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### Musical Description/References

Traditional Cuban Conjunto – Septeto style  
Typical “Puente” section (bridge)  
Pop Merengue bridge (like the song “El Tiburòn”)  
Respuestas (answers) with short fills  
“Moña” sample (mambo like)  
“Campesino” (countryside) style  
“Intro” section (‘a la Carlos Santana)  
Afro-Cuban street Carnaval style  
Rhythmical trades during a solo  
Traditional sound for “Sonora” style  
Jazzy solo feel  
Typical Dominican “Onda” (wave)  
Sweet Brazilian solo style  
Horn line with cutting hits  
Typical start to a Salsa solo  
Modern melodic solo over rhythms hits  
Intro example with lyrical phrasing  
Solo sample going to an ending section  
Rhythmical “respuestas” (answers)  
Intro part for trumpet section  
Nice but muscular trombone’s intro line  
Modern solo sample (‘a la Marcio Montarroyos)  
Jazzy Caribbean Carnaval (‘a la Claudio Roditi)  
Trombone “borracho” (with a swaying attitude)  
Traditional fat sound (‘a la Alfredo “Chocolate” Armenteros)  
Interlude plus beginning solo part  
“Cool” attitude on solo example  
1930-40’s style, melodic solo approach  
Lip trills used on a jazzy solo  
Lyrical trumpet mambo line

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|----------------------------------|---|
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| <b>34. Merengue 6 P.17</b>       | Accent variations on the same phrase                              |
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## *“The Latin Brass Soloist”*

This book contains 50 examples of popular Latin brass styles. Each example has been recorded twice, the first version has the brass solo part recorded along with the rhythm section of piano bass and percussion, the second version has just the rhythm section so that you can play along with it for study and practice. The 50 examples cover a wide variety of Latin styles as:

**Salsa:** Salsa, which some historians say develop concurrently in New York, Cuba and Puerto Rico, uses mostly Son clave, and even though it is primarily known as a dance genre, it also has served as a musical vehicle for a lot of Latin Jazz exploration as well.

**Mambo:** Mambo was popularized by great band leaders in the 50's like Machito, Perez Prado, Tito Puente, Tito Rodriguez, etc. It uses mostly Son clave and is one of Salsa's predecessors.

**Songo:** “Changuito” drummer of the group “Los Van Van” has been credited to help create this rhythm, but two of Cuba's foremost fusion groups also deserve to be mentioned, Grupo AfroCuba and Irakere.

**Cha Cha:** The “Cha Cha” evolved from the Cuban danzon and mambo and its creation has been attributed to violinist Enrique Jorrin. Before it was called the “cha cha” it was referred as the “triple mambo”. The triple step would make a scraping and shuffling noise on the floor that some would describe as “cha cha cha.” Thus a new name was born.

**Son:** A late 19<sup>th</sup>. century peasant style. The original instrumentation of the Son was the Bongos, Maracas, Clave, Guitar and Botija (jug) for bass and vocals. The verse and lyrics were based on the Spanish poetic form known as “Decima” which was followed by the “coro” or “estribillo”. This would become the basic framework for Salsa music that survives to this day.

**Bomba:** This is the Puerto Rican equivalent of the Cuban Rumba – African based folkloric music that consists of percussion, vocals and couple dancing. Although the standard Bomba rhythmic pattern is a one bar phrase, and thus does not have clave in it.

**Merengue:** This is a rhythm from the Dominican Republic. Originally it was played with tambora, guira and accordion, and later on congas, piano and bass were added.

**Cumbia:** This rhythm comes from Colombia and combines Hispanic melodies with African rhythms along with Native American harmonic components. The original cumbia is characterized by the dancer's feet remaining directly one in front of the other practically all the time. Mostly in clubs today people dance cumbia using salsa steps.

**Calypso:** This is the national rhythm of Trinidad. It has enjoyed tremendous popularity world-wide, and probably was the dominant sound of the Caribbean for many years due to its association with the Steel Drums.

**Samba Cruzado:** A Jazz influenced Samba form played with drum set. The Samba is best known for as the carnival rhythm from Rio de Janeiro. In its carnival form it is known as Samba Enredo or Batucada and it is played with a wide variety of percussion instruments with no drum set.

A special thanks to Carlos Campos for sequencing and recording the rhythm tracks.

# Sòn 1

CD Track. 1

Solo by Gabriel Rosati

♩ = 164

(CUP MUTE)

C7 F C7

F C7 F C7 F

C7 F C7 F C7

F C7 F

# Cha-cha-chà 1

CD Track. 2

♩ = 120

G MIN7 C7 Bb7

G MIN7 C7 Bb7 C7