



RHYTHMS AND TECHNIQUES FOR LATIN TIMBALES

BY VICTOR RENDON

**A PRACTICAL GUIDE FOR LEARNING
TO PLAY LATIN TIMBALES**

RHYTHMS:

-
- AFRO
 - CHA CHA CHA
 - DANZON
 - GUARACHA
 - GUAGUANCO
 - SONGO
 - 6/8 AND MORE
-

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RHYTHMS :

AFRO

CHA CHA CHA

DANZON

GUARACHA

GUAGUANCO

SONGO

6/8 AND MORE

SPECIAL THANKS TO:

JOHN ALMENDRA

LOUIE BAUZO

JOSE MADERA

FRANKIE MALABE

JIMMY RAMIREZ

ARMANDO RODRIGUEZ

RAMON RODRIGUEZ

PABLO ROSARIO

JOANNE SCHEIER

BILL SUSOEFF

ERIC SUSOEFF

SANTIAGO VASQUEZ JR.

AND

THE HARBOR PERFORMING ARTS CENTER

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VR PUBLICATION

FORWARD

This compilation of RHYTHMS AND TECHNIQUES FOR LATIN TIMBALES is an attempt to fill a gap in instructional material for the instrument. While several rhythms have been covered in others books, such as AFRO, BOLERO and CHA CHA CHA, the text contains others rhythms such as the GUAGUANCO, SONGO, DANZON and MOZAMBIQUE, which are not generally covered in other sources at the moment. Many of the ideas presented are written in the manner in which I learned them from John Almendra (currently with the Mongo Santamaria Band). As a result, the material is very much presented the way I learned and teach these patterns to my own students at the HARBOR PERFORMING ARTS CENTER in N.Y.C. It is my hope that this book will help open doors and supply information for the serious students of LATIN PERCUSSION.

V.R.

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KEY TO TERMS

C.B. COWBELL

W.B. WOODBLOCK

CYM CYMBAL

PAILA PERTAINS TO THE SIDE OR SHELL OF THE TIMBALES

VAQUETEO IS A STYLE OF PLAYING USING A COMBINATION OF RIM CLICKS IN L.H. AND MUFFLE TONES WITH THE R.H.

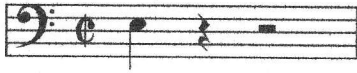
3-2 CLAVE MEANS THAT THE RHYTHM IS FELT AND PLAYED IN A RHYTHMIC PULSE OF:



2-3 CLAVE MEANS THAT THE RHYTHM IS FELT AND PLAYED IN A RHYTHMIC PULSE OF:



KEY TO MUSICAL NOTATION



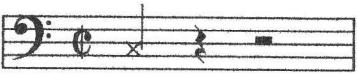
OPEN TONE ON HIGH DRUM



RIM SHOT



COWBELL OR CYMBAL



RIM CLICK WITH LEFT HAND



OPEN TONE ON LOW DRUM



MUFFLED TONE PLAYED ON LARGE DRUM WHILE LEFT HAND IS RESTING ON THE HEAD; CAN BE PLAYED BY PRESSING STICK AGAINST HEAD (LOOK AT MOZAMBIQUE)



OPEN TONE ON LARGE DRUM USED TO CANCEL THE #)



WOODBLOCK



PAILA (SHELL OF THE TIMBAL)

ALL OTHER VARIATIONS ON NOTATION ARE EXPLAINED IN THE TEXT

HISTORY OF THE TIMBALES

The timbales are a Cuban instrument which developed almost parallel to the development of the Cuban danzon. The danzon can be traced to the introduction of the French contradanza in Haiti during the eighteenth century. A timpani, often called CREOLE TIMPANI, was used to accompany the contradanzas played by an ORQUESTA TIPICA, which included wood and brass instruments such as the clarinet, cornet, trombone, bassoon and tuba. A string section was also employed consisting of violins and contrabass. The percussion consisted of the timpani and a guiro.

Due to a slave rebellion in Haiti in 1791, many Haitians immigrated to the eastern province of Cuba called ORIENTE, thus, bringing with them the contradanza. In Cuba, the contradanza evolved into the danza, danza habanera or habanera and finally, the danzon, all of which made use of the creole timpani. When the danzon appeared in the early 1900's, a new kind of an orchestra appeared called CHARANGA FRANCESA. This new combination of instruments consisted of a wooden flute, piano, contrabass, violins, guiro and the PAILITAS or TIMBALES CRIOLLOS (smaller version of the European timpani).

It was during this era of the early danzon that the European timpani went through some changes in order to adapt to the popular music. The timbales came into being when the danzon became popular and the appeal of the dance and rhythm penetrated into the white society. It was impossible to take the much too heavy and cumbersome European timpani to the dances of the white society, mulattos, and the so-called "fine" negroes. Nor, could they take a battery of African drums due to the fact that they would not be accepted. Thus, a smaller timpani was made by taking metal cylinders and mounting skins on them with tension keys. They were then supported on a metal stand at knee level. The new instrument was played sitting down with the large drum (hembra) to the left and the small drum (macho) to the right. The playing of the timbales did not yet make use of a cowbell. The timbales were played (just as the creole timpani) using a direct transference of hand drumming technique called VAQUETO. In effect, the transculturation of the European timpani to the smaller timbales was a result of economical and ethnic discriminatory reasons. As stated by Fernando Ortiz:

Los timbales criollos parecian "hijos" de los timbales blanco y no hubo con ellos reparos de "raza".

The creole timbales seemed to be a descendant of the European timpani and with them, racial difference were not noted. (Translation).

In the 1930's a mambo or montuno section was added to the danzon employing a small cowbell. The bell was mounted on a sponge ball by cutting a slit in the center of the ball. The handle of the bell was then placed inside the slit of the ball. The ball would then be resting on the small drum. According to Israel Cachao Lopez, he and his brother, Orestes Lopez, were the first to use this new montuno section in the danzon when they worked with the ORQUESTA MARAVILLA DE ARCANO in the 1930's. Consequently, the CHA CHA CHA and the term MAMBO were born from this section of the danzon.

In the 1940's, the timbales were used in latin orchestras such as the Machito Orchestra in New York City. These bands made use of a rhythm section which included bass, piano, bongos, timbales/traps, guiro and maracas. The horn section consisted of trumpets and saxophones. This was a direct influence of the big band era. The timbale player at this stage actually played drumset with the timbales set to the right of the player. The drumset was used to play waltzes, foxtrot, etc.

It was around 1940 that a Cuban leader named Arsenio Rodriguez started incorporating a tumbadora (called conga in the U.S.), bongos, campana (bell), two trumpets, a piano and a tres. Towards the late forties, Machito also added a tumbadora to his orchestra to arrive at the percussion combination of bongos, tumbadora and timbales. By then, the timbale set up included a small and large bell mounted on a post between the two drums. A ride cymbal was also added to arrive at the most common set today. It was during this era that a young Ernesto (Tito) Puente brought the timbales into the spotlight as a solo instrument, paving the way for others. Today the timbales are used in a variety of contexts which include many styles and influences. However, in Latin music, the CHARANGA bands still exist carrying on the tradition of the charanga style. Another type of band is the CONJUNTO. A conjunto consists of 3 or 4 trumpets, piano, bass, bongo, conga, guiro, clave, maracas and vocals. Timbales are not used in the conjunto bands. The bongo player carries the band by playing a hand bell in the montuno section of the tune. Still, another type of band is the ORQUESTA. Even though most orchestras do not have the same set up as in the big band era, they still make use of any combination of wind instruments such as trumpets, saxes, and trombones. In the ORQUESTA the timbales are used in conjunction with a conga and bongo player.

The following is a list of some of the most influential timbaleros and the decade (approximately) when they came into prominence. It is by no means a complete list.

FORTIES

MONTESINO
TONY ESCOILES
TITO PUENTE
UBALDO NIETO
HUMBERTO MORALES

SEVENTIES

ORESTES VILATO
ENDEL DUENO
NICKY MARRERO
RAY ROMERO

FIFTIES

WILLIE RODRIGUEZ
MONCHITO MUNOZ
WALFREDO DE LOS REYES SR.

EIGHTIES

JOSE LUIS QUINTANA (CHANGUITO)
ALEX ACUNA
JOHN ALMENDRA
JIMMY DELGADO
MARC QUINONES
CHARLIE COTTO

SIXTIES

WILLIE BOBO
MANNY OQUENDO
JIMMY SABATER
MIKE COLLAZO

POSITION OF THE TIMBALES

For a right handed person, the timbales are positioned at waist level with the large timbal to the left and the small timbal to the right of the player.

The mouth of the large bell should point to the right of the player.

The mouth of the small bell usually points to the left of the player (it can point straight to the audience if desired).

The cymbal is placed to the right of the timbales much like the set up on a drumset.

A woodblock can be added. The position of the woodblock depends on the size and make of both the woodblock and holder.

A bass drum is sometimes added on the right side of the timbales (again, much like a drumset). The bass drum is generally used for accenting figures along with the cymbal (similar to a big band drummer).

STICKS

The best sounding sticks for timbales are wooden dowels which can be bought at any lumber yard or hardware store. The only problem is that they are not very durable. Hickory sticks are now being made and sold commercially which are much more durable. They can be bought in a variety of sizes such as: 5/16", 3/8", 7/16", and 1/2"

DIFFERENT SOUNDS OF THE TIMBALES

OPEN SOUND: An open sound is played by striking the stick right on the center of the drum.

RIM SHOT: A rim shot is played by striking the rim and the edge of the head at the same time. It produces a sharp piercing sound.

MUFFLED SOUND: A muffled sound is produced by pressing the stick against the head.

RIM CLICK: A rim click is played by placing the stick across the rim.

LEFT MUFFLED SOUND: Is played by striking the large drum with the fingers of the left hand (no stick in hand), pressing against the head of the drum to produce a muffled thud sound. The L.H. stick is placed on the small drum while the L.H. plays on the large drum.

LEFT HAND OPEN TONE: The open tone is played by striking the large drum with the middle finger of the left hand.

BELL SOUNDS

LARGE BELL: The large bell is generally played on the neck area or high part of the bell. The mouth of the bell can be used for accenting different notes of the rhythm.

SMALL COWBELL: The small cowbell is usually played on the mouth of the bell such as in the Cha Cha Cha. The neck of the bell can also be used in other rhythms.

PAILA: The paila pertains to the side or shell of the timbales.

CLAVE

An important aspect of Afro Cuban music is the **clave** which is a five note pattern played with two sticks. It is important because all Cuban music revolves around it, from the basic pulse of the percussion, to the musical arrangement of music, including individual solos. There are two types of clave to be aware of. They are rumba clave and son clave.

