

EXPLORING CUBAN RHYTHMS ON CONGAS (FOR BEGINNERS)



Angel Matayoshi

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The Author



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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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 rhythms may be learned by people that don't read music papers, using a very basic and easy reading system.

It is very important to know that most of the rhythms here has been simplified to help the ejecution, so it's not a book for professional use as a musician; however it works perfect for the teachers that approaches others to Cuban music for the first time. Also, any amateurs can learn the rhythms on their own.

If you want to jump to another level and play like a professional, this other book is for you!



Legend

		Son																x4							
		1	-	and	-	2	-	and	-	3	-	and	-	4	-	and	-								
Male conga		B				S				B			O O			B			S			B			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.

X : Catá or Clave

X' : stroke with accent

•• : repeat hand

Very international cuban rhythms

(To play in the congas)

Son

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

Chachachá

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

Bolero

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

Guaguancó (dos congas)

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

6/8

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

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!

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 styles in wich rumba takes form are:

- Yambú
- Guaguancó
- Columbia

Rumba Group

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	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		

Salidor

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

Quinto (basic pattern to improvise)

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

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 guguancó 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
	•			•				•				•			•

3/2

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

Salidor

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

Quinto (basic pattern to improvise)

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

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		

The Catá

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

•
•
3/2

1	and	and	2	and	and	3	and	and	4	and	and
S		O	O			S		O	O		

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

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

Mula

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

Caja

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

Popurrit (two congas)

Son

x4

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

Break

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

Chachachá

x4

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

Break (Guaguancó calling)

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

Guaguancó

x4

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

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		O				O O	O O	O O	

Ensemble Afro cuban feeling

	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
Tumbadora	B			B			B	O	O	B		O		B				B			B	O		
Catá or 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 or 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		O	
Catá or 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
Tumbadora	O		O		O								O		O						O	O	O	O
Catá or clave							X	X	X	X	X	X			X	X	X	X	X	X	X	X	X	X