Latin Jazz Piano Technique



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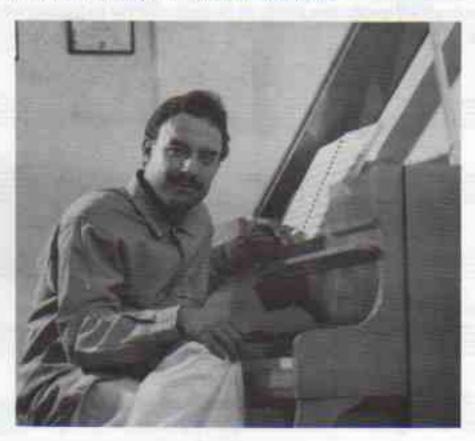
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ABOUT THE AUTHOR MR. OLEGARIO DIAZ

Mr. Diaz studied at the Berklee College of Music, earning a Bachelor in Composition, and the Manhattan School of Music, and holds a Master in Jazz Studies.

He has performed plane in the New York and West Coast areas with such artists as Tito Puente, Willie Bobo, Celia Cruz, Johnny Pacheco, Willie Colon, José Fajardo, Luiz Ramirez, Afro-Cubans, Mario Bauza Big Band, Paquito de Rivera, Victor Paz, Daniel Ponce and many others. Mr. Diaz still plays in the New York area with many different Latin and Jazz bands.



Introduction

The late 1940s saw the emergence of a new school of drummers who combined many influences. Afro-Cuban and Latin rhythms, imported into the Dizzy Gillespie Band by the late Chano Pozo in 1948 were rapidly taken up. Within a few years their use, previously a rarity and regarded as distracting from the authenticity of jazz, could be detected at one point or another in almost every performance by modern jazz groups. This infusion of Latin rhythms drew the to the periphery of jazz a wealth of previously unfamiliar percussive sounds.

Latin Music is founded on a two-measure rhythm pattern, a formula played on a pair of thick hardwood sticks known as the "claves." This is the continuum of all Cuban music. Authentic mambo melodies are "in clave," that is, their main accents correspond with the accent of this two-measure artery. Fundamentals such as rhumbs, mambo, merengue and cha-cha constitute a diversity of accentuations, applied to the subdivision of a four-four measure into eight notes.

The piano plays a very important role in this music, for the chords are broken in continuous homophonic unison. This is called "Montuno-Guajeo" or "tumbao" in the Latin vocabulary. Montunos are usually performed with both hands in unison, left hand coupled with right hand on the octave. Harmony chord structures ar written the same as juzz.

This book will explain to the student how to play Latin rhythms from any particular chord inversion, according to the melody, whether instrumental or vocal. For best results, any individual or class using this book should listen to as much Latin music (both live and recorded) as possible.

Olegario Diaz

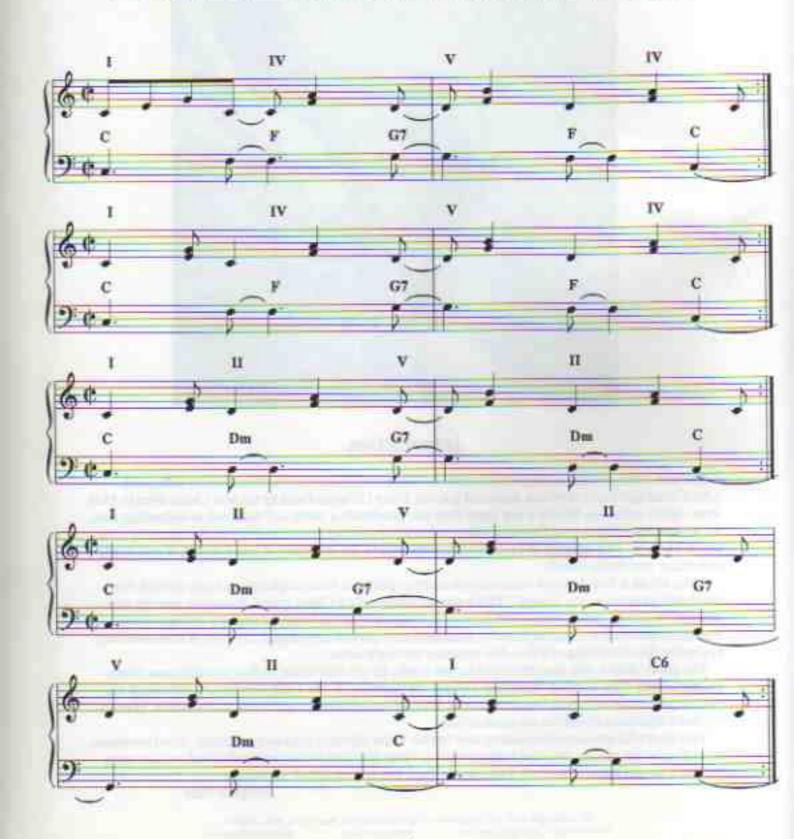
Chapter I

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."

