

Learn & Master **DRUMS**

with **Dann Sherrill**

LESSON BOOK



www.LearnAndMasterDrums.com

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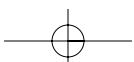
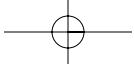


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Learn & Master Drums

LEGACY
LEARNING SYSTEMS

Play-Along CD Tracks

**CD 1****Blues & Early Rock 1**

1. Slow Blues (12/8 Blues) 8th Note = 160 bpm
2. Slow Blues - Minus Drums
3. Gut Bucket (12/8 Blues) 100 bpm
4. Gut Bucket - Minus Drums
5. Texas Shuffle (Texas Shuffle Blues) 128 bpm
6. Texas Shuffle - Minus Drums
7. La Grunge (Fast Driving Shuffle) 150 bpm
8. La Grunge - Minus Drums
9. O Jeraldine (50's Rock & Roll) 141 bpm
10. O Jeraldine - Minus Drums

**CD 2****Blues & Early Rock 2**

1. When the Saints Go Marching In (New Orleans Gospel 2 Beat) Half Note = 120 bpm
2. When the Saints Go Marching In - Minus Drums
3. I Hear Ya Fats (12/8 50's New Orleans Rock) 90 bpm
4. I Hear Ya Fats - Minus Drums
5. Great Googly Moogly (50's New Orleans Rock) 152 bpm
6. Great Googly Moogly - Minus Drums
7. Little Lucy (50's New Orleans Rock) 135 bpm
8. Little Lucy - Minus Drums
9. Baby Huey (50's Slow New Orleans Rock/New Orleans Mambo) 116 bpm
10. Baby Huey - Minus Drums
11. Hey Wocky Pay (New Orleans Funk) 90 bpm
12. Hey Wocky Pay - Minus Drums

**CD 3****Basic Rock, 60's Rock & Modern Rock**

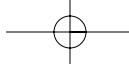
1. Detroit Rock & Roll (60's Rock & Roll) 135 bpm
2. Detroit Rock & Roll - Minus Drums
3. You Rascal You (60's Fast Rock & Roll) 182 bpm
4. You Rascal You - Minus Drums
5. I Don't Want To Know (80's Rock) 113 bpm
6. I Don't Want To Know - Minus Drums
7. Mysticized (70's R&B Jazz Fusion) 121 bpm
8. Mysticized - Minus Drums
9. Do You Know Jack (70's Rock) 121 bpm
10. Do You Know Jack - Minus Drums
11. Rock n' Mo (Modern Rock) 121 bpm
12. Rock n' Mo - Minus Drums
13. Rock My World (Modern Rock) 126 bpm
14. Rock My World - Minus Drums

**CD 4****Soul and R & B**

1. Stay with Me (70's Memphis Soul) 102 bpm
2. Stay with Me - Minus Drums
3. Perfume (Shuffle Funk) 80 bpm
4. Perfume - Minus Drums
5. J.B. Machine (60's Funk) 110 bpm
6. J.B. Machine - Minus Drums
7. No Sweat (60's Funk) 116 bpm
8. No Sweat - Minus Drums
9. Hold Up (60's Memphis Soul) 102 bpm
10. Hold Up - Minus Drums
11. Livin' Single (80's Funk) 112 bpm
12. Livin' Single - Minus Drums
13. YB Cruel (80's Funk) 100 bpm
14. YB Cruel - Minus Drums
15. Air (70's R&B) 86 bpm
16. Air - Minus Drums
17. Emily (Half Time 70's Shuffle Funk) 116 bpm
18. Emily - Minus Drums

**CD 5****Soul and R & B, Jazz & Brazilian**

1. Bullabunga (Modern Funk) 81 bpm
2. Bullabunga - Minus Drums
3. Kill Joy (Medium Swing) 106 bpm
4. Kill Joy - Minus Drums
5. Bull's Bash (Swing Blues) 115 bpm
6. Bull's Bash - Minus Drums
7. Goosy Lucy (Medium Swing) 135 bpm
8. Goosy Lucy - Minus Drums
9. Someday My Prints Will Come (3/4 Jazz Waltz) 134 bpm
10. Someday My Prints Will Come - Minus Drums
11. This Is Real (Bossa Nova) 112 bpm
12. This Is Real - Minus Drums
13. The Dream (Bossa Nova) 118 bpm
14. The Dream - Minus Drums
15. Once Dropped (One Drop Reggae) 148 bpm
16. Once Dropped - Minus Drums
17. Winter (Latin/Funk Fusion) 91 bpm
18. Winter - Minus Drums



Learn & Master Drums

SESSION 1 - Starting Off Right

 Estimated Time to Learn These Concepts - 1 Week

"If thine enemy wrongs thee, buy each of his children a drum."

~ Unknown

KEY CONCEPTS

- Playing the Bass Drum
- Setting Up the Snare Drum
- Proper Hand Movement
- Basic Rebound Strokes

SKILLS TO MASTER

- Playing the bass drum with good technique.
- Holding the sticks properly with a loose grip.
- Playing the snare drum using proper technique.
- Counting and playing the bass drum while playing 8th notes on the snare.

Playing the Bass Drum

The bass drum is the foundation of the drumset. The basic function of the bass drum is to state the beat or pulse of the song. The BASS DRUM is played with the bass drum pedal by the right foot. The bass drum pedal beater should rebound off of the bass drum head like a bouncing ball. Properly adjusting the angle of the bass drum pedal beater is important to playing comfortably. In general, angling the beater around the 2 o'clock position is a good place to start. After the pedal is attached to the bass drum, position yourself so that your right knee is bent at a slightly greater than 90 degree angle when your foot is on the pedal.



Beater Position

There are two basic techniques of playing the bass drum—HEEL UP and HEEL DOWN. It is important to learn both techniques. Both use a rebound stroke where the beater strikes the bass drum head then bounce back to the “at rest” position.



Angle of the Knee

Heel Down Position

In the HEEL DOWN position, the heel of the right foot is in constant contact with the bass drum pedal when striking the bass drum. This position works best for achieving delicacy in your bass drum playing and is mostly used when playing soft passages or slow songs called ballads.



Heel Down Position

Heel Up Position

The HEEL UP position uses the front part or “ball” of the foot to press the bass drum pedal. This position works great when playing Rock and Funk or any heavy kind of music where a strong powerful bass drum hit is desired. To get the rebound or bounce while playing with the heel up, immediately return the heel to the footboard, but only for a moment.



Heel Up Position



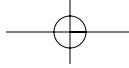
Playing Tip: Keep it Relaxed

Remember to relax at all times. There should be no stress or tension anywhere in your body while playing.



Key Idea: Pulse and Beat

The words **Pulse** and **Beat** will be used often and mean the same thing—the fundamental rhythm or beat of the song. It's what you tap your feet to.



Bass Drum Exercises

Now that you know the proper technique for playing the bass drum and getting a good rebound, practice the following exercises. Practice playing a steady beat on the bass drum using the heel down technique. Then use the heel up technique. Once you can play a steady beat using both techniques try to find the beat and play along with Play-Along CD 3, Tracks 11 & 12, "Rock n' Mo."



Playing Tip: The Play-Along Tracks

Each song on the play-along CDs has two versions. The first version plays the song with the drums. The second version does not have the drums, but a click track is provided to help you keep the tempo.



Play-Along Songs

The Bass Drum exercises can be practiced with
CD 3, TRACK 11 - "Rock n' Mo"
CD 3, TRACK 12 - "Rock n' Mo" minus Drums

Bass Drum Exercise 1

Play the Bass Drum using the heel down technique, then using the heel up technique.



Bass Drum Exercise 2

Play the pulse for 4 beats, then double pulse for 4 beats.



Setting Up the Snare Drum

The SNARE DRUM has metal wires called snares attached to the bottom head. It rests in the stand's cradle without being clamped down. The height affects the comfort level of the drummer, so set the height where your hands are comfortable and your shoulders are relaxed. Angle the snare drum back toward you.



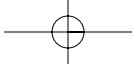
Playing Tip: Using a Click Track

The click track on "Rock n' Mo" plays at twice the note rate of the beat of the song. Subdividing the click into smaller segments than the beat helps musicians stay in tempo (keep the beat) on slower songs.

Proper Hand Movement

When playing the drums, your hands should move in a motion similar to waving good-bye or bouncing a basketball. Place your hands in front of you, palms down, and flex at the wrist. Practice this motion without sticks, one hand at a time.





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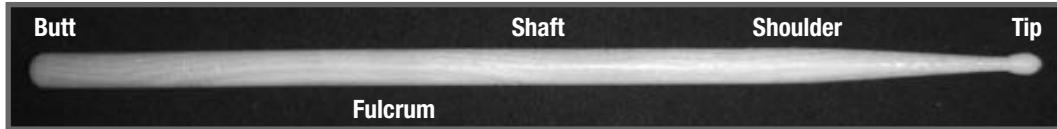


Learning proper hand technique will enable you to

1. Maximize your rebound
2. Get a good, beefy sound
3. Maximize your ability to transfer your ideas from your brain to the drums with minimum effort

Gripping the Drumstick

The DRUMSTICK has four basic parts: the BUTT, the SHAFT, the SHOULDER, and the TIP.



The BUTT is the end of the stick and can be used to strike the snare drum when a more powerful sound is required, as in heavier Rock or Funk. The SHAFT is the part of the stick that the player grips. The SHOULDER is the part of the stick that tapers down to the tip. The TIP is the main playing end of the stick.

Hold the stick between your thumb and index finger about 2/3 of the way from the tip at a point called the fulcrum. The FULCRUM is the perfect balance point of the drumstick and is the optimum place for gripping the sticks to achieve maximum bounce or rebound. The hand should grip the stick at the fulcrum loosely. Both hands should grip the sticks identically forming a MATCHED GRIP.

Developing a Rebounding Stroke

Now, let's learn the proper way to strike a drum. Take the sticks and form your grip. The stroke we will employ makes use of the fingers, wrist, forearm, and elbow. You will make a whip-like motion similar to cracking a whip or casting a fishing rod. Here is how the stroke should look.



Start with both sticks in an at-rest position using a loose matched grip.



Raise elbow and forearm of lead hand.



The lead wrist and hand follow.



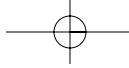
Bring elbow down first, deadweight fashion, creating a whipping motion.



The stick strikes drum.



The stick rebounds off the drum.



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Practice this motion first without striking the drums, like “air drums,” then practice playing the snare drum with a proper rebounding stroke. Strike the snare drum dead center to get a full sound. Maximizing rebound allows the sticks to do the work, not the drummer.

Basic Rebound Strokes

Practice the following exercises on the snare drum using a proper rebounding stroke and a loose grip.

Exercise 1

Play the Snare on the beat with the right hand first, then the left hand.

R	R	R	R	R	R	R	R	R	R	R	R
L	L	L	L	L	L	L	L	L	L	L	L
1	2	3	4		1	2	3	4			

Exercise 2

Play the Snare doubling the beat, alternating hands.

R	R	R	R	R	R	R	R	L	L	L	L	L	L	L	L	
1	+	2	+	3	+	4	+	1	+	2	+	3	+	4	+	

Once you can play a steady beat on the snare drum with good technique play along with Play-Along CD 4, Track 2. Exercise 3 is the same rhythm as Exercise 2, played with the track.

Exercise 3

Play with the track, the Snare doubling the beat, alternating hands.

Exercise 4

Play 4 beats with the right hand, then alternating strokes with both hands.



Key Idea: Maintain a Relaxed Grip

Remember, the sticks are our connection to the instrument so it is important to have a relaxed grip and a proper stroke in order to get a good sound out of the drum.

R	R	R	R	R	R	R	R	R	L	L	L	L	R	L	R	L
1	2	3	4		1	+	2	+	3	+	4	+				

ALTERNATING STROKES are when the hands alternate individual hits of the drum.

Exercise 5

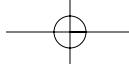
Play alternating strokes.



Play-Along Songs

The Basic Rebound Strokes exercises can be practiced with
CD 4, TRACK 1 - “Stay with Me”
CD 4, TRACK 2 - “Stay with Me” minus Drums

R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L
1	+	2	+	3	+	4	+	1	+	2	+	3	+	4	+		



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Exercise 6

Play the BD and Snare on the beat, then alternating strokes on the Snare.

(Snare)	R	R	R	R		R	L	R	L	R	L	R	L	
(Bass Drum)	B	B	B	B		B		B		B		B		
	1	2	3	4		1	+	2	+	3	+	4	+	

“Stay with Me” Exercise

R R R R R R R R R L R L R L R L R L R L
B B B B B B B B B B B B B B B B
1 2 3 4 1 2 3 4 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +



Play-Along Songs

The “Stay with Me” exercise can be practiced with
CD 4, TRACK 1 - “Stay with Me”
CD 4, TRACK 2 - “Stay with Me” minus Drums

You're Ready to Move On When...

- You can find the beat of any song on the Play-Along CDs and play it on the bass drum heel down and heel up.
- You can count the beat of any song while playing it on the bass and snare drums simultaneously using both the heel up and heel down techniques in the bass drum and the fishing rod technique in the right and left hands.
- With your metronome at 90 beats per minute (bpm), you can play a good solid pulse (quarter notes) in the bass drum and play alternating 8th notes with the snare drum as in Exercise 6.

Tips for Improving

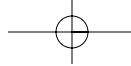
- You don't need to be at the drums to do the exercises.
- Relax at all times.
- Get rebound from your strokes on the snare drum and bass drum.
- When you feel pain ... Stop! Take a break.
- Don't get frustrated.

Going Further

Listen to some of the other songs on the Play-Along CDs. As you go through them, listen for songs that are slow enough to play along with comfortably. Then, try to find the pulse of each song and play it on the bass drum. Next, add the snare drum, playing on the beat and doubling the beat as in Exercise 6. Build up your endurance to eventually play with the track for the length of the entire song.

Online Resources

Detailed assignments for the sessions and other helpful resources are online at www.LearnAndMasterDrums.com/resources.



SESSION 2 - Basics of the Beat

Estimated Time to Learn These Concepts - 1 Week

"If you think of practicing as developing the muscles, you will eliminate the nervousness and hesitation in your playing. Remember, before anything can groove, it must feel good body-wise. The muscles have to be trained and stretched slowly in order for you to make them do what you want them to do."

~ Gary Chester, Drum teacher, author, studio musician

KEY CONCEPTS

- Introduction to the Hi-Hat
- Playing the Bass Drum and Hi-Hat Together
- Adding the Snare Drum
- Playing Your First Drumbeats

SKILLS TO MASTER

- Playing 8th notes on the hi-hat.
- Playing the bass drum while playing 8th notes on the hi-hat.
- Playing a backbeat on the snare while playing the bass drum with 8ths or 16ths on the hi-hat.

Introduction to the Hi-Hat

The HI-HAT is a pair of cymbals struck together by a spring loaded pedal. The top cymbal is pulled toward the bottom cymbal by a rod connected to the pedal. The hi-hat combined with the bass drum and snare form the nucleus of the drumset.



Playing Tip: Comfort

Correctly setting up the drumset and comfortably playing its basic components are the keys to freedom of expression on the instrument.

The hi-hat can be played with the foot, with the sticks, or a combination of both, creating endless expressive possibilities. The player is able to change the feel or mood of a song instantaneously by playing the hi-hat closed, open, or even slightly open. Quickly opening and closing the hi-hat while striking it also adds excitement to the groove.

In setting up the hi-hat, be careful not to set the height too low or too high. If the height is set too low the stick in your right hand will hit the stick in your left hand when playing. If it is set too high your right arm will stick out, putting stress on your shoulder.

Set the distance between the top and bottom cymbals to one inch. The left foot "heel up" position is a good starting position to play the hi-hat. The weight of the leg in this position keeps the cymbals together.



Playing Tip: Don't Lift Your Foot

Remember, don't lift your foot off the hi-hat footboard. The left foot should always remain in contact with the footboard.

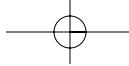
Hi-Hat Exercises

Play through these exercises for practice using the hi-hat. Lift the leg up slightly on the "and" of 1 and drop the weight of your leg on 2. Do the same on the "and" of 3 and drop it on 4.

Exercise 1

Playing the Hi-Hat with the foot

(Hi-Hat Sound)	X	X	X	X	X	X	X
(Foot Up/Down)	U	D	U	D	U	D	U
1 + 2	3 + 4	1 + 2	3 + 4	1 + 2	3 + 4	1 + 2	3 + 4



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Start out playing the following exercise on the pulse for a while, then try doubling the pulse. Remember to use the fishing rod motion covered in session 1. Play the following exercise with CD 5, Track 2.



Play-Along Songs

Exercises 2 & 3 can be practiced with
CD 5, TRACK 2 - "Bullabunga"

Exercise 2

Play the Hi-Hat on the pulse, then double the pulse.

Hi-Hat on the Pulse				Hi-Hat Doubling the Pulse								
(Closed Hi-Hat)	H	H	H	H	H	H	H	H	H	H	H	H
	1	2	3	4	1	+	2	+	3	+	4	+

Playing the Bass Drum and Hi-Hat Together

Developing the correct muscle coordination to play several different components of the drumset at once takes repetition. In the following exercise, practice playing the bass drum in both the heel down and heel up positions and remember to play the hi-hat with a relaxed, loose grip in the right hand. Play the following exercise with CD 5, Track 2.



Key Idea: Bass Drum & Hi-Hat Coordination

Coordinating the right foot on the bass drum and the right hand on the hi-hat is vital.

Exercise 3

Play 8th notes on the Hi-Hat and the pulse on the Bass Drum.

(Closed Hi-Hat)	H	H	H	H	H	H	H	H	H	H	H
(Bass Drum)	B		B		B		B		B		B
	1	+	2	+	3	+	4	+			

Adding the Snare Drum

We're going to put together your first groove on the drums with three limbs (right hand, right foot, and left hand) by incorporating the snare drum on "backbeats." Working the three limbs in this fashion is the basis of what we'll be doing in many future sessions.



Key Idea: Backbeat

The BACKBEATS are beats 2 and 4 of a "4" count. A backbeat is the part of the groove that you clap your hands or snap your fingers to.



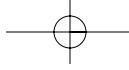
Play-Along Songs

The Mother of All Beats can be practiced with
CD 3, TRACK 6 - "I Don't Want to Know"
CD 3, TRACK 8 - "Mysticized"
CD 4, TRACK 2 - "Stay with Me"
CD 4, TRACK 6 - "J.B. Machine"
CD 5, TRACK 2 - "Bullabunga"

Exercise 4: The Mother of All Beats

Bass Drum on the pulse, 8th notes on the Hi-Hat and the Snare on beats 2 & 4

(Hi-Hat)	H	H	H	H	H	H	H	H	H	H	H
(Snare)			S								
(Bass Drum)	B		B		B		B		B		B
	1	+	2	+	3	+	4	+			

**Playing Tip: The Mother of All Beats**

When looking for inspiration, use this beat as a starting point for more creative beats. Experiment playing this beat at various tempos—slow and fast. Try incorporating other drums into the rhythm, like substituting a tom for the hi-hat rhythm, for example.

Subdividing the Beat: Quarters, 8ths, and 16ths

You might be asking, “What does he mean by bars, quarter notes, 8th notes, and sixteenth notes?” These terms and the rhythms they represent are just that … terms. They’re a way to communicate between musicians.

