

CD
NE
CLUB

DRUMMER'S GUIDE TO HIP HOP HOUSE

NEW JACK SWING HIP HOUSE SOCA HOUSE

By BILL ELDER



DRUMMER'S GUIDE TO HIP HOP HOUSE

NEW JACK SWING HIP HOUSE TOP HOUSE

By BILL ELDER

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BILL ELDER

Originally from Wichita Kansas, Bill was educated at Wichita State University and the streets, clubs, and concert halls of New York City.

Arriving in New York in early '80's he performed jazz and R&B in street bands with musicians who are now among the most famous in the world. After leaving the streets, Bill performed with people such as Jack McDuff, George Benson, Tom Browne, and many others. Bill co-founded the fusion group "Stretch" in '83 and after recording and touring for a couple of years, left the band to pursue composition and production as well as performing.

Since then, Bill has composed music for industrial videos and jingles, *was awarded a "Meet the Composer" grant by the National Endowment for the Arts*, produced numerous Hip Hop and R&B acts, and has performed in a Wide variety of contexts at venues including Lincoln Center, Carnegie Hall, South Street Seaport, and others throughout the United States and Europe.

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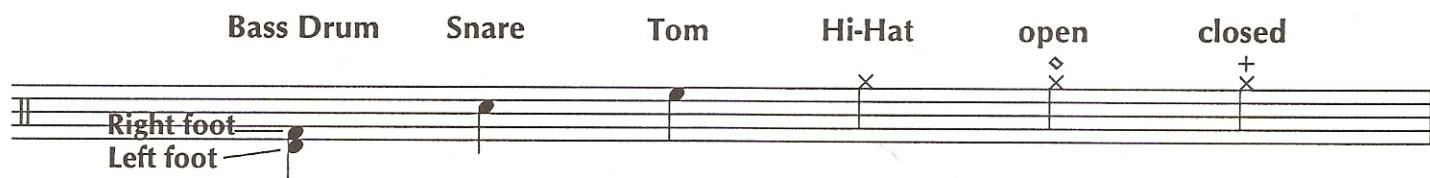
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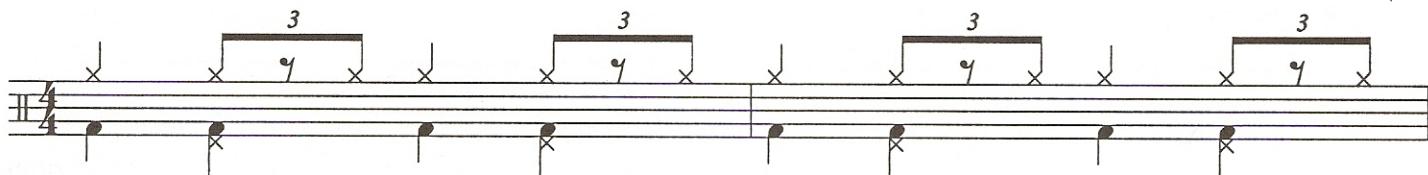
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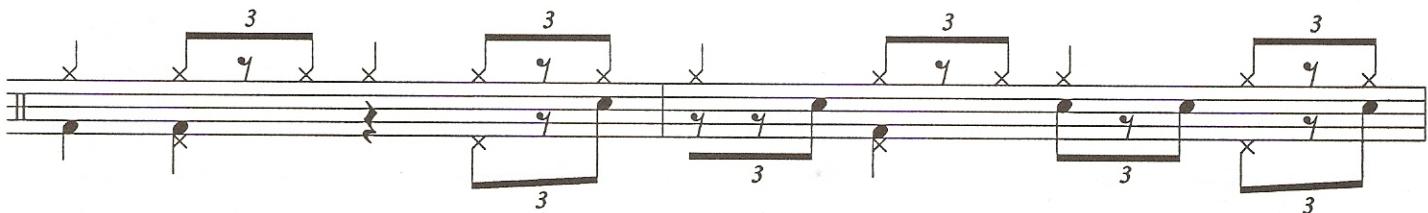
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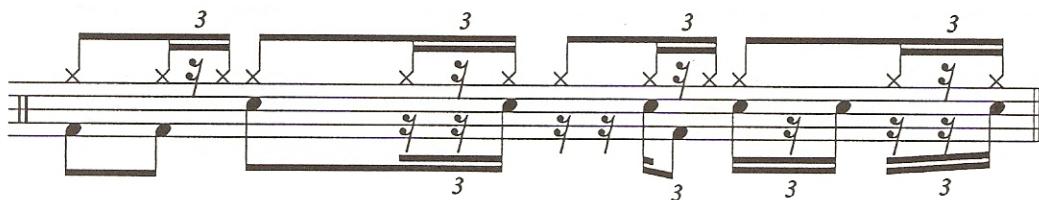
TYING IT TOGETHER



The Hi-Hat brings natural accents to beats 2 and 4. The snare is open to play backbeats or accents. In the old term "four on the floor" the bass drum boosted the bass frequency giving much needed help to the string bass which was often swallowed up by big horn sections. Note that the bass drum rhythm was later used in disco and house music.



In be-bop the bass drum was free to syncopate along with the snare. You can hear how this is leading toward a "New Jack Swing" rhythm. In playing the "New Jack" rhythms the cymbal rhythm can be absorbed by the interplay between the hi-hat cymbals, snare drum and bass drum.



You will notice a different notation value here. It makes two bars into one. The reason for this is because "New Jack" and "Hip Hop" have to be felt this way, with the accent on 2 and 4. It has also become a half-time feel.

Whether or not a rhythm is played with a swing feel, a straight feel, or an "inbetween" feel is dictated by the music itself. You ultimately must use your ear to decide how to play a rhythm. As the old saying goes: It's not just what you play, but how you play it!

HIP-HOP

Two bar phrases

$J = 70-109$

(1)

1

(2)

2

(3)

