

Rhythms Around The World

Devin Embrich

Introduction

Hello students! Today we will be exploring various traditional rhythmic styles of songs from different cultures around the world!

We will be taking a musical journey to Polynesia and Latin America as we delve into two songs, 'Tongo' and 'Oye Como Va.'

Get ready to learn and feel the different types of rhythms that are traditionally found in this music through chanting, drumming and improvisation!

Song 1: 'Tongo'

'Tongo' is a traditional Polynesian folk song. Usually sang as a "work song" in a canoe to help keep people rowing in rhythm with each other!



Rhythm Pattern for 'Tongo'

The image displays a musical score for the rhythm pattern of 'Tongo', consisting of three staves. The notation is as follows:

- Staff 1 (Top):** A sequence of four measures, each containing two eighth notes beamed together. The notes are on the second and third lines of the staff.
- Staff 2 (Middle):** A sequence of four measures, each containing a dotted quarter note followed by an eighth note. The notes are on the second and third lines of the staff.
- Staff 3 (Bottom):** A sequence of four measures. Each measure begins with a quarter note on the second line, followed by a quarter rest, and then an eighth note on the third line.

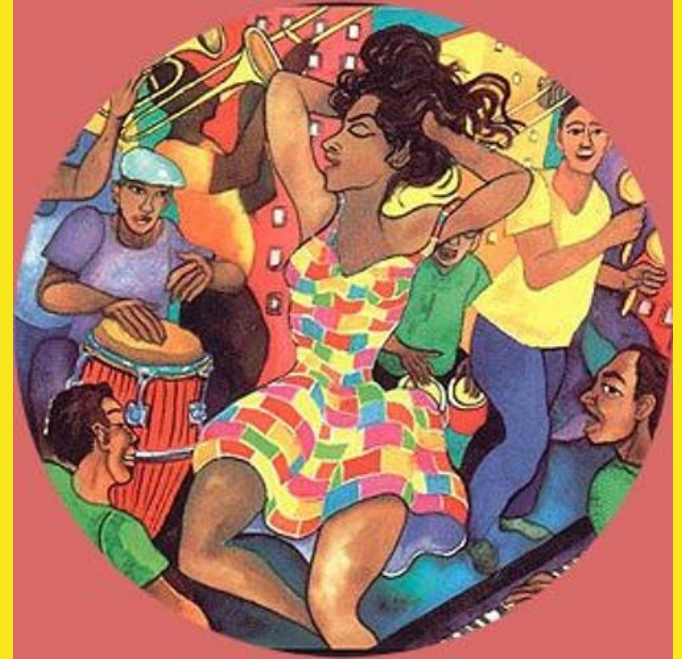
The three staves are grouped by a large left-facing curly bracket on the far left. Vertical bar lines separate the four measures across all staves.

Song 2: 'Oye Como Va'

'Oye Como Va' is a popular Latin Rock song originally written by Tito Puente in 1963 and later popularized by Santana.

This piece employs the latin rhythm of the 'Cha-Cha-Cha'

Syncopated polyrhythms make for a great exercise and challenge to feel the micro-beats overlapping simultaneously as well as feeling where the natural rhythmic accents are in this specific style of music!



Rhythm Patterns of the traditional 'Cha-Cha-Cha'

CHA-CHA-CHA

TEMPO:- Moderately slow 4. (C)

ORIGIN:- Cuba.

The following rhythms are usually played on a four (4) inch cowbell. They are also played on the cup of the large cymbal or the side of the small timbal. Use the side of the small timbal for soft choruses.

M - C and X - 00 are played the same as explained on page 3.

BASIC RHYTHM

1. $\overset{>}{m} \ c \ \overset{>}{m} \ c \ \overset{>}{m} \ c \ \overset{>}{m} \ c$

Right hand
Left hand

Cowbell
Large timbal
Bass drum

VARIATIONS

2. $\overset{>}{m} \ \overset{>}{cc} \ \overset{>}{m} \ c \ \overset{>}{m} \ \overset{>}{c} \ \overset{>}{m} \ c$

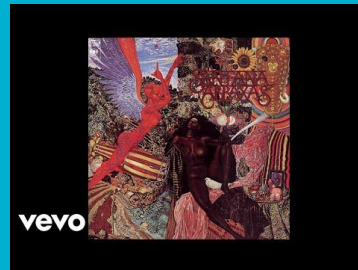
3. $\overset{>}{m} \ \overset{>}{cc} \ \overset{>}{m} \ \overset{>}{cc} \ \overset{>}{m} \ c \ \overset{>}{m} \ c$

4. $\overset{>}{m} \ c \ \overset{>}{c} \ \overset{>}{m} \ c \ \overset{>}{m} \ c \ \overset{>}{m} \ c$

5. $\overset{>}{m} \ \overset{>}{cc} \ \overset{>}{m} \ \overset{>}{cc} \ \overset{>}{m} \ c \ \overset{>}{m} \ c$

6. $\overset{>}{m} \ c \ \overset{>}{c} \ \overset{>}{m} \ c \ \overset{>}{c} \ \overset{>}{m} \ c \ \overset{>}{m} \ c$

7. $\overset{>}{m} \ c \ \overset{>}{c} \ \overset{>}{m} \ \overset{>}{mc} \ \overset{>}{c} \ \overset{>}{m} \ c$



To Wrap It All Up

I hope that you all enjoyed our journey exploring different rhythmic patterns from across the globe! Thanks for participating!

