

Beginning Drumset Beats

John Willmarth

① Quarter-Note Rock

Musical notation for Quarter-Note Rock: A single staff with a treble clef and a common time signature (C). The rhythm consists of four quarter notes, each with an accent (>) above it. The notes are on the G4 line, B4 space, D5 space, and E5 space.

② Eighth-Note Rock

Musical notation for Eighth-Note Rock: A single staff with a treble clef and a common time signature (C). The rhythm consists of four groups of eighth notes. Each group has an accent (>) above the first eighth note. The notes are on the G4 line, B4 space, and D5 space.

③ Sixteenth-Note Rock (One Hand)

Musical notation for Sixteenth-Note Rock (One Hand): A single staff with a treble clef and a common time signature (C). The rhythm consists of four groups of eighth notes, each with an accent (>) above the first eighth note. The notes are on the G4 line, B4 space, and D5 space.

④ Sixteenth-Note Rock (Two Hand)

Musical notation for Sixteenth-Note Rock (Two Hand): A single staff with a treble clef and a common time signature (C). The rhythm consists of four groups of eighth notes, each with an accent (>) above the first eighth note. The notes are on the G4 line, B4 space, and D5 space.

⑤ 12/8 Feel (Blues, R&B, Gospel)

Musical notation for 12/8 Feel (Blues, R&B, Gospel): A single staff with a treble clef and a 12/8 time signature. The rhythm consists of four groups of eighth notes, each with an accent (>) above the first eighth note. The notes are on the G4 line, B4 space, and D5 space.

Blues Shuffle

Musical notation for Blues Shuffle: A single staff with a treble clef and a common time signature (C). The rhythm consists of four groups of eighth notes, each with an accent (>) above the first eighth note. The notes are on the G4 line, B4 space, and D5 space.

⑦ Jazz

Musical notation for Jazz: A single staff with a treble clef and a common time signature (C). The rhythm consists of four groups of eighth notes, each with an accent (>) above the first eighth note. The notes are on the G4 line, B4 space, and D5 space.

⑧ Bossa Nova

Musical notation for Bossa Nova: A single staff with a treble clef and a common time signature (C). The rhythm consists of four groups of eighth notes, each with an accent (>) above the first eighth note. The notes are on the G4 line, B4 space, and D5 space.

⑨ Samba

Musical notation for Samba: A single staff with a treble clef and a common time signature (C). The rhythm consists of four groups of eighth notes, each with an accent (>) above the first eighth note. The notes are on the G4 line, B4 space, and D5 space.

⑩ Generic Latin Beat

Musical notation for Generic Latin Beat: A single staff with a treble clef and a common time signature (C). The rhythm consists of four groups of eighth notes, each with an accent (>) above the first eighth note. The notes are on the G4 line, B4 space, and D5 space.

⑪ Songo

Musical notation for Songo: A single staff with a treble clef and a common time signature (C). The rhythm consists of four groups of eighth notes, each with an accent (>) above the first eighth note. The notes are on the G4 line, B4 space, and D5 space.

BEGINNING OSTINATOS FOR DRUMSET

PLAY THESE OSTINATOS WHILE READING (SYNCOPIATION, NEW BREED ETC.) WITH THE REMAINING LIMB(S)


1 "four on the floor"




2 hi-hat on 2 and 4




3 "feather" the bass drum for a jazz feel



4 multi-purpose ostinato



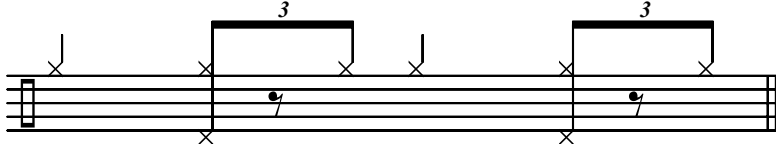
5 particularly useful in two-beat or brazilian styles



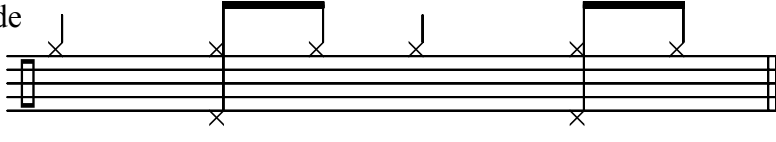
6 typical ostinato for samba and bossa nova styles



7 the standard jazz ostinato



8 applications include up-tempo jazz and various latin styles



9 useful in various latin settings



CHESTER

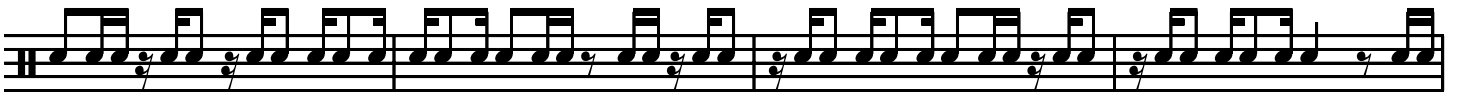
JOHN WILLMARTH



CHESTER



CHESTER



Stone

by John Willmarth

The musical score consists of 14 numbered staves, each containing four measures of music. The notation is rhythmic, with notes grouped by beams. Each note is accompanied by a letter 'R' or 'L' indicating the hand used to play it. The staves are numbered 1 through 14 in the top left corner of each staff. The music is written on a single-line staff with a treble clef and a key signature of one flat (B-flat). The notes are quarter notes, and the rhythm is consistent across all staves, with a 4-beat measure structure. The fingerings are as follows:

- Staff 1: R L R L | R L R L | R L R L | R L R L
- Staff 2: L R L R | L R L R | L R L R | L R L R
- Staff 3: R R L L | R R L L | R R L L | R R L L
- Staff 4: R L L R | R L L R | R L L R | R L L R
- Staff 5: L L R R | L L R R | L L R R | L L R R
- Staff 6: L R R L | L R R L | L R R L | L R R L
- Staff 7: R L R R | L R L L | R L R R | L R L L
- Staff 8: R L L R | L R R L | R L L R | L R R L
- Staff 9: R R L R | L L R L | R R L R | L L R L
- Staff 10: R L R L | L R L R | R L R L | L R L R
- Staff 11: R R R L | R R R L | R R R L | R R R L
- Staff 12: L R R R | L R R R | L R R R | L R R R
- Staff 13: L L L R | L L L R | L L L R | L L L R
- Staff 14: R L L L | R L L L | R L L L | R L L L

Triplet Stone

by John Willmarth

The image displays a musical score for a piece titled "Triplet Stone" by John Willmarth. The score consists of 14 numbered lines, each containing a sequence of triplets. Each triplet is indicated by a bracket with the number '3' above it, and the notes are labeled with 'R' for right hand and 'L' for left hand. The patterns of triplets vary across the lines, creating a rhythmic and melodic progression. The notation is presented on a single-line staff with a treble clef and a key signature of one flat (B-flat). The score is divided into measures by vertical bar lines, and each line ends with a repeat sign. The overall structure is a continuous sequence of these triplet patterns.

