

CONTENTS

	Audio Track	Page		Audio Track	Page
Introduction		5	Bongo bell w/different		
Glossary		6, 7	bass drum	32	27
CHAPTER ONE			Combining mambo/bongo bell	33	28
TYPICAL AFRO-CARIBBEAN RHYTHMS			Combining mambo/bongo bell	34	28
ON THE DRUM SET			Combining mambo/bongo bell	35	29
			Combining mambo/bongo bell	36	29
			Combining mambo/bongo bell	37	29
CHACHACHÁ		8	Simpler bongo bell	38	30
Basic chacha pattern	1	9	Combining mambo/bongo bell	39	30
Chacha with tom	2	9	Combining mambo/bongo bell	40	30
Chacha w/percussionist	3	10	Mambo play-along	41	
Chacha w/percussionist	4	10	Merengue		31
Chacha play-along	5		Basic merengue pattern	42	31
BOLERO		12	Merengue pattern	43	32
Basic bolero pattern	6	12	Merengue pattern	44	32
Bolero with congas	7	13	Merengue pattern	45	32
Alternate bolero groove	8	13	Guiro pattern	46	33
Bolero w/different groupings	9	14	Guiro pattern with bell	47	33
Bolero play-along	10		Guiro, bell, tom	48	34
MAMBO		15	Splashing the hi-hat	49	34
Basic mambo pattern	11	15	Merengue play-along	50	
Mambo with toms	12	17	Bossa Nova		35
Applying timbale pattern	13	17	Exercises and patterns	51	37
Cáscara and clave	14	17	Exercises and patterns	52	38
Cáscara, clave, open tone	15	18	Exercises and patterns	53	39
Two-handed cáscara	16	18	Exercises and patterns	54	40
Optional accent pattern	17	18	Exercises and patterns	55	41
Simulating maracas	18	19	Exercises and patterns	56	42
Simulating maracas	19	20	Exercises and patterns,		
Maracas and clave	20	20	different HH.	57	44
Mambo bell and open tone	21	22	Exercises and patterns,		
Mambo bell and clave	22	22	different HH.	58	45
Different mambo bell	23	23	Exercises and patterns,		
Different mambo bell and clave	24	24	different HH.	59	46
Bell with clave and open tone	25	24	Contemporary Brazilian Patterns		
Different bell pattern	26	24	Emulating surdo with bass drum,		
Independence exercise	27	25	letter b	60	47
Independence exercise	28	25	Bossa play-along	61	
Independence exercise	29	26			
Independence exercise	30	26			
Bongo bell	31	27			

	Audio Track	Page
Samba		
Basic samba pattern	62	49
Exercises and patterns.	63	51
Exercises and patterns.	64	52
Hi-hat patterns.	65	53
Applying surdo to drum set	66	54
Both hands play same pattern.	67	55
Samba breaks	68	56
Samba play-along	69	
Cumbia		
Basic cumbia pattern.	70	59
Exercises and patterns.	71	60
Exercises and patterns.	72	61
Exercises and patterns.	73	62
Cumbia play-along	74	
6/8 Patterns		
Basic 6/8 pattern	75	64
6/8 bell and clave.	76	64
6/8 Pattern #1, rim/tom #1	77	63, 64
Different bass drum patterns.	78	64
Hi-hat Pattern #2, rim/tom #2	79	65
Rim/tom #2c, rim/tom #2 w/ Hi-hat Pattern #2	80	66
Rim/tom #3a.	81	66
Rim/tom #3b, adding SD, b.	82	66, 67
SD #1 w/HH Pattern #2, e SD Pattern 2a	83	68
SD Pattern #2c, d	84	69
Comb. 6/8 #1 and 6/8 #2	85	70
Each hand plays diff. surface.	86	70
Comb. 6/8 #1 and 6/8 #2, Variation 1	87	70
Each hand plays diff. surface, 6/8 #1, 6/8 #2	88	70
Adding SD, a, b.	89	72
6/8 #2 Var. #1 and Tom Pattern #1, a	90	73
w/Hi-hat Pattern #2, d	91	73
6/8 Play-along	92	

