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## About the Author

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Playing music in a group is a lesson in social awareness and collective consciousness. Playing good music that is pleasing to the ear demands not only that you have technical mastery of your instrument, but also that you listen very carefully to what's going on around you. You must be able to hear, recognize, and respond to the other musicians, learning how to work together and cooperate with one another. Ultimately, you must give of yourself to make the collective unit better by playing as one group instead of as many individuals. It's nice to see that the world is returning to playing traditional music together.

Work hard, respect each other and give of yourself  
so that we may sing together in unison.

### Performers on This Project:

Chorus on *El Bembe*: Magi Billington, Arturo Rodriguez  
                  *Oshun*: Magi Billington, Mike Olson, Arturo Rodriguez  
                  *Un Hombre*: Amilcar Guevara, Rafael Moreno, Mike Olson, Arturo Rodriguez

Lead Vocals on *El Bembe* and *Oshun*: Arturo Rodriguez  
                  Lead Vocals on *Un Hombre*: Rafael Moreno

All arrangements, drum, and percussion parts by Arturo Rodriguez





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# INTERACT and LEARN

## INTRODUCTION

Welcome to the rhythm Rumba Guaguanco!

This book and accompanying audio recording is a self-study course designed to educate the student on the beautiful music that has been developed and maintained in Cuban culture. This is accomplished through reading, interpreting percussion charts, and interacting with a series of audio recordings and exercises. The course concentrates on the drum, percussion and vocal parts of the rhythm *Rumba Guaguanco*. As you progress through the exercises and charts, you will begin to understand rhythms with a *duple* swing - in other words, rhythms in multiples of two beats.

The course material is arranged as a series of progressive exercises that build upon each other. It is necessary to understand each section completely before moving on to the next. When taking any course of study, it's always advisable for you, the student, to have some sort of measuring stick by which to test your progress and your ability to master key sections of the material. Far be it for us to buck the system on something that is of such benefit to you! As a result, we've put together some course objectives that will allow you to measure just how well you've assimilated each topic. These objectives are built upon a slightly different philosophy than the typical, "This is what you'll learn in this class." Instead, our objectives state specifically the measurable skills you should be able to demonstrate upon successful completion of each section. You don't have to be able to play these rhythms in your sleep before you move from one section to the next. However, a minimum level of skill mastery is necessary before continuing. Since this is a self-study course, you will need to be the judge of whether or not you've mastered those skills. A short quiz and/or exercises are provided within each section in order for you to test your knowledge of the material presented.



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*Although the historical and social aspects of the music are important, they will only be partially explored in this course. The primary focus again is to introduce you to the music itself. There is a bibliography at the back of this book for those of you interested in obtaining a more in depth cultural view of rumba.*

## *Don't sacrifice quality for speed!*

*When learning a rhythm, practice it slowly and understand its relationship to the pulse, clave, and palitos. Precise control of the rhythm and understanding of its musical relationship is extremely important.*

*Later, as you begin to understand a rhythm, practice it using a metronome. A metronome, although difficult to integrate at first, will improve your sense of time. Find your threshold for playing the rhythms both at slow and fast speeds. Breaking these thresholds will be the goal for practicing in the future. The more you practice the greater your rate of learning. Therefore, it is important to set up a consistent schedule for practicing.*

*While we don't expect this course to allow you to quit your regular day job to go off and join a major recording band and tour the world, we do expect that it will be fun and educational for those with no prior rhythmic experience. It will also permit those who are already familiar with percussion to hone their skills even further by learning some rhythms that are fundamental to rumba guaguanco.*

*So grab those drums, sticks, bells, pots and pans and whatever else makes great sounds, load up your CD player, turn up the volume, and lets get started!*



# INTERACT and LEARN

## RUMBA HISTORY AND EVOLUTION

*In this section, we'll discuss the origins of rumba in Cuba, and its evolution and impact on modern music today. This is by no means the complete and definitive history of rumba, however we did scour through a bunch of really boring thesis papers to get some juicy tidbits which should at least make you reasonably conversant on the subject of rumba.*

*At the end of this section, you should be able to:*

- *Name the three main types of rumba that dominate today*
- *Identify the defining characteristics of each of the three dominant rumba types*
- *Describe the origins of rumba in Cuban history*
- *Name at least two current-day bands whose music integrates rumba concepts*
- *Correctly identify the different instruments used in rumba guaguanco*



# INTERACT and LEARN

## What is rumba?

Many people associate the term *rumba* simply with a form of music or dance. To do so is equivalent to associating a wedding simply with cake or a white, frilly dress. There is so much more to a wedding, much of it symbolic and ritualistic - the celebration of the creation of a marriage; the coming together of two different individuals to create a union that has its own identity. Rumba was born out the mixing of cultures while under extremely oppressive conditions. The result is a fusion of songs, rhythms, and dance movements whose origins reach back to both Africa and Spain.

*Rumba is a festival of sound and movement created through the unison of different cultures and traditions.*

Per Grolier's Encyclopedia, "Rumba is a type of [slow-to]-medium-to-fast poly-rhythmic Afro-Cuban song and dance, with a three-part form of introduction, improvised verses, and repetitive call-and-response." OK, still don't know what it is? We don't blame you. However, before we explore rumba in a little more detail, let's make sure we're clear on one thing - don't confuse the term "rumba" with the term "rhumba." "Rumba's" music and dance origins are hundreds of years old and have roots in Afro-Cuban social and religious culture. "Rhumba," on the other hand, is an American term used to describe various forms of Cuban song and dance. These dance music styles were popular in the United States during the 1930s and '40s. Remember the "rhumba craze?"

Rumba is a tribute to life expressed through singing, dancing, and drumming. It is a festival of sound and movement created through the unison of different cultures and traditions. It is a means by which people were able to reflect the social, political, religious, and economic conditions



# INTERACT and LEARN

that surrounded them while living in both relative freedom and under oppressive circumstances. Rumba emerged in Cuba as a mixture of Afro-Cuban traditions and a dynamic, rapidly diversifying, and very expressive culture. It has, and continues to have, a dramatic impact on music today, and is especially visible in the extremely popular offshoot we know as *salsa*.

## How did rumba come about?

Rumba is very much a product of evolution, having been profoundly influenced by the many different cultures packed together on the tiny island of Cuba throughout its history. Cuba's heritage is both Spanish and African in origin - the indigenous peoples and their native cultures having been virtually eliminated by the Spanish *conquistadores* with their superior military strength and the many diseases they brought with them.

The Spanish began seriously colonizing Cuba in the early 1500's. But instead of sending their most "undesirable" citizens (as the British did for example when they settled Australia as a penal colony), Spain offered land grants to powerful and influential people to settle in Cuba. Most of these hard working and fortune-seeking settlers came from Andalusia (also *Andalucia*), a region of Spain lying in the extreme south of the country in the Iberian Peninsula. If you think back to your 9th grade history class, you might remember that this area of Spain was conquered and subsequently ruled by the Muslim inhabitants of North Africa (a.k.a. Moors) from the 8th to the 17th century. As people trafficked between North Africa and Andalusia, they carried their music and dance forms with them. In other words, by the time Spain got around to colonizing Cuba, there was already a very strong African influence in Spanish music and dance customs. This North African cultural infusion made it that much easier for the West African forms of song and dance to be assimilated when the slave population exploded in Cuba later on.





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During early settlement of Cuba, the primary industry was ranching and the settlement population was predominantly of Spanish descent. Sugarcane was introduced to the island in the very late 1500's and, with it, the slave trade began with West Africa. However, unlike its sister Caribbean islands, sugar production did not become profitable for quite some time. Therefore the dramatic increase in African slave population that was seen throughout the rest of the Caribbean did not take place in Cuba until the late eighteen

*"Songs, wild dancing,  
and music came and  
went... and Havana was  
the center where the  
rainbow's hottest and  
most polychromatic  
hues blended."*

and early nineteenth century. In addition, during this period of slow sugar plantation expansion, Spain paid little attention to its island conquests, focusing instead on the riches of the gold-filled mainland (Central America).

Liberal social attitudes in Cuba allowed for a marked increase in intermarriage between the African slaves and the Spanish settlers, and the cultural boundaries in music and dance were further blurred. The most profound social impact on Cuban music was felt in the nineteenth century when sugar production and slave population increased significantly.

The Catholic Church and the dominant Spanish culture of Cuba were initially the defining force for music and dance in early Cuban history. However, the massive influx of African culture, as the result of the slave trade, began shaping and molding these musical traditions in ways that couldn't possibly have been imagined. "Songs, wild dancing, and music came and went, i.e. flowed between Andalusia, the Americas, and Africa, and Havana was the center where the rainbow's hottest and most polychromatic hues blended." (Daniel, 1995:32)



# INTERACT and LEARN

As the African population increased, plantation owners implemented measures that were designed to reduce the possibility of slave rebellion. These measures also unexpectedly (and pleasantly, for us) ensured the long-term survival of African culture and tradition in Cuba. Slaves were organized into groups along ethnic boundaries - similar to what we'd probably call "support groups" today. These groups or *cabildos* "mainstreamed" many of the African languages, rituals and beliefs, dances, songs, chants, instruments, and instrument making techniques.

Social events in Cuba were, and continue to be, celebrated in public with music and dance. The singing was accompanied by just about anything that could produce a percussive sound - wooden crates, table tops, doors, chairs, spoons, sticks, and bells. The dancing was often very sensual in content. However, unlike the partner dancing that was typical of Europe, such as the waltz (where couples dance holding on to each other) these dances were characterized by the peculiar absence of most touch - the male and the female dancing distinctly apart from one another. Only brief moments of closeness were permitted, although flirtatious movements and looks abounded. These particular elements were very African in style. The male pursued the female and the female allowed only "close encounters of the quick kind," but no "holding on" was permitted. Other African dance styles involved parading, pantomimed battles, and group competitions. It was from these origins that rumba evolved.

One of the secular dances frequently performed at these festivals was called the *yuka* (pronounced "yoo-kah"). In certain rural parts of Cuba, the dance is still performed today. It is loosely described as wild, flirtatious movements among dancing couples, winding up with the man attempting to thrust his pelvis and touch the woman's belly. This particular movement is characteristic of the most popular type of rumba, *guaguanco*, and is called the *vacunao* (pronounced vah-koo-na-o) or "vaccination."



# INTERACT and LEARN

Recreational clubs specializing in the playing of rumbas also began to be formed. These clubs were called *bandos* and many of them produced master rumba performers known as *rumberos*. The city of Matanzas was famous for its *bandos* and *rumberos*. Some of the most prestigious groups included El Ronco, La Clave de Oro, El Bando Azul, El Prestigio, and Los Congos de Angunga.

Rumba underwent even more changes after the Cuban Revolution in 1959. Prior to the revolution, rumba's characteristic dance movements were much softer and less frenetic. The energy level associated with both rumba dance and percussion has increased greatly in modern times, as have the political undertones of the songs. Certain rumba songs are performed nationwide in theatrical settings, and they abound with stories of national heroes, the liberation of Cuba, solidarity, and freedom. This is in direct contrast to the themes of love, legendary figures, and social commentary that were the norm in pre-Revolutionary rumba.

*Rumba changed after the revolution in 1959, abounding with stories of national heroes, the liberation of Cuba, freedom and solidarity.*

The popularity of rumba continues to this day, in all its many different shapes and forms. It remains a vital part of the traditional life of the Cuban people and in some Latin communities outside of Cuba as well. Rumba has also begun to have a profound influence on the musical landscape we hear around us every day. The traditional rumba has been revived and reborn to the outside world thanks to the help of groups such as "Los Muñequitos". The rumba has been modernized in jazz through such world famous artists as , Benny Moré, Dizzy Gillespie, Mongo Santamaria, Tito Puente, Cal Tjader, and Jerry Gonzales and the Fort Apache Band.





