

Exploring cuban rhythms on congas



ANGEL MATAYOSHI

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HELLO THERE! I'M ANGEL MATAYOSHI

The Author

I am a musician, graduated from the Havana's Higher Institute of Arts, Cuba, percussion major. I have several years of experience teaching cuban percussion and piano to people from all around the world, both professional and amateurs. I hope this book can help you get closer to Cuban music in a good way. Good luck practicing!



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PAYMENTS AND CONTRIBUTIONS:



Preface

Inspired by the acquired experience teaching for more than ten years to people from different cultures and musical levels, this book was created. The main objective of the present is that the cuban rythms may be learned by people that don't read music papers, using a very basic and easy reading system.

You will be able to play professionally every rhythm you're about to learn, because they are written just like a professional musician play the cuban percussion.

Legend

		Son																x4				
		1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-					
Male conga		B	C	S	C	B	C	O	O	B	C	S		O	O	C	O	O				
		Break																				
		1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-					
Male conga		O		O					O							O	O	O				
Female conga						O	O					O	O	O								

B : Bass.

C : Clap.

S : Slap.

O : Open.

G : Ghost note

X: Catá or Clave

R/ L : Right / Left

X': stroke with accent

Very international cuban styles

(To play in the congas)

Son

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-	
B	C	S	C	B	C	O	O	B	C	S			C	O	O	
L	L	R	L	L	L	R	R	L	L	R		O	O			
												R	R	L	R	R

Chachachá

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-	
B	C	S	O	B	C	O	O	B	C	S			B	C	O	O
L	L	R	R	L	L	R	R	L	L	R		O	L	L	R	R
												R				

Bolero

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-	
B	C	S	C	B		O		B	C	S	C	B		O		
L	L	R	L	L		O	L	O	L	L	R	L	L	O	L	O
						R		R						R		R

Guaguancó (dos congas)

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-	
G	S	S	B	G	S	O	S	O		S	O	G	S		G	
R	L	R	L	R	L	R	R	L		R	L	R	L		O	L
															R	

6/8

1	and	and	2	and	and	3	and	and	4	and	and
S	C		O	O	B	S	C		O	O	B
L	R	O	R	L	R	L	R	O	R	L	R
		L						L			

If you want to play songs like Guantanamera, El cuarto de Tula, Oye como va, Bésame mucho, Químbara or some other classics of the popular cuban music, you definetly have to learn those five rhythms in the congas

Other cuban styles

(To play in the congas)

Danzón

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
B	C	S	C	B	C			B	C	S	C	B	C		
L	L	R	L	L	L	O	R	L	L	R	L	L	L	O	R

Pilón

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
B	C	S	O	B	C			O		S		O	O	O	
L	L	R	L	L	L	B	O	L	L	O	R	L	R	L	

Mozambique

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
O	O	O		S	S	S	S		S	S	R		S	L	S
L	R	L	R	L	R	L	R	L	R	L	O	L	R	O	R
1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
O		O		O			S			S			S		
L	R	L	R	L	R	L	R	O	R	L	O	R	L	O	R

Afro

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
				S	S			O		O		S			
O				L	R		O	R		R		L			

Conga

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
			S	S			O	O		S	S			O	O
			R	L	O		R	L	O	R	L			R	L

About Changüí

Changüí is a singable and danceable musical genre that was born in Guantanamo's mountains (eastern part of the island). It has a contagious rhythm and a fast tempo. It is not very known in the world and it's such a pity, because changüí is a wonderful cuban genre!. The traditional instruments to play changüí are: tres, marímbula, bongós, guayo and maracas. The polyrhythm that results of a changüí's rhythmical patterns together is magic and very interesting. I invite you to search more about changüí, because it definetly will contribute to a better and complete understanding of the cuban music, its syncope and off-beats.

Changüí rhythmical patterns

Changüí

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
B		S		B		S		B		S		O		O	
L		R		L		R		L		R		L		O R	L

Clap with your hands

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
			X			X					X			X	

Cowbell

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
X			X	X			X	X			X	X			X

Maracas

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
X		X	X	X		X	X	X		X	X	X		X	X
R		R	L	R		R	L	R		R	L	R		R	L

About Songo

El songo es un ritmo cubano elaborado a partir de los años 70 dentro de la orquesta Los Van Van. Su paternidad se le atribuye al percusionista y baterista cubano Changuito. Es un ritmo derivado del son montuno y antecesor de la Timba.

Juan Formell, director de los Van Van decía que "es la síntesis de una personalidad, de una manera de ser y sentir la música, un resumen de culturas y manera de hacer de un músico polifacético y original"

Rumba clave

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
X				X				X				X			

Songo

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
O	O	B	S	C	B	S	S	B	C	S	C	O	O		
L	R	L	R	L	L	R	R	L	L	R	L	R	L	O	O
														R	R

Rumba Group

The rumba arose in the XIX century in Cuba and its roots come from Africa. It is a very rich cultural expression that mixes music, dance and tradition. Rumba is a group of very different rhythms and dances among themselves. Nowadays are used 3 congas that work as salidor, 3/2 and quinto, besides catá and claves.

