

CHAPTER ONE: CLAVE AND TUMBAO

Just as the most crucial element of rock and funk playing is in the backbeat, Afro-Cuban music is all centered around the *clave*, which incidentally, is Spanish for "key." The clave is an interchangeable two-bar rhythm to which all other rhythms must relate, either as "3:2" or "2:3."

Rumba clave 3:2



Rumba clave 2:3



This clave is often referred to as *rumba clave*. The *son clave* (also 3:2 or 2:3), doesn't displace the last 8th-note.

Son clave 3:2

Son clave 2:3



In jazz or pop music you snap your fingers or clap on "2" and in Latin music you clap *clave*. Lyrics and melody usually determine how the music fits within the clave. In the course of a song, the relationship of the music to the clave can occasionally change from 3:2 to 2:3 (or 2:3 to 3:2). This will generally occur by either adding or dropping a bar, so that the two-bar clave itself is never simply reversed. By listening to the music of the idiom, you will come to understand how to hear what side of the clave a tune feels better on, and this will affect everything the band plays, including the percussion section, bass and piano, lead vocals and chorus, horn lines and accents, and final-solo phrasing. Poorly phrased rhythms are referred to as *crucado*, or crossed.

During the 1930's, 40's and 50's, great Latin band leaders such as Israel "Cachao" Lopez, Arsenio Rodriguez, Machito, Tito Puente and Tito Rodriguez, along with many others, developed an integration between African and European musical forms which had previously been for the most part segregated.

Generally speaking, these musicians combined African rhythmic structures with European harmonies, although African melodic and harmonic forms also played a role in the black music of the New World, as, for example, in blues music. In Cuba and Puerto Rico, this marriage led to a variety of musical styles and dances, such as son, mambo, guajira, bomba, plena, cha-cha, rumba and many others which today make up what is commonly known as salsa.

In salsa, the rhythm section consists of congas, timbales, bongos, bass and piano. The heart of the ensemble is to be found in the bass *tumbao*. A *tumbao* is a repeated figure (either on conga or bass) which creates the groove. For the Cubans the bass was a European instrument which could be used to imitate the sound of a drum, playing a role which had previously been served by the *marimbula*, a large African thumb piano, or a *botija* (bass notes blown through a bottle). The music has since been played on upright bass, electric, or typically in many salsa bands, an electric upright called a "baby bass."

The following traditional examples are written as they would be seen in an actual Latin bass chart; however, note how in some of the audio examples the notes on the fourth beat are played long and extended over the bar. This is done to match up with

the conga *tumbao*. The attitude given this note by the bassist will effect the swing of the entire band. To make the notes fat and percussive, I usually use the lower, thicker strings (E,A,D) wherever possible.

The pulse is felt in cut-time.

2:3



Example 2 Mambo moving between two chords

2:3 4x C7 B^b7

Example 3 Son Montuno moving between two chords

2:3 C7 B^b7

Example 4 Son Montuno Bobby Rodriguez style

2:3 4x

Example 5 Guaracha

2 8x

Example 6 Guajira

3:2 or 2:3 8x

One way to internalize the clave is to practice tapping it with your foot while playing a tumbao. This is a method used by many Latin musicians (most notably Bobby Rodriguez the great bassist with Tito Puente) and is an excellent independence exercise which really helps lock in the groove. The emphasis here is on accuracy, not speed. Begin with a medium tempo on

the metronome (quarter-note = 76), then add the clave with your foot and gradually blend in the tumbao. The trick is to get the tumbao syncopated with the 2-side of the clave, in sequential order: foot-right hand, foot-right hand (note: on the 3-side of the clave, the foot and hand fall in unison).

Basic tumbao independence exercise

♩ = 76 Play

Now it is time to consider the basic rhythms the percussion section lays down in a typical salsa tune. First, there is the basic conga tumbao (or *masacote*) played on one, two or more drums: (note the low drum on the 3-side of the clave)

Conga tumbao

2:3 P F S P P F O O P F S O O F O O

L L R L L L R R L L R R R L R R

The bongo player's—or *bongocero's*—groove is the *martillo*, with alternating riffs conversing with the singer, which is known as the *repique*. Here is the basic *martillo*:

Bongo martillo pattern

2:3/3:2

R L R L R L R L R L R L R L R L

When the song reaches the *montuno*, or chorus (*coro*), the *bongocero* plays the large bongo bell and usually plays this pattern:

Bongo montuno bell part

2:3

After the *coro*, the tune generally goes into the *mambo* section, which is like a brass shout chorus, often followed by a horn or percussion solo. The *bongocero* will now play on his bell the rhythm the *timbalero*—or *timbalero*—was playing on the side of his drum during the verse.

The *timbalero* starts the tune (the verse) playing on the sides of the *timbale*—which is called playing *palla*, or *cascara*:

Timbale cascara pattern

2:3

(w/o stick)

For the *coro*, the *timbalero* moves to his mambo bell and plays this bell-ride:

Timbale montuno bell ride

2:3

When the tune reaches the *mambo* section, the *timbalero* often moves to the cymbal, once again playing the *cascara* pattern with left hand accents on the drums. Another important function of the *timbales* is to announce the beginning of the *montuno* or other sections with an *abanico*, which is a rimshot followed by a double-stroke roll of varying length (depending on the tempo)

and ending with another rimshot on "1" of the next bar. The *abanico* is traditionally used to signal the introduction of a *co-bell* pattern on the *timbales*. Interestingly enough, *abanico* means "fan," and the roll actually sounds a lot like a fan being whisked open with a flick of the wrist.

