



上海市打击乐协会 编著

拉丁打击乐

考级教程

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序

PREFACE

在音乐历史的长河中,拉丁打击乐在乐团(特别是在流行乐团)的合作中往往起到画龙点睛的作用,但却一直被人们所忽视。由上海市打击乐协会主编的《拉丁打击乐考级教程》不仅是一部考级教程,更确切地说是包罗拉丁打击乐多种代表性乐器、演奏方法以及乐团合作等多个方面的教育书籍,目前国内绝无仅有。

《拉丁打击乐考级教程》能够顺利出版实属不易。记得还是在去年夏天,我与托尼和宁宁紧锣密鼓地商讨非洲鼓考级教程的主体思路,夜以继日地反复研究教程内容。该书终于在第六届全国青少年打击乐比赛时如期面世,一经推出就获得了业界普遍的好评,从而在中国音乐普及教育体系中添加了一种新的载体和手段。当时托尼和宁宁就提议是否可以在非洲鼓教程的基础上再编写一本拉丁打击乐的考级教程,从而能够使热情奔放的拉丁音乐在中国“玩”起来。其实我一直有这个想法,认为不仅要“玩”起来,还要“火”起来。我唯一的担忧就是必须要由一位在拉丁音乐方面具备世界级水准和影响力的专家来执笔,这样拉丁音乐在中国的推广才会更专业,风格才会更纯正。这个想法与托尼和宁宁的提议不谋而合,他们马不停蹄地奔赴纽约,邀请了艾德·乌里韦先生撰写本书。

艾德·乌里韦先生是一位出色的拉丁打击乐演奏家、教育家、作曲家,目前在伯克利音乐学院任打击乐教授。相信他丰富的演奏和教学经验以及严谨的工作作风能使这本国内唯一的拉丁打击乐考级教程成为炙手可热的多功能音乐读物。通俗易懂的文字、形象的描述加上生动真实的图片,让所有喜爱音乐的朋友们可以从中获得成功的愉悦和音乐的享受。在这里,我要代表全国打击乐界的同仁和正在学习打击乐的孩子们感谢艾德·乌里韦先生。

这本书能够顺利出版,我一定要感谢托尼和宁宁,是他们在上海、北京、纽约、南美四处奔波忙碌,才促使了这本书的成功问世。他们把好听好玩的纯正的拉丁音乐带给了中国的音乐爱好者,其背后的付出值得所有读者的尊敬。最后,感谢在世界拉丁打击乐界具有领军地位的品牌公司——LP公司对本书的大力支持。

陈少伦

2012年7月20日

引言 INTRODUCTION

《拉丁打击乐考级教程》介绍了非洲-拉丁音乐以及乐器学习的十个级别。每个章节都包含了乐器的详细信息和历史背景。同时有关于技术学习的部分,帮助你掌握手的技术、鼓槌技术以及协调配合。另外也有对于即兴演奏的详细研究。

可使用音频示范作为指导。记住,口传耳听是我们的学习传统。多听对你会有巨大的帮助,同时也会有视频示范供你学习。

在级别测试部分,有逐步进阶的课程内容。你需要通过这些测试来提升级别,这是量化你的进步程度的最好方法。

本书中所有音频和视频文件,以及某些章节的补充内容,请登陆托宁鼓官方网站 www.toningdrum.com (请输入位于本书最后一页的密码进入网站)进行视听与下载。

本教程适合从幼儿园到大学的所有人学习,包括音乐教师、音乐家、音乐团体、学生和家長。

Toning Drum Percussion Latin Book introduces ten level steps of Afro-Latin music and instruments. Each chapter in this book presents information on the instruments, some historical background information on various styles. There are technical studies to help you develop hand technique, stick technique, and coordination and detailed studies for improvisation.

Use the recorded examples indicated in the book as your guide. Remember, you are learning oral and aural traditions. Listening will help you immensely. You will also have video examples available to you.