RUMBA CLAVE: This is the clave used in traditional folkloric rumba. Notice that the first measure has three notes and the second measure has two notes. This is called 3-2 clave.

3-2 CLAVE:



If one turns the measure around, the result will be a pattern which is simply reversed. It is called 2-3 clave.



SON CLAVE:

This clave is used in Latin dance music (sometimes called Salsa). Notice that the 3rd note of the pattern has been shifted to the 4th beat of the measure. This pattern is also called 3-2 clave.



If you reverse the measures, you will get 2-3 clave as in the rumba clave example.



The rumba clave can also be played in 6/8 by placing the beats as such.



The following is an example of how a bell pattern can be played in relation with the clave. Notice how certain notes meet with the clave. If the bell pattern were to be played reversed against the clave, it would sound uneasy or unsettled due to the clash between the clave and the bell. Latin musicians call this playing cruzado (you are playing crossed).

2-3 clave



The 3-2 and 2-3 clave will be continually referred to in the text.


AFRO

The Afro is a rhythm that was very popular during the 1940's. It is very seldom heard today. However, when requested to play, one must pretty much play the same pattern throughout the tune. It is sometimes used as an introduction or section of a tune. The tempo is never fast. The rhythm can be played on the surface of the drums using a combination of muffled and open tones (vaqueteo style) or played using a cowbell and the timbal. A small bell can be used to play the pattern.

TEMPO: QUARTER NOTE = 92 - 116 Approx.

The first two examples make use of muffled and open tones.


1)



R R L R L R R R

Detailed description: This musical notation is on a single bass clef staff with a common time signature (C). It consists of eight quarter notes. The first two notes are beamed together, as are the last two. The notes are: quarter note G (muffled), quarter note A (muffled), quarter note B (open), quarter note C (muffled), quarter note D (open), quarter note E (muffled), quarter note F (muffled), and quarter note G (muffled). The letters R, R, L, R, L, R, R, R are written below the staff to indicate the muffled (R) and open (L) tones for each note.

2)

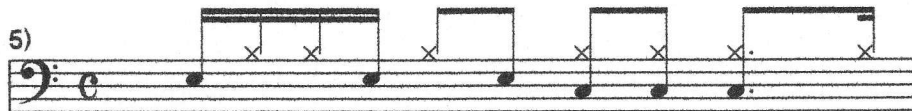


R R L R L R R R

Detailed description: This musical notation is on a single bass clef staff with a common time signature (C). It consists of eight quarter notes. The first two notes are beamed together, as are the last two. The notes are: quarter note G (muffled), quarter note A (muffled), quarter note B (open), quarter note C (muffled), quarter note D (open), quarter note E (muffled), quarter note F (muffled), and quarter note G (muffled). The letters R, R, L, R, L, R, R, R are written below the staff to indicate the muffled (R) and open (L) tones for each note.

AFRO (CONT.)

The next three examples make use of a cowbell and timbales.



BOMBA

The **BOMBA** is a rhythm from Puerto Rico. It is traditionally played on two or three barrel shaped drums and a pair of sticks (called *cua*) struck on the side of a drum. Over the years, the *cua* pattern has been adapted on the timbales by playing the pattern on the bell. The first example is played on the large bell with two sticks. The second example is played on the cowbell with the right hand while left hand plays the bottom notes. The rhythm is a one bar phrase. Therefore, there is no clave distinction in Bomba.

TEMPO: HALF NOTE = 92 - 116 Approx.

1)

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

2)

3)

4)

5)

6) R.H.

L.H. on small cowbell

BOLERO

The **BOLERO** is comparable to a ballad in American music in that it is usually played at a slow tempo and lyrics deal with some aspect of love, sadness, etc. The timbalero plays the pattern on the paila (metal sides of the timbales) with the tip or side of the sticks according to the sound desired.

TEMPO: QUARTER NOTE = 69 - 80 Approx.

NOTE: Play the pattern on paila (metal sides of the timbales).

1)

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

2)

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

3)

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

4)

R.H.
L.H.

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

5)

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

6)

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

CHA CHA CHA

According to Rhyna Moldes in her book, **MUSICA FOLKLORICA CUBANA**, the **CHA CHA CHA** is believed to have originated from the montuno or improvisational section of the danzon played by the **ORQUESTAS TIPICAS** (later to be known as **CHARANGA ORQUESTAS**). The name is said to be derived from the sound that the dancers made with their feet. The music and lyrics are lively in nature and can be even humorous. In 1951, Enrique Jorrin was credited as the "Creator of the Cha Cha Cha", having established the form: Introduction, Verse, Bridge, Coda, as can be observed in the first cha cha cha, "La Enganadora".

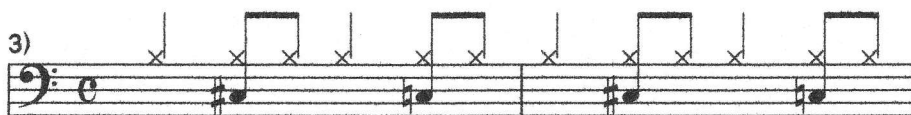
BELL PATTERN: The bell pattern in the cha cha cha is usually played on the small bell even though it can be played on the large bell. The bell pattern can be played using one of the following techniques: 1) open tone 2) muffling.

OPEN TONES: This technique is employed by simply striking the bell and letting it ring as the pattern is played.

MUFFLE: This technique is employed by pressing the shoulder of the stick against the bell to create a muffling effect.

EITHER TECHNIQUE FOR PLAYING THE BELL ON THE CHA CHA CHA CAN BE USED AND IS A MATTER OF PREFERENCE OR TASTE.

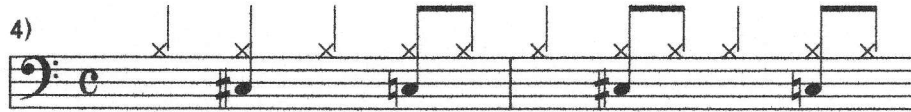
TEMPO: Quarter Note =92-132 APPROX.



CHA CHA CHA (CONT.)

TEMPO: QUARTER NOTE = 92 - 132 Approx.

These additional bell patterns define the clave in 2-3.



LEFT HAND VARIATIONS

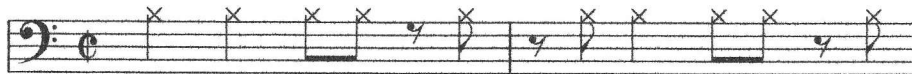


CONGA / COMPARSA / MOZAMBIQUE

In Cuba, people have street festivals or carnivals such as on the 6th of January (Dia de los Reyes). In these events there is much celebration which includes people dressed in costumes, floats, schools of percussion and other musicians. The organization of event is called **comparsa** (meaning march) and the rhythm played is called **conga**. In 1963, Pedro Izquierdo, known as **Pedro El Afrokan**, organized an orchestra, LOS AFROCANAS, using the conga rhythm as a basis for his music, calling it **MOZAMBIQUE**. The mozambique was modified to function in a small group setting in the United States. The following are examples of how the mozambique was adapted to the timbales. For listening examples, listen to some of Eddie Palmieri's albums recorded in the 1960's with Manny Oquendo on timbales.

TEMPO: HALF NOTE = 120 - 144 Approx. 2-3 CLAVE

COWBELL: PLAYED WITH RIGHT HAND (USUALLY ON SMALL COWBELL)



LEFT HAND PATTERNS: PLAYED ON LARGE TIMBAL WITH STICK IN HAND



CONGA/COMPARSA/MOZAMBIQUE (CONT.)

COWBELL AND LEFT HAND PARTS

1)

2)

TIMBALE ADAPTATION IN THE STYLE OF PELLO EL AFROKAN

2-3 CLAVE PLAY ON LARGE BELL

1)

SIMULATED CONGA PART ON TIMBALES

2)

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

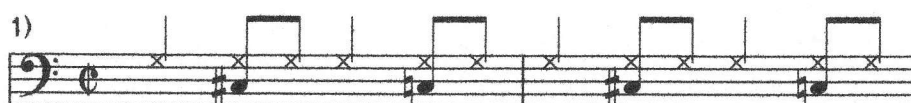
PLAY RIGHT HAND STICKING ON PAILA.

CUMBIA

The **cumbia** is an increasingly popular rhythm from Colombia. Just like in the guaracha rhythm, the timbalero plays the paila while the singer sings the lyrics. However, the paila rhythm shown for cumbia never varies. On the bridge and/or section, the timbalero may go to one of the bell patterns shown. Strive for a relax feel when playing the cumbia.

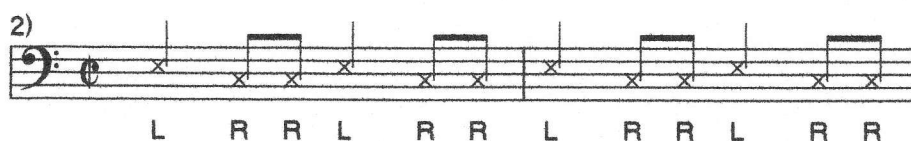
TEMPO: HALF NOTE = 92 - 104

PAILA FOR CUMBIA

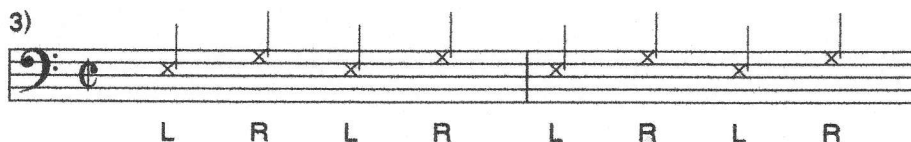


BELL PATTERNS

TWO BELLS: L.H. on small bell, R.H. on the neck area of large bell.



BELL AND CYMBAL: L.H. on small bell; R.H. on cup of ride cymbal. Let the cymbal ring on beats 2 and 4.



SMALL COWBELL: Occasionally played on woodblock.



GUAJIRA

The **guajira** (meaning peasant) is a rural type of Cuban music called "musica campesina" in which the pulse of music is similar to a son montuno / cha cha feel. Lyric topics can range anywhere from love to political sarcasm, Punto guajiro, an older style of guajira, was played in a 6/8, 3/4 feel. The instrumentation was spanish guitar, tres (a guitar-like instrument with nine strings), guiro, maracas and clave.

The guajira has evolved into a more urban style in which congas, bongos and timbales are used. This style is played in 4/4. One of the most famous guajiras is "Guantanamera" by Joseito Fernandez. In the original recording, one will notice that the cowbell is played on beat 1 only. The Examples illustrate several bell patterns which can be used in this style of guajira.

