



Cumbia Rhythm 1 - Introduction and Dancing



Objective

Students will dance a basic cumbia step to cumbia music.

Key Terms

Cumbia: a type of dance music that originates in Colombia. Cumbia also refers to a specific type of rhythm that is played by various instruments.

Procedures

1. Students will stand up and prepare to start learning a cumbia movement activity.
2. Students will move their left foot forward on beat one.
3. Students will bring their left foot back on beat two.
4. Students will move their right foot forward on beat three.
5. Students will bring their right foot back on beat four.
6. Students can also move each arm forward and back as it corresponds to each step. If this feels uncomfortable, students can simply do what feels natural and comfortable for them.
7. Once students have a basic understanding of each step, they can begin practicing the movement in time, beginning with a friendly tempo (60 BPM) and gradually speeding up.
8. The tempo of the song, "Vida de Rico" is at 88 BPM so students should move along at this tempo and should also try these steps along with the recorded music.
9. After the movement activity, students will learn about the various instruments used in cumbia music including: accordion, gaita, tambora, alegre and the llamador.

Extension

1. Students can select one of the traditional cumbia instruments and research interesting facts and information in order to present it to a group of classmates or the entire class.
2. Students can also look up various cumbia dance steps in order to incorporate more intermediate level movements.

National Core Arts Standards

MU:Re7.1.6a - Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose



Cumbia Rhythm 2 - Guacharaca



Objective

Students will play a cumbia rhythmic pattern on the guira, guacharaca or comparable percussion instrument.

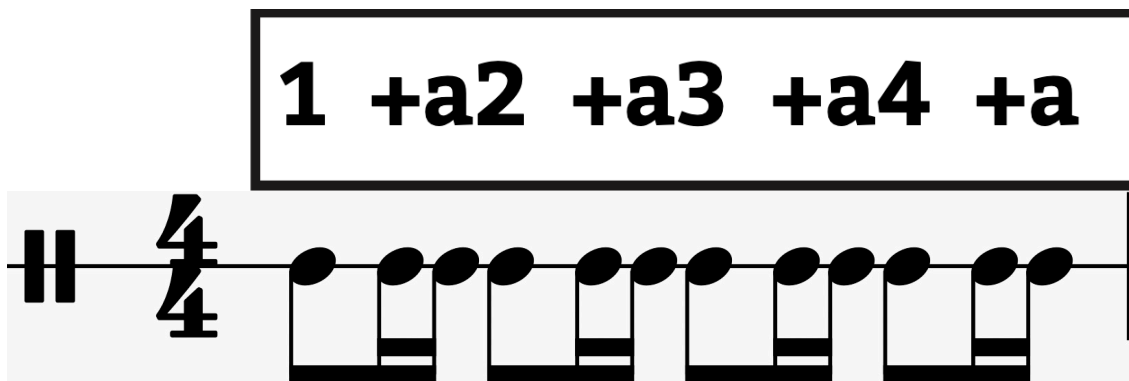
Key Terms

Guacharaca: a percussion instrument from Colombia, usually made from the trunks of small palm trees. It has the shape of a tube with ridges cut into it and is played by using a wire fork.

Guira: a percussion instrument from the Dominican Republic, made from a metal sheet and played with a stiff brush. The guira is used in various styles including: merengue, bachata, cumbia and other latin styles.

Procedures

1. Students will pick up a guira or other percussive instrument that they could brush in an upward and downward motion. Students can also use their left hand as a makeshift guira and brush with their right hand.
2. Students will begin by brushing the guira with a down stroke on beat 1. They will then do another down stroke followed by a quick up stroke. This can be notated as two sixteenth notes on the "and - a" of beat 1.
3. Students will then repeat this rhythmic pattern on beats 2, 3 and 4.
4. Students will practice this pattern at a slow tempo first, at approximately 60-70 BPM.
5. Once students feel comfortable repeating the rhythm, they can play it at tempo which is at 88 BPM.



Extension

Students will research how to make their own guira. This could involve them making a guira out of a water bottle or other items that they might have in their home.

National Core Arts Standards

MU:Pr6.1.6a - Perform the music with technical accuracy to convey the creator's intent.