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Rumba has even made the transition into the world of jazz and fusion through such innovative artists as Irakere, Batacumbele, Dave Valentin, Giovanni Hidalgo, and Gonzalo Rubalcaba. Carlos Santana was extremely influential in making Latin rhythms in general noticeable and palatable to a whole generation of Americans who were weaned on the Beatles and Led Zeppelin. Gloria Estefan brought Latin rhythms into mainstream pop music. It's hard *not* to find a type of modern music that hasn't been influenced in one way, shape, or form, by rumba. Its inspirational rhythms and phrases make it hard for any listener to stay still in his or her seat.

## Where does *guaguanco* fit in?

There are three main types of rumba that dominate today - *yambu*, *guaguanco*, and *columbia*. Each descended from the ancestral dances brought to Cuba from Africa, and then was subsequently influenced by a variety of sources. While each form of rumba carries certain uniquely defining characteristics, they all share a common foundation in format - specific drumming patterns and instruments, special songs and song forms, and, most importantly, a great deal of improvisation. Yambu is a couples dance and is by far the slowest of the three. A dance of pure seduction, there is no *vacunao* in yambu. Columbia is the fastest of the three types of rumba and is typically danced by male soloists who display their style, creativity, and rhythmic prowess in competition with the other dancers.

*Rumba guaguanco* is also danced by couples and is characterized primarily by its extremely risqué sensual content. Sometimes its movements are compared to those of a rooster courting a hen. The male relentlessly pursues the female, strutting around with his chest poked out, as if he were puffing his feathers. The female pretends she is disinterested at first, but is eventually attracted to the male and permits him to get close.



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He attempts to “consummate” the courtship by thrusting his hand, foot, or pelvis towards the woman in the gesture known as the *vacunao*. The woman attempts to resist the *vacunao* by covering her pelvic area while maintaining the rhythm and flow of the dance. If he succeeds without being blocked, he is the better dancer. If she succeeds in eluding him, she is the better dancer.

## Rumba rhythms and instruments

Rumba is played on a variety of instruments that create a mosaic landscape of rhythm and sound. Initially, these instruments were very rudimentary, with boxes, crates, or upside-down drawers used to make drumming sounds for example. In fact, some of the oldest and most revered rumbas are called box or *cajon* rumbas (pronounced ka-hone'). In contemporary rumbas, congas are more popular, but the *cajon* is still used. Sticks and shakers are also used to complete the rumba ensemble. All these instruments are held together by the most fundamental rule of Cuban music and dance - *clave* (pronounced “clah'-vay”).

*Some of the oldest rumbas are called cajon or box rumbas in honor of the wooden boxes they're played on. The cajon is still used in contemporary rumba although congas have become more popular.*

The *clave* rhythm, played with two wooden sticks, is the pulse of rumba. It sets the tempo, mood, and even the type of rumba to be danced. It is the metronome by which all the other rumba rhythms are metered. You'll spend quite a bit of time learning *clave* and its relationship to the other rhythms throughout this course.



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# INTERACT and LEARN

The drum rhythms are played on three differently pitched instruments. The largest and lowest pitched drum is called the *tumbador*, *tumba*, *hembra* (or female), or *salidor* (or opener). This is usually the first drum to play in response to being called out by the clave rhythm. The midrange and next higher pitched drum is called the *segundo* (or second), *macho* (or male), or *tres-dos* (or three-two). It plays rhythms that contrast and counter the rhythms played by the *tumbador*. The highest pitched drum is called the *quinto* and it is on this instrument that most of the improvisation occurs.

Two other instruments are used in conjunction with the drums and the claves to round out the rumba ensemble. The *madruga* or shaker is typically used to keep a steady beat throughout the rumba rhythms. The *cascara*, *cata*, or *palitos* is a hollowed out cylindrical piece of wood that is played with sticks. Each of these instruments and rhythms will be covered in more detail later in this course.

Now that you're somewhat familiar with the evolution of rumba, let's move on to the meat of the subject - how to play the different rhythms associated with rumba. First, however, let's make sure we're all singing from the same sheet of music, if you'll pardon the pun.



# INTERACT and LEARN

Remember those objectives? It's time to test your skills on this last section. Grab a number 2 pencil and fill in the blanks! Check your answers by referring back to the course material. (Of course, we want you to refer back *after* you've completed the quiz, not during.)

1. Name the three main types of rumba that dominate today.

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2. Match the characteristics on the right with the type of rumba that they fit.

\_\_\_\_\_ Guaguanco  
\_\_\_\_\_ Yambu  
\_\_\_\_\_ Columbia

- a. Slow movements
- b. Vacunao
- c. Single male dancer
- d. Couples dance
- e. Medium tempo
- f. Rooster/hen courtship

3. Match the term on the left with its most appropriate definition.

\_\_\_\_\_ Cabildo  
\_\_\_\_\_ Bando  
\_\_\_\_\_ Rumbero  
\_\_\_\_\_ Yuka

- a. Club specializing the playing of rumbas
- b. Master rumba performer
- c. Ethnic social group
- d. Dance predecessor of the rumba guaguanco

4. Name two current-day bands whose music integrates rumba concepts

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5. Match the term on the left with its most appropriate definition or definitions.

_____ Clave	a. Highest pitched drum in rumba
_____ Tumbador	b. Shaker
_____ Cascara	c. Hollow wood cylinder
_____ Segundo	d. Lowest pitched drum in rumba
_____ Quinto	e. Middle pitched drum in rumba
_____ Madruga	f. Sets rumba tempo and mood

6. Call your mother, father, spouse, girlfriend, boyfriend, sister, brother, best friend or dog into the room with you and give them a one minute spiel on the history of rumba. If they're satisfied, so are we! (Sorry, the opinion of your cat is not acceptable. It's not that they're not intelligent, it's just that they really don't care what you have to say.)

*It's important to lay the proper rhythmic foundation before we embark on our quest to learn rumba guaguanco.*

*The next section of this course deals with the fundamentals of rumba rhythms.*





# INTERACT and LEARN

## RHYTHMIC CONCEPTS

*In this section, you'll be presented with some rhythmic concepts that are critical to building the proper foundation for playing rumba. You'll learn about the pulse, the clave and palitos rhythms, and practice exercises that will help you gain independence in your drum playing body parts!*

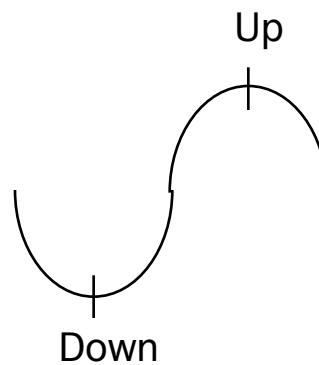
*At the end of this section, you should be able to:*

- *Read the notation contained in a matrix and clap its rhythm*
- *Clap the clave rhythm while maintaining a 4-beat pulse.*
- *Clap the palitos rhythm while maintaining a 4-beat pulse.*

# INTERACT and LEARN

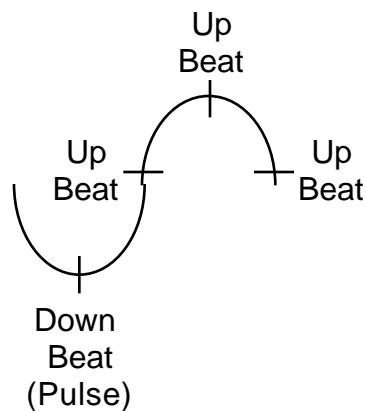
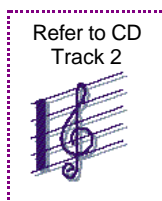
## The Pulse, Up, and Down Beats

Visualize rhythm as a wave, with a cyclic up and down motion.



The very bottom part of the wave is called the *down beat* or *pulse*. Everything else on the wave constitutes the *upbeats*.

**Note:** There are usually many upbeats to every one downbeat, as shown in the diagram below.

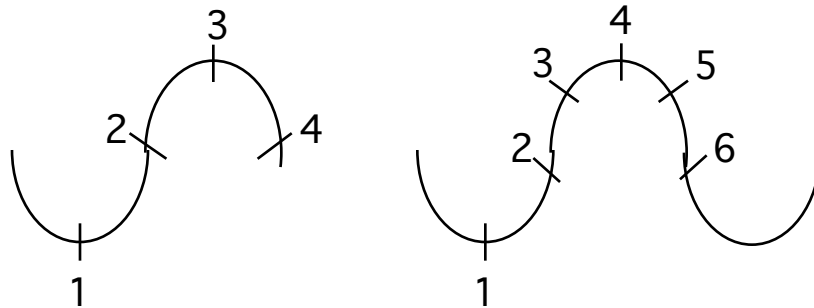




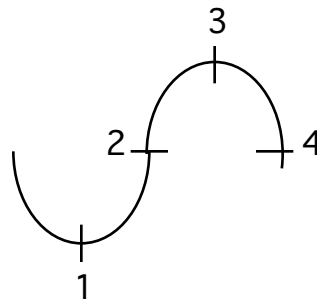


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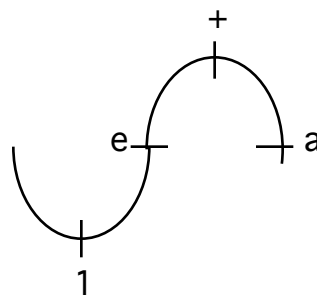
*The wave can be subdivided into infinite pieces but the most common subdivisions are in multiples of two's and three's.*



*In rumba, the wave is divided into four equal parts,*

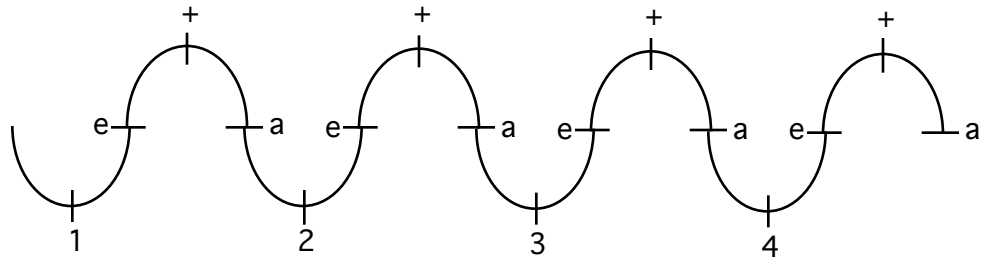


*and is counted "one-ee-and-uh."*

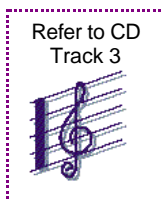
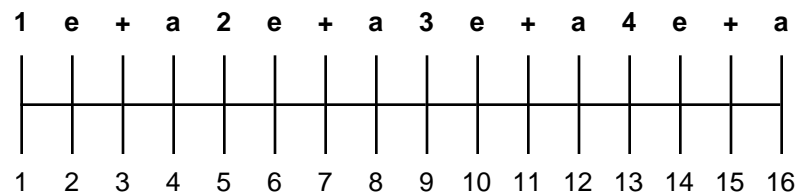


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There are four pulses or down beats in a cycle. The four groupings are counted like this: 1 e + a 2 e+ a 3 e+ a 4 e+ a



Now, if we take this wave pattern and stretch it out linearly, we have a line with sixteen spaces.



This wave pattern is our potential *rhythmic matrix*. In other words, we have sixteen available spaces to place notes and accent any spaces to create a rhythm or phrase.

