



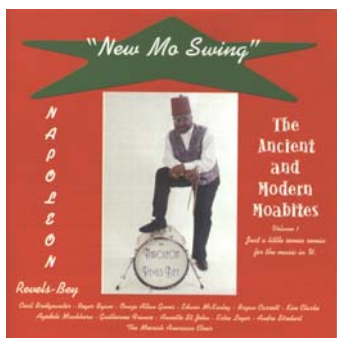
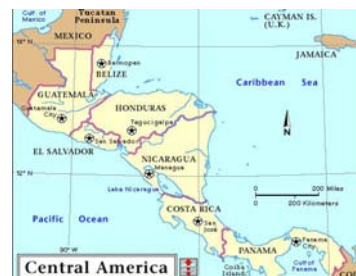
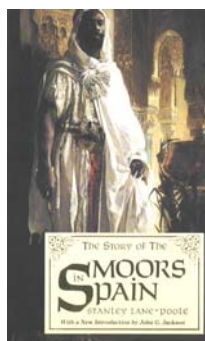
#6 "Rhythm Kings" #7

International Drum Month



Afro-Cuban

Latin-Jazz



Contents

- Overview
- African, Hispanic and Jazz Heritage Month
- Moorish Spain
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HISTORY OF LATIN MUSIC

LEARNING STANDARDS:

1 Creating, Performing, and Participation in the Arts:

Students will actively engage in the processes that constitute creation and performance in the arts, dance, music, theatre and visual arts, and participate in various roles in the arts.

2. Knowing and Using Arts Materials and Resources:

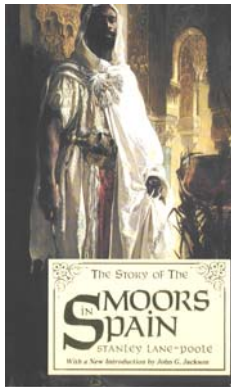
Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

3. Responding to and Analyzing Various Works of Art:

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

4. Understanding the Cultural Contributions of the Arts:

Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

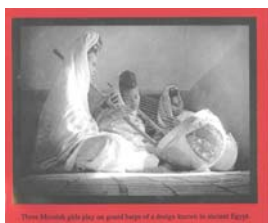


The history of the Moorish empire prior to Spain extends from the ancient Moabites, and extends across the great Atlantic into north, south and Central American thus the Moorish domination of the seas. It is important to point out that as time goes on what is now known as Latin America is highly influenced by European colonization and the slave trade with Africa. Currently, Latin America, the countries of the Western Hemisphere south of the United States, include the Caribbean Islands, Mexico, Central and South America and contain an amalgamation of cultural influences, namely European, The Moors, Mexican, and other African tribes. Europe contributed the religions two main languages, Spanish and Portuguese. Much of the native Moorish culture, which was in place before the arrival of the Spaniards and Christopher Columbus, was suppressed due to forced assimilation; the rest was combined



with the arrival of slaves and other cultures in the 16th century. Through this rich cultural mix, a distinct Moorish or commonly referred to as Afro-Caribbean culture has emerged.

The element in Moorish, African & Caribbean music that many find most distinctive, is its rhythms are derived from Moorish, and other Africans via the slave trade (1550-1880), which is believed to have brought an estimated two million people of Moorish descent, while in fact the Moors had domination and inhabitation for over 2000 years in what is now know as the west into the Caribbean Islands. Unlike the Moors of North American and some that were enslaved, who in 1776 were forbidden from playing drums (except for areas such as New Orleans Congo Square), Caribbean slaves were liberally allowed to play their drums, which of course were not only for recreation and entertainment, but used as a means of communicating. These were considered talking drums, carrying current, as well as timeless messages; message of history, struggle, and unspeakable joy. All this was accomplished through the replaying of these traditional Moorish and African rhythms, sung on a drum.



During the eighteenth and nineteenth centuries these rhythms spread, developed, and canonized throughout the Caribbean, around the same time that another American art form was beginning its conception. This North American art form was also going to contain a rich cultural mix. It would incorporate blues intonation, African drums and rhythms, Indian cymbals, European instruments, harmony, and musical forms with a syncopated beat namely jazz.