Those 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.



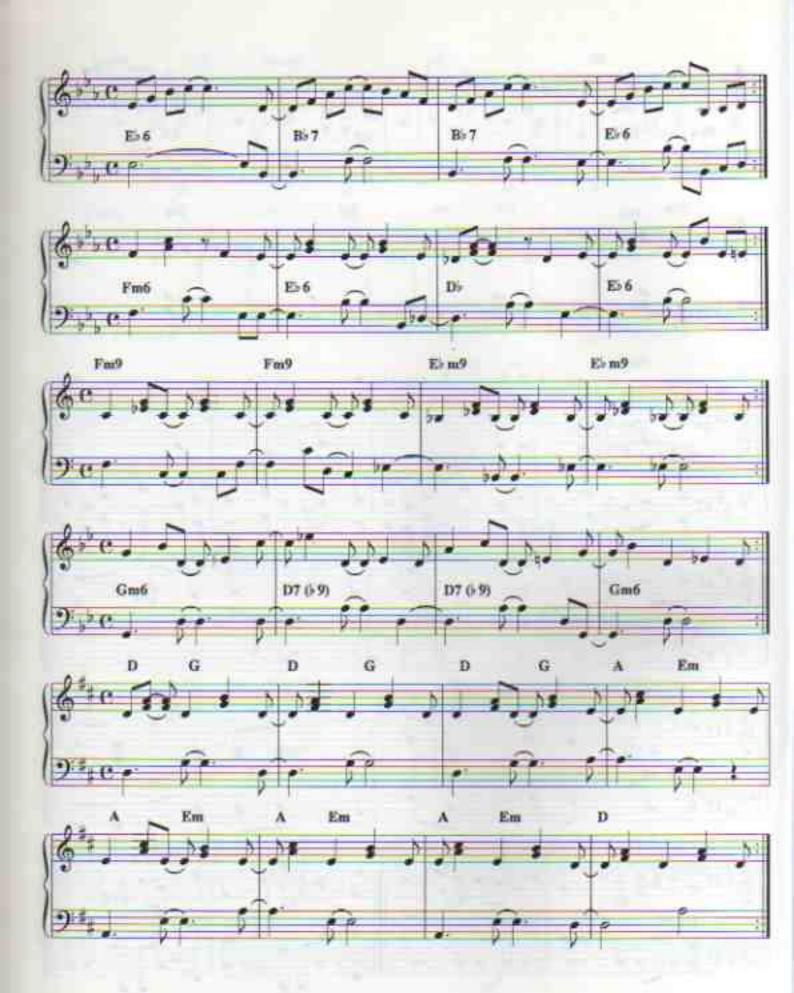














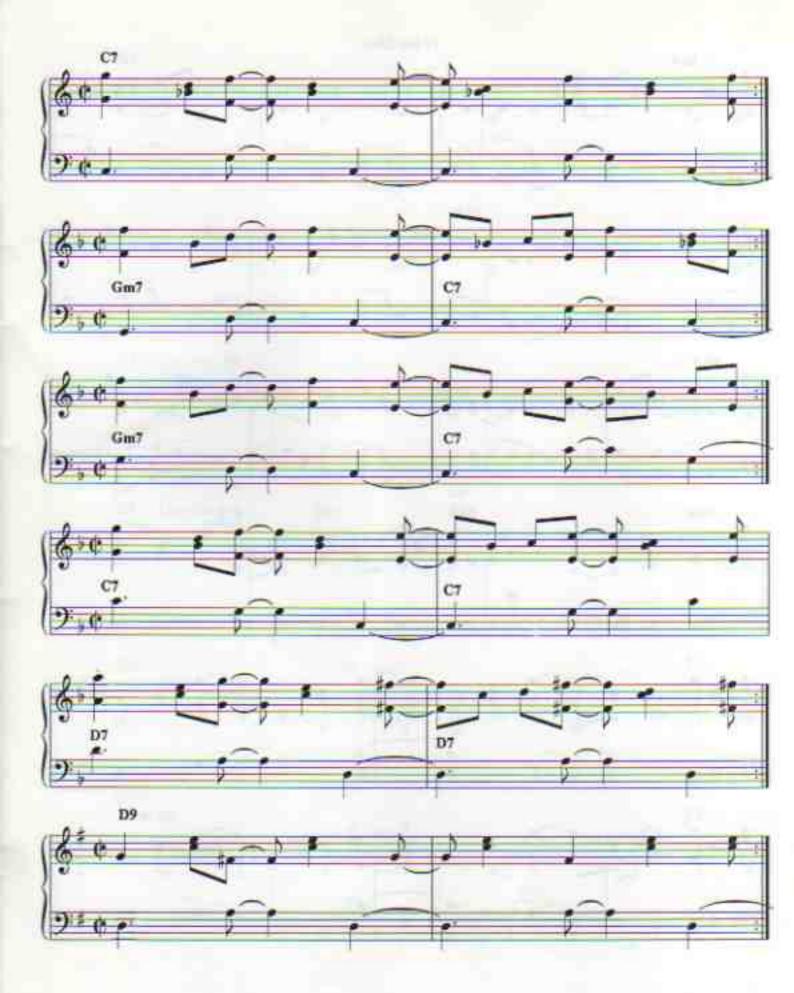
Chapter II Inversions Over the Dominant 7 Chord

