

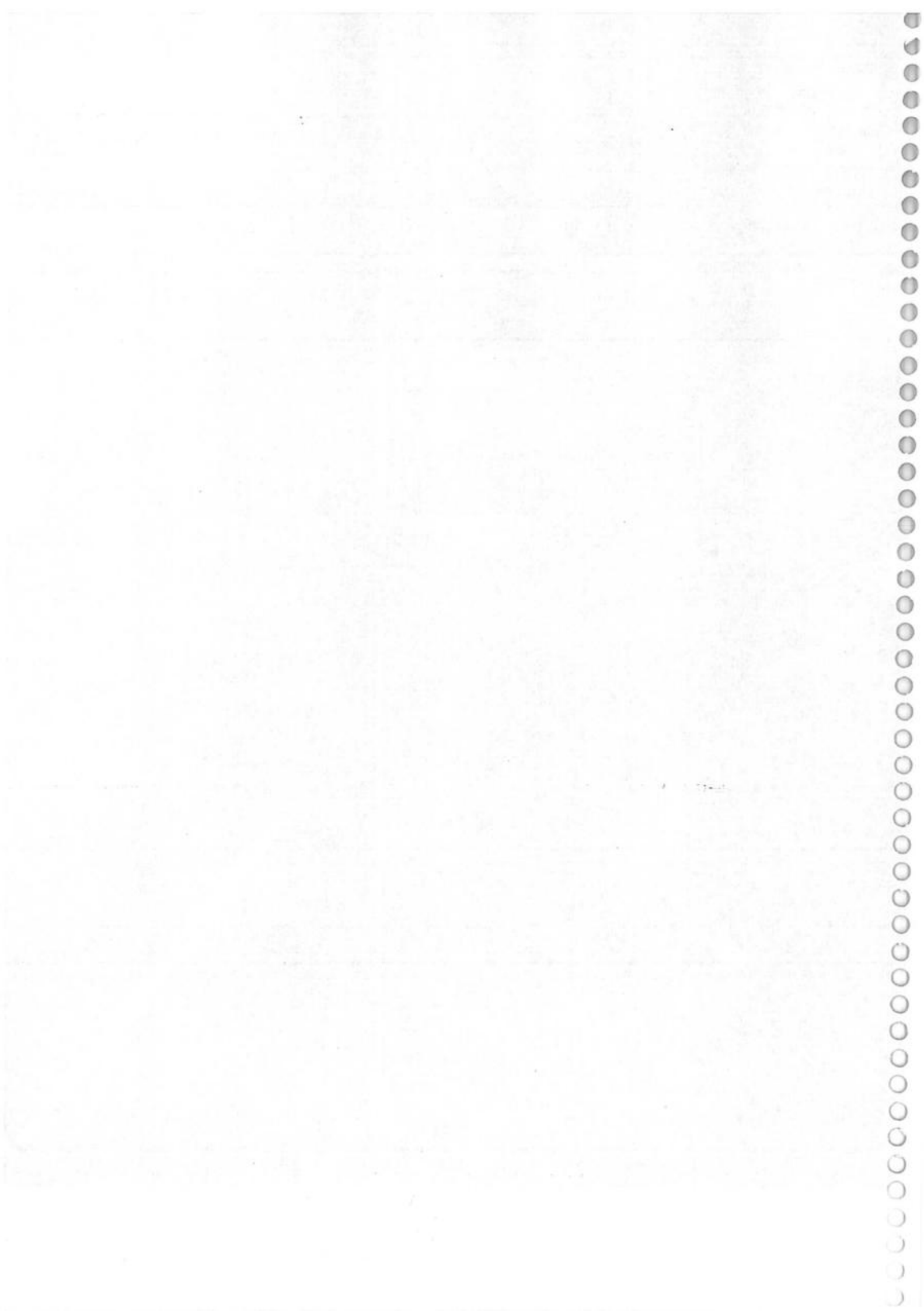


# **THE Drumset Musician**

**By Rod Morgenstein and Rick Mattingly**

**The  
Musical  
Approach  
to Learning  
Drumset!**

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by Rod Morgenstein and Rick Mattingly

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## CONTENTS

<b>Introduction</b> .....	<b>3</b>
Music Reading Fundamentals .....	3
Using a Metronome .....	4
Other symbols .....	5
Dynamics .....	6
Drumset Notation .....	6
Parts of the drumset .....	7
Playing styles .....	7
Protecting your ears .....	8
<b>CHAPTER ONE: 8th-note beats</b> .....	<b>9</b>
Recorded examples .....	10
Backbeat Patterns .....	11
Single Backbeats .....	14
Bass Drum Variations .....	15
Straight-four Snare Drum .....	17
Snare Drum Variations .....	18
Drumset Colors .....	21
Tom-Tom Beats .....	22
Two-bar Patterns .....	23
8th-note Fills .....	25
Musical Form .....	27
Blues Form .....	28
Verse/Chorus Structure .....	30
<b>CHAPTER TWO: 16th-note beats</b> .....	<b>34</b>
Recorded Examples .....	35
16th-note Ride Patterns .....	36
Bass and Snare Variations .....	39
Alternating Ride with Variations .....	48
16ths with Quarter-note Ride .....	49
Straight-four Snare Drum .....	50
Tom-tom Beats .....	51
Open Hi-hat Beats .....	51
Double-bass Beats .....	51
Two-bar Patterns .....	52
16th-note Fills .....	55
Musical Form, Part Two .....	58
<b>CHAPTER THREE: Triplets and Shuffles</b> .....	<b>61</b>
Recorded Examples .....	62
Backbeat Patterns .....	63
Half-time Feel .....	67
Snare Drum Variations .....	68
Dotted-quarter note Ride Patterns .....	69
Shuffle Variations .....	70
Double Bass .....	70
Ride Variation .....	71
Tom-tom Beats .....	71
Drumset Colors .....	71
Two-bar Patterns .....	72
12/8 Fills .....	74
Musical Form, Part Three .....	77

## CD tracks

Throughout the book, examples and text that correspond to tracks on the accompanying CD are marked with a diamond that contains the number of the track.

- ◆ 1 Chapter One Demo
- ◆ 2 Slow Blues with Drums
- ◆ 3 Slow Blues Play-Along
- ◆ 4 Medium Blues with Drums
- ◆ 5 Medium Blues Play-Along
- ◆ 6 Riff Blues with Drums
- ◆ 7 Riff Blues Play-Along
- ◆ 8 Verse/Chorus Form with Drums
- ◆ 9 Verse/Chorus Form Play-Along
- ◆ 10 "Dusk" with Drums
- ◆ 11 "Dusk" Play-Along
- ◆ 12 "Purple Rainbow" with Drums
- ◆ 13 "Purple Rainbow" Play-Along
- ◆ 14 Chapter Two Demo
- ◆ 15 Slow Verse/Chorus Form with Drums
- ◆ 16 Slow Verse/Chorus Form Play-Along
- ◆ 17 Funk Blues with Drums
- ◆ 18 Funk Blues Play-Along
- ◆ 19 "Big Foot" with Drums
- ◆ 20 "Big Foot" Play-Along
- ◆ 21 "Here and There" with Drums
- ◆ 22 "Here and There" Play-Along
- ◆ 23 Chapter Three Demo
- ◆ 24 Slow Blues with Drums
- ◆ 25 Slow Blues Play-Along
- ◆ 26 Medium Shuffle with Drums
- ◆ 27 Medium Shuffle Play-Along
- ◆ 28 "Country Living" with Drums
- ◆ 29 "Country Living" Play-Along
- ◆ 30 "Down 'n' Dirty" with Drums
- ◆ 31 "Down 'n' Dirty" Play-Along

All compositions by Rod Morgenstein

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**CD CREDITS** Drums: Rod Morgenstein Percussion: Rod Morgenstein, Rick Mattingly Keyboards: Jordan Rudess, Rod Morgenstein Guitars: Tim Krekel, Steve Ferguson, Mario DaSilva Bass: Rick Mattingly, Howie Gano • Recorded at Mom's Recording Studio, Louisville, Kentucky; Howie Gano, engineer • Special thanks: Marvin and Max Maxwell, John Guth **BOOK CREDITS** Music engraving and layout: Rick Mattingly Cover design, book design and layout: Shawn Brown • Cover and page 7 photos courtesy of Premier Percussion

## Introduction


Welcome to **The Drumset Musician**. The following pages contain hundreds of beats and fills that will enable you to develop the necessary coordination and technique to handle a wide variety of rock, pop, funk, blues and country songs. These are not just exercises; the patterns in this book have been used on countless recordings spanning several decades and can be applied to actual songs.

In addition, **The Drumset Musician** goes beyond just teaching you isolated beats and fills. You'll also learn how to use them to create complete drum parts to songs. As an added bonus, a CD is included that contains play-along tracks so that you can use what you're learning and get the feel of playing with an actual band. Each of the songs is presented twice—once with a drum part played by Rod, so you can hear how the drums fit in with the song. Then there's another version of the same song, but without drums, so you can try playing the same part Rod played or you can create your own drum arrangement.

The following pages contain some basic information to get you started. Look them over and then get behind the drums and start playing!

## Music Reading Fundamentals

Different types of notes are used in music notation to indicate how long the note should last. Each note has a corresponding rest, which is used to indicate silence. The chart below shows the most common notes and rests:

notes					
	whole	half	quarter	8th	16th
rests					

Each of the notes shown above is twice as long as the note following it. In other words, a whole note can be divided into two half notes; a half note can be divided into two quarter notes, and so on. The chart below shows the relationships between the note values. Notice how the "flags" that appeared on the 8th and 16th notes in the example above are connected into beams in the chart below.

whole	
half	
quarter	
8th	
16th	

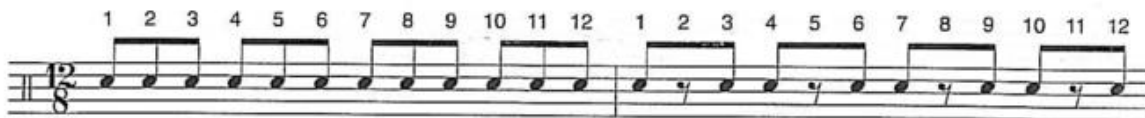
With most instruments, the sound of a half note lasts longer than the sound of a quarter note, the sound of a quarter is twice as long as that of an 8th note, and so on. But when you strike a drum, the sound is instantaneous and short, as though you were playing a 16th note. Nevertheless, longer note values are used in drum notation to indicate the amount of space between two notes as well as for clarity. By contrast, a cymbal crash will often be notated as a quarter or 8th note, even though the sound is supposed to ring over several beats.

Music is divided into measures by barlines, and each measure has a specific number of beats. At the beginning of a piece of music you will find a time signature. The top number tells you how many beats are in each measure; it can be practically any number, but is most often between 2 and 12. The bottom number tells you what type of note receives one beat. If the bottom number is a 2, then a half note receives one beat; if the bottom number is 4, a quarter note gets one beat; if the bottom number is 8, an 8th note gets one beat, and so on.

For example, when the time signature is 4/4, there are four beats in each measure and a quarter note gets one beat. Therefore, each measure in 4/4 time must contain four quarter notes or something that equals four quarters, such as one whole note, two half notes, one half note and two quarters, eight 8th notes, or any combination of notes and rests that equals four quarters. (Chapters One and Two contain more specific information about counting rhythms in 4/4 time.)



If the time signature is 12/8, there are twelve beats in a measure and an 8th note gets one beat. Therefore, each measure in 12/8 time must contain twelve 8th notes or something that equals twelve 8th notes. (Chapter Three contains more specific information about counting rhythms in 12/8 time.)



