

◆ Cuban Drumset Rhythms

These first patterns were transcribed from Enrique Pla. Most of the rhythms are well known but these are his interpretations. Pla is one of Cuba’s most renowned musicians and for many years has held the drum chair of Cuba’s foremost Latin/jazz band “Irakere

Let’s begin with the Cascara patterns. The patterns can be played on the hi-hat or floor tom shell. Note the Bass drum pattern, and how it falls on beats 3 and 4 on the three side of the clave. This is a modern development associated with the new Cuban music “Timba”.

◆ Cascara Patterns

3-2



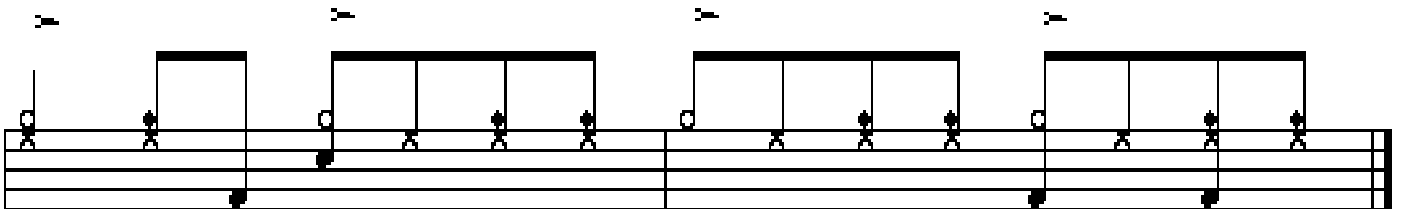
2-3



1. The Songo

The Songo is one of the first of the Cuban rhythms to be developed for the drumset as against adapting traditional rhythms, and playing them on the kit. Developed by the percussionist “Changuito” in the 70’s this rhythm became very popular in the USA. The following patterns were again transcribed from Enrique Pla but also include some of my own interpretations. In many of the patterns the drummer plays the full Campana pattern. This often complex (but satisfying) device is something all Cuban drummers play today and again can be attributed to Changuito.