Right now it’s important to know the difference between the sounds of quarter notes, 8th notes, and 16th notes in a rhythmic stream. So far, each beat has been subdivided one of two ways—either one quarter note or two eighth notes. Now we are going to subdivide the beat one step further into four sixteenth notes.

Alternating Sixteenth Notes

Playing alternating sixteenth notes involves playing eighth notes with the right hand and inserting left hand beats between each of the right hand eighth notes. Sixteenth notes are counted “One - e - and - a, two - e - and - a,” etc.

Set your metronome to 60 beats per minute (bpm) and practice the following exercises, playing alternating sixteenth notes on a closed hi-hat.

Alternating Sixteenth Notes

Play on a closed Hi-Hat with metronome set to 60 bpm

Right Hand	1	+	2	+	3	+	4	+
Left Hand	e	a	e	a	e	a	e	a
Sticking	R	L	R	L	R	L	R	L

Exercise 5

Play 8th notes on Hi-Hat then alternating 16ths

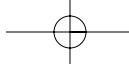
Right Hand	1	+	2	+	3	+	4	+	1	+	2	+	3	+	4	+
Left Hand	e	a	e	a	e	a	e	a	e	a	e	a	e	a	e	a
Sticking	R	R	R	R	R	R	R	R	R	L	R	L	R	L	R	L

Exercise 6

Alternating 16ths on the Hi-Hat with pulse in the Bass Drum

(RH Hi-Hat)	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H
(LH Hi-Hat)	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H
(Bass Drum)	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B

1 e + a 2 e + a 3 e + a 4 e + a



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This next exercise is your second full beat. Set your metronome to 50 bpm and practice it slowly at first then raise the tempo. This beat can be played with many of the songs on the Play-Along CDs.

 **Play-Along Songs**

The Dance Beat can be practiced with
CD 3, TRACK 12 - "Rock n' Mo"
CD 4, TRACK 10 - "Hold Up"
CD 4, TRACK 12 - "Livin' Single"

Exercise 7: The Dance Beat

Alternating 16ths on the Hi-Hat with Bass Drum and Snare on 2 & 4

(Hi-Hat RH) H H H H H H H H H H H H H H |
 (Hi-Hat LH) | H H H H H H H H H H H H H H |
 (Snare RH) | S S S S S S S S S S S S S S |
 (Bass Drum) B B B B B B B B B B B B B B |
 1 e + a 2 e + a 3 e + a 4 e + a



You're Ready to Move On When...

- The bass drum, snare drum, and hi-hat are set up properly so that there is no tension in your body as you play.
- You can play all the tunes in the session assignment given online and hold the tempo through the entire song.

Tips for Improving

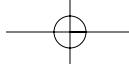
- Remember to stretch a little before each practice session.
- Take breaks every 15 minutes or so of practicing, especially if the music is difficult for you. You'll be amazed how quickly you master the problem you had only 10 minutes before!

Going Further

- Purchase a metronome and a set of noise isolation headphones. These will become two of your most important drumming tools.
- Go through your music collection find songs or CDs of your favorite music. Put on the headphones and play along. Try out some of the beats from this session and see if they fit the music. If not, how can you modify them to make them fit? Playing along with recordings is a great way to learn drumming. Try it!

Online Resources

Detailed assignments for the sessions and other helpful resources are online at www.LearnAndMasterDrums.com/resources.



SESSION 3 - Musical Notation

Estimated Time to Learn These Concepts - 2 Weeks

"I know that the twelve notes in each octave and the variety of rhythm offer me opportunities that all of human genius will never exhaust."

~ Igor Stravinsky, Composer (1882-1971)

KEY CONCEPTS

- The Basics of Reading Music
- Notes and Rests
- Time Signatures
- Musical Terms

SKILLS TO MASTER

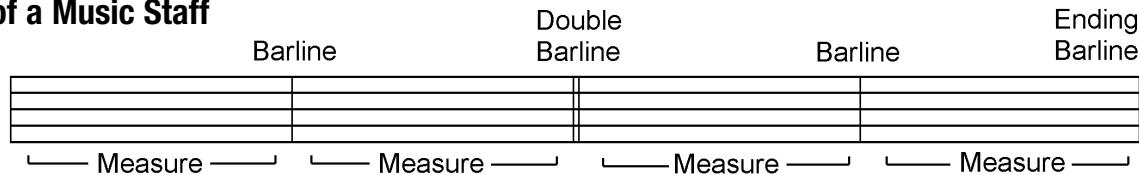
- Understanding the music staff, repeat signs, and time signatures.
- Understanding note and rest values.
- Reading quarter notes.
- Reading eighth notes.
- Understanding straight and swing interpretations of the beats.

To be the best you can be on the drums, it is important that you learn how to read standard musical notation. In the world of the working musician, there isn't much time for rehearsing songs over and over until the band gets it right. You need to get it right the first time and that's how reading musical charts will help. Learning to read music will make your life, and the lives of the other musicians you work with, much easier. Don't worry. Learning to read music won't take away your "earthiness" or contaminate your ability to play from your heart. What it will do is make you much more employable. Reading music is vitally important for your musicianship but don't let it substitute for developing your ears.

The Basics of Reading Music

Music is written on a STAFF consisting of 5 horizontal lines. Music is read from left to right just like you would read a book. BARLINES split the music staff into equal segments called MEASURES or BARS. At the end of a section of music you will see a DOUBLE BARLINE. An ENDING BARLINE is used to indicate the end of a piece of music.

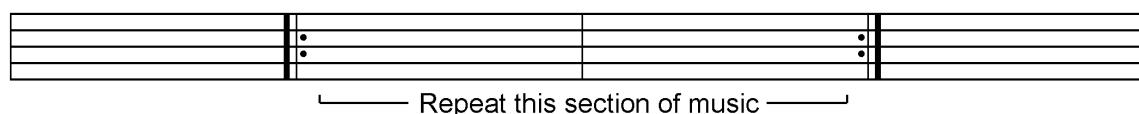
Parts of a Music Staff

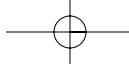


A REPEAT SIGN is a double barline with two dots. It means to repeat a section of music. The player would repeat back to a previous backwards repeat sign or the beginning of the song, whichever comes first.

Repeat Sign

A double barline with two dots, indicating repetition of music.





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Clefs

At the beginning of each staff is a clef. Music uses CLEFS to indicate to the player what types of instruments a particular piece of music is written for.

The clef used for higher pitched instruments is a TREBLE CLEF.



The clef used for lower pitched instruments is a BASS CLEF.



The clef used for drums is the NEUTRAL CLEF.



Notes and Rests

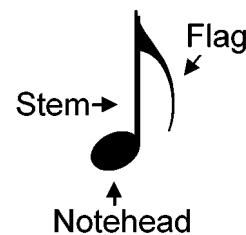
Music is made up of sound and silence. Sound is notated in music with NOTES and silence is indicated by symbols called RESTS. The notes tell you when to play and the rests tell you when not to play. Notes and rests are used on the music staff to indicate rhythm and duration.

A NOTE has three basic parts: the NOTE HEAD, the STEM, and the FLAG.

When two or more notes of the same type are played together in succession, the flags are connected and change to BEAMS.

Instead of We have

Parts of a Note



Each type of note has a corresponding rest which takes up the same amount of musical duration. Here is a chart of the types of notes, their corresponding rests, and their duration.

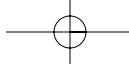
Type of Note	Symbol	Rest	Duration
Whole Note			4 Beats
Half Note			2 Beats
Quarter Note			1 Beat
Eighth Note			1/2 Beat
Sixteenth Note			1/4 Beat
Thirty-Second Note			1/8 Beat



Playing Tip: Triplets

TRIPLETS are used to indicate three equal subdivisions of one beat. They are notated as three beamed eighth notes with a 3 over the beam. Triplets are counted as "1-trip-let."





Time Signatures

In music TIME SIGNATURES define how measures are divided in a piece of music. Time signatures are expressed numerically as a fraction. The TOP NUMBER or numerator tells you how many beats are in each measure. The BOTTOM NUMBER or denominator tells you what kind of note gets the beat.

4 ← How Many Beats in Each Measure
4 ← What Kind of Note Gets the Beat

Here are some examples:

4 ← 4 Beats in Each Measure
4 ← Quarter Note Gets the Beat

12 ← 12 Beats in Each Measure
8 ← Eighth Note Gets the Beat

2 ← 2 Beats in Each Measure
2 ← Half Note Gets the Beat



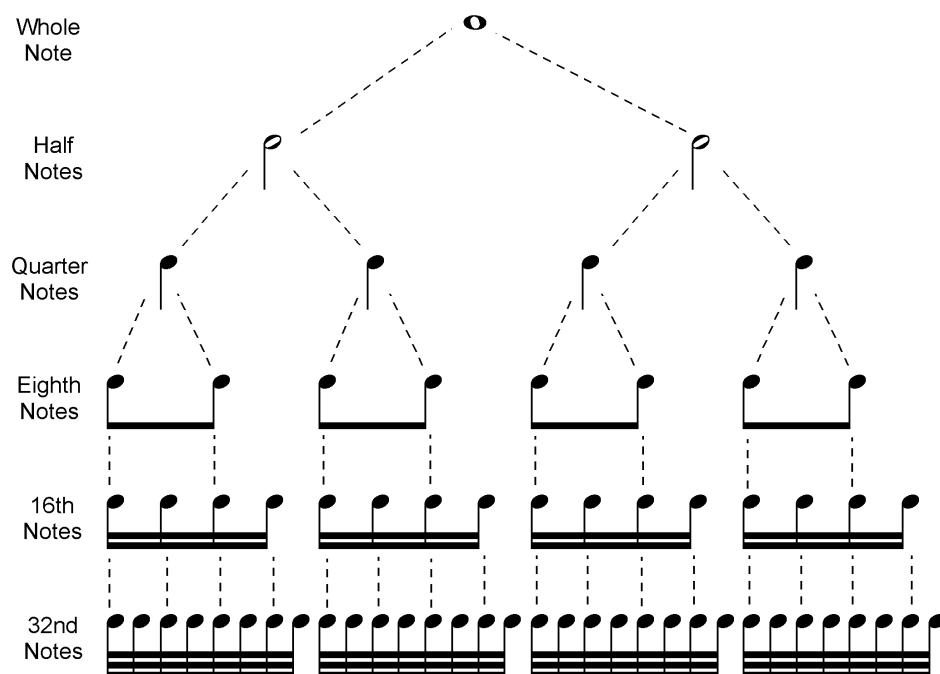
Playing Tip: Time Signature Abbreviations

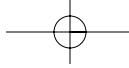
The time signature of 4/4 is often referred to as COMMON TIME and is sometimes represented as a C for the time signature.

The time signature of 2/2 is often referred to as CUT TIME and is sometimes represented as a C for the time signature.

The Note Tree

Note values are subdivisions of each other. To fill a measure of 4/4 time, you could use one whole note or 4 quarter notes or 16 sixteenth notes or a variety of different note combinations. Think of the notes within a measure as a musical pie that can be sliced in a variety of different ways.





Dotted Notes

A DOT following a note changes the rhythmic value of the note. DOTS increase a note's value by one half. Here are some examples.

DOTTED HALF NOTE



DOTTED WHOLE NOTE



DOTTED QUARTER NOTE



Musical Terms

D.S. Dal Segno—Go back to the sign  occurring earlier in the music, then read the music to the end.

D.C. Go back to the beginning of the piece.

Coda When you see a coda sign,  jump to the same sign at the end of the piece.

Fine You've reached the end of the musical piece.

SYNCOPATION SYNCOPATION means playing off the beat.

DOWNBEAT The DOWNBEAT is the first beat of the measure—beat 1. The downbeat can also refer to the first part of the beat of a more complex rhythm.

UPBEAT The UPBEAT refers to the “and”s of the beat or eighth note off beats.

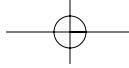
BACKBEAT BACKBEAT refers to beats 2 and 4 of a measure. They are often accented, as in Rock or R & B drumming.

PULSE PULSE is the main organization of beats and is represented by the lower number in the time signature.

METER / TIME METER or TIME refers to the even space between notes in a composition. If the space between the notes is perfectly even from note to note, the musician is playing in “perfect meter.”

GROOVE GROOVE is used to indicate an underlying rhythmic feel of a song. It can also indicate that the drummer is playing with good time and generally is used in the context of blending with other musicians.

HOST NOTES GHOST NOTES are subdivisions of the beat which are played very softly and extremely deemphasized. They are deemphasized almost to the point of silence so that the ghost note then represents a rhythmic placeholder in much the same way as a rest.

**METRONOME**

A METRONOME is an electronic device that clicks off tempos in beats per minute. A metronome is an invaluable practice tool for any musician to develop and improve timing.

BEATS PER MINUTE

The tempo or speed of a piece of music is expressed as BEATS PER MINUTE or abbreviated BPM. The lower the number, the slower the tempo or click of the metronome will be.

Straight vs. Swing Beats

When looking at a piece of music, the drummer can interpret the rhythms shown in a variety of ways. Identical rhythms can be interpreted or played with different approaches creating two very different sounds. The two methods of interpreting music are STRAIGHT and SWING.

Playing music STRAIGHT means playing the rhythms exactly as they are written, often with strict, even eighth notes.

When playing music SWING, the eighth notes are played as a triplet feel with the middle note left out, creating a lope in the rhythm. This type of rhythm is called a SHUFFLE. For example:

MUSIC AS WRITTEN

Clef
Time
Signature

MUSIC AS PLAYED**STRAIGHT**
SWING

Triplets
1 + 2 + 3 + 4 +

Using the Reading Pages

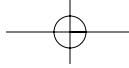
Several times during the course you will need to refer to the Reading Pages at the back of the book for exercises. In Session 3 on the DVD, you will need to use the Quarter Note Reading Page found on page 108 and the Eighth Note Reading Page 1 found on page 109.

Quarter Note Music Reading Exercises

These exercises, demonstrated on the DVD, use the Quarter Note Reading Page on page 108. Play through the quarter note exercises to practice reading quarter notes and rests. Play them slowly at first, then gradually increase your speed. Remember to use a metronome.

Quarter Note Warm-Up Exercises

Practice playing the rhythms using quarter notes and rests. Repeat each measure as indicated.



Quarter Note Reading Page

Play the exercise on the Snare Drum using alternating (R,L,R,L) sticking.

Eighth Note Music Reading Exercises

These exercises, demonstrated on the DVD, use the Eighth Note Reading Page 1 on page 109. Play through the eighth note exercises to practice reading eighth notes. Play them slowly at first, then gradually increase your speed.

Eighth Note Reading Page 1

Play the exercise on the Snare Drum using alternating (R,L,R,L) sticking.

After playing through the page several times, try playing the rhythms using a swing feel.

As demonstrated on the DVD, the exercise can also be played as an ongoing stream of triplets with the written notes played as accents. (This is a fairly advanced concept, so don't feel discouraged if this is a bit beyond your ability right now—you'll get there.)



You're Ready to Move On When...

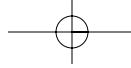
- You can play the entire Quarter Note Reading Page on page 108 and the Eighth Note Reading Page 1 on page 109 with no mistakes at 100 bpm.

Going Further

- Purchase the book *The Reading Encyclopedia* by Gary Hess and work through the reading exercises. This book and the others recommended online include reading exercises that will become the melodies for practicing all kinds of different drumming techniques dealt with throughout this course—from independence, to the development of technique in the hands, to fill ideas.

Online Resources

Detailed assignments for the sessions and other helpful resources are online at www.LearnAndMasterDrums.com/resources.



SESSION 4 - The Ride Cymbal

Estimated Time to Learn These Concepts - 1-2 Weeks

"I didn't play drums to make money. I played drums because I loved them ... My soul is that of a drummer ... I didn't do it to become rich and famous, I did it because it was the love of my life."

~ Ringo Starr, Drummer for The Beatles

KEY CONCEPTS

- Ride Cymbal Technique
- Drum Notation
- Quarter Note Coordination with Bass, Snare, and Hi-Hat
- Eighth Note Coordination with Bass, Snare, and Hi-Hat
- Playing the Bell of the Ride Cymbal

SKILLS TO MASTER

- Developing a proper ride cymbal stroke.
- Playing basic Rock rhythms with quarter note ride.
- Playing basic Rock rhythms with eighth note ride.
- Playing basic Rock rhythms with eighth note ride and accented upbeats.

Ride Cymbal Technique

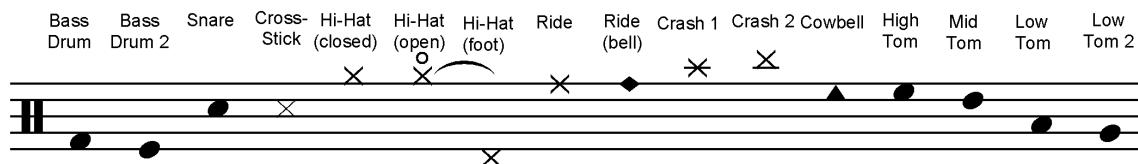
The RIDE CYMBAL is the largest of the cymbals on the drum set. It should be positioned so that your arm does not have to reach out very far to play it. You should be able to reach it comfortably, without stretching. Play the ride cymbal using the fishing rod or rebounding stroke discussed in Session 1 but with your hand turned slightly so that the back of the hand is facing up.

There are several techniques to play this versatile sounding cymbal.

1. Strike the cymbal two-thirds of the distance from the bell for general playing.
2. Use the tip of the stick on the bell for a light, high-pitched effect.
3. Use the shaft of the stick on the bell for a sharp, aggressive sound.
4. Use the shaft of the stick to ride on the cymbal during loud driving passages.
5. Use the shaft of the stick on the edge of the cymbal.

Drum Notation

DRUM NOTATION in music indicates the different drums and cymbals of the set by changing the notehead and position of the notes on the staff. All cymbals are notated with an "X" notehead and all drums use a traditional notehead.



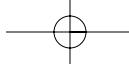
Quarter Note Ride Cymbal Exercises

Play the following exercises using proper fishing rod rebounding technique on the ride cymbal. Eventually work up to a metronome speed of 80-95 beats per minute or bpm.



Playing Tip: Grip

When playing the ride cymbal, strive for a loose grip with lots of rebound. A tight grip that jams the stick into the cymbal will produce a bad sound and hurt your hand.



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**Exercise 1***Quarter Notes on the Ride Cymbal***Play-Along Songs**

Exercises 1–4 can be practiced with
CD 1, TRACK 4 - "Gut Bucket"
CD 4, TRACK 10 - "Hold Up"
CD 1, TRACK 6 - "Texas Shuffle"

1

2

3

4

Exercise 2*Quarter Notes on the Ride Cymbal and Bass Drum*

1

2

3

4

Exercise 3*Quarter Note Ride Cymbal and Bass Drum, Snare on 2 & 4*

1

2

3

4

Exercise 4*Quarter Note Ride Cymbal and Bass Drum, Snare and Hi-Hat on 2 & 4*

1

2

3

4

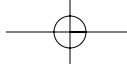
Exercise 4 Hi-Hat Variation*Quarter Notes on closed Hi-Hat and Bass Drum, Snare on 2 & 4*

1

2

3

4



Learn & Master Drums

LEGACY
LEARNING SYSTEMS

Exercise 5

Half Notes on Bass Drum, Ride Quarter Notes, Snare and Hi-Hat on 2 & 4

Play-Along Songs

Exercise 5 can be practiced with
CD 2, TRACK 10 - "Baby Huey"

Bass Drum
Half Notes

1 2 3 4

Key Idea: Two Beat Feel in Cut Time

The rhythm used in Exercise 5 has the bass drum and snare playing on alternate beats—the bass on 1 and the snare on 2. This combination is called a TWO BEAT and implies what is called CUT TIME or a time signature of 2/2. There are two beats to the measure and the half note gets the beat. Two beat feels are heard in many musical styles around the world.