3

4

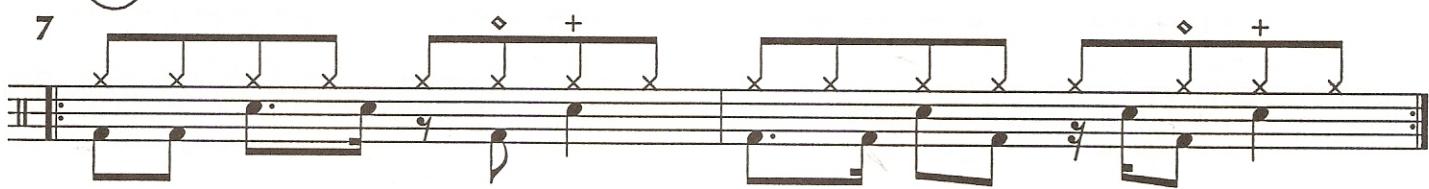
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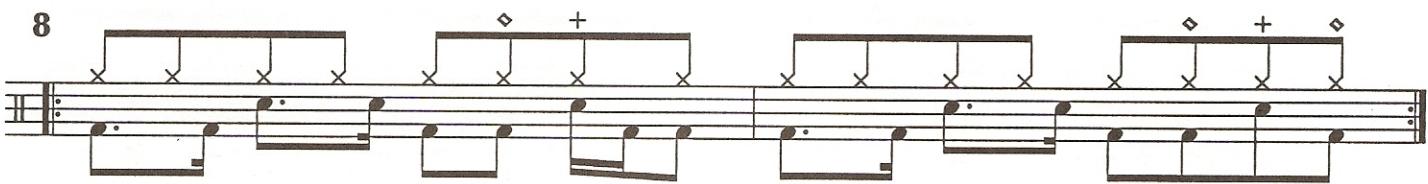
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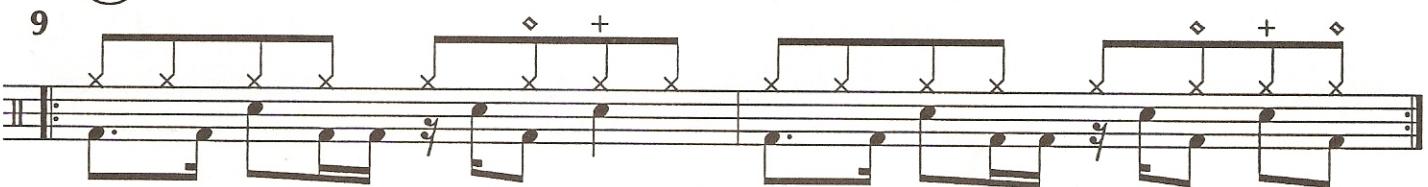
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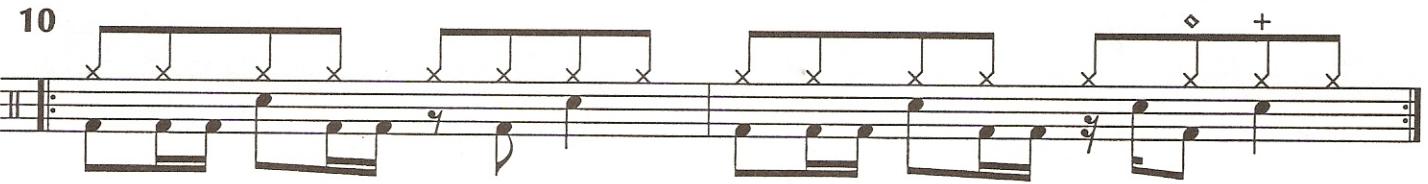
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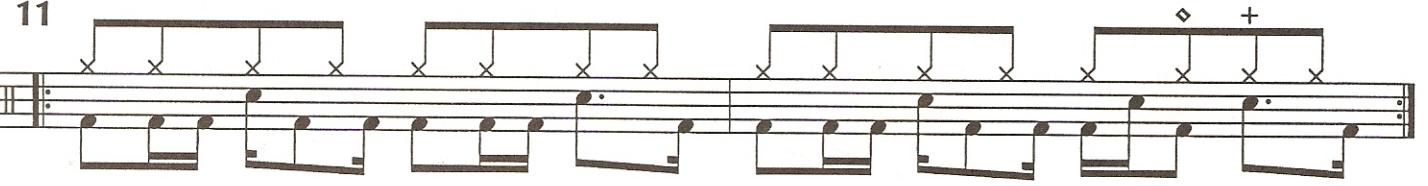
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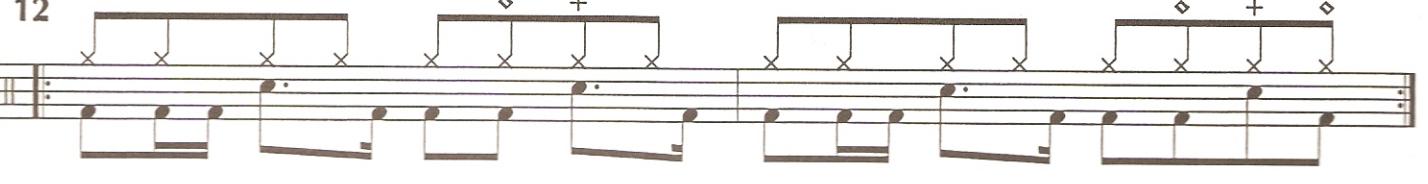
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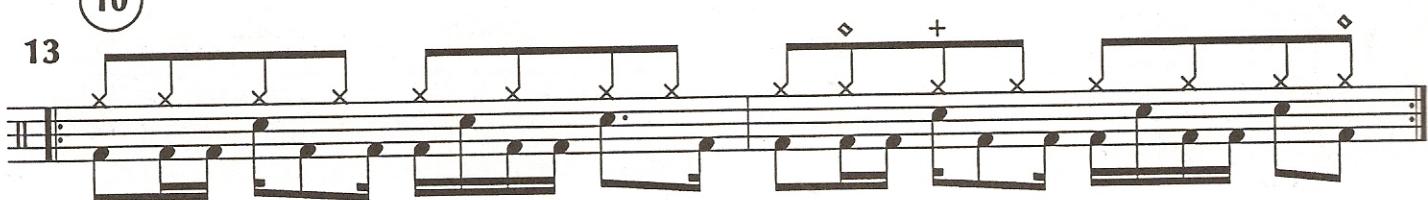


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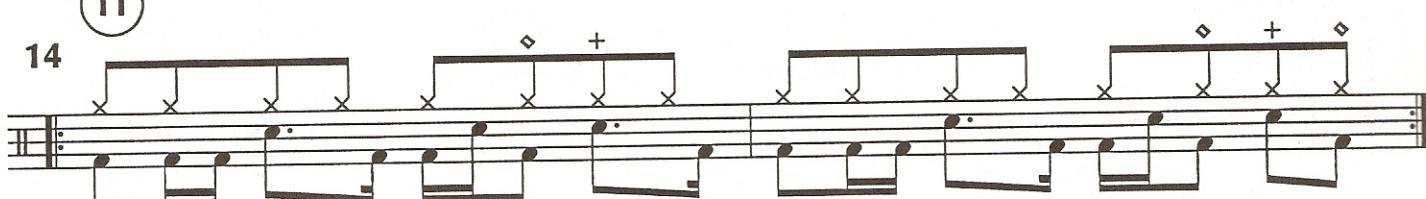
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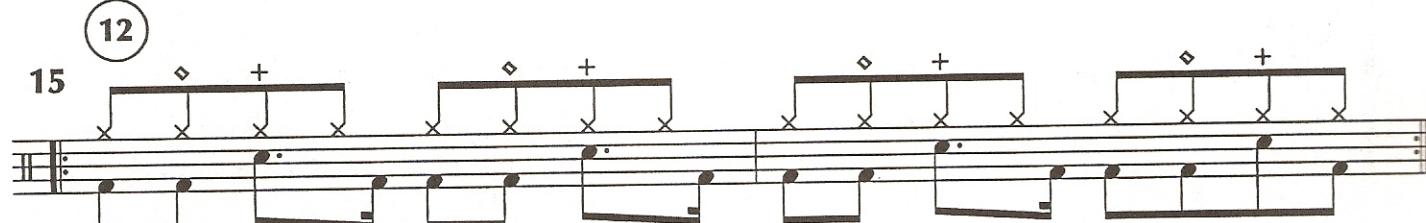
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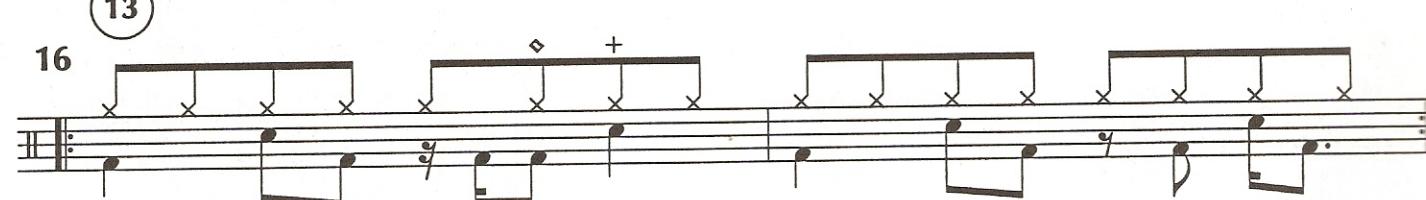
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15



(13)

