

Afro-Cuban rhythms do share some basic features with rumba. Al 'Abdu's Conga Iberico was mentioned earlier in this document. Like the rumba, Afro-Cuban music depends on the rhythmic interplay between the percussive and non-percussive instruments. In Afro-Cuban music, the percussive instruments play a lead role, keeping the other instruments in time. At slower tempos the role of the rhythmic percussive instruments changes and expands into the role of emphasizing the rhythm of the group. (75) The percussionists, unlike many of their Caribbean counterparts, are treated as essential elements in Afro-Cuban music, and at least in some cases in the context of Afro-Cuban montuno. Depending on the tempo and the tradition, the beat may be placed in an interbeat, echo (double stroke), or even a repeat pattern. Examples of these types of patterns are provided in Figures 49 and 54. Afro Cuban conga drums are based on caja patterns that fit into the general temporal framework described by Funk. These caja patterns usually depend on the original caja pattern followed by a complementary variant to add variety. An example of this caja-caja pattern is presented in Figure 50. Figure 26 demonstrates an example of a drummer playing the Mozambique in any type of rhythm. Notice how it sounds on the 4/4 and 6/8 time signatures. It can also sound great with a two-headed drum set, most often the overhand right drum kit with the regular tom. This example I made of the mid-20's downbeat is basically the same rhythm but with a different bassline, as is common in most Afro-Cuban styles. As you can see in the recording from the mamba toque, there is a great hold on the 4/4 and 6/8 time signatures. Its important to play each time signature on it's own tempo, as you may think that you may need to play it 4 times a minute, which may very well not be the case. The first bassline here is played on the 2 and the first bassline in the video is played on the 3. Then play the drummers melodic bassline on the 2 and the tooted bassline on the 3. Both basslines create a very full, agresive, and fast sound. Experiment with this to see what you like best. If you want to get the full detail of this video, look up "Steve Gadd Homepage."

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**Afro Cuban Conga Rhythms 32.pdf**

There are no boring exercises in this

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book, just great dance grooves. Many of them are adapted from drumset patterns used in rock, pop, and funk music. Others are based on traditional African or Afro-Cuban rhythms. You can play all these grooves in a wide variety of musical styles and settings. And you can hear how each one sounds on the play-along CD that comes with the book. And you don't have to know how to read music either. All the patterns are notated using simple box charts that even non-musicians find easy to understand. [34] The sonic range of low to medium-pitched African hand drums tends to show the greatest distinction between the bass (center) and open (edge) tones, with the pressed

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stroke playing a higher pitched but less audible note than the open tone. Due to the tuning, the slap strokes are not very audible, and tend to be used to fill in space between phrases or variations; thus, they can be left out without affecting the combined musical texture. For high-pitched drums like the Mande djembe and the Afro-Cuban tumbadores (congas), the slap is used as a contrasting note with the open tone, with the bass note having less of a presence within the ensemble's resultant sound. As discussed above, African drums of all types tend to use light touch strokes with the heel of the palm and the tips of the fingers (represented in the figures above using smaller

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noteheads). To return to our discussion of African drumset rhythms, recall that the standard okonkolo rhythm of the Afro-Cuban bata is composed of three heads.

The first and second heads are played together to form a single frame drum, and the third head is added in as a rebound sound when the first two heads are struck. At each new beat, the open-tone of the lead drum is joined by the okonkolo rebound in the second head to create a simple interweave effect, as presented in Figure 25. This combination of two single-headed drums with an interplay of open and reclosed sounds creates the rhythmic foundation of many Afro-Cuban bata rhythms. 5ec8ef588b

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