

LATIN RHYTHMS

FOR DRUMS AND TIMBALES

Ted Reed

Right hand

Left hand

Cowbell

Large Timbale

Bass drum

Includes:

MAMBO

CHA-CHA-CHA

MERENGUE

BOLERO

SAMBA

CONGA

BEGUINE

PASO DOBLE

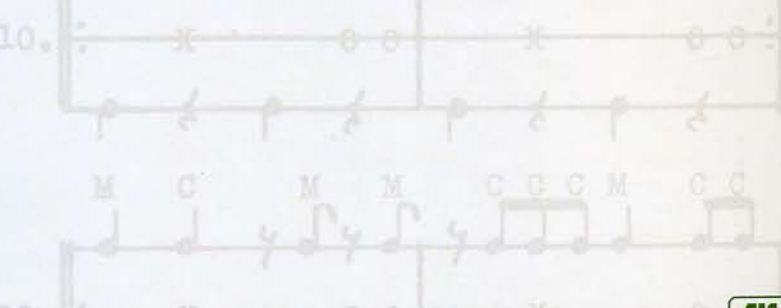
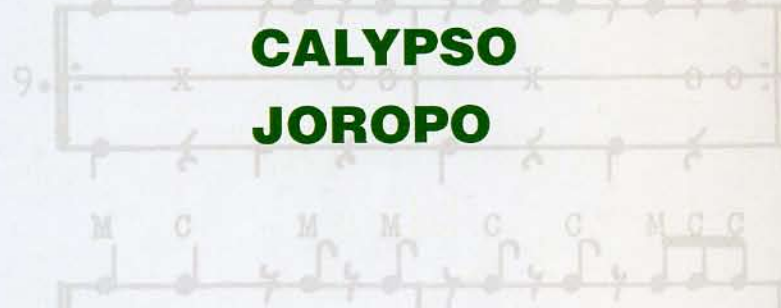
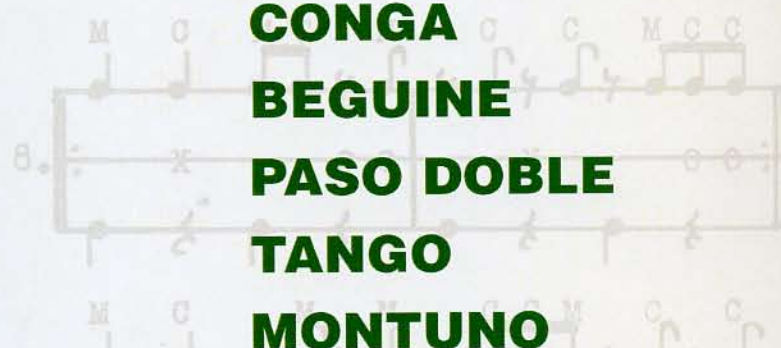
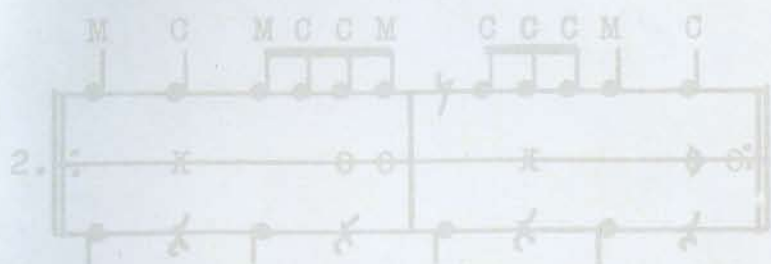
TANGO

MONTUNO

CALYPSO

JOROPO

VARIATIONS



LATIN RHYTHMS FOR DRUMS AND TIMBALES

Ted Reed



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Foreword

The following pages contain basic rhythms, variations, breaks, fill-ins etc., that are authentic and typical. When these are mastered, do not hesitate to try some of your own. However, always keep them simple and tasty — never overplay.

Most of the rhythms are written for the timbales, but they may also be played on the drums, i.e., snare drum, small tom-tom, bass drum, cymbal, cowbell etc., by making the following substitutions: X and 00 (explained on page 3) are played on the snare drum (snare off). For breaks and fill-ins, all notes written for the small timbale will be played on the snare drum (snare off). All notes written for the large timbale will be played on the small tom-tom.

The Calypso, which is similar to the Rhumba, as far as rhythms are concerned, has not been given special treatment. There are various types of Calypsos which call for various rhythms, Cowbell rhythms, paila rhythms and rhythms played on the heads of the timbales may be used. The choice of rhythms to be used will be made by the drummer, and will be determined by the type of Calypso being played.

Jed Reed

For; Mambo, Montuno, Guaracha, Calypso and Fast Rhumba.

BASIC RHYTHM

The diagram shows a musical staff with three parts: Right hand (Cowbell), Left hand (Large Timbale), and Bass drum. The Cowbell part has a sequence of notes labeled M, C, C, M, C, C, M, C, M, C, C, C. The Large Timbale part has notes labeled X and OO. The Bass drum part has a sequence of notes. The notation is as follows:

Right hand	Left hand	Bass drum
M	X	
C C		
M	OO	
C C		
M	X	
C		
M C C C	OO OO	

M - Mouth of cowbell. Strike the cowbell flat on top near the opening.

C - Center of cowbell. Strike the cowbell in the center. Use tip of stick.

X - Rim shot. The stick is held between the forefinger and thumb, the palm turned downward. Strike the center of the head with the palm of the hand and the stick. The stick, extended forward over the rim, strikes the rim at the same time. This should produce a muffled sound. Do not let the head ring.

OO - Strike the center of the head twice with the tip of the stick. Let the head ring.

