

**FUNKIFYING THE CLÁVE**

# **AFRO-CUBAN GROOVES FOR BASS AND DRUMS**

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and Robby Ameen

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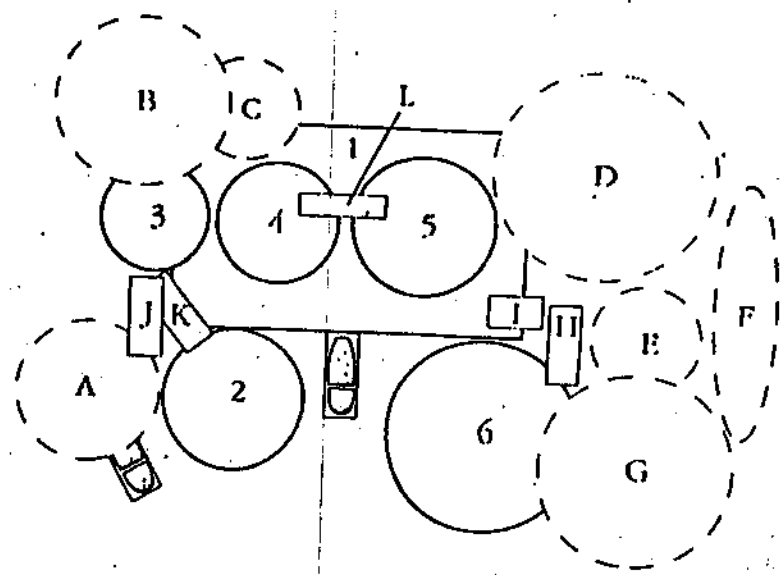
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# DRUM AND CYMBAL SET-UP

- 1. 22" x 16" bass drum
- 2. 61 2" x 14" or 31 2" x 14" brass snare
- 3. 8" x 10" tom
- 4. 10" x 12" tom
- 5. 11" x 13" tom
- 6. 16" x 16" tom
- A. 14" AA regular hi-hats
- B. 15" AA thin crash
- C. 12" HH thin splash
- D. 20" AA Sound Control Ride
- E. 13" AA hi-hats
- F. 20" AA Chinese
- G. 16" HH thin crash
- H. Mambo bell
- I. Cha-cha bell
- J. woodblock
- K. Mambo bell
- L. Crasher



## DRUM KEY

**CYMBALS**      **DRUMS**      **Toms**      **COWBELLS, ETC.**

a. b. c. d. e.      Snare      High      f. g. h. i. j.

                         Bass      Mid 1      Mid 2      Floor

                         Cross-stick

- a. Ride or hi-hat
- b. Hi-hat w/foot
- c. Right hand hi-hat (x-hat)
- d. Cymbal bell
- e. Crash cymbal

- f. Mambo bell
- g. Cha-cha bell
- h. Woodblock
- i. High pitch (staccato tone)
- j. Low pitch (open tone)

## TIMBALES

- a. Finger on head, muffled tone
- b. Open tone w/fingers
- c. Side of other timbale

## CONGAS

P P S O

- P-Palm
- F-Fingers
- S-Slap
- O-Open

## BONGOS

F T F O

- F-Fingers
- T-Thumb
- O-Open

## BASS KEY

- Thumb
  - Pluck
  - Hammered with left hand
  - Muted ghost notes
- Numbers under notes are suggested left hand fingerings.

## CHAPTER ONE: CLAVES AND TUMBIDOS

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."

**Mambo 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 fiddler, 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 *crucado*, 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, guafra, 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 *martinhubi*, 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



**Example 2. Mambo moving between two chords**

2:3 4x C7 Bb7

**Example 3. Son Montuno moving between two chords**

2:3 C7 Bb7

**Example 4. Son Montuno, Bobby Rodriguez style**

2:3 4x

**Example 5. Guaracha**

3:2 8x

**Example 6. Guallra**

3:2 or 2:3 8x

One way to internalize the clave is to practice tapping it with your foot while playing a tumbao. This is a method used by many Latin musicians (most notably Bobby Rodriguez the great bassist with Tito Puente) and is an excellent independence exercise which really helps lock in the groove. The emphasis here is on accuracy, not speed. Begin with a medium tempo on

the metronome (quarter-note = 76), then add the clave with your foot and gradually blend in the tumbao. The trick is to get the tumbao syncopated with the 2-side of the clave, in sequential order: foot-right hand, foot-right hand (note: on the 3-side of the clave, the foot and hand fall in unison).

**Bass tumbao independence exercise**

$\text{♩} = 76$  Play

Now it is time to consider the basic rhythms the percussion section lays down in a typical salsa tune. First, there is the basic conga tumbao (or *masacote*) played on one, two or more drums: (note the low drum on the 3-side of the clave)

**Conga tumbao**

2:3 P P S P P F O O P P S O O P O O

L L R L L R R L L R R R R L R R

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

Bongo *martillo* pattern

2:3/3:2

R L R L R L R L R L R L R L

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

2:3

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 *timbale player*—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 *patita* or *cascara*:

Timbale *cascara* pattern

2:3

HH (w/o stick)

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

Timbale *montuno* bell ride

2:3

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 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 cowbell 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.

2:3

R R R

3:2

R R R

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:

V  
E  
R  
S  
E

2:3

Timbales

HH

HH

Play

Congas

Play

Bongos

Play To Bell

M  
O  
N  
T  
U  
N  
O

Tacet 1st x

Play

Play

Play

M  
A  
M  
B  
O

HH (with stick)

Play

Play

Play

V  
E  
R  
S  
E

Play

Play

Play







Here are some combinations of percussion section grooves played on drumset, beginning with the cascara pattern (right hand) being played against the rumba clave (left hand) along with bass drum patterns 1 and 2. Practice with the hi-hat playing half-notes and quarter notes.

**Example 1: Cascara pattern with the rumba clave—two different bass drum patterns**

2:3 Rumba clave



The cascara pattern should be practiced on both sides of the clave using both rumba and son clave. Here for example is the son clave against the 3:2 cascara pattern:

3:2 Son clave



The left hand can also pick up the conga pattern, though this sounds a bit dated to me:

Left hand conga pattern

2:3



Here is the cowbell ride pattern against the rumba clave played with cross-stick:

**Example 2: Bell ride pattern with the left hand cross-stick—rumba clave**

2:3



The snare can also be used in a clave-like manner, which funks things up considerably:

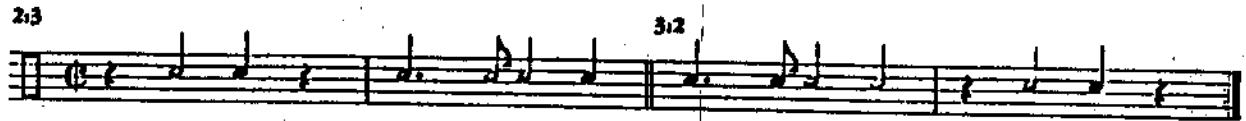
**Example 3: Bell ride pattern, funkier version with the left hand on the snare drum**

2:3



Practice all of the above rhythms with the hi-hat playing quarters and half-notes.

