

Jazz Glossary Of Terms

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A Section: The first section of a tune, typically 8 bars; the main theme.

AABA: the most common form in pop music. Typical of songs by Gershwin, Cole Porter, Harold Arlen, etc. See *Song Form*.

Alteration: The raising or lowering of a tone by a half-step, from its diatonic value in a chord. In jazz usage, the fifth and ninth may be raised (*augmented*) or lowered (*diminished*); the fourth (or eleventh) may be augmented; the thirteenth may be diminished. The expression 'diminished seventh' is used solely as the name of a chord. Of course, in general music theory, any interval may be augmented or diminished.

Altered scale: The dominant 7th scale with a lowered 9th, raised 9th, raised 11th, no fifth, and lowered 13th, along with the usual root, 3rd and 7th. So-called because every possible alteration has been made.

Augmented: Raised by a half-step. See 'Alteration'.

Augmented 7th: A dominant 7th chord with a raised 5th added. The name is misleading because it is not the 7th that is augmented. Written '+7'.

Axe: one's instrument. Even said of the voice.

B Section: Same as *bridge*.

Back-beat: Beats 2 and 4 in 4/4 time, particularly when they are strongly accented. A term more used in rock 'n roll.

Ballad: a slow tune. Ballad playing is replete with its own idiomatic devices.

Bebop: the style of jazz developed by young players in the early 40s, particularly Parker, Gillespie, Kenny Clarke, Charlie Christian and Bud Powell. Small groups were favored, and simple standard tunes or just their chord progressions were used as springboards for rapid, many-noted improvisations using long, irregular, syncopated phrasing. Improv was based on chordal harmony rather than the tune. The 'higher intervals' of the chords (9th, 11th and 13th) were emphasized in improv and in piano chord voicings, and alterations were used more freely than before, especially the augmented 11th. The ground beat was moved from the bass drum to the ride cymbal and the string bass, and the rhythmic feel is more flowing and subtle than before. Instrumental virtuosity was stressed, while tone quality became more restrained, less obviously 'expressive'. The style cast a very long shadow and many of today's players 60 years later could be fairly described as bebop.

Block Chords: a style of playing, developed by Milt Buckner and George Shearing, with both hands 'locked' together, playing chords in parallel with the melody, usually in fairly close position. It is a technical procedure requiring much practice; the fundamental idea is to alternate between close diatonic chord voicings, and diminished chords that link

between them. The bass (lowest) line is the same as the melody, one octave lower. Tends to sound dated. Also called *locked hands*.

Blow: the usual term for 'improvise'. Also, simply to play an instrument.

Blowing changes: the chords of a tune, particularly those intended specifically for improvising which may vary somewhat from the changes of the head. Sometimes written on a separate page.

Blues: (1) A *form* normally consisting of 12 bars, staying in one key and moving to IV at bar 5. (2) A melodic *style*, with typical associated harmonies, using certain 'blues scales', riffs and grace notes. (3) A musical *genre*, ancestral to jazz and part of it. (4) A *feeling* that is said to inform all of jazz.

Boogie (boogie-woogie): a style of piano playing very popular in the thirties. Blues, with continuous repeated eighth note patterns in the left hand and exciting but often stereotyped blues riffs and figures in the right hand.

Break: a transitional passage in which a soloist plays unaccompanied.

Bridge: The contrasting middle section of a tune, especially the 'B' section of an AABA song form. Traditionally, the bridge goes into a different key, often a remote key. Thelonious Monk once remarked that the function of a bridge is 'to make the outside sound good'.

Broken time: a way of playing in which the beat is not stated explicitly. Irregular, improvised syncopation. Especially applied to bass and drum playing.

Cadence: A key-establishing chord progression, generally following the circle of fifths. A turnaround is one example of a cadence. Sometimes a whole section of a tune can be an extended cadence. In understanding the harmonic structure of a tune, it's important to see which chords are connected to which others in cadences.

CESH: Contrapuntal Elaboration of Static Harmony, a foolish term used in some jazz textbooks. The use of moving inner voices to give propulsion to a chord that lasts for a while.

Changes: (1) The chords of a tune. 'Playing' or 'running' the changes means using suitable scales, etc., over each given chord of the tune. Determining the exact changes to use is a big part of preparing a tune for performance. (2) *Rhythm Changes* (q.v.) for short.

Channel: an old term for the bridge.

Chase: two soloists, such as the trumpet and sax, taking alternating 4-bar phrases (or 8, or 2). See *Trading 4s*.

Chart: (1) any musical score. (2) a special type of score, used by jazz musicians. Only the melody line, words (if any) and chord symbols are given. Clef, key signature and meter are given once only, at the beginning. The standards of musical notation and calligraphy are low. Details are often scanty or inaccurate, which encourages the musician to amend and elaborate the chart for his own purposes. Every jazz musician has his own book of miscellaneous charts.

Chops: technical ability, to execute music physically and to negotiate chord changes. Distinct from the capacity to have good ideas, to phrase effectively and build a solo.

Chord: The harmony at a given moment. Loosely, a group of 3 or more notes played together. Strictly, a chord is the basic unit of harmony, regarded *abstractly* as having a given root and specifying some other tones at certain intervals from the root, without regard to the actual voicing of the notes on the piano (see *Voicing* and *Scale*).

Chord tones: the root, third, fifth and seventh of a chord, as opposed to *extensions*. (An illogical term.)

Chromatic: Pertaining to or derived from the chromatic scale, which includes all 12 tones to the octave. *Chromatic harmony* is a vague term referring either to the use of many altered tones in the chord, or to the use of chromatic root-movement in between the given chords.

Chorus: One complete cycle of a tune, one time through from top to bottom.

Close voicing: one in which the chord tones are bunched together, generally within an octave range.

Coda: (1) A portion of a tune which seems like a tail, or extra measures, added to the last A section. It is repeated for every chorus, however. (2) An ending for a tune, used only once after the final chorus. There is often confusion in written charts as to whether a coda is 'every time' or 'out-chorus only'. Some charts, to save space, are written so that the tune appears to have a coda, but it's really just a normal part of the tune.

Cool: the style of the early 50s, taken up by many white musicians and popular on college campuses. The basis was bebop, but the fastest tempos were not used and the sound was quiet and understated. Miles Davis was one of the main originators.

Counting off: giving the tempo and meter by counting aloud. One must learn to count off correctly.

Cross-rhythm: a passage in which a different meter is temporarily expressed or implied, while the prevailing meter continues underneath (see *meter*). Not particularly a jazz term, but cross-rhythms are universal in jazz performance. In ballad playing, for example, there is commonly a triplet-quarter-note rhythm that implicitly continues through the 4/4 meter and is "tapped-into" from time to time.