1 R L R L R L R L R L R L R L R L R L R L R L R L

2 R R L R R L R R L R R L R R L R R L R R L R R L

3 L R R L R R L R R L R R L R R L R R L R R L R R

4 L L R L L R L L R L L R L L R L L R L L R L L R

5 R L L R L L R L L R L L R L L R L L R L L R L L R L L

6 R L R R L L R L R R L L R L L R L L R L L R L L

7 R L R L R R L R L R L R L L R L R L R L R R L R L L

8 R R L R L R L L R L R L R L R R L R L R L L R L R L

9 R L L R L R L R R L R L R L R L L R L L R L R R L L

10 R L R R L R L R L R L L R L L R L L R L L R L L R L

11 R L R L L R L R L R R L R L R L L R L L R L R R L

12 R L R L R L L R L R L R L R R L R L R L L R L L R

13 R R R L L L R R R L L L R R R L L L R R R L L L

14 R L L R R R L R R L L L R L L R R R L R R L L L

REED

JOHN WILLMARTH

The musical score for "REED" is written for a single instrument, likely a reed instrument, in common time (C) and one flat (B-flat major or D minor). The score consists of ten staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. The music is characterized by a steady eighth-note accompaniment in the lower register, with a melodic line in the upper register. The melody consists of eighth and sixteenth notes, often beamed together, with occasional rests and slurs. The piece concludes with a final quarter rest on the tenth staff.

First musical staff with treble clef, key signature of one flat, and 2/4 time signature. It contains four measures of music with eighth and quarter notes.

Second musical staff with treble clef, key signature of one flat, and 2/4 time signature. It contains four measures of music with eighth and quarter notes.

Third musical staff with treble clef, key signature of one flat, and 2/4 time signature. It contains four measures of music with eighth and quarter notes.

Fourth musical staff with treble clef, key signature of one flat, and 2/4 time signature. It contains four measures of music with eighth and quarter notes.

Fifth musical staff with treble clef, key signature of one flat, and 2/4 time signature. It contains four measures of music with eighth and quarter notes.

Sixth musical staff with treble clef, key signature of one flat, and 2/4 time signature. It contains four measures of music with eighth and quarter notes.

Seventh musical staff with treble clef, key signature of one flat, and 2/4 time signature. It contains four measures of music with eighth and quarter notes.

Eighth musical staff with treble clef, key signature of one flat, and 2/4 time signature. It contains four measures of music with eighth and quarter notes.

Ninth musical staff with treble clef, key signature of one flat, and 2/4 time signature. It contains four measures of music with eighth and quarter notes.

Tenth musical staff with treble clef, key signature of one flat, and 2/4 time signature. It contains four measures of music with eighth and quarter notes, ending with a double bar line.

8 SONGO 1

RECOMMENDED LISTENING: ALIVE BY CHICK COREA ACOUSTIC BAND, TRACK 8: "MORNING SPRITE."

9 SONGO 2

RECOMMENDED LISTENING: PAGE ONE BY JOE HENDERSON, TRACK 1: "BLUE BOSSA."

10 BOSSA NOVA 1

RECOMMENDED LISTENING: SONG FOR MY FATHER BY HORACE SILVER, TRACK 1: "SONG FOR MY FATHER."

11 BOSSA NOVA 2

RECOMMENDED LISTENING: MICHEL CAMILO BY MICHEL CAMILO, TRACK 1: "SUITE SANDRINE PART 1."

12 JAZZ SAMBA 1

RECOMMENDED LISTENING: FRIENDS BY CHICK COREA, TRACK 4: "SAMBA SONG."

13 JAZZ SAMBA 2

RECOMMENDED LISTENING: THRUST BY HERBIE HANCOCK, TRACK 1: "PALM GREASE."

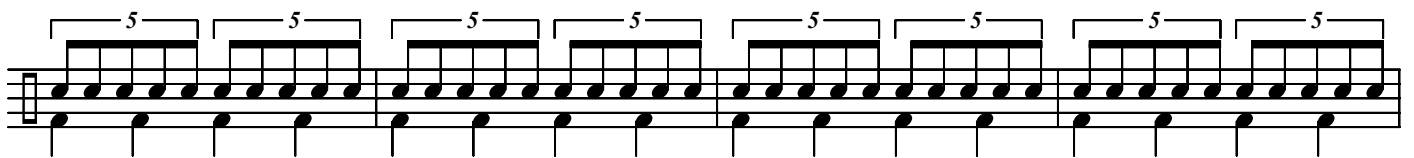
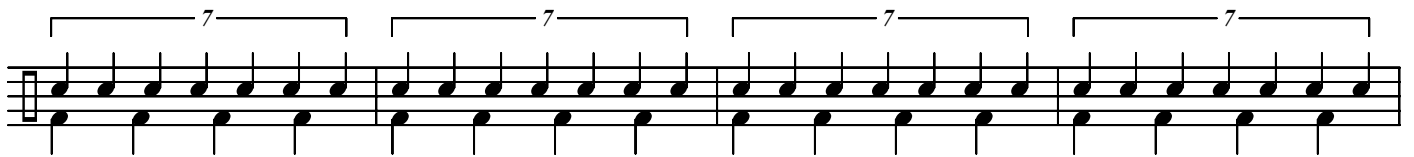
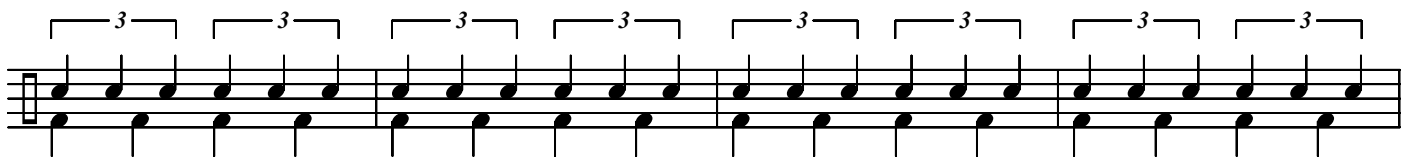
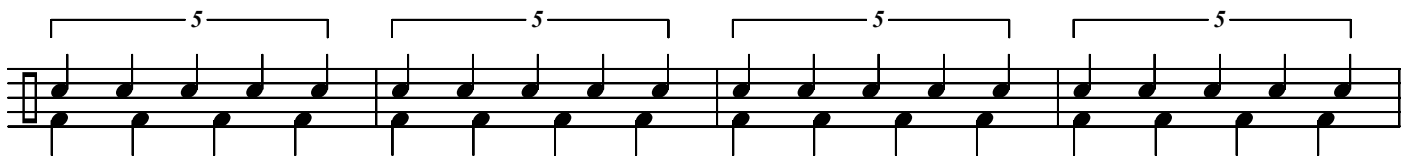
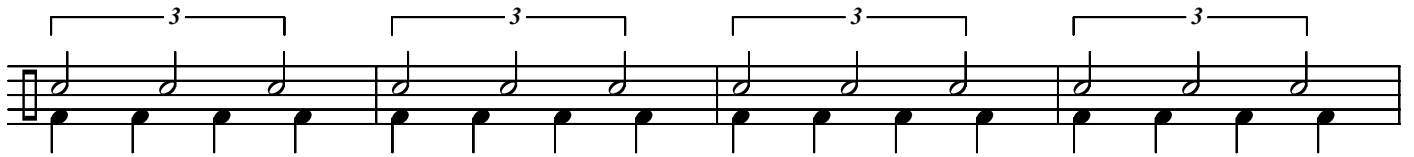
14 FUNK 1

