

Playing the Drum Set

A Guide for Beginners

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Practical Application 1 – MUSI 5112



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This method assumes that you are already familiar with reading rhythms. If that is not the case, talk to your band teacher or visit www.musictheoryresources.com for help.



So... You want to play the drums?

Let's start at the beginning.

Drum sets started out very simply, and as a way to cover more percussion parts in dance hall, jazz, and Dixieland bands. William Ludwig patented the first bass drum foot pedal in 1909, and that innovation paved the way for other inventions leading up to the drum sets that you will play on today. At right, you see a drummer playing on an early drum set in the Mark Foy Dance Hall Band in 1935.



Gene Krupa, left, was a popular Swing era drummer from Chicago and the first drummer to lead a band of his own. In 1938, he became the first to record a drum set solo while in concert with Benny Goodman at Carnegie Hall. After that, drum solos became a featured part of many jazz bands.



Listening is a very important part of being a great drum set player. In order to find your personal style, find drummers that you admire and listen to how they play. Some great examples include: Buddy Rich, Baby Dodds, Philly Jo-Jones, Tony Williams, Elvin Jones, Ringo Star, Steve Gadd, Terry Bozzio, Neil Peart, Vinnie Colaiuta, Carter Beauford (right), John Bonham, Jimmy Cobb, Jack DeJohnette, Roy Haynes, and Max Roach.



Chapter One:

Anatomy of a Drum Set

In this Chapter, you will learn...

Parts of a Drum, Cymbal,
and Drum Set...



And how
to put it all together!



Anatomy of a Drum Set



Throne



It sounds fancy, but a throne is just the name for the drum set's seat. You'll want to get one that is comfortable. You're going to spend a lot of time sitting on it while you practice!

- 1- Snare Drum
- 2- Bass Drum
- 3- High Mounted Tom
- 4- Low Mounted Tom
- 5- Floor Tom
- 6- Hi-hat
- 7- Crash Cymbal
- 8- Ride Cymbal

Parts of a Drum

Shell

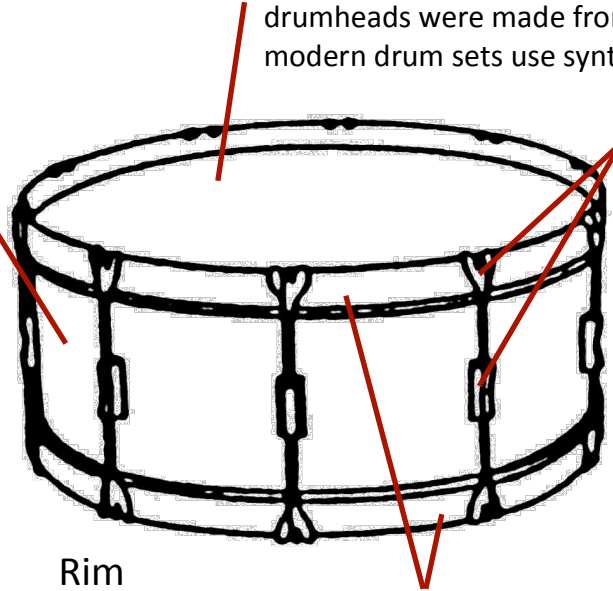
The shell is the outside of the drum. Toms and Bass Drums are most often made from wood. Maple, birch, and poplar are the most popular woods for drums. Maple has a warm, even sound. Birch has a brighter sound. Usually when poplar is used it is covered in a plastic wrap since it's a softer wood. Snare drums can be made of wood or metals such as steel. Metal drums have the brightest sound. Play around on different materials and decide which sound you like best.

Head

The head is the surface of the drum. Drums have a top head that you strike and bottom head that provides resonance. Traditionally, drumheads were made from animal skin, but modern drum sets use synthetic materials.

Hardware

The tension rods, lugs, and other hardware keep the tension of the drum. Hardware is almost always made of metal, usually die-cast steel.



Rim

The rims are the hoops around the drumhead that sits over the top of the head and presses down to keep the head tight. Rims are made of the same metal or wood as the shell.

Drum Set Sizes

Drum sets come in many sizes. Think about what kind of playing you would like to do before you buy a drum set. Typically, drum sets intended to play in a rock style are bigger than drum sets intended for Jazz playing. Drum sets come in 4 or 5 pieces. If it is a 4-piece set, it only has one mounted tom.

Jazz Drum Set

Snare Drum- 14"
Tom 1- 10"
Tom 2- 12"
Floor Tom- 14"
Bass Drum- 18-20"

Rock Drum Set

Snare Drum- 14"
Tom 1- 10-12"
Tom 2- 12-13"
Floor Tom- 16-18"
Bass Drum- 22-24"

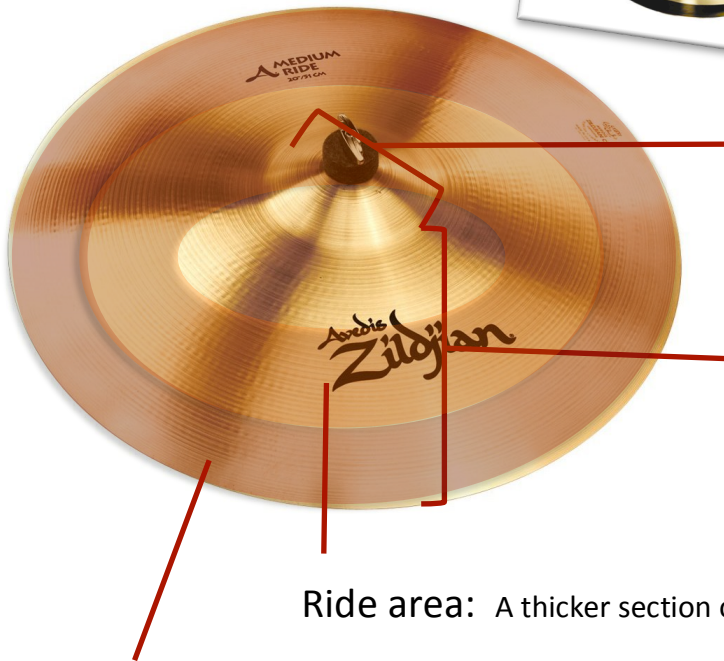
So... ready to buy a drum set?

Here are a few things to keep in mind while you are shopping for a new (or new to you!) drum set:

1. Drum quality is very important. Be sure that you buy a drum set from a reputable music store or someone you trust. If you buy a used drum set, examine the shells thoroughly for cracks and make sure that the rims are not warped.
2. Talk to your band teacher or your drum teacher about what type of set is most appropriate for the style of playing you want to do.
3. It is important that you like the way a drum set sounds! Play around a little bit. You might not be a drummer yet, but you probably know what sounds good (and bad) to you!

Cymbals

There are many kinds of cymbals to choose from when playing drum set. The most common include ride cymbal, crash cymbal, and hi-hat.



Bell

The raised area around the center of the cymbal is called the bell. It has a higher, more “pingy” sound.

Bow

This is the rest of the cymbal, and it’s separated into two parts: The ride area and the crash area.

Ride area: A thicker section of cymbal closer to the bell.

Crash area: A thinner, more tapered section closer to the edge.

Ride Cymbals

This type of cymbal is the primary timekeeper in a drum set performance. The ride should be 18-20” in diameter and a medium to heavy weight, or thickness.

Play a ride cymbal 3-4 inches in from the edge in the “ride” area of the cymbal.

Play a crash cymbal right on the edge in the “crash” area of the cymbal.

Crash Cymbals

This type of cymbal is used for accenting important musical points. The crash cymbal should be 16-18” in diameter and thin enough to produce a fast crash sound.



Hi-hat Cymbals

A hi-hat (or high hat) is used for establishing the backbeat. They should be 13-14" in diameter and should produce a clean "chick" sound when closed and sound clear when open. The hi-hat cymbals are unique, because there are actually two cymbals working together, the top and bottom, and both are mounted on a stand. The top cymbal is held in place by a device called a clutch. The pedal is operated with the foot, and can open or close the two cymbals. The cymbals are also played with the sticks, leading to many sound options.

Other specialty cymbals create unique effects. They're a fun addition to a standard set, but are not necessary when you're first starting out and are not included in the playing examples in this method.



Above: China
Far Left: Sizzle
Near Left: Splash

Putting it All Together

The drums and cymbals should be centralized around you so that you can reach everything comfortably without stretching or twisting. Every player's drum set up may be a little bit different. Set the drums up to accommodate you!

1

Check out the DVD!

Step One: Sit on the throne with your legs and feet pointed slightly out, but otherwise in a comfortable and natural position.



Step Two: Place the bass drum with pedal attached in front of your right foot so that you can operate the pedal. Then, place hi-hat stand directly in front of your left foot.



Step Three: Place the snare drum on its stand between your legs so that the top head of the drum is just a few inches higher than your knees.



Step Four: Place the mounted tom or toms on the bass drum. If you're using two toms, the smaller one should be on your left. Adjust them at an angle toward your body so that you can clear the rim comfortably and strike the head with the side of the stick tip.



Step Five: Add the floor tom to your immediate right. The height should be adjusted approximately the same as your snare drum. Angle it slightly toward your body.



Step Six: Add the crash cymbal above and to the left of the smaller mounted tom. Tilt slightly toward you so that the shaft of the stick will strike the edge of the cymbal. Add the ride cymbal above the bass drum and to the right of the mounted tom*. Position the ride so that the stick can strike 3-4" from the edge.

* If you are using a five-piece drum set with two mounted toms, the cymbal placement will be slightly different. Raise the ride cymbal into the space above and outside of the larger mounted tom.

A Drummer's Eye View

Here is how the drum set will look from your point of view as you set up.



Step 3
Bass, Hi-hat, and Snare



Step 5
Add Mounted and Floor
Toms

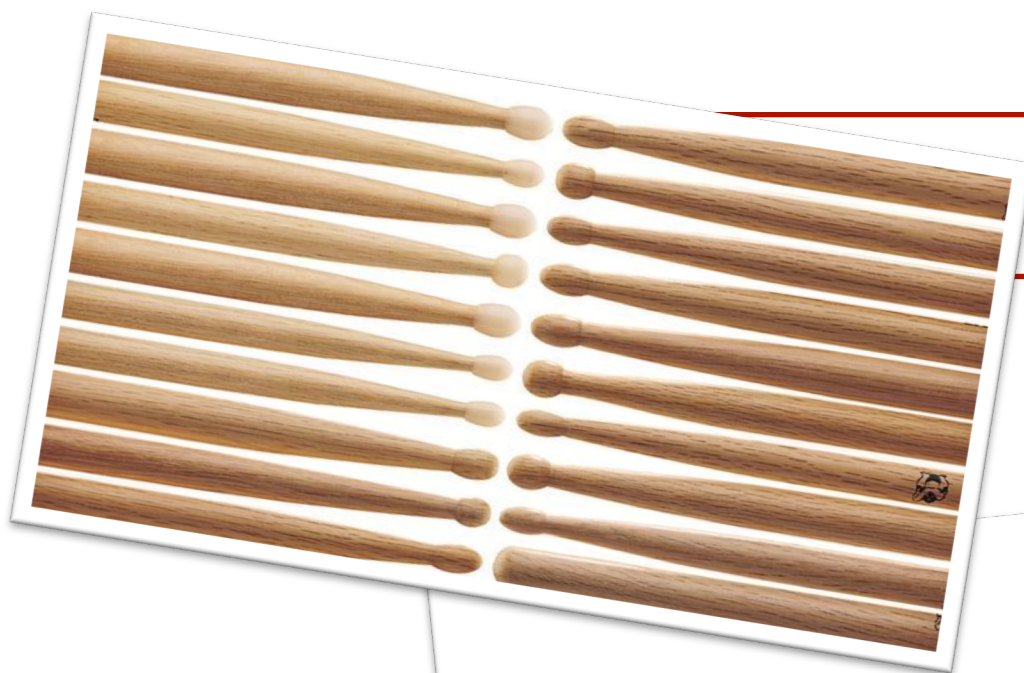


Step 6
Entire Set In
Place- All Drums
and Cymbals

Chapter Two:

Hands

In this Chapter, you will learn...