X and OO may also be played with the hand ... NO STICK.

X - Strike the center of the head with the tips of the fingers. MUFFLED.

OO - Move the hand back about half way between the center and the rim and strike the head twice with the tip of the forefinger. LET RING.

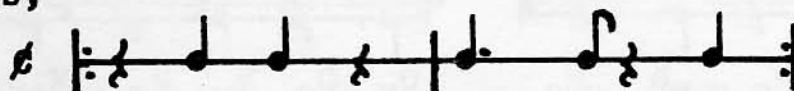
When using the hand to produce the sounds for X and OO, the stick is placed on the small Timbale where it will be handy to pick up for short fill-in's and breaks.

In order to produce the best sounds, use sticks made of 3/8 dowel, 14 inches long.

The two-bar cowbell rhythms are based on the clave beat written as follows;



There are some tunes that call for the clave beat being reversed, as follows;



When this occurs, the cowbell beat must also be reversed.

Cowbell beats are also played on the side of the small Timbale or the cup of the large cymbal. Use the side of the small Timbale for soft choruses.

The following cowbell beats are used for moderately slow tempos.

All cowbell beats will be based on the reversed clave beat.

BASIC RHYTHM

1.

Right hand

Left hand

Cowbell

Large Timbale

Bass drum

VARIATIONS

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

The following cowbell beats are used for medium to moderately bright tempos.

BASIC RHYTHM

1.

Right hand

Left hand

Cowbell

Large Timbale

Bass drum

VARIATIONS

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

COWBELL BEATS CONTINUED

The following cowbell beats are used for bright to very fast tempos.

BASIC RHYTHM

1.

Right hand

Left hand

Cowbell

Large Timbale

Bass drum

VARIATIONS

2.

3.

4.

5.

6.

7.

8.

9.

10.

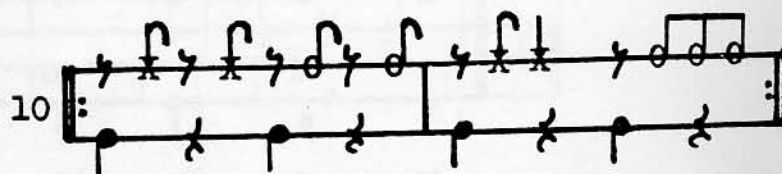
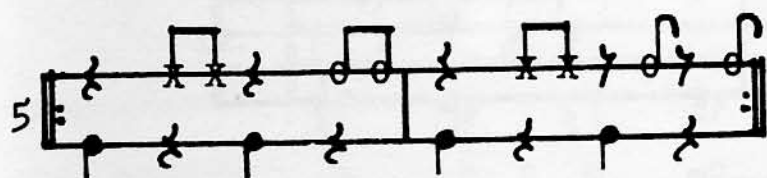
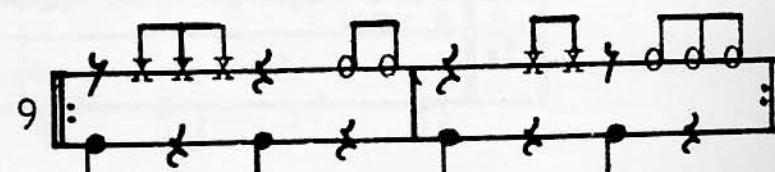
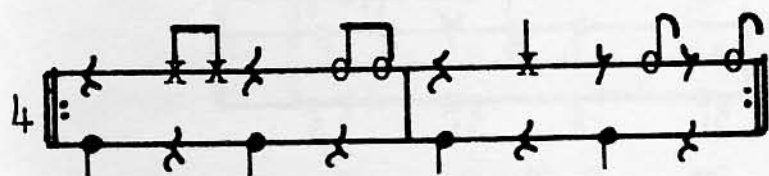
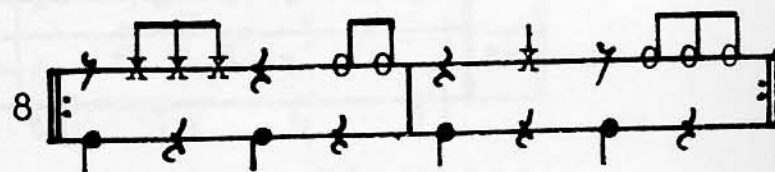
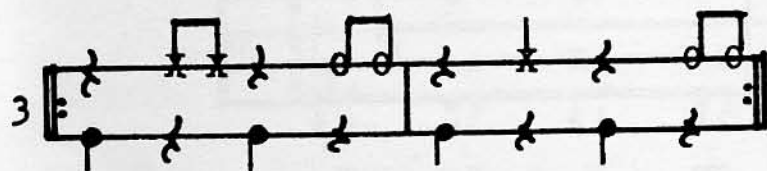
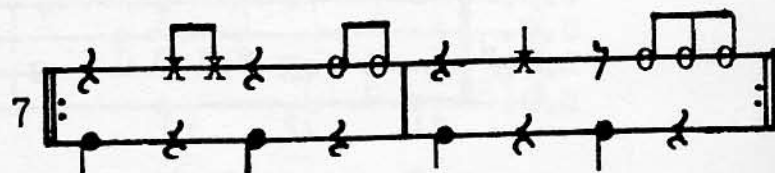
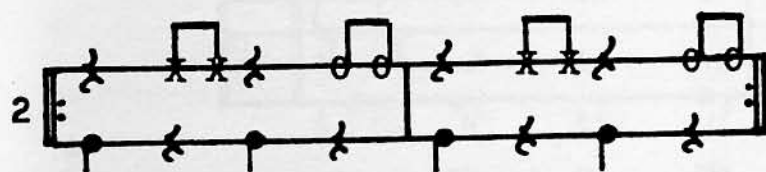
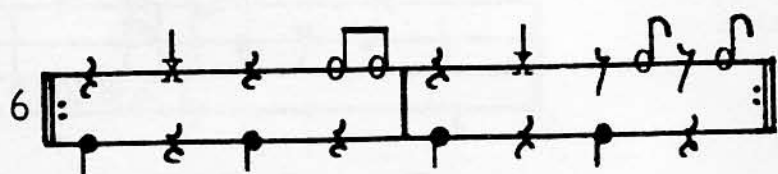
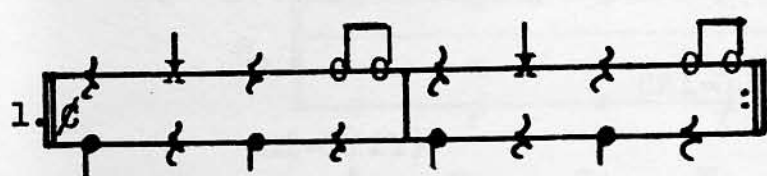
11.