RECOMMENDED LISTENING: HEADHUNTERS BY HERBIE HANCOCK, TRACK 1: "CHAMELEON."

15 FUNK 2

Rhythm Scale

by John Willmarth



Rhythm Scale

by John Willmarth

First staff of music showing a rhythmic exercise with triplet patterns. The top staff contains four groups of triplets, each consisting of three eighth notes. The bottom staff contains a steady bass line of quarter notes.

Second staff of music showing a rhythmic exercise with septuplet patterns. The top staff contains four groups of septuplets, each consisting of seven eighth notes. The bottom staff contains a steady bass line of quarter notes.

Third staff of music showing a rhythmic exercise with sixteenth-note patterns. The top staff contains four groups of sixteenth-note patterns, each consisting of two groups of eighth notes. The bottom staff contains a steady bass line of quarter notes.

Fourth staff of music showing a rhythmic exercise with quintuplet patterns. The top staff contains four groups of quintuplets, each consisting of five eighth notes. The bottom staff contains a steady bass line of quarter notes.

Fifth staff of music showing a rhythmic exercise with sextuplet patterns. The top staff contains four groups of sextuplets, each consisting of six eighth notes. The bottom staff contains a steady bass line of quarter notes.

Sixth staff of music showing a rhythmic exercise with septuplet patterns. The top staff contains four groups of septuplets, each consisting of seven eighth notes. The bottom staff contains a steady bass line of quarter notes.

Seventh staff of music showing a rhythmic exercise with sixteenth-note patterns. The top staff contains four groups of sixteenth-note patterns, each consisting of two groups of eighth notes. The bottom staff contains a steady bass line of quarter notes.

STYLISTIC EXAMPLES FOR DRUMSET

KENTUCKY CHAPTER OF PAS ALL-STATE COMMITTEE

COMPILED BY JOHN WILLMARTH

RECOMMENDED LISTENING: MILESTONES BY MILES DAVIS, TRACK 2: "SID'S AHEAD."

1 SWING

NOTE: REFER TO THE JAZZ COMPING WORKSHEET FOR MORE INFORMATION ON JAZZ TIME

RECOMMENDED LISTENING: BAG'S GROOVE BY MILES DAVIS, TRACK 6: "DOXY."

2 2-BEAT

RECOMMENDED LISTENING: MOANIN' BY ART BLAKEY AND THE JAZZ MESSENGERS, TRACK 2: "MOANIN'."

3 JAZZ SHUFFLE

RECOMMENDED LISTENING: LIKE MINDS BY GARY BURTON, TRACK 1: "QUESTION AND ANSWER."

4 JAZZ WALTZ

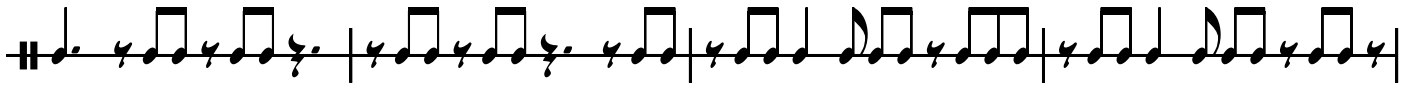
RECOMMENDED LISTENING: THRU MY EYES BY MICHEL CAMILO, TRACK 9: "AFRO BLUE."

5 12/8 AFRO-CUBAN

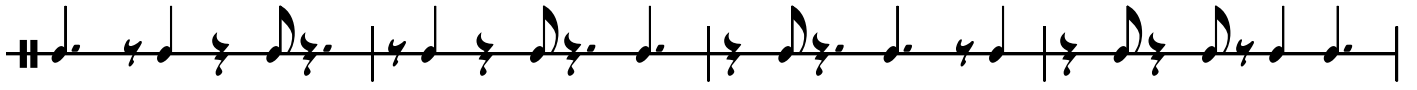
6 JAZZ MAMBO 1

RECOMMENDED LISTENING: THE REAL MCCOY BY MCCOY TYNER, TRACK 1: "PASSION DANCE."