Exercise 5 Two Beat Feel

Up Tempo in Cut Time

Play-Along Songs

Exercise 5 Two Beat Feel can be practiced with
CD 2, TRACK 2 - "When the Saints Go Marchin In"

Cut Time

1 + 2 +

Eighth Note Ride Cymbal Exercises

Eighth note ride cymbal patterns are the foundation of Rock music. Play the following exercises using eighth notes on the ride cymbal, gradually increasing the tempo until you can play them comfortably at 85-110 bpm.

Exercise 6

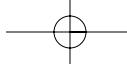
Eighth Notes on the Ride Cymbal

1 + 2 + 3 + 4 +

Exercise 7

Eighth Note Ride, Quarter Notes on Bass Drum called "4 on the floor"

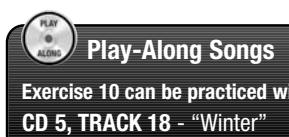
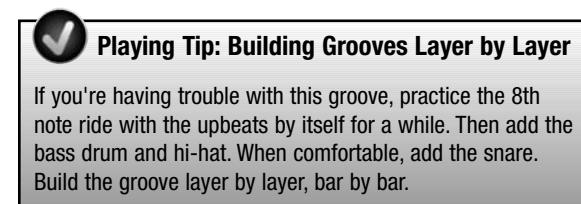
1 + 2 + 3 + 4 +

**Learn & Master Drums****Exercise 8***Eighth Note Ride, Bass Drum Quarter Notes, Snare backbeats on 2 & 4*

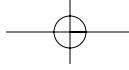

Exercise 9 can be practiced with
CD 4, TRACK 10 - "Hold Up"

Exercise 9*Eighth Note Ride, Bass Drum Quarter Notes, Snare and Hi-Hat on 2 & 4*
Playing the Bell of the Ride Cymbal

The next exercise involves hitting the ride cymbal on the bell of the cymbal with the shaft of the stick on the upbeats. Remember to use proper ride cymbal technique as you alternate between playing the cymbal with the tip of the stick as you normally would and playing upbeats on the bell.

**Exercise 10***Eighth Note Ride with Upbeats on the Bell*
**Bonus Groove***Quarter Note Ride adding Upbeats with foot on Hi-Hat***Playing Tip: Building Grooves Layer by Layer**

If you're having trouble with this groove, practice the 8th note ride with the upbeats by itself for a while. Then add the bass drum and hi-hat. When comfortable, add the snare. Build the groove layer by layer, bar by bar.



You're Ready to Move On When...

- You have developed a proper, rebounding stroke on the ride cymbal.
- You can play all the exercises at the given metronome markings with a balanced sound.
- You can play all of the exercises heel up and heel down on the bass drum.

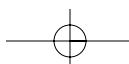
Going Further

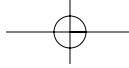
Go through your music collection and listen to some of your favorite artists. Check out how the drummer uses the ride cymbal. Listen for things like:

- Use of a loping feel by accenting the pulse when playing eighth notes
- Use of straight eighths in a Rock ballad
- Playing just the pulse (quarter notes) on the bell
- Playing upbeats on the bell
- Playing with the lead hand on the ride and the other hand on the hi-hat
- Riding on a crash cymbal, creating a powerful wash

Online Resources

Detailed assignments for the sessions and other helpful resources are online at www.LearnAndMasterDrums.com/resources.





SESSION 5 - Expanding on the Basics

Estimated Time to Learn These Concepts - 2-3 Weeks

"Use the talents you possess, for the woods would be very silent if no birds sang except for the best."

~ Henry Van Dyke, Author (1852-1933)

KEY CONCEPTS

- Snare Alternating 16th Notes
- Dynamics in Music
- Accents On and Off the Beat
- Snare 16ths with Bass Drum and Hi-Hat

SKILLS TO MASTER

- Playing even, alternating 16th notes.
- Playing accents on any of the 16th notes.
- Playing the hi-hat on and off the beat while playing 16th notes.

Snare Alternating 16th Notes

In Session 2, you played alternating 16th notes on the hi-hat. In this session we begin to apply them to the snare drum. Playing alternating 16th notes requires the use of reciprocal sticking. RECIPROCAL STICKING is when the sticks move in contrary motion. When one stick is at its lowest point, the other is at its highest point. The 16th notes should be evenly spaced with accurate timing using the fishing rod stroke. Strike both hands at the same level of volume. In other words, one hand shouldn't be louder than the other.

Alternating 16th Note Snare Drum Exercises

Play each exercise starting at a slow tempo of 60 bpm. Start slowly and count out loud.

Exercise 1

2 bars 8ths with the right hand and 2 bars alternating 16ths with both hands

RH | 1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 + |
 LH | R R R R R R R R | R R R R R R R R |
 Sticking | : | : | : |

RH | 1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 + |
 LH | e a e a e a e a | e a e a e a e a |
 Sticking | R L R L R L R L R L R L R L | R L R L R L R L R L R L |



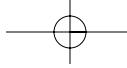
Playing Tip: Strong & Weak Hand Lead

It is good to have the ability to lead with both your strong and weak hand when playing. If you're right handed, your strong hand will be your right. Left-handed players should reverse the sticking to LRLR so that you lead with your strong hand.

Exercise 2

Alternating 16th Notes

RH | 1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 + |
 LH | e a e a e a e a | e a e a e a e a |
 Sticking | R L R L R L R L R L R L R L | R L R L R L R L R L R L |



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Exercise 3

2 bars 8ths with the left hand and 2 bars alternating 16ths with left hand lead

RH | : 1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 + |

LH | L L L L L L L L | L L L L L L L L |

Sticking |

RH | e a e a e a e a | e a e a e a e a |

LH | 1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 + |

Sticking | LRL RLRL RLRL RLRLRLRL | LRL RLRL RLRL RLRLRLRL |

Exercise 4

Alternating 16ths left hand lead

RH | e a e a e a e a | e a e a e a e a |

LH | 1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 + |

Sticking | LRL RLRL RLRL RLRLRLRL | LRL RLRL RLRL RLRLRLRL |

Dynamics in Music

DYNAMICS indicate to play music at particular volume levels. Dynamic markings are written directly below the music staff.

Accents

ACCENTS are the emphasis of certain beats over the others. An accent written directly above the note represents an increase in volume over the span of one note and is indicated by this symbol (>). Accents provide variety, excitement, and add feel to otherwise static rhythms.

Accented Alternating 16th Note Exercises

The following exercises apply accents to various parts of the beat. The accented notes should be played moderately loud and the unaccented notes should be played soft. Use the fishing rod stroke for accented notes and light taps for all others. Start at 40 bpm and gradually increase the tempo.

Exercise 5

Alternating 16th notes with accents on the beat

Accents | : > 1 + 2 + 3 + 4 + | > 1 + 2 + 3 + 4 + |

RH | e a e a e a e a | e a e a e a e a |

LH |

Dynamic Markings

pianississimo	<i>ppp</i>	Very, very soft.
pianissimo	<i>pp</i>	Very soft.
piano	<i>p</i>	Soft.
mezzo piano	<i>mp</i>	Moderately soft.
mezzo forte	<i>mf</i>	Moderately loud.
forte	<i>f</i>	Loud.
fortissimo	<i>ff</i>	Very loud.
fortississimo	<i>fff</i>	Very, very loud.



Key Idea: Syncopation

SYNCOPATION is rhythms or notes played off the beat or played on the weak beats.

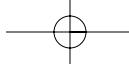
Exercise 6

Alternating 16th notes with accents off the beat

Accents | : > 1 + 2 + 3 + 4 + > 1 + 2 + 3 + 4 + > 1 + 2 + 3 + 4 + > 1 + 2 + 3 + 4 + > |

RH | e a e a e a e a | e a e a e a e a | e a e a e a e a | e a e a e a e a |

LH |



Exercise 7: The “Wipe Out” Beat

Alternating 16th Notes with accents on and off the beat

Accents | > > > > > | > > > > > |

RH |: 1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 + |

LH | e a e a e a e a | e a e a e a e a |



Play-Along Songs

This Bonus Exercise can be practiced with
CD 2, TRACK 12 - “Hey Wocky Pay”

Bonus Exercise: The Bo Diddley Beat

New Orleans Clave

Accents | > > > > > | > > > > > |

RH |: 1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 + |

LH | e a e a e a e a | e a e a e a e a |

16ths with Bass Drum and Hi-Hat Exercises

Play the following exercises with heel up and heel down at 60 bpm.



Key Idea: Ostinato

OSTINATO is a repetitive rhythm over which other rhythms are played.

Exercise 8

Alternating 16th Notes with BD Quarter Notes and HH on 2 & 4

Sixteenth Notes

Exercise 9

Accented Snare 16th Notes with BD Quarter Notes and HH on 2 & 4

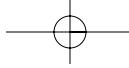
Accents on the Downbeats

Accents on the "and's"

Accents on the "e's"

Accents on the "a's"

Accents on the "e's and "a's"



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Exercise 10

Alternating 16th Notes with BD Quarter Notes and HH on Upbeats

Exercise 11

Accented Snare 16th Notes with BD Quarter Notes and HH on Upbeats

Variations on the Bo Diddley Beat

Here are some bonus exercises with common variations of the Bo Diddley beat.

Bonus Exercise

The Bo Diddley Beat with BD Quarter Notes and HH on 2 & 4



Play-Along Songs

These Bonus Exercises can be practiced with

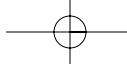
CD 2, TRACK 12 - "Hey Wocky Pay"

CD 4, TRACK 10 - "Hold Up"

CD 4, TRACK 12 - "Livin' Single"

Bonus Exercise Variation 1

The Bo Diddley Beat with BD Quarter Notes and HH on Upbeats



Bonus Exercise Variation 2

The Bo Diddley Beat on HH with BD Quarter Notes

Bonus Exercise Variation 3

The Bo Diddley Beat adding the Snare on the "a" of 1

Bonus Exercise Variation 4

The Bo Diddley Beat adding the Snare on the "a" of 1 & 4



You're Ready to Move On When...

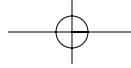
- You can play all of the exercises using both the heel up and heel down bass drum techniques.
- You can play each of the exercises cleanly with steady and even alternating 16th notes at around 120 bpm.
- You can play the Bo Diddley Beat and its variations along with "Hey Wocky Pay" on CD 2, Track 12.

Tips for Improving

- Stretch before practice sessions.
- Work out rhythms on a practice pad first.
- Practice in 20 minute segments with frequent 5 minute breaks.
- Don't be too harsh on yourself. Keep working at it.

Online Resources

Detailed assignments for the sessions and other helpful resources are online at www.LearnAndMasterDrums.com/resources.



SESSION 6 - Blues & Shuffles

Estimated Time to Learn These Concepts - 2-4 Weeks

"The Blues are the roots; everything else is the fruits."

~ Willie Dixon, Blues singer

KEY CONCEPTS

- Blues & Shuffle Basics
- Blues Shuffle Beats
- 12/8 Blues Beats
- Blues Dynamics

SKILLS TO MASTER

- Understanding the shuffle.
- Playing basic shuffle beats and variations.
- Playing 12/8 blues beats and variations.
- Interpreting blues dynamics on the drums.

Blues & Shuffle Basics

Much of the drumming in American music is built on the blues and shuffle rhythms covered in this session. BLUES songs typically use a 12 bar form that has an underlying feel based on an eighth note triplet pattern. A SHUFFLE has a triplet feel with the middle eighth note triplet left out.

When played at a slower tempo, this shuffle is felt in a 12/8 time signature as 4 groups of 3 eighth notes.

When played at a faster tempo, this shuffle is felt in a 4/4 time signature as 4 beats of triplets.

Blues Shuffle Beats

In the following beats the ride cymbal can be used interchangeably with the written hi-hat part. When switching to the ride cymbal the foot would play the hi-hat on beats 2 & 4. These blues shuffle beats can also be varied by using a cross-stick on the snare instead of the full snare.

Shuffle Foundation

Bass Drum every beat, Snare 2 & 4, Cymbal Quarter Notes

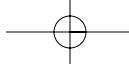
Play-Along Songs

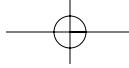
The Blues Shuffles can be practiced with
 CD 1, TRACK 4 - "Gut Bucket"
 CD 1, TRACK 6 - "Texas Shuffle"
 CD 1, TRACK 8 - "La Grunge"

The Texas Shuffles can be practiced with
 CD 5, TRACK 4 - "Kill Joy"
 CD 5, TRACK 6 - "Bull's Bash"
 CD 5, TRACK 8 - "Goosy Lucy"

Basic Shuffle Beat

Shuffle on Ride or Hi-Hat

**Flat Tire Shuffle***Snare upbeats on the last triplet 8th*
Texas Shuffle*Shuffle played on Ride and Snare*
Texas Shuffle with Quarters on Ride
Texas Shuffle with Jazz Ride
Driving Shuffle*Shuffle in BD and Shuffle on Ride or Hi-Hat*
Driving Shuffle with Quarters*Shuffle in BD, Quarters on Ride or Hi-Hat*
Charleston Shuffle*Charleston rhythm in BD, Shuffle on Hi-Hat*



12/8 Blues Beats

At slow tempos every grouping of triplets is felt as individual triplets. As the tempo increases, it evolves into a quarter note feel with triplets, which you may count in 4/4.

Here are some great variations on a basic 12/8 blues triplet feel. Practice each variation slowly until you get the rhythm. Then bring them up to tempo. Use the heel down bass drum technique and sawing motion on cymbals.



Play-Along Songs

All 12/8 Blues Beats can be practiced with
CD 1, TRACK 2 - "Slow Blues"
CD 2, TRACK 4 - "I Hear Ya Fats"

12/8 Blues Variation 1

Bass Drum Quarters with heel down

12/8 Blues Variation 2

BD on 1 & 3

12/8 Blues Variation 3

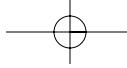
BD on 1 & 3, add "and" of 4

12/8 Blues Variation 4

BD on 1 & 3, add "and"s of 2 & 4

12/8 Blues Variation 5

Various BD shuffle triplets



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12/8 Blues Variation 6*16th Note triplets on Hi-Hat on beat 1*

12/8 time signature. The first measure shows 16th note triplets on the hi-hat at the start of each 12/8 measure. The second measure shows 16th note triplets on the hi-hat on the first beat of each measure.

12/8 Blues Variation 7*16th Note triplets on Hi-Hat on all beats*

12/8 time signature. The hi-hat has 16th note triplets on every eighth note throughout the pattern.

12/8 Blues Variation 8*16th Note triplets in BD*

12/8 time signature. The bass drum has 16th note triplets on the first and third eighth notes of each measure, with a dynamic '+' above the first measure and 'o' above the fourth measure.

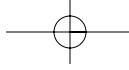
12/8 Blues Variation 9*All 16th Note triplets on Hi-Hat*

12/8 time signature. The hi-hat has continuous 16th note triplets throughout the pattern.

Blues Dynamics

Playing with dynamics is one of the most important aspects of drumming and a vital vehicle of expression for the drums. The blues come alive when proper dynamics are used. Here are some tips to remember.

When the soloist starts his solo, the drummer should bring the volume of the band down to a level that gives the soloist a chance to develop his solo. As the soloist's ideas develop and the intensity increases, the drummer must match his intensity to what is being played. Once the solo climaxes, bring it back down again for the next soloist or vocalist.



You're Ready to Move On When...

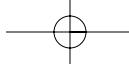
- You can play all of the beats in this session with the given Play-Along tracks.

Going Further

- Play the Texas Shuffle with quarters on the ride and reverse the lead hand. In other words, the left hand leads on a crash/ride with quarter notes and the right hand shuffles on the snare. The bass and hi-hat stay the same. Notice the difference in the feel.
- While playing the same motif (leading with quarter notes in the left hand, hi-hat on 2 & 4, quarter notes in the bass drum), begin moving the right hand around the kit—shuffling, playing triplets or broken triplets, improvising in an open arm fashion.
- While playing the same motif, go back to playing 2 & 4 on the snare. Next, shuffle the bass drum and play 2 & 4 on the hi-hat. You are now playing the Driving Shuffle with left hand lead. Now, start improvising with your right hand moving around the kit.

Online Resources

Detailed assignments for the sessions and other helpful resources are online at www.LearnAndMasterDrums.com/resources.



SESSION 7- Basic Rock Beats

Estimated Time to Learn These Concepts - 2-3 Weeks

"Practice in minute detail until every note is imbued with internal life and has taken its place in the overall design."

~Pablo Casals, One of the most influential cellists of the 20th century

KEY CONCEPTS

- Basic Rock Beats
- The Money Beat
- 2 Bar Rock Grooves
- Early Rock Beats

SKILLS TO MASTER

- Playing using the sawing motion.
- Rock syncopation of the bass drum with the ostinato of the hi-hat and snare drum.
- Understanding the different ways to approach playing the hi-hat.
- Applying the beats in this session to the Play-Along tracks.

Introduction to Rock Drumming

In this session you are going to learn many of the most popular Rock beats of all time. Most Rock beats demand a driving straight eighth note feel on the hi-hat which is often played with the shank of the stick instead of the tip. Some of the early Rock beats are played halfway between straight and shuffle.



Use the sawing motion as described in session 5 on the hi-hat for an aggressive Rock beat. A rimshot on the snare can also be used. A RIMSHOT is where the drummer strikes the rim and head of the snare drum simultaneously with the stick. I also will refer to the Moeller technique several times in this session.



Hitting with Shank of Stick

Rimshot

The MOELLER TECHNIQUE utilizes a downstroke and a tap of the stick on the upstroke when playing eighth notes. An in-depth explanation of it is covered in Session 12.

Basic Rock Beats

Practice each of the following beats starting at 60 bpm slowly increasing the tempo to at least 140 bpm.



Play-Along Songs

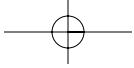
The Basic Rock Beats can be practiced with
CD 3, TRACK 6 - "I Don't Want to Know"
CD 3, TRACK 8 - "Mysticized"
CD 3, TRACK 10 - "Do You Know Jack"
CD 3, TRACK 14 - "Rock My World"

Basic Rock Beat 1

Quarters on BD, Snare on 2 & 4, Eighths on Hi-Hat

Basic Rock Beat 2

Bass Drum on 1 & 3



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Basic Rock Beat 3

Bass Drum on 1, "and" of 1 & 3

Basic Rock Beat 5

Bass Drum on 1 and the "and" of 3

Basic Rock Beat 7

Charleston rhythm on Bass Drum

Basic Rock Beat 9

Bass Drum on 1 and "and"s of 2, 3, & 4

The Money Beat

The Money Beat is one of the most versatile beats in Rock. It can be played in a variety of tempos—slow to create a smooth ballad or medium to fast for the foundation of a Rock or Pop tune.