Rhythmic Matrix	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16

# INTERACT and LEARN

## Clave

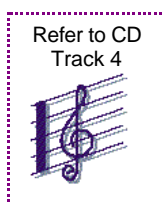
There are many styles of music in the world that use a sixteen-space matrix to create rhythm. So, what separates one style of music from another? The answer is both cultural and environmental, but the end result is a fingerprint that represents the mood of that particular society. In rumba, the phrase that is the key to understanding this music lies in the rhythmic pattern called *clave* (pronounced "clah'-vay").



Clave is a five-note phrase that repeats after every fourth down beat. The clave phrase syncopates the pulse and begins to add swing. Clave is the key to understanding how the music is arranged and flows.

*Claves* are the traditional instruments used to play the clave rhythm. Two sticks, the thicker one referred to as the *clave*, the thinner one referred to as the *striker*, are hit together to make a sharp, cracking sound. The *clave* lies in one hand between the fingertips and the heel of the hand, with the thumb out for support. This space between the *clave* and the palm of the hand creates a sound chamber. The *striker* is held as a beater in the other hand and is struck against the *clave*.

The accented beats on the rhythmic matrix that make up the clave phrase are - 1, 1a, 2a, 3+, and 4. Understanding clave is the first stage to understanding how the guaguanco rhythm works.



Rhythmic Matrix	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
<b>Clave</b>	X			X				X			X		X			



# INTERACT and LEARN

## Independence

Once you have learned the clave pattern, the next stage is to develop a sense of *independence* with clave. Independence is the ability to carry out multiple rhythmic tasks at the same time, like rubbing your stomach and patting your head. The more rhythmic tasks you are able to carry out simultaneously, the greater your sense and understanding of the entire musical piece. Your level of musicianship is directly related to your ability to do independent work. Improving independence also improves and enhances your ability to assimilate music, opening up your creative ear. Your goal is to be able to play the rhythms in this book while also tapping your foot to the pulse and singing the songs. This will be accomplished by performing a series of exercises to gain physical independence within the rhythm. Good luck!

The exercises will also increase your coordination, strength, and execution of the music.

## Exercises

Using the rhythmic matrix below as your guide:

1. Tap your foot to the pulse and clap clave.
2. Tap your foot to the pulse, clap clave, and say the pulse.
3. Tap your foot to the pulse, clap clave, and say the whole matrix.

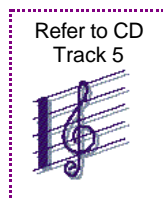
\* All exercises should be done with a metronome. Start at 60 clicks/min and increase, in increments of ten, to 120 clicks/min.

Rhythmic Matrix	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
<b>Pulse</b>	X				X				X				X			
<b>Clave</b>	X			X				X			X		X			

# INTERACT and LEARN

## Palitos

The next rhythm to understand is *palitos* (literally "little sticks"). The palitos rhythm is generally played with drum or timbale sticks against wood. Just as the clave pattern syncopates the pulse, the palitos pattern syncopates clave. The palitos provide the necessary swing to the music that drives the whole rhythm. As a result the palitos have been given the nick name *gua gua*, which in some countries indicates "bus". The analogy is that the palitos player is the bus driver, driving the rhythm. The role of the palitos player is ultimately one of the most important in a rumba group.



Rhythmic Matrix	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
<b>Palitos</b>	X		X	X		X		X	X		X		X	X		X

After learning the palitos pattern above, do the same type of independent exercises you did for clave. The chart on the next page has the hand positions for both left and right handed players. Notice that one hand is always playing clave. Eventually, you will be able to play the palitos starting with either your left or right hand.



# INTERACT and LEARN

## Exercises

1. Tap your foot to the pulse and play palitos.
2. Tap your foot to the pulse, play palitos, and say the pulse.
3. Tap your foot to the pulse, play palitos, and say the whole matrix.

Rhythmic Matrix	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Pulse	X				X				X				X			
Clave	X			X				X			X		X			
Palitos	X		X	X		X		X	X		X		X	X		X
Left Handed	L		R	L		R		L	R		L		L	R		R
Right Handed	R		L	R		L		R	L		R		R	L		L



# INTERACT and LEARN

## MELODIC CONCEPTS

*The melodic sounds produced by percussive instruments are as important as the rhythmic patterns. Many people don't know, for example, that you can tune a drum to produce differently pitched notes. In the hands of a master, a drum can produce a melody that integrates with and compliments the instruments being played by the rest of the musicians. The sounds produced can have a profound effect on the overall musical ensemble, especially during improvisational parts.*

*In this section, we will explore the different techniques used on percussive instruments to produce both rhythm and melody.*

*At the end of this section, you should be able to:*

- *Identify the three components of percussive sound*
- *Make vocal sounds that mimic the percussive sounds produced by the rumba ensemble*





# INTERACT and LEARN

## Pitch

There are many factors to consider when learning how to play a new instrument. The conga, the most fundamental instrument in rumba, is no exception. The most important thing to recognize about the conga is that it is more than just an instrument that keeps time. The conga is also a melodic instrument that makes tones. What makes the conga so unique is that it can produce a wide range of tones.

When striking a conga to produce an open tone, a volume of sound is produced. This sound can be broken down into three components:

- The *percussive* or striking element,
- The root or *major* tone, and finally
- A subtle range of minor tones called *overtones*.

These three components of sound exist in all percussive instruments. What separates the components from one another is the volume with which each is perceived. Each percussive instrument has its own distinctive relationship between the three sound elements. For example, in the open tone produced on a conga drum, the major tone is perceived as the loudest, followed by the overtones, and then, finally, the percussive element. On the other hand, when striking two sticks together, as in playing clave, the percussive element is perceived as the loudest or most prominent, followed by the major and then minor tones.

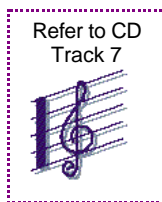


# INTERACT and LEARN

Other terms are sometimes used to describe this perception of sound. For example, the conga drum makes a sound that is described as “wet” or “fat,” while the madrugá makes a sound which is described as “dry” or “thin”. It is important to develop an ear for all three components and to recognize the differences between the many types of percussive instruments.

Hearing pitch takes practice. To really become familiar with your instrument, it needs to become a part of you - an extension of your feelings. We express feelings through our speaking voice every day. The same sensation should occur through a musical instrument.

Listen carefully to each tone. Try to hear all the elements that make up the sound - major tones, minor tones, and percussive element - and try to recreate them using your voice. In most cultures where drum music is played extensively, those that are “in the know” will tell you that the most effective technique for learning how to *play* a drum rhythm is to learn how to *say* it first. In other words, “If you can’t say it, you can’t play it.” You should be able to mimic any percussive instrument with your voice by just amplifying and carrying the same sound.



As you learn how to properly make various drum strokes in the next section, create your own “vocabulary of sounds” that correspond to the different tones. Imitating percussive sounds with your voice takes time and practice. Above all, don’t get discouraged and don’t be embarrassed.





# INTERACT and LEARN

## DRUM TECHNIQUE

The way you hit the drum - that is the speed and power of your stroke and where you contact the drum - affects the sound that is produced. Proper drumming technique is critical in order to prevent injury to your hands and to produce clear and consistent tones.

In this section you will learn how to correctly position your hands and body to produce the most effective sound from a conga. At the end of this section, you should be able to:

- Position your body correctly in relationship to the drum, and position the drum correctly in relationship to your body
- Create a bass tone on the drum
- Create a muted or press tone on the drum
- Create an open tone on the drum
- Create a slap tone on the drum
- Strike the drum using the touch stroke
- Strike the drum using the heel-tip stroke
- Maintain correct hand position away from the drum
- Begin playing rhythms with both the left and right hands



# INTERACT and LEARN

## *Positioning Your Body with the Drum*

*Many factors are involved in creating a proper drumming technique. These include:*

- *Body position*
- *Hand position*
- *Elbow position*
- *Correct placement of the hands when contacting the drum*
- *Hand movement through the air before and after contacting the drum*

*Use the discussions on the following pages as a guide to help you find the proper body, hand, and elbow positions that are most comfortable for you while producing the best possible sound. Remember everyone's anatomy is different - your technique should and will reflect these differences.*

# INTERACT and LEARN

## Body position

*Proper technique begins with correct body position in relationship to the drum. Start by sitting on the edge of the chair, bringing the drum back towards you, between your legs, until it can't go any further. Now, with your feet flat on the floor, place your left foot and right foot to the sides of the drum as shown in the photo below.*



*Figure 1.1 Position of the feet with respect to the drum*

# INTERACT and LEARN

*With your back straight and upright, tilt the drumhead slightly forward about 10 to 15 degrees.*



*Figure 12 Correct tilt angle for the drum*

*The reason for tilting the drum forward is twofold. First, when striking the drum, it allows the tones to escape more freely. This in turn increases the volume of sound heard from the drum. Secondly, it allows for a natural and freer movement of the shoulders and elbows.*



# INTERACT and LEARN

## Hand and elbow position

*Place your hand flat on the drum, with your fingers pointing and touching the center of the drum. Your wrists should be straight and your elbows parallel to the drumhead forming a diamond. Now pull your elbows straight back, sliding your hands until the two outer most knuckles of the palm contact the outside of the drumhead as shown below.*



*Figure 12 Hand and elbow position with respect to the drum*

# INTERACT and LEARN

*There should be a straight line forming from the fingertips through to the elbow. Your hands should be completely flat, with the fingers making complete contact with the drumhead.*



*Figure 1.3 Straight line between the fingertips and elbow*





# INTERACT and LEARN

## *Hand movement*

*Hand positions on the drumhead need to be isolated and understood first before executing the complete arm movement. Hand movement can be broken down into three phases.*

- 1. Hand contacting the drumhead,*
- 2. Hand movement away from the drum, and*
- 3. Hand movement towards the drum.*

*The hand contacts the drumhead in several different positions, each of which produces a unique sound. The photos on the following pages illustrate these the hand positions. In most cases, movement of the arm to and from the drum is the same, and is shown in the section that follows ("Hand movement towards the drumhead" and "Hand movement away from the drumhead") In two cases however, the bass and slap tones, the movement is slightly different and has been illustrated for you separately.*

# INTERACT and LEARN

## Bass Tone

The first hand position to work is the *bass tone* position, as all the other hand positions are modifications on this one.

Begin by making the palm of the hand, fingers and wrist flat. Fingers should be together and thumb pulled in.



Figure 1.4 Hand position for the bass tone

The movement of the arm while creating the bass tone is rather rigid in order to ensure that the hand contacts the head firmly and flat. Bass tones should sound thick and heavy.



Figure 1.4.1 Arm movement while creating the bass tone

# INTERACT and LEARN

## Muted or Press Tone

The next hand position is the *muted* or *press tone*. Starting from the bass tone position, slide the hand back towards the outside of the drum and stop just as the two outer most knuckles of the palm pass the rim of the drum. It is important to keep wrist flat. Pressing the fingers firmly against the drumhead creates the press tone. If performed correctly, there should be a buzz or zip sound produced.



Figure 1.5 Hand position for the muted or press tone



Figure 1.5.1 Knuckles contact just along the rim of the drumhead during the press tone

# INTERACT and LEARN

## Open Tone

The next position is the *open tone*. This position is the same as the *press tone* except that the fingers remain slightly elevated when contact is made with the drumhead. The elevated fingers do not actually touch the surface. The open tone is actually created when the mid-part of the hand makes contact with the rim. An open tone should sound round and full.