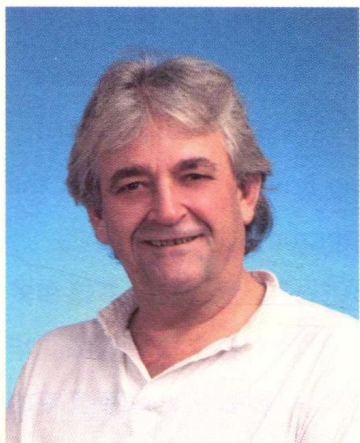
In the Levels sections you will find step-by-step lessons. You are required to pass these levels to advance in this system; the levels are there to measure your progress.

Audio and Video files for the exercises and levels can be found at the Latin book content page web site, including additional details on subjects noted in the book. They all can be found at www.toningdrum.com. (Please enter the password on the last page of the book to access the web site).

Who will find this book useful? Everyone! From preschool to universities, music teachers, musicians, music groups, students and parents this book will offer valuable instruction.

享受敲击的快乐! Enjoy and have fun!

关于托宁鼓 ABOUT TONING DRUM



托尼·韦伯,来自英格兰,企业家,托宁鼓创始人。

宁宁,中国古典音乐家,音乐足迹遍及国内外。托宁鼓创始人。

2003年,托尼·韦伯与宁宁在爱丁堡音乐节上被来自西非的珍贝鼓所吸引,并为之着迷。

回到中国后,他们便组织成立了托宁鼓打击乐团,使用非洲珍贝鼓进行团队建设和互动表演,并注册了托宁鼓(Toning Drum)品牌。

2004年,托宁鼓打击乐团把团队建设及互动表演带到了全国各地,在中央电视台等各大媒体、政府会议、2008年奥运会、奥运论坛和残奥会上都有过精彩的演出。托宁鼓打击乐团的音乐表演至今依然频繁出现在一线的舞台上。

2005年,在他们的努力下,珍贝鼓变得流行起来,人们对于珍贝鼓的需求也越来越大。他们因此创建了托宁鼓教育机构,并于印尼建立了托宁鼓工厂。

2010年,上海市打击乐协会编著、托宁鼓教育编写了《非洲鼓考级教程》。作为中国目前唯一的非洲鼓考级教材,《非洲鼓考级教程》已于2011年8月由上海音乐出版社出版发行。

同年12月,韦伯先生应在拉丁打击乐行业占据世界领军地位的品牌公司——LP公司邀请前往纽约,商谈合作事宜。

2012年,上海市打击乐协会编著、托宁鼓教育与LP合作编写了这本《拉丁打击乐考级教程》,本书也是目前国内唯一的拉丁打击乐考级教材。同时,托宁鼓教育与LP公司正式建立了合作关系,聚焦中国教育市场,联手打造拉丁打击乐联合品牌Toning LP,为众多的拉丁打击乐爱好者提供专业的产品。



Tony Webb, from UK, Entrepreneur, and the founder of Toning Drum.

Ningning, from China, Classical Musician, has traveled extensively performing globally and the co-founder of Toning Drum.

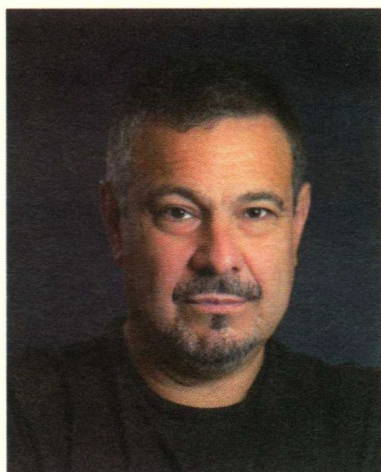
In 2003, the concept of Toning Drum was formed, 2004 Toning Drum began their team building and interactive performances primarily using the African drum, the Djembe. Being immediately recognized as unique in the drumming performances, Toning was invited to travel to different corners of China. Their main events were interactive team building, as well as performing in theatre, CCTV and other stations, Governmental Conferences, Olympic Forum, 2008 Olympics and the Paralympics Games. Even today, the Toning Drum team building and interactive show's are still very active on the stage.

Due to their previous hard work the djembe drum became popular in China, which accordingly created an increasing demand; hence, they founded Toning Drum Education and Toning Drum's Factory that is located in Indonesia.

In 2010, Toning Drum Education composed the Djembe Drum Level Test Textbook, which was recognized officially and promoted actively by Shanghai Percussion Association. As the first level test textbook for the djembe drum in today's modern China, the book was launched and released in October 2011 by Shanghai Music Publishing House.