Cumbia Rhythm 3 - Drum Set

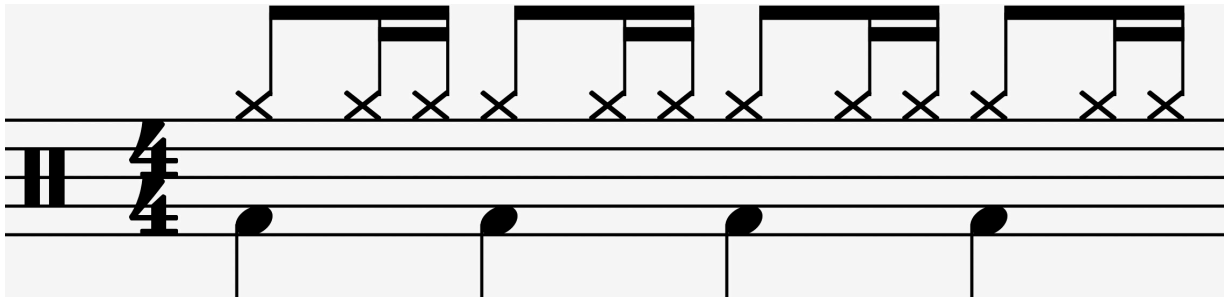
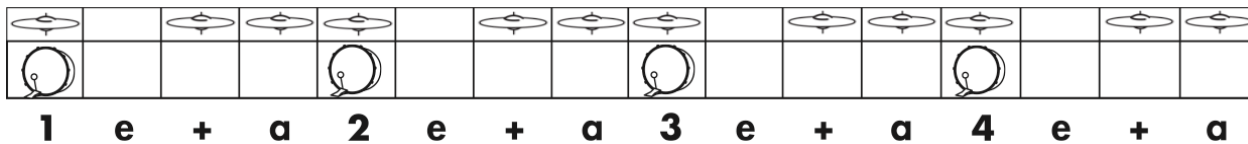


Objective

Students will play a cumbia rhythmic pattern on the drum set or comparable percussion instrument.

Procedures

1. Students will start by playing a quarter note rhythmic pattern on the bass drum. This involves playing on each downbeat consistently throughout the song.
2. Students will then adapt the pattern they learned for the guira onto the hi-hats. The pattern should begin with them playing the downbeat with the right hand, followed by two sixteenth notes played with the right hand then the left hand. Once that coordination feels comfortable, students can then play the pattern continuously.
3. Students can practice the pattern between 60 - 70 BPM until it feels comfortable. Then they can build it up to 88 BPM.
4. Students can also begin to incorporate both the guira and the drum set rhythms together in order to gain a deeper understanding of how each element works within the group.



Extension

Students can research variations for playing cumbia patterns on the drum set and begin to adapt them to their own playing.

National Core Arts Standards

MU:Pr6.1.6a - Perform the music with technical accuracy to convey the creator's intent.



Cumbia Rhythm 4 - Conga



Objective

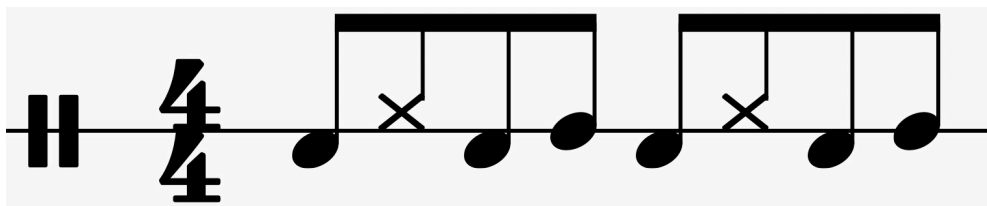
Students will play a cumbia rhythmic pattern on the congas or comparable percussion instrument.

Key Terms

Conga: Is a tall, narrow, single-headed drum from Cuba. It consists of three different sizes and tones and is commonly used throughout Latin and popular music. The conga is primarily played with your hands but can also be played with sticks.