Figure 16 Hand position for the open tone

## Slap Tone

The next position is the *slap tone*. From the open tone position, slide your hand forward towards the center of the drum until the back part of your palm makes contact with the rim. The hand is cupped, with the knuckles raised and the wrist is bent below the rim. This is the position in which your hand will contact the drumhead as you make the whole slap tone movement.



Figure 1.7 Hand position for the slap tone

# INTERACT and LEARN

The slap tone actually begins with the hand in the position shown at "1" in the photo to the right. The slap is created by the pads of the fingers whipping down and grabbing the skin, and should sound sharp. Move your hand through the air until it contacts the drum as shown in "2" and "3".

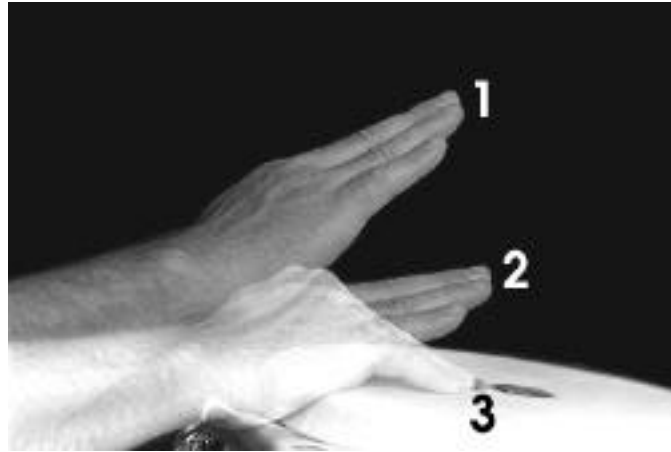


Figure 1.7.1 Hand movement during the slap tone

## Heel-Tip Movement

The next position or movement is the *heel-tip*. The heel-tip, like the touch stroke shown next, is mainly intended for time-keeping purposes. The first part of the movement is like a bass stroke except the fingers are slightly elevated and the hand becomes a little arched.



Figure 1.9 Hand position during "heel" portion of heel-tip movement



# INTERACT and LEARN

During the *tip* part of this movement, the wrist is elevated and fingers make contact on the drum. Hand and fingers are straight.



Figure 1.9.1 Hand position during “tip” portion of heel-tip movement

## Touch Stroke

The last position is the *touch stroke*. This is really a time-keeping stroke rather than a stroke intended to produce sound. The position is similar to a slap, but not as exaggerated and the power behind the stroke is considerably less.



Figure 1.10 Hand position for the touch stroke

# INTERACT and LEARN

## *Hand movement away from the drum*

*The most important thing to remember when moving your hand away from the drum after making a tone is to lead the movement with your wrist, **not** with your fingers!*



*Figure 1.11 Hand movement away from the drum – lead the movement with your wrist*

## *Hand movement towards the drum*

*Your wrist leads the movement while your fingers drag behind!*



*Figure 1.12 Hand movement towards the drum – wrist leads, fingers drag behind*



# INTERACT and LEARN

## Shekere Technique

The *madruga* is generally used in a supporting role to the drums, making that familiar “shooshing-like” sound we associate with rumba guaguanco and Afro-Cuban music in general. The shekere, traditionally made from hollowed gourds wrapped in a lattice of shells or beads, is also a widely accepted substitute for the *madruga*, and is used throughout this course. The instrument is played by shaking or twisting it to get shaker and rattle sounds or by hitting the bottom of the body with the palm of the hand to produce drum-like bass notes.

To play the shekere, place one hand loosely around the neck of the instrument and place the other hand on the bottom of the instrument, supporting most of its weight with your fingers. Tilt the shekere mouth forward and downward, pushing on the bottom with your fingertips and supporting with the hand around the neck, as you would if pouring water from a gourd. Tilt the shekere back to its starting position to complete the movement and the sound.



Figure 1.13 Shekere movement down (on left) and up (on right)

The downwards and upwards movements should be made with a snap in the wrists, resulting in a clear and crisp sound. (This is unlike pouring water where such abrupt movements would almost certainly result in a wet tablecloth and even wetter guests!)

# INTERACT and LEARN

## Shekere Rhythm

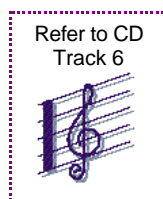
*In this course, we will be using a shekere to play the parts normally played by the madrugá. The notation used for shekere movements is as follows:*

- D     Down - Tilt the shekere mouth down as if you were pouring water out of it*
- U     Up - Tilt the shekere mouth back up as if you were done pouring*

*The shekere rhythm typically consists of up and down movements that create accent sounds on the first and third beats of each rumba guaguanco phrase.*

Rhythmic Matrix	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Traditional Shekere	U							D	U							D

*Basically, the room in between the normal up and down beats is available for improvisation, as long as the fundamental rhythm is maintained. For example, in all the songs you'll hear on the accompanying CD, we elaborated on the basic shekere rhythm, introducing a non-stop shaker sound as shown in the chart below.*



Rhythmic Matrix	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Modified Shekere	U	D	U	D	U	D	U	D	U	D	U	D	U	D	U	D



# INTERACT and LEARN

## Execution

*Once technique is mastered, the execution or ability to produce these tones consistently must be worked. The series of exercises that follow at the end of this section will develop your execution skills.*

*Before you can complete these exercises, you need to understand how to read and comprehend the charts used throughout the rest of this course.*

# INTERACT and LEARN

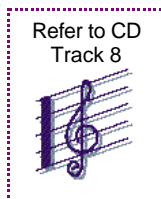
## Written Notation

*The notation used in this book is straightforward and easily understood. I have used this method for many years and found that it works best for all students, especially those who have had no formal training in music.*

### Drum strokes

*The individual drum strokes or tones to be played in a particular rhythm are represented in the matrix with the following symbols:*

B	Bass tone
M	Muted or press tone
O	Open tone
S	Slap tone
T	Touch stroke
H/P	Heel-tip stroke - the "H" indicating the heel portion and the "P" indicating the tip portion



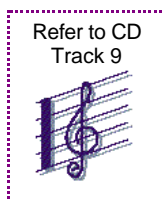
### Special symbols

- [ ] When brackets appear around any of the tone, stroke, or shekere movement symbols shown above, it means that "note" may be either be played or omitted - it's optional!

# INTERACT and LEARN

## Learning a new rhythmic part with the charts

There are several steps you must follow when learning the rhythmic parts presented in the next section of this course. These simple steps will allow you to quickly and easily move from *reading* a rhythmic part in the matrix to actually *playing* the part correctly with the drum. First, form what I call a "click track" with your voice, using a "tick" or "tock" sound. Each tick should correspond to a single box on the line. Follow the boxes with your finger from left to right as you say each tick/tock.

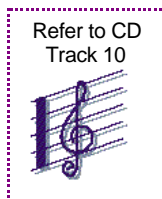


Rhythmic Matrix	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
"Click Track"	#	#	#	#	#	#	#	#	#	#	#	#	#	#	#	#

↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑

Follow each box from left to right with your finger as you make a tick or tock sound in your vocal click track

Next, modify your click track to correspond to the rhythmic part presented. As your finger moves across the line, verbally emphasize the boxes with the tone/stroke symbols in them.



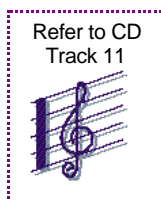
Rhythmic Matrix	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Tone/Stroke	T		T	B	T		T	S	O		T	T	T		T	T
"Click Track"	#	#	#	#	#	#	#	#	#	#	#	#	#	#	#	#

↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑

Emphasize these points in your vocal "click track"

# INTERACT and LEARN

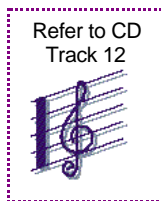
Start replacing the tick sounds you're *emphasizing* in the click track with the vocal drum sounds you invented in your drum "sound vocabulary" earlier in this course. You should now be getting a sense of how the rhythm flows and sounds. Remember, if you can't say it, you can't play it.



Rhythmic Matrix	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Tone/Stroke	T		T	B	T		T	S	O		T	T	T		T	T
“Click Track”		#				#				#				#		
“Sound Vocabulary”	ti		ti	hm	ti		ti	at	oun		ti	ti	ti		ti	ti

Combine the click track "tick" sounds with the sounds from your "drum sound vocabulary" to create a sense of the entire rhythm

Finally, start converting the sound of the rhythm into its actual mechanics by playing the tones and strokes represented in the matrix on your conga. As you begin using the correct hand position, the rhythm will come alive. Once you get the hang of it, this will be your best method for acquiring all new rhythmic information in the remainder of this course.



Rhythmic Matrix	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Tone/Stroke	T		T	B	T		T	S	O		T	T	T		T	T
Hand Position	L		R	L	R		L	R	L		R	L	R		L	R



# INTERACT and LEARN

## Exercises for technique and execution

Try and say the pulse or the rhythmic matrix while playing these exercises. The exercises use alternating left and right hands. Do the exercises below with both hands, starting with the left and then the right. Use a metronome to help maintain a steady beat and to improve the speed with which you play the drum parts. Begin as slowly as you need to and work up to at least 120/clicks per minute.

Exercise #	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
1	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B
2	M	M	M	M	M	M	M	M	M	M	M	M	M	M	M	M
3	O	O	O	O	O	O	O	O	O	O	O	O	O	O	O	O
4	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S
5	B	B	B	B	M	M	M	M	O	O	O	O	S	S	S	S
6	B	B	M	M	O	O	S	S	B	B	M	M	O	O	S	S
7	H	P	P	H	H	P	P	H	H	P	P	H	H	P	P	H
Exercise #7 is actually the <i>ensemble ride</i> for guaguanco. It is played by all the drums at the opening of a rumba guaguanco and will be discussed in more detail later in this course.																
Right and left-handed positions for the exercises above																
right-handed	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L
left-handed	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R





# INTERACT and LEARN

## GUAGUANCO DRUM PARTS

*Now that you have an understanding of the clave and palitos, know the correct body and hand positions for playing the drum, and can read the rhythmic matrices, it's time to learn the individual drum parts for rumba guaguanco!*

*In this section we will explore the rhythmic patterns that make up the rumba guaguanco.*

*At the end of this section, you should be able to:*

- *Correctly identify the different drums used in rumba guaguanco and place them in sequence from highest pitch to lowest*
- *Play the basic ride for the rumba guaguanco supporting drums*
- *Play the simple question and answer phrase for the rumba guaguanco quinto drum*
- *Play the advanced question and answer phrase for the rumba guaguanco quinto drum*

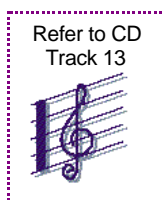
*Once you have mastered these skills, you may move on to the last part of the section where the basic and advanced rumba guaguanco conversations are presented.*

# INTERACT and LEARN

The individual rumba guaguanco drum parts fit together like a jigsaw puzzle or the instruments in an orchestra. Each orchestral instrument has a certain role and responsibility. Taken individually, the instruments only play notes and rhythms, but conducted together they create a symphony. Similarly, the individual drum parts, along with shakers, clave and palitos, interweave their intricate rhythms to make up the rumba ensemble.

In our version of guaguanco, three drum parts provide the supporting rhythms - *bombo*, *tumba*, *segundo* - with some improvisation permitted. A fourth and lead drum part - *quinto* - provides additional support but with much more improvisational freedom.

