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PLAY-ALONG

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* Tracks 3–17 feature the soloist/rhythm section, tracks 18–32 are rhythm section only

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II. CUBAN

Unlike Brazilian music, Cuban music evolves around a two-measure rhythmic pattern called *clave*.

The clave is a rhythmic cell that is organized in either 2-3 or 3-2 patterns. They are the basis of complex polyrhythmic structures in Cuban music, into which the other rhythmic and melodic elements should fit. The pattern of the clave is played on a pair of mund wood sticks, also named claves.

SON CLAVES:

2-3 Clave

3-2 Clave



1. Son and Son-Montuno

Many Afro-Cuban music styles have their roots in the son. There are many types of son: afro-son, guajira-son, rumba-son, and others, including what we know today as Salsa. The son is characterized by the clave, and the tumbao, a typical bass line and conga pattern. Note that the bass line always anticipates the bar line by one quarter-note.

The image shows three musical staves for a Son and Son-Montuno piece. The top staff is the bass line, the middle staff is the clave, and the bottom staff is the conga. The bass line consists of quarter notes and eighth notes, always starting before the bar line. The clave consists of quarter notes and eighth notes. The conga consists of eighth notes and rests, with a legend below it: P = Palm, T = Finger tips, S = Slap, O = Open tone.

O = Open tone P = Palm T = Finger tips S = Slap

If the piano plays a pattern called montuno, then the style is referred to as son-montuno.

EXAMPLE OF 2-3 SON MONTUNOS:

The image shows three musical staves for an example of 2-3 Son Montunos. The top staff is the comping part, the middle staff is the bass line, and the bottom staff is the clave. The comping part consists of chords and eighth notes, with a legend above it: F, Bb, C7, F. The bass line consists of quarter notes and eighth notes, always starting before the bar line. The clave consists of quarter notes and eighth notes.