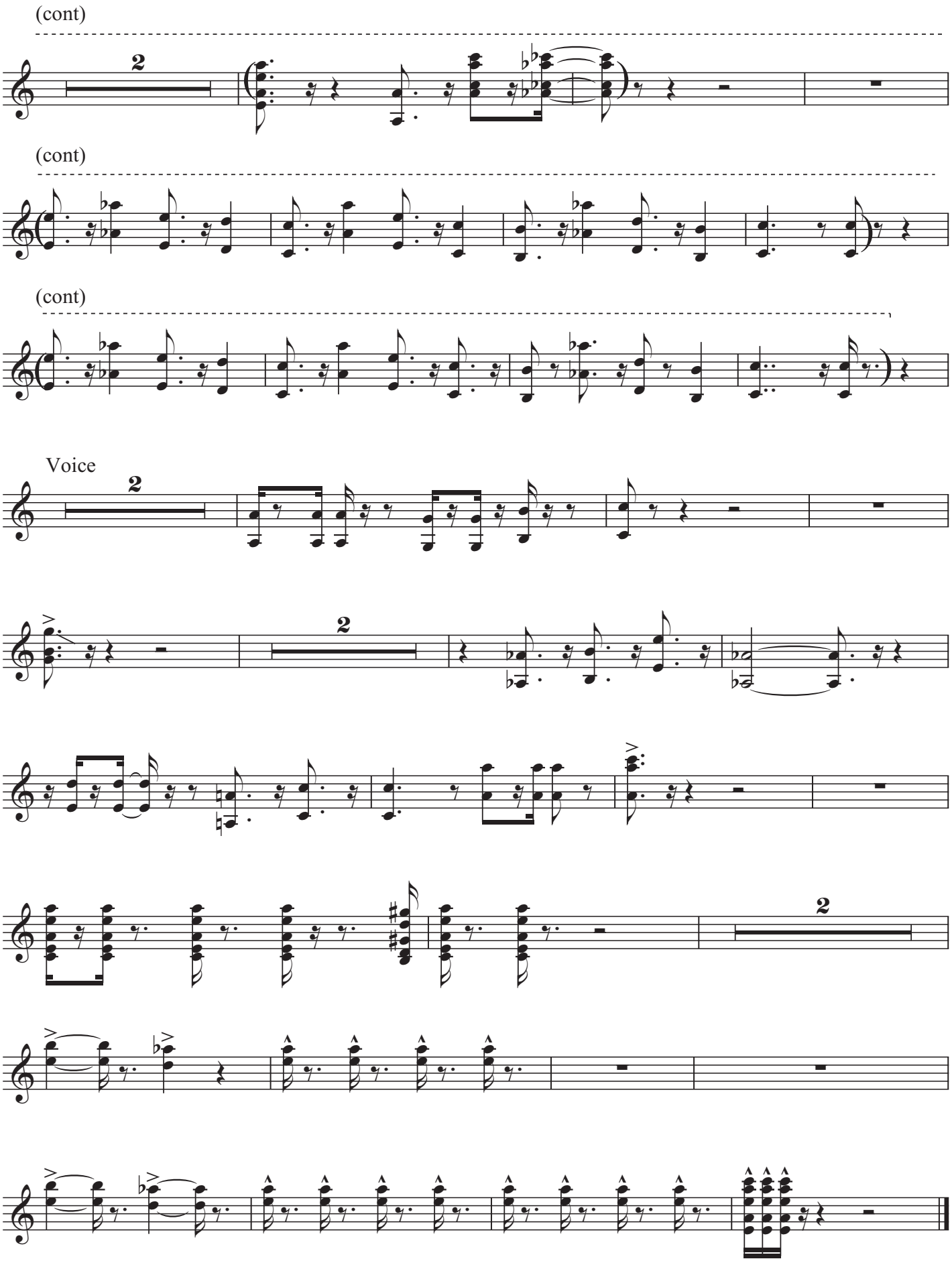
Arriésgate Conmigo

Merengue – Brass

Music & Arr. by Willie "Paco" Aguero




Sax
Voice
Voice
