

# *Performance Notes*

Tumbao Talk is recommended for 6 - 10 players. Some minor adjustments in regards to split parts and visuals may need to be implemented depending on the number of performers you select. Player one refers half of the players (3,4 or 5 performers) to the right and player two refers to the other half, (3,4, or 5 players) on the left.

The beginning starts with all players with their hands on their knees. The two players in the center start with measure one, and repeat that measure as performers are added on. Add on two players, to the outside of the center two players every two measures, until all performers have completed two bars of measure one. At the completion of the add on process the piece begins in full, beginning again at measure one. The number of measures that this takes is dependent on the number of players performing. You may add on extra repetitions of the first bar in order for it to complete an even phrase if necessary.

## **Nomenclature:**

**H - Heel.** This term describes the use of the back of the hand. When using the heel technique, the whole hand will be on the conga head, but the sound produced will come from using the area from the palm to the back of the hand. It is commonly used with a rocking motion in conjunction with heel / toe technique. Most markings that utilize the heel sound in this piece are used with the left hand, except where marked in measures 10 and 12. These two measures utilize double stroke heel / toe technique with the left and right hand.

**T - Toe.** This utilizes the front of the hand from the base of the fingers forward. This is mainly used in conjunction with the heel sound and is manipulated by a rocking motion from heel to toe. The sound that is created is somewhat muffled and dry.

**O - Open.** This refers to an open sound. An open sound can be produced by using either hand. Use three quarters of the front of your hand on the conga head, with the back, heel part of your hand resting slightly off the rim of the conga. Be sure to keep your fingers together and do not leave your hand on the head at the completion of the stroke. This sound should produce a nice open fundamental pitch from the conga, which resonates.

**S - Slap.** The slaps in this piece are closed right hand slaps, meaning that the left hand remains flat on the conga while the right hand produces the slap sound. The slap sound should produce a higher more articulate and dryer sound than an open tone. You should use approximately three-quarter of the front of your right hand on the head to produce a slap. Try to stay relaxed, keep your fingers together, and let your fingers slightly grip the head at the end of the stroke.

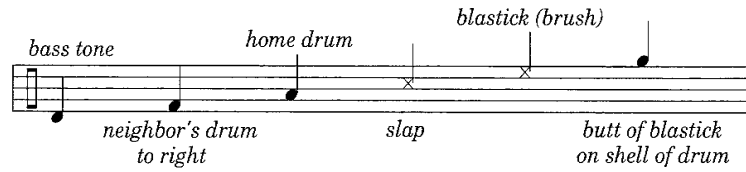
**B - Bass.** The bass tone is executed by using the entire hand in the center of the head, striving for a low bass sound. Keep fingers together and practice achieving a lower, bass type sound in comparison to the open tone.

# Tumbao Talk

Key:

by Julie Davila

H = Heel  
T = Toe  
S = Slap  
O = Open Tones



♩ = 108

Conga 1

*mf*

Conga 2

*mf*

Conga 1

Conga 2

Conga 1

Conga 2

Conga 1

Conga 2

L L R L L L R R L L R L L L R R R R  
 H T S T H T O O H T S T H T O O O O H T S T H T O O O  
 L L R L L L R R L L R L L L R R O O H T S T H T O O O

L L R R R L R R L L R R R L R R  
 O O H T S O O T O O O O H T S O O T O O  
 L L R R R L R R L L R R L R R L R R

L L R L L L R L R R L R R L L R L R R L L R L R  
 H T S T H T O O H T H T H T H T S T O H T S T H T O O H T H T H T H T S T O  
 L L R L L L R L R R L R R L L R L R L L R L R R L L R L L R L R

H T S T H T O O H T H T H T H T S T O H T S T H T O O H T H T H T H T S T O