

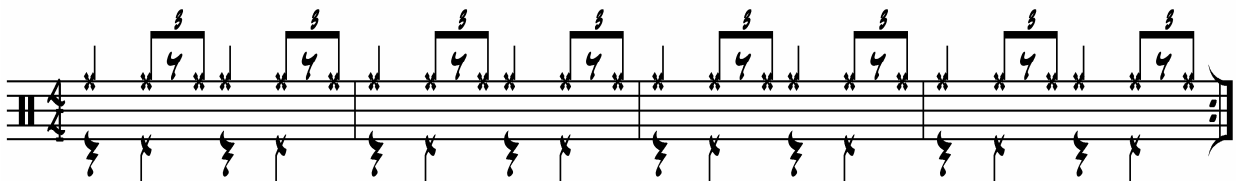
Style Analysis (Swing, Pop, Funk, Afro-Cuban, and Brazilian music)

Drummers by nature often focus on technical aspects of performance practice. For instance, how fast one's single stroke roll is or the intricacies of combining rhythms that create poly rhythmic affects like 5 against 4. The musicians we accompany however tend not to think in this manner. They usually prefer to FEEL and UNDERSTAND the rhythms we play so they can weave their musical phrases through the time with ease. For contemporary music, the quarter note pulse is the foundation that the music is built upon, and the space between each quarter note is filled with SUBDIVISIONS that give a style its identity. Counting the rhythmic subdivisions can help make your beats and fill ideas more solid and rhythmically consistent.

As we begin our discussion of style, I think it's valuable to once again express a point I made earlier in the text that is just because you are able to play a Funk beat, does not mean that you are necessarily a funky drummer. Some players approach learning musical styles this way, but I personally look at this as disconcerting and dishonorable to the music and the countless drummers who dug deeper in order to gain a better understanding of the music. With that said, if by learning ONE beat motivates you to study a style in depth such as Swing, Be-Bop, Rock, Funk, or Brazilian music, than that is a positive outcome that should be applauded.

The best way I know to learn and understand a particular style of music is my listening to recordings and interfacing with live musicians. Check out performances that demonstrate various playing styles and emulate what you hear the drummer doing. Pay attention to the way they play time, groove, and interact with the rhythm section and the entire ensemble.

In jazz music, the feel is articulated with a triplet subdivision:



The tempo and style of a composition can also influence the way eighth notes are interpreted. Early swing music of the 1920's and 30's for example has a phrasing that is more closely related to this interpretation:



Arrangements played in a fast bebop style (300 beats per minute or faster), the eighth notes are interpreted and performed fairly straight:



There are no set rules that govern the way a particular phrase is to be swung. Each band has its own rhythmic feel and phrasing style. To recognize this, LISTEN and match the phrasing and articulation.

For pop music, the eighth note feel is straight using a duple subdivision:



Funk music often uses patterns based on combinations of sixteenth note rhythms:



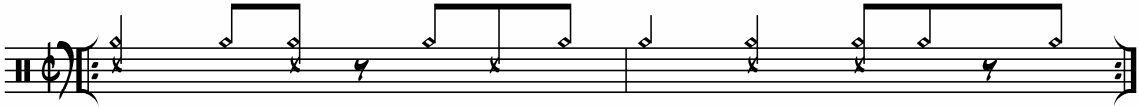
Afro Cuban Styles

The Clave rhythm is the foundation for which Afro-Cuban music is based. This two measure pattern can be phrased 3:2 or 2:3 depending upon the composition. The 3:2 Clave has three notes in the first measure and two notes in the second. The 2:3 Clave is the reverse of the 3:2.

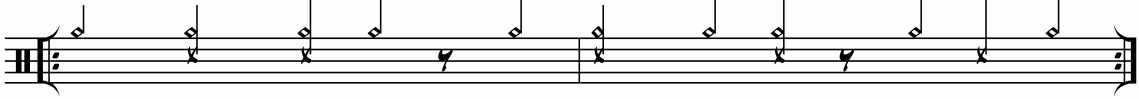
The image displays two musical staves illustrating the Clave rhythm. The first staff is labeled "3:2 CLAVE" and shows a two-measure pattern. The first measure contains three eighth notes, and the second measure contains two eighth notes. The second staff is labeled "2:3 CLAVE" and shows the reverse pattern: the first measure contains two eighth notes, and the second measure contains three eighth notes. Both staves use a treble clef and a common time signature (C).

On the following page are beats that are built upon the Afro Cuban Clave rhythm applied to the drum set. I've looped each example so that you can repeat each beat several times without stopping.

3:2 CASCARA



2:3 CASCARA



SONGO



QUAQUANCO



TUMBAO



MOZAMBIQUE



6/8 AFRO CUBAN



Brazilian Styles

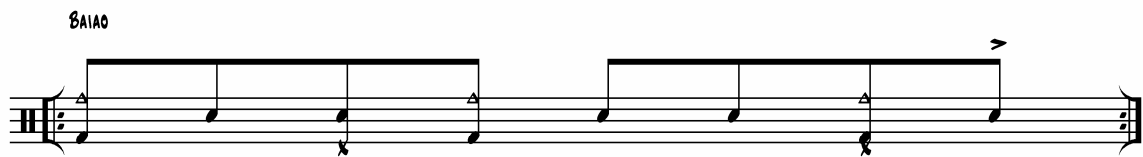
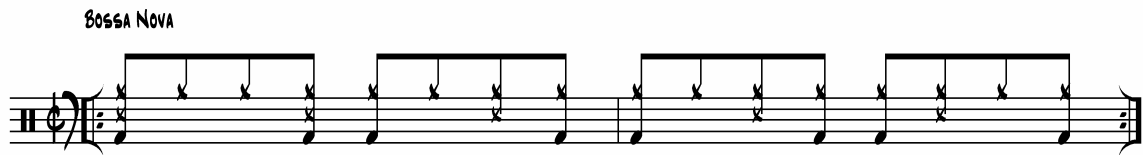
The two most popular Brazilian styles are Samba and Bossa Nova. The samba is played in a fast 2 with a reoccurring accent on beat two of each measure called a Surdo rhythm. This pattern is played on the surdo drum which is approximately the size of a drum set floor tom typically struck with a soft mallet.



The Bossa Nova is a Portuguese term that means new songs played as slow sambas. When listening to Brazilian music, you will notice two cohesive patterns that reoccur. These two ground rhythms can be heard on almost every instrument within the ensemble, especially in the rhythm section. The Brazilian underlying rhythms serve the same purpose as the Clave rhythm for Afro Cuban music.



On the following page are Brazilian rhythms applied to the drum set built upon the above ground rhythms. I've looped each example so that you can repeat each beat several times without stopping.



Authentic Afro-Cuban and Brazilian rhythms are intended to be played on Latin percussion instruments. Within any given ensemble, there can be four or more percussionists each playing a different instrument. For example: conga, bongo, guiro, timbale, and triangle.