

Table of Contents

Part 1

Fundamental Concepts of the Clave	11
The Clave Rhythm	13
Rumba Clave.....	14
Combination Phrasing	15
Clave Phrasing: Rhythmic Analysis.....	16
Clave Phrasing Exercises	18

Part 2

Achieving Dexterity With the Clave	19
Technical Exercises.....	21
Rhythmic Permutations With Rumba Clave	21
Rumba Clave With One-Note Variations	22
Creative Exercises	30
Melodic Permutations With Rumba Clave	30

Part 3

Fundamental Concepts of the Cascara Rhythm	31
The Cascara	33

Part 4

Achieving Dexterity With the Cascara Rhythm	35
Technical Exercises.....	37
Rhythmic Permutations With the Cascara	37
Creative Exercises	45
Melodic Permutations With the Cascara Rhythm	45
Applications in Improvisation.....	56

Part 5

Fundamental Concepts of Afro-Cuban $\frac{6}{8}$	57
$\frac{6}{8}$ Clave	59
Technical Exercises.....	60
Rhythmic Permutations With the Afro-Cuban $\frac{6}{8}$ Clave	60
Creative Exercises	66
Melodic Permutations With the Afro-Cuban $\frac{6}{8}$ Clave	66
Applications in Improvisation.....	69
Variations for $\frac{6}{8}$ Rhythms	70

Part 6

Advanced Systems	71
Technical Exercises.....	73
Preparatory Patterns and Combinations.....	73
Hand Exercises Over Clave With Foot	74
Cascara Independence Exercise	75
Bass Drum Patterns	77
Hihat Patterns	78
Cascara Variations.....	81
System Exercises	82
Creative Exercises	98

Part 7

Groove Transcriptions.....	97
Introduction.....	99
⁶ Grooves for Drum Set	100
Guaguancó	102
Mambo	103
Conga and Comparsas	105
Cascara Groove.....	107
Macuta	108
Cha Cha Cha	109
Merengue	110
Songo.....	111
Mozambique	112
Recorded Grooves	113
Mambo de la Luna	113
Sin Saber Porque	114

Part 8

Supplemental Materials.....	118
Left Hand Variations.....	116
Left Hand Variations: Master Sets	116
Melodic Exercises: Master Sets	124
Melodic Exercises.....	124
Selected Discography	135

Rumba Clave

The rumba clave is unique in the fact that it can be phrased a number of ways, depending on the musical situation, of course. Sometimes this clave is played with a "strict four feel" and sometimes with a "six feel." Other times the phrasing falls somewhere between these two (duple and triple) meters. The standard notation system cannot do justice to this rhythm or "feel," as it is impossible to capture this feel in writing, and attempting to do so and then perform the written version would diminish the integrity of the music. However, the following examples can help you to visualize the clave rhythm and obtain a starting place for your studies of combining these two superimposed feels (meters). I suggest that you listen to a variety of Afro-Cuban music and feel how clave is phrased in each instance.

Practice playing the clave rhythm (right hand) on a wood block, or the side (shell) of the floor tom. Play the subdivisions quietly with the left hand on another sound source such as the hihat and listen carefully to the phrasing. Practice each two measure pattern until you feel comfortable with your rhythmic execution and your sound.

Audio Note: On the recording the following examples are played on a woodblock and the snare drum. They can be played on any two distinct sound sources on your set.



Track 5

1.

2.



Track 6

3.

4.