



# 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**

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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



- 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
<b>04/05</b>	<b>Avaliação M1</b>
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
<b>15/06</b>	<b>Feriado Municipal – Aniversário de Itajaí</b>



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

### CRONOGRAMA DE AULAS / 2022-1

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

Data	Conteúdo
07/03	<b>Aula Inaugural</b>
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	<b>Avaliação M1</b>
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	Ensaios para as bancas, prática de repertório Afro-Cubano
27/06	<b>Revisão geral - Avaliação M2</b>
<b>04/07</b>	<b>Bancas de Instrumento</b>



## 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 grande nomes da música como Arturo Sandoval, Paquito D’Rivera, Dave Valentim, Ignacio Berroa, Danilo Perez, Aírto 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

1

3

5

7

9

11

13

15

17

19

21

23

25

27

29

31

A) Frase Rítmica 2 compassos

33

Acento com preenchimento

35

B) Frase Rítmica 2 compassos

37

Acento com preenchimento

39

C) Frase rítmica 2 compassos

41

Acento com preenchimento

43

D) Leitura Rítmica 4 compassos

45

47

Preenchimento da leitura rítmica 4 compassos

49

51



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



2

21

Musical notation for measures 21-24. The top staff features a sequence of eighth-note chords, each with an accent (>) and a cross (x) below it. The bottom staff shows a corresponding bass line with eighth notes and rests, also marked with crosses (x).

23

Musical notation for measures 25-28. The top staff features a sequence of eighth-note chords, each with an accent (>) and a cross (x) below it. The bottom staff shows a corresponding bass line with eighth notes and rests, also marked with crosses (x).

# SOLO No.1

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

# SOLO No. 2

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

R L R L R L R 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

7 str. 9 str. 2 9 str.

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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

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.

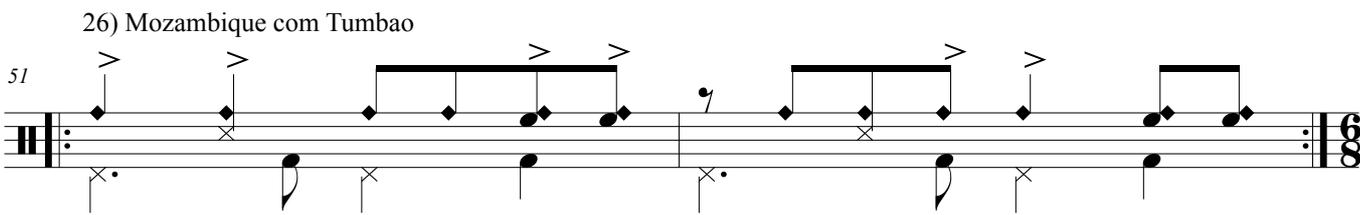
24) Guaguancó com bumbo e chimbal com pé

47

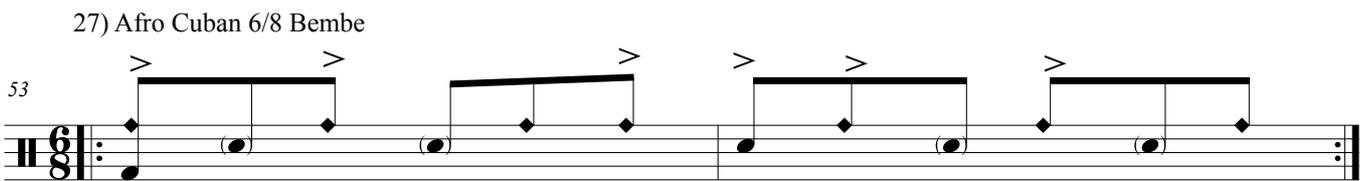
D. S.

49  
4  
D. S. 