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

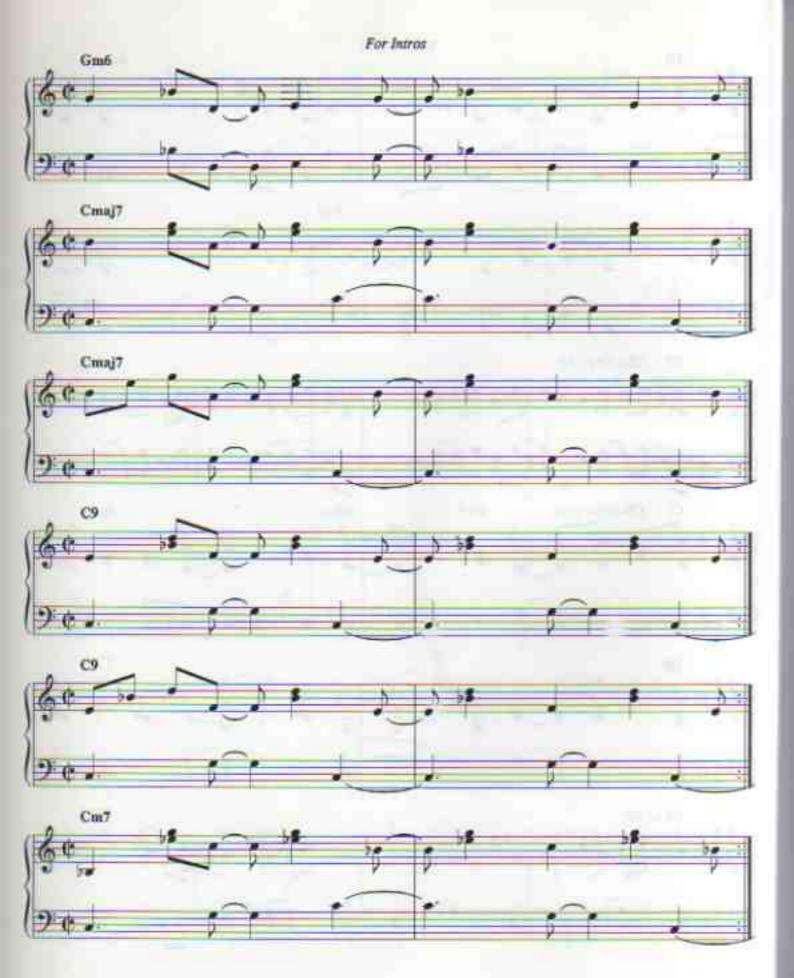
You can play a Latin number just on one dominant chord change, called "Descarga Latina." We will cover many different Montunos over the Dominant 7 chord. Some time can be integrated over the lim7, V7 situation, and we will write Montunos over 12 bar blues structures as well.

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











Chapter III

This type of Montuno contains many harmonic chord changes as we play in the Jazz idiom; iim7, V7 and Imaj7 Montunos from the b7 or b3 of the minor, dominant, and major chord. These are Latin Jazz progressions in Montuno style.

The left hand will play same as right hand, 8va unison; the bass player plays the bass line. These Montunos can be used for Jazz changes and will be called Latin-Jazz plano. They can also be played by vibraphones and guitars in substitution for keyboards.