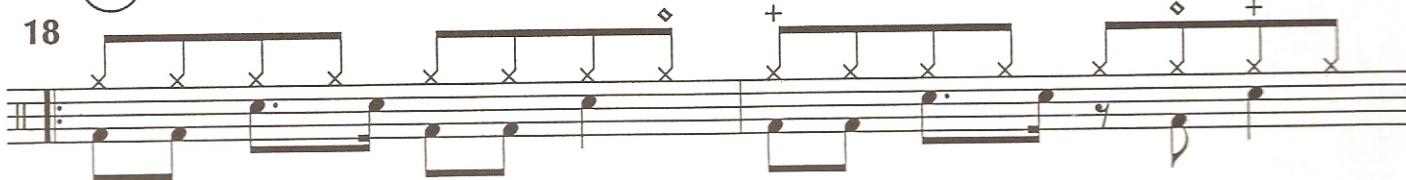
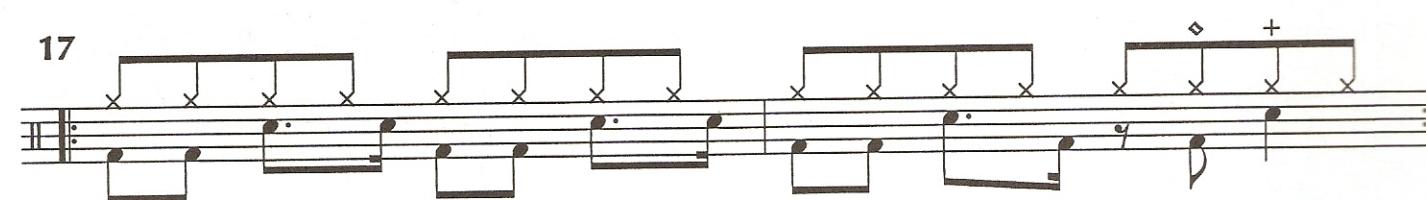
16



17

(14)

18



15

19

20

16

21

17

22

18

23

24

19

25 ♦ + ♦ + ♦ + ♦ +

26 ♦ + ♦ + ♦ + ♦ +

(20) 27 ♦ + ♦ +

(21) 28 ♦ + ♦ +

29 ♦ + ♦ +

30 ♦ + ♦ +

The music consists of six staves, each with four measures. Measures 25-28 are standard staff notation with a treble clef, while measures 29-30 are standard staff notation with a bass clef. Each measure contains four sets of vertical strokes: a downward stroke (x), an upward stroke (x), a downward stroke (x), and an upward stroke (x). Measure 25 ends with a diamond-shaped note head above the first two strokes. Measures 26-28 end with a plus sign above the last two strokes. Measure 29 ends with a diamond-shaped note head above the first two strokes. Measure 30 ends with a plus sign above the last two strokes. Measures 25-28 are grouped by a brace under the first two measures of each group. Measures 29-30 are grouped by a brace under the first two measures of each group. Measure 20 is circled in the first measure of staff 27. Measure 21 is circled in the first measure of staff 28.

31

32

33

34

35

36

Four bar phrases

(22)

37

A musical score for a four-bar phrase. The top staff shows a continuous eighth-note pattern of 'x' marks. The bottom staff has notes at the beginning of each bar: a quarter note at the start of bar 1, followed by eighth notes at the start of bars 2, 3, and 4. Measure 37 concludes with a repeat sign.

A continuation of the musical score from measure 37. The top staff maintains the 'x' mark eighth-note pattern. The bottom staff begins with a quarter note at the start of bar 1, followed by eighth notes at the start of bars 2, 3, and 4. This pattern continues from the end of measure 37.

38

A continuation of the musical score from measure 38. The top staff maintains the 'x' mark eighth-note pattern. The bottom staff begins with a quarter note at the start of bar 1, followed by eighth notes at the start of bars 2, 3, and 4. This pattern continues from the end of measure 38.

A continuation of the musical score from measure 39. The top staff maintains the 'x' mark eighth-note pattern. The bottom staff begins with a quarter note at the start of bar 1, followed by eighth notes at the start of bars 2, 3, and 4. This pattern continues from the end of measure 39.

(23)

39

Drum notation for measure 39. The top staff shows a continuous pattern of strokes (x) on the first three heads of a four-head drum. The bottom staff shows a bass line with quarter notes and eighth-note patterns. Measures are separated by vertical bar lines.

Drum notation for measure 40. The top staff shows a continuous pattern of strokes (x) on the first three heads of a four-head drum. The bottom staff shows a bass line with quarter notes and eighth-note patterns. Measures are separated by vertical bar lines.

(24)

40

Drum notation for measure 41. The top staff shows a continuous pattern of strokes (x) on the first three heads of a four-head drum. The bottom staff shows a bass line with quarter notes and eighth-note patterns. Measures are separated by vertical bar lines.

Drum notation for measure 42. The top staff shows a continuous pattern of strokes (x) on the first three heads of a four-head drum. The bottom staff shows a bass line with quarter notes and eighth-note patterns. Measures are separated by vertical bar lines.

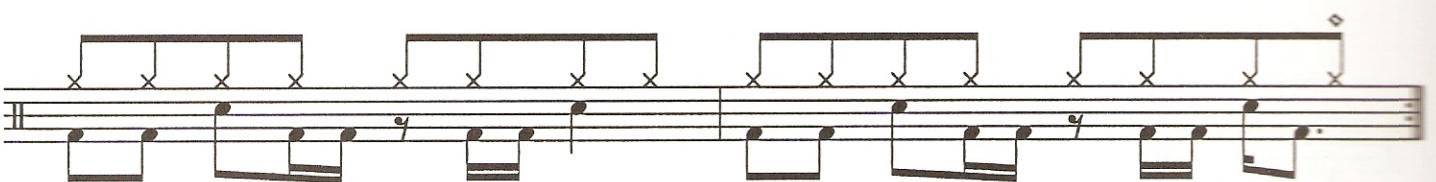
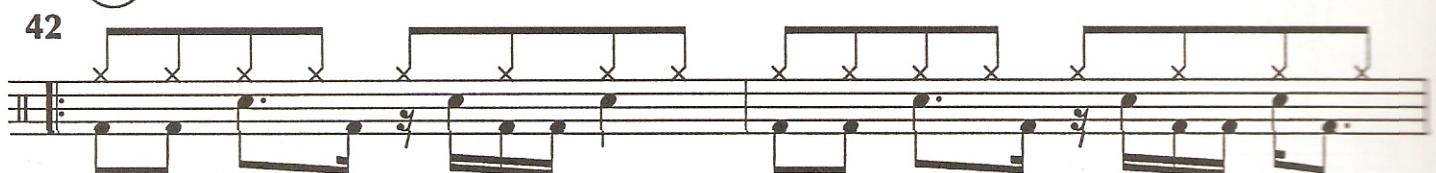
41

Drum notation for measure 43. The top staff shows a continuous pattern of strokes (x) on the first three heads of a four-head drum. The bottom staff shows a bass line with quarter notes and eighth-note patterns. Measures are separated by vertical bar lines.

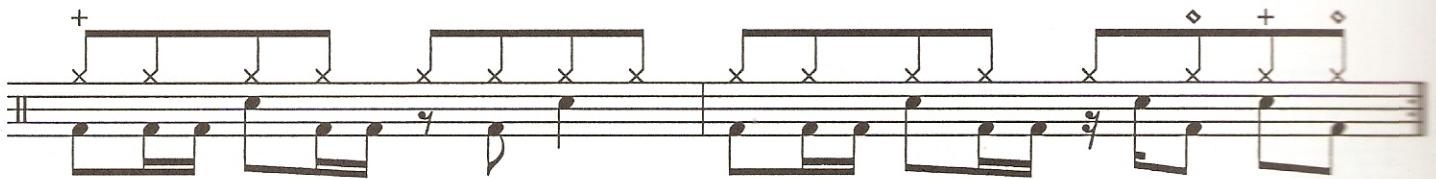
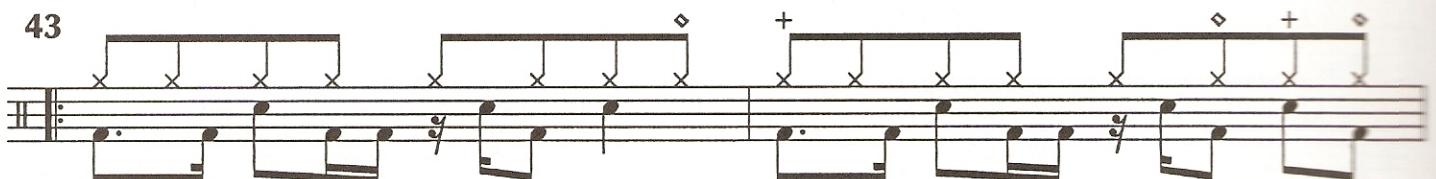
Drum notation for measure 44. The top staff shows a continuous pattern of strokes (x) on the first three heads of a four-head drum. The bottom staff shows a bass line with quarter notes and eighth-note patterns. Measures are separated by vertical bar lines.