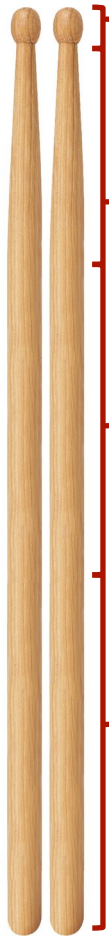
Types of
Sticks

And how to
hold them
when you play
drum set!



Pick a Stick

There are as many different types of drum sticks as you can imagine, so how do you know what to buy? Learn about the different features of a drumstick to make a decision that is right for you.



Tip

The tip of the stick comes in many shapes, and it is the main factor affecting the sound you will hear.

Shoulder

The shoulder of the stick is where it starts to taper, and affects the weight distribution and the rebound of the stick.

Shaft

The shaft continues to taper, which affects the feel and performance of the stick. A longer taper will make a more flexible drumstick, while a shorter taper will make a more stiff drumstick.

Butt

The thickest part of the stick is the bottom. Thickness affects durability, weight, and feel of the stick in the hand.

When buying sticks:

- Roll them on a flat surface to make sure they are not warped.
- Strike each stick on a hard surface and listen to the pitch it makes. Make sure your pair matches!
- Inspect the sticks for any abnormalities in the wood.

Wood Types

Hickory

Hickory is the most popular type of wood for drumsticks. It is heavy and dense, and can absorb a lot of shock, which reduces the amount of fatigue you will feel in your hands and wrists.

Maple

Maple is lighter and less dense than hickory, but can provide a bigger stick without the extra weight. Maple sticks are best for playing fast and light without a lot of volume.

Tip Shapes Affect Your Sound!

Which sound do you prefer?



Acorn
Full, Fat
Sound



Ball
Clean, Bright
Sound



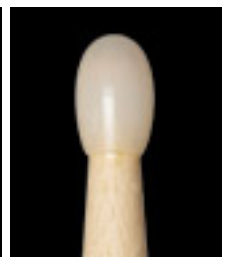
Barrel
Full, Punchy,
Loud Sound



Oval
Broad, Mid-
Range Sound



Teardrop
Rich, Dark,
Low Sound



Nylon
Bright Sound
Durable!

But not just any stick!

You probably already have some drumsticks for concert band, but those sticks won't necessarily be the sound you will want on drum set. **Start out with 5A or 7A sticks**, and experiment from there. You will soon learn whether you like heavier or lighter sticks, longer or shorter sticks, and what sound you like from the tip of the stick.

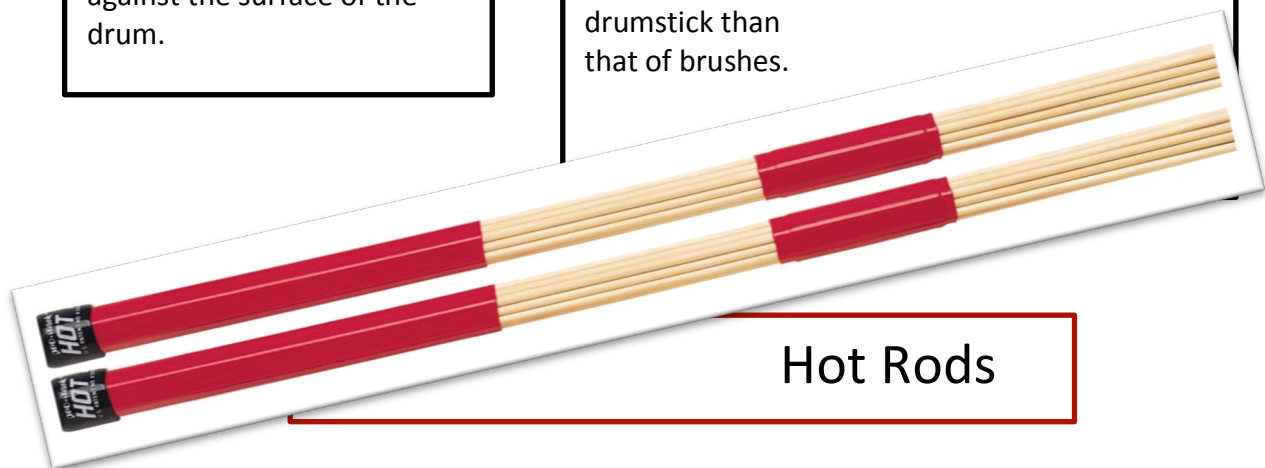
Specialty Sticks and Brushes

Brushes



Brushes are very versatile implements. They feature a spread of bristles made of wire, nylon, or other plastics. Like sticks, they can play at a variety of dynamics, but unlike sticks, they can also play a legato style with sustained sound from the brush dragging against the surface of the drum.

Hot rods, also called splash sticks or rutes, are bundles of bamboo, birch, or jute dowels. They provide a warmer acoustic tonality and a softer dynamic than drum sticks, but provide a “crack” closer to the sound of a drumstick than that of brushes.



Hot Rods

Get a Grip!



Matched Grip

This is the type of grip that you already use in concert band. It's the most common grip used in snare playing. The stick should be held between the first knuckle of the forefinger and the thumb a third of the way from the butt of the stick. Close the other fingers loosely around the stick.

2

Check out the DVD!

Traditional Grip

This grip uses matched grip for the right hand. The left hand, though, is quite different. The stick is held in the socket between the thumb and first finger at the same point on the stick as it would be in match grip. Work with your percussion teacher or band director to develop great traditional grip technique.



Grip Tips

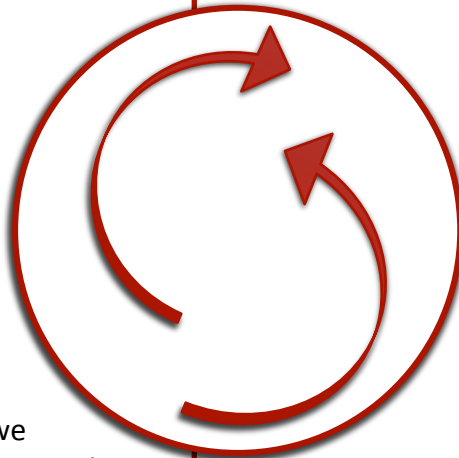
- Start with Matched Grip. You already know this grip! This is the type of grip that will be used in the DVD examples for this book.
- Think of the stick as an extension of your arm.
- If you have trouble hanging on to the sticks while you play, try grip tape.

Brush Technique

Brushes are most commonly used on jazz ballads. The art of playing with brushes is very different than sticks. There are two main techniques for playing brushes.

Stir the Soup

In this technique, both hands will swirl around the drum while making constant contact with the drumhead. Your left hand will move clockwise while your right hand will move counterclockwise. Your brushes will meet at two points in the circle. If we imagine a clock face superimposed on the drumhead, it will happen at 2:00 and 8:00. They will cross at the 2:00 position on beats 1 and 3, and cross at the 8:00 position on beats 2 and 4.



3

Check out the DVD!



Stir and Tap

In the second technique, you will combine what you already know from the “Stir the Soup” technique while adding something new. The left hand will make a large circle on the left and rear portion of the drum. The right hand will tap the desired rhythm pattern while making a smaller and more elliptical shape in the right front portion of the drum. The hands will cross less frequently, but may still cross from time to time.



You can also combine these two methods for yet a third unique sound!
Check out the DVD for more



Chapter Three:

Feet!

In this Chapter, you will learn...

Anatomy of
the Pedals

How to play
the pedals



And get a
chance to try it out!



Anatomy of a Pedal



Mallet Head

The head is the part of the pedal that hits the drum. It is usually made of felt, wood, plastic, rubber, or a combination of these materials.

Chain

The chain mechanism is pulled down to make the mallet kick forward. This is why a drum pedal is sometimes called a kick! It controls the amount of pressure you need to use to move the mallet and how much rebound the mallet has after it hits the drum.

Footplate

This is where your foot presses down to make the whole mechanism work!



Heel Up

The heel is raised off the pedal surface while the ball of the foot operates the pedal. After striking the drum, the foot

immediately returns to the up position. It is often used in loud passages, since the entire leg and toes are involved in creating the sound. While the heel up position has many uses, most beginners use heel down, and that is the position we're going to use in this method book.

Or Heels Down?



Heel Down

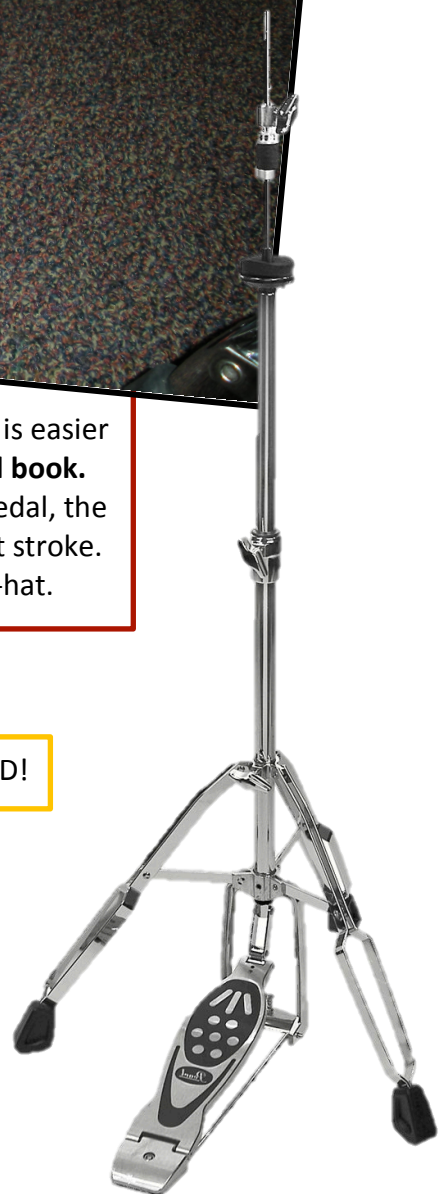
In this position, the entire foot contacts the pedal. It is the most natural position for the foot, so it is easier to start with. **This is the stroke we will use in this method book.** The ankle produces the stroke. After pressing down the pedal, the foot returns to the original position to prepare for the next stroke. This technique will be the same for both bass drum and hi-hat.

