

# TABLE OF CONTENTS AND AUDIO INDEX

<b>ACKNOWLEDGEMENTS</b> _____	<b>8</b>
<b>A WORD ABOUT THE RECORDING</b> _____	<b>9</b>
<b>JOSE LUIS QUINTANA CHANGUITO</b> _____	<b>10</b>
<b>HOW TO PRACTICE THIS BOOK</b> _____	<b>12</b>
<b>A HISTORY OF THE PAILITAS CUBANAS~THE TIMBALES</b> _____	<b>14</b>
<b>SETTING UP THE TIMBALES</b> _____	<b>18</b>
<b>TUNING THE TIMBALES</b> _____	<b>20</b>
<b>NOTATION KEY</b> _____	<b>21</b>
<b>SOUNDS OF THE TIMBALES</b> _____	<b>22</b>
<i>Compact Disc Track: 2a~The Sound of the Shell</i>	22
<i>2b~Sound of the Macho Rim Shot</i>	23
<i>2c~Sound of the Macho, Open</i>	23
<i>2d~Hembra, Open with Stick</i>	23
<i>2e~Hembra, Open with Sobado</i>	23
<b>A SHORT HISTORY OF THE COWBELL WITH TIMBALES</b> _____	<b>25</b>
<i>Compact Disc Track: 3a~Two Sounds of the Mambo Bell</i>	26
<i>3b~Two Sounds of the Chacha Bell</i>	26
<b>THE CLAVE</b> _____	<b>27</b>
<b>CLAVE RELATED HAND EXERCISES AND WARMUPS</b> . . . . .	<b>29</b>
<i>Compact Disc Track: 4a~Clave Hand Exercise 1</i>	29
<i>4b~Clave Hand Exercise 2</i>	30
<i>4c~Clave Hand Exercise 3</i>	31
<i>4d~Clave Hand Exercise 4</i>	31
<b>DANZÓN</b> _____	<b>32</b>
<b>PRELIMINARY EXERCISES</b> . . . . .	<b>33</b>
<i>Compact Disc Track: 5a~Traditional Danzón</i>	35
<i>5b~Danzón Example 1</i>	36
<i>5c~Danzón Example 2</i>	36
<b>ABANICO</b> _____	<b>37</b>
<i>Compact Disc Track: 6a~Abanico for Chachachá</i>	37
<i>6b~Abanico and Traditional Danzón with Bell</i>	37
<b>CHACHACHÁ</b> _____	<b>38</b>
<b>PRELIMINARY EXERCISES</b> . . . . .	<b>38</b>
<b>CAMPANA/CHACHA BELL EXAMPLES</b> . . . . .	<b>39</b>
<i>Compact Disc Track: 7~Campana/Chacha Bell</i>	39
<i>8~Basic chachachá</i>	39
<i>9~Chachachá and Hembra</i>	40
<i>10~Chachachá, Timbales, and Congas</i>	40
<b>MAMBO</b> _____	<b>41</b>
<b>PRELIMINARY EXERCISES</b> . . . . .	<b>42</b>

THE CÁSCARA .....	44
THE PALITOS PATTERN.....	45
THE CATÁ PATTERN .....	45
THE CINQUILLO CUBANO .....	45
ACCENTING THE CÁSCARA PATTERN .....	47
<i>Compact Disc Track: 11~Cáscara Pattern (2-3)</i>	47
12~Cáscara Pattern (2-3) with Sobado	47
13~Cáscara Pattern with more typical Sobado	47
14~Cáscara Pattern (3-2)	48
15~Cáscara Pattern (3-2) with Sobado	48
16~Cáscara Pattern with more typical Sobado	48
17~Cáscara with both Hembra Patterns	49
CÁSCARA AND CLAVE .....	50
EXAMPLES OF CÁSCARA AND CLAVE.....	51
<i>Compact Disc Track: 18~Cáscara and Clave (2-3)</i>	51
19~With Congas	51
20~Cáscara and Clave (3-2)	51
21~With Congas	51
CÁSCARA AND RUMBA CLAVE (2-3) .....	51
<i>Compact Disc Track: 22~Cáscara and Rumba Clave (2-3)</i>	51
23~With Congas	51
24~Cáscara and Rumba Clave (3-2)	52
25~With Congas	52
TWO-HANDED CÁSCARA PATTERNS .....	52
<i>Compact Disc Track: 26~Two-Handed Cáscara (2-3)</i>	52
27~With Congas	53
28~Another Two-Handed Cáscara (2-3)	53
ADDING THE BASS DRUM .....	54
<i>Compact Disc Track: 29~Adding the Bass Drum to Cáscara (2-3)</i>	54
30~Another Bass Drum Pattern	54
31~Another Bass Drum Pattern with Cáscara (2-3)	54
THE ABANICO WITHIN THE MAMBO .....	55
<i>Compact Disc Track: 32~First Note of Abanico a Contratiempo (2-3)</i>	55
33~Adding the 7-Stroke Roll in the Abanico	55
ADDING THE MAMBO BELL .....	56
<i>Compact Disc Track: 34~The Mambo Bell following the Abanico (2-3)</i>	56
35~Adding the Hembra to the Mambo Bell	56
36~Another Hembra Pattern	57
37~Clave and Mambo Bell (2-3)	58
38~With Congas	58
39~Another Mambo Bell Pattern	59
40~Another Hembra Pattern with Mambo Bell (2-3)	60
COMBINING THE MAMBO AND THE BONGO BELLS .....	61
<i>Compact Disc Track: 41~Bongo Bell (2-3)</i>	61
42~Mambo Bell (2-3)	61
43~Playing the two Bells Together	62
ADDING THE BASS DRUM .....	62
<i>Compact Disc Track: 44~Adding the Bass Drum to two Bells</i>	62
45~Another Mambo Bell Pattern	62
THE INTRO FILL .....	63

