

Ballroom and Latin Dance Rhythms for Drums **Basics and Beyond**

by Fred Bolder



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Foreword

The purpose of this book is not to teach how to play drums. Some basic knowledge is required. This book is meant for drummers and other musicians to explore the Ballroom and Latin dance rhythms. It consists of more than 285 drum patterns that can be used to play drums or to program a drum machine. These are just examples. Feel free to make your own variations.

After each dance, I have written the suggested tempo in measures per minute (MPM) and in beats per minute (BPM) which is perfect for dancing.

In this book there are also music titles for the different rhythms. Be sure to listen to the studio version (unless otherwise indicated) of the mentioned artist, as a song can be played differently by another artist or at a live performance. If there is a number mentioned, it indicates the tempo in measures per minute. Multiply this number with the number of beats per measure to get the tempo in beats per minute. For example, 32 measures per minute for a Cha Cha Cha song is $32 \times 4 = 128$ beats per minute.

Keep in mind that after some time the mentioned links might not work anymore.

This book is not for free. Please respect my work and buy the book if you like it. Send me an e-mail for payment instructions. I will send you the latest version of this book as a PDF document.

I wish you a lot of fun playing the beautiful Ballroom and Latin dance rhythms!

Fred

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How to read the drum patterns

Most patterns in this book are not written on a musical staff, but in a table. I have decided to use tables for the following reasons:

- The duration of a note is not important when notating drums, because you can not really control the duration (some exceptions) when hitting a drum. When notating drums on a musical staff, the note value is used to indicate the moment that the next note must be played. When using a table, it is easier to understand at which count a drum must be played.
- This book contains a huge amount of patterns. The file size of this e-book would be very big when using a musical staff, because of all the pictures.
- It is much faster to write and maintain the patterns when using tables.
- A table is very easy to read.
- There exist many different drum keys, which makes it difficult to understand which drum or cymbal is indicated. In the tables in this book, the used instruments are written as text.

I understand that many drummers are used to musical staff notation. For this reason, I have included also some patterns that are written on a musical staff. By comparing the two notation systems, it is easier to learn how to read the tables.

The notation system that is used in this book is a variant of the Time unit box system.

http://en.wikipedia.org/wiki/Time_unit_box_system

The patterns are read from left to right. The following table shows the used symbols. In most patterns the L and R symbols are used instead of the X symbol. This is just to show a way to play for right handed people. Feel free to play it differently.

Symbol	Description
X, L, R	Normal hit, Normal hit played with left hand or foot, Normal hit played with right hand or foot
x, l, r	Softer hit, Softer hit played with left hand or foot, Softer hit played with right hand or foot
X, L, R	Louder hit, Louder hit played with left hand or foot, Louder hit played with right hand or foot
xX, lR, rL	Flam, Right handed flam, Left handed flam
+, L, R	Additional normal hit that can be played (it is shown to get ideas for variations)
Snare drum	Snare drum with snares off

Example 1						
	1	&	2	&	3	&
Ride cymbal	X					
Snare drum		X	X		X	
Bass drum	X					

In Example 1 there are three beats in one bar. There are two boxes per count, so one box has a duration of half a beat. The ride cymbal is played on count 1. The snare drum is played on the “and” of count 1, on count 2 and on count 3. The bass drum is played on count 1.

Example 2											
	1			2			3			4	
Ride cymbal	X			X		X	X			X	X
Cross stick				X						X	
Bass drum	X						X				
Pedal hi-hat				X						X	

In Example 2 there are four beats in one bar. There are three boxes per count, so one box has a duration of 1/3 beat. It is a swing.

Example 3																
	1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&
Ride cymbal	X		X		X		X		X		X		X		X	
Snare drum			X				X				X				X	
Bass drum	X				X	X		X	X				X	X		

Example 3 contains two measures of four beats. One box has a duration of half a beat.

