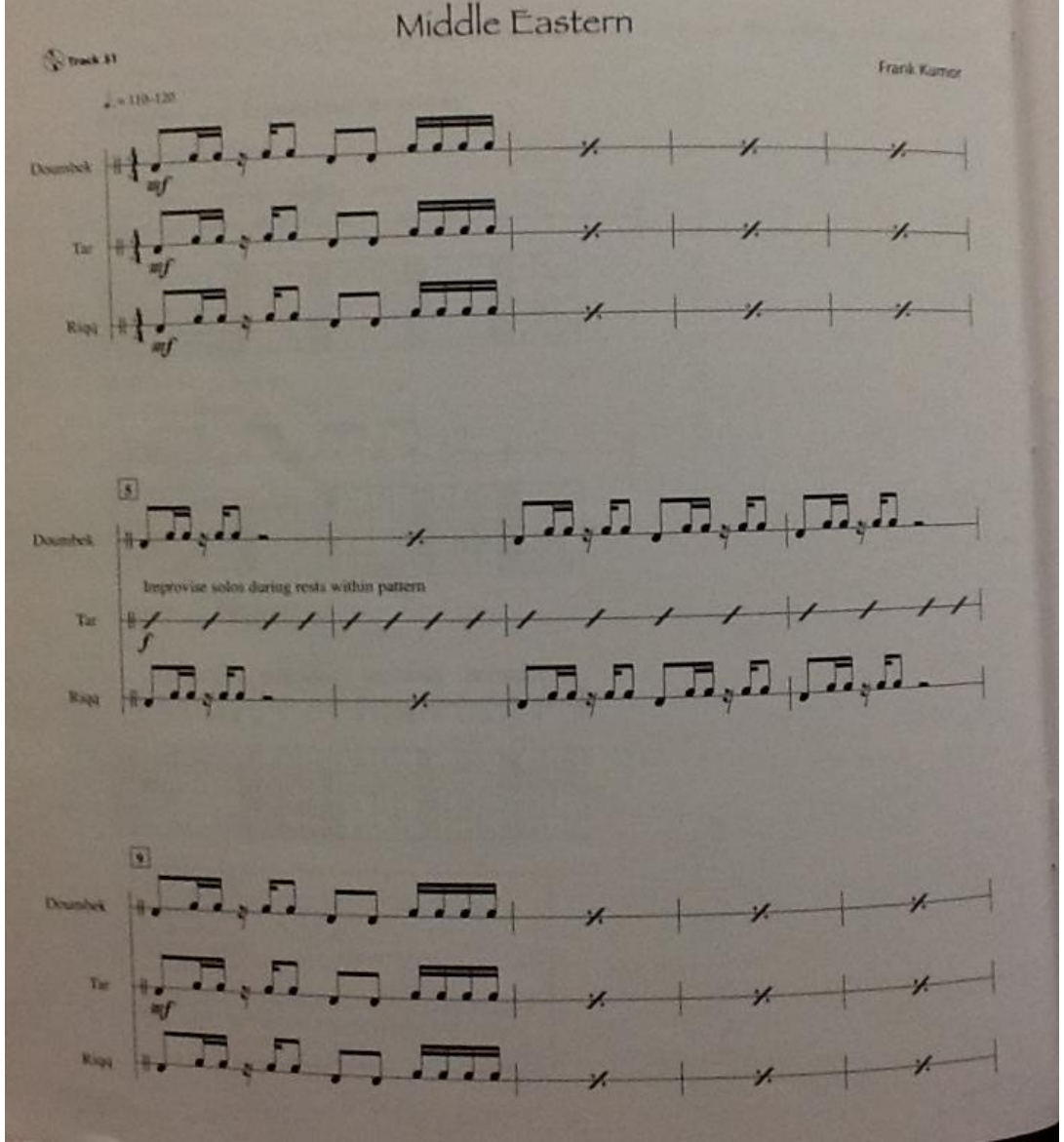
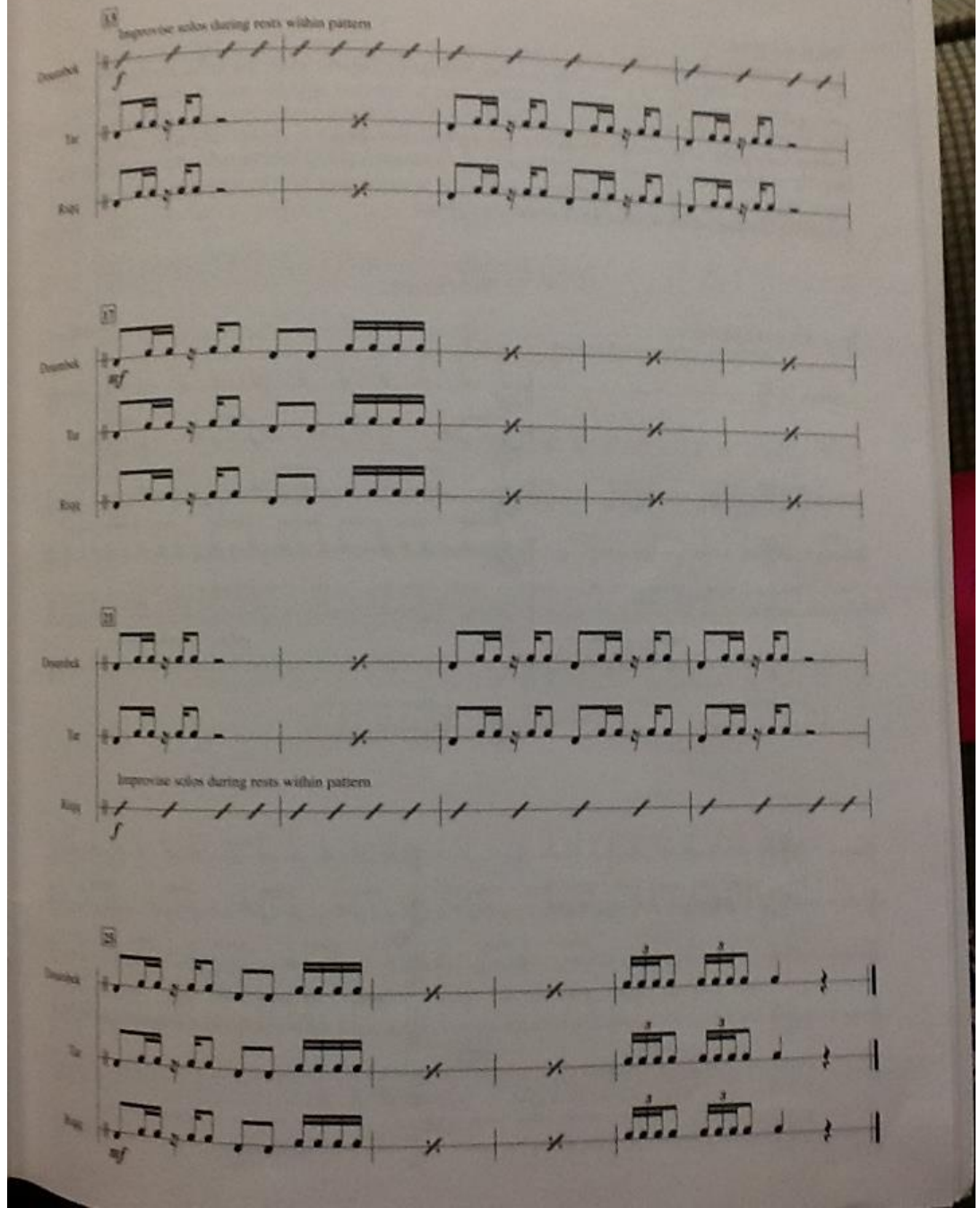
Middle Eastern