Saxes
Sax
Coros
Trumpet Solo
Coros
Trumpet Solo
READER Solo

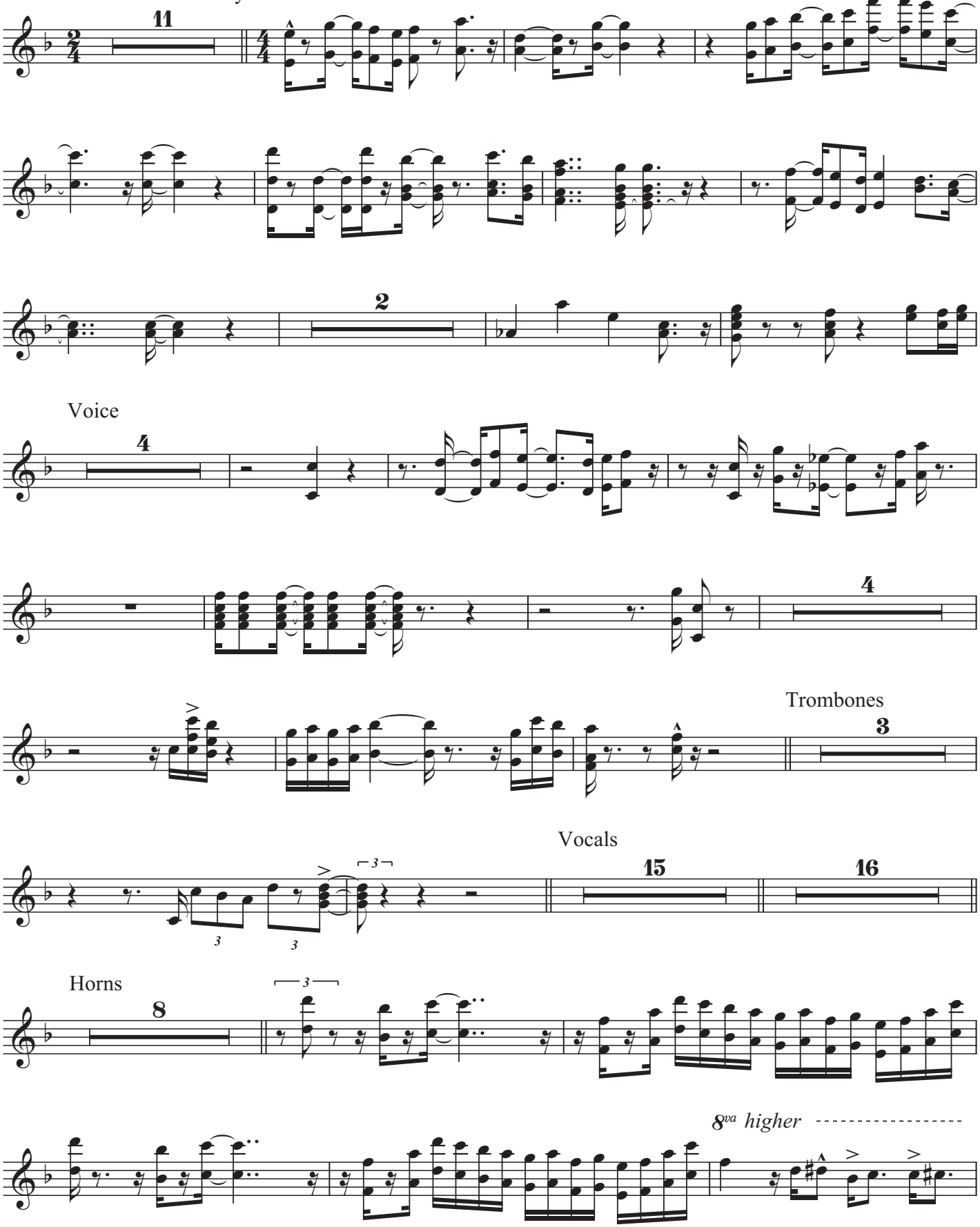

(cont)
2
(cont)
(cont)
Voice
2
2