Crush: on the piano, a half-step played simultaneously.

Diatonic: the contrary of 'chromatic'. Said of melody or harmony using only the unaltered major (or sometimes minor) scale.

Diminished: Lowered by a half-step. See 'Alteration'.

Diminished triad: triad composed of two stacked minor thirds—root, minor third, and diminished fifth.

Diminished seventh (dim. 7): chord composed of 4 notes, stacked in minor thirds. The symbol is a small raised circle. Since an additional minor third on top will be the octave of the bottom note, inversions of a dim. 7 will have the same interval structure—in other words, they will also be diminished 7th chords in their own right. The extensions of a dim. 7 are a ninth (or whole step) above each chord tone. Effective modern voicing requires using at least one extension; plain dim. 7 chords sound remarkably old-fashioned. If the chord tones and extensions are put together within an octave, the diminished scale results. Often called just 'diminished' with '7th' being implied.

Diminished Scale: a scale of 8 notes to the octave in alternating whole-steps and half-steps. There are just three different diminished scales. Quite a complicated system of voicings and motivic patterns for diminished has been developed by modern players.

Dot time: a cross-rhythm based on dotted quarter notes, extending through a passage.

Double time: A tempo twice as fast, with the time feel, bar lines and chords moving at twice the speed.

Double time feel: A time feel twice as fast, so that written eighth notes now sound like quarter notes, while the chords continue at the same speed as before.

Eight to the bar: continuous eighth-note rhythm, as in boogie-woogie left hand patterns.

Extensions: the ninth, eleventh and thirteenth of a chord.

Fake Book: a collection of jazz charts, published without paying royalties and thus illegal. For decades, a book called '1000 Standard Tunes' circulated; you can still see its grossly simplified charts, written three to a page. In the 70s the "Real Book" appeared, out of the Berklee School of Music, with some 400 tunes in excellent calligraphy. This has become the standard and all jazz musicians are still expected to have a copy. The 'Monster Book' is very good. Others are a series called 'Spaces', and the 'Real Book Vol. II'. In recent years a large number of *legal* fake books have been published. They have much higher standards of accuracy but usually don't have as many tunes.

Free: without rules. Especially, improvising without regard to the chord changes, or without any chord changes. Usually there is an implied restriction in 'free' playing preventing one from sounding as if chord changes are being used.

Free Jazz: a style of the early and middle sixties, involving 'free' playing and a vehement affect. It was originally associated with black cultural nationalism. Sometimes two drummers and/or two bass players were used. Some free jazz was profound, and some not very good. Some who played it later denounced it, but the style became an ingredient in future styles and still has many proponents despite its lack of general popularity.

Fusion: a style developed in the late 60s by Wayne Shorter, Herbie Hancock, Miles Davis, Chick Corea and others, partly as a reaction to the eclipse of jazz on the music scene by rock. Incorporated elements of rock into jazz and made greater use of repetition and non-improvised passages. Harmonic language was simplified; key feeling tended to be established by repetition rather than harmonic movement. Straight-8 time and a strong back-beat predominated.

Front: 'in front' means before the top, as an intro.

Front line: the horn players in a combo, those who aren't in the rhythm section.

Go out: Take the final chorus, end.

Groove: an infectious feeling of rightness in the rhythm, of being perfectly centered. This is a difficult term to define. A *Medium Groove* is a tempo of, say, 112, with a slinky or funky feeling.

Ground beat: the basic metric beat, most often in quarter-notes, whether explicitly stated or not.

Half-diminished: the chord with a minor third, a lowered (diminished) fifth, and a minor seventh. Formally called 'minor 7 flat 5'. This chord evolved from the IV minor 6th chord, which was common in the swing period; if its sixth is taken to be the root, a half-diminished chord results. The symbol is a small O with a diagonal slash. It is most often the harmony of the II in a II-V-I progression in a minor key. Two different scales have been commonly used for this chord; one with a flat 9th, the 'locrian', and one with an unflatted ninth, the latter scale being more modern.

Half time: a tempo half as fast.

Half time feel: a time feel half as fast, while the chords go by in the same amount of time. Occurs in the intro to Chick Corea's *Tones for Joan's Bones*.

Hard Bop: the style of the late 50s, engineered by Horace Silver, Art Blakey, etc. Still essentially bebop, the style used hard-driving rhythmic feel and vehement, biting lines and harmony drenched with urban blues, rhythm 'n blues and gospel. Original compositions were stressed over the old standards used in bebop, ranging from simple riff-based blues to elaborate compositions, sometimes using whole-tone scales. Hard bop had a black, street flavor—a reaction, in part, to the intellectuality of the Cool School.

Harmonic rhythm: the structural organization of chord progressions in time; the rate at which the chords pass by.

Since this may not be related to the rhythms of the actual notes, it is an *abstract* concept.

Head: The first (and last) chorus of a tune, in which the song or melody is stated without improvisation or with minimal improvisation.

Horn: A wind instrument; or any instrument.

Improvisation (improv): the process of spontaneously creating fresh melodies over the continuously repeating cycle of chord changes of a tune. The improviser may depend on the contours of the original tune, or solely on the possibilities of the chords' harmonies, or (like Ornette Coleman) on a basis of pure melody. The 'improv' also refers to the improvisational section of the tune, as opposed to the head.

Inner voice: a melodic line, no matter how fragmentary, lying between the bass and the melody.

Interlude: an additional section in a tune, especially one between one person's solo and another's. The Dizzy Gillespie standard *A Night In Tunisia* has a famous interlude.

Intro: Introduction. A composed section at the beginning of a tune, heard only once.

Inversion: (1) In traditional music theory, a chord with a note other than the root in the bass. (2) With regard to any particular voicing, especially a left-hand rootless voicing, a rearrangement of the voicing by moving the bottom note up an octave. Or, any one octavewise arrangement of a voicing.

Jazz: in a big band chart, a rhythm indication for medium to up-tempo swing (as opposed to latin).

Jazz Standard: A well-known tune by a jazz musician. See *Standard*.

Jump: a very fast 4/4, usually in a dance-band context.

Latin: (1) Afro-Cuban, Brazilian or other South American-derived. There are many special terms used in Latin music and I haven't tried to include them here. (2) Played with equal eighth notes as opposed to swung (see *swing* def. 2). Also 'straight-8'. The feel of bossa novas and sambas.

Lay out: Not play. See *stroll*.

Left hand rootless voicing ('LHRV'): A close-position voicing without a root, played mainly in the top part of the bass range (centering roughly around A below middle C). In a style perfected by Bill Evans, these left-hand chords are sprinkled in irregular syncopations under the right-hand melody. The absence of roots both frees the bass player and allows a richer harmony in the voicing. This has become the mainstream style of left-hand playing.

