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Please refer to the individual exercises for complete hand motions and stickings.



Track 1

MASTER RHYTHM

OCHOSI

FOR PERCUSSION TRIO

PERCUSSION AND DRUM SET
FREELY IMPROVISE BEHIND VOCAL . . .

"OCHOSI" . . . VOCAL SETS TEMPO . . .

1

PERCUSSION 1

PERCUSSION 2

DRUM SET

VOCAL

19 X'S . . . 76 BARS

5

CONGAS

CHÉKERE

DR. SET

9

BELLS . . . SAME FIGURE ON CONGAS AT D.S.

CONGAS

EX. 4 ... RUMBA COLÚMBIA

(TRADITIONAL)

* ... IMPROVISED ...

* QUINTO

SEGUNDO

BASS

BELL

PALITOS

CLAVE

EX. 4A ... RUMBA COLÚMBIA STICK PARTS

(*COURTESY OF "GRUPO AFRO-CUBA DE MATANZAS")

BELL

PALITOS 02
GUA-GUA

PALITOS 2

PALITOS 3

*PALITOS 4

EX. 5A . . . GUAGUANCÓ

(TALKING DRUMS)

DRUM SET

CONGAS 1

CONGAS 2 (SOLO)

CLAVE

T M M S S O S O S O S O H



"Los Mayores"—The Elders. Jesús Alfonso (left) and the late Gregorio "Goyo" Diaz (right). 1984

The Talking Drums version of Arará is of course a hybrid. We use the Itótele part from the batá toque and combine it with a drumset part that consists of the right hand on clave, left hand/hi-hat, left foot/hi-hat, and bass drum. The hi-hat parts are an invention that blend a "standard" drumset hi-hat concept with the atcheré (or shaker), which plays 1/2-time downbeats in certain folkloric styles. Example 6c shows how these parts are interwoven with the clave.

EX. 6C . . . ARARÁ DRUM SET GROOVE

Jesús plays a solo here that is stylistically very much like Güiro. He does not adhere to a strict pattern, but rather plays in and around the vocal phrasing, creating a "conversation" between singer and instrumentalist. All the parts put together look like this:



Track 13 Track 14

EX. 6D . . . ARARÁ (TALKING DRUMS)