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## NOTATION KEY

The notation key diagram consists of two musical staves. The first staff has eight notes, each with a different symbol above it: Bass Drum 1 (solid dot), Bass Drum 2 (solid dot), Snare Drum (solid dot), Cross Stick (x), Tom 1 (solid dot), Tom 2 (solid dot), Tom 3 (solid dot), and Tom 4 (solid dot). The second staff has six notes, each with a different symbol above it: Hi-Hat Foot (x), Left Foot Block (solid triangle), Ride Cymbal (x), Hi-Hat (x), Open Hi-Hat (x with a circle above), and Closed Hi-Hat (x with a plus sign above).

|   |           |
|---|-----------|
| ↑ | Push Note |
| ↓ | Pull Note |
| T | Tap Note  |

|   |                |
|---|----------------|
| ← | Slide to Left  |
| → | Slide to Right |
| T | Tap Note       |

# PART 1: RAMON MONTAGNER

## INTRODUCTION

I remember when my friend Alex Cohen reached out to me about collaborating on this book, and I'm extremely happy and proud of the results of this collaboration. It is very exciting and motivating to be able to create grooves, explore unique possibilities, and expand boundaries using different techniques and coordination while infusing Brazilian flavor and a world music accent. Thank you so much, Alex and Rob, for the initiative and support. I hope this book inspires many drummers to learn more about Brazilian music and the techniques I've developed in the last twenty-two years.

Blessings, Ramon

***Note: Any ideas from the readings and exercises below can and should be applied to Alex's systems and independence exercises. Pay attention to how the exercises can overlap, and use your own creativity!***



## MY EVOLUTION: OPEN-CLOSE TO PUSH-PULL

Many years ago, I started using *open-close* movement, which originated from such great masters as Buddy Rich and Jojo Mayer. I then tried to apply it using smaller motions while playing sixteenth-note patterns within the fast tempos that are common in samba music. From there, I continued to experiment and develop the articulation and various micro-positions of the sticks in my hands. With my approach, I constantly keep my all my fingers on the drumstick, and I find that this contact provides greater control over joints and movements.

## FULCRUM AND GRIP

With my approach to push-pull, the fulcrum is found mainly between the index finger, middle finger, and thumb. However, I also keep the ring and pinkie attached, which makes it easier to carry out movements that also employ traditional finger technique. Most of the time, I use the so-called American grip, which is often described as the middle ground between German and French grip. Sometimes I also allow myself to freely navigate between more strict French and German, which creates some different angles and motion within my hand.



# PART 1

## PUSH-PULL BASIC MOVEMENTS



### POSITION 1:

This is the ready position for the “push” movement.



### POSITION 2:

The “push” stick motion makes contact and immediately bounces off the drumhead.



### POSITION 3:

The stick’s rebound reaches the correct height and the fingers “pull” the stick.



### POSITION 4:

The downward finger “pull” motion initiates another stick hit, and the hand returns to Position 1.

# PART 1

After using the exercises to develop an understanding of the basic movements, start practicing with sixteenth notes and also with triplets. Work in a slow, deliberate, and thoughtful way, always trying to play articulate, accurate sixteenths and triplets. After you get more comfortable with this motion, move on to employing the accent studies for more creativity, control, and dynamics.

Start with these exercises:



↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓  
↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓

↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓

## SLIDE TECHNIQUE

Here in Brazil, it is very common to use a movement of hands similar to the slide technique when playing *reco-reco*, which is a traditional Afro-Brazilian instrument that is widely used in forró and samba. The movement that I developed from this traditional way of playing this instrument, and that I call slide, is a lateral motion where I keep the grip relaxed, letting the stick move freely without holding it tightly. The stick touches the head laterally, and it's necessary to control the height at roughly 15° off the drumhead.



### POSITION 1:

Hand positioned just above the left side of the snare, ready to slide and touch the center of the drumhead.



### POSITION 2:

After touching the head, the stick still moves to the right a little above the head, and when it stops, it starts the opposite movement, touching the center of the drumhead again.

