

EJEMPLO #2B – BOLERO (C.D. TRACK 2)

EXAMPLE #2B – BOLERO (CD TRACK 2)

♩ = 80

Intro (piano)

7

E-7 A7 D B-7

13 E-7 A7 A-7 D7 D7 G-7

18 C7 Eb Eb7 Bb-7 E7

23 A7 E-7 A7 D B-7

EJEMPLO #3 (C.D. TRACK 3)

EXAMPLE #3 (CD TRACK 3)

♩ = 144

En el estilo de cha-cha-chá sería:

In the style of a cha-cha-chá this would be as follows:

EJEMPLO #4A (C.D. TRACK 4)

EXAMPLE #4A (CD TRACK 4)

♩ = 120

Se hará así sucesivamente con cada uno de los estilos haciendo énfasis en la ejecución correcta de cada articulación, teniendo especial cuidado de que los picados sean cortos y, valga la insistencia, ya que éste es muy importante.

This will be repeated successively in each of the styles emphasizing the correct execution of each articulation, while being particularly careful to play the “picados” short. My apologies for repeating this, but I consider it very important.

Otro aspecto que influye en la dicción e interpretación de un estilo determinado son los adornos.

Moreover, the individual styles are also influenced in their diction and interpretation by the use of embellishments.

Se pueden aplicar los diferentes adornos como apoyaturas, mordentes, de dos, tres y cuatro notas, trinos, glisandos ascendentes y descendentes que puede escribir el arreglista o utilizar éstos en un solo improvisado.

The range of embellishments that might be used stretches from appoggiaturas, mordents of two, three and four notes as well as trills to ascending and descending glissandos – either notated by the arranger or used in an improvised solo.

En el siguiente fragmento podemos ver la utilización de algunos de estos adornos.

In the following passage you will see how some of these embellishments can be used.

EJEMPLO #4B (NO EN C.D.)

EXAMPLE #4B (NOT ON CD)

♩ = 92

Continuando con el lenguaje musical (dicción) podemos destacar también el acompañamiento de los saxofones en un bolero, éste sería más legato en función de una melodía:

Continuing on the subject of musical language, or diction, we should also point out that in a bolero the accompaniment performed by the saxophones has to be more legato corresponding to the melody:

EJEMPLO #5 – BOLERO-MAMBO (C.D. TRACK 5)

EXAMPLE #5 – BOLERO-MAMBO (CD TRACK 5)

...y si utilizáramos este mismo fragmento en un bolero “chá” sería más rítmico, más cortos los sonidos:

...and if we use the same passage in a “bolero-chá”, it would be more rhythmic with the notes played shorter:

EJEMPLO #6 – BOLERO-CHÁ (C.D. TRACK 6)

EXAMPLE #6 – BOLERO-CHÁ (CD TRACK 6)

Generalmente en el Bolero-chá o Bolero-son, el tempo es más “alante” (más rápido) cuando se entra en el estribillo o montuno. Un ejemplo de bolero-chá es *Trillo Tropical*.

Usually, in the bolero-chá or bolero-son, the tempo gets more “alante” (faster) when starting with the “estribillo” or “montuno”. “Trillo Tropical” is an example of a bolero-chá.

EJEMPLO #7 – “TRILLO TROPICAL” (C.D. TRACK 7)

EXAMPLE #7 – “TRILLO TROPICAL” (CD TRACK 7)

A continuación practique las siguientes síncoas y contratiempos los cuales le servirán de preparación para ejecutar los distintos “tumbaos” o melodías cubanas.

Practise the following syncopations and off-beats which will prepare you for the performance of different “tumbaos” or Cuban melodies.