Legit: the jazz musician's somewhat ironic term for music, or a gig, that is not jazz.

Line: (1) A melody of successive, single notes. (2) A composed melody over predetermined chord changes, such as 'a line on *Cherokee*'. (3) One of the different voices, such as the bass or the melody.

Line-up: the personnel of a band.

Long Meter: a chart in 4 / 4 time is said to be written in long meter when a *written* eighth-note *feels* like a quarter-note, and a *written* half-measure *feels* like a whole measure. In this way, for example, a 64-bar tune can be *written* as if it were a 32-bar tune, which may make it easier to read. The term, though useful, is little-known.

Lydian: a major scale or chord with a raised 4th; the mode of the major scale built on 4. Regarded as the most fundamental jazz scale by influential theorist George Russell.

Lydian Dominant: a dominant 7th scale with a raised 4th (11th). One of the fundamental forms of the dominant chord; also sometimes called 'lydo-mixian'. The scale/chord most appropriate for non-V dominants, such as II7 or bVII7.

Mainstream: the style of jazz regarded by the average player as today's norm, as opposed to fusion, rock, avant-garde, etc.; sometimes the term implies a somewhat conservative, relatively diatonic vocabulary exemplified by Oscar Peterson. Mainstream jazz is in a highly evolved state, having incorporated virtually the entire harmonic language of 20th century tonal music. In timbre, phrasing, form and rhythmic feel mainstream jazz still rests on a basis of bebop, which is why 'modern' jazz is considered to have started with bebop in the early 40s.

Medium: one of the standard jazz tempos, neither 'up' nor 'ballad'.

Melodic minor: in jazz, a scale with a minor 3rd but a major 6th and 7th (both up and down). This scale and its modes (Altered, Half-diminished and Lydian Dominant are the familiar ones) make up a realm called *melodic minor harmony*. I prefer the term 'tonic minor'.

Melody: specifically, the *topmost* line or voice.

Meter: a basic music term, but sometimes not fully understood. The organization of the beats of time (or *ground beat*), moving at a certain rate (the *tempo*), into groupings which are hierarchical, that is, there is a unit of a stated number of beats (the *bar*) which includes strong and weak beats in an organized pattern. All this is implied by a 'meter' of 4/4, 3/4, etc.

Modal: (1) Said of a section, or a whole tune, having static harmony (using one chord) and using scales from a particular mode, most typically the Dorian. (2) Having a key feeling derived not from dynamic chord progressions (like circle-of-fifths) but rather from repetition, monotony, and weight. (3) Loosely, a harmonic style that is diatonic and makes use of quartal harmony.

Mode: An incarnation of a scale in which a certain note is taken as the root. Thus, each scale has as many different modes as it has different tones. In common usage, the major scale and the melodic minor scale are regarded as 'given' and the scales constructed with other notes as the root are called modes. The modes of the major scale have names (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian); these names were applied in the Renaissance and have no relationship to the Greek originals. Some of the melodic minor scale's modes have names in today's theory: mode 3, the augmented major 7th; mode 4, the lydian dominant; mode 6, the half-diminished; mode 7, the altered.

Modern: the styles of jazz since 1945. Especially applied to bebop, cool jazz, and hard bop.

Modulation: The establishment of a new key. This is mainly a matter of harmonic progression, but expectation, emphasis and phrasing also enter into determining whether a new key has really been established. In standards, a modulation to the beginning of the bridge is strongly expected. Typically, a II - V or a III - VI - II - V progression in the new key is used.

Moldy Fig: A term used by the beboppers to deride players and fans of older styles, especially trad. Someone whose tastes are not up to date.

Monster: a superior player.

Montuno: a term of Latin music which crops up in other jazz. (1) An indefinitely repeated pattern of 1, 2 or 4 bars in

the piano, typically with ingeniously syncopated moving inner voices and a differently syncopated bass line. (2) Incorrectly, a pyramiding vamp in which one instrument enters alone, then another is added, and so on at regular intervals.

Moving inner voice: a momentarily prominent line played by a voice in between the melody and the bass.

Neo-bop: the conservative bebop style of several successful players in the 90s, like Roy Hargrove.

Open voicing: one in which the chord tones are spread out over a greater range.

Original: a tune composed by a jazz musician and played by him but perhaps not well-known to others.

Out: the last chorus of a tune, when the head is played for the last time. On the stand the gesture of a raised clenched fist or a finger pointing to the head indicates that the out chorus is coming up.

Outer voice: the melody line or the bass, the top or bottom line.

Outro: a jocular term for coda; an added ending section.

Outside: (1) The A sections of a tune, the parts other than the bridge. (2) A manner of playing over changes that avoids using the normal scales, or has no relationship to the changes. (3) A style of playing without using conventional jazz chords.

Pattern: a pre-planned melodic figure, repeated at different pitch levels. Something played automatically by the fingers without much thought. Reliance on patterns is the hallmark of a weak player.

Pedal: A bass line that stays mainly on one note (or its octaves) under several changes of harmony. Also *pedal-point*. The most typical situation is when a dominant pedal (bass on V) underlies a turnaround progression like I - VI - II - V. The root of the I chord can also act as a pedal.

Pentatonic: Pertaining to scales of 5 notes to the octave, in particular 1-2-3-5-6 of the major scale. Pentatonic melodies are typical of much indigenous music around the world, and these scales are also an important part of the modern jazz sound. Pentatonic melodies and patterns were especially typical of jazz and fusion in the seventies.

Pickup: a phrase beginning that comes *before* the beginning of the first bar. A pickup can be one note or a longer phrase.

Pocket: *in the pocket* means perfectly in time, especially bass playing that is 'in the center' of the beat (rather than slightly leading or dragging the beat).

Polytonality: the use of two different keys simultaneously. Despite much loose talk, true polytonality is rare. Upper structures (q.v.) and outside playing do not usually qualify because there is always a strong single underlying tonality.

Progression: a definite series of chords, forming a passage with some harmonic unity or dramatic meaning. One speaks of the progressions that crop up repeatedly in different tunes, and studies how to negotiate them. Chords in progressions are labelled with Roman numerals (I, II, etc.) while scale degrees, and upper structures (q.v.), are labelled with arabic numerals (1, 2, etc.).

Quality: the character of a chord given by its third, fifth, and seventh. The qualities are *major*, *dominant*, *minor*, *tonic minor*, *half-diminished* and *diminished*. In theory *augmented major* and *augmented (dominant)* would also be 'qualities' but they are usually just considered *alterations*.

Quartal: based on fourths. Chords built up of fourths were, famously, developed by McCoy Tyner in the John Coltrane Quartet in the 60s.