TEMPO: QUARTER NOTE = 104 - 112 2-3 CLAVE

BELL PATTERNS FOR GUAJIRA

1)

2)

3)

4)

5)

GUAJIRA (CONT.)

6)

Musical notation for example 6: A bass clef staff with a common time signature (C). The melody consists of quarter notes: G2 (with a sharp sign), A2, B2, C3, D3, E3, F3, G3. Above the staff, there are vertical stems with 'x' marks indicating strumming points. A 'v' symbol is placed above the first stem.

The following examples can be used which are a lot more busy. However, the six preceding examples are more "tipico" of the guajira style in 4/4.

7)

Musical notation for example 7: A bass clef staff with a common time signature (C). The melody consists of quarter notes: G2 (with a sharp sign), A2, B2, C3, D3, E3, F3, G3. Above the staff, there are vertical stems with 'x' marks indicating strumming points.

8)

Musical notation for example 8: A bass clef staff with a common time signature (C). The melody consists of quarter notes: G2 (with a sharp sign), A2, B2, C3, D3, E3, F3, G3. Above the staff, there are vertical stems with 'x' marks indicating strumming points. Some notes have rectangular boxes above them, possibly indicating accents or specific articulation.

9)

Musical notation for example 9: A bass clef staff with a common time signature (C). The melody consists of quarter notes: G2 (with a sharp sign), A2, B2, C3, D3, E3, F3, G3. Above the staff, there are vertical stems with 'x' marks indicating strumming points. Some notes have rectangular boxes above them.

10)

Musical notation for example 10: A bass clef staff with a common time signature (C). The melody consists of quarter notes: G2 (with a sharp sign), A2, B2, C3, D3, E3, F3, G3. Above the staff, there are vertical stems with 'x' marks indicating strumming points. Some notes have rectangular boxes above them.

CABALLO

This is a rhythm felt in a pulse of 2 which is sometimes interjected in a section of a tune. The word caballo means "horse" in spanish referring to the galloping sound of the rhythm which comes mostly from the conga. It is played on a small cowbell.

TEMPO: Half Note = APPROX. 2-3 clave



CHARANGA

As stated in the History of the Timbales, the charanga style was a development from the early 1900's. The combination of instruments consisted of wooden flute, piano, contrabass, violins, guiro and timbales. Some rhythms which came from the charanga style are danzon, cha cha cha and certain feels in a pulse of two which will be referred to as a CHARANGA STYLE.

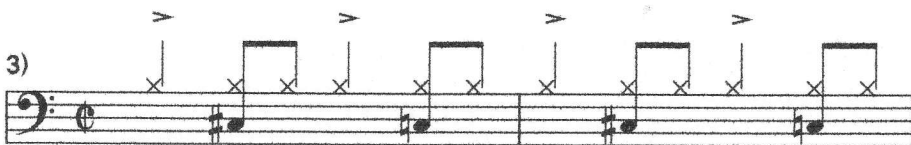
CHARANGA STYLE

This rhythm is felt in a pulse of 2. The pattern is played on a small cowbell, alternating between the mouth and neck of a bell. Occasionally, the cup of the ride cymbal can be used on a montuno or mambo section. The following are some bell patterns which can be used.

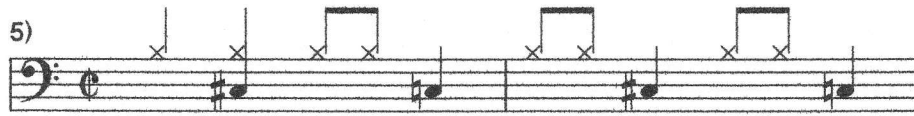
TEMPO: HALF NOTE = 88 - 100 2-3 CLAVE



Play on mouth of bell. Used for faster tempos.



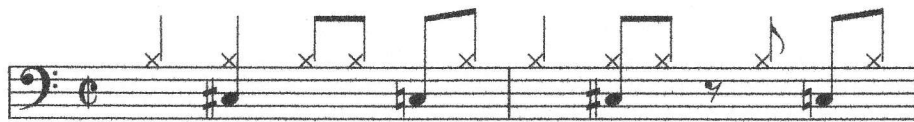
Can be used for a mambo section or to create movement in a section.



LEFT HAND PATTERNS



RIDE CYMBAL PATTERN MOST COMMONLY USED FOR MAMBO SECTION



Play on cup of cymbal.

DANZON

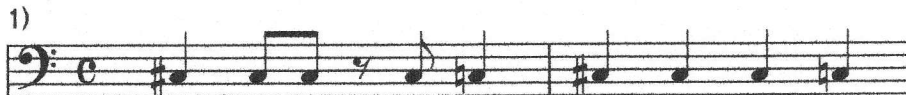
The **danzon** developed from the European contradanza which came to Cuba from France (Moldes, 1975). The danzon was played by "orquestas tipicas" which consisted of clarinets, cornet, trombone, bassoon, tuba, violins, contrabass, tympani and a guiro. Later, the instrumentation, which became known as "charanga francesa", was changed to: a five key wooden flute, piano, violin, contrabass, timbales, and guiro. Miguel Failde, a Cuban composer, is credited with the earliest written danzon in 1877, titled "Las Alturas de Simpson". The danzon can be heard played on tympani by the Cuban band leader, Acerina. It can also be heard played on timbales by Orquesta Aragon. In the 1930's a mambo or montuno section was added to the danzon. According to Israel Cachao Lopez, he and his brother, Orestes Lopez, were the first to use the form when they worked with the Orquesta Maravilla de Arcano. Consequently, the cha cha cha and mambo were born from this section of the danzon.

THE TECHNIQUE USED FOR PLAYING THE DANZON ON THE TIMBALES IS CALLED VAQUETEO.

VAQUETEO: The vaqueteo is a style of playing using a combination of rim clicks with the left hand stick and muffled or open tones with the right hand stick. The muffled tones are played by laying the left hand stick across the rim while resting the palm of the hand on the drum. The right hand stick then strikes the drum producing a muffled tone. An open tone can be produced by raising the left hand stick from the drum as the right hand strikes the drum. The rim click is produced by striking the left across the rim.

The first example is the most basic pattern for **danzon**. It is played with the right hand stick on the low drum while the left hand rests on the drum, producing a muffling effect. Notice that beat four in each bar is an open tone. This is done by raising the left hand from the drum while the right hand plays the note.

TEMPO: HALF NOTE = 60 - 92 Approx. 3-2 CLAVE



The next example makes use of rim clicks with the left hand to arrive at the **vaqueteo** pattern for the danzon.

2)

Musical notation for example 2) in bass clef, common time (C). The piece consists of two measures. The first measure contains four eighth notes: G4 (marked with an 'x'), A4, B4, and C5. The second measure contains four eighth notes: D5 (marked with an 'x'), C5, B4, and A4. The key signature has one sharp (F#).

Example 3-7 are variation patterns which can be used for danzon.

3)

Musical notation for example 3) in bass clef, common time (C). The piece consists of two measures. The first measure contains four eighth notes: G4 (marked with an 'x'), A4, B4, and C5. The second measure contains four eighth notes: D5 (marked with an 'x'), C5, B4, and A4. The key signature has one sharp (F#). A dynamic accent (>) is placed above the final note of the second measure.

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

4)

Musical notation for example 4) in bass clef, common time (C). The piece consists of two measures. The first measure contains four eighth notes: G4 (marked with an 'x'), A4, B4, and C5. The second measure contains four eighth notes: D5 (marked with an 'x'), C5, B4, and A4. The key signature has one sharp (F#). A dynamic accent (>) is placed above the final note of the second measure.

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

5)

Musical notation for example 5) in bass clef, common time (C). The piece consists of two measures. The first measure contains four eighth notes: G4 (marked with an 'x'), A4, B4, and C5. The second measure contains four eighth notes: D5 (marked with an 'x'), C5, B4, and A4. The key signature has one sharp (F#). Dynamic accents (>) are placed above the first and last notes of the second measure.

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

6)

Musical notation for example 6) in bass clef, common time (C). The piece consists of two measures. The first measure contains four eighth notes: G4 (marked with an 'x'), A4, B4, and C5. The second measure contains four eighth notes: D5 (marked with an 'x'), C5, B4, and A4. The key signature has one sharp (F#). Dynamic accents (>) are placed above the first and last notes of the first measure, and the last note of the second measure.

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

7)

Musical notation for example 7) in bass clef, common time (C). The piece consists of two measures. The first measure contains four eighth notes: G4 (marked with an 'x'), A4, B4, and C5. The second measure contains four eighth notes: D5 (marked with an 'x'), C5, B4, and A4. The key signature has one sharp (F#). A dynamic accent (>) is placed above the final note of the second measure.

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

DANZON FILLS

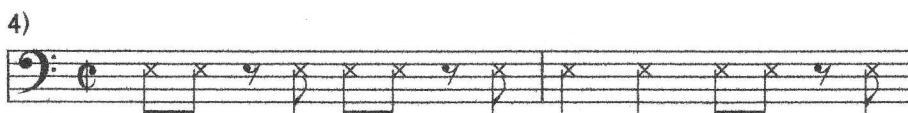
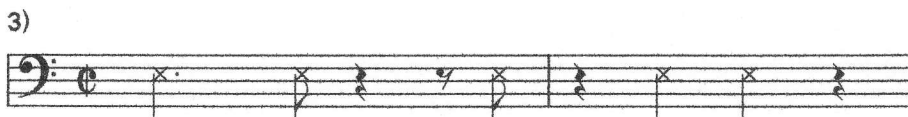
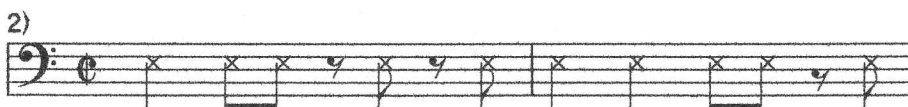
The timbalero often riffs or plays fills in the context of the music. The next four examples illustrate some typical danzon fills. A suggested way to practice them is to play eight bars of time to the basic danzon pattern and then play the first example followed by eight bars of time, and so on. All examples are in 3-2 clave.



GUAGUANCO (RUMBA)

Rumba is a generic term which pertains to a type of music in Cuban folklore. Even though there have been different types of rumba, there are three which are still played today. They are the **guaguanco**, **columbia**, and **yambu**. The patterns presented in this section are for guaguanco. Examples are in 3-2 clave.