**EJERCICIOS**

**EXERCISES**

**CHA-CHA-CHÁ (C.D. TRACK 21 Y 62)**

**CHA-CHA-CHÁ (CD TRACKS 21 AND 62)**

♩ = 112 G-7 C F D-7

**SON (C.D. TRACK 22 Y 63)**

**SON (CD TRACKS 22 AND 63)**

♩ = 104 F C7 C7 F

**SON MARACAIBO (C.D. TRACK 23 Y 64)**

**SON MARACAIBO (CD TRACKS 23 AND 64)**

♩ = 104 B

**CHA-CHA-CHÁ (C.D. TRACK 24 Y 65)**

**CHA-CHA-CHÁ (CD TRACKS 24 AND 65)**

♩ = 116 4x A B- B- A

**SON (C.D. TRACK 25 Y 66)**

**SON (CD TRACKS 25 AND 66)**

♩ = 116 B- C#- F#

**MAMBO (C.D. TRACK 26 Y 67)**

**MAMBO (CD TRACKS 26 AND 67)**

♩ = 132 B- C#- F#

GUARACHA (C.D. TRACK 27 Y 68)

GUARACHA (CD TRACKS 27 AND 68)

♩ = 108 A-

D-

E7

A-



PILÓN (C.D. TRACK 28 Y 69)

PILÓN (CD TRACKS 28 AND 69)

♩ = 104 B-



PA' CÁ (C.D. TRACK 29 Y 70)

PA' CÁ (CD TRACKS 29 AND 70)

♩ = 120

D-

G-

A7

A7

G-

D-



GUARACHA (C.D. TRACK 30 Y 71)

GUARACHA (CD TRACKS 30 AND 71)

♩ = 108

G-

C-

D7

G-



GUARACHA (C.D. TRACK 31 Y 72)

GUARACHA (CD TRACKS 31 AND 72)

♩ = 108

G-

C-

D7

G-



GUARACHA (C.D. TRACK 32 Y 73)

GUARACHA (CD TRACKS 32 AND 73)

♩ = 108

G-

C-

D7

G-



GUARACHA (C.D. TRACK 33 Y 74)

GUARACHA (CD TRACKS 33 AND 74)

♩ = 108

G-

C-

D7

G-



CAPITULO 6

CHAPTER 6

EJERCICIOS CON "TUMBAOS"

EXERCISES WITH "TUMBAOS"

Es muy importante, como se ha dicho en los distintos capítulos de este libro, el tocar con la clave, sentir dónde va y ejecutar sin tener que pensar si es una u otra. En los siguientes ejercicios, no se indicará ningún signo de dicción, de acuerdo a como haya practicado hasta ahora, hágalo usted mismo.

As has already been mentioned in the different chapters of this book, it is very important to play with the clave, to feel where it goes and to play it without thinking which one it is. In the following exercises there is no symbol of diction. Now it is your task to do it yourself in accordance with what you have learned so far.

SON (C.D. TRACK 34 Y 75)

SON (CD TRACKS 34 AND 75)

♩ = 104      D    G

Musical notation for Son exercise. The piece is in 2/4 time with a tempo of 104. The key signature has one sharp (F#). The melody consists of eighth notes and quarter notes. Chords D and G are indicated above the staff.

SON (C.D. TRACK 35 Y 76)

SON (CD TRACKS 35 AND 76)

♩ = 92      F    C-                                  F    Bb

Musical notation for Son exercise. The piece is in 2/4 time with a tempo of 92. The key signature has two flats (Bb, Eb). The melody features eighth notes and quarter notes. Chords F, C-, F, and Bb are indicated above the staff. Accents (>) are placed over the final two notes of the piece.

SON MARACAIBO (C.D. TRACK 36 Y 77)

SON MARACAIBO (CD TRACKS 36 AND 77)

♩ = 100      F                          Eb                          Bb                          Eb

Musical notation for Son Maracaibo exercise. The piece is in 2/4 time with a tempo of 100. The key signature has two flats (Bb, Eb). The melody consists of eighth notes and quarter notes. Chords F, Eb, Bb, and Eb are indicated above the staff.

