

## **AUDIO TRACKING INFORMATION**

### **DRUM TRACKS—FULL BAND**

- 1 MAMBO FOR TAJRID
- 2 YO ME SONGO
- 3 HOTEL NATIONAL
- 4 AFRO WALTZ
- 5 BLUE CHA-CHA
- 6 METAL MOZAMBIQUE

### **MINUS DRUMS**

- 7 MAMBO FOR TAJRID
- 8 YO ME SONGO
- 9 HOTEL NATIONAL
- 10 AFRO WALTZ
- 11 BLUE CHA-CHA
- 12 METAL MOZAMBIQUE

### **CHAPTER 1**

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- 15 EXAMPLE 3
- 16 EXAMPLE 4

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### **BASS TRACKS—FULL BAND**

- 1 MAMBO FOR TAJRID
- 2 YO ME SONGO
- 3 HOTEL NATIONAL
- 4 AFROWALTZ
- 5 BLUE CHA-CHA
- 6 METAL MOZAMBIQUE

### **MINUS BASS**

- 7 MAMBO FOR TAJRID
- 8 YO ME SONGO
- 9 HOTEL NATIONAL
- 10 AFRO WALTZ
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### **CHAPTER 5**

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## SONGS

### MAMBO FOR TAJRID (2:38)

—Oscar Hernandez—

**Oscar Hernandez** Piano/Synth

**Lincoln Goines** Bass

**Robby Ameen** Drums

### YO ME SONGO (2:54)

—Lincoln Goines/Robby Ameen/Bill O'Connell—

**Bill O'Connell** Piano

**Lincoln Goines** Bass

**Robby Ameen** Drums

### HOTEL NATIONAL (2:30)

—Lincoln Goines/Robby Ameen/Bill O'Connell—

**Bill O'Connell** Piano

**Lincoln Goines** Bass

**Robby Ameen** Drums

### AFRO WALTZ (3:58)

—Bill O'Connell—

**Bill O'Connell** Piano

**Lincoln Goines** Bass

**Robby Ameen** Drums

### BLUE CHA-CHA (3:48)

—Lincoln Goines/Robby Ameen/Mike Stern/Oscar Hernandez—

**Mike Stern** Guitar

**Oscar Hernandez** Piano

**Lincoln Goines** Bass

**Robby Ameen** Drums

### METAL MOZAMBIQUE (2:18)

—Lincoln Goines/Robby Ameen/Mike Stern—

**Mike Stern** Guitar

**Lincoln Goines** Bass

**Robby Ameen** Drums

All bass and drum examples played by Lincoln Goines and Robby Ameen.

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Engineered by **Richard Kaye**.

## 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, whether as “3:2” or “2:3.”

### Rumba clave 3:2



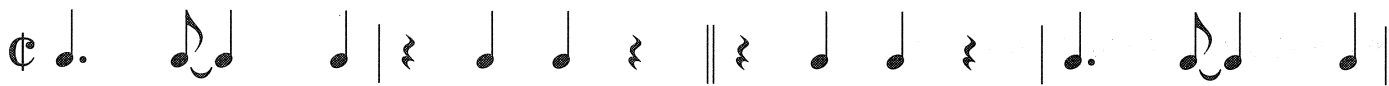
### Rumba clave 2:3



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



If in jazz or pop music you snap your fingers or clap on “2” and “4,” 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 finally solo phrasing. Poorly phrased rhythms are referred to as *crucao*, 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.

### Example 1 This is a mambo with three variations The pulse is felt in cut-time.

2:3



The 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:

**Example 1 Cha-cha with funk variations**

**Example 2 Another basic cha-cha line**

**MOZAMBIQUE**

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 Gadd's Latin grooves, such as the drum part on Paul Simon's "Late In The Evening."\*

Here is the basic mozambique played on timbales

Once 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 grooves nicely over a broad spectrum of tempos. Part of the funk comes from the bass drum playing both "1" and "2" of the first bar of the clave:

**Example 4 Here's a mozambique funk groove**

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