PAILA PATTERNS: PLAYED ON THE SHELL OF THE DRUM WITH R.H.



LEFT HAND PATTERN: Played on large timbal with paila patterns



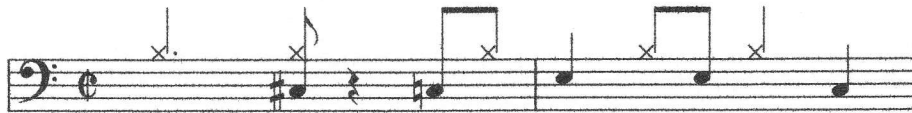
GUAGUANCO (CONT.)

OTHER GUAGUANCO COMBINATIONS

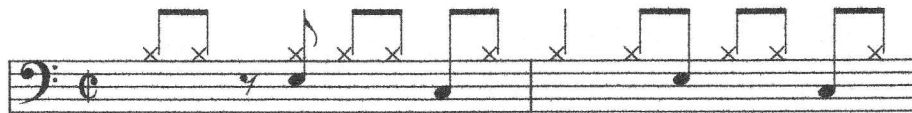
- 1) This pattern is the same as paila pattern # 2 on the preceding page. The difference is that it is played with two hands. The right hand is played on the small paila and the left hand is played on the large paila.



- 2) This example maintains the clave on the paila with the right hand while the left hand plays the conga part.




- 3) This is another form of playing the paila or cascara on the guaguanco while playing a bass line with the left hand.



GUAGUANCO (CONT.)

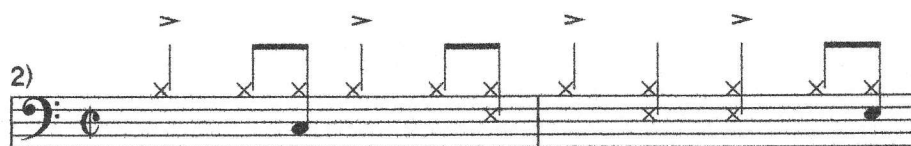
The last two examples are a form of playing the guaguanco using one or two bells. The first example can be played using the low and high part of the large bell or it can be played on two bells (one low, one high). The second example can be played on the large bell with the right hand while the left hand plays a woodblock (indicated with an X on the third space), and the low and high timbal. This style of playing the guaguanco is sometimes referred to as **JUEGO DE CAMPANA**. For listening examples, listen to the Cuban rumba percussion group, **LOS PAPINES**.

1)



R L R L L R L R L

2)



The image shows two musical examples for guaguanco. Example 1 is a single staff in bass clef with a common time signature. It contains a sequence of notes and rests. Below the staff, the letters 'R' and 'L' indicate the hand used for each note. Example 2 is also a single staff in bass clef with a common time signature. It features notes with accents and 'X' marks above them, indicating woodblock strikes on the third space.

GUARACHA

The guaracha is the rhythm most often associated with salsa music. It is felt in a pulse of 2. The clave can be in 3-2 or 2-3. The paila sound is usually used when the singer is singing the lyrics. When the tune reaches the chorus or montuno section, the timbale and bongo player go to their bell.

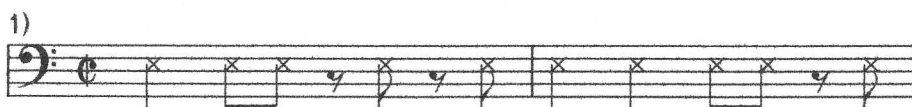
Play the following paila patterns using the illustrated left hand pattern. Use the whole left hand to muffle the low drum on beat two. On beat four, use the index or middle finger to play the open tone. The first paila pattern shown is the most commonly used.

LEFT HAND PATTERN

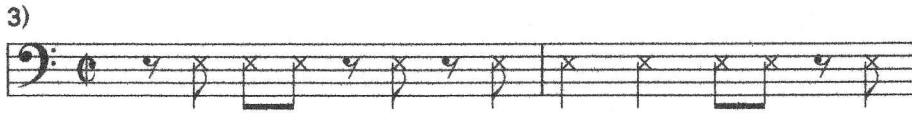


3-2 CLAVE

PAILA PATTERNS

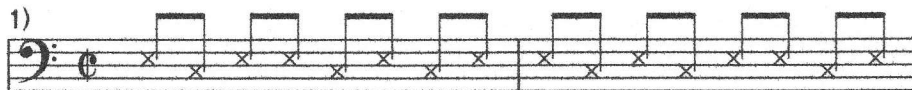


PAILA PATTERNS (CONT.)

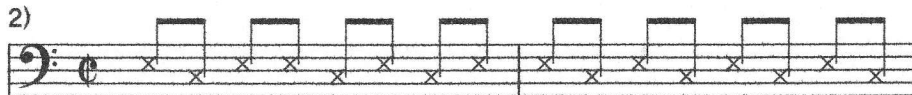


DOUBLE PAILA

The **DOUBLE PAILA** is executed by playing with both sticks on the metal shells (paila) of the timbales. If you compare the previous patterns with the following you will notice that the right hand is still playing the same rhythm while the left hand is filling in the holes to make it into a continuous 8th note pattern. R.H. stick is played on the outer side of the right shell. L.H. stick is played on outer side of the left shell.



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



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



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

DOUBLE PAILA PATTERNS (CONT.)

3-2 CLAVE

4)

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

5)

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

6)

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

BELL PATTERNS

The following are bell patterns which can be used within a guaracha feel. The patterns are to be played on the neck area of the large bell. It is not suggested that one try to consciously put any accents on any of the notes within each pattern. Stressing certain notes is something that is developed as one gets better and feels more comfortable with the pattern. Spend some time listening to some latin music such as any TITO PUENTE OR MACHITO album to get a concept of how these patterns are used in context of the music.

SOME TIPS FOR PRACTICING THE BELL PATTERNS.

- 1) Play in the neck area of the large bell (can also be played on the cup of the ride cymbal).
- 2) Do not attempt to stress or accent any one note of the pattern until you know the patterns well enough so that it comes natural.
- 3) Strike the bell with the neck of the stick (about an inch from the tip of the stick).
- 4) Practice the patterns in open tone style (letting the bell ring freely as it is played).
- 5) Practice the patterns in a muffled or press style (pressing the stick against the bell as it is played).
- 6) Play the left hand without a stick on beats 2 & 4 (muffle on beat 2, open on beat 4).
- 7) Practice playing only one pattern for a long time with a drum machine, other percussionist, a band, records, etc. This will develop your groove and discipline in keeping an ostinato pattern within a section.
- 8) Practice the patterns in 3 - 2 and 2 - 3 clave.

METHODS FOR PRACTICING BELL PATTERNS

Below are 5 ways in which the bell patterns can be practiced on the timbales.

1)



The L.H. plays on 2 & 4 while the R.H. plays the bell pattern.

2) L.H.



R.H. plays the bell pattern.

3) L.H. plays son clave on woodblock or rim click.



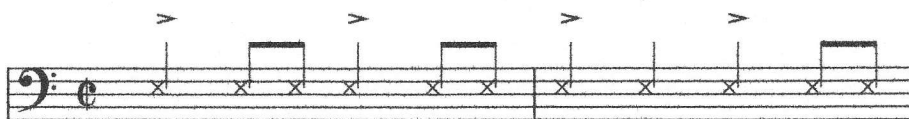
R.H. plays the bell pattern.

4) L.H. plays rumba clave on woodblock or rim click.



R.H. plays the bell pattern.

5) R.H. plays the bongo bell part below.

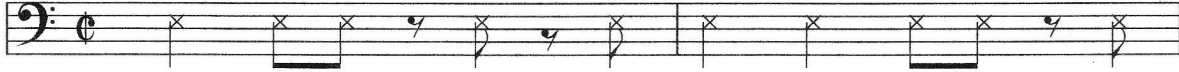


L.H. plays the bell pattern on another bell or cup of cym.

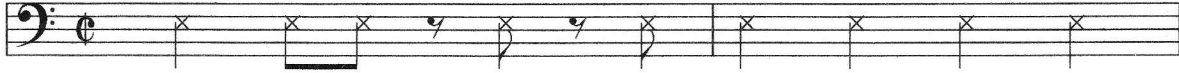
BELL PATTERNS

3-2 CLAVE

1)



2)



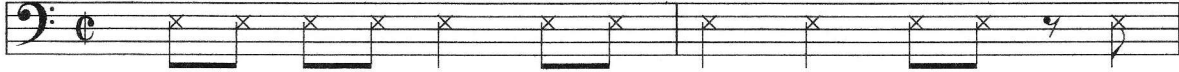
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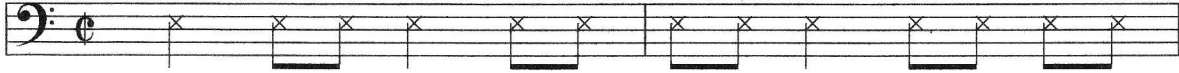
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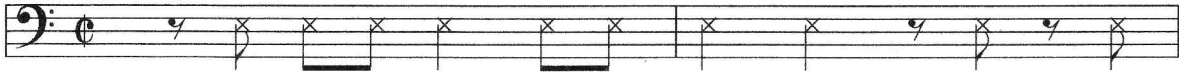
5)



6)



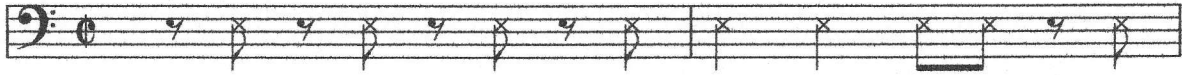
7)



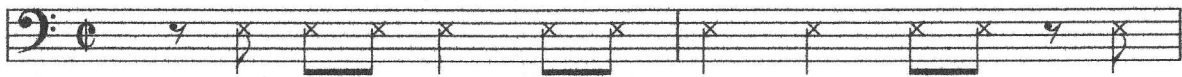
BELL PATTERNS (CONT.)

