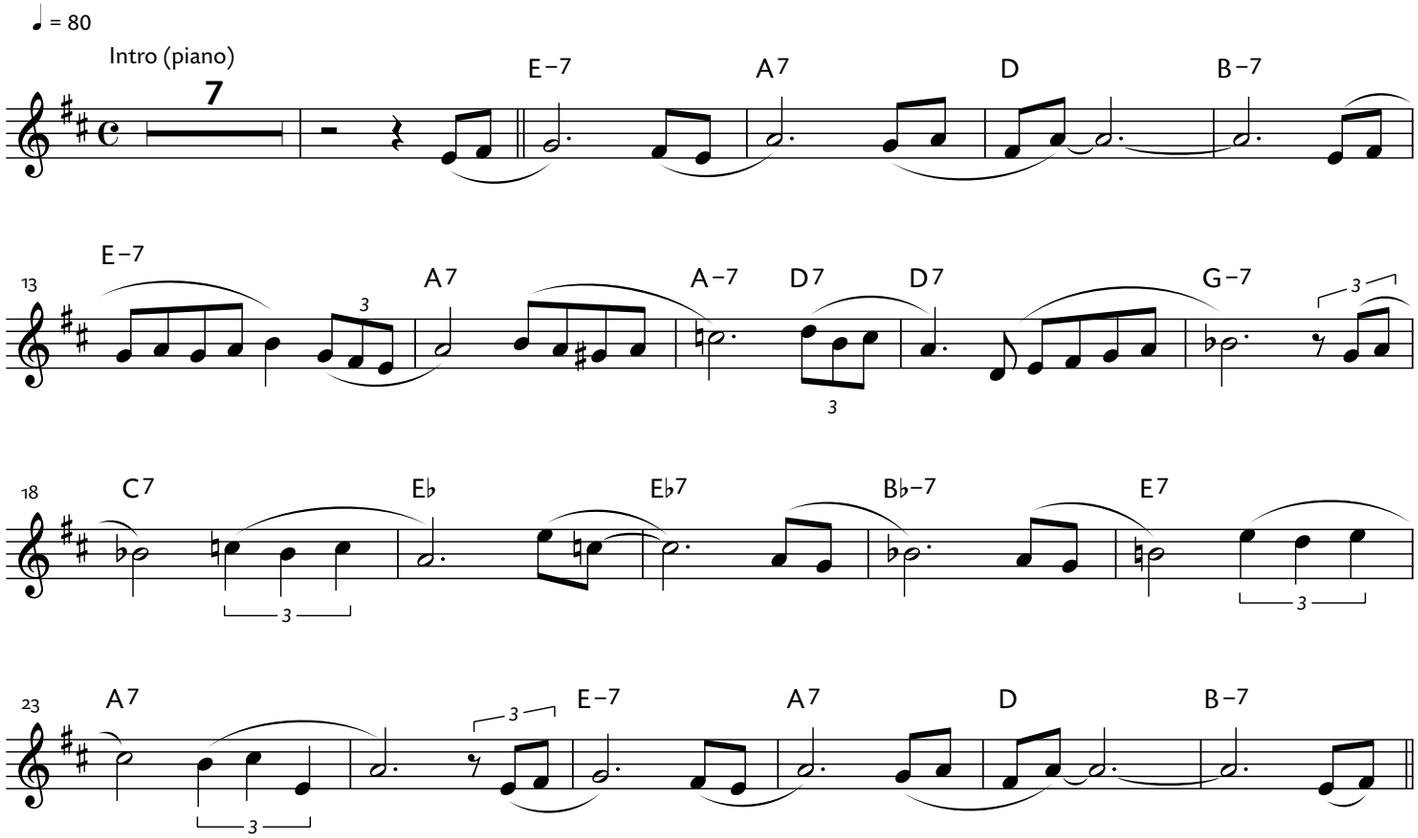
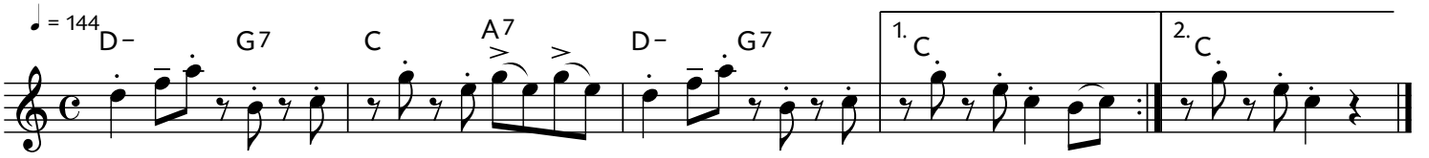
Ejemplo #2b – Bolero (C.D. track 2)

Example #2b – Bolero (CD track 2)



Ejemplo #3 (C.D. track 3)

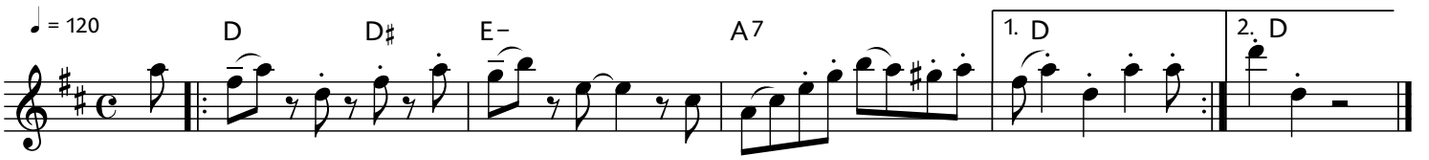


En el estilo de cha-cha-chá sería:

Example #3 (CD track 3)

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

Ejemplo #4a (C.D. track 4)



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 ésto es muy importante.

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

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.

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

Example #4a (CD track 4)

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.

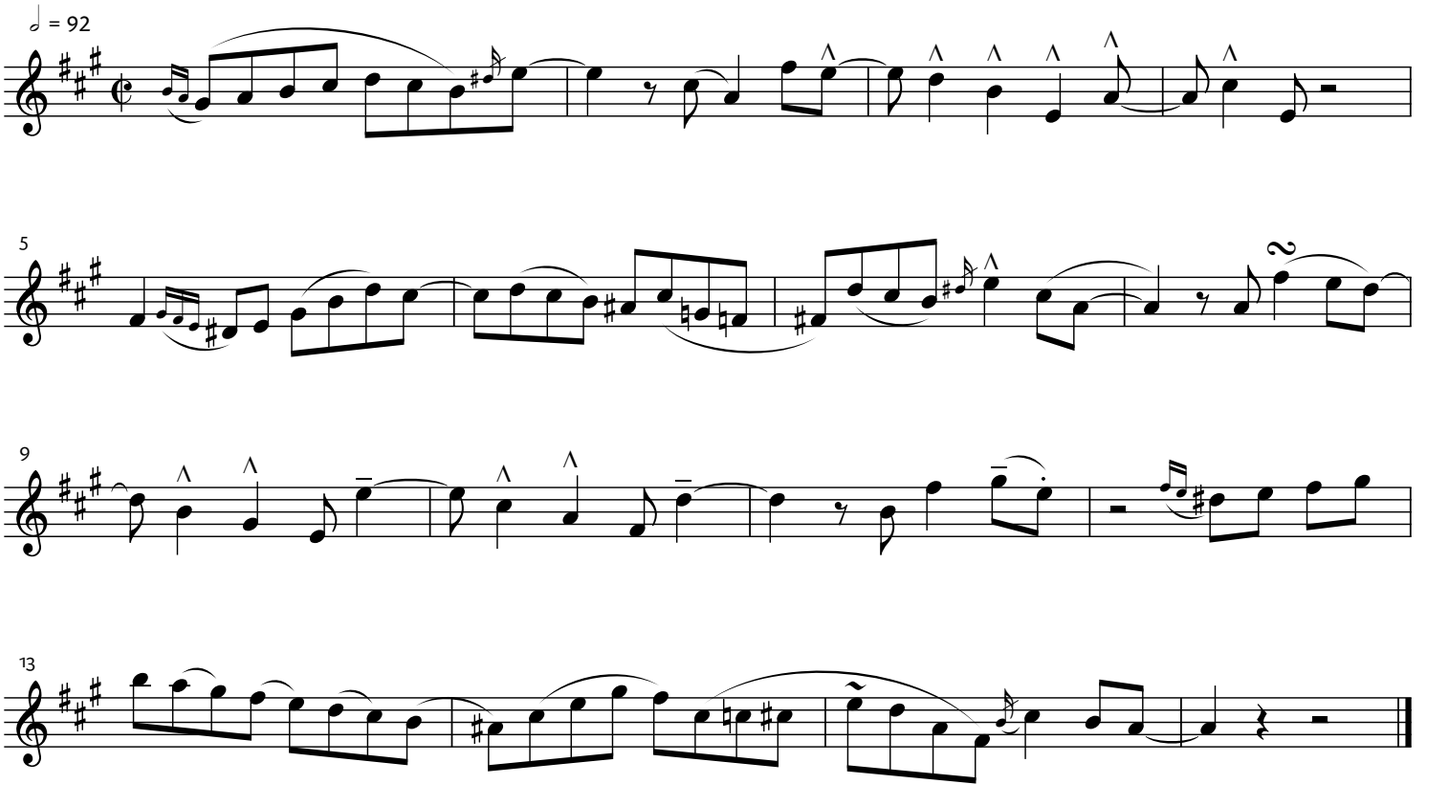
Moreover, the individual styles are also influenced in their diction and interpretation by the use of embellishments.

The range of embellishments that might be used stretches from appogiaturas, 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.

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)

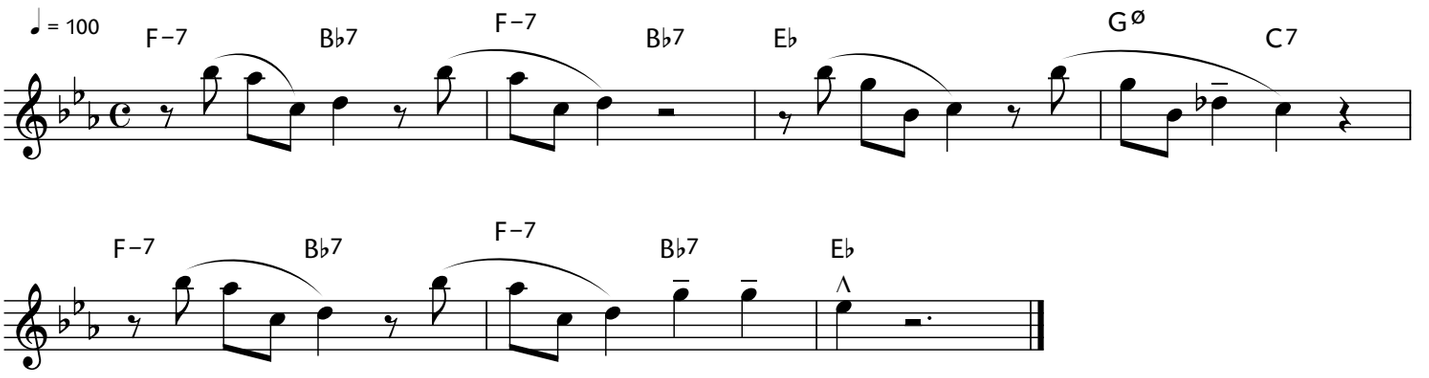


Continuando con el lenguaje musical (dicción) podemos destacar también el acompañamiento de los saxofones en un bolero, éste sería más legato en función de una melodía:

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)

