

Montuno Circles Add9 (VI-II-III-VI bass creates Blues Scale)

Congas.tif

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Slow Salsa Mambo Dm11 G7 $\text{C}\Delta(\text{add9})$ $\text{F}\Delta(\text{add6})$

Piano *syncopated yet flowing*

II V I IV

5 Bm11 E7 Am11 D7 Em11 A7

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

VII III VI II III VI

Notes:

- 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 type of montuno (you're safe playing it!).
- 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?