

Latin Guitar Accompaniment Techniques

Latin Guitar Part 2 - Chord Vamps (Montuno)

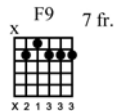
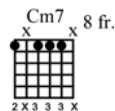
by Andrew Wasson

A chord vamp with inner moving voices (or montuno) is a Latin guitar and piano accompaniment technique used often in latin music. It is most often played by the piano, but it is frequently adapted to the guitar. You can define a montuno as a repeated pattern of notes (or small chords) with syncopated moving inner voices and a different syncopated bassline. Montuno's are typically 1, 2 or 4 bars in length. They can also be used as a vehicle for improvisation.

Take a moment to watch the video lesson and study the various examples I have written. They will help you begin to understand how this chord vamp style is applied to guitar chords for a typical piece of latin music. The music and tab for the lesson is listed below.

The Chords for this Lesson:

The examples given in this lesson use the chords of C Mi7 and F9. Voicings are below.



Example #1). Chord outline with chromatic bass passing tones.

Cm7 F9 Cm7 F9

T		8			8			8			8		
A		8			8			8			8		
B	10		8	7		7	8	9	10		10	8	7
		10								10			

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Example #2). This example uses minimal movements of the bass notes, but yet still offers good coverage of the chord harmony involved.

Example #2 musical notation showing a four-measure chord vamp. The chords are Cm7, Cm6, Cm7, and Cm6. The bass line consists of minimal movements between the 7th and 8th frets.

	Cm7	Cm6	Cm7	Cm6
T	C^{\flat} E^{\flat} G^{\flat}	C^{\flat} E^{\flat} F^{\flat}	C^{\flat} E^{\flat} G^{\flat}	C^{\flat} E^{\flat} F^{\flat}
A	8 8	8 8	8 8	8 8
B	8 7 8 8	7 7 8 8	8 7 8 8	7 7 8 8

Example #3). In this example we see the most linear chromatic bass movement. This requires far more fretting hand position relocating across the neck. Work slowly, keep good time and allow the movements to happen quickly within time.

Example #3 musical notation showing a four-measure chord vamp. The chords are Cm7, F9, Cm7, and Cm6. The bass line shows a linear chromatic movement across the neck.

	Cm7	F9	Cm7	Cm6
T	C^{\flat} E^{\flat} G^{\flat}	F^{\sharp} A^{\sharp} C^{\sharp}	C^{\flat} E^{\flat} G^{\flat}	C^{\flat} E^{\flat} F^{\flat}
A	8 8	8 8	8 8	8 8
B	10 9 8 8	5 6 7 8	10 9 8 8	5 6 7 8

Example #4). Our final example offers us the most melodic bassline movement covering the chord tones of our already established harmony.

Example #4 musical notation showing a four-measure chord vamp. The chords are Cm7, F9, Cm7, and F9. The bass line is highly melodic, covering the chord tones.

	Cm7	F9	Cm7	F9
T	C^{\flat} E^{\flat} G^{\flat}	F^{\sharp} A^{\sharp} C^{\sharp}	C^{\flat} E^{\flat} G^{\flat}	F^{\sharp} A^{\sharp} C^{\sharp}
A	8 8	8 8	8 8	8 8
B	10 10 8 7	8 8 7 7	10 10 8 7	8 8 7 7