

# The *2*<sup>*in*</sup> **1 Drummer**

Combining Drumset with Hand Percussion to Create a Bigger Beat

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*with David Stanoch and Mark Powers*



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# CHAPTER 6

## Tumbáo and Guaguancó

Now, let's look at some variations we can apply with the left hand to add some variety and color to our foundation. The following two-bar rhythm is a tumbáo variation for the conga. The second bar of the pattern is the same ostinato we've previously used but note that the first bar integrates only one open tone, played on the backbeat on 4.

1.

R.H.  
L.H.  
C  
R.F.  
L.F.

This subtle but highly effective change to the ostinato adds breadth to the length, and also the momentum, of the tumbáo rhythm. Try it with any of the combinations you've learned up to this point. Keep in mind that the pattern can also be reversed.

If a more focused backbeat is desired, you might opt to play just the first bar as your ostinato. Using this option, remember you can also strip away the heel and toe strokes, and only play the slap and open strokes. This creates more space and is easier to play at faster tempos.

2.

R.H.  
L.H.  
C  
R.F.  
L.F.

The next example is another very common two-bar tumbáo variation which introduces, for the first time, a second drum: the lower pitched tumbadora. For our purpose, the tumbadora (or tumba) will be positioned to the left of the conga drum.

# CHAPTER 11

## Shuffle and Swing Grooves

### 49 11a. Shuffle on the Ride Cymbal

Now let's expand our groove possibilities by applying some other common ride-cymbal ostinatos used in a variety of musical styles. We'll begin with the shuffle rhythm applied to the  $\frac{6}{8}$  tumbáo (güiro) conga ostinato, building on the foundation established in example 2 of the “ $\frac{12}{8}$  on the Ride Cymbal” section. This time, however, we'll add snare drum backbeats and some bass drum variations to the ride cymbal, hi-hat, and conga patterns.

1.

2.

Example 1 introduces a standard downbeat/backbeat “pendulum” with the bass drum on 1 and 3 and the snare drum on 2 and 4. Example 2 features a “four-on-the-floor” bass drum foundation, with a half-time snare backbeat on 3. Also, try mixing and matching the standard and half-time backbeats with the bass drum rhythms. Keep in mind these combinations produce a dense and/or very full sound in the  $\frac{12}{8}$  pulse using the 2-in-1 drummer approach. Experiment with other bass drum rhythms and hi-hat ostinatos to create your own variations.

Next, we'll revisit the ideas we used in example 3 of the “ $\frac{12}{8}$  on the Ride Cymbal” section, pairing the shuffle rhythm with the  $\frac{6}{8}$  bembé conga ostinato, and adding some bass drum and backbeat variations.

3.

4.