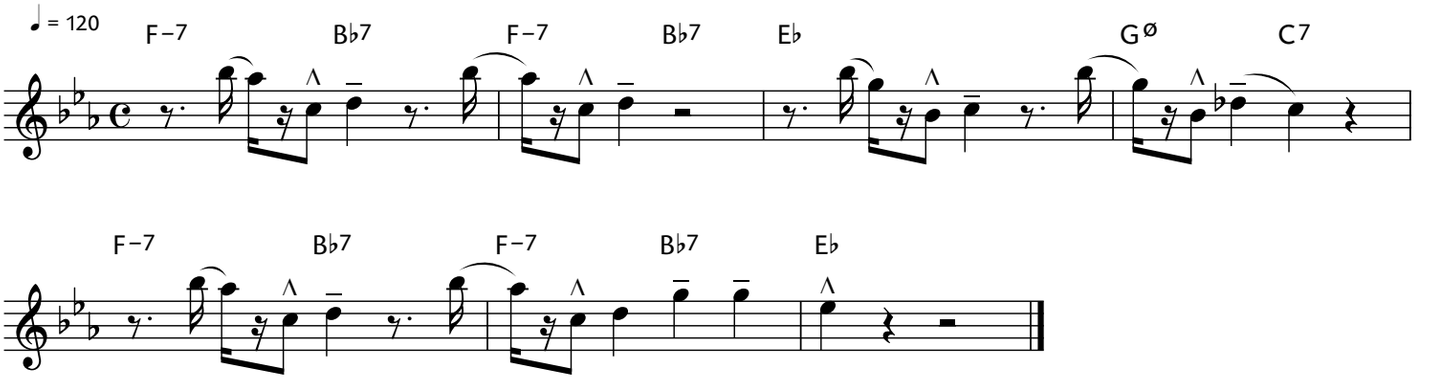


…y si utilizáramos este mismo fragmento en un bolero "chá" sería más ritmático, más cortos los sonidos:

…and if we use the same passage in a "bolero-chá", it would be more rhythmical with the notes played shorter:

Ejemplo #6 – Bolero-Chá (C.D. track 6)

Example #6 – Bolero–Chá (CD track 6)

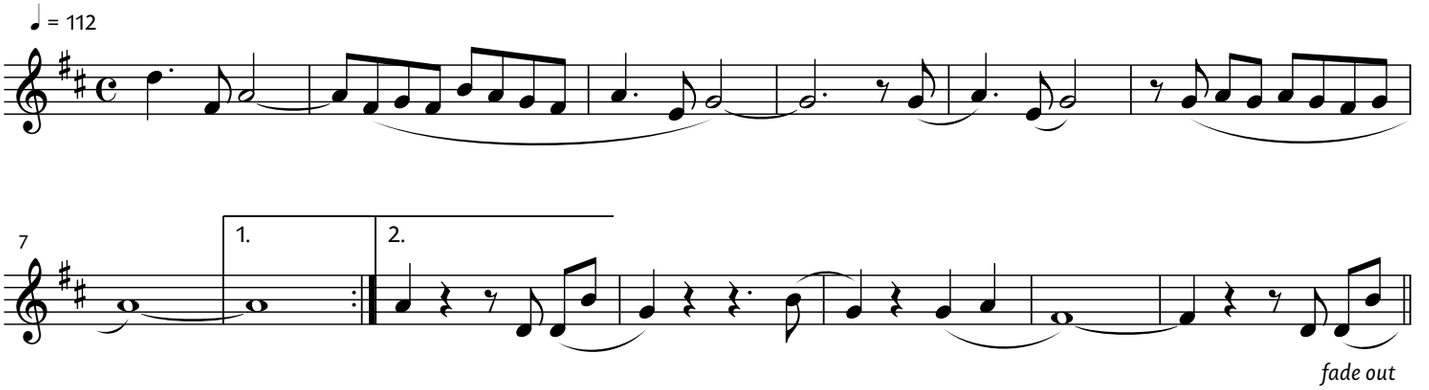


Generalmente en el Bolero-chá o Bolero-son, el tempo es más "alante" (más rápido) cuando se entra en el estribillo o montuno. Un ejemplo de bolero-chá es *Trillo Tropical*.

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)

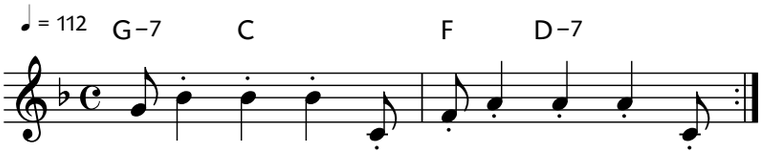


A continuación practique las siguientes síncopas y contratiempos los cuales le servirán de preparación para ejecutar los distintos "tumbaos" o melodías cubanas.

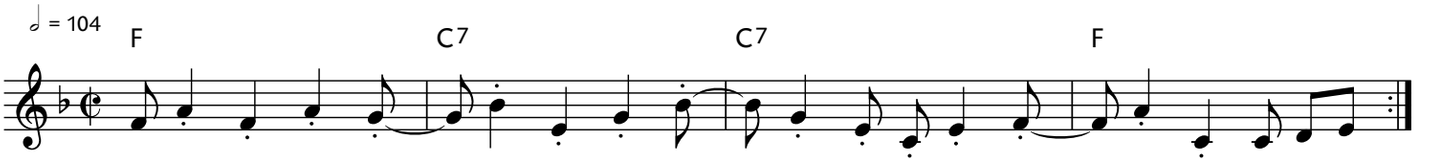
Practise the following syncopations and off-beats which will prepare you for the performance of different "tumbaos" or Cuban melodies.

EJERCICIOS

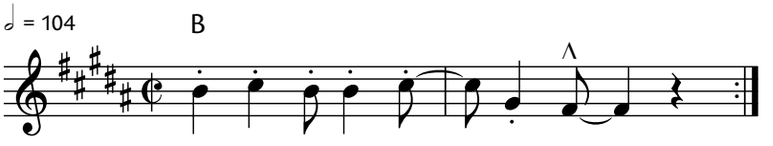
Cha-cha-chá (C.D. track 21 y 62)



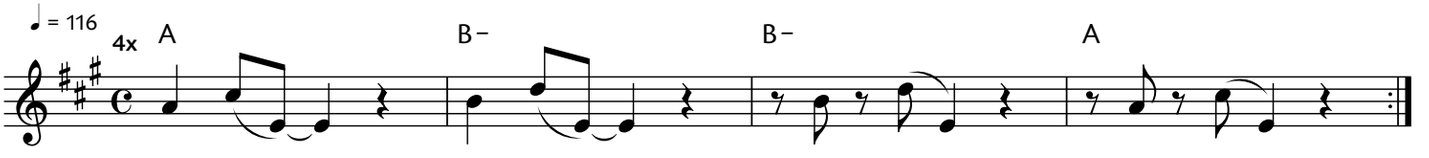
Son (C.D. track 22 y 63)



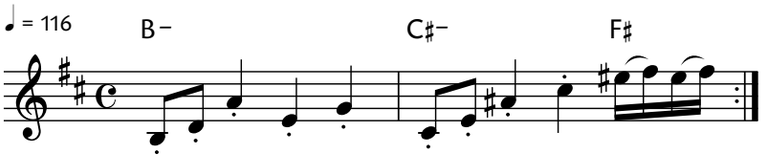
Son maracaibo (C.D. track 23 y 64)



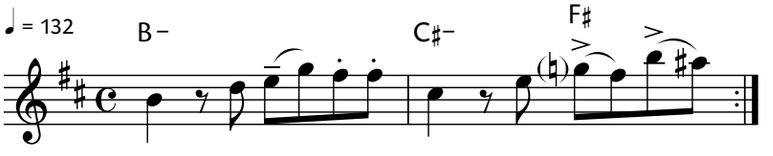
Cha-cha-chá (C.D. track 24 y 65)



Son (C.D. track 25 y 66)



Mambo (C.D. track 26 y 67)



EXERCISES

Cha-cha-chá (CD tracks 21 and 62)

Son (CD tracks 22 and 63)

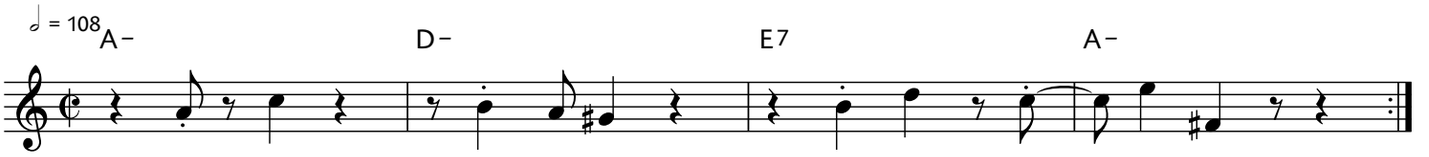
Son maracaibo (CD tracks 23 and 64)

Cha-cha-chá (CD tracks 24 and 65)

Son (CD tracks 25 and 66)

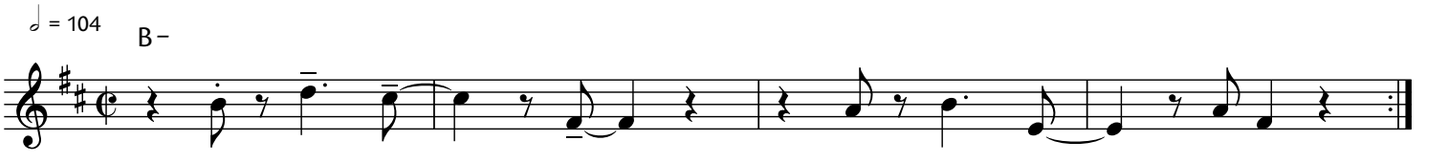
Mambo (CD tracks 26 and 67)

Guaracha (C.D. track 27 y 68)



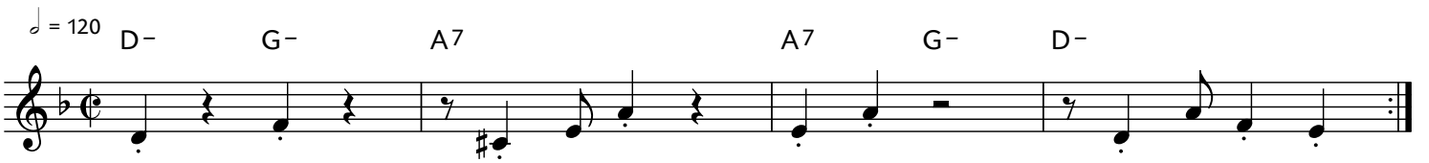
Guaracha (CD tracks 27 and 68)

Pilón (C.D. track 28 y 69)



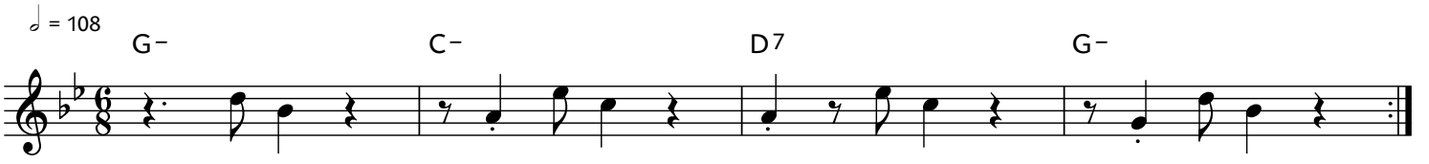
Pilón (CD tracks 28 and 69)

Pa'cá (C.D. track 29 y 70)



