



MATERIAL DIDÁTICO BATERIA V

Caderno de exercícios e atividades

Conservatório de Música Popular de Itajaí "Carlinhos Niehues"

PROF. MARIO C. NASCIMENTO JÚNIOR



Conservatório de Música Popular de Itajaí “Carlinhos Niehues”

**Caderno de Atividades
Material Didático
Bateria V
Prof. Mario Cesar Nascimento Júnior**

Primeiro Semestre – 2022

CONSERVATÓRIO DE MÚSICA POPULAR DE ITAJAÍ CARLINHOS NIEHUES
Rua Hercílio Luz, 655 – Centro – Itajaí/SC
Fones: 47 3344-3895 e 3349 1665
<http://conservatorio.itajai.sc.gov.br>



Plano de ensino

1. Dados de Identificação

Disciplina: Bateria V

Carga horária: 18h

Nº de encontros: 18

Fase: 5º semestre

Professor(a): Mario C. Nascimento Júnior

2. Ementa

Aspectos técnicos para as baquetas e para os pés. Grafias e notação musical para Bateria. Independência aplicada à leitura e escrita musical. Noções de improvisação. Ritmos diversos: Música Latina e suas vertentes (Rumba, Songo, Mambo, Cha-Cha, Afro-cuban).

3. Objetivo Geral

Desenvolver as habilidades instrumentais para a execução da Bateria em uma diversidade de ritmos e repertório de diferentes gêneros, períodos e culturas musicais.

4. Objetivos Específicos

- Desenvolver noções de performance da Bateria a partir do repertório e da vivência musical em grupo.
- Conhecer, através de gravações, a utilização da Bateria em diversos gêneros, estilos e períodos.
- Conhecer e buscar novas alternativas de grafar ritmos e peças musicais para Bateria.
- Potencializar uma vivência musical criativa através da prática de repertório e da improvisação.

5. Conteúdo

UNIDADE I – ROTINAS APLICADAS À TÉCNICA

CONSERVATÓRIO DE MÚSICA POPULAR DE ITAJAÍ CARLINHOS NIEHUES

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- Baqueteamentos e padrões rítmicos para os pés.
- Movimentação e distribuição no instrumento.

UNIDADE II – ROTINAS APLICADAS À INDEPENDÊNCIA

- Sistemas e padrões para independência aplicados à leitura, claves.
- Sistemas com baqueteamentos e padrões rítmicos para os pés
- Exercícios de acompanhamento (Comping) e Fraseado Latino.

UNIDADE III – IMPROVISAZÃO

- Aplicações das rotinas de técnica e independência nos improvisos.
- Viradas e prática de Ritmo + Solo em diferentes formas.
- Elementos para o desenvolvimento do solo, vamps e trilhas com sequencer.

UNIDADE IV – PRÁTICA DE REPERTÓRIO E RITMOS DIVERSOS – Música LATINA

- Histórico do estilo, referências.
- Performance, apreciação, composição, arranjo e adaptação de diferentes ritmos e de repertório para Bateria.

6. Metodologia

O curso de Bateria aborda diversos estilos e gêneros musicais através do estudo de repertório e de seus respectivos ritmos. A técnica se aplica diretamente à linguagem do ritmo, passando a ser assimilada e possibilitando inclusive a improvisação dentro do estilo. Durante a aula além dos aspectos técnicos do instrumento, o aluno aprende sobre a cultura característica do ritmo estudado através de textos e gravações. Haverá aulas expositivas, discussões em grupo e atividades práticas envolvendo: performance, improvisação, composição e apreciação musical.

7. Avaliação

A avaliação considera todo o processo do aluno no decorrer do semestre, de forma contínua, considerando o desenvolvimento de suas habilidades e de sua familiaridade com a Bateria, com os ritmos trabalhados e de sua autonomia, bem como na escrita. O foco da avaliação está na prática do repertório e na performance musical.



Serão dadas 3 notas da seguinte forma:

NOTA 1: Aproveitamento (assiduidade, pontualidade, rendimento, comprometimento e evolução);

NOTA 2: Média aritmética das provas práticas 1 e 2.

NOTA 3: Banca.

A nota final equivale à média aritmética das 3 notas.

FREQÜÊNCIA: mínimo de 75% de presença. O aluno que ultrapassar 25% de faltas é reprovado.

ATRASSO: Receberá falta o aluno que ultrapassar 15 minutos de atraso.

8. Bibliografia

Obrigatória

AMEEN, Robby, GOINES, Lincoln. **Funkifying the clave: Afro Cuban for bass and drums**. Manhattan Music. 1993.

BRANLY, Jimmy. **The New Method for Afro-Cuban Drumming**. Sheet Music. 2004.

HERNANDEZ, Horácio "El Negro". **Conversations in Clave**. Miami-FL, Alfred Publications, 2000.

Complementar

IGOE, Tommy, **Groove Essentials – the play-along**. Hudson Music, 2005.

STONE, George L. **Stick control for the snare drummer**. Boston: George B. Stone & Son, 1935.

