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Rumba Guaguanco Conversations

Horacio Hernandez



Rumba Guaguanco Conversations:

Rumba Guaguanco Conversations Arturo Rodriguez, 2013-04-03 Interact and Learn is the overriding theme of this outstanding book and companion online audio. This progressive self study course is designed to expose the percussion student to the seductive and complex Cuban rumba style known as guaguanco. The author offers a generous dose of text and percussion charts to be used with the recorded exercises. The rumba ensemble typically includes claves, low midrange and high pitched conga drums, the madrugá shaker, palitos sticks applied to a hollow wooden cylinder and vocal elements. The comprehensive quality of this book might best be illustrated by the author's emphasis on using the three conga drums as pitched melodic instruments. Sitting and hand positions and drum techniques are clearly illustrated with photographs as is the convenient instrumental glossary. This book also provides useful course and lesson objectives for self evaluation. The companion Audio presents percussion concepts and instruments individually and in conversation. All in all, this Book Audio package offers a fabulous introduction. Includes access to online audio.

Bembe Conversations Arturo Rodriguez, 2013-04-03 Welcome to the rhythm Bembe. This book Audio set is a self study method designed to reveal the beautiful music that has been developed and maintained in Cuban culture. This is accomplished through reading, interpreting, percussion charts and interacting with a series of audio recordings and exercises which concentrate on the drum percussion and vocal parts of the rhythm Bembe. While working through the progressive exercises and charts, you will begin to understand rhythms with a triplet swing, in other words, rhythms in multiples of three beats. In traditional Bembe, the supporting drums tend to remain rhythmically fixed, not deviating from a basic pattern. Also, traditional Bembe usually incorporates only a single mid range support drum. In this lesson, some of the artistic license has been applied to these traditional aspects, adding a second mid range drum to the ensemble and expanding on the basic dialogues maintained between the supporting drums. Course objectives, a bibliography and an extensive glossary are included. Includes access to online audio.

Conversations in clave Horacio Hernandez, 2000 The ultimate technical study of four way independence based on Afro Cuban rhythms. This detailed and methodical approach will develop four limb coordination and expand rhythmic vocabulary. Understanding the clave and the relationship between eighth note and triplet rhythms will aid in mastering the multiple and complex rhythms of Afro Cuban styles.

Traditional Afro-Cuban Concepts in Contemporary Music Arturo Rodriguez, 2011-03-11 This course examines the infusion of traditional Afro Latin and especially Afro Cuban concepts into contemporary Western music. Upon completion of this book, you will have mastered many new skills that will help you become a more accomplished percussionist and more importantly, a more complete musician. By exploring the role of percussion in traditional Afro Cuban music, you will understand the important contribution drums make towards a complete musical piece and that a drum is not merely a rhythmic placeholder but truly a musical instrument worthy of recognition. While this book focuses primarily on hand percussion, its basic principals are also applied to the drum kit. There is no

standard notation in this book rather the rhythms are illustrated with easily understood charts based on counting out subdivided beats Two companion CDs offer audio examples of all major points Slap Happy Alan Dworsky,Betsy Sansby,2012-09-05 Slap Happy is for kids of all ages It turns drum rhythms into body rhythms you can step clap and slap with a buddy Right from the start you ll be learning traditional dance rhythms from West Africa and the Caribbean Kuku from Guinea Sunguru Bani from Mali Kpegisu from Ghana Bomba from Puerto Rico and Conga from Cuba You can do Slap Happy in pairs or in groups indoors or out at home or at school If you re a parent it s a great way to do something fun and educational with your kids that doesn t require any previous musical training If you re a music teacher you can use Slap Happy to give your students a hands on experience of world rhythms without having to buy any instruments It s physical it s funky and it s fun Please note audio files of the CD that comes with the print version of this book are not included in this ebook version but are available separately **Tomas Cruz Conga Method Volume 3 Advanced** Tomas Cruz,Kevin Moore, Mike Gerald, Orlando Fiol, 2015-11-09 Volume III is the first educational product to tackle the complex subject of Timba the new musical genre which has been played in Cuba since 1989 Timba represents a quantum leap for all the instruments of the rhythm section and especially the congas The recordings of Tomas Cruz are considered the most advanced examples of Timba conga playing and so fascinated the three coauthors that they sought out Tomas Cruz and spent a year and a half studying his style and meticulously documenting it before even considering the idea of publishing it After many hundreds of hours of passionate research this labor of love eventually reached fruition as Volume III Volumes II I were then written to trace the roots of the style and to understand the path Tomas took to arrive at his phenomenal level of technical mastery and rhythmic creativity Much more than a collection of patterns or exercises Volume III analyzes Timba arrangements from beginning to end explaining the role of the congas in each section the relationship to the clave and Tomasito s creative process including an exercise which teaches the reader to invent his own Timba conga parts It was the intricacies of the material of Volume III which inspired the creation of the Step by Step online video Method which enables the reader to learn these exciting new rhythms in a fraction of the time it would take working with only written music and audio recordings **Tomas Cruz Conga Method Volume 2 - Intermediate** Tomas Cruz, Kevin Moore, Mike Gerald, Orlando Fiol, 2017-05-16 Volume II is aimed at two distinct categories of readers 1 Intermediate players who are ready for a wider range of rhythms to study and use in live playing situations and 2 Experienced congueros who have digested Volume I and now seek to understand the roots of the modern Cuban conga style Having assimilated the material in Volume I the student should be able to play basic Son Montuno Salsa Chachacha and Bolero Volume II moves on to Guaguanco Iyesa 6 8 Changui Afro Mozambique Pilon Songo Merengue Bomba Cumbia and other rhythms that a professional conguero will be expected to know Each rhythm is accompanied by an article reflecting on its history and role in the big picture of Latin music and offering listening recommendations Like Volume I it uses the Step by Step online video Method A