Quote: a snatch of some other well-known tune thrown into a solo. A good quote is unexpected, incongruous and yet seems to fit perfectly. Some quotes are clichés, as 'Grand Canyon Suite' in 'All the Things You Are'.

Remote key: A key distant on the circle of fifths from the original one, such as E major compared to C major.

Riff: (1) A relatively simple, catchy repeated phrase. May be played behind a soloist or as part of a head. Often in a bluesy style. *Riff tunes* are made up of riffs, characteristic of the black bands of the 30s. (2) A pre-packaged phrase used by an improviser when he can't think of anything else, especially one which is especially catchy.

Root: the fundamental pitch on which a chord is based, from which the chord takes its name, and to which the other tones of the chord are referred to intervallically—the third, seventh, and so on, regardless of their *actual* intervallic relationship in an actual keyboard voicing. Note that the root is often *absent* in jazz piano, both in voicings and in r.h. patterns and lines. This avoidance of the obvious is part of the character of jazz.

Rhythm Changes: the chords to 'I Got Rhythm' (Gershwin), somewhat modified and simplified. Many jazz tunes use these changes and every player must know them. There are several variations.

Rhythm Section: the piano, bass and drums in a combo, those who play throughout the tune, behind the soloists. Might also include guitar or vibes, or there might be no piano.

Run: a rapid descending, or ascending, usually right-hand passage on the piano in the form of a continuous scale, or a scale with variations.

Scale: (1) A selection of tones in the octave, arranged in ascending or descending order, usually but not always using intervals of half- or whole-steps, and using the same notes in every successive octave. One tone is usually thought of as being the root, but it need not be the first note played. Most scales have 5, 6, 7 or 8 notes to the octave but any number from 2 to 12 is possible. (2) The same group of tones regarded abstractly as a 'pool' of available notes. In this sense, scale really means the same as *chord*. There is a maxim: 'Scales are chords and chords are scales.' (3) A section of melody in the form of a scale.

Shed: short for *Woodshed*, to practice diligently.

Shell: a two-note structure in the left hand, consisting of the root and one other note, usually the 7th, the 3rd or 10th, or the 6th. A simple, open left-hand style, used by Bud Powell and many of his imitators and followers.

Shout chorus: a special, complete, through-composed chorus played just before the final out-chorus. Also *pep chorus*. Used in classic (20s) jazz, some bebop, and a few modern compositions, such as Wayne Shorter's *This Is For Albert*.

Side-slipping: to play a passage, a melody or chord, a half-step up or down from its expected place or in relation to the given harmony.

60s Blue Note style: I have invented this term, for lack of any other, for the style developed in the early and middle sixties by such players as Wayne Shorter, Lee Morgan, Hank Mobley, Bobby Hutcherson, Freddie Hubbard, and others. They were recorded on the Blue Note label by engineer Rudy Van Gelder. The style extended the explorations of hard bop in original composition, moving away from the earthier side of hard bop toward more advanced harmonic and melodic ideas. Many compositions had the gravity and richness of "classical" music while remaining true to jazz style. New types of chords were introduced to the language of jazz. The style flowered just as jazz became marginalized by rock 'n' roll, and as a result has been somewhat overlooked in jazz history. Many of its players went on to become involved in avant-garde or free jazz, while some (notably Wayne Shorter) developed fusion.

Solo: any one player's improvisation over one or more choruses of the tune (occasionally, especially in ballads, less than one chorus). A sharp distinction is made between soloing, and playing the head.

Song form: a musical form with two contrasting themes A and B, thus-- A (8 bars); A repeated; B (8 bars); A repeated. The three A's have slightly different endings (turnarounds). Another common form may be called song form also, ABAB' (the second B starting like the first but ending differently). Most older standards are in song form.

Stand: the bandstand or stage.

Standard: A tune universally accepted and played by many jazz musicians. Many standards are tin pan alley and Broadway songs from the 30s, 40s and 50s. Others are strictly jazz compositions by such as Monk, Parker, Coltrane and Davis which have become accepted as standards (these are called jazz standards). A professional jazz musician is expected to know many, many standards.

Stop time: a rhythm device where certain beats aren't played, e.g. 1 2 3 (rest) 1 2 3 (rest).

Straight 8s: with equal, even 8th notes. Same as 'Latin'.

Stride: the typical piano style of the 30s, tending towards virtuosity. The left hand plays alternating low-register bass notes (or octaves, fifths or tenths) and middle register rootless voicings, giving an 'oom-pah' effect, interspersed with step-wise parallel tenths. The right hand often employs busy runs, arpeggios and octaves or full chords. Suggestions of stride remained in the playing of many modernists, especially Thelonious Monk and Oscar Peterson.

Stroll: Omit the piano. A soloist (playing a horn) *strolls* when he plays for a time with bass and drums only (or maybe the pianist *strolls* outside to have a smoke).

Substitution: A chord put in the place of a different chord. A substitution can be made throughout a tune, or just *ad lib* at a particular moment. Usually the operative idea is that the root of the chord is changed, while the other voices are common to both chords. Typical examples—bII 7 for V7, and III for I.

Swing: (1) The style of the 30s, when the big band was the dominant form of jazz. The style implies certain types of harmony (use of added 6ths rather than 7ths in major and minor chords, of un-embellished diminished chords, frequent use of the augmented 5th and little use of the augmented 11th, etc.) and a rhythmic organization that states the beat explicitly, puts more weight on 1 and 3 and tends to obey the bar-line phrasing. (2) A rhythmic manner, unique to jazz, in which the first of a pair of written 8th notes is played longer than the second, even twice as long, while the second tends to receive a slight accent, though the distribution of accents is irregular and syncopated. (The degree of this effect depends on the overall tempo, and is modified by the requirements of expression and phrasing.) (3) As a direction in a chart, played with a swing feel, as opposed to latin. (4) A mysterious, unexplainable quality in any music, but especially jazz, which makes one 'feel that shit all up in your body' (Miles Davis).

Syncopation: the process of displacing 'expected' beats by anticipation or delay of one-half a beat. The natural melodic accent which would fall, in 'square' music, on the beat, is thus heard on the off-beat. This adds a flavor of ambiguity as to where the beat is (not an actual ambiguity, only a flavor).

Tenor: the voice above the bass, often that played by the thumb of the left hand. Not a jazz term.

Tetrachord: a four-note portion of a scale. For example, the diminished scale is composed of two tetrachords with identical interval constructions.

Third stream: a term coined by Gunther Schuller in the early 50s. The supposed confluence of jazz and classical music.

Thumb line: the jazz term for 'tenor' (q.v.). A line played by the pianist's left thumb.

