

Developing the 6/8 Afro-Cuban Feel

In this installment we will approach developing dexterity in the 6/8 Afro-Cuban feel with a similar approach to what many people have used to develop a triplet based jazz time feel. The individual snare, bass drum, hi-hat and foot bell cells are to be mastered separately and then combined into appropriate musical phrases, which can only be achieved by studying the music of the Afro-Cuban Masters. These exercises are not intended to lure the drummer into overplaying; instead, they are to be studied with the intent of eliminating the physical challenges of playing multiple layers of rhythm. This will better equip the player to concentrate on enhancing the music, not playing patterns.

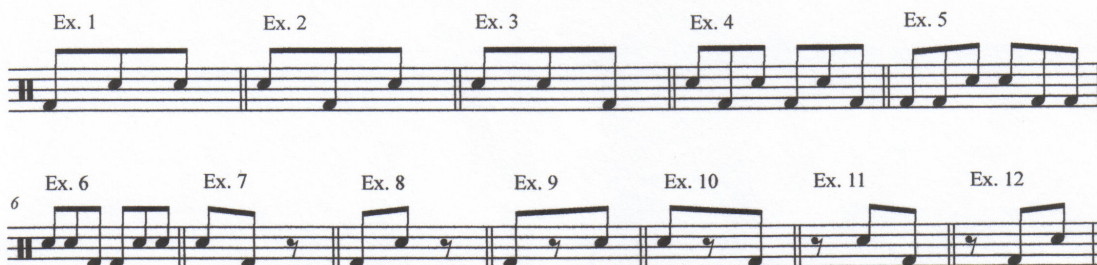
The 6/8 Bell Pattern (to be played in combination with all the following ideas)



Single Voice Ideas: (play these in either the left or right foot and the non bell playing hand)



2 Voice Ideas: (play these in either feet and the non bell playing hand)



Hi Hat/Foot Bell Ideas (Move foot between the 2 pedals)

Ex. 1

Ex. 2

Ex. 3

Ex. 4

Bass Drum Ideas

Ex. 1

Ex. 2

Ex. 3

Ex. 4

Combinations

1. Bell Pattern + Single Voice Idea + HH/FB Idea (SV may alternate between BD and SD)
2. Bell Pattern + SV + BD Idea (SV may alternate between HH/FB and SD)
3. BP + 2 Voice Idea (SD & BD) + HH/FB Idea
4. BP + 2VI (SD & HH/FB) + BDI
5. Try this 2 Bell Pattern with any of the BD and HH/FB ideas:

6/8

Always begin **SLOWLY**, using a metronome or drum machine. When the combinations of these rhythms become comfortable, improvise in the spirit of the exercises. Maintain the 6/8 bell pattern in one of your hands. Experiment with different sound sources and always strive to play musically.

Joe may be contacted at joemcdrum@gmail.com. Please visit his website: www.joemcdrum.com