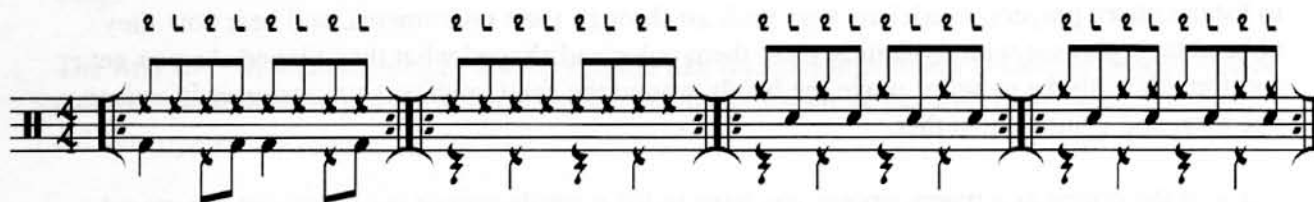


The Spaces Between The Notes

The feel we are trying to generate is less staccato, much less so than the flow of music from Cuba but not as loose, not as legato or rounded as how Elvin Jones or Jeff Watts would play a triplet based jazz feel. It is this difference in the spaces between the notes that we're trying to find and control and keep consistent to build on and generate this feel.

One way that I have used to demonstrated how to approach this feel is to play a basic samba groove with alternating hands on the hihat with the bass on 1, the & of two, then on three, then the & of four and closing the hihat on two and four. Then drop the samba bass drum ostinato out and relax the spaces between the notes just slightly with the alternating hands and move it from both hands on the hihat to one hand on a ride cymbal and one on the snare. After becoming comfortable with just the alternating sticking you can add a note to the cymbal hand to the snare hand on all of the &'s of each beat. Add in one eighth note on the & of two and the & of four to make it a ride rhythm pattern of three consecutive notes. Continue playing the snare hand on the &'s of each beat very lightly to help keep the proper spacing between the notes.



This is an effective way to get started with this feel. In your research each player that you listen to in reality will play this feel in a slightly different and personal manner. This is one way into the feel and it will hopefully help you to find your own personal way to play it also and keep it consistent and musical.