Montunes can be inverted from the b7 and b3 Major or minor of all chords on iim7, V7, Imaj7 or vi.

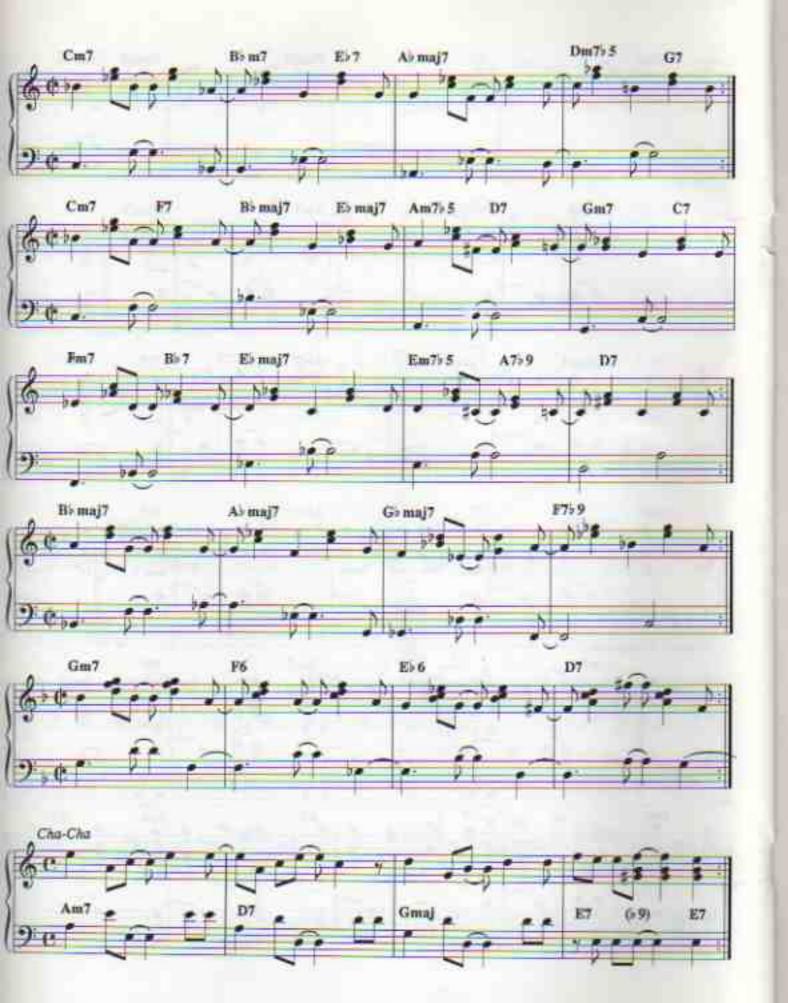
Play these exercises as in Chapters I and II; learn in all keys to be played over chord changes without notes.