Procedures

1. Students will begin by learning how to play the bass tone on the conga drum. This involves hitting the center of the drum head with the palm of your left hand. This should produce a low sounding tone that resonates the entire body of the drum.
2. Students will then learn how to play the slap tone on the conga drum. This involves striking the edge of the drum head with your right hand, while keeping the left hand on the drum.
3. Students will then learn how to play the open tone on the conga drum. This involves striking the edge of the drum head with your right hand and allowing it to bounce off of the drum, creating that distinct open sound.
4. Once students feel comfortable playing each of the three tones on the conga drum, they are now ready to apply these techniques onto a cumbia rhythm.
5. The cumbia rhythm for congas involves playing a continuous 8th note pattern with a combination of the three previously explained tones.
6. The pattern goes as follows: Bass - Slap - Bass - Open - Bass - Slap - Bass - Open
7. Students can practice the pattern between 60 - 70 BPM until it feels comfortable. Then they can build it up to 88 BPM.



Extension

Students can research variations for playing cumbia patterns on the congas and begin to adapt them to their own playing.

National Core Arts Standards

MU:Pr4.3.6 - Perform a selected piece of music demonstrating how their interpretations of the elements of music and the expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent.

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Cumbia Rhythm 5 - Timbales



Objective

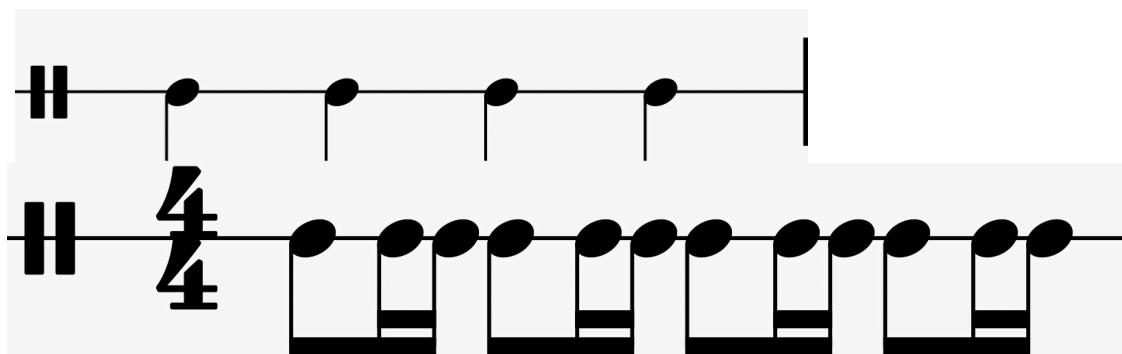
Students will play a cumbia rhythmic pattern on the timbales or comparable percussion instrument.

Key Terms

Timbales: Literally translates to Timpani in Spanish. The timbales were imported to Cuba around the 19th century and are used in a variety of formats and genres. The timbales consist of two single headed drums which are tuned at a high pitch for their size.

Procedures

1. Students will begin by adapting the pattern they learned for the guira onto the jam block. The pattern should begin with them playing the downbeat with the right hand, followed by two sixteenth notes played with the right hand then the left hand. Once that coordination feels comfortable, students can then play the pattern continuously.
2. The pattern can also be played entirely with the right hand which could give it a different type of phrasing. Once that feels comfortable, students can then play the pattern continuously.
3. Students can practice the pattern between 60 - 70 BPM until it feels comfortable. Then they can build it up to 88 BPM.
4. Students can adapt the same rhythm to the side of the timbales, typically called the cascara or shell. They can also adapt this same pattern to the drum set by playing the rhythm on the shell of the floor tom.
5. Students can also play a quarter note pattern on the campana or the bell. This sound should be used in more climactic moments of a song or section such as the chorus or towards the end of an arrangement.
6. Once students feel comfortable playing each of these rhythms independently, they can begin to combine two of them to play simultaneously.
7. Students can also begin to incorporate the timbales along with the guira and the drum set rhythms together in order to gain a deeper understanding of how each element works within the group.



Extension

Students can research variations for playing cumbia patterns on the timbales and begin to adapt them to their own playing.

National Core Arts Standards

MU:Pr4.3.6 - Perform a selected piece of music demonstrating how their interpretations of the elements of music and the expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent.

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Cumbia Rhythms: 6 - Bass and Variations



Objective

Students will play a variety of cumbia pattern on the bass.