CRONOGRAMA DE AULAS / 2022-1

Disciplina: Bateria V
Professor: Mario C. Nascimento Júnior
Turno: Vespertino

Data	Conteúdo
09/03	Apresentação do Plano de ensino e cronograma, Bateria Afro-Cubana e suas vertentes
16/03	Coordenação entre as Clave Rumba e Son com Cascara Pattern
23/03	Coordenação entre as Clave Rumba e Son com Cascara Pattern
30/03	Conga Pattern + Cascara, acompanhamentos Latinos
06/04	Songo padrões técnicos e estilísticos, audições comentadas
13/04	Prática de bateria Latina com acompanhamentos de trilha
20/04	Prática de bateria Latina com ênfase em Mambo e Songo
27/04	Revisão geral
04/05	Avaliação M1
11/05	Rumba Guaguanco, padrões técnicos e estilísticos, audições comentadas
18/05	Rumba Guaguanco, padrões técnicos e estilísticos, audições comentadas
25/05	Bembé, Afro-Cubano 6/8, padrões técnicos e estilísticos, audições comentadas
01/06	Bembé, Afro-Cubano 6/8, padrões técnicos e estilísticos, audições comentadas
08/06	Preparação para as bancas, Acompanhamentos, definição repertório
15/06	Feriado Municipal – Aniversário de Itajaí

22/06	Ensaaios para as bancas, prática de repertório Afro-Cubano
29/06	Revisão geral - Avaliação M2
06/07	Bancas de Instrumento

CRONOGRAMA DE AULAS / 2022-1

Disciplina: Bateria V
Professor: Mario C. Nascimento Júnior
Turno: Noturno

Data	Conteúdo
07/03	Aula Inaugural
14/03	Apresentação do Plano de ensino e cronograma, Bateria Afro-Cubana e suas vertentes
21/03	Coordenação entre as Clave Rumba e Son com Cascara Pattern
28/03	Coordenação entre as Clave Rumba e Son com Cascara Pattern
04/04	Conga Pattern + Cascara, acompanhamentos Latinos
11/04	Songo padrões técnicos e estilísticos, audições comentadas
18/04	Prática de bateria Latina com acompanhamentos de trilha
25/04	Prática de bateria Latina com ênfase em Mambo e Songo
02/05	Revisão geral
09/05	Avaliação M1
16/05	Rumba Guaguanco, padrões técnicos e estilísticos, audições comentadas



23/05	Rumba Guaguanco, padrões técnicos e estilísticos, audições comentadas
30/05	Bembé, Afro-Cubano 6/8, padrões técnicos e estilísticos, audições comentadas
06/06	Bembé, Afro-Cubano 6/8, padrões técnicos e estilísticos, audições comentadas
13/06	Preparação para as bancas, Acompanhamentos, definição repertório
20/06	Ensaaios para as bancas, prática de repertório Afro-Cubano
27/06	Revisão geral - Avaliação M2
04/07	Bancas de Instrumento



Introdução

Sejam bem-vindos a mais um semestre letivo de muitos estudos e aprendizados. Nossa caminhada na aprendizagem deste instrumento multi percussivo, segue mais uma direção: Ritmos Afro Caribenhos.

Ritmos riquíssimos em sonoridades, que influenciam músicos, compositores, gêneros musicais do mundo todo, e que também tem forte influência na música brasileira. Desde a influência da “Habanera” no choro brasileiro, aspectos estilísticos e rítmicos da música Afro Cubana permeiam canções, composições e sonoridades advindas do Caribe. Até a década de 50 do século XX, era uma das músicas mais influentes do mundo, junto com o Jazz, por seu aspecto dançante e popular nos salões de Baile de todo o mundo. Apesar de embargos econômicos e culturais, à Cuba, ocasionados após a década de 60, na “crise dos mísseis”, e na Revolução Cubana, muitos músicos cubanos, começam através de turnês pelo mundo e até mesmo imigrando para outros países, a continuar a difusão musical fazendo parcerias com nomes do Jazz e tocando nos mais diversos palcos, festivais e teatros dos EUA, Europa, Ásia e América do Sul.

Grandes nomes caribenhos como Tito Puente, já estavam estabelecidos na cena americana, e com uma comunidade Latina muito forte na América, tinha um público fiel e interessado na sua produção musical, extremamente prolífica. Gigantes artistas do Jazz incorporam a linguagem, aqui dando destaque para Dizzy Gillespie, que já no movimento Be Bop, fez parcerias com artistas afro cubanos, como Chano Pozo, Mongo Santamaria, entre outros. Destaque também para seu trabalho intitulado “United Nation Orchestra” que por décadas excursionou e apresentou grandes nomes da música como Arturo Sandoval, Paquito D’Rivera, Dave Valentim, Ignacio Berroa, Danilo Perez, Airto Moreira, entre outros.

A diversidade rítmica é um destaque nos estudos de música Afro cubana, visto a enorme quantidade de gêneros presentes, como Mambo, Rumba (Yambú,



Guagancó), Cha-cha-cha, Danzón, Songo, Bembé, Mozambique, Merengue, conga, entre outros.

Com essa diversidade, a proposta didática para o curso de Bateria do Conservatório é trazer esta riqueza rítmica os estudos que faremos, consistem em adaptações dos instrumentos de percussão para bateria, coordenação motora, estudos das claves afro cubanas, percepção, pesquisa de repertório e performance musical.

Um ótimo semestre e bons estudos!!!