In 2012, Toning Drum Education in cooperation with LP, composed The Latin Percussion Level Test Textbook- the first in China's domestic education market for Latin Percussion level test. The book is strongly supported by Shanghai Percussion Association. At the same time, Toning Drum has developed a formal cooperation with LP and developed a co-brand (Toning Drum /LP) product range, which focuses on the education market and provides professional Latin percussion instruments for Universities, Schools, Music Teachers, Parents and Students at all levels.

关于作者 ABOUT THE AUTHOR



艾德·乌里韦，打击乐演奏家、作家、教育家、作曲家、制作人。曾经和许多顶尖的艺术家合作过，包括 Ray Barretto、Paquito D' Rivera、Randy Brecker、Gary Burton、Michel Camilo、George Coleman、Tania Maria、Donald Byrd、Dave Samuels、Angela Bofill、David Friedman、Claudio Roditi、Andy Narell、the Toshiko Akiyoshi-Lew Tabakin Orchestra 和 Lionel Hampton。

作为制作人和编曲人，艾德曾协助许多音乐界名人完成音频、视频、书籍和多媒体工作。他在“舞动的星球媒体工作室”所完成的作品曾在各个领域获奖。华纳兄弟为艾德出版的两本关于非洲-古巴和巴西打击乐的书籍被认为是最权威的作品，已被翻译成多种文字。作为一名作曲家，艾德曾经为 Ray Barretto 的专辑写过主打歌。他在伯克利音乐学院担任了十七年的教授。艾德毕业后就被聘用，是

学校里最年轻的音乐家之一。

艾德拓展了学校里的拉丁打击乐和打击乐技术的教学大纲，并开设了一些其他有价值的课程。他还曾任教于新英格兰音乐学院研究生院，并在世界众多大学和行业组织中任客座教师。

在过去的三十年间，艾德为很多乐器和音乐科技公司做过艺术家代言人和技术顾问。现在，他是 LP 打击乐、Toca 打击乐、Gretsch 鼓、Bosphorus 镲片、Vic Firth 鼓棒、Evans 鼓皮以及 KAT 电子打击乐的产品代言人和技术顾问。

艾德原本来自圣弗朗西斯科，目前在纽约定居。

Ed Uribe is a drummer-percussionist, author, educator, composer, and producer. He has played with many of the top artists. As a producer and editor Ed has helped a who's who of the music world realize audio, video, print, and multimedia works. Through his studio, Dancing Planet Media Works, he has released many works that have won awards in their respective fields. Ed's two books on Afro-Cuban and Brazilian percussion, published by Warner Bros., are considered the definitive works on these subjects. As a composer he wrote the title track for Ray Barretto's Concord Records release Handprints, He has published many other written and recorded works. Ed was a professor at Berklee College of Music for seventeen years. He was hired upon graduation; one of the youngest musicians hired by the school.

He developed the school's Latin percussion and percussion technology programs, and a wealth of other curriculum. He has also taught for the graduate school of the New England Conservatory of Music, and been a guest educator at universities and trade organizations worldwide.

Ed has been an artist-endorser and clinician for many instrument and music technology companies spanning the last thirty years. He is currently a product endorser and clinician for Latin Percussion, Toca Percussion, Gretsch Drums, Bosphorus Cymbals, Vic Firth Sticks, Evans Drum Heads, and KAT Electronic Percussion.

Originally from San Francisco, Ed currently makes his home in New York.



以上是考级指定用鼓

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级别测试 LEVELS AND TESTS

每种乐器都在对应章节中有详细介绍,并附有一系列练习,学完后就可以在级别测试中演示。

这部分内容介绍了十一种乐器。对于民族传统音乐以及拉丁流行音乐、舞蹈风格、流行、摇滚、朋克和其他非拉丁风格中的拉丁打击乐来说,它们都是最基本、最常见的乐器。

为了便于学习,书中还提供了音频和视频文件供学习参考。此外,还有伴奏音频,让你如身处乐队中般和其他乐器一起演奏。

所有
音频和视频文件
请参阅托宁鼓官方网站:
www.toningdrum.com

Each instrument is presented in detail in its own chapter, followed by a series of exercises for you to learn and demonstrate for each level.

