

WORKBOOK EXERCISE 5.1
Piano *Tumbao* on the Violin

a) Set the metronome at ♩=120 and play the example below.

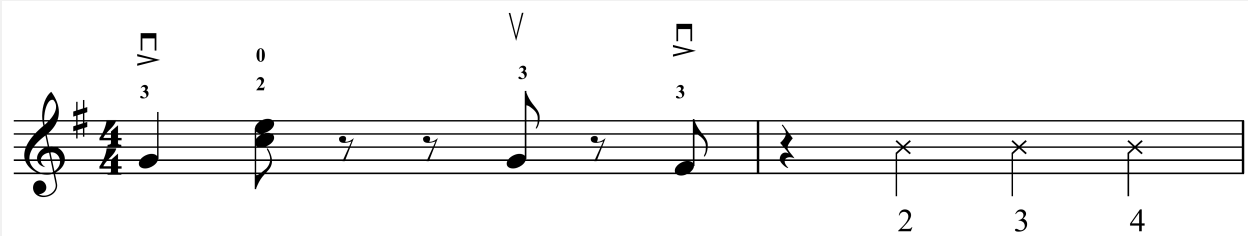


Fig 5.1 The first part of the violin *tumbao*

Start with *pizzicato* until you get the familiar with the syncopation and then switch to the bow.

Now play with the rhythm section on ►► CD track 15

b) With the metronome at the same tempo play the example below, again starting with *pizzicato*, then with the bow, and then along with ►► CD track 15



Fig 5.2 The second part of the violin *tumbao* example

A note about the placement of the first note of the second bar on the 1+. An effective placement of this syncopated beat is absolutely central to the interpretation of Cuban music and this is often where musicians new to the music trip up. Listen carefully to the accompaniment ►► CD track 15 and how the various instruments place the 1+ beats within their patterns.

c) Now we will put the two halves of the line together and repeat this to make a four bar pattern.

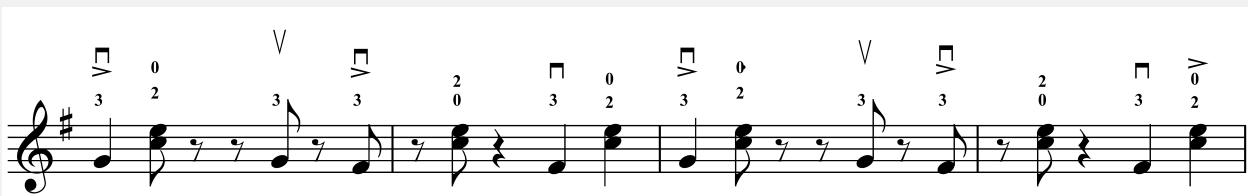


Fig 5.3 The full version of the violin *tumbao* example

Again, start with the metronome at ♩=120 and then use the ►► CD track 15

In all of these exercises, moving or tapping your foot on '1' and '3' will help you lock in with the feel of the music. Once this *tumbao* pattern is mastered it should lock in perfectly with the rhythm section and combine to create an overall polyrhythmic groove.