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# ETUDE #1

## Cha Cha Chá Tempo

Track 01 Master Track

Track 02 Minus Congas

Track 03 Minus Timbales

Recording tempo: quarter note = 110

**Note Values:** Quarter notes, quarter rests, half notes, half rests

Etude #1 was recorded as a traditional *cha cha chá* which makes use of *güiro*, *congas*, and *timbales*. No solos were taken on this track so that the listener can fully hear how these instruments function.

It is suggested that you listen to the master track first. You can then choose the minus congas or minus timbales track so that you can play-along. Refer to the basic *cha cha chá* score on page 8 for guidelines on how to play this groove. For further information on how to play *cha cha chá* refer to *The Art of Playing Timbales (Music in Motion Films)* by Victor Rendón, pp. 16 – 23.

### Note:

The timbales stay on the small bell throughout the piece. There are no bongos on this track, in line with tradition. The bongo player plays *güiro* instead. Notice that the timbales player plays a roll (called *abanico*) after each break. The roll (*abanico*) is played using an open 9-stroke roll. It helps to lead the group back into playing time.

**A**

abanico

RRLRRLL R

9 Stroke Roll

Detailed description: This musical notation is for section A, set in 4/4 time. It consists of four measures. The first three measures each contain a quarter note followed by a quarter rest, with a diamond-shaped accent mark above the note. The notes are G4, A4, and B4. The fourth measure begins with a quarter rest, followed by a quarter note G4 with an accent mark, and then a 9-stroke roll (abanico) indicated by a series of slanted lines. The roll is labeled 'RRLRRLL R' and '9 Stroke Roll'.

The following “set up” fill is used throughout the pieces. This fill helps set up the upcoming breaks. This fill is a starting point. Keep in mind that there are other fills that can be used.

**B**

Set Up

R L

Detailed description: This musical notation is for section B, labeled 'Set Up'. It is in 4/4 time and consists of four measures. The first measure starts with a double bar line, followed by a quarter rest, a quarter note G4 with an accent mark, and a quarter note A4. The second measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The third measure contains a half note G4. The fourth measure contains a half note A4. The notation is labeled 'Set Up' and 'R L'.

# ETUDE #1

## Mambo Tempo

Track 04 Master Track

Track 05 Minus Bongos

Track 06 Minus Congas

Track 07 Minus Timbales

Recording tempo: quarter note = 180

This version of Etude 1 was recorded at a faster tempo which can be called a *mambo*, *guaracha*, *son montuno* or simply *son*. It is also sometimes referred to as *salsa* or even Latin jazz.

Listen to the master track first. You can then choose the minus bongos, minus congas, or minus timbale track so that you can play-along. Refer to basic mambo score on pages 9 & 10 for guidelines on how to play this groove. For further information on how to play mambo, refer to *The Art of Playing Timbales* by Victor Rendón, pp. 16 – 37.

### Note:

The timbales start off on *paila* (the metal sides of the timbales).

Bongos play the basic *martillo* with no variations. Refer to mambo score on page 9.

The clave was added to give the piece unity and a sense of clave direction (2-3 clave).

The *güiro* was added, which helps to lock in the groove.

Letter E: The timbales and bongo player go to the bell. The conga player plays two drums.

Letter G: Timbales go back to *paila* and the bongo player comes off the bell as well.

Letter H: The timbales and bongo player go to the bell.

### Note:

At this tempo, the timbales do not play the roll (*abanico*) after each break. A rim shot is used to lead the group into the next section. However, if the timbales player is going to the mambo bell, an *abanico* is played using an open 5- or 7-stroke roll.

### RIM SHOT:

musical notation for the Rim Shot section, showing a sequence of notes leading to a rim shot and then paila and other percussion sounds.

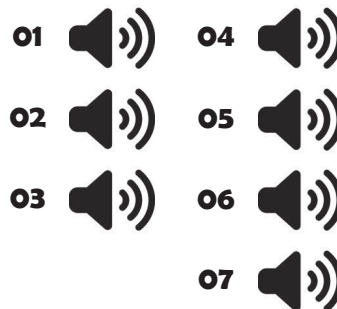
### ABANICO TO MAMBO BELL:

musical notation for the Abanico to Mambo Bell section, showing a sequence of notes leading to a 7-stroke roll and then a bell sound and other percussion sounds.