<i>Compact Disc Track: 46~The Intro Fill</i>	63
<b>MAKING THE TRANSITION~THE TRANSITION EXERCISE</b> . . . . .	<b>64</b>
<i>Compact Disc Track: 47~The Transition Exercise</i>	64
<b>PILÓN</b> _____	<b>65</b>
<b>PRELIMINARY EXERCISES</b> . . . . .	<b>65</b>
<b>BUILDING THE PILÓN EXAMPLES</b> . . . . .	<b>66</b>
<i>Compact Disc Track: 48~Pilón, Bell and Cross Stick</i>	66
49~Adding the Macho and Hembra	66
50~More of the Hembra	66
51~Complete Pilón Groove	67
52~Pilón, a bit more advanced	67
53~Advanced Pilón	68
54~Another pattern for Pilón	68
<b>MOZAMBIQUE</b> _____	<b>69</b>
<b>PRELIMINARY EXERCISES</b> . . . . .	<b>69</b>
<b>PRIMARY BELL PATTERNS</b> . . . . .	<b>70</b>
<i>Compact Disc Track: 55~Mozambique, Primary Bell Pattern (2-3)</i>	70
56~Adding the Hembra	70
57~Mozambique, Full Pattern	71
<b>MOZAMBIQUE BELL AND RUMBA CLAVE</b> . . . . .	<b>71</b>
<i>Compact Disc Track: 58~Mozambique Bell and Rumba Clave (3-2)</i>	71
<b>CLAVE AND BOMBO (BASS DRUM)</b> . . . . .	<b>72</b>
<i>Compact Disc Track: 59~Clave and Bombo</i>	72
60~Another Bombo Pattern	72
<b>MERENSONGO</b> _____	<b>73</b>
<b>PRELIMINARY EXERCISES</b> . . . . .	<b>73</b>
<b>BASIC MERENSONGO</b> . . . . .	<b>74</b>
<i>Compact Disc Track: 61~Basic Merensongo</i>	74
62~Bell Pattern For Merensongo	74
<b>MORE ADVANCED MERENSONGO</b> . . . . .	<b>74</b>
63~A more advanced Merensongo	74
<b>ADDING THE BASS DRUM~PRELIMINARY EXERCISES</b> . . . . .	<b>75</b>
<i>Compact Disc Track: 64~Adding the Bass Drum to Merensongo</i>	76
<b>ANOTHER MERENSONGO VARIATION~PRELIMINARY EXERCISES</b> . . . . .	<b>77</b>
<i>Compact Disc Track: 65~Another Merensongo</i>	78
<b>ADVANCED MERENSONGO~PRELIMINARY EXERCISES</b> . . . . .	<b>79</b>
<i>Compact Disc Track: 66~Advanced Merensongo</i>	80
<b>CONGA</b> _____	<b>81</b>
<b>PRELIMINARY EXERCISES</b> . . . . .	<b>81</b>
<b>BASIC BELL PATTERN</b> . . . . .	<b>82</b>
<i>Compact Disc Track: 67~Conga Habanera, Basic Bell Pattern</i>	82
68~Adding the Hembra	82
<b>ADDING THE BASS DRUM</b> . . . . .	<b>83</b>
<i>Compact Disc Track: 69~Conga Habanera, adding the Bass Drum</i>	83
<b>ANOTHER BELL PATTERN FOR THE CONGA HABANERA</b> . . . . .	<b>84</b>
<i>Compact Disc Track: 70~Conga Habanera, Another Bell Pattern</i>	84
71~Conga Habanera, Adding the Clave	84
<b>ADDING THE BASS DRUM</b> . . . . .	<b>84</b>
<i>Compact Disc Track: 72~Adding the Bass Drum</i>	84