Just as the bass drum is rarely going to groove well playing downbeats, backbeats on "2" and "4" often go against the grain of this music. I have found that a single backbeat on the 2-side of the clave can work pretty well:

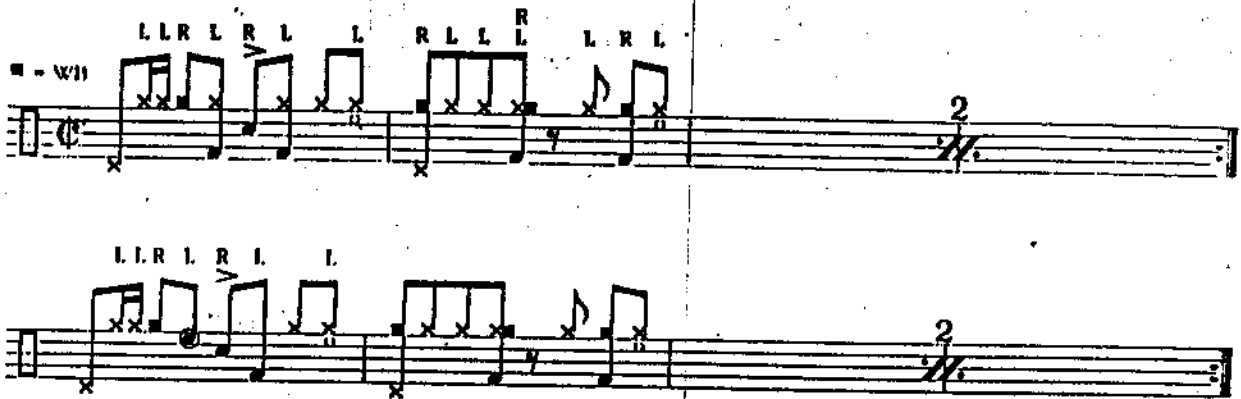


Keep in mind that when we are talking about backbeats, since we are generally in cut-time, the backbeat is really:



Here is a groove for the drums, mostly playing clave, which fits into a basic Latin percussion section without getting in the way:

Example 4. Woodblock son clave with the backbeat, second time with tom variation.



## CHAPTER TWO: SONGO

Songo is a rhythmic form developed in the 1970's by the great Cuban percussionist Jose "Changuito" Quintana and bassist Juan Formell of the group Los Van Van. Songo represented a major breakthrough in Latin music by introducing the drumset into the standard percussion triumvirate of congas, timbales and bongos. While some timbale players had been known to add a bass drum or even a snare

into their set-ups, the songo rhythm finally put the drumset on equal footing with the other instruments. For the bass, songo represents a much more free and open style of playing. Ultimately, songo reflects the influence of rock and funk from the U.S., and that of other Caribbean-based styles, on Cuban musicians. Example 1 shows the basic songo rhythm on the drumset:

**Example 1** Basic songo rhythm with the left hand cross-stick—3 different bass drum variations

2/3

All of these songo rhythms should be practiced with the hi-hat playing half-notes and quarter-notes. The left hand can also be orchestrated between the snare, tom, open hi-hat chokes, left hand cowbell, etc., providing an endless number of variations.

**Example 2** Three basic songo patterns with the left hand orchestrated around the kit

2/3

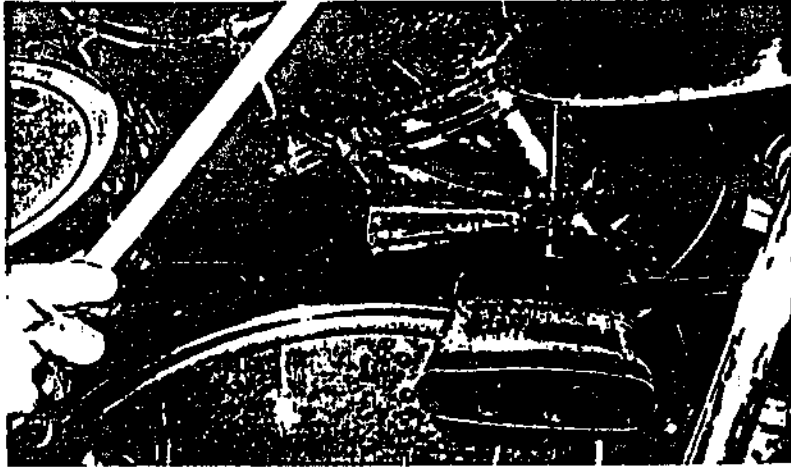
**Example 3** Here is a slower version of these variations (same as Example 2)

Similarly, the right hand need not stay locked into the quarter notes on a single bell, but can add some notes or move around to a higher bell:

Example 4 Here's a right hand variation, played on 2 different cowbells



Example 5 Now a slower version of the two cowbells (same as Example 4)



Another right hand pattern, which I heard Joel Rosenblatt use with Michel Camillo, is played between the right hand hi-hat and the snare. I then added "sweeps" with the left foot on the hi-hat, to create the sound of the songo guiro pattern:

Example 6 Here's a songo groove where the two hi-hats play the guiro pattern—the left foot playing sweeps with the foot



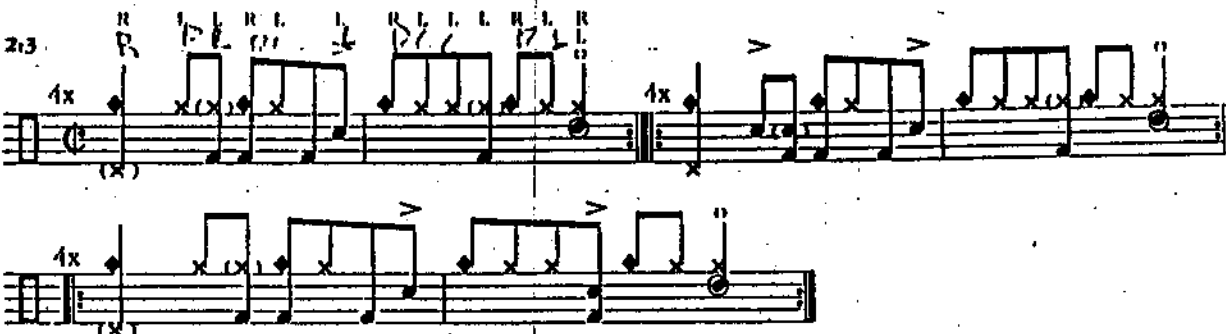
Example 7 Now a slower version of the guiro hi-hat (same as 2nd part of Example 6)

(Naturally, the bass drum variations given in chapter one are completely compatible with all of these rhythms.)

When I first started playing songo behind different groups, I always found that unless I stuck to the left hand cross-stick type groove, the above variations often sounded too busy or cluttered (they worked better when limited to select parts of a tune, percus-

sion breakdowns, or soloing). I then decided to move most of the left hand to the hi-hat while hitting the snare on a kind of songo backbeat. This created a much funkier and more versatile groove:

Example 8 Here's a funkier version of the songo with the left hand on the hi-hat, with 3 different snare drum variations



Example 9 Here's a slower version of that songo (same as Example 8)

Another instrument which the songos influenced are the congas. The pattern changed dramatically from the basic two drum masacote, to a much more expanded and melodic rhythm. Here is a stripped-down version of this conga pattern played between the toms on the drumset:

**Example 10, Next is a songo pattern applying the songo-conga pattern to the drums.:**

2:3

**Example 11, Here's the slower version of the songo conga patterns ] (same as Example 10)**

Meanwhile, doing away with the cowbell altogether, it is possible to simply ride on the hi-hat, incorporating the songo backbeat and creating this funk groove. This example is shown with two snare drum variations.

**Example 12, This is a funk groove which incorporates the songo backbeat.:**

Note that different toms may be substituted on the fourth beat of the 2nd bar.