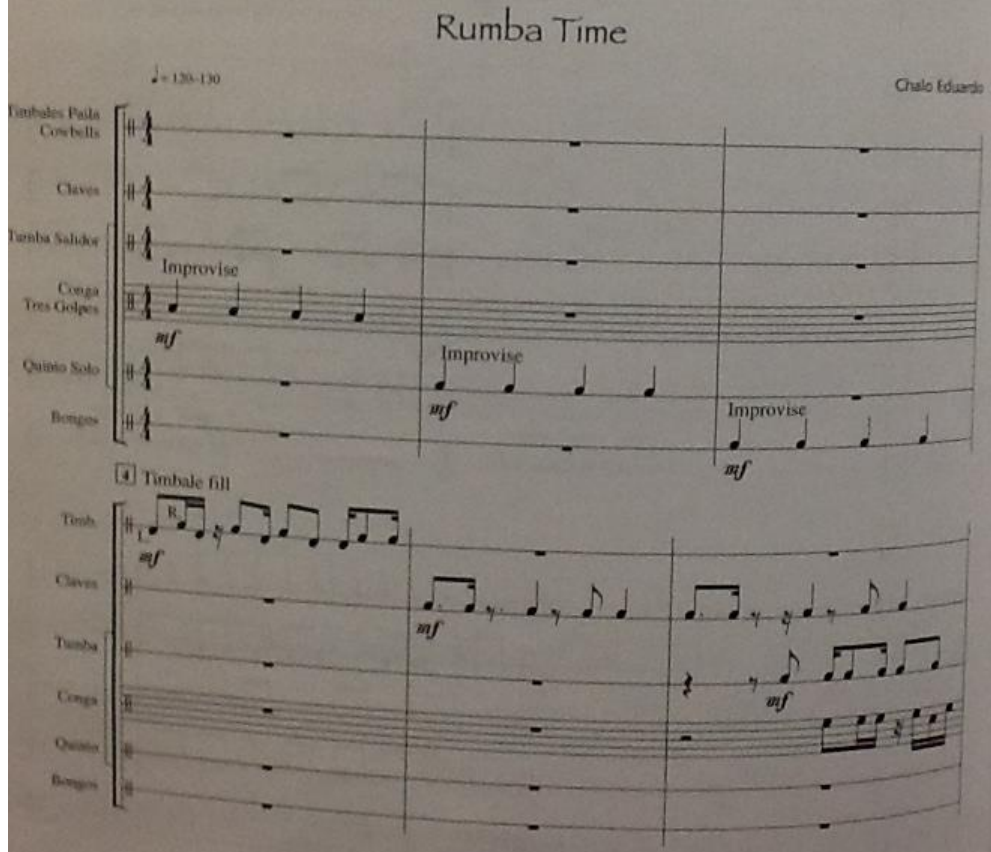
This ensemble contains the riqq, tar and doumbek. The rhythm used here is traditionally a call to dance. The arrangement is structured in four-measure phrases. Each four-measure phrase may be repeated at the discretion of the performers before moving to the next phrase. No repeats are marked for ease in illustrating the overall arrangement. Each phrase can be repeated to extend solos and ensemble sections.

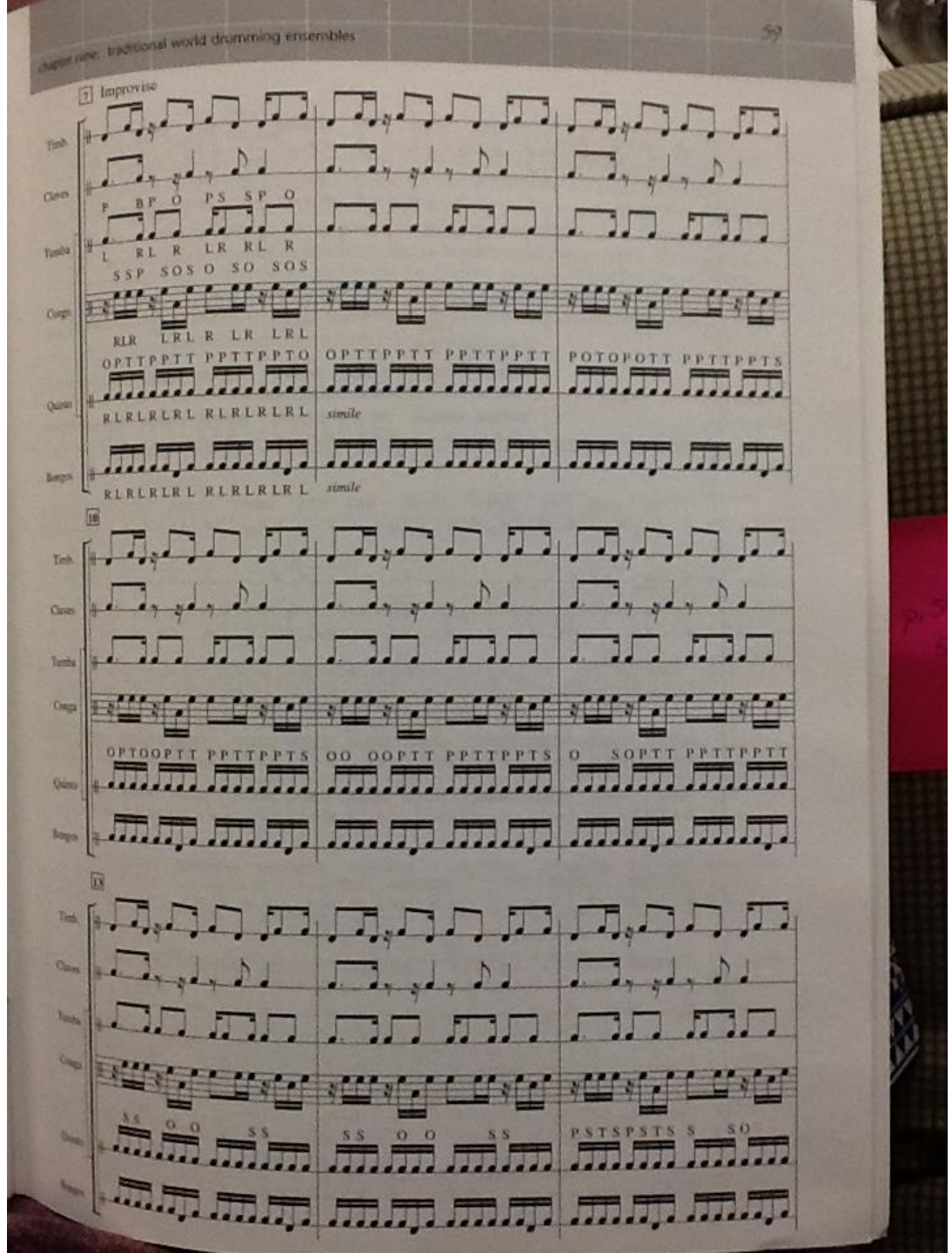


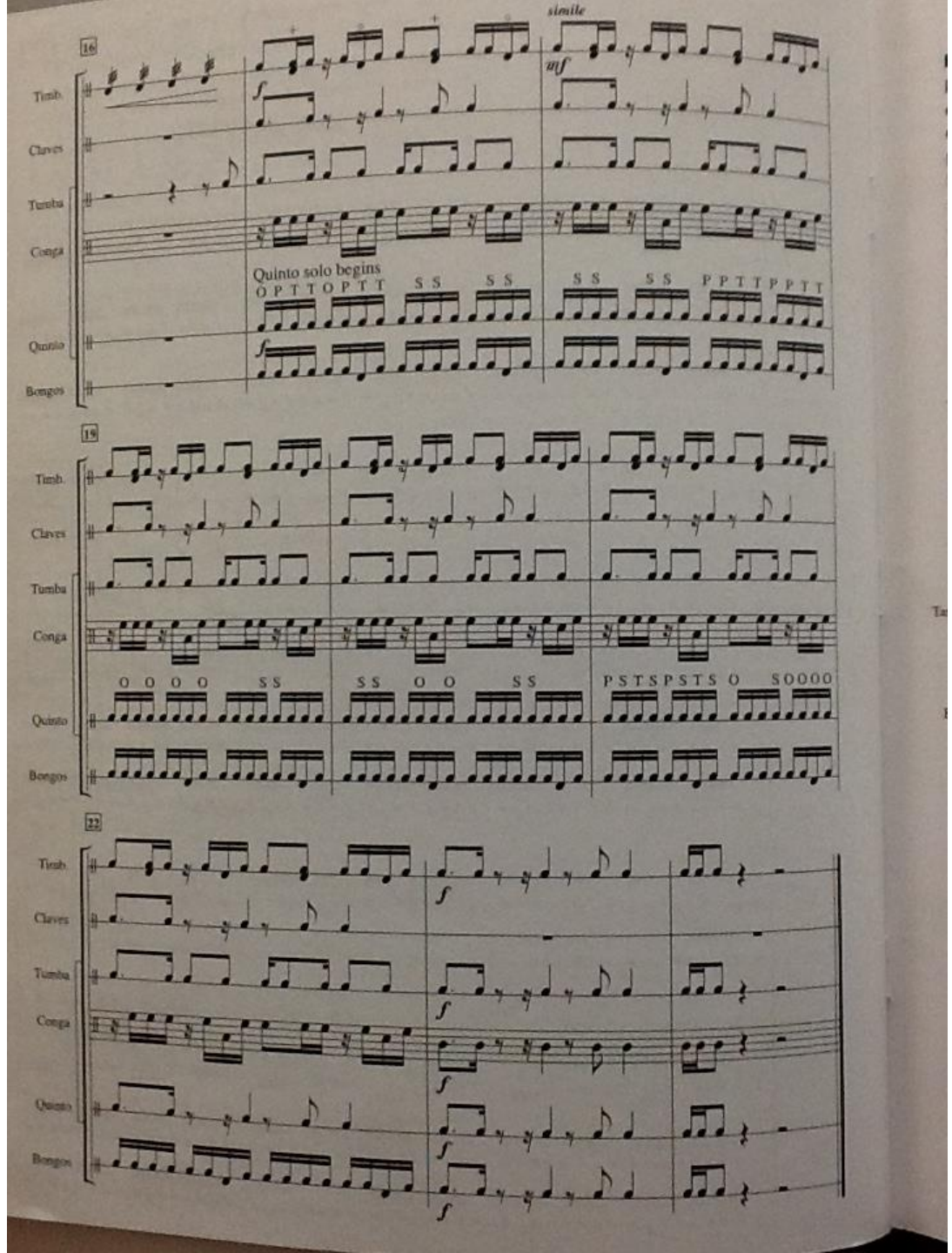

13
Improvise solos during rests within pattern
Drumbck
Tar
Riqq
f
17
Drumbck
Tar
Riqq
mf
21
Drumbck
Tar
Improvise solos during rests within pattern
Riqq
f
25
Drumbck
Tar
Riqq
mf

