

AFRO-CUBAN GROOVES FOR BASS AND DRUMS

FUNKIFYING THE CLAVE

**BY LINCOLN GOINES
AND ROBBY AMEEN**



Alfred Publishing Co., Inc.
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com

Copyright © 1990, 2007 MANHATTAN MUSIC, INC.
All Rights Controlled and Administered by
ALFRED PUBLISHING CO., INC.
All Rights Reserved. Printed in USA.

ISBN-10: 0-7692-2020-7 (Book & 2 CDs)
ISBN-13: 978-0-7692-2020-8 (Book & 2 CDs)

CONTENTS

ACKNOWLEDGEMENTS	4	4 AFRO-CUBAN 6/8	28
INTRODUCTION	4	DRUM EXAMPLES 1-3	29-30
DRUM/BASS KEYS	5	BASS EXAMPLES	30-31
1 CLAVE AND TUMBAO	6	5 CHA-CHA AND MOZAMBIQUE	32
CLAVE	6	CHA-CHA DRUM EXAMPLES 1-3	32
BASS EXAMPLES 1-6	6-7	CHA-CHA BASS EXAMPLES	33
PERCUSSION RHYTHMS	7-8	MOZAMBIQUE DRUM EXAMPLES 1-2	33-34
SALSA-PERCUSSION CHART	9	MOZAMBIQUE BASS EXAMPLES	34-35
BASS EXAMPLES 7-9	10-11	NOTES ON THE TUNES	38
DRUM EXAMPLES 1-4	12-13	CHARTS	
2 SONGO	15	"MAMBO FOR TAJRID"	42
DRUM EXAMPLES 1-13	15-17	"YO ME SONGO"	46
BASS EXAMPLES 1-10	18-20	"HOTEL NATIONAL"	49
3 GUAGUANCO	21	"AFRO WALTZ"	52
RUMBA PERCUSSION PARTS	21	"BLUE CHA-CHA"	54
DRUM EXAMPLES 1-7	21-25	"METAL MOZAMBIQUE"	58
BASS EXAMPLES 1-5	26-27	DISCOGRAPHY	61

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.

Recorded at M & I Recording, New York City, February 7 and 16, 1990.

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



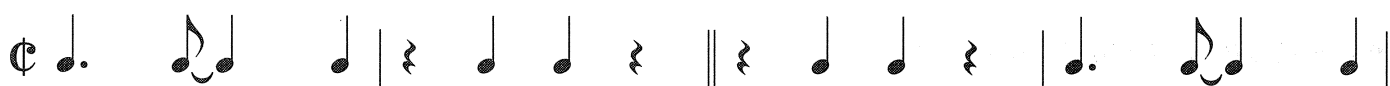
Rumba clave 2:3



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

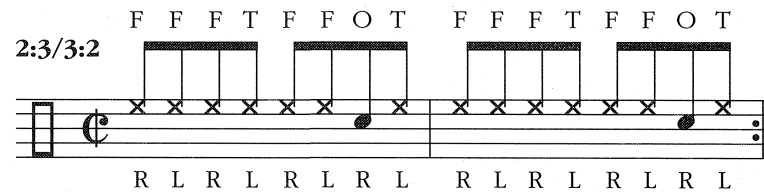
The pulse is felt in cut-time. ▶

2:3



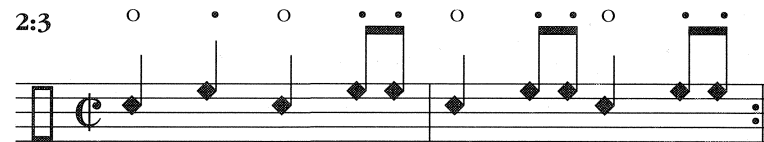
The bongo player's—or *bongocero's*—groove is the *martillo*, with alternating riffs conversing with the singer, which is known as the *repique*. Here is the basic martillo:

Bongo martillo pattern



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

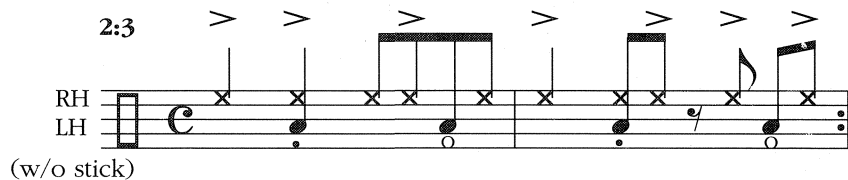
Bongo montuno bell part



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.

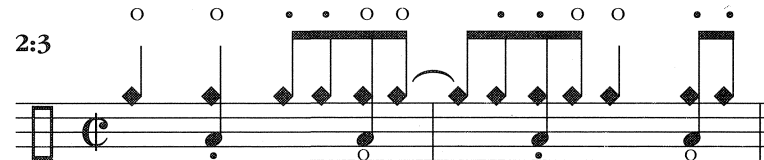
The timbalero starts the tune (the verse) playing on the sides of the timbale—which is called playing *paila*, or *cascara*:

Timbale cascara pattern



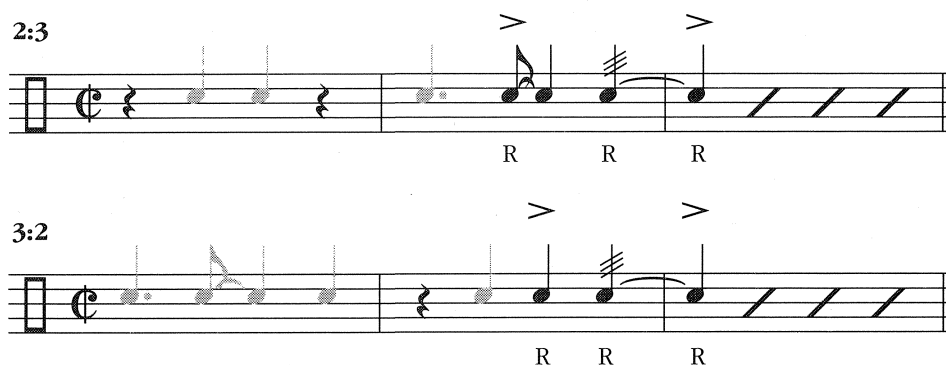
For the *coro*, the timbalero moves to his mambo bell and plays this bell-ride:

Timbale montuno bell ride



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 cow-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.