The Money Beat

8ths on Hi-Hat, Cross-Stick or Snare on 2 & 4



Playing Tip: Rock Beat Variations

Here are some helpful variations to try with these beats.

- Use a half-open hi-hat.
- Use up & down Moeller technique on hi-hat to create a slight accent on every other beat.
- Use quarter notes in right hand instead of eighth notes.
- Interpret the eighth notes with a shuffle triplet feel.

Basic Rock Beat 4

Bass Drum on 1, 3 and "and" of 3

Basic Rock Beat 6

Bass Drum on 1 and "and"s of 3 & 4

Basic Rock Beat 8

Bass Drum on 1 and "and"s of 2 & 4

Basic Rock Beat 10

Toms on 4 and "and" of 4

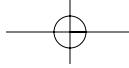


Play-Along Songs

The Money Beat can be practiced with
CD 3, TRACK 6 - "I Don't Want to Know"
CD 3, TRACK 8 - "Mysticized"
CD 3, TRACK 10 - "Do You Know Jack"

The Money Beat in Sixteenths

16ths on Hi-Hat, Snare on 2 & 4



2 Bar Rock Grooves

Many Rock songs use patterns that are longer than one measure. As before, practice each of the following 2 bar grooves starting at 60 bpm slowly increasing the tempo to at least 140 bpm. Here are some very common 2 bar Rock grooves.

2 Bar Rock Groove 1

2 Bar Rock Groove 2

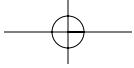
2 Bar Rock Groove 3

2 Bar Rock Groove 4

2 Bar Rock Groove 5

2 Bar Rock Groove 6

2 Bar Rock Groove 7



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Early Rock Beats

The following are examples of Rock beats characteristic of certain early Rock songs and artists. Some variations occur but the foundation beats are written below. The ride cymbal and hi-hat are used interchangeably. Practice each slowly starting at 60 bpm and gradually increase the tempo.

Early Rock Beat 1

(a la Johnny B. Goode)

Early Rock Beat 3

Two-Handed Blues Beat with Backbeat

Early Rock Beat 5

When the Saints Go Marchin' In Two Beat

(Played as fast four)

Early Rock Beat 7

(a la Good Golly Miss Molly) Ride on Hi-Hat & Tom

Early Rock Beat 9

(a la Rockin' Pneumonia)

Early Rock Beat 11

(a la Good Lovin')

**Play-Along Songs**

The Early Rock Beats can be practiced with

CD 1, TRACK 10 - "O Jeraldine"

CD 2, TRACK 2 - "When the Saints"

CD 2, TRACK 4 - "I Hear Ya Fats"

CD 2, TRACK 6 - "Great Googly Moogly"

CD 2, TRACK 8 - "Little Lucy"

CD 2, TRACK 10 - "Baby Huey"

CD 3, TRACK 2 - "Detroit Rock & Roll"

Early Rock Beat 2

(a la Carol)

Early Rock Beat 4

(a la Josephine)

Early Rock Beat 6

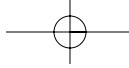
(a la I Hear You Knockin')

Early Rock Beat 8

(a la Lucille)

Early Rock Beat 10

Boogaloo Beat (a la Sock It to Me Baby)



You're Ready to Move On When...

- You can play all the Rock beat grooves in this session comfortably at the tempo of the play-along tracks.

You'll be able to learn and play these basic grooves relatively quickly—say in a couple of weeks. However, to make the beats breathe and to make people want to dance when they hear you play them may take awhile. Do not worry though. Just practice with your metronome and with the tracks and enjoy the process. You'll get it.

Tips for Improving

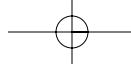
- Devote time to the material.
- Play with a band, with friends, or by yourself.
- Play with CDs.
- Play with loops.
- Experiment with different Rock beat variations like using quarters instead of eighths on the hi-hat or by using a shuffle feel with the beat.

Going Further

After you have the grooves in this section under control, I encourage you to dig into your music collection and see if you can find some of these beats. Listen for how the drummer interacts with the bassist and the other musicians. Listen for the nuances of how the hi-hat is played. Is it a loping beat or straight eighths? Is the snare drum on the beat or a little behind? It's important to know that the same beat can generate a completely different feel depending on how it is played.

Online Resources

Detailed assignments for the sessions and other helpful resources are online at www.LearnAndMasterDrums.com/resources.



SESSION 8 - The Jazz Ride & Brushes

Estimated Time to Learn These Concepts - 2 Weeks

"I hear violins in my ride cymbal."

~ Art Blakey, Jazz drummer

KEY CONCEPTS

- The Jazz Ride Pattern
- Four Positions of the Jazz Ride
- Playing with Brushes

SKILLS TO MASTER

- Singing a grooving Jazz ride pattern.
- Playing the Jazz ride pattern at a variety of tempi and making it swing.
- Applying the Jazz ride pattern to the recommended Play-Along tracks.
- Playing all of the brush beats.

The Jazz Ride Pattern

Jazz is based on an underlying feeling of triplets with the middle note removed. The musical key to Jazz drumming is the pattern played on the ride cymbal—the JAZZ RIDE PATTERN.

In order to play a good swinging Jazz Ride you have to be able to sing the pattern and make it swing with nothing but your voice.

In the first exercise only sing the rhythm.

Singing the Jazz Ride Pattern

Sing the rhythm to internalize the Jazz Ride Pattern.



Key Idea: Jazz Ride Technique

Obtaining good Jazz ride technique involves:

- The Touch on the Ride Cymbal
- A Distinct Triplet Feel
- A Solid Time Feel
- A Sense of Relaxation



Play-Along Songs

The Jazz Ride Pattern and Brush Beats can be practiced with

CD 5, TRACK 4 - "Kill Joy"

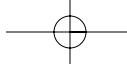
CD 5, TRACK 6 - "Bull's Bash"

CD 5, TRACK 8 - "Goosy Loosy"

Next, sing and play the Jazz ride using the sawing motion on the ride cymbal **with a very loose grip**. Begin this exercise very slowly by counting in triplets at a speed of 120 bpm for each eighth note triplet and playing the Jazz ride pattern on the ride cymbal for a long time to internalize the triplet feel and the Jazz ride pattern.

Playing the Jazz Ride Pattern

Count triplets and play the Jazz Ride Pattern.



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Next, increase the tempo to 80 bpm for each quarter note. Play the Jazz ride pattern starting with the ride cymbal, adding the bass drum, and finally adding the hi-hat on beats 2 and 4.

Jazz Ride with Bass Drum & Hi-Hat

Jazz Ride, BD Quarters, Hi-Hat 2 & 4

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

Four Positions of the Jazz Ride

This is a fantastic exercise called the Four Positions of a Three Beat Figure in a Two Bar Phrase. When we say "Three Beat Figure" we are referring to the figure which is found on beats 1, 2, and 3 of the first position. Notice that the three beat figure moves over one beat in each successive line.

Play through each position exercise using the deadweight sawing motion with a loose grip. Put a slight accent on the quarter notes. All the other notes are played very light.

Position 1

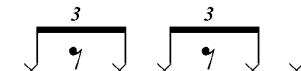
Three beat figure on beats 1, 2 & 3

Position 2

Three beat figure on beats 2, 3 & 4

Position 3

Three beat figure on beats 3, 4 & 1 of next bar



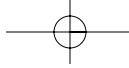
The Three Beat Figure



Playing Tip: Jazz Ride Pattern with Accents

Experiment with adding accents on various parts of the Jazz ride pattern. Try adding accents on:

- Beats 2 and 4
- Quarter Notes
- The Triplet Upbeat



Position 4

Three beat figure on beats 4, 1 & 2 of next bar

Playing with Brushes

Learning brushes is an integral part of learning to play the drums. The brushes are an indispensable part of the drummer's artistic color and timbre palette. Brushes use side to side horizontal motion as the brush slides on the snare drum head.

The DVD outlines several brush motions and the conventional brush beats used by drummers. Here is a brief outline of the conventional brush beats.

Circular Brush Beat

Quarter Note LH clockwise circles, RH Jazz ride pattern, HH on 2 & 4

Rotating Brush Beat

Quarter Note LH rotating strokes, RH Jazz ride pattern, HH on 2 & 4

Ballad Brush Beat

Quarter Note LH concentric circles and HH on 2 & 4

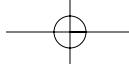


You're Ready To Move On When...

- You can sing a convincing Jazz ride pattern at tempi ranging from 70–140 bpm.
- You can play a swinging Jazz ride pattern at tempi from 70–140 bpm.
- You can play all the Brush Beats demonstrated in the session.
- You can play the Four Positions of a Three Beat Figure at 140 bpm and make it swing.

Going Further

See the "Going Further" section of Session 9 for some recommended videos on Jazz history. You must see this to appreciate from where today's American music came. The drummers that were the main innovators in the evolution of the Jazz ride pattern are Kenny Clarke, Max Roach, Art Blakey, Art Taylor, Elvin Jones, and Tony Williams. Get some CDs featuring these drummers and check out their swinging interpretations of the Jazz ride pattern.



SESSION 9 - Jazz Coordination

Estimated Time to Learn These Concepts - 2 Months to a Lifetime

"If you were a drumset player in the 30's or 40's you were a jazz drummer."

~ Steve Smith, Virtuoso drummer and educator

KEY CONCEPTS

- Jazz Coordination & Independence
- Two, Three & Four Way Jazz Coordination
- Charleston Rhythms
- Jazz Coordination in Triplets
- Reading & Playing a Melody in the Snare and Bass Drum (with Jazz Ride)

SKILLS TO MASTER

- Developing motor skill independence.
- Keeping a Jazz ostinato going on the ride cymbal and hi-hat while playing anything on the snare or bass drum.
- Keeping a Jazz ride pattern in the ride cymbal while playing the snare, bass drum, and hi-hat.

Jazz Coordination & Independence

This session is our first foray into the concept of independence on the drumset. INDEPENDENCE on the drumset is the ability to keep an ostinato (a repetitive pattern) going with one or two limbs and improvise with the other limbs. For this session on Jazz, the ostinato will be the Jazz ride pattern over which other voices of the drumset will be improvised.

Two Way Jazz Coordination

TWO WAY JAZZ COORDINATION involves playing various rhythms on the snare while keeping the Jazz ride ostinato going. The idea is for the ostinato part consisting of the Jazz ride in the lead hand, the bass drum quarters, and the hi-hat on 2 & 4 to be on autopilot while the snare independently plays.

The following exercises are based on the Charleston rhythm. The snare is played on the DVD using traditional grip. TRADITIONAL GRIP involves playing the drumstick in the left hand from an underhanded position. Play the following exercises with quarter notes on the ride cymbal, then play them using the Jazz ride pattern.

Charleston 1

Charleston on 1 and "let" of 2

Charleston 2

Charleston on 2 and "let" of 3



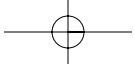
Play-Along Songs

Jazz coordination can be practiced with
 CD 5, TRACK 4 - "Kill Joy"
 CD 5, TRACK 6 - "Bull's Bash"
 CD 5, TRACK 8 - "Goosy Lucy"



Key Idea: Charleston Rhythm
 The Charleston rhythm consists of a dotted quarter note and an eighth note.



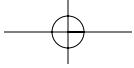


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Charleston 3*Charleston on 3 and "let" of 4*
Reverse Charleston 1*Reverse Charleston on "let" of 1 and beat 3*
Reverse Charleston 3*Reverse Charleston on "let" of 3 and beat 1*
Charleston 4*Charleston on 4 and "let" of 1*
Reverse Charleston 2*Reverse Charleston on "let" of 2 and beat 4*
Reverse Charleston 4*Reverse Charleston on "let" of 4 and beat 2*
Three Way Jazz Coordination

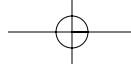
THREE WAY JAZZ COORDINATION involves playing various rhythms between the snare & bass drum while keeping the Jazz ride ostinato going. This further develops a drummer's independence between the left hand on the snare drum and the right foot on the bass drum while still keeping the ostinato going on the Jazz ride and the hi-hat on 2 & 4. Start slowly at 70 bpm and raise the tempo as your ability and confidence increase. Only the bass and snare parts are shown here.

Three Way Exercise 1
Three Way Exercise 3
Three Way Exercise 5
Three Way Exercise 7
Three Way Exercise 2
Three Way Exercise 4
Three Way Exercise 6
Three Way Exercise 8

**Three Way Exercise 9**
Three Way Exercise 11
Three Way Exercise 13
Three Way Exercise 15
Three Way Exercise 10
Three Way Exercise 12
Three Way Exercise 14
Three Way Exercise 16
Three Bar Exercises

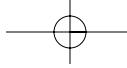
The following exercises combine bass drum and snare drum combinations into three measure phrases that use a three over two motif. Keep the ostinato going on the Jazz ride and hi-hat as before. Start slowly at 70 bpm and raise the tempo as your ability and confidence increase.

Three Bar Exercise 1
Three Bar Exercise 2
Three Bar Exercise 3
Three Bar Exercise 4
Three Bar Exercise 5

**Three Bar Exercise 6**
Triplets Between Bass & Snare

When practicing the following Jazz coordination exercises, keep a steady flow of triplets on the snare and bass drum while holding the Jazz ride on the ride cymbal and hi-hat on 2 and 4. Initially practice them with a quarter note ride, then incorporate the Jazz ride pattern.

Exercise 1
Exercise 2
Exercise 3
Exercise 4
Exercise 5
Exercise 6
Exercise 7
Exercise 8
Exercise 9
Exercise 10



Four Way Jazz Coordination

FOUR WAY JAZZ COORDINATION involves playing various rhythms between the snare, bass drum and a new element—the hi-hat—while still keeping the Jazz ride ostinato going. As before, begin these exercises using a quarter note ride pattern. Once that is mastered, then incorporate the Jazz ride pattern in the lead hand on the ride cymbal. Start slowly at 70 bpm and raise the tempo as your ability and confidence increase.

Exercise 1

Drum notation for Exercise 1. It shows a 4/4 time signature with a quarter note ride pattern on the hi-hat. The snare drum plays eighth notes on the first and third beats of each measure. The bass drum plays on the second and fourth beats. The hi-hat has a quarter note on the first beat and an eighth note on the third beat. Measures 1 and 2 are shown with a repeat sign.

Exercise 3

Drum notation for Exercise 3. Similar to Exercise 1, but the snare drum plays eighth notes on the first and second beats of each measure. The bass drum plays on the third and fourth beats. The hi-hat has a quarter note on the first beat and an eighth note on the third beat. Measures 1 and 2 are shown with a repeat sign.

Exercise 5

Drum notation for Exercise 5. Similar to Exercise 1, but the snare drum plays eighth notes on the second and fourth beats of each measure. The bass drum plays on the first and third beats. The hi-hat has a quarter note on the first beat and an eighth note on the third beat. Measures 1 and 2 are shown with a repeat sign.

Exercise 2

Drum notation for Exercise 2. Similar to Exercise 1, but the snare drum plays eighth notes on the first and third beats of each measure. The bass drum plays on the second and fourth beats. The hi-hat has a quarter note on the first beat and an eighth note on the third beat. Measures 1 and 2 are shown with a repeat sign.

Exercise 4

Drum notation for Exercise 4. Similar to Exercise 1, but the snare drum plays eighth notes on the first and third beats of each measure. The bass drum plays on the second and fourth beats. The hi-hat has a quarter note on the first beat and an eighth note on the third beat. Measures 1 and 2 are shown with a repeat sign.

Exercise 6

Drum notation for Exercise 6. Similar to Exercise 1, but the snare drum plays eighth notes on the first and second beats of each measure. The bass drum plays on the third and fourth beats. The hi-hat has a quarter note on the first beat and an eighth note on the third beat. Measures 1 and 2 are shown with a repeat sign.

Jazz Coordination Using Eighth Note Reading Page 2

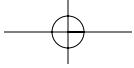
Here are two exercises for extra practice on Jazz coordination using the Eighth Note Reading Page 2 on page 110. Start with quarters in the ride then add the Jazz ride pattern.

Exercise 1

Play the reading page melody in the snare drum. Play quarters in the bass drum, hi-hat on 2 and 4 and the Jazz ride pattern on the ride cymbal.

Exercise 2

Play the reading page melody in the snare drum and bass drum. Play all of the eighth notes of the melody on the snare drum and anything larger than an eighth note on the bass drum. The ostinato part will be the hi-hat on 2 and 4 and the Jazz ride pattern on the ride cymbal.



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You're Ready to Move on When...

- You can play all of the exercises in this session at a reasonably bright tempo (120 bpm or faster) all the way through while still making it groove. Playing these exercises at this tempo is not a hard and fast rule; it's just a challenge.

Going Further

- For a full immersion in Jazz history there is no better source than to watch the PBS documentary *Jazz: The Story of America's Music* by Ken Burns.
- One of the most informative sites on the internet regarding folk arts is Folkstreams.net. It has several helpful streaming video documentaries on New Orleans Jazz.
- Here are some great books that every drummer should have.
 - *Advanced Techniques for the Modern Drummer* by Jim Chapin
 - *The Drummer's Complete Vocabulary as Taught by Alan Dawson* by John Ramsay
 - *Progressive Steps to Syncopation for the Modern Drummer* by Ted Reed (You'll need this book to work with the above book.)
 - *The Art of Bop Drumming and Beyond Bop Drumming* by John Riley
 - *Chart Reading Workbook for Drummers* by Bobby Gabrielle
- Listen to some great Jazz drumming. Here's a list of Jazz tunes every drummer should know.

Blues:

Blue Monk
Straight No Chaser
Billie's Bounce
Au Privave
Sugar
C-jam Blues
Stolen Moments

There Will Never Be Another You
Just Friends
Joy Spring
Green Dolphin Street
Recordame
Stella By Starlight
There Is No Greater Love
What Is This Thing Called Love?
Impressions
Don't Get Around Much Anymore

AABA tunes:

Jordu
Autumn Leaves
Satin Doll
Oleo
So What
I Got Rhythm
Anthropology
Have You Met Miss Jones

Ballads:

Misty
My One and Only Love
Body and Soul
Round Midnight
My Romance

ABAB tunes (or atypical form):

The Days of Wine and Roses
All the Things You Are
Four
Giant Steps
Alone Together
Cherokee
I'll Remember April
Invitation

Waltz for Debbie
My FavoriteThings

Bossa Novas:

Black Orpheus
Meditation
Corcovado
Girl From Ipanema
Blue Bossa
How Insensitive

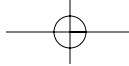
AAB Tunes

Song For My Father
Donna Lee

Jazz Waltzes:

Bluesette
Up Jumped Spring
Someday My Prince Will Come

- Check out the Oscar Peterson Trio with Herb Ellis, Ray Brown and Oscar. Many of the songs do not have drums on them, just guitar, bass, and piano which are perfect to play along and practice with.
- Get together with some friends and play through the Jazz repertoire in the *Real Book* by Hal Leonard available from Jamey Aebersold Jazz, Inc. at Aebersold.com. Jazz musicians refer to this as a FAKE BOOK and it contains basic charts of all the most played songs in that genre. These defining songs of Jazz are called STANDARDS.