2:3

Finally, one can ride on the cymbal, playing the songo pattern mostly on the snare drum with certain accents, creating a ride-out effect.

**Example 13, Here's a ride-out songo pattern played up on the cymbal with various bass drum patterns. ]**

2:3

While all of these examples have been given in 2:3 clave, they can also be played in 3:2 clave, as always, by beginning with the second and third notes.

In song, while the tumbao for the bass remains intact or implied, other inflections can be added. Here are a few examples of some possibilities for song bass:

**Example 1: Songo bass examples**  
**Example 1: Orchestra La 440**

2:3      2nd x

1st x

**Example 2: Ritmo Oriental**

3:2

2nd x

**Example 3: Los Van Van, with fills**

This pattern invites the bassist to occasionally fill in the space provided by the last two bars.

3:2 Rumba clave  
 CA

D7      G7      FA

CA      D7      G7      FA

CA      D7      G7      FA

CA      D7      G7      FA

P H T H

CA      D7      G7      FA Fine

Fine

This next tumbao has a calypso influence.

**EXAMPLE 4, 3/2 RUBIDA CLAVE**

3:2 4x A7 D7 C7 G7

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

4x G7

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, JARMINITE WITH ARTURO LO HAVANA**

2:3

T P T T P T P T P T

T P T P simile

1. 2. 4x P T P T T P T P T

2 4 2 2 4 2 4 2

simile

Example 7 Slap tumbao, a la Sal Cuevas 1

23

P T P T P P T P T smile

1. 2. 4x 4 2 4 2 4

In the following examples the tumbao notes are circled.

Example 8 Slap songo

23

F7 G7 F7 alternating pattern G7

T P T P T P 7x P T P P T 1st x P T P T P

1 3 4 3 1 3 3 4 3 1 2nd x 3 4 3

Example 9 Slap songo

3:2

F7 G7 F7 smile G7

P T P T 7x P P T P T

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

3:2

F7 G7 7x F7 alternating pattern G7

1st x 2nd x

2 3 2 4 4 2 4



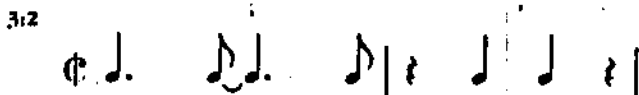
## CHAPTER THREE: GUAGUANCO

Guaguancó is properly defined in Afro-Cuban music as one of the three "rumba" forms—*yambú*, *guaguancó*, and *rumba columbina*. *Yambú* is played at slower tempos and basically involves the same parts as the guaguancó, while the *rumba columbina* is played at fast tempos, with a stricter triplet feel.

The traditional rumba group includes three congas, clave,

*pallito* (stick pattern), vocals and sometimes bass and even *tres* (guitar). At the forefront are the dancers, either performing individually or as couples. The highest pitched conga (the *quinto*) is constantly rilling (the *replique*), also taking his cues from the dancer. A typical song begins with the clave and *pallito*, followed by the drums, verse, chorus, quinto solo, chorus and out.

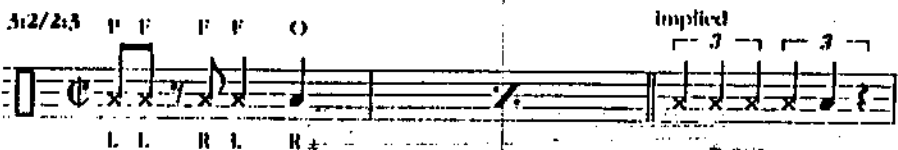
Here are the basic patterns of the percussion ensemble. The clave will be rumba clave:



*Pallito*



Safidor or low conga



Tres golpes or middle drum



Finally, the quinto solos over the whole ensemble, often weaving in and out of the implied quarter-note triplet and 8th-note (or triplet and 16th-note) feels of the other drums.

**Example 1** Here's a direct application of the guaguancó conga patterns as played on the drumset, with the clave in the right hand.



**Example 2** This is a slower version of that guaguancó (same as Example 1)



This next example works pretty well behind quieter sections of a tune, or during percussion, piano and bass solos.

**Example 4.** Here's a guaguanco pattern which incorporates the left hand on the cross-stick—note the bass drum variations.

3:2

Once again, by re-orchestrating the sound sources by moving the left hand over to the hi-hat, with the right hand on the snare drum, a much funkier sound can be realized:

**Example 5** Now a funkier version of the guaguanco which basically transposes what was happening with the left hand over to the hi-hat.

3:2

R L L L R L L L R L R L L

At this point, the rhythm starts to resemble a Bo Diddley/New Orleans second line style, where the pulse is more clave than backbeat

Example 6 This is the same type of groove, with some variations on the bass drum within the groove

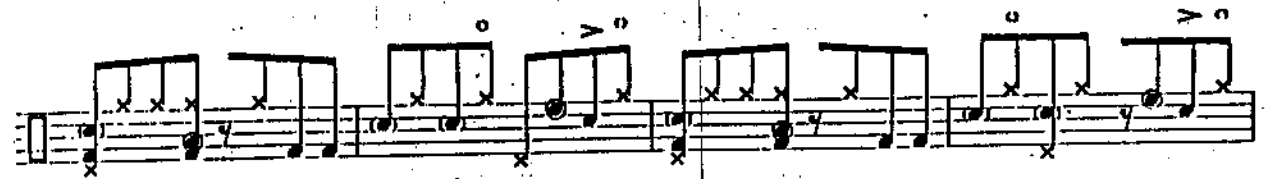
3:2

The musical notation for Example 6 consists of five staves, each representing a different variation of a 3:2 funk groove. The notation includes rhythmic patterns for the bass drum (marked with 'x' on a staff) and the snare drum (marked with 'o' on a staff). Above the staves, specific bass drum patterns are written out in letters: L L L L, L L R L, L L, R L R R R L, R L, R L R R R L, and R L. The notation is written on a grand staff (treble and bass clefs) with a 3:2 time signature. The patterns show a consistent snare backbeat (snare on the 2nd and 4th beats) and various bass drum patterns that create a funk groove.

Example 7 Here's a faster version of this kind of funk-guaguanco

3:2

The musical notation for Example 7 is a single staff representing a faster version of the funk groove. It includes rhythmic patterns for the bass drum (marked with 'x') and the snare drum (marked with 'o'). Above the staff, the patterns R R and R L R R L R R L are written. The notation is written on a grand staff with a 3:2 time signature. The patterns show a consistent snare backbeat and various bass drum patterns that create a faster funk groove.



The role of the bass functioning as a drum part is most evident in the guaguanco. This is a style of playing developed by Cachao, who in addition to playing with a full band, also recorded with just congas and vocals, along with the guitarist Asenio

Rodriguez. In the first example, note the melodic similarity to the tres golpes of the guaguanco. This line is commonly used both in unison with, and as a call-and-response to, the tres golpes.

**Example 1 "Rumba Guaguanco"**

2:3/3:2 4x

Cachao is a master at riffing around on the bass within the context of the clave, in much the same way as the quinto follows the lead vocalist or the movements of the dancers in traditional rumba:

**Example 2 "Descarga Cubana" (2:3)**

2:3 4x Fine

**Example 3 "Another Cuban Descarga" (2:3)**

2:3 4x Tacet 1st x C7 Bb7

Like the drums, the bass can also get into the "Bo Diddley/New Orleans" groove by outlining the 3:2 clave in the following manner:

**Example 4 "New Orleans" "second line" feel (3:2 son clave)**

3:2 4x P T P

Here are some lines that combine elements of guaguanco, New Orleans second line style, and funk.