2

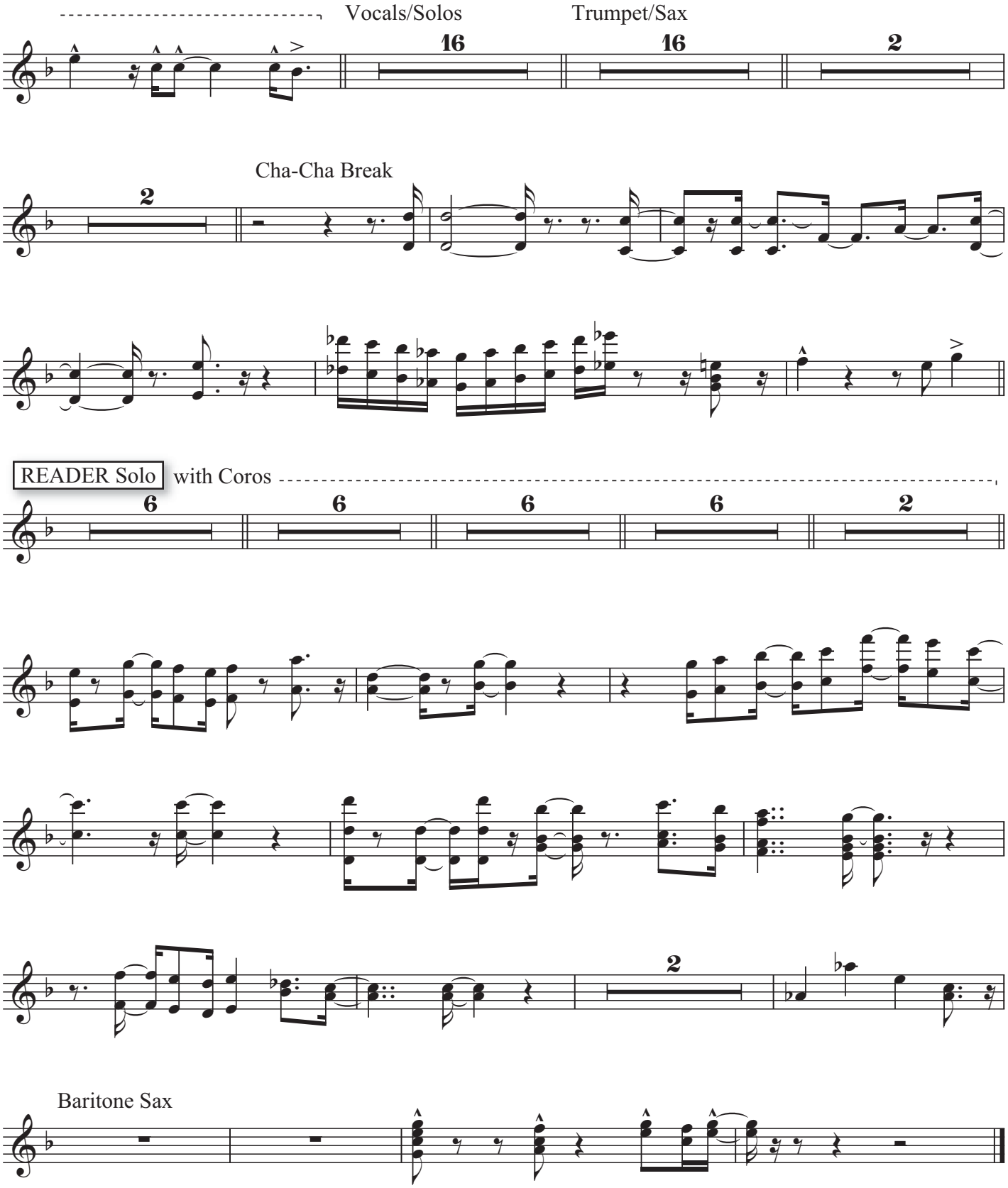
El Lograr

Salsa – Brass

Music & Arr. by Willie "Paco" Aguero

Intro Percussion only

