

# *Ultimate Latin Piano/Keyboard Riffs*

*by Carlos Campos & Andrew D. Gordon*

*Featuring Salsa, Mambo, Merengue, Cha Cha, Songo,  
Bomba, Cumbia, Calypso styles*

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## A Message from the Authors

From Carlos Campos

My good friend and publisher, Andrew Gordon, came to my house over a year ago to show me some sketches from a book he was beginning to write.

The book consisted of numerous piano riffs in various Latin and Afro-Caribbean styles. When I first saw his music examples, I started to rewrite all of them. When Andrew saw this, he asked if I wanted to co-write the book with him, starting from scratch.

I really liked the concept behind the book, so I accepted right away. It took us more than a year to finish the book, with Andrew coming to my studio every Thursday afternoon for three or four hours. Andrew would write the chart for the song, I would change a few things, and then play and record the examples. After we were finished recording, I transcribed all the piano parts and notated the music examples.

It was a lot of work, but we had a lot of fun. I hope that you will enjoy learning from this book as much as we enjoyed putting it together.

From Andrew Gordon

I grew up in London, England during the 1960's, when most of the music that I listened to on the radio was pop music consisting of songs by The Beatles, Rolling Stones, and Beach Boys, etc., as well as classical music.

My first recollection of Latin music was listening to Santana's first album in the late 1960's. This album made a very big impression, especially with the driving Latin percussion instruments mixed with Carlos Santana's bluesy guitar solos. The only way I could hear the album, as well as other progressive rock music, was to listen to a pirate rock radio station from 12:00 am to 3:00 am on a Friday night, and with a transistor radio and a tape recorder I would try to tape the whole three hour show each week. The music played on this station greatly influenced my composing and piano/keyboard playing for many years, as I played with many progressive rock bands before I became heavily influenced by funk and jazz.

Moving to Los Angeles, California in 1979, I soon started to play with musicians from all over the globe, including musicians from Latin America; hence, my appreciation and understanding of Latin music developed.

I hope that the numerous examples in this book go a long way in helping musicians and students master the elements that make up Latin piano/keyboard styles.

# LATIN RIFF 4

CD TRACKS # 7 & 8

Arranged by: Carlos Campos  
and Andrew Gordon

**SALSA**

**2/3 CLAVE**

♩ = 164

Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

1

Detailed description: This system contains the first four measures of the piece. The key signature has one sharp (F#). The time signature is 2/3. The music is written for piano in grand staff notation. The melody in the right hand consists of eighth and quarter notes with rests. The bass line in the left hand features a steady eighth-note pattern. Chord changes are indicated above the staff: Am<sup>7</sup> for measures 1 and 3, and D<sup>7</sup> for measures 2 and 4. A large, faint watermark 'MUSIC' is visible across the page.

Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

5

Detailed description: This system contains measures 5 through 8. The musical notation and bass line continue from the previous system. The chord changes remain Am<sup>7</sup> and D<sup>7</sup> in an alternating pattern.

Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

9

Detailed description: This system contains measures 9 through 12. The musical notation and bass line continue. The chord changes remain Am<sup>7</sup> and D<sup>7</sup> in an alternating pattern.

Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup>

13

Detailed description: This system contains measures 13 through 16. The musical notation and bass line continue. The chord changes are Am<sup>7</sup>, D<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, and Am<sup>7</sup>. The piece concludes with a double bar line at the end of measure 16.