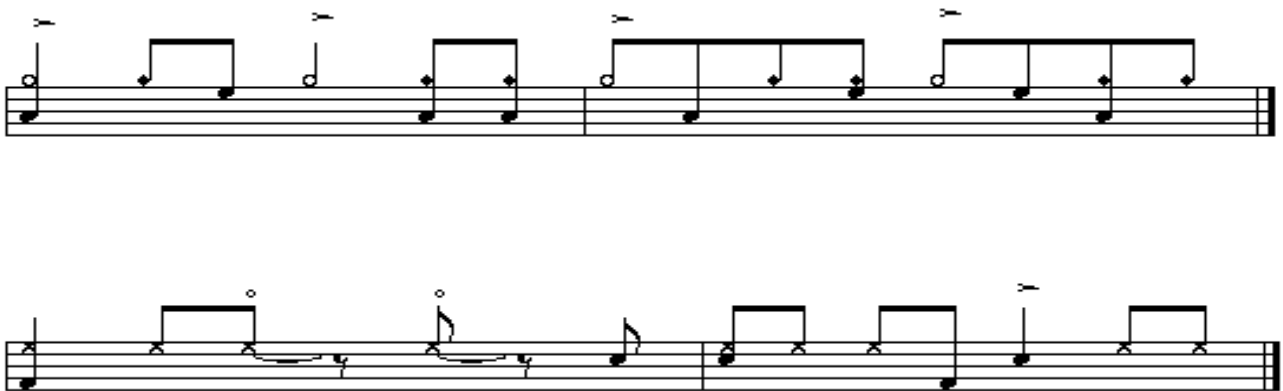
Songo Patterns

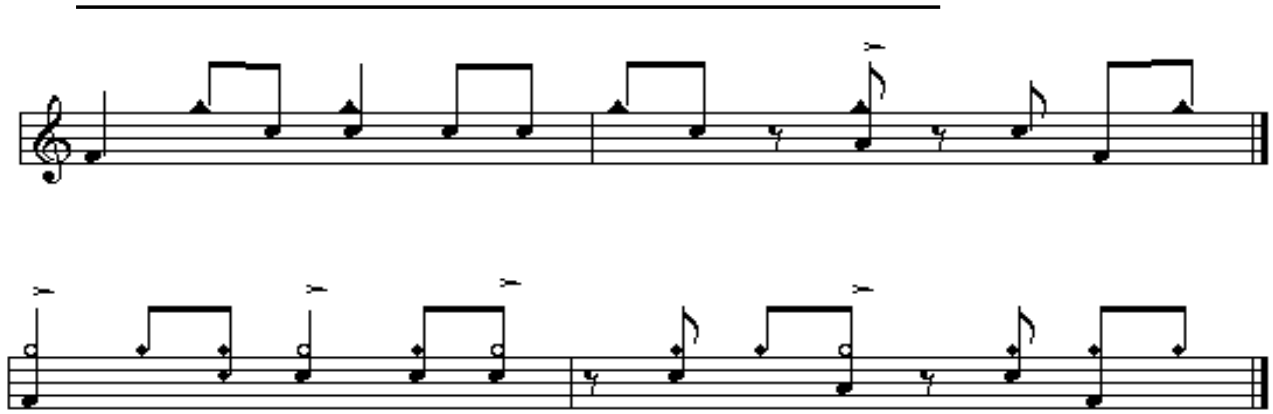




Mozambique

The Mozambique is derived from the Comparsa, which is the Cuban street carnival rhythm. It made it's way into popular Cuban culture mainly due to the efforts of Pedro Izquierdo, known as "Pello el Afrokan". He took the comparsa percussion parts and reduced them, allowing them to be played with an ensemble setting.





CUBAN BOMBA

The Cuban Bomba comes from the Puerto Rican rhythm called “Bomba”. They added some Songo and generally toughened it up a bit. It’s a recent development so it has been designed specifically for drumset. It’s a very dense rhythm needing a lot of coordination and if the feeling is not completely relaxed the rhythm will sound contrived and cluttered.



The following Bomba patterns are Enrique Pla's and include one designed for 2 drumsets

DRUMSET 1



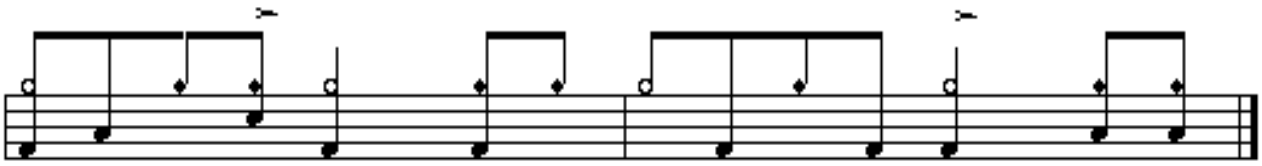
DRUMSET 2



The next pattern is one Pla referred to as "Fusion" which is a mixture of Bomba and Mozambique.



Here are a couple of original Bomba patterns.



Now we have some odds and ends. Rhythms I transcribed as well as hybrids of my own.

1. Pilon



1. Cha Cha

This is an 8 bar exercise with 2 typical cha cha fills. The right hand plays eighth notes on the hi hat. This can be replaced by playing quarter notes on a cha cha bell.





◆ Pla's Merengue for 2 Drumsets

Drumset 1



Drumset 2



Funk Comparsa

The next set of patterns are my interpretations of traditional rhythms while others are inventions of my own. The first is the "Comparsa" a carnival rhythm. I have taken the strong elements of the rhythm and applied it to the Drumset as a funk pattern.



◆ Funk Guaguanco



◆ Songambique Patterns

The next set of rhythms are a mix of Songo and Mozambique which I will call Songambique.



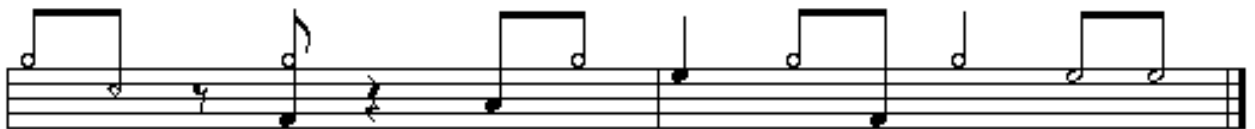
Guirosong

Here are 2 patterns are Songos which I have based on the Guiro rhythm.
Check out the Guiro in the next section to understand the connection



◆ AFRO-CUBAN 6/8 RHYTHMS

The last section consists of adaptations of rhythms generally referred as Afro-Cuban 6/8. The first 3 patterns were transcribed from yet another great Cuban drummer by the name of Jose Eladio Amat.



◆ Eladio's Abakwa



◆ Ejadio's Guiro



◆ *Eladio's Bembe*



◆ *Pla's Bembe*



DRUMSET KEY

Drumset key notation showing two staves. The top staff is in 2/4 time with a treble clef and contains notes labeled HI HAT, HI TOM, SNARE, F. TOM, and RIM CLICK. The bottom staff contains notes labeled MID TOM, OPEN COWBELL, COWBELL, and CLAVE BLOCK.