

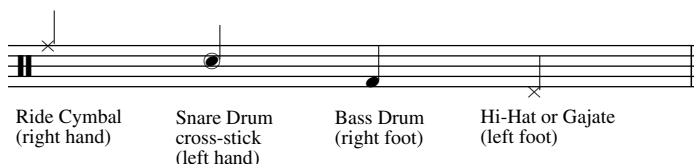
Left Foot Clave for the Cha-Cha

BY MARK D. POWERS

Let's kill three birds with one stone: give our little-used left foot a workout; increase our four-way independence; and learn some great new Latin grooves!

Here are a few ways to add left-foot patterns (on either the hi-hat, or a gajate bracket-mounted cowbell or JamBlock) to a standard cha-cha drumset rhythm.

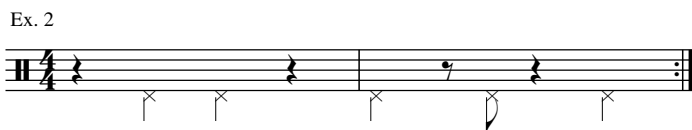
Notation Key:



We'll start off by playing the basic cha-cha without the left foot—just ride cymbal, snare drum cross-sticks, and bass drum.



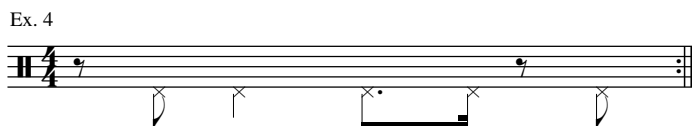
Next play a 2-3 *son* clave rhythm with your left foot.



Now we can combine the left-foot clave with our basic cha-cha.



While not changing the tempo of our basic rhythm (Ex. 1), we can diminish the note values of our left-foot rhythm, condensing the clave into one measure and essentially increasing its speed.



Add it to the cha-cha.



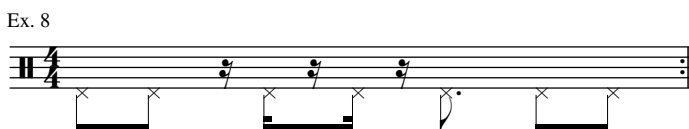
Another clave we can use in the left foot is the partido alto.



Combined with our basic rhythm, the partido alto adds even more interesting interplay between the feet.



As with the *son* clave, we can condense the partido alto into one measure and add it to our basic cha-cha.



There are a multitude of possible left foot patterns and they can, of course, be played in combination with an endless number of drumset rhythms. Working left foot hi-hat or cowbell into your already favorite grooves is a great way to breathe new life into old patterns and create fun independence exercises for yourself.

Mark Powers has studied and/or performed throughout the United States, China, Thailand, and West Africa. Mark is a freelance percussionist and educator, an adjudicator for the Wisconsin School Music Association, and co-holder of the Guinness World Record for longest drum roll by a group. He can be found online at: www.powerspercussion.com.

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TECHNOLOGY

Marimba One Double Helix

mallets



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The Double Helix Series of mallets are wound using two separate pieces of yarn that are wrapped simultaneously using a patent pending process. This allows for not only two colors of yarn but also two types of yarn to be blended. The line of mallets is wound using either wool yarn, nylon yarn or both wool and nylon yarn. The use of two types of yarns allows for the creation of sounds that are not possible using one type of yarn.

Another innovation is the production of dual core mallets. In this patent pending process Marimba One utilizes the latest technology in injection molded polymers. By carefully layering hard and soft materials within the injection molding process we are able to construct mallets that have an expanded tonal range on the marimba. This layering process is also ideally suited for two-tone mallets. Using this technique we are also able to construct mallets of the same size and hardness but with different weights. For example a medium heavy mallet and a medium light mallet would have the exact same size and hardness but differ in weight.

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