**Example 5 "Funk-guaguanco, 2 variations"**

2:3 4x

(E string) 1 4 1 4 1 1

T P T P T P T P T P T P T P

T *smile* P T H T P  
 T P T H H  
 T H T H H



**Tito Puente**  
 (Photo courtesy of Boys Harbor Performing Arts Center)



**Andy Gonzalez**



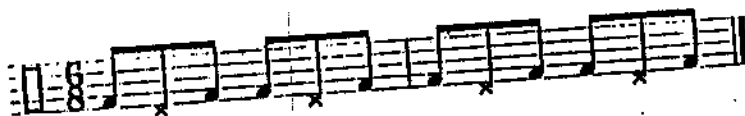






Keep in mind that there are many variations of this groove, which can involve all sorts of changes, such as using different bass drum patterns, adding toms, bringing out ghost notes, or even freeing yourself up from a backbeat pulse on "1" of each

second bar. One interesting pattern comes from a bass drum hi-hat combination suggested by David Garibaldi's playlog, which can be used underneath all of these patterns:



Keeping this pattern going with the feet, here is a tom idea which echoes a more folkloric conga pattern. Note its melodic similarity to the guaguanco:

**Example 3** Here's another 6/8 pattern which incorporates the toms in a more folkloric context, also using an idea between the kick and the hi-hat of David Garibaldi!



**Bass:**

As with all the other Afro-Cuban rhythmic forms shown in this book, the 6/8 bass tumbao takes those elements from the drums that best connect rhythm and harmony. These lines are

very polyrhythmic in nature and can be heard and felt in many different ways. When playing them I usually feel the time moving in dotted quarters and make the notes long and even.

**Example 1** 6/8 with 3 variations!





## CHAPTER FIVE: CHIA-CHIA AND MOZAMBIQUE

### CHIA-CHIA

This chapter will focus on two other common grooves within the Afro-Cuban tradition.

The cha-cha groove is most easily recognized by tempo, which is generally medium slow to medium (M.M. 90-120). More than any other Latin style, it may be the easiest to rock out

on, as it is one of the only basic rhythms that lends itself readily to a backbeat on "2" and "4," with the incorporation of the bass and sometimes bass drum on the downbeat. Anyone who has ever listened to Santana's version of the Tito Puente standard "Oye Como Va" knows what we mean.

Here is a basic cha-cha groove on the drums:

**Example 1** This is a cha-cha rhythm played on the hi-hat which incorporates the left hand cross-stick clave

2:3

**Example 2** Here's the same rhythm, moving the right hand over to the cowbell, with the left foot playing the guiro part

2:3

Here are some possibilities for the more driving parts of the tune:

**Example 3** Here's more of a rock version of the cha-cha, played up on the cymbal with the clave on the snare drum

2:3

Within the Latin context, the cha-cha is best characterized by the constant quarter-notes the timbale player plays on the small cha-cha bell.

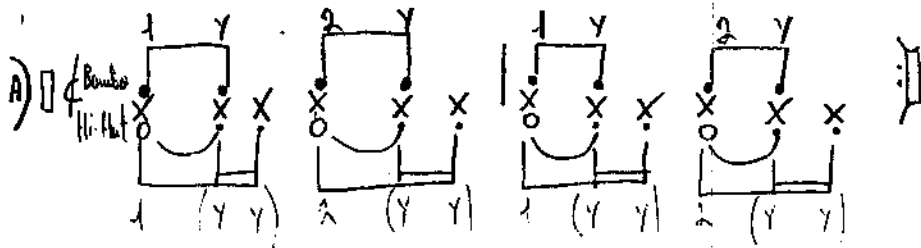
2:3/3:2

Small cha-cha bell

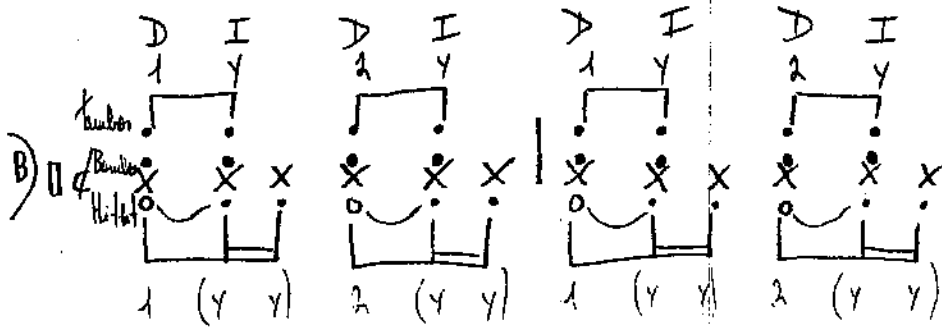
Hi on drum

Remember, the cha-cha can also be played in 3:2 clave.

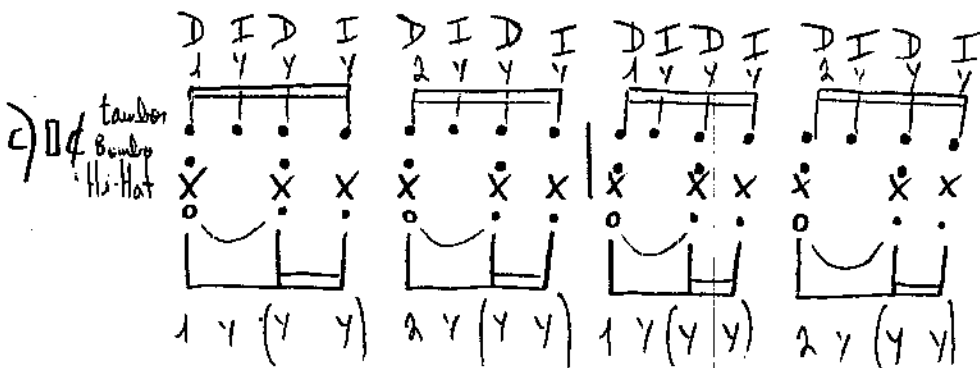
Example 2: sobre base de five: spiritar.

A) 

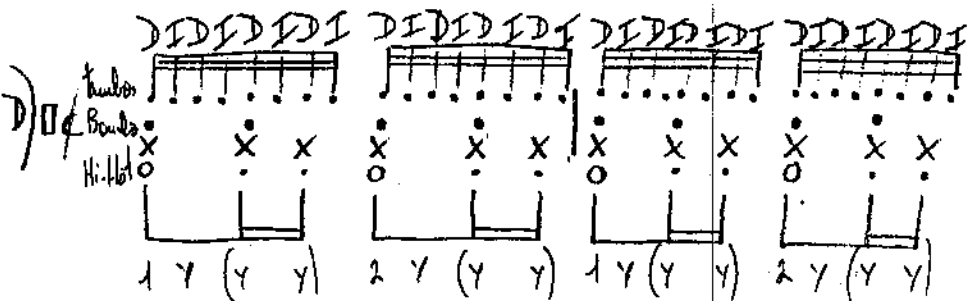
Solo five

B) 

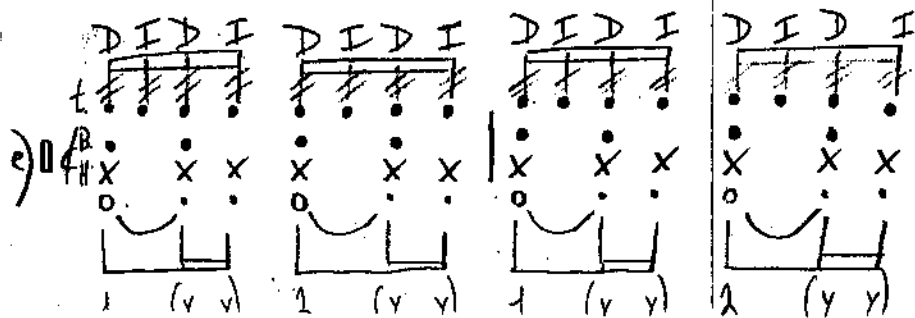
Estudia  
ambidiestro,  
Dos y Dos =  
Empezar con D y I.