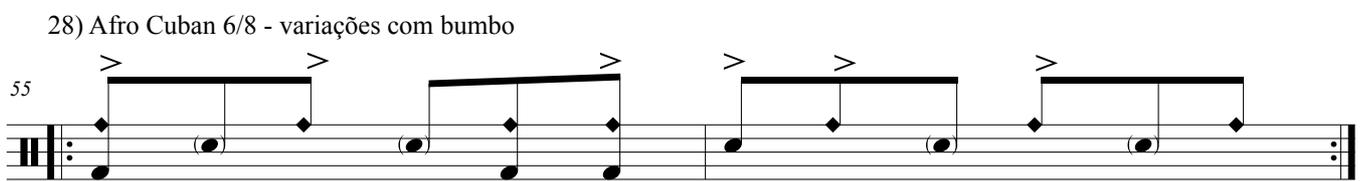
25) Mozambique

51  
D. S. 

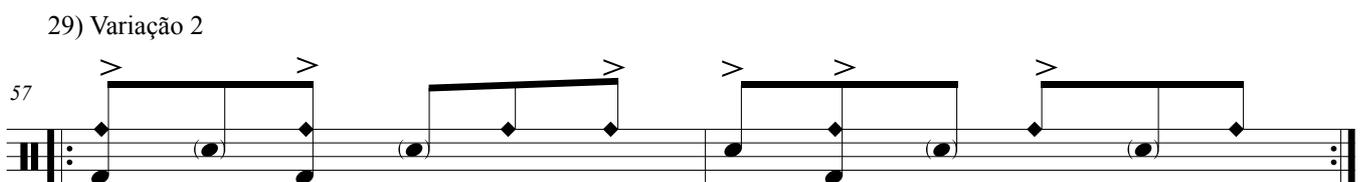
26) Mozambique com Tumbao

53  
D. S. 

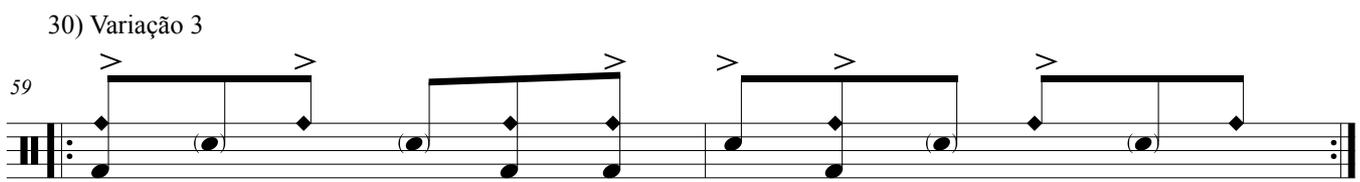
27) Afro Cuban 6/8 Bembe

55  
D. S. 

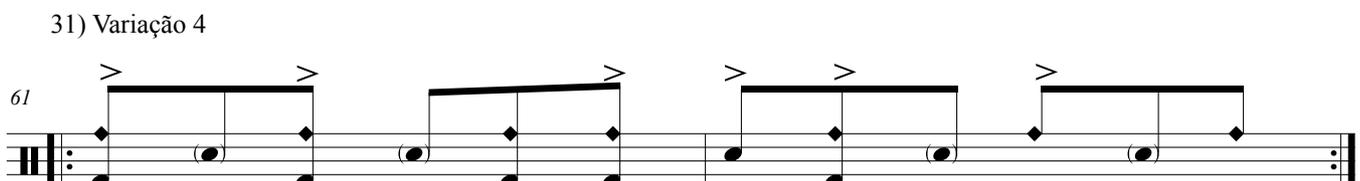
28) Afro Cuban 6/8 - variações com bumbo

57  
D. S. 

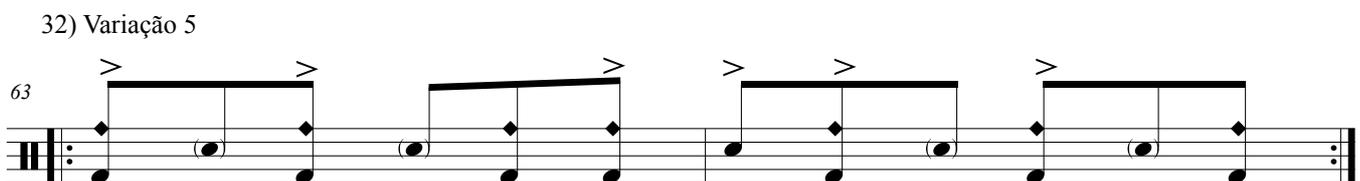
29) Variação 2

59  
D. S. 

30) Variação 3

61  
D. S. 

31) Variação 4

63  
D. S. 

32) Variação 5

Score

# Rumba Guaguanco

## Levadas de Percussão aplicadas a bateria

Arr.: Mario Jr

Palito com Rumba Clave 3:2

Drum Set

Musical notation for the Drum Set part. It features a 3/2 time signature and a Rumba Clave pattern. The notation includes various rhythmic symbols such as eighth notes, quarter notes, and rests, with some notes marked with a '7' indicating a specific rhythmic value. The piece concludes with a double bar line.

Cáscara com levada de conga

D. S.

Musical notation for the D. S. (Cáscara) part. It features a 3/2 time signature and a Rumba Clave pattern. The notation includes various rhythmic symbols such as eighth notes, quarter notes, and rests, with some notes marked with a '>' indicating an accent. The piece concludes with a double bar line.

# WORLD DOWN

## Groove 38 MERENGUE Track 70

### Variation A

### Variation B

## CHART

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

**A** (BRIDGE)

**B**

1, 2, 3, 4.

5.

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.

# WORLD DOWN

## Groove 39 CHA-CHA Track 71

### Variation A

### Variation B

## CHART

CHA CHA

1X SAND  
2X BASS + PERC.

1X PERC. ONLY  
2X FULL SAND

FINE

First things first: *Groove Essentials* is not a primer on Afro-Cuban drumming. Specialized books are devoted to this deep subject. I recommend two in particular:

- Frank Malabe's *Afro-Cuban Rhythms for Drumset* (MANHATTAN MUSIC/ALFRED PUBLICATIONS)
- Tito Puente's *Drumming with the Mambo King* (HUDSON MUSIC)

These are necessary additions to any serious player's library and you can cop the grooves and concepts from the books and apply them to the songs in *Groove Essentials*.

