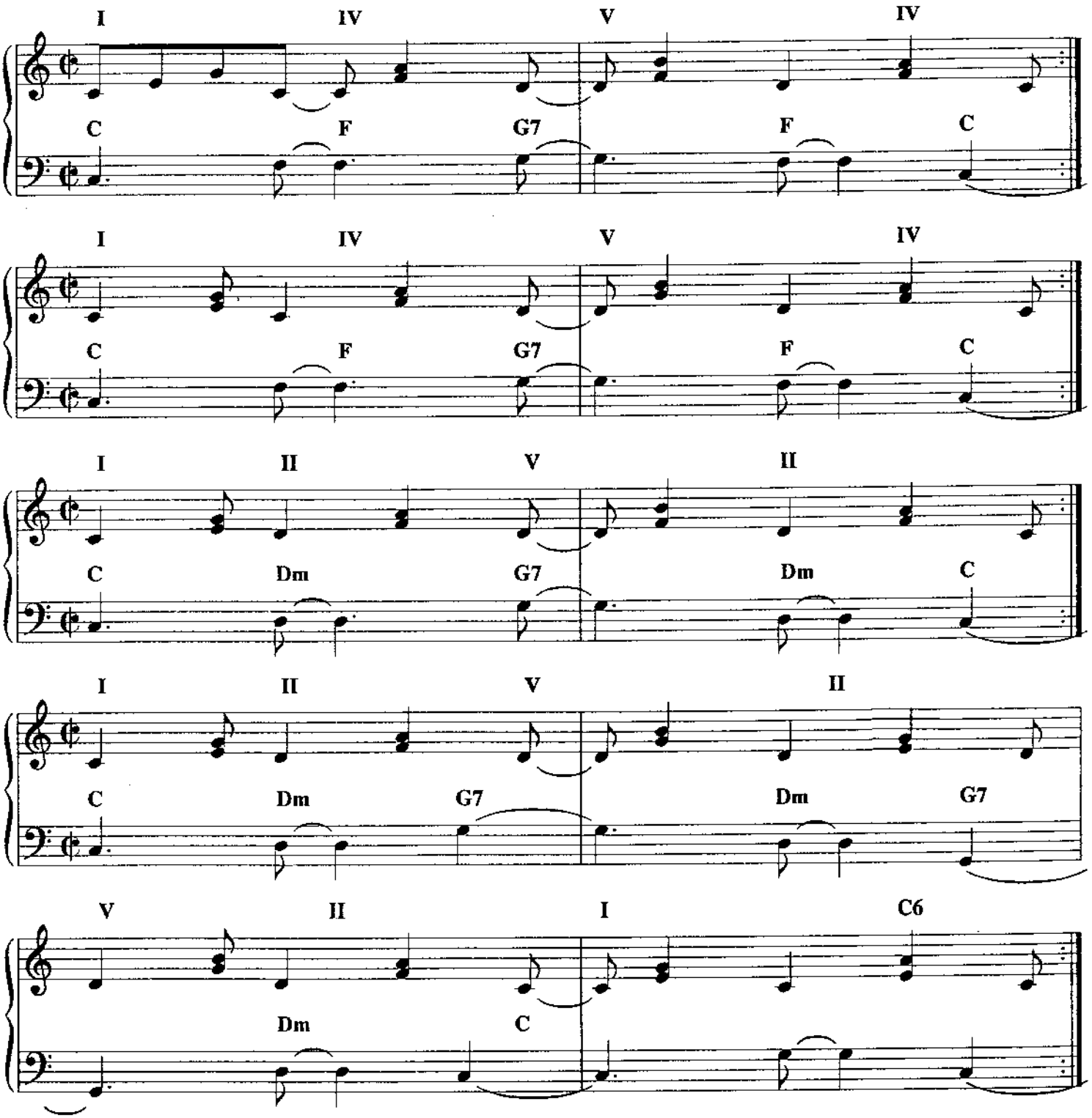
Chapter I

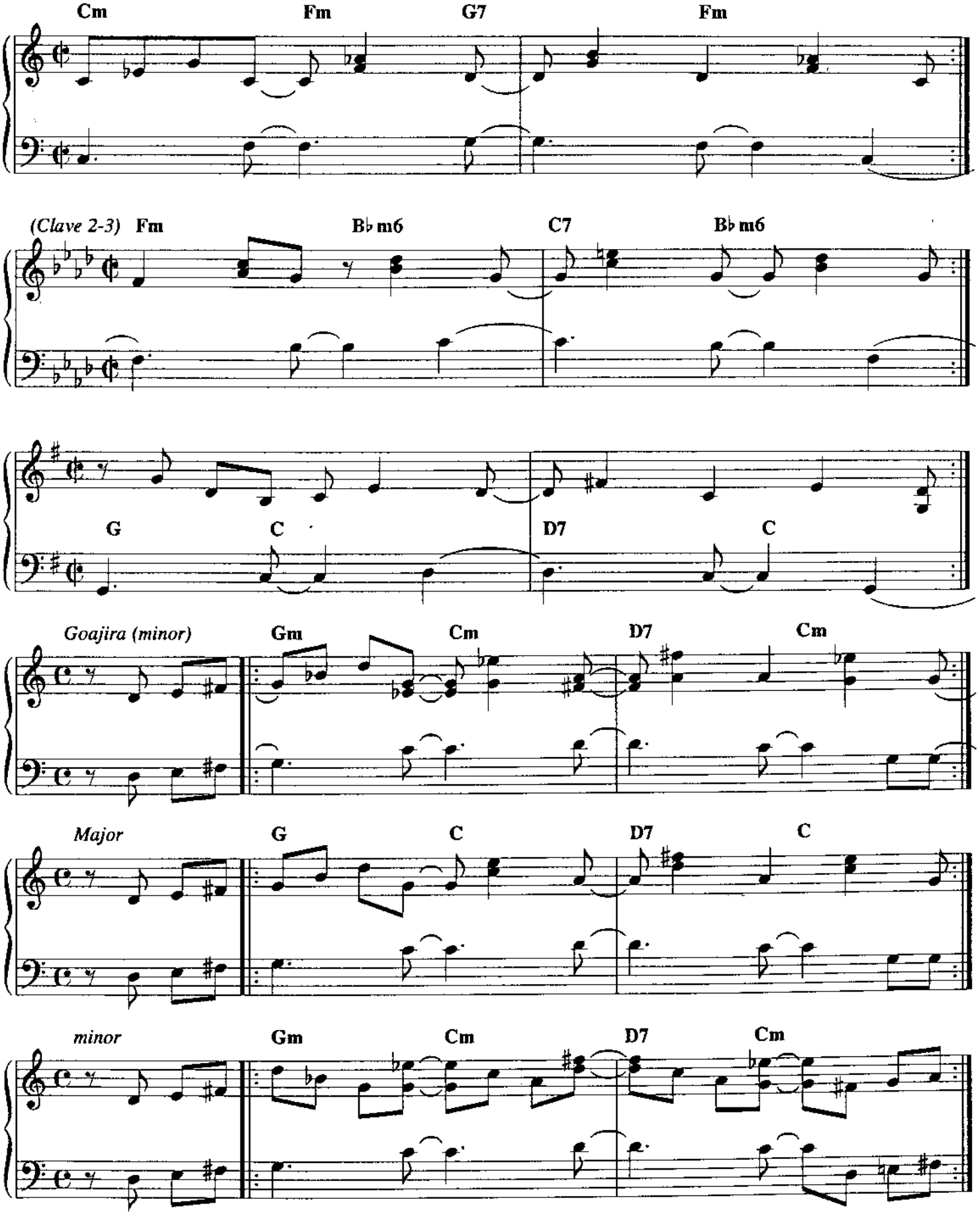
Progressions on the I-IV, V7 Major or I, iim, V7 Minor were commonly played in the 50s by Cuban bands, and is well known as "Son Montuno," "Guijiras," "Charanga Chords," or "Tipico Style."

These patterns are playd in major or minor tonalities; right hand will couple unison at the octave with the left hand.

The bass player will play the notes of bass clef. The left hand and right hand will play the same unison at the 8va. These particular exercises should be played in all keys, and memorized for a good knowledge of the material.

Please be simple and specific when playing the Montuno, otherwise the harmony will be dense.