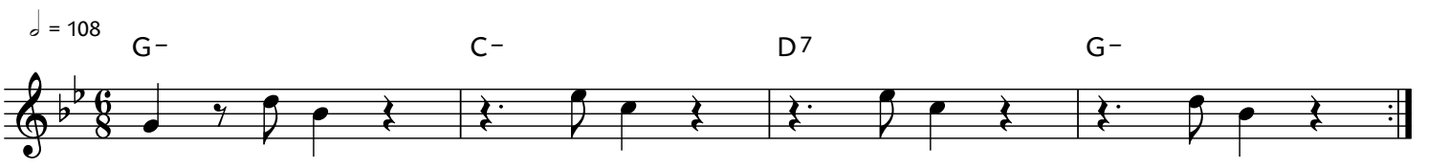
Pa'cá (CD tracks 29 and 70)

Guaracha (C.D. track 30 y 71)



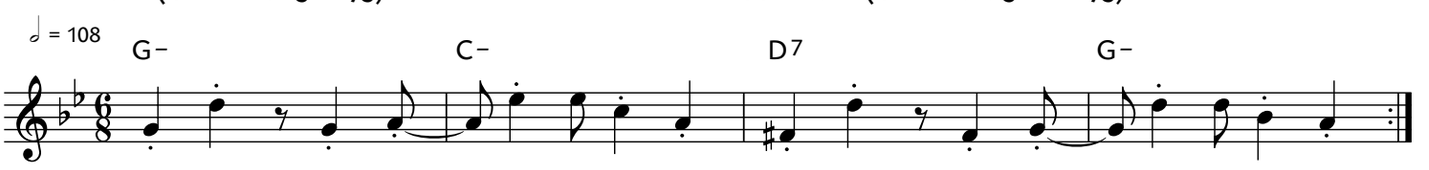
Guaracha (CD tracks 30 and 71)

Guaracha (C.D. track 31 y 72)



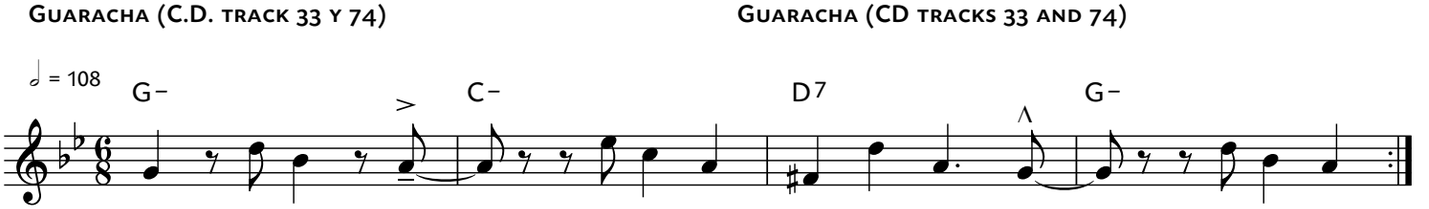
Guaracha (CD tracks 31 and 72)

Guaracha (C.D. track 32 y 73)



Guaracha (CD tracks 32 and 73)

Guaracha (C.D. track 33 y 74)



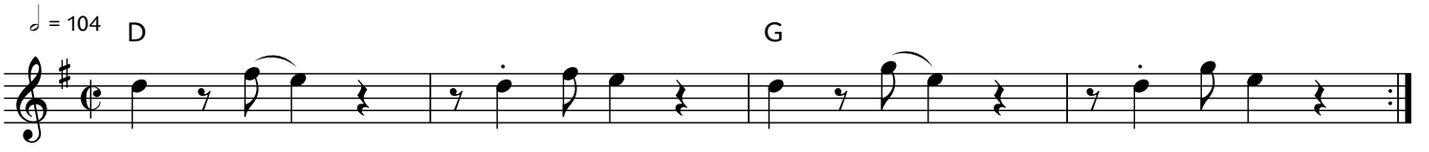
Guaracha (CD tracks 33 and 74)

Capitulo 6

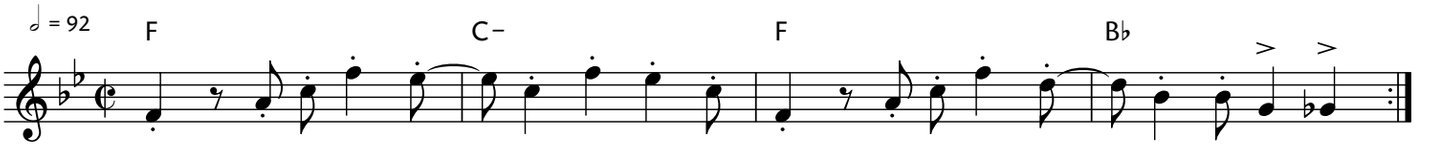
EJERCICIOS CON "TUMBAOS"

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 ningun signo de dicción, de acuerdo a como haya practicado hasta ahora, hágalo usted mismo.

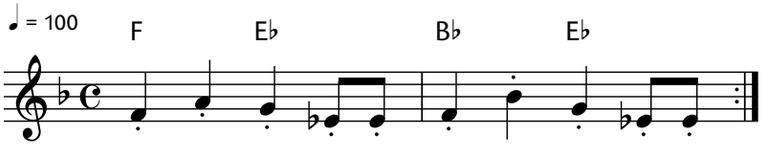
Son (C.D. track 34 y 75)



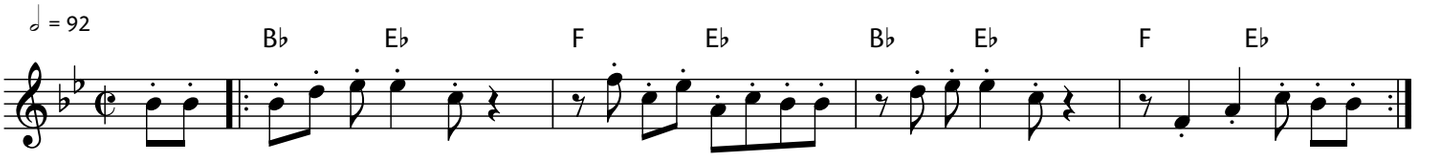
Son (C.D. track 35 y 76)



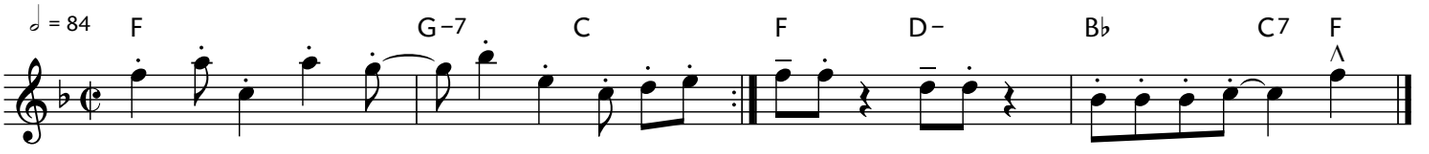
Son maracaibo (C.D. track 36 y 77)



Son guaracha (C.D. track 37 y 78)



Son montuno (C.D. track 38 y 79)



Chapter 6

EXERCISES WITH "TUMBAOS"

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 (CD tracks 34 and 75)

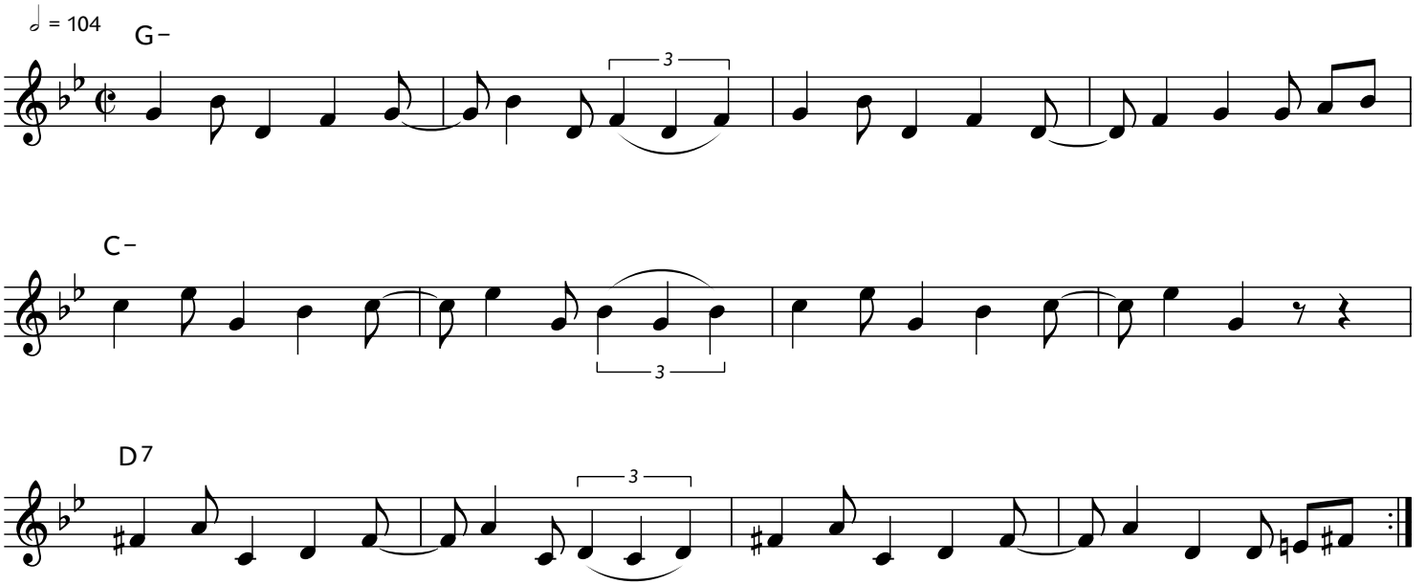
Son (CD tracks 35 and 76)

Son maracaibo (CD tracks 36 and 77)

Son guaracha (CD tracks 37 and 78)

Son montuno (CD tracks 38 and 79)

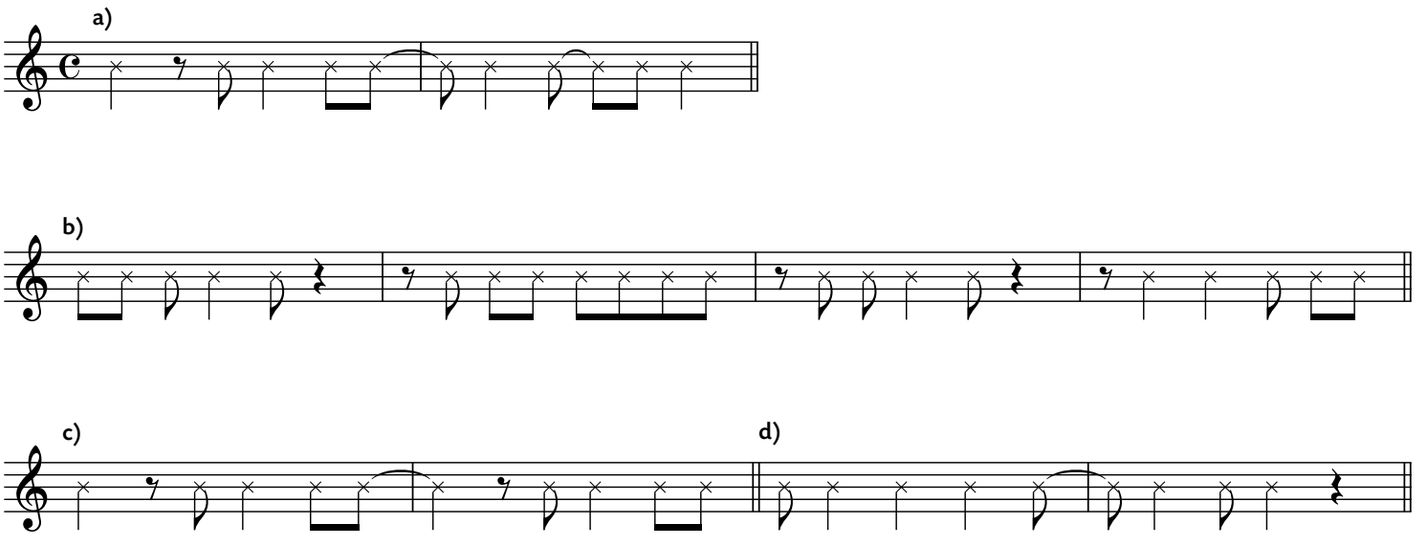
Son montuno (C.D. track 39 y 80)



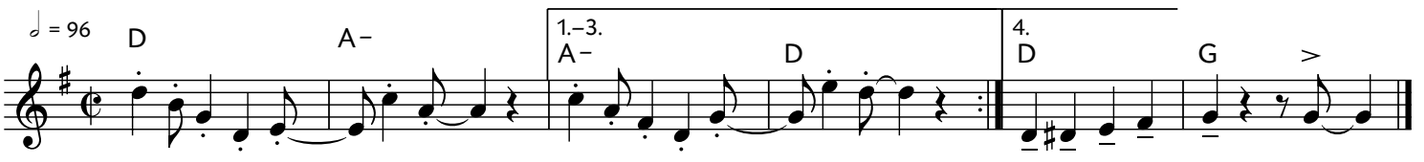
Son montuno (CD tracks 39 and 80)

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.