4

Check out the DVD!

Hi-Hat Pedal

The hi-hat pedal is very similar to the bass drum pedal. It still has a footplate, and you can see it looks almost exactly like the bass drum footplate. There is still a chain mechanism, but in the hi-hat it is hidden inside the shaft of the stand. The main difference is that instead of a mallet head, the chain is connected to a rod. That rod is in turn connected to the clutch that holds the top hi-hat cymbal. The bottom cymbal is fixed in place, and the top cymbal is adjustable.



Are you ready to **play?**

Of course you are! That's why you're using this book! Because legs are likely our weakest limbs rhythmically, we're going to start with the feet first. Set your metronome at a slow tempo and work to increase the tempo at small increments. Make sure that you are using the heel down technique all the way! Be careful- this exercise is like a little tongue twister for your feet. ☺



Check out the DVD!

Practice these foot builder exercises by playing
Bass Drum and **Hi-Hat** using the feet only.

The image contains six staves of musical notation for foot builder exercises. Each staff begins with a double bar line and a 4/4 time signature. The notation uses solid black dots for bass drum and 'x' marks for hi-hat. The exercises consist of various rhythmic patterns including eighth notes, quarter notes, and rests, designed to be played with the feet only.

Chapter Four:

Let's Play!

In this Chapter, you will learn...

How to read drum set music...



And how
to play in three styles!



You will learn about 3 styles:

ROCK *SWING* **LATIN**

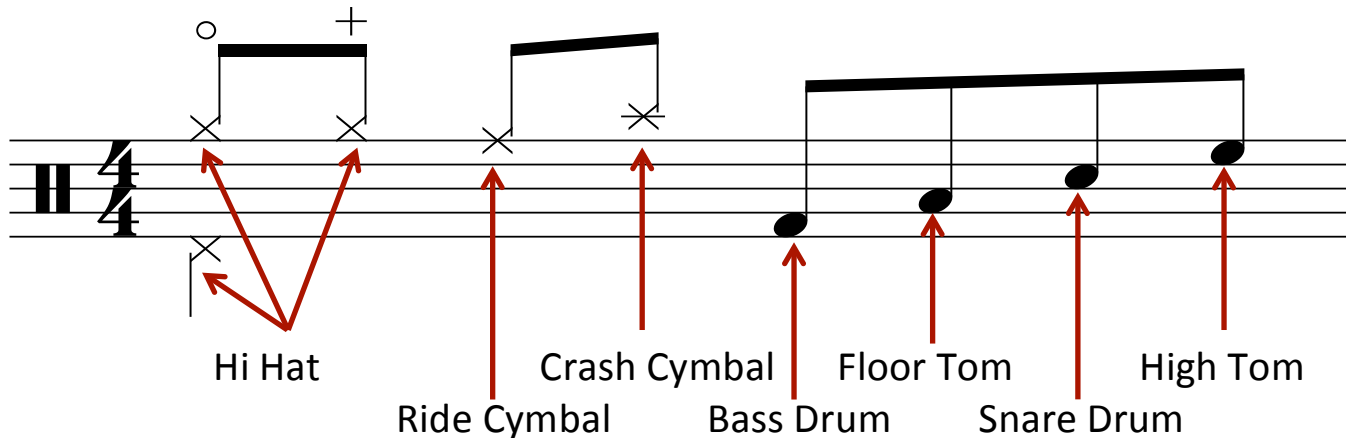
But no matter what style you're playing in, there are a few things to keep in mind that will help you to play well.

1. Start slowly. Practice each measure of the exercise individually many times before you move on. Playing it right once isn't enough!
2. Use a metronome to ensure you're keeping a steady pulse.
3. Isolate each hand and foot alone before combining elements.
4. Use good posture and sit up straight so that you can reach all parts of the drum set.
5. Watch the DVD for help on each exercise and many of the beat patterns included in this method book.



I have to read how many notes at once?

Drum set notation can be a bit confusing, but if you know what you're looking at, it's no big deal! All notations in this method book will be written for only ONE mounted tom. As you feel more comfortable, you can move those notes around to both toms, but for now let's stick with just one. Let's get started...

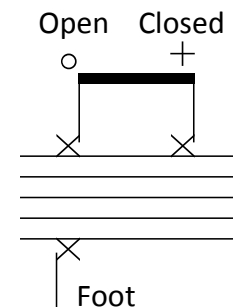


Any note with an X note head represents a cymbal.

Any note with a solid note head represents a drum.

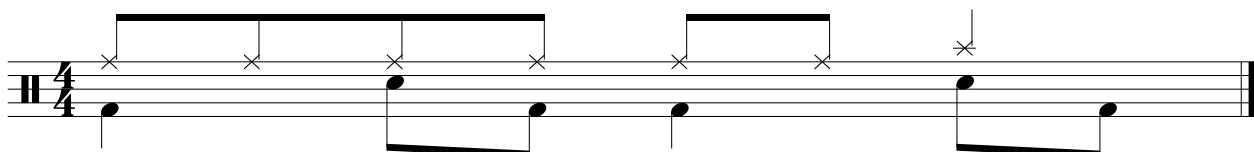
But WAIT! There are three notes for hi-hat?

The two hi-hat notes above the staff indicate you should play the cymbal with your stick. A hi-hat note with an o represents an open hi-hat; so open it by letting up with your foot. Any note with a + represents a closed hi-hat, so close the cymbals together with your foot. If nothing is indicated, assume that the hi-hat is closed. The note below the staff indicates to play the hi-hat with your foot. Open and close using the foot pedal to get a "chick" sound.



Quiz Yourself!

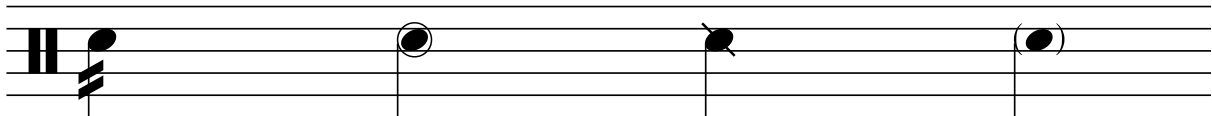
Based on what you have just learned, can you figure out what you should play in the measure below?



Advanced and Alternate Notation

While you will be able to play a majority of drum set music with what you already learned, there are many other unique symbols that you may see when playing drum set. Here are some examples of many of those.

Specialty Notation for Snare Drum



Diddle

A shorthand way of writing rhythms when repeated on one drum. This example would be four 16th notes.

Cross Stick

The stick lays across the drum and is played by striking or knocking the shaft of the stick against the rim of the snare.

Rim Shot

Strike both the rim and head with one stick to create a pop. Be careful to play only ONE sound, not a flam.

Ghost Note

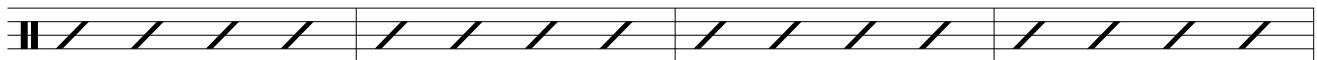
These notes are played very softly and are said to be “felt” and not heard or called an anti-accent.

Slash Notation

Sometimes, a chart doesn’t show notes, just slashed lines. This implies that the drummer should “keep time” in an appropriate groove. Then, it’s up to the musician to play the music best. You must have a comprehensive knowledge of the music style in order to do that appropriately. The good news is that the following pages will help you build that musical vocabulary!

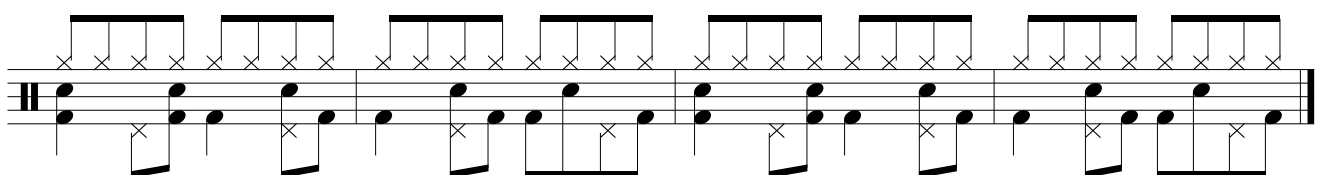
For example, when you see this...

□=112 Bossa Nova



...it means you should play this!

□=112 Bossa Nova



Coordination Exercises

Before we can bang away with all four limbs, we have to start with Two-Way Coordination.

RIGHT HAND: Ride Cymbal
LEFT HAND: Snare Drum

RIGHT FOOT: Bass Drum Pedal
LEFT FOOT: Hi-Hat Pedal

Hands Alone Exercises Play 4-8 times each.

A. B. C.

Cym. S.D.

4

D. E. F.

Feet Alone Exercises Play 4-8 times each.

7 A. B.

B.D. H.H.

6

Check out the DVD!

Practice Tips:

- Start Slowly!
- Always Use A Metronome!
- Repetition is Essential!



Choose Your Own Drum Set Adventure!

Do these two-line exercises the following ways:

- | | | |
|-------------------------|--------------------------|--------------------------|
| 1. Right and Left Hands | 2. Right and Left Feet | 3. Right Hand and Foot |
| 4. Left Hand and Foot | 5. Right Hand, Left Foot | 6. Left Hand, Right Foot |

And, practice with the following variations:

1. Play each measure alone 4 times in a row.
2. Play two measure segments 4 times in a row.
3. Play each row all the way through left to right.
4. Play down the first measure of each line, then the second, then third, and finally fourth.
5. Play down the first two measures of each line, then the last two.



Check out the DVD!

Rock is the first style we're going to learn. It's been the most popular style of drumming since the 1960's, and it might even be the reason that you wanted to learn to play the drums! Even though you didn't know it, everything you've been doing so far in this book was to set you up for this style. It's our first step because it is based on straight eighth-note rhythms you are already familiar with.

Rock Drumming is:
80% Drums
20% Cymbals

Listening is a very important part of becoming a great drummer! Listen to these great examples of rock drummers and take note of the things that you like in their playing.

- Ringo Starr (The Beatles)
- Carter Beauford (Dave Matthews Band)
- Jon Bonham (Led Zeppelin)
- Terry Bozzio (Frank Zappa)
- Vinnie Colaiuta (Sting)
- Neil Peart (Rush)
- Phil Rudd (AC/DC)



Check out the DVD!

All rock exercises in this book are represented on the DVD. Check it out!

Rock Beats

These basic beats progress from easy to more difficult. Start slowly and practice each until you're comfortable. It's a good idea to practice hands and feet separately when starting a new exercise.

