

Timelines, Clave Rhythms, Guidelines ▶ A *Rhythmic Cycle* to which the other *Instr.* relate to, often ref. to as the *Time-Rhythm*,

It the key, foundational, Skeletal "heartbeat" *Time-Rhythms* or Formulas which have evolved from trad., folkloric songs of Afr., but certainly formulized in Cuba through Afro-Lat./Cuban music. It *Rpt.* in a *Cycle* like the hands on a clock, which may extend further than just the natural *Cycle of Pulses* found in each Bar, such as w/ many 2-Bar Afro-Cuban *Claves*, acting as a *Metrical* backbone for the web of other *Nts*, *NtGps*, *Rhythms*, and *Phrases* of the drums, Mel., Harm., and other *Instr. Improv.* which either reinforce it or weave about it, but always tie in some way to re-synch w/ the *Clave*. In many cases, these also have the same "strong"/"weak" *Call & Response Build-up/Resolution* that the *Clave* has. Therefore, it's important to *Listen* for the key pts. that synch the other aspects of the music to the *Clave*.

The *Clave* acts as a *Guideline* through the Afr., Afro-Cuban, and Afro-Braz. music, esp. in Lat-Amer. music (esp., Salsa, but not trad. the Chachachá) Of S. & C. Amer. incl. Braz., N.E., Indon., Ind., Sp. Flamenco, and Carribean. It tells you where the *Down-Pulse* is - the beg. & end of the *Time-Rhythm* and the beg. at least 1 Bar that belongs to it, where you are in the *NtGps* of the music, what Section in the music you are (e.g., type or dir. of a *Clave* can change to signal this), and helps define the *Style* of music along w/ its dance *Form*, the *Groove* you would expect, and all the other mental assoc. you make w/ that *Style*. The *Time-Rhythm* is a foundation for *Musical* expression, a *Time-Rhythm* which helps to define *Time* itself, "from a moment's inspiration, a day's course, the changing of the seasons, to the *Cycle* of a person's life, a people's heritage, and eternity."

The *Time-Rhythm* is often played on bright sounding, resonant perc. that can cut through the Band so that every member can clearly hear it and follow it. This is esp. true in folkloric music, where oftentimes the a vocalist will play it. In many Salsa Charts it's incl. only for ref., to make sure the other aspects of the music will fit to the *Time-Rhythm*. It's played on a metallic sound: CB, Double Bells, Paila, Rim of a drum, Gong, RRdCYMb, or played on a wooden sound: Gua-Gua, *Claves*, any 2 Sticks, C.S. on the CSD (snares off) ● on a high-Pitched drum: Frame Drum ● or just by clapped out w/ the *Hands*. As w/ the *Pulse* in any *Time-Signature*, the *Pulses* of a *Time-Rhythm* aren't always entirely played, though they are still being felt intrn. by the musicians. Ref. also *Voicings - Instrn.*

It's so central to the essence of these *Styles*, that many *Others* recommend saying or playing the *Clave* along w/ the other *NtGps* being played. This takes real coord.! Or least play along to a recording of the *Clave* to get the true *Feel* of entering, exiting, *NtGps*, and playing around the *Clave*. In Afr., young apprentices will play the *Clave Bell Time-Rhythm* for a few yrs. before they are even allowed to play the tribal drums.

w. Afr. Bell *Time-Rhythms* relied on for orientation of all Parts and *Tempo* control each *Instr.*'s *Rhythmic Cycle* varies in length, and each may combine diff. *NtGps & Phrases* (Ref. *Appx - NtGps - NtGp-Combos*), but they all *Cycle* back to a **common** [] . . . though it may take many *SUBVs* steady underlying *CNT* the *Cycles* need not start tog. the *Pulses* need not align, but at some pt. they do

The *Clave de Son* (*Son Clave*) was devp. in early 20 c. in the E. province of Oriente, Cuba w/ the music of the Changui & Son Ens. It can be given a Cut-x (2/2) 1/2-Nt *Pulse Notation* which is *Counted* the same as 2/4 w/ a 1/4-Nt *Pulse Notation*, either common in the faster Son & Charanga Styles of Son-Montuno & Mambo: [1e+a2e+a | 1e+a2e+a |]. Or it can be given a 4/4 *Meter NtGps* as in the slower Son & Charanga Styles like the Chachachá, Guajira, Bolero: [1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 + |]. It is played in Puerto Rico, New York City, sub-Saharan Afr. (e.g., Ghana's Fume-Fume, 1-Bar Ngongo Bell *Time-Rhythm* of Afr. Kpanlogo music), and is the basis of Lat. Salsa dances, thus being coined the *Salsa Clave*. It was derived from its predecessor, the Afr. 6/8 *Clave*: [1 3 5 | 2 4 6 |].