## Using a Metronome

A big part of any drummer's job is to keep the tempo steady, which means you don't speed up or slow down while you're playing. A metronome is a device that can help you achieve this goal. It produces a steady click or beep, and can be set to a variety of tempos. You can set the clicks to conform to whatever part of the pulse you wish. Most records are made with the use of a metronome or "click track."

Typically, the metronome is set to the quarter-note pulse of a song, and most of the charts in this book that go with the CD tracks have a marking at the top left in which you'll see a quarter note followed by an equal sign and a number. This tells you where to set the metronome. With very slow tempos, the metronome marking might give you 8th notes, while with other tunes it might give you a dotted-quarter or a half note.

There are several different types of metronomes including wind-up, electric and digital ones. Some have flashing lights so that you can see where the beats are, and some have earphone jacks, which could be especially useful for a drummer. You can also use a drum machine as a metronome, in which case you can have sounds such as cowbell or shaker keeping the tempo. (Most of the tracks on the accompanying CD were recorded using that technique.) Your best bet is to visit your local music store and let the people there show you the different types.

Some people might tell you that using a metronome will make your playing sound "stiff," but that's not true. Although it's not necessary to use a metronome every single time you practice or play, the authors recommend that you do use one frequently to help you get in the habit of keeping steady time.

## Other symbols

Often, drummers play the same beat several times in a row. A repeat sign  $\text{⋈}$  is used whenever you are supposed to repeat what you played in the previous measure. In the following example, you would play the beat in the first measure four times.



If two consecutive measures are to be repeated, you will see a two-bar repeat, as illustrated in the example below. This is only used when the two measures are different from each other, not when the same measure is to be repeated twice.



When an entire section of music is to be repeated, repeat dots are used. In the example below, you would repeat the music between the two sets of repeat dots.

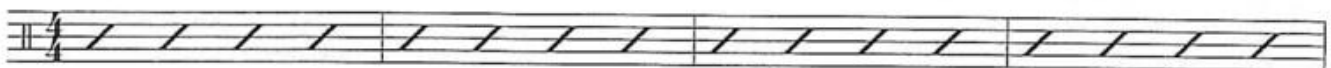


If the repeat dots only occur at the end of a section of music, repeat all the way back to the beginning. In this book, most of the exercises have repeat dots at the end, indicating that you should play them over and over.

Repeated sections sometimes have 1st and 2nd endings. In the example below, you would play the first three measures, then repeat back to the beginning. Play the first two measures again, but this time skip measure three (the 1st ending) and play measure four (the second ending).



Drummers often have a certain amount of freedom in terms of what they play, so you will often see drum parts that have measures with "slash" notation, indicating that the drummer should be playing whatever is appropriate to the tune.



## Dynamics

The term “dynamics” has to do with how loudly or softly you are playing. Volume level is indicated with letters that represent Italian words for loud and soft. Some common dynamics are explained in the following chart:

symbol	Italian term	meaning
<i>ff</i>	fortissimo	very loud
<i>f</i>	forte	loud
<i>mf</i>	mezzo forte	medium loud
<i>p</i>	piano	soft
<i>pp</i>	pianissimo	very soft

If the music is supposed to gradually get louder, you might see the word *crescendo* or the abbreviation *cresc.* If the music is supposed to gradually get softer, you might see the word *decrescendo* or the abbreviation *decresc.* You might also see the following symbols:



## Drumset Notation

Throughout this book, the drumset will be notated on a five-line music staff. At the beginning of each line of music you will see a clef. Different instruments use different clefs. Guitar music is written in treble clef; bass players use bass clef; keyboard players use a double staff that has both treble and bass clef. Although sometimes you will see drum music written in bass clef, it is more common to see it written in “rhythm” clef, indicating that the lines and spaces of the staff do not represent specific pitches.



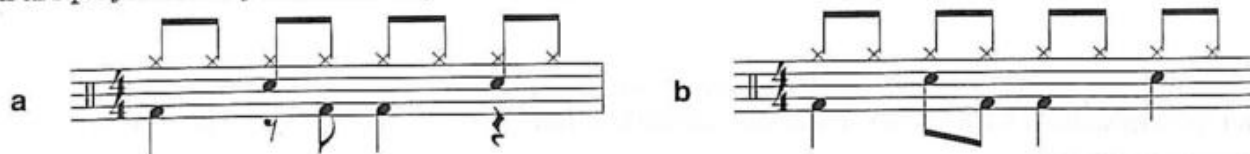
The different parts of the drumset are assigned to the staff according to the following key:



Various symbols are used to alter notes on occasion, as shown below:



Sometimes you will see the snare drum part connected to the ride cymbal or hi-hat part, as in example a below. Other times, the snare drum part will be connected to the bass drum part, as in example b below. Both are played exactly the same way.



In this book, both methods of notation are used in order to expose students to each of them. In each case, the drumset is notated as two “voices” or lines: one with the stems of the notes pointing up, the other with the stems pointing down. Each voice has to be complete within itself, so that is why you sometimes see rests in one voice, even though another element of the drumset is playing on that beat or count.



## Parts of the drumset

The photo below shows a typical five-piece drumset with accompanying cymbals. Generally, the main beat is played using the snare drum and bass drum. The time feel is kept either on the hi-hat or the ride cymbal. Crash cymbals are often used for accents while tom-toms can be used for fills and solos. But those are just general guidelines. Ultimately, any drum or cymbal can be used as part of the time feel or groove as well as for fills and solos.

Unlike most instruments, which are usually standardized (e.g., most guitars have six strings and are tuned the same way), a drumset can be customized to fit your personal style and the requirements of the music you play. Many good drummers use a minimum of equipment—bass drum, snare drum, one rack tom, one floor tom, one ride cymbal, one crash cymbal and a pair of hi-hat cymbals. Other drummers might use two bass drums, four rack toms, two floor toms, and multiple ride, crash and even hi-hat cymbals.

Keep in mind that having a bigger drumset does not make one a better drummer. The important thing is to use the right equipment for the style of music you play and for your personal drumming style. Even with the smallest drumset you can keep a strong groove and be rhythmically creative.

The exercises in this book can all be played on a five-piece drumset with hi-hat, ride and crash cymbals.

## Playing styles

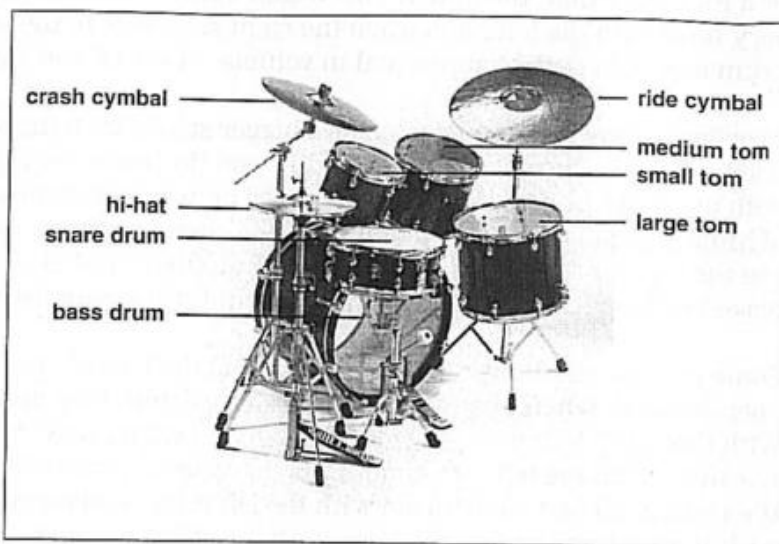
Traditionally, drumset players have used the right hand to play the ride cymbal or hi-hat while the left hand played the snare drum. Some left-handed players do just the opposite. In a few cases (such as with Rod), the drummers reverse their setups so that the hi-hat is on the right and the bass drum is played with the left foot. These drummers still tend to “cross over” and play hi-hat with the left hand and snare drum with the right.

But some left handed players use the same basic arrangement as right-handed players, except that the main ride cymbal is on the left. This allows them to play “open handed” with the left hand on the hi-hat and the right hand on the snare drum.

Looking at a standard setup, one might wonder why drummers traditionally play in the crossed-hands position, playing hi-hat with the right hand and snare drum with the left. To answer that question, one needs to take a quick look at drumset history.

To begin with, early drumsets didn't have hi-hat cymbals. They did have “sock” cymbals, which consisted of two cymbals mounted on a pedal that were played with the left foot. But they were down on the floor and were only played with the pedal.

When sock cymbals evolved into hi-hats, which allowed them to be played with a stick, drummers just reached over with the right hand and kept the left hand on the snare drum. Most of the playing was still done on the ride cymbal, so they were spending very little time with their hands crossed. Also, most drummers were using traditional grip, and it would have been awkward to reach up and play the hi-hat cymbals with the traditional left-hand grip.



As rock 'n' roll developed in the '50s and '60s, drummers gradually began to play more hi-hat than ride cymbal. Many drummers also switched to matched grip. They were so used to crossing over to play the hi-hat with the right hand that they continued doing it.

With the increasing influence of funk-based rock drumming, players started wanting the snare drum to be a lot louder than the hi-hat. This began to cause problems, as it was difficult to hit the snare drum very hard with the left hand when the right stick was in the way. (By contrast, in the '50s and '60s, snare drum and hi-hat were more equal in volume—a sound you can hear on a lot of the Beatles recordings.)

In order to have more room to make a bigger stroke with the left hand on the snare drum, some drummers tried setting up the snare drum very low and the hi-hat very high. Drummers also started experimenting with auxiliary hi-hats that could be placed on the right-hand side of the drumset. Some consisted of a pair of hi-hat cymbals that were mounted in the closed position. A drummer could ride on this set of hats but use the regular set for pedal effects. Other auxiliary hi-hats featured cables that allowed the cymbals to be placed on the right-hand side of the setup and still have a pedal in the traditional position on the left.

Some drummers, though, began questioning the idea of crossing the hands. Today, many drummers play open-handed. When playing hi-hat and snare drum, they play the hi-hat with the left hand and the snare with the right. When playing ride cymbal and snare, they switch and play the cymbal with the right and the snare with the left. Drummers who have spent years always playing both ride cymbal and hi-hat with the right hand and snare drum with the left might feel awkward the first time they try playing hi-hat with the left hand and snare drum with the right, but it doesn't take long to start feeling comfortable playing that way. Drummers who learn to play both ways from the very beginning never seem to have a problem switching back and forth, and they feel that their coordination is much better.

The authors encourage you to experiment with both open-handed and cross-handed playing. Neither one is more correct than the other; they are simply options. Ultimately, what matters is how you sound, and you should use the system that helps you sound the best.

## **Protecting Your Ears**

Drums are loud and the sound can eventually damage your hearing. Both of the authors of this book have a constant ringing in their ears from years of playing drums without protecting their ears. Rod, of course, has played drums in large arenas with high-powered bands and huge sound systems. But you don't have to be playing in situations such as that to suffer hearing damage. Rick has mostly played in clubs in which the volume level was reasonably loud, although nothing like what Rod's bands were putting out. But he was practicing a lot in small rooms and teaching several hours a week in a small studio with unmuffled drums.

At first, after being exposed to loud music, most people will notice a ringing in the ears at night before they go to sleep. Usually the ringing will be gone by the time they wake up the next morning. But that ringing is the first warning sign of ear damage. Eventually, the ringing will not go away, and it can get louder and louder to the point that you hear it all the time.

Drummers should always wear some type of hearing protection. Whether it's the foam earplugs you can buy at most drugstores, molded earplugs available from ear doctors and hearing specialists, or the type of headphones that are used at airports and on firing ranges, you must protect your hearing. (Vic Firth markets headphones that Rod helped design, and that are available at most music stores and drum shops.) When practicing in a small room, muffle the drums and cymbals or use a practice-pad setup.

