

World Beat Workshop

The Journey of Clave
from West Africa to the Americas



Featuring
Robert Jospé
and
Kevin Davis



STUDY GUIDE

- **Program Description**

- The World Beat Workshop with drummer Robert Jospé and percussionist Kevin Davis engages audiences of all ages in exploring the diaspora of West African rhythms in the Americas and their influence in current music styles.
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- *“The program begins with African concepts and culture, demonstrating the **clave** and 12/8 polyrhythms with hand drums and drum set. Group hand clapping exercises are introduced. Departing from West Africa, the first stop is Cuba with the introduction of Caribbean dances; rumba, mambo, and salsa that evolved from the blending of cultures. The similarities and differences of these are explained and an original song is performed to illustrate rumba.*
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- *The next stop is Trinidad/Tobago featuring the calypso and steel pan. Then it is on to the Dominican Republic and the merengue. Dance steps to the merengue are taught (when age of group and space is appropriate). From the Caribbean, the journey continues to Brazil to demonstrate the national dances; samba and bossa nova.*
- *A samba group is formed on stage with students playing percussion instruments.*
- *The final stop is the United States and New Orleans and where Afro-Caribbean rhythms influenced the birth of jazz. The use of clave in second line marches through contemporary dance beats including Swing, Rock and Roll, Funk and Hip Hop is demonstrated along with group participation.”*
- Robert Jospé plays drum set. Kevin Davis plays bongos, shakere, steel pan, and congas in the workshop. All instruments are identified and explained throughout the program.
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- This program can be tailored to suit audiences of all ages from elementary school through adult.

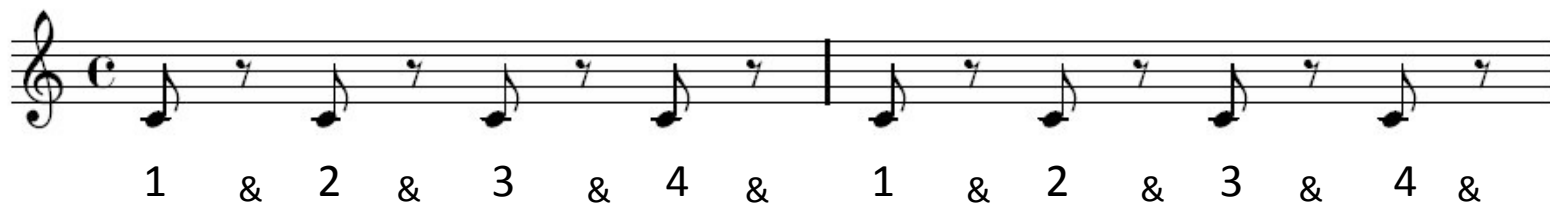
This Study Guide includes:

- Musical terms (pages 4-8)
- Instruments played in the World Beat Workshop (page 9)
- Names of Latin American dance rhythms (page 10)
- Names of United States rhythms (page 10)
- Meet the performers (page 11)
- Follow-up activities (page 12)

Musical Terms

- **Measure:** One unit of time between two bars on the staff
 - How many measures are there in the example below?
- **Downbeats:** the 1,2,3,4 of the measure
- **Upbeats:** Subdivisions that occur between the down beats
- **Back beat:** the 2 and 4 of the measure

Have your teacher help you to clap the following:



First, clap the **downbeats** (all the beats with numbers below them).

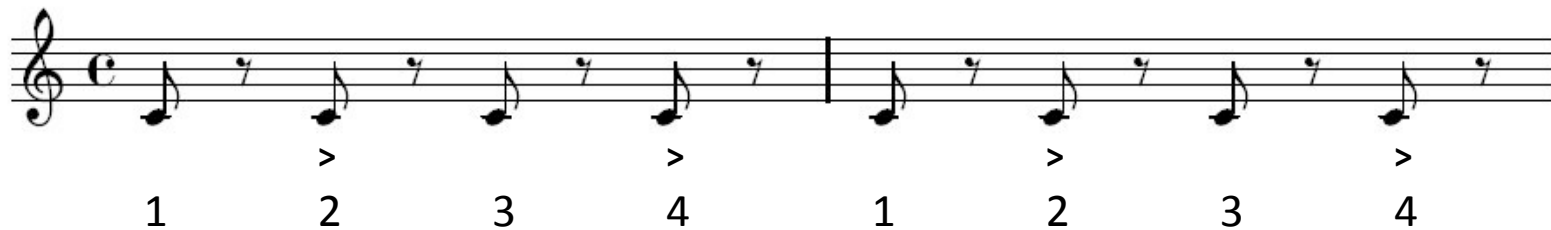
Next, clap the **back beats** only (just the 2 and the 4 of each measure).

Finally, clap the **upbeats** (all the rests in between the numbers, marked with "&" below them).