SESSION 10 - Rudiments

Estimated Time to Learn These Concepts - 1 Month

"I hope that young drummers understand that technical virtuosity should always go hand in hand with musicality and taste if they ever aspire to work in the real world."

~ Antonio Sanchez, Grammy award winning Jazz drummer

KEY CONCEPTS

- Ruffs and Drags
- Flams
- Paradiddles
- Swiss Rudiments

SKILLS TO MASTER

- Playing all the rudiments in a relaxed, fluid way.
- Playing the rudiments with precision.
- Playing the rudiments with feeling and emotion.
- Applying rudiments to the drum set.

Rudiments

RUDIMENTS are the basic elements of drum technique—like scales would be for melodic instruments. Each rudiment has a name that describes in some way the motion it indicates. The following rudiments are grouped into families of similar rudiments with some overlapping between families.

Make rudiments part of your normal playing and practicing routine. Rudiments should be practiced every day for a couple of years, until you can get them to blaze a bit. Practice rudiments from slow to fast to increase the agility of the hands. **It is better to play slow with grace and agility, than to play fast and sloppy.**

Ruffs & Drags

RUFFS and DRAGS use two grace note taps before the main note. The RUFF is the single element of the grace notes and the main note. The DRAG is a combination of ruffs forming a rudiment. The lead hand alternates in the following rudiments.



Key Idea: Grace Notes

GRACE NOTES are small notes written before the main note and should be played as close as possible to the main note.

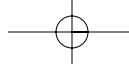


Three Stroke Ruff

Single Drag

Four Stroke Ruff

Double Drag



Learn & Master Drums

**Single Ratamacue**

Single Ratamacue

2/4

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

Double Ratamacue

Double Ratamacue

2/4

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

Triple Ratamacue

Triple Ratamacue

2/4

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

Drag Paradiddle 1

Drag Paradiddle 1

2/4

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

Drag Paradiddle 2

Drag Paradiddle 2

2/4

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

Lesson 25

Lesson 25

2/4

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

**Key Idea: Accents in Rudiments**

Play close attention to the accents given in the rudiments. The accent should be significantly louder than the body of the rudiment. The accents give each rudiment a unique rhythmic flavor that sets each apart from the others.

Flams

A FLAM uses one grace note tap before the main note. The single grace note is notated as a single eighth note with a slash through its stem. A flam is played by two sticks dropping together with one hitting slightly ahead of the other.

Flam

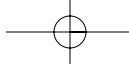
2/4

L R R L L R R L

Flam Tap

2/4

L R R R L L



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Flam Accent

Flam on first note of triplet

Flam Accent Variation

Flam on middle note of triplet

Flam Paradiddle

Paradiddles

A PARADIDDLE is a rudiment that combines alternating strokes with pairs of double strokes. The Moeller technique described in Session 12 is very helpful for playing paradiddles.

Paradiddle

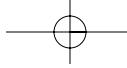
One set of alternating strokes followed by one pair of double strokes, lead hand alternates

Para Triplets

Four note paradiddle played as triplets

Double Paradiddle

Two sets of alternating strokes followed by one pair of double strokes

**Learn & Master Drums****Double Paradiddle with Triplets**

Two sets of alternating strokes followed by one pair of double strokes played as triplets

R L R L R R L R L L

Triple Paradiddle

Three sets of alternating strokes followed by one pair of double strokes

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

Swiss Rudiments

SWISS RUDIMENTS are a family of rudiments derived from military drumming used by the Swiss to signal and instruct their troops in the field.

Tap Flam

R R L L R R L L R

Pataflafla

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

Swiss Army Triplets

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

Berger 25

R L L R R L L R R L L

Dragadiddle

R R L R R L L R L L

Windmill

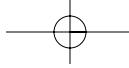
L R R L R R L L R L

Double Windmill

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

Single Ratamaflam

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



Applying Rudiments to the Drums

Rudiments can be used on the drumset to create some great fills and beats. Here are some ways to incorporate these rudiments into your drumset playing.

Single Ratamacue Fill

L L R L R F

Double Ratamacue Fill

L L R L L R L R F

Paradiddle-diddle Fill

R L R R F F L R L L F F

6 Stroke Roll Fill

L L R R F F L L R R F F

Afro-Cuban 6/8 Beat

Double paradiddle cycled in triplets between Snare and Hi-Hat

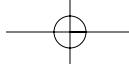


You're Ready To Move On When...

- You're able to play all of the rudiments at a moderate tempo. This is a life study.

Going Further

- Get a copy of Lalo Davila's rudimental book *Contemporary Rudimental Studies and Solos*. It is a collection of snare drum etudes (short drum solos) each of which focuses on one rudiment and all its permutations. This is a masterpiece. One extremely cool thing about it is that it comes with two play-along CDs. (Each piece is accompanied by a play-along song). You get immediate feedback on the types of musical situations where you might apply a particular rudiment. It is the most fun way I've found to practice rudiments and rolls.
- Check out *The Drummer's Complete Vocabulary as Taught by Alan Dawson* by John Ramsay for more in-depth instruction in rudiments.



SESSION 11 - Rolls

Estimated Time to Learn These Concepts - 1 Month

"Rhythm is there in the cycles of the seasons, in the migrations of the birds and animals, in the fruiting and withering of plants, and in the birth, maturation and death of ourselves"

~ Mickey Hart, drummer for the Grateful Dead

KEY CONCEPTS

- Single Stroke Rolls
- Closed Rolls
- Open Rolls

SKILLS TO MASTER

- Playing fluid single stroke rolls, slow to fast.
- Playing fluid closed rolls.
- Playing the various stroke rolls accurately with the proper accents.
- Applying the rolls to the drumset.

A ROLL is a series of small, even taps or strokes played in quick succession to create sustaining notes. There are two basic types of rolls—those that involve multiple bounces of the stick for each stroke and those that involve only one bounce per stroke.

Single Stroke Roll

A SINGLE STROKE ROLL alternates single hits of the drum between both hands.

Single Stroke Roll

Alternating reciprocal sticking



Playing Tip: Practicing Rolls

Practicing rolls on a surface that does not have very much rebound, like a piece of foam, helps develop your hand coordination and strength.

Closed Rolls

CLOSED ROLL or ORCHESTRAL ROLL uses multiple bounces each time the stick hits the drum. The drummer uses a loose grip so that the stick bounces multiple times per stroke propelled by the weight of the hand and stick. This type of multiple bounce roll has many names—Closed, Orchestral, Buzz, or Press Roll. It is notated with a “Z” on the stem of the note.

New Orleans Beat with Rolls

Swing Eighth Notes played as orchestral rolls



Playing Tip: Playing Closed Rolls

When playing closed rolls, use the deadweight of your arms instead of your wrists to take the velocity out of the stroke. Don't break your wrist. Use the weight of your arms and a very light grip at the fulcrum of the stick to achieve the most bounce or buzz.

Open Rolls

An OPEN ROLL is executed in such a way that all notes of the roll are distinguishable and played deliberately. Open rolls are a feature of rudimental drum solos and marching band music but are also used routinely in any or all types of music where precise articulation is required.

Double Stroke Open Roll

Two hits for each hand, accent on second hit of each pair

Musical notation on a staff with a treble clef, a key signature of one sharp, and a common time signature. The notes are eighth notes. The first two groups of notes are marked with a 'R' below them, indicating a right hand movement. The third and fourth groups of notes are marked with an 'L' below them, indicating a left hand movement.

5 Stroke Roll On the Beat

Two double strokes followed by one accented note

5 Stroke Roll Off the Beat

Two double strokes and one accented note on the beat

6 Stroke Roll

Two accented notes followed by two double strokes

Musical score for right-hand technique:

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> >
> >

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Hand labeling below the notes:

R	L	R	R	L	L	R	L	R	R	L	L
I	R	I	I	R	R	I	R	I	I	R	R

6 Stroke Roll Variation

Two double strokes followed by two accented notes

7 Stroke Roll on the Beat

Three double strokes followed by one accented note



Key Idea: Changing Lead Hands

Notice that some of the combinations of the various strokes require that the lead hand change after every time through. All of the rolls shown in this section should be played with either hand.

7 Stroke Roll Off the Beat

Three double strokes and one accented note on the beat

9 Stroke Roll

Four double strokes followed by one accented note, lead hand alternates

10 Stroke Roll

Four double strokes followed by two accented notes

11 Stroke Roll

Five double strokes followed by one accented note

13 Stroke Roll

Six double strokes followed by one accented note. Lead hand alternates.

15 Stroke Roll

Seven double strokes followed by one accented note



Key Idea: Notating Rolls

Drummers have developed a short hand for notating rolls. A slash through a note means that the drum should be struck in eighth note intervals. Two slashes indicate 16th notes. Three slashes indicate 32nd notes.

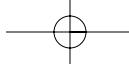


Rolls Exercises

Here are a couple of exercises to help you practice your open rolls.

Rolls Exercise 1

Alternating single stroke 16ths and double stroke 32nd Notes. Hi-Hat Quarters



Rolls Exercise 2

Alternating five stroke rolls, lead hand alternates, Hi-Hat Quarters



You're Ready to Move on When...

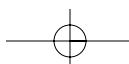
- You can cycle the rolls in time with the metronome at a comfortable tempo. In other words, each note should be given its correct note value at whatever tempo you are playing. Do not worry too much about speed when you begin to learn the rolls. Just concern yourself with their proper sound. Speed will come.

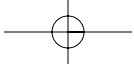
Going Further

- Purchase Lalo Davilas book *Contemporary Drum Rudiments and Solos*. It contains etudes with rolls as well as rudiments.
- Purchase *The Drummer's Complete Vocabulary As Taught by Alan Dawson* by John Ramsey. There is a complete discussion and demonstration of the rudiments and rolls. In addition, it provides an efficient way to practice all the rudiments and rolls in one long exercise called the "The Rudimental Ritual." This exercise should be memorized and played as a warm-up for every practice session.

Online Resources

Detailed assignments for the sessions and other helpful resources are online at www.LearnAndMasterDrums.com/resources.





SESSION 12 - Moeller Technique

 Estimated Time to Learn These Concepts - 2 Weeks

"A musician needs internal motivation to want to achieve satisfaction and have a feeling of accomplishment and pride.... Once you lose your motivation, or let someone or something distract you from it, you're in trouble. You're doing this for yourself and to yourself. You're practicing to please someone else in a performance situation, but before all this you must satisfy YOURSELF."

~ Gary Chester, Drum teacher, author, studio musician

KEY CONCEPTS

- The Three Fundamental Moeller Strokes: the Downstroke, the Tap and the Upstroke
- Moeller Triplets
- Moeller Sixteenth Notes

SKILLS TO MASTER

- Understanding of Moeller technique.
- Proper execution of the strokes.
- Applying Moeller strokes to the drums without thinking.

The Fundamental Moeller Strokes

Moeller technique is a name given to a natural and intuitive way of playing the drums developed by Sanford Moeller. He analyzed the playing technique of all the major drummers of his day and discovered certain commonalities in their playing, which he translated into a practical series of strokes and grips.

MOELLER TECHNIQUE is a method of playing in which one can achieve multiple bounces with one initial motion. This technique incorporates the use of accents. The three fundamental Moeller strokes are the DOWNSTROKE, the TAP and the UPSTROKE.

The Moeller technique will bring great relaxation and fluidity into your playing and help to remove stiffness in your groove. And the best thing, it will keep your hands healthy and strong.

The Downstroke

The DOWNSTROKE begins with the stick resting on or slightly above the drum with the back of the hand facing up, not the thumbs. The stick is gripped very loosely on the fulcrum of the stick between the first joint of the index finger and thumb. Next, move the whole arm up, leading with the elbow. Begin the downward motion, again leading with the elbow, creating a whip-like motion from the elbow to the forearm, to the wrist and hand. Let the stick fully rebound to whatever height it wants based on the intensity and force of the stroke.

Rest Position



Upward Motion



Downward Motion



Point of Impact



Rebound Position



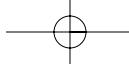
Stick about an inch off of drum, hands loosely gripping stick, back of hand facing up.

Arm up leading with elbow, stick just raising off the drum.

Arm coming down with dead-weight whip-like motion.

Stick striking drum.

Stick rebounding off the drum head and returning to rest position.



The Tap

The TAP is a light tap following the downstroke with the stick no more than 1 to 1.5 inches off of the drum head. The tap is the most simple of the three Moeller strokes.



Playing Tip: Practice with a Mirror

Practice the Moeller technique in front of a mirror in order to visually latch on to the concept. This is a very important step in order to make the connection between the brain and the hands.

Rest Position



Tap



Return to Rest Position



The Upstroke

The UPSTROKE is basically a second tap and a quick upward movement with the elbow in preparation for another downstroke. The upstroke only occurs when a downstroke accent is needed.

Rest Position



A Second Tap



Quick Upstroke



Moeller Technique Practice

Here are several important exercises to help you build your Moeller technique. They should be practiced very slowly in front of a mirror to assure that the motions are very fluid.

Exercise 1

Single-handed Moeller Triplets with right or left hands



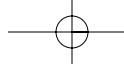
Key Idea: Moeller Notation

The three motions of the Moeller technique are shown here as a triplet.



4

D	T	U	D	T	U	D	T	U	D	T	U
R	R	R	L	R	L	R	L	R	L	R	L
L	L	L	L	L	L	L	L	L	L	L	L



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**Exercise 2***Alternating Moeller Triplets***Exercise 3***Moeller Sixteenth Notes with right or left hands***Rock Beat with Moeller 8ths***Moeller Eighth Notes on Hi-Hat or Ride***Play-Along Songs**

The Rock Beat with Moeller 8ths can be practiced with
CD 2, TRACK 6 - "Great Googly Moogly"
CD 2, TRACK 8 - "Little Lucy"
CD 3, TRACK 10 - "Do You Know Jack"

Moeller Triplet Exercises

MOELLER TRIPLETS combine the three motions of downstroke, tap, and upstroke into a triplet rhythm. These exercises help you gain muscle control and coordination. First practice them on a pad slowly without a metronome to get the motions down. Then add the metronome to help your timing. **As you increase tempo the motions will become smaller.**

Moeller Triplet Exercise 1*Right-handed Moeller Triplets***Moeller Triplet Exercise 2***Left-handed Moeller Triplets***Moeller Triplet Exercise 3***One bar right-handed triplets, one bar left handed triplets*

Learn & Master Drums

Moeller Triplet Exercise 4

Two right-handed triplets, two left-handed triplets

Moeller Triplet Exercise 5

One right-handed triplet, one left-handed triplet

Moeller Triplet Exercise 6

Two alt. triplets RH lead, two RH only, two alt. triplets LH lead, two LH only

Moeller Triplet Exercise 7

Four alt. triplets BH lead four BH only four alt. triplets | H lead four | H only

> *j*
D U T D U T D U T D U T D U T D T U D T U D T U D T R T R R R R R R R R

Moeller Sixteenth Note Exercises

MOELLER SIXTEENTH NOTES incorporate an additional tap after the downstroke creating a pattern of downstroke, tap, tap and upstroke. Practice these sixteenth note exercises very slowly without a metronome at first to get the motions down, and then add the metronome. As before, when you increase the tempo the motions will become smaller.

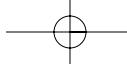
Moeller 16ths Exercise 1

Right-handed Moeller 16ths

Moeller 16ths Exercise 2

Left-handed Moeller 16ths

D T T U D T T U D T T U D T T U D T T U D T T U D T T U D T T U



Moeller 16ths Exercise 3

One bar RH 16ths, one bar LH 16ths

4/4 time signature, two measures.

D T T U D T T U D T T U D T T U D T T
R
D T T U D T T U D T T U D T T U D T T U D T T
R R R R R R R R R R R R R R R R R R R R

Moeller 16ths Exercise 4

Two beats RH 16ths, two beats LH 16ths

4/4 time signature, four measures.

D T T U D T T D T T U D T T
R R R R R R R R R R L L L L L L L L
D T T U D T T D T T U D T T U D T T
R R R R R R R R R R R R R R L L L L L L L L

Moeller 16ths Exercise 5

One beat RH 16ths, one beat LH 16ths

4/4 time signature, two measures.

D T T T D T T T D T T T D T T T
R R R R L L L L R R R R L L L L
D T T T D T T T D T T T D T T T
R R R R L L L L R R R R L L L L

Moeller 16ths Exercise 6

Two beats alt. RH lead, two RH only, two beats alt. LH lead, two LH only

4/4 time signature, four measures.

D T U T D T U T D T T U D T T
R L R L R L R L R R R R R R R R
D T U T D T U T D T T U D T T U D T T
R L R L R L R L R L L L L L L L L L L

Moeller 16ths Exercise 7

Four beats alt. RH lead, four RH only, four beats alt. LH lead, four LH only

4/4 time signature, eight measures.

D T U T D T U T D T U T D T U T
R L R L R L R L R L R L R L R L R
D T U T D T U T D T U T D T U T
R L R L R L R L R L R L R L R L R

D T U T D T U T D T U T D T U T
L R L R L R L R L R L R L R L R L
D T T U D T T U D T T U D T T
L L L L L L L L L L L L L L L L

Moeller 16ths Exercise 8

One bar Moeller 8ths RH, one bar alt. paradiddles RH lead

Moeller 16ths Exercise 9

One bar Moeller 8ths LH, one bar alt. paradiddles LH lead

A musical score for a right-hand technique on a keyboard. The score consists of two staves. The top staff shows a series of eighth-note pairs with a 'D' above each pair and a 'U' below it. The bottom staff shows a corresponding sequence of notes with 'L' below them. The measure ends with a repeat sign and a double bar line.

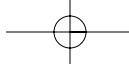


You're Ready to Move On When...

- You can play all of the Moeller Triplet exercises at a minimum of 90 bpm.
 - You can play all of the Moeller Sixteenth Note exercises at a minimum of 80 bpm.
 - You can play Moeller 8th Notes at 120 bpm over a Rock beat.

Online Resources

Detailed assignments for the sessions and other helpful resources are online at www.LearnAndMasterDrums.com/resources



SESSION 13 - Drum Fills

Estimated Time to Learn These Concepts - 2 Weeks

"Where words fail, music speaks."

~ Hans Christian Andersen, Author (1805-1875)

KEY CONCEPTS

- Developing Coordination
- Playing in Shapes
- Three Over Two Phrases
- Practical Drum Fills
- Cymbal Crashes

SKILLS TO MASTER

- Knowing when or not to play a fill.
- Avoiding speeding up or slowing down during a fill.
- Moving the hands in any direction on the kit while keeping the rhythm.
- Thinking in shapes while playing.

Introduction to Fills

DRUM FILLS accentuate the transition between sections of a song or different musical ideas. Often beginning drummers misunderstand the purpose of fills, so here are some tips.

