



Latin Percussion Basics – The Sooner the Better

**CLINICIAN:
Lalo Davila**

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Texas Bandmasters Association 2013 Convention/Clinic



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**JULY 21 – 24, 2013
HENRY B. GONZALEZ CONVENTION CENTER
SAN ANTONIO, TEXAS**

Texas Bandmasters Association 2013

San Antonio, Texas

Gerardo Lalo Davila – Clinician

4:00 p.m. – 5:00 p.m.

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Evans Drumheads

Innovative Percussion

Lone Star Percussion

Pearl Corporation

Row-Loff Productions

Zildjian Cymbals

Lalo Davila is currently Professor of Music and Director of Percussion Studies at Middle Tennessee State University. Lalo received his Bachelor of Music degree from Texas A & M Corpus Christi and a Master of Music degree from the University of North Texas.

Originally from Corpus Christi Texas, Lalo has extensive experience both as an educator, composer, author, and performer. Lalo was named Nashville's Top Five 1998 Percussionist of the Year Award and "Nashville Scene's" 2012 "Best Latin Jazz Musician. Lalo spent three years (1984-1986) performing and instructing with the University of North Texas Percussive Arts Society Championship Drum Line and his MTSU drumline received first place awards at the P.A.S. indoor competition in 2001 and 2004. Lalo has served as an instructor for the Phantom Regiment, Sky Ryders, Blue Colts, and the Star of Indiana Drum and Bugle Corps. Lalo has toured with many artists including the "Take 6" Summer 1996 tour of Japan. Other performances include; the Corpus Christi Symphony Orchestra, the Nashville Symphony, the Nashville Jazz Orchestra, the Nashville Chamber Orchestra, the Nashville Chamber Chorus, the Nashville Ballet, Six Pence and None The Richer, Clay Walker, Vickie Carr, Allen Vizzutti, Arturo Sandoval, and Sherry Lewis to name a few. Mr. Davila has recently performed percussion and lead vocals for the American Bible Society CD project and can also be heard on Kirk Whalum's Grammy-nominated CD "Hymns In The Garden". Currently, Lalo performs with several Latin groups including "Orkesta Eme Pe". Most recently, Lalo's voice and playing can be heard (as Jafar) in Disney's Dual Language Series "Aladdin", "So You Think You Can Dance", The movies "People Like Us" and "The Incredible Burt Wonderstone", The new 2012 PlayStation game "Thieves in Time", and America's Funniest 2010 Commercials. Lalo is also writing for the television shows "*Breaking Bad*" and "*Burn Notice*".

Known as an outstanding clinician and adjudicator, Lalo has conducted clinics throughout the United States, Australia, Paris, Mexico, Sweden, Cuba, and Japan. Lalo is the author of ***Contemporary Rudimental Studies and Solos***, and ***Play at First Sight***. Lalo is an active clinician/performer for the Pearl Corporation, Row-Loff Productions, Avedis Zildjian Co., Innovative Percussion, and EVANS Drumheads.

Lalo's Equipment For Today

Available after the clinic from Lone Star Percussion

Marc Quinones Signature Primero Timbales – PTE 1415MQ

Bobby Allende Primero Fiber Bongo Set 7” & 8 1/2” #642 – PFB 100BA642

Pearl All-Fit Bongo Stand – PB900W

Bobby Allende Primero Fiber Conga Set 10” & 11” #642 – PFB 20BA642

Primero Twin Conga Stand – PC200

Fiberglass Combo Guiro – PFG20

Pearl Egg Carton (Single Tube) – PEC1

Pearl Hex Ganza Long – PGA32

Pandiero 10” (5 sets Platinellas and Goatskin Head) w bag – PBP510

Horacio Signature Cowbells II – HH4X

Horacio Signature Cowbells II – HH2X

Clave Block Low – PBL30

Pearl Shekere – PSK10

Natural Hide Maracas, Large – PRM20

Cymbal Boom Stand – BC930

Timbale Sticks – LS-LD1 “Azucar”, LS-LD “Caliente”, LS-LD3 “Mambo”

Snare Drum Stick – IPLD

Crash Cymbal – Zildjian 17” FX El Sonido Multi-Crash Ride

Timbale Heads – Evans G1 Clear 14” & 15”

Latin Percussion Basics – The Sooner the Better

Getting started:

- ❖ Learn the sounds for the congas and bongos:
Open tone, muffled tone, bass tone, independent slap, open slap, and closed slap.
- ❖ Assign a sound for the week.
- ❖ Have half the class play snare drum, keyboard percussion and the other half play assigned Latin percussion instruments.
- ❖ Know your students' limitations.
You may want to start with congas and maracas first.
Add instruments as you see fit.
- ❖ Keep it simple:
Use 8th notes in place of whole notes.
Combine sounds for the 8th notes.
- ❖ Have a rhythm of the week (different than the band method book)

Daily rehearsal schedule:

- ❖ Assign instruments based on number of students in your class.
1 student = congas, 2 students = congas & bongos,
3 students = congas, bongos, & timbales, 4 students = add aux. instruments.
Etc...
- ❖ Assign a one-measure rhythm composition.
- ❖ Have students play shaker in one hand (8th or 16th notes) while the other hand plays the daily rhythm on another instrument.
- ❖ Have students play cowbell in one hand (8th) while the other hand plays the daily rhythm on another instrument.
- ❖ Use different parts of the cowbells to perform the daily rhythm.

