

UNISON LEAD CHART
C Instruments

argentina

written by: Victor Orlando

Latin Jazz 2-3 Mambo

♩ = 110

3X's

Cmi Fmi⁶ G⁷ Cmi Cmi Fmi⁶ G⁷ Cmi

A Cmi Fmi⁶ G⁷ Cmi Cmi Fmi⁶ G⁷ Cmi

5 *f*

9 *f*

B Cmi Fmi⁶ G⁷ Cmi Cmi Fmi⁶ G⁷ Cmi

13 *mf*

17

C Fmi⁷ B^{b7} E^bma⁷ A^bma⁷ Dmi⁷(b5) G⁷ Cmi C⁷

21 *f*

25 *ff*

cresc. poco a poco...

UNISON LEAD CHART
Master Rhythm

argentina

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Latin Jazz 2-3 Mambo

♩ = 110

3X'S
Cmi guitars

Fmi⁶ G⁷ Cmi

mf

2

A horns

Cmi Fmi⁶ G⁷ Cmi Cmi Fmi⁶ G⁷ Cmi

f

5

Cmi Fmi⁶ G⁷ Cmi Cmi Fmi⁶ G⁷ Cmi

9

Argentina - Victor Orlando - Teaching Guidelines

Genre: *LATIN*

Style: *AFRO-CUBAN*

World Region: *North America*

Country: *United States*

Note: This is a vocal tune adopted for instrumental performance. Vocal melodies can have a number of unique inflections that only a voice can have. Instruments have their own inflections but are different and take more time to develop (maturity). On this tune, the vocal melody was adapted to fit a high school instrumentalist. Advanced and solo players can listen and adapt accordingly (as they should).

Overview: This is a burning Latin jazz chart in the vein of Tito Puente, Poncho Sanchez, and Machito among other masters of the genre. Students have an excellent chance here to learn how to play a montuno line and the all-important clave beat while enjoying the grooves of Latin America. The cross-rhythms and intense interplay between parts makes for a rich study of the music and culture from which it comes.

Unique Teaching Elements: This song is particularly good to emphasize the following:

- Heavily syncopated lines
- Performance of the 2:3 clave rhythm
- Traditional horn "hits" mixed with chord-based melody
- ii-V7 progression and circle of 4ths
- Multiple solo sections - both pitched and non-pitched percussion
- Emphasis on traditional latin percussion instrumentation

Style: Check out recordings of Tito Puente and Poncho Sanchez and other salsa artists. Many instructional videos found on YouTube on playing montunos and understanding the clave will be a great help. A good example is educator and artist Rebecca Mauleon. Harmonically and rhythmically, the tune is very idiomatic – the syncopated rhythms of the melody and rhythm section parts and common chord progressions are likely to sound very natural to students and listeners. This is a great chance to offer students the chance to listen to some other examples in this style of music in class together. Perhaps you can even give your students the feel of this style by letting them move their bodies to the salsa beat.

Structure: Intro – Percussion section introduces the clave and groove. These can be started with a solo percussion instrument and developed as experience provides.
 A – m5 – m12 – Classic horn intro statement – still part of the introduction
 B – m13 – m20 – "A" melodic statement (vocal or instrumental) – only 8 bars
 C – m21 – m28 – "B" melodic statement (experiment with instrumentation) Note repeat to m9 to play B & C again. Chord progression layers multiple ii-V7 progressions
 D – m29 – m32 – Solo section. Allows players to experiment in C minor.
 E – m33 – m40 – Bridge played to break up solos. Try a solo horn with embellishments – everyone hit m40
 F – m41 – m45 – percussion solo – have them start basic and build or having individual instrument "step out"

G – m45 – m56 – B section melody again as you head towards the finish line (repeat optional)

Melody: The instrumental melodies in this chart are all classic salsa-flavored licks. They outline the harmony fairly simply and the strongly articulated lines at letter A should be given attention. The vocal melody has a pop sensibility but retains the strongly syncopated rhythmic feel that characterizes the style. It also sounds great if played by instruments and you can try different combinations of individuals, instruments and sections (e.g. saxophones the first time, brass on the chorus, etc...). Some time needs to be spent balancing the melody over the rhythm section which may have a tendency to overplay.

Harmony: "Argentina" uses two common sets of chord progressions that are important for all musicians to become familiar with as they learn. The first is a progression of i-iv-V7-i in C minor throughout the A section of the tune and for the solo section. The bridge moves through the cycle of 4ths using the formula of a ii-V-I. The 1st chord, Fm7, starts off the bridge progression leading to the relative major (Eb major) and quickly resolves back to C minor. The soloist has only to deal with the 1st of these.

Rhythm: The 2:3 clave rhythm ("key" in spanish) is the basis of this tune. The opening rhythmic pattern played by the clave (two round wooden sticks) consists of two measures: the first measure has two notes and the second measure has 3 notes. All rhythms in the tune should lock into the clave. The highly syncopated montuno figure in the piano and guitar parts, as well as the bass line itself, should be practiced slowly with a metronome set to a pulse of half notes, though quarter notes can also be used for learning. Have students tap or step half notes and clap the clave rhythm to get it in their bodies, especially the syncopated side of the clave (the 3-side, or the second measure).

Improvisation/Theory: Encourage listening to the trumpet solo on the recording as it plays a very melodic line with a classic vibrato. Play the first few bars of the solo in class. As a group, simply identify the main notes of the line and compare them against the chords themselves. Then, have the class work with these notes (or the melody notes) to mimic and create their own solo – trading 4's is great for this exercise (as that is cycling, you can also focus on the rhythm section to keep getting tighter and tighter). Solos on a performance can be 16 bars. The bridge melody can be played between solos, or not. Use your ears to determine final form.

Notes: This is an excellent last tune of a set as it has the potential to be a rhythmic show-stopper with solid universal appeal. It's a solid tune to feature anyone and everyone who wants to step up and play out. It's also fertile ground for engaging the horn section, and the audience, to participate in playing percussion (think homemade shakers, claves, blocks...).