2:3

R R R

3:2

R R R

All of these percussion examples have so far been written in 2:3 clave; for 3:2 clave, the measures are simply reversed. It should also be understood that these are very basic versions of the parts these instruments play. There are also many variations and nuances always being added by each player, for example, with

the *timbalero's* left hand. It is important, however, to be familiar with the basic parts and to see how they can be applied to drumset. On the following page is a skeleton transcription of the fundamental percussion section parts played during the course of a typical salsa tune:

2:3

Timbales

RH

LH

Play

V
E
R
S
E

Congas

Play

Bongos

Play

To Bell

Tacet 1st x

Play

M
O
N
T
U
N
O

Play

Play

Play

LH
(with
stick)

Play

Play

Play

V
E
R
S
E

Play

Play

Some notes on the parts:

Timbales

Verse—A common alternative to the left hand on the drum is to fill in the 8th-notes on the side of the other drum with the left hand.

Musical notation for timbales. It shows two staves: RH (Right Hand) and LH (Left Hand). The time signature is 2:3. The RH part consists of a series of eighth notes with accents (>) on the first, third, and fifth beats of each measure. The LH part consists of eighth notes that fill in the spaces between the RH notes.

Montuno—A common left hand alternative is to play clave on a mounted woodblock (this can also be done on the verse).

Mambo—This is the section during which the left hand is most free, riffing between low and high notes on the low drum.

Congas

Verse—The single open tone on the 3-side of the clave is often a matter of taste; it can also be staggered every 4 or even 8 bars though remember it will always appear only on the 3-side.

Mambo—The congas are more likely to play a bit freer in the mambo, using a few fills.

Bongos

Verse—The martillo pattern is the frame of reference for the riffing that the bongocero plays during the verse, always returning to and playing off of it.

Montuno—Often the bongocero will wait for one or more coros to go by before picking up the bell, coinciding with the first or even second *inspiracion*—the lead vocal improvisation.

Mambo—There are sometimes other cowbell patterns that can be played in this section.

All of these rhythms can be condensed onto the drumset in a variety of ways, despite the fact that the drumset isn't a part of the typical salsa setting. It is most important to consider the role of the bass drum within the context of the bass tumbaos when playing Latin grooves. The drummer should rarely play on "1," because the essence of Latin swing comes from "4" being tied over to "1" of the next measure. Quarter-notes played on the beat are reserved for the cowbell, paila or cymbal patterns; the bottom instrument (bass, bass drum, congas, etc.) generally don't play on "1." The most common bass drum pattern is:

Bass drum pattern 2:3/3:2

Musical notation for a bass drum pattern. It shows a single staff with a 2:3/3:2 time signature. The pattern consists of quarter notes on the 2nd and 4th beats of the first measure, and quarter notes on the 1st and 3rd beats of the second measure.

Some common variations could be:

Bass drum variations 2:3

Musical notation for a bass drum variation in 2:3 time. It shows a single staff with a 2:3 time signature. The pattern consists of quarter notes on the 2nd and 4th beats of the first measure, and quarter notes on the 1st and 3rd beats of the second measure.

Musical notation for another bass drum variation in 2:3 time. It shows a single staff with a 2:3 time signature. The pattern consists of quarter notes on the 2nd and 4th beats of the first measure, and quarter notes on the 1st and 3rd beats of the second measure.

As for the bass, in keeping with the rhythmic foundation, chord changes are usually anticipated on the fourth beat of the preceding bar:

Musical notation for bass. It shows a single staff with a 2:3 time signature. The notation includes a 4x (four times) marking and chord changes from C to Bb7. The bass line consists of quarter notes and eighth notes, with some notes beamed together.

See how the note "F" is used as a common tone to make the line move smoothly. These ideas can be very useful for construct-
 mbao-like lines through a sequence of chords:

Example 1

3 B \flat 7 E \flat 7 B \flat 7

E \flat 7 C-7 F7 B \flat 7 G7

C-7 F7 D-7 G7 C-7 F7

Example 2

3 B \flat 7 D7 G \flat 7 B \flat 7 E \flat 7 A-7 D7

G \flat 7 B \flat 7 E \flat 7 G \flat 7 B \flat 7 F-7 B \flat 7

E \flat 7 A-7 D7 G \flat 7 C \sharp -7 F \sharp 7

B \flat 7 F-7 B \flat 7 E \flat 7 C \sharp -7 F \sharp 7

Here are some combinations of percussion section grooves played on drumset, beginning with the cascara pattern (right hand) being played against the rumba clave (left hand) along with bass drum patterns 1 and 2. Practice with the hi-hat playing half-note and quarter-notes.

2:3 Rumba clave

The cascara pattern should be practiced on both sides of the clave using both rumba and son clave. Here for example is the son clave against the 3:2 cascara pattern:

3:2 Son clave

The left hand can also pick up the conga pattern, though this sounds a bit dated to me:

Left hand conga pattern

Here is the cowbell ride pattern against the rumba clave played with cross-stick:

The snare can also be used in a clave-like manner, which funks things up considerably:

Practice all of the above rhythms with the hi-hat playing quarters and half-notes.

