



Fenland drumming school

work hard, enjoy, be the best you can

ESSENTIAL BEGINNERS GUIDE TO DRUMMING COURSE

3rd EDITION © 2015

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FENLAND DRUMMING SCHOOL

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INTRODUCTION

This book is written to provide students with wide ranging and essential elements, to provide a good foundation in drumming.

Whilst I'm not going to try and re-invent the wheel, I have put together some exercises, practice routines, rudiments and techniques to provide you with everything you need, in a straight forward format.

I have provided as much information as possible so that little is assumed of your abilities. However some understanding of music theory is useful. The sister book 'Theory and essentials for the beginner' makes the perfect companion.

This book is ideally aimed at beginner but also provides a useful reference to more experienced players who may want to brush up on their skills.

Of course learning the drums will also require your own dedication. Be committed and be patient. Good luck.

To book private 1 to 1 lessons visit www.fenlanddrummingschool.co.uk

Basic grip technique

There are 2 main grips used today. These are matched grip and traditional grip. There is no advantage of one over the other. Traditional grip is an older grip born of marching drumming.

Both grips;

- Stay as relaxed as possible
- Hold the stick loosely- never grip tightly
- Always bring the sticks off of the head after each stroke.
- Allow the stick to help play each stroke (i.e. allow it to bounce from the head)

Matched grip

Use the middle finger to balance the stick. Hold your first finger and thumb opposite each other, either side of the stick. Your thumbs should point towards each other with your palms facing down. Avoid your first finger or thumb to be on top of the stick. Most playing will involve wrist and a little arm movement. Finger control for speed comes later.

CORRECT



INCORRECT



Traditional Grip

The basic idea is the same. Hold your stick in the cradle position as shown. As with matched grip your movement will involve a little wrist and arm. Finger control is used for speed later. The stick should be between the thumb and first finger and the other end between your fingers as shown.



Basic foot technique

Getting the right foot technique is as important as good grip.

There are often thought to be 2 main ways to play your bass drum pedal:-

Heel up and heel down. However I like to think of it as 3 ways. Heel down, heel parallel to the floor and heel up. I strongly recommend using heel parallel for most of your playing. Heel down is o.k. for soft playing, but its like saying you can't use your fingers or arms in stick control. When you first lift up your heel, it will feel uncomfortable and like you are off balance. This goes away eventually, so stick with it. If your heel is up slightly, this means that aswell as using your whole leg you can pivot your foot freely.

- For soft/slow playing use heel down
- For mid-tempo and mid volume use heel slightly up and your whole leg for each beat
- For Faster tempos and more power use heel slightly up and use combinations of leg and foot pivoting.
- For great power use your whole leg and heel up higher

Lastly make sure that your thighs are roughly parallel to the ground. If not adjust your seat. With either stick or foot control, try and stay relaxed at all tempos and volumes.

For controlling your hi-hat pedal, generally use heel down, as its not so common to use high speed high/volume on the hi-hat with foot

HEEL DOWN



HEEL UP



HEEL PARALLEL

READING MUSIC

Before showing you basic note value and positions, its worth explaining the importance of reading music.

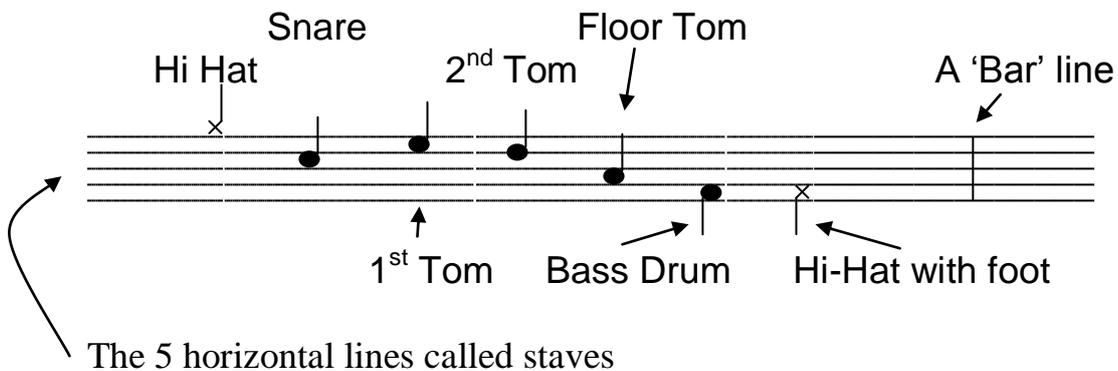
Firstly it's a great way of helping you to remember patterns you are learning. Secondly when you are playing more complex patterns it helps to see it written out, so you can break it down into more manageable chunks.

Reading music is often feared. There really is no need. For detailed reading theory I would suggest the sister book on theory.

Just as a little reminder, most of what we play is in 4/4 time. That means we will be counting to four. This can be divided down into smaller amounts aswell. e.g. splitting each note in half- Eighth notes (QUAVER).

Generally as a start, if you see notes lined up one above the other, it means you are playing 2 or more pieces of the kit at the same time. However, greater understanding of note value and rest value will be needed to progress.

As shown in the key, different symbols and positions on the lines (staves) of music represent different parts of the drumkit- see below.



Rests



Semibreve
(Whole note)



Minim
(Half note)



Crotchet
(Quarter note)



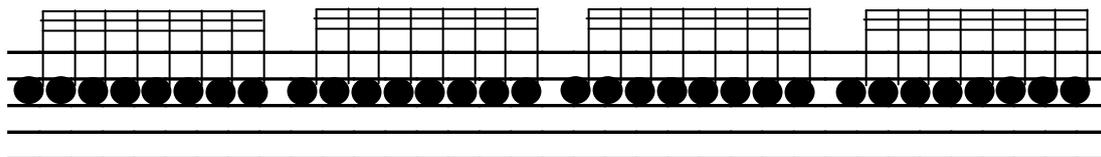
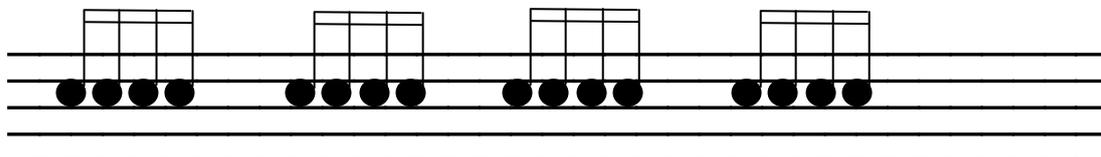
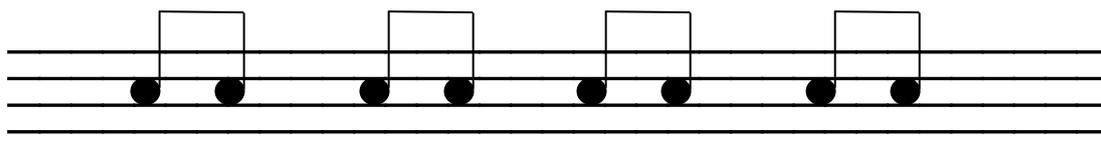
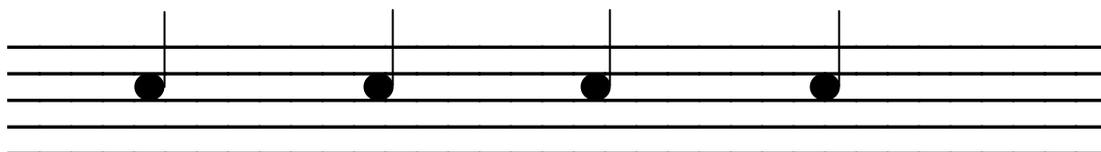
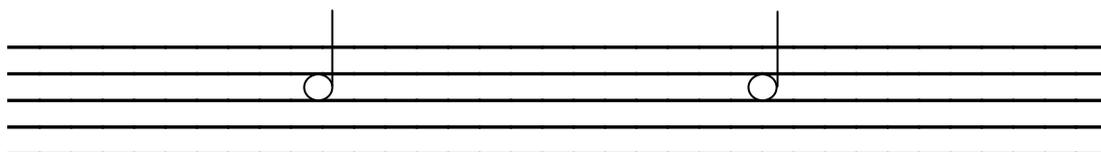
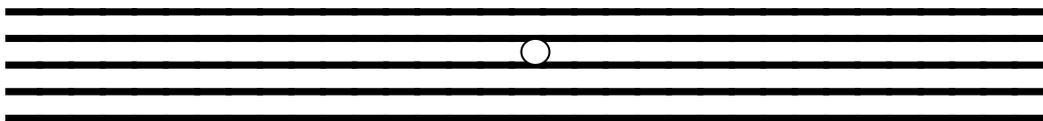
Quaver
(Eighth note)



SemiQuaver
(Sixteenth note)

The value of notes – 4/4 time

Line 1- 1 Whole note Line 2- 2 Half notes Line 3 – 4 Quarter notes
Line 4- 8 Eighth notes Line 5- 16 Sixteenth notes Line 6- 32 Thirtysecond notes



General Notes

This page deals with how you should try to play your drums, your cymbals, and choice of sticks.

Hi-Hat playing

Sometimes the hi-hat can sound too harsh. Generally try and play the cymbal using the tip of your stick. This will also prolong the life of your sticks. Also for sharp sounds, try and keep your hi-hat closed fairly tightly with your foot. There are occasions when you might want a heavier sound however, such as slightly opening your hi-hat, playing more on the side. Also if you want to play open hi-hat sounds, make sure you hit the cymbal the precise moment you open it.

Playing drums

Always allow the stick to help you play each stroke. Avoid playing into the drums, producing a muted sound. Generally try and be accurate and aim for the centre. Snares generally have a greater variety of uses, so exactly how you play it will depend on the application (as you will see later)

Playing cymbals

The same common sense should apply, that you should pull the sound out of cymbals. Try not to play into them too heavily. Try sweeping slightly to the side when you strike them.

Sticks and Alternatives to sticks

Remember that there are many alternatives to sticks. For example brushes. Brushes are used for softer playing, and can do many things ordinary sticks can't- such as sweeping motions. Also there are 'rods' which are a halfway point between sticks and brushes, but again are used mainly for softer playing.

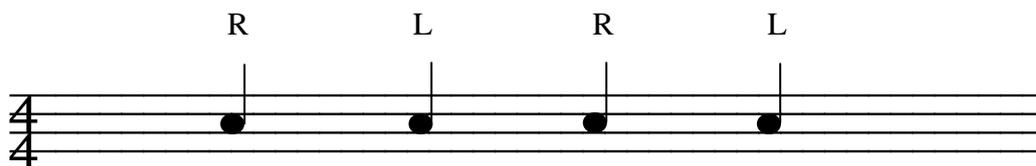
Choosing the right stick for you is quite important. If you are a younger player then it is not a good idea to have sticks that are too heavy. You will find that the sticks would be controlling the strokes too much. All I can say on sticks is try and start with a common size such as 5A or 7A. This will give you a basic place to start.

RUDIMENTS TO TRY

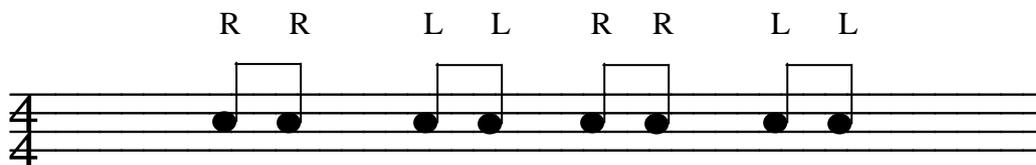
Rudiments are **VERY** important. You should spend as much time as possible practicing these. Rudiments are the basis for everything you play. Like the foundations of a building, if they are not strong the building will fail.

Try and keep you strokes even. Always **START SLOWLY**, and gradually build up tempo. Work with a metronome if you can. Also count when you first do these.

