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ABOUT THIS PRESENTATION

THIS MATERIAL IS A “FORMAL” ORGANIZATION OF MUSICAL STYLES THAT HAVE SURVIVED AND PROGRESSED FROM GENERATION TO GENERATION THROUGH A VERY “INFORMAL” PROCESS—THAT OF AN oral tradition. This is not music that evolved from or was taught through schools or formal education as we know and perceive it (even though today it is taught that way in Cuba as well as in many other parts of the world). It did not have the orthodox methodologies that the study of European classical instruments—piano, strings, woodwinds and brass—had (even though those methods have now also been developed for teaching these instruments and this music).

Regardless of the fact that this music is now taught in schools and specific methods are in place for learning these styles and instruments, this is primarily and fundamentally the study of a culture and of musical folklore. You are, in essence, learning a language—the language of Afro-Cuban rhythms and songstyles. In learning any language, you study its mechanical components, the alphabet and its pronunciation, how to form words from those letters, how to make sentences from the words and so on. The study of this material is the same. You will practice basic techniques and fundamental rhythms. These are the components. You’ll then practice putting them together to develop a vocabulary in this idiom. This will enable you to play specific songstyles and to improvise in this idiom. In the serious study of a language, your goal is to speak, understand and be understood—to “speak like a native.” Your final goal in the study of a musical style should be the same. You should strive to play this

music as if you had learned it in its purest, handed-down, oral tradition. Then you can truly feel you know how to play a style. The goal of this study is *not* to learn how to play a particular Mambo or Songo or Guaguancó *beat*, but to learn how to *play* Mambo and Songo and Guaguancó, (along with the many other styles presented). There is a big difference between playing a beat and playing a style.

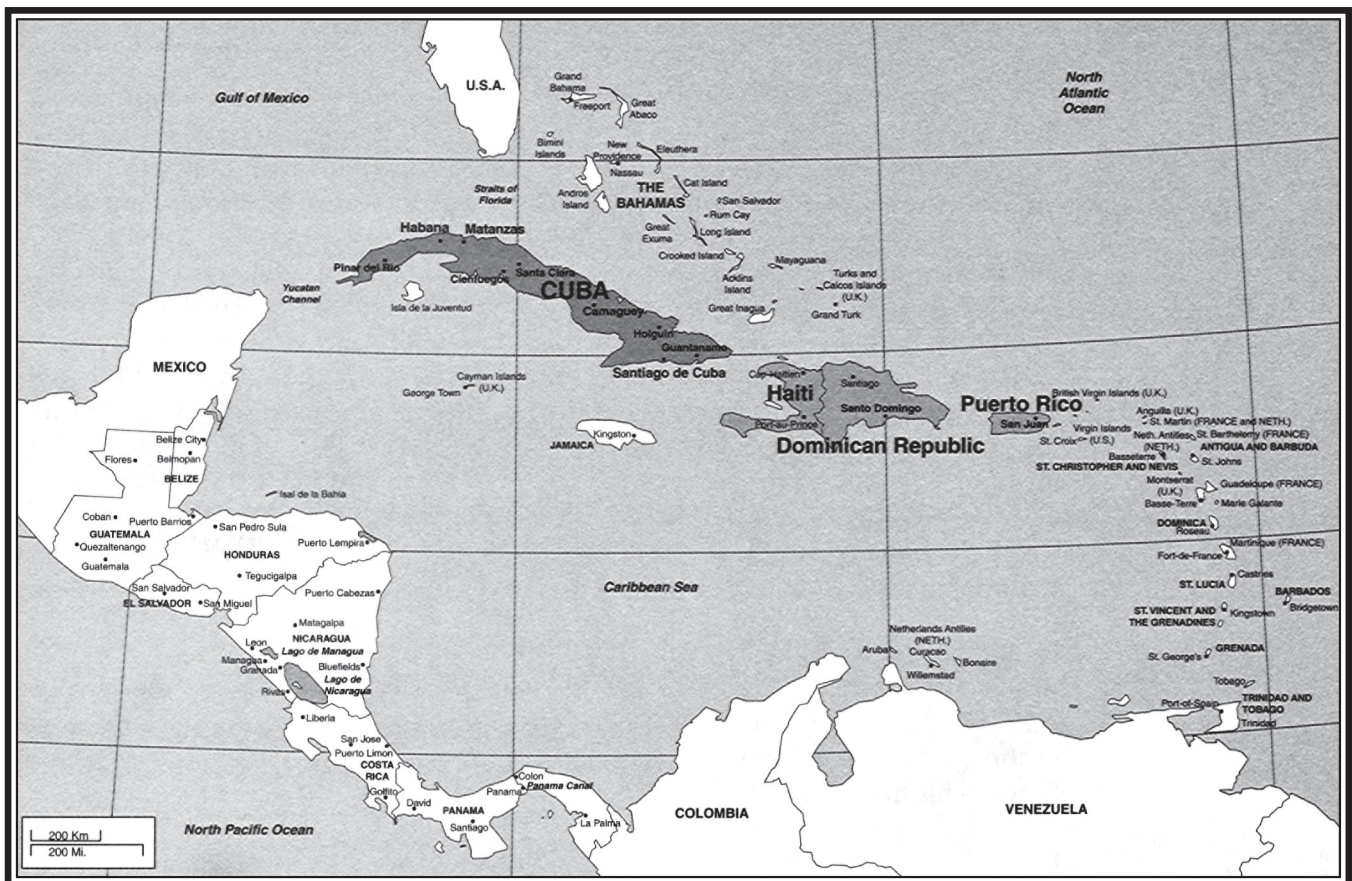
While I’ve stated that this music hasn’t evolved through formal education, this doesn’t mean that there are no guidelines for its study. Quite the contrary. There is great order and a very systematic procedure. For example, in certain folkloric styles—such as that of the *Batá* drumming traditions for the *Santería* rituals—there is a very rigid, demanding, and competitive tradition of study in which a *Santero* (priest of *Santería* and most likely a master drummer) takes on a student—his disciple—and teaches and indoctrinates him into the practices through a very rigid process of study of the oral tradition. This style of music is not something you just decide to study, and then you get your teacher of choice by making a phone call. You are chosen for this study based on both skill and commitment to the tradition. *Santería* and *Batá* drumming is a sacred tradition, and its study is approached with great respect, dedication, and methodical study and practice.