Son montuno (C.D. track 40 y 81)



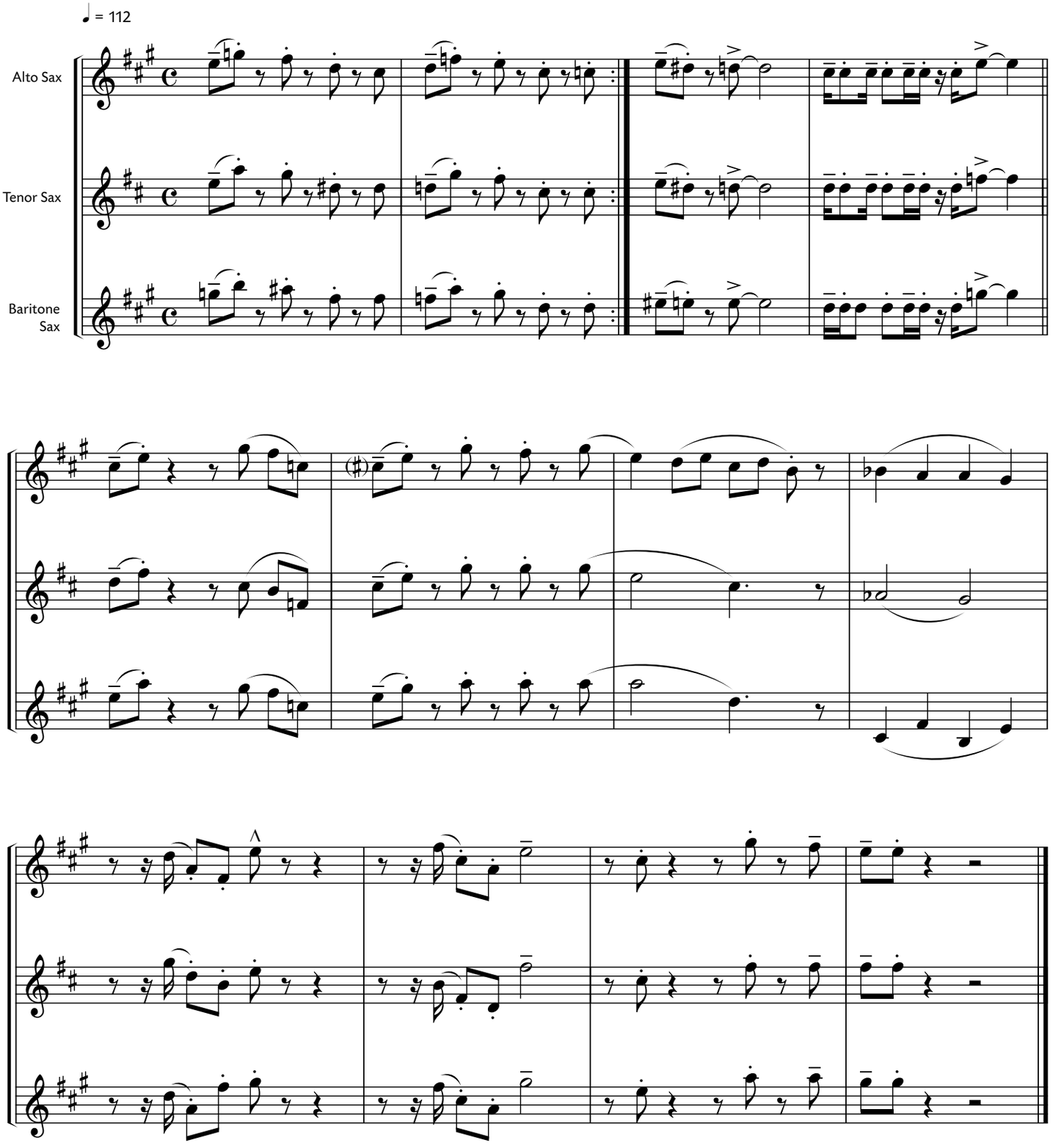
Son montuno (CD tracks 40 and 81)

Tumbao 3

Cha-cha-chá

Arr.: J. Picayo

Ejemplo #18 (C.D. track 46)



