

360DRUMS

written by Joost Visser

BOOK ONE the book of beats

chapter 16 latin-american

**NEDERLANDS
ENGLISH**

**NEW
CHAPTERS
INCLUDED**

**SECOND
EDITION**


REVISITED

**CD-ROM'S
CODES
VIDEO**

chapter 16

CUBA

SON MONTUNO

16.1  Musical notation for the left staff of exercise 16.1, featuring a 4/4 time signature and a key signature of one sharp (F#).

 Musical notation for the right staff of exercise 16.1, featuring a 4/4 time signature and a key signature of one sharp (F#).

RUMBA

16.2  Musical notation for the left staff of exercise 16.2, featuring a 4/4 time signature and a key signature of one sharp (F#).

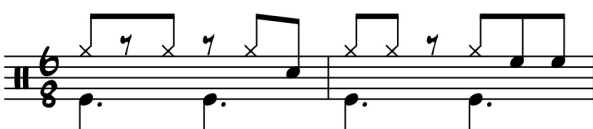
 Musical notation for the right staff of exercise 16.2, featuring a 4/4 time signature and a key signature of one sharp (F#).

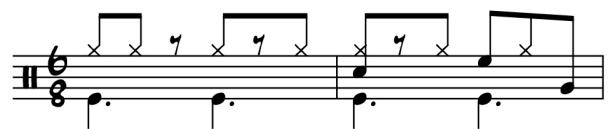
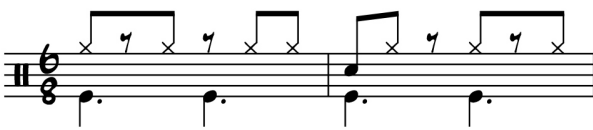
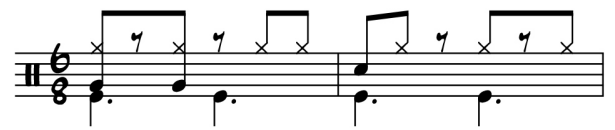
SONGO

16.3  Musical notation for the left staff of exercise 16.3, featuring a 4/4 time signature and a key signature of one sharp (F#).

 Musical notation for the right staff of exercise 16.3, featuring a 4/4 time signature and a key signature of one sharp (F#).

NANIGO

16.4  Musical notation for the left staff of exercise 16.4, featuring a 6/8 time signature and a key signature of one sharp (F#).

 Musical notation for the right staff of exercise 16.4, featuring a 6/8 time signature and a key signature of one sharp (F#). Musical notation for the left staff continuation of exercise 16.4, featuring a 6/8 time signature and a key signature of one sharp (F#). Musical notation for the right staff continuation of exercise 16.4, featuring a 6/8 time signature and a key signature of one sharp (F#).

BEMBE

16.5  Musical notation for the left staff of exercise 16.5, featuring a 6/8 time signature and a key signature of one sharp (F#).

 Musical notation for the right staff of exercise 16.5, featuring a 6/8 time signature and a key signature of one sharp (F#).

chapter 16

CUBA

MAMBO

16.6



Musical notation for Mambo 16.6, first system. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The top staff contains a melody of eighth and quarter notes, while the bottom staff contains a bass line with eighth and quarter notes.



Musical notation for Mambo 16.6, second system. It continues the melody and bass line from the first system.

RUMBA GUANGUANCO

16.7



Musical notation for Rumba Guanguanco 16.7. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The top staff contains a melody with eighth and quarter notes, and the bottom staff contains a bass line with eighth and quarter notes.

GUARACHA

16.8



Musical notation for Guaracha 16.8. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The top staff contains a melody with eighth and quarter notes, and the bottom staff contains a bass line with eighth and quarter notes.

MOZAMBIQUE

16.9



Musical notation for Mozambique 16.9, first system. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The top staff contains a melody with eighth and quarter notes, and the bottom staff contains a bass line with eighth and quarter notes.



Musical notation for Mozambique 16.9, second system. It continues the melody and bass line from the first system.

CHA-CHA

16.10



Musical notation for Cha-Cha 16.10. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The top staff contains a melody with eighth and quarter notes, and the bottom staff contains a bass line with eighth and quarter notes.



chapter 16

BRAZIL

SAMBA

16.11

Musical notation for Samba exercise 16.11, consisting of two systems of two staves each. The first system shows a rhythmic pattern of eighth notes with accents and a bass line of quarter notes. The second system shows a similar pattern with some notes marked with a circled 'o'.