Cuban Rumba Guaguanco

One of the most popular styles of rumba is called the *guaguanco* from Havana, Cuba. It can be heard at informal gatherings called *rumbas* or *rumbones*. The rumba guaguanco has deep roots in Afro-Cuban music as well as influence in Latin American music, pop rock, Latin rock, and R & B music since the 1940s. A traditional percussion ensemble consists of three drummers, a clave player and someone playing the palitos (sticks) on a hard surface or cascara (the drum shell). The following Rumba Guaguanco has the traditional combination of instruments with additional drums. *Rumba Time* starts with four bars of improvisation, and on the fifth bar, the 3–2 rumba-style clave starts with three beats in its first bar. Notice that the third beat of the clave is on the "and" of 4. This is the only difference from the traditional 3–2 *son clave* that strikes on beat 4.

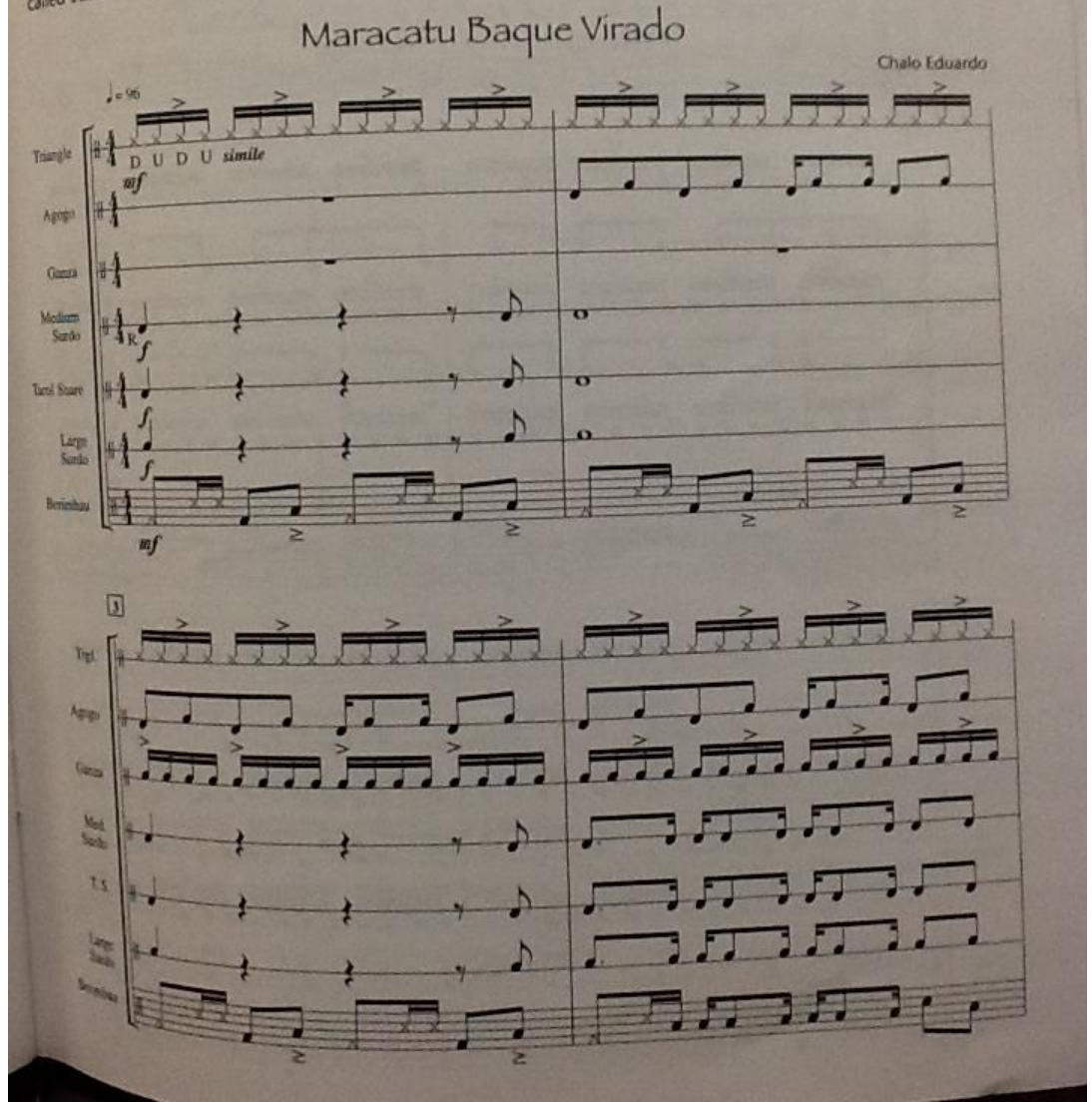


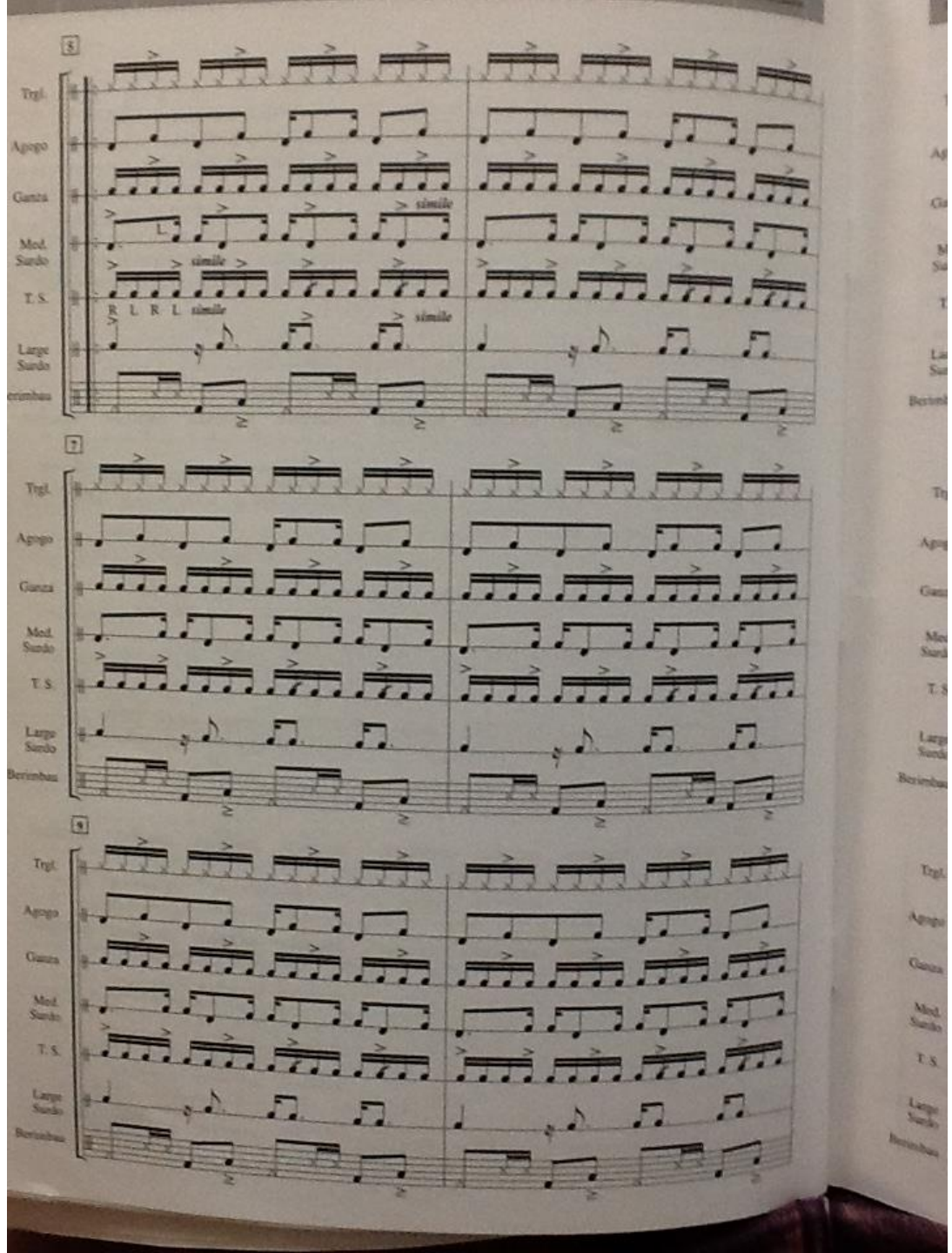

7
Improvise
Timb.
Claves
Tumba
Congas
Quinto
Bongos
simile
simile
16
18

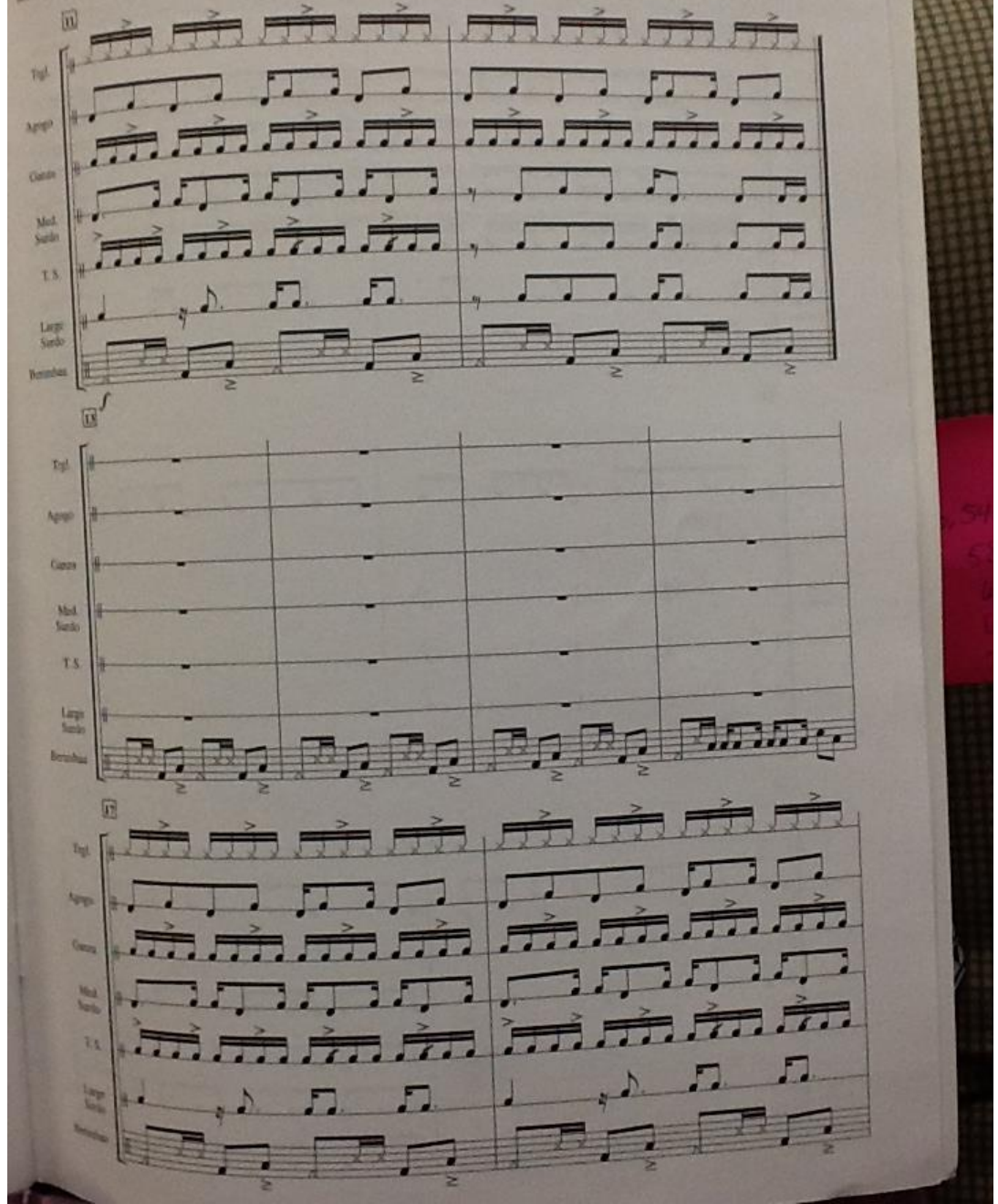

simile
16
Timb.
Claves
Tumba
Conga
Quinto solo begins