(25)

42

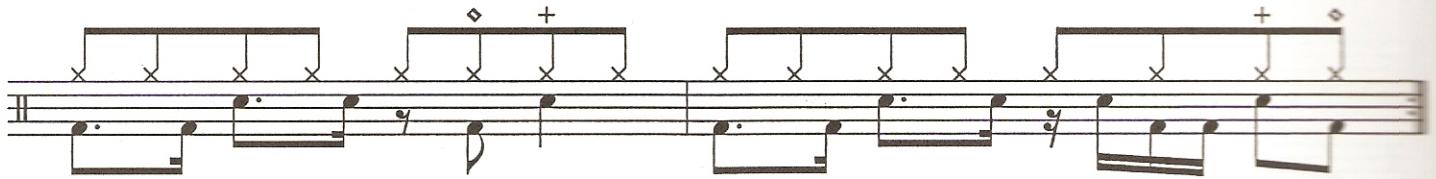
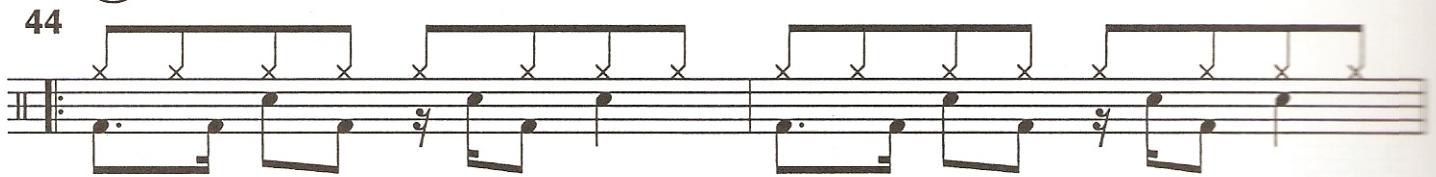


43



(26)

44



To create an 8 phrase, connect two 4 bar phrases and then repeat.

NEW JACK SWING

Two bar phrases

$J = 88-115$

(27)

45

(28)

46

(29)

47

(30)

48

(31)

49

(32)

50

Musical score for page 51, measure 33. The score consists of two staves. The top staff has a circled '33' above it and a '51' to its left. It features a continuous sequence of sixteenth-note patterns. The bottom staff shows a bass line with eighth notes and sixteenth-note chords. Measures are numbered '3' under the bass line.

Musical score page 54, measure 35. The page number '35' is circled at the top left. The measure begins with a bass note followed by a series of sixteenth-note patterns. The first two patterns are identical, consisting of a bass note followed by a group of sixteenth notes: 'x' (cross), 'y' (dot), 'x' (cross), 'y' (dot). This pattern repeats three times. The next four patterns are also identical, consisting of a bass note followed by a group of sixteenth notes: 'x' (cross), 'y' (dot), 'x' (cross), 'y' (dot), 'x' (cross), 'y' (dot). These four patterns repeat twice. The measure concludes with a bass note followed by a group of sixteenth notes: 'x' (cross), 'y' (dot), 'x' (cross), 'y' (dot), 'x' (cross), 'y' (dot), 'x' (cross), 'y' (dot).

Four bar phrases

36

57

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

58

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

37

59

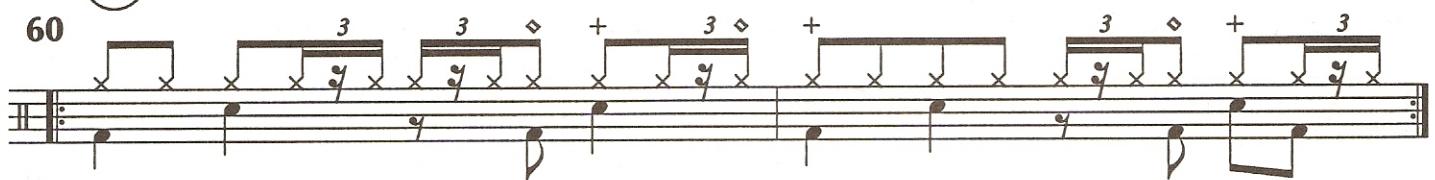
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3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

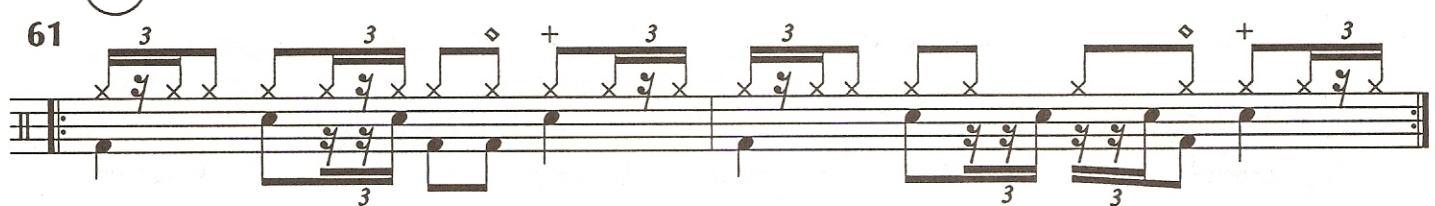
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

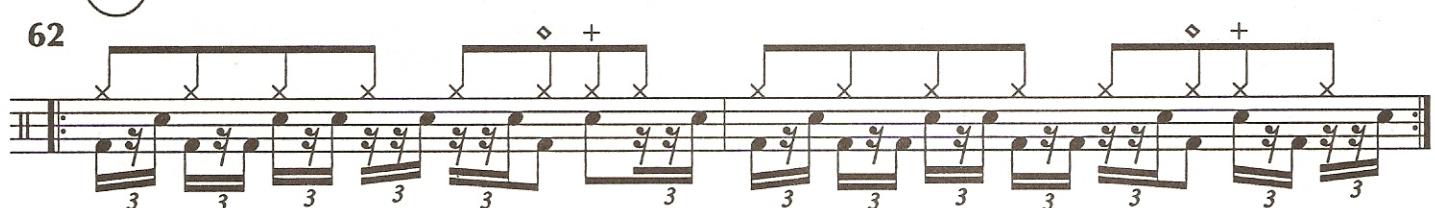
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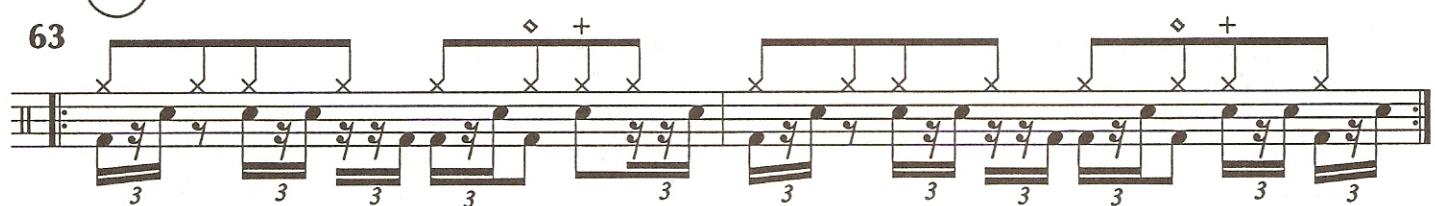
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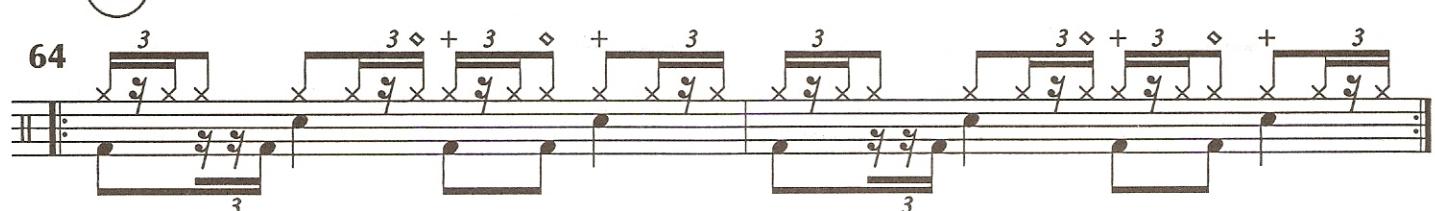
(40)