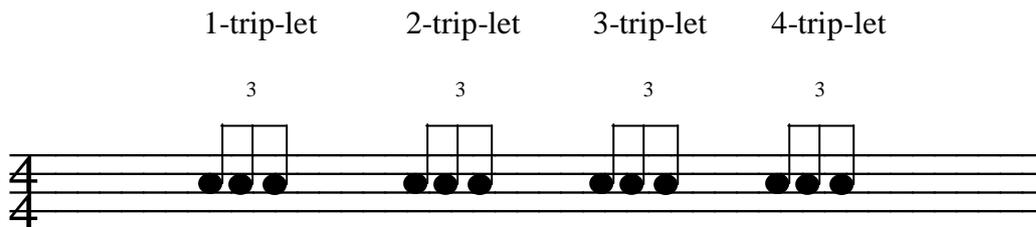
SINGLE STROKES



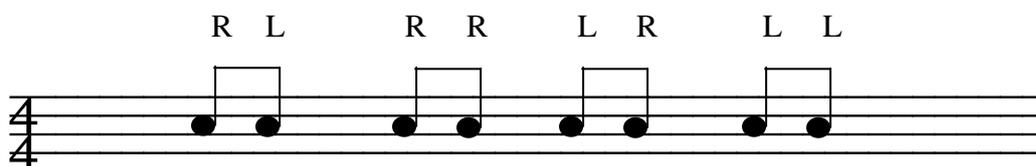
DOUBLE STROKES



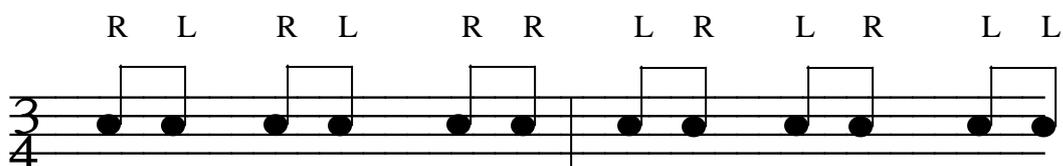
TRIPLETS



PARADIDDLE

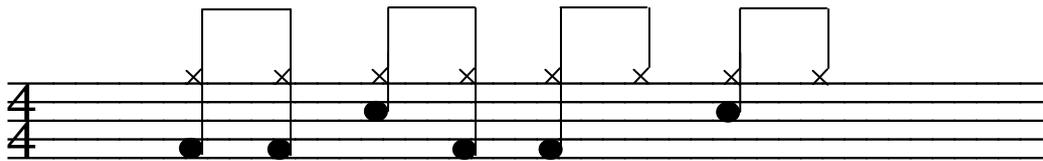
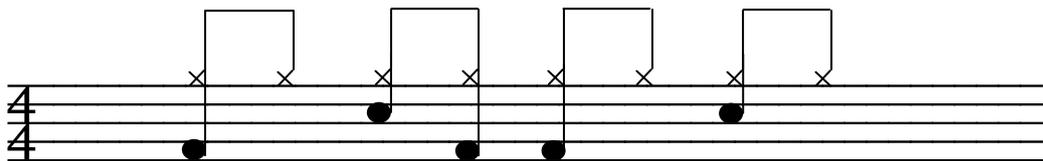
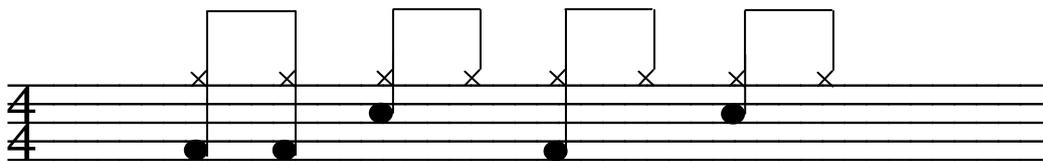
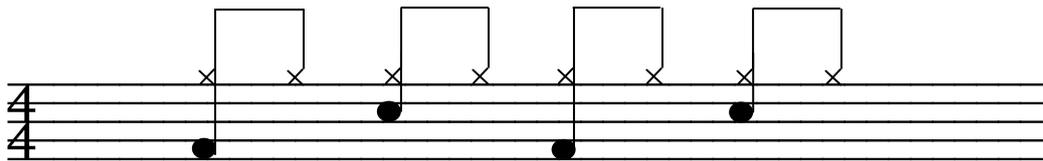
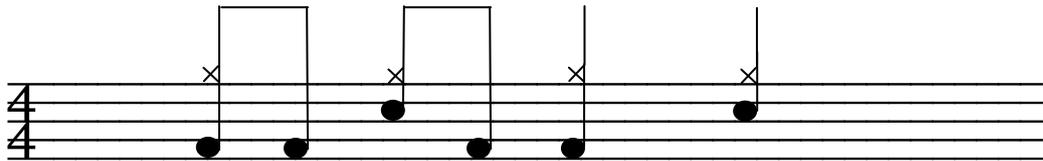
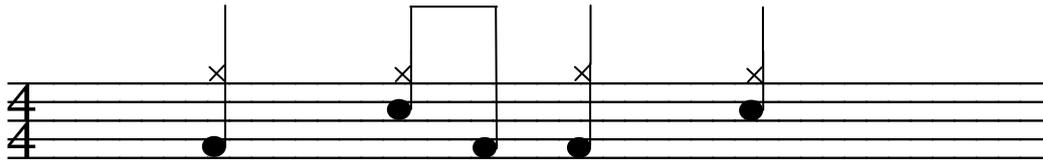
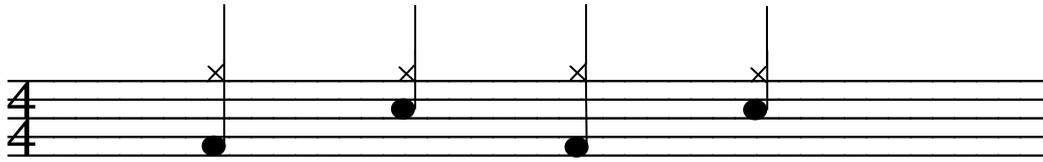


DOUBLE PARADIDDLE



BASIC RHYTHMS

Here are some basic and very common rhythms for you to try. These are in 4/4 time and are based upon Crotchet and Quaver hi-hat patterns.



WHAT IS A DRUM FILL?

Within a song, in some cases it can sound too flat and uninspiring to play a straight rhythm from start to finish. This is why we use drum fills. Basically there will be a part of a song where there will be a pause, perhaps for several bars or even a part of a bar. What we *can* do here is fill in that time with something more interesting. This could be a simple pattern on the snare drum or a clockwise fill round the kit, or something more complex. Here we will look at some basic fills to get you started.

QUARTER BAR SNARE FILLS

The image displays seven musical staves, each representing a 4/4 time signature. Each staff shows a sequence of notes and rests for a quarter bar (the first bar of the measure). The notes are placed on the second line of the staff, representing a snare drum. Above the notes, there are 'x' marks indicating the notes are to be played with a mallet. The fills are as follows:

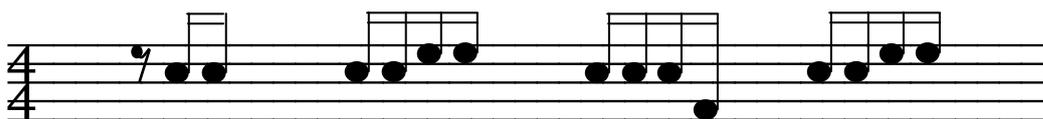
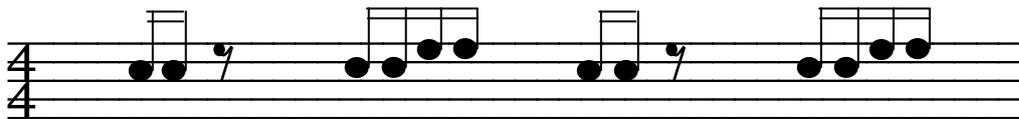
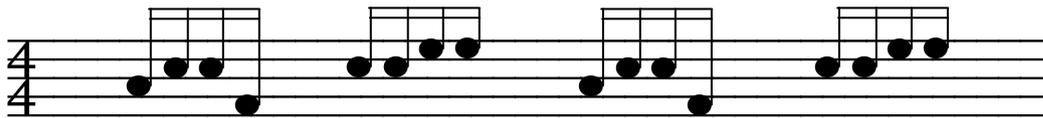
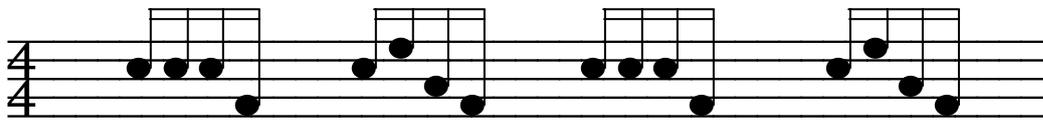
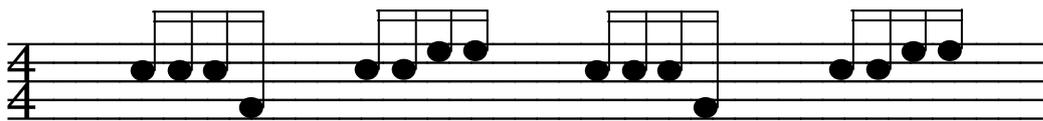
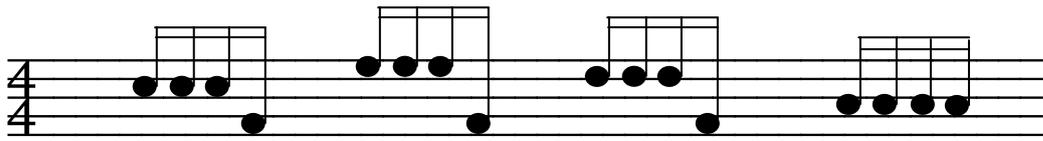
- Staff 1: Quarter note, quarter note, quarter note, quarter note.
- Staff 2: Quarter note, quarter note, quarter note, quarter note.
- Staff 3: Quarter note, quarter note, quarter note, quarter note.
- Staff 4: Quarter note, quarter note, quarter note, quarter note.
- Staff 5: Quarter note, quarter note, quarter note, quarter note.
- Staff 6: Quarter note, quarter note, quarter note, quarter note.
- Staff 7: Quarter note, quarter note, quarter note, quarter note.

WHOLE BAR DRUM FILLS CLOCKWISE AROUND THE KIT

The image displays ten musical staves, each representing a drum fill in 4/4 time. Each staff begins with a 4/4 time signature. The fills are designed to be played clockwise around the drum kit. The progression is as follows:

- Staff 1: Snare (1), Snare (2), Snare (3), Snare (4).
- Staff 2: Snare (1), Snare (2), Snare (3), Snare (4).
- Staff 3: Snare (1), Snare (2), Snare (3), Snare (4).
- Staff 4: Snare (1), Snare (2), Snare (3), Snare (4).
- Staff 5: Snare (1), Snare (2), Snare (3), Snare (4).
- Staff 6: Snare (1), Snare (2), Snare (3), Snare (4).
- Staff 7: Snare (1), Snare (2), Snare (3), Snare (4).
- Staff 8: Snare (1), Snare (2), Snare (3), Snare (4).
- Staff 9: Snare (1), Snare (2), Snare (3), Snare (4).
- Staff 10: Snare (1), Snare (2), Snare (3), Snare (4).

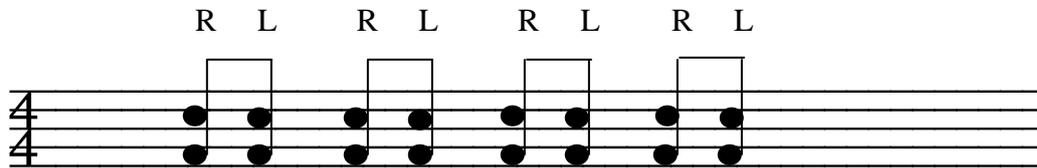
Getting more creative- Fills incorporating the bass drum and use of rests to create space.