VARIATIONS FOR THE LEFT HAND

The following rhythms are played on the large Timbale with the left hand ---- NO STICK.

X and OO are played as explained on page 3.

Combine any of these two bar rhythms with any two bar cowbell rhythm.



SHORT FILL-INS AND BREAKS

For; Mambo, Montuno, Guaracha, Cha-Cha-Cha and fast Rhumba.

The basic cowbell rhythm will be used to illustrate all fill-ins. When these are mastered, practice them with various cowbell rhythms.

ABBREVIATIONS

C.B. - Cowbell.

S.T. - Small Timbal.

B.D. - Bass Drum.

L.T. - Large Timbal.

R.S. - Rim Shot

M - C and X - 00 are played the same as explained on page 3.

SHORT FILL-INS

(fill-in)

1. m c c m c c m c m (fill-in)
C.B. S.T. L.T. B.D.

2. m c c m c c m c m RS
C.B. S.T. L.T. B.D.

3. m c c m c c m c m RS
C.B. S.T. L.T. B.D.

4. m c c m c c m c m RS RS
C.B. S.T. L.T. B.D.

5. m c c m c c m c m RS RS
C.B. S.T. L.T. B.D.

6. C.B. S.T. L.T. B.D.

7.

8.

9.

10.

11.

12.

13.

Detailed description of the musical systems:

- System 6:** Starts with 'C.B.', 'S.T.', 'L.T.', and 'B.D.' on the left. The staff has notes with 'm' and 'c' markings. The bottom line has 'X' and 'O' markings.
- System 7:** Similar to system 6, with 'm', 'c', 'L', 'R', and 'RS' markings.
- System 8:** Similar to system 7, with 'm', 'c', 'L', 'R', and 'RS' markings.
- System 9:** Similar to system 8, with 'm', 'c', 'L', 'R', and 'RS' markings.
- System 10:** Similar to system 9, with 'm', 'c', 'L', 'R', and 'RS' markings.
- System 11:** Similar to system 10, with 'm', 'c', 'L', 'R', and 'RS' markings. The bottom line has 'X' and 'O' markings.
- System 12:** Similar to system 11, with 'm', 'c', 'L', 'R', and 'RS' markings.
- System 13:** Similar to system 12, with 'm', 'c', 'L', 'R', and 'RS' markings.

BREAKS

1.

2.

3.

4.

5.

6.

7.

8.

9. C.B. S.T. L.T. B.D.

10.

11.

12.

13.

14.

15.

16.

CHA-CHA-CHA


TEMPO:- Moderately slow 4. (C)

ORIGIN:- Cuba.

The following rhythms are usually played on a four (4) inch cowbell. They are also played on the cup of the large cymbal or the side of the small timbal. Use the side of the small timbal for soft choruses.

M - C and X - 00 are played the same as explained on page 3.


BASIC RHYTHM


1. 

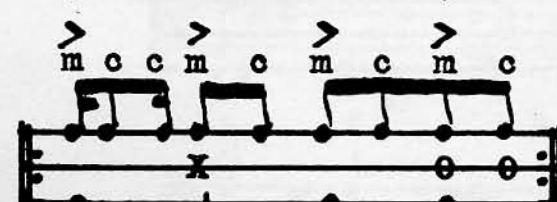
Right hand
Left hand


Cowbell
Large timbal
Bass drum

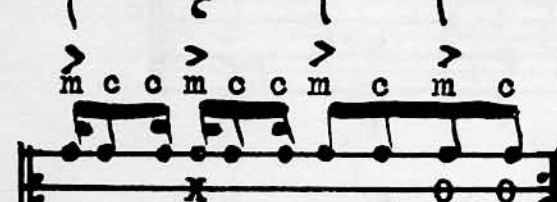
VARIATIONS


2. 

3. 

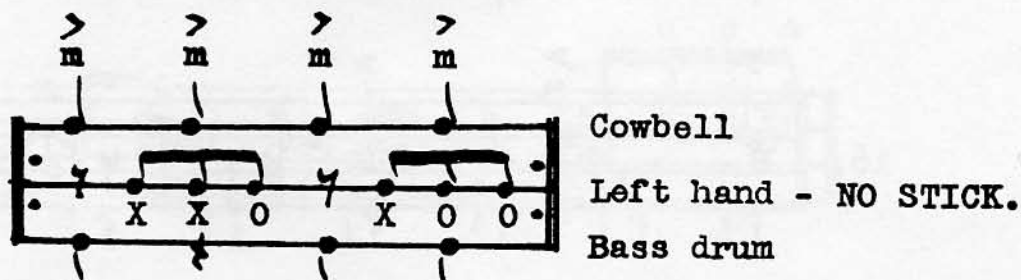
4. 