Tips for Playing Fills

- Most of the time it's better not to play a fill and to let the music make the statement. If you are not sure that a fill is appropriate, it is probably best to leave it out.
- Fills should always serve the music. Never use a fill to show off your chops.
- Let the song dictate the actual rhythm, complexity and dynamics of your drum fills.
- Be mindful of what musical events are going to occur after your fill. For example, if a verse is coming up, it is not a good idea to play a big cymbal crash on beat one which will obscure the first line of the singer's lyrics.
- One of the most difficult things about drum fills is staying in tempo. Try practicing with a metronome playing 7 bars of time and 1 bar of fill. This will help you learn about your tendencies. Do you speed up or slow down?
- Relax during the execution of a fill. Try breathing in while playing a fill to help you relax.
- Go into a fill knowing what you are going to play so that you don't get into it, get stuck, and then lose the time.
- To emphasize big dynamic shifts from soft to loud, play the bass drum in unison with the snare and/or the toms.
- To shift from loud to soft, try going from the floor toms up to the snare drum as you fill.

Developing Coordination

COORDINATION EXERCISES help you develop coordination around the kit. Play the bass drum quarter notes and the hi-hat on 2 and 4 as you play between the snare and toms. Start at 60 bpm and gradually increase the tempo.

Exercise 1

Two hits per drum in 8th Notes, BD Quarters, HH 2 & 4



Playing Tip: Lead Hand Changing

The lead hand changes as you change directions moving around the kit. When changing directions use a double hit of the current lead hand to start with the new lead hand.

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Exercise 2

Four hits per drum in 8th Notes

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

Exercise 2 Variation

Four hits per drum in 16th Notes

Exercise 3

Around the kit RH lead, drums vary but sticking is consistently R-L-R-L

Playing in Shapes

Often it helps to think in shapes when playing fills. The following SHAPE EXERCISES play from the snare outward to the toms emphasizing different parts of the beat. Keep the bass drum quarters and hi-hat on 2 and 4 going as you play the various snare and tom rhythms.

Playing on the Downbeats

Play various Toms on the Downbeats.

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

Playing on the “e”

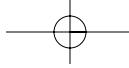
Crossover for LH Tom hits on the "e's.

Playing on the “and”

Play various Toms on the “and”s.

Playing on the “a”

Crossover for LH Tom hits on the “a”s.



Three Over Two Phrases

These shape exercises have a three over two feel as they move between the toms and snare.

Three Over Two Phrase 1

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

Three Over Two Phrase 2

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

Three Over Two Phrase 3

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

Three Over Two Phrase 4

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

Three Over Two Phrase 5

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

Practical Drum Fills

These are practical every day fills that you can use. Practice each fill until they can be played comfortably without speeding up or slowing down the beat.

Fill 1

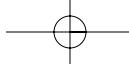
Works as an intro or turnaround

L R R

Fill 1 Tom Variation

Works as an intro or turnaround

L R R



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Fill 2

Motown feel, works for transitions within a song

Fill 3

Works for general use

Fill 5

Works for Power Ballads

Fill 7

Works for half time grooves

Fill 9

Works for '80s Pop Rock

Fill 10

Six stroke roll, works for Motown feel

Fill 2 Tom Variation

Works for transitions within a song

Fill 4

Half time feel, works for Reggae

Fill 6

Works for Rock and R&B

Fill 8

'60s Rock fill, works for Shuffle

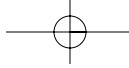
Fill 9 Tom Variation

Works for '80s Pop Rock



Playing Tip: Breathing

Don't forget to breathe when playing a fill. Often drummers tend to hold their breath when playing a fill. Remembering to breathe when filling keeps the tempo from speeding up or slowing down.



You're Ready to Move On When

- You can play all of the coordination exercises and shape exercises cleanly at 130 bpm. If you can play them faster, great. But the goal is not speed, it is articulation.
- You can play all of the Practical Drum Fills cleanly at a variety of tempi.

Going Further

- Go through your music collection and listen to how drummers handle their fills.
 - Listen for how the fills fit the mood, intensity, and dynamics of the song.
 - Does the drummer do accents with the lead vocal?
 - Does the drummer play fills “over the barline”? These are fills that don't end on the “one” at the end of a phrase, but end on some beat after the one or the downbeat.
 - Does the drummer lay out at the end of a phrase rather than play a fill? Remember, sometimes what you don't play can be more effective than what you do play.
- Dive into the play-along songs and have some fun practicing these concepts.
- Practice with your metronome playing in 8 or 16 bar phrases with a fill on the last bar or last 2 bars. You'll get an idea about your tendencies. Most drummers tend to speed up during fills. This exercise will help you to be more conscious of tempo.
- If you have a programmable metronome, program three bars of time and one bar of silence. Fill during the silence and see if you can come back on the beat. For an even greater challenge, program four bars of time and four bars of silence. This takes practice!

Online Resources

Detailed assignments for the sessions and other helpful resources are online at www.LearnAndMasterDrums.com/resources.

SESSION 14 - Advanced Rock Coordination

 Estimated Time to Learn These Concepts - 1 Month to a Lifetime

"I have never known a musician who regretted being one. Whatever deceptions life may have in store for you, music itself is not going to let you down."

~ Virgil Thomson, American composer (1896-1989)

KEY CONCEPTS

- Rock Systems
 - Systems with Hi-Hat 8th notes, Snare Backbeats, Melody on BD
 - Systems with Melody on the Snare
 - Advanced Rock Systems

SKILLS TO MASTER

- Building coordination through the use of systems.
 - Placing the repeating system on autopilot while playing the melody line and singing the click of one of the voices of the kit and while giving each note its full value.

Introduction to Rock Systems

In this session you will be given the tools necessary to conceive and execute any multi-layered Rock or R&B groove. This will be accomplished by viewing rhythms as a repeating ostinato part of several elements called a **SYSTEM** over which a variable melody part is played.

ROCK SYSTEMS are ostinato rhythmic patterns played by two or three limbs to which a melody line is added by a fourth limb.

The following exercises will help your time, inner clock, ability to hear phrases, independence, and reading. They will also help you improve quickly and recognize different Rock beats in songs you hear. But it takes time, so enjoy the process.

As you practice these different Rock systems, the voice should be added to sing either the click, one of the limb assignments, or the melody. In the systems that have no accents in the lead hand use the sawing motion. In the systems that have accents use the Moeller technique.



Playing Tip: Singing Rhythms

Singing various parts of the rhythm will help you internalize the rhythm. Try singing the click or another part of the rhythm as you play. Singing or saying the rhythm will improve your sight reading as well as your ability to play good time.

Rock Systems

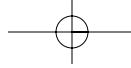
Play the following Rock systems using the Eighth Note Reading Page 2 on page 110 and Sixteenth Note Reading Page on page 111. Play the reading page melody on various voices of the drumset while playing the Rock Systems. Try to sing the click as you play. Start slowly at 60 bpm using the heel down technique. When you can play the system and the reading page melody perfectly then raise the tempo in increments of 5 bpm and play it again.

Rock System 1

LH on Hi-Hat, RH on Cowbell

Rock System 2

Eighths on HH, Snare backbeats

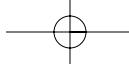


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Rock System 3*Eighths on Ride, HH on 2 & 4, Snare backbeats*
Rock System 4*Eighths on HH, BD Quarters*
Advanced Rock Systems

Play these advanced Rock systems with the reading pages as before. Work out the system coordination first, then add the reading page melody on the bass drum. Start at 60 bpm and gradually increase the tempo. Remember to sing the click.

Advanced Rock System 1
Advanced Rock System 2
Advanced Rock System 3
Advanced Rock System 4
Advanced Rock System 5
Advanced Rock System 6



You're Ready to Move On When...

- You can play the Rock Systems with the Eighth Note Reading Pages on pages 109 and 110 at 120 bpm.
- You can play the Rock Systems with the Sixteenth Note Reading Page on page 111 at 80 bpm.
- You can play the first three of the Advanced Rock Systems with the Eighth Note Reading Pages on pages 109 and 110 at 100 bpm.
- You can play the first three of the Advanced Rock Systems with the Sixteenth Note Reading Page on page 111 at 80 bpm.

Going Further

- Practice the systems using a shuffle or swing feel on the eighth and sixteenth notes with the reading pages.
- Buy Gary Chester's books *The New Breed* and *The New Breed II* (co-authored by Chris Adams). These books should be in every drummer's library. It is important that you own these books to get the full picture of the systems studied in this session.

Online Resources

Detailed assignments for the sessions and other helpful resources are online at www.LearnAndMasterDrums.com/resources.

SESSION 15 - Advanced Sticking & Linear Drumming

 Estimated Time to Learn These Concepts - 3 Months to a Lifetime

"A good drummer listens as much as he plays."

~ An Indian proverb

KEY CONCEPTS

- Advanced Stickings
 - Type A, B & C Stickings
 - Stickings in Sixteenth Notes and Triplets
 - Type A Exercises in Triplets
 - Linear Drumming
 - Linear Drumming Sequences

SKILLS TO MASTER

- Playing and hearing combinations of 5s, 7s, and 9s in 16th notes over a 4 beat pulse using stickings and linear drumming.
 - Fluidly playing stickings and linear ideas in both 16th notes & triplets.

Advanced Sticking

In drumming, STICKING refers to the specific combinations of left or right motions of the hands as you play. In this session we will be focusing on great sticking and linear drumming concepts that have become standards in drumming methodology.

ADVANCED STICKING involves playing one, two, three, or four single strokes followed by any number of double strokes. Learning these sticking concepts will give you a beautiful, legato way of expressing yourself on the drums. It is also a great way to build variety in where you place accents. You will begin to put accents in places you would not have normally put them. These skills will greatly expand your creativity, rhythmic awareness, and hearing of different rhythmic phrases.

Type A Stickings

TYPE A STICKINGS use one single stroke followed by any number of double strokes. Practice the following stickings with right and left hand lead. Notice that the 5 A and 9 A Stickings require the pattern to be played twice in order to cycle back to the original lead hand.

3 A Sticking

One single stroke followed by one double stroke.

5 A Sticking

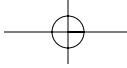
One single stroke followed by two double strokes

7 A Sticking

One single stroke followed by three double strokes

9 A Sticking

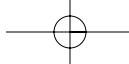
One single stroke followed by four double strokes



Type A Sticking in 16th Notes Exercise

This exercise mixes the different Type A Stickings to create an accented pattern over running sixteenth notes. First play these exercises on the snare drum. Once you know them, put the accents on various toms. You can also add an ostinato part of quarter notes in the bass drum and the hi-hat on 2 & 4 or even a samba bass drum and hi-hat pattern.

The musical score consists of ten staves of 16th-note patterns. Each staff begins with a common time signature and a key signature of one sharp (F#). The patterns involve various combinations of sixteenth-note strokes, with specific strokes accented by a greater-than sign (>). The patterns transition through different sticking techniques across the ten staves.



Type A Stickings in Triplets Exercise

These exercises use combinations of all the Type A Stickings over a triplet running pattern. Notice how the lead hand changes as you move throughout the exercises. More Type A Sticking in Triplets exercises can be found online.

Type A Stickings in Triplets 1

Type A Stickings in Triplets 2

Type A Stickings in Triplets 3

Type A Stickings in Triplets 4

Type B Stickings

TYPE B STICKINGS use two single strokes followed by any number of double strokes. A common variation is to put accents on the first two notes. On the DVD the lead hand alternates on the 4 B, 6 B, and 8 B exercises. They can also be played with accents on the first two single strokes, instead of just the first one.

4 B Sticking

Two single strokes followed by one double stroke

8 B Sticking

Two single strokes followed by three double strokes

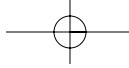
6 B Sticking

Two single strokes followed by two double strokes



Playing Tip: Alternating Lead Hands

You will notice that certain combinations of stickings like the 5 A, 9 A and 7 C require the lead hand to alternate before coming back to the original cycle again. Alternating your lead hand on these particular exercises as well as on the other ones is a helpful skill to further develop your coordination.



Type C Stickings

TYPE C STICKINGS use three single strokes followed by any number of double strokes. Notice that the 7 C Sticking requires the pattern to be played twice in order to cycle back to the original lead hand. As a variation, try incorporating the toms with the snare as you do the sticking pattern.

5 C Sticking

Three single strokes followed by one double stroke

5C

R L R L L

7 C Sticking

Three single strokes followed by two double strokes

7C 7C

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

Linear Drumming

LINEAR DRUMMING is a style of playing in which no two sound sources play at the same time. This is an expressive way of playing that can also be incredibly funky. Linear drumming also is very helpful in creating fills and ideas for solos. Here are some common linear patterns.

Linear 3s

3

R L Foot

Linear 5s

5

R L R L F

Linear 7s

7

R L R L R L F

Linear 4s

4

R L F F

Linear 6s

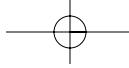
6

R L R L F F

Linear 8s

8

R L R L R L F F



Linear Drumming Sequence

This is just one example of the type of sequence that can be put together using the linear patterns. Work out the coordination first on the snare and bass drums and then add in other sound sources, such as the toms.



In making up sequences of your own, find combinations that add up to sixteen so that you have one bar to work with. An idea can be further developed by changing the various sound sources. Check online for more linear drumming sequences.



You're Ready To Move On When...

- You have mastered the basic sticking sequences presented in this session along with all the combinations presented in the exercises at a variety of tempi—slow to fast.
- You have mastered the basic linear sequences on the drumset and can start to combine them together to form the linear phrases, which you will use as fills or actual grooves. Again, play them at a variety of tempi—slow to fast.

Tips for Improving

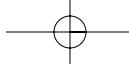
- You have just learned one of the most important sessions in the course, so try to dig in and realize the benefits of new found fluidity in your drumming.
- Stay totally relaxed and loose at all times. Use your brain and apply the motions you learned with Moeller Technique to both the stickings and linear drumming. Keep a loose grip and think about how to make your arm motions look “snakey” and loose.
- Take frequent breaks. Many of the sequences are hard to hear and will take a little time before your ears get used to them. Give your ears a break about every 20 minutes.

Going Further

- Go out and get the books in Gary Chaffee's *Patterns* series, especially *Time Functioning* (linear drumming) and *Sticking Patterns* (Type A, B, C, D & E stickings).

Online Resources

Detailed assignments for the sessions and other helpful resources are online at www.LearnAndMasterDrums.com/resources.



SESSION 16 - Time, Groove & Pocket

Estimated Time to Learn These Concepts - 1-2 Months

“... but primarily the drummer's supposed to sit back there and swing the band.”

~ Buddy Rich, Jazz drummer and bandleader (1917–1987)

KEY CONCEPTS

- Keeping Solid Time
- The Note Tree Exercise
- The Jazz Ride Meditation
- The Charleston Warm Down
- The 20 Minute Groove
- Using Your Metronome

SKILLS TO MASTER

- Developing solid, steady time.
- Playing shifting note rates over a constant pulse.
- Hearing the spaces between the notes.
- Relaxing and holding a steady tempo throughout a song.

Time, Groove, and Pocket

Playing good, solid time is of primary importance and virtually no one spends any time teaching it. No matter what your abilities on the drums are, it is always possible to improve your time and your relationship to the quarter note. This session introduces several key exercises to help you improve your time.

TIME refers to a drummer's ability to play a steady beat without speeding up or slowing down the tempo. Also, TIME refers to the ability of not varying each note's relationship to the other in the subdivision as you play in various tempos.

GROOVE is the ability to play a beat with all of the higher subdivisions of the beat correctly relating to the quarter note.

The musical slang term “IN THE POCKET” refers to the drummer's ability to play collectively with a band and create a feel with everyone in the band on the same page in relation to the quarter note. If one person is out of sync, the “pocket” will be gone.

Improving Your Time Practice Ideas

- **Record Yourself.** The best way to discover your natural tendencies in relation to the groove is to record yourself. As you listen to your playing, you may discover that your adrenaline is causing you to count the songs off too fast or play too far on top of the beat which makes the songs sound frantic. You may also discover that the fill you thought was so cool is really not appropriate for the song and throws off the pocket.
- **Play with the Play-Along Tracks.** One of the best things you can do for your time feel and groove is to play along with the CDs in this course. They are designed to help you learn to groove and stay in the pocket in many different styles of music.
- **Work with a Metronome.** Working with the metronome should be a major part of every practice session.

The Note Tree Exercise

This exercise helps you make smooth transitions between different note rates.

- Begin by playing each line with a click until each can be played correctly.
 - Then, practice transitioning from one line to the next by taking two lines at a time and practicing them until you can transition between them smoothly.
 - Finally, play the whole Note Tree Exercise from top to bottom and back without stopping.

Whole Notes

A musical staff consisting of five horizontal lines. In the first measure, there is a treble clef, a key signature of one sharp (F#), and a common time signature (4/4). The note 'o' is positioned above the top line. In the second measure, the note 'o' is positioned above the middle line. Below the staff, the letters 'R' and 'L' are centered under their respective measures.

Half Notes

A musical staff with four vertical stems. The first stem has a note head pointing up and is labeled 'P' below it. The second stem has a note head pointing down and is labeled 'I' below it. A vertical bar line separates the first two stems from the last two. The third stem has a note head pointing up and is labeled 'R' below it. The fourth stem has a note head pointing down and is labeled 'I' below it.

Half Note Triplets

R L R L R L

Quarter Notes

A musical staff with a common time signature and a key signature of one sharp. It features a repeating pattern of two eighth notes followed by a quarter rest. The notes are black dots on the first and third lines of the staff, and the rests are white spaces on the second and fourth lines. Below the staff, the letters 'R' and 'I' are repeated eight times under each note and rest respectively.

Quarter Notes Triplets

Eighth Notes

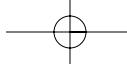
R L R L R L R L R L

Eighth Notes Triplets

Sixteenth Notes

Sixteenth Notes Triplets

Thirty-Second Notes



The Jazz Ride Meditation

The objective of this exercise is to stay with the click and learn about your playing tendencies in relationship with the quarter note. This exercise brings calmness and focus to your playing improving your groove no matter what style you play.

- Start with the metronome at 120 bpm with each click representing 1 triplet eighth note.
- Play through the exercise for five minutes focusing on the spaces between the beats.
- Then, reduce the metronome in increments of 10 bpm.
- Practice each exercise for five minutes until you get down to 60 bpm.
- Refer to the online resources for extensive instructions on getting the most from the exercise.



Stick Placement

The Charleston Warm Down

This exercise is a profoundly simple but effective means of improving your time and groove. The goal is to use the metronome at all tempi no matter how slow it is. This exercise uses a foundational Charleston rhythm that is shifted over one beat for each subsequent exercise.

- Practice this on a drum pad with your sticks positioned at a 90 degree angle and your elbows and arms swinging in a pendulum motion as shown on the DVD. Use light taps for the regular notes and a dead-weight motion in the arm to create the accents **with a very loose grip**. Here's how to practice the exercise.
- Start with the metronome at 120 bpm with each click representing 1 triplet eighth note.
 - Practice the first Charleston rhythm as an 8 bar phrase while counting and visualizing the rhythm for about five minutes.
 - Reduce the metronome by increments of 10 bpm.
 - Practice each subsequent Charleston rhythm in the same way until you get down to 50 bpm for the last exercise.
 - Memorize this exercise and the various Charleston and Inverted Charleston rhythms.
 - See the online resources for extensive instructions for getting the most from this exercise.