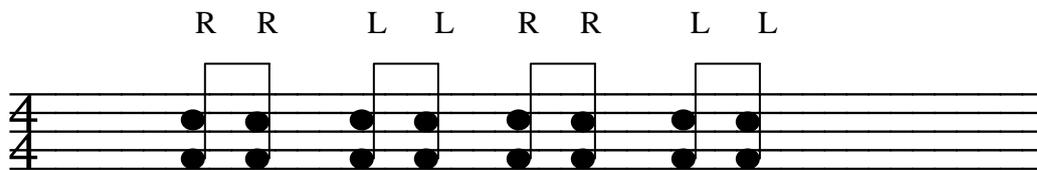
PRACTICE/WARM UP EXERCISES

Here are some alternatives from rudiments that can be used for warm ups and increasing your skills. Try gradually speeding up and varying which toms you play.

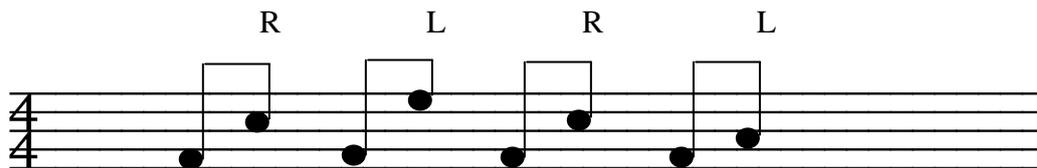
Playing in synchronisation 1- Singles strokes with your bass drum



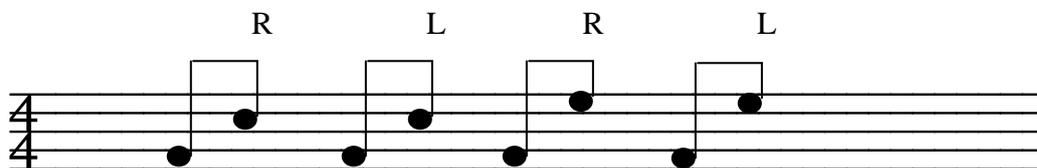
Playing in synchronisation 2 – Double strokes with your bass drum



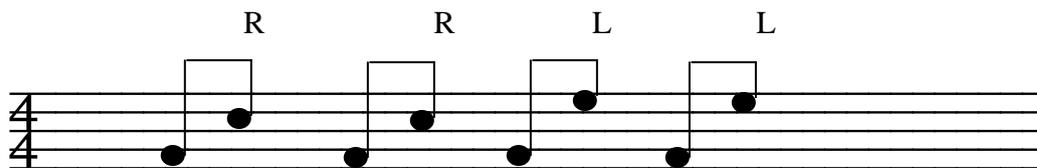
Playing linear patterns 1- Single sticking one drum at a time



Playing linear patterns 2 – Single sticking 2 strokes per drum



Playing linear patterns 3 – Double sticking



Stepping up- 16th/Semiquaver patterns

With these patterns use both hands on the hi-hat cymbal. Your hands will be playing continuous left, right sequences so when you hit the snare you will not play a hi-hat at the same time.

The image displays eight staves of musical notation, each representing a different hi-hat pattern in 4/4 time. Each staff consists of two five-line staves. The top staff of each pair contains a sequence of four groups of four 'x' marks, each group enclosed in a rectangular box. The bottom staff contains a sequence of notes: quarter notes, eighth notes, and sixteenth notes, which correspond to the timing of the 'x' marks above. The patterns progress from a simple quarter-note sequence to a more complex sequence of eighth and sixteenth notes, illustrating the 'stepping up' of difficulty.

RUDIMENTS 2

Flams

L R R L L R R L



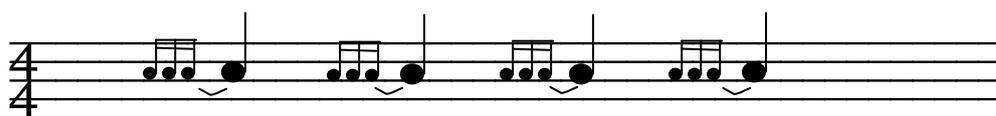
Drags

LL R RR L LL R RR L



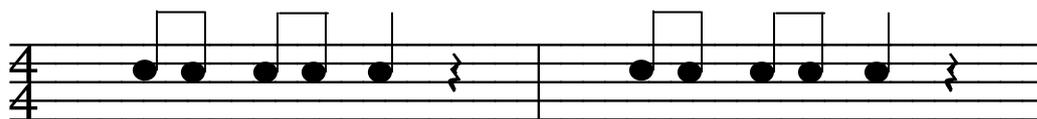
4 Stroke ruff

LRL R RLR L LRL R RLR L



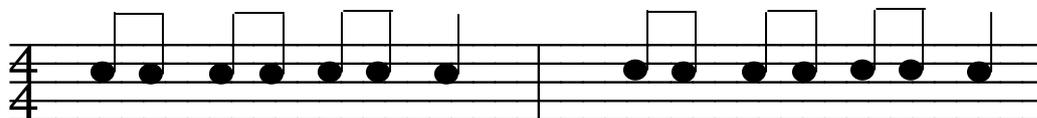
5 Stroke roll

L L R R L R R L L R



7 Stroke roll

R R L L R R L L L R R L L R

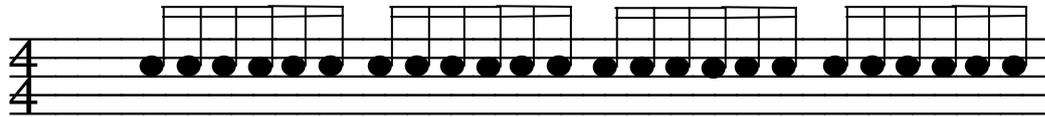


RUDIMENTS 2 CONTINUED

Sextuplets

R L R L R L R L R L R L R L R L R L R L R L

6 6 6 6



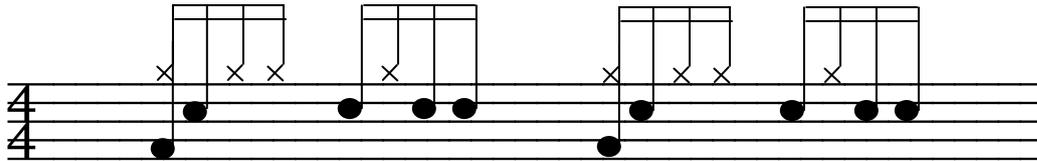
Paradiddle-diddle

R L R R L L R L R R L L R L R R L L R L R R L L

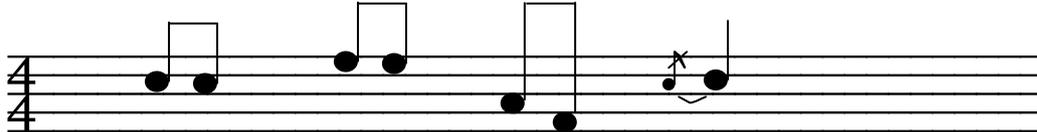


A few examples of how to apply your rudiments

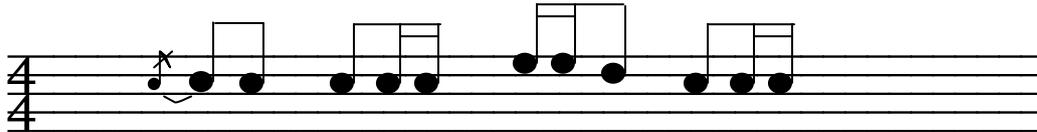
Paradiddle as a rhythm



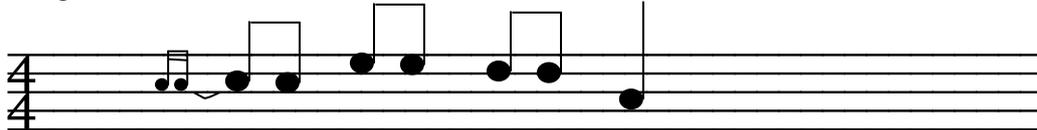
Flams in fills 1



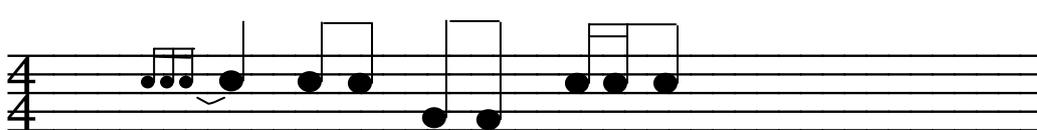
Flams in fills 2



Drags in fills

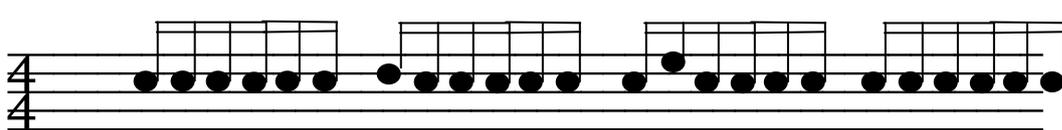


Ruffs in fills

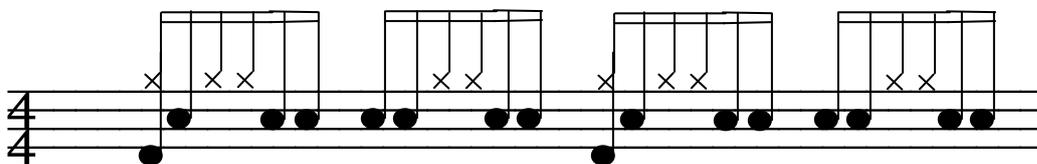


Paradiddle-diddle as a fill

R L R R L L R L R R L L R L R R L L R L R R L L



Paradiddle-diddle as a groove- remember to play the right sequence for placement



1st Co-ordination exercises- 8th Note ride cymbal patterns with on and off beat hi-hat

Exercise 1: A 4/4 measure with a ride cymbal pattern on the top staff (x x x x) and a hi-hat pattern on the bottom staff (quarter notes on beats 1 and 3).

Exercise 2: A 4/4 measure with a ride cymbal pattern on the top staff (x x x x) and a hi-hat pattern on the bottom staff (quarter notes on beats 1 and 2).

Exercise 3: A 4/4 measure with a ride cymbal pattern on the top staff (x x x x) and a hi-hat pattern on the bottom staff (quarter notes on beats 1 and 2).

Exercise 4: A 4/4 measure with a ride cymbal pattern on the top staff (x x x x) and a hi-hat pattern on the bottom staff (quarter notes on beats 1 and 3).

Exercise 5: A 4/4 measure with a ride cymbal pattern on the top staff (x x x x) and a hi-hat pattern on the bottom staff (quarter notes on beats 1 and 3).

Looking at another time signature- 3/4 Basic grooves

3/4

This musical notation shows a 3/4 time signature. The top staff contains three pairs of eighth notes, each pair marked with an 'x' above it. The bottom staff shows a quarter note followed by two eighth notes, with a wavy line indicating a groove or feel.

3/4

This musical notation shows a 3/4 time signature. The top staff contains three pairs of eighth notes, each pair marked with an 'x' above it. The bottom staff shows a quarter note followed by two eighth notes, with a wavy line indicating a groove or feel.

3/4

This musical notation shows a 3/4 time signature. The top staff contains six pairs of eighth notes, each pair marked with an 'x' above it. The bottom staff shows a quarter note followed by two eighth notes, with a wavy line indicating a groove or feel.

3/4

This musical notation shows a 3/4 time signature. The top staff contains six pairs of eighth notes, each pair marked with an 'x' above it. The bottom staff shows a quarter note followed by two eighth notes, with a wavy line indicating a groove or feel.

3/4

This musical notation shows a 3/4 time signature. The top staff contains six pairs of eighth notes, each pair marked with an 'x' above it. The bottom staff shows a quarter note followed by two eighth notes, with a wavy line indicating a groove or feel.