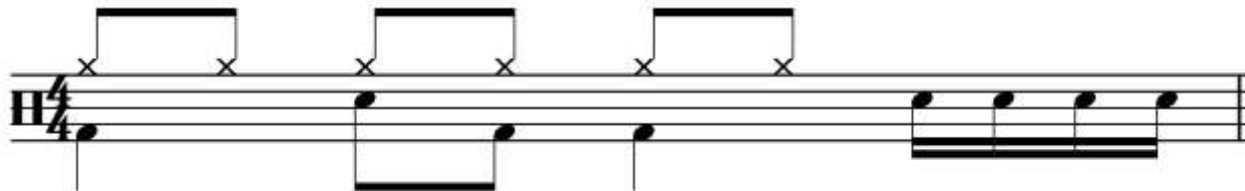
Example 4A												
	1	&	2	&	3	&	4	&				
Closed hi-hat	X	X	X	X	X	X						
Snare drum			X				X	X	X	X		
Bass drum	X			X	X							

Example 4B												
	1	&	2	&	3	&	4	&				
Closed hi-hat	X	X	X	X	X	X						
Snare drum			X				X	X	X	X		
Bass drum	X			X	X							

Example 4C												
	1	&	2	&	3	&	4	&				
Closed hi-hat	R	R	R	R	R	R						
Snare drum			L				R	L	R	L		
Bass drum	R			R	R							

Example 4D												
	1	&	2	&	3	&	4	&				
Closed hi-hat	R	R	R	R	R	R						
Snare drum			L				R	L	R	L		
Bass drum	R			R	R							

To save space and to make it easier to read, a box can be divided in more boxes as shown in Example 4B. Example 4B is the same as Example 4A. A symbol in a box indicates the moment of a hit and not the duration of the sound. Example 4C is Example 4A written with L/R symbols and Example 4D is Example 4B written with L/R symbols. Take a look how Example 4 is written in other notations.



<http://www.kickstartyourdrumming.com/drum-sheet-music/>

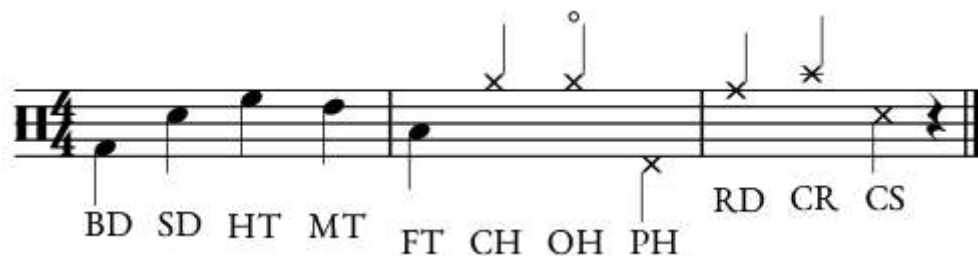
```
HH | x-x-x-x-x-x----- |
SD | -----o-----o o o o |
BD | o-----o-o----- |
    1 + 2 + 3 + 4 +
```

http://en.wikipedia.org/wiki/Drum_tablature

Converting a table to a musical staff notation

The tables in this book are very handy to program a drum machine or drum software, since they mostly also work with tables. Triplets can be difficult, depending of the possibilities. Music software for writing complete music (not only drums) has not always a possibility to write a drum part in a table (also called drum grid). In that case you have to be able to convert a table to a musical staff notation.

Let's first see how the drums and cymbals are written on a musical staff. Keep in mind that the note positions can be different in your software, but the following is what I have seen the most and how it is written in this book.
























BD	bass drum	M T	mid tom	O H	open hi-hat	CR	crash cymbal
SD	snare drum	FT	floor tom	PH	pedal hi-hat	CS	cross stick
HT	high tom	CH	closed hi-hat	RD	ride cymbal		

It is important to know the basics of musical staff notation. Here are some links with a lot of information.

<http://method-behind-the-music.com/theory/notation/>
<http://www.howmusicworks.org>

http://en.wikipedia.org/wiki/List_of_musical_symbols

Here are some musical symbols that are important to know.

Note symbol	Name	Same duration as	Rest
	Whole note		
	Half note		
	Quarter note		
	Eighth note		
	Sixteenth note		
	Quarter note with one dot		
	Eighth note triplet		

Let's start with an easy pattern.

Converting example 1																
	1		&		2		&		3		&		4		&	
Bass drum	R				R				R				R			

There are four beats in a measure. The bass drum is played on every beat. This is mostly notated as follows:



The top number of the time signature indicates that there are four beats in a measure and the bottom number indicates that a quarter note gets the beat. This means that there fit four quarter notes into one measure.

As mentioned earlier, when notating drums, the duration of a note is not important, so the following notations give the same result.



Of course, in this case it is better to notate quarter notes, but it is not bad to have rest symbols inbetween. Depending on the pattern, it can even be more clear. You can also write the pattern in 4/8.



