

Coming Soon!

“New Latin Styles”

by
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A brand new book and CD of more than 60 pages containing both traditional and contemporary drumset patterns of select Afro-Cuban and Brazilian styles.

Featured styles include Cha Cha Cha, Afro-Cuban 6/8, Mambo, Songo, Bossa Nova, and Samba.

The text includes exercises for developing coordination, tips on playing musically, explanations of the style, recommended listening lists, and play-along recordings.

The book is designed for drummers of all ages and skill levels.

Here are just a few sample pages...

SONGO

The Songo can be played and counted 'in 2' with 8th notes being the primary sub-division, or in 4/4 with a 16th notes sub-division. The first example below illustrates both ways of writing and 'feeling' the rhythms.

The Songo drumset pattern played 'in 2' is most often 2-measures in length; in 4/4, the 16th note pattern would play for 1 measure. The more traditional or authentic Afro-Cuban Songos are usually played to a 2-3 clave. However, in most non-Afro-Cuban music applications, it can be played any combination of ways, does not have to adhere to clave, and the patterns can be any length.

Basic Songo

* written and felt 'in 2'

Example A shows two measures in 2/4 time. The first measure contains a series of eighth notes with accents, and the second measure contains a series of eighth notes with accents. Example B shows two measures in 4/4 time, with the first measure containing a series of eighth notes with accents and the second measure containing a series of eighth notes with accents.

The next example adds the Left Foot on 1 and 3. It can be played on the high hat, cow bell, or jam block. Pattern 'D' also shows an accent variation.

Example C shows two measures in 2/4 time. The first measure contains a series of eighth notes with accents, and the second measure contains a series of eighth notes with accents. Example D shows two measures in 2/4 time, with the first measure containing a series of eighth notes with accents and the second measure containing a series of eighth notes with accents.

Examples 'E' thru 'F' introduce some new sounds and accent patterns. Although it is not notated here, the Left Foot should play any of the sounds mentioned above on 1 and 3 of each measure.

Example E shows two measures in 4/4 time. The first measure contains a series of eighth notes with accents, and the second measure contains a series of eighth notes with accents. Example F shows two measures in 4/4 time, with the first measure containing a series of eighth notes with accents and the second measure containing a series of eighth notes with accents.

Example G shows two measures in 4/4 time. The first measure contains a series of eighth notes with accents, and the second measure contains a series of eighth notes with accents. Example H shows two measures in 4/4 time, with the first measure containing a series of eighth notes with accents and the second measure containing a series of eighth notes with accents.

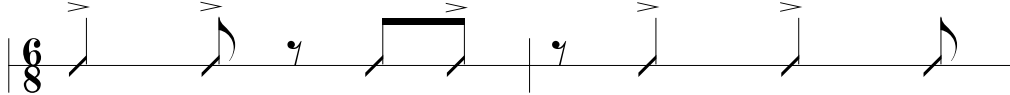
6/8 AFRO-CUBAN BASICS

As with many other Afro-Cuban musics, 6/8 is played to a clave. The rhythms in this section all conform to 3/2 clave in 6/8 time.