Using 'Dotted' notes

Staff 1: Treble clef, 4/4 time signature. Four measures of music. Each measure contains a dotted quarter note on the middle line (F4) and a quarter note on the first space (D4). Above each measure is a box with two 'x' marks. A wavy line at the end of the fourth measure indicates continuation.

Staff 2: Treble clef, 4/4 time signature. Four measures of music. Each measure contains a dotted quarter note on the middle line (F4) and a quarter note on the first space (D4). Above each measure is a box with two 'x' marks. A wavy line at the end of the fourth measure indicates continuation.

Staff 3: Treble clef, 4/4 time signature. Four measures of music. Each measure contains a dotted quarter note on the middle line (F4) and a quarter note on the first space (D4). Above each measure is a box with two 'x' marks. A wavy line at the end of the fourth measure indicates continuation.

Staff 4: Treble clef, 4/4 time signature. Four measures of music. Each measure contains a dotted quarter note on the middle line (F4) and a quarter note on the first space (D4). Above each measure is a box with two 'x' marks. A wavy line at the end of the fourth measure indicates continuation.

Staff 5: Treble clef, 12/8 time signature. Four measures of music. Each measure contains a dotted quarter note on the middle line (F4) and a quarter note on the first space (D4). Above each measure is a box with three 'x' marks. A wavy line at the end of the fourth measure indicates continuation.

Staff 6: Treble clef, 12/8 time signature. Four measures of music. Each measure contains a dotted quarter note on the middle line (F4) and a quarter note on the first space (D4). Above each measure is a box with three 'x' marks. A wavy line at the end of the fourth measure indicates continuation.

More 12/8 (Dotted Crotchet) Blues to try

The first exercise consists of two staves. The top staff shows a guitar fretboard with four measures of chords: three triads (x, x, x) and one dyad (x, x). The bottom staff shows the corresponding bass line in 12/8 time, with a dotted crotchet followed by two eighth notes in each measure. The notes are: Measure 1: G2, B1; Measure 2: G2, A2, B2; Measure 3: G2, B2; Measure 4: G2, A2, B2.

The second exercise consists of two staves. The top staff shows a guitar fretboard with four measures of chords: a dyad (x, x), a triad (x, x, x), a triad (x, x, x), and a triad (x, x, x). The bottom staff shows the corresponding bass line in 12/8 time, with a dotted crotchet followed by two eighth notes in each measure. The notes are: Measure 1: G2, B1; Measure 2: G2, A2, B2; Measure 3: G2, A2, B2; Measure 4: G2, A2, B2.

The third exercise consists of two staves. The top staff shows a guitar fretboard with four measures of chords: a dyad (x, x), a triad (x, x, x), a dyad (x, x), and a triad (x, x, x). The bottom staff shows the corresponding bass line in 12/8 time, with a dotted crotchet followed by two eighth notes in each measure. The notes are: Measure 1: G2, B1; Measure 2: G2, A2, B2; Measure 3: G2, B2; Measure 4: G2, A2, B2.

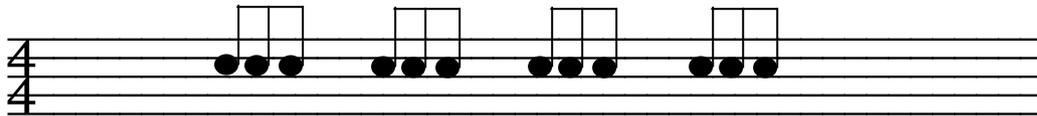
The fourth exercise consists of two staves. The top staff shows a guitar fretboard with four measures of chords: a triad (x, x, x), a triad (x, x, x), a triad (x, x, x), and a dyad (x, x). The bottom staff shows the corresponding bass line in 12/8 time, with a dotted crotchet followed by two eighth notes in each measure. The notes are: Measure 1: G2, B1; Measure 2: G2, A2, B2; Measure 3: G2, A2, B2; Measure 4: G2, B2.

The fifth exercise consists of two staves. The top staff shows a guitar fretboard with four measures of chords: a triad (x, x, x), a triad (x, x, x), a dyad (x, x), and a triad (x, x, x). The bottom staff shows the corresponding bass line in 12/8 time, with a dotted crotchet followed by two eighth notes in each measure. The notes are: Measure 1: G2, B1; Measure 2: G2, A2, B2; Measure 3: G2, B2; Measure 4: G2, A2, B2.

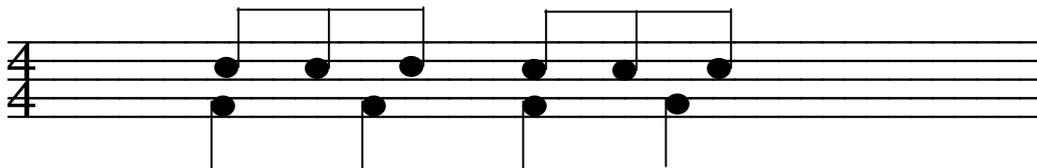
The sixth exercise consists of two staves. The top staff shows a guitar fretboard with four measures of chords: a triad (x, x, x), a triad (x, x, x), a triad (x, x, x), and a triad (x, x, x). The bottom staff shows the corresponding bass line in 12/8 time, with a dotted crotchet followed by two eighth notes in each measure. The notes are: Measure 1: G2, B1; Measure 2: G2, A2, B2; Measure 3: G2, A2, B2; Measure 4: G2, A2, B2.

Triplets Galore- 1 Triplet Groupings

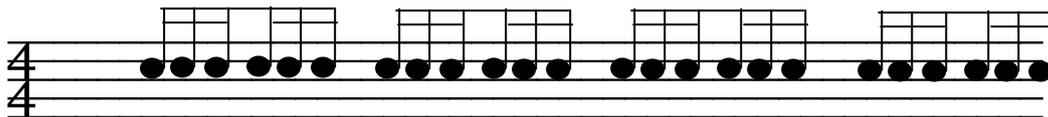
Straight ahead Quaver triplets



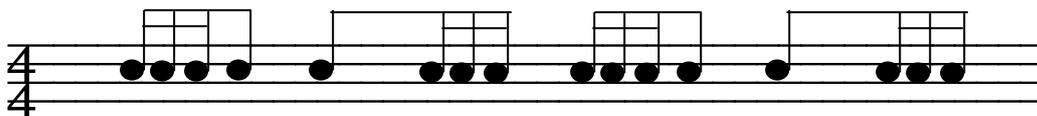
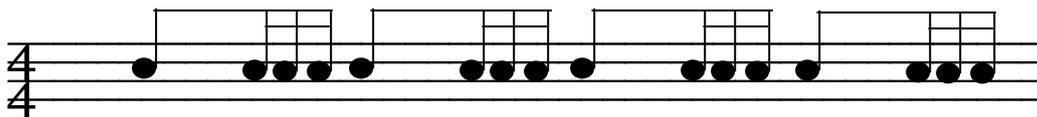
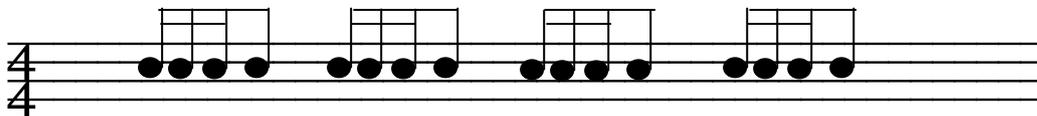
Crotchet triplets with bass drum to shown positioning. Try to avoid the triplets sounding too mechanical



Semi-Quaver Triplets



Forming musical phrases from semi-quaver triplets



Triplets 2 Broken triplets/shuffle patterns

1 trip let 2 trip let 3 trip let 4 trip let

The image displays six rows of musical notation for guitar, each illustrating a different broken triplet pattern in 4/4 time. Each row consists of a treble clef staff and a bass clef staff. The treble staff shows a triplet of eighth notes, with the first and third notes marked with an 'x' to indicate muted notes. The bass staff shows a single eighth note. The patterns are as follows:

- Row 1: Treble: x, eighth note, x; Bass: eighth note.
- Row 2: Treble: x, eighth note, x; Bass: eighth note with a wavy line.
- Row 3: Treble: x, eighth note, x; Bass: eighth note.
- Row 4: Treble: x, eighth note, x; Bass: eighth note with a wavy line.
- Row 5: Treble: x, eighth note, x; Bass: eighth note with a wavy line.
- Row 6: Treble: x, eighth note, x; Bass: eighth note with a wavy line.

Triplets 3- Triplets and Jazz/Swing

Try to avoid this sounding too robotic. Also avoid dropping into straight 8 feel.

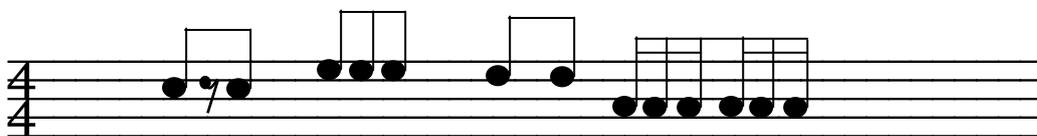
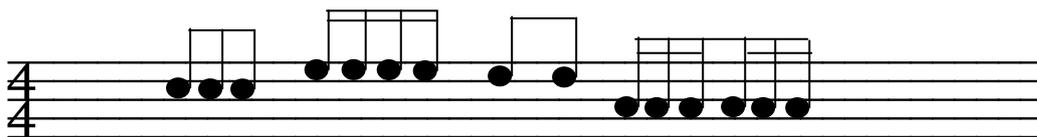
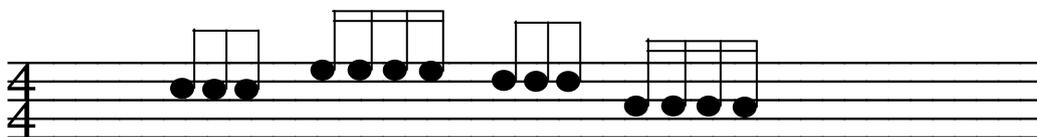
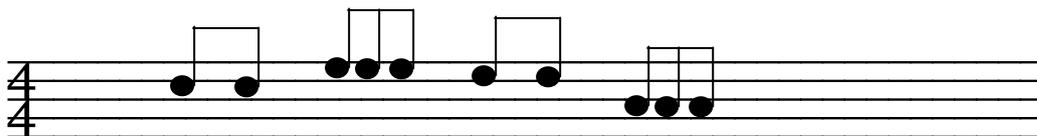
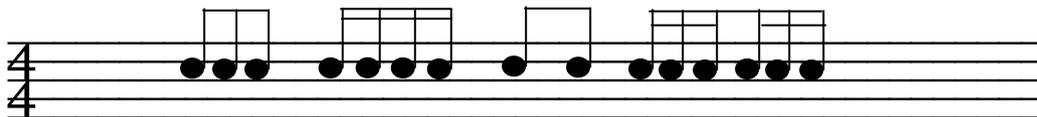
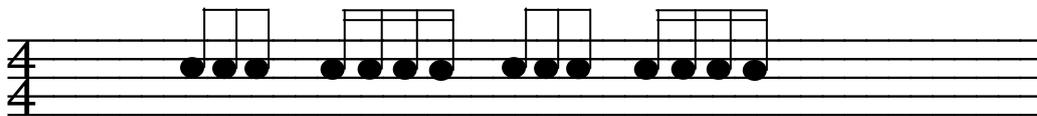
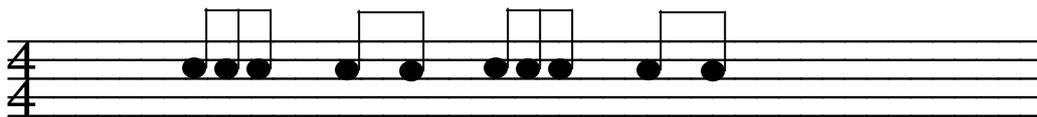
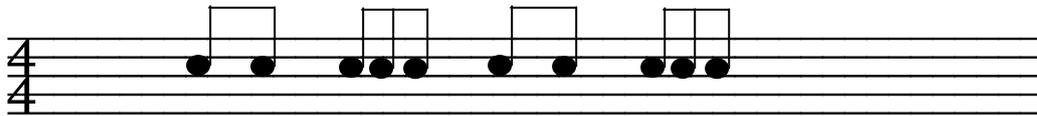
The image displays six systems of musical notation for guitar, each consisting of a treble clef staff and a bass clef staff, both in 4/4 time. Each system illustrates a different rhythmic pattern involving a triplet of eighth notes in the treble staff and a corresponding triplet of eighth notes in the bass staff. The patterns are as follows:

- System 1:** Treble staff has a triplet of eighth notes (x, eighth note with flag, x) followed by a quarter note (x). Bass staff has a triplet of eighth notes (x, eighth note with flag, x) followed by a quarter note (x).
- System 2:** Treble staff has a quarter note (x) followed by a triplet of eighth notes (x, eighth note with flag, x). Bass staff has a quarter note (x) followed by a triplet of eighth notes (x, eighth note with flag, x).
- System 3:** Treble staff has a quarter note (x) followed by a triplet of eighth notes (x, eighth note with flag, x). Bass staff has a quarter note (x) followed by a triplet of eighth notes (x, eighth note with flag, x).
- System 4:** Treble staff has a quarter note (x) followed by a triplet of eighth notes (x, eighth note with flag, x). Bass staff has a quarter note (x) followed by a triplet of eighth notes (x, eighth note with flag, x).
- System 5:** Treble staff has a triplet of eighth notes (x, eighth note with flag, x) followed by a quarter note (x). Bass staff has a triplet of eighth notes (x, eighth note with flag, x) followed by a quarter note (x).
- System 6:** Treble staff has a triplet of eighth notes (x, eighth note with flag, x) followed by a quarter note (x). Bass staff has a triplet of eighth notes (x, eighth note with flag, x) followed by a quarter note (x).

Triplets 4- Triplets and straight groups mixed

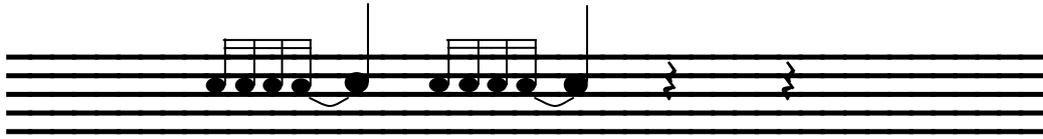
NOTE:

Its good to try these with a metronome to check your timing



Rudiments 3- The next batch

5 Stroke Ruff



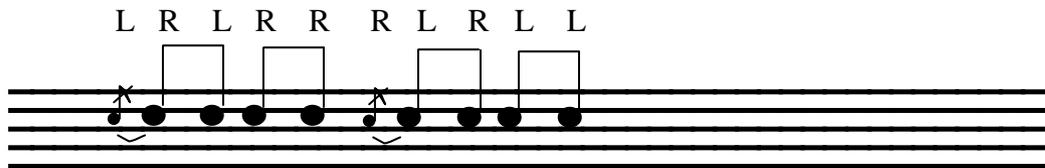
Single Ratamacue



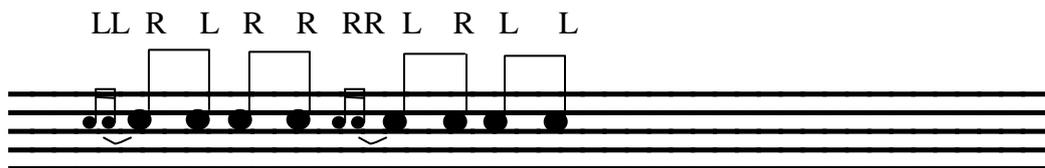
Triple Paradiddle



Flam Paradiddle

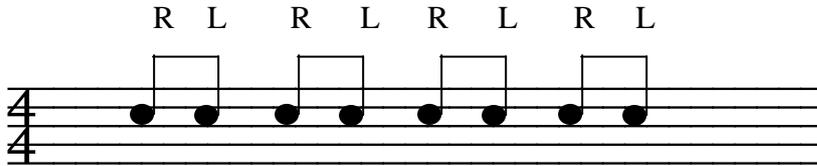


Drag Paradiddle



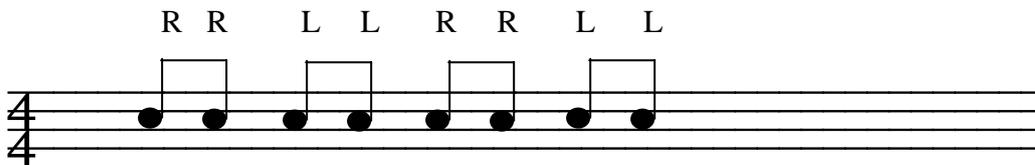
ROLLS

Single stroke Rolls



Start these roll slowly, using mainly wrist and a little arm. As you speed up you should start to use your fingers aswell, eventually converting virtually to fingers totally. Don't raise the sticks up too high. Try and keep your strokes as even as possible.

Double stroke rolls



When playing double stroke rolls its important to try and maintain an even sound between each stroke. Always allow the stick to help you, but don't allow the stick to play all of the second beat. This will lead to an uneven sound. Try and put emphasis on the second stroke by pulling it into your hand with your fingers for the second stroke.

Pressed/Buzz rolls



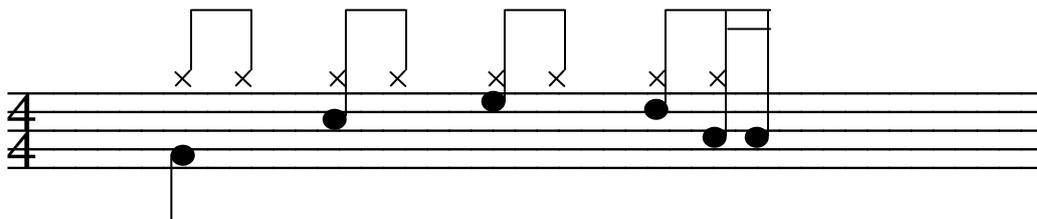
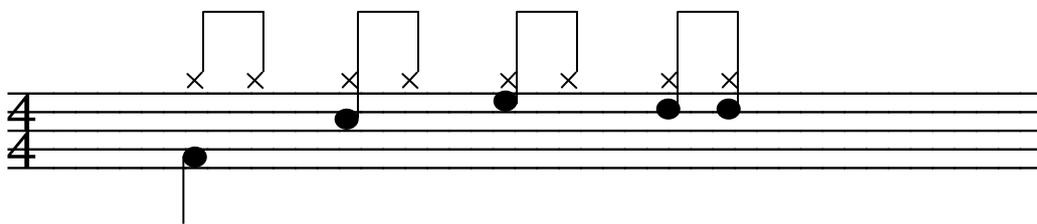
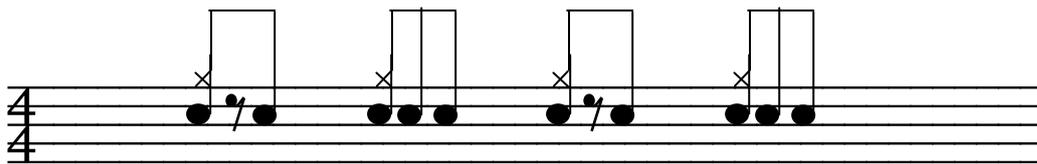
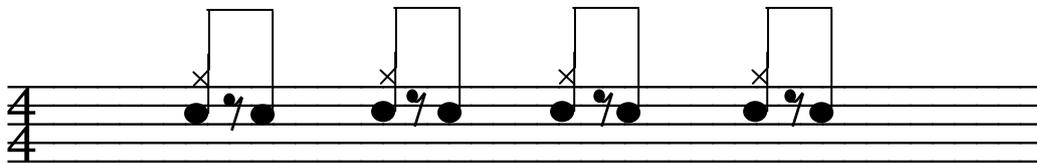
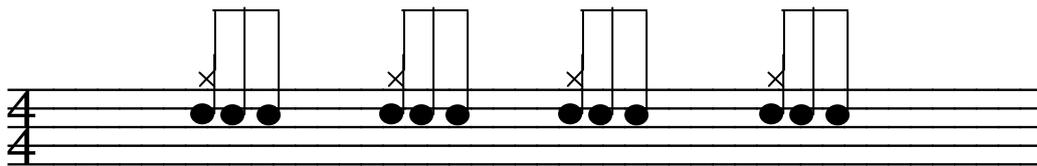
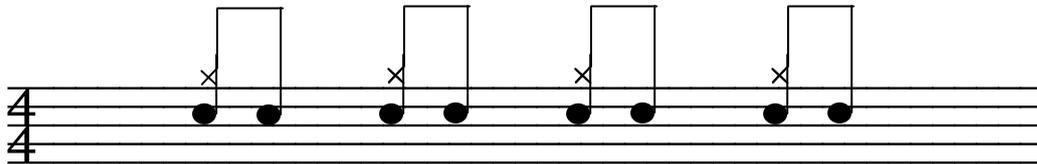
Firstly practice allowing each stroke to bounce freely, playing repeated left, right sequences. Try to keep your sticks parallel to the drum, which will help them to bounce. Start by playing near the edge of the drum where the drum head is tighter. Check that your grip is correct or this will be detrimental to your sound.

Now start practicing set note counts as above. You could also try triplets and 32nd notes.

To gain the distinctive sound you need to very gently press the bouncing stick into the head on each stroke. This is achieved with a downward motion and a slight grip. This is a very difficult technique to achieve and takes lots of practice. Too much grip and pressing will kill the bounce altogether. Think of the idea of bouncing a ping-pong ball with a bat and pressing the ball towards the table. You get a buzzed sound. This is what we are trying to achieve here.

Exercises for building your left hand strength (swap for left hand players)

Most of us have one hand that is dominant and one hand that is weaker. Its important to make sure we can even these out as much as possible. Here are some ideas which should help.



Opening your hi-hat

Opening your hi-hat is a mechanism for creating more depth and colour to your music. It does require more co-ordination since you are using your left foot as well as your other limbs. Also to achieve the right sound, timing is critical. Aim to open the hi-hat the precise moment that you hit it- not before and don't play it when it is already open.

The image displays six systems of musical notation, each consisting of two staves. The top staff of each system is a hi-hat line with 'x' marks for closed hi-hat and 'o' marks for open hi-hat. The bottom staff is a bass line with black dots for notes and wavy lines for rests. Above the hi-hat line, there are curved lines with '+' signs indicating the timing of the hi-hat opening. The exercises are as follows:

- System 1:** Hi-hat pattern: x x | x x | x x | x x. Bass line: quarter note, quarter rest, quarter note, quarter rest.
- System 2:** Hi-hat pattern: x x | x x | x x | x x. Bass line: quarter note, quarter note, quarter rest, quarter rest.
- System 3:** Hi-hat pattern: x x | x x | x x | x x. Bass line: quarter note, quarter note, quarter note, quarter note.
- System 4:** Hi-hat pattern: x x | x x | x x | x x. Bass line: quarter note, quarter note, quarter note, quarter note.
- System 5:** Hi-hat pattern: x x | x x | x x | x x. Bass line: quarter note, quarter note, quarter note, quarter note.
- System 6:** Hi-hat pattern: x x | x x | x x | x x. Bass line: quarter note, quarter note, quarter note, quarter note.

Jazzing up- Fills ideas for Jazz

Groove Pattern to use below. Try playing several bars and then one bar of fill.

The image displays seven musical staves illustrating various jazz fill ideas. The first staff shows a groove pattern with 'x' marks and a '7' symbol. The subsequent staves show different rhythmic and melodic fill ideas using eighth and quarter notes, some with '7' symbols and some with a circled 'X'.