Timbre: [*pronounced* tamb'r] Tone quality, characteristic instrumental sound. Not especially a jazz term, but note that timbre is one of the basic dimensions of music along with rhythm, melody and harmony. Students sometimes have trouble developing a real jazz timbre. For the piano the word 'touch' is more usual.

Time feel: (1) the subjective impression of which time unit constitutes one beat and how long a bar is. May or may not correspond to the written music. (2) The *emotional quality* of the rhythm.

Tonic minor: a scale / chord with a minor 3rd and a major 6th and 7th, generally used for the tonic or home chord in minor keys. Distinguished from other minor chord functions.

Top: The beginning point of each chorus, the first beat of the first measure.

Trad: the style of the jazz of the 20s, known retrospectively as Dixieland. Used a marked 4/4 beat, triadic harmony, 'sectional' tunes (with numerous separate sections), simultaneous improvisation, largely I - IV - V type harmonies, etc.

Trading 4s (or 8s, 2s): A form of discontinuous drum solo in which 4 measure sections are alternately played solo by the drummer, and by the band with another soloist (who goes first). The latter can be one particular soloist throughout, or it can cycle through the different instruments. Also, two different instrumental soloists can trade 4s with each other, such as the trumpet and the sax. This is called a *chase*. Trading 4s usually goes on for one or two choruses.

Triad: (1) Concretely, a chord of three notes - the root, 3rd and 5th - played together in close position in one of the three inversions. (2) Abstractly, a chord with a root, 3rd and 5th but no 7th. Might be decorated with the 6th or 9th. Triadic harmony is characteristic of Dixieland and rock.

Tritone: the interval of three whole steps, i.e. an augmented 4th or diminished 5th.

Tritone substitution: See 'Substitution'. The substitution of a chord whose root is a tritone away. In turnarounds it's common to do this for any of the chords.

Tune: A single jazz composition or jazz performance, a piece. The word 'song' is frowned on.

Turnaround: A sequence of chords, or the portion of a tune that they occupy, that forms a cadence at the end of a section of a tune, definitively establishes the tonic key and leads back to the opening chord of the next section, or to the top. Typically the turnaround chords are I - VI - II - V, with half a measure apiece. With possible substitutions and alterations, the variations are infinite. There are also entirely different progressions possible. If the opening chord of the next section is not a I chord, the turnaround must be suitable. Learning to negotiate turnarounds is essential to making a coherent solo. It's often effective to play a phrase that starts partway through a turnaround and continues past the beginning of the next section.

Up: in a fast tempo.

Upper structure: a triad used in the upper register over a chord of a different root, such as an A major triad over a C7 chord. From the standpoint of C7, the A triad consists of the 13th, the flat 9th, and the 3rd; at the same time it has the unified sound of a major triad.

Vamp: a simple section like a riff, designed to be repeated as often as necessary, especially one at the beginning of a tune. Also a constantly repeated bass line over which a solo is played.

Verse: in many older standard songs, an introductory section, often rubato, that leads up to the 'chorus' or main strain, which is the tune as generally recognized. Jazz players (and fakebooks) usually omit the verse, though singers like to

use them.

Voice: any one of the melodic lines formed by the flow of the music. The bass line and the melody form the two *outer voices*, and the tones in between may, to a greater or lesser extent, form melodic lines of their own called *inner voices*.

Voice-leading: Getting the succession of harmonic tones in the inner voices to form coherent melodic lines of their own, or, at least, to move in a smooth, mainly step-wise motion. The perfection of voice-leading was in Bach, where 4 or more independent melodies can mesh to form perfect chordal harmony.

Voicing: a chord, played in a particular way on the keyboard. A particular arrangement of the notes of a chord.

Walk: in bass playing, to play mostly one note per beat, making a smooth, continuous quarter-note line. A fulfillment of the time-keeping function of bass playing, which many bass players have transcended since around 1960. The pianist can also walk with his left hand.

West Coast School: a much criticized label for the 'cool' style (q.v.) as it was taken up in California in the early 50s by mostly white players, like Dave Brubeck, Gerry Mulligan, Chet Baker and many lesser figures like pianist Russ Freeman. In addition to the typical features of cool jazz, the style experimented with 'classical' instruments and complex counterpoint.

Whole-tone: a 6-note scale, of which there are two, made up entirely of whole-step intervals, or the harmonies derived from it. Used by Debussy and suggestive of 'impressionism'. In jazz, associated with Thelonious Monk and explored in a number of hard bop originals.

Woodshed: to practice diligently. Also 'shed'.

The purpose for this glossary is to educate and enhance your understanding of the evolution of Latin music. The more familiar you become with all of the terms and their definitions, the more you'll be able to enjoy listening to Latin Jazz, as well as other forms of Caribbean and Central/South American music.

You can find this glossary and other insightful information about the evolution of Latin music in the classic book "**The Latin Tinge**" written by **John Storm Roberts**. This book can be found in most public libraries.

NOTE: The basic meter of salsa is 4/4, organized by the two-bar clave pattern. The individual forms, of which the most common are listed below, are not simply "rhythms" that can be tapped with a pencil, but combinations of rhythmic pulse, melodic phrases, speed, song forms, and so on.

Agogó A percussion instrument of West African origin, the agogó is essentially a two-note clapperless double-bell, joined by a curved piece of metal and struck by a stick. Used in the African-derived religions of Brazil, it is one of several new percussion instruments introduced to the U.S. by Brazilian musicians during the 1970s.

Aguinaldo Though they are sung around Christmas, Puerto Rican aguinaldos cover a wide range of social and topical as well as religious subjects. They are sung solo or by a choir and are based on the ten-line décima, which travelled from Renaissance Italy to Spain, and thence to virtually all of Latin-America.

Baião One of many rhythms of the African-influenced Northeast of Brazil, the baião became popular in Rio de Janeiro around 1950 as a reaction against the increasingly international popular music of the time. Its most famous exponent, Luis Gonzaga, made the accordion-led regional group extremely popular. A few U.S. jazzmen experimented with the baião in the early 1950s, but it was too unsuccessful to be called a bridge between the samba and the bossa nova.

Bajo Sexto A form of 12-string guitar used as an accompanying instrument by Chicano singers.

Barrio El "The district." The districts or areas of Latin American towns are called barrios, so when Latin immigrants settled in large numbers in New York's East Harlem, it became The district. The nickname has stuck even though many major U.S. cities now have barrios.

Batá Drums Double-headed drums shaped like an hour-glass with one cone larger than the other. Sacred to Yoruba religion in Nigeria, they are also necessary to Cuban and U.S. lucumí worship. A number of salsa musicians have recently begun using batá drums in secular music.

Berimbau A Brazilian musical bow of Congo-Angolan origin. An open goured resonator is held against the chest, and the instrument's string is tapped with a stick.