SON GUARACHA (C.D. TRACK 37 Y 78)

SON GUARACHA (CD TRACKS 37 AND 78)

♩ = 92      Bb                  Eb                  F                  Eb                  Bb                  Eb                  F                  Eb

Musical notation for Son Guaracha exercise. The piece is in 2/4 time with a tempo of 92. The key signature has two flats (Bb, Eb). The melody consists of eighth notes and quarter notes. Chords Bb, Eb, F, Eb, Bb, Eb, F, and Eb are indicated above the staff.

SON MONTUNO (C.D. TRACK 38 Y 79)

SON MONTUNO (CD TRACKS 38 AND 79)

♩ = 84      F                          G-7                          C                          F                          D-                          Bb                          C7                          F

Musical notation for Son Montuno exercise. The piece is in 2/4 time with a tempo of 84. The key signature has two flats (Bb, Eb). The melody consists of eighth notes and quarter notes. Chords F, G-7, C, F, D-, Bb, C7, and F are indicated above the staff.

SON MONTUNO (C.D. TRACK 39 Y 80)

SON MONTUNO (CD TRACKS 39 AND 80)

♩ = 104 G-



C-



D7



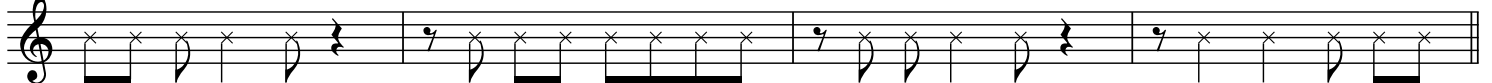
Realice y practique con las siguientes células rítmicas sus propias variaciones melódicas sobre el anterior ciclo armónico.

Practise and play your own melodic variations with the following rhythmic patterns over the previous harmonic cycles.

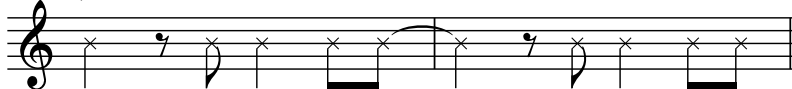
a)



b)



c)



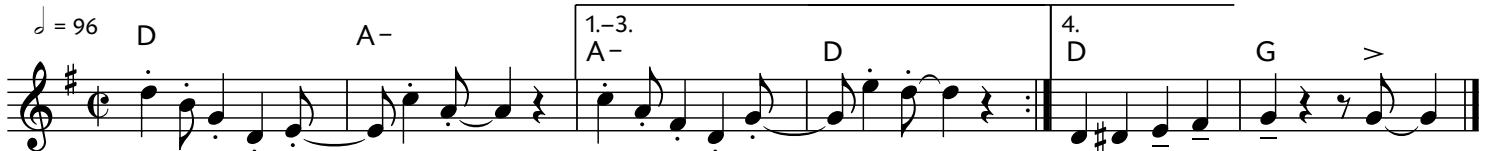
d)



SON MONTUNO (C.D. TRACK 40 Y 81)

SON MONTUNO (CD TRACKS 40 AND 81)

♩ = 96 D A-



# Tumbao 3

CHA-CHA-CHÁ

Arr.: J. Picayo

EJEMPLO #18 (C.D. TRACK 46)

♩ = 112

Alto Sax

Tenor Sax

Baritone Sax



B♭



# Las Gemelas

a mama y tia - to my mom and aunt

(Cha-cha-chá)

Javier Zalba

♩ = 120

Musical score for saxophone in B♭ major, 4/4 time, 120 bpm. The score is divided into two sections, A and A2.

**Section A (Measures 1-16):**

- Measure 1: Chord **A** (boxed), note G.
- Measure 2: Chord **G**.
- Measure 3: Chord **G**.
- Measure 4: Chord **A-7**.
- Measure 5: Chord **A-7**.
- Measure 6: Chord **A-7**.
- Measure 7: Chord **A-7**.
- Measure 8: Chord **A-7**.
- Measure 9: Chord **A-7**.
- Measure 10: Chord **A-7**.
- Measure 11: Chord **D7**.
- Measure 12: Chord **G**.
- Measure 13: Chord **G**.
- Measure 14: Chord **G**.
- Measure 15: Chord **G**.
- Measure 16: Chord **G**.