O P T T O P T T
S S
S S
S S
S S
P P T T P P T T
Quinto
Bongos
19
Timb.
Claves
Tumba
Conga
O O O O
S S
S S
O O
S S
P S T S P S T S
O
S O O O O
Quinto
Bongos
22
Timb.
Claves
Tumba
Conga
Quinto
Bongos

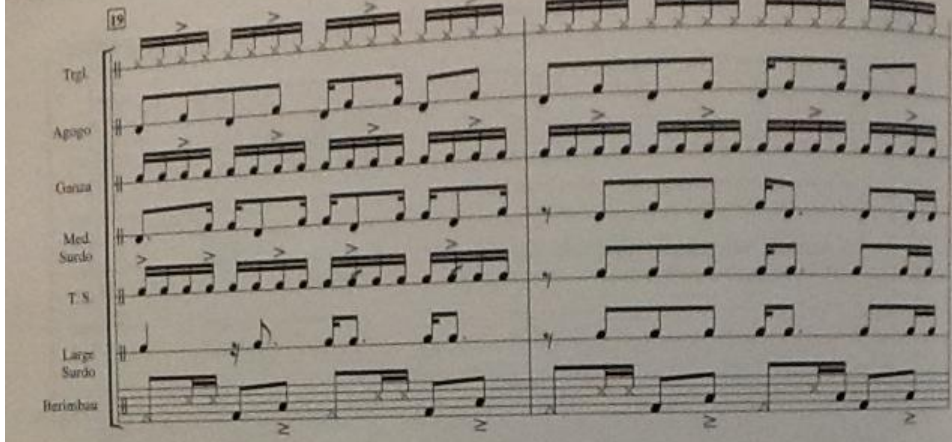
Brazilian-Maracatu Baque Virado

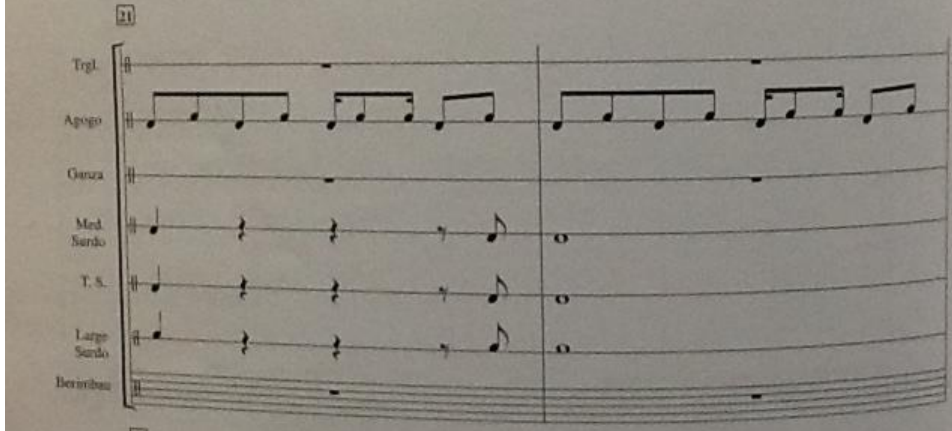
Found in the northern Brazilian State of Pernambuco, this traditional folkloric Afro-Brazilian celebration of African nations is descended from the Christmas festivities on sugar plantations during the colonial period. Dressing in European court costumes as lords and ladies, these groups performed dance dramas featuring a procession of kings, queens and their court. During Carnaval, this kind of ensemble group parades in the city of Recife to a slow moving rhythm, dancing and singing to a hypnotic beat. Groups date back to the nineteenth century. Maracatu Leao Coroado and Maracatu Elefante are among the oldest groups in this tradition. The percussion ensemble plays an intricate counter rhythm known as the *baque virado* at a slow- to medium-tempo with surdos called *zabumbas*, snares called *tarols*, bells/gongue and agogos.