You must begin protecting your ears before the damage occurs. You might very well play drums every day without wearing ear protection for twenty years or more without having your ears ring all the time, but once the ringing becomes constant, *it will never go away.*

## ■ CHAPTER ONE

### 8th-note beats

This chapter begins with rock beats featuring both 8th-note and quarter-note ride patterns. The examples in this section are all in 4/4 time, which is the most common time signature used in rock music. In fact, 4/4 is also known as “common time” and instead of the 4/4 time signature you’ll sometimes see a large C at the beginning of the staff.

We will start with an 8th-note ride pattern. Since we are in 4/4 time, the 8th notes are dividing each beat in half, and so they are counted “1 & 2 & 3 & 4 &.” To begin, play straight 8th notes over and over on the ride cymbal or closed hi-hat with one hand, counting as in the example at right.

Next, play the ride pattern with one hand on the ride cymbal or hi-hat, and also play the snare drum with the other hand on counts 2 and 4, as shown in the example at right.

Now, try playing the bass drum along with either the ride cymbal or hi-hat. The bass drum notes should be played on counts 1 and 3, as in the example at right.

When you are comfortable with that, try playing ride cymbal (or hi-hat), snare drum and bass drum together, as in pattern 1a on page 11.

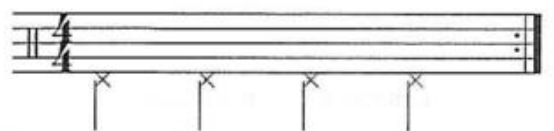
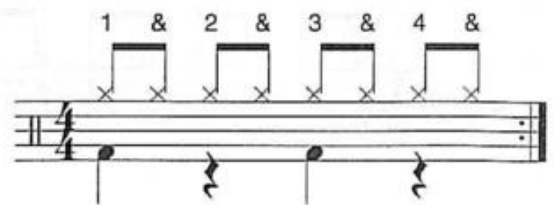
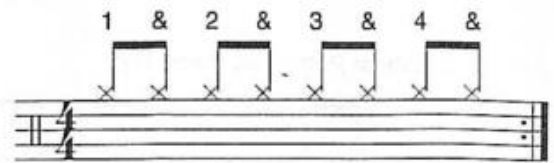
On the following pages, the left column consists of patterns with an 8th-note ride. Although the notation shows the 8th notes on the hi-hat, the examples should also be practiced with ride cymbal. Use the 8th-note ride as a framework and keep it very steady. Practice slowly at first so you can concentrate on accuracy and precision. Once you are playing a pattern correctly, you can work on playing it at faster tempos.

The right-hand columns on the following pages feature beats with a quarter-note ride. In each example, the bass drum and snare drum are playing the same pattern as you go across the page. The only difference is in the ride pattern. Even though you will not be playing 8th notes on every beat, you should still count “1 & 2 & 3 & 4 &” throughout the pattern so that when you do have an 8th on the second part of a beat in the bass drum or snare drum part, you will be able to place it precisely. Remember that the spaces between notes are just as important as the notes you play.

Listen to track 1 on the CD to hear how selected beats from this chapter should sound. Once you are comfortable with the patterns on a page, try playing them along with tracks 3, 5, 7 and 9 on the CD.

### Left-foot hi-hat

When playing the ride cymbal, many drummers keep a pulse with the left foot on the hi-hat pedal. Two common hi-hat patterns are shown at right that can be used with the patterns in Chapter One. Be sure to bring the two hi-hat cymbals together sharply so as to produce a “chick” sound. Adding a fourth limb is a challenge, so be patient.



# Chapter One Recorded Examples

CD track 1 features several examples from Chapter One to give you an overview of the types of patterns you will be learning. For convenience, each of the patterns played on track 1 is notated below.

Backbeat Pattern 3a (page 11)

**a**

Musical notation for Backbeat Pattern 3a in 4/4 time. The snare drum part consists of quarter notes on beats 2 and 4. The bass drum part consists of quarter notes on beats 1 and 3.

Backbeat Pattern 20b (page 13)

**b**

Musical notation for Backbeat Pattern 20b in 4/4 time. The snare drum part consists of quarter notes on beats 2 and 4. The bass drum part consists of quarter notes on beats 1 and 3, with eighth notes on beats 2 and 4.

Single Backbeat 1a (page 14)

**c**

Musical notation for Single Backbeat 1a in 4/4 time. The snare drum part consists of quarter notes on beats 2 and 4. The bass drum part consists of quarter notes on beats 1 and 3, with eighth notes on beats 2 and 4.

Bass Drum Variation 3b (page 15)

**d**

Musical notation for Bass Drum Variation 3b in 4/4 time. The snare drum part consists of quarter notes on beats 2 and 4. The bass drum part consists of quarter notes on beats 1 and 3, with eighth notes on beats 2 and 4.

Straight-four Snare Drum 3a (page 17)

**e**

Musical notation for Straight-four Snare Drum 3a in 4/4 time. The snare drum part consists of quarter notes on beats 1, 2, 3, and 4. The bass drum part consists of quarter notes on beats 1 and 3.

Snare Drum Variation 2a (page 18)

**f**

Musical notation for Snare Drum Variation 2a in 4/4 time. The snare drum part consists of quarter notes on beats 1, 2, 3, and 4. The bass drum part consists of quarter notes on beats 1 and 3.

Snare Drum Variation 12a (page 19)

**g**

Musical notation for Snare Drum Variation 12a in 4/4 time. The snare drum part consists of quarter notes on beats 1, 2, 3, and 4. The bass drum part consists of quarter notes on beats 1 and 3.

Drumset Colors 6 (page 21)

**h**

Musical notation for Drumset Colors 6 in 4/4 time. The snare drum part consists of quarter notes on beats 1, 2, 3, and 4. The bass drum part consists of quarter notes on beats 1 and 3.

Drumset Colors 7 (page 21)

**i**

Musical notation for Drumset Colors 7 in 4/4 time. The snare drum part consists of quarter notes on beats 1, 2, 3, and 4. The bass drum part consists of quarter notes on beats 1 and 3.

Drumset Colors 9 (page 22)

**j**

Musical notation for Drumset Colors 9 in 4/4 time. The snare drum part consists of quarter notes on beats 1, 2, 3, and 4. The bass drum part consists of quarter notes on beats 1 and 3.

Tom-tom Beat 7 (page 22)

**k**

Musical notation for Tom-tom Beat 7 in 4/4 time. The snare drum part consists of quarter notes on beats 1, 2, 3, and 4. The bass drum part consists of quarter notes on beats 1 and 3.

4-beat Fill 11 (page 25)

**l**

Musical notation for 4-beat Fill 11 in 4/4 time. The snare drum part consists of quarter notes on beats 1, 2, 3, and 4. The bass drum part consists of quarter notes on beats 1 and 3.

## Backbeat Patterns

A lot of rock and pop drumming involves playing the snare drum on beats 2 and 4, which are commonly referred to as "backbeats." The first set of patterns will develop your ability to maintain consistent snare drum backbeats with a variety of bass drum variations.

1 a  b 

2 a  b 

3 **1** a  b 

4 a  b 

5 a  b 

6 a  b 

7 a  b 

<b>8</b>	<b>a</b>	<b>b</b>
<b>9</b>	<b>a</b>	<b>b</b>
<b>10</b>	<b>a</b>	<b>b</b>
<b>11</b>	<b>a</b>	<b>b</b>
<b>12</b>	<b>a</b>	<b>b</b>
<b>13</b>	<b>a</b>	<b>b</b>
<b>14</b>	<b>a</b>	<b>b</b>
<b>15</b>	<b>a</b>	<b>b</b>



## Single Backbeats

Sometimes it is effective to play only one backbeat per bar instead of two, as in patterns 1 through 7. Playing a single snare note on beat 3, as in pattern 8, creates a half-time feel.

The image displays eight numbered drum patterns, each consisting of two variations labeled 'a' and 'b'. The notation is in 4/4 time and uses a snare drum staff with a double bar line and a repeat sign at the end of each bar. Pattern 1 includes a diamond icon with the number 1 inside. The patterns are as follows:

- Pattern 1:** Variation 'a' has four eighth notes on the snare line (beats 1, 2, 3, 4) with 'x' marks above each. Variation 'b' has a single backbeat on beat 3.
- Pattern 2:** Variation 'a' has four eighth notes on the snare line (beats 1, 2, 3, 4) with 'x' marks above each. Variation 'b' has a single backbeat on beat 3.
- Pattern 3:** Variation 'a' has four eighth notes on the snare line (beats 1, 2, 3, 4) with 'x' marks above each. Variation 'b' has a single backbeat on beat 3.
- Pattern 4:** Variation 'a' has four eighth notes on the snare line (beats 1, 2, 3, 4) with 'x' marks above each. Variation 'b' has a single backbeat on beat 3.
- Pattern 5:** Variation 'a' has four eighth notes on the snare line (beats 1, 2, 3, 4) with 'x' marks above each. Variation 'b' has a single backbeat on beat 3.
- Pattern 6:** Variation 'a' has four eighth notes on the snare line (beats 1, 2, 3, 4) with 'x' marks above each. Variation 'b' has a single backbeat on beat 3.
- Pattern 7:** Variation 'a' has four eighth notes on the snare line (beats 1, 2, 3, 4) with 'x' marks above each. Variation 'b' has a single backbeat on beat 3.
- Pattern 8:** Variation 'a' has four eighth notes on the snare line (beats 1, 2, 3, 4) with 'x' marks above each. Variation 'b' has a single snare note on beat 3.



## Bass Drum Variations

Not always playing the bass drum on the first beat (downbeat) of the bar can give the music a different feel and make it less predictable. It is especially effective to leave out a bass drum downbeat on the second bar of a two-bar pattern. By keeping the snare drum on beats 2 and/or 4, as in the following examples, you can have more freedom to be creative with the bass drum without confusing the other musicians in the band or people who are dancing to your music.

The image displays 14 musical examples, numbered 1 through 7, each consisting of two parts labeled 'a' and 'b'. The music is written in 4/4 time on a single staff with a double bar line. Part 'a' of each example shows a consistent bass drum pattern (marked with 'x') on every first beat of the bar. Part 'b' shows variations where the bass drum is omitted on the first beat of the second bar. A diamond symbol is placed between the two parts of example 3.

8

a

b

9

a

b

10

a

b

11

a

b

12

a

b

13

a

b

14

a

b

15

a

b

# Straight-four Snare Drum

Countless songs have been driven by beats featuring the snare drum playing on all four beats, as in the first six patterns below. Pattern 7 has a similar feel. It is common to spice up straight-four snare patterns with an occasional extra snare drum note, as in pattern 8.

<b>1</b>	<b>a</b>		<b>b</b>	
<b>2</b>	<b>a</b>		<b>b</b>	
<b>3</b>	<b>a</b>		<b>b</b>	
<b>4</b>	<b>a</b>		<b>b</b>	
<b>5</b>	<b>a</b>		<b>b</b>	
<b>6</b>	<b>a</b>		<b>b</b>	
<b>7</b>	<b>a</b>		<b>b</b>	
<b>8</b>	<b>a</b>		<b>b</b>	

# Snare Drum Variations

As important as snare drum backbeats are in rock 'n' roll drumming, the snare drum can play other notes as well. One of the most popular snare drum variations used in the '50s and '60s was the "double" backbeat on either the second or fourth beat, as illustrated in patterns 1 through 10. When practicing such beats, experiment with different accents and notice how they affect the feel. Apply each of the following variations to patterns 1 through 10.

accent all snare drum notes

Two measures of a 4/4 snare drum pattern. The first measure contains a quarter note on the second beat and a quarter note on the fourth beat. The second measure contains a quarter note on the second beat and a quarter note on the fourth beat. All notes have an accent (>) above them.

accent 2 and 4 only

Two measures of a 4/4 snare drum pattern. The first measure contains a quarter note on the second beat and a quarter note on the fourth beat. The second measure contains a quarter note on the second beat and a quarter note on the fourth beat. Only the notes on the second and fourth beats have accents (>) above them.

accent upbeat of "double" backbeat

Two measures of a 4/4 snare drum pattern. The first measure contains a quarter note on the second beat and a quarter note on the fourth beat. The second measure contains a quarter note on the second beat and a quarter note on the fourth beat. Accents (>) are placed above the upbeats (the eighth notes) of the second and fourth beats.