Just as the bass drum is rarely going to groove well playing downbeats, backbeats on "2" and "4" often go against the grain of this music. I have found that a single backbeat on the 2-side of the clave can work pretty well:

2:3 3:2

Keep in mind that when we are talking about backbeats, since we are generally in cut-time, the backbeat is really:

Here is a groove for the drums, mostly playing clave, which fits into a basic Latin percussion section without getting in the way:

■ - WB

LLR L R L L R L L L R L R L



CHAPTER TWO: SONGO

Songo is a rhythmic form developed in the 1970's by the great Cuban percussionist Jose "Changuito" Quintana and bassist Juan Formell of the group Los Van Van. Songo represented a major breakthrough in Latin music by introducing the drumset into the standard percussion triumvirate of congas, timbales and bongos. While some timbale players had been known to add a bass drum or even a snare

into their set-ups, the songo rhythm finally put the drumset on equal footing with the other instruments. For the bass, songo represents a much more free and open style of playing. Ultimately, songo reflects the influence of rock and funk from the U.S., and that of other Caribbean-based styles, on Cuban musicians. Example 1 shows the basic songo rhythm on the drumset:

2:3

4x

4x

4x

Some of these songo rhythms should be practiced with the hi-hat playing half-notes and quarter-notes. The left hand can also be orchestrated between the snare, toms, open hi-hat chokes, left hand cowbell, etc., providing an endless number of variations:

2:3

4x

4x

4x

(same as Example 2)

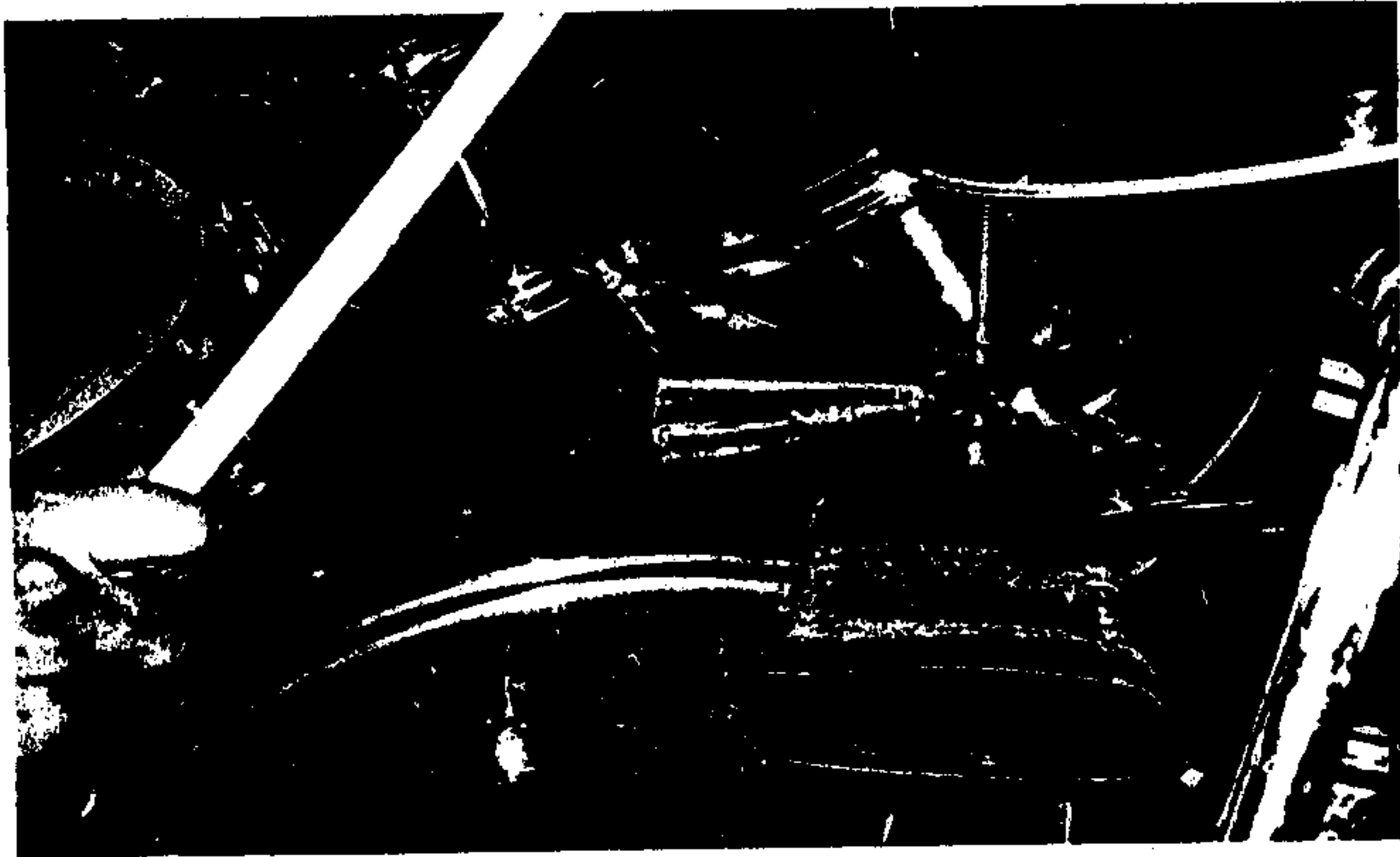
Similarly, the right hand need not stay locked into the quarter-notes on a single bell, but can add some notes or move around to a higher bell:

Here are some variations played on 2 different bells

2:3

◆ = cha-cha bell

(same as Example 4)



Another right hand pattern, which I heard Joel Rosenblatt use with Michel Camilio, is played between the right hand hi-hat and bell. I then added "sweeps" with the left foot on the hi-hat, to create the sound of the songo guiro pattern:

Here are some variations where the right hand plays the guiro pattern, the left foot on the hi-hat, and the right hand on the bell

2:3

4x

4x R

(same as 2nd part of Example 6)

(Naturally, the bass drum variations given in chapter one are completely compatible with all of these rhythms.)

When I first started playing songo behind different groups, I always found that unless I stuck to the left hand cross-stick type groove, the above variations often sounded too busy or cluttered (they worked better when limited to select parts of a tune, percus-

sion breakdowns, or soloing). I then decided to move most of left hand to the hi-hat while hitting the snare on a kind of backbeat. This created a much funkier and more versatile groove.

Here are some variations on the songo with the left hand on the hi-hat with 3 different guiro patterns

2:3

R L L R L L R L L L R L R

4x

4x

(same as Example 8)

Another instrument which the song influenced are the congas. The pattern changed dramatically from the basic two drum pasacote, to a much more expanded and melodic rhythm. Here is a stripped-down version of this conga pattern played between the toms on the drumset:

Example 9 Stripped-down conga pattern applied to the drumset

2:3

R L L L R L R L L R L L

Example 10 Stripped-down conga pattern on the drumset (same as Example 10)

Meanwhile, doing away with the cowbell altogether, it is possible to simply ride on the hi-hat, incorporating the song's backbeat and creating this funk groove. This example is shown with two snare drum variations.

Example 11 Funk groove which incorporates the song's backbeat

Note that different toms may be substituted on the fourth beat of the 2nd bar.

2:3

L R L R L L R L R L R L R L R L

Finally, one can ride on the cymbal, playing the song's pattern mostly on the snare drum with certain accents, creating a ride-out effect.

Example 12 Ride-out song pattern played up on the cymbal

2:3

R L L R

While all of these examples have been given in 2:3 clave, they can also be played in 3:2 clave, as always, by beginning with the second measure.

In song, while the tumbao for the bass remains intact or implied, other inflections can be added. Here are a few examples some possibilities for songo bass:

2:3 2nd x

1st x

3:2 2nd x

This pattern invites the bassist to occasionally fill in the space provided by the last two bars.

3:2 Rumba clave

CΔ

D7

G7

FΔ

CΔ

D7

G7

FΔ

CΔ

D7

G7

FΔ

CΔ

D7

G7

FΔ

P H T H

CΔ

D7

G7

FΔ Fine

This next tumbao has a calypso influence.

3:2

A7 D7 C7 G7

4x

The bass lines of Andy Gonzalez (Eddie Palmieri, Libre, Fort Apache Band) are definitive examples of how pure folkloric elements can be used to create funky modern lines.

3:2 son clave

4x G7

Since all rhythmic and melodic figures in Latin music are drum oriented, as a bassist I found it very beneficial to sit down and learn some patterns on the drumset and congas—not only songo, but most of the other rhythms covered in this book as well, so I at least had a basic idea of how they are played. This helped me to hear how the patterns were pitched and to build permuted lines accordingly.

Here are some examples of how the slap technique can be used to further embellish a bass tumbao and build intensity in the rhythm section. This is a style developed by Latin session great Sal

Cuevas. These lines are essentially "double lines:" tumbao on the bottom and fragmented piano (montuno) or conga patterns (or the bassist's own personal funk phrasing) on the top.

While the initial attack should be sharp and percussive, the tumbao notes should ring over into each other in a legato fashion—keep the left hand relaxed and spread over the notes to be played. Keep the emphasis on the tumbao, and don't let the syncopations throw off the groove. Make the lines smooth but aggressive. Examples 6 and 7 begin with eight bars of basic tumbao:

2:3

T P T T P T P T P T P T

T P T P simile

1. 2. P T P T T P T P T

4x

2 4 2 2 4 2 4 2

simile

2:3

P T P T P P T P T simile

1. 2. 4x 4 2 4 2 4

In the following examples the tumbao notes are circled.

