



**Texas Bandmasters Association
Convention/Clinic July 25-27, 2019**

**Developing Latin Percussion Within
Your Jazz Ensemble Rehearsal**

**CLINICIAN:
Jose Diaz**

**Demonstration Group: The Aldine ISD Jazz
Orchestra**

Developing Latin Percussion Within Your Jazz Ensemble Rehearsal

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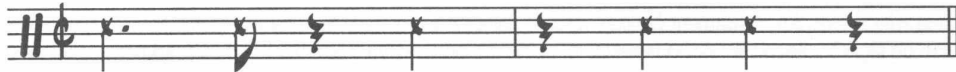
Saturday, July 27: 10:30 AM - 11:30 AM Room: CC 214AB

Clave

- The most critical aspect of Afro-Cuban music is its strict adherence to the rhythmic pattern known as clave. In a band playing Afro-Cuban music, each rhythm instrument plays a different rhythm, and these rhythms all fit together nicely, creating an infectious groove. The glue that holds all this together is the clave.
- A five-note, two measure pattern that serves as the fundamental rhythmic pattern for Afro-Cuban music.

Different Forms of Clave

3-2 *son* clave (forward)



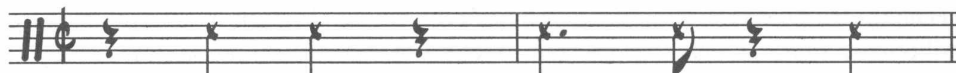
3-2 *rumba* clave (forward)



In 2-3, or reverse clave.

2-3 *son* clave (reverse)

In 2-3, or reverse son clave.



2-3 *rumba* clave (reverse)



Cha-cha-cha

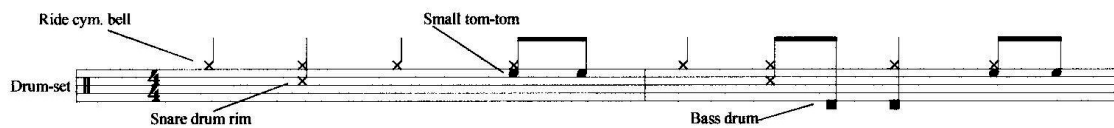
- The cha-cha-cha is one of the most popular Afro-Cuban musical forms.
- The Cha-cha-cha, now more commonly called cha-cha, is a medium slow dance that evolved from the Cuban danzon-mambo.
- This dance rhythm became popular during the 1950s. The first cha-cha-cha composition entitled “La Enganadora,” was written in 1951 by Cuban violinist Enrique Jorin. This dance style received its name from the scraping sounds of dancers’ feet.
- Charanga orchestras popularized the cha-cha-cha. Charanga orchestras consisted of contrabass, guiro, congas, timbales, strings, and flute.
- The song “Oye Como Va” is one of the best-known cha-cha-cha compositions. Legendary percussionist, Tito Puente wrote “Oye Como Va.” Pop star Carlos Santana’s arrangement of this Tito Puente’s classic became a massive hit in 1971.

Why Start With Cha-cha-cha?

- The cha-cha-cha rhythm is in 4/4 time.
- Quarter notes drive the cha-cha-cha rhythm.
- The cha-cha-cha is perhaps the simplest of the Afro-Cuban
- Kids have heard elements of the cha-cha-cha rhythm in pop music.
- Artist such as Santana, Marc Anthony, and J. Lo have used the cha-cha-cha rhythm fused with funk rhythms.

The Role Of The Drums

The task of the drummer is one of translating the rhythmic figures originally played on various rhythm section instruments (timbales, conga drum, and bass) onto the drum set.



Claves

- Claves are percussion instruments traditionally made of wood. These two pieces of wood, when struck together, produce a high pitched sound. The claves perform a specific pattern used for various Afro-Cuban rhythms.
- Hold the claves in your hand by placing your fingers along the side of the clave, cupping your hand and leaving some space to create a sound chamber.
- To produce the sound, hold the other clave in your right hand and use it to strike the clave in the left hand.
- The clave in the left hand should be struck in the center to produce a good tone.

Cha-cha Bell

- The **cha-cha bell** is a small, high-pitched bell that is used almost exclusively in the cha-cha-cha and other styles like the bolero and guajira. In most cases, the cha-cha bell is played with the shoulder of the stick on the mouth of the cowbell.

Maracas

- **Maracas** are a pair of hand-shaken percussion instrument made from gourds, plastic containers, or leather.
- Typically one of the maracas is higher pitched than the other.