**1** a

Pattern 1a: A 4/4 snare drum pattern. The first measure contains a quarter note on the second beat and a quarter note on the fourth beat. The second measure contains a quarter note on the second beat and a quarter note on the fourth beat. Above the first measure, there are four 'x' marks indicating a double backbeat on the second beat.

b

Pattern 1b: A 4/4 snare drum pattern. The first measure contains a quarter note on the second beat and a quarter note on the fourth beat. The second measure contains a quarter note on the second beat and a quarter note on the fourth beat. Above the first measure, there are four 'x' marks indicating a double backbeat on the fourth beat.

**2** a

Pattern 2a: A 4/4 snare drum pattern. The first measure contains a quarter note on the second beat and a quarter note on the fourth beat. The second measure contains a quarter note on the second beat and a quarter note on the fourth beat. Above the first measure, there are four 'x' marks indicating a double backbeat on the second beat.

b

Pattern 2b: A 4/4 snare drum pattern. The first measure contains a quarter note on the second beat and a quarter note on the fourth beat. The second measure contains a quarter note on the second beat and a quarter note on the fourth beat. Above the first measure, there are four 'x' marks indicating a double backbeat on the fourth beat.

**3** a

Pattern 3a: A 4/4 snare drum pattern. The first measure contains a quarter note on the second beat and a quarter note on the fourth beat. The second measure contains a quarter note on the second beat and a quarter note on the fourth beat. Above the first measure, there are four 'x' marks indicating a double backbeat on the second beat.

b

Pattern 3b: A 4/4 snare drum pattern. The first measure contains a quarter note on the second beat and a quarter note on the fourth beat. The second measure contains a quarter note on the second beat and a quarter note on the fourth beat. Above the first measure, there are four 'x' marks indicating a double backbeat on the fourth beat.

**4** a

Pattern 4a: A 4/4 snare drum pattern. The first measure contains a quarter note on the second beat and a quarter note on the fourth beat. The second measure contains a quarter note on the second beat and a quarter note on the fourth beat. Above the first measure, there are four 'x' marks indicating a double backbeat on the second beat.

b



Pattern 4b: A 4/4 snare drum pattern. The first measure contains a quarter note on the second beat and a quarter note on the fourth beat. The second measure contains a quarter note on the second beat and a quarter note on the fourth beat. Above the first measure, there are four 'x' marks indicating a double backbeat on the fourth beat.



**5** a



Pattern 5a: A 4/4 snare drum pattern. The first measure contains a quarter note on the second beat and a quarter note on the fourth beat. The second measure contains a quarter note on the second beat and a quarter note on the fourth beat. Above the first measure, there are four 'x' marks indicating a double backbeat on the second beat.



b



Pattern 5b: A 4/4 snare drum pattern. The first measure contains a quarter note on the second beat and a quarter note on the fourth beat. The second measure contains a quarter note on the second beat and a quarter note on the fourth beat. Above the first measure, there are four 'x' marks indicating a double backbeat on the fourth beat.

6 a  b 



7 a  b 



8 a  b 

9 a  b 

10 a  b 

Playing backbeats “early” on the & of 1 or 3 (patterns 11, 12 and 13) or “late” on the & of 2 or 4 (patterns 14 and 15) is also effective in making the music less predictable, and playing such offbeat notes gives the music a “funkier” feel. Playing a strong snare drum on beat 3, as in patterns 16, 17, 18 and 19, creates a “half-time” feel. The final pattern features a New Orleans “second line” feel in the bass drum.

11 a  b 

12 a  b 



## Drumset Colors

Musicians often refer to different sounds and effects as “color.” For example, when you change from hi-hat ride to cymbal ride, you are changing the color, even though you are still playing the same pattern or beat. Experiment with a variety of colors on the drumkit. When riding on the hi-hat, you can keep the cymbals closed tightly or open them a little bit for a “sloshy” sound. You can ride either on the body or the bell of the ride cymbal, and you can also try riding on a crash cymbal. You can also play ride patterns on a cowbell, the rim of the snare drum or floor tom, or on the shell of the bass drum. Following are some other examples of drumset colors.

**Open Hi-Hat:** Opening the hi-hat on certain notes can add interest to a beat. Pattern 5 is a classic “disco” groove.

**Cross-stick:** Using a cross-stick technique on the snare drum, as illustrated in the photo, produces a fat “click” sound. Experiment to find the place on your drumstick that produces the best sound. This technique is especially effective on slow songs (ballads).



**Snare ride:** Instead of riding on the hi-hat or cymbal, you can play straight 8th notes all on the snare drum, accenting the backbeats on 2 and 4. Pattern 9, in which you alternate the sticking, is especially good for fast tempos. On pattern 10, ride on the snare drum with the right hand, just as you would on the ride cymbal, and continue to play backbeats on the snare drum with the left hand.

9 

10 

### Tom-Tom Beats

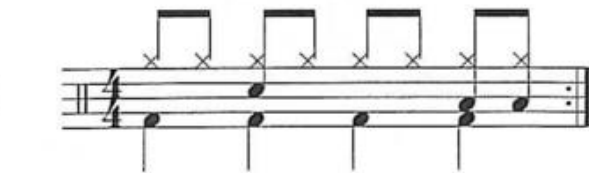
Substituting tom-toms for snare drum notes can add color to a pattern, as in the examples below.

1 

4 

2 

5 

3 

6 

Riding on the floor tom produces a very powerful sound. For clarity in the examples below, the floor tom notes are written on a separate staff.

7 

9 

8 

10 



## Two-bar Patterns

Playing a two-bar pattern can add interest to a song. In pattern 8, be sure to hold the open hi-hat note for its full value; don't close it until beat 1 of the following bar.

The image displays eight numbered musical staves, each representing a two-bar drum pattern in 4/4 time. The staves are arranged vertically and numbered 1 through 8. Each staff consists of two lines of music: the top line for the hi-hat and the bottom line for the bass drum. The patterns are as follows:

- Pattern 1:** Hi-hat: x x x x x x x x. Bass: quarter notes G2, A2, B2, C3 in the first bar; quarter notes D3, E3, F3, G3 in the second bar.
- Pattern 2:** Hi-hat: x x x x x x x x. Bass: quarter notes G2, A2, B2, C3 in the first bar; quarter notes D3, E3, F3, G3 in the second bar.
- Pattern 3:** Hi-hat: x x x x x x x x. Bass: quarter notes G2, A2, B2, C3 in the first bar; quarter notes D3, E3, F3, G3 in the second bar.
- Pattern 4:** Hi-hat: x x x x x x x x. Bass: quarter notes G2, A2, B2, C3 in the first bar; quarter notes D3, E3, F3, G3 in the second bar.
- Pattern 5:** Hi-hat: x x x x x x x x. Bass: quarter notes G2, A2, B2, C3 in the first bar; quarter notes D3, E3, F3, G3 in the second bar.
- Pattern 6:** Hi-hat: x x x x x x x x. Bass: quarter notes G2, A2, B2, C3 in the first bar; quarter notes D3, E3, F3, G3 in the second bar.
- Pattern 7:** Hi-hat: x x x x x x x x. Bass: quarter notes G2, A2, B2, C3 in the first bar; quarter notes D3, E3, F3, G3 in the second bar.
- Pattern 8:** Hi-hat: x x x x x x x x. Bass: quarter notes G2, A2, B2, C3 in the first bar; quarter notes D3, E3, F3, G3 in the second bar.

Two-Part Patterns

9

10

11

12

13

14

15

16

## 8th-note Fills

The examples below consist of basic 8th-note fills around the snare drum and tom-toms. First, practice each one individually so that you can play it smoothly. Then, using the chart at the top of the page as a guide, play a beat for three bars, then play one of the fills, then go back into the beat for three more bars, play a fill, and so on. Make sure you do not speed up or slow down the 8th notes when you play the fill.

Follow the same procedure on the next page with 3-beat and 2-beat fills. Feel free to substitute other beats for the beats provided in the charts at the top of each section.

### 4-beat fills

Begin all fills with the right hand and alternate, unless otherwise indicated.

**1**

**7**

**2**

**8**

**3**

**9**

**4**

**10**

**5**

**11**
  
R L L R L L R L

**6**

**12**
  
R L L R L

## Blues Form

CD tracks 2 through 7 each feature a basic 12-bar blues—a structure that many blues, rock, pop and jazz songs are built on. The 12 bars are made up of three, four-bar phrases.

Typical blues lyrics are similar on the first two phrases and different on the third, such as:

- phrase 1: Well I woke up this mornin', and I felt so bad
- phrase 2: I said I woke up this mornin', and you know I felt so bad
- phrase 3: My baby went and left me, and now I'm burnin' mad

### 2 Slow Blues

On CD track 2 the following drum pattern is played all the way through. Listen for the cymbal crash at the beginning of each four-bar phrase.



- 3 Using the chart below as a guide, play along to CD track 3, which is the same as track 2 except that there is no drum part. You will hear a cowbell playing quarter notes, a shaker playing 8th notes and a tambourine playing backbeats as a guide. At first, try using the beat that was used on track 2, but then try a variety of different beats from Chapter One. Remember to play a cymbal crash at the beginning of each four-bar phrase. On the CD, the 12-bar phrase is repeated twice.

Phrase 1

Phrase 2

Phrase 3

### Medium Blues

When playing blues songs, drummers will often change the “color” by switching from hi-hat to ride cymbal. But this should only be done at logical times. For example, you might use the hi-hat when the singer is singing, switch to ride cymbal during the guitar solo, and switch back to hi-hat when the singer starts up again. You will usually make the switch at the beginning of a 12-bar section.

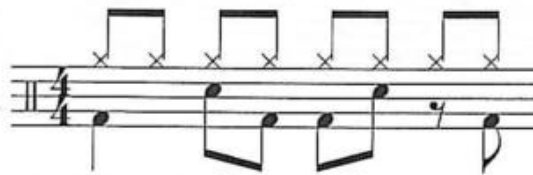
- 4 CD track 4 is another blues, performed at a slightly faster tempo. The following beat is played throughout the track, with the ride pattern played on hi-hat the first time through and on ride cymbal the second time.



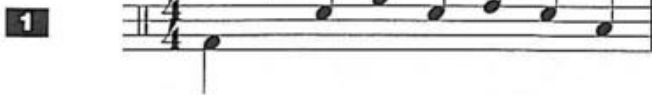
- 5 CD track 5 is the same as track 4, except with no drums. You can play along to it using the same chart as a guide that you used with CD track 3. Again, you will hear a cowbell playing quarter notes, a shaker playing 8th notes and a tambourine playing backbeats as a guide. After you are comfortable playing the beat that is used on track 4, try other beats of your own choice. Remember to switch from hi-hat to ride cymbal when the song repeats.

