

Latin Rhythms Crash Course
September 2012
Master Class One

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Working on Hands

Warmups Using Afro-Caribbean Rhythms

I began using these rhythms as warm up and hand exercises after hanging out with a great drummer, Victor Lewis. These are some of the first exercises that I came up with. The first two patterns use the son and rumba clave and paradiddles. The following two exercises use the accents from a common Cuban rhythm called "cascara".

Paradiddle Applications of Clave

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

and alternate sticking

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

and alternate sticking

Applying Paradiddle Sticking to Two Common Cáscara Accents

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

or lead with Left Hand

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

or lead with Left Hand

Playing the Clave Using Triplets and Diddle Rudiments

Clave: $\overset{3}{\text{R L R R L R L L L R R L R}}$ $\overset{3}{\text{L L R L R R L R L L R R}}$

Dr.: $\overset{3}{\text{L R L L R L R R L L R L}}$ $\overset{3}{\text{R R L R L L R L R R L L}}$

Basic Funk Grooves

James Brown *Give It Up or Turnita Loose* (Simulated Live Version) with Clyde Stubblefield, drums. This transcription is from my book, *The Funkmasters*.

This is a very important groove which includes two standard and important ghost note patterns.

DRUM LESSON CD 2
26
TRACK

BASIC VERSE GROOVE A

BASIC VERSE GROOVE B

BASIC VERSE GROOVE C

INTERMEDIATE VERSE GROOVE A

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

INTERMEDIATE VERSE GROOVE B

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

INTERMEDIATE VERSE GROOVE C

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

ORIGINAL VERSE GROOVE A

ORIGINAL VERSE GROOVE B

Bernard Purdie and Memphis Soul Stew (from *King Curtis Live at the Fillmore West*)

This is another very important song in the lore of drumming. Bernard Purdie's playing on the track, "Memphis Soul Stew," is the stuff of legends. It's a musical way to make the Latin Funk Connection!

A: Memphis Soul Stew - Basic Pattern

Here's a basic rendition of the groove played by Bernard Purdie. Sixteenth notes are represented throughout this groove, and everything in this class. Even though you are not actually playing many of the sixteenth notes, they must be part of your groove. Notes not being played are as important as those you do play. They are "place holders" within your groove. Other instrumentalists will appreciate the care you take with your execution of this and all grooves.



B: Hi Hat Pattern

This groove adds a very important hi hat sound. Notice the accent in the hi hat pattern on the downbeats. This is very important.



C: Adding Ghost Notes on Snare

This beat features a very important and essential ghost note pattern. Practice slowly to insure the correct placement of all 16th notes. You are playing four different sounds: accented and unaccented snare, accented and unaccented hi hat.



Pay particular attention to this section of your new groove. There is an intense amount of coordination necessary to properly execute this beat. You are performing many different movements with RH, LH and BD. Slow and methodical practice, while not insuring proper execution, will go a long way to improving your groove.



D: Opening Hi Hat

Bernard creates a very important sound with his right hand on the hi hat. This sound requires a very important drumming tool: keeping time with the hi hat foot. As a young drummer, I found this technique very difficult. This is a very necessary part of drumming.

Accenting the hi hat and *knowing* that you need the last sixteenth note open will help you to achieve this sound.

By keeping time with your hi hat foot, the *subtle* open sound on the last 16th note of the hi hat is achieved.



Applications of Latin Concepts to the Drum Set Grooves Ideas

Comping While Playing Cáscara

Comping, or the art of accompaniment or musically complimenting, lends itself quite well to latin music. Development of this art is essential if you are truly know how to play this style of music in a jazz setting.

Very basically, these upcoming sets of exercises and grooves use the “two handed cascara” pattern to develop comping ideas. I have borrowed from the Cuban tradition of rumba in order to implement a mode of study. In the Cuban tradition of rumba drumming, there is a drum whose role is to solo and propel the dancers. There is a three note rhythm played by this drum as, more or less, a holding pattern during vocals. In this way the drum does not interfere with the vocals. It’s syncopated “holding pattern” continues to move the music. We will examine one of the notes in the three note phrase in this lesson. You have four bass drum note placements from which to choose.