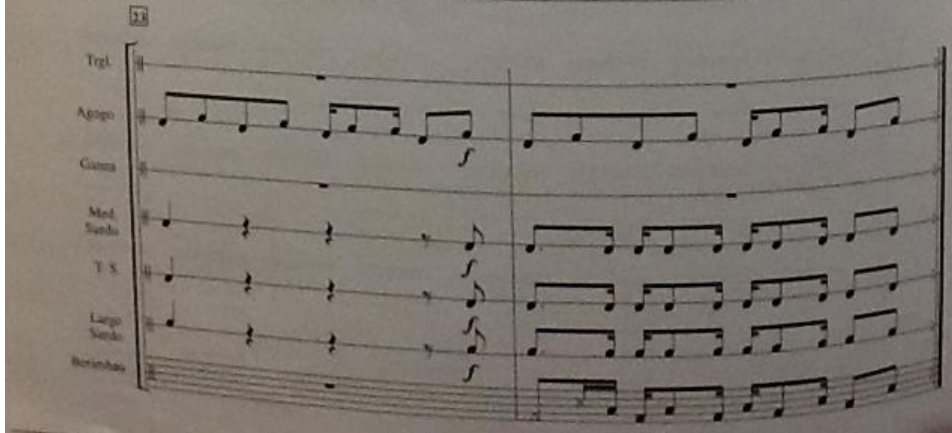



5
Trgl.
Agogo
Ganza
Med. Surdo
T. S.
Large Surdo
Berimbau
simile
R L R L
7
9


11
Tpl.
Agogo
Guiro
Mid. Surdo
T. S.
Large Surdo
Berimbau
13
Tpl.
Agogo
Guiro
Mid. Surdo
T. S.
Large Surdo
Berimbau
15
Tpl.
Agogo
Guiro
Mid. Surdo
T. S.
Large Surdo
Berimbau


19
Trgl.
Agogo
Ganza
Med. Surdo
T. S.
Large Surdo
Berimbau


21
Trgl.
Agogo
Ganza
Med. Surdo
T. S.
Large Surdo
Berimbau


23
Trgl.
Agogo
Ganza
Med. Surdo
T. S.
Large Surdo
Berimbau

Performance Tips

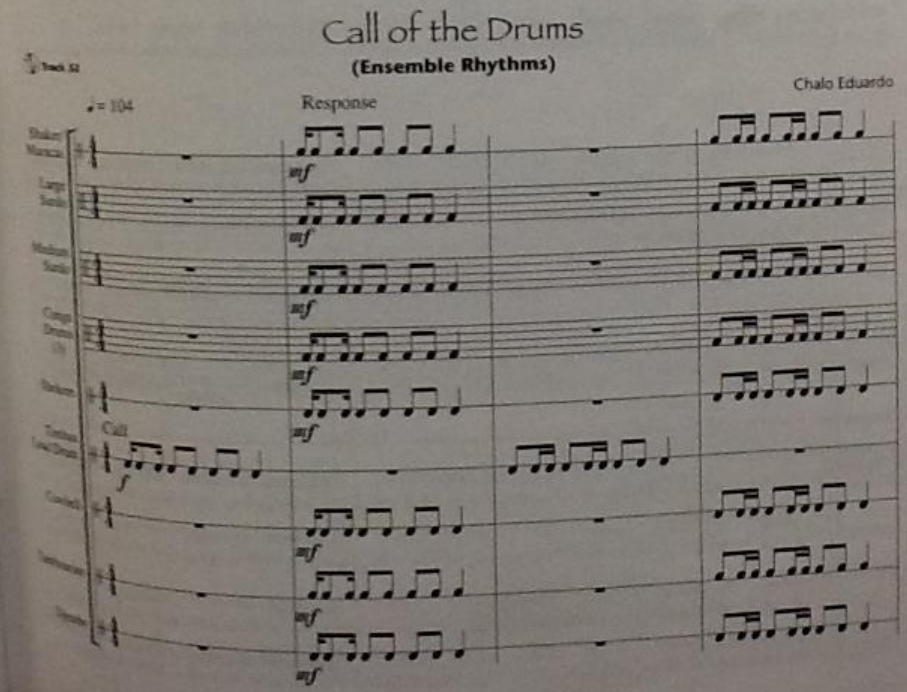
Because there is so much going on at the same time, it is important to always listen to everyone and keep focused on the leader directing the ensemble using rhythmic cues. The leader must keep eye contact with the ensemble and the ensemble must keep eye contact with the leader. A whistle or hand movement can precede any call. Experiment by combining any of the options given for solos in *Section B*.

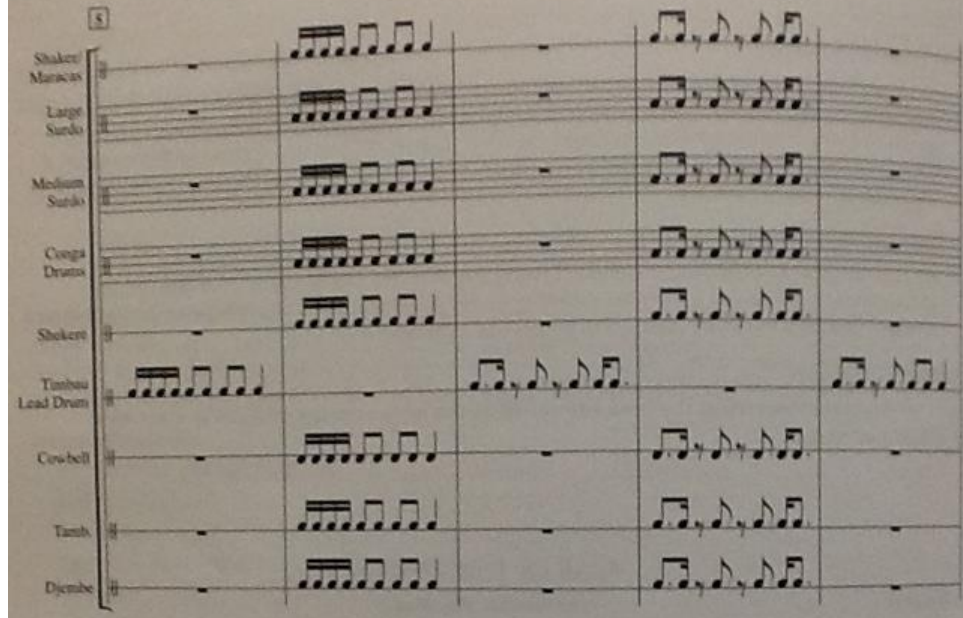
Solo Tips

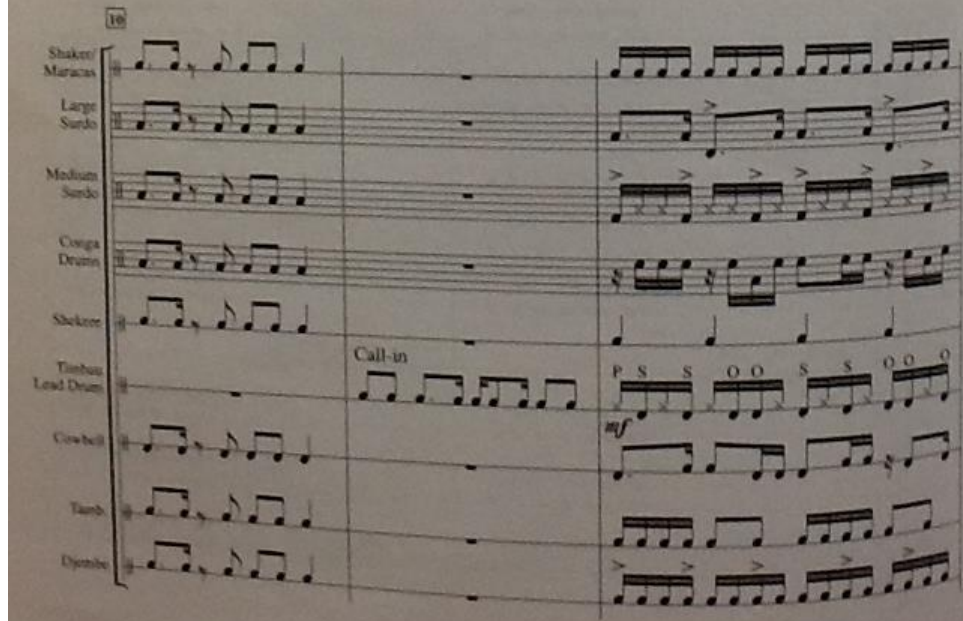
The soloist plays but the leader calls in. During the solo, the leader can choose one or more unison lines to be played by the ensemble on every other bar. Solos can feature an entire section or individual players. Don't bash, and always use dynamics.