Charleston 1

Charleston on 1 and "let" of 2

Charleston 3

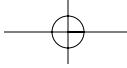
Charleston on 3 and "let" of 4

Charleston 2

Charleston on 2 and "let" of 3

Charleston 4

Charleston on 4 and "let" of 1



Inverted Charleston 1

Inverted Charleston on “let” of 1 and beat 3

Inverted Charleston 3

Inverted Charleston on “let” of 3 and beat 1

Inverted Charleston 2

Inverted Charleston on “let” of 2 and beat 4

Inverted Charleston 4

Inverted Charleston on “let” of 4 and beat 2

The 20 Minute Groove

Another great exercise for improving your time is to take a groove that you want to focus on and play it for 20 minutes straight. Do not play fills or any other embellishments—just play the groove. Play with a metronome, and as you play, focus on the spaces between the notes, the volume of each part, and locking in with the metronome.

Using Your Metronome

Another helpful exercise is to interpret your metronome click differently. Try hearing the metronome clicks as upbeats or other parts of the beat. Then, play a groove along with the metronome. This exercise will help you internally feel subtle accents or points of emphasis within the groove.

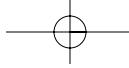


You're Ready To Move On When...

- You can consistently play the Note Tree Exercise at 100 bpm.
- You can perform the Jazz Ride Meditation at every tempo listed in the Session 16 Assignment while staying with the metronome. The Session 16 assignment, as well as other session assignments, is found at www.LearnAndMasterDrums.com/resources.
- You can perform the Charleston Warm Down exercise at every tempo listed in the Session 16 assignments while staying with the metronome.
- You have developed the discipline to play any of your favorite grooves for 20 minutes with no fills or embellishments without stopping.

Going Further

- For a real test of the consistency of your groove, program a loop in your metronome to play three bars of time and one bar of silence. Work on playing through the silence and see if you can come back perfectly on the “one” of each four bar phrase.
- Do the same exercise, except program four bars of time and four bars of silence. This is a very tough exercise, which will yield results the more you practice it. Try to get into a calm meditative state when practicing this.



SESSION 17 - Double Bass Drumming

Estimated Time to Learn These Concepts - 2-9 Months

“... kids are playing stuff on two kick drums that I can only dream about... Kids today think that this is the way you are supposed to play, and the talented guys will take it further.”

~ Simon Phillips, Virtuoso drummer from England

KEY CONCEPTS

- Double Bass Drum Technique
- Alternating Strokes
- Incorporating Double Bass Drumming into Many Types of Grooves
- Bass Drum Reinforcement
- Double Bass Fills
- Double Bass Drum Shuffles

SKILLS TO MASTER

- Keeping the body balanced while playing alternating strokes (running 16th notes) in the feet.
- Playing a variety of ride and snare patterns with running 16th notes in feet.
- Understanding and playing double bass drum fills.
- Playing a double bass shuffle.

Double Bass Drumming

DOUBLE BASS DRUMMING uses an extra pedal played by the same foot as the hi-hat that triggers an additional beater on the bass drum head. This extra pedal in combination with the normal bass drum pedal opens up a world of creative possibilities. Playing double bass drums effectively requires a solid foundation in all the basics of drumming including stick control, rudiments, and basic Jazz and Rock independence.

Alternating Strokes

ALTERNATING STROKES on the bass drum are the foundation for double bass drum playing. These technique building exercises on alternating strokes use various ride and snare patterns. Also, notice that the ride cymbal is struck on the bell.



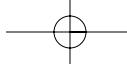
Playing Tip: Double Bass Drum Technique

Here are some things to keep in mind when you sit down to play the double bass drums.

- Knee is Behind Ankle
- Hip is Elevated Above Knee
- Use Heel Up Approach
- Keep Ankle Relaxed and Flexible

Alternating 16th Notes

Alternating Sextuplets



Alternating 32nd Notes

Running 16ths with Ride Variation 1

Running 16ths with Ride Variation 2

Running 16ths with Ride Variation 3

Latin Variations

Here are some variations that include more complex Latin rhythms. CLAVE refers to specific underlying rhythms common in Latin music. Latin and Brazilian rhythms are covered in depth in Session 19.

Latin Variation 1

Son clave rhythm on Ride, Snare on 2 & 4



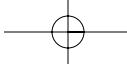
Key Idea: Two Latin Clave Rhythms

Son Clave rhythm

Rumba Clave rhythm

Latin Variation 2

Rumba clave rhythm on Cowbell, Snare on 2 & 4



Latin Variation 3

Cascara rhythm on Cowbell, Snare on 2 & 4

Latin Variation 4

Cascara rhythm on Cowbell, Son clave rhythm on Snare

The following example adds a paradiddle in the hands to the running 16th double bass drum pattern. The double stroke of the paradiddle rudiment, called the “diddle,” is put in the middle of the pattern.

Paradiddle Variation

Running BD 16ths with Snare and Ride paradiddle

Enhanced Rock Grooves

The double bass drum can be used to enhance a basic Rock groove by adding shorter, more complex figures with the bass drums. The double bass drum doubles the rhythm of the original bass drum figure by using alternating bass drum strokes.

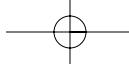
Basic Rock Groove

Enhanced Rock Groove

Original Bass Drum rhythm enhanced with alternating Double Bass Drum Strokes

Sixteenth Note Variations

Syncopation can be added by varying the 16th note rhythms in the double bass drum. Here is an example that omits and adjusts each one of the four 16th notes in the pattern.



16th Note Variations

Snare doubles BD pattern

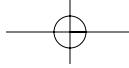
16th Note Variations with Ride

Quarter Note Ride, Snare backbeat on 2 & 4

BASS DRUM REINFORCEMENT accentuates a rhythm played elsewhere on the kit by doubling it on the bass drum. This exercise uses an accented running 16th note pattern in the snare that is doubled with the bass drum. Notice the time signature change from 4/4 to 3/4 then back to 4/4.

Bass Drum Reinforcement

Snare running 16ths with accents doubled by BD



Double Bass Fills

When incorporating double bass drum fills into your playing, it helps to think of the combinations as groups. These groups can be combined with other voices on the kit. Here are some examples of three note combinations of the bass drum and snare using the triplet cycle to create a wide variety of bass drum fills.

The TRIPLET CYCLE is a combination of 6 variations of triplets played between the snare and bass drum. For ease of reading the exercise is written in 12/8, but it can also be interpreted in 4/4 as triplets.

Triplet Cycle Variations

Various Snare and Bass Drum combinations

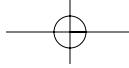
The musical notation consists of two staves. The top staff shows six measures of 12/8 time. The bottom staff shows the corresponding bass drum patterns. Measures 1-3 show variations 1, 2, and 3 respectively, followed by a repeat sign. Measures 4-6 show variations 4, 5, and 6 respectively, followed by another repeat sign. The bass drum patterns are: Variation 1: R-L-R-L-R-L; Variation 2: R-L-R-L-R-L; Variation 3: R-L-R-L-R-L; Variation 4: R-L-R-L-R-L; Variation 5: R-L-R-L-R-L; Variation 6: R-L-R-L-R-L.

In the following exercise, the rhythm of each variation is doubled. For example, instead of 2 snare hits followed by 1 bass drum hit, it becomes 4 snare hits and 2 bass drum hits.

Triplet Cycle with Double Bass Variations

Each Triplet Cycle rhythm is doubled

The musical notation consists of three staves. The top staff shows six measures of 12/8 time. The middle staff shows the snare drum patterns, and the bottom staff shows the bass drum patterns. Measures 1-3 show variations 1, 2, and 3 respectively, followed by a repeat sign. Measures 4-6 show variations 4, 5, and 6 respectively, followed by another repeat sign. The snare drum patterns are: Variation 1: R-L-R-L-R-L; Variation 2: R-L-R-L-R-L; Variation 3: R-L-R-L-R-L; Variation 4: R-L-R-L-R-L; Variation 5: R-L-R-L-R-L; Variation 6: R-L-R-L-R-L. The bass drum patterns are: Variation 1: R-L-R-L-R-L; Variation 2: R-L-R-L-R-L; Variation 3: R-L-R-L-R-L; Variation 4: R-L-R-L-R-L; Variation 5: R-L-R-L-R-L; Variation 6: R-L-R-L-R-L.



Double Bass Shuffles

The double bass drum can be used to create some fantastic shuffle grooves. These shuffles use alternating strokes in the feet swung in a triplet fashion.

Double Bass Shuffle 1

Quarters on Hi-Hat, Snare on 2 & 4

Double Bass Shuffle 2

Jazz Ride, Snare on 2 & 4

Latin Double Bass Grooves

Here are some possibilities of using double bass drumming to enhance Latin grooves.

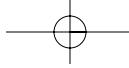
Afro-Cuban 6/8

Double Bass Guanguancó



Online Resources

Detailed assignments for the sessions and other helpful resources are online at www.LearnAndMasterDrums.com/resources.



SESSION 18 - New Orleans and R & B Drumming

Estimated Time to Learn These Concepts - 2 Months

"Well, New Orleans has the best drummers in the world. There may be other places with other instrumentalists that do great, but the drummers were primarily from here."

~ Ellis Marsalis, Legendary jazz educator

KEY CONCEPTS

- New Orleans Drumming
- New Orleans Beats
- R & B and Motown Beats
- Memphis Beats
- Funk Beats
- Modern Beats
- Half Time Grooves
- Hip Hop Beats

SKILLS TO MASTER

- Playing beats that are halfway between swing and straight 8ths.
- Playing a funky 16th note half time groove.
- Hearing a funky bass or guitar pattern and coming up with an appropriate groove to go with it.
- Maintaining the endurance and discipline to play each of the beats in this section unembellished for 15 minutes without stopping or losing the groove.

New Orleans Drumming

NEW ORLEANS DRUMMING has the beats that define most backbeat oriented drumming in America. New Orleans drumming uses a characteristic accent called the "big four." The BIG FOUR is an accent on the "and" of four or beat four in New Orleans music.

Second Line & New Orleans Beats

Second Line Beat Foundation

Play-Along Songs

Second Line Drumming can be practiced with
 CD 2, TRACK 2 - "When the Saints Go Marching In"
 CD 2, TRACK 12 - "Hey Wocky Pay"

New Orleans Beats can be practiced with
 CD 2, TRACK 10 - "Baby Huey"
 CD 2, TRACK 12 - "Hey Wocky Pay"

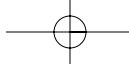
Basic Second Line Beat

New Orleans Mambo

Ride Cymbal played on bell

(This beat can also be played with a slight swing feel.)

New Orleans Clave Beat



R & B Beats

The following beats use an alternating pattern between the hi-hat and ghost notes on the snare. Combined with accented snare backbeats, this pattern was the basis for many famous R & B songs.

R & B Shuffle

Shuffle on Hi-Hat, Snare ghost notes, Backbeat on 2 & 4

R & B Funk Beat

Hi-Hat Upbeat accents

R & B Shuffle Variation

(a la Rosanna)

Motown Beats

Here are some examples of beats used by the drummers on many famous Motown recordings.

Motown Latin Intro

(a la I Heard It Through the Grape Vine)

Motown Shuffle Beat

(a la Jimmy Mack)

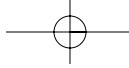
Motown Snare Quarters

(a la Ain't No Mountain High Enough)



Play-Along Songs

The R&B Shuffle can be practiced with
CD 4, TRACK 18 - "Emily"



Memphis Rock Beats

The following Rock beats keep a strong backbeat on 2 & 4 and add varying bass drum rhythms to create simple but powerful grooves.

Rock Groove 1

(*a la Hip Hug-Her*)

Rock Groove 2

(*a la Let's Stay Together*)

Rock Groove 3

(*a la Land of 1000 Dances*)

Funk Beats

These beats are foundational beats for modern Funk, as well as the beats used for drum and bass programmed beats. These beats, sometimes called a “house groove” are beats you should know based on the grooves in many James Brown songs.



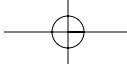
Funk Beats can be practiced with
 CD 4, TRACK 6 - “J.B. Machine”
 CD 4, TRACK 8 - “No Sweat”

Funk Beat 1

(*a la I Feel Good*) Snare ghost notes and Backbeats

Funk Beat 2

(*a la Cold Sweat*)



Modern Beats

These Go-Go beats use a shuffle feel to create a modern Funk groove.

Go-Go Beat 1

Played on half-open Hi-Hat

Go-Go Beat 3

Adds Cowbell and Mid-Tom, swing HH 16ths

Tower of Power Beat

(a la Soul Vaccination)

Go-Go Beat 2

Alternating strokes on Hi-Hat, swing 16th Notes

Modern Funk Beat

(a la Don't Be Cruel)

Half Time Grooves

HALF TIME refers to the feel of the main pulse of the song. A half time feel adjusts the snare backbeat and bass drum to a pulse that is half the rate of normal.



Play-Along Songs

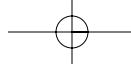
The Modern Funk Beat can be practiced with
CD 4, TRACK 14 - "Y B Cruel"

Half Time Groove 1

Half Time Groove 2

Half Time Groove 3

Half Time Groove 4



Hip Hop Beats

Hip Hop Beat 1

(*a la She's Strange*)

Hip Hop Beat 2

(*a la Word Up*)

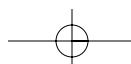


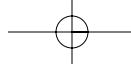
You're Ready To Move On When...

- You feel comfortable with all the New Orleans beats and can play along with the appropriate songs on the play-along CDs.
- You have mastered the R&B Shuffle and the R&B Funk Beat.
- You have mastered the Funk beats at the tempo of the tracks.
- You can play a convincing Go-Go Beat.
- You can lock down a great Half Time groove and improvise on it.

Online Resources

Detailed assignments for the sessions and other helpful resources are online at www.LearnAndMasterDrums.com/resources.





SESSION 19 - Latin, Brazilian & Reggae Drumming

Estimated Time to Learn These Concepts - 3 Months

"We Cubans changed your music from the ground up. Before us it was all boom boom boom, 4 on the floor. We are responsible for the syncopated bass lines in your music."

~ Mario Bauza, Latin musician, composer and innovator of the Mambo

KEY CONCEPTS

- The Clave
- The 6/8 and Cut Time Relationship
- The Tumbao and Cascara Rhythms
- The Ponche and Bombo note
- The Cha-Cha & Songo
- The Partido Alto (Brazilian clave)
- Samba Beats
- Reggae Beats

SKILLS TO MASTER

- Hearing cut time clave and 6/8 clave as one elastic rhythm and improvise over it.
- Playing the Cascara pattern with Tumbao in the bass.
- Understanding the Ponche and Bombo note.
- Understanding the Partido Alto as Brazilian clave and playing a convincing samba.
- Playing all the Reggae beats in this session.

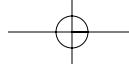
Latin Drumming

LATIN MUSIC or Afro-Cuban is the music of any Spanish-speaking country, although we will be mainly studying the music of Cuba and Puerto Rico. Learning a little about the conga drums, timbales, and the bongos will help you play these rhythms on the drumset.

Latin music uses an underlying rhythmic pattern called a clave. The CLAVE is a specific rhythmic pattern of groups of 2 and 3 that forms the rhythmic underpinning for the rest of the music. Two of the main Latin rhythmic patterns, or claves, are the RUMBA CLAVE and the SON CLAVE. These were rhythmic patterns originally derived from African 6/8 rhythms. The following example shows the relationship of these different rhythms.

The African Connection of Clave Development

African "Bembe" Cowbell Pattern	
6/8 Clave	
Rumba Clave	
Son Clave	



The Tumbao

The TUMBAO is an ostinato rhythmic pattern common in Latin music. There is usually a rest on beat one of a Tumbao. Once you can play the Tumbao foundation rhythm, add the snare and alternate playing between 6/8 and cut time.

Tumbao in Cut Time

Tumbao with Rumba Clave

Tumbao rhythm on Bass Drum, Rumba Clave on Cowbell

Ponche, Bombo Note & the Cascara Rhythm

Latin drumming also emphasizes two additional parts of the rhythm called the PONCHE and the BOMBO NOTE as well as a specific rhythm, often played on the timbales, called the CASCARA RHYTHM.

The PONCHE occurs on the last beat of a measure, usually played by the congas.

Tumbao with Ponche

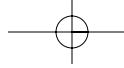
Tumbao rhythm on Bass Drum, Ponche on Hi-Tom

The BOMBO NOTE is second note of the three side of a clave.

Tumbao with Bombo Note

Tumbao on Bass Drum, Rumba Clave on Cowbell, Bombo Note on Mid-Tom

The CASCARA RHYTHM is the basic "ride" pattern in Cuban music.



Tumbao with Cascara Rhythm

Tumbao on Bass Drum, Cascara Rhythm on Hi-Hat

Cascara Rhythm

Tumbao with Accented Cascara Rhythm

Tumbao on Bass Drum, Accented Cascara Rhythm on Hi-Hat

Cha-Cha

The CHA-CHA is a Latin dance beat combining many different Latin rhythmic elements. You can create many variations by adjusting and combining the different elements. (Note that the hi-tom is notated on the mid-tom line to accommodate the cowbell.)

Cha-Cha Beat

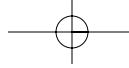
Cowbell Quarters, alternating Cross-Stick on 2 & 4 and Tom, Bombo Note on BD, HH Quarters open and close

Cha-Cha Variation 1

Double slap on Cross-Stick

Cha-Cha Variation 2

Cross-Stick on 2 and “and” of 3

**Learn & Master Drums****Cha-Cha Variation 3***Double hit on BD or Toms*
Songo

The SONGO is a style of Latin music combining Son clave based Cuban music and Guaguanco played on the drumset.

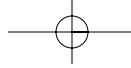
**Play-Along Songs**

The Songo Beats can be practiced with
CD 5, TRACK 18 - "Winter"

Songo 1*Quarters on rim*

Played on rim

Songo 2*Quarters on Cowbell*
Songo 3*Snare Drum approach*
Songo 4*Various Tom and Snare hits*



Brazilian Music

BRAZILIAN MUSIC has a heavy African influence that uses a rhythmic clave called the PARTIDO ALTO. The order of this clave is commonly played inverted.



Play-Along Songs

The Partido Alto Beats can be practiced with
 CD 5, TRACK 12 - "This is Real"
 CD 5, TRACK 14 - "The Dream"

Partido Alto

1 e and a 2 e and a 1 e and a 2 e and a

Reverse Partido Alto

1 e and a 2 e and a 1 e and a 2 e and a

Samba Beat

Samba beat on BD, Hi-Hat Upbeats, Tom Quarters open and close, various Upbeat rhythms

Samba Cruzado

Samba foundation on BD and HH, Tom Downbeats, Cross-Stick Upbeat rhythm

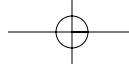


Playing Tip: Samba Beats

When playing the samba bass drum pattern, the tendency is to accent the "one." Instead, practice accenting the "a" of the beat. It creates a more authentic feel.

Samba Batucada 16th Note Variation

Samba foundation on BD and HH, Tom Downbeats, Snare accented 16ths



Reggae Beats

REGGAE is an R&B derived style of music from Jamaica.



Play-Along Songs

The Reggae Beats can be practiced with
CD 5, TRACK 16 - "Once Dropped"

The One Drop

Half time feel, Upbeat shuffle triplets on Hi-Hat, Cross-Stick on 3

The One Drop with Quarters in BD

Rocker

Half time feel, straight HH 16ths, BD Quarters, various Cross-Stick rhythms



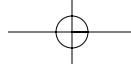
You're Ready To Move On When...