Play either half notes or quarter notes in the hi hat.

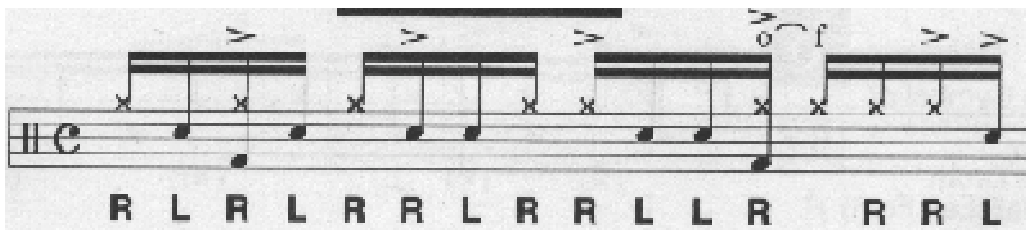
The image contains eight staves of musical notation, each representing a different exercise or variation. Each staff begins with a double bar line and a 'H' symbol, indicating the hi-hat. The notation consists of notes on a five-line staff, with 'x' marks above and below notes to indicate hi-hat and bass drum placements. The exercises are organized into four measures per staff, with a double bar line at the end of each staff. The notes are primarily quarter and half notes, with some syncopation. The exercises are as follows:

- Staff 1: Four measures of quarter notes with hi-hat and bass drum placements.
- Staff 2: Four measures of quarter notes with hi-hat and bass drum placements.
- Staff 3: Four measures of quarter notes with hi-hat and bass drum placements, including a syncopated note in the second measure.
- Staff 4: Four measures of quarter notes with hi-hat and bass drum placements.
- Staff 5: Four measures of quarter notes with hi-hat and bass drum placements.
- Staff 6: Four measures of quarter notes with hi-hat and bass drum placements.
- Staff 7: Four measures of quarter notes with hi-hat and bass drum placements.
- Staff 8: Four measures of quarter notes with hi-hat and bass drum placements.



Drumset Application of Cáscara

This groove was developed as a result of being bored playing the same type of cascara patterns on the hi hat. As we'll, discuss, the pattern has changed over time. Take some notes and then feel free to expand and develop your own ideas.



More.....fill ideas...the Fred Ramirez fill

Latin Funk Connection

Bernard Purdie and Memphis Soul Stew
 (from *King Curtis Live at the Fillmore West*)

Chuck Silverman Master Class
 Presented by Drum Headquarters
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A: Tumbao Bass Drum Pattern

This groove adds what some call the “tumbao” bass drum sound. All other sounds and sound sources remain the same. Use the CD found in the Library entitled Latin Loops in order to practice this and the many other grooves in your assignments. As you become more comfortable with these rhythms, the CD Practical Playalongs, also found in the Library, has music with and minus drums. Tracks 3 and 4, a song playalong, are very appropriate for these grooves.



B: Turning the Beat Around

Some latin music has a most unique feature wherein the essential rhythms give a feeling of turning the beat around, emphasizing beats 1 and 3, in comparison to Western pop which emphasizes beats 2 and 4. What follows is a first experimentation, literally starting this new groove on beat 2 of the original. All other parts of the groove remain the same.



C: Backbeat on Beat 3

Actually performing with the backbeats on beats 1 and 3 did not yield the expected results. I then just played one backbeat per measure, on beat 3.



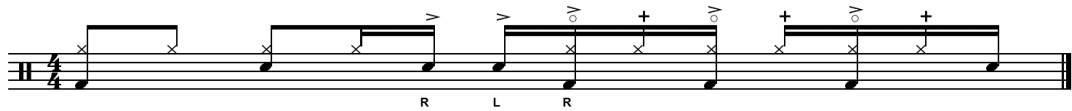
D: Snare on 3, Tumbao Bass Drum

Adding the tumbao bass drum yielded a groove that really began to work well with the music. Remember to use the Latin Loops and Practical Playalongs. Within both CDs you will find a “mambo” loop. The tempo is brisk. These grooves work very well with the loops.