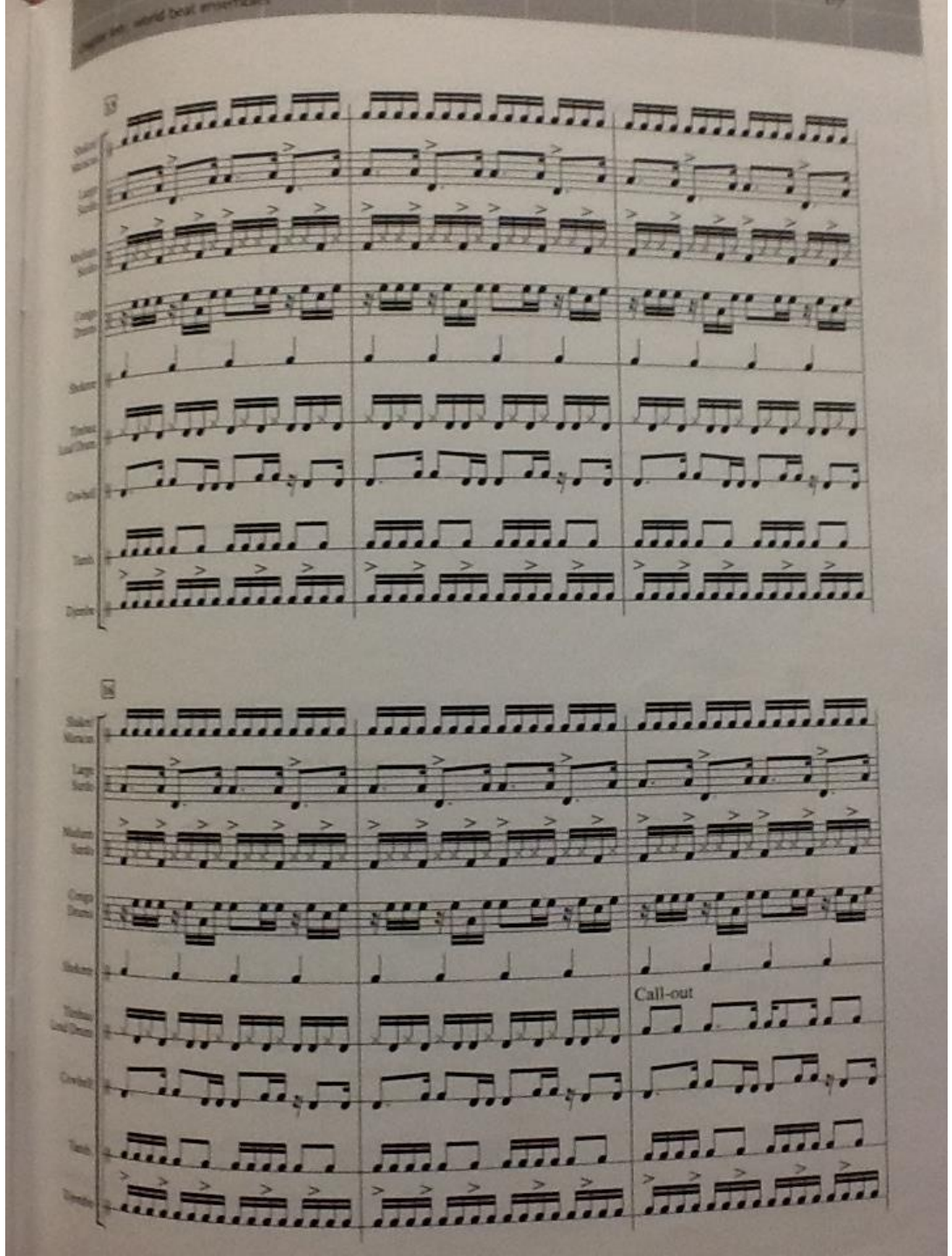
Call of the Drums

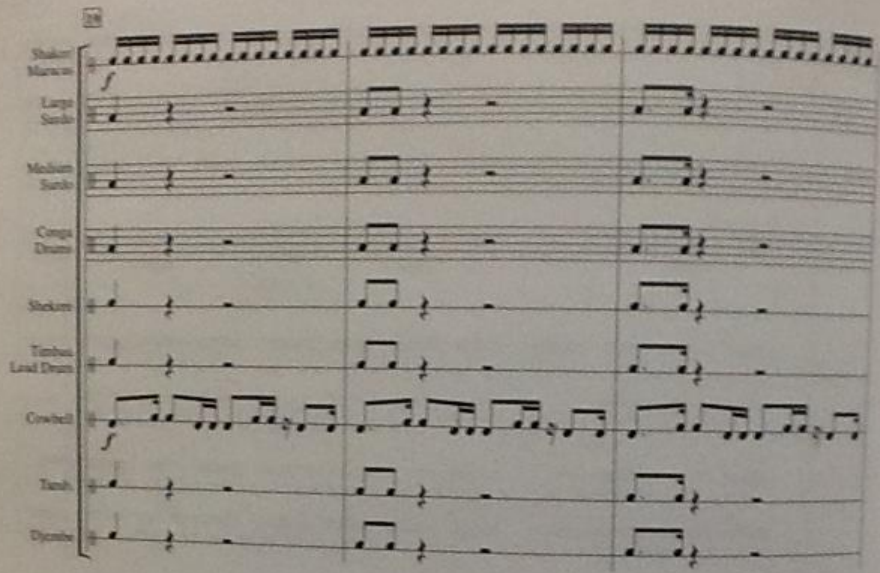
Here is an arrangement using rhythms introduced in this book with the addition of some new rhythmic patterns.

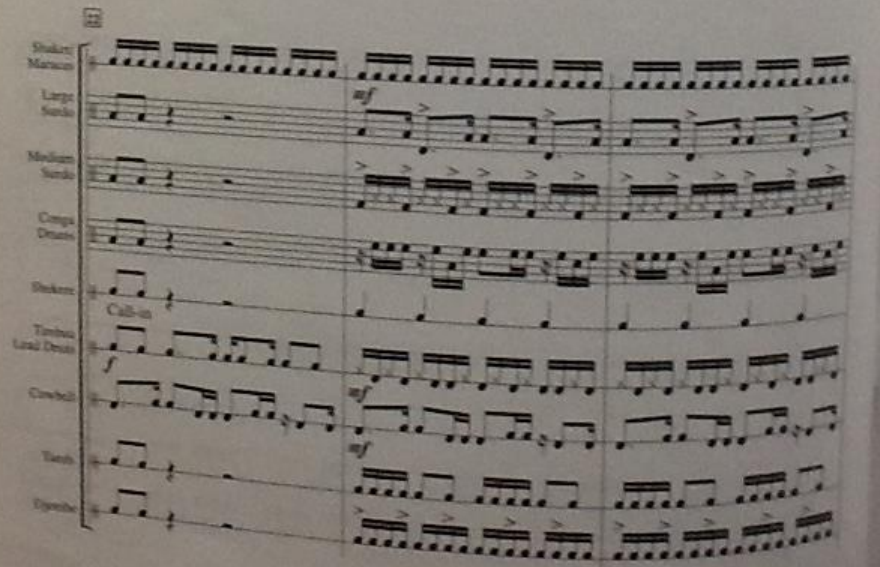


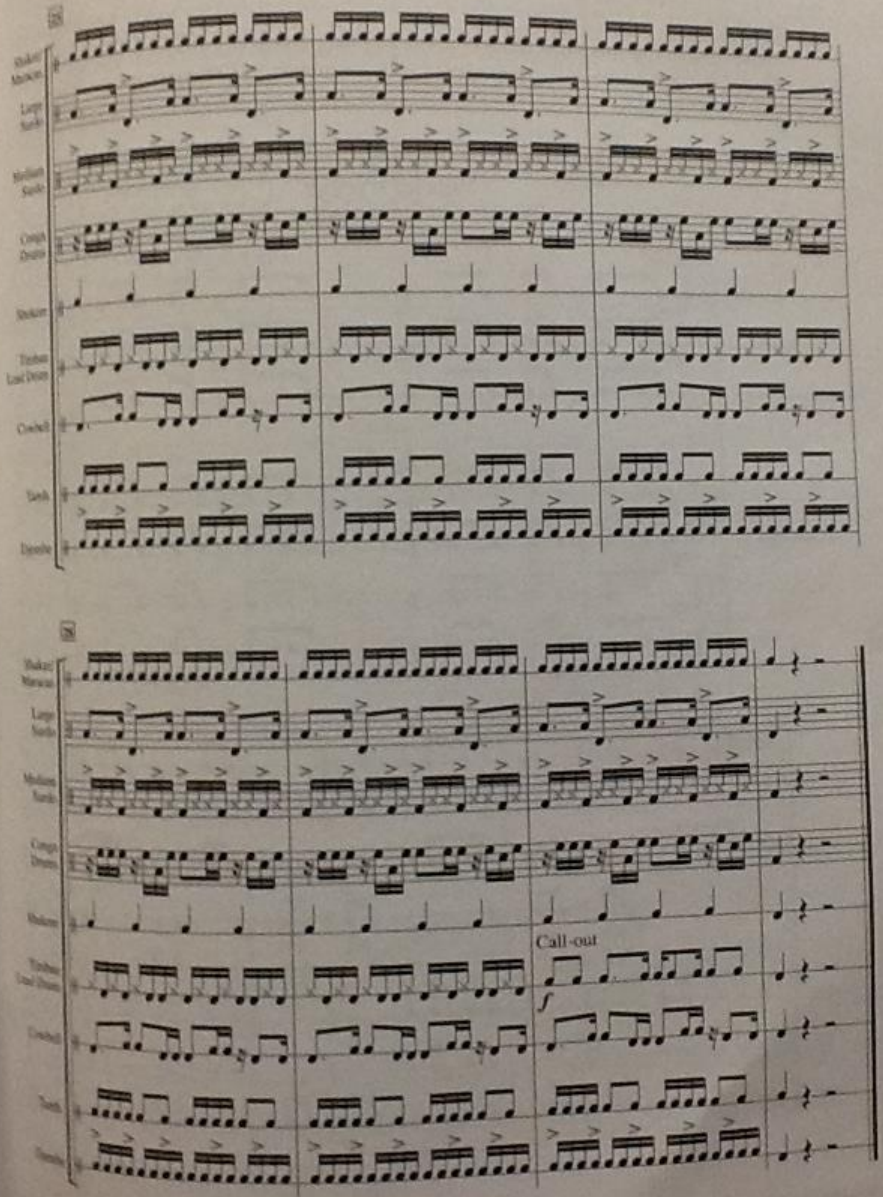

5
Shaker/ Maracas
Large Surdo
Medium Surdo
Conga Drums
Shekere
Timbau Lead Drum
Cowbell
Tamb.
Djembe


10
Shaker/ Maracas
Large Surdo
Medium Surdo
Conga Drums
Shekere
Timbau Lead Drum
Cowbell
Tamb.
Djembe
Call-in
P S S O O S S O O O
mf