Prof. Mario C. Nascimento Júnior

Leitura de Melodias Rítmicas

Preenchimentos com toques simples,
Movimentos Down (>), Tap (-), Up (^)

Mario Jr

Figuras Rítmicas

Acento Rítmico com preenchimento

The image displays ten musical staves, each representing a rhythmic exercise. Each staff begins with a treble clef and a common time signature (C). The exercises are numbered 1 through 19, with the number placed to the left of the staff. The notation includes various rhythmic figures, such as eighth notes, sixteenth notes, and rests, often grouped together. Above the notes, there are symbols indicating accents and movements: '>' for Down, '-' for Tap, and '^' for Up. The exercises are designed to be played on a keyboard, with the notes corresponding to the keys. The exercises are as follows:

- Exercise 1: A single eighth note, followed by a group of four eighth notes with accents and movements.
- Exercise 2: A single eighth note, followed by a group of four eighth notes with accents and movements.
- Exercise 3: A single eighth note, followed by a group of four eighth notes with accents and movements.
- Exercise 4: A single eighth note, followed by a group of four eighth notes with accents and movements.
- Exercise 5: A single eighth note, followed by a group of four eighth notes with accents and movements.
- Exercise 6: A single eighth note, followed by a group of four eighth notes with accents and movements.
- Exercise 7: A single eighth note, followed by a group of four eighth notes with accents and movements.
- Exercise 8: A single eighth note, followed by a group of four eighth notes with accents and movements.
- Exercise 9: A single eighth note, followed by a group of four eighth notes with accents and movements.
- Exercise 10: A single eighth note, followed by a group of four eighth notes with accents and movements.
- Exercise 11: A single eighth note, followed by a group of four eighth notes with accents and movements.
- Exercise 12: A single eighth note, followed by a group of four eighth notes with accents and movements.
- Exercise 13: A single eighth note, followed by a group of four eighth notes with accents and movements.
- Exercise 14: A single eighth note, followed by a group of four eighth notes with accents and movements.
- Exercise 15: A single eighth note, followed by a group of four eighth notes with accents and movements.
- Exercise 16: A single eighth note, followed by a group of four eighth notes with accents and movements.
- Exercise 17: A single eighth note, followed by a group of four eighth notes with accents and movements.
- Exercise 18: A single eighth note, followed by a group of four eighth notes with accents and movements.
- Exercise 19: A single eighth note, followed by a group of four eighth notes with accents and movements.



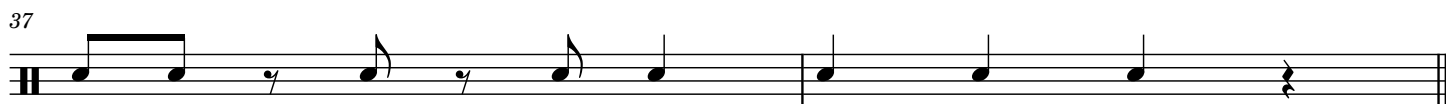
A) Frase Rítmica 2 compassos



Acento com preenchimento



B) Frase Rítmica 2 compassos



Acento com preenchimento



C) Frase rítmica 2 compassos



Acento com preenchimento

43

D) Leitura Rítmica 4 compassos

45

47

Preenchimento da leitura rítmica 4 compassos

49

51

Acentuações

Estudo de acentuação com movimentos: Down (>), Tap (-) e Up Stroke (^)

Mario Jr

[illegible]

2

19




D E D E D E D E D E D E D E D E D E D E D E D E

21




D E D E D E D E D E D E D E D E D E D E D E D E

23




D E D E D E D E D E D E D E D E D E D E D E D E

25




D E D E D E D E D E D E D E D E D E D E D E D E

27



D E D E D E D E D E D E D E D E D E D E D E D E

29



D E D E D E D E D E D E D E D E D E D E D E D E

31



D E D E D E D E D E D E D E D E D E D E D E D E

Acentuações e Aplicações

Ostinatos e distribuições no kit

Mario Jr

A) Acentos na caixa, ostinato jazz

3

5

7

B) Acentos nos tambores, ostinato Jazz

9

11

13

15

C) Acentos no prato com bumbo, marcar o tempo no hi hat

17

19

2

21

Measures 21-24: This system contains four measures. The upper staff is filled with eighth-note triplets, each preceded by an accent (>) and an asterisk (*). The lower staff provides a bass line with eighth notes and rests, also marked with asterisks.

23

Measures 25-28: This system contains four measures. The upper staff continues with eighth-note triplets, each marked with an accent (>) and an asterisk (*). The lower staff continues with the bass line, marked with asterisks. The system concludes with a double bar line and repeat dots.

SOLO No.1

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

SOLO No. 2

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

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The All A. D.

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Ritmos Afro Cubanos

Coordenações e levadas essenciais

Mario Jr
[Arranger]

1) Cáscara Pattern com Rumba Clave 3:2, Tumbao 1

Drum Set

2) Cáscara Pattern com Rumba Clave 3:2, Tumbao 2

D. S.

3) Cáscara Pattern com Rumba Clave 3:2, Tumbao 1

D. S.

4) Cáscara Pattern com Rumba Clave 3:2, Tumbao 2

D. S.

5) Cáscara Pattern com Son Clave 3:2, Tumbao 1

D. S.

6) Cáscara Pattern com Son Clave 3:2, Tumbao 2

D. S.

7) Cáscara Pattern com Son Clave 2:3, Tumbao 1

D. S.

8) Cáscara Pattern com Son Clave 2:3, Tumbao 2

D. S.

9) Cáscara 3:2 com conga pattern

2
17

D. S.

10) Variação com Tumbao

19

D. S.

11) Variação do padrão de conga

21

D. S.

12) Mambo Bell pattern com Rumba Clave 2:3

23

D. S.

13) Mambo Bell pattern com Rumba Clave 3:2

25

D. S.

14) Songo

27

D. S.

15) Songo com Tumbao

29

D. S.

16) Songo variação

31

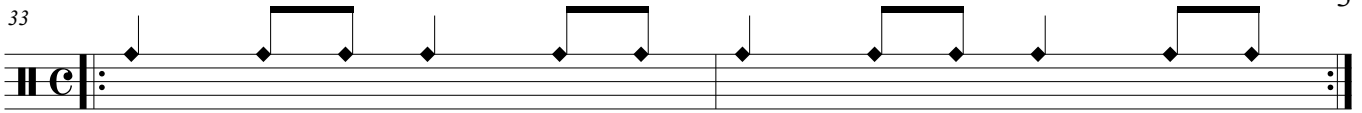
D. S.