Cym.
S.D.
B.D.
H.H.

4

3 4

5 6

7 8

9 10

11 12

Mix and Match Your Own Rock Beats

Practice each cymbal and rock pattern many times until you're comfortable. Choose any cymbal pattern. Then, choose any of the rock rhythms, and combine. (Examples: A1 or F21) Mix and match the patterns in as many combinations as you can imagine!

The image displays musical notation for various cymbal and rock patterns, organized into two main sections.

Cymbal Patterns (H.H. and Ride):

- Pattern A:** H.H. (4/4) with four eighth notes.
- Pattern B:** H.H. (4/4) with a sequence of eighth notes.
- Pattern C:** H.H. (4/4) with a sequence of eighth notes.
- Pattern D:** Ride (4/4) with a sequence of eighth notes.
- Pattern E:** Ride (4/4) with a sequence of eighth notes.
- Pattern F:** Ride (4/4) with a sequence of eighth notes.

Rock Rhythms (S.D. and B.D.):

- Patterns 1-4:** S.D. (4/4) with various eighth and quarter note combinations.
- Patterns 5-8:** B.D. (4/4) with various eighth and quarter note combinations.
- Patterns 9-12:** B.D. (4/4) with various eighth and quarter note combinations.
- Patterns 13-16:** B.D. (4/4) with various eighth and quarter note combinations.
- Patterns 17-20:** B.D. (4/4) with various eighth and quarter note combinations.
- Patterns 21-24:** B.D. (4/4) with various eighth and quarter note combinations.

Rock Fills

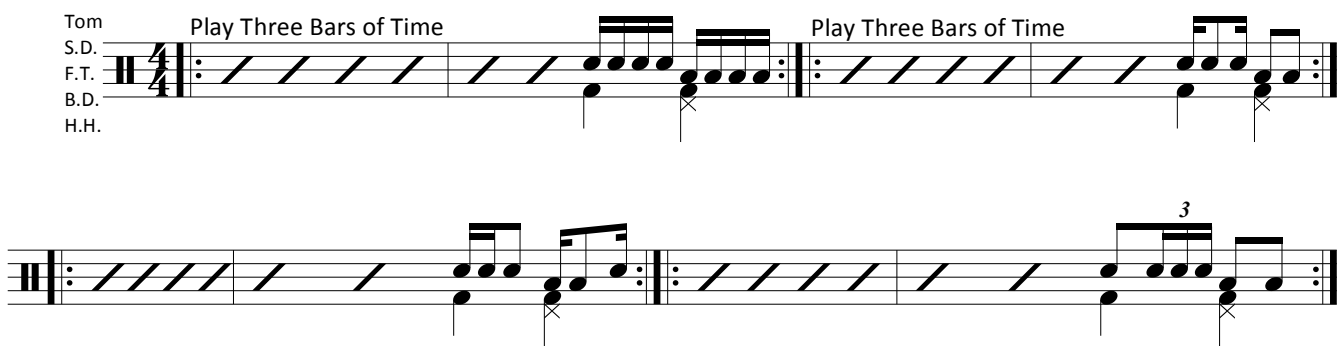
A drum fill is a short percussive exclamation that “fills” up a portion of music and acts as a bridge between musical phrases. This must be played in the same time and style as the rest of the music. It’s like a short solo, usually from 2-4 beats, but as long as 2 measures. Work on the following fills as you build your bag of tricks!

Always practice fills in the context of the music. For these exercises, play four bars of your favorite rock beat, then the fill, and then continue in time. Practice with a metronome to keep steady time.

Two Beat Fills

Tom
S.D.
F.T.
B.D.
H.H.

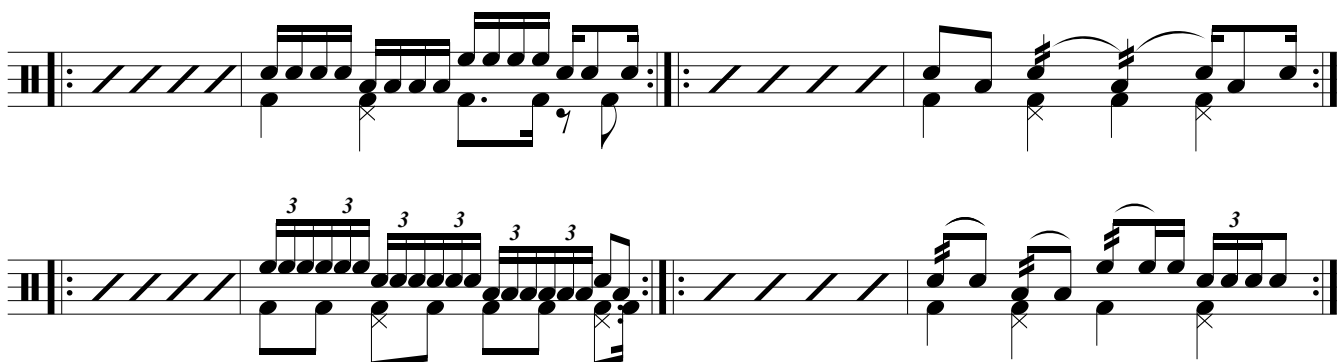
Play Three Bars of Time



Three Beat Fills



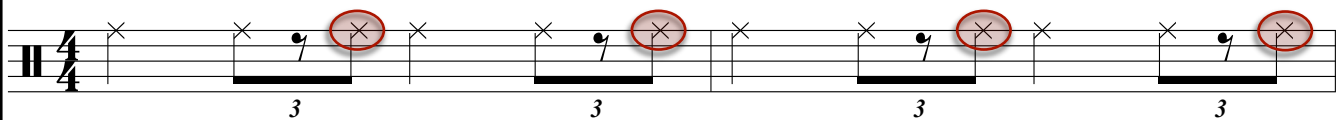
Four Beat Fills



Swing, Swing, Swing

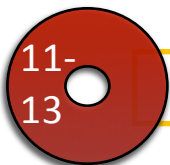
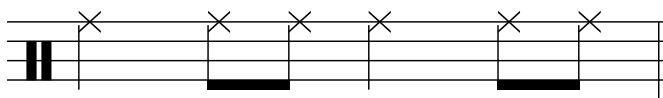
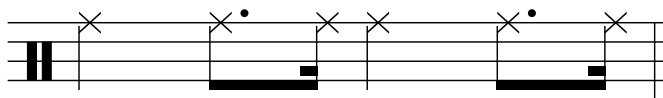
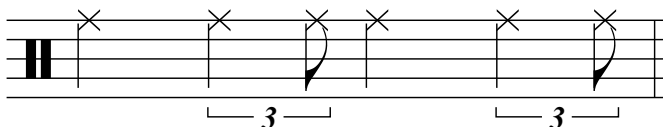
Jazz is one of the most expressive and musical styles a drummer can play. The swing beat, which has a triplet feel, is the hallmark of jazz drumming. It was the most popular style of music for many years, all the way from the 1890's up to the 1940's. While you can play swing rhythms either on ride cymbal or open hi-hat, we'll use the ride cymbal in this method. The bass and snare drums are used much less frequently and are played more softly than they were in the rock style.

Basic Swing Rhythm Pattern



Emphasize the last note of the triplet. It should be played like a pick up to the note after. A slight emphasis on the back of the beat may not be notated, but it is implied.

You may see swing patterns written any of the following ways. Remember that no matter how they are notated, swing should ALWAYS sound like the pattern above.



Check out the DVD!

Each of the swing exercises used in this book are represented on the DVD. Check it out!

Jazz Drumming is:

80% Cymbals

20% Drums

Listening is a very important part of becoming a great drummer! Listen to these great examples of jazz drummers and take note of the things that you like in their playing.

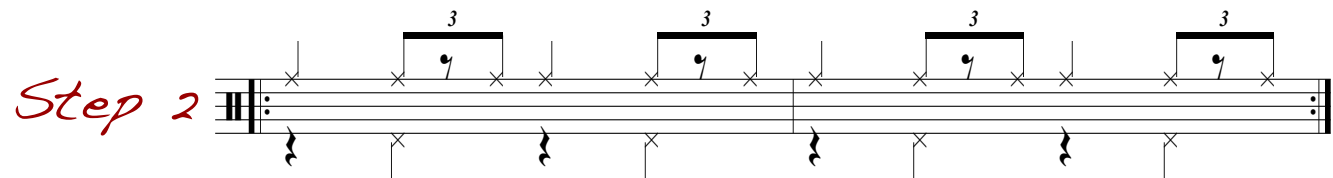
- Gene Krupa
- Jimmy Cobb
- Roy Haynes
- Elvin Jones
- Max Roach
- Tony Williams
- Buddy Rich

Basic Swing Pattern

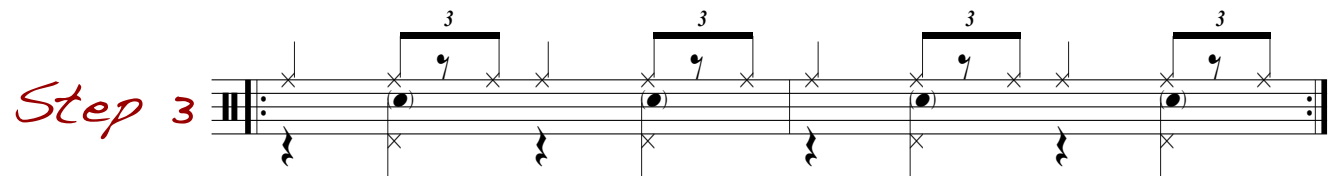
Let's build up our basic swing pattern one step at a time...



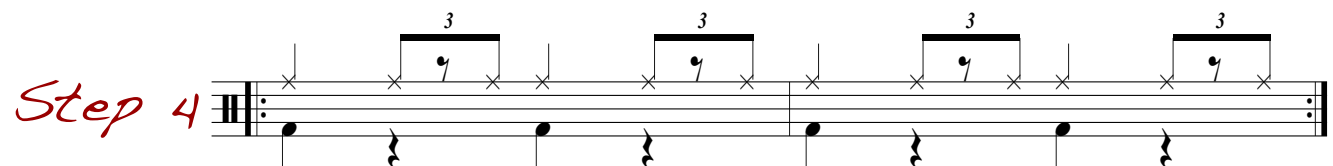
First, use your right hand to play the swing pattern on the ride cymbal. Don't forget to play the implied accent on the backbeat.



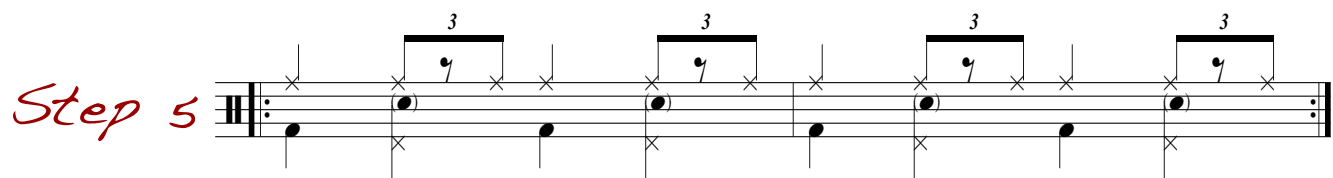
Next, add the hi-hat on beats 2 and 4. Be sure that you're using the heel down technique.



