



## Hand Percussion

### Glossary of Cuban Musical Terms

**Bongo:** A small double drum which is held between the knees, resting on the claves of the seated musician.

**Clave:** An off beat 3-2 or 2-3 rhythmic pattern played over two measures. It is the basis for all Cuban music.

**Claves:** Two strikers of resonant wood used to perform the clave pattern.

**Conga:** A major instrument in the salsa rhythm section. There are three drums in the conga family *quinto* (small) *conga* (mid-sized), and *tumbadora* (large). There are a great many sounds achievable which make the congas a very versatile instrument.

**Mambo:** An Afro-Cuban form of music which has its roots in the Congolese religious cults. Arguments still exist over who exactly brought it to the dance halls but it was the big bands of the 1940s that which brought its contrasting brass and sax riffs to *salsa* popularity.

**Mambo Section:** A section of contrasting riffs for salsa frontline instruments. Said to be derived from the *guaracha* it got its name when it became part of the *Mambo*.

**Montuno Section:** A vehicle for improvisation in Cuban and salsa numbers. Usually a two or three chord pattern, it is ad-libbed under instrumental or vocal improvisations. It is very often where the piano player will play a repeated rhythmic pattern.

**Shekere:** An African-derived rattle made from a gourd and covered with beads in a net-like pattern.

**Son-Montuno:** A 2-3 clave form, usually mid-paced or slow with an intense, relentless quality highly suitable to the salsa format.

**Timbales:** A percussion set-up consisting of two small metal-single headed drums mounted on a stand, with two cowbells, and very often a cymbal or other additions.

**Tumbao:** A repeated rhythmic pattern for *bass* or *conga drum*. It offers a constant rhythmic counterpoint to the rhythms of the percussion section.



## Glossary of Brazilian Musical Terms

### Basic Instruments for the samba rhythm:

**Surdo:** a large bass drum, sized from 16" x 28" to 22" x 24", using a large drum sling to carry on the body. This instrument is played with a mallet and is the heartbeat and the pulse of the samba.

**A-go-go:** a group of two or three bells joined together and played by striking with a stick and squeezing, to create syncopation.

**Ganza (shaker):** a cylinder or square shaped cone with various material inside, from small metal pellets, to rice, (depending on sound), and played in a forward-backward shaking motion.

**Pandero (tambourine):** a round thin drum with a skin and jingles played on the surface of the head in a certain rhythm pattern. (See Brazilian patterns)

**Cuica:** a drum, with a skin at one end, either plastic or animal, with a stick attached. You play it by rubbing the stick through the open end with a wet rag or sponge. (No rosin or sticky material!)

**Tamborin:** a small drum 6" in diameter played with a stick and held with the hand.

**Reco-Reco:** The Brazilian version of the guiro or gourd, but made out of bamboo cylinders with grooves and scraped with a thin stick.

**Cabasa:** (Afuche): a round coconut shell with small seashells strung around it with a handle. The updated version is a wooden cylinder with a metal cover with metal beads, played by rubbing the beads against the metal cover.

**Repenique:** a small two-headed tenor drum played with a stick and using a large drum sling to carry on the body.

**Ciaxia:** a metal snare drum, 3" x 14", with the snares sometimes across the top head, using a large drum sling to carry on the body.

### Musical Styles:

**Bossa Nova:** a style of music created by acoustic guitar players singing and playing in the streets of Rio. They are joined by percussion instruments, such as the ganza, (shaker), and pandero, (tambourine), to mention a few.

**SAMBA:** The **Batucada** is the most popular form of samba. Origin: basic African rhythm patterns stemming back to Angola. The Batucada is the rhythm pulse of the Escola de Samba, (samba school). There are approximately 8 or 9 different styles of samba.

Both of the above styles can be used together; a **Bossa Nova** is not necessarily slow, and a **Samba** is not necessarily fast.

# Hand Percussion Instruments

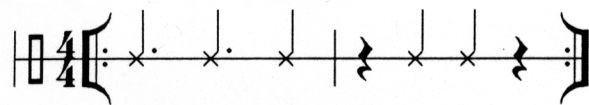
## Cuban

- Congas
  - Quinto
  - Segunda
  - Tumbadora
- Timbales
- Bongo
- Cencerro (Hand Bell)
- Guiro
- Maracas
- Claves
- Shekere (African)
- Bata
  - Iya
  - Itotele
  - Okonkolo

## Brazil (Brasil)

- Surdo
- A-go-go
- Ganza (shaker)
- Tamborim
- Pandeiro
- Reco-reco
- Repenique
- Caixa (Snare Drum)
- Berimbau
- Caxixi (Basket Shaker)
- Triangle
- Fridgidera (Frying Pan)