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 the drumset. On the following page is a skeleton transcription of the fundamental percussion section parts played during the course of a typical salsa tune:

This next tumbao has a calypso influence.

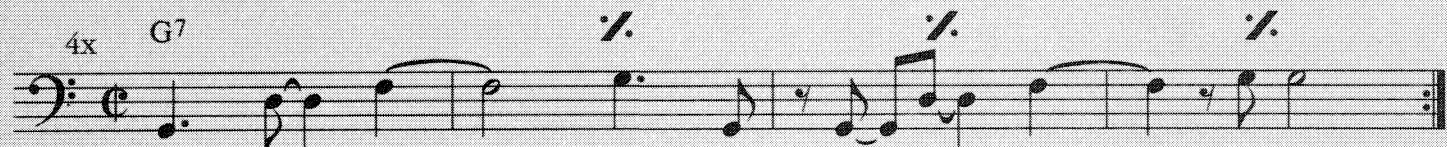
Example 4 3:2 Rumba clave



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.

Example 5 Andy Gonzalez style bass line

3:2 son clave



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:

Example 6 Slap tumbao, “Jamming with Arturo in Havana”

2:3



Example 7 Slap tumbao, a la Sal Cuevas



2:3

The musical score for 'The Rose Tree' is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and sixteenth notes, often beamed together. The score includes several ornaments: 'P' (pizzicato) and 'T' (trill) are marked above specific notes in the first system. A 'simile' instruction is placed above a group of notes in the second system. The piece features a first ending (marked '1.') and a second ending (marked '2.' and '4x') which includes a double bar line and a repeat sign. The final cadence is marked with a double bar line and a repeat sign.

In the following examples the tumbao notes are circled.

Example 8 Slap songo



Example 8 Slap song

2:3

F7

G7

F7

G7

alternating pattern

1st x

2nd x

1 3 4 3

1 3

1 2nd x 3 4 3

Example 9 Slap songo



3:2

F7 G7 F7 G7

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

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a 3:2 time signature. The first measure is marked with an F7 chord and contains a half note G2 (labeled 'P') and a half note F2 (labeled 'T'). The second measure is marked with a G7 chord and contains a half note G2 (labeled 'P') and a half note F2 (labeled 'T'). The third measure is marked with an F7 chord and contains a half note G2 (labeled 'P') and a half note F2 (labeled 'T'). The fourth measure is marked with a G7 chord and contains a half note G2 (labeled 'P') and a half note F2 (labeled 'T'). The fifth measure is marked with an F7 chord and contains a half note G2 (labeled 'P') and a half note F2 (labeled 'T'). The sixth measure is marked with a G7 chord and contains a half note G2 (labeled 'P') and a half note F2 (labeled 'T'). The seventh measure is marked with an F7 chord and contains a half note G2 (labeled 'P') and a half note F2 (labeled 'T'). The eighth measure is marked with a G7 chord and contains a half note G2 (labeled 'P') and a half note F2 (labeled 'T'). The ninth measure is marked with an F7 chord and contains a half note G2 (labeled 'P') and a half note F2 (labeled 'T'). The tenth measure is marked with a G7 chord and contains a half note G2 (labeled 'P') and a half note F2 (labeled 'T'). The eleventh measure is marked with an F7 chord and contains a half note G2 (labeled 'P') and a half note F2 (labeled 'T'). The twelfth measure is marked with a G7 chord and contains a half note G2 (labeled 'P') and a half note F2 (labeled 'T'). The thirteenth measure is marked with an F7 chord and contains a half note G2 (labeled 'P') and a half note F2 (labeled 'T'). The fourteenth measure is marked with a G7 chord and contains a half note G2 (labeled 'P') and a half note F2 (labeled 'T'). The fifteenth measure is marked with an F7 chord and contains a half note G2 (labeled 'P') and a half note F2 (labeled 'T'). The sixteenth measure is marked with a G7 chord and contains a half note G2 (labeled 'P') and a half note F2 (labeled 'T'). The seventeenth measure is marked with an F7 chord and contains a half note G2 (labeled 'P') and a half note F2 (labeled 'T'). The eighteenth measure is marked with a G7 chord and contains a half note G2 (labeled 'P') and a half note F2 (labeled 'T'). The nineteenth measure is marked with an F7 chord and contains a half note G2 (labeled 'P') and a half note F2 (labeled 'T'). The twentieth measure is marked with a G7 chord and contains a half note G2 (labeled 'P') and a half note F2 (labeled 'T'). The notation includes repeat signs at the end of the first and fourth measures, and a 'simile' instruction above the eighth measure.

Example 10 Slap songo (3:2) A little different tumbao



Example 10 Slap songo (3:2) A little different tumbao

3:2

F7

G7

7x

2 3 2 4 3 2 4

2nd x

F7

G7

alternating pattern

1st x