(41)



(42)



65

66

43
67

68

44
69

70

45

71

46

72

73

74

75

Four bar phrases

76

77

78

This image shows two measures of drum set sheet music. The top staff is for the snare drum, featuring a repeating pattern of eighth-note strokes and sixteenth-note pairs. Measure 79 starts with a single eighth note, followed by a sixteenth note over a eighth note, then another eighth note, and so on. Measure 80 continues this pattern. The bottom staff is for the bass drum, showing quarter notes on the second and fourth beats of each measure. Measure numbers 79 and 80 are indicated on the left, and measure 47 is circled at the top left.

Exercise 48 consists of four measures of drum notation. The tempo is marked as 80. Measure 1: A bass drum (X) on the first beat, followed by two pairs of hi-hats (diamond and plus signs) on the second and third beats. Measures 2-3: A bass drum (X) on the first beat, followed by two pairs of hi-hats (diamond and plus signs) on the second and third beats. Measure 4: A bass drum (X) on the first beat, followed by two pairs of hi-hats (diamond and plus signs) on the second and third beats.

A musical score for a single string instrument, likely a cello or bass. The score consists of two staves. The top staff shows rhythmic patterns with '3' above groups of three eighth notes, and '3 0 + 3 0' above a sequence of eighth notes. The bottom staff shows sustained notes with vertical stems and horizontal dashes below them, with '3' written below each note.

49

81

The musical score consists of ten staves of two-measure phrases. Each staff begins with a vertical bar below the notes. Measures 1-100 are identical, each containing a vertical bar below the notes.

HOUSE

Two bar phrases

$\text{♩} = 113-130$

(50)

82 + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦

(51)

83 + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦

(52)

84 + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦

(53)

85 + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦

(54)

86 + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦

(55)

87 + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦

(56)

88 + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡

(57)

89 + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡

Use both hands to play the hi-hat+snare rhythm using either a right-left-right-left or left-right-left-right motion, whichever is easier.

(58)

90 + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡

(59)

91 + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡

(60)

92 + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡

93 + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡

(61)

94 + ⌂ + ⌂ + ⌂ + ⌂ + ⌂ + ⌂ + ⌂ + ⌂

Measure 94 consists of eight eighth-note strokes on the snare drum. Above each stroke is a plus sign (+). Above each pair of strokes is a diamond symbol (⌂). The pattern repeats every two measures.

95 + ⌂ + ⌂ + ⌂ + ⌂ + ⌂ + ⌂ + ⌂ + ⌂

Measure 95 consists of eight eighth-note strokes on the snare drum. Above each stroke is a plus sign (+). Above each pair of strokes is a diamond symbol (⌂). The pattern repeats every two measures.

(62)

96 + ⌂ + ⌂ + ⌂ + ⌂ + ⌂ + ⌂ + ⌂ + ⌂

Measure 96 consists of eight eighth-note strokes on the snare drum. Above each stroke is a plus sign (+). Above each pair of strokes is a diamond symbol (⌂). The pattern repeats every two measures.

97 + ⌂ + ⌂ + ⌂ + ⌂ + ⌂ + ⌂ + ⌂ + ⌂

Measure 97 consists of eight eighth-note strokes on the snare drum. Above each stroke is a plus sign (+). Above each pair of strokes is a diamond symbol (⌂). The pattern repeats every two measures.

Here are some of the same rhythms with different hi-hat markings:

98

Measure 98 consists of four pairs of eighth-note strokes on the snare drum. Above each pair is a 'x'. Below the first pair is a '3' under a bracket. Below the last pair is a '3' under a bracket. Above the last two pairs is a diamond symbol (⌂) above a plus sign (+).

99

Measure 99 consists of four pairs of eighth-note strokes on the snare drum. Above each pair is a 'x'. Below the first pair is a '3' under a bracket. Below the last pair is a '3' under a bracket. Above the last two pairs is a diamond symbol (⌂) above a plus sign (+).

100

101

102

103

104

105

Diamond and plus signs are placed above the staves at various points to indicate specific drumming techniques or accents.

Four bar phrases

(63)

106

4

3

(64)

107

3

3

3

3

108

3

3

3

(65)

109 + ♫ + ♫ + ♫ + ♫ + ♫ + ♫ + ♫

+ ♫ + ♫ + ♫ + ♫ + ♫ + ♫ + ♫

(66)

110 + ♫ + ♫ + ♫ + ♫ + ♫ + ♫ + ♫

+ ♫ + ♫ + ♫ + ♫ + ♫ + ♫ + ♫

111 + ♫ + ♫ + ♫ + ♫ + ♫ + ♫ + ♫

+ ♫ + ♫ + ♫ + ♫ + ♫ + ♫ + ♫

(67)

112 + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

+ ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

(68)

113 + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

+ ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

(69)

114 + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

+ ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦ + ♦

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

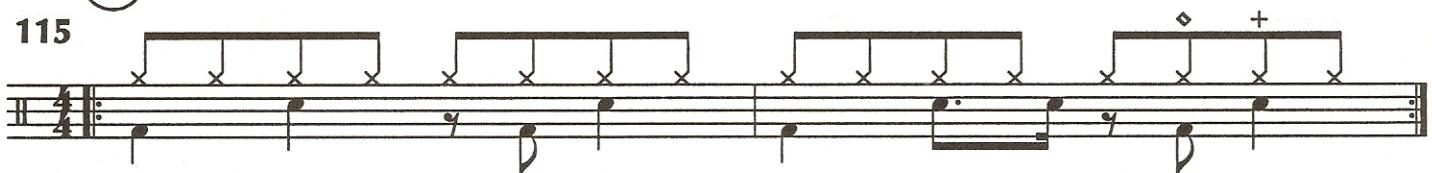
HIP HOUSE

The simpler hip hop rhythms can be played faster to create hip house rhythms.