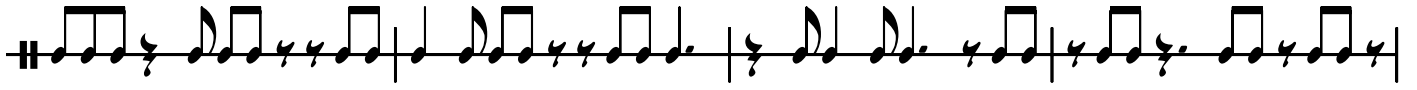
7 JAZZ MAMBO 2



41



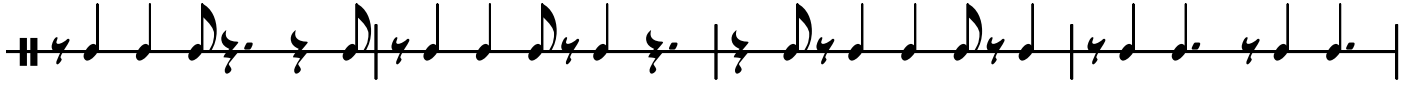
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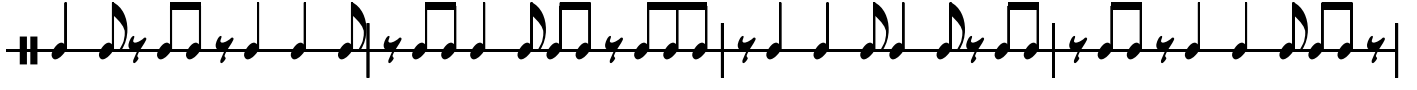
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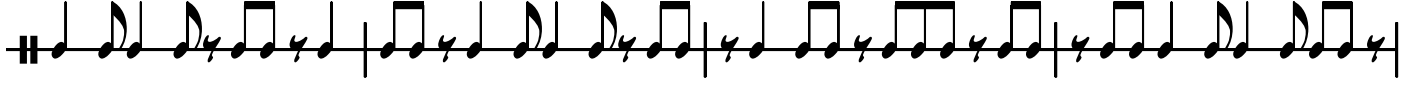
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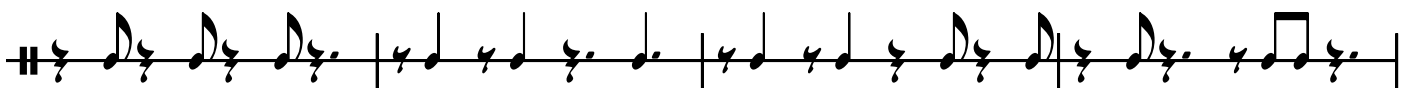
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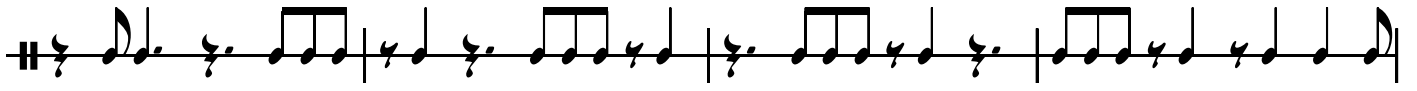
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65



69



73



77



81

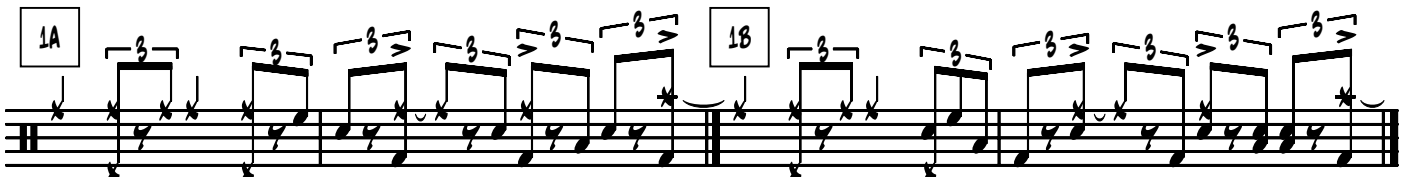
BIG BAND SET-UPS FOR DRUMSET

ENSEMBLE FIGURES ARE HITS PLAYED IN UNISON BY THE FULL BAND. IT IS THE DRUMMER'S JOB TO RHYTHMICALLY SET-UP THESE FIGURES. THE FIRST EXAMPLE SHOWS HOW YOU MIGHT SEE A FIGURE WRITTEN IN A CHART. THE FOLLOWING EXAMPLES SHOW A FEW POSSIBLE SET UPS. ONCE YOU LEARN THE GIVEN EXAMPLES, TRY TO COME UP WITH SOME OF YOUR OWN.

1



1A

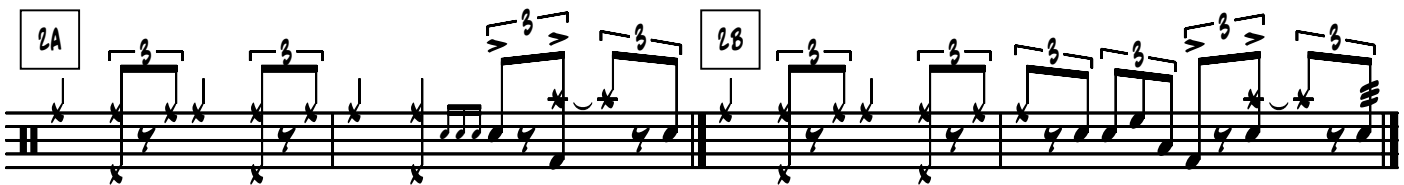


NOTE: AN ACCENT ON THE RIDE CYMBAL DENOTES A CRASH SOUND.

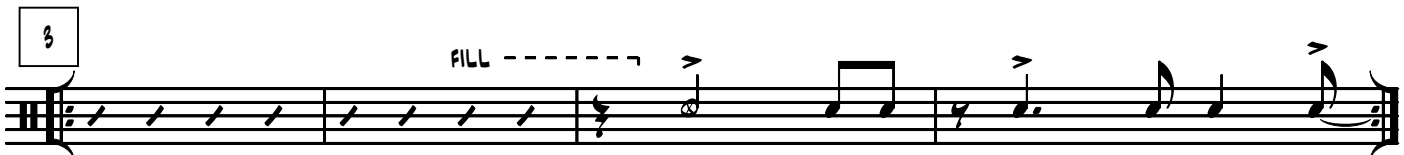
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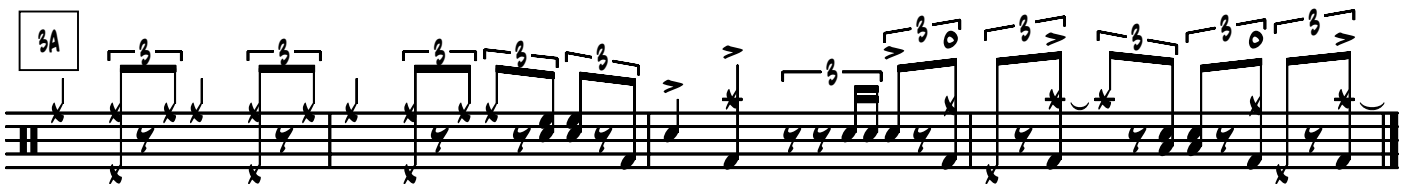
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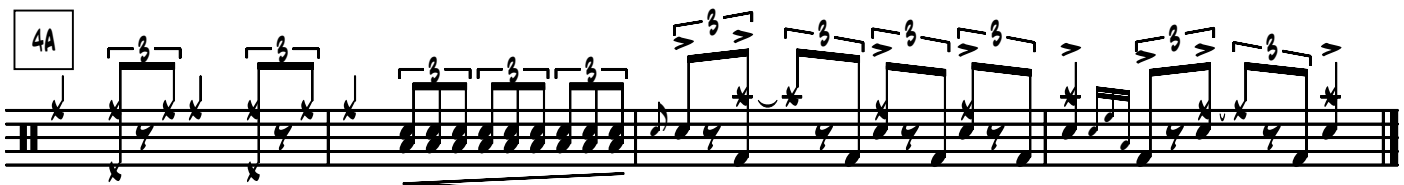
3A



4




4A





Sound Enhanced

Hear the music examples marked  in the Members Only section of the PAS Web site at www.pas.org

Kiko's Samba

BY JAMES DREIER

Several years ago I had the privilege of traveling to the city of Recife in Brazil's Northeast province of Pernambuco. There, while participating in a residency at the Conservatorio Pernambucano de Musica, I encountered José Francisco Bezerra de Oliveira, a wonderful local drummer known simply as "Kiko." He kindly sat down behind the drumset and proceeded to heat up the already tropical humid air with some amazing grooves.