Eleven instruments are included and are primary the most common instruments used for Latin percussion both in folkloric and traditional music, including Latin popular, dance, pop, rock, funk and other non-Latin styles.

Included are MP3 audio files and videos of the book materials for learning, listening, and viewing, as well as tracks for you to play along to, so you can have the experience of playing with all the instruments, as you would with a band.

All
Audio and Video files
Refer to Toning Drum official web site.
www.toningdrum.com.

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| Level 7 | all Instruments | 255-300 |
| Level 8 | all Instruments | 301-350 |
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L1

L2

L3

L4

L5

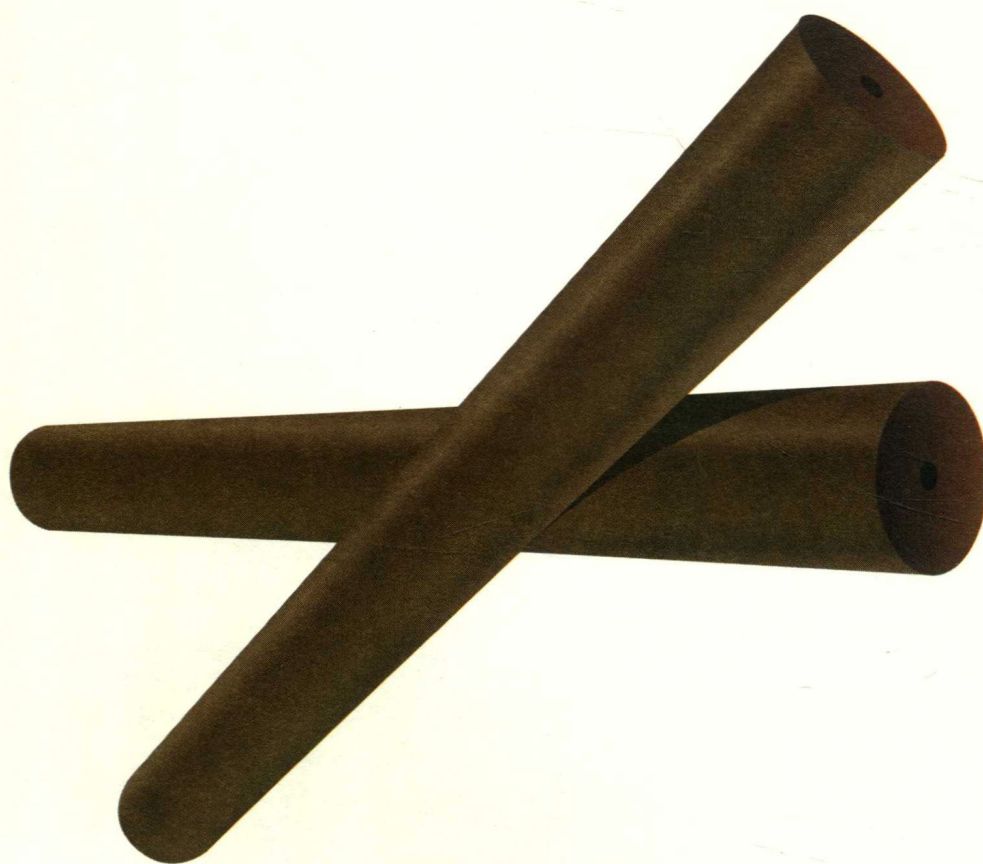
L6

L7

L8

L9

L10



克拉维是钥匙， 钥匙是克拉维
The clave is the key, the key is the clave

克拉维 CLAVE

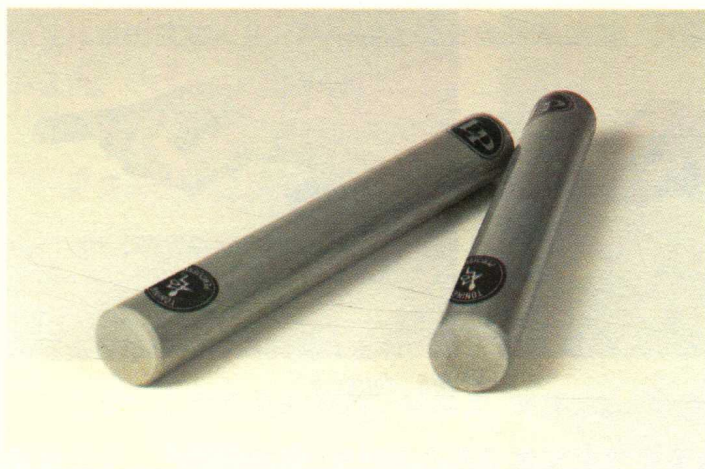
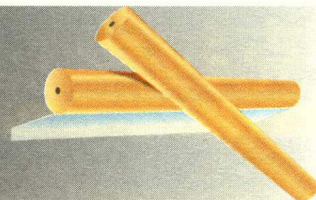


图1 figure 1

乐器克拉维

在西班牙语中,克拉维(clave)这个词的意思是“钥匙”,克拉维节奏就是非洲-拉丁音乐节奏的基础,是它的“钥匙”。因此,克拉维是钥匙,钥匙是克拉维。

图 1 展示了最简单、最传统的克拉维。这对克拉维是由石墨合成材料制成的。

图 2 展示了非洲克拉维。它由木头制成,稍大的、中间空的一只是共鸣棒,稍细的、实心木棒是击打棒。

克拉维的握法与演奏

握住克拉维的手中间要有凹出的空隙,同时手指的指肚接触木棒,这样才能充分的共鸣(图 3-5)。必须稳固地握住克拉维,但也不能握得太紧而使声音止住。

握住另一只木棒(击打棒)的方法与握爵士鼓鼓槌的方法一样(图 6、7)。现在,按照上述方法拿好木棒,左手凹面向上,右手木棒击打左手木棒中间部分,形成交叉撞击,发出美妙的、开放的、悦耳的音色(图 8)。



图2 figure 2

The Clave Instrument

In the Spanish language, the word clave literally means *key*, and the clave rhythm is the rhythmic key, and the rhythmic foundation, to virtually all Afro-Latin music. Hence, the clave is the key, and the key is the clave.

Figure 1 shows an example of the simplest and most traditional clave design. The pair shown is of a synthetic graphite.

Figure 2 shows the African Clave. It is made of wood, and features one larger hollow stick that is very resonant, and one thinner solid stick used as the beater.

How to Hold and Play the Clave

The hand holding the clave must be cupped properly so the stick will resonate. The clave is held with the meaty part of the fingers, with the hand cupped (figures 3-5). Even though the clave must be held firmly, it is not held such that the sound is choked.

The beater stick is held similar as one would hold a drumstick (figures 6, 7). With the sticks now properly held in position, the right hand stick strikes the left *across the center*, over the cupped hand, producing a nice open, ringing tone (figure 8).

克拉维 CLAVE (CONT.)