Bolero The Cuban bolero, originally a mid-paced form for string trios, became very popular internationally, usually in a slower and more sentimental form. The modern bolero is a lush romantic popular-song form, largely distinct from salsa, and very few singers are equally good at both.

Bomba Originally a Puerto Rican three-drum dance form of marked west-central African ancestry, the bomba is especially associated with the Puerto Rican Village of Loiza Aldea. In its old form it is still played there at the festival of Santiago, and New York Puerto Rican folk revival companies also perform it from time to time. Even in the dance band form introduced by Rafael Cortijo in the late 1950s, the bomba's melodies, as well as rhythmic pulse, are strongly African.

Bongó Small double-drum played resting on the claves of a seated musician, called a bongosero. Its heads are tuned a fourth apart. Widely used in Cuban music of many sorts, especially the quartets and sextets playing sones, and an integral part of the salsa percussion section. In salsa, as in earlier string-based groups, the bongó tends to be played more ad lib than other drums and to provide a complex counterpoint to a number's main rhythmic pulse. The basic toque for the bongó, called the martillo, can be rendered onomatopoeically as "Dicka-docka-dicka-ducka."

Bossa Nova A Brazilian fusion of cool jazz elements with various Brazilian rhythms, including the baião but particularly the samba. Often wrongly considered Afro-Brazilian, it is a sophisticated and recent form developed by hip musicians and avant-garde poets. Most were white, though Bola Sete a leading bossa nova guitarist, is an exception.

Bugalú, Latin The Latin bugalú was a somewhat simplified and more sharply accented mambo with English lyrics, singing that combined Cuban and black inflections, and r&b influenced solos. For a few years the bugalú, and a less known Puerto Rican rhythm, the jala jala, were staples of the "Latin soul" movement.

Cencerro Large hand-held cowbell played with a stick, producing two notes according to where it is struck. In Cuban music and salsa, usually played by the bongó player when the band goes into the "ride" or mambo, after the main vocal sections.

Cha cha chá The chachachá is said by some to have derived from the second section of the danzón, by others to be a slower mambo. It was sometimes called a "double mambo" in New York, because its basic dance step was the mambo with a double step between the fourth to first beats. The chachachá developed around 1953 in the hands of Cuban Charangas, most notably the Orquesta Aragón.

Charanga A Cuban dance orchestra consisting of flute backed by fiddles, piano, bass, and timbales. Charangas tended to play different dances from the Afro-Cuban conjuntos, the most characteristic being the danzón. Charangas ranged from large society units to small street-bands. Modern charangas use bongó and conga in the rhythm section and have taken on many more Afro-Cuban elements than their predecessors.

Choro A Brazilian instrumental genre fusing European dances such as polka, waltz, and schottisch with African-derived rhythms. It is characterized by virtuosity, improvisation, and counterpoint. Choro first emerged as a playing style in Rio de Janeiro during the second half of the 19th century, performed by small groups incorporating flute, cavaquinho, and guitar.

Cierre Essentially a break, the cierre ranges from a two-note bongó phrase to a complicated pattern for a full band more like a bridge-passage. Good cierres are fundamental to salsa structure, but they are so varied and used in so many ways that closer definition would be misleading.

Clave An offbeat 3/2 or 2/3 rhythmic pattern over two bars, the basis of all Cuban music, into which every element of arrangement and improvisation should fit. Clave is an African-derived pattern with equivalents in other Afro-Latin musics. The common 3/2 Cuban Clave varies in accentuation according to the rhythm being played. Clave seems to be part of the inspiration for the two-bar bass patterns in modern black music. 2/3 reverse clave is less common, though the guaguancó uses it.

Claves Two strikers of resonant wood used less frequently in salsa than in earlier Cuban music. The claves player usually plays the basic clave pattern (q.v.), which is normally implied rather than stated by modern bands. Many variants of claves exist throughout Latin America.

Conga Drum A major instrument in the salsa rhythm section, the conga is literally the "Congolese drum," and it began life in the Afro-Cuban cults. Arsenio Rodriguez is said to have introduced it to the conjuntos on a regular basis, and Machito's Afro-Cubans were the first to use it on New York bandstands. There are several types of conga, including the small quinto, a solo improvising the instrument; the mid sized conga; and the large tumbadora. Played by an expert, the conga is capable of a great variety of sound and tone, not only from the different ways of

striking or rubbing the head, but through raising the instrument from the ground when it is played held between the knees. A conga-player is called a conguero or congacero,

Conga Rhythm The Cuban conga was originally a carnival dance-march from Santiago de Cuba, with a heavy fourth beat, but the rhythm is common to carnival music in many parts of the New World. The conga rhythm is more easily simplified than most Cuban rhythms and was a natural for nightclub floor shows. It never became permanent in mainstream Latin music, though Eddie Palmiere introduced a modified version called the mozambique in the late 1960's.

Conjunto (lit. "combo") Cuban conjunto sprang from the carnival marching bands and combined voices, trumpets, piano, bass, conga, and bongó. Arsenio Rodriguez ran a seminal Cuban conjunto that used the smokey tone of the tres (q.v.) to balance the brass, and over the years conjuntos began adding a trombone or even in New York substituting trombones for trumpets. The chicano conjunto consisted of an accordion lead, guita and/or bajos sexto (q.v.), often bass, and sometimes spoons, with the addition of bongó or other Cuban-derived percussion during the 1960s. Used strictly for instrumental dance music until the 1930s, during the 1940s it became the standard backing for corridos, rancheras, and other vocal forms. The Puerto Rican conjunto, the basic group of jibaro country music, consisted of cuarto, guitar, and güayo scraper, though trumpet and/or clarinet were added at various times, and accordion-led conjuntos playing danzas and waltzes for dancing were not uncommon.

Contradanza 17th and 18th century dance of french origin from which many Latin American ballroom dances derive via mainland Spain, including the danzón and the danza.

Coro The "chorus." In salsa, the two or three-voice refrains of two or four bars sung during montunos. The lead singer improvises against the refrains. Coros are used in various ways in arrangements; as reprises or, by an alteration of the refrain, to establish a change of mood.

Corrido This Mexican and Chicano ballad form developed during the 19th century and reached its peak during the first half of the 20th. Pure folk ballads in their simplicity, their detail, their deadpan performing style, the corridos were the history books, news reports, and editorials of the illiterate. They chronicled the whole of the Mexican Civil war, almost all notable crimes, strikes, and other political events, and a hundred other subjects besides.

Cuatro A small ten-stringed guitar, one of the many guitar variants to be found in Spain and Latin America. The cuatro is a major instrument in Puerto Rican jibaro country music.