$J = 102\text{--}124$

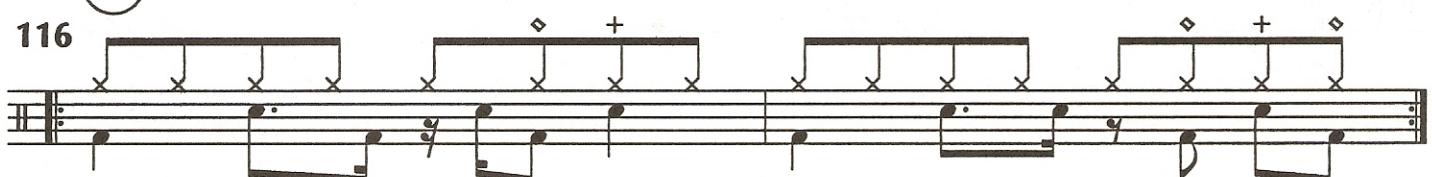
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115



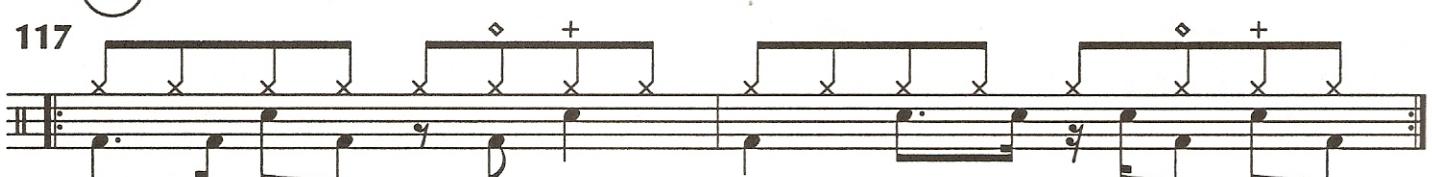
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116

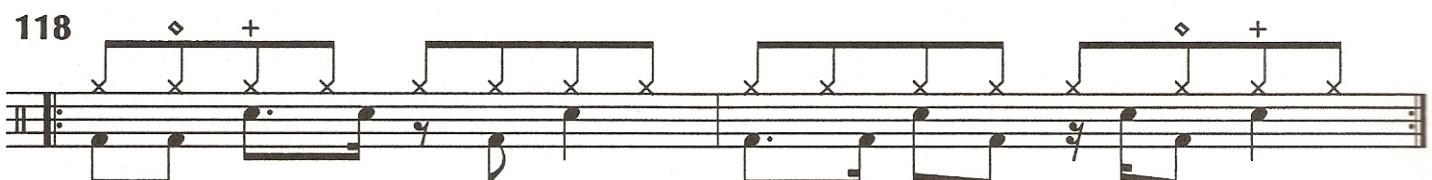


(72)

117



118



73

119

120

74

121

75

122

SOCA

More and more in house music you hear soca rhythms being used. These are caribbean based rhythms which contain the quarter note bass drum pattern heard in house.

Two bar phrases

$\text{J} = 109-130$

(76)

123 + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡

(77)

124 + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡

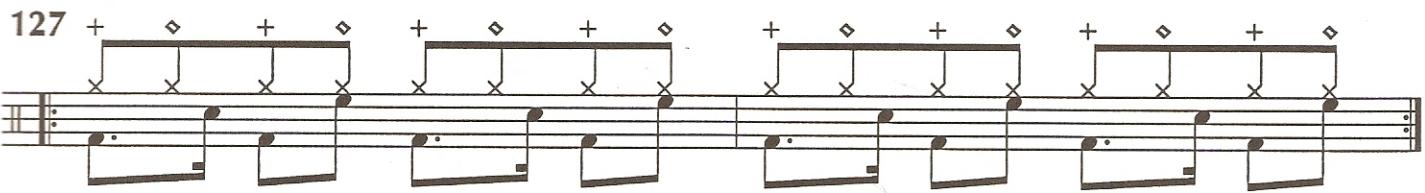
(78)

125 + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡

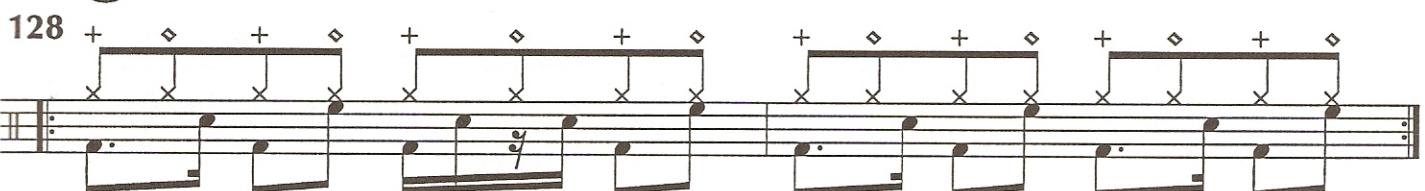
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126 + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡ + ⚡

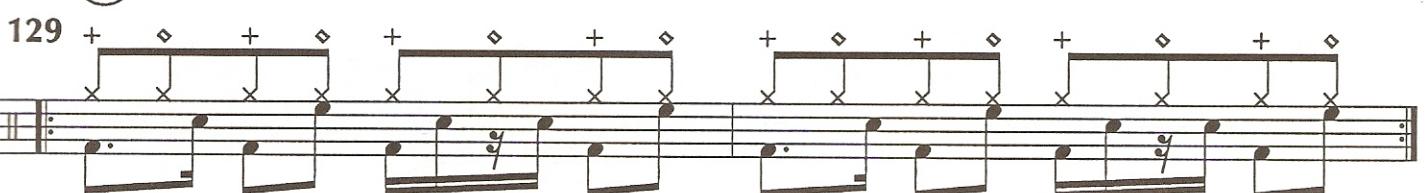
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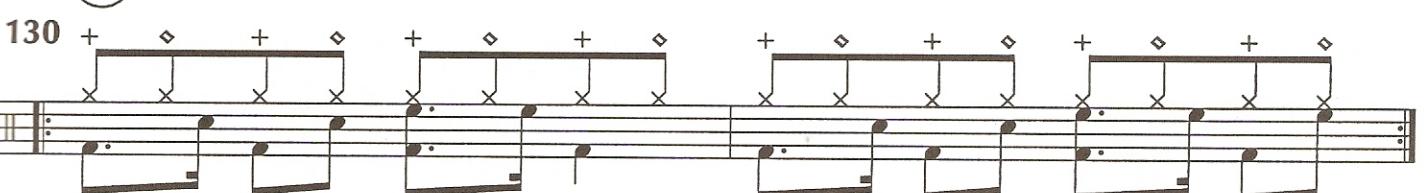
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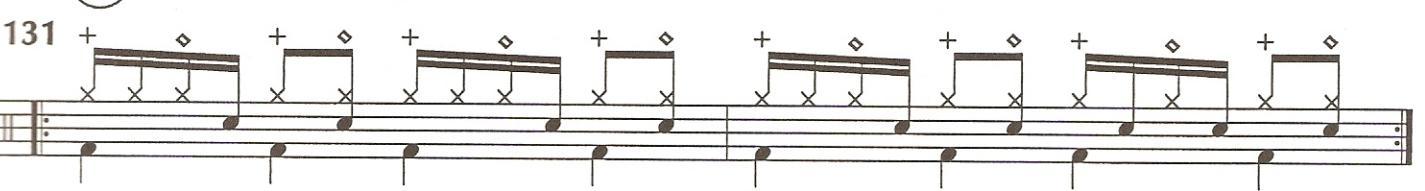
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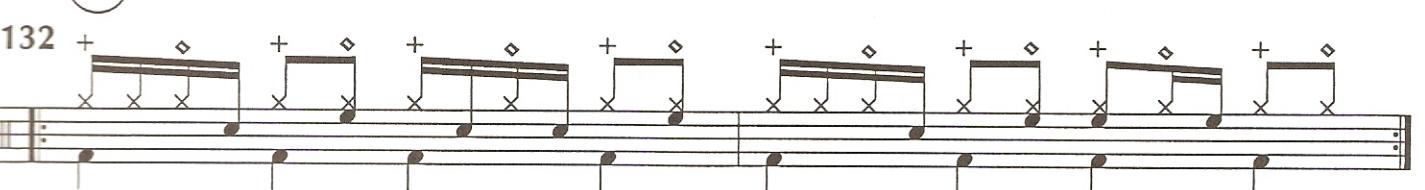
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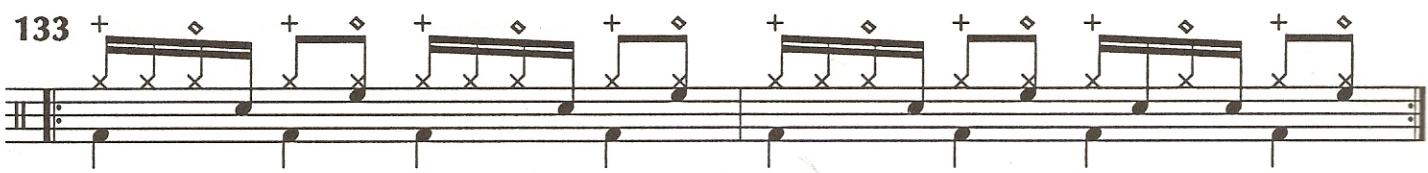


