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## ABOUT THE AUTHOR

Ramon Motagner began his musical studies at 12, becoming a professional soon thereafter, and has been playing different genres ever since. From 1992 to 2006 he played tours and recordings with singer/songwriter **Johnny Alf**. In 1998, he joins drummer **Alexandre Cunha** for the video "**Brazilian Duet – Ultrapassando Limites**" (*Exceeding Limits*).

His first solo album, **Boyya** (Mix House) was released in 2000 and features **Hermeto Paschoal**, **Mané Silveira**, **Sizão Machado**, among others. Together with bassist Gilberto de Syllos, in 2003, the book "**Bateria e Contrabaixo na Música Brasileira**" (Drums and Bass in Brazilian Music) is released through publishing company Editora Lumiar, and recently relaunched by Editora Irmãos Vitale. Also played as sideman in numerous TV shows as a hired musician by SBT TV station.

In 2006 the second album "**SAMBASÓ**" is released, and in that same year, the DVD "**Vassourinhas na Música Brasileira**" (Brushes in Brazilian Music), the first dvd/class made in Brazil about the subject.

In 2012 comes the third solo album, "**Atemporal**" (Timeless) through DG Productions,

In 2006 Ramon begins playing with singer **Luiza Possi** in recordings and shows. As well, with singer **Virgínia Rosa**.

Member of the octet **São Paulo Ska Jazz**, and in March 2017 joins the band **Falamansa**.

Took part in **9Beats Drum Summer Camp** in China in 2017, alongside great drummers from around the world, and is currently promoting his fourth album "**Moldura dos Pés**" (Feet Frame).

Holds a Bachelor's Degree in Popular music from FITO in Osasco, São Paulo.

## FOREWORD

This method is fruit of the extensive use and experimentation of my own material with students for over a decade. It seeks to help Brazilian music students develop the aptitude for the execution of rhythms, however, ascending some steps further in the sense of rhythmic independence.

In a general way, I was inspired by the systems methodology proposed by **Gary Chester's** book "*The New Breed – Systems for the Development of Your Own Creativity*", which was previously used by **Alan Dawson**, reproduced and published by **John Ramsay** in the book "*The Drummer's Complete Vocabulary As Taught by Alan Dawson*". I also used concepts of two other books I'd studied widely: "*4-Way Coordination*", by **Marvin Dahlgren** and **Elliot Fine**, and a series of reading content pertaining to "*The Complete Book of Modern Drumming*", by **Norman Grossman**.

With these ideas in mind I created systems and rhythmic interpretation when reading two or three-voice reading. Prior to this, I'd concentrated on the concept of harmonic coordination, proposing systems where some voices overlap.

The result of this mix – and of years of experimenting with students – shaped the necessity of exposing this to other drum students who are interested in projecting themselves further than coordination practice.

## HOW TO USE THIS BOOK

The book fundamentally pursues the development of rhythmic coordination. It aims to generate interdependence among limbs and thus, after continuous practice, produce a new richer approach to phrasing when playing Brazilian rhythms. This can be executed more freely, with the liberty to create new rhythmic elements and by adding variations, and it could instigate one's own language, or, at least, some personal intentions. These requisites are currently lacking, in a world full of excessive information yet at a loss when it comes to concentration and focus.

I created reading content with this mindset, with gradual increasing difficulty, and these you should practice by applying to the systems proposed. The systems are first exposed as variations for **Samba**, followed by more of these for genres **Baião**, **Frevo**, **Maracatu**, **Ijexá**, finalizing with a few **additional systems**.

Next, I proposed systems and preparatory exercises for **two-voice reading**, then **three-voice reading** following respectively. At the end, I presented some systems and reading in **5/4** to play the genre **Jequibau**, and systems and reading in **7/8** for **Samba** and **Baião**.

Lastly, I suggest exercises for Harmonic Independence in Brazilian rhythms.

I find it necessary to emphasize to all students (not only those who struggle to read music) that they should practice initially each note combination using 4/4 time separately, as shown on **page 9** of this book. This will provide confidence and firmness while practicing.

Since the necessary speed and fluency as well as future applications will arise through constant practice, try to study at a slow tempo and focus on coordination. Do not discard the metronome from your routine for it is fundamental in your development as a professional drummer; precision is needed, as is the complete control over aspects that concern tempo, so as to use them in your favor.

No different from other instruments, playing the drums requires a good dose of patience and determination for development. As a psychomotor activity, it relies on movement repetition for full, or at least high level proficiency.

Restating the cliché: *practice makes perfect*, and this applies perfectly to drum practice.

With this study content, I believe students who are truly interested and persistent will expand and reach a new degree of excellence in performance, at which point one's particular language is pursued.





If you are left-handed, think of the proposed systems yet inverted, and if this is halfway true, find the most advantageous path.




**Our journey requires time and determination.**




**Shall we?**




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# COORDINATION SYSTEMS FOR SAMBA




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3   




4   




5   




6   

7   

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