One samba pattern he played incorporated an inverted paradiddle sticking. This pattern not only places the hands nicely around the set, but also produces the unique feel and articulation that gives Brazilian drumming such a great sound. It is a relatively simple pattern, but a very effective one when a single drummer is trying to recreate the full bateria sound of "Samba Batucada"—the big sound of Rio's "samba schools" (Escola de Samba).

Presented below is series of graduated steps towards learning Kiko's basic pattern, and some variations I developed. I think you will find it to be a very useful and an effective way of playing samba on the drumset.

Before you get started, it is very important to have the paradiddle and its inversions firmly under control. A good way to achieve this is to play patterns 5 through 8 on page 5 of George Stone's *Stick Control* over the basic samba bass and hi-hat pattern.

DEVELOPING THE BASIC PATTERN

The first example shows Kiko's basic sticking pattern, which is an inverted paradiddle with a left-hand lead, played on the snare drum. This sticking naturally encourages a phrase that is not perfectly even (as opposed to single strokes). While staying in time and in control, allow the sticking to breathe by "compressing" the double strokes and slightly "reaching" for each downbeat. This produces the phrasing that is an important element of the Brazilian sound.

1 L R R L R L L R L R R L R L L R

Now add the samba bass and hi-hat pattern.

2 L R R L R L L R L R R L R L L R

The inverted paradiddle sticking makes an accent on the fourth eighth-note subdivision ("ah") of each beat easier. This is

a typical accent point for samba patterns and will make your pattern sound more authentic.

3 L R R L R L L R L R R L R L L R

After you are comfortable with the sticking and the accents, move the right hand to the floor tom on the downbeat of beat two in each measure. This imitates the sound of the low surdo drum, and provides the strong beat-two accent that is critical to a good samba feel.

4 L R R L R L L R L R R L R L L R

Now move the right hand up to your rack tom for the first note of each measure. This imitates the higher pitched surdos that balance out the lower and stronger sounding surdos. This is the basic pattern that Kiko used so effectively.

5 L R R L R L L R L R R L R L L R

VARIATIONS

A common characteristic of most Brazilian patterns is the two-bar phrase. In Example 6, an added left-hand rack-tom stroke in the second measure creates a two-bar phrase.

6 L R R L R L L R L R R L R L L R

Example 7 features an additional right-hand stroke on the floor tom in measure one that creates an even more complex pattern.

7 L R R L R L L R L R R L R L L R

Finally, by changing the sticking slightly and adding more floor tom strokes, a pattern is created that typifies the interaction between the low and high surdos of Samba Batucada.

8 L R R L R R L R L R R L R L L R

Once you are comfortable with the basic pattern and all the variations, practice going from one variation to another, in random order, concentrating on smooth transitions. You can then improvise freely around the kit and come up with countless new variations. The pattern also works nicely with the right hand on the ride-cymbal bell or hi-hat and the left hand on the snare drum.

Kiko's samba, like the music and musicians of Brazil, is rich in rhythmic heritage, easily adaptable and extremely effective in producing a great samba groove. Every time I play it, I can feel the heavy tropical air of Recife and hear the powerful rhythms that grow there. Kiko's samba is a little offering from this fertile region. Learn it, play it, and turn up the heat.

James Dreier is a performer and educator living in Iowa City, Iowa. He teaches percussion at Kirkwood College, where he directs the Annual Latin Drumming Workshop, and is the drumset specialist at Augustana College and the University of Iowa. He performs and records with the Latin group Orquesta Alto Maiz. PN



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Drumset Rudiments

Experiment with different stickings/footings/permutations

John Willmarth

1

R R R L

2

R L R L R L

3

R L L R L L R L

4

R L R L R L R L

R L R L

5

R L R L R L R L R L R L

6

R L R L R L R L R L R L R L

R L R L

7

R L R L R L R L

R L R L

ENSEMBLE FIGURES FOR BIG BAND

JOHN WILLMARTH

1

2

3

4

5

6

7

8

1 BAR COMBINATION FIGURES

1

2

3

4

5

6

7

8

HOTLICKS

Courtesy of
Percussive Arts Society
701 NW Ferris Ave.
Lawton, OK 73507-5442
Phone (580) 353-1455 • Fax (580) 353-1456
E-mail percarts@pas.org
Web site <http://www.pas.org>

DRUMSET WARM-UP

JOHN RILEY

Jazz Drummer, Vanguard Orchestra
Drumset Instructor, Manhattan School of Music

These jazz drumming exercises from are designed to reinforce the swing ride cymbal pattern and develop left-hand independence. Practice at various tempos (e.g., MM = 70–200) and using various dynamics. Play each exercise softly so that you don't lose the focus on the ride cymbal. The bass drum part should also be played very softly.

From **THE ART OF BOP DRUMMING** by John Riley.
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The musical notation is arranged in four systems, each with four staves. The staves are labeled on the left as Cym, SD, BD, and HH. The first staff (Cym) shows a continuous pattern of eighth notes on the ride cymbal, with accents (>) and triplet markings (3) above the notes. The second staff (SD) shows a pattern of quarter notes and eighth notes, with accents and triplet markings. The third staff (BD) shows a pattern of quarter notes and eighth notes, with accents and triplet markings. The fourth staff (HH) shows a pattern of quarter notes and eighth notes, with accents and triplet markings. The notation includes various articulation marks like accents (>) and slurs, and repeat signs.