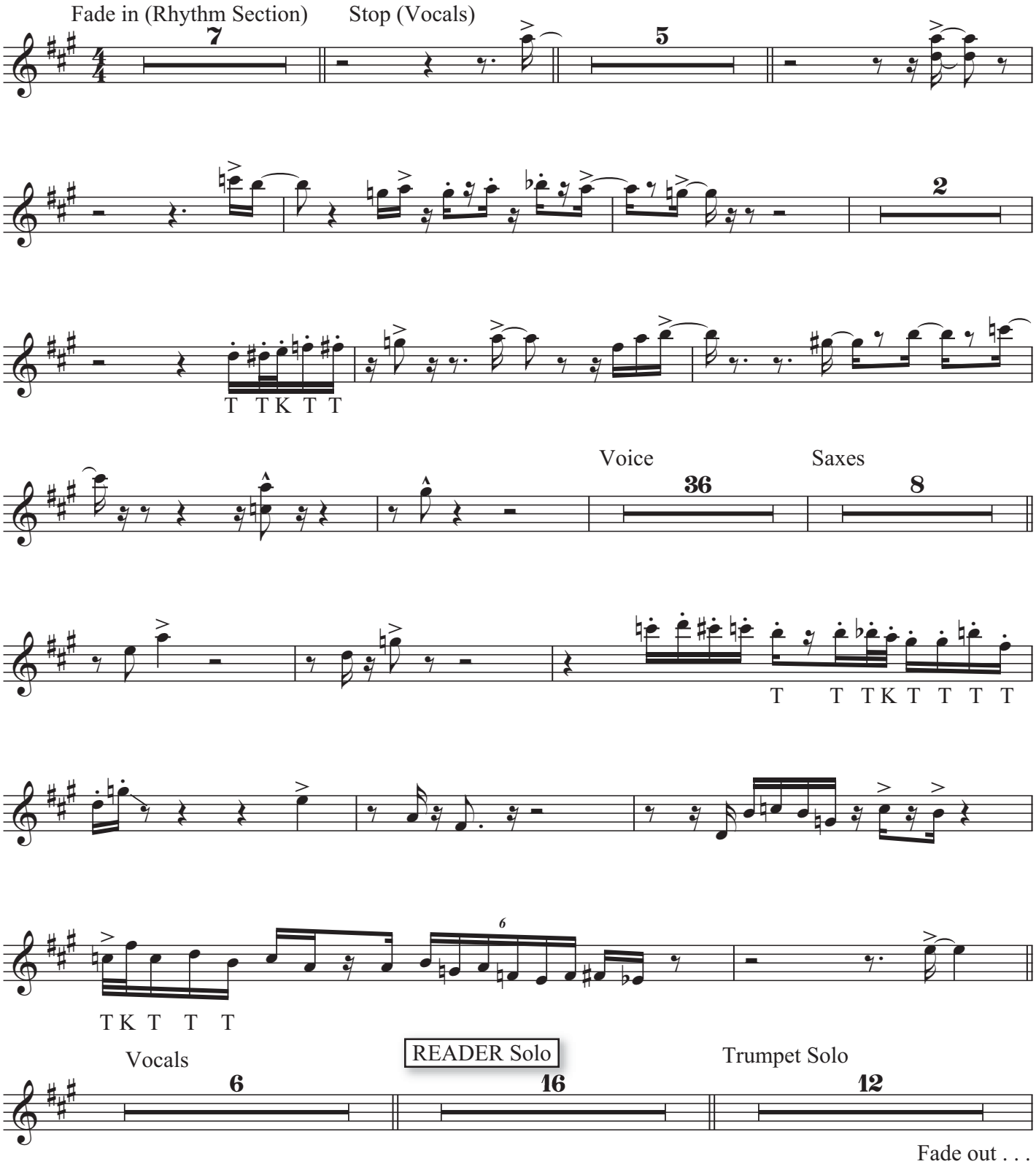



Vocals/Solos
Trumpet/Sax
16
16
2
Cha-Cha Break
2
READER Solo
with Coros
6
6
6
6
2
2
Baritone Sax