5. 

6. 

7. 

OPTIONAL BASIC RHYTHM



Cowbell
Left hand - NO STICK.
Bass drum

1. ----- basic rhythm ----- ----- fill-in -----

Right hand > M C > M C > M C > M C C C C C C C C C C C

Left hand C X O O C C C C C C C C C C

Left hand C X O O C C C C C C C C C C

2. > M C > M C > M C > M C C C C C C C C C C C

Left hand C X O O C C C C C C C C C C

3. > M C > M C > M C > M C C C C C C C C C C C

Left hand C X O O C C C C C C C C C C

4. > M C > M C > M C > M C C C C C C C C C C C

Left hand C X O O C C C C C C C C C C

5. > M C > M C > M C > M C C C C C C C C C C C

Left hand C X O O C C C C C C C C C C

6. > M C > M C > M C > M C C C C C C C C C C C

Left hand C X O O C C C C C C C C C C

7. > M C > M C > M C > M C C C C C C C C C C C

Left hand C X O O C C C C C C C C C C

Cowbell
Small Timbal
Large Timbal
Bass drum

(continue basic rhythm)

Fill-ins may also be used as short solos.

TEMPO :- Bright 2. (♩)

ORIGIN:- Native dance of Santo Domingo.

Merengue rhythms are played on the large Timbale -- with sticks. They may also be played on the snare drum - SNARES OFF.

To produce the best sounds, use 3/8 dowel, 1 1/4 inches long.

BASIC RHYTHM

1.

Large Timbale

Bass drum

The sticks are held the same as tympani sticks -- the palms turned downward. All notes for the Timbale that are not accented are light rim shots. The rim shots for the right hand are played near the edge of the rim to produce a high pitched sound. The rim shots for the left hand are played by placing the hand and stick in the center of the head --- the stick extended forward over the rim. Then, lift the stick with the thumb and forefinger and strike the rim. Do not lift the left hand from the head while playing left or right rim shots --- these sounds should be muffled. All accented notes are played in the center of the head. Let them ring.

VARIATIONS

2.

3.

4.

5.

6.

Small Timbale

Large Timbale

Bass drum

TEMPO:- (a) Moderately slow. (C)
 (b) " bright. (♩)

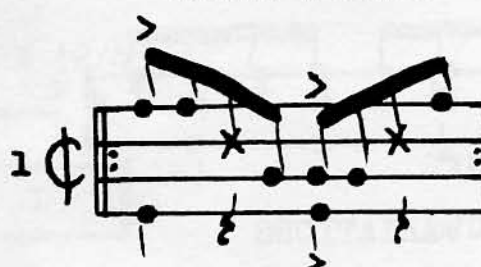
ORIGIN:- Native dance of Brazil. They prefer the slow, ballad samba. In this country the bright tempo is the favorite.

The samba is played on the snare drum - **SNARES OFF**. Do not use timbales.

Right hand - **STICK**. All notes are played with the stick.
 Left hand - **BRUSH**. The "X" is played with the brush.

Always hold the brush flat on the drum while playing notes for the right hand. All sounds should be muffled.


BASIC RHYTHM


1  Near rim.
 Brush - center.
 Center - on brush.

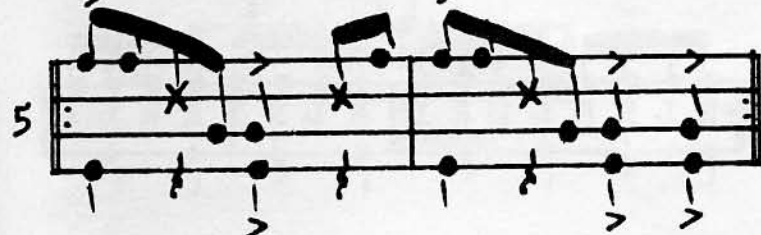
The following rhythm is a simplified basic beat, used by many drummers.


2 


The following variations are based on the simplified basic beat.

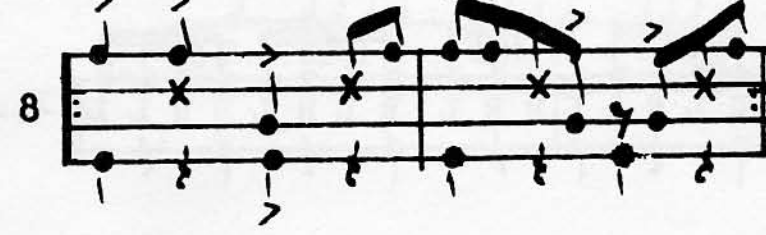
3 

4 

5 

6 

7 

8 

PAILA BEATS

(sides of the timbales)

For; Bolero, Son, Guaracha and fast Rhumba.

Paila beats are used for vocal and all soft choruses. Use the tip of the stick.

To produce the best sounds, use 3/8 doweling, 1 1/4 inches long.