FREVO

16.12

Musical notation for Frevo exercise 16.12, consisting of two systems of two staves each. The first system shows a rhythmic pattern of eighth notes with accents and a bass line of quarter notes. The second system shows a similar pattern with some notes marked with a circled 'o'.

BAION

16.13

Musical notation for Baion exercise 16.13, consisting of two systems of two staves each. The first system shows a rhythmic pattern of eighth notes with accents and a bass line of quarter notes. The second system shows a similar pattern with some notes marked with a circled 'o'.

BOSSA NOVA

16.14

Musical notation for Bossa Nova exercise 16.14, consisting of two systems of two staves each. The first system shows a rhythmic pattern of eighth notes with accents and a bass line of quarter notes. The second system shows a similar pattern with some notes marked with a circled 'o'.



chapter 16 CARIBBEAN

BEGUINE

16.15

The exercise consists of two staves in 4/4 time. The top staff features a melody with eighth notes and triplets, marked with accents and a '3' above the triplet. The bottom staff shows a bass line with eighth notes and rests, also marked with accents.

CALYPSO

16.16

The exercise consists of two staves in 4/4 time. The top staff features a melody with eighth notes and accents, marked with a '3' above the triplet. The bottom staff shows a bass line with eighth notes and rests, also marked with accents.

SALSA

16.17

The exercise consists of two staves in 4/4 time. The top staff features a melody with eighth notes and accents. The bottom staff shows a bass line with eighth notes and rests, also marked with accents.

MERENGUE

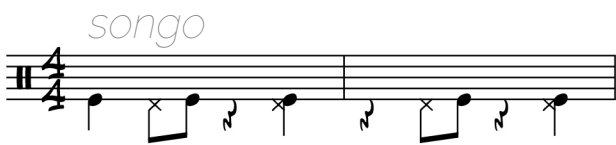
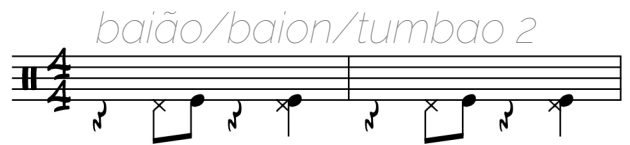
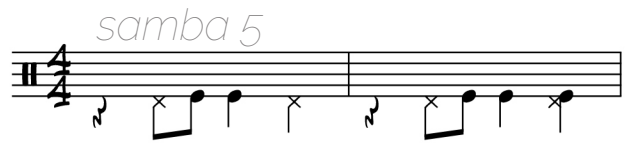
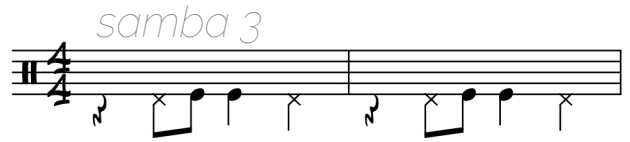
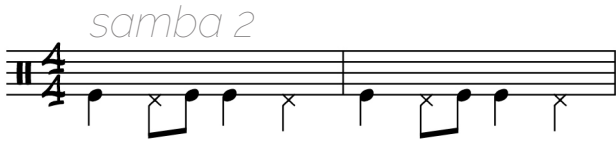
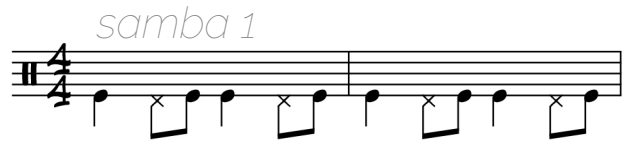
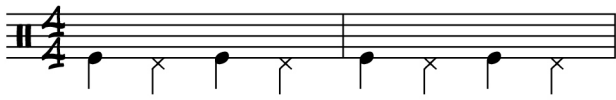
16.18

The exercise consists of two staves in 4/4 time. The top staff features a melody with eighth notes and accents. The bottom staff shows a bass line with eighth notes and rests, also marked with accents.



chapter 16

OSTINATOS FOR YOUR FEET



INDEX

BOOK ONE (A)

- chapter 1: **rock** (8th note beats)
- chapter 2: **blues rock** (12/8 and 8th notes)
- chapter 3: 12/8 and **half-time shuffle**
- chapter 4: adapting the beat
- chapter 5: **16th note** beats (1-e-&-a)
- chapter 6: 4/4 and **shuffle** (triplet feel)
- chapter 7: **1-e-&** on the hihat
- chapter 8: **fast rock** (4th note beats)
- chapter 9: **1-&-a** on the hihat
- chapter 10: beat **displacement**
- chapter 11: 8th note beats with **accent** on the beat
- chapter 12: **syncopated 8th notes** on the hihat
- chapter 13: 8th note beats with **accent** on the **off-beat**
- chapter 14: **modulation**
- chapter 15: **open** hihats
- chapter 16: **latin**-american