This notation gives the same result too, but a lot of people will think that the tempo is faster. It is important to know that the time signature doesn't indicate the tempo. In this case it indicates that there are four beats in a measure and that an eighth note gets the beat. The tempo is mostly indicated by a note above the score, followed by an equal sign and a value, as you can see in this notation. When you replace the

eighth note with a quarter note, the pattern will be played twice as fast, because then it indicates that there are 100 quarter notes (200 eighth notes) in one minute. The value after the equal sign is only the number of beats per minute when the note is the note that gets the beat, as indicated by the time signature. The tempo can be in beats per minute, bars per minute, quarter notes per minute, eighth notes per minute and more. With a tempo of (for example) 100 beats per minute, the duration of one measure in 4/4 is exactly the same as the duration of one measure in 4/8. The same applies when the tempo is in bars per minute (also called measures per minute). When the tempo is in quarter notes per minute, the duration of a 4/8 measure is half the duration of a 4/4 measure.

Here is another example.

Converting example 2								
	1	&	2	&	3	&	4	&
Bass drum	R			R	R		R	

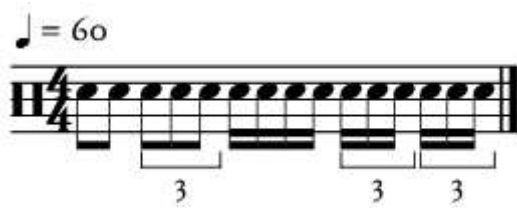
This can be notated as follows:



With a 4/4 time signature, one box in the table is equal to one eighth note. The first note is equal to three boxes (three eighth notes). One dot after a note adds half the value of the note. A quarter note with one dot is equal to three eighth notes. Compare also the other notes with the table.

Here is an example with triplets.

Converting example 3													
	1	&	2	&	3	&	4	&					
Snare drum	R	L	R	R	L	R	L	R	L	R	L	R	L



With a 4/4 time signature, one box in the table is equal to one sixteenth note. The first note has a duration of 2 boxes (two sixteenth notes) and is therefore an eighth note. The same applies for the second note. In the table you can see that count 2 has three boxes. It is a triplet. One eighth note triplet has the same duration as one quarter note. Count 3 has of course four sixteenth notes. For count 4 there are two sixteenth note triplets needed. One sixteenth note triplet has the same duration as one eighth note.

Now it is a good moment to compare the other notations in this book. For several dances, the basic drum pattern is written in a table and on a musical staff.

Cha Cha Cha on drum set

Now let's see what can be played on a drum set. Mostly the conga slap is played on the snare drum (cross stick) and the open conga tones are played on the toms. The cowbell pattern can be played on a cowbell, a woodblock or the bell of the ride cymbal. Fills are often played on the timbales and on a drum set they can be played on the snare drum with snares off.

Cha Cha Cha 1								
	1	&	2	&	3	&	4	&
Cowbell	R		R		R		R	
High tom							L	L
Cross stick			L					
Bass drum				R				

Cha Cha Cha 1 – fill 1								
	1	&	2	&	3	&	4	&
Cowbell	R		R					
Cross stick			L					
Snare drum					R	L	R	L
Bass drum				R				

Cha Cha Cha 1 – fill 3								
	1	&	2	&	3	&	4	&
Cowbell	R		R					
Cross stick			L					
Snare drum					R	L	L	R
Bass drum				R				

Cha Cha Cha 1 – variation 1								
	1	&	2	&	3	&	4	&
Cowbell	R		R		R		R	
High tom						L	L	L
Cross stick			L					
Bass drum				R				

Cha Cha Cha 1 – fill 2								
	1	&	2	&	3	&	4	&
Cowbell	R		R		R			
Cross stick			L					
Snare drum						L	R	L
Bass drum				R				

Cha Cha Cha 1 – fill 4								
	1	&	2	&	3	&	4	&
High tom					R	L		
Low tom							R	L
Snare drum	R	L	L	R	L			
Bass drum								

Samba (50 MPM, 100 BPM)

The Ballroom Samba is a lively dance that originated from the Brazilian Samba. This progressive dance is danced to music in 2/4 time. The Samba is traditionally played by many percussion instruments, but a drum set is very suitable to play a Samba. Let's first look at what is played by these instruments, to be able to imitate it on a drum set.

Surdo

The surdo is a bass drum. The Rio Samba has three different surdo drums. The primeira is the largest surdo with the lowest tone. The segunda is a little smaller and has a higher tone. The terceira is the smallest surdo with the highest tone.