6 **Riff Blues**

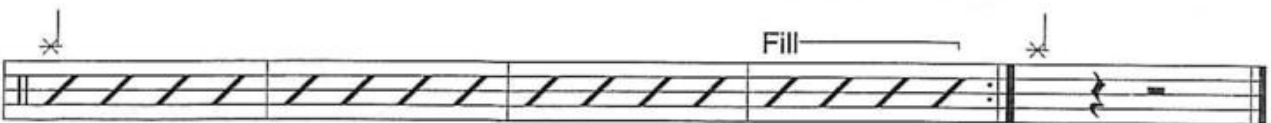
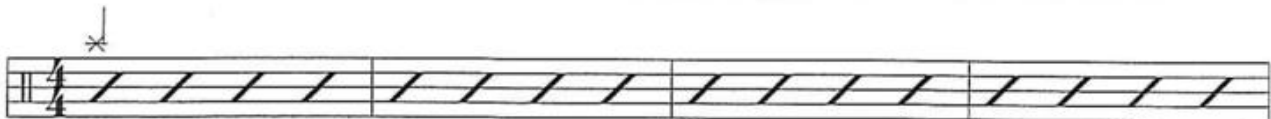
A good way to emphasize the return to the beginning of each 12-bar phrase (the "top") is to lead into the cymbal crash at the beginning of measure 1 by playing a fill in measure 12, as you'll hear on CD track 6. You'll hear the following drum pattern throughout the track, with cymbal crashes at the beginning of each four-bar phrase.



In measure 12, fill 1 (below left) is played the first time through, and fill 2 (below right) is played the second time.



- 7 CD track 7 is the same as track 6, but without drums. Try playing along with it using the beat and fills that were used on track 6, and then try other beats and fills of your choice, using the chart below as a guide.



## Verse/Chorus Structure

Many songs alternate between verses and choruses. Generally, the lyrics for each verse will be different but the lyrics for all of the choruses will be the same.

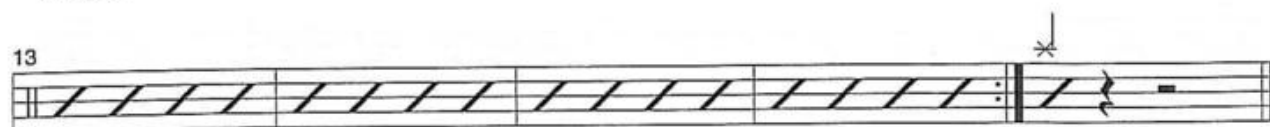
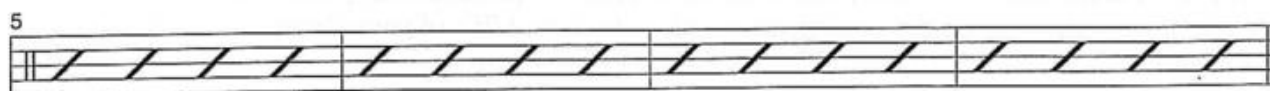
The music for the verses will usually be different than the chorus music. Therefore, the drummer will often play something different during the verses than what is played during the choruses. You still want it to sound like the same song, though, so you don't want to change the beat too much. In fact, sometimes you don't change the beat at all—you just change the way it sounds. A common way to do this is to play the same bass drum and snare drum part on both, but ride on the hi-hat during the verses and switch to ride cymbal during the choruses.

### 8 Verse/Chorus Form





CD track 8 features a short song written in a verse/chorus framework. Each section is eight measures long. The following two-bar pattern is played throughout. During the verses, the quarter-note ride is played on hi-hat; on the choruses, it switches to the bell of the ride cymbal.





- 9 Track 9 on the CD is the same as track 8, except without drums. Play along with the track, using the following chart as a guide. First, try using the same beat that was played on track 8. Then, try one- or two-measure beats of your choice, riding on the hi-hat during the verses and riding on the ride cymbal during the choruses.







An effective way to make a change between the verses and choruses is to play the same thing on the bass and snare drums for both but change the feel on the hi-hat or ride cymbal, as in the following examples.

verse		chorus	
verse		chorus	



You can also combine changing the feel with changing the sound. In the following example, the quarter-note feel in the verse is played on hi-hat, while the 8th-note feel in the chorus is played on ride cymbal.

verse		chorus	
-------	---	--------	--

Another approach is to change the beat slightly. The following beats are related, so that it sounds like you're still playing the same song, but different enough to provide variety between the verse and chorus sections.

verse		chorus	
verse		chorus	

Switching from a half-time feel (created by playing the snare drum on beat 3) in the verse to a standard backbeat feel in the chorus can also be effective, as shown in the following examples.

verse		chorus	
-------	---	--------	--

Play along with CD track 9 using all of the above suggestions. Then use other beats of your choice from the preceding pages, applying the same ideas.

# 10 "Dusk"

The drum part on track 10 reflects the structure of the tune by changing the beat and the sound between the verse and chorus sections. The verses feature a hi-hat ride with a single snare drum cross-stick on beat 4. During the choruses, backbeats are played between the snare on beat 2 and alternating toms on beat 4, creating a two-bar pattern, and the ride pattern moves to cymbal. The bass drum remains consistent. The following chart is the exact drum part from track 10.

Verse 1

Chorus 1

Verse 2

Chorus 2



◆ Track 11 features the same song as track 10, but without drums. Play along with it following the drum part from track 10. Then feel free to come up with your own drum part using different patterns and ideas from Chapter One.

### ◆ "Purple Rainbow"

Verses and choruses can be arranged in different ways. The structure of the tune on CD track 12 is chorus/verse/chorus/verse/chorus. Again, the drum part is slightly different between the two sections. The choruses feature a two-bar pattern with ride-cymbal. The verses use a one-bar pattern, which is the first bar of the two-bar pattern used in the chorus sections. The ride switches to hi-hat for a "color" change. The following chart is the exact drum part from track 12.

#### Chorus 1

Musical notation for Chorus 1, measures 96-103. The notation is on a grand staff with a treble clef and a 4/4 time signature. The tempo is marked as ♩ = 96. The melody consists of eighth notes and quarter notes. The drum part is indicated by 'x' marks above the staff, showing a consistent pattern of eighth notes on the ride cymbal.

#### Verses

Musical notation for Verses, measures 104-111. The notation is on a grand staff with a treble clef and a 4/4 time signature. The melody consists of eighth notes and quarter notes. The drum part is indicated by 'x' marks above the staff, showing a consistent pattern of eighth notes on the ride cymbal. Measure numbers 4, 6, and 8 are indicated above the staff.

#### Choruses 2 and 3

Musical notation for Choruses 2 and 3, measures 112-119. The notation is on a grand staff with a treble clef and a 4/4 time signature. The melody consists of eighth notes and quarter notes. The drum part is indicated by 'x' marks above the staff, showing a consistent pattern of eighth notes on the ride cymbal. Measure numbers 1 and 2 are indicated above the staff.

◆ Track 13 features the same song as track 12, but without drums. Play along with it following the drum part notated above. Then create your own drum part using different patterns and ideas from Chapter One.

## ■ CHAPTER TWO

### 16th-note beats

In this chapter we will look at beats and fills that use 16th notes. Just as 8th notes divide each quarter-note beat in half, 16th notes divide each quarter-note beat into fourths. They are counted as in the example below.



Many rhythmic figures combine 8th and 16th notes (or rests). The following examples show how these rhythms relate to straight 16ths.

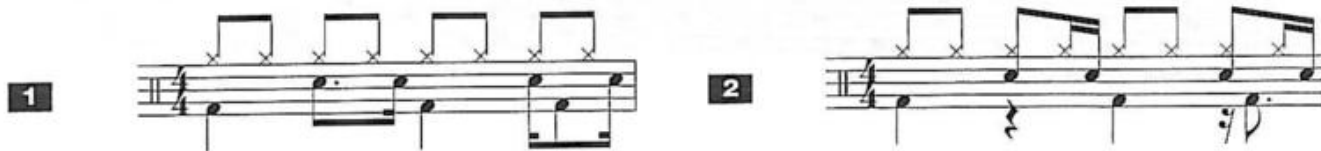


When a dot is placed behind a note, the note's value increases by one-half. For example, a half note is worth two quarter notes; a dotted half note is worth three quarter notes. A quarter note is worth two 8th notes; a dotted quarter is worth three 8th notes. An 8th note is worth two 16th notes; a dotted 8th is worth three 16th notes. The example below illustrates several common patterns that combine a dotted 8th note (or rest) with a 16th note (or rest).



The following pages contain a variety of patterns that combine quarter notes, 8th notes and 16th notes. When first learning beats that have 8th-note or quarter-note ride patterns, it is important to count straight 16ths (1 e & a 2 e & a etc.) throughout the pattern so that any notes that fall between the 8ths or quarters are placed accurately.

Sometimes the same snare drum rhythms can look very different even though they sound the same, depending on whether the snare drum part is notated along with the bass drum part or with the hi-hat/cymbal part. The following two examples are played exactly the same way.



When riding on the ride cymbal, or on any other element of the drumset besides the hi-hat, you can use the left foot on the hi-hat pedal to keep a quarter-note pulse, as in the example at lower left, or to reinforce the back-beat, as in the example at lower right. Adding a fourth element of coordination can take time, so be patient.



Listen to track 14 on the CD to hear how selected patterns from this chapter should sound. Once you are comfortable with the patterns on a page, try playing them along with CD tracks 16 and 18.

## 14 Chapter Two Recorded Examples

CD track 14 features several examples from Chapter Two to give you an overview of the types of patterns you will be learning. For convenience, each of the patterns played on track 14 is notated below.

16th-note Ride Pattern 4b (page 36)

a

Bass and Snare Variation 9b (page 40)

b

Bass and Snare Variation 21a (page 41)

c

Bass and Snare Variation 60b (page 46)

d

Alternating Ride with Variations 11 (page 48)

e

Straight-four Snare Drum 6a (page 50)

f

Two-bar Pattern 3 (page 52)

g

Two-bar Pattern 5 (page 52)

h

Two-bar Pattern 16 (page 54)

i

Two-bar Pattern 21 (page 54)

j

## 16th-note Ride Patterns

The examples on these next three pages feature 16th-note ride patterns with quarter-note and 8th-note patterns in the snare drum and bass drum. All of the ride patterns on the left-hand side of the page are meant to be played with one hand on either ride cymbal or hi-hat, while the other hand plays snare drum. The patterns on the right-hand side of the page are to be played on hi-hat only, using the sticking in the first example. As you go across the page, the examples have the same snare and bass drum parts, with the only difference being the way the ride pattern is played.

RLRLRLRLRLRLRL

**1** a b

**2** a b

**3** a b

**4** a **14** b

**5** a b

**6** a b

**7** a b

8

a

b

9

a

b

10

a

b

11

a

b

12

a

b

13

a

b

14

a

b

15

a

b

9

a

14

b

10

a

b

11

a

b

12

a

b

13

a

b

14

a

b

15

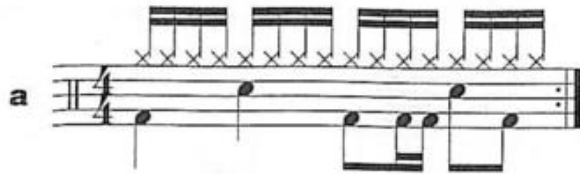
a



b



16



a




b



**17** a  b 



**18** a  b 


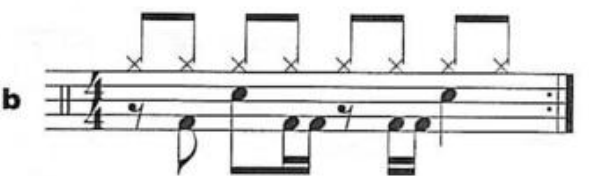
**19** a  b 

**20** a  b 

**21**  a  b 

**22** a  b 

**23** a  b 

**24** a  b 







41

a

b

42

a

b

43

a

b

44

a

b

45

a

b

46

a

b

47

a

b

48

a

b

49

a

b

50

a

b

51

a

b

52

a

b

53

a

b

54

a

b

55

a

b

56

a

b

57

a

b

58

a

b

59

a

b

60

a

14

b

61

a

b

62

a

b

63

a

b

64

a

b



## Alternating Ride with Variations

On the following patterns, be especially careful when coordinating bass drum notes with left-hand hi-hat notes. Develop precision before trying for speed.