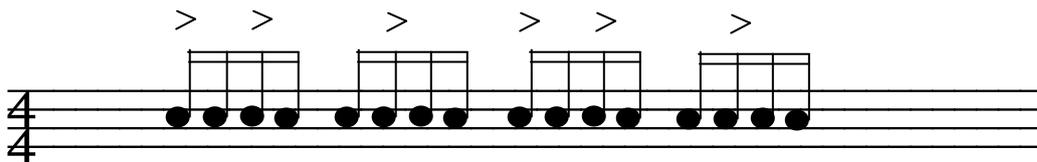
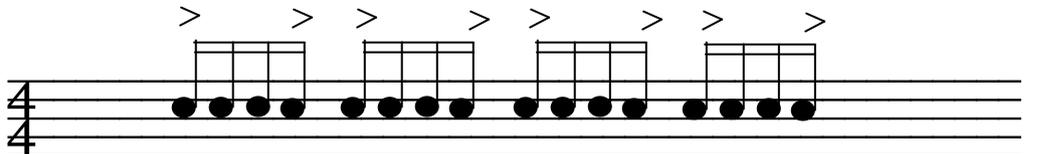
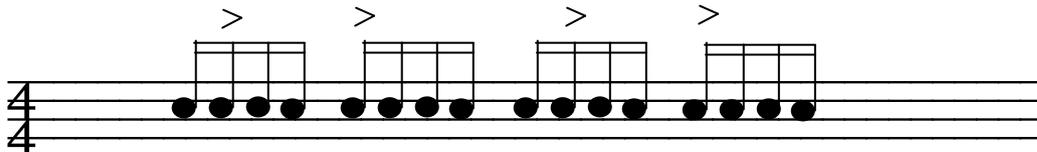
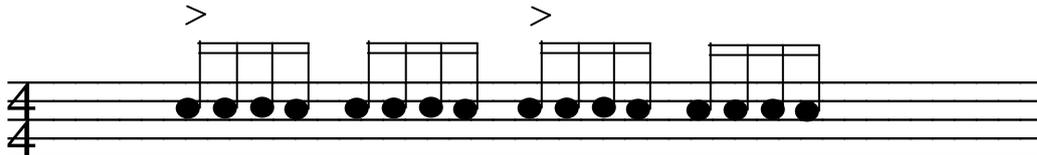
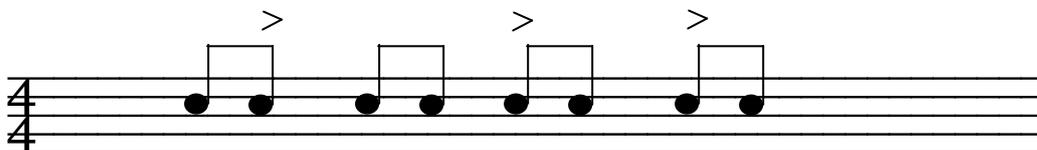
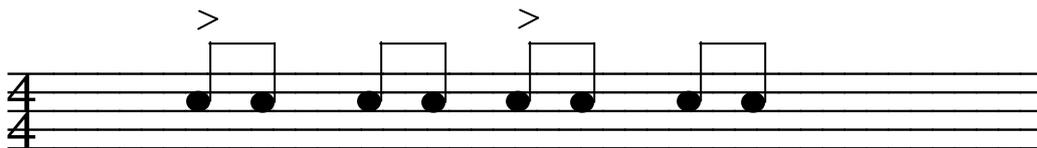
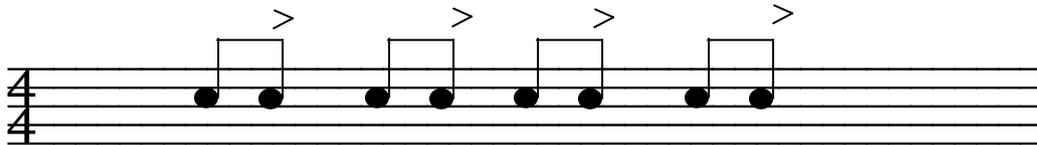
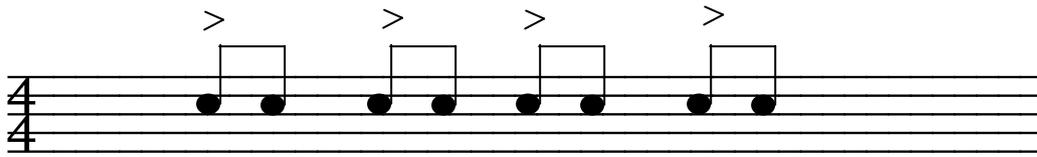
MAKING USE OF SEXTUPLETS

Sextuplets make a great alternative to 16ths and fills/grooves throughout musical styles. Have a look at these below.

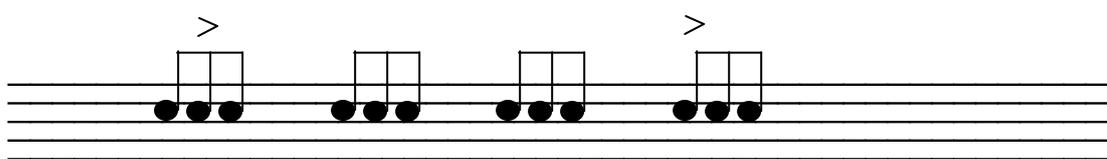
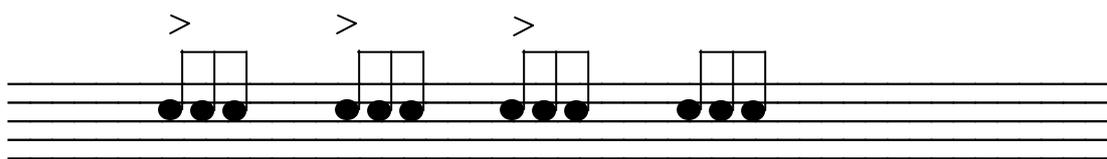
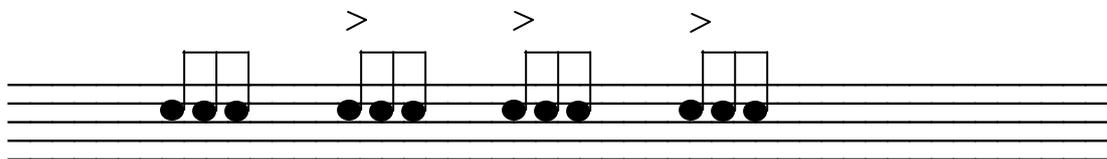
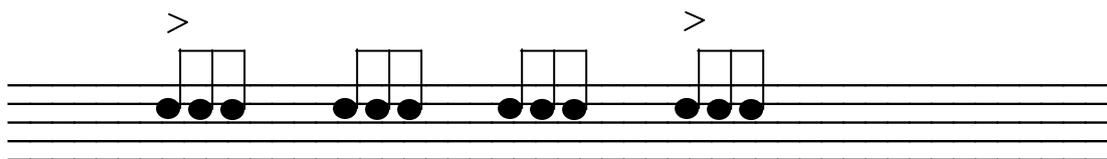
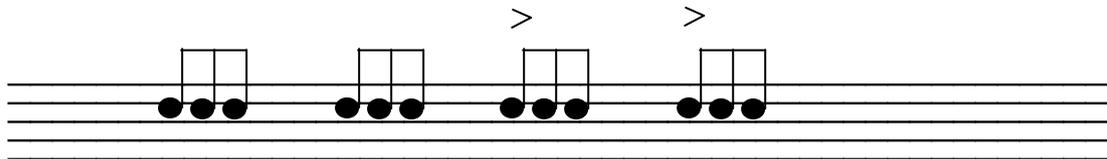
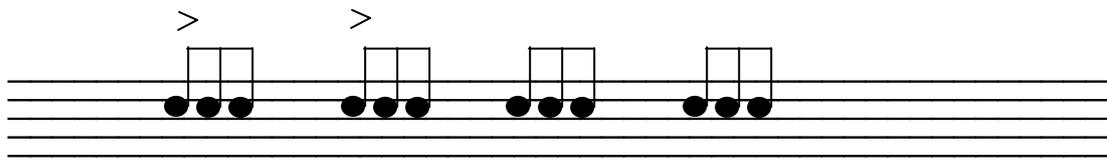
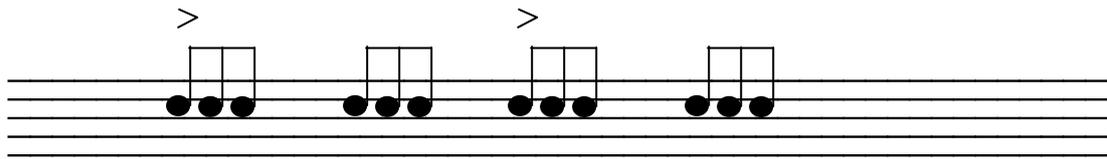
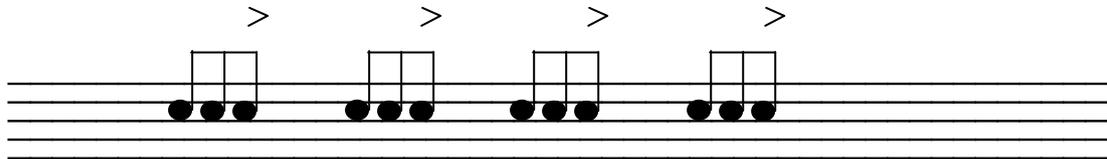
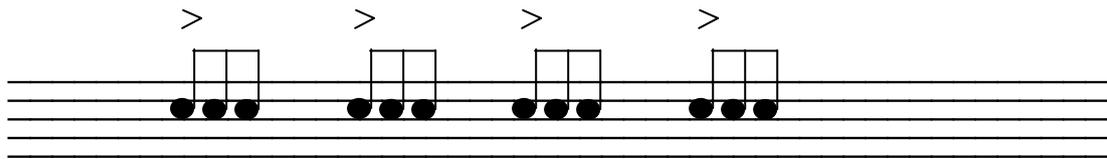
The image displays six musical examples, each consisting of a five-line staff with a sextuplet of eighth notes and a bass line below. The bass line features a single eighth note followed by a rest, with a vertical line and an 'x' mark indicating the start of the sextuplet. The examples vary in the starting pitch of the eighth notes and the presence of accidentals:

- Example 1: All eighth notes are on the same pitch.
- Example 2: The first note has a flat, and the second note has a sharp.
- Example 3: The first note has a flat, and the second note has a sharp.
- Example 4: The first note has a flat, and the second note has a sharp.
- Example 5: The first note has a flat, and the second note has a sharp.
- Example 6: The first note has a flat, and the second note has a sharp.

ACCENTED QUAVER BEATS



Volume 2- ACCENTED TRIPLET EXERCISES



VOLUME 3- DYNAMIC LEVELS

Its important to be able to play at different dynamic levels or volumes. Apart from the fact that we don't always want to hear everything loud, not all exercises are so easy to play quietly. Also it is common within a piece to have sections at different levels.

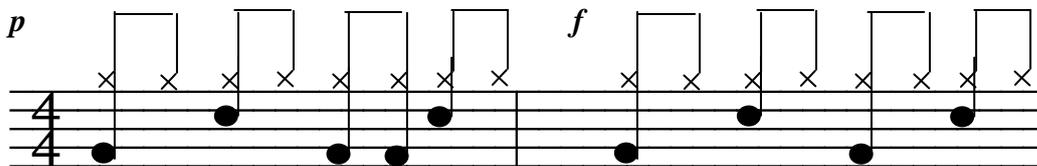
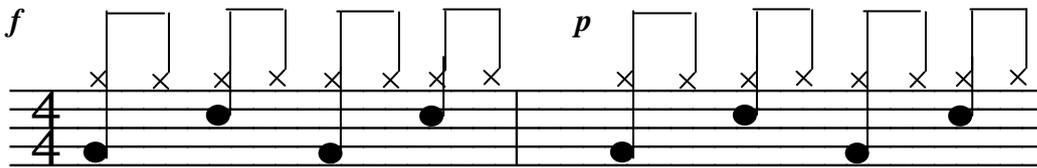
The basic levels are

p- piano- soft

mf- mezzo piano- moderately loud

f- forte- loud

When you see one of these above a line, play at that level until told otherwise.