The three main styles in wich rumba takes form are:

- Yambú
- Guaguancó
- Columbia

Complejo de la Rumba

Yambú

Clave

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
X				X				X				X			

The Catá

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
X				X				X				X			

3/2

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
B	B	C	C	B	B	C	C	O				C	O		
L	R	L	R	L	R	L	R	L				R	L		

Salidor

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
B				S				B				O			
L				R				L				R			

Quinto (basic pattern to improvise)

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
				O								S			
				R								R			

Yambú is one of the oldest rumba styles. It is danced in couple (male & female) and its characterized by being a sensual and cadencious dance, that simulates the male's conquer to the female. It's a slow dance and it's different to guaguancó because in it doesn't take place the "vaccination".

Guaguancó

Rumba clave

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
X				X				X				X			

The Catá

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
X	X			X	X	X		X	X			X	X		X
R	L			L	R	L		L	R			R	L		L

3/2

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
	S	S	B		S		S	O		S	O		S		S
	R	L	R		L		L	R		L	R		L		L

Salidor

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
B				B		O		B				B		O	
L				L		R		L				L		R	

Quinto (basic pattern to improvise)

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
	O							S							
	R							R							

This is the most famous rumba style around the world. Its rhythm is faster than yambú's and the dance is about seduction and conquest. The male does pelvis movements that simulates the sexual penetration (the "vaccination"). The female avoids the male, protecting herself with a skirt or her hands. However, at the same time she avoids him, she must provoke him. Scapes from the male in a sensual way, doing circles with the pelvis, hips and trunk.

Columbia

Clave

1	and	and	2	and	and	3	and	and	4	and	and
X		X		X	X		X		X		X

The Catá

1	and	and	2	and	and	3	and	and	4	and	and
X		X	X		X	X	X		X		
L R		R	L		R	L	R		L R		

3/2

1	and	and	2	and	and	3	and	and	4	and	and
S		O	O			S		O	O		
L		R	L			L		R	L		

Salidor

1	and	and	2	and	and	3	and	and	4	and	and
B	C	S	C	O	O	B	C	S	C	O	O
L	L	R	L	R	R	L	L	R	L	R	R

Quinto improvises

1	and	and	2	and	and	3	and	and	4	and	and

Originally from Matanzas, it has a very strong influence and roots from The Congo. Among the three forms of rumba, it's the fastest one and it's only danced by men.

Rhythms with congo antecedent (Makuta)

Singings, dances and the rhythm makuta were found by Royal and Mandinga Congos when they arrived to Cuba. They were the first people from Guinea and adapted themselves to the nature and the social reality of the country. Makuta was an ancient and secret dance, also in Regla Conga. It was danced inside de sacred room. The dancer used to wear an apron of deer's skin and, in his waist, shoulders and legs he had some little bells and sleigh bells; in his chest a gangarria.

The traditional instruments are: guataca, guagua, mula and cachimbo.

Rhythms with congo antecedent (Makuta)

Guataca

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
X		X	X	X	X			X		X	X	X	X		

Guagua

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
X		X	X	X	X			X		X	X	X	X		

Cachimbo

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
O	O	S	S	O	O	S	S	O	O	S	S	O	O	S	S
L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R

Mula

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
S				S	O			S				O	O	O	O
R				R	R			R				L	R	L	R

Caja

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
O				B				O				B	B		
															O

Popurrit

(two congas)

Son

x4

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
B	C	S	C	B	C	O	O	B	C	S			C	O	O
											O	O			

Break

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
O		O						O					O	O	O
				O	O				O	O	O				

Chachachá

x4

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
B	C	S	O	B	C	O	O	B	C	S		B	C	O	O
											O				

Break (Guaguancó calling)

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
								S	O			S	O	G	S
P	P	P	P		P	P									O
															G

Guaguancó

x4

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
G	S	S	B	G	S	O	S	O				S	O	G	S
															O
															G

Break

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-
P	S	S	B		S			S	O		O			O	O
												O	O		

1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-	1
												O	O	O	O	
O	O		O	O		O		O		O			O	O	O	

Ensemble “Afro cuban feeling”

x4

	1	-	and	2	-	and	3	-	and	4	-	and	1	-	and	2	-	and	3	-	and	4	-	and
Quinto	S	O	S		S	O	S		S	O		O	O	O		O	O		O	O		O	O	O
Tumbadora	B			B			B	O	O	B		O			B			B			B	O		
Catá clave																								

	1	-	and	2	-	and	3	-	and	4	-	and	1	-	and	2	-	and	3	-	and	4	-	and
Quinto			S						S						S					S	S			S
Tumbadora	O	O	O		O		O	O	O		O		B		B			B		B		B	B	
Catá clave																								

x2

	1	-	and	2	-	and	3	-	and	4	-	and	1	-	and	2	-	and	3	-	and	4	-	and
Quinto													O		S	O		S			O			
Tumbadora														B			B			O		O		
Catá clave	X'	X	X	X'	X	X	X'	X	X	X'	X	X								X				X
	1	-	and	2	-	and	3	-	and	4	-	and	1	-	and	2	-	and	3	-	and	4	-	and
Quinto		O		O		O		O		O		O	O	O		O	O		O	O		O	O	O
Tumbadora	O		O		O							O		O		O				O	O	O	O	O
Catá clave							X		X		X			X	X	X		X		X	X	X	X	X

Havana Troupe

This is the way that people use to celebrate de carnivals. In the Havana troupe we find masquerade people representing a folkloric episode, a procession or an ambulant theater. Art is always present in carriages, music and bright lamps.