RLRLRLRLRLRLRLRL

1

Exercise 1: A 4-measure pattern in 4/4 time. The top staff shows a ride cymbal pattern of alternating eighth notes (RLRLRLRLRLRLRLRL). The bottom staff shows a bass drum and hi-hat pattern: quarter note, quarter note, quarter note, quarter note.

2

Exercise 2: A 4-measure pattern in 4/4 time. The top staff shows a ride cymbal pattern of alternating eighth notes. The bottom staff shows a bass drum and hi-hat pattern: quarter note, quarter note, quarter note, quarter note.

3

Exercise 3: A 4-measure pattern in 4/4 time. The top staff shows a ride cymbal pattern of alternating eighth notes. The bottom staff shows a bass drum and hi-hat pattern: quarter note, quarter note, quarter note, quarter note.

4

Exercise 4: A 4-measure pattern in 4/4 time. The top staff shows a ride cymbal pattern of alternating eighth notes. The bottom staff shows a bass drum and hi-hat pattern: quarter note, quarter note, quarter note, quarter note.

5

Exercise 5: A 4-measure pattern in 4/4 time. The top staff shows a ride cymbal pattern of alternating eighth notes. The bottom staff shows a bass drum and hi-hat pattern: quarter note, quarter note, quarter note, quarter note.

6

Exercise 6: A 4-measure pattern in 4/4 time. The top staff shows a ride cymbal pattern of alternating eighth notes. The bottom staff shows a bass drum and hi-hat pattern: quarter note, quarter note, quarter note, quarter note.

7

Exercise 7: A 4-measure pattern in 4/4 time. The top staff shows a ride cymbal pattern of alternating eighth notes. The bottom staff shows a bass drum and hi-hat pattern: quarter note, quarter note, quarter note, quarter note.

8

Exercise 8: A 4-measure pattern in 4/4 time. The top staff shows a ride cymbal pattern of alternating eighth notes. The bottom staff shows a bass drum and hi-hat pattern: quarter note, quarter note, quarter note, quarter note.

9

Exercise 9: A 4-measure pattern in 4/4 time. The top staff shows a ride cymbal pattern of alternating eighth notes. The bottom staff shows a bass drum and hi-hat pattern: quarter note, quarter note, quarter note, quarter note.

10

Exercise 10: A 4-measure pattern in 4/4 time. The top staff shows a ride cymbal pattern of alternating eighth notes. The bottom staff shows a bass drum and hi-hat pattern: quarter note, quarter note, quarter note, quarter note.

11

Exercise 11: A 4-measure pattern in 4/4 time. The top staff shows a ride cymbal pattern of alternating eighth notes. The bottom staff shows a bass drum and hi-hat pattern: quarter note, quarter note, quarter note, quarter note.

12

Exercise 12: A 4-measure pattern in 4/4 time. The top staff shows a ride cymbal pattern of alternating eighth notes. The bottom staff shows a bass drum and hi-hat pattern: quarter note, quarter note, quarter note, quarter note.

13

Exercise 13: A 4-measure pattern in 4/4 time. The top staff shows a ride cymbal pattern of alternating eighth notes. The bottom staff shows a bass drum and hi-hat pattern: quarter note, quarter note, quarter note, quarter note.

14

Exercise 14: A 4-measure pattern in 4/4 time. The top staff shows a ride cymbal pattern of alternating eighth notes. The bottom staff shows a bass drum and hi-hat pattern: quarter note, quarter note, quarter note, quarter note.

15

Exercise 15: A 4-measure pattern in 4/4 time. The top staff shows a ride cymbal pattern of alternating eighth notes. The bottom staff shows a bass drum and hi-hat pattern: quarter note, quarter note, quarter note, quarter note.

16

Exercise 16: A 4-measure pattern in 4/4 time. The top staff shows a ride cymbal pattern of alternating eighth notes. The bottom staff shows a bass drum and hi-hat pattern: quarter note, quarter note, quarter note, quarter note.

## 16ths with Quarter-note Ride

When first learning these patterns, it is a good idea to count straight 16ths (1e&a 2e&a 3e&a 4e&a) throughout so that you place all notes accurately.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

# Straight-four Snare Drum

1 a b

2 a b

3 a b

4 a b

5 a b

6 14 a b

7 a b

8 a b



## Tom-tom Beats

On patterns 1 and 2, play the accented notes a lot louder than the unaccented ones for the best effect. Pattern 4 shows how to use the floor tom and bass drum to simulate a double-bass effect.

## Open Hi-hat Beats

## Double-bass Beats

A lot of the patterns in this chapter can be applied to double bass drums or a double-bass pedal. Often, double-bass players keep up a steady flow of 16ths, as in the patterns below. The second bass drum (or left pedal) is written on the bottom line of the staff.

## Two-bar Patterns

1. **1**

2. **2**

3. **3** **14**

4. **4**

5. **5** **14**

6. **6**

7. **7**

8. **8**

9

Musical notation for exercise 9, featuring a single staff with a treble clef and a 4/4 time signature. The notation includes eighth notes, quarter notes, and rests, with 'x' marks above the staff indicating specific rhythmic patterns.

10

Musical notation for exercise 10, featuring a single staff with a treble clef and a 4/4 time signature. The notation includes eighth notes, quarter notes, and rests, with 'x' marks above the staff indicating specific rhythmic patterns.

11

Musical notation for exercise 11, featuring a single staff with a treble clef and a 4/4 time signature. The notation includes eighth notes, quarter notes, and rests, with 'x' marks above the staff indicating specific rhythmic patterns.

12

Musical notation for exercise 12, featuring a single staff with a treble clef and a 4/4 time signature. The notation includes eighth notes, quarter notes, and rests, with 'x' marks above the staff indicating specific rhythmic patterns.

13

Musical notation for exercise 13, featuring a single staff with a treble clef and a 4/4 time signature. The notation includes eighth notes, quarter notes, and rests, with 'x' marks above the staff indicating specific rhythmic patterns.

14

Musical notation for exercise 14, featuring a single staff with a treble clef and a 4/4 time signature. The notation includes eighth notes, quarter notes, and rests, with 'x' marks above the staff indicating specific rhythmic patterns.

15

Musical notation for exercise 15, featuring two staves with a treble clef and a 4/4 time signature. The notation includes eighth notes, quarter notes, and rests, with 'x' marks above the staff indicating specific rhythmic patterns.

16 **14**

17

18

19

20

21 **14**

22

23

## 16th-note Fills

The patterns on this page and the next consist of basic 16th-note fills starting on beats 1, 2, 3 and 4. First, practice each fill individually so that you can play it smoothly. Then, practice each fill in context using the 16th-feel and 8th-feel charts at the top of this page as guides. Feel free to substitute different beats for the ones notated in the charts.

## 4-beat Fills

### 3-beat fills

**11**

**13**

**12**

**14**

### 2-beat fills

**15**

**18**

**16**

**19**

**17**

**20**

### 1-beat fills

**21**

**23**

**22**

**24**

### 15 Slow Verse/Chorus Form

CD track 15 features a slow, 16th-note groove. The song is in a verse/chorus structure, with each section consisting of four measures. The piece is played twice through. The chart below shows the drum part that was played on track 15. Notice that the verse features a cross-stick sound on the snare drum. The playing is more aggressive on the chorus, and the bass drum part is slightly different. The beginning of each section is marked with a cymbal crash.

Verse  
♩ = 66

Chorus

- 16 Track 16 is the same as track 15 except that there is no drum part. You will hear a cowbell playing quarter notes, a shaker playing 8ths, and conga drums playing a 16th-based groove. A lot of different patterns from Chapter Two will work with this track, so be creative. Experiment with different sounds and beats to make the verse sound different than the chorus.

### 17 Funk Blues

CD track 17 features a 16th-based funk-blues. The same pattern is played throughout, with a cymbal crash marking the beginning of each 4-bar phrase. The following chart shows the exact drum part that was played on track 17.

♩ = 72

- 18 CD track 18 is the same as track 17, except without drums. You will hear a cowbell playing quarter notes and a shaker playing 16ths to help you lock in with the track when you play along. First, try playing the same part that was played on track 17, and then try other patterns from Chapter Two.

## Musical Form, Part Two

### Intros

Many songs begin with an introduction or “intro.” Usually the music in the intro will be similar to, or even the same as, the music in the verses or choruses, but it can also be different. In a song that has vocals, the intro is often played instrumentally and serves to establish the overall feel of the song.

Sometimes you will play the same beat for the intro that you are going to use for the verses and/or choruses of the songs. Other times you will only play part of the complete pattern. For example, you might leave out the ride pattern during the intro and play only the bass drum and snare drum beat. Then again, you might leave out the drums and just establish the ride pattern on hi-hat or cymbal. You can play any single element of the kit (snare drum only, bass drum only, etc.) or any combination of elements. Another option is to play the same beat that you are going to use in the song, but change the “color” by playing it on different parts of the kit (for example, riding on the floor tom during the intro and then switching to cymbal or hi-hat when the first verse begins).

In some cases you might play something completely different during the intro than you are going to play in the rest of the song. But keep in mind that the intro is supposed to “introduce” the song, so the part you play during the intro should generally, in some way, prepare the listeners for what is to come, even if you are simply going to establish the basic pulse by playing quarter notes on the hi-hat, which brings us to the next song on the CD.

#### 19 “Big Foot”

CD track 19 contains a song written in the verse/chorus form, which has a four-bar intro. On the recording, the drum part for the intro consists only of quarter notes on the hi-hat. A short fill at the end of the fourth measure leads into the first verse.

The verses feature a 16th-note ride pattern that is played on the hi-hat with alternating hands, with a single snare drum hit on beat four of each measure. During the choruses the ride pattern switches to 8th notes on the ride cymbal. The bass drum moves to a 2-bar pattern while the snare drum goes to straight backbeats. The chart on the next page illustrates the exact drum part that is played on CD track 19.

### Pickups and Lead-ins

Sometimes a tune will start a beat or two before the first beat of the first complete measure. Such notes are referred to as “pickup” notes. Even if the other instruments do not play anything before the first beat, a drummer will sometimes be asked to play pickup notes, which can also be called a “lead-in.” The idea is to help all of the other instruments come in together on beat one of the first measure with a very clear idea of the tempo.

If everyone is going to start together on beat one, someone in the band will usually count off “1, 2, 3, 4” and everyone comes in at the same time. In many bands, the drummer sets the tempo by clicking his or her sticks together four times, just as all of the CD tracks in **The Drumset Musician** begin with four cowbell notes. But when playing pickups or lead-ins, you start during the initial count-off. If you are giving the band the tempo by clicking your sticks, you might only click them two or three times (giving them the first two or three quarter notes) before going into your lead-in. Once the band knows the tune well enough, you might be able to start the song by just playing the lead-in without having to count or click sticks at all.

#### 21 “Here and There”

CD track 21 is a ballad written in verse/chorus form, with a four-bar intro. The drums play a lead-in before the first measure that begins one 16th before beat four. On the CD, you’ll hear three cowbell notes before the drums come in.

The verses are played with a 16th feel on the hi-hat, with the snare drum playing cross-stick backbeats. The choruses maintain the 16th-notes on the hi-hats, while the snare drum goes to regular backbeats on the drumhead and the bass drum goes to a two-bar pattern, the second bar of which is the same pattern that is played throughout the verses. On page 60 you’ll find a chart with the exact drum part played on track 21.