Add a light tap on the snare to line up with the hi-hat on beats 2 and 4. Remember the ghost notes from notation?



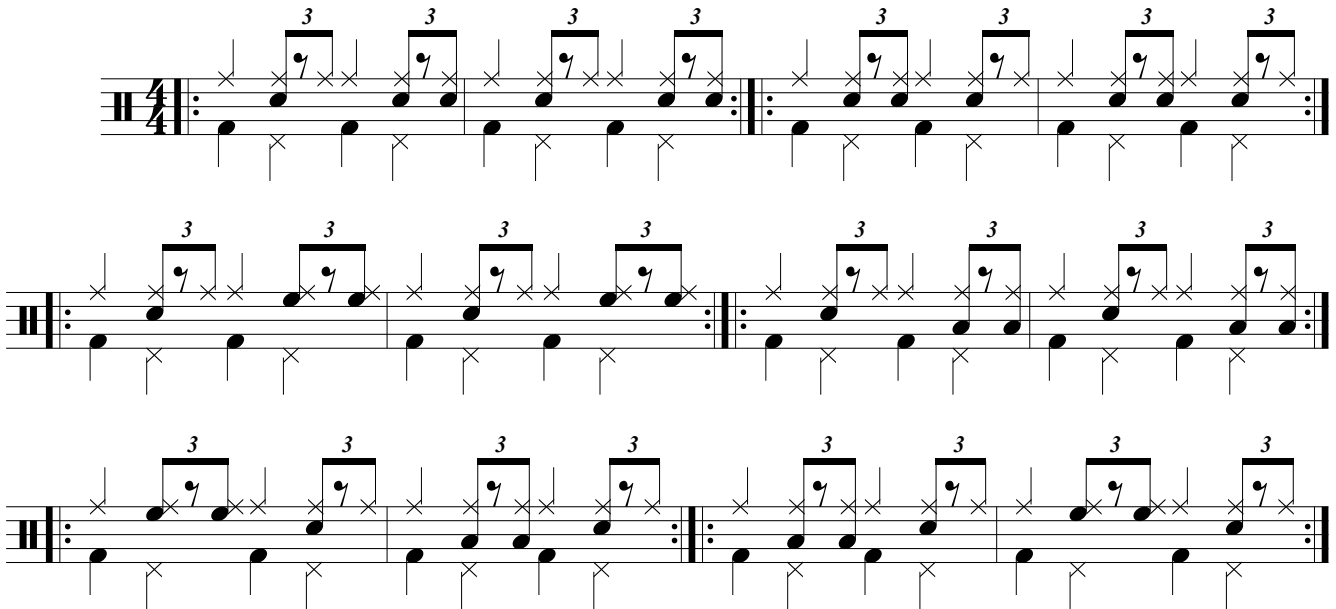
Hold off on beats 2 and 4 for this step- just focus on a light tap on the bass drum on beats 1 and 3. Don't forget- heels down!



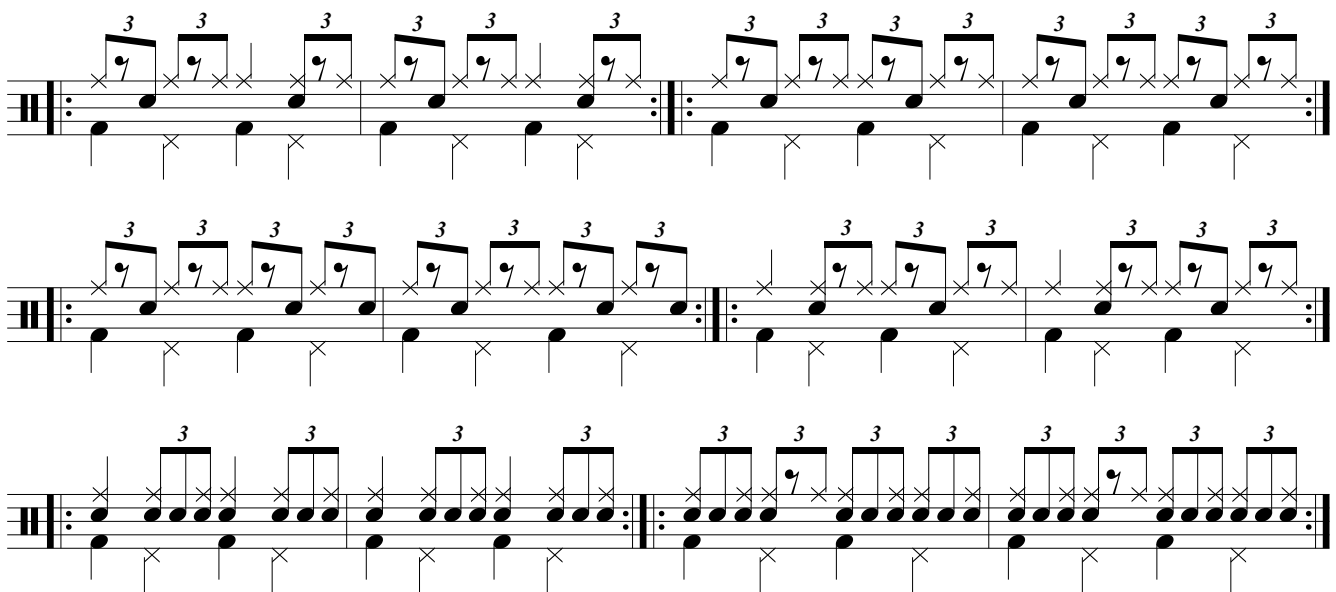
Finally, put it all together! And, voila! A swing beat!

Embellishing Swing

Now that we've got a solid grasp on the swing pattern, let's jazz it up a little! We can embellish the basic beat in many ways. These exercises add more excitement to the left hand while still maintaining the basic beat. Practice each example hands alone first, and then add the feet. Repeat as needed, and then make up your own ideas!



On the examples that follow, the embellishments are all written for snare. However, try mixing it up by playing them on either the mounted or floor toms, or even on crash cymbal!

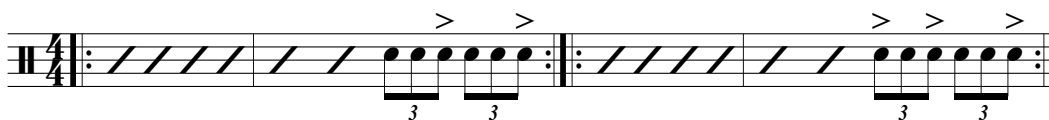


Now mix it up some more! Play all the exercises on page 29 & 30 on hi-hat instead of ride cymbal. Use an open hi-hat on beats 1 & 3. Close the hi-hat on beats 2 & 4.

Jazz Fills

Just like rock, jazz music uses fills to connect musical phrases. And, just like rock, you should practice fills while playing in time. Using any of the beats you liked from the previous two pages, play four bars of a swing pattern leading up to each fill. Practice each exercise first on its own until you are comfortable, and then try connecting all of them to play down the whole page! When you're done, make up your own fills!

Two Beats



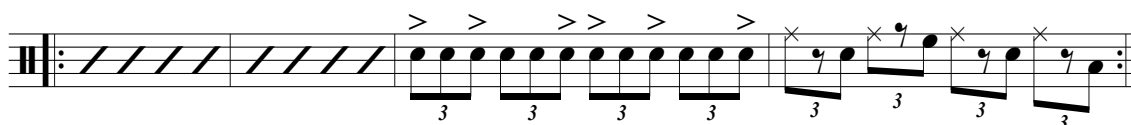
Three Beats



Four Beats



Two Bars



Make these fills even more exciting!

Vary the accents onto other triplets. Or, move the accented notes from the snare drum to the toms or cymbals for more variety in your fills. Play around and decide what you like!

Hot Latin Beats

The Latin and Afro-Cuban cultures have rich musical traditions with exciting and unique rhythmic bases. Rhythmic elements from West African music are infused with Latin rhythms to create new and exciting styles. All of these rhythms are based on dances unique to the countries of origin. Latin charts require percussionists who can recreate these unique beats as authentically as possible, and in order to do so it is important to understand the basic elements of the dances that inspire these styles. Along with learning the rhythm, you will learn a little about the dances in this section. There are many Latin and Afro-Cuban styles, and this section represents the top 10.

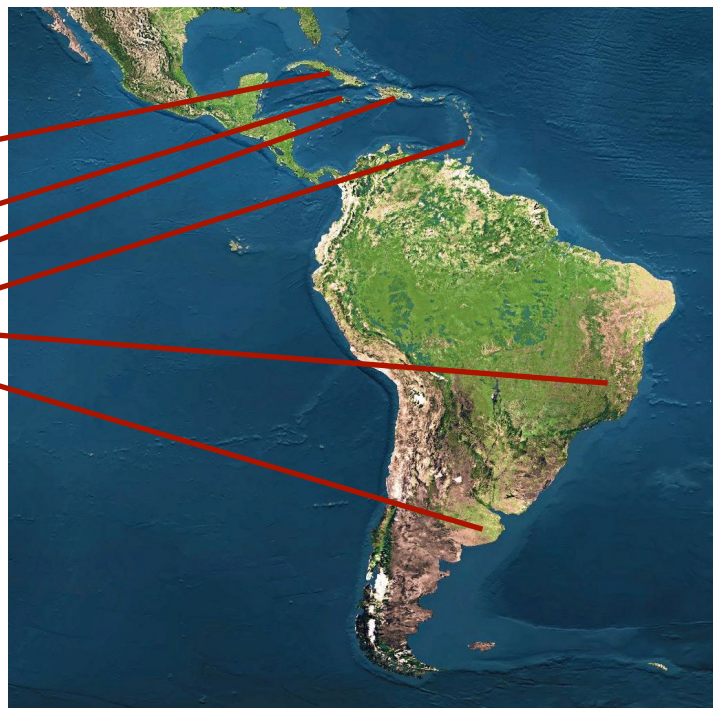
Where do the styles come from?

Cuba- Mambo, Salsa,
Montuno, and Cha-Cha
Jamaica- Raggaee
Dominican- Merengue
Martinique- Beguine
Brazil- Samba and Bossa Nova
Argentina- Tango



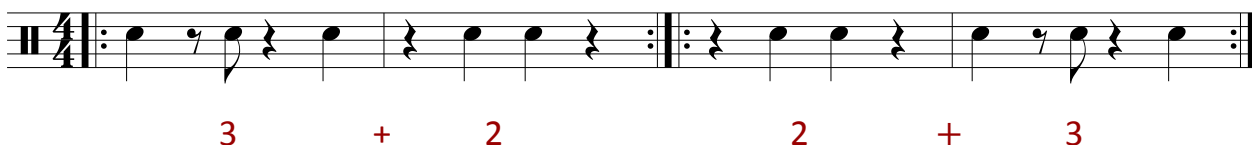
Check out the DVD!