3-2 CLAVE

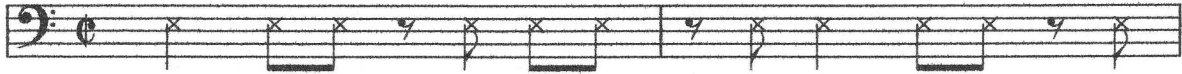
8)



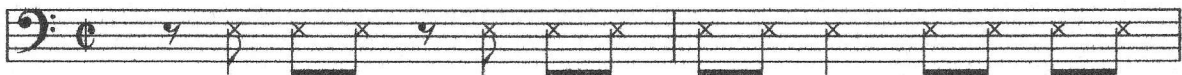
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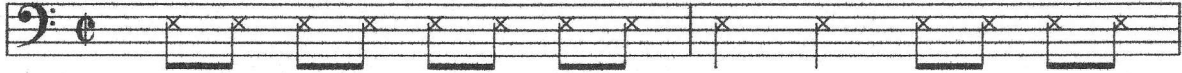
10)



11)



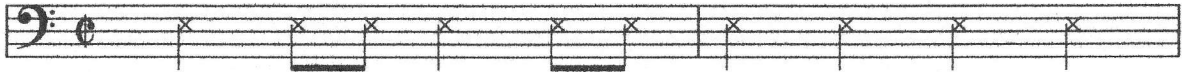
12)



13)



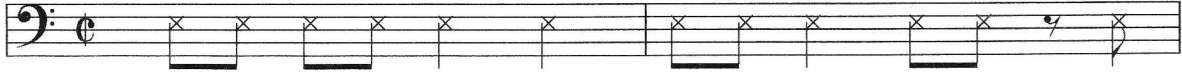
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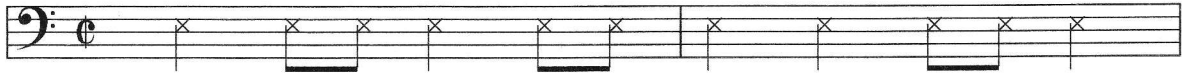
BELL PATTERNS (CONT.)

3-2 CLAVE

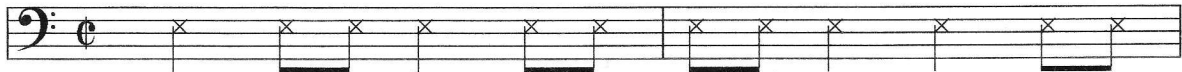
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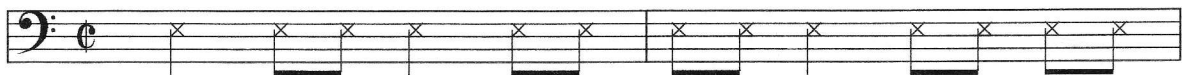
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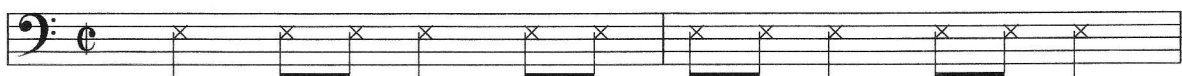
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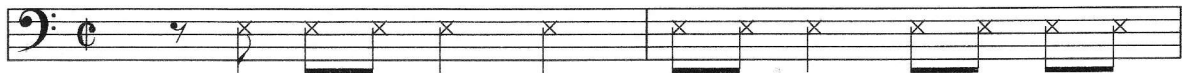
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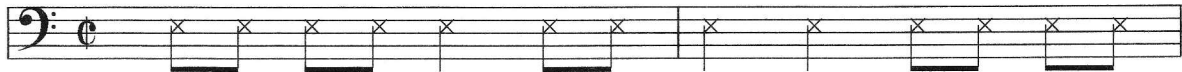
26)



27)

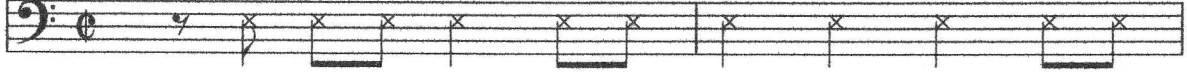


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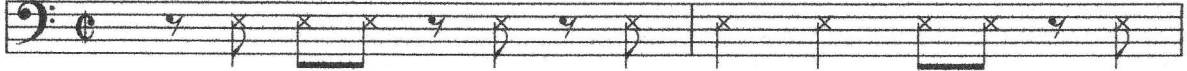


BELL PATTERNS (CONT.)

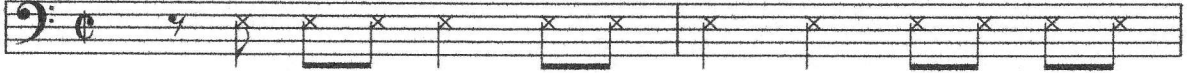
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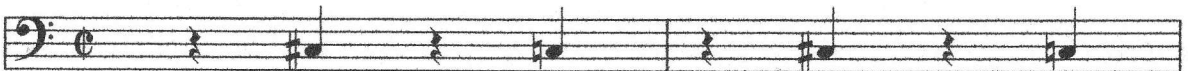
30)



31)



LEFT HAND PATTERN



DOUBLE PAILA USING 16TH NOTES

The double paila can be played using 16th notes as shown in the following examples. These patterns actually imitate the sound of the maracas which play the same pattern. The same patterns can be used for 3-2 or 2-3 clave.

1)

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

or L R R L R L R L R L R R L R L R L R

2)

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

or L R R L R L R R L R L R R L R L R R L R

3)

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

or L R L R L R L R L R L R L R L R L R L R

4)

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

or L R L R L R L R L R L R L R L R L R L R

PAILA WITH DIFFERENT LEFT HAND COMBINATIONS

The left hand does not always have to play beats 2 & 4 while playing the paila or cowbell. If desired (with a stick in hand), it can play the son clave on a woodblock (1st example), rumba clave on a woodblock (2nd example) or an imitation of a bass line (3rd example). Feel free to experiment. However, always keep in mind that the left hand on beats 2 & 4 is the most fundamental and most effective method of keeping good time on the timbales.

LEFT HAND PLAYS SON CLAVE ON WOODBLOCK

3-2 CLAVE

1)

Musical notation for the first example of a 3-2 clave pattern. It consists of two staves in bass clef with a common time signature. The top staff shows a 3-2 clave pattern: the first measure has rests on beats 1 and 2, followed by a quarter note on beat 3, and the second measure has rests on beats 1 and 3, followed by a quarter note on beat 4. The bottom staff shows a bass line: the first measure has a quarter note on G2, a quarter note on F2, and a quarter rest; the second measure has a quarter rest, a quarter note on G2, a quarter note on F2, and a quarter rest.

LEFT HAND PLAYS RUMBA CLAVE ON WOODBLOCK

3-2 CLAVE

2)

Musical notation for the second example of a 3-2 clave pattern. It consists of two staves in bass clef with a common time signature. The top staff shows a 3-2 clave pattern: the first measure has rests on beats 1 and 2, followed by a quarter note on beat 3, and the second measure has rests on beats 1 and 3, followed by a quarter note on beat 4. The bottom staff shows a bass line: the first measure has a quarter note on G2, a quarter note on F2, and a quarter rest; the second measure has a quarter rest, a quarter note on G2, a quarter note on F2, and a quarter rest.

LEFT HAND PLAYS A BASS LINE BETWEEN THE TWO DRUMS

3)

Exercise 3 consists of two staves in bass clef, 4/4 time. The top staff contains a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific articulation. The bottom staff contains a bass line with quarter notes and eighth notes.

4)

Exercise 4 is a single staff in bass clef, 4/4 time. It features a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific articulation.

This is a left hand pattern sometimes used by Tito Puente.

LEAD INS TO THE BELL IN 2-3 CLAVE

The following are two examples of how one can make the switch of paila to bell. Play the paila pattern for 8 bars. On the 8th bar, play one of the fills as indicated on examples 1 or 2. Go directly to the bell after the fill.

1) PAILA 6 BARS

BELL

Detailed description: This example shows a 6-bar paila pattern in bass clef, 2/3 time. The first bar consists of six eighth notes: G2, A2, B2, C3, D3, E3. The second bar consists of six eighth notes: F3, G3, A3, B3, C4, D4. The third bar consists of six eighth notes: E4, F4, G4, A4, B4, C5. The fourth bar consists of six eighth notes: D5, E5, F5, G5, A5, B5. The fifth bar consists of six eighth notes: C6, B5, A5, G5, F5, E5. The sixth bar consists of six eighth notes: D5, C5, B4, A4, G4, F4. The seventh bar is a bell fill consisting of six eighth notes: G4, A4, B4, C5, D5, E5. The eighth bar is a bell fill consisting of six eighth notes: F5, G5, A5, B5, C6, B5. The word "BELL" is written below the eighth bar.

2) PAILA 6 BARS

BELL

Detailed description: This example shows a 6-bar paila pattern in bass clef, 2/3 time. The first bar consists of six eighth notes: G2, A2, B2, C3, D3, E3. The second bar consists of six eighth notes: F3, G3, A3, B3, C4, D4. The third bar consists of six eighth notes: E4, F4, G4, A4, B4, C5. The fourth bar consists of six eighth notes: D5, E5, F5, G5, A5, B5. The fifth bar consists of six eighth notes: C6, B5, A5, G5, F5, E5. The sixth bar consists of six eighth notes: D5, C5, B4, A4, G4, F4. The seventh bar is a bell fill consisting of six eighth notes: G4, A4, B4, C5, D5, E5. The eighth bar is a bell fill consisting of six eighth notes: F5, G5, A5, B5, C6, B5. The word "abanico" is written above the eighth bar. The word "BELL" is written below the eighth bar.

LEAD INS TO THE BELL IN 3-2 CLAVE

The next four exercises demonstrate how one can go to the bell in 3-2 clave. Notice that after the fill or abanico, the first bar still continues to play the paila pattern on the bell. On bar two, the switch is made to the bell pattern. For the purpose of discussion, I have chosen to call it a transition. It is sometimes used by timbaleros to make a smooth switch to the bell in 3-2 clave.

1) PAILA 6 BARS

abanico

BELL (transition)

2) PAILA 6 BARS

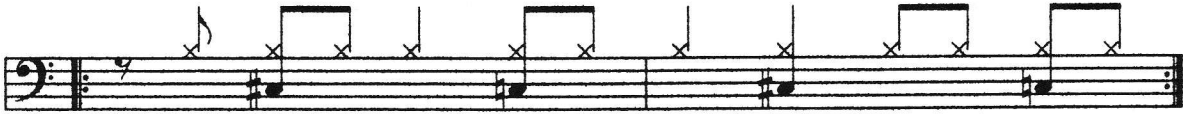
abanico

BELL (transition)

LEAD INS TO THE BELL IN 3-2 CLAVE (CONT.)