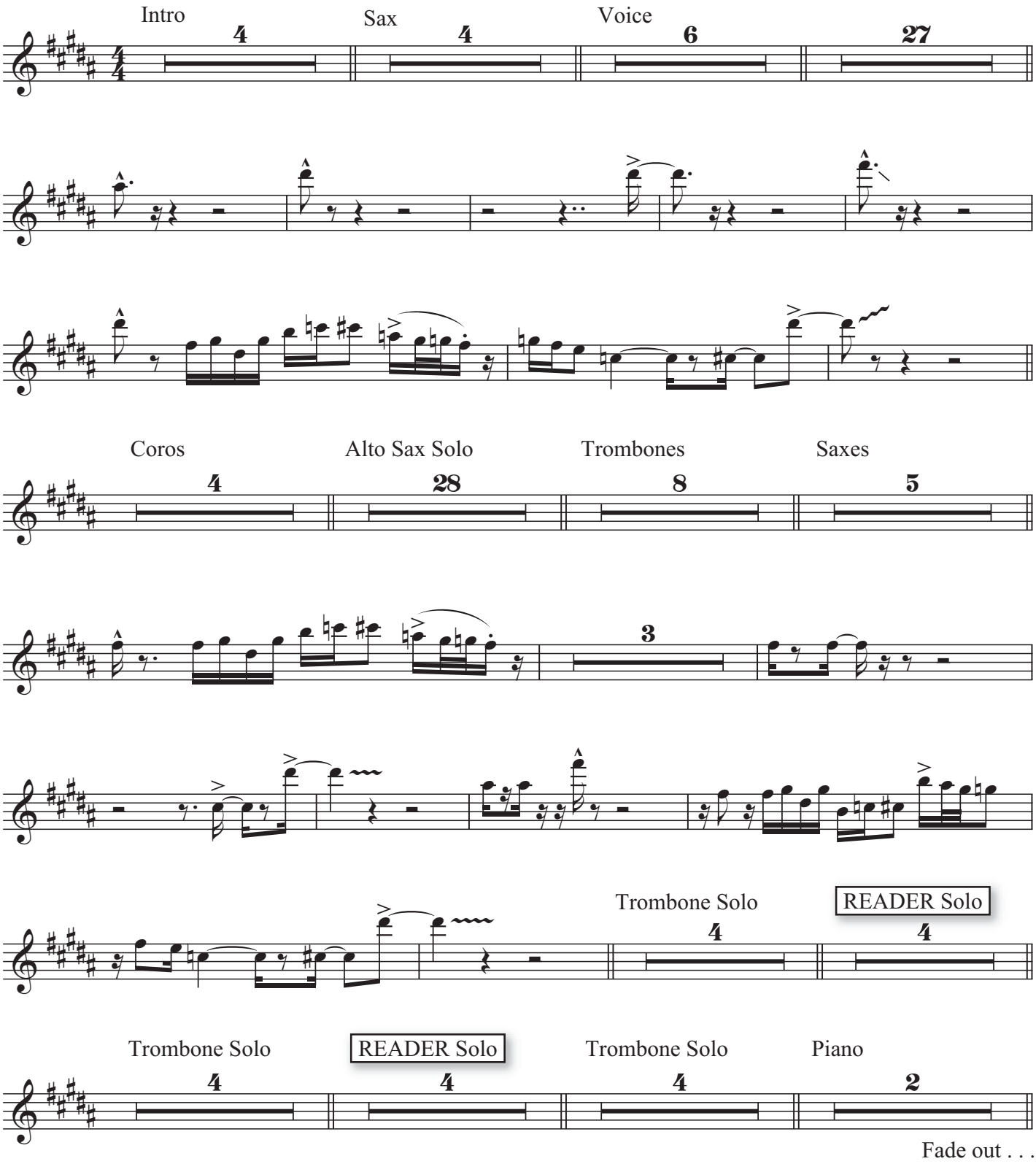
Blasito Bocoy

Son –1st Trumpet

Music & Arr. by Willie "Paco" Aguero



Telefono Frio

Son – 1st Trumpet

Music & Arr. by Willie "Paco" Aguero