E: With Hi Hat Fill

Here is a hi hat lick made famous by Bernard Purdie. If you've not heard this hi hat sound, well, you probably haven't been listening to enough music! It's everywhere and you need it for your repertoire.



Since I was playing the Memphis Soull Stew groove backwards, I decided to play this hi hat lick backwards as well. Here, I'm adding the opposite of the famous Purdie hi hat sound and a new bass drum groove. This groove works great with Latin Loops, Practical Playalongs, Tracks 1-4 and latin flavored songs.



Oakland Stroke (from *Back to Oakland*)

This is another very important song in the lore of drumming. David Garibaldi, a true Master Drummer, schools us in the art of drumming. This classic track is a *must learn* for every drummer.

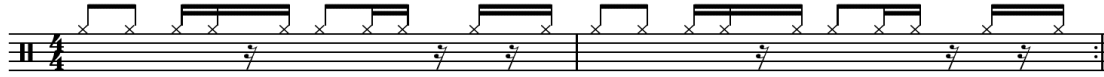
A: Oakland Stroke

Working with every groove studied in this class, each student should have a basic understanding of the importance of articulation and definition of 16th note subdivisions. This groove calls on your knowledge of how to practice, what to practice and also on your patience. This classic two measure phrase must be worked on slowly and methodically.



B: Developing Original Ideas

The pattern introduced here is one of the variations of the catá pattern found in the drum music of rumba from Cuba. Catá, named after the sound of the rhythm, is often played on a piece of bamboo, although it can also be played on a jam block, rum bottle (very carefully!), or the shell of a drum.



While listening to some recordings of rumba, I heard a slight variation played by the catá player. That variation became an inspiration for a groove. The inspiration for this groove also emanated from my learning and playing Oakland Stroke. Here is the first inspiration.



C: Second Groove

The groove in Letter B is, obviously, a one measure phrase. For me, this just wasn't enough. I needed to add more to the phrase in order to make it a fuller inspiration, a fuller groove. Here is the two measure phrase, inspired by David Garibaldi and the wonderful music of rumba from Cuba.



Need to Know Latin Grooves

A Brief History of Samba

The word Samba, in Portuguese, was derived from semba, a word common to many West African bantu languages. To the African slaves brought to Brazil during the 17th, 18th, and 19th centuries, the word had a variety of meanings. It meant to pray, or invoke the spirits of the ancestors, or the gods of the African pantheon. ("Pantheon" – All the deities of a particular religion considered collectively) As a noun, "samba" could mean a complaint, a cry, or something like "the blues".

In Brazil, the African slaves called samba a religious ceremony characterized by the rhythm and choreography of the batuque. (Batuque: the act of "batucar"; to make some kind of rhythm using any kind of instrument or object, and also Rio de Janeiro Brasil's version of martial art "capoeira"). The Jongo, a variant of the Samba, until today is considered a religious dance.

In 1917, Ernesto dos Santos "Donga", recorded his song "Pelo Telefone",. He labeled his creation "Samba". This is officially the first Samba recording.

Modern samba has many forms and, on the drum set, is played in a wide variety of ways. Milton Banana is credited by many as being the father of modern samba for the drum set.

Samba Performance

Our first foray into samba will be to play specific patterns on the hi hat. I call these first two grooves part of my family of **Latin Rudiments**©.

Hi Hat Rhythms for Samba

For medium and even up tempo samba grooves, these patterns work very well. Using sticks, hot rods or brushes give you different sounds for various musical situations and applications. These **Latin Rudiments**© can be played on the hi hat and/or snare, although not usually with sticks on the snare drum.

Hi Hat

It is important to bring out the accents on the hi hat, which emulate the rhythms played by the tamborim. The Brazilian samba tamborim is a 6" drum which can be made of metal, wood or plastic and is played with a special flexible stick called a vareta.