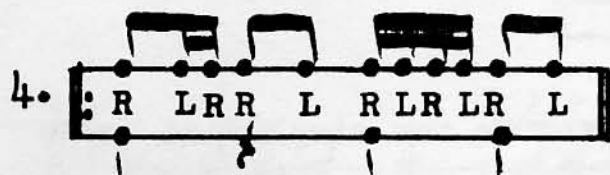
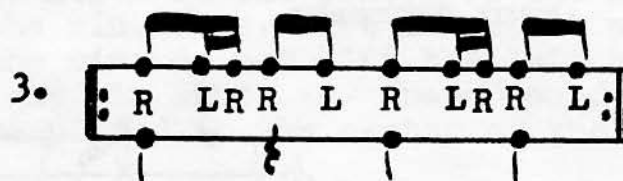
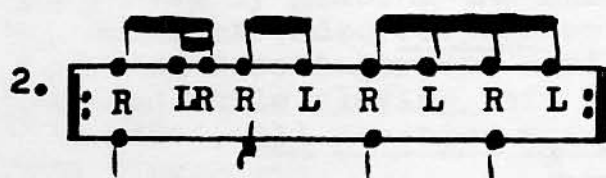
RIGHT HAND - side of the small timbal.

LEFT HAND - side of the large timbal.

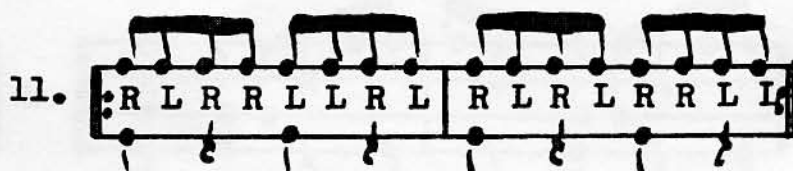
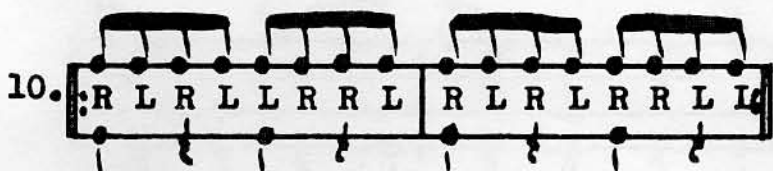
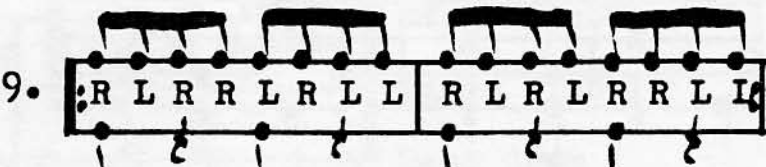
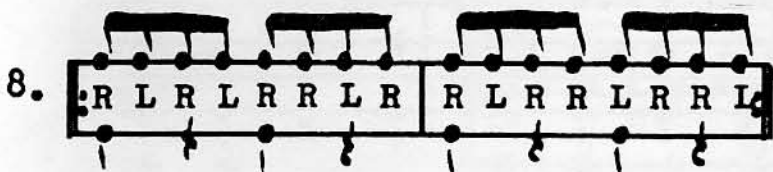
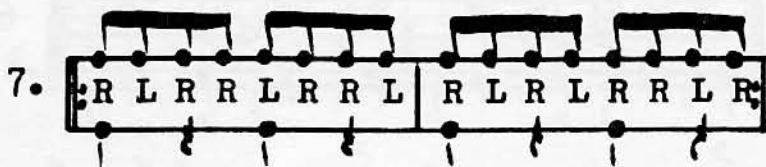
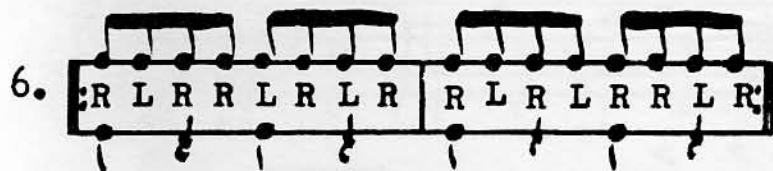
BASIC RHYTHM



VARIATIONS



The following rhythms are used for medium to fast tempos.



TEMPO :- Moderately bright. In 2 (2/4) or 3. (3/4)

ORIGIN:- Spain.

The following rhythms are played on a snare drum, (snare on) bass drum, high-hat, wood block, cymbals etc. DO NOT use Timbales or cowbells.

The high-hat is used simultaneously with the bass drum on ensemble choruses.

The wood block is used on soft and legato choruses.

1. BASIC RHYTHM (2/4)

S.D. : R L R L :
B.D. : R L :

1. BASIC RHYTHM (3/4)

S.D. : R L R L R L :
B.D. : R L R :

VARIATIONS

2. : R L R L :
3. : R R L R R L :
4. : R R L R L R L :
5. : R R L R L :
6. : R L R L R L : (triplet bracket over first three notes)

VARIATIONS

2. : R R L R L R L :
3. : R R L R R L R L :
4. : R L R L R L R L :
5. : R L R L R L R L : (triplet brackets over first three and last three notes)
6. : R L R L R L R L : (triplet brackets over first three, last three, and final L)

BOLERO

(slow rhumba)

TEMPO :- Moderately slow. (C)

ORIGIN:- Cuba.

The following rhythms are played on the Timbales (heads) and the bass drum. They may also be played on the snare drum (snare off) and the small tom-tom. DO NOT use cowbells, cymbals etc.

The sticks are held in the same manner as explained for the Merengue.

BASIC RHYTHM

1.

Large Timbale.
Bass drum.

- 1 - light rim shot -- near the edge.
- & - stick across head and rim -- click sound.
- 2 - center of head -- muffled.
- & - stick across head and rim -- click sound.
- 3 - light rim shot -- near the edge.
- & - stick across head and rim -- click sound.
- 4 - center of head -- LET RING. (lift left hand off head)
- & - drop left hand -- stick across head and rim -- click sound.

2.

Small Timbale.
Large Timbale.
Bass drum.