**Note:** Remember that you can and should start the movement in the opposite direction, from right to left.

# PART 1: EXERCISES

## EXERCISE 14



Here you will keep the sixteenth notes in your left hand with the slide. With the feet you will play a samba groove on the bass drum and the adapted ostinato of the tamborim on the left foot on the block. Variations and Readings will be left to the right hand.

### Right Hand Suggestions

## EXERCISE 15



Maracatu is a rhythm traditionally played in 2, 4 beats or 4, 4 beats, but in this case, I created a maracatu groove in 3, 4 beats. In it you will play the same syncopated groove with buzz notes on the snare, an adapted bass drum groove and the gonguê ostinato also adapted to three beats. The variations and Readings will be with the right hand!





# PART 2

*Author's Note: I've often said that if I had a dollar for every gig and audition I've botched miserably, I could buy a really nice bottle of fine cabernet. A lot of these failures had to do with overplaying and not understanding my place in the music. Don't use the techniques below just to show off, and make sure you have them **MASTERED** before truly attempting to use them. I'm of the opinion that there are three levels of development here:*

- 1. Technical development**, or gaining the muscle memory to have your limbs play the raw phrases themselves.
- 2. Alignment development**, or now having your limbs align to the point where the phrases come together and don't feel disjointed.
- 3. Musical development**, or finally making them sound like a musical statement that could be used in a song without it feeling intrusive.

The third level is by far the hardest, so make sure you feel 100% ready before attempting to use this material in context.

***THE WRITTEN EXAMPLES IN THIS BOOK ARE MEANT AS SIMPLY A BASIS FOR CREATIVITY. EACH EXERCISE SHOULD BE TAKEN AS ONLY AN EXAMPLE FOR THE RHYTHMIC AND MUSICAL POSSIBILITIES THAT YOU CAN CREATE.***

Now, without further ado, let's begin...





# PART 2: SECTION 1

## “COHEN COUNTING”



Over the course of the past year, I've developed a series of advanced counting exercises inspired by the great Ari Hoenig. These exercises involve playing a certain grouping with the hands, counting a corresponding cross-rhythmic subdivision, and eventually adding another pattern in the feet for a three-way contrast! Refer to the examples below and in the video, but the sky is the limit on how far you can take these.

### Count groups of odd numbers over even stickings

Musical notation in 2/4 time. The exercise consists of three measures. Each measure contains two groups of notes. The first group in each measure has an even sticking (R-R or L-L) and the second group has an odd sticking (R-R-L or L-L-R). Above the notes are counts: 1 2 3 1 and 2 3. The notes are quarter notes.

### Count groups of even numbers over odd stickings

Musical notation in 3/4 time. The exercise consists of three measures. Each measure contains two groups of notes. The first group in each measure has an odd sticking (R-L-L or L-R-L) and the second group has an even sticking (R-R or L-L). Above the notes are counts: 3 1 2 1 and 2 1 2. The notes are quarter notes.

Use any phrase you can think of!

## POLYRHYTHMIC “COHEN COUNTING”

Once you feel comfortable counting cross-rhythms, attempt to count polymetrically over the top (refer to the video example). These exercises will really help strengthen your internal clock and sense of overlapping rhythms.

Musical notation in 2/4 time. The exercise consists of three measures. Each measure contains two groups of notes. The first group in each measure has an even sticking (R-R or L-L) and the second group has an odd sticking (R-R-L or L-L-R). Above the notes are counts: 1 2 3 3, 1 2 3 4 5, and 1 2 3 4 5 6 7. The notes are quarter notes.

# PART 2: SECTION 1

## LEFT SIDE/RIGHT SIDE BALANCE EXERCISES

Here are some exercises based on video content from the great Yoni Madar, and which also revisit some concepts from my first book that I'd like to stress constant awareness of. The exercises are simply ways of switching singles between each side of the body to strengthen your core coordination and balance behind the set. As with all of these phrases, pay extremely close attention to the muscle groups shifting, and how your core holds your body together through internal stability.

Reverse

R R R R R R R R L L L L L L L L R R R R R R R R

Reverse

R R R R R R R R L L L L R R R R

Reverse

R R L L R R R R L L L L

Linear "Murphy Shirleys"

Reverse

R R R R R R L L L L R R

Please see the following videos for my renditions, and then create your own.