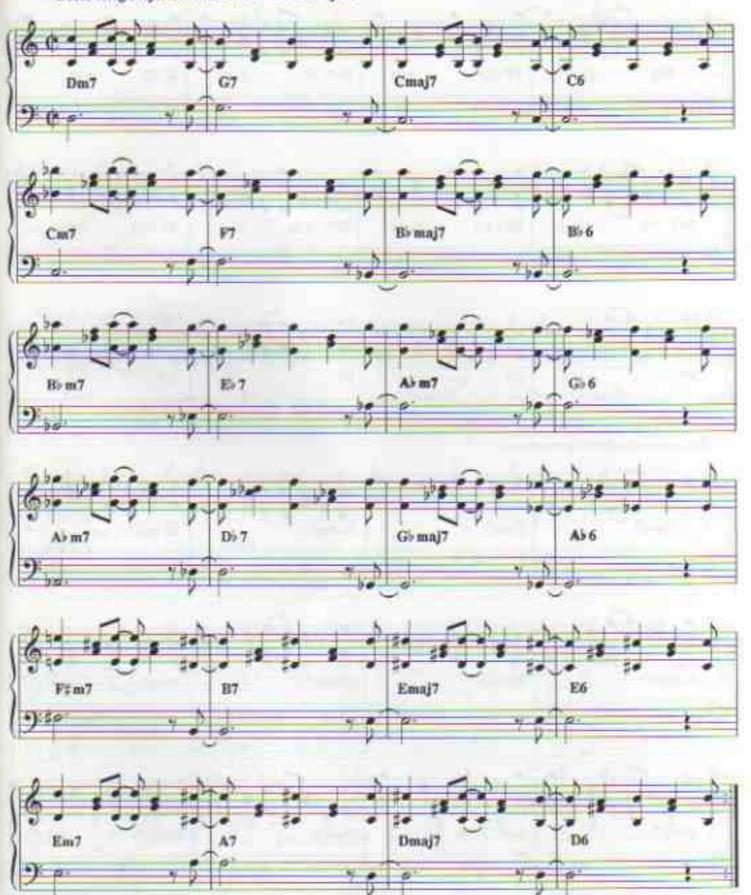


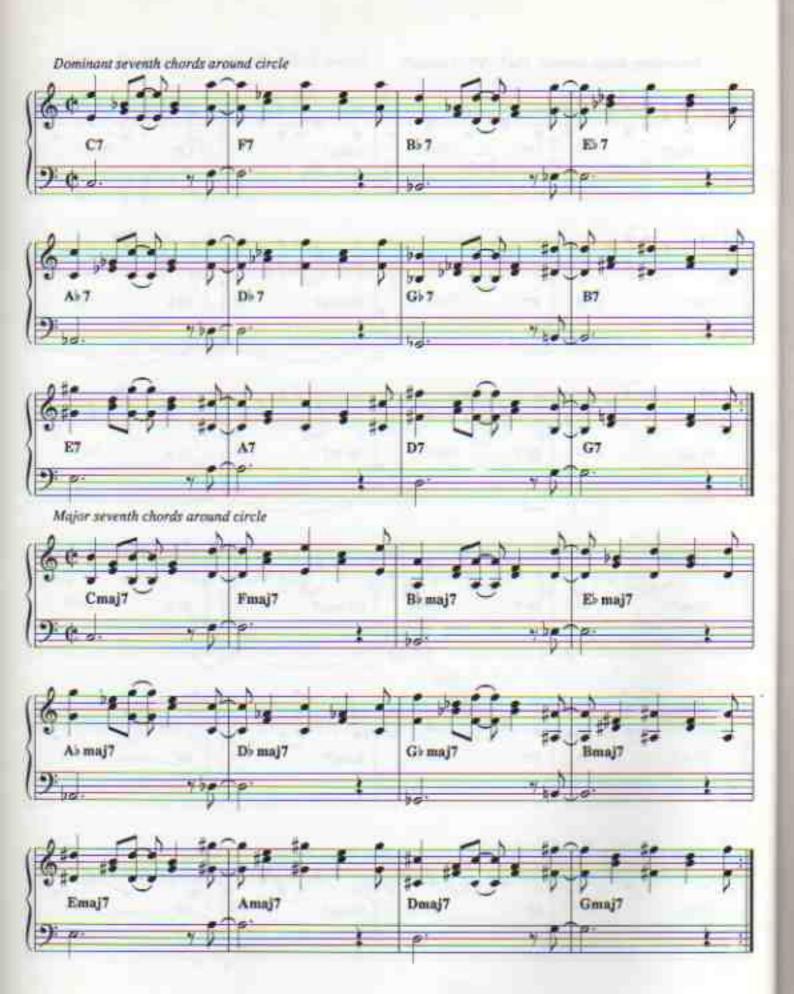




















Chapter IV Rhythms

We will comp the same way as the rhythm will indicate. These are similar to the jazz comp, but there are many different accents to indicate the basic rhythm patterns for the style of music performed.















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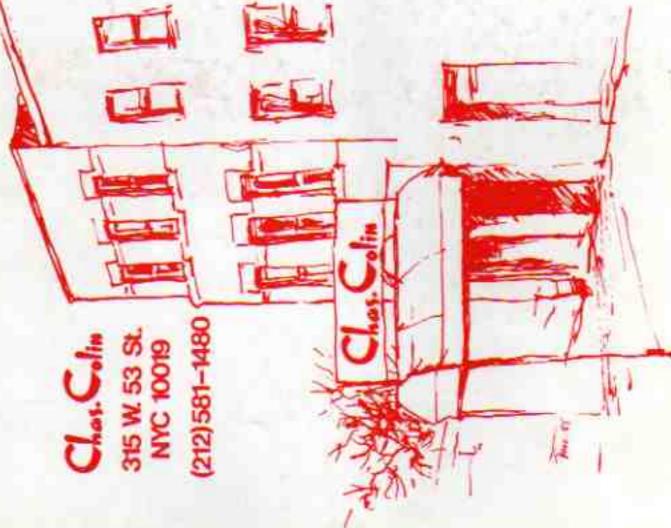
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