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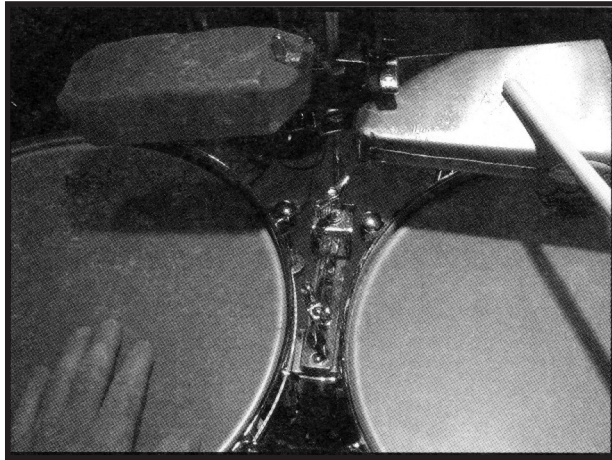


Richie performing at NAMM 2004



Richie and friends at the LP booth at NAMM 2004

Introduction



This book is for the beginning to intermediate-level player but includes some advanced techniques and exercises. After travelling the world doing clinics, performing with a wide variety of groups, attending seminars, and listening and sharing musical ideas with different musicians from many cultures, I have seen how the love for Latin drumming (in this case, the timbales) has become very popular

throughout the world. People of all backgrounds are finding and feeling the joy, fun, and camaraderie that comes from playing the timbales.

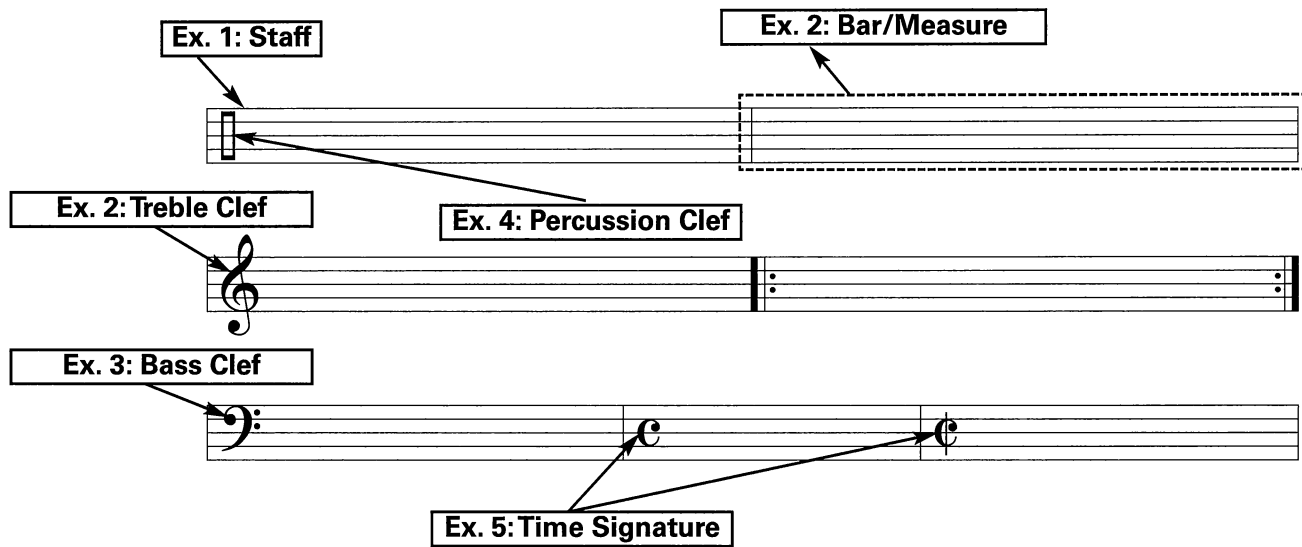
This book will provide the beginning techniques necessary for both students and future professionals alike. How far you go is up to you.

As with any instrument, I always recommend that you check out different players and also listen to the style of music in which this instrument is predominantly used in order to get an understanding of the world in which this instrument is found.

In this book you will begin to study the timbales, tuning, and sounds and patterns played in a traditional and nontraditional setting. You will also look at other types of set-ups that are used along with the timbales: the addition of a bass drum and snare drum and other percussion instruments that would be used in a more contemporary setting.