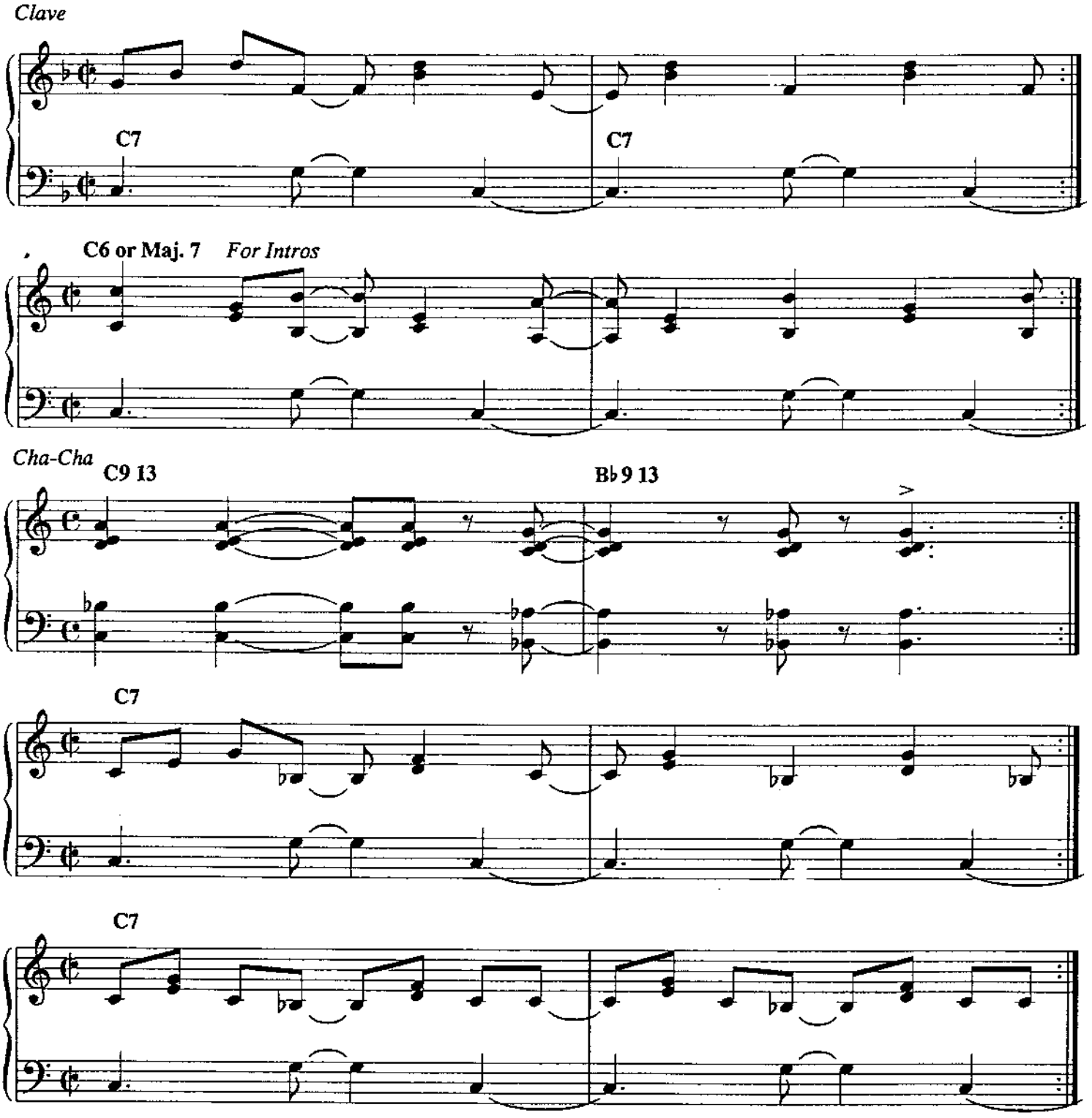

Cm
Fm
G7
Fm
(Clave 2-3) Fm
B♭m6
C7
B♭m6
G
C
D7
C
Goajira (minor)
Gm
Cm
D7
Cm
Major
G
C
D7
C
minor
Gm
Cm
D7
Cm