# 19 "Big Foot"

Intro

$\text{♩} = 76$

Verse 1

Chorus 1

Verse 2

Chorus 2

20 CD track 20 is the same as track 19, except without drums. A cowbell maintains the quarter-note pulse, and a very soft shaker keeps the 16th-feel as a guide. First, learn to play the track with the "Big Foot" drum part from track 19, but then create your own drum part using different beats and fills from both Chapter Two and Chapter One.

## 21 "Here and There"

Intro  
♩ = 60

Verse 1

Chorus 1

Verse 2

Chorus 2

- 22 CD track 22 is the same as track 21, except without drums. A cowbell keeps the quarter-note pulse, a soft shaker plays 16ths, a tambourine plays backbeats and a conga drum plays a 16th-based pattern. You can play along with this track using the "Here and There" chart from track 21, but then feel free to create your own drum part using various beats and fills from Chapter Two and Chapter One.

## CHAPTER THREE Triplets and Shuffles

In Chapter One, we divided quarter notes in half (8th notes), and in Chapter Two we divided quarter notes into four parts (16th notes). Now we are going to divide quarter notes into thirds, which are called triplets. There is no note value in between an 8th note and a 16th note. So when the quarter note is being divided into thirds, 8th notes are used with a number 3 written over the top. This indicates that three triplet 8th notes are to be played in the time space that two "regular" 8th notes would normally occupy.

In 4/4 time, 8th-note triplets are notated and counted as in the example at right.

A popular rhythm, called the shuffle, consists of the first and third note of each triplet. Shuffles are played a lot in the blues style, as well as in rock 'n' roll and country music. The basic rhythm is notated at right.

1 & a 2 & a 3 & a 4 & a

3 3 3 3

1 & a 2 & a 3 & a 4 & a

3 3 3 3

### 12/8 Time

When triplets are mixed in with regular 8ths and 16ths, everything is usually notated in 4/4 time. But when all of the music is based around triplets, the same music can be notated in 12/8 time. What were triplets in 4/4 time become straight 8ths in 12/8, and so they don't need little number 3's over each group. What changes, though, is the 4/4 quarter-note pulse; in 12/8 time, they become dotted-quarters in order to equal three 8th notes instead of two. On the right are examples of the straight 12/8 feel and the shuffle feel. Note that they are still counted the same way as in the 4/4 examples. (Try counting the 8th notes "1-2-3-4-5-6-7-8-9-10-11-12" at a quick tempo and you'll see why!)

1 & a 2 & a 3 & a 4 & a

1 & a 2 & a 3 & a 4 & a

As with previous chapters, you can add left-foot hi-hat when riding on the ride cymbal. Try maintaining the dotted-quarter pulse, as in the first example to the right, or reinforcing the backbeats, as in the second example to the right.

Listen to track 23 on the CD to hear how selected patterns from this chapter should sound. Once you are comfortable with the patterns on a page, try playing them along with CD tracks 25 and 27.

## Chapter Three Recorded Examples

CD track 23 features several examples from Chapter Three to give you an overview of the types of patterns you will be learning. For convenience, each of the patterns played on track 23 is notated below.

Backbeat Pattern 4a (page 63)

**a**

Backbeat Pattern 5b (page 63)

**b**

Backbeat Pattern 26a (page 66)

**c**

Half-time Feel 6b (page 67)

**d**

Snare Drum Variation 6B (page 68)

**e**

Dotted-quarter-note Ride Pattern 5 (page 69)

**f**

Shuffle Variations 1 (page 70)

**g**

Ride Variation 3 (page 71)

**h**

Tom-tom Beat 4 (page 71)

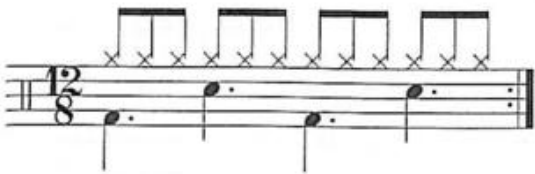

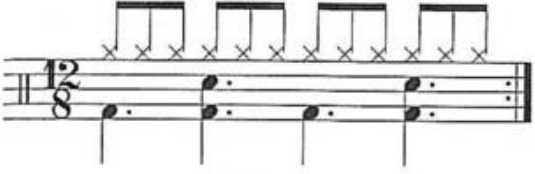
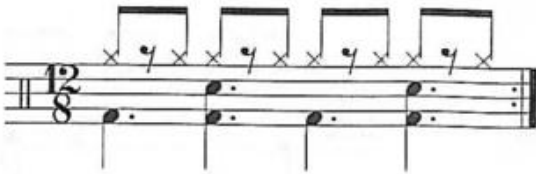
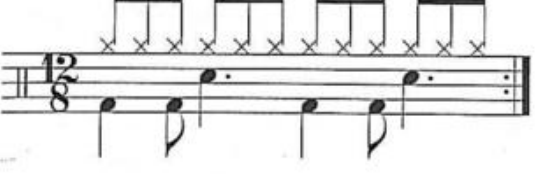











**i**

Drumset Colors 3 (page 71)

**j**

## Backbeat Patterns

The following four pages feature a variety of bass drum patterns with straight snare drum backbeats. The "a" patterns are built on straight 8th notes in 12/8, which is the same as a triplet feel in 4/4. The "b" patterns are based on the shuffle rhythm. Each corresponding "a" and "b" pattern is played exactly the same way, but in many cases they are written differently to familiarize you with different styles of notation.

<b>1</b>	a		b	
<b>2</b>	a		b	
<b>3</b>	a		b	
<b>4</b>	a		b	
<b>5</b>	a		b	
<b>6</b>	a		b	
<b>7</b>	a		b	
<b>8</b>	a		b	

9

a

Exercise 9a: A musical staff in 12/8 time with a key signature of one sharp (F#). The top staff contains a continuous eighth-note pattern of 'x's. The bottom staff contains a bass line with a dotted quarter note, a quarter note, a quarter rest, and a quarter note.

b

Exercise 9b: Similar to 9a, but the top staff eighth-note pattern includes '7' characters, and the bottom staff bass line has a different rhythmic structure.

10

a

Exercise 10a: Similar to 9a, but the bottom staff bass line has a different rhythmic structure.

b

Exercise 10b: Similar to 9b, but the bottom staff bass line has a different rhythmic structure.

11

a

Exercise 11a: Similar to 9a, but the bottom staff bass line has a different rhythmic structure.

b

Exercise 11b: Similar to 9b, but the bottom staff bass line has a different rhythmic structure.

12

a

Exercise 12a: Similar to 9a, but the bottom staff bass line has a different rhythmic structure.

b

Exercise 12b: Similar to 9b, but the bottom staff bass line has a different rhythmic structure.

13

a

Exercise 13a: Similar to 9a, but the bottom staff bass line has a different rhythmic structure.

b

Exercise 13b: Similar to 9b, but the bottom staff bass line has a different rhythmic structure.

14

a

Exercise 14a: Similar to 9a, but the bottom staff bass line has a different rhythmic structure.

b

Exercise 14b: Similar to 9b, but the bottom staff bass line has a different rhythmic structure.

15

a

Exercise 15a: Similar to 9a, but the bottom staff bass line has a different rhythmic structure.

b

Exercise 15b: Similar to 9b, but the bottom staff bass line has a different rhythmic structure.

16

a

Exercise 16a: Similar to 9a, but the bottom staff bass line has a different rhythmic structure.

b

Exercise 16b: Similar to 9b, but the bottom staff bass line has a different rhythmic structure.

17

a

b

18

a

b

19

a

b

20

a

b

21

a

b

22

a

b

23

a

b

24

a

b

25

a

b

26

23

a

b

27

a

b

28

a

b

29

a

b

30

a

b

31

a

b

32

a

b



# Half-time feel

**1** a

b

**2** a

b

**3** a

b

**4** a

b

**5** a

b

**6** a

23

b

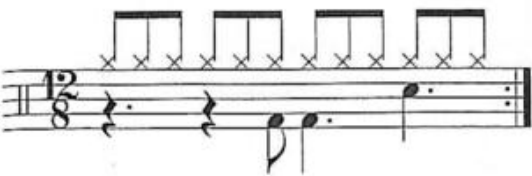
**7** a

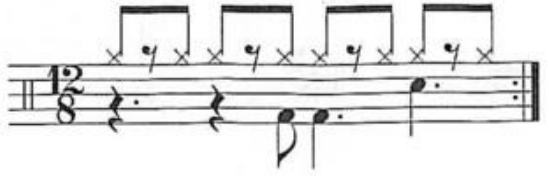
b

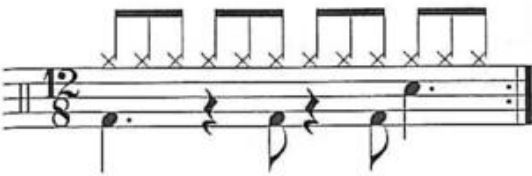
**8** a

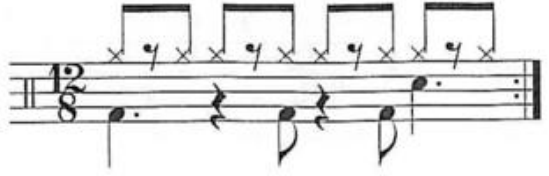
b

# Snare Drum variations

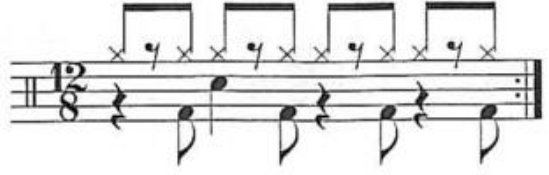
**1** a 

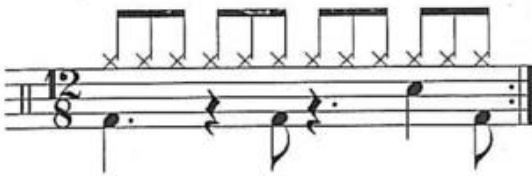
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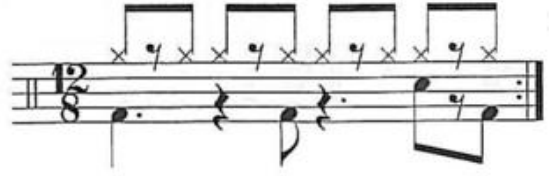
**2** a 

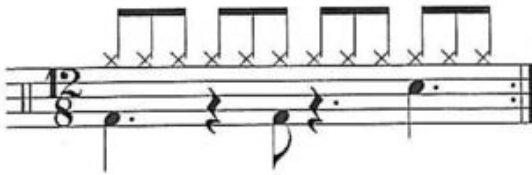
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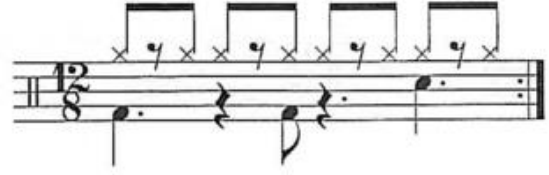
**3** a 