C) 

Estudia  
ambidiestro,  
Dos y Dos =  
Empezar con D y I  
y con Paradiddles =  
ambidiestro

D) 

Estudia  
ambidiestro  
Dos y Dos =  
Empezar con D y I.  
Paradiddles = ambid

E) 

Rulos  
ambidiestro

The bass tumbaos in the cha-cha often resemble the tumbaos of Chapter 1 played at a slower tempo. A good example of this is found in the guajira groove (Chapter 1, Example 6). Slap songo lines can also work well at the cha-cha tempo. Here are some examples:

**Example 1: Basic cha-cha line**

**Example 2: Another basic cha-cha line**

**MOZAMBIQUE**

Mozambique is another rhythm which has often been used in a rock and funk context. It forms the heartbeat of quite a few of Steve Gadd's Latin grooves, such as the drum part on Paul Simon's "Late In The Evening."

Here is the basic mozambique played on timbales

Once again, we see the heavy accent on the "and" of "2" in the 3-part of the clave. Here is a funky version of the mozambique that grooves nicely over a broad spectrum of tempos. Part of the funk comes from the bass drum playing both "1" and "2" of the first bar of the clave:

**Example 4: Here's a mozambique funk groove**

\*Also see Steve's instructional videos "Up Close" and "In Session," available from DCI Music Video.

**Example 5** This is another mozambique pattern which uses a concept of Roberto Pettacola's, where you use the left foot and the right hand on the hi-hat—also note the clave on the snare drum!

Example 5 consists of four staves of musical notation in 2:3 time. Each staff shows a rhythmic pattern of eighth notes with accents and 'x' marks, and a snare drum pattern with a '2' above it. The fourth staff includes the notation 'RRLL' above the notes.

Like the drums, the bass line for the mozambique often starts on the downbeat of the 2:3 clave. Also characteristic is the rhythm pattern of the first bar and the 7th of the chord on the 8th-note preceding the second bar.

**Example 3 Traditional mozambique line**

Example 3 shows a single staff of musical notation in 2:3 time with a bass clef and a '1x' marking above the first note.

**Example 4 This is a modern variation on the mozambique "Lula's Groove"**

Example 4 shows a single staff of musical notation in 2:3 time with a bass clef and a '4x' marking above the first note.

Example 5. This is another modern variation on the mozambique 'Iro's Tumbao'

2:3



This next line matches up with the mozambique timbale pattern:  
Funk-Mozambique

2:3



In certain cha-cha and mozambique grooves the downbeat will be incorporated, whether on the 2-side or the 3-side of the clave. By and large, we have only seen this to occur in the New

Orleans-guagunco grooves, where the downbeat of the 3-side of the clave is played.



## NOTES ON THE TUNES

### "Mambo For Tajrid"

Oscar Hernandez wrote this for us as an example of a typical salsa structure (of verse (melody), montuno (choro), mambo, verse and out. Besides being a well-established salsa pianist and arranger, Oscar is also known for bringing a more progressive style to salsa writing, most notably in his arrangements for Rubén Blades.

#### Drums:

The drum grooves demonstrate some possibilities on the kit within the klom, while not playing songs. The verse is straight cascara with the rumba clave, which seems to swing a lot better at this tempo and without percussion. The [B] section of the verse goes to the son clave with the backbeat on the 2-side of the clave. The montuno (synth solo) uses the basic thubale bell

ride, while in the mambo things get a little looser with the left hand playing against a cascara-like pattern on the cymbal. The fills during the hand breaks almost become part of the breaks. Little like filling while playing a groove. The key here is not to fill around the figures, but rather within them.

#### Bass:

This tune begins with a 4 bar tumbao. The added 9th in this figure gives it a jazz flavor. Section [B] is a breakdown feature for the bass—try to feel the clave when phrasing your own fills. Oscar's synth solo at [D] is the traditional montuno section—here

I just lay on a straight tumbao. A typical device for the mambo includes a strong unison line with the other instruments, as demonstrated here at section [E].

#### Example Breakdown (from Chapter 1)

##### Drums

The intro is example 1 played on the cymbal bell.

[A] is also example 1

[B] is example 4

[D] (Montuno solo) is example 2

##### Bass

[D] is based on Example 1

### "Yo Me Songo"

This tune came about as a group effort with Bill O'Connell. We wanted to show a songo style which the three of us have developed over the years as a rhythm section for Dave Valentin.

#### Drums:

The drums begin at [A] with the basic songo cross-stick pattern, the bass drum catching some of the movements within the bass tumbao. The second line around, the right hand hi-hat is added to the bell, spicing it up without getting in the way. At [B], a funkier sound starts to be implied and the extra snare hits are played in unison with some of the bass slaps. The breakdown at [C] starts with the songo backbeat, riding on the hi-hat, and dropping the quarters-notes on the bell, which finally leads into

a straight backbeat as the bass line gets played in its entirety. This line is really funk, but it's still in clave, and still feels like songo. By catching parts of the line with the kick and a hi-hat groove, you can still add the backbeat with the right kind of bass line without sounding like you just started playing "2" on "4" to make a Latin groove sound funky. The groove then moves back to the songo backbeat over the piano montuno which goes into the ride-out songo for Bill's solo.

#### Bass:

In the [A] section, the bass plays a simple melody that matches up with Robby's bass drum. I wanted to show here how the bass can carry a melody while still playing a tumbao. [B] is a slap songo. Note that in the 17th bar of this section, I alter the line to make a hit with the snare. In the breakdown I introduce

a line which is developed into a funkier line at [D] as the build. I wanted to demonstrate here how the bass can pull a line that stays with the clave and keeps the spirit of songo. The band goes from Latin to funk and back again.

#### Example Breakdown (from Chapter 2)

##### Drums

[A] First time is from Example 1

[A] Second time uses the right hand of Example 6

[B] Derived from Example 8

[C] Example 12

[F] Piano solo is derived from Example 13

##### Bass:

[A] is an elaboration of example 1.

Sections [B] and [E] are similar to Example 8; in the tune, the last B8-note from the 2-side is tied over to the 1st note on the 3-side.

## "Hotel National" (guaguancó)

In this tune we wanted to link up the more traditional guaguancó with the funk guaguancó, so we moved back and forth between the two feels.

### Drums:

The right hand hi-hat sets up the clave the first time through. [A] then adds the conga parts on the toms the second time through. Meanwhile, the clave is still implied with the right hand ghosting in the snare during the funk sections. For the second half of the

piano solo there's more of a block chord montuno-like feel going on. I felt this needed a slight change, so I went to the cymbal to open it up. Finally, we go back to the original guaguancó, with sweeps on the hi-hat the last time around.