The musical orientation or relative pitch of the rumba guaguanco drums, starting from the highest to the lowest, is:



Quinto	Pronounced "keen-toe"
Segundo	Pronounced "say-goon-doe"; also known as the conga or the tres-dos
Tumba	Pronounced "toom-bah"
Bombo	Pronounced "bom-boe" with the "o" in "bom" sounding more like the "o" in the word "so"

When learning these important guaguanco drum parts, it is necessary to follow a certain progression. There are three steps that make up the progression:

- The *basic pattern* or *ride*
- The *basic conversation*
- The *advanced conversation*



# INTERACT and LEARN

## Basic Pattern or Ride

The *basic pattern* or *ride* is the base rhythm played for each drum part in guaguanco. Each part needs to be played with a certain feeling or *groove*. Groove is a term used loosely in music to mean “play in a pocket of space defined by your part, play in time, and play in relationship to the other parts of the ensemble.” Of course, this is easier said than done! It becomes increasingly more difficult to play and *stay* “in the groove” as the number of parts in an ensemble increases, and especially as you begin to improvise within your own part.

Drumming in an ensemble is similar to dancing as a couple. You and your partner move together in a space defined by the dance. Your individual dance parts are not identical but are designed in such a way as to intertwine with each other. In many cases, they’re even mirror images of each other. If one of you were to begin improvising your steps, you’d probably wind up dancing on your partner’s feet - unless of course, you had complete mastery of your own steps so that you could weave your improvisation in and out between your partner’s steps. The same holds true when playing music in an ensemble except that now the “dancing” is more complicated. The number of “feet”, or in our case the number of “beats,” to keep track of is much greater, and the ability to create improvisational parts becomes a much more complex problem to solve. Development of your mechanical independence augments your ear’s ability to isolate and hear independent rhythms - not only the ones you’re playing, but also those being played by the rest of the group.

Each drum part should not only be learned in relationship to the clave and palitos, but also in relationship to each other. You must understand and be able to distinguish each separate relationship, especially before moving on to the conversation sections. Use the accompanying audio tracks to play one drum part against another.

# INTERACT and LEARN

## Basic Ride for Rumba Guaguanco Supporting Drums

The basic ride for the supporting drums in rumba guaguanco is shown in the matrix below. The matrix also shows how each basic ride is mapped to the pulse, clave, and palitos base rhythms.

Trk#		1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
2	Pulse	X				X				X				X			
4	Clave	X			X				X			X		X			
5	Palitos	X		X	X		X		X	X		X		X	X		X
6	Shekere	U	D	U	D	U	D	U	D	U	D	U	D	U	D	U	D
14	Bombo	B			O			[B]		[B]			[B]			[B]	
		L			R			L		L			L			L	
15	Tumba	B			B	[B]		O	B	B			B	B		O	B
		R			L	R		R	L	R			L	R		R	L
16	Segundo	T		T	B	T		T	S	O		T	T	T		T	T
		L		R	L	R		L	R	L		R	L	R		L	R

Bombo Basic Ride  
Refer to CD Track 14



Tumba Basic Ride  
Refer to CD Track 15



Segundo Basic Ride  
Refer to CD Track 16





# INTERACT and LEARN

## The Lead Drum - Quinto

*Quinto* is believed to come from the word *requintos*, which was the name given to the fifes played by marching military bands. A fife is a high-pitched flute and the quinto is a high-pitched drum or *cajon*. In early rumba history, the quinto was typically a small wooden candle box.

The role of the quinto drum is to mark and accentuate the male dancer's steps and movements through highly improvised playing. When there is no dancing, the quinto player tries to weave phrases in and around the singer's voice, embellishing it with rhythm. These improvisations get more and more energetic and aggressive during the course of the rumba and reach a peak during the danced portions. The quinto player's challenge is to stretch the rhythm within its boundaries without destroying the flow of the music.

In all forms of drum music, the concept of "call and response" or "question and answer" is seen. In other words, a phrase is set up in two parts. The first part of the phrase is the "question" and it begins with open tones, generally large in volume, and symbolic in opening up the phrase or dialog. The second part of the phrase is the "answer." It begins with slaps, generally sharp in sound and high pitched, and is symbolic in closing the phrase or dialog. Both the question and answer portions of the phrase last one clave in length each. Therefore, a typical quinto phrase spans the length of two claves.



# INTERACT and LEARN

There are three quinto phrases we will learn in this course. The first is the basic quinto pattern or ride. The second pattern is a simple phrase with the basic rhythm repeated and tones alternated. The third pattern is a more advanced phrase, with a sophisticated question and answer response. Learn the basic ride first in order to get a feel for the pocket and how the quinto phrase jives with the other guaguanco drum parts. Then move on to the simple and advanced phrases. Soon you'll use both of these phrases to create your own question and answer responses.

## Basic quinto ride

Use the matrix below to learn the basic ride for the quinto part. As you progress, *eliminate* the touch strokes that are used in the basic ride just to maintain a consistent pace.

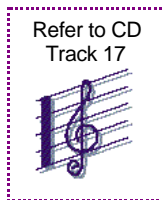
	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Clave	X			X				X			X		X			
Basic Ride	T	M	T	T	T	T	T	M	T	T	T	M	T	T	T	T
Hand Position	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R



# INTERACT and LEARN

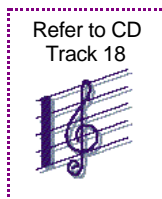
## Simple quinto

The simple quinto shown below expands on the basic ride by replacing the muted tones shown in the previous matrix with the appropriate quinto drum strokes. The touch strokes have also been eliminated.



Trk#		1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
4	Clave	X			X				X			X		X			
17	Question		O						S				O				
	Answer		S						O				S				

## Advanced quinto



Trk#		1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
4	Clave	X			X				X			X		X			
18	Question		O	O					S				O		O		
	Answer		S	S			O		O				S				





# INTERACT and LEARN

## *Independent Exercises*

*The following exercises should be done once for each of the individual drum parts associated with the guaguanco supporting drums - tumba, segundo, and bombo - and with quinto. These parts were presented in the matrices earlier in this section.*

## *Intermediate Exercises*

1. *Clap the pulse and say the drum part.*

## *Advanced Exercises*

1. *Tap your foot to the pulse, clap clave, and say the drum part.*
2. *Tap your foot to the pulse, play palitos, and say the drum part.*
3. *Play the drum part, tap your foot to the pulse, and say clave.*
4. *Play the drum part, tap your foot to the pulse, and say palitos.*



# INTERACT and LEARN

## Basic Conversation

Once you have a good feel for the basic ride, it's time to learn how to move or open up your parts a little. The *basic conversation* allows you to take what you have learned and put a little bit of yourself into it. The segundo drum initiates the basic conversation. In other words, when the segundo plays two tones the other drums respond.

The bombo begins by adding another bass tone on the "a" portion of the fourth down beat, creating a new basic ride for this part. In the rhythmic matrix on the next page, the colored boxes show the places where there is potential space for you to improvise and add your own tones. Begin by adding bass tones, then try presses, slaps, and open tones. Remember that no matter what tones you do decide to add, you must not lose the original basic ride for that drum part. In other words, whatever tones you play must always incorporate or resolve into the next portion of the basic ride.

The tumba player begins by dropping the open tone on the "+" portion of the fourth down beat. (You may add this tone back at any time but start without it first.) Again, the colored boxes show the potential space for you to improvise. As with the bombo, try filling the space with bass tones first, then move on to press tones, slaps, open tones, and or any combination of these. Your ultimate goal is to try and create a complimentary dialog between the bombo and tumba drums.

# INTERACT and LEARN

Trk#		1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
4	Clave	X			X				X			X		X			
5	Palitos	X		X	X		X		X	X		X		X	X		X
19	Bombo	B			O												B
		L			R												L
20	Tumba	B	[T][T]	B	[B][T]	O	[B][B]	[T][T]	[B][B]	[T][O]	[B]						
		R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L
21	Segundo	T		T	B	T		T	S	O	O	T	T	T		T	T
		L		R	L	R		L	R	L	L	R	L	R		L	R

Bombo Basic Conversation  
Refer to CD Track 19



Tumba Basic Conversation  
Refer to CD Track 20



Segundo Basic Conversation  
Refer to CD Track 21





# INTERACT and LEARN

## Advanced Conversations

*Now that you have a feel for moving the individual drum parts, let's learn three advanced conversations. Each conversation is different and has its own unique way of interacting with the other drum parts. The conversations utilize press tones for dialog, a technique that is very characteristic of rhythm guaguanco.*

*Try and apply the same learning techniques for the advanced conversations as you did with the basic ride and conversation - speaking the parts, tapping them, understanding their relationship to clave, palitos, and the other drum parts, and then actually playing them. When you think you've mastered an individual drum part, go to the interactive section and play along with it's associated recording on the CD.*

# INTERACT and LEARN

## Advanced Conversation #1

Trk		1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
4	Clave	X			X				X			X		X			
5	Palitos	X		X	X		X		X	X		X		X	X		X
22	Bombo	B			O				[M]	[M]		M		M	M		
		L			R				R	L		R		L	R		
23	Tumba	M	M	M	M			O	B	B			B	B		O	B
		R	L	R	L			R	L	R			L	R		R	L
24	Segundo	T		T	B	M	M		S	O		T	T	T		T	T
		L		R	L	R	L		R	L		R	L	R		L	R

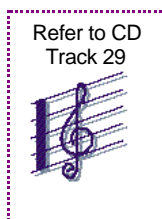


This conversation is used in the first interactive song, *El Bembe*.

# INTERACT and LEARN

## Advanced Conversation #2

Trk		1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
4	Clave	X			X				X			X		X			
5	Palitos	X		X	X		X		X	X		X		X	X		X
26	Bombo	B			O					B				M	M		
		L			R					L				R	L		
27	Tumba	B			B		O		M	M				M	M		O B
		R			L		R		R	L				R	L		R L
28	Segundo		M	M	B		T		S	O		T	T	T		T	T
			L	R	L		L		R	L		R	L	R		L	R



This conversation is used in the second interactive song, *Oshun*.

# INTERACT and LEARN

## Advanced Conversation #3

Trk		1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
4	Clave	X			X				X			X		X			
5	Palitos	X		X	X		X		X	X		X		X	X		X
30	Bombo	B			O		M	M			M	M		M			
		L			R		R	L			R	L		R			
31	Tumba	M			B			O		H		T	S		O		M
		L			R			R		L		L	R		R		R
32	Segundo		M	M	B		B		S	O		T	B		B		B
			R	L	R		R		R	L		R	L		R		L



This conversation is used in the third interactive song, *Un Hombre*.





# INTERACT and LEARN

## Interactive Section

*There are three complete ensemble recordings on the CD. You may use these to play along with and test what you've learned without having to perform in front of a potentially embarrassing audience. All three interactive recordings use the same basic ride and conversation, but the tempo and the advanced conversation components are different.*

- *"El Bembe" is slow in tempo and uses advanced conversation #1*
- *"Oshun" has a medium temp and uses advanced conversation #2*
- *"Un Hombre" is fast in tempo and uses advanced conversation #3*

*All the arrangements follow the same type of progression. The Progression with all the drums playing an ensemble ride followed by an introductory ensemble break. This break is different in each guaguanco song arrangement. Following the ensemble break, the drums begin playing their own basic ride. As the song progresses, they change over to the basic conversation in response to certain vocal cues and changes. Finally, the drums change over to their respective advanced conversation until the end of the song.*





# INTERACT and LEARN

## GUAGUANCO SONGS

*Singing is also an integral part of guaguanco. Songs provide the melodic and rhythmic base from which the drums will work and develop. The songs are the key to understanding how a particular style of music flows.*

*In this section, we will explore some typical guaguanco songs. The lyrics are provided on the following pages so that you can follow along with the CD.*

*When learning these songs, it is very important to understand not only where the song begins in relationship to clave, but also how they flow with clave to create an overall rhythmic and melodic soundscape.*



# INTERACT and LEARN

## Vocal Parts of Rumba Guaguanco

A lead singer and a chorus sing the vocal parts of rumba guaguanco. The lead vocal part is highly improvisational, just as the quinto part is. The lead singer, also called the *gallo* (pronounced "guy-o" and yes, it means chicken) is anchored within the framework of the percussion and the choral refrains. Within that structure he is free to weave his own story with his highly developed sense of rhythm. Even lyrics are frequently improvised.