Cuica A small Brazilian friction drum with a tube fastened to the inside of the drumhead, which is rubbed to produce a squeaky sound on the same principle as children use with a wetted finger and a window pane, but infinitely more varied. The cuica became a familiar sound in 1970s disco music, jazz, and salsa.

Danzón A Cuban ballroom dance derived from the contradanza in the late 1870s. It was regularly played by flute-and-fiddle charangas until the early 1950s. The danzón bears the mark of Europe and its first section was usually a promenade, but its charm is not merely nostalgic. Its melodies echo from time to time in modern salsa.

Descarga The word means "discharge" and is a Latin musician's slang term for a jam session. Descargas occupy a position midway between salsa and Latin-jazz, since they tend to preserve the Cuban structures yet contain far more jazz soloing than does salsa.

Guaguancó The mid-paced guaguancó has African roots and was originally a drum form related to the rumba. Though often played 4/4, it has strong 6/8 feel. The basic rhythm is traditionally carried by three congas and usually includes a good deal of solo drumming. The theme of a modern guaguancó is a somewhat loose melody line. It is one of the few 2-3 reverse clave forms.

Guajeo A riff in the charanga style, especially for violin. Functionally, guajeos tie the melodic and rhythmic elements of a number together, acting as a sort of trampoline for the flute and other solos. They are melodic patterns firmly based on the basic clave and tumbao.

Guajira The slow guajira came from the Spanish-Cuban music of the guajiros. Much of its feeling comes from Hispanic melodies and guajeos that were originally, and often still are, played on the tres. The guajira is similar to the slow son montuno but is more delicate and less driving. Its lyrics frequently deal with rural nostalgia.

Guajiro Music The Spanish-derived idiom of the Cuban farmers. The main instruments are the tres, guitar, and percussion, and the main form includes the décima, a ten-line verse from the 17th-century Spain.

Guaracha The original Cuban guaracha was a topical song form for chorus and solo voice, with improvisation in the solo. It was presented in 3/4 and 6/8 or 2/4 time signature. The guaracha developed a second section, employed for much improvisation, as in the son montuno. It appeared to have almost died out in Cuba by the 1930s, yet it is now one of the forms commonly used by salsa groups; a fast rhythm with a

basic chicka-chicka pulse. Its last section is the probable source of the instrumental mambo. The guaracha is said to have originated in 18th-century maisons d'assignation and its lyrics are still often racy and satirical.

Güayo. See Güiro

Güiro A scraper. The Cuban and Puerto Rican güiro, often called güayo in Puerto Rico, is made from a notched gourd and played with a stick. Poor players produce a steady ratchet-like sound. Skilled ones provide endless, crisp counter-rhythms against the rest of the percussion section. The güiro, like maraccas, is usually played by a singer. In the Dominican Republic, the güiro, also called the güira there, is made of metal and played with a kind of metal fork. The metal instrument's harsh sound adds a zest to country merengue playing, but it is rarely used in salsa.

Habanera Cuban dance of Spanish origin, the first major Latin influence on U.S. music around the time of the Spanish-American War. Provided the rhythmic basis of the modern tango, which makes its influence in 20th century American music difficult to trace.

Inspiración "Inspiration," an improvised phrase by a lead vocalist or instrument.

Jibaro Music The jibaros are the mountain farmers of Puerto Rico, and their music is the most strongly Hispanic part of the island's folk tradition. Mostly string-based, jibaro music uses many Spanish-derived forms, including the ten-line décima verses-which a good singer must be able to improvise. A notable instrument is the small cuatro guitar. Many fine jibaro musicians, including singers Ramito and Chuitin, and cuatro player Yomo Toro, live in New York. Though various Puerto Rican salsa singers had used occasional jibaro inflections, Willie Colon brought the style into salsa by hiring Toro for a Christmas album in 1972.

Latin Jazz A hybrid of jazz and Latin music. The term could cover anything from a Cuban number with a couple of Louis Armstrong phrases to a straight jazz number with a conga, but is best confined to crosses with a more or less full Latin rhythmic section, or one combining several Latin and jazz elements, and an instrumental frontline.

Latin Rock A hybrid of rock and Latin elements. Most commonly rock-oriented guitar and keyboard solos are played over salsa-derived rhythms, but often rock and salsa rhythmic elements are blended; bands may use sections with a salsa coro, and build rock solos out of Latin guajeo.

Latin Soul Hybrid style from the late-1960s, combining salsa and rhythm and blues elements. Latin soul, which was based on early rhythm-and-blues and the bugalú, grew up among East Harlem and Bronx teenagers, who used both Spanish and English lyrics over a music that was somewhat more Latin than black.

Lucumí Cuba's most widespread African-derived religion. Its theology is based on the faith of the Nigerian and Dahomeyan Yoruba people, and Yoruba is the liturgical language of Cuban lucumí. In Latin-American terms, luccimí is one of many African-derived faiths, and is widespread in Puerto Rico (and the Latin U.S.) under the general name of "santería." Lucumí gave important elements to modern salsa, including much of its rhythmic basis, several songs, and a great deal of African melodic flavor. Many modern salsa musicians, especially in New York, are adherents of lucumí, or santería, and the sacred batá drums are coming back into use in secular music.

Mambo An Afro-Cuban form that came out of the Conolese religious cult. The big band mambo of the 1940s and 1950s developed characteristic contrasting brass and sax riffs, which many musicians regard as stemming from the last section of the guaracha.

Mambo Section A section of contrasting riffs for salsa frontline instruments, setting trumpets against saxes or trombones, for example, sometimes under an instrumental solo. The section was said to derive from from the guaracha, and got its name during the late 1940s and early 1950s.

Maraccas A tuned pair of rattles made from gourds filled with pebbles or seeds, one of a wide range of America-derived rattles. A skilled maracca-player such as Machito plays a subtle role in the polyrhythmic counter-point.

Mariachi Mexican strolling groups of (usually) semi-professional musicians. Originally string orchestras, since the 1940's they have become trumpet-led ensembles. Their name stems from a corruption of the French marriage, since they were frequently hired for weddings.

Marimba A form of xylophone with wooden slats over resonators. The name is African, but the mariamba is widespread in western Columbia, parts of Mexico, and in particular Guatemala. Marimba groups were very popular in the U.S. during the 1920's.

Marimbula A bass descendant of the African finger-piano, the marimbula consists of a wooden box with prongs of metal fastened to it, tuned to play a series of bass notes. The marimbula was common in Cuba and the Dominican Republic, as well as in several non-Latin Caribbean islands.

Maxixe An old Brazilian dance derived from an earlier local ballroom dance heavily influenced by the early 20th century tango, It was briefly popular in the U.S. around the First World War, but never caught on to any permanent extent.