BOOK TWO (B)

- chapter 1: fills in **rock** (on snare and two toms)
- chapter 2: fills in **blues** (on snare and two toms)
- chapter 3: fills in **rock** (with bassdrum added)
- chapter 4: fills in **blues** (with bassdrum added)
- chapter 5: **mini** fills
- chapter 6: big **accents**
- chapter 7: **independence** exercises as fills
- chapter 8: using **swipes**
- chapter 9: playing fill **systems**

MP3-PACKAGE

- part 1: 16th notes **even** feel
- part 2: **bluesrock** (8th notes triplet feel)
- part 3: 16th notes **triplet** feel
- part 4: climbing tracks (45-130bpm)
- part 5: big **accents** (70bpm)
- part 6: big **accents** (105bpm)
- part 7: big **accents** (135bpm)
- part 8: clicks on the **1** (even/triplet feel)
- part 9: clicks on the **e** (even/triplet feel)
- part 10: clicks on the **&** (even/triplet feel)
- part 11: clicks on the **a** (even/triplet feel)
- part 12: clicks on the **dotted quarter** (even/triplet feel)
- part 13: clicks on the **dotted 8th note** (even/triplet feel)

TIPS TO STUDY

After you have studied a slow-speed session you can increase the tempo to improve your skills, but there are more ways to vary and dig deeper. To improve every day, try these ideas:

- 1) play on ride cymbal, in stead of hi-hat
- 2) take a pencil and mark some hihats as shups (open hihat)
- 3) play in even feel and triplet feel
- 4) play all notes as soft as possible and choose 1 instrument to play loud (hi-hat, snare or bass drum)
- 5) play a beat while applying 1 of the ostinato with your hihat foot

A collection of 12 musical exercises labeled A through L, arranged in two columns. Each exercise is written on a five-line staff with a double bar line at the beginning. Exercises A, B, C, D, E, and F are in the left column, while G, H, I, J, K, and L are in the right column. The notation includes various rhythmic symbols such as eighth notes, quarter notes, and rests, often with stems pointing up or down to indicate specific drum parts like hi-hat or snare.

- 6) play a fill while applying an ostinato with your left & right foot

A collection of 8 musical exercises labeled M through T, arranged in two columns. Each exercise is written on a five-line staff with a double bar line at the beginning. Exercises M, N, O, and P are in the left column, while Q, R, S, and T are in the right column. The notation includes various rhythmic symbols such as eighth notes, quarter notes, and rests, often with stems pointing up or down to indicate specific drum parts like hi-hat or snare.

AT LAST

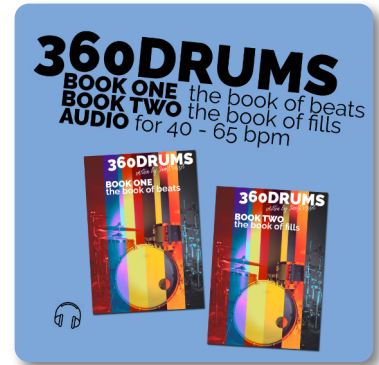
This small booklet contains only a few of the many exercises that are included in **BOOK ONE** (book of beats) & **BOOK TWO** (book of fills).

So would you like to learn even more?

Buy a paper version of the books for just € 39.95 to receive a real version.
(A digital download version costs € 29.95.)

The great thing about the two books is that they always fit on one music stand. Only then can you work on beats & fills at the same time. And not to forget; with the play-alongs of course..

The books can be purchased in the webshop (360drumsbook.com) and also at the best sheet music webshops such as percussionbooks.com.



The free **360DRUMSbook app** can be installed on all platforms (PWA). This typical drummers' app contains the following features:

- 1) a metronome, but not as you already know it
 - + drumless band tracks (40-65 bpm in even, triplet and bluesrock feel)
 - + complete set of click tracks (40-115 bpm)
 - with clicks on all 16th notes separately
 - with clicks on dotted quarter notes
 - with clicks on dotted eighth notes
- 2) inspirational videos for all chapters in BOOK ONE and BOOK TWO

I hope you enjoyed this chapter & the time you spent on your drum kit. Playing drums, and especially getting better at drumming, is super cool.

That's why I made the books.

Kind regards,

Joost Visser
author 360DRUMSbook
www.360drumsbook.com

360DRUMS