special 8 page appendix explains the often infuriatingly complex subject of clave with an unprecedented level of clarity and insight Includes access to online video **Defending Rumba in Havana** Maya J. Berry, 2024-11-29 In *Defending Rumba in Havana* anthropologist and dancer Maya J Berry examines rumba as a way of knowing the embodied and spiritual dimensions of Black political imagination in post Fidel Cuba Historically a Black working class popular dance rumba Berry contends is a method of Black Cuban struggle that provides the community accountability sustenance and dignity that neither the state nor the expanding private market can Berry s feminist theorization builds on the notion of the undercommons to show how rumba creates a space in which its practitioners enact deeply felt and dedicatedly defended choreographies of reciprocity refusal sovereignty devotion and pleasure both on stage and in their daily lives Berry demonstrates that this Black corporeal undercommons emphasizes mutual aid and refuses neoliberal development logics favoring instead a collective self determination rooted in African diasporic spiritual practices through which material compensation and gendered power dynamics are negotiated By centering rumba to analyze how poor Black Cubans navigate gendered and racialized life Berry helps readers better understand the constraints and yearnings that move diasporic Black struggles to seek refuge beyond the bounds of the nation state Duke University Press Scholars of Color First Book Award **Percussive Notes** ,2001

Geographies of Rhythm Tim Edensor, 2016-04-15 In *Rhythmanalysis* Henri Lefebvre put forward his ideas on the relationship between time and space particularly how rhythms characterize space Here leading geographers advance and expand on Lefebvre s theories examining how they intersect with current theoretical and political concerns within the social sciences In terms of geography rhythmanalysis highlights tensions between repetition and innovation between the need for consistency and the need for disruption These tensions reveal the ways in which social time is managed to ensure a measure of stability through the instantiation of temporal norms whilst at the same time showing how this is often challenged In looking at the rhythms of geographies and drawing upon a wide range of geographical contexts this book explores the ordering of different rhythms according to four main themes rhythms of nature rhythms of everyday life rhythms of mobility and the official and routine rhythms which superimpose themselves on the multiple rhythms of the body Spinning Mambo into Salsa Juliet McMains, 2015-05-01 Arguably the world s most popular partnered social dance form salsa s significance extends well beyond the Latino communities which gave birth to it The growing international and cross cultural appeal of this Latin dance form which celebrates its mixed origins in the Caribbean and in Spanish Harlem offers a rich site for examining issues of cultural hybridity and commodification in the context of global migration Salsa consists of countless dance dialects enjoyed by varied communities in different locales In short there is not one dance called salsa but many *Spinning Mambo into Salsa* a history of salsa dance focuses on its evolution in three major hubs for international commercial export New York Los Angeles and Miami The book examines how commercialized salsa dance in the 1990s departed from earlier practices of Latin dance especially 1950s mambo Topics covered include generational differences between Palladium Era mambo and modern

salsa mid century antecedents to modern salsa in Cuba and Puerto Rico tension between salsa as commercial vs cultural practice regional differences in New York Los Angeles and Miami the role of the Web in salsa commerce and adaptations of social Latin dance for stage performance Throughout the book salsa dance history is linked to histories of salsa music exposing how increased separation of the dance from its musical inspiration has precipitated major shifts in Latin dance practice As a whole the book dispels the belief that one version is more authentic than another by showing how competing styles came into existence and contention Based on over 100 oral history interviews archival research ethnographic participant observation and analysis of Web content and commerce the book is rich with quotes from practitioners and detailed movement description **The Official Descarga.com Latin Music Guidebook** Bruce Polin,2001 **Modern Drummer** ,2001