	Audio Track	Page
Mozambique		
Basic mozambique pattern	93	74
Typical pattern in both clave directions	94	75
Bell, SD, tom 2-3 direction	95	75
Bell, SD, tom 3-2 direction	96	75
Adding simple BD, both directions.	97	75
Another BD.	98	76
Different bell phrase.	99	76
Adding different BD	100	76
Accented bell pattern.	101	77
Adding different BD, SD patterns.	102	77, 78
Steve Gadd Example 2, 3	103	79, 80
Dave Weckl Example a.	104	81
Mozambique play-along.	105	

Songo		
Pattern 1a.	106	84
Pattern 2b.	107	84
Pattern 2c.	108	84
Pattern 3a.	109	85
Pattern 3c.	110	85
Pattern 4a.	111	85
Pattern 4b, c.	112	85
Pattern 5a.	113	86
Pattern 5b, c.	114	86
Pattern 7a.	115	87
Pattern 7b, c.	116	87
Pattern 9a, b.	117	88
Pattern 9c, 10c, 13a	118	88, 90
Pattern 13b, c, 15a, c	119	90
Songo play-along	119	

Contemporary Drum Set Applications		
Pattern 1a.	120	92
Pattern 1c.	121	92
Pattern 2a.	122	93
Pattern 2b.	123	93
Pattern 2c.	124	93
Pattern 3a.	125	94
Pattern 4b.	126	95
Pattern 5a.	127	95
Pattern 5b.	128	95
Pattern 5c.	129	95

	Audio Track	Page
Pattern 6a.	130	96
Pattern 7a.	131	96
Pattern 7c.	132	96
Pattern 8a.	133	97
Pattern 8b.	134	97

Applying the Optional Cáscara Pattern

Pattern 1a, c.	135	98
Pattern c, adding clave HH.	136	99
Pattern 3a, b.	137	100
Pattern 3c, 4 d.	138	100, 101
Pattern 5a.	139	101
Pattern 5b, c.	140	101

Left Foot Clave Grooves and Exercises

With Cáscara

Exercise a.	140	103
Exercise b, c.	141	103, 104
Exercise e, g, j.	142	104

With Mambo Bell

Exercise a, b.	143	106
Exercise f, a.	144	106, 107
Exercise d.	145	107
Exercise e, b.	146	107, 108
Exercise d.	147	108

With Mambo and Bongo Bells

Exercise a.	148	110
Exercise d, e.	149	110
Exercise b.	150	111

More Independence Exercises

Pattern 1a.	151	113
Pattern 1c, 2b, 3b.	152	113, 114
Pattern 3c, Metric Modulation Ex.	153	114, 116–121

Exercises - Hand Patterns

Doubles and Paradiddle Combinations

Exercise 1.	154	123
Exercise 2.	155	123
Exercise 3.	156	123
Exercise 4.	157	124
Exercise 8.	158	126

	Audio Track	Page
Flam Taps and Swiss Triplets		
Exercise 2.	159	128
Exercise 6.	160	129

Solo Transcriptions and Fill Ideas

Manny Oquendo Solo #1.	161	132
Guillermo Barreto Solo.	162	132–133
Manny Oquendo Solo #2.	163	134–136
Changuito Solo.	164	137
Oquendo Solo #1 with doubles and diddles.	165	138
Oquendo Solo #1 meas. 13–16, #2 meas. 16–17.	166	139
Drum set applications, #2 meas. 16–17.	166	140
Oquendo Solo #2, 9–11, Var. 2.	167	141
Oquendo Solo #2, 90–91.	168	142
Barreto Solo, meas. 6, 7.	169	143
Barreto Solo, theme & variations.	170	144
Barreto Solo, meas. 20, 21.	171	146
Changuito Solo meas. 5–7.	172	147
Changuito Solo meas. 14, 15, stick. Ex. 2.	173	147, 148
Drum set application and Ex. 4.	174	149, 150
Fill ideas using cáscara, Ex. 1.	175	151
Fill ideas using cáscara, Ex. 5.	176	152
Fill ideas using 6/8 Pattern #2 (Var. 1).	177	153
Sixteenth triplet fill idea.	178	153
Exercises to develop the triplet pattern.	179	154
Applying 6/8 Pattern #2 to diff. surfaces.	180	154