### Bass

In this tune the bass plays folkloric-style lines stretched out to fit the melody while still keeping in clave. These are alternated with

guaguancó funk lines. I play fills in the bars before sections [B] and [D] that anticipate the funk feels and smooth the transitions.

### Example Breakdown (from Chapter 3)

#### Drums

[A] is a slower version of Example 4  
[A], [C] and [E] are based on Examples 1 and 2  
[B] and [D] are based on Examples 5-7

#### Bass

[A] is derived from example 2 beginning on the 3-side  
[B] is like the 2nd part of Example 5  
[C] is similar to Example 3  
[D] is the 1st part of Example 5  
[E] is like Example 1

## "Afro Waltz"

This tune, written by Bill O'Connell, is a good vehicle for exploring the various time feels which can be superimposed over the Afro-Cuban 6/8 groove, particularly in the jazz and blues vein. Bill is an exciting improviser and we hope you enjoy playing with him as much as we do.

### Drums:

Once you get past the 6/8 groove, you can begin to think about whatever time feel is coming next so that the transitions will feel comfortable and the sections will flow into each other. Naturally,

these feel changes are not always planned in advance; concentrate on making yourself comfortable moving back and forth between them, depending on what the soloist is doing.

### Bass:

The pulse in both the "jazz four" and shuffle grooves in quarter notes. I distinguish between the two feels by using more accidentals and chord movement in the jazz section, while in the shuffle I stick mostly to a pentatonic approach. Similarly, there is

a slightly different attitude between the 6/8 heads and the jazz waltz tag—in the waltz I put a little bit of forward motion and bounce on the pulse, while in the 6/8 I focus more on the middle of the beat.

### Example Breakdown (from Chapter 4)

#### Drums

First time through the chart is a version of Example 2

#### Bass

Uses Example 1 (1st variation for 6/8 heads)  
Example 2 for shuffle section

## "Blue Cha-Cha"

This quartet tune shows how a cha-cha feel can be applied to a medium rock groove. We came up with a chord progression and Mike and Oscar worked up a melody to fit the mood.

### Drums:

The left hand is basically playing clave throughout the tune; whether as cross-stick (for the head and piano solo), or snare drum (for the guitar solo). The bell pattern is used to give a lift the second time through the head and piano solo. The guitar solo starts out as half-time rock, mixing single backbeats with two hits on the 2-side of the clave. The double-time licks are

played in unison with the bass. Finally, when I go up to the cymbal, the clave goes into a straight rock backbeat for a while. The half time and the straight backbeats are two common ways of rocking out on a cha-cha groove, but playing the whole or part of the clave on the snare can also sound pretty strong for a different approach.

#### Bass:

These are typical lines that develop into a funk-rock style at Mike's solo. On these slower kinds of grooves, I concentrate on strong, even notes to help keep the tempo from picking up,

especially when going from a pizz to a slap line. Note the double time hits with Robby in bars 9 and 13 of the guitar solo.

#### Example Breakdown (from Chapter 4)

##### Drums:

Intro and 1st [A] is Example 1

2nd A and 2nd [B] is Example 2

2nd half of guitar solo in [C] is Example 3

##### Bass:

[A] derived from Example 2

Mike's solo is similar rhythmically to Example 1 (funk variations)

### "Metal Mozambique"

We came up with a strong funk feel derived from the mozambique rhythm and decided to just rock out on it. We wanted to show how a Latin oriented groove could be brought into a rock power trio format. The tune illustrates that not everyone has to be playing or even thinking Latin all the time to still make it work. Mike Stern was the perfect choice for rounding out the trio with powerful soloing style and instinct for bringing out the essence of the groove.

#### Drums:

Throughout this tune, the drums and bass are almost always in unison. The title changes within the groove at [A] are played together, and the line at [B] called for straight rock quarters on

the snare. The solo section [C] is sort of a pared-down version of the original groove, with the toms playing a more typical mozambique part.

#### Bass:

These lines are tightly locked in with the drum patterns. I use the slapping technique all the way through to get a hard definition to match Mike's and Robby's intensity.

#### Example Breakdown (from Chapter 5)

##### Drums:

The [A] groove is an elaboration on Example 1

##### Bass:

The [A] section uses Example 6

## CLOSING

The reader should realize that there are a multitude of Latin rhythms in the Afro-Cuban tradition, not to mention those of Brazil, Haiti, The Dominican Republic, and many other South American and Caribbean countries. Also, we have not touched upon the *bata* drums, whose Afro-Cuban rhythmic forms could make up a lifetime of study.

In closing, we hope that we have provided a means of capturing the attitude of some common Afro-Cuban grooves, and shown how they can complement some of today's contemporary music styles. What have been presented here are just some ideas

and possibilities as to where these rhythms can go. I think you should feel free to take them somewhere new, discover new grooves that work well in your own musical situation. It is the best way to keep the music growing: by understanding and maintaining the integrity of its roots, while at the same time doing away with preconceptions, allowing the music to reach more and more people.

CHARTS

# MAMBO FOR TAJRID

by Oscar Hernandez

213

Psus  $\frac{9}{13}$

Cymbal

## A Melody

R.H. III

Smile

Tacet 2nd time

Fill 2nd time

## A'

Fill

42

**B** A/B

Fill

A/B

A/B

Fill

1.

B/C

2. B/C

G/C

A<sup>2</sup>

Light fill

2

Tacet 2nd time

R L R R L

L R R L

**C** Montuno

R R L L

First system of musical notation, consisting of a bass line and a piano accompaniment line.

**D** Synth solo  
F7

Second system of musical notation, featuring a synth solo.

Third system of musical notation, showing a double bar line and fingerings (2).

Fourth system of musical notation, including a "2nd time" marking and rhythmic notation (R L).

**E** Mambo

Fifth system of musical notation, featuring a mambo section.

Sixth system of musical notation, showing a double bar line and fingerings (2).

Fill 2nd time

First system of musical notation, consisting of two staves. The top staff is in bass clef with a key signature of one flat (B-flat). It begins with a double bar line and a fermata, followed by a measure with a '2' above it. The bottom staff also begins with a double bar line and a fermata, followed by a measure with a '2' above it. The system continues with several measures of music.

Second system of musical notation, consisting of two staves. The top staff begins with a square box containing the letter 'A'. The system contains several measures of music, including a measure with a '2' above it at the end.

Third system of musical notation, consisting of two staves. The top staff has a double bar line and a fermata, followed by a measure with a '2' above it. The bottom staff has a double bar line and a fermata, followed by a measure with a '2' above it. The system concludes with a measure containing the text "Tacet 2nd x" above the staff.

Fourth system of musical notation, consisting of two staves. The top staff includes dynamic markings "C13" and "F". The bottom staff includes fingerings "R L", "R R L", "L R R L L", and "R L L R L L R". The system contains several measures of music, including triplets.



# YO ME SONGO

© Lincoln Goines  
Robby Ameen  
Bill O'Connell

Intro

RL

A

A-7 2:3 D7 E7

2nd x aed  
RI IIII ( . . . )

A-7 2nd x F7 G7

A-7 E7

A-7 D7

Fill 2nd x

**B** Montuno

F7 G7 Bb7 G7

T P T P T T P T P T P T P T P T

4

F7 G7 Bb7 G7

2nd x only 2nd x only

F7 G7 Bb7 G7

2nd x only 2 2 1st x only

F7 G7 Bb7 G7

2 2 Fill

**C** Break Down

L R L R R R L R L L R R L L

1.