Every country and every island in the Caribbean developed its own unique musical culture, be it folk idioms or a national conservatory styles. Four countries, namely Cuba, Brazil, Argentina, and Mexico have had the most significant influences on music in the United States (Cuba having the most enduring). These influences included Latin rhythms and/or dances that infatuated the United States, like the habanera, bolero (Cuba), samba, bossa nova (Brazil), tango (Argentina), and mariachi (Mexico).

As these rhythmic structures and their dances canonized, they began effecting music making everywhere, from the concert hall, to the New Orleans Street parade, to Broadway and Tin Pan Alley. As goods including people, were traded through the convenient and busy port of New Orleans, Louisiana, musically inclined workers on Caribbean ships were afforded the opportunity to exchange new rhythms, dances, and songs with the various Creole and African dancers and musicians at public performance spaces ice Congo Square. It didn't take long for composers to begin writing Latin-influenced works. For example, American Louis Moreau Gottschalk (1829-1869), who hailed from Louisiana, and studied composition in France with Aaron Coplands teacher Nadia Boulanger, toured Cuba in 1857 performing his Latin-influenced works. Some of the most famous compositions of this nature include George Bizets hababera from his opera Carmen (1875); Scott Joplin's Mexican serenade, Solace (1902); Maurice Ravels Rapsodie Espagnole (1907), and his Bolero (1928), Jelly Roll Morton, the famed New Orleans jazz composer and pianist, spoke to Alan Lomax of the Library of Congress on the importance, even in the earlier days of jazz (the end of the nineteenth century) of the jazz musician being able to work with the Spanish tinge. He said, In fact, if you cant manage to put tinges of Spanish in your tunes, you will never be able to get the right seasoning, I call it, for jazz.

What is Latin Music?



Latin music is a popular art form developed in various Latin American countries, mainly Cuba, and is unique for the type of rhythmic structures it builds upon. It is vocal and instrumental music, originally derived from African religious ceremonies, however viewed today primarily as dance music. Its strongest characteristic, however, is its rhythm, which is highly syncopated (when the various rhythms being played at one time, create counterpoint against each other in exciting cross rhythms). It is traditionally played by native percussion and string instruments, namely the timbales, congas, bongo, guitar, and the tres (nine-string Cuban guitar). Over time, the piano replaced the guitar as the choral instrument, while the bass, woodwinds, trumpets and trombones were added to play melodies and riffs (repetitions of sound). Most Latin music is based on a rhythmic pattern known as the clave. Clave is the basic building block of all Cuban music, and is a 3-2 (occasionally 2-3) rhythmic pattern. Claves are also the name for the two sticks that play this 3-2 (clave) pattern.



Latin music generally uses a three form with (1) a long introductory verse, followed (2) by a montuno section where the band plays a vamp (a two- or three chord progression), building intensity with devices like the mambo (where members of the front line play contrasting riffs) before (3) returning back to the verse and closing out the selection, generally with some type of coda (a short predetermined way of ending a piece; like a postscript at the end of letters). Some important characteristics of Latin music are:

Clave: a syncopated rhythmic pattern played with two sticks, around which everything in the band revolves.

Call And Response Inspiraciones: a musical exchange between two voices inspiratons, improvised phrase by lead vocalist or instrumentalist.

Bajo-Tumbao-bass: repeated rhythmic pattern for the bass or conga based on the clave.

Hispanic Heritage Month

Celebrated annually in October, highlights diverse Hispanic communities and cultural traditions of the Caribbean.

These vital arts forms are rooted in the Caribbean, but many are still practiced in neighborhoods in the New Jersey and New York metropolitan area.

Some of the forms of music and dance.

Cuba- When Christopher Columbus landed on the north coast of Cuba in 1492, he wrote that he had never seen anything so beautiful. However, the Spanish colonists were less enthusiastic toward the indigenous Arawak and Siboney peoples. As in Puerto Rico, overwork and disease from the colonists led to the decline in size of the native populations. As a result, the Spanish brought enslaved Africans to work in the sugar plantations. Most of them came from the West Coast of Africa- Nigeria, Benin, Cameroon and the Congo. They brought their own traditions and beliefs to Cuba. This African heritage intermingled with Hispanic traditions to create today's Cuban cultural tapestry, including Santeria, an Afro-Cuban religion that fuses many African gods with Catholic saints. In Santeria, Chango, the spirit of war, is associated with Santa Barbara, and Oshun is associated with the Virgen de la Caridad del Cobre, the patron saint of Cuba.