Other possibilities:

- ❖ Have the students play the daily rhythm on keyboard percussion using tonic and dominant as the desired voicing.
- ❖ Add timpani (using tonic and dominant as the desired voicing).
- ❖ From time to time, have some non-percussion students play percussion.
- ❖ Play a “salsa” recording while the students play their rhythms.

Goals:

- ❖ Students can play a cha cha cha. ☺

LATIN PERCUSSION - THE SOONER THE BETTER

EACH MEASURE IS A GROOVE
TO BE PLAYED SEPERATELY FOR WARMUPS
EXPERIMENT WITH SOUNDS
SWITCH MEASURES WITHIN PLAYERS

WHILE EVERYONE ELSE IS PLAYING WHOLE NOTES.
THE PERCUSSIONIST ARE PLAYING WORLD PERC. INSTRUMENTS.
THE PERCUSSIONIST HAVE MORE FUN
LEARN WORLD PERC AT AN EARLIER AGE.

LALO DAVILA

WITH STICKS/MALLETS
OR HANDS

USE DIFFERENT SOUNDS

PLAY HIGH DRUM USING
OPEN AND RIM SHOTS

UP AND DOWN SCRAPES

PLAY LEVEL TO GROUND

CAN BE PLAYED ON
THE TAMBOURINE

CAN BE PLAYED ON
FLOOR TOM OR CONCERT
TOM

BONGOS

CONGAS

TIMBALES

CHA-CHA BELL

QUIRO

MARACAS

PANDEIRO

SURDO

TH SL TH SL H T H T TH TH H T H T TH SL SL

Texas Bandmasters Association

Six Important Conga Sounds/Techniques

Practice with both hands

Lalo Davila

The musical notation consists of seven staves, each representing a different conga technique. Each staff begins with a 4/4 time signature. The notes are quarter notes, spaced evenly across the staff. The techniques are: Open Tone (notes with open circles above), Bass Tone (notes with squares above), Muffled Tone (notes with dots above), Slap (notes with triangles above), Open Slap (notes with triangles above), Closed Slap (notes with triangles above), and Manoteo (notes with plus signs above, alternating between H and T). The Manoteo staff shows a sequence of H, T, H, T, H, T, H, T.

Open Tone = Flat hand. Fingers together. Knuckles aligned with the bearing edge of the conga drum. Fingers and finger base strike the drum.

Bass Tone = Flat hand. Entire hand strikes the center of the conga with slight emphases on the palm of the hand.

Muffled Tone = Played with fingers and the base of the fingers. Leave the finger base on the conga after striking to create a muffled tone.

Slap = The left hand lays on the conga to muffle the sound while the right hand strikes the conga. The emphases is on the tip area of the right hand fingers. This technique takes a while to master. One must have a lot of patience when practicing to maintain a consistant slap sound.

Open Slap = This technique is somewhat a combination of the open tone and closed slap. The hands strike the conga with a little more force than an open tone, the fingers are also slightly spread, and the hand does not stay on the drum (as you would a closed slap).

Closed Slap = This technique is similar to the open slap except that the fingers are together and the hand remains on the conga after striking to create a pop-type of sound.

Manoteo = (I call this the "fish out of the water technique). This is also often referred to as the Heel-Tip Technique. You strike the conga with the palm of the hand first, leave the palm on the conga and then strike the conga with the fingers (finger base). Is usually seen as LLRLLRR etc..

YAMBU

TRADITIONAL

ACC.

VOCALS/MELODY

GUATACA/ HI COWBELL

CATA/BOX

SREKERE UP DOWN

CACHIMBO/QUINTO

MULA/CONGA

CAJA/TUMBADOR

YAM BU YAM BU YAM BU CA BA LLE RO YAM

BU YAM BU YAM BU QUE ME MUE RO YAM

Detailed description: This is a musical score for a traditional piece titled 'YAMBU'. The score is written in 4/4 time and consists of two systems. The first system includes an ACC (Acoustic Guitar) part with a treble and bass clef, a VOCALS/MELODY line with lyrics 'YAM BU YAM BU YAM BU CA BA LLE RO YAM', and a percussion section with seven staves: GUATACA/ HI COWBELL, CATA/BOX, SREKERE (marked 'UP DOWN'), CACHIMBO/QUINTO, MULA/CONGA, and CAJA/TUMBADOR. The second system continues the ACC and VOCALS/MELODY parts with lyrics 'BU YAM BU YAM BU QUE ME MUE RO YAM' and repeats the percussion staves. The score uses various musical notations including eighth notes, quarter notes, and rests, with some notes beamed together. The percussion parts use specific rhythmic symbols like 'x' and 'o' to denote different sounds.