**D** Songo  
4x (16 bars)

A-7

R R R R L L R RL

**E** Montuno 2nd x only

"Gashier"

R R L R L R L RL

D7 A-7 D7

2 2 2

1.

**F** Slap Tambora

F7 P T P T P P T P T P T P T P T P T P T P T P T

1. P T P T

PHH

2

A-7/D

3 3 3

8.

RL

# HOTEL NATIONAL

© Lincoln Golnes  
Robby Ameen  
Bill O'Connell

3/2

Descarga

E-7

The first system of musical notation consists of a bass staff and a guitar staff. The bass staff contains a melodic line with a half note, a quarter note, and a half note, followed by a dotted half note. The guitar staff features a rhythmic pattern of eighth notes with asterisks, and a final measure with a double bar line and a '2' above it.

E-7

The second system of musical notation shows a continuation of the bass and guitar parts. The bass staff has a melodic line with a half note, a quarter note, and a half note. The guitar staff has a rhythmic pattern of eighth notes with asterisks. A first ending bracket labeled '1.' spans the final two measures, with a '2' above the second measure.

2.

The third system of musical notation includes a second ending bracket labeled '2.' over the first two measures. Above the bass staff, there are guitar-specific instructions: 'P T P T' (picking), 'A7' (chord), and 'T II T II' (fingerings). A box labeled 'A1' is placed above the bass staff in the second measure. The guitar staff has a rhythmic pattern of eighth notes with asterisks. A 'Fill' section is indicated by a hatched area in the guitar staff.

E-7

The fourth system of musical notation continues the piece. The bass staff has a melodic line with a half note, a quarter note, and a half note. The guitar staff has a rhythmic pattern of eighth notes with asterisks. A second ending bracket labeled '2nd x' spans the first two measures, and another '2nd x' is at the end of the system.

1.

The fifth system of musical notation shows a first ending bracket labeled '1.' over the first two measures. The bass staff has a melodic line with a half note, a quarter note, and a half note. The guitar staff has a rhythmic pattern of eighth notes with asterisks. A second ending bracket labeled '2.' spans the first two measures. A second system of notation starts with a '2.' above the first measure, followed by guitar-specific instructions: 'P T P T', 'A7', and 'T II T II'. A 'Fill' section is indicated by a hatched area in the guitar staff.

**B**

Funk

E-7 D7 G7 A7

1.

E-7 D7 G7 A7

2.

E-7 D7 G7 A7

**C**

Descarga

E-7 % D-7 1-3. E-7

**D**

Funk

4. E-7 E-7 P T || T P T || T P T || T P

E-7

T P T || T P T || T P T || T P

E-7 % E-7 %

Fill 2nd x 2

E-7 % % %

2

**E** Rumba Guaguanco

E-7 % E-7 %

2 Fill last x 3rd & 4th x only

E-7 % % %

2 2, 1

1. E-7 % 2. G7 A7

2

4. G7 A7 E-7

T H T H T H

# AFRO WALTZ

© Bill O'Connell

Intro E-7 F7

2

A E-7 B7 alt

2

E-7 B7 alt E sus E alt

2

A-7 D7 G-7 C7

2

F#7 B7 9 E-7 F#7#11

2

**B** C-7 % E-7 %

Cym. bell

C-7 % E-7 %

C-7 F7 B-7 E7

A-7 D7 G-7 C7 F#-7b5 B7

Back to **A**

Solos: A All  
 1st x jazz feel, 2nd x double x jazz feel, 3rd x shuffle feel, D.S. al Coda after solos

Φ Coda



# BLUE CHA-CHA

© Lincoln Golnes  
 Robby Ameen  
 Mike Stern  
 Oscar Hernandez

2:3 A7

Tacet 1st x

1st x

2nd x

1st x only

2

A Melody A7

2

2

2nd x on cowbell III w/foot

F7 A7

2

2

F7 E7 A7 F#7 B- E7

2

Fill

2. A7 F#7 alt F#7 9 13 B7b9 E7b13 A7 E7

2

Fill

**B** Piano solo  
A7

Musical notation for piano solo, first system. Bass clef, 4/4 time. Chord: A7. Includes a 'Simile' marking and a '2' in the bass line.

2nd x on cowbell  
III w/ foot

Musical notation for piano solo, second system. Bass clef, 4/4 time. Chords: F7, A7. Includes a '2' in the bass line and a first ending bracket.

Musical notation for piano solo, third system. Bass clef, 4/4 time. Chords: F7, E7, A7, E7. Includes a '2' in the bass line.

Musical notation for piano solo, fourth system. Bass clef, 4/4 time. Chords: A7, F#7(b9), F#7(b9), B7(b9), E7(b9), A7. Includes a '2' in the bass line and a 'FIN' marking.

**C** Guitar solo  
A7 G7 C7 D7

Musical notation for guitar solo, first system. Bass clef, 4/4 time. Chords: A7, G7, C7, D7. Includes a '2' in the bass line.

Musical notation for guitar solo, second system. Bass clef, 4/4 time. Includes a '2' in the bass line.

A7 G7 C7 D7 simile

2 2

2 P P P

T# P T T P T T P T T P

To cym. 60 60 60 60 60 60 60 60 60 60

R L R L

2 2 2

2 2 2

T P T T P T T P T T P T T

2 2 2

2 2 2





Musical notation for the first system, consisting of two staves. Both staves contain rests with a '2' above them, indicating a second finger fingering.

Musical notation for the second system, featuring a bass line and a guitar line. The bass line contains eighth and sixteenth notes. The guitar line contains eighth notes with accents and a '6' above the final note.

Guitar Solo

C G<sup>o</sup> B<sup>7</sup> C<sup>7</sup> G<sup>o</sup> B<sup>7</sup> F<sup>7</sup>

Musical notation for the third system, including a guitar solo and a cymbal part. The guitar solo is marked with a 'C' in a box and includes chords G<sup>o</sup>, B<sup>7</sup>, C<sup>7</sup>, G<sup>o</sup>, B<sup>7</sup>, and F<sup>7</sup>. The cymbal part is marked 'Cym.' and features a rhythmic pattern of eighth notes with 'x' marks. A 'V' and 'III' are also present in the guitar line.

Musical notation for the fourth system, showing two staves. The top staff has a melodic line with flats. The bottom staff has rests with a '2' above them.

Musical notation for the fifth system, showing two staves. The top staff has a melodic line. The bottom staff has rests with a '2' above them.

Musical notation for the first system, featuring a bass line and a guitar line. A double bar line is present in the guitar line with the number 2 above it.

**B** G-7/C G-6/C F-7/Bb F-6/Ab

Musical notation for the second system, including a bass line, a guitar line with a capo (III), and a cymbal line labeled "Cym 1st x only".

Musical notation for the third system, showing a double bar line with the number 2 in both the bass and guitar staves.

Musical notation for the fourth system, including a bass line, a guitar line with accents (>), and a cymbal line.

D.C. al Coda

⊕ Coda

Musical notation for the Coda section, ending with the word "Fine".

## DISCOGRAPHY

Albums are referenced according to their general chapter relevance as follows:  
 1-Clave and Tumbao; 2-Songa; 3-Guaguanco; 4-Afro-Cuban 6/8; 5-Cha-Cha and Mozambique.