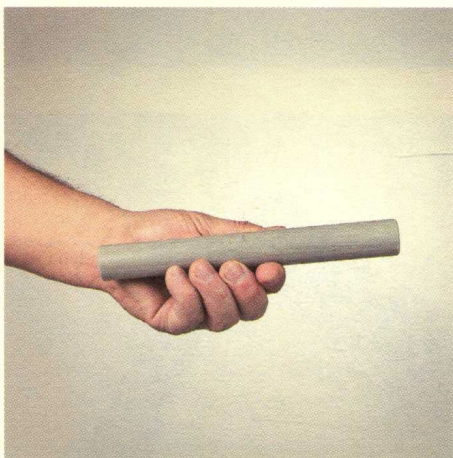


图3 figure 3

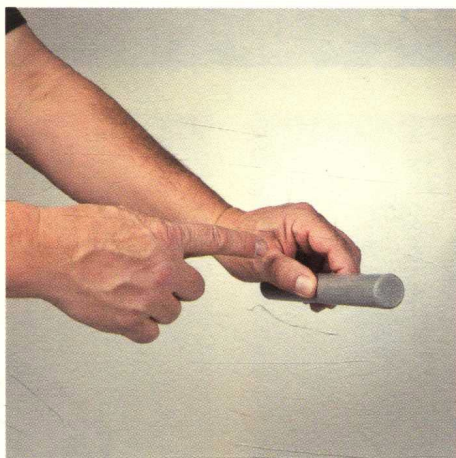


图4 figure 4



图5 figure 5

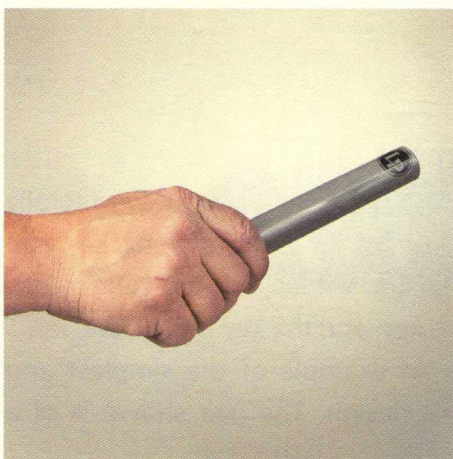


图6 figure 6

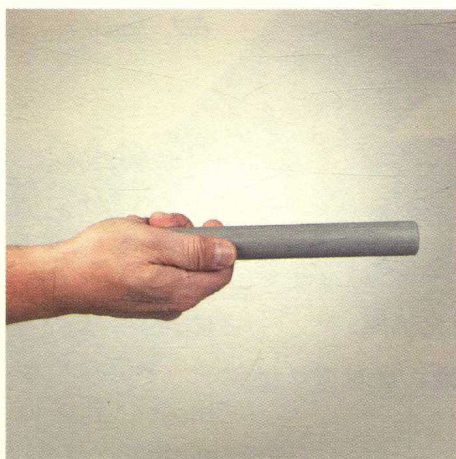


图7 figure 7



图8 figure 8

无论哪一种克拉维,握法都是相同的: 凹起的手握住克拉维, 实心的击打棒击打到另一只木棒的中间位置, 形成交叉撞击以发出良好的共鸣声音。

Regardless of the model of clave, the approach is the same: the cupped hand holding the clave, for a nice resonant sound, and the solid strike across the center with the other clave.



图9 figure 9



图10 figure 10



图11 figure 11

克拉维 CLAVE (CONT.)



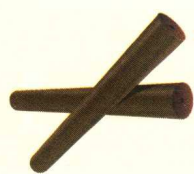
练习 Practice This:

练习握法，反复演奏二分音符、四分音符，直到习惯克拉维的握法，并且每一次击打都能发出饱满、共鸣的音色。

更多关于克拉维节奏的内容，请参阅托宁鼓官方网站 www.toningdrum.com。

决定克拉维节奏方向的是什么？

这是一个最常见的问题。答案是：旋律，或一段音乐的编排。但微妙的是，克拉维也决定着旋律的节奏，所以最终我们面临了一个循环的问题，就像“先有鸡还是先有蛋的？”下面是最简洁的方法：



关键点：在一首乐曲或者一段音乐中，无论以何种方式开始演奏克拉维，一旦建立了克拉维，便表明了所有乐器该如何演奏；不仅仅是打击乐器，而是所有的乐器，传统编配如此，即兴演奏亦如此。

四种克拉维节奏

我们从下面四种克拉维节奏开始： $\frac{6}{8}$ 克拉维 1 和 2，松克拉维和伦巴克拉维。

注意 $\frac{6}{8}$ 克拉维 1 和 2 紧密相关，就像松克拉维和伦巴克拉维一样。后面，我们还会讲到以上这四种克拉维节奏同样是紧密相关的。

$\frac{6}{8}$ 克拉维 1 和 2

以下是两种 $\frac{6}{8}$ 克拉维。每条都要演奏熟练。



6/8 克拉维 1 6/8 clave 1



6/8 克拉维 2 6/8 clave 2

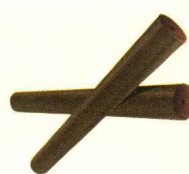
Practice holding and playing repeated half notes and quarter notes so you get used to holding the clave, and producing a nice round, resonant sound with every strike.

For more detailed information about Clave Rhythm, please refer to Toning Drum official website www.toningdrum.com.