- 1 - light rim shot -- near the edge.
- & - stick across head and rim -- click sound.
- 2 - center of head -- let ring. (small Timbale)
- & - " " " " " " " "
- 3 - stick across head and rim -- click sound.
- & - " " " " " " " "
- 4 - center of head -- let ring. (lift left hand off head)
- & - drop left hand -- stick across head and rim -- click sound.

BOLERO CONTINUED

3.

Large Timbale.
Bass drum.

- 1 - center of head -- muffled.
 & - light rim shot -- near the edge.
 2 - stick across head and rim -- click sound.
 & - center of head -- muffled.
 3 - light rim shot -- near the edge.
 & - stick across head and rim -- click sound.
 4 - center of head -- let ring. (lift left hand off head)
 & - drop left hand -- stick across head and rim -- click sound.

4.

Large Timbale.
Bass drum.

The sounds are produced the same as explained for rhythm No. 3. Just double the light rim shots on the second half of the first beat. (& ah)

5.

Large Timbale.
Bass drum.

The triplet is played as follows:-

- 1st note - light rim shot -- near the edge.
 2nd note - stick across head and rim -- click sound.
 3rd note - light rim shot -- near the edge.

All other notes are played in the same manner as explained for rhythm No. 3.

NOTE:- When playing click sounds for the left hand, do not lift the hand off the head --- just lift the front part of the stick and strike the rim. By keeping the left hand on the head, all sounds will be muffled except the sound on the fourth (4) count.

TEMPO:- Bright two. (♩)

ORIGIN:- Africa. Brought to the Western Hemisphere by the slaves.

(SNARES OFF) BASIC RHYTHM Cym. or Tom-Tom

1.

C.B.
S.D.
B.D.

S:- Small cowbell.

L:- Large cowbell.

The effect will still be good if just one cowbell is used.

VARIATIONS

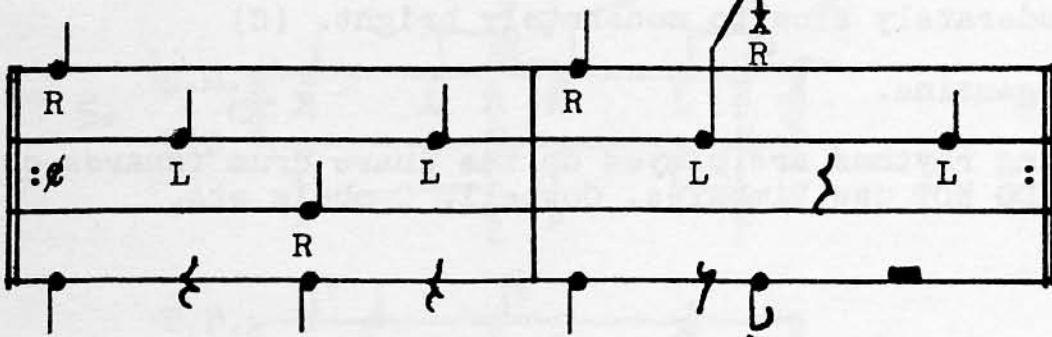
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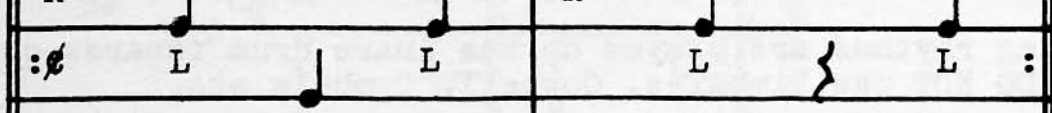
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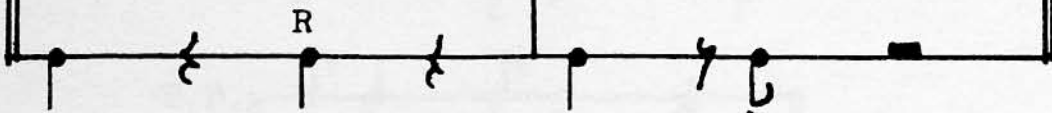
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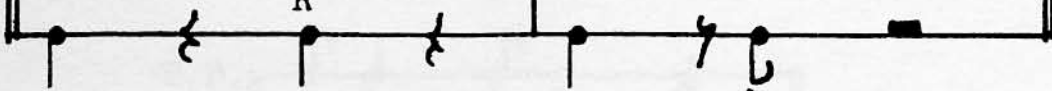
The following rhythms are played on the small tom-tom, large tom-tom, bass drum, snare drum (snare off) and cymbal.