The Latin rhythms described here are featured on the DVD.



Clave Rhythm

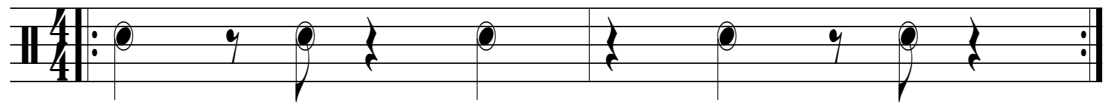
The clave rhythm is one element that you will notice again and again in Latin beats. Clave in this context does not refer to the instrument you may have played in band. Clave is the Spanish word for “key”, and it is the key rhythm found in Latin beats. It is arranged in either a 3+2 or 2+3 pattern, referring to the number of notes in each measure. They are often played cross stick on the snare.



Building Up a Bossa Nova

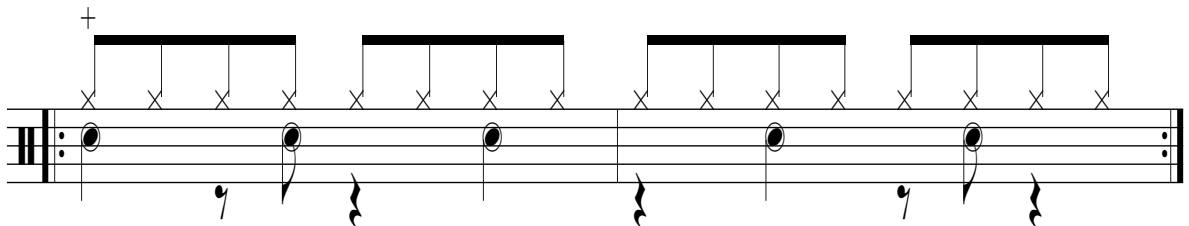
Bossa Nova is a dance style from Brazil that enjoyed immense popularity in Rio de Janeiro in the 1960's. It is a blend of samba dance style with jazz influences. Samba dancing is characterized by taking three steps over two beats. This syncopated feeling is evident in the bossa nova as well. It uses the 3+2 clave rhythm. One of the most popular Bossa Nova tunes is "Girl from Impanema" by Joao Gilberto.

Step 1



Start with the 3+2 Clave Rhythm on snare using the cross stick technique.

Step 2



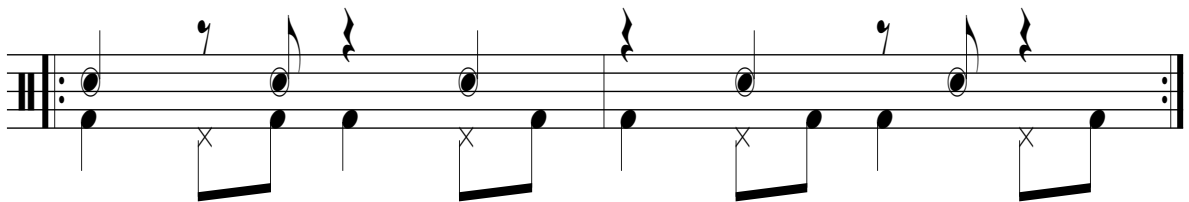
Add eighth notes on the closed hi-hat. Notice how your clave rhythm lines up.

Step 3



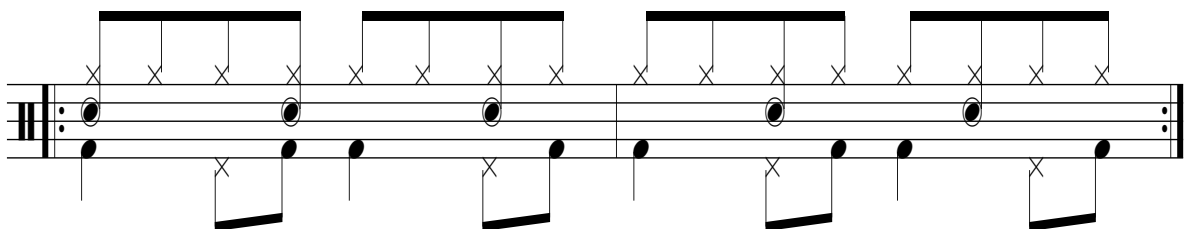
Go back to the clave rhythm on snare and add bass drum. This step is tricky! Repeat many times until you feel comfortable.

Step 4



Once that bass drum is working well for you, add the hi-hat with your foot.

Step 5

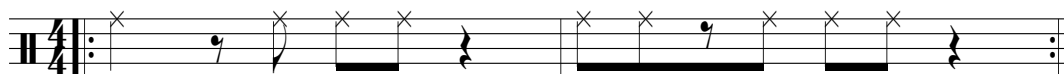


Finally put it all together! Great Bossa Nova Beat!

Assembling the Samba

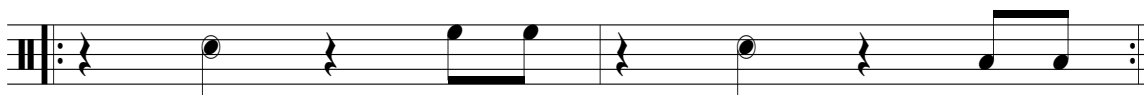
Like the Bossa Nova, Samba is a Brazilian dance style. In fact, the Bossa Nova is an offshoot of Samba style. Samba originated in Rio de Janeiro with former slaves who combined their African rhythm and dance styles with new Brazilian styles they were exposed to. It features a unique samba rhythm played on the dome of the ride cymbal. The example you see below is written in 4/4 time, but samba is often written in 2/2 time as well.

Step 1



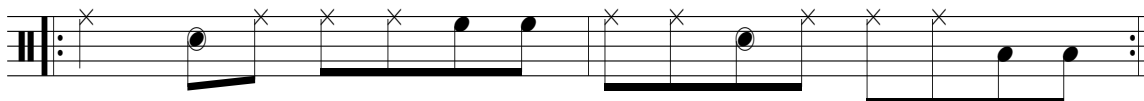
Let's isolate each element before putting them together. First, the right hand on the dome of the ride cymbal.

Step 2



Now the right hand: The cross stick on snare happens on beat 2. Then, on beat 4 you will use the mounted tom in the first measure and the floor tom in the second measure.

Step 3



Put both hands together. Every eighth note will be filled.

Step 4



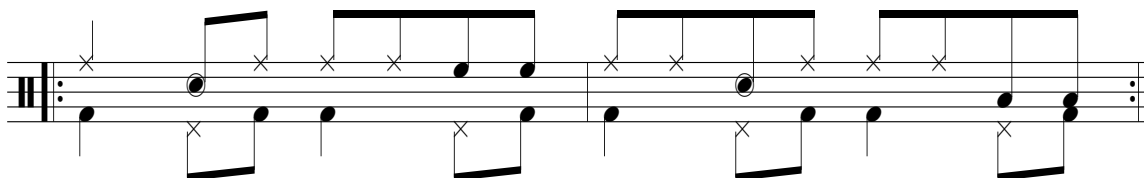
Try the bass drum by itself first before integrating any other elements.

Step 5



Add the hi-hat with foot to fill in the gaps. Do you hear the similarity to the Bossa?

Step 6



Finally, put all the elements together and you'll have a hot Samba beat!

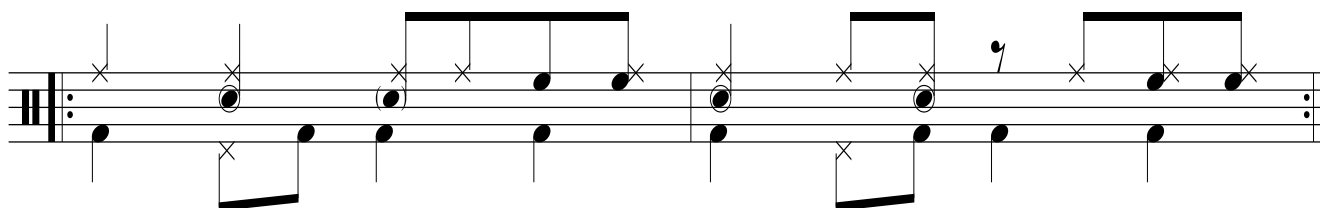
More Hot Latin Beats

Now that we've shown you how to build up a few Latin beats, follow the same idea of isolating elements and building up while you learn these other Hot Latin Beats!

Mambo

Cuba

Cuba has a rich tradition of dance styles, and the mambo is one of its most popular. It was first invented in the Havana casinos in the 1940's where Americans had brought their jazz influences along with their money for gambling! Mambo dancers in Cuba and Mexico describe the dance as being "free" but with complicated footsteps. However, it wasn't popular in the US until many years later because it was called too complicated and undisciplined to teach. You will hear the 2+3 clave rhythm with a slight twist.



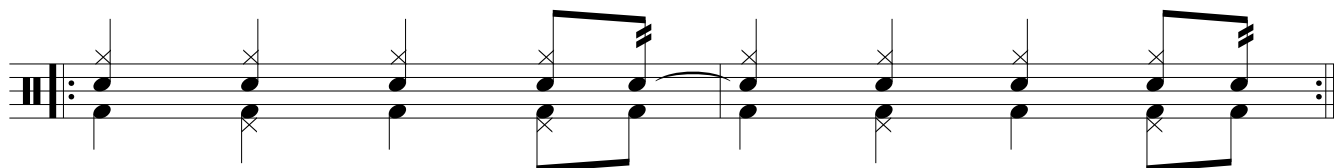
Take Note: Be careful! The snare uses cross sticks on beat two and three in the first measure but moves to 1 and the "and" of 2 in the second measure. Then to top it off, move to the mounted tom on beat 4. The cymbal also moves around a lot, so be sure to work each hand out separately before putting the hands together and certainly before adding the feet.

Argentina is Brazil's neighbor to the south, but you won't notice too many similarities between the Samba above and this beat. The tango is a sultry dance that originated in Buenos Aires in the 1890's. It has since spread around the world and is one of the most popular world ballroom dance styles. The dance consists of five steps landing on the counts for 1, 2, 3 & 4.

The dancers hold each other in a very tight embrace while taking small steps. The dancers will often use deep dips and elaborate spins.

Tango

Argentina

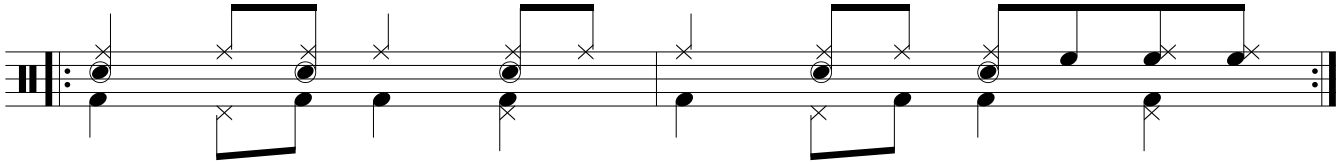


Take Note: This is one of the easier Latin beats, but still practice hands alone and feet alone before combining all elements. You will notice some rolls in the snare drum. Be sure to keep those rolls nice and open. The tango often starts slowly and dramatically and speeds up!