17) Bongo Bell

3

33

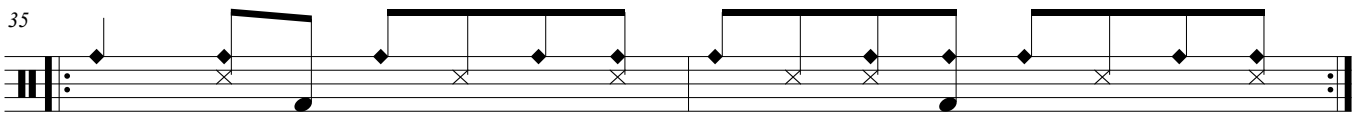
D. S.



18) Bongo Bell com aro e bumbo

35

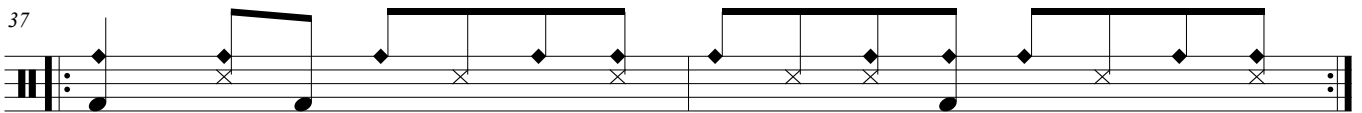
D. S.



19) Cha cha cha 1

37

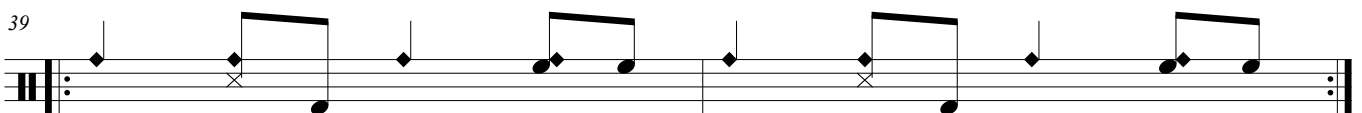
D. S.



20) Cha cha cha 2

39

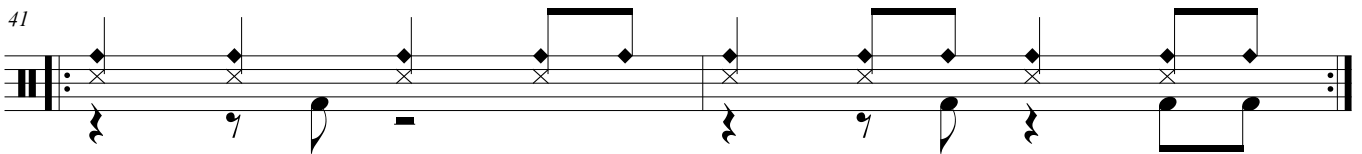
D. S.