VOLUME 4- CRESCENDOS AND DECRESCENDOS

Another way to add a dimension to your music is use of crescendos and decrescendos. Basically this means you gradually get louder (crescendo) or gradually softer (decrescendo). The sign as shown is a greater than or less than arrow. Sometimes it is represented such that you get louder until you are at the end of the arrow. Sometimes you are indicated how loud and softly you are changing to and from . For instance you might be playing at *p* and gradually get louder to *mf*. Try the example below.

p

f

IDEAS FOR BRUSHES

Brushes make a great alternative to sticks. There are many techniques that cannot be achieved by using sticks. People are sometimes put off of using sticks because of their obvious connection to some forms of Jazz. Brushes are simply a way of playing softly and can be played in most styles of music. Although, the obvious jazz connection is well worth a look in my view.

Hold the sticks at a fairly low angle to avoid scraping or digging into the drums. This produces a harsh sound and will damage the brushes and possibly your drum head.

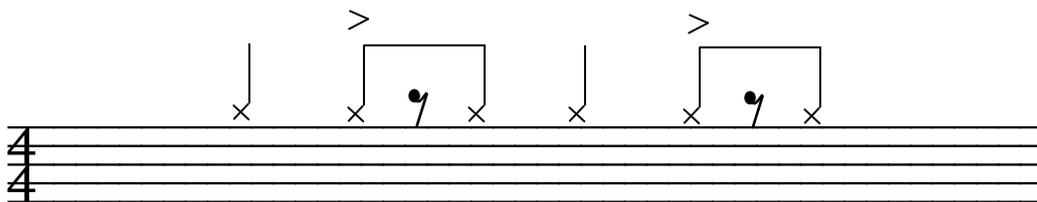
The first thing is that brushes can be held and used in the normal way as sticks i.e. for groove playing. If you want the brushes to feel a little more like sticks, pull them back into the handle slightly.

USE IN JAZZ APPLICATIONS

More often than not the left and right hands have slightly different uses.

Two main common strokes for the right hand are a very soft sound and a slightly accented sound.

Think of the basic ride pattern in jazz;



As you can see, we tend to accent the beats 2 and 4. This is what we simulate with the right hand. Starting with a stationary right hand, pick a spot on the right hand side of the snare, and try and play the ride pattern. Try playing at different dynamics

Now the left hand. The left hand will start on the left hand side and sweep towards the right hand side. Always remember that for brush strokes to sound correct (even when playing in a circular motion), it needs to be in time! Start on the left, sweep to the right and count 1. Then back to the left and count 2. Repeat for beats 3 and 4.

Incidentally this works just as well in matched or traditional grip.

Below I am using traditional grip in an upside down fashion for the left hand (this is commonly done for comfort).



Brushes continued

Now we will try and put these 2 strokes together. In musical notation it could look like this;

Right hand

Left hand

When you get comfortable with this the next stage is to crossover these two patterns.



This takes some practice as you need to get used to the positioning so you don't hit your brushes together.

Now we will look at using circular motions. This is very much like the sort of co-ordination used when patting your head at the same time as rubbing your belly in a circular motion.

Use the same basic patterns shown above but make your left hand make circular motions. Try playing with the right hand stationary and then crossing over.

1,2,3,4

1,2, ah3, 4, ah

As shown each circle will be worth 1 quarter (crotchet). Play the full swing pattern on the right hand.

LATIN 1 INTRODUCTION

CLAVE- The heart and soul of Latin/Afro-Cuban Rhythms

- Clave is the basis of most Cuban patterns
- Direction can be forward or reverse (referred to as 2:3 and 3:2 Clave)
- Direction should not normally change
- Clave is a 2 measure (bar) rhythm

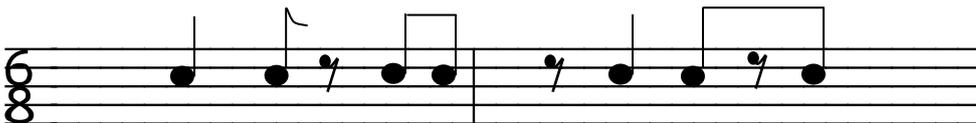
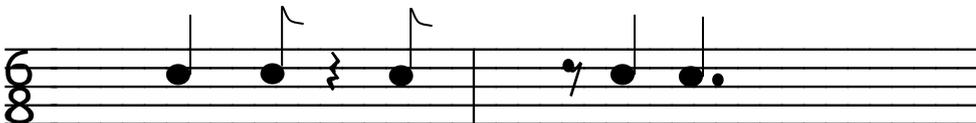
Rhumba Clave



Son Clave

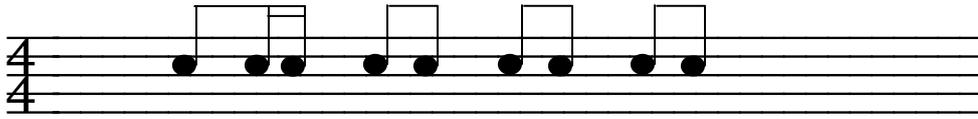


6/8 Clave



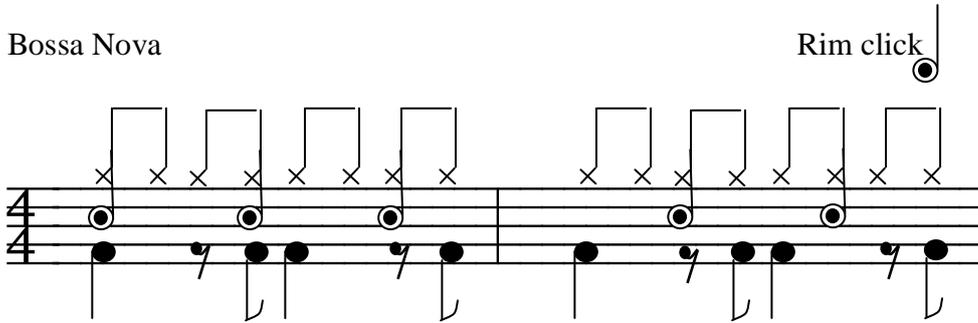
Latin 2- Basic Latin Examples

The Rhumba- try with the snare off and move the pattern round the kit

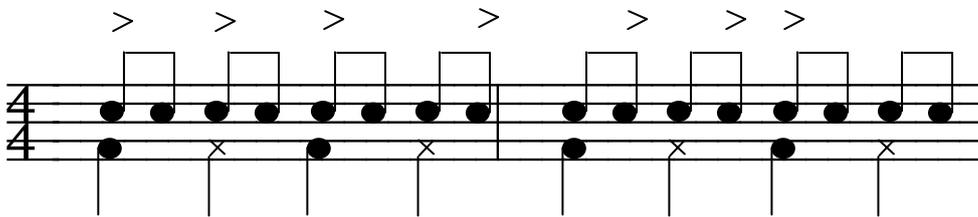


Bossa Nova

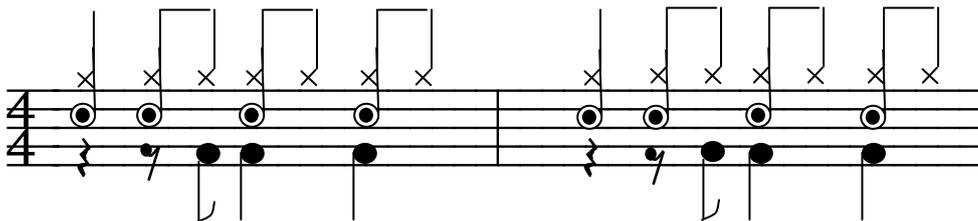
Rim click



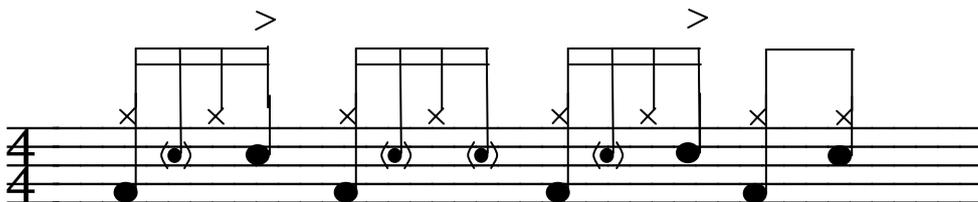
Samba



Cha Cha

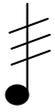


Soca



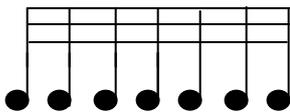
Rolls 2- Roll combinations and shorthand

Like many aspects of music it makes sense to use short cuts to save space. The last thing we want as a drummer is to have to turn pages. Below is an example of a 32nd note shorthand.

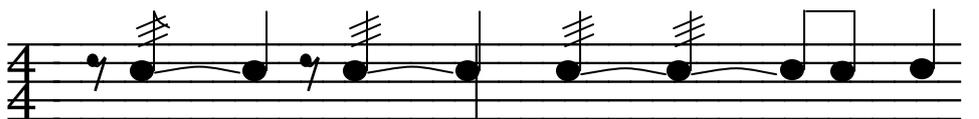
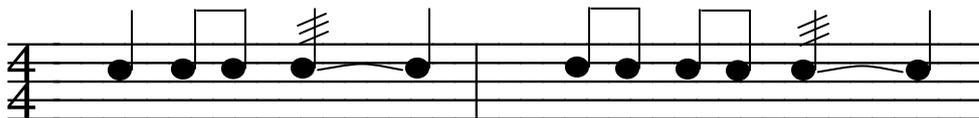
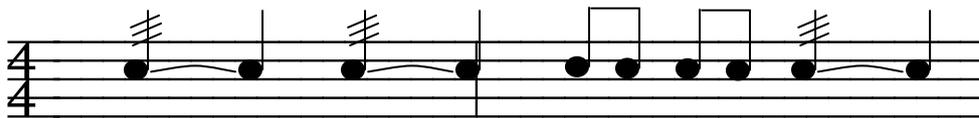


As you can see there is a basic Quarter note with 3 slashes. The quarter note represents the length of note and the number of slashes refers to 32nd notes.

In full long hand notation this would look like this;



Combinations



Sticking combinations

RLRL RLRL RLRL RLRL

A musical staff in 4/4 time showing four groups of four eighth notes. Each group is marked with a sticking combination of RLRL. The notes are placed on the first four lines of the staff.

RRLR RRLR RRLR RRLR

A musical staff in 4/4 time showing four groups of four eighth notes. Each group is marked with a sticking combination of RRLR. The notes are placed on the first four lines of the staff.

RLRL RRLR RLRL RRLR

A musical staff in 4/4 time showing four groups of four eighth notes. The sticking combinations are RLRL, RRLR, RLRL, and RRLR. The notes are placed on the first four lines of the staff.

RLRR LRLR RLRR LRLR

A musical staff in 4/4 time showing four groups of four eighth notes. The sticking combinations are RLRR, LRLR, RLRR, and LRLR. The notes are placed on the first four lines of the staff.

RRRR LLLL RRRR LLLL

A musical staff in 4/4 time showing four groups of four eighth notes. The sticking combinations are RRRR, LLLL, RRRR, and LLLL. The notes are placed on the first four lines of the staff.

