

Examples 4a and 4b.) By once again outlining our new clave with a bass drum and snare drum pattern and adding triplets to the hi-hat, we find ourselves with a funky groove that really helps us internalize the clave in triplet form. (See Example 4c.) By eliminating the second note of each triplet from the hi-hat pattern, you are left with a shuffle feel in 5/2 with clave as your foundation. As a third challenge, you can add the cascara pattern in triplet form to the hi-hat. (See Example 4d.) Don't forget to use multiple variations by creating permutations with your bass drum and snare drum parts as well as moving the cascara pattern to the cymbal, cowbell or the side of floor tom for greater variety.

Being able to perform clave in both the 3-2 and 2-3 direction is important. As previously demonstrated, when playing 3-2 clave in a 5/2 time signature, you can start a new measure on the fourth half note to flip the clave direction to 2-3. Nothing else needs to be altered in the measure. This isn't always the case when creating clave in odd meters. When we perform clave in a 7/4 time signature, you will discover that we use two separate and distinct clave patterns to differentiate the 3-2 and 2-3 directions. To create 3-2 clave in a measure of 7/4, we simply eliminate the last quarter note of a 4/2 measure. (See Example 5a.) Our original five-note clave pattern is intact, but there is now no quarter-note rest separating the last note from the first when repeated. This gives us a slightly syncopated pulse. For practice, try playing the clave using a crosstick on the snare drum while tapping the pulse with your left foot on the hi-hat. You can then add the cascara pattern, which has been altered to fit the 7/4 phrase. (See Example 5b.) When performing the clave in a 2-3 direction, the pulse of our measure dictates that we need to rearrange our clave pattern and not simply start our previous measure in a new spot. When playing a 2-3 clave in a 7/4 time signature, we drop the fifth note of our original five-note pattern. We are now left with a four-note pattern that begins on the 2 side of the clave in the 7/4 time signature. (See Example 5c.) This version maintains the same pulse as our 3-2 version and keeps the original feel intact. The cascara pattern is again changed to align with our new clave. (See Example 5d.)

We've covered just a few of the numerous odd-metered variations you can explore using clave. One can also find other examples in meters of 9, 10 and 11 in modern Latin jazz music from such artists as John Calloway, Yosvany Terry, Diego Urcola, Silvestre Martinez or my own ensemble, The Afro-Cuban Jazz Cartel, to name just a few. All of these musicians are known for exploring fresh ideas, pushing the rhythmic boundaries and reflecting the current influences within the music today. But that's not to say that the application of clave is limited to just Latin jazz. You will find clave as the structural core of music ranging from Afrobeat of West Africa, the bomba and plena of Puerto Rico, the New Orleans second line and beyond. Clave has entrenched itself as a world rhythm. It is the root of the West African musical diaspora, which is arguably seeded the strongest in Afro-Cuban music. To really understand, imbibe and then masterfully perform clave-based music of any type. I urge you to study Afro-Cuban music such as rumba Guaguanco, the *son* and the mambo. A serious student of clave will know well the music of Los Munequitos de Mantanzas, Arsenio Rodriguez and Tito Puente. It is a history worth knowing and will provide an essential foundation for using clave in odd meters. For more in-depth drum set study of clave in odd meters, I recommend Conor Guilfoyle's book *Odd Meter Clave for Drum Set: Expanding the Rhythmic Language of Cuba* (Advance Music Publishing). **DB**

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**Example 3b** **Example 3c**

**Example 4a** **Example 4b**

**Example 4c** **Example 4d**

**Example 5a**

**Example 5b**

**Example 5c**

**Example 5d**