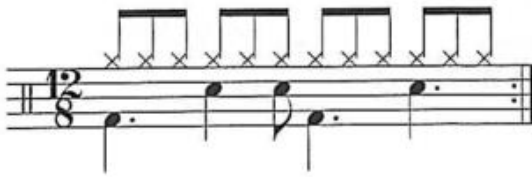
b 

**4** a 

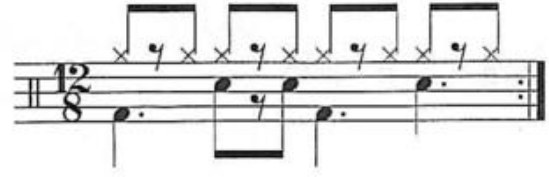
b 

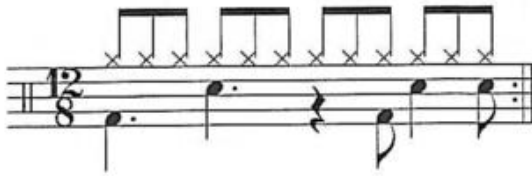
**5** a 

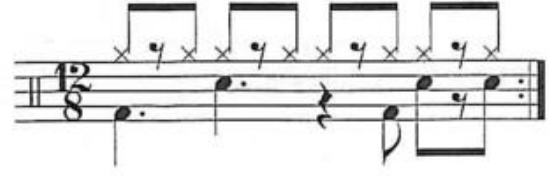
b 


**6** a 

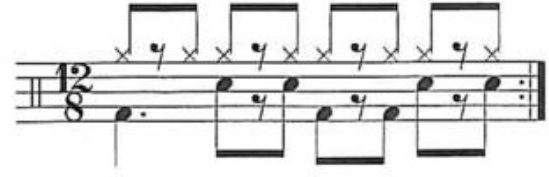
23

b 

**7** a 

b 

**8** a 

b 

# Dotted-quarter note ride patterns

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

## Shuffle Variations

There are a variety of ways to play shuffles, as you will see from the examples below. Patterns 3 and 4 are especially useful for fast tempos, and patterns 4, 5 and 6 work well with either sticks or brushes

**1**

**2**

**3**

**4**

**5**

**6**

## Double Bass

Many of the bass drum rhythms in this chapter can be applied to double bass drums or a double-bass pedal. In addition, drummers who have two bass drums or a double pedal often maintain straight 8th notes with their feet, as in patterns 1 through 6 below, or keep a shuffle rhythm going with their feet as in patterns 7 and 8.

**1**

**2**

**3**

**4**

**5**

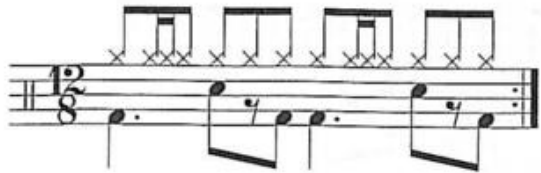
**6**

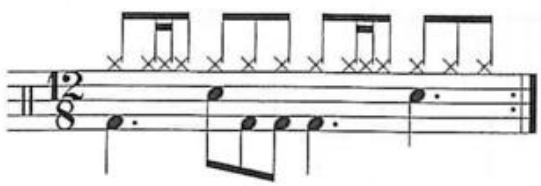
**7**

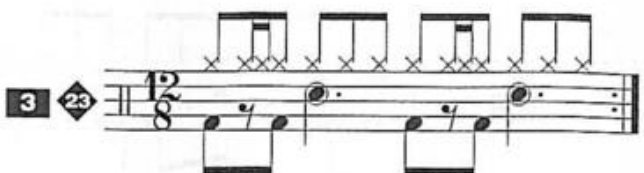
**8**

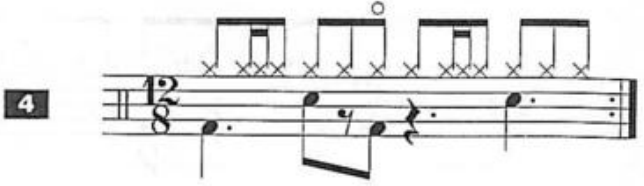
## Ride Variation

The ride pattern in the following examples is especially useful for slow tempos.

**1** 


**2** 

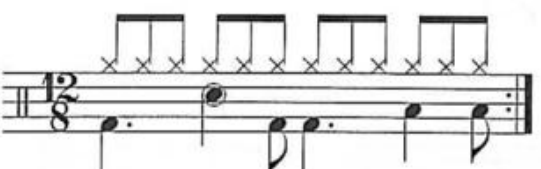
**3** 


**4** 


## Tom-tom Beats

Riding on the floor tom, as illustrated in pattern 4 below, can be applied to many of the patterns in this chapter.


**1** 


**2** 


**3** 


**4** 

## Drumset Colors

**1** 

**2** 

**3** 

**4** 

# Two-bar Patterns

1

2

3

4

5

6 L R L

7

8

**9**

Musical notation for exercise 9, featuring a snare drum line with eighth-note patterns and a bass drum line with quarter notes.

**10**

Musical notation for exercise 10, featuring a snare drum line with eighth-note patterns and a bass drum line with quarter notes.

**11**

Musical notation for exercise 11, featuring a snare drum line with eighth-note patterns and a bass drum line with quarter notes.

**12**

Musical notation for exercise 12, featuring a snare drum line with eighth-note patterns and a bass drum line with quarter notes.

**13**

Musical notation for exercise 13, featuring a snare drum line with eighth-note patterns and a bass drum line with quarter notes.

**14**

R R R R R R R etc.

Musical notation for exercise 14, featuring a snare drum line with eighth-note patterns and a bass drum line with quarter notes. Includes the text "R R R R R R R etc." above the snare line.

**15**

Musical notation for exercise 15, featuring a snare drum line with eighth-note patterns and a bass drum line with quarter notes.

**16**

Musical notation for exercise 16, featuring a snare drum line with eighth-note patterns and a bass drum line with quarter notes.

## 12/8 Fills

Practice the basic fills on this page and the next with both the straight 12/8 feel and the shuffle feel, as illustrated in the charts at the top of the page. Feel free to substitute different snare and bass beats for the ones notated in the charts.

Two musical charts for 12/8 fills. Each chart shows a four-measure sequence. The first measure contains a snare drum pattern of four eighth notes with 'x' marks above them. The second and third measures contain a bass drum pattern of a dotted quarter note followed by an eighth note. The fourth measure is a 'Fill' consisting of four eighth notes with diagonal lines above them. A double bar line with repeat dots is at the end of each chart.

### 4-beat fills

Twelve numbered musical charts (1-12) for 4-beat fills in 12/8 time. Each chart shows a four-measure sequence of eighth notes on a single staff. The notes vary in rhythm and pitch across the charts, providing different melodic patterns for drum fills.



**3-beat fills**

**13**

**16**

**14**

**17**

**15**

**18**

**2-beat fills**

**19**

**21**

**20**

**22**

**1-beat fills**

**23**

**25**

**24**

**26**

## 24 Slow Blues

CD track 24 consists of a slow 12-bar blues in which the following drum part is played.

The notation for track 24 is a 12-bar drum part in 12/8 time, marked with a tempo of 64. It consists of three staves of music. The first staff shows a consistent pattern of eighth notes with 'x' marks above them, indicating a specific drum sound. The second and third staves show similar patterns with some rests and a final measure with a double bar line and a repeat sign.

- 25 CD track 25 is the same as track 24, except without drums. A cowbell maintains the dotted-quarter pulse while a shaker plays straight triplets. Play along with the track using the same beat used on track 24, but then try a variety of patterns from Chapter Three, as many of them will work fine.

## 26 Medium Shuffle

CD track 26 is a 12-bar blues with a medium shuffle feel, played three times through. The first time, the shuffle ride pattern is played on a tightly closed hi-hat; the second time, it is played on a slightly open hi-hat; the last time, the shuffle feel is played on ride cymbal. The bass and snare play a two-measure pattern. Fills are played at the end of each 12-bars. Use the following chart as a guide to the drum part on the recording.

The notation for track 26 is a 12-bar drum part in 12/8 time, marked with a tempo of 100. It consists of three staves of music. The first staff shows a consistent pattern of eighth notes with 'x' marks above them. The second and third staves show similar patterns with some rests and a final measure with a double bar line and a repeat sign. The third staff also includes a section labeled '1', '2', and '3' with different rhythmic patterns.

- 27 CD track 27 is the same as track 26, but without drums. Play along with it using the above chart, but then feel free to play along using other shuffle patterns from throughout Chapter Three.

## Musical Form, Part Three

### Endings

Just as some tunes have an extra few measures at the beginning called an intro, songs can also have a few extra bars at the end, which can be known as an “outro” (the opposite of “intro”), a “coda” or a “tag.” In many cases, the drums play the same pattern used elsewhere in the song. But as with intros, during the ending the drummer might play a simplified version of whatever was played in the song, so as to help indicate that the tune is coming to an end.

#### 28 “Country Living”

CD track 28 contains a slow country ballad in the verse/chorus form. Although previous tracks written in this style have featured songs in which the verses and choruses each contained the same number of measures, that is certainly not always the situation. Either can have any number of measures and either can be longer or shorter than the other. In “Country Living,” the verses are eight measures long while the choruses are only four measures each. The song also contains a two-measure intro with a one-beat lead-in on the drums, as well as an “outro” that uses the same pattern as the intro and the verses.

The chart on the next page shows the complete drum part that is played on CD track 28. To distinguish between the verses and choruses, the ride pattern is different in each and it also switches from hi-hat to cymbal. Also, the snare drum plays cross-stick backbeats during the verses and regular hits during the choruses. Note how fills are used to signal that one section is ending and the next one is about to begin.

- 29 CD track 29 is the same as track 28 except without drums. A cowbell maintains the dotted-quarter pulse, a click sound fills in the 8th notes, and a tambourine plays backbeats as a guide. Play along with the track using the chart from track 28, and then create your own drum part using patterns and ideas from throughout Chapter Three.

### The Bridge

Besides verses, choruses, intros and endings, many songs have another section called a bridge. Generally, the bridge is played only once and is different than the verses and choruses. It might have a different melody, different harmony (chords), different lyrics and/or a different beat or feel. In some songs that have vocals, the bridge might be the section in which guitar, keyboard or other solos are played.

#### 30 “Down ‘n’ Dirty”

Not every blues-style song is written in a 12-bar format, as illustrated by the final song in this collection, heard in its complete form with drums on CD track 30. The song is written in verse/chorus form, and it also has an intro and a bridge. Notice that verses and choruses do not always have to alternate; after the intro two verses are played before the first chorus, and the song ends with two choruses.

The drum part on the intro simply consists of backbeats played on a slightly open, “sloshy” hi-hat. The drum part in the verses emphasizes offbeats in the bass drum, which accent the rhythm played by the rhythm guitar and bass. The drum part in the chorus is more straight ahead, with the dotted-quarter ride pattern switching to cymbal. The drum part on the bridge is in strong contrast to the verse and chorus sections. A shuffle is played on the hi-hat, with snare drum striking on beat three of each bar, creating a half-time feel. Notice how fills and cymbal crashes are used to signal the beginning and end of different sections. A chart of the complete drum part from “Down ‘n’ Dirty” appears on page 79.

- 31 CD track 31 is the same as track 30, except without drums. A cowbell maintains the dotted-quarter pulse, while a tambourine plays straight backbeats during the verses and choruses, and a half-time backbeat (on beat three) during the bridge. Play along with the track using the chart on page 79, and then create your own part using different patterns and fills from Chapter Three.

### Conclusion

The various patterns in this book only scratch the surface of what is possible with drumming. But always remember that the drummer’s first job is to make the music feel good, and a simple pattern played well is more impressive than a complex pattern played badly. When creating drum parts, always pay attention to the form of the music so that you are truly playing the song and not just playing a bunch of beats and fills. Don’t just be a drummer, be a drumset musician!

28 "Country Living"

Intro

♩ 120

Verse 1

Chorus 1

Verse 2

Chorus 2

"Outro"

30 "Down 'n' Dirty"

Intro

$\text{♩} = 127$

Verses 1, 2

Chorus 1

Verse 3

Bridge

Chorus 2, 3

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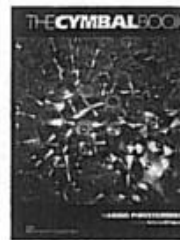
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