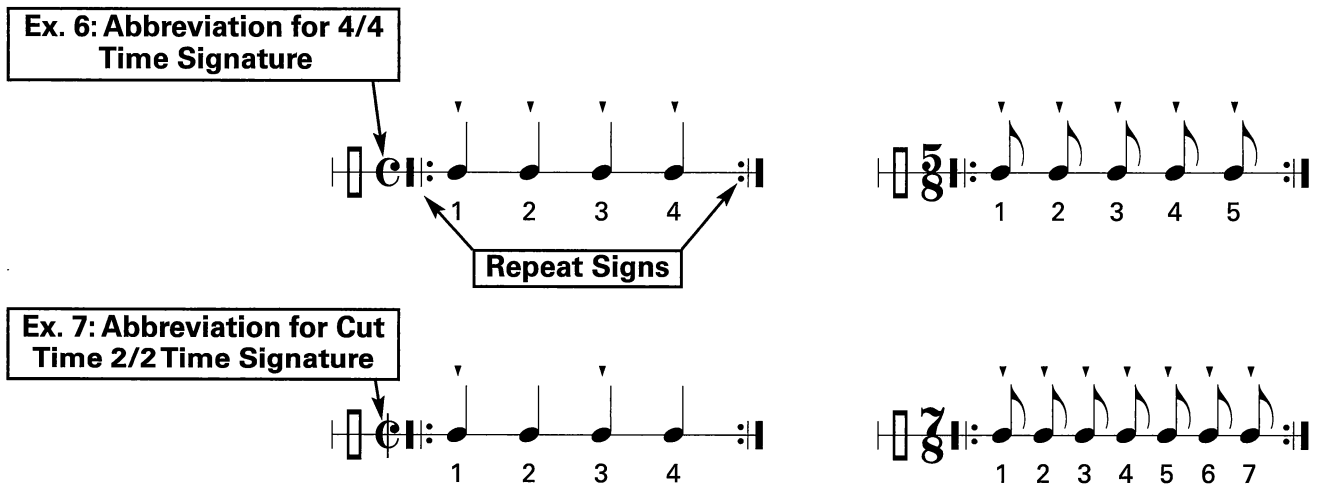
You will also find a section on reading simple notation, which I feel is important to the understanding of the patterns being taught. Later, this will open up a whole world of new possibilities for your playing.

There are also many play-along exercises in different styles for you to practice, as well as stick control exercises to develop your hand technique.



For the time signatures 4/4, 5/8, or 7/8: (1) the top number indicates how many beats in one bar, and (2) the bottom number indicates which type of note will get one of the counts. In 4/4 the top number indicates four beats in each bar, and the bottom number indicates that the quarter notes get one count each, 1 2 3 4. In 5/8 the top number indicates five beats in each measure. The bottom number indicates that the eighth note gets one count, 1 2 3 4 5. In 7/8 the top number indicates seven beats in each bar. The bottom number indicates that the eighth note gets one count, 1 2 3 4 5 6 7.

In Latin music it is common to see music written in 4/4 (often abbreviated with the **C** symbol, Ex. 6) but played in what is known as cut time (often abbreviated with the **C** symbol, Ex. 7). Cut time indicates that the counting will be twice as fast and that the pulse of the music is “in two” rather than “in four.”



There are also two double bar lines with two dots (called repeat signs), which indicate that the material contained within them is to be repeated—either once or a specified number of times if indicated (Ex. 6).

Please note that the mark ∇ above a note indicates where you count (and often feel) the beat. For instance, Ex. 6 is in common, or 4/4, time, which means the quarter note marks one beat; hence there are four markings above the four quarter notes.

The Guajira



The guajira is similar to and is played at about the same tempo as the cha-cha. In its original form the guajira did not have congas, bongos, and timbales; the instrumentation consisted of a cuban tres guitar, güiro, maracas, and claves. The modern version of the guajira style incorporated the congas, bongo, and timbales as we hear today. The cha-cha bell patterns of the guajira are

simpler even though most players use the bell patterns of the cha-cha rhythm for the guajira as well with some added variations.

The top line is played with the right hand on the bell, and the bottom line is played with the left hand on the low drum.

1. mm = 90–130



2. Variation 1



3. Variation 2



4. Variation 3