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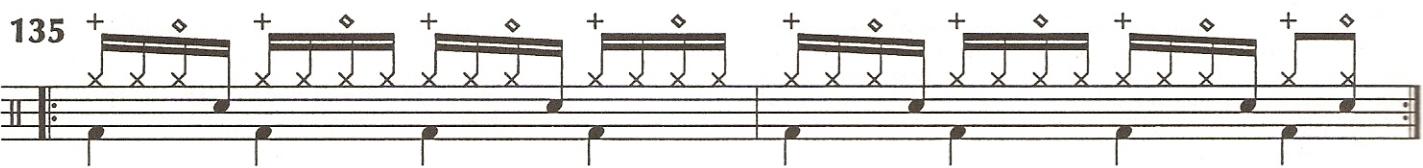
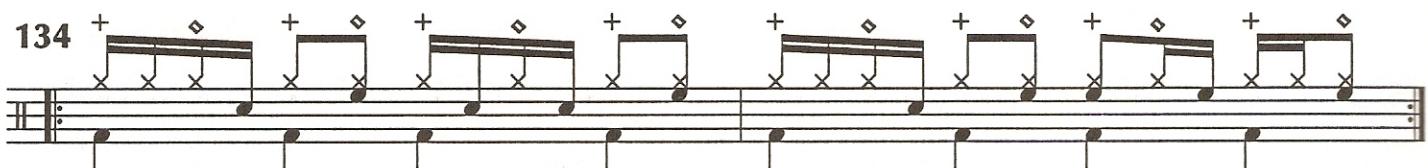


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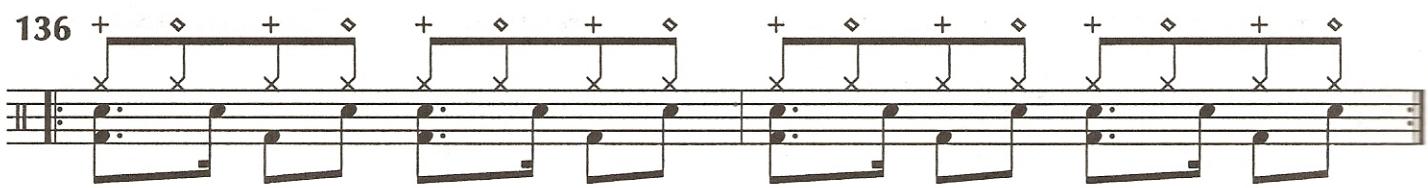




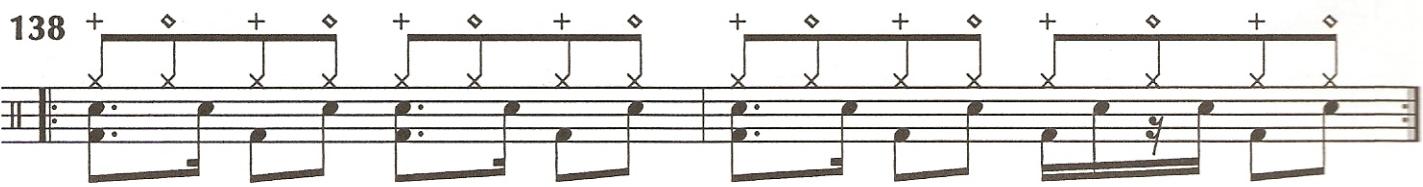
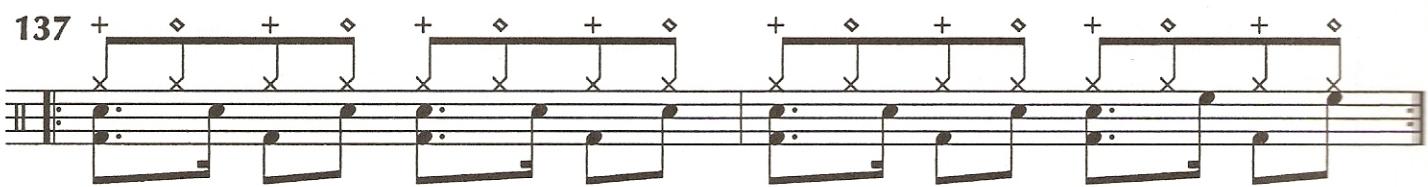
86



87



88



Four bar phrases

89

139

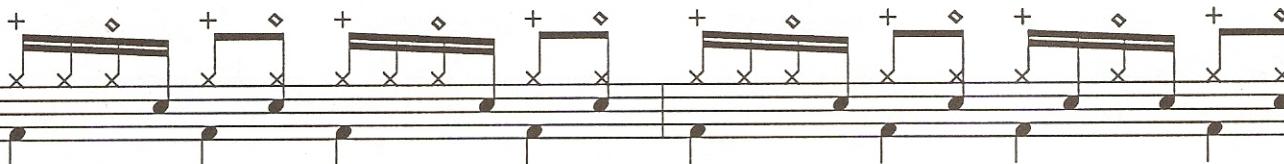
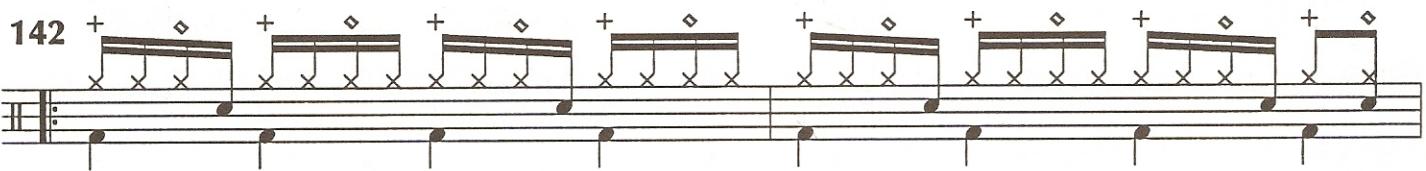
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140

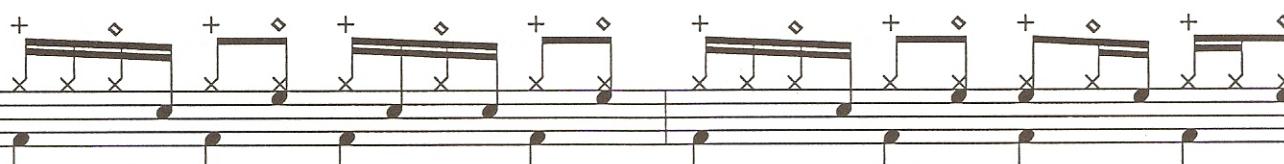
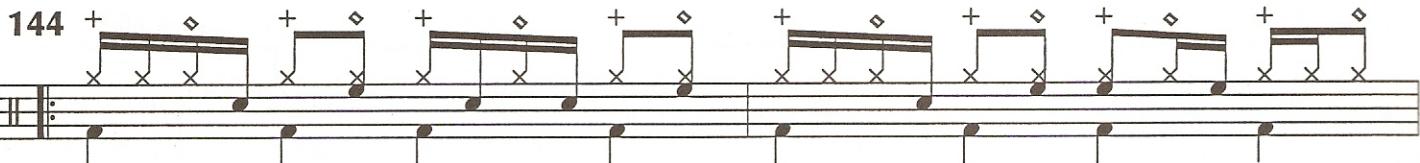
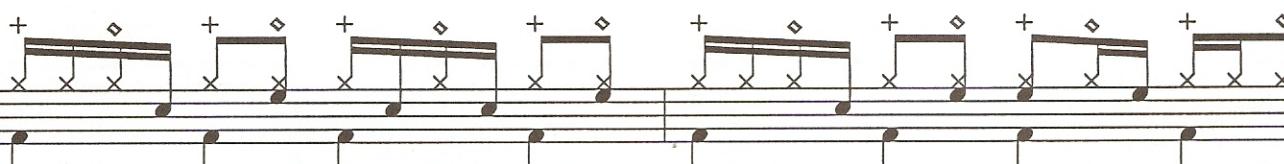
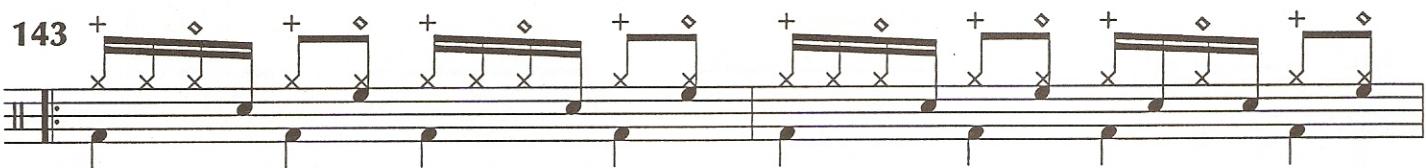
91