**Section A2 (Measures 17-32):**

- Measure 17: Chord **A2** (boxed), note G.
- Measure 18: Chord **G**.
- Measure 19: Chord **G**.
- Measure 20: Chord **A-7**.
- Measure 21: Chord **A-7**.
- Measure 22: Chord **A-7**.
- Measure 23: Chord **A-7**.
- Measure 24: Chord **A-7**.
- Measure 25: Chord **A-7**.
- Measure 26: Chord **A-7**.
- Measure 27: Chord **A-7**.
- Measure 28: Chord **A-7**.
- Measure 29: Chord **A-7**.
- Measure 30: Chord **D7**.
- Measure 31: Chord **G**.
- Measure 32: Chord **G**.

Chord changes are indicated above the staff. The key signature has one sharp (F#). The score includes various musical notations such as accents, slurs, and dynamic markings.

33 **B**  
C (on segno) C G G7 2

37 C C G G 2

41 A-7 A-7 D7 G Break (unison) D.C. al ⊕

Fine

45 (Drum break) Solo G A-7

49 A-7 D7 G G A-7 D7

53 A-7 D7 G G A-7

57 A-7 D7 G G A-7 D7

61 A-7 D7 G 2 D.S. al Fine

EJEMPLOS EN Eb

EXAMPLES FOR Eb INSTRUMENTS

CAPITULO 3

CHAPTER 3

EJEMPLO #2A – TUMBAO (C.D. TRACK 2)

EXAMPLE #2A – TUMBAO (CD TRACK 2)

♩ = 120

Musical notation for Example #2A (Tumbao) in Eb major, 4/4 time. The tempo is 120 beats per minute. The key signature has two flats (Bb and Eb). The melody consists of eighth and quarter notes. Chords are indicated above the staff: A- and E7.

EJEMPLO #2B – BOLERO (C.D. TRACK 2)

EXAMPLE #2B – BOLERO (CD TRACK 2)

♩ = 80

Musical notation for Example #2B (Bolero) in Eb major, 4/4 time. The tempo is 80 beats per minute. The key signature has two flats (Bb and Eb). The piece begins with an "Intro (piano)" marked with a "7" (seven-measure rest). The melody is primarily half notes with slurs. Chords are indicated above the staff: B-7, E7, A, F#-7, B-7, E7, E-7, A7, A7, D-7, G7, Bb, Bb7, F-7, B7, E7, B-7, E7, A, F#-7. There are triplet markings (3) under several groups of notes.

CAPITULO 4

CHAPTER 4

EJEMPLO #3 (C.D. TRACK 3)

EXAMPLE #3 (CD TRACK 3)

♩ = 144

A- D7 G E7 A- D7 1. G 2. G

EJEMPLO #4A (C.D. TRACK 4)

EXAMPLE #4A (CD TRACK 4)

♩ = 120

A A# B- E7 1. A 2. A

EJEMPLO #4B (NO EN C.D.)

EXAMPLE #4B (NOT ON CD)

5

9

13

EJEMPLO #5 (C.D. TRACK 5)

EXAMPLE #5 (CD TRACK 5)

♩ = 100

C-7 F7 C-7 F7 Bb Dø G7

C-7 F7 C-7 F7 Bb

EJERCICIOS

MAMBO-CHÁ (C.D. TRACK 8 Y 57)

♩ = 120

EXERCISES

MAMBO-CHÁ (CD TRACKS 8 AND 57)

SON (C.D. TRACK 9 Y 58)

♩ = 120

SON (CD TRACKS 9 AND 58)

CHA (C.D. TRACK 10 Y 59)

♩ = 120

CHA (CD TRACKS 10 AND 59)