In the secular/folkloric styles, as well as in the commercial styles of this music, one learns in the same oral tradition—from the masters and other great players that came before. This is how one studies all musical styles, but in these styles it was—up until very re-

MAPS OF CUBA, THE WEST INDIES, AFRICA, THE CARIBBEAN, AND RELATED REGIONS

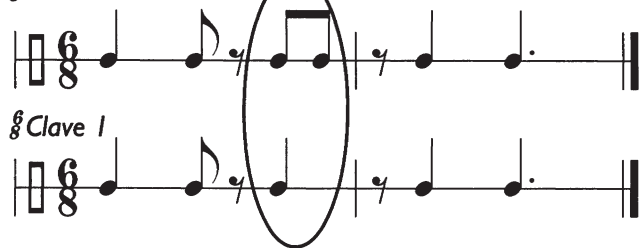
THE FOLLOWING MAPS SHOW CUBA, THE CARIBBEAN, AND OTHER REGIONS OF LATIN AMERICA AND AFRICA THAT ARE RELEVANT TO THE MATERIAL PRESENTED IN THIS BOOK. IF YOU WERE TO DO FURTHER RESEARCH ON THESE MUSICAL STYLES AND CULTURES, YOU COULD PICK ANY OF THE HIGHLIGHTED REGIONS IN AFRICA AND WORK TOWARDS THE REGIONS IN LATIN

America and the Caribbean or start in Latin America and work backwards. Either way you look, you'll find that all of the regions shown here—and many others not shown, (since Europe should be included here, particularly Spain and Portugal)—have common threads running through much of their musical cultures.