In the late 19th century, Cubans grew increasingly restless as Spanish subjects. Uprisings occurred frequently, and finally, in 1902, Cuba became independent. When Fidel Castro's Socialist government came to power in 1959, nightclubs, radio stations and record companies were replaced by state-run institutions. Today, the Cuban government has eased its restrictions, and musicians are able to record and travel overseas, but creative development can still be curtailed by government sanctions.

Palo is a religious rhythm from *Cuba* that has roots in the Congo of Africa. It pays respect to the ancestors, calling for their assistance in endeavors of the present. The use of the drum, like many of their African forebears did, is used as a powerful instrument of communication with the Great Spirit.

The ceremonial palo rhythm begins with a prayer, asks the Great Spirit to protect the community and to provide the strength to choose between good and evil.

Dominican Republic- As in Puerto Rico and Cuba, contemporary Dominican culture combines Spanish and African components. Santo Domingo, the present capital of the Dominican Republic, was the first Spanish colony in the Americas, but colonists abandoned the island after they discovered Mexico and Peru. France took this opportunity to establish itself on the western island, enslaved those of Moorish descent and brought in enslaved Africans to assist in sugar cane cultivation. The Moors and Africans revolted, however and in 1804, **Haiti** became a self-designated republic again in the "New World."

Haiti occupied the whole island from 1822-44, in an attempt to liberate the entire island from European rule. Dominicans called back Spanish forces to help remove the African French-speaking Haitian invaders. Unlike Puerto Rico and Cuba, which mark their independence from Spain, the Dominican Republic celebrates its independence from Haiti, which took place on February 27, 1844.

The Moorish-African and Hispanic influences in the Dominican Republic can be found in regions of the island. Hispanic in the central mountains, while on the coast Moorish.

Merengue may be the most popular dance today, but was not so until after the 1930's. Before that it

was rejected by the elite. When Rafael Trujillo came to power in the 30's as a dictator for the next 30 years, he promoted the dance to commercial and international popularity. At first, merengue was played in the rural countryside on stringed instruments, including guitar, violin, bandurria, a lute as well as the Tambora, a Dominican drum, and the guiro. Like the Puerto Rican Bomba, merengue shows the mixture of influences in Dominican culture. Merengue springs from a combination of Spanish, native and African roots: the drums reflect African influences, the guiro comes from indigenous roots, while the singing style and accompanying dance for couples comes from European traditions. In the late 1800s, the merengue sound evolved. Commercial trade brought the accordion to the Dominican Republic from Germany, and it replaced the string instruments in many merengue bands. The typical merengue band has continued to change through this century and may now include electric bass, accordion, conga drums, and even saxophone.

Puerto Rico- The original inhabitants of Puerto Rico were the Arawak peoples, known as Taino, who lived by hunting, fishing, and farming. When Spanish explorers came to Puerto Rico in the early 1500s, they forced the Taino greatly reduced the size of the native population. The shortage of labor led the Spanish colonizers to bring large numbers of Africans to Puerto Rico to work as slaves. Slavery was less extensive in Puerto Rico than in other Caribbean countries, but the influence of African cultural traditions can be seen in many aspects of Puerto Rican culture, including particular forms of music and dance, like Bomba and plena. In the mid-1800s, many Puerto Ricans began to press for independence from Spain. Some of these pro-independence nationalist were expelled from the island. Many migrated to the United States. Puerto Rico remained a Spanish colony until the end of the Spanish-American War in 1898, when it became a territory of the United States. In 1917, Puerto Ricans became us citizens, and in 1952, Puerto Rico became a self-governing Commonwealth. Today, there is much debate over the islands political future. Some people think Puerto Rico should become independent from the United States; some believe it should become the 51st state; and still others think the island should remain a Commonwealth.

Bomba is a style of music and dance that originated in the 1600s in the coastal areas of *Puerto Rico*, where enslaved Africans lived on plantations. Bomba dances took place outdoors for entertainment, or to celebrate harvest, weddings, wakes and other family events.

Bomba brought people together to make music and dance, and to celebrate with food and drink. In Bomba, a dancer approaches the Bomba drums and creates an improvisation, a piquette.

