

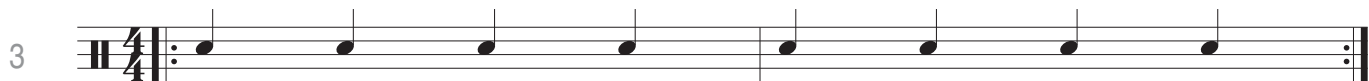
# Contents

<b>Foreword</b> . . . . .	3	Adding a Brush . . . . .	15
<b>Acknowledgements</b> . . . . .	3	Funk/R&B Grooves Using Sixteenth Notes . . . . .	17
<b>About the Author</b> . . . . .	3	<b>Two Essential Singer/ Songwriter Grooves</b> . . . . .	19
<b>Introduction</b> . . . . .	4	The “Ah And” . . . . .	19
Who is this book for? . . . . .	4	The “Ah 3 And” . . . . .	20
Why play cajón? . . . . .	4	<b>Four on the Floor</b> . . . . .	20
What will you learn? . . . . .	4	<b>Exploring Other Common Drumset Grooves</b> . . . . .	21
<b>About the Cajón</b> . . . . .	5	The Shuffle . . . . .	21
A Brief History . . . . .	5	Reggae . . . . .	23
A New Tradition . . . . .	5	The $\frac{12}{8}$ Groove . . . . .	24
<b>Choosing the Right Cajón</b> . . . . .	5	<b>Fills</b> . . . . .	26
Flamenco Cajón . . . . .	5	Fills for the Brush Groove . . . . .	27
Bass Cajón . . . . .	6	Fills for the Shuffle or $\frac{12}{8}$ Grooves . . . . .	28
Peruvian Cajón . . . . .	6	Fills for the Shuffle and $\frac{12}{8}$ Grooves Using the Brush . . . . .	29
Cuban Cajón . . . . .	6	<b>Adding Accessory Instruments to the Cajón</b> . . . . .	30
Angled or Slanted Cajón . . . . .	6	Tambourine with the Foot . . . . .	30
Questions to Consider . . . . .	6	The Shaker . . . . .	32
<b>Care and Maintenance</b> . . . . .	7	The Cajón Pedal . . . . .	33
Cleaning . . . . .	7	More Texture Options . . . . .	33
Storage . . . . .	7	<b>Miking the Cajón</b> . . . . .	35
Transporting . . . . .	7	When should I use a mic? . . . . .	35
<b>Getting Started</b> . . . . .	7	Shure SM57 . . . . .	35
Seated Position . . . . .	7	Bass Drum Mics on the Cajón . . . . .	35
Relaxed Hand Position . . . . .	7	<b>Practice Tips</b> . . . . .	36
How to Strike the Drum . . . . .	8	Ten Things to Consider . . . . .	36
<b>Producing Tones on the Cajón</b> . . . . .	8	<b>Playing with Others</b> . . . . .	37
The Low Tone . . . . .	8	No Rehearsal, No Problem . . . . .	37
The High Tone . . . . .	9	Understanding the Song Structure/Form . . . . .	37
Control Exercise . . . . .	10	Communication Is Key . . . . .	38
<b>The Money Beat</b> . . . . .	10	Do Some Homework . . . . .	38
Two Hands, Two Tones . . . . .	10	<b>What’s the Deal With Feel?</b> . . . . .	39
One Hand, Two Tones . . . . .	11	Ten Tips to Help You Play with a Good Feel . . . . .	39
Variations on the Money Beat . . . . .	11	<b>Afterword</b> . . . . .	40
<b>Accents and Ghost Notes</b> . . . . .	12	<b>Resources</b> . . . . .	40
Accents on the High Tone . . . . .	12		
The Money Beat with Ghost Notes . . . . .	12		
Variations on the Money Beat with Ghost Notes . . . . .	12		
The Train Beat . . . . .	14		

## Control Exercise

The following warm-up patterns are considered by most drummers to be great exercises for gaining control of the hands. Play them slowly enough so that as you watch your hands, your mind can process where and how you're striking the drum. Try to avoid developing any bad habits by playing fast and sloppy. The speed will come later! I suggest you practice the following patterns daily for two weeks in the following order:

1. Both hands on the high tones
2. Both hands on the low tones
3. Right hand on the high tone, left hand on the low tone
4. Left hand on the high tone, right hand on the low tone



1.	R	L	R	L	R	L	R	L
2.	L	R	L	R	L	R	L	R
3.	R	R	L	L	R	R	L	L
4.	L	L	R	R	L	L	R	R
5.	R	L	R	R	L	R	L	L
6.	R	L	L	R	L	R	R	L
7.	R	R	L	R	L	L	R	L
8.	R	L	R	L	L	R	L	R

## The Money Beat

Now, let's get practical!

Believe it or not, you are now ready to play your first groove on the cajón. And, it happens to be one of the most common found in popular music. This beat, often called the "money beat," can be heard on songs such as "Billy Jean," "Back in Black," "Benny and the Jets," "Eye of the Tiger," etc.

### Two Hands, Two Tones

Let's play the two tones together.

Place your left hand in front of the low tone and the right hand over the high tone. Notice that the lower note on the staff represents the low tone, and the higher note represents the high tone. Play the following pattern starting at a tempo of approximately ♩ = 60 bpm. Gradually increase the tempo as you get comfortable with the tones.



4

HIGH TONE →

LOW TONE →

L R L R L R L R

Now, reverse your hand position, and play the same groove.

5

HIGH TONE →

LOW TONE →

R L R L R L R L



## The Cajón Pedal

After you've spent time with the instrument and learned all the patterns and grooves discussed in this book using the hands, a cajón pedal can be a nice addition to your acoustic rig. Certain grooves such as four on the floor and the train beat can really use an extra limb on the low tone to free up the hands. However, I have yet to find a pedal that gets the same volume and low-tone quality I get when I use my hands. I've even tried playing some grooves with the hand and some with the pedal in the middle of a set. The low tone changed so drastically between the two that it did not appear effective or ideal. However, this may change as new accessory products continue to be introduced into the marketplace. In my opinion, the best pedal made at this point is the DG De Gregorio Cajón Pedal Remote.



*DG De Gregorio Cajón Pedal Remote*

## More Texture Options

Up until this point you've spent quite a bit of time playing the grooves with a brush in the right hand. As a result, the development of this coordination has prepared you to be able to expand your sound options. One option would be to change your brush grip from traditional to matched grip so while your left hand plays the low/high tone, the right hand can move to a different surface.

Other surface ideas include:

1. A hi-hat can add a nice sound to your cajón setup. Try playing it with a brush or rod!
2. Having a small cymbal you can ride on or crash can be a nice addition as well.
3. To the right is a photo of a hubcap to which I added jingles and then placed on a snare stand. Playing the cajón with a brush or rod can offer a nice texture change to highlight a new section of a song.



*Hubcap with Jingles*

In the photo on the right, I turned a bass cajón on its side and added a Cuban cajón. I used the same techniques described in this book but moved the left hand to the bass cajón and kept the right hand on the Cuban. Notice the hi-hat and the tambourine pedal on the left side. No harm in adding as many texture options as possible.



*Bass Cajón with Cuban Cajón*