What Determines the Position of the Clave?

This is the most frequent question that arises. The answer (in almost all cases) is: the melody, or the arrangement of the piece of music. The tricky part is that the clave also determines the rhythm of the melody, so we end up with a bit of a circle, and a “which came first, the chicken or the egg?” situation. The simplest way to look at this is as follows:

Key Point: Regardless of which way we arrive at the position of the clave within a piece of music, or within a section of a piece, once the clave is established, the clave dictates how all the instruments play, not just the percussion; all the instruments, and, in traditional settings, even the improvisations.



The Four Clave Rhythms

We begin with the four-clave rhythms as follows: $\frac{6}{8}$ clave #1 and #2, son clave, and rumba clave.

Notice that $\frac{6}{8}$ clave #1 and #2 is very closely related, as are the son and rumba clave. Later you will also see that all four clave are also very closely related.

6/8 Clave #1 and #2

Here are the two $\frac{6}{8}$ clave rhythms. Play each and become familiar with them.

克拉维 CLAVE (CONT.)



数拍子、律动和演奏

前面两种节奏都是 $\frac{6}{8}$ 拍的,但不要数六拍;它们通常数两拍,或者一拍,意思是每小节以两个音符或者一个音符为律动规律。这里给出了两种克拉维节奏,下面都对应着两拍或者一拍的律动。研究这两个谱例,进而用下面的练习方法去练习。

如果需要,开始学习节奏时可先数六拍,但是为了正确的演奏,不要数 1-2-3-4-5-6,而要数 1-and-a-2-and-a。正拍重点强调,数 1 和 2,这叫做数“两拍”,是最常见的律动。最终你可以只数 1-2-1-2,或者有时只数成“一拍”的形式。

The Count, the Pulse, and How to Play

The previous two rhythms are in $\frac{6}{8}$ time, but they are not counted in 6. They are always counted “in two,” and they are played either “in two,” or “in one,” meaning the pulse is either two notes per bar, or one note per bar. Here are the two clave rhythms with both the “in two” or “in one” pulses notated underneath each. Study the examples and then proceed to the practice routines below the examples.

If needed, to first learn the rhythms you can count in 6, but to play the rhythms correctly, do not count 1-2-3-4-5-6, count 1-and-a-2-and-a. The pulse, the main beats and emphasis, are the 1 and 2. This is called “in two,” and is the most common pulse. Eventually you will just count 1-2-1-2; or, in some cases, “in one.”



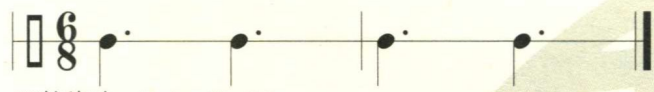
6/8克拉维1 6/8 clave 1



6/8克拉维2 6/8 clave 2



Clave-003



两拍律动 Pulse “in 2”



Clave-004



两拍律动 Pulse “in 2”



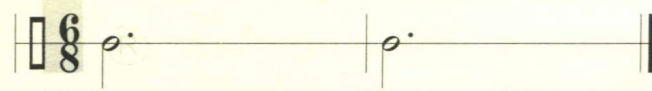
Clave-005



一拍律动 Pulse “in 1”



Clave-006



一拍律动 Pulse “in 1”

练习 Practice This:

- 练习拍手打节奏。当你拍手的时候,脚踩在每小节1和2的位置,嘴里数: 1-and-a 2-and-a-1-and-a 2-and-a。
- 第二种方法是用“一拍”律动打出节奏。练习拍手打节奏,同时脚踩在每小节“1”的位置。
- 现在用克拉维练习这两个节奏(要用正确的握法演奏出正确的音色),数“两拍”和数“一拍”的形式都要练习。

要练习各种速度,从非常慢到非常快。

- Practice clapping the rhythms and, as you clap, tap your foot strongly on the 1 and 2 of each bar: 1-and-a 2-and-a-1-and-a 2-and-a.
- The second way to pulse these rhythms is “in one.” Practice clapping the rhythms and as you clap the rhythm tap your foot strongly on the 1 of each bar.
- Now practice both rhythms with the clave (holding the clave correctly and producing the right sound) both “in two” and “in one.”