The drummer watches the dancers carefully, and uses her or his drum to respond rhythmically to the moves each dancer makes. The drummer and the dancers talk to each other through music and movement, instead of words.

Plena, a *Puerto Rican* musical form that evolved in the early 1900s, is closely associated with Bomba. In the barrios of Ponce, a southern town in Puerto Rico, Bomba combined with other musical influences to form plena.

Like Bomba, plena is music for dancing but plena uses less percussion than Bomba. In plena, the lyrics are important. Plena is sometimes referred to as a sung newspaper because the songs chronicle everyday events in the community.

Plena songs often include news, gossip, and commentary on local events. Plena is accompanied by a pandereta, a hand-held frame drum like a tambourine, and a scraper.

Quotes About The Roots of Rhythm

Spain, Castanets, Troubadours

Miguel Garcia "El Coyote"

"On this afternoon, standing here in the field, and without being a fine literary poet, I'd like to tell the world, with my songs and my traditions, with the rhyme I create. Immersed in deep feeling, at the foot of this hill, I ask the people of Spain to remember where suffering lies. We Troubadours, the voice of the people. We are improvisers who have an ingenious muse, and the prose is respected, that all the world, should know that what the minstrel does the fine literary poet can never do."

Song:

"Ay, beneath this mountain-You will find freshness in our songs-May the world take into it's heart-The source of culture-Which are the Alpujarras mountains of Spain. The Alpujarras have glory, they spread a carpet for their brothers-and he who sings this story-has callouses on his hands-and carries flowers in his memory. Ay, fine and Christian songs. The traditions that resound in these hills, are the same traditions that so many people took to the lands of America."

**Questions: (1) What is a and how do the Troubadours relate in our lives to day. What form of music?
(2) Make a story or rhyme based on your school or family.**

Music as Medicine

Cuba & Rumba. "These are the origins of the Rumba. It came from the slaves who were brought to Cuba. Since the slaves were granted Sunday as a day of rest, on those Sunday's they celebrated their drum and the rhythm. Cubans & Spaniards made the rhythm because it came from the African but blended with Flamencas & together formed a whole and out came the Cuban Rumba. The Rumba is a Cuban tradition that goes back to our slave ancestors. It is passed on from generation to generation. The youngest child copied the oldest, and so he inherited it. Its like when one inherits a lot of money. It gets passed on to the child, right? This is also an inheritance you see, because this is a rhythm that is mostly know in Cuba."

Dance: "This lame guy came along and tried to dance, but he can't. As the music enters his body, he starts to straighten up. He stands straight and taller, and finally his lameness disappears. The music is a kind of medicine

Food.

"The blend of Africans and Spanish. Black peas, and white rice, it's a Creole food, a mixed culture, white rice and black peas, that's Cuban" How do you like it? Rich and tasty! Strong! Everything is strong here. The coffee, the cane syrup, the cane, ourselves! Everything in life!

Questions: (1) How does medicine and music relate? Form groups to form a non verbal form of combing to different elements(happy -sad)(up-down)(was to make live better, in helping others) What forms of music male you reflect on a personal condition.(2) Make a story or rhyme based on your school or family.

Composers and Dance

"Musicians take the elements which come from the people and give them a technical polish. The people of Cuba are like most people, they create the national styles.....I'm a people man. I make music for the people so they can dance and enjoy themselves. I don't compose for a select elite, or is my music only for listening. I've always devoted myself to music that people like, that invites them to have a good time."

Student Activities

Ask your students what kind of music they listen to. Where do they hear music? On the radio? Visiting older relatives? Do they hear different music in different situations or specific holidays?

Have students share and discuss the various kinds of music they hear and when this music is heard or performed.

Assemble a list of styles of music.

Ask if there are any students with Caribbean roots in your class. Which Caribbean countries are most represented and least represented? Ask students to consider why certain communities migrate more than others. Discuss the factors, e.g. political, economic, familial, that lead migration.

What does tradition mean? Traditions can encompass many things, such as children rhymes, family recipes, holiday customs, and family stories.

Ask students to list some of their family traditions. List the range of traditions that your students practice.

Can songs and dances tell stories? Have the class name of songs that tell stories about historical events, work, or family history. What other stories appear in songs that your

students know?