### Clave (3-2) (Forward)



### Partido Alto



## Cuban Percussion - Congas

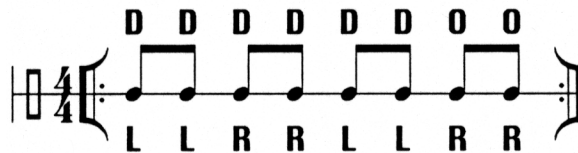
**congas:** D=dead tone, S=slap, O=open tone

### standard conga pattern

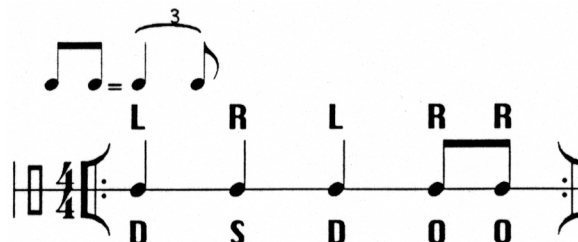


### practice conga pattern

Slap is replaced with a dead tone  
This is good for practicing feel  
without worrying about getting  
the slap sound



### Jazz (swing) conga pattern



# Cuban Percussion Section

timbales: + = closed, o = open

congas: D=dead tone, S=slap, O=open tone

bongos: T=thumb, F=fingers, l=index finger, 2=middle finger

## 3-2 (forward) clave

**Verse** **Chorus**

clave

timbales \* bell  
cascara  
low timbale

congas  
conga  
tumba

bongos  
bell  
high bongo  
low bongo

DDSDDD OO DDSDDDDO DD SODDDO DDSDDDDO  
LLRLL RR LLRLLRR LL RRLLRR LLRLLRR

1F2T1F1T 1F2T1F1T  
RLRLRL RL RLRLRLRL

## 2-3 (reverse) clave

**Verse** **Chorus**

clave

timbales \* bell  
cascara  
low timbale

congas \*\*  
conga  
tumba

bongos  
bell  
high bongo  
low bongo

DDSDDDDO DDSDDDDO DDSDDDDO DDSODDDO  
LLRLLRR LLRLLRR LLRLLRR LLRRLLRR

1F2T1F1T 1F2T1F1T  
RLRLRL RL RLRLRLRL

\* If there is no Clave Player - Timbale Player plays clave part (on wood block or cowbell) in addition to cascara and bell patterns.

If there is no Timbale player Drummer can play cascara on rim or side of tom-tom. Clave can be played (with foot) on Hi-Hat.

# African Root Rythms



**bell**  
tumbau

**congas**  
conga  
tumba

6/8 6/8

D D D O O O O O O S S O O O O O

R L L R L L R L R L R L R L R L

# Brazilian Escola de Samba

surdo, pandeiro: + = closed, 0 = open  
pandeiro: T=thumb, F=fingers, H=heel

(Alternate pattern)

surdo (set - b.d.)

surdo alt 2 (set - b.d.)

shaker (set - h.h.)

a-go-go

tamborim (set - snare rim shot)

pandeiro

cuica

reco-reco

cabasa

repenique

caixa (snare drum)

x = rim click

T F H F T F H F T F H F T F H F T F H F T F H F

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## BIOGRAPHY

As a boy, Jerry Steinholtz was introduced to Latin percussion by several black Cuban players while living in Los Angeles. Through their guidance, he developed his knowledge and skills as a Latin percussionist. It wasn't long before Jerry befriended some percussionists from Brazil, who helped him develop his skills in the Brazillian style of playing.

Jerry has played live and recorded with such studio drummers and percussionists as Emil Richards, Harvey Mason, Peter Erskine, John Guerin, Joe Porcaro, Steve Schaeffer, Larry Londin, Ralph Humphrey, Earl Palmer, and such jazz greats as Louie Bellson, Chester Thompson, Roy McCurdy, and the late Buddy Rich and Mel Lewis, just to name a few.

Jerry toured and recorded with Lee Ritenour for three-and-a-half years, was a featured performer both on stage and recordings with Diana Ross for five-and-a-half years, the Four Tops for two years, and spent eight years free-lance recording for Motown Records. Jerry's long list of credits also include Lani Hall, The Carpenters, Gladys Knight, Paul Anka, Steve Lawrence and Eydie Gorme and Freda Payne, and the late Phyllis Hyman.

You can hear Jerry on the Gold Record "Art of Tea" by Michael Franks.

Jerry's emphasis is jazz which lead him to play in bands with such artists as Pete Christlieb, ConteCondoli, Bill Holman, Chuck Findley, Bill Watrous, Lou Levy, and the late Joe Pass, Frank Rosolino, and Joe Farrell.

Intel-world Music sought out Jerry to do an instructional video tape on the Method of Playing Conga Drum. The highly acclaimed "Essence of Playing Conga" (Interworld#81041) was born - it is distributed worldwide by Warner/DCI.