HEAR A MIDI FILE OF THIS EXERCISE AT **HOTLICKS** ONLINE BY VISITING WWW.PAS.ORG

JAZZ SOLO VOCABULARY FOR DRUMSET

BY JOHN WILLMARTH

- 1) PLAY EACH 1 BAR EXAMPLE AS INDICATED
- 2) CHANGE UP THE ORCHESTRATION BY MOVING THE HANDS AROUND THE KIT
- 3) CONNECT IDEAS TOGETHER TO CREATE 4 BAR PHRASES
- 4) IMPROVISE WITH THE MATERIAL TO CREATE YOUR OWN IDEAS

SWING 8'S

1

2

3

4

4 BAR EXAMPLES:

1

2



Latin Drumset Techniques

by
Ed Uribe

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What we refer to as American music is really a synthesis of styles and influences from a variety of other cultures that have come together as a result of our historical development and evolution as a country. No matter what we may think of as being intrinsically American music—jazz, rock, funk, soul, pop, whatever—it all really developed through the meeting of various cultures. In our case the most prevalent influences have been the European (most specifically the Spanish, Portuguese, and French, as well as some northern European protestant cultures), various African cultures, and various Latin-American and Caribbean cultures (and I'm using these terms very generically). In reality every country's or culture's music pretty much developed the same way as ours—through a merging of various cultures—and though most countries are much older than ours, and many of these developments took place long ago, many still continue today.

Throughout our relatively brief musical history there have been periods of tremendous popularity of a variety of styles from abroad. There was a period in the twenties and thirties where the Danzas and the Cuban Danzón was very popular with the uptown "elegant set." There was a Mambo craze in the fifties, a Cha-Cha craze later took over, a Bossa Nova craze in the late fifties and early sixties, the CuBop thing in the fifties, and Salsa took over the Latin music industry in the seventies. For a while everybody seemed nuts about Samba and Brazilian music, and other styles such as Reggae, Calypso, and various South African styles have seen their heyday of popularity here. Today and in very recent years, the Cuban thing has come to the forefront and everybody and their mother—from major recording artists to local club acts—seem to be doing something Latin.

With this in mind the focus of this presentation will be on three of the most popular styles encountered by drummers beginning to play Latin music. These are the Cha-Cha, the Mambo, and the Songo. I think that with a solid control of these three styles one can cover quite a bit of ground because many styles—especially when played in non-traditional settings, as most of you will probably play them—have a tremendous similarity to one of these three styles. You could, *in a very general way*, create three broad categories into which you would place a number of rhythms and songstyles that would each share the rhythmic vocabulary of one of these three styles. Consequently, if you can cover and understand these, you won't find many others to be that drastically different.

Of course I'm speaking very broadly and *every* style has specific characteristics that make it what it is. Sometimes a seemingly insignificant detail is what actually defines a style as such, but this level of understanding requires a much deeper level of study and commitment. For most players not running around in the "heavy latin circles," simply being able to capture the basic character of a style will more than suffice.

For those of you who are inclined to study Latin American and Caribbean music in an in-depth way I'll take this opportunity to shamelessly plug my books which are available here on a show special at the Warner Bros. booth. You can of course buy them from your local retailer. The titles:

The Essence of Brazilian Percussion and Drum Set
(comes with one CD)

The Essence of Afro-Cuban Percussion and Drum Set
(comes with two CD's)



Latin Drumset Techniques

by
Ed Uribe

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CHA-CHA

One of the most important factors to consider when playing Latin rhythms on the drum set is whether there is other percussion present and if so what it is. This factor alone will largely determine what you play because in pretty much all Latin styles, when you perform them on drum set, you are playing the role of one or more of the percussion parts.

At right are four basic patterns for this style. The first two would be used if there is a conga player present. The third and fourth would be used if there is no conga player present. Notice that these last two patterns contain the basic conga patterns played on the toms.

I mentioned in the introduction that other styles could be played with the same or very similar patterns. Of course you have to account for tempo, harmonic vocabulary, lyric content, and slight differences in certain patterns, but you could also play Guajira, Bolero (certain parts of the piece), and the ending vamp section of a Danzón with these patterns. You could also use them for any type of generic Latin ballad style or slower quarter-note pulsed style.

1.

2.

3.

4.



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MAMBO

Here we look at various patterns for the Mambo style. Other styles that could be played with these or very similar patterns would be the Son-Montuno, Guaracha, or what some generally refer to as a Salsa style, although this is really not correct terminology. A Salsa band can be compared to an R&B band. An R&B band might play a funk ballad, a funk shuffle, a blues shuffle, a rock style thing, a New Orleans style thing, etc. Similarly a Salsa band would probably, in the course of a show, play a Guaracha, a Bolero, some Merengue pieces, a mambo, etc. So saying “let’s play a Salsa thing” doesn’t really say very much—except that you don’t know a lot about this music. But still, people do say this, and if you know what they mean you’re all set.

Patterns 1 and 2 present a pattern commonly referred to as *cáscara*. On the drum set this would be played on the hihat or on some wood sound (side or rim of floor tom). These first two patterns have both hands playing the cascara. On the timbales this would be played on the shells (also called “playing paila”). This pattern is commonly used in the low dynamic sections of a piece.

Patterns 3 and 4 are also *cáscara* patterns but they are now played with one hand (on the hihat or a wood sound) while the other hand either plays a basic comping pattern on the rim of the snare and the high tom, or the clave pattern. These patterns are used in the low dynamic sections of a piece and function exactly as the patterns above. You can also play these patterns on cowbells or cymbals if you were playing a jazz mambo style.

Note: If there is a conga player do not play two strokes on the tom. Play only one on the beat.

1.

2.

3.

4.



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The pattern at right is used for the high dynamic sections—choruses, solos, etc. The pattern is played on the mambo bell. This pattern is written out to include the conga drummer's parts on the toms. If a conga drummer were present you would *not* play this. You would simply play beats two and four (on the rim of the snare and the high tom respectively) or the clave.



MAMBO COWBELL VARIATIONS

Once you have all of the previous patterns together try substituting the following cowbell variations for the main cowbell pattern in the example above. Practice these at a variety of tempos and dynamics, and on a variety of sound sources (cowbell, cymbal, side of floor tom)

1.		7.	
2.		8.	
3.		9.	
4.		10.	
5.		11.	
6.		12.	



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SONGO

The Songo has become the one of the most popular Afro-Cuban styles these days, but in spite of its popularity it is really one of the most misunderstood styles. I encounter many students and players who think that the Songo is just a beat or a pattern. Often drummers learn one combination and are under the impression that this is knowing the Songo. This couldn't be further from the true essence of the style.

Songo is really more of a concept or approach than simply a series of patterns. It is truly an improvisational style incorporating elements of the Rumba and the Son traditions, as well as influences of jazz, funk and fusion styles that Cuba has assimilated from our musical exploits. The combinations that are most often referred to as Songo patterns are merely simple rhythmic structures upon which to build (arrange or improvise) more complex parts.