Encourage them to listen to the lyrics of songs and watch the dances carefully to understand the stories in the songs, and the meaning in the movements.

Students should plan a trip to the Caribbean to study traditional music and dance. With the help of a map, they can decide what countries to visit. What kind of music will they hear in each country? Students might research other aspects of traditional Caribbean culture as well, such as roots of Jamaican reggae and traditional Caribbean reggae and traditional food from Cuba. What tools will they need for their research? Encourage them to think about how and where they will learn about traditional music and dance. Should they bring a tape recorder? A camera? A sketch pad? Bug repellent?

Each student should prepare a list of countries he or she hopes to learn about, as well as a list of materials that will be needed.

Maracas are often used in Caribbean music. Students can make an instrument similar to a maraca using the following directions:

Materials: Plastic egg-shaped stocking containers, dried bean or rice, round popsicle sticks or wooden dowels, masking tape, and

paint.
(Optional: newsprint, flour, and water for paper-mache.)

Directions: Fill the container half full with dried beans or rice. Close container and seal with tape. Poke a small hole in the top of the container, leaving enough sticking out for the handle. Attach the handle to the container with tape, and cover over any gaps around the hole, so that no beans or rice can escape when the container is shaken. Paint the maraca as is, or cover it with paper mache and paint it after it dries.

To make papier mache. Make a paste by mixing cup of flour, a large spoonful of salt, and 1 cup of warm water. Tear newspaper into strips. Spread paste on one area of your maraca. Lay a strip of newspaper on the pasty area, then spread more paste over the strip. Overlap a second strip on the first, and spread more paste on top of the second. Continue in this fashion until the entire head and part of the handle is covered with at least four layers of paper and paste. Let the maraca dry completely and then paint.

Note: Maracas can also be made by covering blown-up balloons with papier-mache. Make sure the paper mache is thick enough to carry the weight of the beans and rice.

Student Activitie: Music

Iko Iko Lyrics: *Traditiona* Music: *Traditional*

According to Dr John in the liner notes to his 1972 album "Gumbo":

"The song was written and recorded back in the early 1950s by a New Orleans singer named James Crawford who worked under the name of Sugar Boy & the Cane Cutters. It was recorded in the 1960s by the Dixie Cups for Jerry Leiber & Mike Stoller's Red Bird label, but the format we're following here is Sugar Boy's original. Also in the group were Professor Longhair on piano, Jake Myles, Big Boy Myles, Irv Bannister on guitar, and Eugene 'Bones' Jones on drums. The group was also known as the Chipaka Shaweez. The song was originally called 'Jockamo,' and it has a lot of Creole patois in it. Jockamo means 'jester' in the old myth."

The lyrics from Sugar Boy Crawford's version are:

Iko, iko
Iko iko an day
Jock-a-mo feelo an dan day
Jock-a-mo feena nay

My spy boy met your spy boy
Sitting by the Bayou
My spy boy told your spy boy
I'm gonna set your flag on fiyo

Chorus

Talking 'bout
Hey now, hey now
Iko iko an day
Jock-a-mo feelo an dan day
Jock-a-mo feena nay

Look at my queen all dressed in red
Iko iko an day
I bet you five dollars she kill you dead
Jock-a-mo feena nay

[chorus]

Iko, iko
Iko iko an day
I'm having my fun on the Mardi Gras day
Jock-a-mo feena nay
[chorus]

The Dixie Cups' version is fairly similar:

My grandma and your grandma
Were sitting by the fire
My granma told your grandma

I'm gonna set your flag on fire

Chorus

Talking 'bout
Hey now (*hey now*)
Hey now (*hey now*)
Iko iko on day
Jockomo feeno ah na nay
Jockomo feena nay

Look at my king all dressed in red
Iko iko on day
I'll bet you five dollars he'll kill you dead
Jockamo feena nay

[chorus]

My flag boy and your flag boy
Sitting by the fire
My flag boy told your flag boy
I'm gonna set your flag on fire

[chorus]

See that guy all dressed in green
Iko iko on day
He's not a man, he's a loving machine
Jockamo feena nay

[chorus]

[chorus]
Jockamo feena nay
Jockamo feena nay

Student Activities Dance *Merengue*

Emerged in the mid-1800s in the *Dominican Republic*. At first, merengue was played in the rural countryside on stringed instruments, including guitar, violin, banduria, a lute as well as the Tambora, a Dominican drum, and the guiro. Like the Puerto Rican Bomba, merengue shows the mixture of influences in Dominican culture. Merengue springs from a combination of Spanish, native and African roots: the drums reflect African influences, the guiro comes from indigenous roots, while the singing style and accompanying dance for couples comes from European traditions. In the late 1800s, the merengue sound evolved.