SON (C.D. TRACK 11 Y 60)

♩ = 120

SON (CD TRACKS 11 AND 60)

MAMBO (C.D. TRACK 12 Y 61)

♩ = 132

MAMBO (CD TRACKS 12 AND 61)

EJEMPLO #8 (C.D. TRACK 13)

♩ = 132

EXAMPLE #8 (CD TRACK 13)

EJEMPLO #9 (C.D. TRACK 14)

♩ = 126

EXAMPLE #9 (CD TRACK 14)

CAPITULO 5

CHAPTER 5

EJEMPLO #13 (C.D. TRACK 18)

EXAMPLE #13 (CD TRACK 18)

*Encorvado*

Javier Zalba

BOSSA NOVA ♩ = 116

Musical score for 'Encorvado' in G major (one sharp), 6/8 time. The score consists of three staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff begins with a measure number '6'. The third staff begins with a measure number '11' and ends with a double bar line and a repeat sign. Below the final measure of the third staff, the instruction 'D.C. & fade out' is written.

EJEMPLO #14 (C.D. TRACK 19)

EXAMPLE #14 (CD TRACK 19)

*Son Montuno*

Javier Zalba

♩ = 88

Musical score for 'Son Montuno' in G major (one sharp), 4/4 time. The score consists of three staves of music. Above the first staff, the chord progression E, F#-, E, B7 is indicated. Above the second staff, the chord progression E, F#-, G#-, F#-, B is indicated. The third staff begins with a measure number '9' and a '4x' marking above the first measure, indicating a four-measure repeat. The score ends with a double bar line and a repeat sign, with the instruction 'fade out' written below.

EJEMPLO #15 (C.D. TRACK 20)

EXAMPLE #15 (CD TRACK 20)

♩ = 132  
escribiría/written

3x A F#-7 B- E9 A

ejecutar/played

EJERCICIOS

EXERCISES

CHA-CHA-CHÁ (C.D. TRACK 21 Y 62)

CHA-CHA-CHÁ (CD TRACKS 21 AND 62)

♩ = 112 D-7 G C A-7

SON (C.D. TRACK 22 Y 63)

SON (CD TRACKS 22 AND 63)

♩ = 104 C G7 G7 C

SON MARACAIBO (C.D. TRACK 23 Y 64)

SON MARACAIBO (CD TRACKS 23 AND 64)

♩ = 104 F#

CHA-CHA-CHÁ (C.D. TRACK 24 Y 65)

CHA-CHA-CHÁ (CD TRACKS 24 AND 65)

♩ = 116 4x E F#- F#- E

SON (C.D. TRACK 25 Y 66)

SON (CD TRACKS 25 AND 66)

♩ = 116 F#- G#- C#

CAPITULO 6

CHAPTER 6

SON (C.D. TRACK 34 Y 75)

SON (CD TRACKS 34 AND 75)

♩ = 104 A D

SON (C.D. TRACK 35 Y 76)

SON (CD TRACKS 35 AND 76)

♩ = 92 C G- C F

SON MARACAIBO (C.D. TRACK 36 Y 77)

SON MARACAIBO (CD TRACKS 36 AND 77)

♩ = 100 C Bb F Bb

SON GUARACHA (C.D. TRACK 37 Y 78)

SON GUARACHA (CD TRACKS 37 AND 78)

♩ = 92 F Bb C Bb F Bb C Bb

SON MONTUNO (C.D. TRACK 38 Y 79)

SON MONTUNO (CD TRACKS 38 AND 79)

♩ = 84 C D-7 G C A- F G7 C

SON MONTUNO (C.D. TRACK 39 Y 80)

SON MONTUNO (CD TRACKS 39 AND 80)

♩ = 100 D- G- A7



E $\flat$



# Las Gemelas

a mama y tia - to my mom and aunt  
(Cha-cha-chá)

Javier Zalba

$\text{♩} = 120$

Musical score for saxophone in E $\flat$  major, 4/4 time, 120 bpm. The score consists of eight staves of music. The key signature has two sharps (F# and C#). The piece is in a 32-measure format, divided into two 16-measure sections (A and A2). The first section (A) contains measures 1-16, and the second section (A2) contains measures 17-32. The score includes various musical notations such as slurs, accents, and dynamic markings. Chord symbols are placed above the staff to indicate the harmonic structure. The chords used are D, E-7, A7, B7, B7 $\flat$ 13, F#-7, and D7. The piece concludes with a double bar line and a fermata over the final note.