RLRL RRRR LRLR LLLL

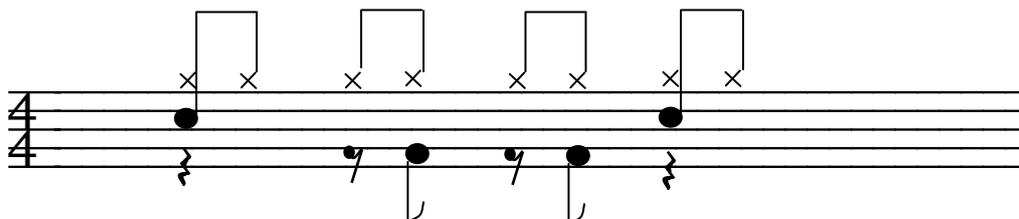
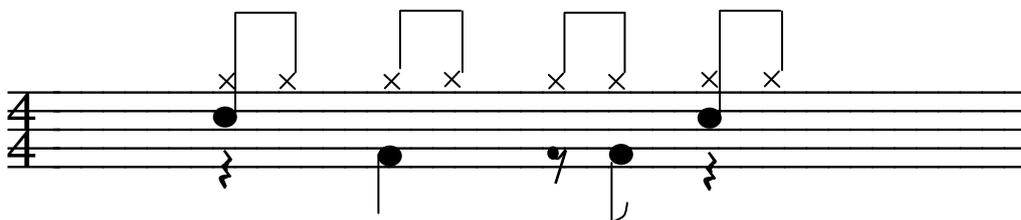
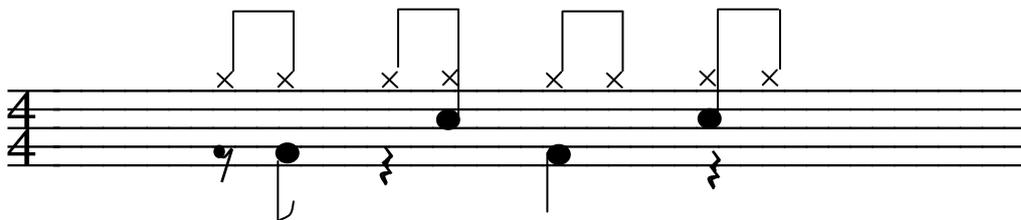
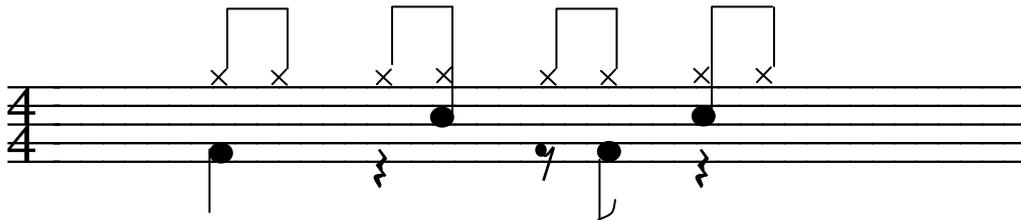
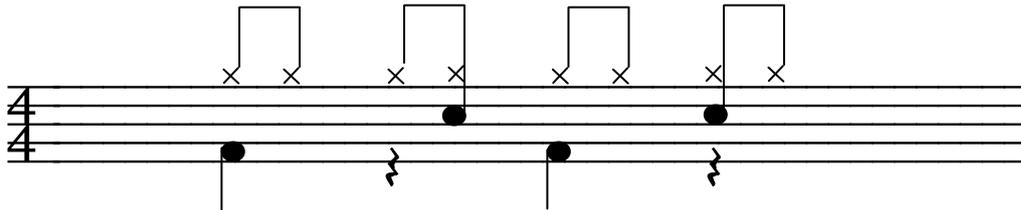
A musical staff in 4/4 time showing four groups of four eighth notes. The sticking combinations are RLRL, RRRR, LRLR, and LLLL. The notes are placed on the first four lines of the staff.

LRLR RRRR LLRR LLLL

A musical staff in 4/4 time showing four groups of four eighth notes. The sticking combinations are LRLR, RRRR, LLRR, and LLLL. The notes are placed on the first four lines of the staff.

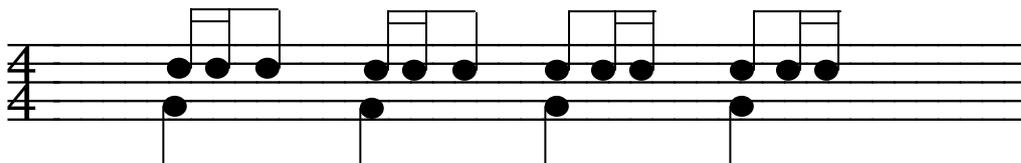
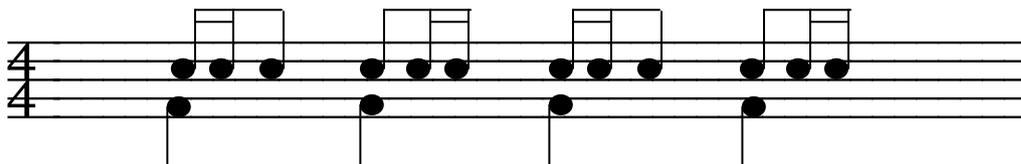
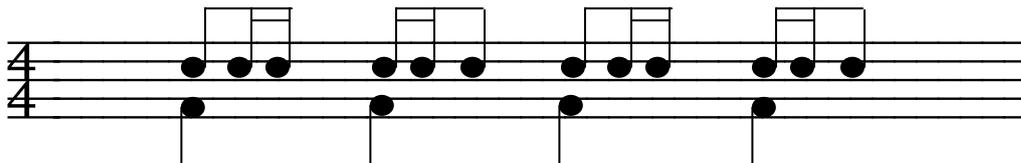
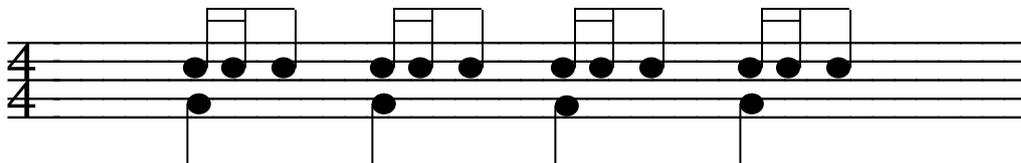
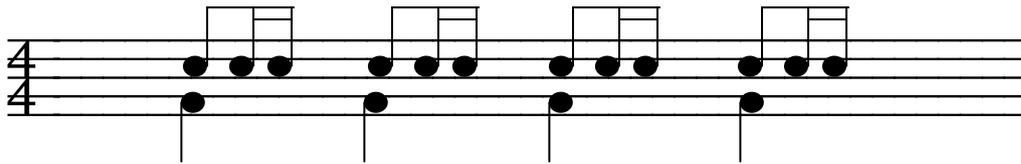
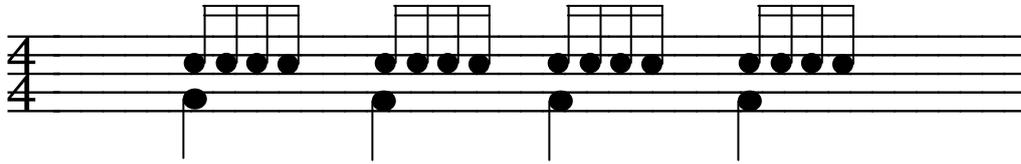
Getting out of habits

The vast majority of people in the UK regularly listen to what we might refer to as chart or popular music. On the whole this equates to simplistic rock or straight eight patterns. This has a tendency to make us expect certain things to happen i.e. a bass drum on beat 1 and a snare on beat 2. The following exercises displace some of these common patterns.



Forming phrases

The idea here is to take a basic note set such as 16ths and form musical phrases from them. These can be grouped together in different combinations. Be creative and try applying the patterns to the kit.

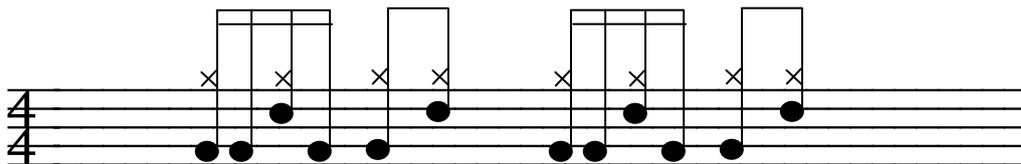
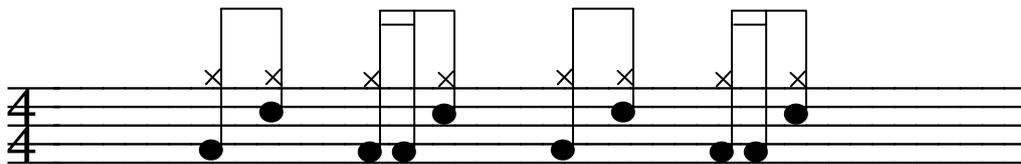
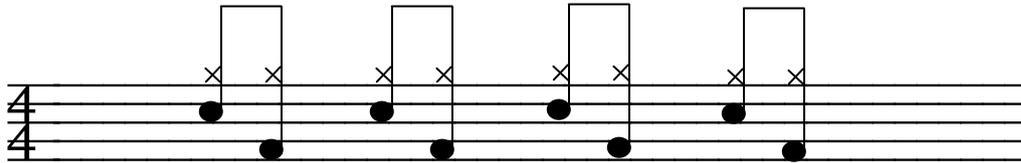
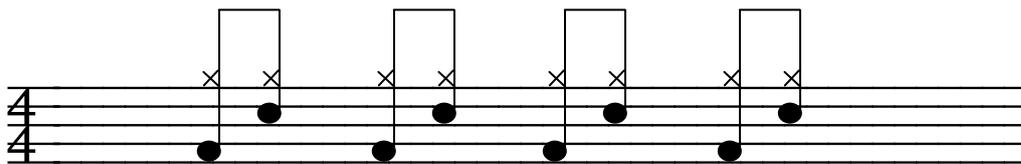


Heavy Metal 1

Most musical styles have certain elements which separate them from others, a bit like character traits. Heavy Metal is no exception. People often make assumptions about heavy metal, but it contains many interesting concepts in drumming and generally, which shouldn't be ignored.

Its one area of rock where there are often more complex patterns and structures. Double bass drum patterns are commonplace. Power, speed and endurance has a big part to play. Over the next couple of pages I will demonstrate some of the more common concepts.

The following exercises are designed to be played with a single bass drum. Eventually these should be played at considerable speed.



Heavy Metal 2- Double bass drum grooves

System 1: Four measures of guitar tablature. The top staff shows a sequence of chords with 'x' marks on the 2nd and 4th strings. The bottom staff shows the corresponding fretting patterns with dots on strings 1-4.

System 2: Four measures of guitar tablature. The top staff shows a sequence of chords with 'x' marks on the 2nd and 4th strings. The bottom staff shows the corresponding fretting patterns with dots on strings 1-4.

System 3: Four measures of guitar tablature. The top staff shows a sequence of chords with 'x' marks on the 2nd and 4th strings. The bottom staff shows the corresponding fretting patterns with dots on strings 1-4 and a '3' below each measure.

System 4: Four measures of guitar tablature. The top staff shows a sequence of chords with 'x' marks on the 2nd and 4th strings. The bottom staff shows the corresponding fretting patterns with dots on strings 1-4 and a '3' below each measure.

System 5: Four measures of guitar tablature. The top staff shows a sequence of chords with 'x' marks on the 2nd and 4th strings. The bottom staff shows the corresponding fretting patterns with dots on strings 1-4 and a '7' below each measure.

Song reminder sheets

When you are learning songs, for a session, band rehearsal or gig etc sometime you don't have the luxury of time to fully write out songs or even fully memorise the format.

The answer is to use reminder or cheat sheets that remind you of the basic song format.

Exactly what goes on these sheets can be very personal to you. For instance there may be a particular part of the song you use as a cue which reminds you.

The basic idea is to start by listening and writing down the format;

Intro x 4 bars
Verse x 8 bars
Chorus x 8 bars
2 bar rest
Verse x 8 bars
Chorus x 8 bars
2 bar rest
Lead break 4 bars
Chorus x 16 bars
Outro x 4 bars

From here on in its up to you what you want to be reminded of. Perhaps a particular guitar riff that reminds you of something or a vocal reminder. Either way the sheet is really a fast way of jogging your memory, and doesn't replace fully transcribed pieces. Having said this some songs you may find simplistic enough that you can play it right the way through purely from memory.