Guaguanco songs are typically, but not always, divided into three sections.

**Diana** The *diana* (pronounced "dee-anna" and also called the *lalaleo* or *llorao*) is the opening section of the rumba song and contains several melodic phrases presented by the lead singer, often in words or syllables which are not really words at all but more like "scatting." The *diana* is started after the percussionists begin playing the ensemble *ride*. It is during the *diana* that the lead singer establishes the tonal range, primary melodic features, and basic story on which the rest of the song will be constructed.

**Canto** The main body of the rumba song is known as the *canto* (pronounced "kahn-toe"). The *canto* contains the lead singer's main verses (also called *décima* or *estrofa*) and the choral refrains. It is during the *canto* that the lead singer gets to show off his musical and story telling prowess. Frequently, he will spontaneously construct lyrics and improvise the melody extensively, but all within the framework set by the *diana* and the percussion.



# INTERACT and LEARN

*Montuno* After the main verses have been sung, the lead singer cues the chorus to begin singing a short refrain, followed immediately by a period of "call and response" singing between the lead singer and the chorus. This section of the rumba is galled the montuno (pronounced "mon-tune-yo"). The lead singer improvises the "call" and the chorus responds with the short refrain "answer." As soon as the montuno starts, the dancing begins.

*The rumba closes when the lead singer cues the chorus for the last refrain and the percussionists perform a standard rhythmic ending or break.*

*The songs in this course only loosely display the guaguanco three-part format characteristics since they are condensed versions of actual rumba songs. The duration and level of improvisation that one would normally experience in a guaguanco song have been greatly reduced in order to provide you with a variety of styles in a shorter time frame.*



# INTERACT and LEARN

## Putting It All Together!

Finally! The opportunity now presents itself to put everything you've learned together in one place. The objective is simple. In order to appreciate rumba guaguanco, you must not only understand how it is applied rhythmically, but also melodically and lyrically.

The remainder of this section breaks down three very different rumba guaguanco songs. The *basic ride*, *basic conversation*, and *advanced conversation* rhythms you've learned will all be applied in each interpretation of guaguanco. The three songs are:

1. El Bembe
2. Oshun
3. Un Hombre

Some new percussion sections are included for each song. These additional sections help the percussion instruments transition into and out of rumba guaguanco.

The *ensemble ride* is the term we'll use to refer to the rhythmic pattern that begins each of our songs. The ensemble ride is played by *all* the rumba guaguanco drums and may be repeated one or more times. There is a different ensemble ride for each of the three songs.

At the end of the ensemble ride, a break occurs. We'll refer to this as the *ensemble break* for the remainder of the course. The ensemble break is initiated by the tumba, has separate parts for each individual drum, and helps transition everyone from the ensemble ride into their respective basic ride. Again, there is a separate ensemble break for each song.





# INTERACT and LEARN

From the *basic ride*, you'll transition into the *basic conversation*, and finally into the *advanced conversation* for each specific song. Each of these rhythms is charted for you previously in this course.

Each song ends with its own specific rhythmic pattern, called the *exit break*.

The charts on the following pages show each of the rhythms described above up to the point where the *basic ride* begins. If you need to, refer back to the section entitled *Guaguanco Drum Parts* for the individual rhythms that make up the *basic ride*, the *basic conversation*, and the *advanced conversations* for *rumba guaguanco*.

After the *ensemble ride*, *ensemble break*, and *exit break* charts for a given song, we included another type of chart to help you with the singing portion. These charts map the lyrics of each song as closely as possible to *clave*. Use them to become intimately familiar with how the melody and the lyrics move and flow with *clave*. Of course, a certain amount of artistic license is granted the *gallo* - the lead singer - to flow the lyrics and melody against *clave* as he or she pleases. Remember, a *gallo* is supposed to strut his or her singing stuff! If you're practicing the *gallo* parts, feel free to take the same kind of liberty and exercise your singing improvisational skills.

**Author's Note:** We have attempted to chart and translate all the songs found in this course, however please take our interpretations loosely. When charting out the rhythmic aspects of the songs, especially during the lead singer's improvisational parts, there may be a certain variance between what you see in the book and what you hear on the CD. Our charts only provide a rough guide towards understanding the relationship of the song to *clave*. Also, when translating song lyrics, as with poetry, much of the original meaning may be lost in the literal translation.



# INTERACT and LEARN

## "El Bembe"

### "El Bembe" Ensemble Ride

All drums play this part to open the song. The ensemble ride is repeated a couple of times before entering into the Ensemble Break shown below.

Ensemble Ride	1	e	++	a	2	e	++	a	3	e	++	a	4	e	++	a
	B			B	B			B	B			B	B			B

### "El Bembe" Ensemble Break

The Ensemble Break is initiated by the tumba and signals the beginning of the *diana* portion of the song. Singing begins immediately after the start of this break, as shown on the following pages.

Ensemble Break	1	e	++	a	2	e	++	a	3	e	++	a	4	e	++	a
Phrase 1																
Tumba	O			O			O	B	B			B	B		O	B
Segundo	B			B	B			B	O	O	O	O	O	O		
Quinto	B			B	B			B	B			B	B			B
Bombo	B			B	B			B	B			B	B			B



# INTERACT and LEARN

Ensemble Break	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Phrase 2																
Tumba	B			B	B		O	B	B			B	B		O	B
Segundo	T		T	B	T		T	S	O		T	T	T		T	T
Quinto	B	O						S				O				
Bombo	B			O												

This last phrase here is actually the Basic Ride for rumba guaguanco as shown in the section entitled *Guaguanco Drum Parts*. Now you're in the rumba!)

## "El Bembe" Exit Break

All the drums play this part to close song

ENDING P1	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
All Drums													B	B	B	B

ENDING P2	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
	S															



# INTERACT and LEARN

## "El Bembe" Song Flow Chart with Clave

The drums transition from the Ensemble Break into the Basic Ride as shown on the previous page and in the section entitled *Guaguanco Drum Parts*, and singing begins. This section is a short *d'iana*.

Part 1	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Clave	X			X				X			X		X			
Gallo								elli	be	.lele	.ba	lele				
	ba															
Clave	X			X				X			X		X			
Coro									A .....				a .....			
	a .....															
Clave	X			X				X			X		X			
Gallo								elli	be	.lele	.ba	lele				
	be..... a.....															
Clave	X			X				X			X		X			
Coro									a .....				a .....			
	a .....															



# INTERACT and LEARN

The drums continue with the Basic Ride throughout the *canto* section, as shown below.

Part 1 cont.	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Clave	X			X				X			X		X			
Gallo									o		ye	o	ye	oye		
								a	ti		te		gusta	la	ru	
Clave	X			X				X			X		X			
	mba majarito ye a															
								a	mi		me		gusta	bembé		
								a	ti		te		gusta	la	ru	
	mba majarito ye a															
								a	mi		me		gusta	bembé		
								tu	sa				bes	por		
	qué por qué bembé															
Clave	X			X				X			X		X			
									tie		ne	o		ya		
									tie		ne	o		ri		
									a		mal			a de		
									en		el			bembé		
									bai		le	o		shun		
									bai		le	o		oya		
									o		ri			yeye		
									o		ri			yeye		
									o		ri			yeye		



# INTERACT and LEARN

The drums transition again from the Basic Ride to the Basic Conversation at the beginning of the *montuno* section, as shown below. (See the section entitled *Guaguanco Drum Parts*)

Part 1 cont.	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Clave	X			X				X			X		X			
Gallo				el		bem		bé					bai	la	co	mo a ye
Clave	X			X				X			X		X			
Coro				el		bem		bé								
Clave	X			X				X			X		X			
Gallo #1													bai	le	rum	ba bue
#2		na											bai	la	gua	guanco
#3													guaguan		co	gua
#4		guan		co									can		to	guan co
#5													o	ye	cosi	ta bue
#6		na											to	que	la	conga bue
#7		na											ca	mina	ca	mina ca
#8		mina											ha		bla	quinto





# INTERACT and LEARN

The drums transition one last time from the Basic Conversation to the Advanced Conversation #1 as shown in the section entitled *Guaguanco Drum Parts*.

Part 2	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Clave	X			X				X			X		X			
Gallo									di		lo		co		mo	
	yo		ha		car		e		co						a	
	hi		no		mas				di		lo		co		mo	
	yo			ha		car		e		co					a	
	hi		no		mas											
Coro									di		lo		co		mo	
	yo		ha		car		e		co						a	
	hi		no		mas				di		lo		co		mo	
	yo															
Clave	X			X				X			X		X			
Gallo #1					a		hi		no		mas				y	
	rumba			buena.												
#2			ha		cer		rum		be		ro				y	
	toque			bien												
#3				ha		car		e		co					y	
	va		go		zar											
#4				di				lo		coro					di	
	lo		co		mo		yo									
#5				ha		cer		e		co		e		co		e
	co		l		ya											
#6				ha		cer		e		co					co	mo
	yo		na		ma											



# INTERACT and LEARN

Part 2 cont.	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Clave	X			X				X			X		X			
Gallo				ha	cer			e	co							
Coro													co		mo	
	yo															
Gallo			a	hi	na	mas										

The Exit Break is played at the end of the song. It begins precisely on the last beat of clave.

Ending	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Clave	X			X				X			X		X			
Coro													a.			
	qui												en			
	tre												la			
	flo										o		o		o	
	res															



# INTERACT and LEARN

## *"El Bembé" Lyrics*

*This song contains lyrics in both Spanish and Yoruba.*

*Gallo*            *Elli-be-lele-ba-lele-ba*

*Coro*            *Aaaaa.....*

*Gallo*            *Elli-be-lele-ba-lele-be-a*

*Coro*            *Aaaaa.....*

*Gallo*            *Oya, oya, oya*

*Gallo*            *A ti te gusta la rumba, Marjarito*  
*Ye o, a mi me gusta Bembé*  
*A ti te gusta la rumba, Marjarito*  
*Ye a, a mi me gusta Bembé, Tu sabes por qué,*  
*Por qué Bembé, tiene Oya, tiene Ori, a mala de*  
*En el Bembé, baile Oshun, baile Oya*  
*Ori yeye, Ori yeye, Ori yeye*

*Coro*            *El Bembé*

*Gallo*            *Baile Como a ye*  
*Baile rumba buena*  
*baile guaguancó*  
*Guaguancó, guaguancó*  
*Oye cosita buena*  
*Toque la conga buena*  
*Camina, camina, camina*  
*Habla Quinto*



# INTERACT and LEARN

*Gallo* Dilo como yo, hacer eco, ahi no mas  
Dilo como yo, hacer eco, ahi no mas

*Coro* Dilo como yo, hacer eco, ahi no mas  
Dilo como yo

*Gallo* Ahi no mas y la rumba buena  
Hacer rumbero y toque bien  
Hacer eco y va gozar  
Dilo coro, dilo como yo  
Hacer eco-eco, eco iya  
Hacer eco como yo na mas

*Coro* Dilo como yo

*Gallo* Hacer eco  
Ahi na mas

*Gallo* Aqui entre la flores...