B♭

TRACKS 48–85

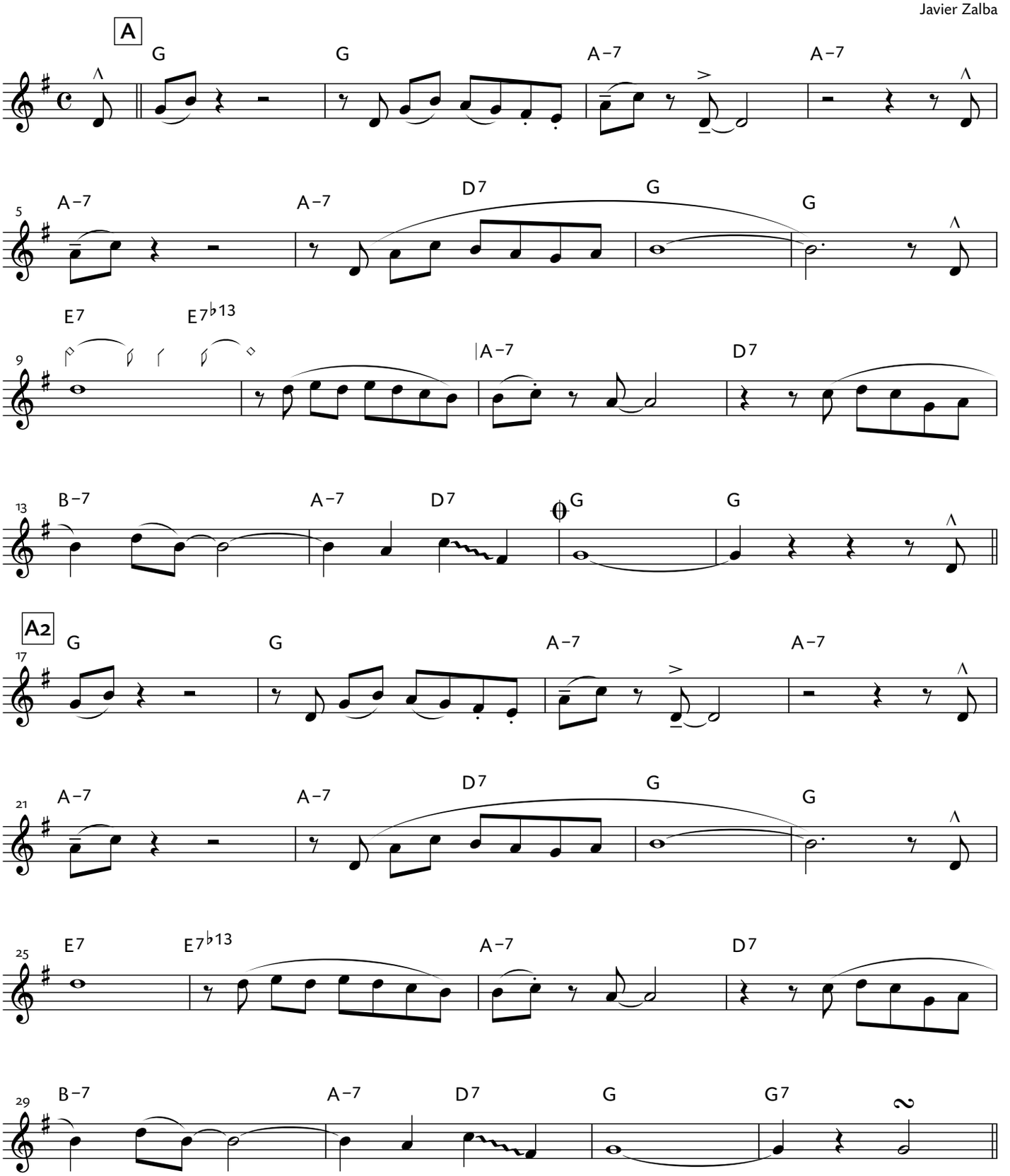
Las Gemelas

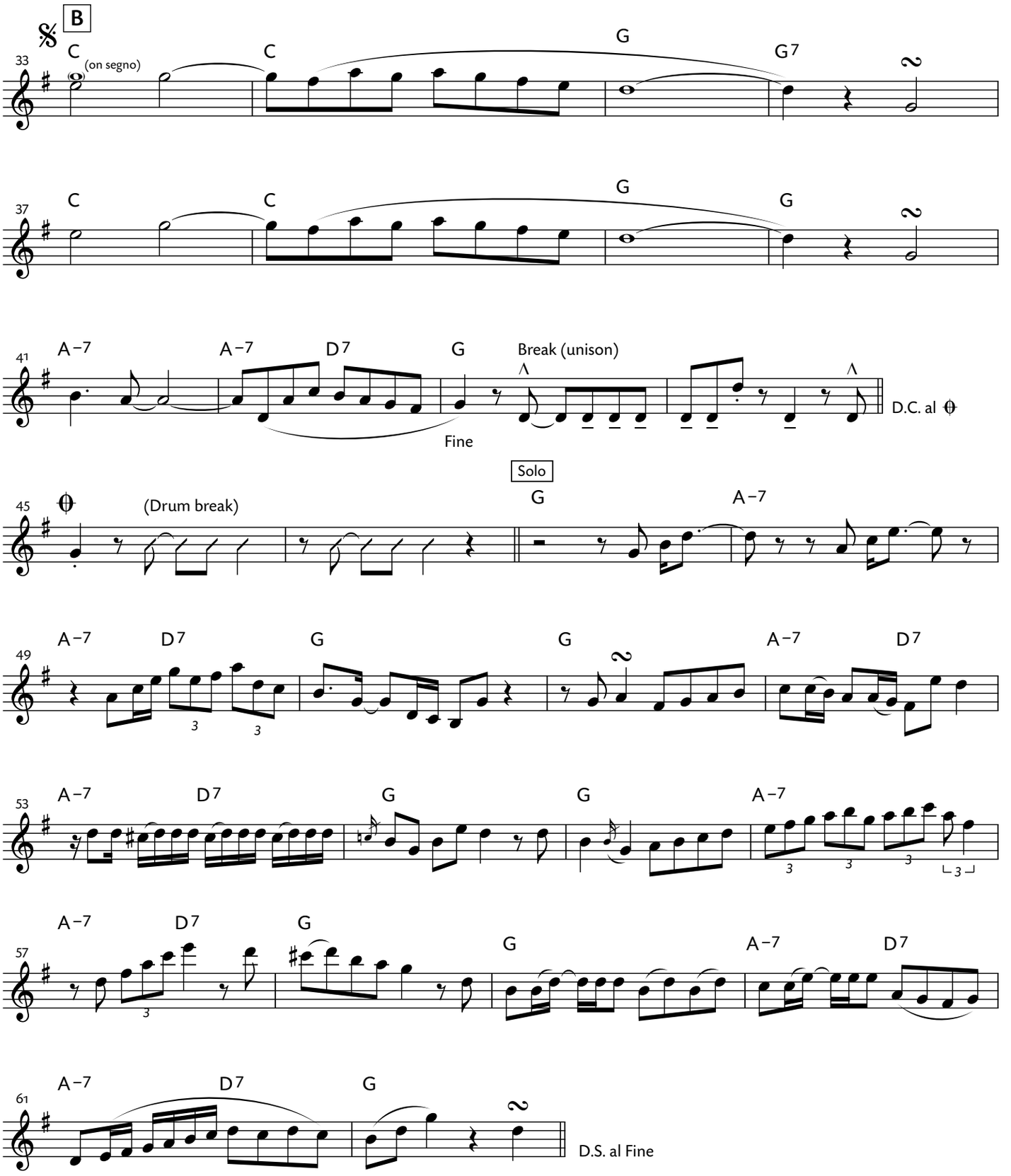
a mama y tia – to my mom and aunt

(Cha-cha-chá)

♩ = 120

Javier Zalba




B
33
C
(on segno)
C
G
G7
37
C
C
G
G
41
A−7
A−7
D7
G
Break (unison)
Fine
D.C. al
Solo
45
(Drum break)
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
D.S. al Fine

EJEMPLOS EN E♭

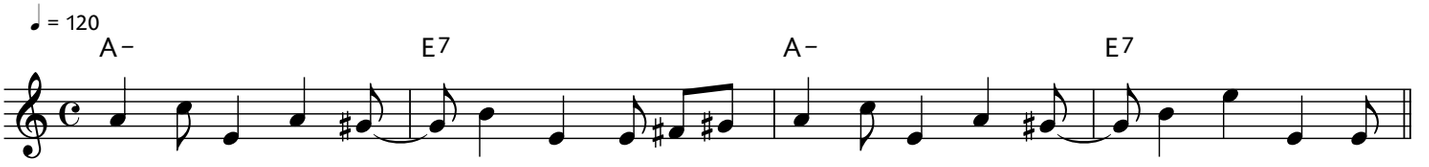
EXAMPLES FOR E♭ INSTRUMENTS

Capitulo 3

Chapter 3

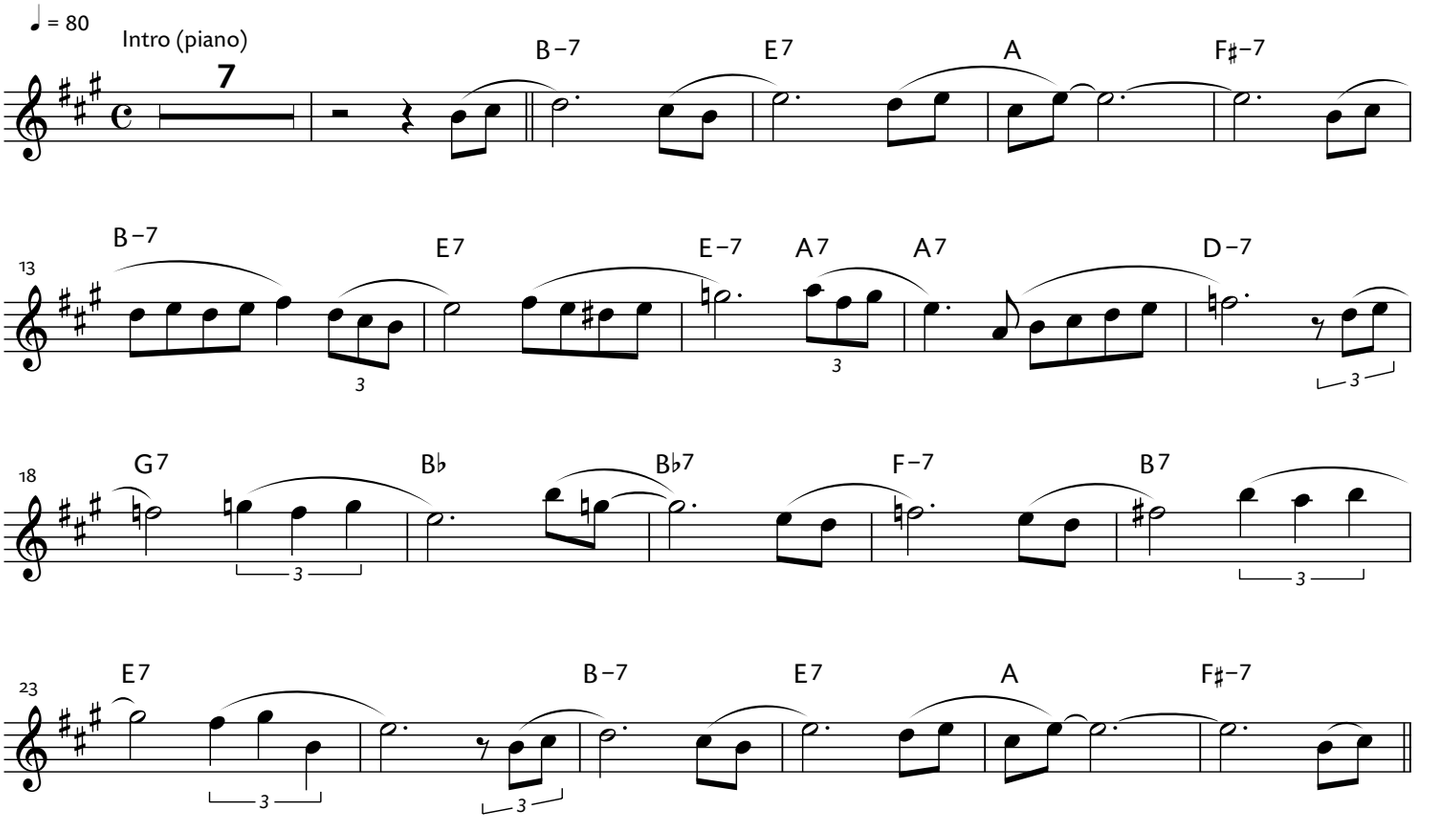
Ejemplo #2a – Tumbao (C.D. track 2)

Example #2a – Tumbao (CD track 2)



Ejemplo #2b – Bolero (C.D. track 2)

Example #2b – Bolero (CD track 2)

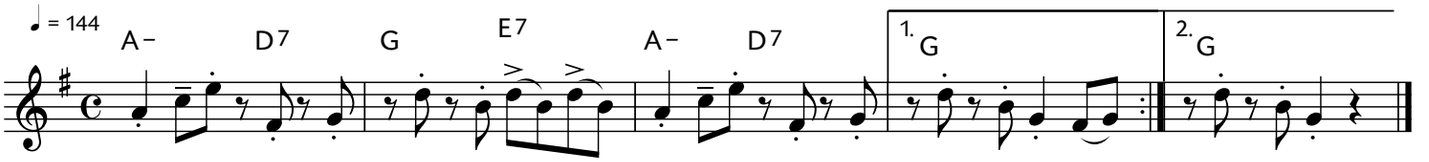


Capitulo 4

Chapter 4

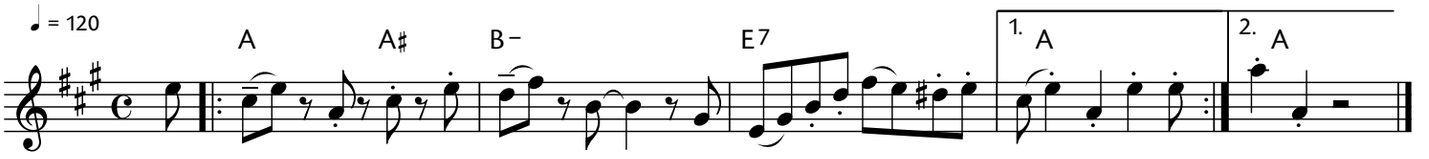
Ejemplo #3 (C.D. track 3)

Example #3 (CD track 3)



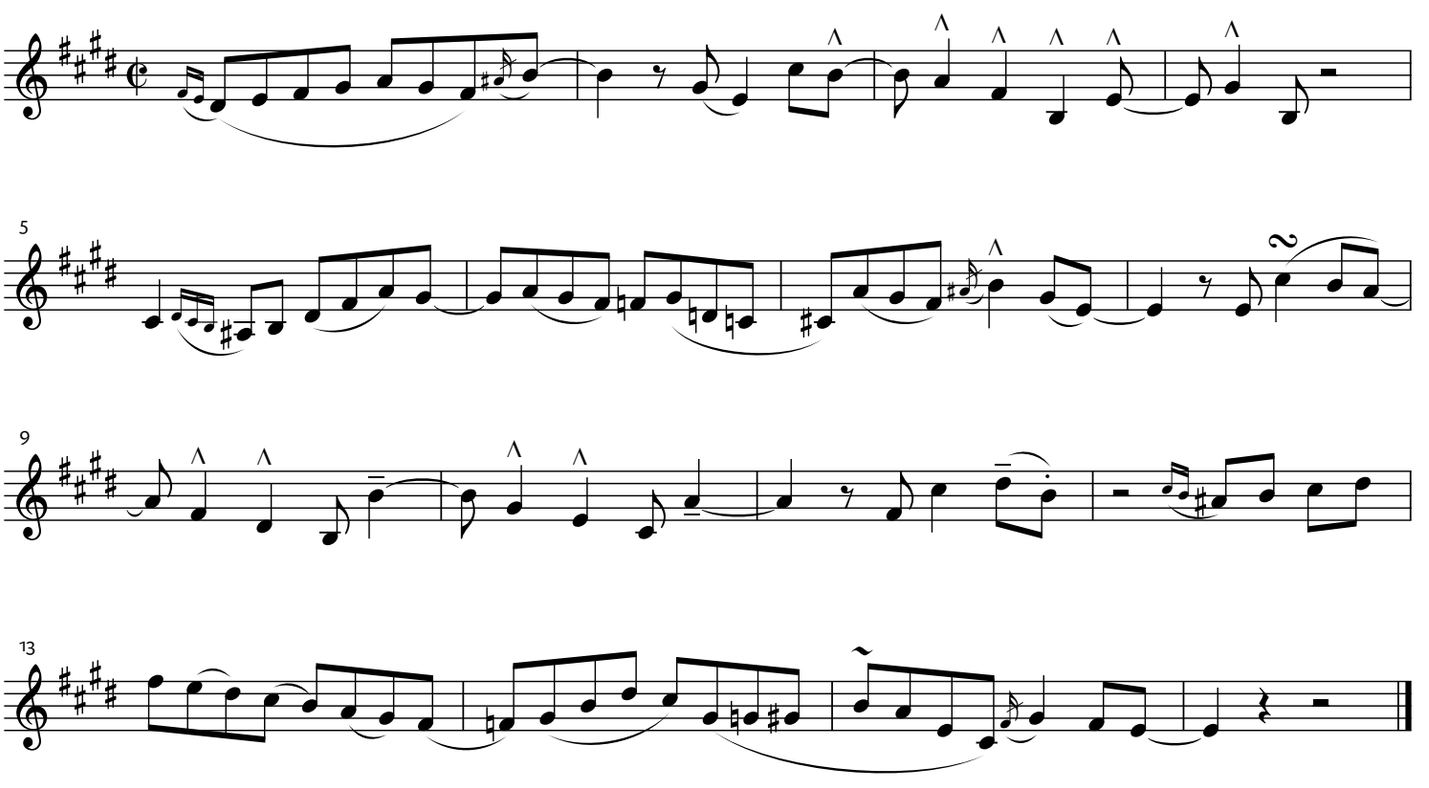
Ejemplo #4a (C.D. track 4)