Afro Cuba	"Afro Cuba" (chapters 2,4)	Egrem
Barretto, Ray	"Que Viva La Musica" (1,5) "Reconstruction" (1,5 with Sal Cuevas)	Fania Fania
Batacumbele	"Con Un Poco de Songa" (2,3,5) "En Aquellos Tiempos" (2) "Live at the University of Puerto Rico" (2)	Tierazo Tierazo Tierazo
Blades, Rubén and Sels del Solar Blades, Rubén and Willie Colon	"Live" (all chapters) "Siembra" (1 with Sal Cuevas)	Electra/Asylum Fania
Cachao Ey su Ritmo Caliente	"Cuban Jam Sessions In Miniature—Descargas" (1)	Panart
Camilo, Michel	"Michel Camilo" (1,2)	Columbia
Coltrane, John	"Live at Birdland" (4)	Impulse
D'Rivera, Paquito	"Why Not" (1,2,3)	Columbia
Gonzalez, Jerry & Fort Apache Band	"Obatala" (all chapters with Andy Gonzalez) "Ya Yo Me Cure" (3,4 with Andy Gonzalez)	Enja Pangaea
Inakere	"Inakere" (1,2,4)	Columbia
Los Van Van	Que Pasa (1,2 with Changulito) Andá Ven y Muevete (1,2)	Egrem Egrem
Machito	"Afro-Cuban Jazz" (1)	Verve
Meters, The	"Struttin'" (3)	Charley
Palmieri, Eddie	"The Sun of Latin Music" (1,3,5) "Sentido" (1,5 with Andy Gonzalez)	Coco Coco
Patato and Totico	"Patato y Totico" (3, with Cachao and Arsenio Rodriguez)	RVC
Puente, Tito	"Dance Mania" (1,5 with Bobby Rodriguez) "Goza Mi Tumbao" (1,2)	RCA International Concord
Rodriguez, Tito	"Tito, Tito, Tito" (1 with Cachao)	West Side Latino
Rubalcaba, Gonzalo	"Giraldilla" (all chapters) "Live in Havana" (2) "Grupo Proyecto de Gonzalo Rubalcaba" (2)	Messidor Messidor Arelto
Santamaria, Mongo	"Greatest Hits" (1,4,5)	Fantasy
Tjader, Cal	"Sonia Libre" (1)	Verve
Totico y sus Rumberos	"Totico y sus Rumberos" (3 with Andy Gonzalez)	Montuno
Valentin, Dave	"Kalahari" (2,5) "Live at the Blue Note" (all chapters)	GRP



## LINCOLN GOINES

### SELECTED DISCOGRAPHY

Gato Barbieri  
Bob Berg  
Michel Camillo  
Scott Cassu  
Paquito D'Rivera

Dizzy Gillespie  
Dave Grusin

Vic Juris  
Ryo Kawasaki

Taula Marfa

Vince Mendoza  
Bob Mintzer

Bob Moses  
Bill O'Connell  
Mark Soskin  
Leol Stern

Dave Valentin

"Para Los Amigos"  
"In The Shadows"  
"Michel Camillo"  
"Switchback"  
"Why Not"  
"Celebration"  
"New Faces"  
"Out Of The Shadows"  
"Night Line"  
"Horizon Drive"  
"Little Ties"  
"Live"  
"Come With Me"  
"Make In New York"  
"Start Here"  
"Urban Contours"  
"Incredible Journey"  
"Spectrum"  
"Vish With the Great Spirit"  
"Love For Sale"  
"Overjoyed"  
"Secrets"  
"Closer to the Light"  
"Dave Valentin/Herbie Mann Flute Summit"  
"Live at the Blue Note"  
"Mind Time"  
"Light Struck"  
"Jungle Garden"  
"Kalahari"  
"A GRP Christmas"

Doctor Jazz  
Decca  
CBS  
Windham Hill  
CBS  
CBS  
GRP  
Arista  
GRP  
Muse  
CBS/Sony +  
CBS/Sony  
Concord Jazz  
Manhattan  
Fun House  
DMP  
DMP  
DMP  
Gramavision  
Jazz City (Pony Canyon)  
Jazz City (Pony Canyon)  
Enja  
Enja  
GRP  
GRP  
GRP  
GRP  
GRP  
GRP



Lincoln Goines endorses ESP Guitars.

**ALSO AVAILABLE FROM MANHATTAN MUSIC  
BOOKS WITH AUDIO CASSETTES**

**FOR DRUMS**

"Afro-Cuban Rhythms for Drumset" by Frank Malabe and Bob Weiner  
"Brazilian Rhythms for Drumset" by Duduka Fonseca and Bob Weiner

**FOR BASS**

Jaco Pastorius "Modern Electric Bass" (revised edition)  
John Patitucci "Electric Bass" (DCI Video Transcription Series)

**AVAILABLE FROM DCI MUSIC VIDEO**

**DRUM VIDEOS**

Peter Erskine, "Everything is Timekeeping" w/ booklet  
Peter Erskine, "Timekeeping 2 Afro-Caribbean, Brazilian, and Funk" w/booklet  
Steve Gadd, "Up Close"  
Steve Gadd, "In Session"  
Dave Weckl, "Back to Basics"  
Dave Weckl, "The Next Step"  
Steve Smith, "Part One"  
Steve Smith, "Part Two"

**BASS VIDEOS**

John Patitucci, "Electric Bass"  
John Patitucci, "Electric Bass 2"  
Mark Egan, "Bass Workshop" w/ booklet  
Jaco Pastorius, "Modern Electric Bass" w/ booklet

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**For more information on these or other quality  
instructional videos and books contact:**

DCI Music Video  
541 Ave. of the Americas  
New York, NY 10011  
1 (800) 342-4500  
in N.Y. State (212) 691-1884

In Europe:  
Music Mail, Ltd., 142 Cromwell Rd.  
London SW7 4EP, tel. (01) 857-6309

**ROBBY AMEEN**



**SELECTED DISCOGRAPHY**

Rubén Blades

David Byrne  
 Conjure  
 Scott Cossu  
 Dizzy Gillespie

Paul Haines  
 Kip Hanrahan

Bill O'Connell  
 Eddie Palmieri  
 Daniel Ponce  
 Hilton Ruiz  
 Dave Valentin

"Live"  
 "Nothing But the Truth"  
 "Agua de Luna"  
 "Escenas"  
 "Crossover Dreams"  
 "Rel Monó"  
 "Cab Calloway Stands in for the Moon"  
 "Switchback"  
 "New Faces"  
 "Endlessly"  
 "Dary It!"  
 "Then She Turned So That..."  
 "Days and Nights of Blue Jack Inverted"  
 "Love for Sale"  
 "Sueño"  
 "Change to Liana"  
 "Strut"  
 "Two Amigos"  
 "Live at the Blue Note"  
 "Mind Time"  
 "Light Struck"  
 "Jungle Garden"  
 "Kakihari"  
 "A GRP Christmas"

Elektra  
 Elektra  
 Elektra  
 Elektra  
 Elektra  
 Warner Brothers  
 American Clave  
 Windham Hill  
 GRP  
 Impulse  
 American Clave  
 Pangaea  
 Pangaea  
 Jazz City (Pony Canyon)  
 Intuition  
 Island  
 RCA/Novus  
 GRP  
 GRP  
 GRP  
 GRP  
 GRP  
 GRP

Robby Ameen endorses Pearl drums, Sabian cymbals, Vater sticks, Peter Engelhart Metal Percussion, and Latin Percussion.