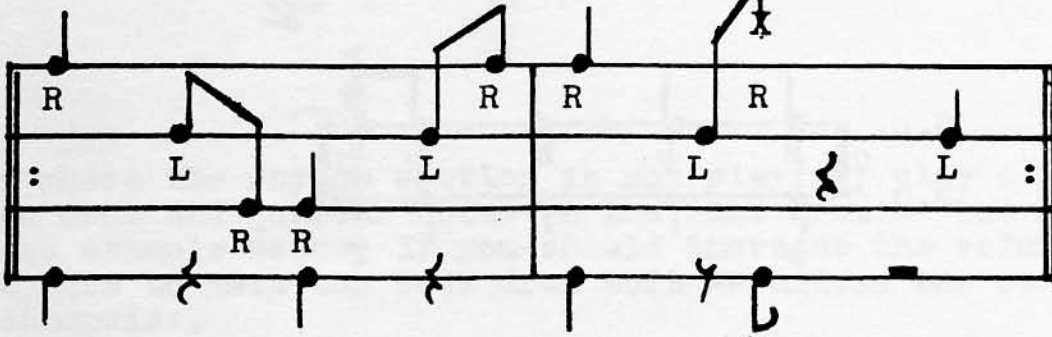
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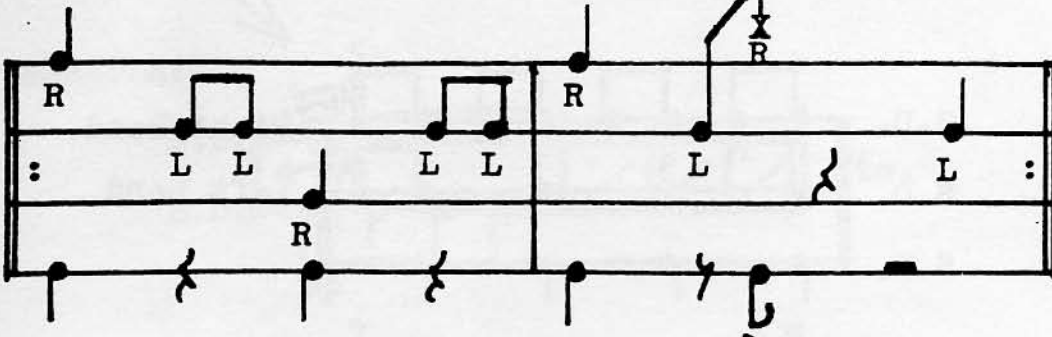
S.T.T. 

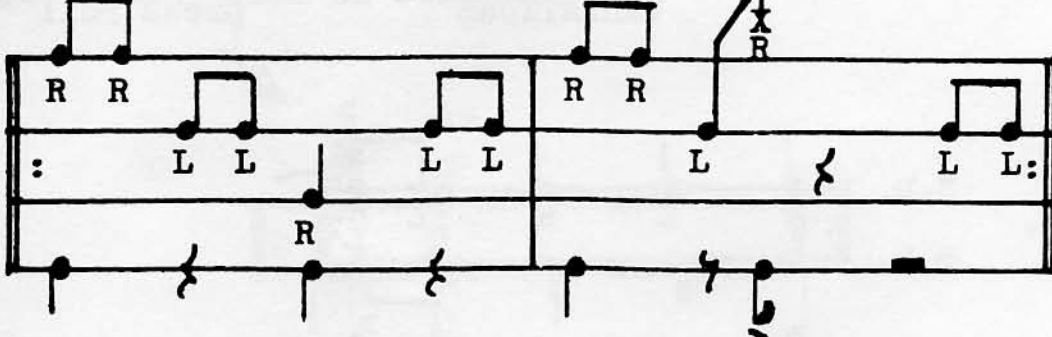
S.D. 

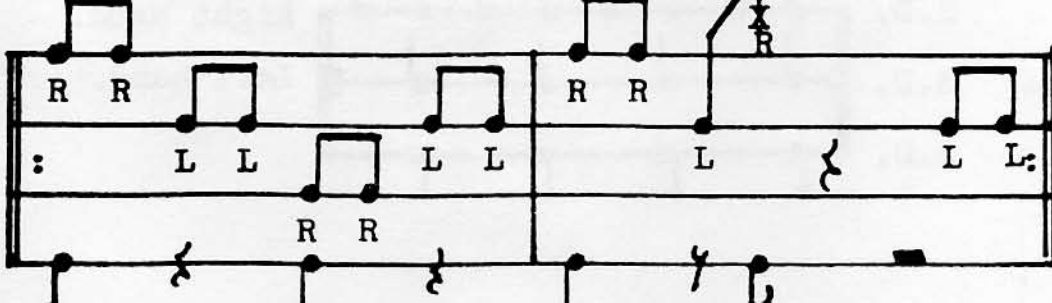
L.T.T. 

B.D. 

2. 

3. 

4. 

5. 

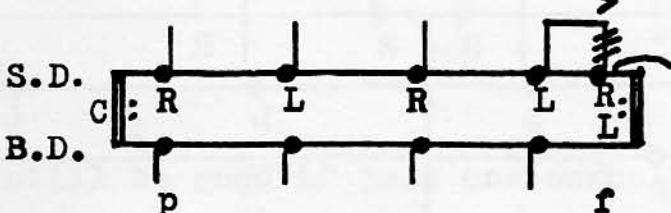
TANGO

TEMPO:- Moderately slow to moderately bright. (C)

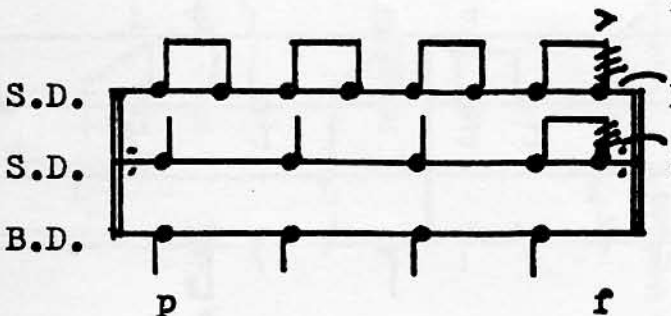
ORIGIN:- Argentina.

The following rhythms are played on the snare drum (snare on) and bass drum. DO NOT use Timbales, Cowbell, Cymbals etc.