21) Cha cha cha 3

41

D. S.



22) Rumba Guaguancó

43

D. S.



23) Guaguancó com bumbo

45

D. S.



24) Guaguancó com bumbo e chimbal com pé

47

D. S.



49
4

D. S.

25) Mozambique

51

D. S.

26) Mozambique com Tumbao

53

D. S.

27) Afro Cuban 6/8 Bembe

55

D. S.

28) Afro Cuban 6/8 - variações com bumbo

57

D. S.

29) Variação 2

59

D. S.

30) Variação 3

61

D. S.

31) Variação 4

63

D. S.

32) Variação 5

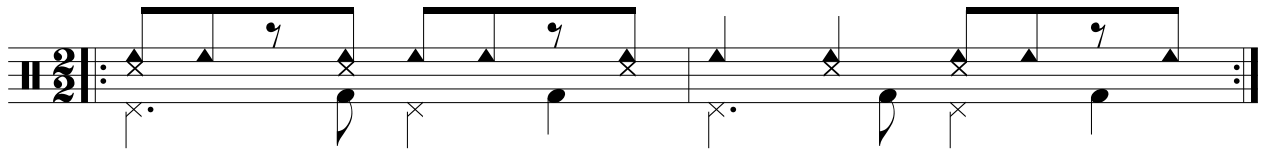
Rumba Guaguanco

Levadas de Percussão aplicadas a bateria

Arr.: Mario Jr

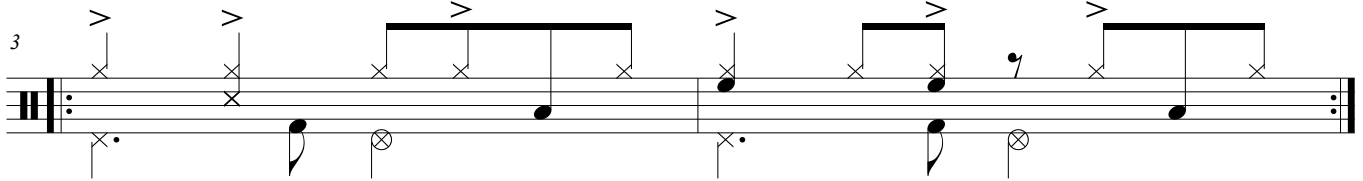
Palito com Rumba Clave 3:2

Drum Set



Cáscara com levada de conga

D. S.



WORLDWIDE

Groove 38 MERENGUE Track 70



Variation A

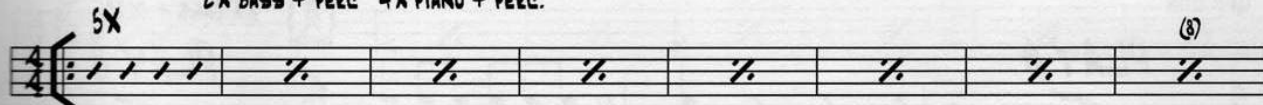
Variation B



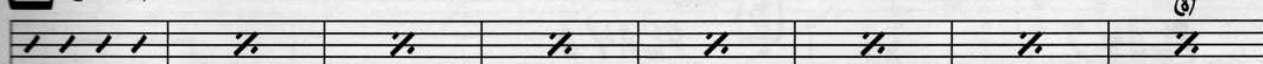
CHART

MERENGUE

1X FULL BAND 3X + GTR. 5X FULL BAND
2X BASS + PERC. 4X PIANO + PERC.

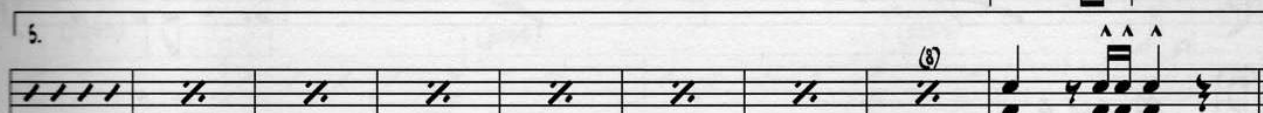
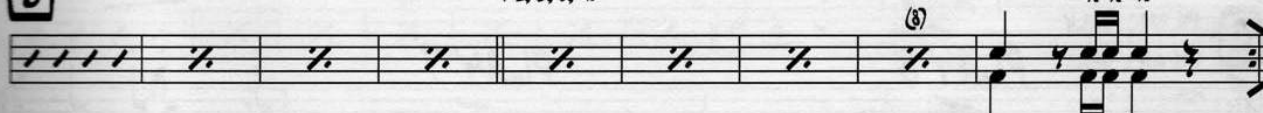


(A) (BRIDGE)



(B)

1, 2, 3, 4.



FINE

We've arrived at possibly the most energetic groove on the planet: the merengue—a groove with relentless forward motion like none other. I recommend that everyone, if possible, hear real Dominican bands play the merengue.

Once again, we're covering many percussion parts here, so if we were playing with a phalanx of percussionists on a gig, we would want to gently subtract from our contribution to avoid stepping on their parts. You can experiment with the parts each time through the song since each repeat is a little different. Listen to the incredible güiro playing of Rolando Morales-Matos that gives this merengue its authentic feel.

Groove 39 CHA-CHA Track 71



2X BASS + PERC.

PLAY 6

PLAY 8

PLAY 7

PLAY 6

1X PERC. ONLY
2X FULL BAND

PLAY 8

PLAY 7

PLAY 6

FINE

■ Frank Malabe's *Afro-Cuban Rhythms for Drumset* (MANHATTAN MUSIC/ALFRED PUBLICATIONS)

- Tito Puente's
- Drumming with the Mambo King*
- (HUDSON MUSIC)

To get started, we'll play a groove that everyone catches onto very quickly because of its relative simplicity, it's the cha-cha. Once again, as with all the examples that have only one tempo, the cha-cha lives in a relatively narrow tempo range compared to other grooves.

100

WORLD DOWN

Groove 40 BOLERO Track 72



Variation A



Variation B



CHART

BOLERO

3X

(BRIDGE)

(4)

(BASS SOLO)

(4)

1, 2. (BASS SOLO)

FILL

5. (BASS)

(BASS)

(BASS)

FINE

The bolero, or the ballroom rhumba as its known in many circles, is a beautiful, romantic dance. So, think romance when you play it . . . elegant women in long gowns dancing with men in tuxedos who move proudly and with grace to the pulse of your beat. In other words, this ain't the chicken dance at Cousin Vinny's wedding—got it?

This a great song with a beautiful melody played on the guitar. Notice the little breaks at the ends of the phrases so the bass can play a short solo. Remember how in the beginning of the book we discussed how your fills and solos should sound related to the groove? Well, here is an example of a *bassist* filling perfectly when he has the opportunity. Drums aren't the only instrument that can fill, and we shouldn't play like they are. So, here we leave space for the bass to fill the hole and it works very nicely.

Variations A and B are both spices, not main grooves. Try each of them at the end of a phrase and see what you think.