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.

If you are playing with percussionists, Variation A might be a wise choice. Variation B simulates the sound of a güiro with the hi-hat, a little tricky to play, but well worth the effort.

# WORLD

## Groove 40 BOLERO Track 72

Variation A

Variation B

### CHART

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

4.    FINE

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

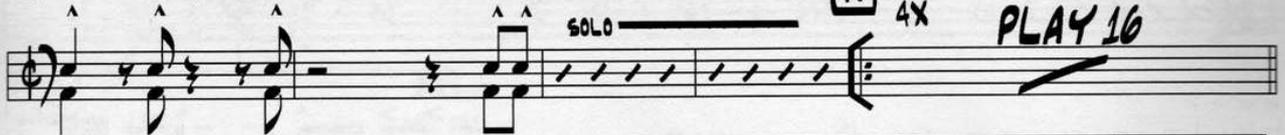
Variation B



### CHART

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

(4 BAR COUNT-OFF)



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 JAZZ

## 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

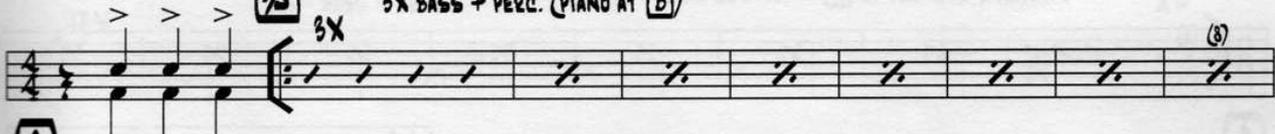
### Variation B



UP TEMPO LATIN

1. 2X FULL BAND  
3X BASS + PERC. (PIANO AT 8)

# CHART



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 (D.S. al Coda), play all the way to the bar before Letter C, and then jump to the Coda (D.S. al Coda) 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

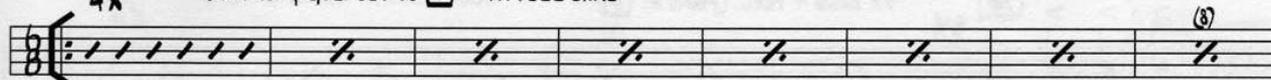


### Variation B



## CHART

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

# WORLD DOWN

## Groove 43 NAÑIGO FAST Track 78

### Variation A

### Variation B

## CHART

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)

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



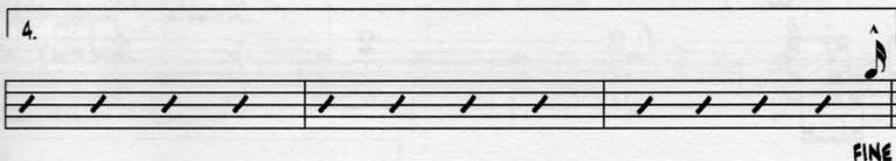
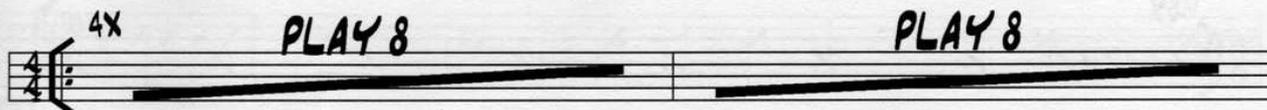
Variation A

Variation B



### CHART

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



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

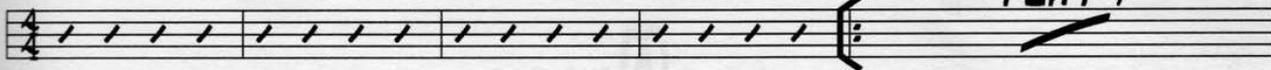
W/PERC.

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

**A**

4X

PLAY 7



**B**

GROOVE W/HITS

FILL



**C**

PLAY 7

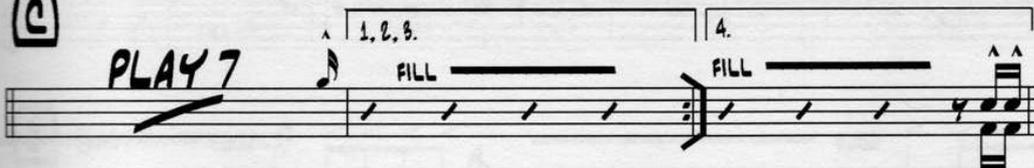
1. 2. 3.

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

2X PIANO OUT  
3X PIANO ONLY

SIM ...

(4)

A

SIM ...

1, 2, 3.

4.

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 DOWN

## Groove 47 BEGUINE Track 82

### Variation A

### Variation B

## CHART

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

SOLO

4X

(4)

(8) **A**

(12)

**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*.