2:3 F7 G7 F7 alternating pattern G7

T P T P T P 7x P T P P T P T P T P

1 3 4 3 1 3 3 4 3 1 2nd x 3 4 3

3:2 F7 G7 F7 G7 simile

P T P T 7x P P T P T

3:2 F7 G7 F7 G7 alternating pattern

7x 1st x 2nd x

2 3 2 4 2 4 2 4

CHAPTER THREE: GUAGUANCO

Guaguanco is properly defined in Afro-Cuban music as one of three "rumba" forms—*yambu*, *guaguanco*, and *rumba yumbia*. *Yambu* is played at slower tempos and basically involves the same parts as the guaguanco, while the *rumba yumbia* is played at fast tempos, with a stricter triplet feel. The traditional rumba group includes three congas, clave,

palito (stick pattern), vocals and sometimes bass and even *tres* (guitar). At the forefront are the dancers, either performing individually or as couples. The highest pitched conga (the *quinto*) is constantly riffing (the *repique*), also taking his cues from the dancer. A typical song begins with the clave and *palito*, followed by the drums, verse, chorus, quinto solo, chorus and out.

are the basic patterns of the percussion ensemble. The clave will be rumba clave:

3:2

3:2

for the high or low conga

3:2/2:3 P F F F O

for the golpes or middle drum

3:2 S S P S P S O S O S P S

Typically, the quinto solos over the whole ensemble, often weaving in and out of the implied quarter-note triplet and 8th-note (or triplet 16th-note) feels of the other drums.

3:2

(same as Example 1)

The floor tom can be added to reinforce the 3-side of the clave, which we will see greatly enhanced by the bass player's guaguanco tumbaos:

(not included on the tape)

3:2

R L L R L R L R L R L L

The snare drum is basically playing the slaps of the tres golpes part, but the left hand can also riff around and play some quick licks, while the basic guaguanco voices are already being covered:

~~...like to play some guaguanco on the drums, or the left hand around the...
...the left hand around the...
...the left hand around the...~~

3:2

LH CB

simile

L L R L

L L R L

L L R L

L R

L L R L

L L R L

ext example works pretty well behind quieter sections of a tune, or during percussion, piano and bass solos.

2

simile

The image shows four staves of musical notation. Each staff contains a rhythmic pattern of eighth notes and quarter notes, with asterisks above the notes indicating specific articulation or dynamics. The word 'simile' is written below the first staff. The notation is consistent across all four staves, suggesting a continuous or repeated pattern.

gain, by re-orchestrating the sound sources by moving the left hand over to the hi-hat, with the right hand on the snare much funkier sound can be realized:

3:2

8x

R L L L R L L L R L R L L

The image shows a single staff of musical notation in a 3:2 time signature. Above the staff, a sequence of letters 'R L L L R L L L R L R L L' indicates a specific rhythmic pattern. The notation includes eighth notes and quarter notes, with 'x' marks above some notes. A '3:2' time signature is written at the beginning, and '8x' is written above the first few notes. The pattern consists of four groups of notes, each with a different articulation or dynamic marking above it.

At this point, the rhythm starts to resemble a Bo Diddley/New Orleans second line style, where the pulse is more clave than backbeat

...with one foot on the ground within the groove

3:2

L L L L L R L L L R R L

R L R L R R L R L

L L R L R L R L

L L R L R L R L

L R L R L R R L

...with one foot on the ground within the groove

3:2

R R L R R L R R L

Musical staff 1: A six-line staff with a treble clef. It contains a sequence of chords, each represented by a bracketed group of notes with 'x' marks indicating fingerings. Above the staff, there are accents (>) and a circled 'o' over the fourth and eighth chords. The sequence ends with the letters 'R L' and an accent (>) over a circled 'o'.

Musical staff 2: A six-line staff with a treble clef. It contains a sequence of chords with 'x' marks. Above the staff, there are accents (>) over the third, fourth, and fifth chords, and a circled 'o' over the eighth chord. The sequence ends with the letters 'R L R L' and an accent (>) over a circled 'o'.

Musical staff 3: A six-line staff with a treble clef. It contains a sequence of chords with 'x' marks. Above the staff, there are the letters 'R L R R L L R L' and an accent (>) over a circled 'o' over the fourth chord. The sequence ends with a circled 'o' over the eighth chord.

Musical staff 4: A six-line staff with a treble clef. It contains a sequence of chords with 'x' marks. Above the staff, there are accents (>) over the fourth, sixth, and eighth chords, and a circled 'o' over the fifth and seventh chords.

Musical staff 5: A six-line staff with a treble clef. It contains a sequence of chords with 'x' marks. Above the staff, there are accents (>) over the fourth and eighth chords, and a circled 'o' over the fifth chord. The sequence ends with the letters 'R L R L' and an accent (>) over a circled 'o'.

Musical staff 6: A six-line staff with a treble clef. It contains a sequence of chords with 'x' marks. Above the staff, there are circled 'o' marks over the second, fourth, sixth, and eighth chords.

Musical staff 7: A six-line staff with a treble clef. It contains a sequence of chords with 'x' marks. Above the staff, there are the letters 'R L' and a circled 'o' over the fourth chord.

The role of the bass functioning as a drum part is most evident in the guaguanco. This is a style of playing developed by Cachao, who in addition to playing with a full band, also recorded with just congas and vocals, along with the guitarist Arsenio

Rodriguez. In the first example, note the melodic similarity to the tres golpes of the guaguanco. This line is commonly used both in unison with, and as a call-and-response to, the tres golpes.

2:3/3:2

4x



Cachao is a master at riffing around on the bass within the context of the clave, in much the same way as the quinto follows the lead vocalist or the movements of the dancers in traditional rumba:

2:3

4x



2:3

4x

Tacet 1st x

C7

B^b7



Like the drums, the bass can also get into the "Bo Diddley/New Orleans" groove by outlining the 3:2 clave in the following manner:

3:2

4x



Here are some lines that combine elements of guaguanco, New Orleans second line style, and funk.