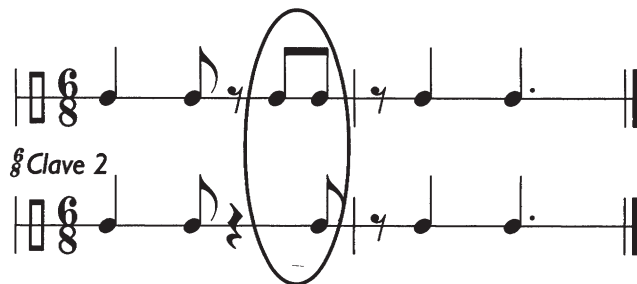




6/8 Bell Pattern



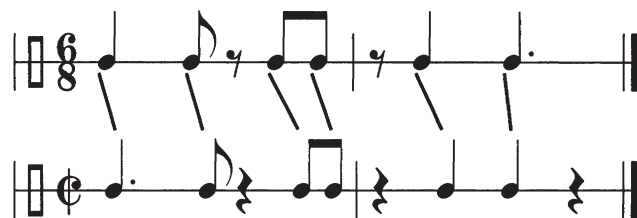
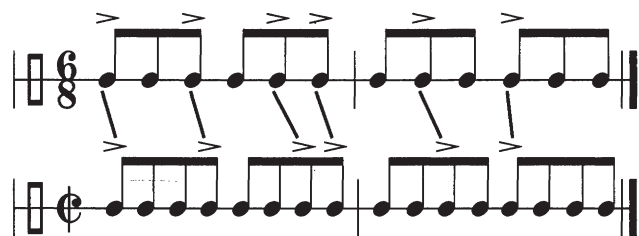
Clave 1



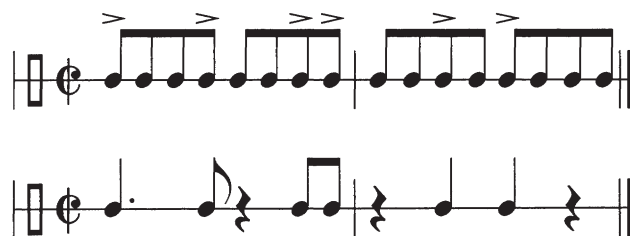
Clave 2

Next we move to the Son and Rumba Claves. We'll use the same approach to arrive at these. In the following examples notice how the duple meter eighth notes have the same accent relationship as the ones in 6/8. The same is the case with the Afro 6/8 bell pattern and the duple meter pattern. This relationship between the triple and duple rhythms is very signifi-

cant so make sure you understand this clearly. Although we are now looking at this "in theory," in actual performance the simultaneous coexistence of these two rhythms (three and two, or three and four) forms the fundamental compound meter relationship that is part of the essence of this music.



♩ Bell Pattern with Eighth Note Accents



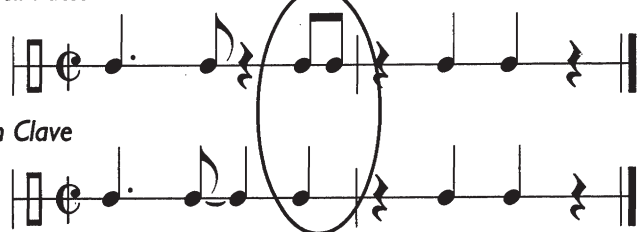
Son and Rumba Clave with ♩ Bell Pattern



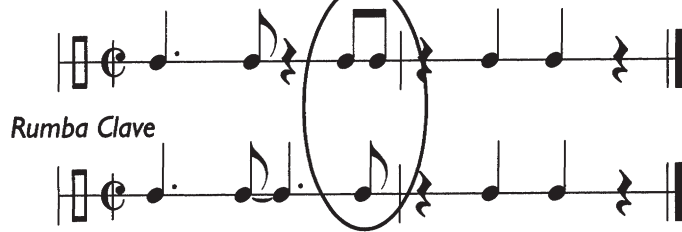
As with the 6/8 clave examples, all of the notes are in the bell pattern and the only difference between the two clave

rhythms is one note. The first example is the Son clave and the second the Rumba clave.

♩ Bell Pattern



Son Clave



Rumba Clave