3)

PAILA 6 BARS

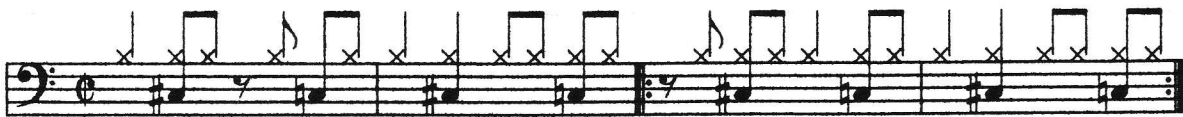
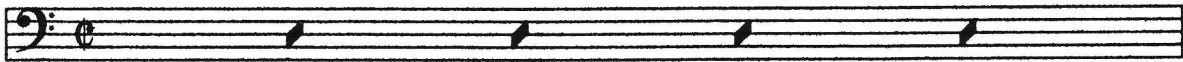


BELL

(no transition)

4)

PAILA 6 BARS



BELL

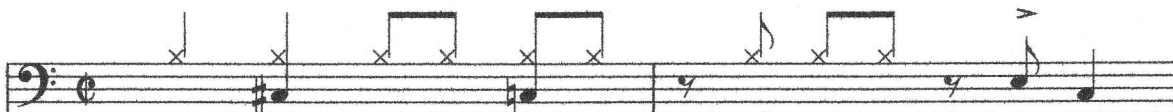
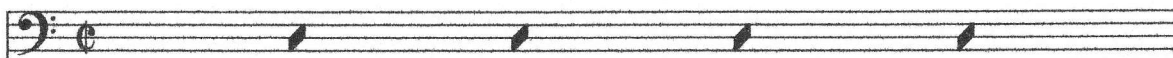
(transition)

LEAD INS FROM BELL TO PAILA IN 2-3 CLAVE

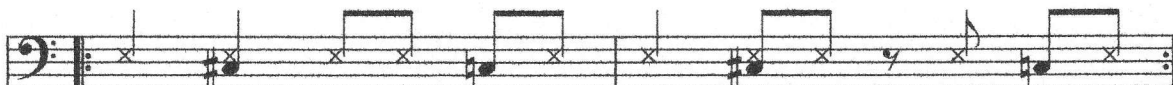
The next examples demonstrate how one can go to the bell in 2 - 3 clave. The fills used in all these exercises are typical fills used all the time by timbale players. One thing to remember when going from bell to paila is that the abanico is rarely used to go to paila. The abanico or buzz roll effect is usually used to go to the bell only. Notice that all fills from bell to paila lay down a strong downbeat on four.

1)

BELL 6 BARS



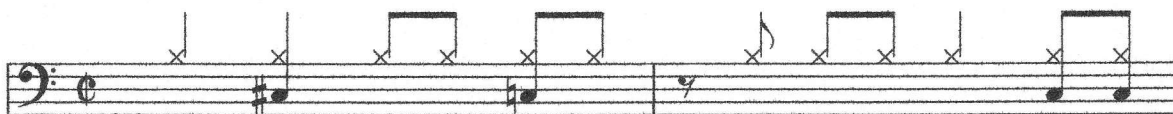
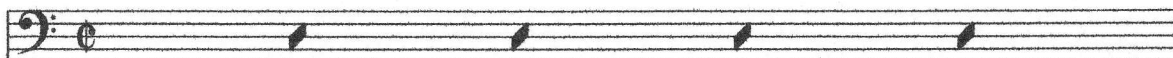
(with stick)



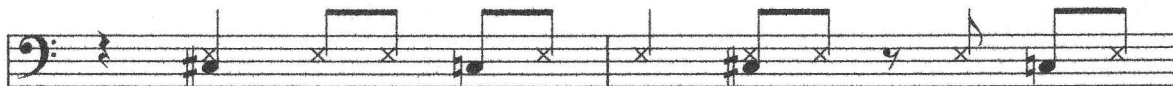
PAILA

2)

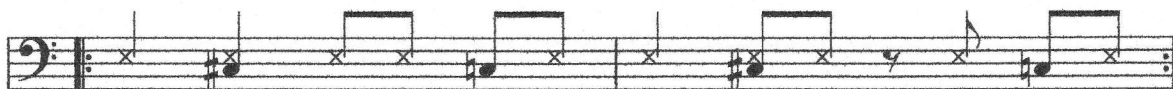
BELL 6 BARS



(with stick)



PAILA



(continue paila)

LEAD INS FROM BELL TO PAILA IN 2-3 CLAVE (CONT.)

3)

BELL 6 BARS

(with stick)

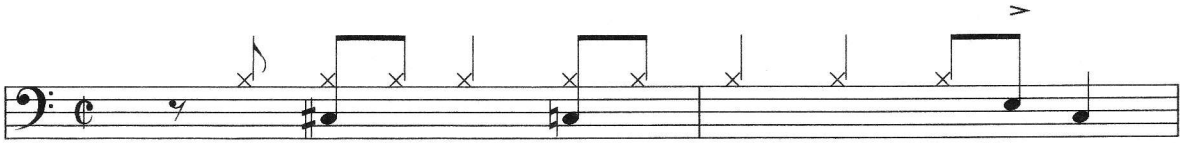
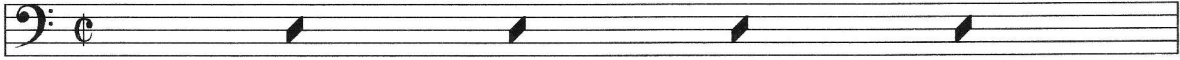
PAILA

The image shows three staves of musical notation in bass clef. The first staff, labeled 'BELL 6 BARS', contains six measures of rhythmic notation represented by diagonal slashes. The second staff, labeled '(with stick)', contains six measures of notation with 'x' marks above notes and a 'v' mark above the final note. The third staff, labeled 'PAILA', contains six measures of notation with 'x' marks above notes. The notation includes various note values and rests, typical of a lead-in sequence in a 2-3 clave.

LEAD INS FROM BELL TO PAILA IN 3-2 CLAVE

1)

BELL 6 BARS



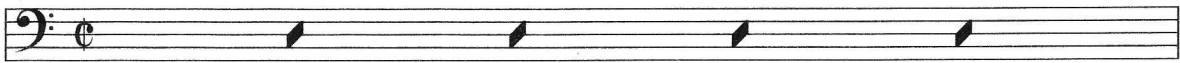
(with stick)



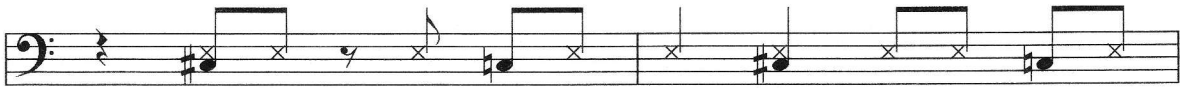
PAILA

2)

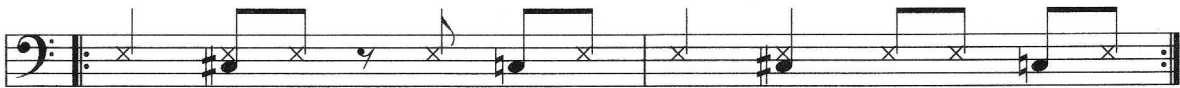
BELL 6 BARS



(with stick)



PAILA



(continue paila)

APPLICATION

The purpose of this section is to apply what has been learned in the preceding **LEAD IN** section. As indicated, play the paila pattern in 2-3 clave for 8 bars with a lead in fill to the bell in the 8th bar. Proceed to play the bell for 8 bars with a lead in fill to paila on the 8th bar. Continue to repeat this routine until it is mastered. The second exercise is to be practiced the same way in 3-2 clave.

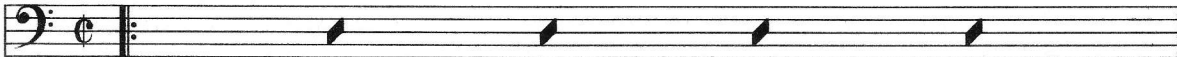
When practicing this exercise, it will not always be possible to immediately start playing the left hand on 2 & 4 right after a fill. It will take some time to lay the stick down before actually starting the left hand pattern. Likewise, it is not always possible to keep the left hand going when getting ready to play a fill. I find that I usually start reaching out for the stick at the beginning of the 7th bar. After the fill, it usually takes me 3 beats to lay the stick down. Therefore, do not literally try to play the left hand immediately after a fill as written. Give yourself time to prepare and to lay the stick down on the drum. Eventually you will find what works for you.

2-3 clave

1)

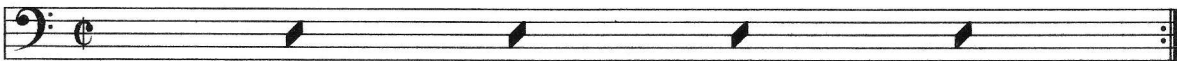
PAILA 8 BARS

FILL



BELL 8 BARS

FILL

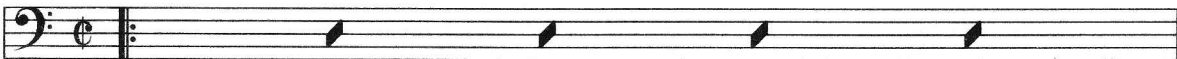


3-2 clave

2)

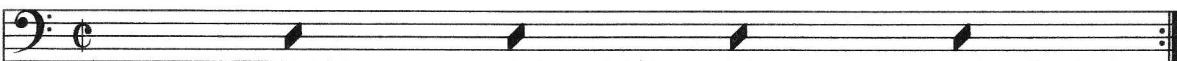
PAILA 8 BARS

FILL



BELL 8 BARS

FILL



MERENGUE (CONT.)

JALEO PART

1)

R R L R R L R R L

Detailed description: A single staff of music in bass clef, 4/4 time. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. There are rests in the first and third measures. Above the staff, 'x' marks indicate hits on the cowbell and paila. The rhythm pattern is R R L R R L R R L.

VARIATION

2)

R L R L R R L R R L

Detailed description: A single staff of music in bass clef, 4/4 time. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. There are rests in the first and third measures. Above the staff, 'x' marks indicate hits on the cowbell and paila. The rhythm pattern is R L R L R R L R R L.

The last example demonstrates the use of the cowbell and paila in the jaleo. Play all right hand hits indicated with an x on the small cowbell. Play the left hand hits indicated with an x on the paila or the shell of the large drum.

3)

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

Detailed description: A single staff of music in bass clef, 4/4 time. The melody consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. There are rests in the first and third measures. Above the staff, 'x' marks indicate hits on the cowbell and paila. The rhythm pattern is R L R L L R L L R L R L.

PAMBICHE

The PAMBICHE is a rhythm from the Dominican Republic which is often interjected in merengue tunes. The examples shown are assimilations of the tambora (double headed drum) pattern on the timbales. Example # 4 makes use of a small cowbell on the downbeats.