2:3

4x



(E string) 1 4 T H T P T H T P T H T P T P T P T H T P T H T P

(E string) 1 4

1 4

1 1



T P T P T P T P T P T H T H T

T simile P T H T T P
1 1

T P T H T H

T T T H T H T H
1 1



ente
(Photo courtesy of Boys Harbor Performing Arts Center)



Andy Gonzalez

CHAPTER FOUR: AFRO-CUBAN 6/8

The Afro-Cuban 6/8 rhythm is probably the most versatile of all Afro-Cuban grooves inasmuch as it can lend itself to the widest varieties of time feels—one can play funk, rock, shuffle or straight-ahead jazz time over the same pulse. The possibilities

are similar to the many different approaches Tony Williams and Ron Carter used in playing Wayne Shorter's "Footprints" with Miles Davis.

The basic 6/8 Afro-Cuban rhythm is:

Musical notation for the basic 6/8 Afro-Cuban rhythm. The top staff shows a sequence of eighth notes with stems pointing down, representing the pulse. The bottom staff shows the corresponding bass line with eighth notes and rests. A '6/8' time signature is indicated on the left. The word 'or' is written above the second measure of the top staff.

When the dotted quarter becomes the quarter-note in 4/4 time, it creates a half-time jazz or a shuffle feel:

Musical notation for half-time jazz or shuffle feel. The top staff shows a sequence of quarter notes with stems pointing down. The bottom staff shows the corresponding bass line with quarter notes and rests. A '6/8' time signature is indicated on the left. The word 'or' is written above the second measure of the top staff.

Similarly, with the dotted quarter becoming quarter-notes, you can play 8th-notes over the pulse, creating a double-time swing feel:

Musical notation for double-time swing feel. The top staff shows a sequence of eighth notes with stems pointing down. The bottom staff shows the corresponding bass line with eighth notes and rests. A '6/8' time signature is indicated on the left. The word 'or' is written above the second measure of the top staff.

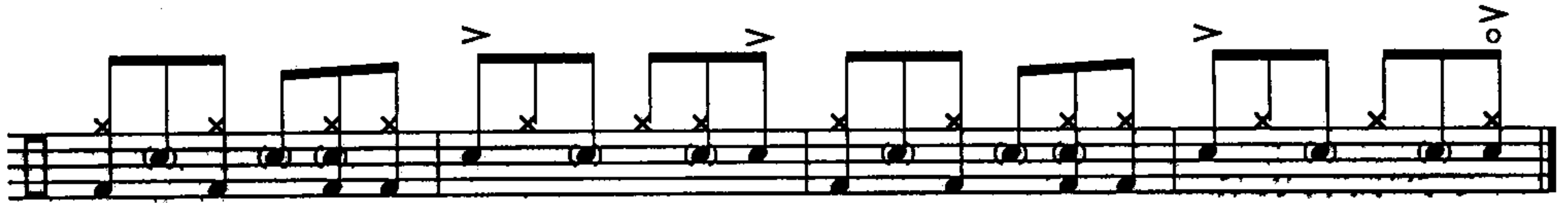
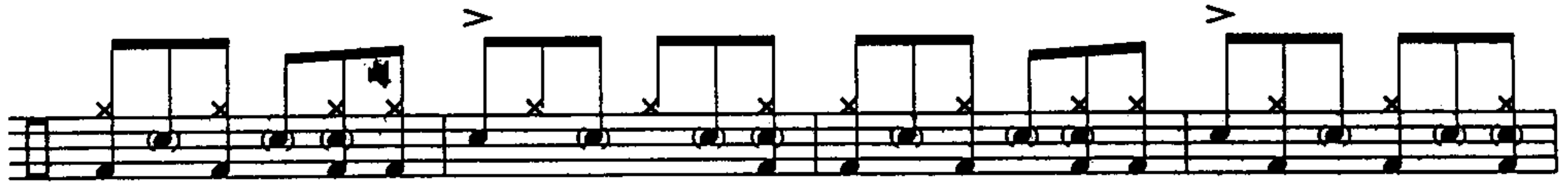
Meanwhile, the 8th-notes of the 6/8 can become 3/4 quarter-notes, creating a jazz-waltz feel:

Musical notation for jazz-waltz feel. The top staff shows a sequence of quarter notes with stems pointing down. The bottom staff shows the corresponding bass line with quarter notes and rests. A '6/8' time signature is indicated on the left. The word 'or' is written above the second measure of the top staff.

peels make up the most common ways you can play 6/8; now we will detail some grooves for the drums:

Drum Grooves for 6/8

Drum Grooves for 6/8



Keep in mind that there are many variations of this groove, which can involve all sorts of changes, such as using different bass drum patterns, adding toms, bringing out ghost notes, or even freeing yourself up from a backbeat pulse on "1" of each

second bar. One interesting pattern comes from a bass drum/hi-hat combination suggested by David Garibaldi's playing, which can be used underneath all of these patterns:



Keeping this pattern going with the feet, here is a tom idea which echoes a more folkloric conga pattern. Note its melodic similarity to the guaguanco:



Bass:

As with all the other Afro-Cuban rhythmic forms shown in this book, the 6/8 bass tumbao takes those elements from the drums that best connect rhythm and harmony. These lines are

very polyrhythmic in nature and can be heard and felt in many different ways. When playing them I usually feel the time moving in dotted quarters and make the notes long and even.