Example #4a (CD track 4)



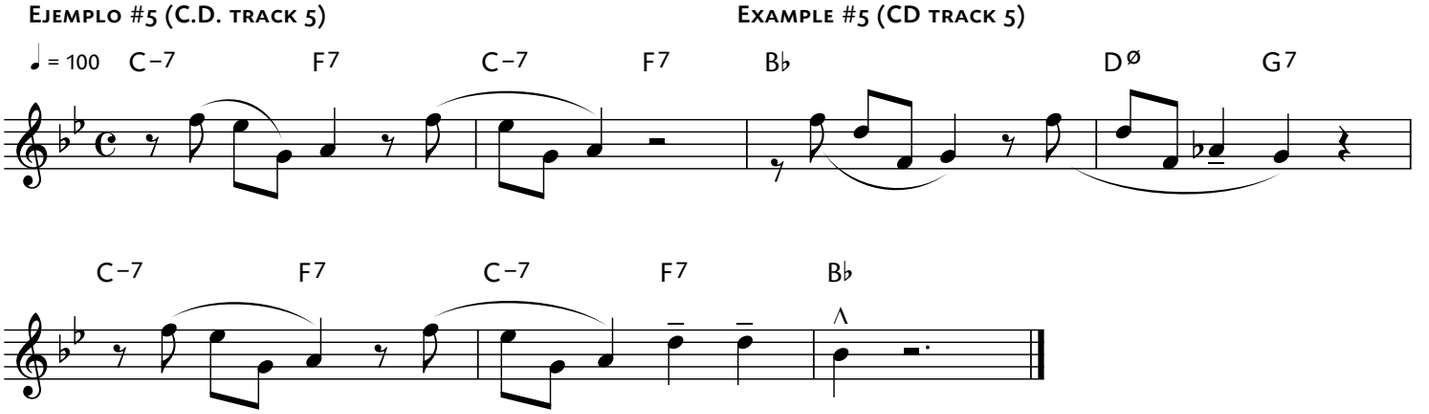
Ejemplo #4b (no en C.D.)

Example #4b (not on CD)



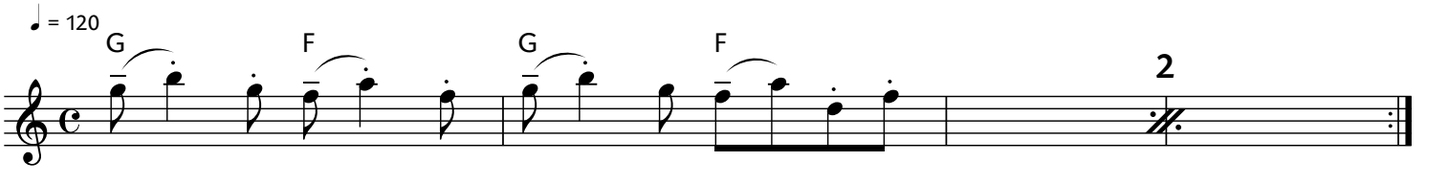
Ejemplo #5 (C.D. track 5)

Example #5 (CD track 5)

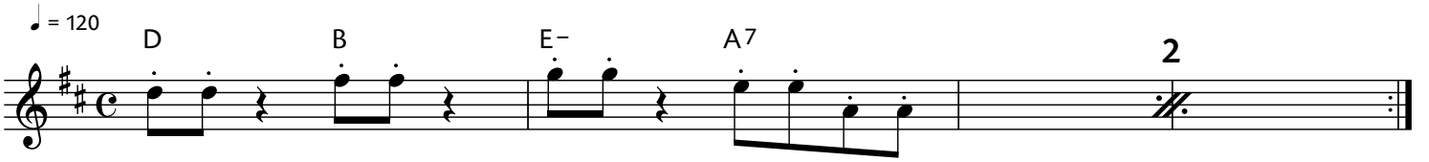


EJERCICIOS

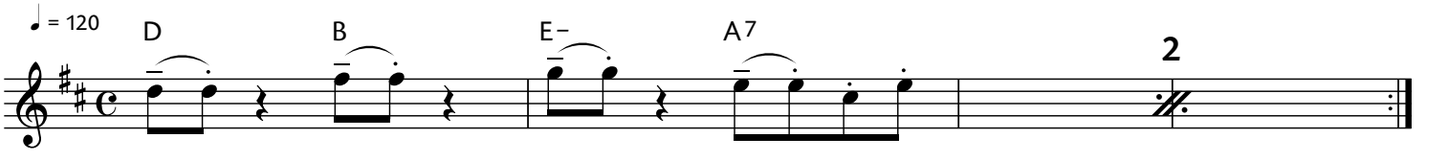
Mambo-chá (C.D. track 8 y 57)



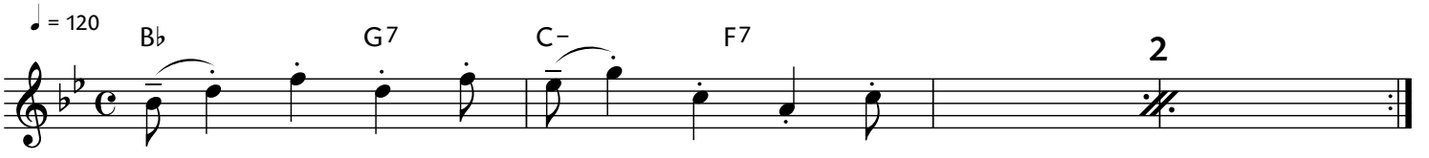
Son (C.D. track 9 y 58)



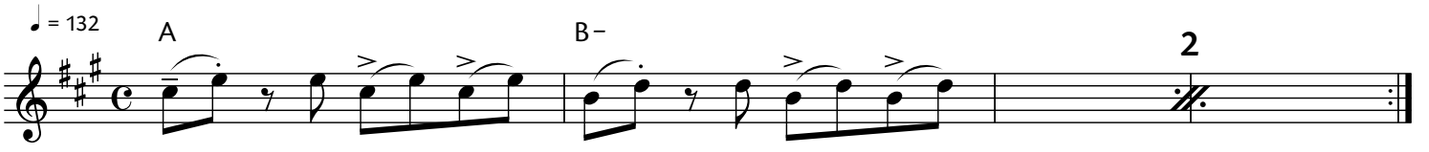
Cha (C.D. track 10 y 59)



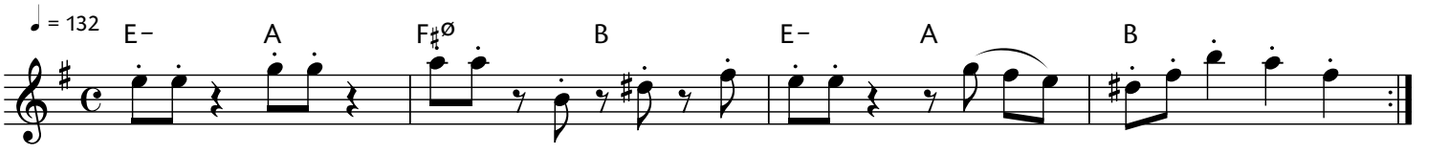
Son (C.D. track 11 y 60)



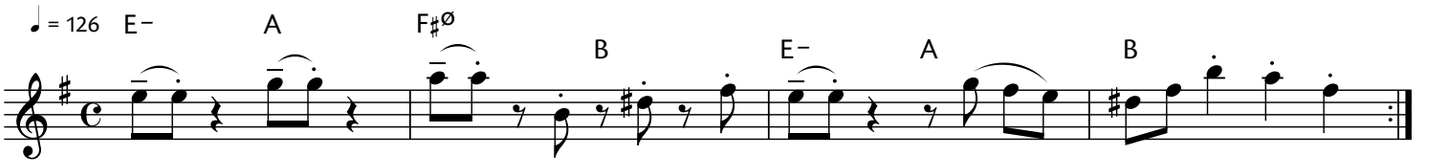
Mambo (C.D. track 12 y 61)



Ejemplo #8 (C.D. track 13)



Ejemplo #9 (C.D. track 14)



EXERCISES

Mambo-chá (CD tracks 8 and 57)

Son (CD tracks 9 and 58)

Cha (CD tracks 10 and 59)

Son (CD tracks 11 and 60)

Mambo (CD tracks 12 and 61)

Example #8 (CD track 13)

Example #9 (CD track 14)

Capitulo 5

Chapter 5

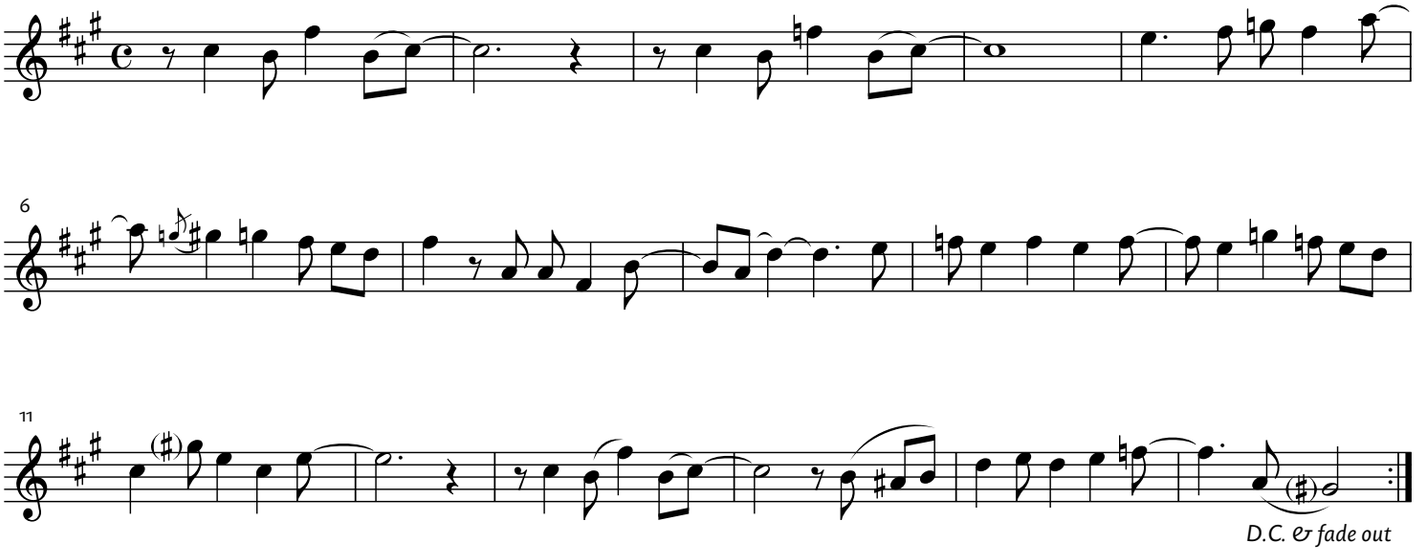
Ejemplo #13 (C.D. track 18)