WORLD DOWN

Groove 41 MAMBO SLOW Track 73



Variation A

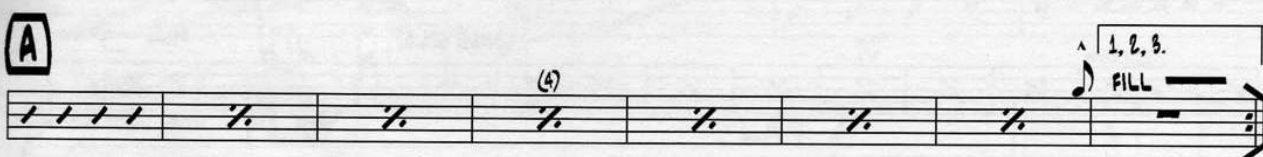
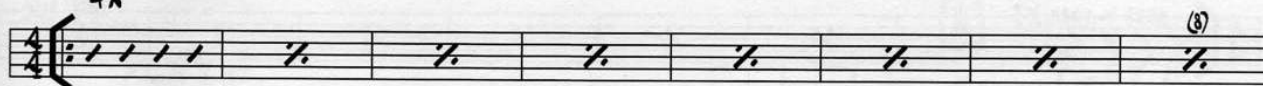


Variation B



CHART

EASY MAMBO 1X BASS 3X PIANO + PERC.
4X 2X PIANO OUT 4X BASS



Some grooves that percussionists play in Afro-Cuban music transfer easily to the drumset, while some are a bit harder to adapt. The mambo is one of those grooves that sits on the drumset smooth as silk. It has a lot of parts going on, but for whatever reason, they just lock up and feel great on the drumset. Also, the mambo has a relatively large tempo range where it can live. We'll take a look at both ends of the spectrum.

The slow mambo is a great chance for you to get the parts working in a tempo that isn't too crazy. Once you get the basics out of the way, try to focus on the music and how all your parts fit with the percussion, bass, and piano. You'll notice how much more rhythmically dense these grooves are compared to the rock section; for that reason, you have to bring a higher sense of rhythmic sensitivity to your drumming. Try to think in terms of creating *one* sound, instead of playing many parts.

Variation A has a triplet in the second bar, which is nice to throw in occasionally as a spice. Variation B is great to play with a multitude of percussionists and keeps the music less cluttered.

WORLD DOWN

Groove 41 MAMBO FAST Track 74



Variation A

Variation B



CHART

HOT MAMBO 1X FULL BAND 3X PERC. OUT
2X PIANO OUT 4X FULL BAND

(4 BAR COUNT-OFF)

A 4X **PLAY 16**

B (BRIDGE) **PLAY 16** **C** **PLAY 14**

1. 2. 3.

FILL

4. **FILL** **FILL** **FILL** **FINE**

There is an ensemble figure in this chart that happens again and again in this tune. Take a look at it now; it's right there in the very first bar. See it? Be afraid. Be very afraid. It looks so cute and innocent doesn't it? Well it's not. It's an evil little rhythm. I don't know what it is, but it's tricky to get everyone to play this figure the same way. Fortunately, since the band on the track is tight, you'll get to see if *you* have command of that figure. Here's a hint: Don't rush the last note.

This is the kind of track that you can really dig into and have great time as it just cooks from the first note and doesn't stop. As the instrumentation changes on each repeat, take the time to analyze the groove choices you are making such as volume and adding or subtracting parts. It's so easy to be in your own world and play self-serving fills and grooves. I'm asking you to record yourself (Hey! It's been too long . . .) and listen impartially to your performance. It's hard to do, but it's great for your playing. Now, go mambo to your heart's content.

Oh, Variations A and B are both good alternatives when playing with percussionists (depending on what parts *they* are playing, course).

WORLD

Groove 42 SONGO SLOW Track 75



Variation A



Variation B



CHART

SLOW SONGO 1X BAND 3X PIANO ONLY TO (A)
4X 2X QTR. OUT 4X PERC. OUT



Hallelujah! An Afro-Cuban groove actually created for the drumset! Until now, we've been borrowing parts from the percussionists and applying them to the drumset; now, we have something to call our own. Please don't use the songo as a blanket groove for everything that even remotely sounds Latin. The songo is a great groove, but doesn't fit everywhere.

Look at the figure in the very last bar of the chart. Look familiar? It should, because it's the same scary figure we just saw and discussed in "Groove 41 Fast," only this time it's written in 4/4 instead of 2/2 (cut-time). Another shared trait from the previous chart is that we stop clean many times on the last sixteenth-note of a bar, such as the next-to-last bar on the first line. This is a signature sound of Latin and much sixteenth-note based music. It's critical you play this important rhythmic feature with control, and without losing the time or the groove.

Variation A is an example of a songo with less inner motion on the toms than the main groove. Variation B is a completely different approach that is tough to play but sounds wonderful when played well.

WORLDWIDE

Groove 42 SONGO FAST Track 76



Variation A



Variation B

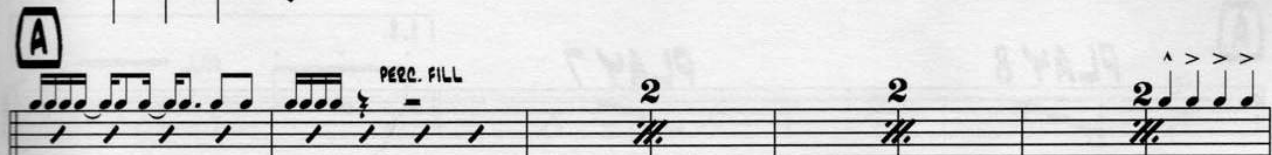
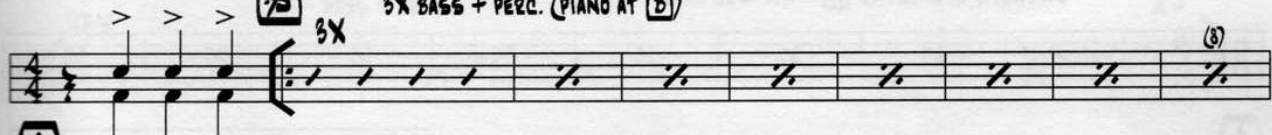


CHART

UP TEMPO LATIN

1. 2X FULL BAND

3X BASS + PERC. (PIANO AT 8)



Here's our first D.S. al Coda—a special moment for those of you just discovering the joys of chart reading. So here's what you do: At the end of Letter C, go back to the sign (S), play all the way to the bar before Letter C, and then jump to the Coda (D) for the last 3 bars.