Merengue Though dances by this name are found in many countries, the merengue is originally from the Dominican Republic, where it dates back at least to the early 19th century. The modern merengue has a notably brisk and snappy 2/4 rhythm, with a flavor very different from the somewhat more flowing Cuban and jaunty Puerto Rican dances. The country form, for accordion, tambora drum, metal scraper, and voice, is heard everywhere in the Dominican Republic. The big band version of Dominican bands like Johnny Ventura's and Felix del Rosario's is often heard at New York concerts.

Montuno Section A vehicle for improvisation in Cuban and salsa numbers, based on a two or three-chord pattern repeated ad-lib under the instrumental or vocal improvisations. The piano often maintains a repeated vamp of guajeos, a process known as montuneando.

Orquesta Típica A "Typical Orchestra." In Cuba, a now extinct type of group combining a flute and two clarinets, with timbales prominent in the rhythm. In Mexico, a group organized by "trained" musicians to present cleaned-up versions of folk and popular music.

Pachanga The pachanga was a rage among New York Latin teenagers around 1961, as played by the then hugely popular charangas. There is some dispute as to its origins. It seems to be Cuban, but it never reached the popularity there that it enjoyed in the eastern U.S. It had a fast, syncopated ta-tum ta-tum pulse. The pachanga died out because the dance involved proved to be too energetic for most.

Plena An Afro-Puerto Rican urban topical song form said to have been developed in Ponce during World War I. The plena has four or six-line verses, with a refrain. Lyrical content is social comment, satire, or humor. Instrumentation has ranged from percussion through accordion or guitar-led groups to various dance band formats. Its most famous composer and exponent was Manuel Jiménez, known as Canario. It has been a minor influence on salsa through the work of Rafael Cortijo in the late 1950s and Willie Colon in the 1970s.

Ranchera The ranchera, developed in the nationalist theater of the post-1910 revolution period in Mexico, became very much the equivalent of U.S. commercial country music. Professional singers developed an extremely emotional style, one of whose characteristics is a held note at the end of a line, culminating in a "dying fall" that could drop a third or more. Rancheras became an important part of Chicano music from the 1950s onward as moved from a folk-popular form to a greater professionalism.

Rumba Most of what Americans call rumbas were forms of the son which swept Cuba in the 1920s. The Cuban rumba was a secular drum form with many variants, including the guaguancó and the Columbia, though modern musicians tend to regard all these as separate. Its descendent variations can be heard in New York parks any summer weekend played by groups called rumbas or rumbones. By analogy, a percussion passage in a salsa number, or a percussion-only jam session, is sometimes called a rumba or rumbón.

Salsa A contemporary word for hot, up-tempo, creative Latin music, it means "gravy" or "sauce." Originally it was used as a descriptive such as "swinging" or "funky." The origins of the current usage are obscure, but it began to circulate in the late 1960s.

Samba An African-Brazilian dance with several variations in different parts of Brazil. The best-known are the urban sambas, said to derive from the maxixe and the highly persuasive sambas of the carnival "schools" of Rio. The characteristic shuffling 2/4 rhythm, fused with jazz, was part of the bossa nova.

Septeto or Sexteto The Cuban septetos and sextetos of the 1930s played mostly sones and boleros. They were trumpet-led string groups, usually with tres, guitar, maracas, bass and bongó. Famous groups included the Septeto Nacional and the Sexteto Habanero. The music they played fell somewhere between the guajiro string groups and the brassier conjuntos. Septeto trumpet style is singularly lyrical, moving between 19th-century brass-band cornet and jazz in its inspiration. The Septeto style as a whole is subtle, crisp, and charming.

Shekere An African-derived rattle made of a large gourd with beads held by a string net on the outside. It is one version of a rattle common in Africa and African-Latin America and works on the opposite principle from maracas.

Son The son is perhaps the oldest and certainly the classic Afro-Cuban form, an almost perfect balance of African and Hispanic elements. Originating in Oriente province, it surfaced in Havana around World War I and became a popular urban music played by string-and-percussion quartets and septetos. Almost all the numbers Americans called rumbas were, in fact sones. "El Manicero" ("The Peanut Vendor") was a form of son derived from the street cries of Havana and called a pregon. The rhythm of the son is strongly syncopated, with a basic chicka-CHUNG pulse.

Son Montuno A reverse clave (2-3) form, usually mid-paced or slow, with a pronounced CHUNG-chicka feel. The son montuno developed as a separate form from the general son tradition. It was, like the guaracha, one of the first forms to include a second, improvised section, the montuno. Though it is not fast, the Afro-Cuban son montuno has an intense, almost relentless quality.

Sonero In the strict sense, a man who sings or plays the Afro-Cuban son, but now the improvising lead singer in the salsa style. A good sonero improvises rhythmically, melodically, and verbally against the refrain of the coro. The word guarachero is a synonym, though less used.

Tambora A double-headed drum, basic to the Dominican merengue. It is played with a single stick, while the other head is damped by hand to give tonal variety.

Tango Probably the world's best known dance after the waltz, the modern tango developed in Argentina at the beginning of the 20th century. It took its rhythm from the Cuban habanera and the Argentinian milonga, and its name probably from the Spanish tango andalúz.

Timbales A percussion set-up consisting of two small metal drums on a stand, with two tuned cowbells, often a cymbal and other additions. The timbales descended from a small military dance and concert bands. They were originally confined to the charangas and orquestas típicas, to which they imparted a distinctive, jaunty, march-like rhythm, but during the 1940s they came into wider use. The timbales are played with sticks, with the player striking heads, rims, and the sides of metal drums. All this plus cymbal and cowbells make for a varied instrument. A standard timbales beat, the abanico, is a rimshot-roll-rimshot combination.

Tipico An imprecise but extremely important concept in modern salsa. Literally it means "typical" or "characteristic," but it is more generally used to identify the downhome, rural, popular styles of the Latin countries. Thus, the Cuban tipico music that became so important in New York in the 1960s and 1970s was basically conjunto and charanga music. But the septetos are also tipico, since their style is simple and popular rather than bourgeois.

Toque A "beat," but essentially a standard rhythmic phrase for percussion. Many toques derive from African religious drumming, in which particular rhythmic patterns were used to summon individual gods. A Latin percussionist is judged not by his energy level, but by his knowledge and use of standard toques and variations in his improvisations and in support of the band.

Tres A nine-string Cuban guitar; a mainstay of guajiro music and of the Afro-Cuban septetos. The tres was established as an important part of the Cuban conjunto by Arsenio Rodriguez, himself a fine player. The instrument came into New York salsa during the Cuban tipico revival of the late 1960's and early 1970s.

Tumbao A repeated rhythmic pattern for bass or conga drum. Based on the fundamental calve, the bassist's tumbaos provide the scaffolding for the constant rhythmic counterpoint of the percussionists.