The 2-Bar 4/4 Bossa *Clave* is a modif. of the *Son Clave* and is the root of other Braz. *Time-Rhythms*, esp. found in the Braz. Bossa Nova Style but also the Afro-Braz. folk music of Bahai, Hot Highlife, and Slow Sukus. It's nearly the same as the Gonkogui Bell *Time-Rhythm* for Afr. Gahu music.

1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 + | Bossa *Clave*
 1e+a2e+a | 1e+a2e+a | Bossa Nova w/ Cut-x *NtGps*
 1e+a2e+a3e+a4e+a | Bossa Nova as 1 Bar of 4/4
 1 a + + + | Gonkogui Bell *Time-Rhythm* in Gahu music.

The more trad. *Clave de Rumba* (*Rumba*, Cuban, or *Black Clave*), wasn't pop. in dance music until 1960's: Cut-x w/ 3-2 *NtGps*: [1e+a2e+a | 1e+a2e+a |] given a 4/4 *Meter NtGps*: [1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 + |]. It is the basis of Lat. Rumbas such as the Guaguancó, Yambú, and Columbia. However, *Son & Charanga Styles* and *Jazz & Funk Arr.* can be *Written* for the *Rumba*, w/ its *Swung-out Ponche Nt*, instead of the *Son Clave*. Thus, the *Rumba Clave* and the *Styles* played w/ it retain more of its *Rhythmic* predecessor, the 2-Bar 6/8 Cuban *Clave*:

1 3 6 | 2 4 |.

The basic or std. Afro-Cuban 6/8 Bell *Time-Rhythm* is a combo of both of these, being the 3 are hist. related: [1 3 5 6 | 2 4 |], trad. played on the Guataca Hoe Blade in Bata drumming

**** An orch. of Sp. Batá Drums and Acheré (or Atcheré) rattles/shakers used in religious ceremonies of Cuba and Nig.

of the Cuban Styles of Bembe, Rumba Columbia, and many others. Nowadays, most Bell *Time-Rhythms* are played on the Cencerro/Campana/Bongo/Salsa/Hand CB. The Pilon & Songo are Styles built on this combined **Clave**: $\underline{1 + 2 + 3 + 4 + 1} + \underline{2 + 3 + 4 + 1}$. Concerning the dir. of this **Clave** (Ref. below), it would be considered a 4-2 *NtGps* • if "Reversed" (i.e., the order of the Bars Sw.) it would be 2-4.

Another common Afro-Cuban **6/8** Bell *Time-Rhythm* adds a *Pickup-Nt* at the end, equal to the **12/8** Ewe Gadzo Ganugbagba Bell *Time-Rhythm* of Ghana's Gamamla music & Cuba's Santeria music:

RH | 1 3 5 6 | 2 4 6 |.

A simpler version of this is built around the Afr. **6/8** **Clave** and so is used in **Son** Styles:

1 3 5 | 2 4 6 |.

The Fuerte creates a *Build-up* of tension through a *Call* and the Debil *Releases* the tension, bringing it down as it *Responds* to or Answers the *Call*. It's important to *Feel* the tension *Build-up* & *Release* as you play 2-Bar **Claves**. Keep a strong *Pulse* in the *Feet* as you do this. **For ex.,**

$\underline{1 + 2 + 3 + 4 + 1} + \underline{2 + 3 + 4 + 1}$	3-2 Son Clave
$\underline{1 + 2 + 3 + 4 + 1} + \underline{1 + 2 + 3 + 4 + 1}$	2-3 Son Clave
$\underline{1} + \underline{2 + 3 + 4 + 1} + \underline{1 + 2 + 3 + 4 + 1}$	2-Pulse Feel (for faster Cut-x Styles)

Playing the wrong type of **Clave** or the other *NtGps* "Out of **Clave**" (not supportive of the correct **Clave**) can *Build-up* a lot of tension and beg for a *Release*. Even though the type of **Clave** may be correct, playing it or the *NtGps* built around it, in the wrong dir. or "Cross-**Clave**" (e.g., 3-2 when it should be 2-3) can *Build-up* tension. Usually, neither *Build-up* condition is desired for long before *Resolution* is called for.