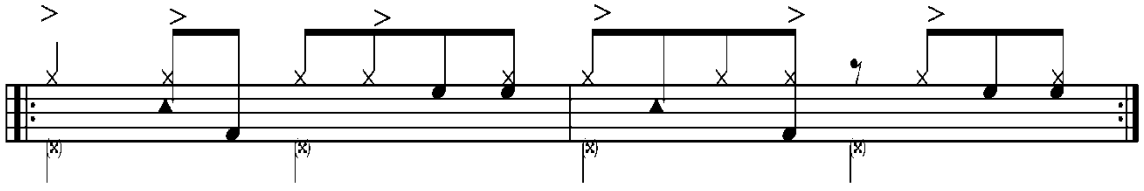


Cuban Patterns for Kit

Cascara is a stick pattern derived from the rumba, and can be used in many situations such as Mambo, Salsa, Latin Jazz etc. I play the pattern on the cymbal while replicating the sound of the congas on the rim click and toms. This is a very useful pattern and often used to portray a generic Cuban sound.

Cascara

2-3 clave

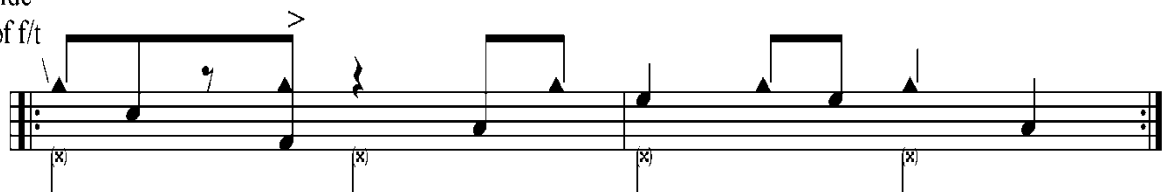


The Cascara pattern is shown on a single staff with a treble clef. It consists of a sequence of notes and rests over four measures. The notes are quarter notes, and the rests are quarter rests. The pattern is marked with accents (>) and includes a '2-3 clave' label. The notation is as follows: Measure 1: quarter note (accented), quarter rest, quarter note, quarter rest. Measure 2: quarter note, quarter rest, quarter note, quarter rest. Measure 3: quarter note, quarter rest, quarter note, quarter rest. Measure 4: quarter note, quarter rest, quarter note, quarter rest. There are also some 'x' marks below the staff, likely indicating rim clicks or conga sounds.

Guaguanco pronounced "Wah-wahn-co", is one of the styles of Cuban rumba and has a very distinct conga pattern, which I play between the floor and high toms with the left hand while the right hand plays the clave on side of the floor tom.

Basic Guaguanco

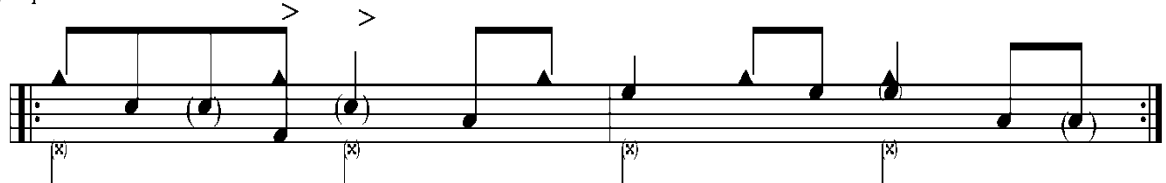
side of f/t



The Basic Guaguanco pattern is shown on a single staff with a treble clef. It consists of a sequence of notes and rests over four measures. The notes are quarter notes, and the rests are quarter rests. The pattern is marked with accents (>) and includes a 'side of f/t' label. The notation is as follows: Measure 1: quarter note (accented), quarter rest, quarter note, quarter rest. Measure 2: quarter note, quarter rest, quarter note, quarter rest. Measure 3: quarter note, quarter rest, quarter note, quarter rest. Measure 4: quarter note, quarter rest, quarter note, quarter rest. There are also some 'x' marks below the staff, likely indicating rim clicks or conga sounds.

Guaguanco Variations

()=optional



The Guaguanco Variations pattern is shown on a single staff with a treble clef. It consists of a sequence of notes and rests over four measures. The notes are quarter notes, and the rests are quarter rests. The pattern is marked with accents (>) and includes an '()=optional' label. The notation is as follows: Measure 1: quarter note (accented), quarter rest, quarter note, quarter rest. Measure 2: quarter note, quarter rest, quarter note, quarter rest. Measure 3: quarter note, quarter rest, quarter note, quarter rest. Measure 4: quarter note, quarter rest, quarter note, quarter rest. There are also some 'x' marks below the staff, likely indicating rim clicks or conga sounds.

Guaguanco with Cascara

3-2 clave

Guaguanco with Cascara

rim-click
or muted f/t

Songo became to popularity in the 70's, and has incorporated elements from folkloric to funk. In the following written example the bass drum strokes in brackets are optional. In the played version the right hand plays the cymbals, while I move the left hand pattern around the toms.

Songo

()=optional

Mozambique is derived from the Cuban carnival rhythm called Comparsa. There are two versions, the original created by Pedro Izquierdo, which I'll call Cuban Mozambique, and version played by Eddie Palmieri in the 60's called NY Mozambique. We'll start with the Cuban Mozambique.