Think of the Songo patterns like you would the so-called jazz patterns. In jazz you have a basic ride cymbal pattern that is commonly referred to as the jazz ride. You might play beats 2 and 4 on the hihat along with this ride pattern. It is also common in some jazz styles to feather quarter notes on the bass drum and play rhythmic variations with the other hand on the snare. But this is not *playing* jazz. You don't play any type of jazz by merely executing this pattern. This is just the basic underlying structure, a framework to build on. Such is the case with the Songo. The patterns are just a takeoff point. *Everything else that you do with them are what really makes it a Songo.*

We begin with a basic pattern. Play this on the hihat, rim of snare, and bass drum. Once you're comfortable with it move your hands to other sound sources. Add 2 and 4 on the hihat.



COWBELL/RIDE VARIATIONS

When you're comfortable with the pattern above try substituting the following variations for the cowbell





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LEFT HAND WORKOUTS

The first objective will be to get your left hand freed up so you can improvise freely around the set with it. You eventually want to be able to play whatever you want and whatever the music is telling you to play. (Reverse this if you are left handed.)

Workout 1

1.	5.
2.	6.
3.	7.
4.	8.

Workout 2

1.	8.
2.	9.
3.	10.
4.	11.
5.	12.
6.	13.
7.	14.
15.	



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MORE DEVELOPED PATTERNS AND LEFT HAND PHRASING AND IMPROVISATION

Having completed these workouts you should now feel pretty warmed up and pretty limber in this groove. The next step is to practice improvising phrases with the left hand while still keeping the other three limbs constant. In addition to free improvisation you should also try to come up with recurring phrases that could evolve into identifiable patterns and grooves. These would then be added to your repertoire of Songo material. Now you're starting to build a vocabulary in the style. Following are a couple of two and four bar examples of phrases based on left hand variations around the set along with the three basic ostinatos in the other limbs.







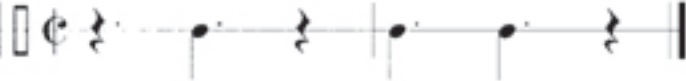

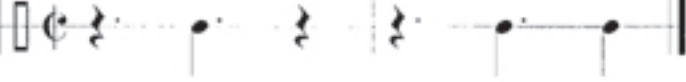
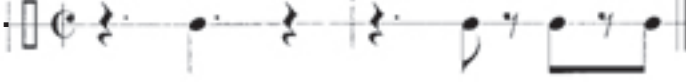


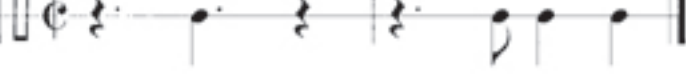
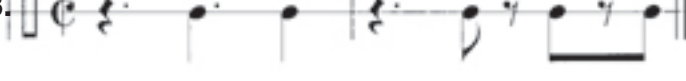


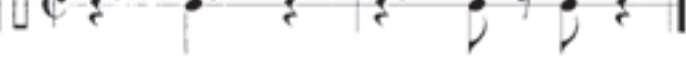
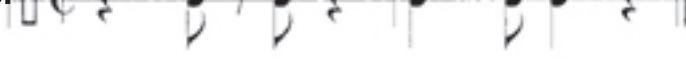


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BASS DRUM VARIATIONS

Another issue that surfaces quite often in the learning of the Songo is the lack of emphasis on variations in the bass drum. While the bass drum does mostly play the basic ostinato written on the previous page as its fundamental timekeeping pattern, it can and should also be used as part of the rhythmic variation. This can be done in a couple of ways. The first would be to play a different bass drum pattern as the ostinato for a particular groove. The second approach would be to have the bass drum be part of the varying rhythmic line along with the left hand. This would result in a dialogue between the left hand and bass drum similar to what often takes place in certain types of jazz drumming. Following are some bass drum variations. Practice these while keeping the basic patterns in the two hands and the left foot.

1. 	9. 
2. 	10. 
3. 	11. 
4. 	12. 
5. 	13. 
6. 	14. 
7. 	15. 
8. 	16. 



Latin Drumset Techniques

by
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I shouldn't do any presentation on Afro-Latin music without a thorough discussion of the clave, but the time allotted for this session does not allow this. I will only mention that you must become completely familiar with the clave rhythms and all of their workings. Without this you will not be able to play this music the way it should be played. The clave is a very confusing issue for many. This is not surprising because it is often presented and explained in a very confusing fashion. At the risk of coming off like a bad infomercial I will once again direct you to my books because there is a thorough and clear presentation of all of this music there and I believe it one of the few you will find. At the very minimum, try to memorize the patterns presented here in relation to their corresponding clave and clave position. This will at least be a start in the right direction.

Working through these approaches in a methodical and concentrated way will give you a lot of facility with these grooves and help you begin to develop a stylistic vocabulary. You must supplement these studies with a lot of listening and analysis of the key players and ensembles of this tradition. This is critical for ultimately developing the right sound and feel. Learning any musical style is like learning a language and the only way to learn a new language correctly is by listening to those who really speak it well and then copying how they speak it. You must also seek out other players who are studying these same things and practice with them. There is much to be gained by practicing with someone else. You rarely play this music alone except when you solo, and even then you are often being accompanied. Practice with as many other instrumentalists or ensembles as possible.

Farewell for now and, in the words of a famous Jedi, may the clave be with you but more importantly, may you be with the clave.

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Terry Bozzio

Ostinato Power

BY RICK MATTINGLY

In just a few short years, his solo drum performances have become legendary, as Terry Bozzio maintains ostinato patterns with different combinations of limbs while playing both composed and improvised melodies with whatever limbs are left, all on a gargantuan drumset. Drummers frequently shake their heads at the seeming impossibility of Bozzio's technical accomplishments. But if the chops don't get you, the musicality will, as Bozzio's drum solos have tremendous compositional logic and memorable melodies. Contrary to popular wisdom, the audience *can* walk away humming the drum solo.

To Bozzio, the idea of using ostinatos was logical. "If you've ever learned to maintain the standard jazz ride-cymbal pattern while playing independently on the snare and bass drums, like in the Chapin book, then you've worked with an ostinato," Bozzio points out. "Playing straight eighth notes on a ride cymbal is an ostinato, and so is playing quarter notes with the hi-hat pedal. But why limit it to that? A lot of drummers these days can play a samba ostinato with their feet, and drummers like Horacio Hernandez can keep the clave pattern going with the left foot while they solo over it. And people around the world have given me tapes on which they are doing all kinds of interesting things with ostinatos, so it will be interesting to see where this all goes in the future."

For the present, though, Bozzio's use of ostinatos remains at the cutting edge, and he invariably emerges with new patterns and compositions each time he embarks on a tour. For his PASIC '98 performance, he will be drawing from his new CD of solo drumming, *Drawing the Circle*.