33 **B**  
G (on segno) G D D7

Musical staff 33-36: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Measure 33 starts with a 'B' in a box and a 'G' chord. The melody begins with a half note G4, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. A slur covers measures 34-35, with a 'G' chord above measure 34 and a 'D' chord above measure 35. Measure 36 has a 'D7' chord and a half note G4. A fermata is placed over the final G4.

37 G G D D

Musical staff 37-40: Treble clef, key signature of two sharps, 2/4 time signature. Measure 37 has a 'G' chord and a half note G4. Measure 38 has a 'G' chord and a half note G4. A slur covers measures 39-40, with a 'D' chord above measure 39 and a 'D' chord above measure 40. Measure 40 ends with a half note G4 and a fermata.

41 E-7 E-7 A7 D Break (unison) D.C. al Fine

Musical staff 41-44: Treble clef, key signature of two sharps, 2/4 time signature. Measure 41 has an 'E-7' chord and a half note G4. Measure 42 has an 'E-7' chord and a half note G4. Measure 43 has an 'A7' chord and a half note G4. Measure 44 has a 'D' chord and a half note G4. A 'Break (unison)' section follows with eighth notes: G4, A4, B4, C5, B4, A4, G4. The section ends with a double bar line, 'D.C. al Fine', and a fermata over the final G4.

45 (Drum break) Solo D E-7

Musical staff 45-48: Treble clef, key signature of two sharps, 2/4 time signature. Measure 45 has a 'Drum break' symbol and a half note G4. Measure 46 has a 'Solo' box and a half note G4. Measure 47 has a 'D' chord and a half note G4. Measure 48 has an 'E-7' chord and a half note G4. A fermata is placed over the final G4.

49 E-7 A7 D D E-7 A7

Musical staff 49-52: Treble clef, key signature of two sharps, 2/4 time signature. Measure 49 has an 'E-7' chord and a half note G4. Measure 50 has an 'A7' chord and a half note G4. Measure 51 has a 'D' chord and a half note G4. Measure 52 has a 'D' chord and a half note G4. A fermata is placed over the final G4.

53 E-7 A7 D opt. 8va E-7

Musical staff 53-56: Treble clef, key signature of two sharps, 2/4 time signature. Measure 53 has an 'E-7' chord and a half note G4. Measure 54 has an 'A7' chord and a half note G4. Measure 55 has a 'D' chord and a half note G4. Measure 56 has an 'opt. 8va' marking and a half note G4. A dashed line indicates an octave shift. Measure 57 has an 'E-7' chord and a half note G4. A fermata is placed over the final G4.

57 E-7 A7 D D E-7 A7

Musical staff 57-60: Treble clef, key signature of two sharps, 2/4 time signature. Measure 57 has an 'E-7' chord and a half note G4. Measure 58 has an 'A7' chord and a half note G4. Measure 59 has a 'D' chord and a half note G4. Measure 60 has a 'D' chord and a half note G4. A fermata is placed over the final G4.

61 E-7 A7 D D.S. al Fine

Musical staff 61-64: Treble clef, key signature of two sharps, 2/4 time signature. Measure 61 has an 'E-7' chord and a half note G4. Measure 62 has an 'A7' chord and a half note G4. Measure 63 has a 'D' chord and a half note G4. Measure 64 has a 'D' chord and a half note G4. A fermata is placed over the final G4. The text 'D.S. al Fine' is written below the staff.