Cha-cha

Cuba

The name “cha-cha” is an onomatopoeia for the shuffling sound of the dancers’ feet. There is no step on the first beat of the dance. The basic steps are on 2, 3, 4, and 1, but can be spoken to match the dance as “2, 3, cha-cha-cha”. The dance features lots of hip movement. It was developed in Cuba in the early 1950’s and spread all around the world.

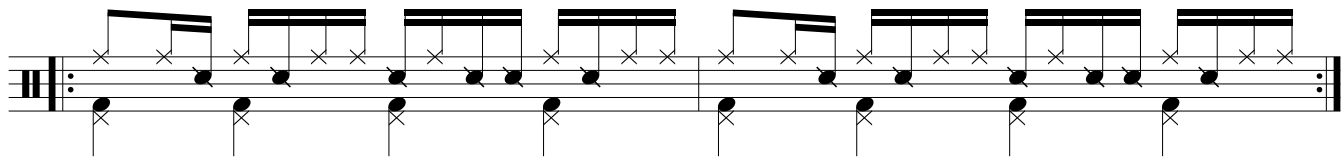


Take Note: The left hand plays on the dome of the cymbal. The right hand plays both cross sticks on snare and the mounted tom in the second measure. Did you notice the 3+2 clave rhythm? Be sure to isolate that and build up from there like you did with the bossa nova pattern.

Montuno is a very old style of dance. It is most commonly played with a piano as the melody instrument, and features a lot of internal syncopation. Because it is so repetitive, montuno typically finds its variations by playing on different instruments. Play the cymbal pattern below on cowbell or even floor tom for more variation.

Montuno

Cuba



Take Note: The rim shots on snare are a new technique we have not used yet. Practice those carefully before integrating the rest of the pattern. Play on the dome of the cymbal.

Nanigo

Cuba

Nanigo is a rhythm that was used in religious ceremonies in Nigeria before being brought to Cuba on slave ships. Originally, Nanigo dancers wore elaborate costumes while dancing in a procession, usually to a religious or government function. Nanigo dancing was outlawed in 1900 because of its religious past. Today, it remains only in a musical form.



Take Note: Though this is the only 6/8 pattern we will use in this book, it is certainly not the only 6/8 beat in Latin music! Notice the new notation- the triangle on the top space represents a cowbell. The snare stick clicks are a 3 against 2 syncopation. Practice each of these elements carefully alone before combining all of them to play the full pattern.

Beguine

Martinique

A beguine is very similar to a slow rumba, and is a combination of a Latin folk dance and French ballroom dance that became popular on the island of Martinique. It is danced slow and close, with lots of hip movement. It became popular in other parts of the world in the 1930s after Cole Porter wrote and recorded "Begin the Beguine", a popular song in this style.

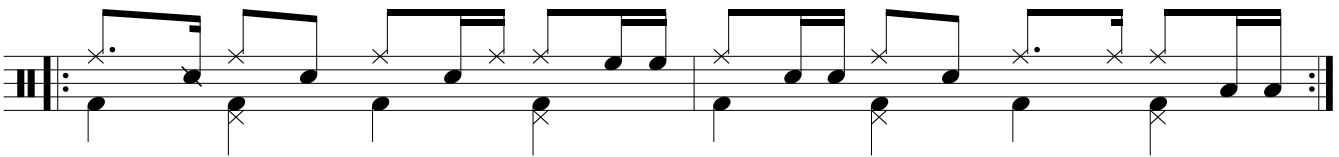


Take Note: The beguine should be played with snares off, and the rolls should be played very open. Use a closed hi-hat. Remember: practice each element on its own before playing it together.

Merengue is the official dance style of the Dominican Republic where it originated. It is a spirited and fast dance, performed in a very close position where the leader does lots of spins and twirls. Although the music is fast, it is still a regal dance, and most turns seem slow, taking a full four beats to complete.

Merengue

Dominican Republic

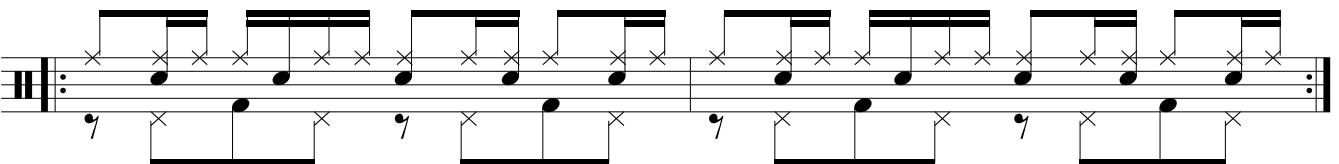


Take Note: Use the dome of the ride cymbal for merengue. The first time you play snare in each pattern, it should be a rim shot. The left hand jumps between the snare and both toms. Practice each element of this tricky pattern alone before putting it all together!

Reggae

Jamaica

"Reggae" is sometimes used to describe a wide variety of Jamaican music, but in actuality, it is a particular type of music developed in Jamaica in the 1960's. The main characteristic of reggae music is an accented offbeat, and the 2nd and 4th beats are strongest. Bob Marley, the most famous reggae artist, recorded many hits with his band "The Wailers" and inspired many to copy his style.



Take Note: Use the dome of the ride cymbal. Variations on this pattern include using cross stick technique on the snare or playing the cymbal part on a cowbell. Try them out and see which you like best. Just remember to practice each element separately before putting it together.

Set-ups, Kicks, and Hits (Oh my!)

These exercises will help you “set-up” and “kick” with the band. These two concepts may sound confusing, but they always go together, and they’re really quite simple based on all you already know. The set-up is like a small fill that comes before the kick. The kick, also called a hit or lick, is an emphasized note that accents what the band is playing. After the kick, the drummer resumes playing in time. A good rule of thumb is to play the set-up for as long as the note to be kicked. For example, if the kick note is a half note, the set-up should last two beats.

Play either swing or rock time in the measures marked with slash notation. Before the band enters with their kick note, set up the group using a short fill. Accent the kick note with both the crash cymbal and the bass drum.

Set-Up Kick Play time

Set-Up Kick Play time

Set-Up Kick Play time

Set-Up Kick Play time

Set-Up Kick Play time

Set-Up Kick Play time

Set-Up Kick Play time

Set-Up Kick Play time

Set-Up Kick Play time

Drum Set Etudes

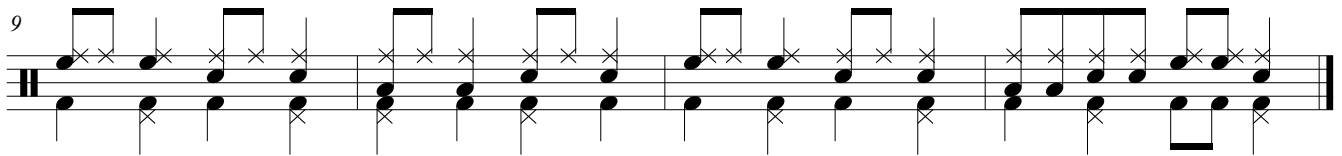
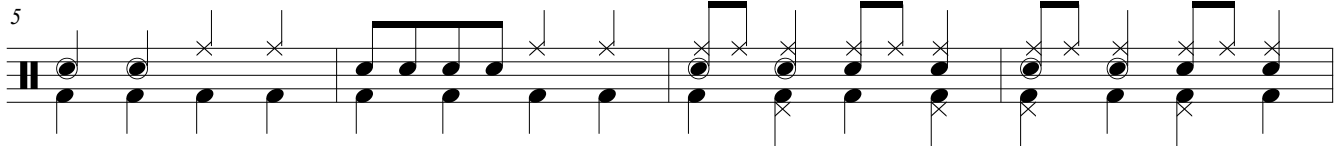
These drum set etudes will help you build your skills and serve as practice for reading different notation styles. They start easy and get harder, so practice them in order. Be sure to isolate each hand and foot before you begin. When you are comfortable with all the elements alone, then put them together. Practice with a metronome.

The first two etudes are unique to this book. The third, "Grand Slam" is from the book "Drum Set" by Thomas A. Brown. See Chapter 5 for more information.

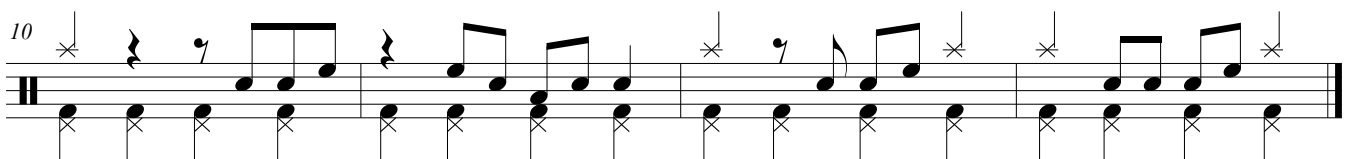
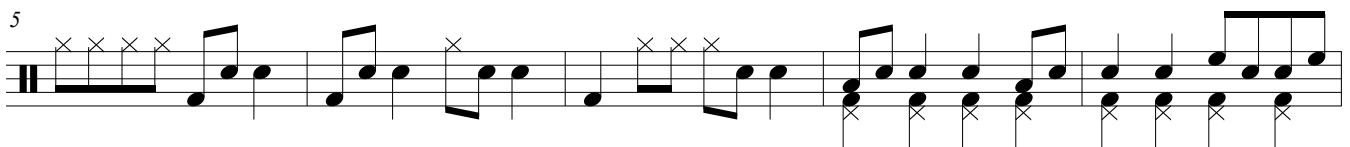
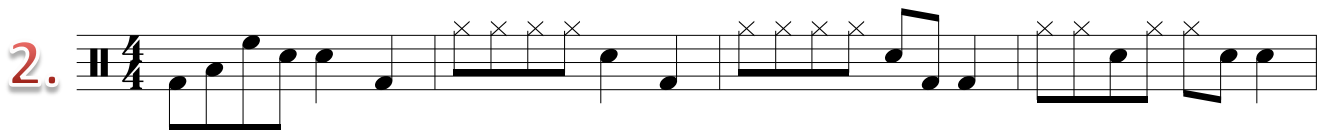


Check out the DVD!

Baker



Baker



Grand Slam

Thomas A. Brown

Drum Set

Rock Style ♩ = 116

6 *f*

12 *mp*

18

24 *mf* *ff* *mp* *ff*

30

36 *mp*

42 *mp* *f*

48 *ff*

©1992

Chapter Five:

Where to Go from Here

In this Chapter, you will learn...

Other resources you should
check out...



And where to find
them!



Resources for Further Practice

There is a wealth of information out there for you as a drum set player if you know where to look. This list of resources will help guide you in the right direction, whether you want to learn more about rock, swing, Latin, or other aspects of drum set playing. Use the key below to help narrow your search.