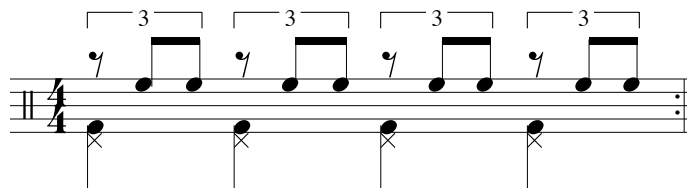
"One of the pieces I'll be playing is called 'Djon Don,' which is based on a drumbeat from Mali," Bozzio says. "It starts with a Gregorian Chant-type melody on the high piccolo toms, which is antiphonally answered by thunderous African-sounding drum fills. Technically, it's like flammed ruffs between my hands and feet, and it sounds like six people playing. Then I start the ostinato, which introduces the 'Djon Don' theme. I improvise between the snare—with snares off—and floor tom, and then I modulate to different shell toms, which is like a chord change. There is a dynamic drop into a melodic cymbal solo, and then I bring it back up and go into pentatonic and modal piccolo tom melodies with the right hand, while my left hand sets up counterlines with playing fill-in and ghost notes, changing drums each bar in a three-drum pattern. There is a recapitulation into the 'Djon Don' theme, and then a coda that has two Indian methods of composition: one is a South Indian reduction system, with five threes, five twos and five ones, and then a Tehai of three fives."

And that's just one of the pieces he will play.

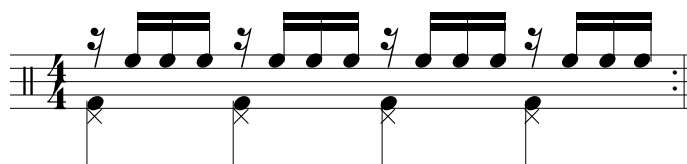
But for all the obvious thought that goes into one of Bozzio's solo works, the end effect is one of complete freedom behind the drumkit. Granted, the sheer number of drums and cymbals gives Bozzio more melodic options than he would have on a

standard kit, but he's not playing all of the kit all of the time. In the course of a concert, there are always spots in which Bozzio concentrates on just a few select elements of his drumkit, at which point his sheer rhythmic mastery and independence dominate.

Even after working with ostinatos for well over a decade, Bozzio still approaches each new one with the same routine he has always used. "The first ostinato I ever worked on was just quarter notes with my feet on bass drum and hi-hat, with my left hand playing the second and third notes of each eighth-note triplet on a tom-tom," he says. "That gave me a rolling triplet rhythm."



"Then, I worked out all of the permutations of eighth-note triplets with my right hand on another tom, learning how each pattern fit with the ostinato. (See Example 1.) The second ostinato I learned was the same thing with my feet, but with my left hand playing the last three sixteenth notes of each beat on the tom.

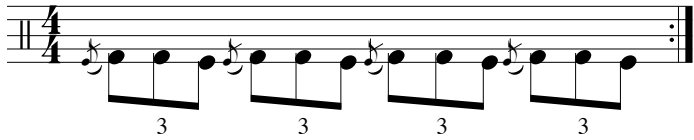


"Again, I worked out all of the permutations of sixteenth notes, learning how the right hand fit with or against what I was doing in the left. (See Example 2.) When working out both the triplets and the sixteenth notes, I would tell myself the pattern I was playing. With each subdivision of the beat, you could have a right, a left, both hands together, or a rest in both hands. So, for example, to learn the right-hand pattern that had the first three sixteenths of the beat, along with the left-hand ostinato that had the last three sixteenths, the pattern would be right-together-together-left.

"I would play that until I could feel it, and then move to the next one. After a while, you can hear how these rhythms fall together, and you can listen to your left hand playing the ostinato as though it were a sequencer or another musician, and you can improvise freely with your right hand against it."

Some of Bozzio's ostinatos feature double bass patterns, such

as a Swiss triplet:



or a 7/16 pattern between the bass drums:



“With a pattern like that, I use the same approach,” Bozzio says. “I write out all the permutations of seven notes and rests and practice each one.”

Lately, Bozzio has been exploring more melodic ostinatos, such as on his piece “Jazz for One,” in which he maintains a “walking” bass line on his low toms while soloing on the rest of the kit. “I try to keep a Ron Carter or Jimmy Garrison-style

bass line with one hand,” Bozzio explains, “while playing like Tony Williams or Elvin Jones with the rest of my body.”

Bozzio has also been applying ostinatos to compositions for string quartet and drumset, and woodwind quintet and drumset. “People were always telling me that my drumming sounded orchestral,” Bozzio says. “So one day I wrote out an overhead chart of my drumset with the pitches of my drums and the relative pitches of the cymbals. Then I started assigning things I play to different instruments. A tom melody might go to the violin, an ostinato might go to the cello. But then I also wrote counter melodies and did a lot more with harmony.

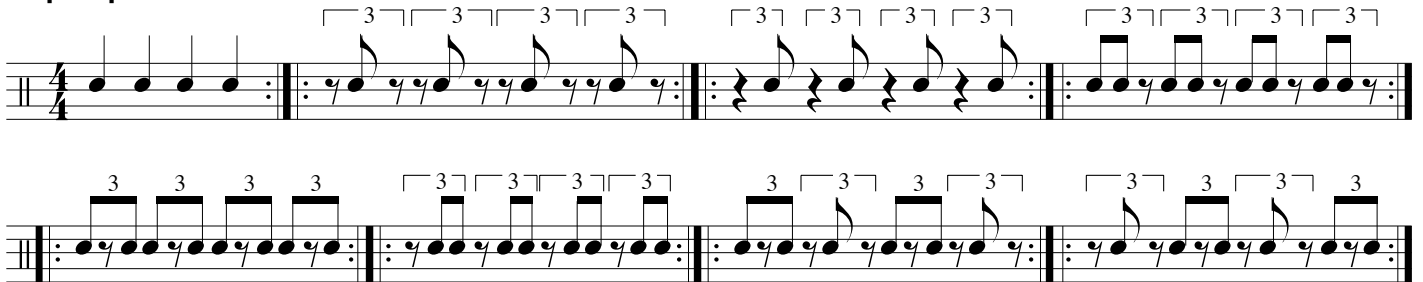
“With the heavy use of ostinatos, the pieces sound kind of Phillip Glass-ish or Steve Reich-ish, and there is definitely a minimalist aspect. There is also a Stravinsky influence, as well as some Varese and, of course, some Zappa,” Bozzio says, referring to one of his former employers.

Bozzio has recorded some of these pieces on a CD titled *Chamber Works*, in which the string and woodwind parts were created through samplers and sequencers. “My dream is to play this music with real musicians,” he says, “but in the meantime, this is sort of a demo of what can be done, and I’m very proud of it.”

PN

Example 1

Triplet permutations



Example 2

Sixteenth-note permutations



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Ride Cym.
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