CHAPTER FIVE: CHA-CHA AND MOZAMBIQUE

CHA-CHA

This chapter will focus on two other common grooves within the Afro-Cuban tradition.

The cha-cha groove is most easily recognized by tempo, which is generally medium-slow to medium (M.M. 88-132). More than any other Latin style, it may be the easiest to rock out

on, as it is one of the only basic rhythms that lends itself readily to a backbeat on "2" and "4," with the incorporation of the bass and sometimes bass drum on the downbeat. Anyone who has ever listened to Santana's version of the Tito Puente standard "Oye Como Va" knows what we mean.

Here is a basic cha-cha groove on the drums:

2:3

2:3

Here are some possibilities for the more driving parts of the tune:

2:3

4x

Within the Latin context, the cha-cha is best characterized by the constant quarter-notes the timbale player plays on the small cha-cha bell.

Small cha-cha bell

2:3/3:2

LH on drum

Remember, the cha-cha can also be played in 3:2 clave.

bass tumbaos in the cha-cha often resemble the tumbaos of Chapter 1 played at a slower tempo. A good example of this is found in the guajira groove (Chapter 1, Example 6). Slap songo lines can also work well at the cha-cha tempo. Here are some examples:

ZAMBIQUE

Mozambique is another rhythm which has often been used in a rock and funk context. It forms the heartbeat of quite a few of Steve's Latin grooves, such as the drum part on Paul Simon's "Late In The Evening."

Here is the basic mozambique played on timbales

LH stick on drum

Again, we see the heavy accent on the "and" of "2" in the 3-part of the clave. Here is a funky version of the mozambique that works nicely over a broad spectrum of tempos. Part of the funk comes from the bass drum playing both "1" and "2" of the first of the clave:

To see Steve's instructional videos "Up Close" and "In Session," available from DCI Music Video.

2:3

Like the drums, the bass line for the mozambique often starts on the downbeat of the 2:3 clave. Also characteristic is the rhythmic pattern of the first bar and the 7th of the chord on the 8th-note preceding the second bar.

Mozambique

2:3

4x

"Luis's Groove"

2:3

4x

"Irio's Tumbao"



is next line matches up with the mozambique timbale pattern:
Mozambique



certain cha-cha and mozambique grooves the downbeat will
incorporated, whether on the 2-side or the 3-side of the clave.
and large, we have only seen this to occur in the New

Orleans-guaguanco grooves, where the downbeat of the 3-side
of the clave is played.

MAMBO FOR TAJRID

© Oscar Hernandez

2:3

Fsus⁹₁₃

Musical notation for the first system. The top staff is a bass line with a key signature of one flat and a 2/3 time signature. The bottom staff is a cymbal line with a key signature of one flat. The cymbal line contains rhythmic notation with 'x' marks and a '2' above the staff. The system concludes with a double bar line and repeat dots.

A Melody

Musical notation for the second system. The top staff is a melody line with a key signature of one flat and a 2/3 time signature. The bottom staff is a right-hand drum line (R.H. HH) with a key signature of one flat and a 2/3 time signature. The drum line contains rhythmic notation with 'x' marks and a '2' above the staff. The system concludes with a double bar line and repeat dots.

Simile

Musical notation for the third system. The top staff is a melody line with a key signature of one flat and a 2/3 time signature. The bottom staff is a right-hand drum line (R.H. HH) with a key signature of one flat and a 2/3 time signature. The drum line contains rhythmic notation with 'x' marks and a '2' above the staff. The system concludes with a double bar line and repeat dots.

Tacet 2nd time

Fill 2nd time

A¹

Musical notation for the fourth system. The top staff is a melody line with a key signature of one flat and a 2/3 time signature. The bottom staff is a right-hand drum line (R.H. HH) with a key signature of one flat and a 2/3 time signature. The drum line contains rhythmic notation with 'x' marks and a '2' above the staff. The system concludes with a double bar line and repeat dots.

Musical notation for the fifth system. The top staff is a melody line with a key signature of one flat and a 2/3 time signature. The bottom staff is a right-hand drum line (R.H. HH) with a key signature of one flat and a 2/3 time signature. The drum line contains rhythmic notation with 'x' marks and a '2' above the staff. The system concludes with a double bar line and repeat dots.

Fill

B A^b/B^b

Fill

A/B

A^b/B^b

Fill

1.

B^b/C

2. B^b/C

G-/C

A²

Light fill

C Montuno

D Synth solo
F7

F13#11

E Mambo

Fill 2nd time

2

2

A³

2

2

2

Tacet 2nd x

R L L R R L L

3

3

R LL R LL R

Cl3

F

YO ME SONGO

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Robby Ameen
Bill O'Connell

Intro

2:3

Musical notation for the Intro section, featuring bass and guitar staves. The bass staff contains a melodic line with triplets. The guitar staff contains a rhythmic accompaniment with triplets. The time signature is 2:3.

R L

A

A-7
2:3

%

D7

E7

Musical notation for the first system of the main section. The bass staff contains a melodic line. The guitar staff contains a rhythmic accompaniment with chords. The time signature is 2:3.