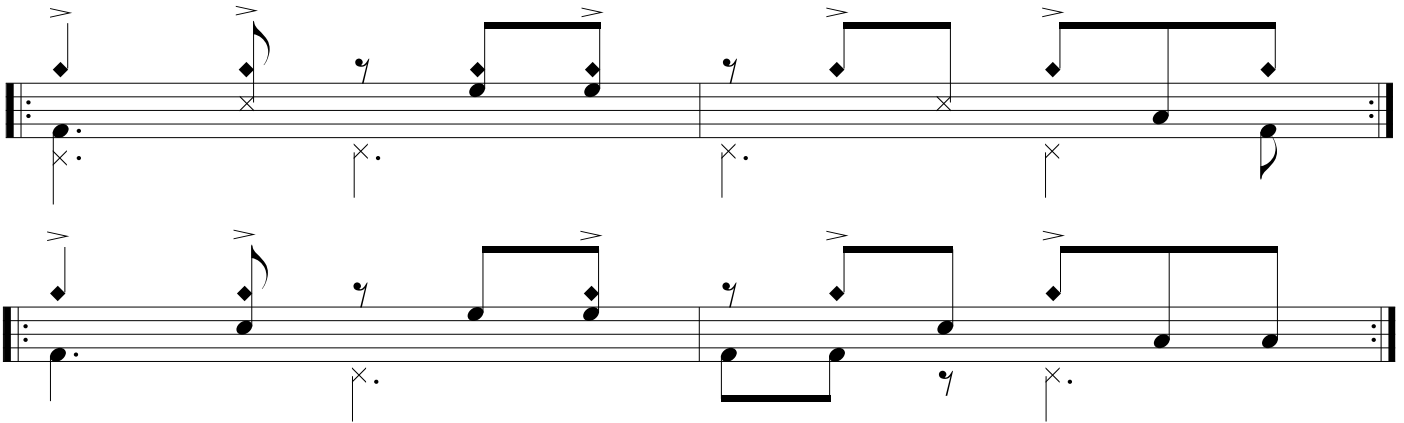
Here is the clave for 6/8, as it is almost always played in 3/2 form. As in most music written in 6/8 time, the strong beats of the measures are felt, though not always played, on '1' and '4'.



The following is the 'cascara' pattern, or main cow bell pattern, often played by the timbalero (timbale player) on the shell of the timbale or on one of the cow bells or the cymbal. The term 'cascara' means shell. You can see how this pattern is built around the clave.

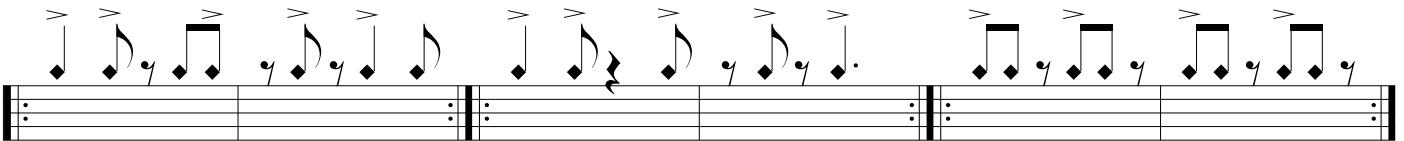


The examples below are two of the most common patterns played in Afro-Cuban music 6/8 on the drums set, especially in music that is heavily jazz influenced. The right hand often plays the 'cascara' rhythm on the ride or bell of the ride cymbal, but can also be played on a cow bell (usually a mambo bell), on the rim or shell of the floor tom, or on the high hat.

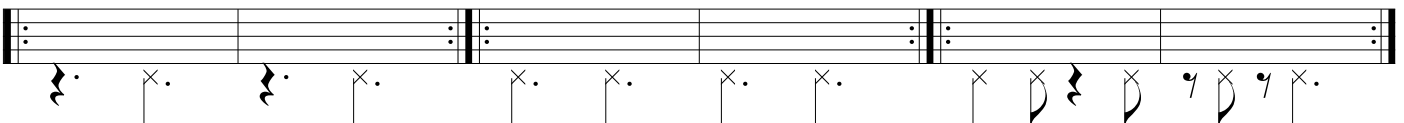


Below are some typical 6/8 rhythms and hand/feet combinations. Mix and match these various combinations with the left hand variations on the next page.

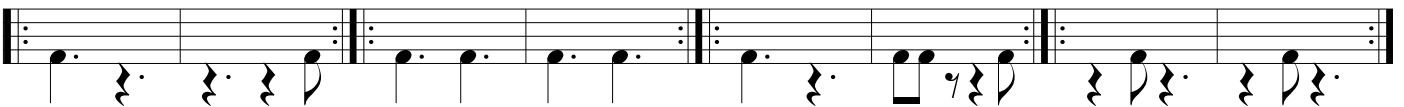
Right Hand Variations



Left Foot Variations



Right Foot Variations



CHA-CHA-CHA

! Cha-Cha-Cha (commonly referred to as Cha-Cha) is a 1-measure quarter-note-based pattern that is NOT played to clave. However, often the drums and percussion play a 2-measure pattern that typically frames the clave rhythm. This 2-measure pattern conforms with the dance steps, which take 8 beats, or two full measures, to complete one full basic repetition. Remember, the Cha-Cha is a dance played at a tempo where quarter notes average between 110 and 130 bpm.