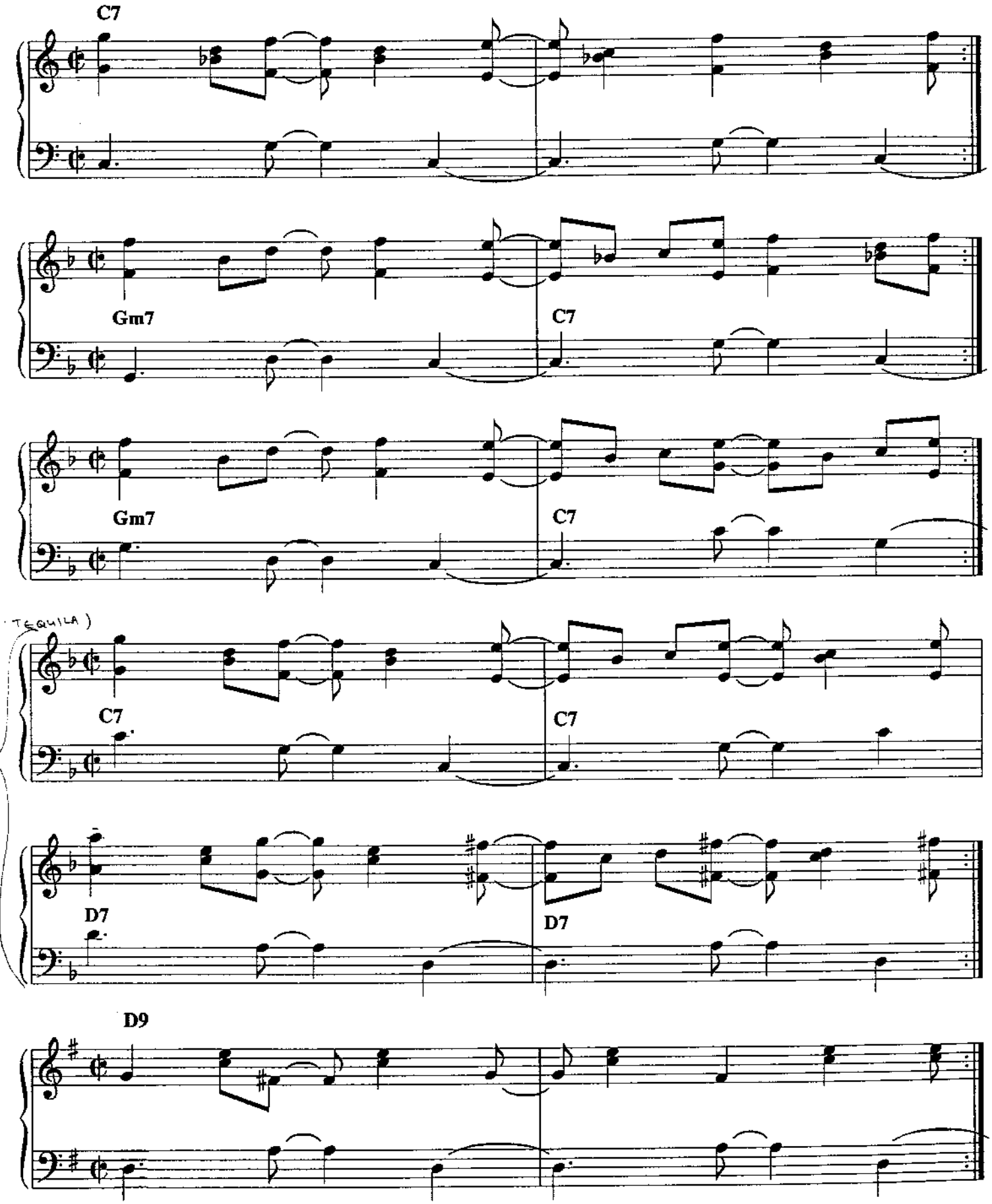
Chapter II
Inversions Over the Dominant 7 Chord

In this chapter we will analyze the dominant seventh chord from all its points, as well as Major and minor chords.

You can play a Latin number just on one dominant chord change, called "Descarga Latina." We will cover many different Montunos over the Dominant 7 chord. Some time can be integrated over the iim7, V7 situation, and we will write Montunos over 12 bar blues structures as well.

The left hand will play same as right hand, 8va unison; bass player plays the bass line. Like Chapter I, be simple and specific when playing, otherwise the harmony will be dense. These exercises should be




C7
Gm7
C7
Gm7
C7
(TEQUILA)
C7
C7
D7
D7
D9