



**THE LATIN RUDIMENTS
CHUCK SILVERMAN**

**USING BASIC RUDIMENTS TO EXPLORE
THE RHYTHMS OF
CUBAN AND BRAZILIAN MUSIC**

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Introduction

The concept of Latin Rudiments began years ago when I had the opportunity to meet and talk with a great drummer, Victor Lewis. Mr. Lewis was visiting a house in Miami where I lived with several other musicians. I noticed that he was playing the clave along with a Cuban radio station. I inquired why he was doing this and Mr. Lewis' response was that he wanted to get into the rhythms of the music and what better way than to use the backbone of Cuban music, the clave. Mr. Lewis, at the time, was in Miami recording with saxophone great David Sanborn. I must have thought that his playing the clave to understand the music was a good idea because I immediately began to use his idea to enhance my own understanding and appreciation of Cuban music. I don't remember if Mr. Lewis used any particular sticking. All I remember was that his concept impressed me and started me on my way to developing, literally, hundreds of grooves and exercises which have their roots with Latin and Brazilian music.

These ideas, most if not all of them inspired by listening to music and finding interesting rhythmic patterns and developing them further, have nothing to do with technique or applying any particular technique to the patterns. They are inspirations and are meant to do a few things:

1. With the more typical rhythms like clave, cascara, certain Brazilian rhythmic phrases, etc., the Latin Rudiments are there for you to be able to groove within the respective style. It has been my experience that the more you perform and actually hear the respective rhythms being played the more they become part of your behavior and experience. Playing the clave in its many forms represented in this book will allow you to better feel the actual rhythm.
2. When a foot pattern is added, drummers will definitely experience the essence of developing "coordinated independence". I first read this phrase when I began practicing Jim Chapin's masterwork, **Advanced Techniques for the Modern Drummer**. The concept of coordinated independence is definitely highlighted when foot patterns are added to the Latin Rudiments. There will be examples throughout the book and accompanying MP3s of different foot patterns.

My suggestion is to begin all exercises by playing both feet with quarter notes, with a metronome set at the major pulse, be it a quarter note or dotted quarter note = 40 beats per minute (bpm). Tempos can and should be increased as the patterns become more relaxed and natural. "Both feet with the metronome, always" was a direction given to me by my snare drum technique teachers. I feel this is essential to developing what some call an "Inner Clock". A majority of the recorded examples are played at 40 bpm.

Other bass drum/hi hat patterns will be introduced throughout this method.

3. I urge my drum students to be creative. The Latin Rudiments are definitely jumping off points for a creative approach to drumming. There are no rules regarding what you can and cannot do. You are encouraged to explore and be as creative as you want to be. I love the idea of creating generations of ideas; generations away from the original Latin Rudiment. See where these ideas can take you!

Many of the exercises herein are played as written and also at double the tempo. You are encouraged to play the exercises correctly and then to increase the tempos.

The Latin Rudiments are a fundamental way to get closer to Latin and Brazilian rhythms. They are useful in developing command and control of the drum set. Also, I feel and can attest to the proven fact that the Latin Rudiments can be inspirations for your own creativity. My hope is that you find the Latin Rudiments useful in your own daily practice.

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THE CASCARA

The cascara is a basic Cuban pattern, typically played on the shell or shells of the timbales. This method, *The Latin Rudiments*, is not intended to teach you all about Latin and/or Brazilian rhythms. There will not be an explanation of all the ways to play cascara or any of the other rhythms represented here. My other books, **Practical Applications-The Drum Set with Afro-Caribbean Rhythms**, **Afro-Caribbean Drum Grooves** and **Learning to Master the Timbales**, and others can do that.)

Here is the pattern, played with no accents.

Cascara No Accents

Musical notation for Cascara No Accents, 4/4 time. The notation shows a sequence of quarter notes on a single staff, with the following sticking pattern: R L R L R R L R R L R R L R L R | R L R L R R L R R L R R L R L R.

Bass Drum and Hi Hat Playing Quarter Notes

Musical notation for Bass Drum and Hi Hat playing quarter notes, 4/4 time. The notation shows a sequence of quarter notes on a single staff, with the following sticking pattern: R L R L R R L R R L R L R | R L R L R R L R R L R R L R L R.

Cascara No Accents with Basic Bass Drum/Hi Hat

Musical notation for Cascara No Accents with Basic Bass Drum/Hi Hat, 4/4 time. The notation shows a sequence of quarter notes on a single staff, with the following sticking pattern: R L R L R R L R R L R L R | R L R L R R L R R L R R L R L R.

Here is the cascara with the same sticking but now with accents. This is a very typical way of playing the actual pattern.

LATIN RUDIMENTS INSPIRED BY MOZAMBIQUE

The New York Mozambique, popularized by the masterful drumming of Steve Gadd, is a very important and popular Latin rhythm. The actual rhythm of Mozambique was invented in Cuba by Pedro Izquierdo, “Pello el Afrokan” in the early 1960s. The rhythm was adopted/adapted in New York and came out as the Mozambique that most drummers know. I developed my own methods for learning this rhythm and many of these methods can be found in my book, Practical Applications from Alfred Music.

I developed these Latin Rudiments in order to learn these rhythms more efficiently. The accents come from the melodic way I have heard this rhythm being played, right hand on a cowbell, left hand on a drum (i.e. snare drum or tom tom).

Mozambique Rhythm w/accents

Mozambique



The image shows a musical staff in 4/4 time with a double bar line at the beginning. The staff contains a sequence of 16 eighth notes with accents (>) above them. The notes are grouped into four measures of four notes each. Below the staff, the corresponding drum notation is written as a sequence of letters: R L R L R R L R L R R L R R L R. The first measure contains R L R L, the second R R L R, the third R R L R, and the fourth R L R L.

This next rhythm is featured in The Latin Funk Connection, my DVD production with Cherry Lane Music. I developed this pattern as a result of allowing my creativity to lead me in this direction. If you do the same, take risks with your own creativity, you may also find some very musical applications as well!



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Thank you for your interest in my work. It's my hope that the rhythms and exercises presented here will propel you into a new understanding of musical expression, technique and coordinated independence.

A cornerstone of my career as a musician has been the ability to be creative and maintain that sense of creativity. Use the rhythms and patterns found in The Latin Rudiments to help you on your road to a more creative musical expression.

**Orchestrate Permutate And, as always,
Create!**

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CHUCK SILVERMAN MEDIA

THE LATIN FUNK CONNECTION DVD+BOOK	PRACTICAL APPLICATIONS LATIN RHYTHMS FOR THE DRUMSET DVD
'THE FUNKMASTERS THE GREAT JAMES BROWN RHYTHM SECTIONS	CHANGUITO A MASTERS APPROACH TO TIMBALES
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AFRO-CARIBBEAN DRUM GROOVES	POWER GROOVES WITH DAVE LONBAORD
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