Musical terms, continued

- **Accent:** a beat that gets emphasized with more volume

– Clap the example again, with an accent on the back beats as indicated below:



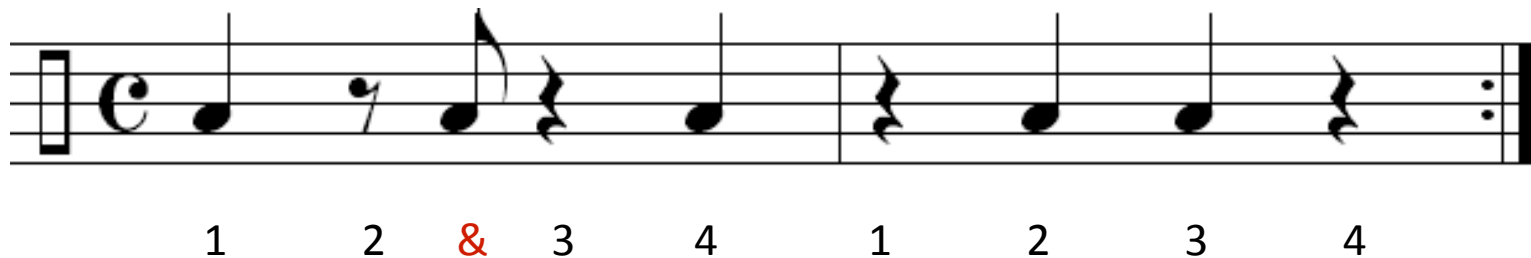
- **Phrase:** a pattern that occurs over one or more measures
- **Syncopation:** rhythmic pattern in which the upbeats are accented

An example of a **phrase** that includes **syncopation** is the **clave** rhythm featured on the next page.

Musical terms, continued

- **Clave** : (pronounced **clah**-vay) A syncopated rhythm phrase, two measures long, that forms the basis of all Cuban music.

Here's how we notate the clave phrase:



Try clapping the clave phrase, thinking about the following:

- Note that in measure one, you clap on an **upbeat** (the beat marked with “&” that falls between beats 2 and 3). This is what makes the phrase **syncopated**.
- The **clave** phrase can happen in two different ways:
 1. As notated above, with the syncopation in the first measure
 2. Sometimes you will find the two measures reversed, so that the syncopation occurs in the second measure instead of the first.

Try clapping it both ways with your music teacher.

Musical terms, continued

- **Cascara**: a secondary rhythm phrase that fits in with the clave.

Here's how the **cascara** is notated. Try clapping it with your teacher:



1 2 & 3 & 4 & 1 2 3 & 4 &

Notice how many times you clap on an **upbeat** (a beat with an “&” underneath it). This phrase is really **syncopated**!

Now, for a challenge. Divide the class into two groups and have one group clap the **clave** (below) and the other group clap the **cascara** (above). Listen to each rhythm separately, and then try to clap them at the same time. When you are comfortable with each rhythm, switch rhythms between groups.

Clave rhythm (as explained on previous page):



1 2 & 3 4 1 2 3 4

Musical terms, continued

The following terms will be explained more fully during the performance:

- **Polyrhythm:** the combination of two time signatures over the same rhythm
- **Montuno:** In Latin music, a repeating melodic pattern played on piano or guitar. The montuno becomes the background, over which instrumental solos and arrangements are played.

Instruments used in the World Beat Workshop



Drum Set



Congas



Bongos



Cowbell



Shekere
(sheh-ker-ay)



Guiro
(wee-ro)



Claves



Steel Pan



Timbales
(tim-BAH-lays)

Fill in the blank: These instruments are all part of the _____ family.

The following dance rhythms will be discussed during the performance:

Latin American Rhythms:

- Afro-Cuban 6/8
- Guaguanco Rumba
- Mambo
- Calypso
- Merengue
- Samba

United States Rhythms:

- Second line
- Swing
- Rock and Roll
- Funk
- Hip hop

Robert Jospé began his career in New York City. After attending New York University he became an active player in the New York jazz and rock scene for 15 years until he moved to Charlottesville, VA. Jospé leads his own **Inner Rhythm** band and is a member of the University of Virginia's music department's performance faculty, teaching jazz drumming and a hand drumming course “Learn to Groove”. He is a member of UVA's faculty jazz ensemble, The Free Bridge Quintet.

www.robertjospe.com



Meet the Performers

Born in Brooklyn, New York, **Kevin Davis** began studying music theory and percussion as a youth with several Drum and Bugle Corps. While growing up in the multicultural communities of New York City, he was exposed to and had the opportunity to perform with many world beat groups.



He continued his music studies at Virginia State University and participated in study abroad programs in Puerto Rico, Dominican Republic and Jamaica.

Now residing in Virginia, Davis is the Director of the **Ban Caribe** Ensemble founded in 1984. Currently he is musical director and percussion instructor at the Latin Ballet of Virginia, co-founder of the World Beat Workshop, and director of the Ashbury Methodist Church youth music ministry.

Follow-up Activities

- Listen for the 3/2 clave rhythm in all kinds of music and clap along.
- Have a percussion instrument (or make a percussion instrument) in the house to play by yourself, with others, and along to recorded music.
- Invite a dance teacher to your class and learn to dance the Merengue.
- Play a clapping or percussion game of “call and response.”
- Listen to jazz and Latin music by the following artists:
 - Tito Puente
 - Stan Getz
 - Antonio Carlos Jobim
 - Spanish Harlem Orchestra
 - The Meters