Introduction

Practical Applications investigates the many ways of using basic Afro-Caribbean rhythms to improve your musicality. This edition puts together a wide array of applications, concepts, and approaches, allowing you to experience these fundamental rhythms in a manner not seen in other books on the same subject. You're encouraged to learn and develop your own applications as well. Creativity, with a good solid foundation, should be one goal in the study of *Practical Applications*.

Part One of *Practical Applications* focuses on drum set performance for ten typical Afro-Caribbean rhythms:

Chachachá	Bolero	Mambo	Merengue
Bossa Nova	Samba	Cumbia	6/8
Mozambique	Songo		

These ten rhythms are among the most common that you will find in the typical musical group repertoire. Certain situations are explained, for example, how to perform on the drum set when there are other percussion instruments in your ensemble. Each section of rhythm study has many practical grooves to use in dance situations. It's the author's hope that these grooves will also be an inspiration to further your musical repertoire. Also, the independence and coordination gained from this practice will be invaluable in developing your comfort level on the drums.

Part Two focuses on drum set applications of various Afro-Caribbean patterns.

Section One of Part Two delves into grooves in a funk context. Of course, with a little creativity, many of these grooves can be used in other musical formats such as rock, jazz, and other popular music styles.

Section Two of Part Two details Independence Exercises that the author has developed in his own learning and teaching programs. There is a section on developing the left foot clave as well as practical exercises for learning about and using metric modulation.

Section Three features rudimental exercises using common Afro-Caribbean rhythms as their base. This section, great for developing chops, also focuses on independence for full development of drum set control.

Finally, *Section Four* employs a creative approach to using Afro-Caribbean rhythms and solo phrases. The focus is on developing as a musical drum set performer by investigating common phrases used in percussion solos.

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WHEN A DRUMMER IS PLAYING WITH A FULL
PERCUSSION SECTION TRY THIS PATTERN ON THE *H.H.*

CUANDO EL BATERISTA ESTA TOCANDO CON TODO UN
GRUPO DE PERCUSION, PRUEBE ESTE PATRÓN EN EL *H.H.*

e

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

BASS DRUM PATTERNS FOR CHA-CHA
PATRONES DEL CHA-CHA-CHA PARA EL BOMBO

These are some other patterns that work well with the cha-cha rhythm. They are borrowed from what the bass player would play. Pattern "d" works well in many situations not requiring a very typical feel because it eliminates the syncopation.

Estos son otros patrones rítmicos que suenan bien con el ritmo del cha-cha-chá. Son tomados de lo que supuestamente debe de tocar el bajista. El patrón "d" se puede usar en momentos en que la cadencia rítmica no sea muy característica, ya que elimina la síncopa.

a

b

c

d

These exercises should be practiced with either hand playing each part. This is for achievement of maximum independence. Remember, since the two-measure phrase corresponds to the 2/3 clave, you can and should play them in 3/2 clave by starting on measure two, followed by measure one. Feel free to use these patterns as inspirations for fill ideas or as beat ideas like those in the "Drumset Applications" section.

Estos ejercicios deben de ser practicados con una u otra mano tocando cada parte, logrando así alcanzar una máxima independencia. Recuerden que como la frase de dos compases corresponde al diseño 2 - 3 de la clave, usted puede y debe tocar el diseño 3 - 2 de dicha clave comenzando en el segundo compás, seguido del primero. Siéntase libre de usar estos patrones rítmicos como inspiración para hacer algunos rellenos, o como ideas rítmicas parecidas a las que se encuentran en la sección de "Aplicaciones de la batería".

INDEPENDENCE EXERCISES USING

EJERCICIOS DE INDEPENDENCIA USANDO EL

PATTERN

CLAVE

PATRÓN

CLAVE

a

b

c

d

e