# INTERACT and LEARN

## *"El Bembe" Translation*

*Lead*            I see you like the rumba, handsome one  
                     I like the bembe  
                     You want to know why  
                     Because the bembe, has Oya, has Ori, spectacular  
                     In the bembe, Oshun dances, Oya dances  
                     Top mother, head mother, head mother

*Chorus*        The Bembe

*Lead*            Dance with pride  
                     Dance rumba well  
                     Dance guaguanco  
                     Hey, with good intent  
                     Play the conga well  
                     Go, go ,go  
                     Speak Quinto

*Lead*            Speak like me, make like an echo, nothing more

*Chorus*        Speak like me, make like an echo, nothing more

*Lead*            Nothing more and party good  
                     Make a rumba and play it well  
                     Make an echo and have a great time  
                     Speak chorus, speak like me  
                     Make an echo-echo, echo iya  
                     Make an echo, like me, nothing more

*Here enters the flowers*



# INTERACT and LEARN

## "Oshun"

### "Oshun" Ensemble Ride

All drums play this part to open the song. The ensemble ride is repeated a couple of times before entering into the Ensemble Break shown below.

"Oshun"	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Drum ride	B			B	B			B	B			B	B			B

### "Oshun" Ensemble Break

All drums play the first two phrases of this break, then the Tumba initiates the third phrase and the drums transition into their Basic Ride during the fourth phrase. This is known as the "Los Muñequitos Break."

First Phrase	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
All Drums	M	M	M	M		M		M	M		M		M	M		M

Second Phrase	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
All Drums		M	M		M		M		M			O	O			





# INTERACT and LEARN

3 <sup>rd</sup> Phrase	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Tumba	O			O			O	B	B			B	B		O	B
Segundo	B			B	B			B	O	O	O	O	O	O		
Quinto	B			B	B			B	B			B	B			B
Bombo	B			B	B			B	B			B	B			B

4 <sup>th</sup> Phrase	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Tumba	B			B	B		O	B	B			B	B		O	B
Segundo	T		T	B	T		T	S	O		T	T	T		T	T
Quinto	B	O						S				O				
Bombo	B			O												

This last phrase here is actually the Basic Ride for rumba guaguanco as shown in the section entitled *Guaguanco Drum Parts*. Now you're in the rumba!

## "Oshun" Exit Fadeout

All instruments fade and then exit right on the first beat of clave.



# INTERACT and LEARN

## "Oshun" Song Flow Chart with Clave

This next section, Part 1, is actually sung twice - first by the Gallo, then by the Coro. During the Gallo's turn, the drums play their respective Basic Ride. During the Coro's turn, the drums transition from their Basic Ride to their Basic Conversation. See the section entitled *Guaguanco Drum Parts*.

Part 1	1	e	++	a	2	e	++	a	3	e	++	a	4	e	++	a
Clave	X			X				X			X		X			
Gallo / Coro									i		ya		mi			i
	le															
																o
			r				o									
Clave	X			X				X			X		X			
									i		ya		mi			i
	le															
																o
			r				o									
Clave	X			X				X			X		X			
	gbo	gbo		a	che											
				i	ya			mi		sa		ra				ma
	wo						e									
									i		ya		mi			i
	le															
																o
			r				o									

# INTERACT and LEARN

At the start of this next section, the drums transition from the Basic Conversation to the Advanced Conversation #2. This section is also repeated with the Gallo and the Coro alternating turns. Notice that this song tends to be sung with more of a triplet feeling.

Part 2	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Clave	X			X				X			X		X			
Gallo / Coro	i	te	we	re	we	re		i	ta	o	su	o				
	i	te	we	re	we	re										
	i	te	we	re	we	re		i	ta	o	su	o				
	i	te	we	re	we	re		i	ta	i	ya					
	o	cha	ki	nig	ba			i	ta	o	sun					
	che		ke	che		ke		i	ta	o	sun					
	i	te	we	re	we	re										

The drums continue with Advanced Conversation #2 through this next section where the song ends and the Exit Fadeout occurs.

Part 3	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Clave	X			X				X			X		X			
Gallo	e								la				de		o	
	shun		o		shun				gba		mi	lo				
Coro	e								la				de		o	
	shun															
Gallo#1			o		shun				gba		mi	lo				
Clave	X			X				X			X		X			
#2			o	ba	iki				ye		ye	o				
#3			a	yala	ura				cha		wo	ro				



# INTERACT and LEARN

## "Oshun" Lyrics

*(This song contains lyrics in Lucumi.)*

*Gallo &  
Coro*      *Iya mi ile, oro  
Iya mi ile, oro  
gbogbo ashe  
Ishe mi sara mawo e  
Iya mi ile, oro*

*Gallo &  
Coro*      *Ide were were, ni'ta oshun, Ide were were  
Ide were were, ni'ta oshun, Ide were were, ni'ta iya  
Ocha kini wa ni'ta Oshun,  
Cheke cheke ni'ta Oshun, ide were were*

*Coro*      *E, lade Ochun*

*Gallo*      *Oshun gba mbe lo  
iki, Yeye o  
Ayala ura chaworo*



# INTERACT and LEARN

## *"Oshun" Translation*

*Lead &  
Chorus*

*My mother, house of tradition  
My mother, house of tradition  
All powerful  
My deeds of charity habitually pull you  
My mother, house of tradition*

*Lead &  
Chorus*

*Little little brass is Oshun's stone, little little brass  
Little little brass is Oshun's stone,-  
Little little brass is the stone of my mother  
The selected one first to search for that stone was Oshun  
Bracelets, bracelets contain Oshun's stone, little little brass*

*Chorus*

*You own the crown Oshun*

*Lead*

*Oshun, cleanses me thoroughly  
The parent that cares, o mother  
You look so luxurious in your brass bells*



# INTERACT and LEARN

## "Un Hombre"

*Un Hombre* begins with an ensemble ride played by all the rumba drums. In this particular version, however, the ensemble ride continues throughout the singing of the first verse.

At the end of the first verse, the ensemble break is played and carries into the basic ride for rumba guaguanco as the second verse is sung. The start of the third verse signals a switch to the basic conversation for rumba guaguanco.

At the end of the third verse, the song enters its *montuno* phase and the drums switch to the advanced conversation for rumba guaguanco. Finally, the exit break is played at the end of the song.

### "Un Hombre" Ensemble Ride

All drums play this part to open the song. This part is repeated throughout the singing of Verse #1.

Pulse	1	e	++	a	2	e	++	a	3	e	++	a	4	e	++	a
Clave	X			X				X			X		X			
Ensemble Ride	B	T	T	B	B	T	T	B	B	T	T	B	B	T	T	B



# INTERACT and LEARN

## "Un Hombre" Ensemble Break

Tumba initiates.

Phrase 1	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Clave	X			X				X			X		X			
Tumba		O		O												
Segundo						O										
Quinto													M	M	M	M
Bombo																

Phrase 2	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Clave	X			X				X			X		X			
Tumba	O			O			O	B	B			B	B		O	B
Segundo									O	O	O	O	O	O		
Quinto																
Bombo																

Phrase 3	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Clave	X			X				X			X		X			
Tumba	B			B	B		O	B	B			B	B		O	B
Segundo	T		T	B	T		T	S	O		T	T	T		T	T
Quinto	B	O						S				O				
Bombo	B			O												

This last phrase is actually the Basic Ride for rumba guaguanco as shown in the section entitled *Guaguanco Drum Parts*. Now you're in the rumba!



# INTERACT and LEARN

## *"Un Hombre" Exit Break*

*All the drums play this part to close the song.*

ENDING	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Clave	X			X				X			X		X			
All Drums																

# INTERACT and LEARN

## "Un Hombre" Song Flow Chart with Clave

Before the singing begins, the drums start playing the Ensemble Ride.  
Verse #1 is then sung while the Ensemble Ride is repeated throughout. At the end of Verse #1, the Ensemble Break is played and the drums transition into their respective Basic Ride.

Verse #1	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Clave	X			X				X			X		X			
Gallo	un hom bre qui so mi															
	rar se por den tro															
Clave	X			X				X			X		X			
	y se sen tó en el															
	tron co de un ár bol															
Clave	X			X				X			X		X			
	no e ra fil ó so															
	fo sa bio ni eter no															
Clave	X			X				X			X		X			
	pe ro e se di a															
	sus o jos bri llar on															
	con una es tre lla se a															
	brío en dos el pe cho															
Clave	X			X				X			X		X			
	aun que por po co se															
	que ma las man os															



# INTERACT and LEARN

Verse 1 con't	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Clave	X			X				X			X		X			
	qui so de jar que los															
	ray os del vien to															
Clave	X			X				X			X		X			
	Le de vol vier an su															
	ima gen de huma no															
Clave	X			X				X			X		X			
	qui so mi rar y en															
	con tró un para isó															
Clave	X			X				X			X		X			
	qui so mi rar y en															
	con tró el infier no															
Clave	X			X				X			X		X			
	qui so mi rar lo que															
	siem pre nos due le															
Clave	X			X				X			X		X			
	qui so mi rar se por															
	den tro															

# INTERACT and LEARN

The drums each play their Basic Ride, as shown in the section entitled *Guaguanco Drum Parts*, throughout Verse #2.

Verse #2	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Clave	X			X				X			X		X			
Gallo	cu an do yo sea hor															
	mi ga gi gan te															
Clave	X			X				X			X		X			
	trans for ma do ra de															
	co sas y nom bres															
Clave	X			X				X			X		X			
	con mis te na zas pei															
	na ré las nu bes															
Clave	X			X				X			X		X			
	pe ro pro me to no															
	aplas tar al hom bre															
Clave	X			X				X			X		X			
	tie ne cu pi do ma															
	la pun te ri a															
Clave	X			X				X			X		X			
	tie ne una fle cha y															
	dos co ra zo nes															
Clave	X			X				X			X		X			
	si se equi vo ca pier															
	do la ca be za															
Clave	X			X				X			X		X			
	Só lo te sal va ser															
	ni ña pa lo ma															



# INTERACT and LEARN

Verse 2 con't	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Clave	X			X				X			X		X			
	qui so de jar que los															
	ray os del vien to															
Clave	X			X				X			X		X			
	le de vol vier an su															
	ima gen de huma no															
Clave	X			X				X			X		X			
	qui so mi rar y en															
	con tró un para isó															
Clave	X			X				X			X		X			
	qui so mi rar y en															
	con tró el infier no															
Clave	X			X				X			X		X			
	qui so mi rar lo que															
	siem pre nos due le															
Clave	X			X				X			X		X			
	qui so mi rar se por															
	den tro															



# INTERACT and LEARN

A start of Verse #3, the drums switch from playing their Basic Ride to playing their Basic Conversation, again as shown in the section entitled *Guaguanco Drum Parts*.

Verse #3	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Clave	X			X				X			X		X			
Gallo	yo opi no que el amor															
	no es una li nea															
Clave	X			X				X			X		X			
	yo opi no que l amor no															
	es un es que ma															
Clave	X			X				X			X		X			
	la so le dad pue de															
	ser ha bi ta ble															
Clave	X			X				X			X		X			
	has ta e se di a															
	to do re vien ta															
Clave	X			X				X			X		X			
	si plan tas flo res pre															
	gun ta pri me ro															
Clave	X			X				X			X		X			
	seri as ca pas de cui															
	dar las a dia rio															
Clave	X			X				X			X		X			
	de lo con tra rio ve															
	de jar di ne ro															
Clave	X			X				X			X		X			
	cam bia de ofi cio y															
	si gue de lar go															



# INTERACT and LEARN

Verse 3 con't	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Clave	X			X				X			X		X			
	qui so de jar que los															
	ray os del vien to															
Clave	X			X				X			X		X			
	le de vol vier an su															
	ima gen de huma no															
Clave	X			X				X			X		X			
	qui so mi rar y en															
	con tró un para isó															
Clave	X			X				X			X		X			
	qui so mi rar y en															
	con tró el infier no															
Clave	X			X				X			X		X			
	qui so mi rar lo que															
	siem pre nos due le															
Clave	X			X				X			X		X			
	qui so mi rar se por															
	den tro															

# INTERACT and LEARN

The end of Verse #3 signals the transition into the *montuno* section of this rumba guaguanco song. Drums switch from their Basic Conversation into Advanced Conversation #3. After the last call/response, the Exit Break is played and the song ends.