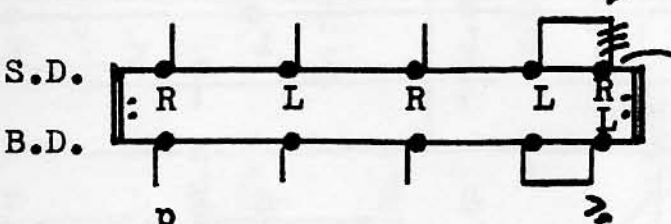
BASIC RHYTHM

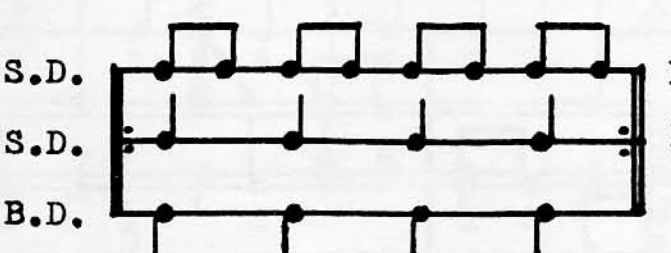
1. 

OPTIONAL BASIC RHYTHM

2. 

VARIATIONS

3. 

4. 

TANGO CONTINUED

press rolls

5.

S.D. R L B R L R
B.D. P L P L
p f p f

6.

S.D. R L R L C
B.D. G P G P C

In spots where the rhythm section is not playing, play a roll on the snare drum and quarter notes on the bass drum -- but keep it soft. (see example below) If you should increase the volume of the roll, be sure to keep the bass drum soft -- unless the part is marked otherwise.

EXAMPLE:-

S.D. [roll] etc.
B.D. G P G P [diagonal] [diagonal] [diagonal] etc.
pp

The Tango usually ends as follows:-

S.D. C R R [diagonal]
B.D. P P P C
pp ppp

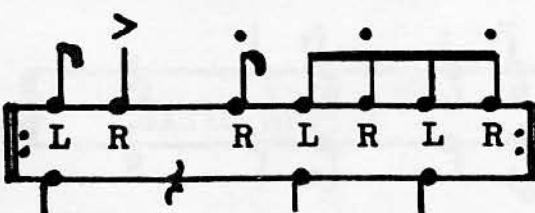
BEGUINE

TEMPO:- Moderately slow 2. (♩)

ORIGIN:- Isle of Martinique.

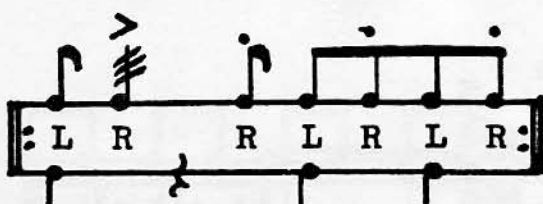
The following rhythms are played on the snare drum - **SNARES OFF.**

BASIC RHYTHM


1. S.D. 

To produce the correct sound -- play all notes for the left hand near the edge of the drum and keep them very soft. The first note for the right hand must be played near the center of the drum with a heavy accent. The last three notes for the right hand are accented - but not as heavy as the first.


VARIATIONS

2. 


FIRST RIGHT: Accented press roll with right stick.

3. S.T.T. 

S.T.T.: Small tom-tom.

4. 

R on L: STICK SHOT - cross right stick on left stick.

5. 

BEGUINE CONTINUED

The following rhythms are played on the timbales.

Hold the sticks in the same manner as explained for the Merengue.

BASIC RHYTHM

1. ∅

Small timbale.
Large timbale.
Bass drum.

- 1 - light rim shot -- near the edge.
- & - center of head - ACCENTED. (small timbale)
- 2 - stick across head and rim -- click sound.
- & - " " " " " "
- 3 - light rim shot -- near the edge.
- & - stick across head and rim -- click sound.
- 4 - center of head -- LET RING. (lift left hand off head)
- & - drop left hand -- stick across head and rim -- click sound.

When playing click sounds for the left hand, do not lift the hand off the head --- just lift the front part of the stick and strike the rim. By keeping the left hand on the head, all sounds will be muffled except the sound on the fourth (4) count.

BASIC RHYTHM

Right stick

1. Left hand ∅
(no stick)

S.T. - shell.
L.T. - head.
B.D.

RIGHT STICK: Play all notes on the side (shell) of the small timbale. (use tip of stick)

LEFT HAND : FIRST NOTE; strike the center of the head with the tips of the five fingers - HEAVY ACCENT -- muffled.

SECOND NOTE; same as first note -- do not accent.

LAST TWO NOTES; strike the head halfway between the center and the rim with the tip of the index finger -- let these two notes ring.

BEGUINE CONTINUED

2.

Right stick S.T. - shell

Left hand (no stick) L.T. - head

B.D.

3.

4.

5.

JOROPO

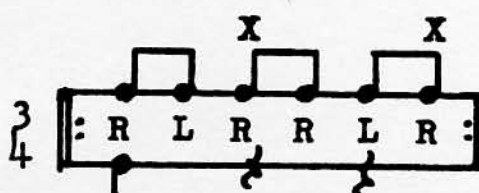
TEMPO :- Moderately bright. (3/4)

TYPE :- Waltz -- with a two-beat feel.

ORIGIN:- Venezuela.

The following rhythms are played on the snare drum (snare on) and bass drum. DO NOT use Timbales, Cowbells, Maracas etc.

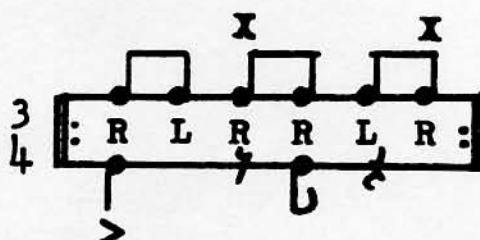
BASIC RHYTHM



X :- Right on left stick shot.

Notice that the last three eighth notes are played the same as the first three. This gives the rhythm a two-beat feel.

OPTIONAL BASIC RHYTHM



When using this bass drum beat, accent the first beat of each bar.

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