

Three wooden bongo drums are shown side-by-side. They have a light brown, polished wood finish and black lugs. The drums are of varying heights, with the central one being the tallest and the two flanking ones being shorter. They are set against a plain white background.

Teo Vincent 4th

Dm11

G7

 $C_{\Delta}(\text{add9})$
$$F_{\Delta}(\text{add6})$$

♩ = 100

Piano

Slow Cha Cha Cha

syncopated yet flowing

II

V

I

IV

5

B m11

E7

Am11

D 7

Em11

A7

Blues Scale occurs automatically when
double-time walking VI-II-III-VI

VII

III

VI

II

III

VI

- 1) As is common with a good montuno, the octave takes the leading tone through the progression. This version is interesting because of the perfect 2nd throughout the pattern; a standard montuno would have the note JUST ABOVE this one, for example the first notes would be F and A instead of F and G. Our method above also produces the interesting 11th, add9 and add6 chords.
- 2) The montuno has no "side," since it is just like a pleasant shaker pattern, as they would say: "1 bar instead of 2" so there is no right or wrong clave for this montuno-the glossary has more about this.
- 3) The "Blues Scale" is perfectly demonstrated by the walking bass figure above. In fact, blues often shifts major and minor modes and the example above ends on the c# or major third.
- 4) This is one of the elegant ways to complete the circle of fifths, going above it and predicting it with Em-A7. Some cycles would just make the Am into A7 leaving out the II and III above.
- 5) Could it be that some teacher, in an effort to have students play this Super-Complete-Circle-of-Fifths gave as a practice, the exact notes of this walking bass to practice, and it then created the blues scale?

Cha Cha & Salsa Romantica

Clave

Shekere

Conga

slap

tone

tone t

slap

tone

tone