141

92



93



DOUBLE BASS DRUMMING

Often times, in New Jack rhythms, you hear a drum machine and/or sample with a heavy bass drum pattern. With a double-pedal, New Jack rhythms are much easier to play.

The rhythms given here are practical and can be used on various New Jack situations.

A technique used by many, including myself, is to play with half the left foot on the hi-hat and other half on the extra bass drum pedal. You have to experiment with the hi-hat clutch to get the right amount of pressure you want from the hi-hat cymbals.

If the double pedal interests you and you want to take it further, there are many other books you can find or order at your local music store.

DOUBLE BASS PEDALS

(94)

145

4

III

145

(95)

146

4

III

146

147

4

III

147

(96)

148

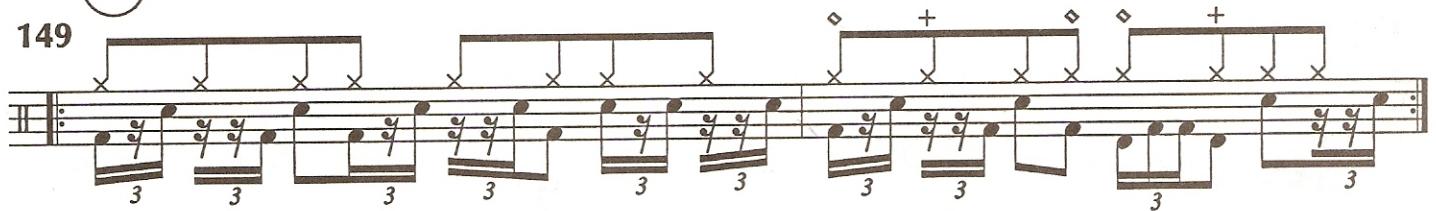
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III

148

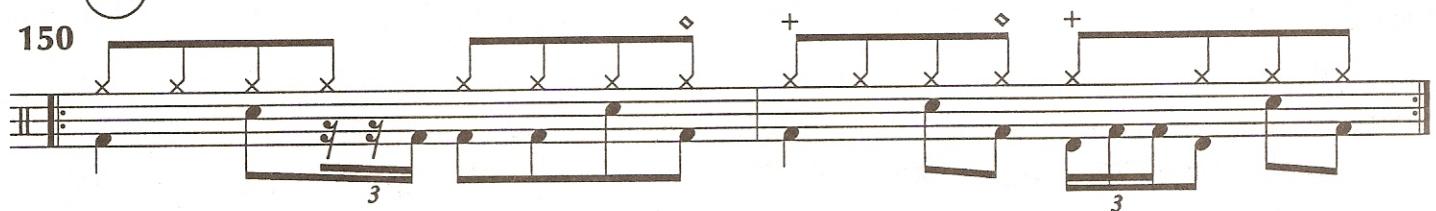
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149



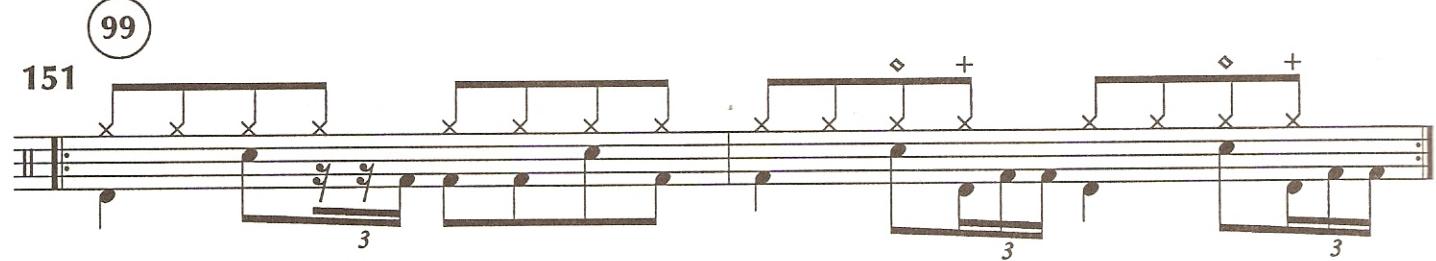
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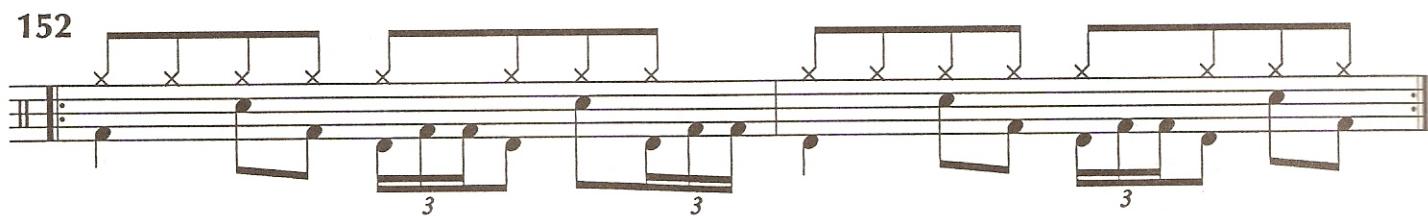


99

151



152



153

x x x x ♦ +
x x x x x x x x
3 3 3
3 3 3 3 3 3 3 3
3 3 3 3 3 3 3 3
3 3 3 3 3 3 3 3

154

x x x x x x x x
x x x x x x x x
x x x x x x x x
x x x x x x x x
3 3 3 3 3 3 3 3
3 3 3 3 3 3 3 3
3 3 3 3 3 3 3 3
3 3 3 3 3 3 3 3

155

x x x x ♦ +
x x x x x x x x
3 3 3 3 3 3 3 3
3 3 3 3 3 3 3 3
3 3 3 3 3 3 3 3
3 3 3 3 3 3 3 3

156

+ + ♦ +
+ + x x x x
3
+ + x x x x
3 3 3 3 3 3 3 3
+ + x x x x
3 3 3 3 3 3 3 3

CONCLUSION

Now that you have practiced the examples and read the text, I hope you have a better understanding of how to play and sustain a groove. Most of the examples are simple and to the point, because they sound best that way.

The majority of books and videos on the market are based on complex concepts which are fantastic and can teach great facility and soloing ability. This we should all strive for. However, we must add the proper groove to achieve excellence. This book can give you a solid foundation which you can take to the many different directions of today's music. By playing the proper groove, you can create not only more interesting solos, but, have a better chance of becoming employed in the highly competitive field of music.

There are no substitutes for practicing and performing, whatever your musical goals may be. Try to do as much of both as possible.

A handwritten signature in black ink, appearing to read "Bill Elder".

Bill Elder