Cuban Mozambique

Musical notation for Cuban Mozambique. The staff shows a sequence of notes with accents and a triplet. An annotation 'side of f/t' points to the first note.

Variation

Musical notation for Variation. The staff shows a sequence of notes with accents and a triplet. An annotation '3' is placed above the triplet.

Here is a tom application of a bell pattern commonly used in the Mozambique. The left hand plays the clave on the rim-click of the snare, while the bell pattern is played on the toms with the right hand, however if preferred this can be reversed.

Mozambique Bell and Clave

Musical notation for Mozambique Bell and Clave. The staff shows a sequence of notes with accents and rim-clicks. An annotation 'rim-click' points to the first note.

Now for the NY version. The great Elvin Jones liked to use this type of pattern.

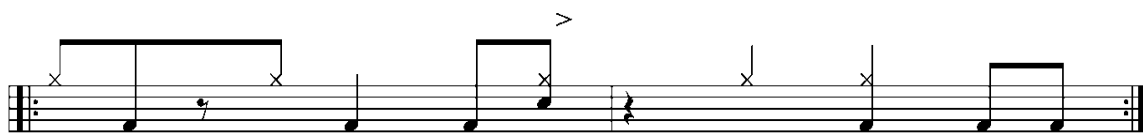
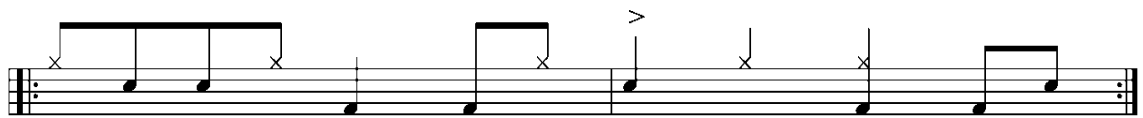
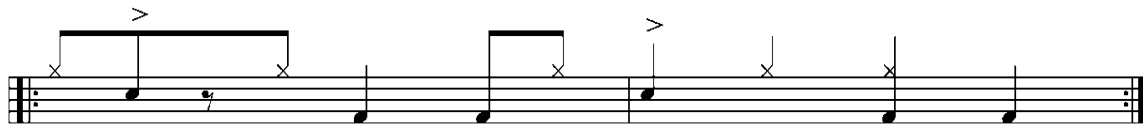
Mozambique NY style

2-3 clave

Musical notation for Mozambique NY style. The staff shows a sequence of notes with accents and rim-clicks. An annotation '2-3 clave' is placed above the first note.

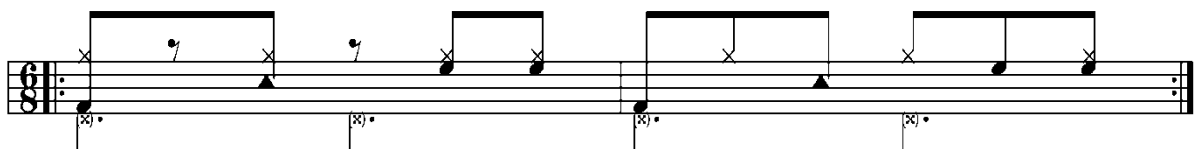
Timba is a modern Cuban rhythm, and it's a kit pattern rather than an application of conga or timbale patterns.

Timba Variations



Afro-Cuban 6/8 sometimes called Bembe. Again this pattern is a combination of traditional bell and conga parts, and very useful to create a generic 6/8 pattern.

Afro-Cuban 6/8



Cha Cha is a very popular dance, created in the 50's by Enrique Jorin and was supposed to imitate the sound of the dancers feet. The original percussion instrumentation was timbales, congas and guiro. In this drumset application I have included a couple of typical Cha cha fills.

Cha Cha

()=optional

Musical notation for a Cha Cha rhythm pattern on a single staff. The notation consists of a sequence of notes and rests. The first note is marked with an 'x' above it. The second note is marked with '(x)' above it. The third note is marked with '(x)' above it. The fourth note is marked with '(x)' above it. The fifth note is marked with '(x)' above it. The sixth note is marked with '(x)' above it. The seventh note is marked with '(x)' above it. The eighth note is marked with '(x)' above it. The ninth note is marked with '(x)' above it. The tenth note is marked with '(x)' above it. The eleventh note is marked with '(x)' above it. The twelfth note is marked with '(x)' above it. The thirteenth note is marked with '(x)' above it. The fourteenth note is marked with '(x)' above it. The fifteenth note is marked with '(x)' above it. The sixteenth note is marked with '(x)' above it. The notation is labeled 'rim-click' below the staff.

Fill 2

Fill 2

Musical notation for two Cha Cha fill patterns on a single staff. The notation consists of a sequence of notes and rests. The first note is marked with '>' above it. The second note is marked with '>' above it. The third note is marked with '>' above it. The fourth note is marked with '>' above it. The fifth note is marked with '>' above it. The sixth note is marked with '>' above it. The seventh note is marked with '>' above it. The eighth note is marked with '>' above it. The ninth note is marked with '>' above it. The tenth note is marked with '>' above it. The eleventh note is marked with '>' above it. The twelfth note is marked with '>' above it. The thirteenth note is marked with '>' above it. The fourteenth note is marked with '>' above it. The notation is labeled 'Fill 2' above the staff.