Montuno	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Clave	X			X				X			X		X			
Gallo	un hom bre															
	sen tado un di a															
	qui so mir															
	ar se por den tro															
	yum ba yum bam be															
	pa que lo sepa us ted															
Clave	X			X				X			X		X			
Coro	un hom bre															
	sen tado un di a															
	qui so mir															
	ar se por den tro															
Clave	X			X				X			X		X			
Gallo # 1	que rer no res pon do ven															
	a mi uni ver so ya tu ves															
#2	fue															
	muy fe liz ahi pues															
	sa li o tan to por al la por															
	aqui															
#3	mar															
	que lo go zo us ted le															
	di go que bai le y can te bem be															

# INTERACT and LEARN

Montuno Con't	1	e	+	a	2	e	+	a	3	e	+	a	4	e	+	a
Clave	X			X				X			X		X			
Gallo #4	sa gar la di ne ro a															
	cuer da te de re gar tu flor e															
	ci ta															
#5	mi ra es to muy bien ya															
	aca por es te uni ver so tu va a ver															
#6	son de las ca la ta															
	me an da pa es ta pa e															
	le gua_															
Clave	X			X				X			X		X			
#7	yum															
	ba yum ba yum ba beh a															
	las nu bes del cie lo lle ga re															
#8	y al fin al con ven go															
	nos plan ta ra la nom bre ma ma															
#9	con que aca la rum ba es Te mi															
	ra mi ra co sa so lo use pie															
Clave	X			X				X			X		X			
#10	sa li do por en tro se															
	ca mal a bo ca co mer															
#11	can de la bue na pa mi															
	can de la bue na sin su frir															
12	rum ba rum ba rum ba te															
#	pe ro di go que bai le que co sa bem be															



# INTERACT and LEARN

## "Un Hombre" Lyrics

*Verse 1*

Un hombre quiso mirarse por dentro  
Y se sentó en el tronco de un árbol  
No era filósofo sabio ni eterno  
Pero ese día sus ojos brillaron  
Con una estrella se abrió en dos el pecho  
Aunque por poco se quema las manos  
Quiso dejar que los rayos del viento  
Le devolvieran su imagen de humano

Quiso mirar y encontró un paraíso  
Quiso mirar y encontró el infierno  
Quiso mirar lo que siempre nos duele  
Quiso mirarse por dentro

*Verse 2*

Cuando yo sea hormiga gigante  
Transformadora de cosas y nombres  
Con mis tenazas peinaré las nubes  
Pero prometo no aplastar al hombre  
Tiene cupido mala puntería  
Tiene una flecha y dos corazones  
Si se equivoca pierdo la cabeza  
Sólo te salva ser niña paloma

Quiso mirar y encontró un paraíso  
Quiso mirar y encontró el infierno  
Quiso mirar lo que siempre nos duele  
Quiso mirarse por dentro



# INTERACT and LEARN

*Verse 3* Yo opino que el amor no es una linea  
Yo opino que el amor no es un esquema  
La soledad puede ser habitable  
Hasta ese día que todo revienta  
Si plantas flores pregunta primero  
Serías capas de cuidarlas a diario  
De lo contrario ve de jardinero  
Cambia de oficio y sigue de largo

Quiso mirar y encontró un paraíso  
Quiso mirar y encontró el infierno  
Quiso mirar lo que siempre nos duele  
Quiso mirarse por dentro

*Coro* Un hombre, sentado un día quiso mirarse por dentro

*Gallo* Yumba yumba beh, pa que lo sepa usted  
Querer no respondo, ven a mi universo ya tu ves  
Fue muy feliz ahi, pues salio tanto por alla, por aqui  
Marque lo gozo usted, le digo que baile y cante bembe  
Sagar la dinero, acuerdate de regar tu florecita  
Mira esto muy bien, ya aca por este universo tu va a ver  
Son de las calata, me anda pa esta pa  
Yumba yumba yumba beh, a las nubes del cielo llegare  
Y al final convengo, nos plantara la nombre mama  
Conque aca la rumba este, mira, mira, cosa solo usa pie  
Salido por entro, seca mala boca comer  
Candela buena pa mi, candela buena sin sufrir  
Rumba rumba rumba te, pero digo que baile, que cosa bembe



# INTERACT and LEARN

## *"Un Hombre" Translation*

*Verse 1*      A man wanted to see himself on the inside  
And he sat on the trunk of a tree  
He was not a philosopher, a wise man, or eternal  
But that day his eyes shone  
With a star he opened his chest in two  
Even though he almost burned his hands  
He wanted to allow that the wind beams  
Would return him to his human image

*He wanted to see and he found paradise  
He wanted to see and he found hell  
He wanted to see what always causes us pain  
He wanted to see himself on the inside*

*Verse 2*      When I become a giant ant  
Transformer of things and names  
With my pincers I will comb the clouds  
But I promise not to crush mankind  
Cupid has a bad aim  
He has an arrow and two hearts  
If he makes a mistake, I'll lose my mind  
All that saves you is to be a girl, my dove

*He wanted to see and he found paradise  
He wanted to see and he found hell  
He wanted to see what always causes us pain  
He wanted to see himself on the inside*





# INTERACT and LEARN

*Verse 3*      I'm of the opinion that love is not a line  
I'm of the opinion that love is not a scheme  
Solitude is habitable  
Until that day when it all blows up  
If you plant flowers, ask yourself first  
Would you be able to take care of them daily  
Otherwise become a gardener  
Change your occupation and keep on going

He wanted to see and he found paradise  
He wanted to see and he found hell  
He wanted to see what always causes us pain  
He wanted to see himself on the inside

*Chorus*      A man, sat down one and wanted to see himself on the

*Lead*      Yumba yumba beh, so that you will know it  
The one who I adore, doesn't respond, come to my universe and-  
-now you will see  
He was very happy there, since he went out so much,-  
-around there, around here  
Mark the good times, I'm telling you to dance and sing the bembé  
To harvest the money, must remember to water your little flower  
Look! I'm doing very well, over here, in this universe, you will see  
It's about the penniless, I'm going to see my elegua  
Yumba, yumba, yumba beh, to the clouds in the sky, someday I'll arrive  
And at the end I conform, we plant the mother's name  
So the rumba is over here, look, look at this thing using one foot  
Exit the entrance, bad, dry mouth, eating  
Good candela for me, good candela for the suffering

# INTERACT and LEARN

## GLOSSARY

### **Blocks**

Blocks of wood with hollowed out portions are hit with small wooden sticks to produce various different rhythms. In rumba guaguanco, these would be known as the *gua-gua* and the *palitos* pattern would be played on them.



### **Bongo**

A small double drum used in many different types of Latin American music. Its primary function is to play improvisational rhythms that are counterpart to the main rhythm. The bongos are used heavily in son and salsa. They can also be used as a substitute for quinto.



### **Cabasa**

The cabasa can be used in rumba guaguanco in place of the *madrugá* or the *shekere*. The traditional cabasa was a fragile instrument made from coconut shells and a lattice of seeds strung with wire. Modern versions are typically crafted from man-made materials such as high strength plastic for the shell, handle and beads, with tough nylon fiber for the bead stringing. The traditional cabasa yields a bright and lively sound.



# INTERACT and LEARN

Another version of the cabasa is constructed using loops of steel bead chain wrapped around a specially textured stainless steel cylinder. Wooden flanges enclose the cylinder and a wooden handle is attached to the bottom. This cabasa is designed to create rhythmic scraping sounds and patterns. The beads can be manipulated against the textured steel or the instrument can be spun or shaken for varying sounds, the likes of which can be heard in music all over the world. The larger models produce louder, fuller sounds while the smaller models provide more control and softer volumes.



## Cajon

(Pronounced ka hone') The cajon can be used as a substitute for the quinto.



## Caxixi

(Pronounced ka she' she) The caxixi can be used as a substitute for the shekere or the madrugá.



# INTERACT and LEARN

## Clave

(Pronounced clah' vay) The rhythmic pattern that forms the basis of Latin music. Clave is phrased in a 3/2 or a 2/3 feel - three beats then two beats, or two beats then three beats.

## Claves

Claves are the traditional instruments used to play the clave rhythm.

Two sticks, the thicker one referred to as the clave, the thinner one referred to as the striker, are hit together to make a sharp, cracking sound. The clave lies in one hand between the fingertips and the heel of the hand, with the thumb out for support.



This space between the clave and the palm of the hand creates a sound chamber. The striker is held as a beater in the other hand and is struck against the clave.

## Congas

A type of drum of African origin used extensively in most Latin American music today. There are three types of congas. The smallest is known as the *quinto*. The next larger is most referred to as the *segundo*, and the largest is most frequently referred to as the *tumbador*.

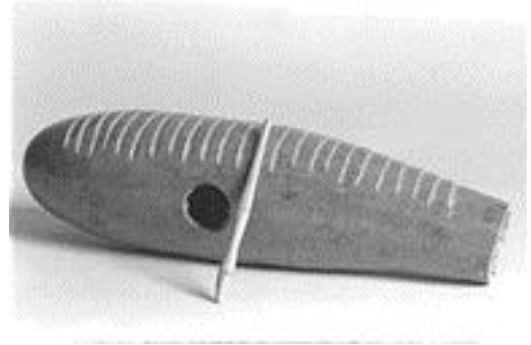


# INTERACT and LEARN

## Guiro

Traditionally a knotted gourd played with a short stick. The guiro is held with the fingers that are placed through holes in the instrument. The guiro is used to augment the rhythms played in many different Latin

American music forms. The modern guiro is also available in metal forms that produce a raspy sound with bright overtones. Metal guiros are played with a metal scraper that looks something like an afro-pick. The guiro can be used in rumba guaguanco in place of the madrugua or the shekere.



## Salsa

A dance and music form which evolved from the Cuban *son* complex and was developed in the Puerto Rican community in New York City.

## Shaker

A shaker can be used to substitute for the shekere or the madrugua in rumba guaguanco.





# INTERACT and LEARN

## Shekere

The shekere's history begins in Africa where this unique instrument serves as a shaker, a rattle, and a drum. Traditionally made from hollowed gourds wrapped in a lattice of stones, the instrument is played by shaking or twisting it to get shaker and rattle sounds or by hitting the bottom of the body with the palm of the hand to get drum-like bass notes.



## Son

A particular type of rhythm, instrumentation, manner of dance, and song style which originated in Cuba around the same time as rumba in the mid-1800s. Traditional sones use stringed instruments such as guitars; a *botija* (a ceramic jar which is blown like a jug, or a *marimbula* (a plucked percussion instrument); and bongos, maracas, and trumpet. Both a soloist and a chorus sing, and the soloist's verses are interspersed with the chorus' repeated refrains. Mambo, chachacha, mozambique, and casino are all 20th century dance types within the son complex. The salsa song and dance form, which is so popular today, evolved from the son complex.



# INTERACT and LEARN

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