Practice doing this at all tempos, from very slow to very fast.

克拉维 CLAVE (CONT.)




克拉维

接下来我们仔细解释一下这两个 $\frac{6}{8}$ 克拉维是如何紧密相关的。先看第一个节奏，第一行的谱例列出了全部八分音符，注意标出的重音。重音位置实际上是下面两个克拉维节奏的合并。实际上这条谱例本身就是一个非常常见的非洲 $\frac{6}{8}$ 节奏，后面我们将会研究这个节奏。但最重要的是，重音就是两个克拉维节奏型中的音符。

Clave

Next we'll examine how these two 6/8 claves are related in a very significant way. Study the first rhythm shown, the string of eighth notes, and notice the accents. Notice how the accents are the actual rhythms of the two claves combined, and that this in itself forms a very common Afro 6/8 rhythm that we will explore in great detail later, but, most important is that the accents are identical to the notes of the two clave patterns.

 Clave-007

6/8 克拉维 1 6/8 clave 1

6/8 克拉维 2 6/8 clave 2

练习 Practice This:

- 在任意击打位置上演奏：练习第一行谱例列出的全部八分音符，注意重音和勾勒出来的两个克拉维。
- 首先使用交替击打：右左右-左右左-右左右-左右左。
- 接下来用一只手演奏所有重音，另一只手演奏弱音：右左右-左右右-左右左-右左左或者左右左-右左左-右左右-左右右。

就像前面的谱例以及下面的第一个节奏中一样，这个节奏我们叫做非洲 $\frac{6}{8}$ 牛铃节奏型1。它最为常见，在后面牛铃的部分我们会详细讲解。现在，要再一次注意重音强调出的这个节奏型以及这个同时勾勒出的两个克拉维。研究这个例子，然后用下面的练习方法练习。

- Play on any surface: Practice the eighth note string with the accents and notice how they outline both claves.
- First use alternating strokes: RLR-LRL-RLR-LRL.
- Next play all the accented strokes in one hand and the unaccented notes in the other: RLR-LRR-LRL-RLL or LRL-RLL-RLR-LRR.

As in the previous example, and the first rhythm below it, we will call this Afro 6/8 bell pattern #1. This is the most common Afro 6/8 bell pattern and we will look at this in detail in the cowbell section. For now, notice again how the accents outline this pattern and that the pattern outlines both claves. Study this example and move to the practice routines below.



Clave-008

非洲6/8牛铃节奏型1 Afro 6/8 bell pattern 1

6/8克拉维1 6/8 clave 1

6/8克拉维2 6/8 clave 2

练习 Practice This:

- 演奏非洲 $\frac{6}{8}$ 牛铃节奏型1并且记住。
- 右手演奏非洲 $\frac{6}{8}$ 牛铃节奏型1，同时左手演奏 $\frac{6}{8}$ 克拉维1。然后双手交换演奏。
- 右手演奏非洲 $\frac{6}{8}$ 牛铃节奏型1，同时左手演奏 $\frac{6}{8}$ 克拉维2。然后双手交换演奏。
- Practice playing Afro 6/8 bell pattern #1 and memorize it.
- Practice playing the Afro 6/8 bell pattern #1 in the right hand and 6/8 clave #1 in the left hand. Then reverse the hands.
- Practice playing the Afro 6/8 bell pattern #1 in the right hand and 6/8 clave #2 in the left hand. Then reverse the hands.

松和伦巴克拉维:

下面是松和伦巴克拉维节奏:



Clave-009

松克拉维 Son clave

数拍子、律动和演奏

这些节奏是在正拍时值内写出来的,有三种方法演奏和数拍子:数“四拍”、数“两拍”、数“一拍”。

在较慢速度下,松克拉维只能数“四拍”(意味着每小节四拍律动)。这比较常见,有许多风格都是在比较

Son and rumba clave:

Here are the son and rumba clave rhythms:



Clave-010

伦巴克拉维 Rumba clave

The Count, the Pulse, and How to Play

These rhythms are written here in "cut" time, but they are played and pulsed three ways: "in four," "in two," and "in one."

The Son clave is pulsed "in four" and "in two." "In four" means four beats/pulses to the bar, which takes