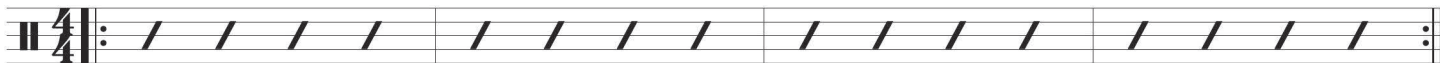
Groove 1  
Cha Cha Chá  
Suggested tempos: ♩ = 90-110

Groove 2  
Mambo 2-3 clave  
Suggested tempos: ♩ = 130 -180

# ETUDE # 1



Solo (4 times - 16 Bars)



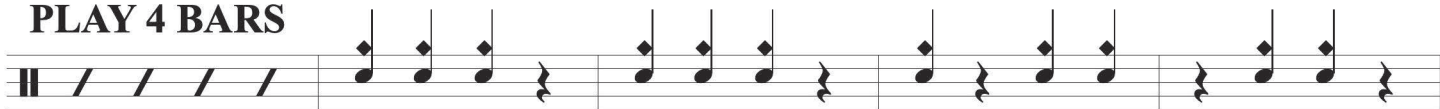
*mp*

**A** On Cue: Optional



*mf*

PLAY 4 BARS



*mp*

*mf*

**B**

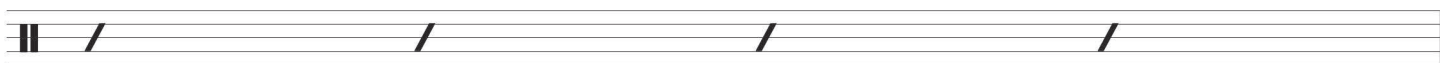
Time



*p*

**C**

PLAY 6 BARS



*mf*

**D**



*mf*

**E**

Solo (4 times - 16 Bars)



*f*

ETUDE # 1

**F** On Cue: Optional

*f*

**G** PLAY 6 BARS

**H** Time

*mf*

**I** PLAY 6 BARS

*f* *mp* *mf*

*f* *ff*

**Instruments that can be used:**

- tumbadora (conga)
- bongos / hand bell
- timbales
- drum set
- clave
- güiro

**Note:** All designated solos can be substituted with any other instrument

# TUMBADORA/CONGA

## Basic Tumbao

The *tumbao* is an essential and “must learn” pattern played on the conga drum. It may take years of practice and experience to fully develop the sound, time, and accuracy of this primordial pattern.

It should be learned on one drum, then two. Both of these patterns are shown below.



## TUMBAO ON ONE DRUM

4/4

P T S T P T O O P T S T P T O O

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

## TUMBAO ON TWO DRUMS

### 2-3 Clave

P T S T P T O O P T S O O T O O

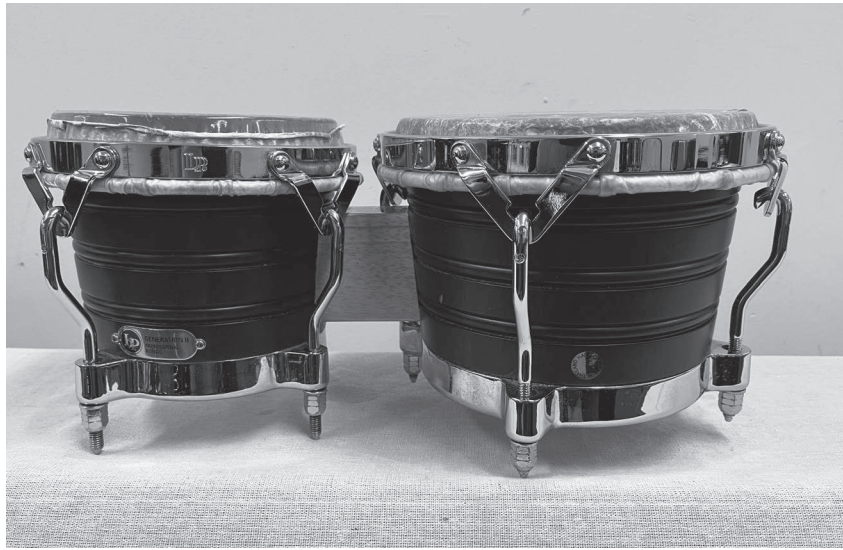
L L R L L L R R L L R R R L R R

### KEY TO NOTATION

- L = left hand
- R = right hand
- P = palm of hand
- T = tips of fingers
- S = slap tone
- O = open tone

# BONGOS

## Martillo/Hand Bell



*Martillo* is a repetitive pattern played on the bongos. Improvisation riffs (*repiques*) can occur once the martillo is firmly established. Later on in the tune, the bongo player may go to the hand bell.

### MARTILLO

4/4

T T T TH T T O TH T T T TH T T O TH

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

### HAND BELL

#### 2-3 Clave

o + o + + o + + o + +

#### KEY TO NOTATION

- T = tips of fingers
- TH = thumb area (side) in left hand
- O = open tone

#### BELL SOUNDS

- o = open low sound on the mouth of the bell
- + = high sound on the neck area of the bell