Commercial trade brought the accordion to the Dominican Republic from Germany, and it replaced the string instruments in many merengue bands.

The typical merengue band has continued to change through this century and may now include electric bass, accordion, conga drums, and even saxophone.

Compadre Pedro Juan- Luis Alberti

1. Compadre Peto Juan bai le el ja le O
Compadre Peto Juan que es ta sa bro
so.

A quella ni na de
los o jos
ne gros que tie ne el
cuer po fle
xi ble bai le le
ven pa el li
ta o

2.
Compadre Peto Juan sa que su da ma
Compadre Peto Juan que es ta sa bro
so.

Se a ca bar a el me ren gue y si no no
an da con cui dao se que da
ra co mo
pe ri co a tra pao

Chorus:
Bai-le !.
Bai-le !.
Bai-le !.
Bai-le !.
Bai-le !.
Bai-le !.

Special Note: Comapadre (their is no direct translation, it is the word designated to mean co-father when a friend or a relative is the designated person to be the second parent when a child is baptized in the Hispanic culture)

Song:

Compadre Pedro Juan dance the "jaleo"
Compadre Pedro Juan take out your lady.
Compadre Pedro Juan it is delightful
(referring to the dance),

Go dance with that girl with the black
eyes who has a flexible body

Dance now Compadre Pedro Juan
because if you don't,

the Merengue will end and you'll stay
like a trapped bird.

Dance Compadre Pedro Juan,
Dance Compadre Pedro Juan..,

Student Activities: Dance

Flamenco

Flamenco is an individualistic, yet structured folk art from **Andalucía**, Spain which is often improvised and spontaneous. The song, dance and guitar are blended together by the rhythms of southern Spain.

Apart from the Indian and Jewish influences, the **Moors** made an immense contribution to the moulding of the form and content of the flamenco song of today, which is not surprising since they ruled Spain for seven centuries. Yet flamenco *in its present form* is only some two hundred years old.

The source of flamenco lies in its singing tradition, so the singer's role is very important. The flamenco guitar was used originally as an instrument of accompaniment.

Today solo flamenco guitar has developed as a separate art and attempts to blend 0 with jazz, blues, rock and pop music.

Flamenco dance is by nature oriental, so differs fundamentally from other well established European dance forms.

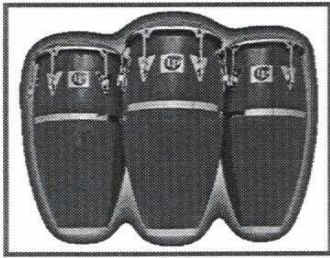
Complex rhythmic patterns are created by a sophisticated footwork technique, so the flamenco dancer wears special shoes or boots with dozens of nails driven to the soles and heels. The ladies wear long costumes often with many frills and practice for hours, their elegant arm and hand movements, the upper body must emphasis grace and posture.

Cha-cha-chá

A rhythmic style derived from the early Cuban *danzón*-mambo, created by violinist Enrique Jorrín (who named the style upon hearing the scraping sounds of dancers'feet). The cha-cha-chá eventually became a separate musical style from the *danzón*.

Besame Mucho

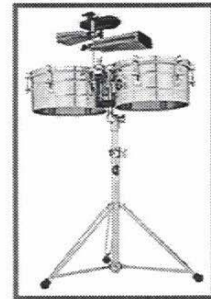
Kiss Me A Lot
Kiss me, kiss me a lot.
Like if this night would be the last one together,
Kiss me, kiss me a lot
'cause I'm scared to lose you again.
I want to hold you very close and see
myself m your eyes,
Think That tomorrow I will be very far
from you.
Kiss me, kiss me a lot
Like if this night would be the last one together,
Kiss me, kiss me a lot
'cause I'm scared to lose you again.