Keep the 16ths steady and, by all means, do not drag! **Time** and **Articulation** are key when playing this rhythm.

Bass Drum

Remember to keep the bass drum as even as possible. Try not to accent the downbeats. The utmost of control is necessary in order to provide the right sound for these rhythms and grooves. You may also find that these types of grooves have you thinking and concentrating on balance. Find your proper place on the drum throne. I prefer sitting on the front of the throne. This gives me the control I need in order to perform well.

I. Hi Hat Rhythms for Samba

The image shows two musical staves for hi-hat rhythms in 2/4 time. Each staff contains four measures of music. The notes are quarter notes with accents (>) above them. The first staff's patterns are: Measure 1: R L R L; Measure 2: R R L R; Measure 3: L R L R; Measure 4: L R R L. The second staff's patterns are: Measure 1: R L R L; Measure 2: R R L R; Measure 3: L R L R; Measure 4: R L R L. The letters R and L represent right and left hand strokes respectively.

Extras

*Remember, this groove sounds good played on the snare, with brushes.

Orchestration Exercises for Hi Hat Rhythms for Samba

These orchestration exercises use an eight (8) measure phrase in 2/4 time to help you become accustomed to utilizing the rhythms that we are studying as fill ideas. Use the samba playalongs provided to you in order to practice these fill ideas. The stickings are all provided for you. These and other fill ideas will be used in your samba playalong assignments.

Repeat x3

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

And Repeat Entire Exercise

Repeat x3

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

And Repeat Entire Exercise

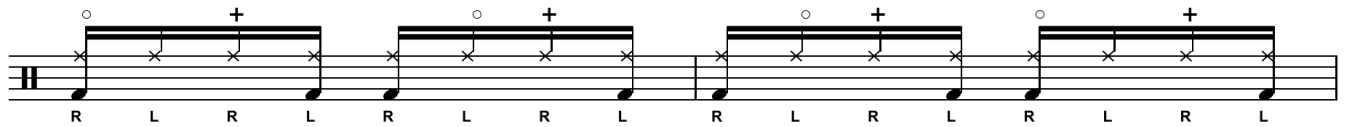
II. Hi Hat Rhythms for Samba

Both hands will be playing on the hi hat for these two sounds and grooves. The first sound you'll be making, having the open sound on the "e" of the beat, is an important sound in Brazilian music. You can't make this sound too "heavy" or overbearing, as it will interfere with the music. Play it as if you are a percussionist, blending into the music.

Technically, you want to be playing eighth notes with your hi hat foot, with your left hand accenting the "e"s slightly, to get the open sound. To begin with, you can rock your foot, but the way I have seen it most often performed is with the hi hat foot keeping time with eighth notes.



This next groove is one of the first sambas I learned. It was played by the great drummer Claudio Slon, with Sergio Mendes. Once again you do not want too heavy of a sound. Work to make what you are playing “fit in” with the music.



Changuito Songo Ideas
Accent all Downbeats on Ride Surface

The image displays ten staves of musical notation, each representing a different rhythmic idea for a Changuito Songo. The notation is written on a single staff with a treble clef and a 4/4 time signature. Each staff begins with a double bar line and a repeat sign. The rhythmic patterns are primarily based on eighth and sixteenth notes, often grouped in beams. Accents (>) are placed above the downbeats of each measure to indicate where to accent on the ride surface. The patterns vary in complexity, with some featuring more intricate sixteenth-note groupings and others being simpler eighth-note patterns. The final staff includes a circled accent (> o) above a downbeat, possibly indicating a specific technique or variation.

For your interest and attention, I thank you! A big Thank You to Jim and
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September 2010

everyone at Drum Headquarters. To my sponsoring companies, A Whole Lotta Love!

If you have any questions, comments...anything at all, please send them along to me at: chuck@chucksilverman.com. And do visit my website for more drumming ideas.

Chuck



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