Example #13 (CD track 18)

Encorvado

Javier Zalba

Bossa nova ♩ = 116

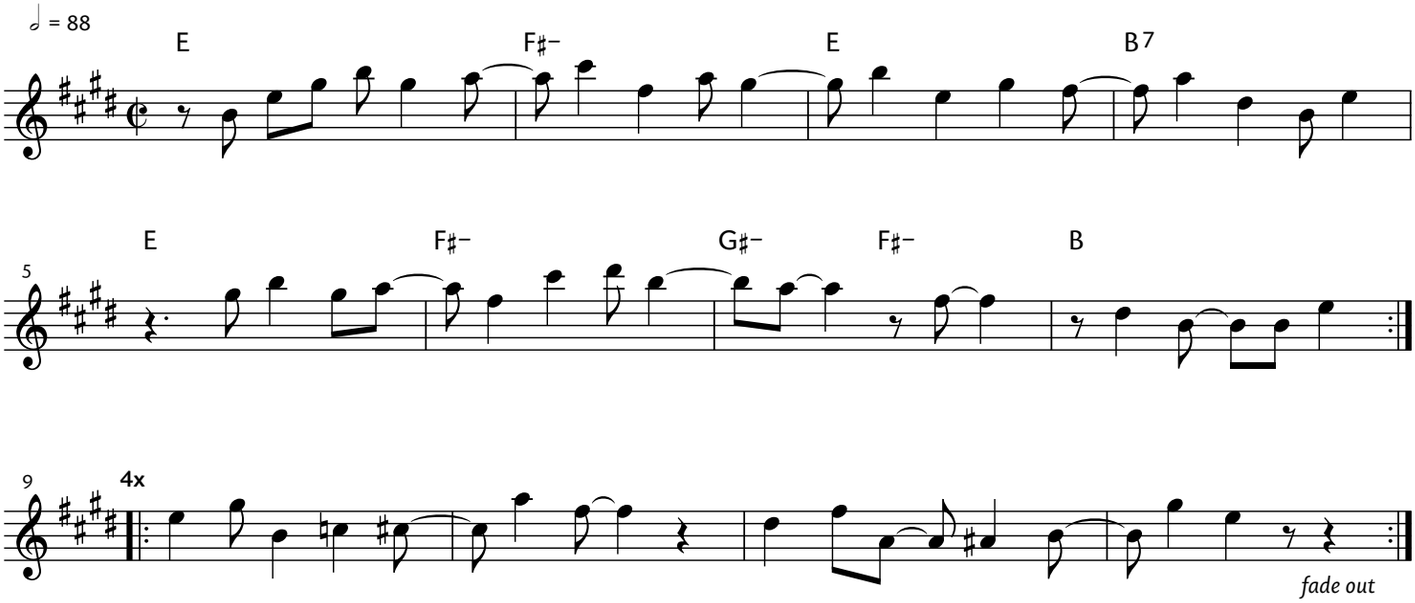


Ejemplo #14 (C.D. track 19)

Example #14 (CD track 19)

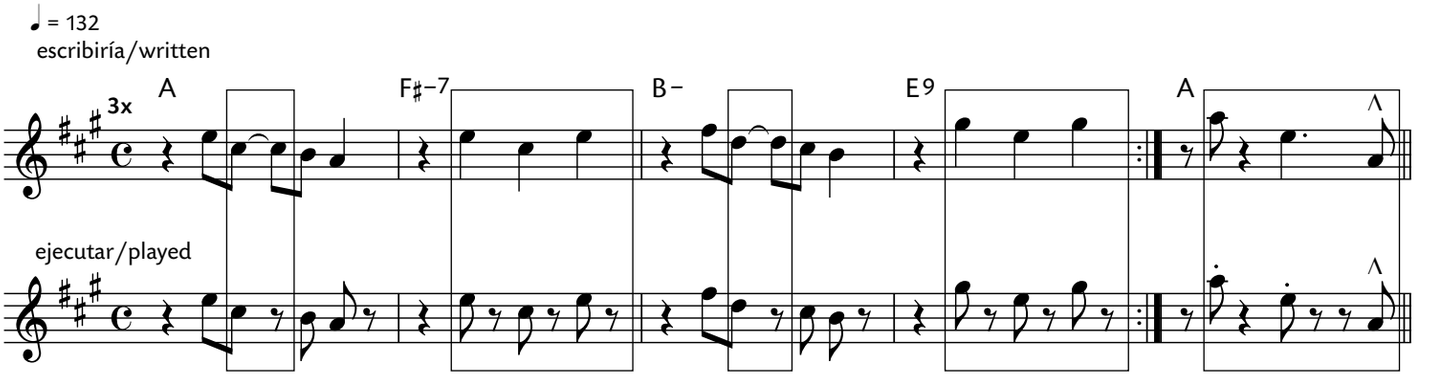
Son Montuno

Javier Zalba



Ejemplo #15 (C.D. track 20)

Example #15 (CD track 20)

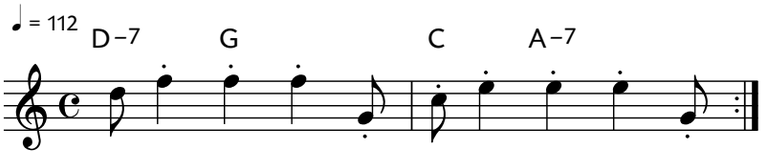


EJERCICIOS

EXERCISES

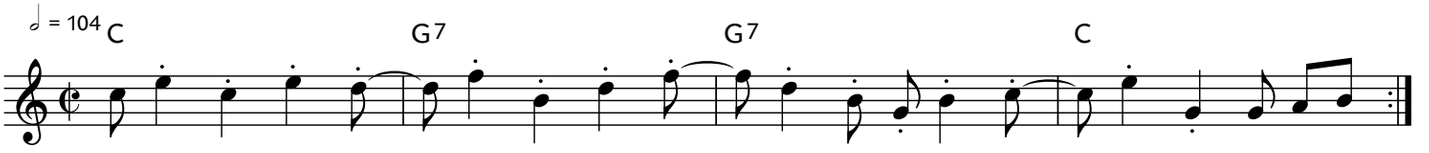
Cha-cha-chá (C.D. track 21 y 62)

Cha-cha-chá (CD tracks 21 and 62)



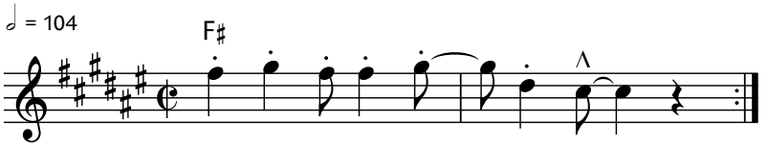
Son (C.D. track 22 y 63)

Son (CD tracks 22 and 63)



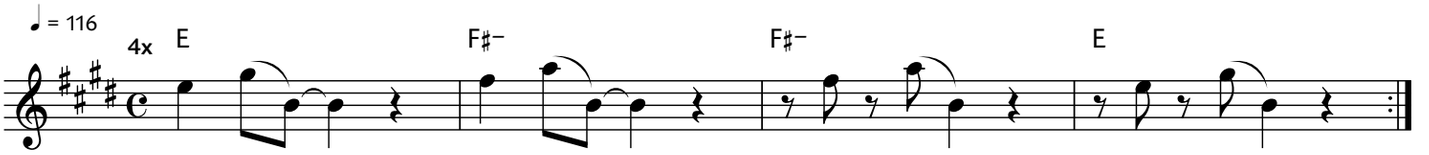
Son maracaibo (C.D. track 23 y 64)

Son maracaibo (CD tracks 23 and 64)



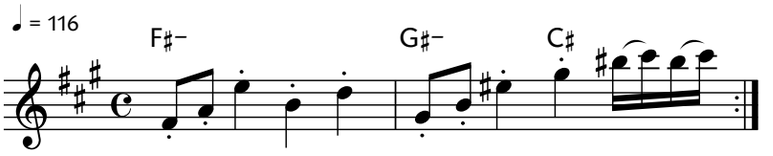
Cha-cha-chá (C.D. track 24 y 65)

Cha-cha-chá (CD tracks 24 and 65)



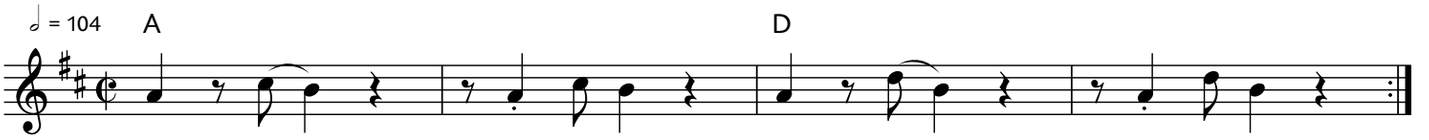
Son (C.D. track 25 y 66)

Son (CD tracks 25 and 66)

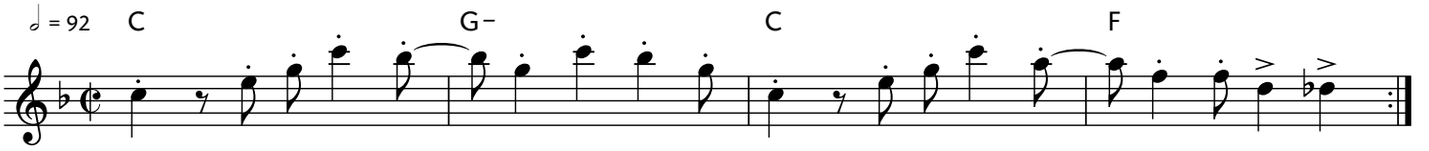


Capitulo 6

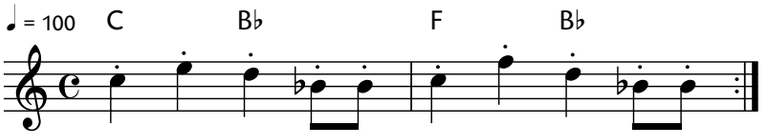
Son (C.D. track 34 y 75)



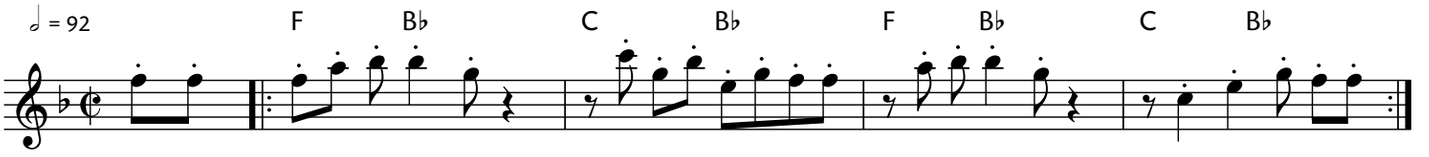
Son (C.D. track 35 y 76)



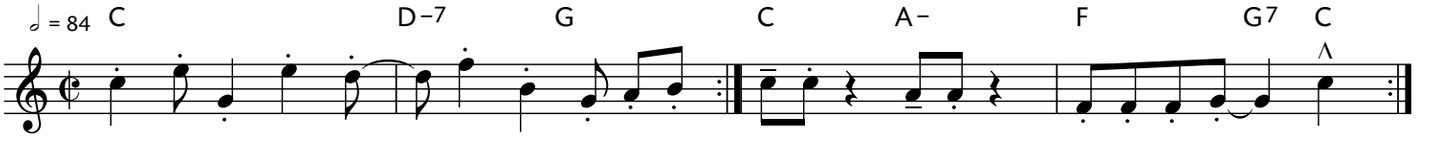
Son maracaibo (C.D. track 36 y 77)