<b>6</b> RHYTHMS	<b>85</b>
<b>PRELIMINARY EXERCISES</b> . . . . .	<b>85</b>
<i>Compact Disc Track: 73~6 Bell Pattern</i>	85
<i>Compact Disc Track: 74~6 Bell Pattern, adding the Hembra</i>	86
<b>BEMBE BELL PATTERN</b> . . . . .	<b>86</b>
<i>Compact Disc Track: 75~The Bembe Bell Pattern</i>	87
76~Another 6 Bell Pattern	88
77~Adding The Hembra	89
<b>TIMBA SONGO LAYÉ</b>	<b>90</b>
<b>PRELIMINARY EXERCISES</b> . . . . .	<b>90</b>
<b>THE BELL PATTERN</b> . . . . .	<b>91</b>
<i>Compact Disc Track: 78~Timba Songo Layé Bell Pattern</i>	91
79~Adding the Cross Stick	91
80~Adding the Open Tone	91
81~Another open tone with Timba Songo Layé	92
82~Adding the Bass Drum	93
<b>INDEPENDENCE EXERCISES</b>	<b>95</b>
<b>CÁSCARA IN ONE HAND/SOLO PATTERN IN THE OTHER HAND</b> . . . . .	<b>95</b>
<b>INDEPENDENCE EXERCISE 1</b> . . . . .	<b>96</b>
<i>Compact Disc Track: 83~Independence Pattern Number 1</i>	96
84~Independence Pattern Number 2	96
85~Independence Pattern Number 3	96
86~Independence Pattern Number 4	97
87~Independence Pattern Number 5	97
88~Independence~the whole pattern	97
<b>INDEPENDENCE EXERCISE 2</b> . . . . .	<b>98</b>
<i>Compact Disc Track: 89~Independence Exercise 2</i>	98
<b>INDEPENDENCE EXERCISE 3</b> . . . . .	<b>99</b>
<i>Compact Disc Track: 90~Independence Exercise 3</i>	99
<b>INDEPENDENCE SOLO 1</b> . . . . .	<b>100</b>
<i>Compact Disc Track: 91~Independence Solo</i>	100
<b>INDEPENDENCE IDEAS WITH THE 6 CLAVE</b> . . . . .	<b>102</b>
<i>Compact Disc Track: 92~Independence Exercise Using 6 Bell Pattern</i>	102
93~Another Independence Exercise Using 6 Bell Pattern	103
94~Another Independence Exercise Using 6 Bell Pattern	105
<b>Independence Solo 2</b>	<b>105</b>
<i>Compact Disc Track: 95~Another Independence Exercise Using 6 Bell Pattern</i>	105
96~Changuito's Solo	107
<b>REFERENCES</b>	<b>108</b>
<b>LISTENING LIST</b>	<b>109</b>
<b>OTHER GREAT TIMBALEROS TO LISTEN TO</b>	<b>110</b>
<b>GLOSSARY</b>	<b>111</b>

# JOSE LUIS QUINTANA ~ CHANGUITO



Introduction  
and Solo



**J**ose Luis Quintana, Changuito, drummer and percussionist extraordinaire, has influenced many drummers around the world. As timbalero and drum set artist with the seminal Cuban group, Los Van Van, Changuito helped set the stage for what would be one of the major percussion innovations emanating from Cuba: the rhythm of Songo. This major addition to modern drum set and percussion repertoire has helped to changed the way many drummers play “latin” music.

From the early '70s to the '90s, Changuito forged new percussion ground, propelling Los Van Van to international fame. Los Van Van toured throughout the world, bringing their new swinging grooves to thousands and thousands of dancers, musicians, and new converts to the Afro-Cuban pulse. As the years pro-

gressed, so did Changuito's style. What started out as just timbales was soon replaced by a full drum set. Changuito's drum set mastery on the song “Guararé,” from an early Van Van recording, was a real eye-opener for those of us who had the opportunity to hear it. This was new drumming; cutting edge, hard-hitting and soulful. But the drum set era did not last. The timbales beckoned and Changuito returned. A new style of playing timbales was about to begin. And Changuito would forever change the drumming of the whole world.

Typical patterns, like cáscara, were altered slightly, a note accented or doubled in such a way as to flavor the groove in a new and exciting way. The timbale bells were also subject to change. New patterns were invented, discarded, renewed, reworked, all in the name of groove and swing.

One of the most amazing things, to many drummers and percussionists worldwide, was the new vocabulary of fills and solos which Changuito offered. Chances were taken at almost every opportunity to be outlandish, unpredictable, and still retain the groove and swing. Fills seemed to come out of left field, darting around hair-pin turns, and returning only to fall short or after the downbeat, adding to the tension created by the clave-influenced rhythms. It must have been something to be a musician performing in Los Van Van at this tumultuous time, not knowing where or when one of these fantastic fills would occur. They call him El Misterioso (The Mysterious One). His ideas emanate from some hidden cave of creativity, and boil up to the surface in volcanic eruptions. Without all of these, Los Van Van would have still been great. With the addition of Changuito and his inventive nature, Los Van Van remained at the pinnacle of Cuban popularity for decades.

Changuito's recorded solos are rare things of beauty. They have influenced generations of Cuban percussionists, in turn influencing us all. You may ask if solos can have such a dra-