2nd x add
RH HH (♦ . ♦ . ♦ . ♦ .)

A-7

2nd x %

F7

G7

Musical notation for the second system of the main section. The bass staff contains a melodic line. The guitar staff contains a rhythmic accompaniment with chords. The time signature is 2:3.

1st x

2

2

A-7

%

%

E7

Musical notation for the third system of the main section. The bass staff contains a melodic line. The guitar staff contains a rhythmic accompaniment with chords. The time signature is 2:3.

2

2

A-7

%

D7

%

Musical notation for the fourth system of the main section. The bass staff contains a melodic line. The guitar staff contains a rhythmic accompaniment with chords. The time signature is 2:3.

2

2

Fill 2nd x

B Montuno

F7 G7 B^b7 G7

T P T P T T P T P T P T P T

4

F7 G7 B^b7 G7

2 2

2nd x only

F7 G7 B^b7 G7

2nd x only 2 2 1st x only

F7 G7 B^b7 G7

2 2 Fill

C Break Down

L R L R R L L R L L R R L L

1.

4

D Songo
4x (16 bars)

2.

T V P T V P T V P T

R R R R L L R R L

E Montuno 2nd x only

"Crasher"

R R L R L R L R L

D7 A-7 D7

2 2 2

G7 B7 G7

F Slap Tumbao

2.

F7 P T P T P P T P T P T P T P

Fill

2

A-7/D

8.

RL

HOTEL NATIONAL

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arga
E-7

2

E-7

1. 2

G7 A7 E-7

P T P T P T H T H

Fill

2

E-7

2nd x 1st x 2nd x

E-7

2. G7 A7

P T P T P T H T H T H

Fill

2

B Funk

E-7 D7 G7 A7

1. E-7 D7 G7 A7

2. E-7 D7 G7 A7

C Descarga

E-7 % D-7 1-3. E-7

D Funk E-7 P T H T P T H T P T H T P

E-7 P T H T P T H P % %

E-7 % E-7 %

Fill 2nd x 2

HH
O

E-7 % E-7 %

2 Fill last x

3rd & 4th x only — o

E Rumba Guaguanco
E-7

E-7 % E-7 %

2,4.

1,3. E-7 % 2. G7 A7

2

4. G7 A7 E-7

T H T H T H

C-7

∕

E-7

∕

Sym. bell

Musical staff for Sym. bell. Chord changes: C-7 (1 measure), E-7 (2 measures). The staff contains rhythmic notation with 'x' marks and notes. A double bar line with repeat dots is at the end of the second measure of the E-7 section.

C-7

∕

E-7

∕

Musical staff with rhythmic notation and 'x' marks. Chord changes: C-7 (1 measure), E-7 (2 measures). Double bar lines with repeat dots are at the end of the first and second measures.

C-7

F7

B-7

E7

Musical staff with rhythmic notation and 'x' marks. Chord changes: C-7 (1 measure), F7 (1 measure), B-7 (1 measure), E7 (1 measure). Double bar lines with repeat dots are at the end of the first and last measures.

A-7

D7

G-7

C7

F#-7b5

B7

⊕

Musical staff with notes. Chord changes: A-7, D7, G-7, C7, F#-7b5, B7. Includes 'Fill' notation and a box labeled 'Back to A'. Double bar lines with repeat dots are at the end of the F#-7b5 and B7 sections.

Solos: AAB

1st x jazz feel, 2nd x double x jazz feel, 3rd x shuffle feel,

D.S. al Coda after solos

Small musical notation consisting of a quarter note followed by a dotted quarter note.

⊕ Coda

7x

Musical staff for Coda section. Includes a triplets section in the first measure and double bar lines with repeat dots.

Continuation of the Coda section with notes and triplets.

BLUE CHA-CHA

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2:3 A7

Tacet 1st x

1st x

2nd x

1st x only >

2

A Melody A7

2

2

2nd x on cowbell HH w/foot

F7 A7

2

2

1. A7

F7 E7 A7 F#7 B- E7

2

2

Fill

2. A7 F#7 alt F#7 9 13 B7b9 E7b13 A7 E7

2

2

Fill

Piano solo

A7

Simile

2

F7

A7

1.

2

2

F7

E7

A7

E7

2

2

2.

A7

F#7 alt

F7#13

B7b9

E7b13

A7

Fill

2

Guitar solo

A7

G7

C7

D7

2

2

2

2

A7 G7 C7 D7 simile

2

2 Fill

T P T T P T T P T T P

HH HH

To cym. R L R L

2

2

T P T T P T T P T T

HH HH

R L

2

2

A7

1st x
2nd x
1st x only >
2

A¹ Melody
A7

2

F7

A7

2

2

3

METAL MOZAMBIQUE

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Robby Ameen
Mike Stern

A G7 T T T P T P T P T P T T T

2 Fill last x

B G-7/C G-6/C F-7/Bb F-6/Bb T T T P T P T P T P T P T P

Cym. 1st x only

2 2

> > > > > > > > > >

Guitar Solo
C G- B \flat 7 C7 G- B \flat 7 F7

Cym. HH
R L

2 2

2 2

2

B¹ G-7/C G-6/C F-7/B^b F-6/B^b

HH

Cym 1st x only

D.C. al Coda

⊕ Coda

Fine