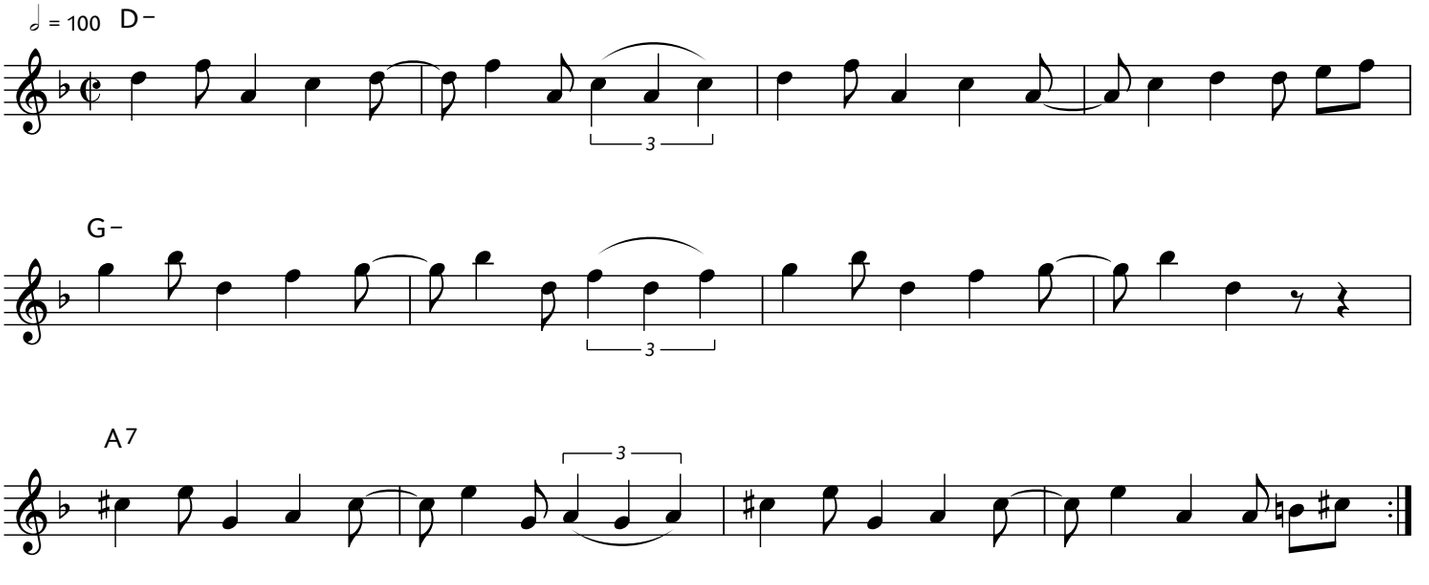
Son guaracha (C.D. track 37 y 78)



Son montuno (C.D. track 38 y 79)



Son montuno (C.D. track 39 y 80)



Chapter 6

Son (CD tracks 34 and 75)

Son (CD tracks 35 and 76)

Son maracaibo (CD tracks 36 and 77)

Son guaracha (CD tracks 37 and 78)

Son montuno (CD tracks 38 and 79)

Son montuno (CD tracks 39 and 80)

E♭

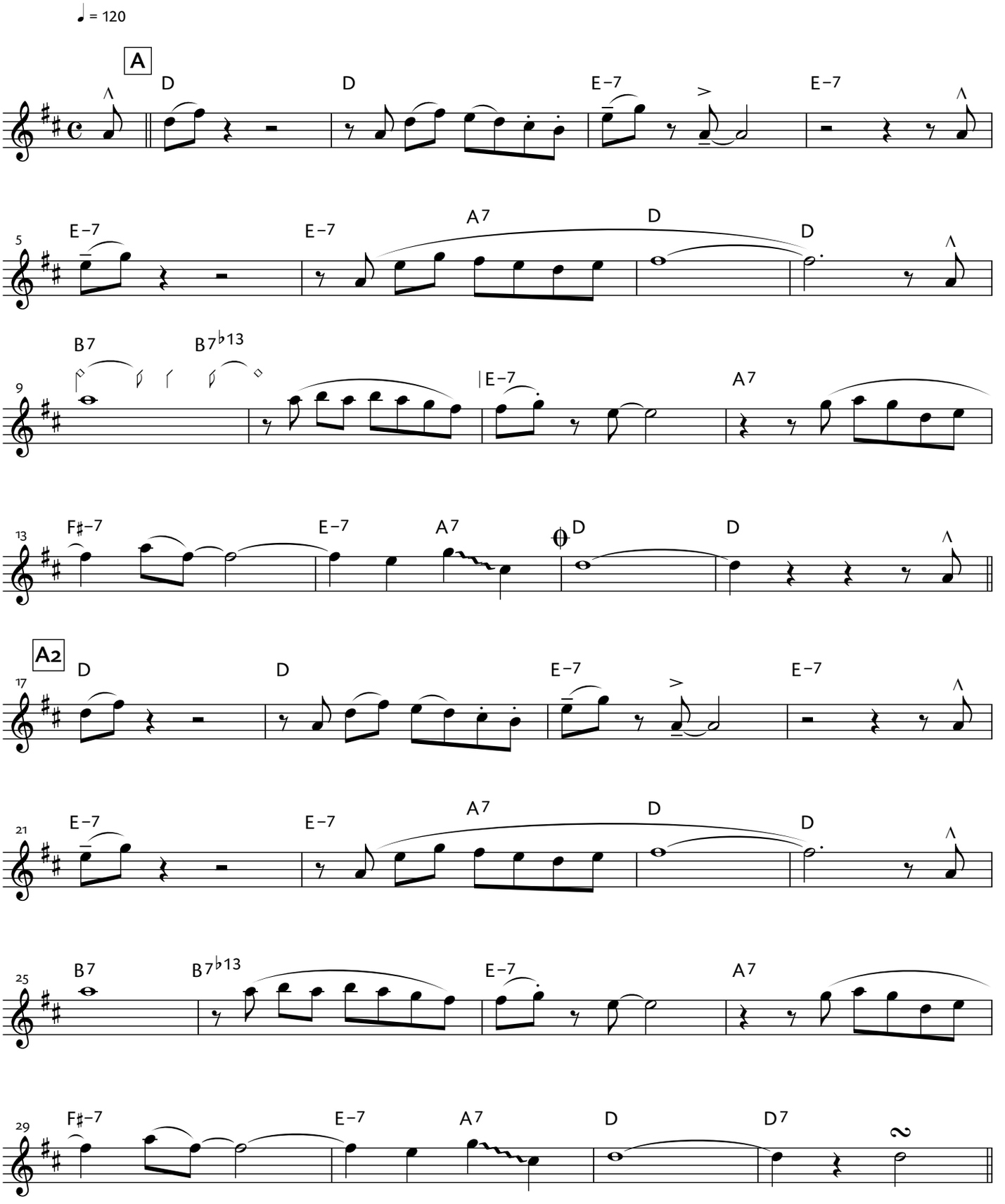
TRACKS 48–85

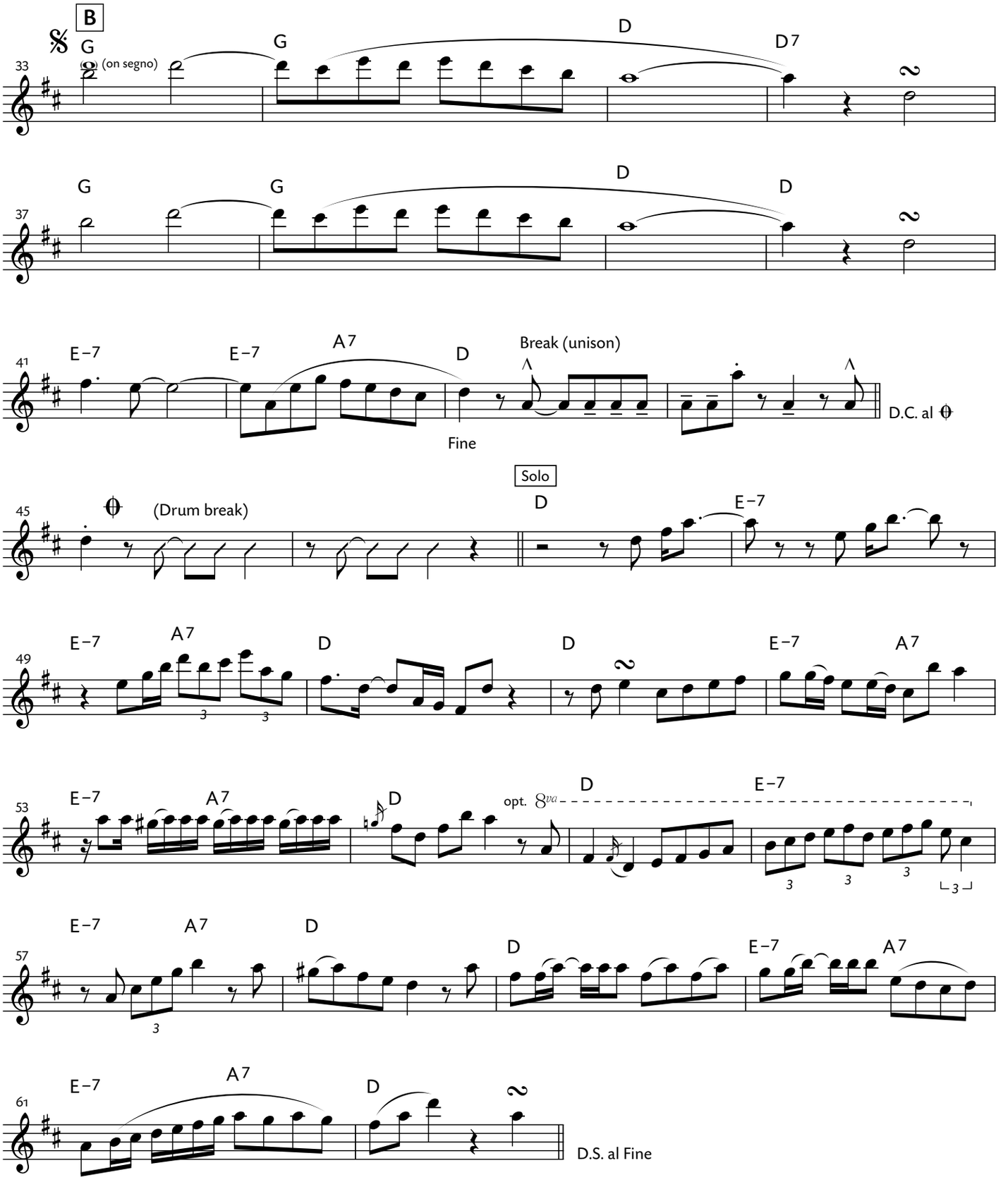
Las Gemelas

a mama y tia – to my mom and aunt

(Cha-cha-chá)

Javier Zalba




B
33
G
(on segno)
G
D
D7
37
G
G
D
D
41
E–7
E–7
A7
D
Break (unison)
D.C. al
Fine
Solo
45
(Drum break)
D
E–7
49
E–7
A7
D
D
E–7
A7
53
E–7
A7
D
opt. 8va
D
E–7
57
E–7
A7
D
D
E–7
A7
61
E–7
A7
D
D.S. al Fine