1)

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

VARIATION

L R' L R L R L R L R L R R

2)

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

VARIATION

L R L L R L R R L R R

VARIATION

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

PAMBICHE (CONT.)

3)

R R L R L R L R L R L

4) C.B.

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

5)

L R R L R L R L R L R

PLENA

The **PLENA** is a rhythm from Puerto Rico that is traditionally played on panderetas (frame drums that look like tambourines without jingles). The first example is a timbale adaptation of what the panderetas play. The second example is an orchestra or dance band adaption which adds a cowbell with the right hand while the left hand plays one of the pandereta parts on the low timbal.

3-2 CLAVE

1)

L R L R L R L R

VARIATION

L R R L R L R L R

2)

R.H.

L.H.

SON MONTUNO FEEL

A SON MONTUNO FEEL is rhythmically the same as a cha cha cha or guaracha. The main difference is that it is slower than a guaracha and a lot looser in feel than a cha cha cha. It is also felt in a pulse of "2" as opposed to a straight 4/4 feel in the cha cha cha. All the patterns in the cha cha cha and guaracha section will work for a son montuno feel depending on the tempo and feel desired.

For the sake of clarity, I have included some paila and bell patterns in this section which can be used for son montuno.

PAILA PATTERNS FOR A SON MONTUNO FEEL 2-3 CLAVE

1)

RIM CLICKS ON SMALL TIMBAL

2)

3)

4)

RIM CLICKS ON SMALL TIMBAL

BELL PATTERNS FOR A SON MONTUNO FEEL 2-3 CLAVE

1)

2)

6/8

The following examples are to be played in a 6/8 pulse. It is sometimes easier to think of the patterns in 3/4 when they are being learned. For that reason, the patterns have been written in a 6/8-3/4 meter. A small or large cowbell can be used to play the bell part. Examples 1-4 illustrate the bell pattern most commonly used in 6/8. Examples # 5 is a bell pattern used in earlier times. Examples # 6 is sometimes used by Tito Puente as well as # 5.

1) R.H.

L.H.

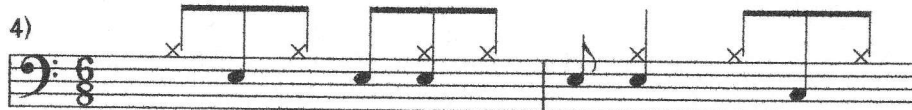
2)

3)

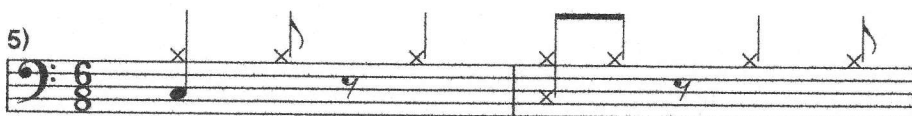
R L R L R R L R L R L R

6/8 (CONT.)

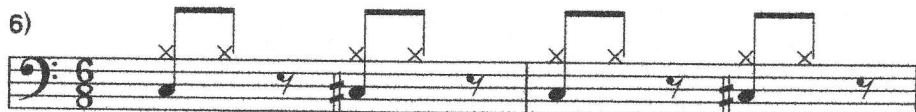
4)



5)



6)



THE 90'S AND FORWARD

Dance music of Cuba has evolved with new sounds and rhythms. New styles such as songo and onda areito involve the use of electric bass and piano. A drummer and/or timbale player using a bass drum is often added. Quite naturally new rhythms have been created to accompany some of these grooves. Some of the most popular bands from Cuba incorporating these new styles are **LOS VAN VAN, ORQUESTA RITMO ORIENTAL** and **IRAKERE**.

The grooves used by timbale players and drummers in these bands do not necessarily follow a traditional format eventhough their grooves are based on traditional rhythms. They seem to have a rather individual and creative approach. One aspect which one will notice is that a bass drum is often added to accompany the timbale set-up. In this instance, the timbale player functions much like a trap set player, accenting figures with the bass drum and cymbal as well as using the bass drum as part of a rhythm accompaniment. Often, two or more bells are used by the player within the same groove such as in the Changuito bell patterns which are included in this section.

In this section, I have included some of the grooves used by Changuito (master percussionist with the Cuban group, LOS VAN VAN). Keep in mind that these grooves were created by Changuito based on traditional Cuban rhythms, thus, emphasizing the importance of learning and absorbing the basic traditional rhythms first. One most also keep in mind that every timbale player and drummer will approach this new style of playing a little different and there is a lot of room for creative ideas

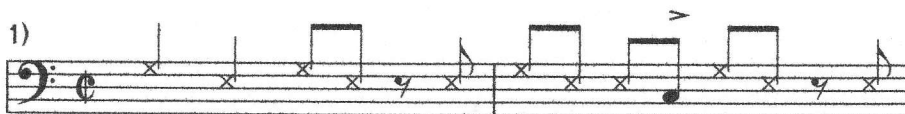
In addition to some modern grooves by Changuito, I have added some independence exercises of my own such as the clave independence exercise and the 6/8 independence exercise.

SONGO

The Songo is one of the latest rhythms to come from Cuba. The rhythm was created by a drummer/percussionist named Jose Luis Quintana (otherwise known as Changuito) who plays in Cuba with the group Van Van. The examples are in 2-3 clave.

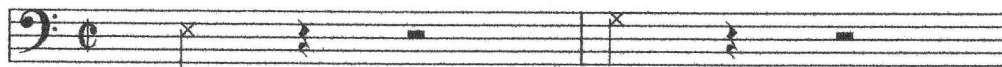
LARGE COWBELL

WOODBLOCK OR SMALL C.B.

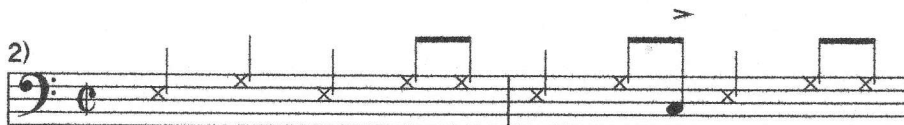


R L R L L R L R L R L L

HIGH SOUND OF LARGE C.B.
(NECK AREA)



LOW SOUND OF LARGE C.B.
(MOUTH AREA)



R L R R L R R L R R L

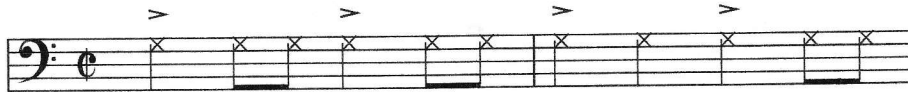
CHANGUITO: BELL PATTERNS

Jose Luis Quintana (Changuito), is the timbalero with the Cuban group, Los Van Van. He is credited with being the creator of the songo rhythm. In addition to playing songo, Changuito makes use of a new style of timbale playing in which he plays the bongo bell part with his R.H. on a large bell (shown below). With his L.H. he plays one of the timbale bell parts on the neck area of another bell. If played correctly, the two parts create a very swinging feel in addition to being a great independence exercise.

3-2 CLAVE

RIGHT HAND BELL PART

RIGHT HAND: Played on large bell. Accents are played on mouth of bell. Unaccented notes are played in the neck area.



3-2 CLAVE

LEFT HAND BELL PATTERNS WITH VARIATIONS



GROOVES BY CHANGUITO

The first example is basically a guaracha paila pattern with a bass drum added.

2-3 clave

1)

The second example is the double bell pattern with a bass drum added.

2-3 clave

2) R.H. >

L.H.

B.D.

This pattern is played on the large cowbell. The conga and guiro part are shown to illustrate how they compliment each other.

3-2 CLAVE

3) TIM. >

CONGAS M M M > O T T > T T > O T

L R L L R R L R L R L

GUIRO

GROOVES BY CHANGUITO (CONT.)

This groove is played on two bells with the right hand while the left hand keeps a steady 2 and 4. Play the mouth of the bell for the low notes indicated. Conga and guiro parts are also shown.

3-2 CLAVE

4) 3-2 clave

Large bell with R.H.

2nd large bell with R.H.

L.H. on low timbal

CONGAS

M M M O T T T O T

L R L L R R L R L R L

GUIRO

GROOVES BY CHANGUITO (CONT.)

In this example, the R.H. plays the cup of the ride cymbal while the left hand plays on the large bell between the mouth and neck of the bell for a low and high sound.

2-3 clave

5)

R.H.

Play mouth of bell for low sound; neck for high sound

Here again, the R.H. plays the cup of the ride cymbal while the left hand plays on the large bell getting low and high sounds.

3-2 CLAVE

6)

GROOVES BY CHANGUITO (CONT.)

3-2 CLAVE

3-2 CLAVE

7) R.H.

Play mouth of bell for low sound; neck for high sound

3-2 CLAVE

GROOVES BY CHANGUITO (CONT.)

3-2 CLAVE

3-2 CLAVE

TIMBALES

9) R.H. 

L.H. 

FELT MALLET

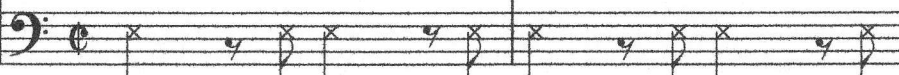
L.H. 

L.H. VARIATION

CONGAS

P T > T T O O P T > T T O O

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

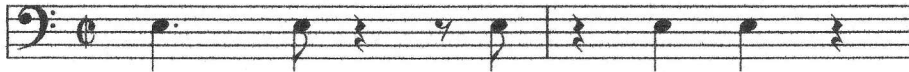
GUIRO 

CLAVE INDEPENDENCE EXERCISE

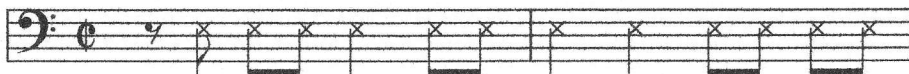
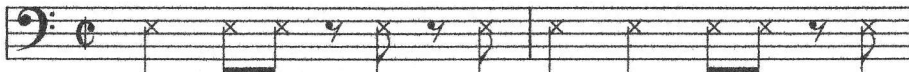
This section is an idea that I developed from watching Changuito (timbale player with the Cuban group, Los Van Van). The right hand plays the rumba 3-2 clave on a bell or woodblock while left hand improvises on the timbales.

PRACTICE PROCEDURE

- 1) Play the rumba clave with the R.H. on a bell or woodblock as shown.