Surdo																
	1		&		2		&		1		&		2		&	
Primeira (1)	M				O				M				O			
Segunda (2)	O				M				O				M			
Terceira (3)	M				O		O		M				O	O		O

M = mute, O = open

When there is only one surdo, the following pattern can be played.

Surdo																
	1		&		2		&		1		&		2		&	
Surdo	O		M	O	O		M	O	O		M	O	O		M	O

M = mute, O = open

<http://en.wikipedia.org/wiki/Surdo>

<http://www.youtube.com/watch?v=oYsf0hed1Rs>

<http://www.youtube.com/watch?v=EHURiwwAQSI>

<http://www.youtube.com/watch?v=5U0Gag8pxc4>

<http://www.youtube.com/watch?v=57bN-4vxR4Q>

Slow waltz (30 MPM, 90 BPM)

The Slow waltz from England originated from the Boston. This progressive dance is danced in closed position to music that is mostly written in 3/4 time. The Slow waltz can be played with a triplet based rhythm or a straight rhythm.

Slow waltz (triplet based rhythm)

Slow waltz 1								
	1			2			3	
Closed hi-hat	R		R	R		R	R	R
Cross stick							L	
Bass drum	R							

Instead of the cross stick, you can also play a normal hit on the snare drum.

Slow waltz 1 – bass and snare drum var 2								
	1			2			3	
Closed hi-hat	R		R	R		R	R	R
Cross stick							L	
Bass drum	R							R

Slow waltz 1 – bass and snare drum var 1								
	1			2			3	
Closed hi-hat	R		R	R		R	R	R
Cross stick				L			L	
Bass drum	R							

Try also to play a cross stick on count 2 and a normal hit on count 3.

Slow waltz 1 – bass and snare drum var 3								
	1			2			3	
Closed hi-hat	R		R	R		R	R	R
Cross stick							L	
Bass drum	R					R		R

In the examples there is written mostly the hi-hat pattern 1 from the following table, but feel free to use also other patterns during a song.

Hi-hat / ride patterns								
	1			2			3	
Pattern 1	R		R	R		R	R	R
Pattern 2	R			R		R	R	
Pattern 3	R			R			R	R
Pattern 4	R		R	R			R	

Slowfox (30 MPM, 120 BPM)

The Slowfox (or Slow foxtrot) is an English dance that originated from the Foxtrot. This progressive dance is danced in closed position to swing music in 4/4 time.

Slowfox 1										
	1			2			3			4
Ride cymbal	R			R		R	R			R
Cross stick				L						L
Bass drum	R						R			
Pedal hi-hat				L						L

Slowfox 1 – bass and snare drum variation 2										
	1			2			3			4
Ride cymbal	R			R		R	R			R
Cross stick				L		L				L
Bass drum	R						R			R
Pedal hi-hat				L						L

Slowfox 1 – fill 1										
	1			2			3			4
Ride cymbal	R			R		R	R			
Snare drum									R	L
Cross stick				L						
Bass drum	R						R			
Pedal hi-hat				L						L

Slowfox 1 – bass and snare drum variation 1										
	1			2			3			4
Ride cymbal	R			R		R	R			R
Cross stick				L						L
Bass drum	R						R	R		
Pedal hi-hat				L						L

Slowfox 1 – bass and snare drum variation 3										
	1			2			3			4
Ride cymbal	R			R		R	R			R
Cross stick				L						L
Bass drum	R			R			R			R
Pedal hi-hat				L						L

Slowfox 1 – fill 2										
	1			2			3			4
Ride cymbal	R									
High tom						R	L			
Mid tom								R	L	
Floor tom										R
Snare drum				R	L					
Bass drum	R									
Pedal hi-hat				L						L

Twist (40 MPM, 160 BPM)

The Twist became very popular in the early 1960s after Chubby Checker danced the Twist while singing the song “The Twist”.