It's important to remember that the following patterns are written for ensembles where there is a drummer and no-one else is playing any percussion instruments. These patterns incorporate elements that the timbalero, conguero, and others may be playing.

Examples B and C are framed around 2-3 clave.

Example A below is a simple, but typical Cha Cha. The bass drum is left out of this example, because based on what the bassist is playing, it may not be necessary to play the bass drum.

Top note: usually, the right hand on the cha-cha bell, floor tom shell, ride bell, or high hat bell

Bottom note: usually the left foot on the high hat, cha cha bell, or jam block

A)

This pattern adds the bass drum as it can be played framing a 2-3 clave.

C)

This pattern adds another typical cow bell/shell rhythm, and the bass drum as it can be played framing a 2-3 clave.

The following pattern is more complicated and requires more practice. It adds the high hat splashing (opening with the left foot) on 1 and 3 of each measure (emulating the guiro (gourd) rhythmic pattern), a different bass drum rhythm.

BELL/CASCARA PATTERNS FOR MAMBO AND SON

IN 3/2 CLAVE W/OPPOSITE HAND FILLING THE EIGHTH NOTES, LEFT FOOT ON 1 AND 3, AND RIGHT FOOT TUMBAO

- 1) Play the top line with the Right Hand on the snare (snare off and muted by the Left Hand) on a mambo bell, cymbal bell, or on the high hat. Play the rhythm in the middle space with the Left Hand across the rim of the snare, or on the high hat, wood block, any bell, or around the drums.
Play the Left Foot on the high hat, wood block, or cow bell. Play the Right Foot on the bass drum.
- 2) Reverse the hand assignments and play the top line rhythm with the LH, and the middle space rhythm with the RH.

#1

Musical notation for pattern #1, consisting of three staves. The top staff contains a sequence of eighth notes with accents, grouped in pairs. The middle staff contains a sequence of eighth notes with accents, grouped in pairs. The bottom staff contains a sequence of eighth notes with accents, grouped in pairs.

#2

Musical notation for pattern #2, consisting of three staves. The top staff contains a sequence of eighth notes with accents, grouped in pairs. The middle staff contains a sequence of eighth notes with accents, grouped in pairs. The bottom staff contains a sequence of eighth notes with accents, grouped in pairs.

#3

Musical notation for pattern #3, consisting of three staves. The top staff contains a sequence of eighth notes with accents, grouped in pairs. The middle staff contains a sequence of eighth notes with accents, grouped in pairs. The bottom staff contains a sequence of eighth notes with accents, grouped in pairs.

#4

Musical notation for pattern #4, consisting of three staves. The top staff contains a sequence of eighth notes with accents, grouped in pairs. The middle staff contains a sequence of eighth notes with accents, grouped in pairs. The bottom staff contains a sequence of eighth notes with accents, grouped in pairs.

#5

Musical notation for pattern #5, consisting of three staves. The top staff contains a sequence of eighth notes with accents, grouped in pairs. The middle staff contains a sequence of eighth notes with accents, grouped in pairs. The bottom staff contains a sequence of eighth notes with accents, grouped in pairs.

#6

Musical notation for pattern #6, consisting of three staves. The top staff contains a sequence of eighth notes with accents, grouped in pairs. The middle staff contains a sequence of eighth notes with accents, grouped in pairs. The bottom staff contains a sequence of eighth notes with accents, grouped in pairs.

#7

Musical notation for pattern #7, consisting of three staves. The top staff contains a sequence of eighth notes with accents, grouped in pairs. The middle staff contains a sequence of eighth notes with accents, grouped in pairs. The bottom staff contains a sequence of eighth notes with accents, grouped in pairs.