- 2) Play figure #1 with the L.H. on the small timbale while maintaining the R.H. clave pattern. It may help to write out the clave over the notes in the beginning.
- 3) Continue to go down the page with all the exercises.
- 4) After you feel comfortable playing the figures, try mixing the figures with different playing surfaces such as low and high timbal, bell, rim shots, woodblock, muffles, etc.
- 5) After going through the exercises, spend a few minutes improvising with your L.H. using the ideas in the exercises as your base.
- 6) After you master playing the figures with the R.H. clave, you can try the following ostinato patterns with your R.H. and playing the figures once more with your L.H.



NOTE: These exercises take a long time to master. Play them slow, one at a time until you feel comfortable. Give yourself time and be patient.

CLAVE INDEPENDENCE EXERCISE (CONT.)

LEFT HAND PATTERNS

1)

2)

3)

4)

5)

6)

7)

8)

9)

10)

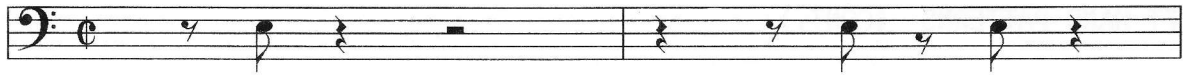
11)

12)

13)

14)

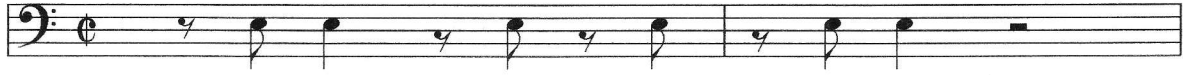
30)



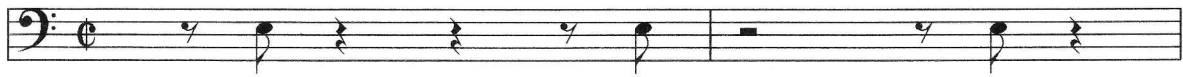
31)



32)



33)



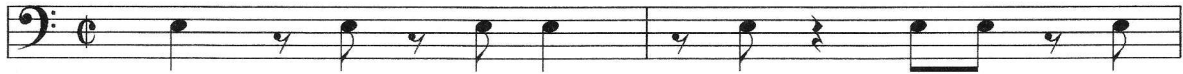
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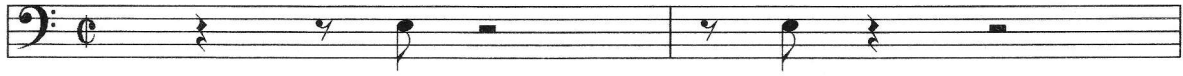
35)



36)



37)



38)



39)



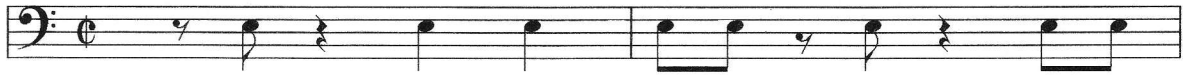
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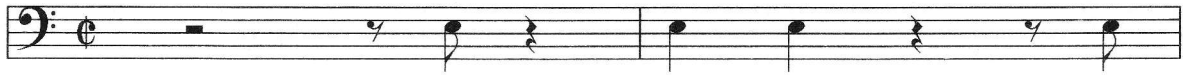
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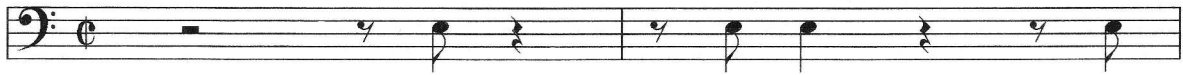
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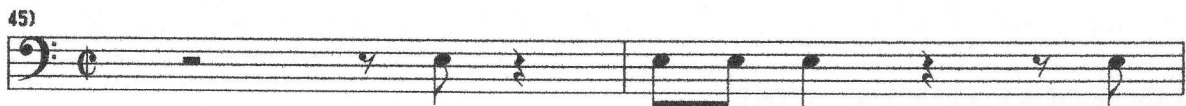


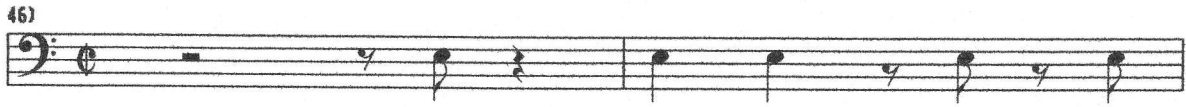
43)



44)



45) 

46) 

47) 

48) 

L R L L R L

49) 

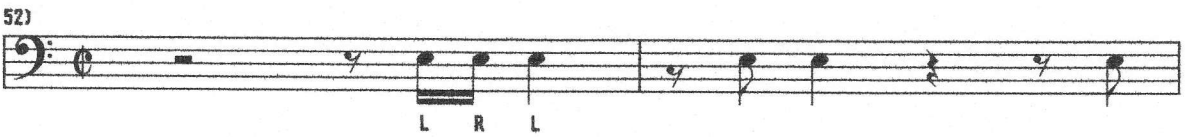
L L R L

50) 

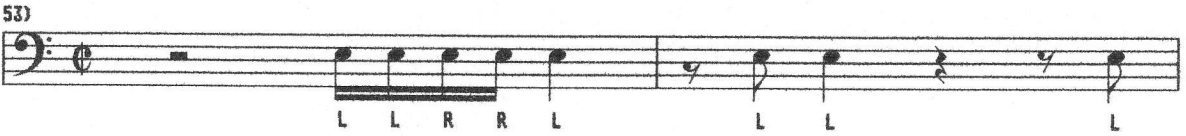
L R

51) 

L R

52) 

L R L

53) 

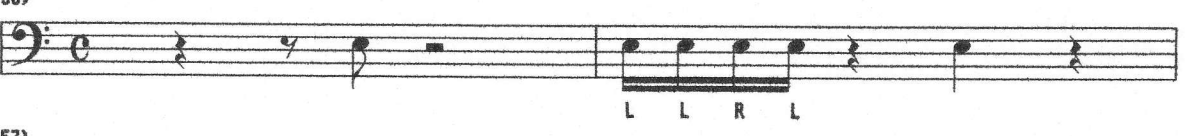
L L R R L L L

54) 

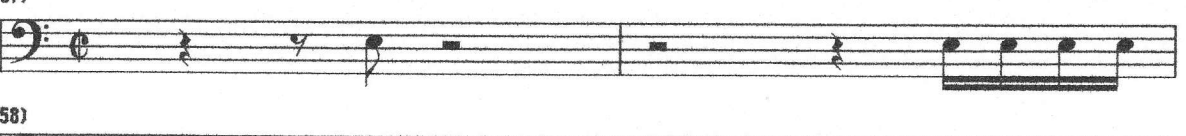
L L L L R L

55) 

L R L L R L

56) 

L L R L

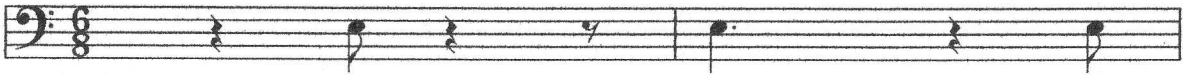
57) 

58) 

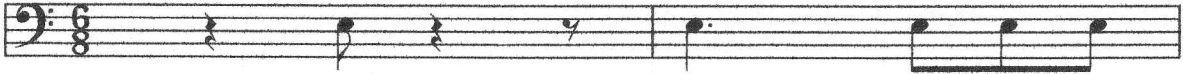
L R L L R L L L R L L

6/8 LEFT HAND PATTERNS (CONT.)

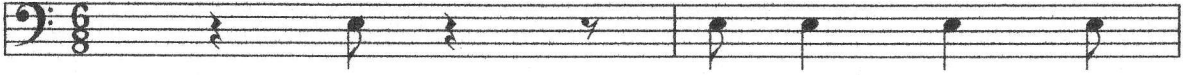
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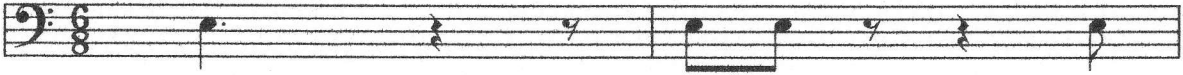
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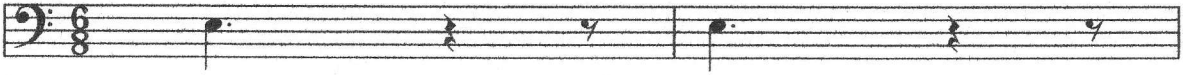
25)



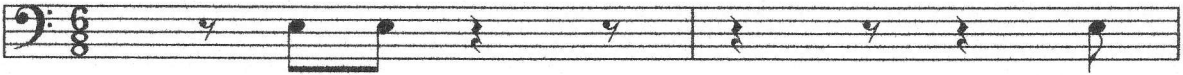
26)



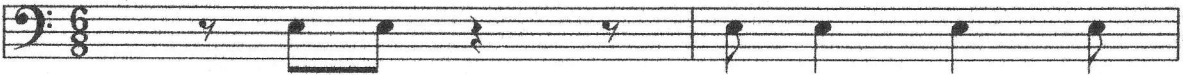
27)



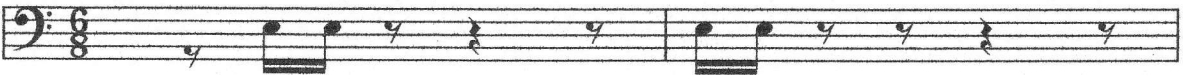
28)



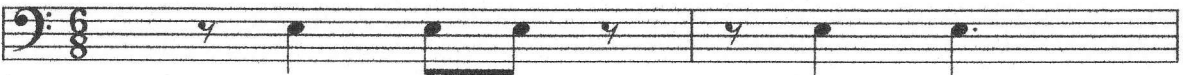
29)



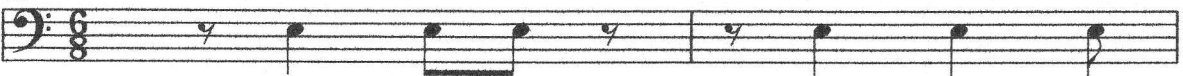
30)



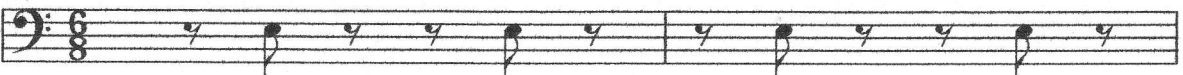
31)



32)



33)



34)



35)



