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HENRY ADLER

Henry Adler, born and educated in New York City, studied the various percussion instruments with some of the most noted teachers in America. He has had extensive training in every branch of his profession.

Adler has been connected with such prominent band leaders as: Larry Clinton, Red Norvo, Charley Barnet, Vic Schoen, Louis Prima, Hugo Mariani, Wingy Magnone, Joe Marsala, Georgie Auld, José Morán and Frank Marti. He was also, formerly, the staff drummer of the RCA Victor and Decca Record companies.

Henry Adler entered the teaching profession only after carefully considering the qualifications of a successful instructor. He was cognizant of the fact that he had the ability, knowledge and patience to teach others and, within a short period of time, became one of the foremost instructors in the country. He is considered equally proficient in both the American and Spanish styles of drumming. His list of pupils, past and present, reads like a "Who's Who" in the drum world; it includes the names of both American and Spanish drummers who are connected with the finest dance bands.

An eminent authority on all rhythmic instruments, Mr. Adler, without a doubt, has carved a permanent niche for himself in the percussion profession — one that requires the utmost in ability, concentration and hard labor.

HENRY ADLER

Henry Adler, nacido y educado en la ciudad de Nueva York, estudió los distintos instrumentos de percusión con algunos de las más notables profesores de América. El ha tenido una extensa preparación en todos los ramos de su profesión.

Adler ha estado relacionado con prominente directores de bandas tales como Larry Clinton, Red Norvo, Charley Barnet, Vic Schoen, Louis Prima, Hugo Mariani, Wingy Magnone, Joe Marsala, Georgie Auld, José Morán y Frank Marti. Fué también, anteriormente, el percusionista oficial de las compañías RCA Victor y Decca.

Henry Adler entró al magisterio después de considerar cuidadosamente los requisitos de un buen instructor. Estaba consciente de que tenía habilidad, conocimiento y paciencia de enseñar a otros, y en un corto espacio de tiempo se convirtió en uno de los más prominentes instructores del país. Se le considera igualmente proficiente tanto en el estilo americano de percusionista como en el estilo español. Su lista de discípulos pasados y actuales, parece un "quien es quien" del mundo de percusión; incluye los nombres de los percusionistas tanto americanos como españoles, que están relacionados con las mejores orquestas de baile.

Mr. Adler, una eminente autoridad de todos los instrumentos ritmicos, sin duda se ha labrado un sitio permanente en la profesión de percusión — una que requiere lo mejor en habilidad, concentración y trabajo fuerte.

There is only one clave beat — it consists of two measures; however, either measure may start a phrase, depending upon the nature of the composition. (See examples 1 and 2.)

Solo hay un golpe de clave — tiene dos medidas; no obstante cualquier medida puede empezar una frase, dependiendo de la naturaleza de la composición. (Vea los ejemplos 1 y 2.)

Example 1
Ejemplo 1

Example 2
Ejemplo 2

In Congas, the clave beat is comparable with that of the conga (Charleston) beat. (See example 3.)

En congas, el golpe de las claves es comparable al golpe de la conga (Charleston). (Vea el ejemplo 3.)

Example 3
Ejemplo 3

Right and wrong methods of playing the claves.

Métodos correctos e incorrectos de tocar las claves.

Following is an example showing how the clave beat is adapted to various rhythmic patterns.

Lo que sigue es un ejemplo demostrando como el golpe de clave se adapta a varios modelos ritmicos.

Clave beat
Golpe de clave

Pattern 1
Modelo 1

Pattern 2
Modelo 2

From the above examples it can readily be seen that Latin music is based on several rhythmic patterns played simultaneously by different instruments.

De los ejemplos de arriba se vé claramente que la música latina se basa en varios modelos ritmicos tocados simultaneamente por diferentes instrumentos.

SIX BASIC BEATS

SEIS GOLPES BASICOS

Basic, because the clave beat falls naturally into the rhythm of the right hand. The clave rhythm should be maintained in all six exercises.

Básicos, debido a que los golpes de la clave caen naturalmente en el ritmo de la mano derecha. Debe mantenerse el ritmo de la clave en los seis ejercicios.

Each exercise should be practiced thoroughly until the accents are played with ease and relaxation.

Cada ejercicio debe practicarse a conciencia hasta que los acentos puedan tocarse con naturalidad y flojedad.

Right hand on the side of the timbal, cow-bell or wood-block.

Mano derecha por el lado del timbal, cencerro o la cajita china.

Claves
Claves

Ex. 1 R.H.
Ej. 1 M.D.

Sing clave rhythm to yourself, while practicing.

Mientras practique trate de llevar mentalmente el ritmo de la clave.

Ex. 2 R.H.
Ej. 2 M.D.

Sing clave rhythm to yourself, while practicing.

Mientras practique trate de llevar mentalmente el ritmo de la clave.

Ex. 3 R.H.
Ej. 3 M.D.