Call-out

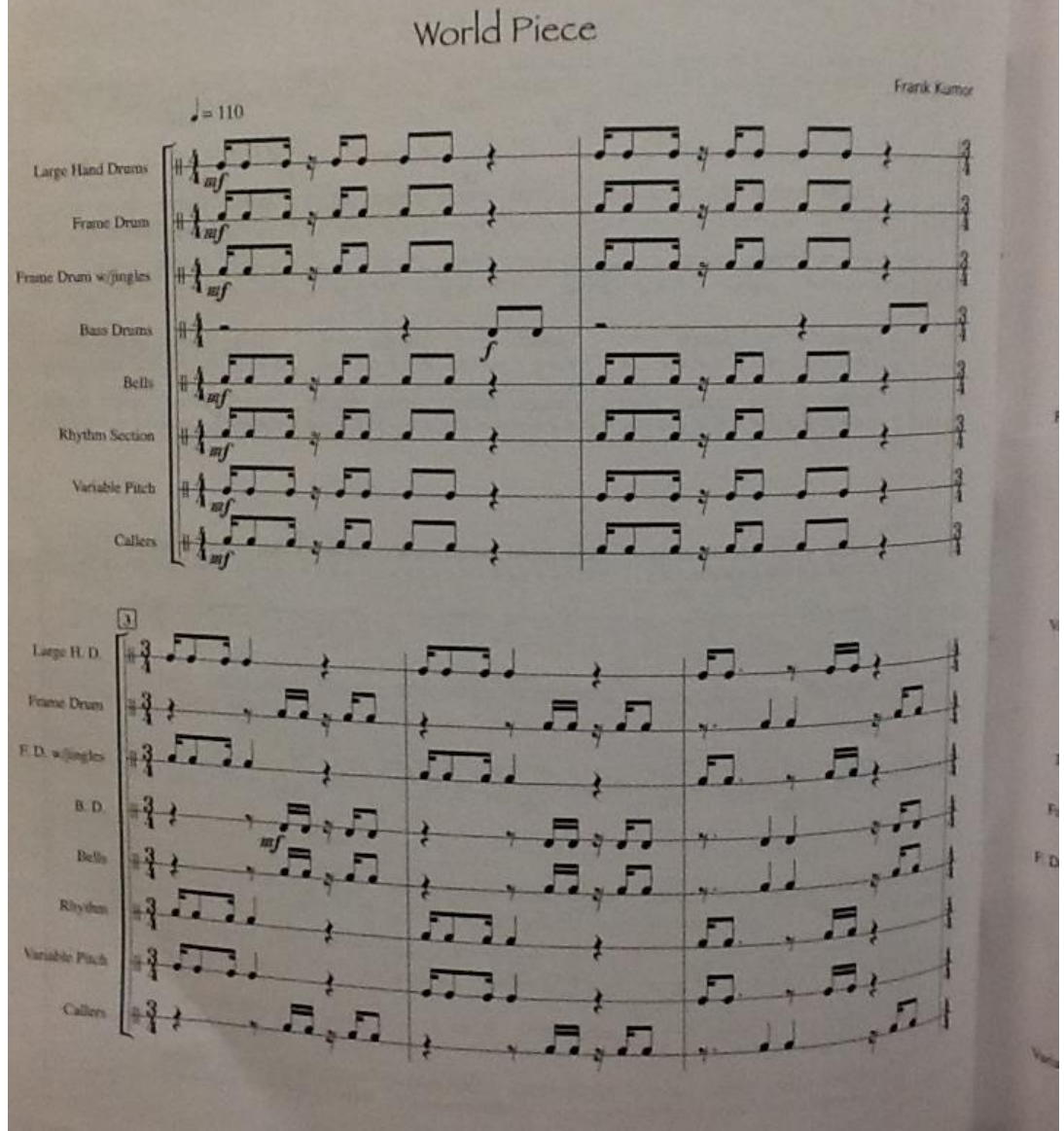

26
Shaker/ Maracas
Large Surdo
Medium Surdo
Conga Drums
Shekere
Timbau Lead Drum
Cowbell
Tarah
Djembe
f
f

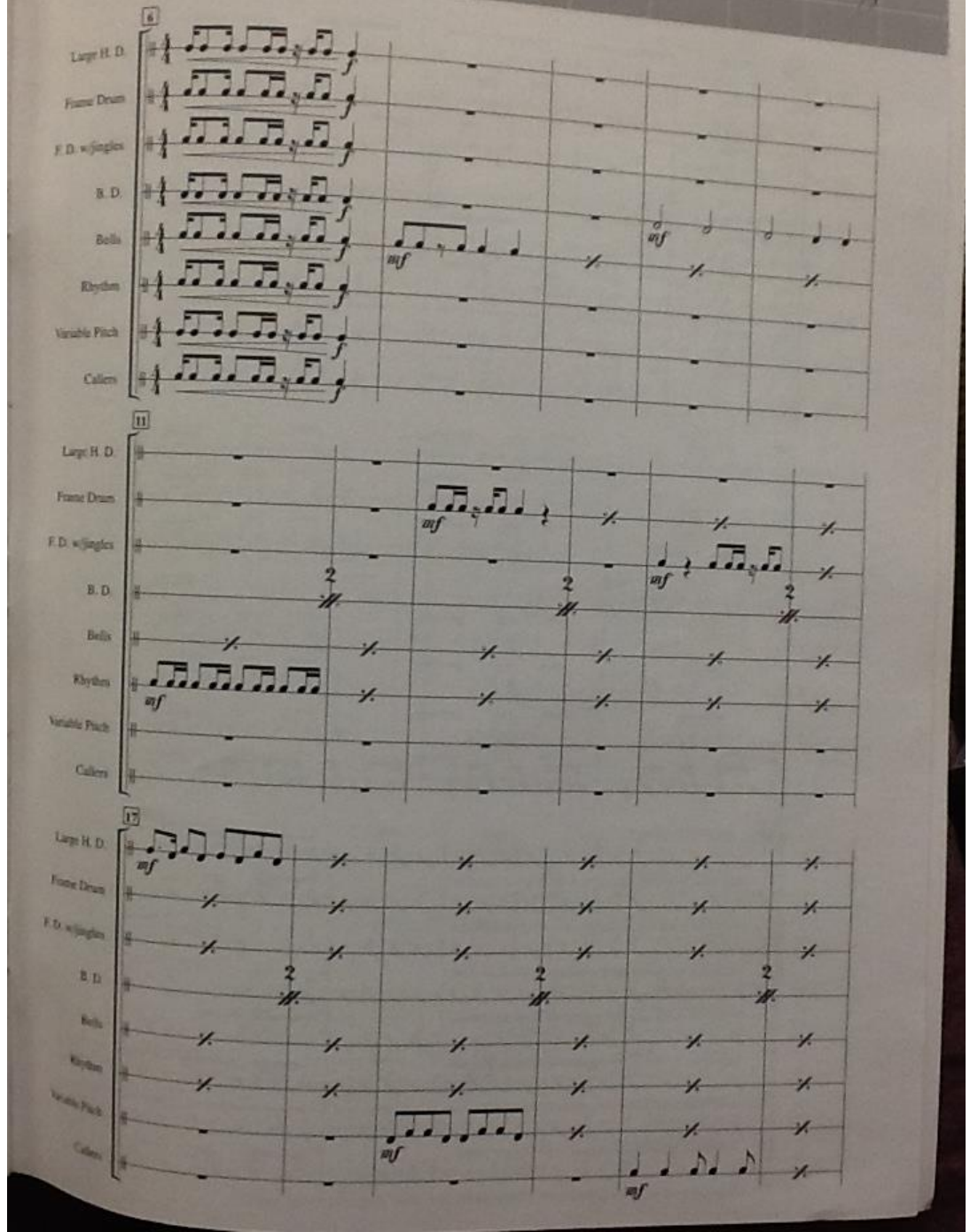

32
Shaker/ Maracas
Large Surdo
Medium Surdo
Conga Drums
Shekere
Call-in
Timbau Lead Drum
Cowbell
Tarah
Djembe
mf
f
mf
mf

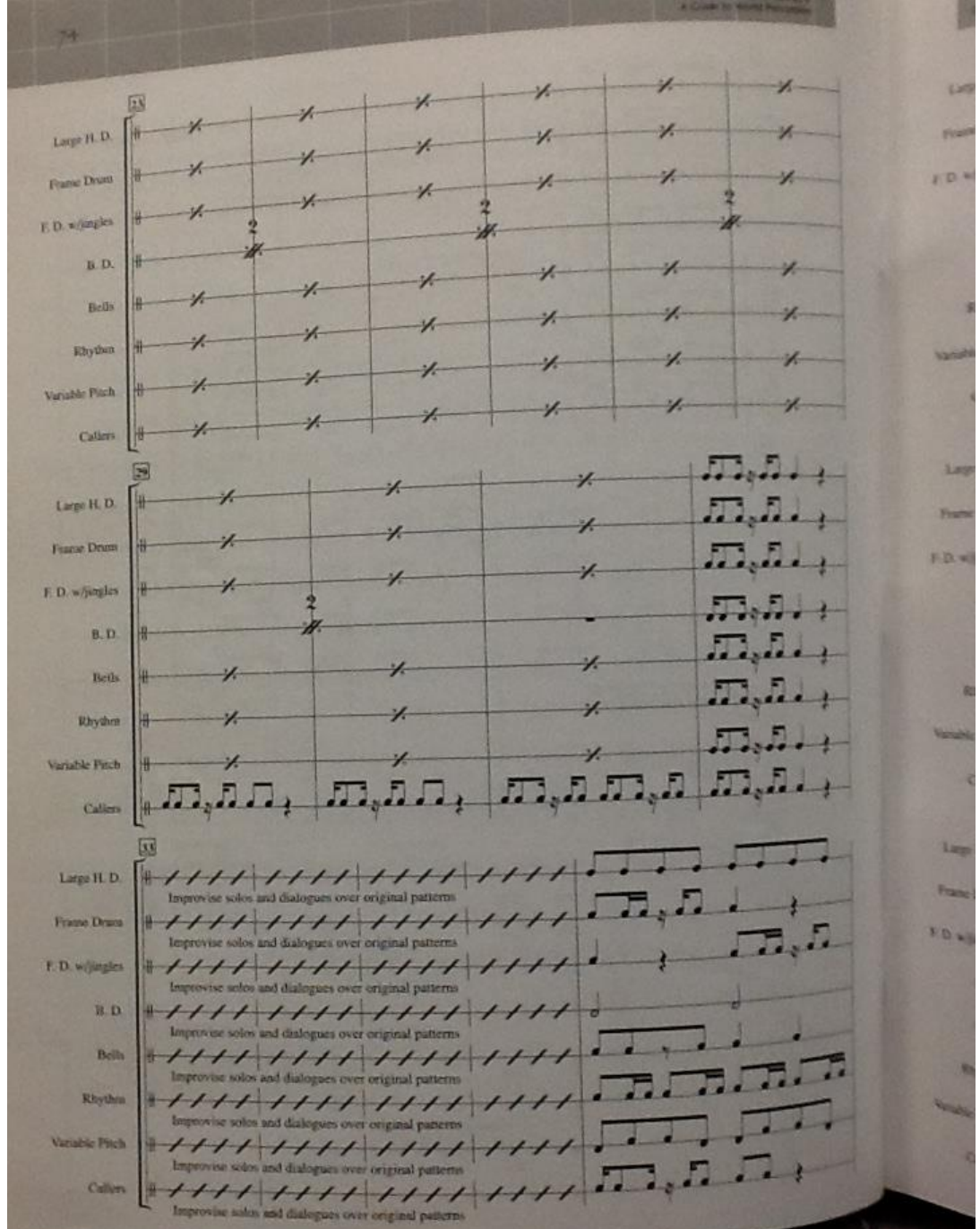

Call-out

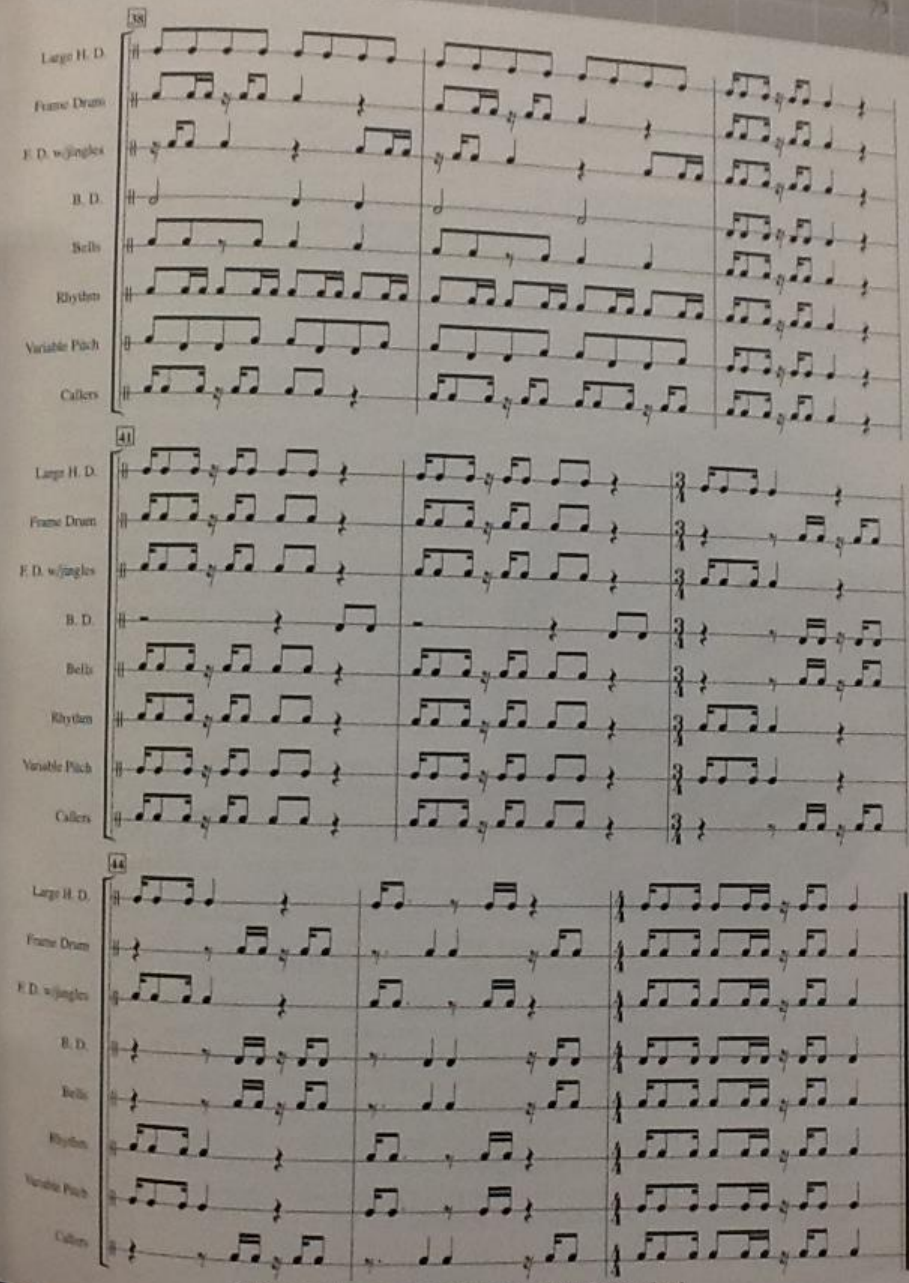
World Piece

Create drumming ensembles using rhythms you have composed as well as rhythms you have heard from around the globe. Experiment with instrument and rhythmic combinations.




6
Large H. D.
Frame Drum
F. D. w/jingles
B. D.
Bells
Rhythm
Variable Pitch
Cullers
mf
11
Large H. D.
Frame Drum
F. D. w/jingles
B. D.
Bells
Rhythm
Variable Pitch
Cullers
mf
2
17
Large H. D.
Frame Drum
F. D. w/jingles
B. D.
Bells
Rhythm
Variable Pitch
Cullers
mf
2


23
Large H. D.
Frame Drum
F. D. w/jingles
B. D.
Bells
Rhythm
Variable Pitch
Callers
28
Large H. D.
Frame Drum
F. D. w/jingles
B. D.
Bells
Rhythm
Variable Pitch
Callers
33
Large H. D.
Improvise solos and dialogues over original patterns
Frame Drum
Improvise solos and dialogues over original patterns
F. D. w/jingles
Improvise solos and dialogues over original patterns
B. D.
Improvise solos and dialogues over original patterns
Bells
Improvise solos and dialogues over original patterns
Rhythm
Improvise solos and dialogues over original patterns
Variable Pitch
Improvise solos and dialogues over original patterns
Callers
Improvise solos and dialogues over original patterns



Enjoy your journey around the World of Percussion!