

Latin styles have far more variety than Rock or Swing, and each groove has different rules. Quite a few Latin grooves, however, are based on **Clave**, the idea that a groove has two sides: A “2-side” that is straight and a “3-side” that is syncopated.

<p>Rumba Clave (traditional Cuban music)</p> <p>3-Side 2-Side</p> <p>Palito (Traditional woodblock)</p>	<p>Son Clave (Danzon, Salsa, Songo)</p> <p>3-Side 2-Side</p> <p>Cascara (Sides of timbale drums)</p>
<p>Brazilian "Clave" (Samba, Bossa Nova)</p> <p>3-Side 2-Side</p> <p>Partito Alto (Par-chee-do Al-toe)</p>	<p>"3-Side" Common in Beguine, Rhumba, and other Latin Jazz</p> <p>3-Side 3-Side</p> <p>Continuing Pattern OR Halting Pattern</p>

Use the rhythms below each clave as the basis for fills and solos. These are complementary patterns specific to each style. They usually change from “on” the beat to “off” the beat on count 3 of each measure. Pieces and songs can start on the 2-side or the 3-side. The melody will line up with the complementary patterns most of the time.

A **Fill** or **Kick** is a part played within a groove to communicate something to the ensemble. A **Solo** is a longer part featuring the drumset for several bars or more.

Kicks and Fills are typically short, under four counts. Longer fills may last two to four bars. This is common in almost any style. Practice the following fill patterns in Rock, Swing and Latin Styles, using the basic ideas and orchestrations from above.

<p>Groove 4 bars: 2-count Fill</p>	<p>Fill</p>
<p>Groove 4 bars: 4-count Fill</p>	<p>Fill</p>
<p>"Trade Twos" Groove 8/ Fill 8</p>	<p>Fill</p>
<p>"Trade Fours" Groove 16/ Fill 16</p>	
<p>Groove 1x / Fill 2x</p>	

A good way to structure fills and solos is with a simple pattern:

AABA: Bars 1, 2 and 4 are the same rhythm or instrument, bar 3 is different.

3-3-2: A 3-count or 3-note pattern is repeated, followed by a different 2-counts or notes.