- To find the difference in pitch, hold the instrument by the handle and move your wrists up and down.
- This procedure will allow you to feel the weight of the beads and to hear the difference in pitch.
- Once you find the higher pitched maraca, hold it with your right hand and play the notes that fall on the beat. Use the lower pitched maraca to play the upbeat.

Guiro

- The guiro is an important instrument in the performance of the cha-cha-cha rhythm. The guiro adds the scraping sound to the texture of the cha-cha-cha rhythm. Traditionally made from a gourd, this instrument has wide grooves and is played by scraping the instrument with a small stick up and down the grooves.
- On the backside of the guiro, there are holes used to hold the instrument during the performance.
- For a right-handed player, use the thumb and middle finger of the left hand and place them inside the holes to hold the instrument.

Conga Drum

- One of the most essential Afro-Cuban instruments is the **conga drum**. The conga drum has its origins in West Africa. This instrument was made from tree trunks with calfskin stretched over the top and attached with wooden pegs or rope. The most common part performed on the conga drum is a pattern called tumbao. Tumbao is the basic conga drum pattern used in son-derived rhythms. The following is a basic tumbao used in the cha-cha-cha rhythm.
- There are several basic sounds produced on the conga drum that is necessary to perform the cha-cha-cha rhythm.
- The sounds that are necessary for the performance of this cha-cha-cha rhythm are the open tone, heel-fingers motion, and the muted slap.
- The open tone is the natural open sound of the drum. This sound is produced by hitting the drum with the area of the hand that is just below the knuckles. Strike the drum with this area of the hand and quickly lift the hand to allow the conga head to vibrate.
- The heel-fingers motion also called the marcha, is performed by rocking between the heel of the hand and the fingertips. The sound produced by this hand technique is a muffled tone. This hand stroke is also called the march because it is used as a timekeeper in performing conga patterns.
- The muted slap sound is the most technically difficult of the three fundamental strokes needed to perform the cha-cha-cha pattern on the conga drum. This dry solid sound is produced by resting the left hand on the drum to stop the vibration while striking the conga toward the edge of the drum with your right hand. The right hand should be slightly cupped.

Timbales

- The timbales are a pair of single-headed, tunable, metal drums mounted on a stand.
- The timbales sound is produced by striking the drum with sticks or the hand. Timbales were initially used exclusively by Afro-Cuban ensembles called charanga orchestras.
- These groups were interpreters of a song style called danzon. The instrumentation of these groups consisted of strings, woodwinds, string bass, guiro, and tympani.
- The tympani later evolved in the 1940s to what we now know as timbales. Today the timbales are a major contributor to the Afro-Cuban sound. The standard timbales set-up includes cowbells, woodblocks, and a cymbal.
- The timbales part is based on quarter notes. Typically the timbales play the cha-cha bell on each beat and the low drum on beats two and four. Beat two is muted (rest fingers on the drum after striking) and beat four is open (lift fingers off drum after striking.) The muted notes are notated with a "+"; the open notes are notated with an "o."

Bolero

- Bolero is a slow tempo ballad with a strong rhythmic pulse. The lyrics of these ballads are usually about romance. The development of this genre can be traced back to the Spanish troubadours in the eighteenth century.
- The troubadours would usually accompany themselves with their guitar. Some scholars believe that the term bolero was derived from the guitar strumming performed by troubadours called bolerear.
- The rhythmic element of this style could be found in some of America's popular music.
- In the traditional bolero style, the percussion parts are one-measure long.
- This one-measure repeated pattern sets the groove for this style and does not change unless there is a stop in the pulse of the music.
- The conga drum bolero pattern is one-measure long. The slap occurs on beat 2 and open tones on the "and" of 3, 4 and the "and" of 4.

Guajira

- Guajira (**gwa-Hear-ah**) is a song style originating with the Cuban peasants and containing elements of the Spanish canción and the Cuban son dance form.
- Guajira is the Afro-Cuban version of the American blues form. The lyric content of this style is one of nostalgic or lament.
- The typical instrumentation of the percussion section in this style of music is bongos, congas, timbales, cowbells, maracas, and guiro.

Son Montuno

- **Son Montuno** is a popular Cuban dance form. This musical form originated in the province of Oriente, a mountain region of Cuba. Son montuno means "Songs of the Mountains," and was performed mainly by peasant farmers.
- The term "Son" comes from the Spanish word "Sonetas." "Sonetas" are poems set to music. The word "Montuno" comes from the word "montaña," which means "mountains." Originally, guitar, tres, and claves were the typical instrumentation of the son montuno.
- Dance bands first adapted the son montuno rhythm in the 1920s. These groups added the bongos, bass, and trumpet to the ensemble. Typically, the montuno section of the son montuno features vocal and instrumental improvisations.