There is solo space in this chart as well as an ensemble riff at Letter A, so there's enough going on to keep you busy for quite awhile. If you don't want to solo, then don't; simply practice your song through the solo section. Everyone will enjoy locking into the amazing lightning-fast conga work of Mr. Morales-Matos.

WORLD DOWN

Groove 43 NAÑIGO SLOW Track 77



Variation A

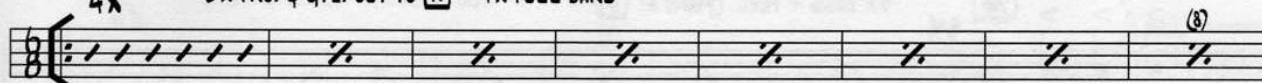


Variation B



CHART

AFRO-CUBAN 1X FULL BAND 3X QTR. IN
4X 2X PNO. & QTR. OUT TO (A) 4X FULL BAND



The nañigo can really throw drummers a curve the first time they try to play it. To help, Variation A has the “six” over “four” counting spelled out for you (refer to the DVD if your head is spinning right now); and Variation B is a very simple way to play this groove as an alternative to the main groove, which can prove to be a bit of a challenge.

I’ve kept the click in softly for you (you’ve probably noticed I’ve left it in for the first time through on many of the world grooves), so you can get your bearings and hear how the band relates to the click. Once you get the hang of thinking in “six,” you’ll be fine. Also check out the unexpected ensemble rhythms in the third ending, giving more advanced players a chance to wind their way through some interesting figures.

Groove 43 NAÑIGO FAST Track 78



Variation A

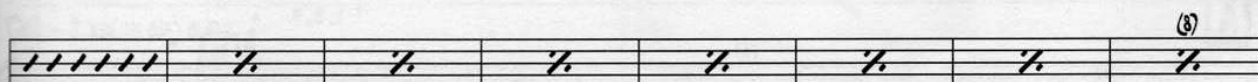
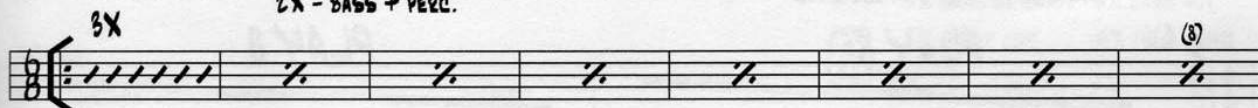


Variation B

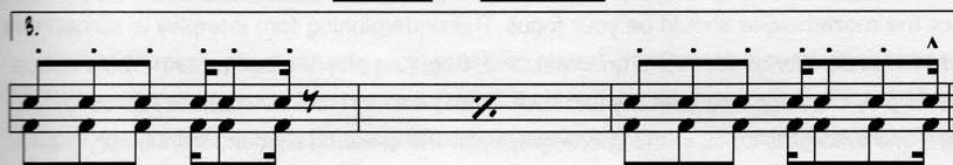


DRIVING AFRO-CUBAN

1X - BAND + CLICK 3X - FULL BAND (PLAY LETTER A) 2X - SOLO!
2X - BASS + PERC.



A GROOVE WITH FIGURES (LAST X - LETTER A) 2X



FINE

One of the more advanced charts in *Groove Essentials* is presented here. You can groove through Letter A, but advanced players may like to solo over the figures. To help beginners, the first time through the form, you'll hear the "six" click in the left ear and the "four" click in the right.

WORLD

Groove 44 MOZAMBIQUE Track 79



Variation A

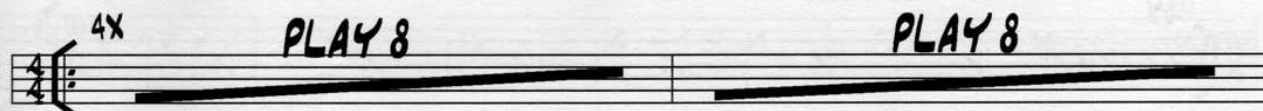


Variation B



CHART

1X BASS & PERC. 3X PERC. OUT
2X FULL BAND 4X FULL BAND



A



FINE

This mozambique groove was thrust into the spotlight when Steve Gadd used it on the Paul Simon song "Late in the Evening." After that, everybody had to learn a mozambique.

The signature bell pattern of the mozambique should be your focus. The underpinning tom interplay is sometimes confusing (again, notice the rhythmic density of the world grooves), and if so, just play the bell pattern. You'll notice on the DVD that I cross hands to play the floor tom with my left stick. This is comfortable for me, but for many drummers it's not; so if you are one who gets stuck in the choreography of the crossing motion, then simply play the tom part on the upper toms. It works just fine there too.