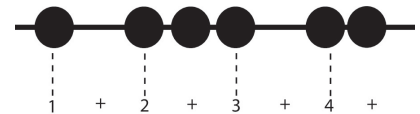
Procedures

1. Students will begin by identifying notes 1, 3 and 5 of the G chord on the bass.
2. Students will play each of these three notes on the bass in order to familiarize themselves with the 1-3-5 shape of the G Major chord which includes, G, B and D.
3. Once students are comfortable with this shape, they can begin to adapt the cumbia rhythm for bass onto this chord. The root note (in this case G) will be played on beat 1 while the 3rd (B) will be played on beat 2 and the 5th (D) will be played on the "and" of beat 2. This pattern repeats for beats 3 and 4 as well.
4. Once students understand this rhythmic concept, they can then practice it in repetition for familiarity.
5. Students who aren't comfortable playing all three notes of the chord can focus on playing just the root note while still using the same rhythmic pattern.
6. Students will note that this shape on the bass can be used for all Major chords.
7. Students will then apply this concept of 1-3-5 to the E minor chord. Here, students will play E (1), G (3) and B (5). Students will also note that the shape on the bass for a minor chord is different than the shape used for the Major chords. (reference the iconic notation here for further visual aides)
8. Students will use the same rhythmic pattern on the E minor chord as they did for the G Major chord.
9. Once students feel comfortable playing the basic cumbia pattern for bass, they can then begin to learn and adapt variations.
10. One variation focuses on playing the root and the 5th of each chord within a quarter note rhythmic pattern. The root is played on beats 1 and 3 while the 5th is played on beats 2 and 4.
11. This pattern can be adapted to both Major and minor chord shapes.
12. A second variation involves omitting the root note which falls on the downbeat and only playing the 3rd and the 5th on beats 2 and 4. (reference the iconic notation here for further visual aides)

T
A
B

7 11 9 7 11 9

Maj Minor



Extension

Students can apply these cumbia bass patterns on the guitar if a bass is not available. Students can also take this same concept of cumbia bass patterns and apply it to the keyboard by outlining the 1-3-5 of each chord and using the same rhythmic idea.

National Core Arts Standards

MU:Pr6.1.6a - Perform the music with technical accuracy to convey the creator's intent.

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Cumbia Rhythms: 7 - Guitar and Keyboard



Objective

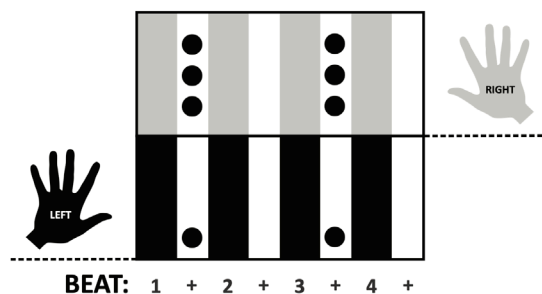
Students will play a cumbia pattern on the guitar and/or keyboard.

Resources

Handout on page 125 showing E minor and A chords

Procedures

1. Students will begin by familiarizing themselves with the cumbia rhythm that corresponds to guitar and keyboard.
2. This pattern involves strumming or playing the chord on the “and” of beat 1 as well as the “and” of beat 3.
3. The chord should be played or strummed as an 8th note, making sure that it cuts off before the start of beat 2 and 4.
4. Students can practice this pattern first by clapping the rhythm, ensuring that they have a good understanding of the phrasing and feel.
5. Once students feel comfortable with the rhythm, they can adapt it to a specific chord on their instrument. In the video example, we use the G chord to practice this concept.
6. Students should practice playing this rhythm on guitar and keyboard while using a practice track or jam track for accompaniment. The focus should be on making sure this rhythm interlocks with the bass part as well as the drum set and any other percussion instrument that is playing.
7. Once students have a good understanding of how to play this cumbia pattern on guitar and keyboard, they can then begin to adapt the rhythm to an entire chord progression such as with the example we’re using of “Vida de Rico.”



Extension

Students can research other ways of playing the guitar and keyboard for cumbia music. One interesting sub-style to research is Chicha music which is a Peruvian/Andean version of cumbia music. Chicha focuses on the guitar as a melodic instrument and typically uses different effects to produce a unique sound.

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