Twist 1															
	1		&		2		&		3		&		4		&
Ride cymbal	R		R		R		R		R		R		R		R
Snare drum					L		L						L		
Bass drum	R								R						

Twist 1 – bass and drum variation 1															
	1		&		2		&		3		&		4		&
Ride cymbal	R		R		R		R		R		R		R		R
Snare drum					L		L						L		
Bass drum	R								R						R

Twist 1 – bass and drum variation 2															
	1		&		2		&		3		&		4		&
Ride cymbal	R		R		R		R		R		R		R		R
Snare drum					L		L						L		
Bass drum	R								R		R				

Twist 1 – bass and drum variation 3															
	1		&		2		&		3		&		4		&
Ride cymbal	R		R		R		R		R		R		R		R
Snare drum			L		L		L						L		
Bass drum	R								R						

Twist 1 – fill 1															
	1		&		2		&		3		&		4		&
Ride cymbal	R		R		R		R		R		R				
Snare drum					L		L						R	L	R
Bass drum	R								R						

Zouk (44 MPM, 88 BPM)

Zouk music is from the French-speaking Caribbean. That is why the lyrics of Zouk songs are mostly in French. The two main categories of Zouk dances are Caribbean Zouk and Brazilian Zouk.

Zouk 1														
	1		&		2		&		1		&	2		&
Open hi-hat														R
Closed hi-hat	R		R	R		R	R		R		R	R		R
Cross stick	L			L			L		L			L		L
Bass drum	R				R				R				R	

Zouk 1 – variation 1														
	1		&		2		&		1		&	2		&
Closed hi-hat	R		R	R		R	R		R		R	R		R
Floor tom							L							L
Cross stick	L			L					L			L		
Bass drum	R				R				R				R	

Zouk 1 – fill 1														
	1		&		2		&		1		&	2		&
Closed hi-hat	R		R	R		R	R		R		R	R		
Mid tom													L	
Floor tom														R
Cross stick	L			L			L		L			L		
Bass drum	R				R				R				R	



Bongo patterns

You can use the drum patterns in this book also to play the bongos. Play an open tone on the hembra for the bass drum and play an open tone on the macho for the snare drum. This chapter shows many other bongo patterns. Before learning them, make sure that you know how to play the martillo pattern.



Legenda		
l	left hand	
r	right hand	
m	muted stroke	Hit with the index finger of the indicated hand the skin nearby the edge while pressing the center of the skin with the thumb of the other hand. The thumb has to be on the skin before the muted stroke. Often this is done by a thumb stroke. If not, you can just put your thumb softly on the skin.
f	fingers	Hit the skin with your last three fingers.
o	open tone	Hit with your index finger the skin nearby the edge.
th	thumb	Hit the center of the skin with the side of your thumb and leave your thumb on the skin.
fl	flam	Play with your two index fingers two open tones one after the other. The first open tone has to be played softer and a little earlier than the indicated beat.

The Martillo pattern is used for Bolero, Cha Cha Cha, Rumba, Salsa and more.

Martillo												
	1	&	2	&	3	&	4	&				
hand	r	l	r	l	r	l	r	l				
macho	m	f	o	th	m	f					th	
hembra											o	

Martillo – variation 1

	1	&	2	&	3	&	4	&
hand	r	l	r	l	r	l	r	l
macho	m	f	o	th	m			th
hembra						o	o	

Martillo – variation 2

	1	&	2	&	3	&	4	&
hand	r	l	r	l	r	l	r	l
macho	m	f	o	th		o		th
hembra					o		o	

Martillo – variation 3

	1	&	2	&	3	&	4	&
hand	r	l	r	l	r	l	l r	l
macho	m	f	o	th	m	o	o	th
hembra							o	

Martillo – variation 4

	1	&	2	&	3	&	4	&
hand	r	l	r	l	r	l	r	l
macho		f		th	m	o	o	th
hembra	o		o					

Martillo – variation 5

	1	&	2	&	3	&	4	&
hand	r	l	r	l	r	l	r	l
macho		f	o	th		f	o	th
hembra	o				o			

Cajon patterns

The cajon is a percussion instrument that looks like a wooden box. The player sits on top of it and plays mostly the front. There is a hole at the back or the side. The cajon originates from Peru, but it is nowadays used in many other countries for different music styles. It can replace a drum set in case there is no drum set available or it is difficult to bring one. It is easy to make a cajon instead of buying one to save money. See the links for instructions. I have also made a cajon and I am very satisfied with the sound.

The drum patterns in this book can also be used for playing the cajon. For the Bass drum play a bass tone. For the Snare drum play a high tone. In this chapter I have written some patterns that I have seen people playing on a cajon. I have also added some patterns that are inspired from what I have seen. These patterns are helpful for creating your own patterns. The L, R, l and r symbols show which hand is used for right handed people. Feel free to play it differently.



Legenda	
L	Normal stroke with the left hand
R	Normal stroke with the right hand
l	Soft stroke with the left hand
r	Soft stroke with the right hand
lR	Right hand flam
rL	Left hand flam