Because of Jerry's extensive playing experience and insight into the music business at all levels (touring with acts, TV, films, records, etc.) he was asked to teach Latin and Brazillian hand percussion at California State University, Northridge (CSUN) and has done so for the last eighteen years. He started the percussion program at Dick Grove's School of Music in Van Nuys, California, and ran the program for five years. Currently he is on the faculty at Hamilton High School Academy of the Arts in Los Angeles, and is Co-Director of Percussion at the internationally known Los Angeles Music Academy(LAMA) in Pasadena, California. His extensive teaching and personal commitment to education has kept him in contact with the mainstream of up-and-coming young players.

He is also involved in clinics and master classes throughout the world, including conventions for such associations as the National Association of Music Merchants (NAMM), Texas Band Director's Association (TBA), the Music Educator's National Convention (MENC), the Percussive Arts Society (PAS), the International Association of Jazz Educators (IAJE), the MUSIK MESSE in Frankfurt, Germany, and the British Music Fair in London, England.

Through the years, he has been a consultant for numerous percussion manufacturers, including Remo and Calato, in product development and design.



### **TIPS ON THE TUNING AND CARE OF YOUR CONGA DRUMS**

The importance of a well-tuned and maintained drum cannot be over-emphasized. A drum that is correctly tuned and properly cared for will sound better and be easier to play. A poorly tuned drum will make it very difficult to execute the strokes and achieve the congas sounds and tones.

For each of the three basic sizes of conga drums, the best tonality and volume is found in the middle tonal range of the drum. The **QUINTO**, the smallest of the three, is anywhere from 9" to 11" in head diameter. It should be tuned from a D at the lowest to the A above. The **CONGA**, the middle sized, drum is anywhere from 11" to 12" in head diameter. It should be pitched from the C at the lowest point to the E above. The **TUMBA** (Tumbadora) is the largest of the three, and anywhere from 12" to 13" in head diameter. It should be tuned from an A at the lowest point to the C above, depending on size. Please be aware that a natural/animal skin will never be in perfect tune because of the natural variance in the thickness of the skin. The head should be kept clean from any oil or gritty build-up, by washing the skin with a sponge, using gentle hand soap and warm water. After cleaning, generously rub in hand lotion, containing lanolin, which replenishes the oils that have been exhausted by playing. The hand lotion process should be done on all drums, especially new ones, at least twice a year, because soaking the skin in water before mounting it on the drum takes the oil out. You will notice that the drum will get louder and the pitch will be deeper after the process because the lanolin makes the skin vibrate more and it also becomes more pliable. **Tuning Set-Ups:** For Three Drum: A on the low drum, C on the middle drum, and an E on the small drum. For Two Drums: A on the low drum to the D on the middle drum. If you are playing a small and a middle drum, then C on the middle drum and E on the small drum.

### **TIPS ON THE TUNING AND CARE OF YOUR BONGO DRUMS**

The heads on the bongo drum are usually very thin, and one must be very careful to keep the skin pliable and moist for the high pitching, especially the smaller drum of the two. The head sizes of a professional set of bongos are usually 7" and 8-1/2" in head diameter. The smaller drum has the thinner skin and is a lot more susceptible to tearing, usually because it is not moist and pliable.

Tuning the small drum of the bongo to a high A puts a lot of strain on the skin, but has the best sound. To achieve this, you must have a thin conditioned skin on the drum. The C below is a good pitch for the large drum, but also has to be clean and pliable for tuning. Please be aware that a natural/animal skin will never be in perfect tune because of the natural variance in the thickness of the skin. The head should be kept clean from any oil or gritty build-up, by washing the skin with a sponge, using gentle hand soap and warm water. After cleaning, generously rub in hand lotion, containing lanolin, which replenishes the oils that have been exhausted by playing. The hand lotion process should be done on all drums, especially new ones, at least twice a year, because soaking the skin in water before mounting it on the drum takes the oil out. You will notice that the drum will get louder and the pitch will be deeper after the process because the lanolin makes the skin vibrate more and it also becomes more pliable.

### **TIPS ON THE TUNING AND CARE OF YOUR TIMBALES**

The sizes in a set of timbales vary a great deal, from 6" mini-timbale to a 15" deep shell. The traditional set of timbales is 13" and 14" head diameter and the contemporary sizes are 14" and 15", with a shell depth of 6" to 8". Plastic heads are the most effective for the sounds. The small drum is tuned to an A, using the method very much the same as you would tune a tom tom or a snare drum. The large drum should be a C to a D below. The high pitching of the small drum is for the rim shots that are part of the traditional sound of the instrument. This rim shot sound is the simulation of the slap of the conga or bongo. After tuning the instrument, make sure that the tension is even on all the lugs. **IMPORTANT:** Timbales are set up the opposite of drumset (timpani set up - left to right) and the mambo bell is parallel and above the small drum. Patterns are played on the sides as well as the bells. The fills and solos are played on the drums.