Both Variations A and B have something unique to offer: Variation A has the bass drum on all the downbeats, and Variation B has the hi-hat playing the active eighth notes with the foot and the bass drum taking over the rhythm of the toms.

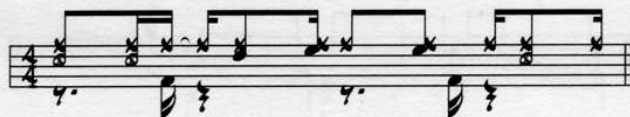
WORLD DOWN

Groove 45 SALSA Track 80



Variation A

Variation B



CHART

SALSA

GROOVE/SOLO

W/PERC.

1X BAND W/CLICK 3X BASS OUT
2X CLICK OUT 4X FULL BAND

A

4X

PLAY 7

B

GROOVE W/HITS

FILL —

C

PLAY 7

1. 2. 3.

FILL

4.

FILL

FINE

"Salsa"—a term many master Latin musicians hate! Tito Puente legendarily despised the term "salsa," insisting on calling his music the correct term for whatever he was playing, such as "cha-cha" or "mambo." But, like technology, it's silly to resist the march of progress even when it's not necessarily progressive. "Salsa" is a term that is here to stay. So, let's salsa . . .

Here we have the clave rhythm in the left hand playing the cross stick sound, while the right hand plays the traditional cáscara (shell) rhythm on the cowbell. Once again, understanding clave, specifically the difference between son and rumba clave, and the phrasing (3:2 or 2:3), and how these things affect not only you but the entire ensemble, is essential for authentic playing. So, buy those books and enjoy the journey.

I've yet to play a salsa gig by myself; there is always percussion in the band. So, Variation A is a great thing to play to just stay out of the way if you have five hand drummers all fighting for space. You don't want to get in the middle of that, trust me. Variation B is a backwards phrasing of the main groove so you can see what it sounds like with a different twist.

WORLD DOWN

Groove 46 TANGO Track 81



Variation A

Variation B



CHART

TANGO 2X PIANO OUT
3X PIANO ONLY

SOLO 4X TANGO 4X SIM ... (4)

(A) SIM ...

1, 2, 3.

4. **SOLO** **SOLO**

SOLO (NO CLICK) **SOLO (NO CLICK)**

FINE

Listen closely: If you play the tango like a dead fish, some crazed Argentinean will find you and set fire to your drumset. Don't laugh, I've heard stories . . .

You'll have a great time with this chart; it has a lot of space for some snare drum soloing. Take it easy on the rudiments and play tango-esque ideas.

WORLD

Groove 47 BEGUINE Track 82



Variation A

Variation B



CHART

BEQUINE 1X FULL BAND 3X NO PERC.
2X NO PIANO 4X FULL BAND

SOLO (4)

(A) (8)

(B) (LAST X - PIANO SOLO) (8)

FINE

The gorgeous beguine finishes out this world section. It's a beautiful groove from Martinique that you'll find popping up in organized situations such as Broadway musicals. Enjoy this track and the beautiful sweeping feel created by the entire band. Variation A has a harder accent on the "and of 1," a sound that many prefer in a beguine. Variation B uses a little snare roll to help move things along.

WORLD

World Groove Music Starter

Boldly I go, sure to infuriate every even semi-knowledgeable lover of a genre, because I didn't include Artist X. Well, take it easy—the guys below are pretty good too.

BRAZILIAN

Caetano Veloso
Sergio Mendes
Gilberto Gil
Djavan
Manfredo Fest
Daniela Mercury
Antonio Carlos Jobim
Timbalada
Carlinhos Brown
Olodum
Ivan Lins

AFRO-CUBAN/LATIN (various styles)

Irakere
Paquito D'Rivera
Arturo Sandoval
Buena Vista Social Club
Cachao
Tito Puente
Chico O'Farrill
Eddie Palmieri
Pancho Sanchez
Cubanismo
Michel Camilo
Gonzalo Rubalcaba
Danilo Perez
Snowboy and the Latin Section
Francisco Aguabella
Viva Cubop (great Latin-Jazz compilations)
Mongo Santamaria

DOMINICAN MERENGUE

Juan Luis Guerra
Sergio Vargas
Jossie Esteban
Los Hermanos Rosario

REGGAE

Bob Marley
Jimmy Cliff
Dennis Brown
The Maytals
Don Drummond

NEW ORLEANS 2ND LINE and More

Just remember that 2nd Line is a groove, not really a sub-genre of New Orleans music in and of itself, so familiarize yourself with these terms: Zydeco, Cajun, Swamp, Funk, Rag, Blues, Gospel, Roots, and Brass Bands. In any of those situations, they may whip out a 2nd-line groove. Ya never know.

Professor Longhair
Dr. John
Dirty Dozen Brass Band
Jon Cleary
The Neville Brothers
The Meters
Buckwheat Zydeco
Lafayette Rhythm Devils

TANGO

The recording *Tango Argentino: Traditional & Modern* has some of the classic lo-fi and very raw recordings that true tango lovers enjoy, but it also has some more modern recording where you can actually hear the drums.

CALYPSO and **SOCA**

To people unfamiliar with this music, I always recommend two recordings:

- **Steelbands of Trinidad & Tobago**
- **Steel Band Music of the Caribbean**

Both are very lo-fi compilations but are authentic examples of the real grooves.

BEGUINE

Check out *Asi Es el Beguine* to hear the real thing. To hear this groove applied to a musical, listen to the legendary *West Side Story*.