R = Rock

S = Swing/Jazz

L = Latin

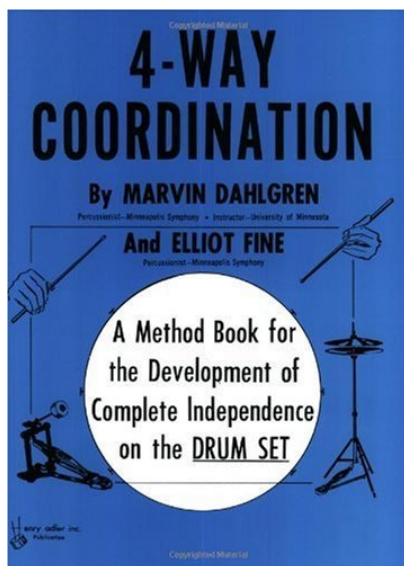
♪ = Rhythm Exercises

B = Beginner

I = Intermediate

A = Advanced

★ = CD/DVD included



4-Way Coordination

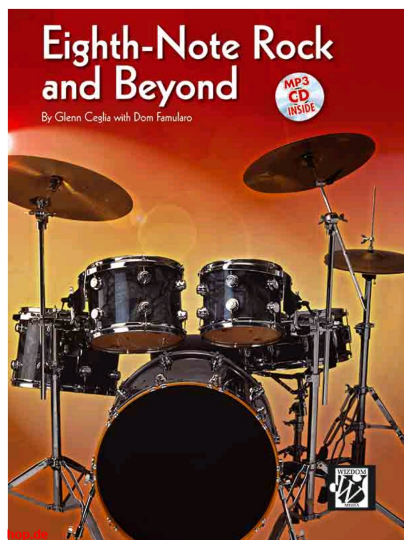
by Marvin Dahlgren and Elliot Fine

This book is designed to help drummers achieve complete independence on the drum set. It was written in 1963 for drummers interested in coordination between both hands and both feet. It focuses on the bass drum and hi-hat pedals, the snare drum, and the hi-hat. It focuses on the feet just as much as the hands, with the final goal being that the feet are equal to the hands. It uses both melodic (one note at a time) and harmonic (more than one) exercises.

Alfred Publishing Company - \$14.95

ISBN: 0769233708

♪ B - I - A



Eighth-Note Rock and Beyond

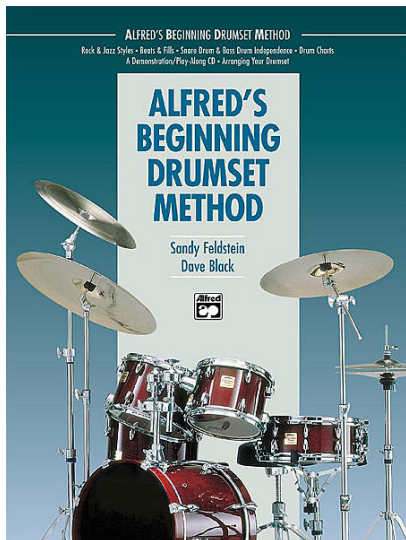
by Glenn Ceglia and Dom Famularo

This book was designed to teach basic beats commonly used in rock music and to prepare drum set players for more advanced rock beats. It contains a sequence of eighth-note based rock beats and progresses through variations that become more complex and advanced. It uses a progressive and logical counting system throughout the nine chapters. It also includes many variations that can be combined to make new ideas out of what you already know.

Alfred Publishing Company - \$14.95

ISBN: 0739051113

R ★ B - I



Alfred's Beginning Drumset Method

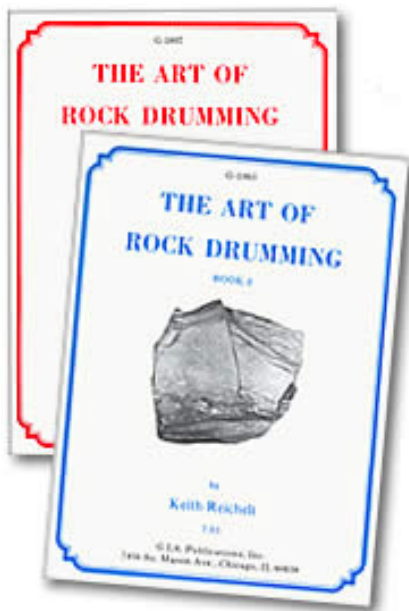
by Sandy Feldstein and Dave Black

This is a logical approach to starting the drumset, and you will start by playing a rock beat in the very first lesson. It is divided into rock and jazz sections, and also includes basic theory. It focuses instruction on hi-hat, ride cymbal, snare drum, and bass drum, so a beginner with can use it with a very minimal drum set up. A unique feature is actual drum charts like those used in jazz band so students can familiarize themselves with actual notation styles. The CD includes many of the beats and fills included in the book.

Alfred Publishing Company - \$19.99

ISBN: 0739005545

R S ★ B



The Art of Rock Drumming

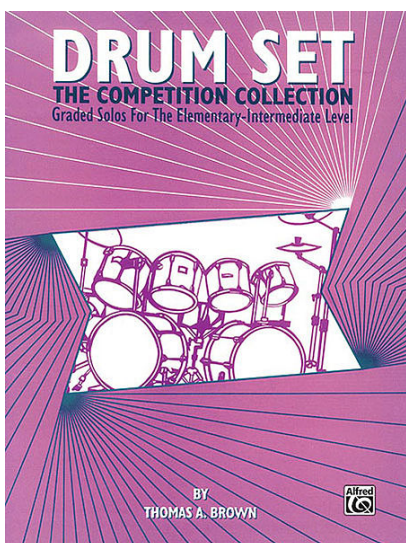
by Keith Reichelt

This book comes in two volumes, meaning that a student can complete the first and progress to the second while maintaining a consistent approach and methodology. It presents exercises, beats, and fills to lay a foundation enabling students to play in the style found in contemporary rock music.

G.I.A. Publications, Inc. - \$9.95

ISBN: 9781579997649

R B - I - A



Drum Set: The Competition Collection

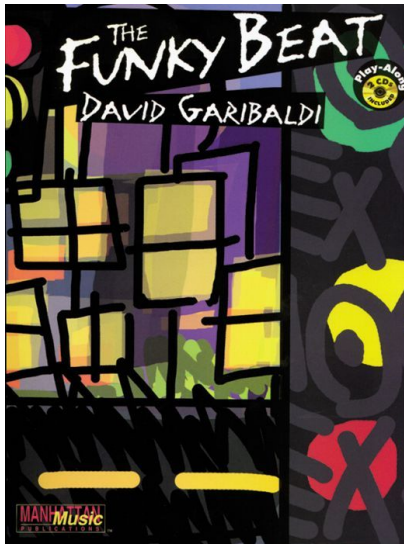
by Thomas A. Brown

This wonderful collection includes 19 solos in a wide variety of styles. Each solo is graded from Level Two to Level Four. The very first solo in the collection "Grand Slam" is featured in the "Let's Play!" Chapter of this book! Try it out there. If you like it you can find more solos like it in this book.

Alfred Publishing Company - \$6.95

ISBN: 0757904092

R S L B - I



The Funky Beat

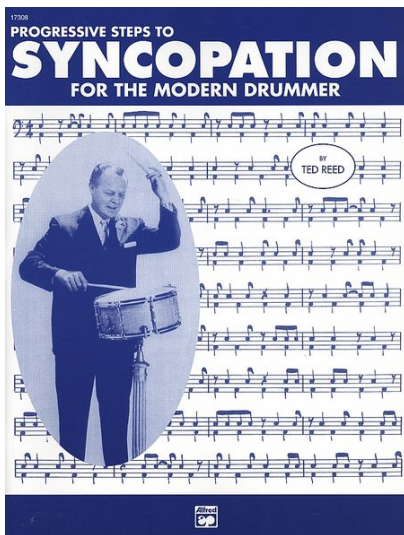
by David Garibaldi

The author, David Garibaldi, was the drummer for the band Tower of Power. In this book, he focuses on combining funk and jazz with Afro-Cuban rhythms to extend his own innovative style. By dissecting his grooves and musical choices for each song on the CD, he demonstrates how to develop musical skills and how to create a signature sound. This book includes two CDs mixed with and without drums for play-along use.

Alfred Publishing Company - \$24.95

ISBN: 1576235130

R S L ★ I - A



Progressive Steps to Syncopation for the Modern Drummer

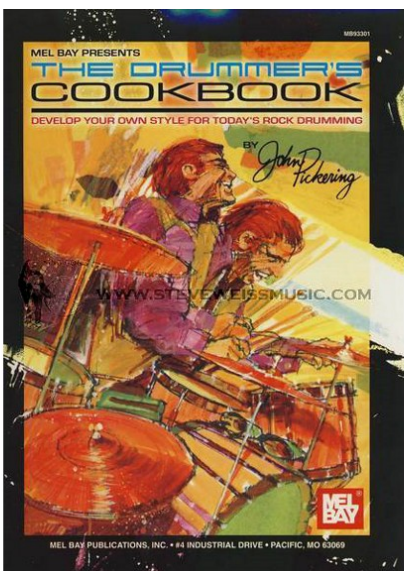
by Ted Reed

This book was voted #2 on Modern Drummer's list of 25 Greatest Drum Books. It is a versatile and practical method created exclusively to address syncopation. This book includes many accented eighths, dotted eighths and sixteenths, eighth-note triplets and sixteenth notes for extended solos. There is no cymbal line given, so you must add it. With a little imagination, such as playing accents on different drums or using paradiddles, this book can be a real asset.

Alfred Publishing Company - \$7.95

ISBN: 0882847953

S B - I - A



The Complete Modern Drum Set

by Frank Briggs

This book offers challenging material for the intermediate to advanced drummer. It addresses a multitude of styles from rock to jazz and Latin. It is designed to improve technique and awareness of concepts such as metric modulation, displaced beats, polyrhythms, and more. Frank Briggs states, "I believe the more you know about different styles and the inner workings of time and phrasing, the better your ability to contribute to the music at hand. The clearer you see the parallels or the common threads that tie these concepts together, the more freedom you will have to express yourself."

Mel Bay Publishing Company - \$19.95

ISBN: 0786631953

R S L ★ I - A



Drum Set Warm-Ups

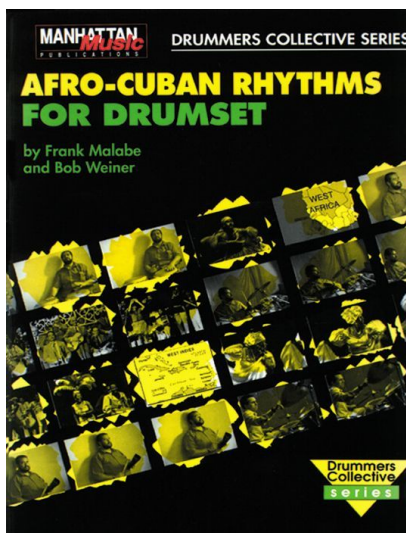
by Rod Morgenstein

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