World Music Survey: The Music from Latin America and the United States of America Jose Rosa,2018-03-05 The History of Music From Cuba The Caribbean South America and the United States A deeper study of music history from Cuba Puerto Rico South America and the United States Also covering topics such as The Cuban Timba The History of Rock and Roll If you really want to learn more about the history of North America and South America Music This Book is a MUST HAVE *Bongo drumming* Trevor K. Salloum,2000 *A Conversation on Professional Norms in Mathematics* Pamela E. Harris,Michael A. Hill,Dagan Karp,Emily Riehl,Mathilde Gerbelli-Gauthier,2021-10-19 The articles in this volume grew out of a 2019 workshop held at Johns Hopkins University that was inspired by a belief that when mathematicians take time to reflect on the social forces involved in the production of mathematics actionable insights result Topics range from mechanisms that lead to an inclusion exclusion dichotomy within mathematics to common pitfalls and better alternatives to how mathematicians approach teaching mentoring and communicating mathematical ideas This collection will be of interest to students faculty and administrators wishing to gain a snapshot of the current state of professional norms within mathematics and possible steps toward improvements Mel Bay's Mallet Mayhem Joyce McGinley,1999-06-04 *Rebel Dance, Renegade Stance* Umi Vaughan,2012-10-17 An ethnography of music and dance exploring the economic social and ideological constraints under which social classes and racial groups interact **The Artistry of Afro-Cuban Batá Drumming** Kenneth Schweitzer,2013-02-01 An iconic symbol and sound of the Lucum Santer a religion Afro Cuban bat are talking drums that express the epic mythological narratives of the West African Yoruba deities known as orisha By imitating aspects of speech and song and by metaphorically referencing salient attributes of the deities bat drummers facilitate the communal praising of orisha in a music ritual known as a toque de santo In The Artistry of Afro Cuban Bat Drumming Kenneth Schweitzer blends musical transcription musical analysis interviews ethnographic descriptions and observations from his own experience as a ritual drummer to highlight the complex variables at work during a live Lucum performance Integral in enabling trance possessions by the orisha by far the most dramatic expressions of Lucum faith bat drummers are also entrusted with controlling the overall ebb and flow of the four to six hour toque de santo

During these events bat drummers combine their knowledge of ritual with an extensive repertoire of rhythms and songs. Musicians focus on the many thematic acts that unfold both concurrently and in quick succession. In addition to creating an emotionally charged environment playing salute rhythms for the orisha and supporting the playful song competitions that erupt between singers, bat drummers are equally dedicated to nurturing their own drumming community by creating a variety of opportunities for the musicians to grow artistically and creatively.

Geographies of Cubanidad Rebecca M. Bodenheimer, 2015-07-10

Derived from the nationalist writings of Jos Mart, the concept of Cubanidad (Cubanness) has always imagined a unified hybrid nation where racial difference is nonexistent and nationality trumps all other axes of identities. Scholars have critiqued this celebration of racial mixture, highlighting a gap between the claim of racial harmony and the realities of inequality faced by Afro Cubans since independence in 1898. In this book, Rebecca M. Bodenheimer argues that it is not only the recognition of racial difference that threatens to divide the nation, but that popular regional sentiment further contests the hegemonic national discourse. Given that the music is a prominent symbol of Cubanidad, musical practices play an important role in constructing regional, local, and national identities. This book suggests that regional identity exerts a significant influence on the aesthetic choices made by Cuban musicians. Through the examination of several genres, Bodenheimer explores the various ways that race and place are entangled in contemporary Cuban music. She argues that racialized notions which circulate about different cities affect both the formation of local identity and musical performance. Thus, the musical practices discussed in the book, including rumba, timba, eastern Cuban folklore, and son, are examples of the intersections between regional identity formation, racialized notions of place, and music making.

Rumba Guaguanco Conversations Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has been apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Rumba Guaguanco Conversations**," written by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we will delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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