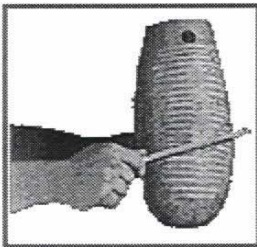
Congas



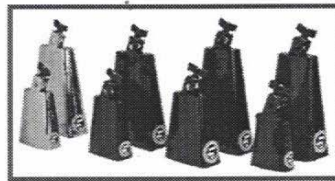
Bongos



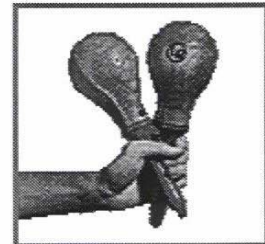
Timbales



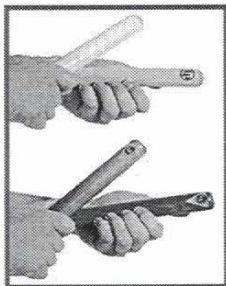
Guiro



Cowbells



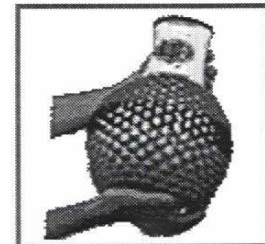
Maracas



Claves



Tito Puente



Shekere



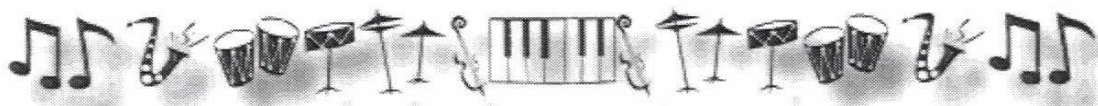
Mario Bausa



Candido & Napoleon



Eddie Palmieri



Percussion Instruments

Bata

An hourglass shaped drum used in santeria.

Bongo

A small double drum used by early guitar and rhythm groups. In salsa, the bongo usually plays an improvisational counterpoint to the main rhythm. The bongo player is called bongocero.

Cabasa



The cabasa is made of multiple plated steel ball chains surrounding a textured stainless steel cylinder.

Cajon

A wooden hollowed box played in the rumba yambu. Also known as *cajas*.

Claves

Two round pieces of wood which are struck one against the other. Check out the clave patterns page.

Congas (tumbadora)

Drums of African origin first used by religious groups, but now very common to Latin music. The smallest of the congas is called the "quito", the middle one is called "conga", "seguidor" or "tres golpes" and the largest is called "tumbadora" or "salidor". The congas are played by the conguero.

Cowbell

... Check out the bell patterns page.

Drumset

Gua-gua

A mounted piece of bamboo with resonant hollow sound on which the palito pattern is played. Check out the palito patterns page.

Guiro

A notched gourd played with a short stick of a metal pick, the guiro is used to provide rhythm in many Latin American musical styles.

Hoe blade

Maracas

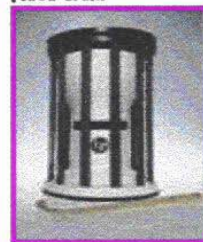
A pair of rattles filled with dried seeds or pebbles, used to provide rhythmic counterpoint.

Marimbula



African thumb piano. A large version of the kalimba.

Nada drum



An hourglass shaped drum.

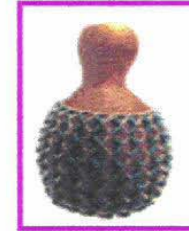
Palito

Little stick and rhythmic pattern played along with the clave in rumbas. Check out the palito patterns page.

Quinto

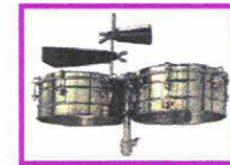
High pitched conga drum, used primarily as a solo instrument in rumba guaguanco.

Shekere



Hollowed-out gourds with beads loosely wrapped around them.

Timbale



Timbales are the Cuban adaptation of the larger timpani. The timbales set-up includes a mambo bell (a long, wide, low pitched bell) and a cha-cha bell (a small, high pitched bell). The timbales player is called a timbalero.

Tumbadora

The tumbadora is the largest of the conga drums, usually playing the tumbao.