- You understand the concept of Clave and can play all of the Latin beats at 115 bpm.
- You understand the Brazilian clave Partido Alto and can play the Brazilian beats.
- You can play and improvise over all of the Reggae beats.

Going Further

Check out these great Latin drumming resources.

- *Afro-Cuban Rhythms for Drumset* by Frank Malabe
- *The Essence of Afro-Cuban Percussion and Drumset* by Ed Uribe
- *The Essence of Brazilian Percussion and Drumset* by Ed Uribe
- *Latin Soloing for Drumset* by Phil Maturano



SESSION 20 - Song Structure & Musicality

 Estimated Time to Learn These Concepts - 2 Weeks

"Five out of ten drummers who 'made it' aren't good musicians; they just got a break. That's sad. But they'll never advance, but in this business, when you stop learning, you're old hat. Remember, it's hard to get there, but it's twice as hard to stay there."

~ Gary Chester, Educator, studio drummer

KEY CONCEPTS

- Song Structure
- Jazz Song Form
- Writing a Drum Chart
- Drum Figures
- Drum Set Ups

SKILLS TO MASTER

- Understanding song structure.
- Reading a drum chart.
- Writing your own drum charts.
- Knowing when to set up a figure.

Song Structure

Most songs share certain common elements in their forms. Here are the common sections of most songs.

INTRO

The INTRO gets the listener ready to hear the story of the song. Musically, it is the first part of the song and it sets up the feel and main musical ideas of the song.

VERSE

The VERSE is where the story of the song occurs.

CHORUS

The CHORUS drives across the point of the song. The chorus is repetitive and usually played as the strongest part of the song.

BRIDGE

The BRIDGE is a diversion from the verse and chorus. Different ideas are introduced in the bridge, which offer a musical and thematic variation to what has occurred in the verse and chorus.

PRE-CHORUS/

The PRE-CHORUS or CHANNEL are musical statements that occur after the verse that set up the chorus.

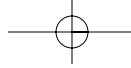
CHANNEL

The OUTRO restates the intro at the end of the song.

Jazz Song Form

Jazz songs have a unique song form structure, usually containing two or three repeating sections. These sections are called by letter names. The first section is labeled A, the second section is labeled B, and the third section is labeled C.

A typical Jazz song form is A-A-B-A. Going through these sections in this order would be considered one time through the song, which in Jazz is called a CHORUS. After the melody is played one time completely through this A-A-B-A form, then soloists often solo through the A-A-B-A form again. The Jazz song typically finishes with a final restatement of the melody through the entire A-A-B-A form again.



Writing a Drum Chart

Writing a chart is a vitally important skill for drummers. It will help you to learn and remember a song. When trying to learn a song, it is best to get away from the drumset to a quiet place free from distractions and listen to the song. When writing out a drum chart, here are some things to listen for and notate:

- The Style of the Song
- What Type of Sticks are Needed
- The General Groove of the Song
- The Tempo and Meter of the Song
- The Song Structure
- Ensemble and Section Figures
- Drum Hits
- Drum Set Ups
- Solos

Tempo
Main beat of the song

Type of sticks needed
General feel of the song

J = 125
STICKS CARIBBEAN SOCA

REUNION

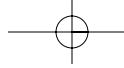
FLAMENCO BREAK | / / / / | / / / / | / / / / | / / / / | D.C.

CASTANETS | / / / / | / / / / | / / / / | / / / / | FINISH

BASS SOLO | / / / / | / / / / | / / / / | / / / / |

In this example that is written on the DVD session, you will notice the use of various song form notations like REPEAT SIGNS, D.C., CODA SIGNS, and FINE. Refer back to Session 3 for more in-depth explanation of these terms.

Check out the online resources for this session for more in-depth explanation and practice of writing out drum charts.



Drum Figures

At times the drums will need to reinforce rhythms being played by other instruments during a song. This drum reinforcement of other rhythmic figures played in the band is an important aspect of Big Band music but it also has tremendous application in all styles of American music. Rhythms, or figures, that need reinforcement by the drums come in two types- ensemble figures and section figures.

An ENSEMBLE FIGURE occurs when the whole band plays a figure. For an ensemble figure, the drummer has to be powerful and reinforce the figure with the bass drum and cymbals.

A SECTION FIGURE occurs when only one section of the band has a specific rhythm that needs reinforcement. Section figures are subtler and can be emphasized on the snare, hi-hat, cymbal bell or any sound source dictated by the music.

Drum Set Ups

A SET UP is a short preparatory phrase played by the drummer to help the band execute an ensemble figure or section figure. These set up phrases before figures can be long and elaborate or short and simple, depending on what the music needs. On the DVD, these set ups were demonstrated in both a Jazz and Rock style.

Since drum figures can occur in any part of the measure, you should practice setting up drum figures that occur on various parts of the beat.



You're Ready To Move On When...

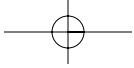
- You can chart out any Pop song that you encounter.
- You can play set ups for hits on each part of the beat.

Going Further

- There is a play-along book and CD by Phil Maturano called *Working the Inner Clock* in which each of the author's compositions focuses on a different syncopation. Certain compositions focus on combinations of figures on the "and"s. Others songs feature the "e"s of the beat. Still others highlight the "a"s of the beat. This is a great book for exercising your reading skills.
- Find the *Chart Reading Workbook* by Bobby Gabriele and go through the material.
- Learn another instrument, like the guitar or piano, to help you understand and relate to the other musicians in the band.

Online Resources

Detailed assignments for the sessions and other helpful resources are online at www.LearnAndMasterDrums.com/resources.



SESSION 21 - Soloing

Estimated Time to Learn These Concepts - 2 Weeks

"I don't like drum solos, to be honest with you, but if anybody ever told me he didn't like Buddy Rich I'd right away say go and see him, at least the once."

~ Charlie Watts, Drummer for the Rolling Stones

KEY CONCEPTS

- Free Form Soloing
- Soloing Over a Song Form
- Working Out a Solo vs. Improvising
- Soloing Over an Ostinato
- Using Space in a Solo
- Exploring Alternative Sounds
- Trading Fours in Jazz

SKILLS TO MASTER

- Hearing a song in your head and keeping the arrangement while soloing.
- Having a variety of motifs to draw upon when soloing over an ostinato.
- Creatively applying alternate sounds & creating new ones.
- Keeping your place in a Jazz song when trading fours with another soloist.

Free Form Soloing

A drum solo can be approached in two main ways—soloing over the song form or free form soloing. FREE FORM SOLOING involves soloing without regard to the song form. Soloing free form can be an exhilarating experience provided you have developed some drumming vocabulary.



Key Idea: Motif

A MOTIF is a short musical idea which can be repeated several times and varied upon.

In soloing without a set structure, it can be helpful to create some structure to give the listener and the player something to latch on to. It is very helpful to create a musical theme called a MOTIF. It is best to start with a simple idea and gradually expand it, creating variations on it with each repetition. Taking an idea, expanding on it, and letting it evolve gives the music someplace to go. Free form soloing is not just about playing with “reckless abandon.” Carefully using the space between phrases helps the listener hear what you are trying to say musically and keeps the audience with you.

Free Form Soloing Tips

- Play in phrases as opposed to disjointed ideas.
- Use lots of repetition.
- Take a simple idea or motif and develop it.
- Make simple and clear statements before making complex ones.
- Don't make difficulty, or a chops display, the basis for your expression.
- Use dynamics—gradually moving from soft to loud or from loud to soft. Try sudden shifts in dynamics, suddenly loud to soft or soft to loud.

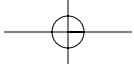


Playing Tip: Repetition

Using lots of repetition in your solos gives the listener something to latch onto compositionally and will help keep them interested in what you are doing. Repetition also creates some breathing room for you to organize your next phrase or statement.

Soloing Over Song Form

SOLOING OVER SONG FORM is a concept that occurs mainly in Jazz in which the drummer, like the rest of the musicians, makes his solo conform to the exact form of the song. The drummer basically sings the melody of the song in his head



while soloing over the form of the song, called a chorus in Jazz. The length of the solo, or number of choruses, is usually predetermined and agreed upon by the band in advance. You might notice that by restricting yourself to a particular song form, you are playing ideas that you may not have otherwise. Placing restrictions on certain dimensions of your playing is a great way to plumb the depths of your creativity.

Working Out a Solo vs. Improvising

You may ask, "Should I work my solo out in advance or just go for it and improvise during the show?"

Here are a couple of examples when you might want to consider constructing your solo before the gig.

- The "High Profile" Gig. You may be working with an artist who wants to feature you. In this situation, your solo may have to follow a specific sequence of events for lighting and other visual effects all the while seeming impromptu.
- Nerves. Perhaps you are the kind of person who needs to structure a solo in advance in order to keep the anxiety down and your nerves at bay on the gig. The great pianist Oscar Peterson admitted to structuring almost every note of every solo he ever played, working them out at home before the gig!

So, when should you just wing it and improvise? There are no rules. It is simply a function of your skill on the drums and your nerve. What makes playing music so addictive is the element of risk. Here are some common situations in which to consider improvising a solo.

- Trading fours in Jazz.
- Soloing over multiple choruses in a Jazz tune.
- The Casual Gig. For a wedding, bar mitzvah, or some other gig playing cover tunes and the band leader looks at you says, "Take it!"
- If you are just such a virtuoso with a profound command of the instrument that you can effortlessly take an audience with you on your solo journey.

Soloing Over an Ostinato

SOLOING OVER AN OSTINATO involves the drummer providing his own accompaniment by holding down a repetitive rhythm in one or more limbs while soloing with the remaining limbs. This takes practice, but is fun once you have the coordination.

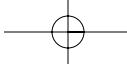
Here are some ostinato ideas to try.

- Play the hi-hat with the left foot, opening and closing it with the "heel / toe" method creating open sounds on the quarter note (closing with the toe on the "and"s). This creates a nice ostinato and frees up three limbs for soloing.
- Next, add bass drum quarter notes to add power and make the solo build.
- Next, try the same concept but open the hi-hat on the upbeats, disco style.
- Play a Brazilian Samba pattern on the bass drum and upbeats on the hi-hat while soloing with the hands.
- Play an Afro-Cuban tumbao rhythm in the bass drum and hi-hat quarter notes or upbeats while soloing with the hands.



Playing Tip: Pace Your Solo

Generally, solos should start simply and gradually build in intensity/complexity to the end for a "grand finale." Don't just come out blasting with everything you have in the first few seconds, because you want to take the audience on a journey. Have a destination in mind!



Exploring Alternative Sounds

The use of alternate sounds, when strategically played, can be a great enhancement to your solos. Many possibilities are demonstrated on the DVD. Other ideas might involve:

- Playing the bass drum hoop or bass drum head with sticks.
- Playing the hi-hat stand with sticks.
- Taking a drum key or looped end of your wire brushes and scraping down the body of the ride or crash cymbal.
- Cymbal catching is a great effect in solos. CYMBAL CATCHING is when you strike a cymbal and quickly mute it by grabbing the edge between the index finger, middle finger, and thumb. This can also be reinforced with the bass drum.
- Joe Morello did an effect in which he held the stick "caveman style" at the taper and poked the butt end of the stick into the center of the floor tom head at 90 degrees while running his fist lightly down the stick producing a lion roar sound.
- Paul Wertico put bed sheets over his toms to get a wonderful muted effect.
- Inserting surgical tubing into the air vent of a floor tom and blowing into it will raise and lower the pitch of the floor tom. Make sure you have a tight fit.

Trading Fours in Jazz

TRADING FOURS is alternating four bar solos between the drums and another instrument. These alternating four bar solos are repeated back and forth between instruments. This is one situation where you should be totally "in the moment"—creating drum ideas on the spot and actually having a musical conversation with another musician.

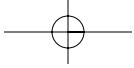
Here are some ideas to help you as you trade fours with another instrument.

- The paramount rule is...Learn The Tune! Strict adherence to song form is all-important. You must know exactly where you are in the song at all times, whether it's a blues form, an AABA or 32 bar form, or an odd form.
- The melody of the song may dictate what you play. In other words, use the melody of a section of the song as a springboard for your improvisation.
- Draw on all of your experience. Linear drumming, Jazz independence, rudiments, or alternate sounds can all be used in trading fours, just be strategic in your ideas.
- Expound on a musical idea that the other soloist played right before you.
- Use dynamics.
- Mean what you play. Don't be wishy-washy.
- Use space.
- Listen to yourself and think about what you are doing.



You're Ready To Move On When...

- You can keep the song form while soloing.
- You can use dynamics, space and a variety of motifs while soloing.
- You can use alternative sounds in your soloing.
- You can keep the beat while trading fours with another instrumentalist.



SESSION 22 - Beyond Drumming Technique

 Estimated Time to Learn These Concepts - 1-2 Months of consistent effort

"A good groove releases adrenaline in your body. You feel uplifted, you feel centered, you feel calm, you feel powerful. You feel that energy. That's what good drumming is all about."

~ Mickey Hart, Drummer, solo artist, and former drummer for the Grateful Dead

KEY CONCEPTS

- Left-Right-Right Running Pattern
- The Never-Ending Charleston
- The Eight Combinations

SKILLS TO MASTER

- Hearing the spaces between beats.
- Hearing and internalizing the "3 over 2 American Polyrhythm."
- Seeing relationships between the rhythms in this session and memorizing them all.

This session of Learn and Master Drums is quite a bit different from anything else we have done in the course. It is not about technique. It is about developing your ear and your time. **When your ear and time improve, your technique will automatically improve.** The exercises are so much more than they appear to be at first glance. They may look deceptively simple, but they should be practiced slowly and deliberately at first.

Left-Right-Right Running Pattern

These first exercises use a three-over-two rhythm pattern played between the snare and ride cymbal. The initial pattern is a three bar phrase alternating one snare hit with two cymbal hits. These initial three bars will then be adjusted into various combinations. In these exercises, remember to use the sawing motion in the right hand on the ride cymbal. Keep a light touch and loose grip in the left hand on the snare. Start with the metronome at 80 bpm counting half notes, then carefully and gradually work up to 160 bpm.

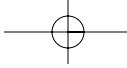
There are extensive notes on how to practice this pattern to achieve maximum results given in the online resources at www.learnandmasterdrums.com/resources.

L-R-R Running Pattern

L-R-R pattern on Snare and Ride, BD on 1 & 3, HH on 2 & 4

Running Pattern Combination 1

Combining bars 1 and 2



Running Pattern Combination 2

Combining bars 1 and 3

Running Pattern Combination 3

Combining bars 3 and 1

Running Pattern Combination 4

Combining bars 2 and 3

Running Pattern Combination 5

Combining bars 3 and 2

The Never-Ending Charleston

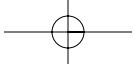
The next exercise uses the American three-over-two polyrhythm. The NEVER-ENDING CHARLESTON is a three bar exercise in triplets designed to help you with many aspects of your playing simultaneously. When practicing the Never-Ending Charleston be sure to count out loud and visualize the line as you play it. Start each exercise with your metronome at 120 bpm as one triplet eighth note. Play the exercise then take it down by 10 bpm after every five minutes. When it starts to fall apart, move the metronome back up to 120 bpm and repeat the process until you can play the problem tempo. Then, take a break and set the metronome at a quarter note at 40 bpm, play and repeat each time increasing the tempo by 10 bpm.

Never-Ending Charleston

Three bar phrase of accented triplets

Practice the Hand to Hand Never-Ending Charleston, playing one cycle with your right hand, and then one cycle with your left hand. Play very light taps on unaccented notes using a mini dead weight approach. Be careful not to be too loud with the accented notes. Using a light touch will be vital as you increase the tempo.

Start with your metronome set at 80 bpm and play the exercise for five minutes. Then, increase the tempo by 10 bpm and play the exercise again for five minutes. Keep repeating the exercise and increasing the tempo until it can be played at 130 bpm.



Hand to Hand Never-Ending Charleston

Alternate hands every three bar cycle

Tom Variation

Snare triplets, accents on various Toms, BD Quarters, HH 2 & 4

Bass Drum & Crash Cymbal Variation

Snare triplets, accents on Bass Drum and Crash Cymbals

The Eight Combinations

The EIGHT COMBINATIONS are two bar phrases of various combinations taken from the Never-Ending Charleston. Play each exercise first right handed then left handed. Practice these exercises as 12 bar phrases starting at 80 bpm increasing the tempo by 10 bpm and repeating as before.

Eight Combination 1

Eight Combination 2

Eight Combination 3

Eight Combination 4

Eight Combination 5

Eight Combination 6

Eight Combination 7

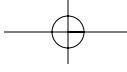
Eight Combination 8

The musical score consists of two staves. The top staff is for the right hand and features a series of eighth-note pairs. These pairs are connected by slurs or grace notes, with '3' and '>' symbols placed above specific notes to indicate rhythmic patterns. The bottom staff is a transcription of the same rhythm, using vertical stems and horizontal bar lines to represent the eighth-note pairs.



Online Resources

Detailed assignments for the sessions and other helpful resources are online at www.LearnAndMasterDrums.com/resources.



Closing Thoughts

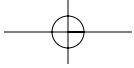
Congratulations!

Well, you've done it! You've made it to the end and demonstrated your determination to stick with it. If you were able to do that and master most of the concepts presented here, taking your drumming skills to the next level will be a pure joy. You can choose to do this on your own or with a teacher.

Up to this point there's been no shortage of ideas and drumming concepts to keep you occupied. However, sometimes in life we can run out of ideas, get stuck in a rut or have some technical issues that we can't resolve by ourselves. This is where a competent drum teacher can really be helpful to give a different viewpoint with new ideas to help you move on to the next level. I highly recommend taking lessons from a competent teacher.

Learning is a lifelong process. So learn to enjoy it. The possibilities of your improvement are limitless. Take care. God bless and we'll see you again soon.





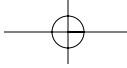
READING PAGES - Quarter Note Reading Page

Using the Reading Pages

These reading pages are designed to give you help in a variety of musical settings. From basic note reading to complex rhythmic systems, these reading pages are used to work on a variety of drumming skills and are referred to many times throughout the DVD sessions.

Quarter Note Warm Up Exercises

Quarter Note Reading Page



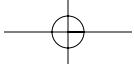
Learn & Master Drums

LEGACY
LEARNING SYSTEMS

READING PAGES - Eighth Note Reading Page 1

Eighth Note Reading Page 1

The musical score consists of ten staves of 8/8 time, F# major. It features various eighth-note patterns, including single eighth notes, pairs of eighth notes, groups of three eighth notes, and groups of four eighth notes. Some staves include sixteenth-note patterns and rests. The notation is intended for drummers to practice reading eighth notes.

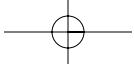


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LEGACY
LEARNING SYSTEMS

READING PAGES - Eighth Note Reading Page 2

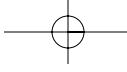
Eighth Note Reading Page 2



READING PAGES - Sixteenth Note Reading Page

Sixteenth Note Reading Page

The musical score consists of eight staves of 16th note patterns. The music is in common time (indicated by '4/4') and uses a treble clef. The patterns include various rhythmic groupings and rests.



Acknowledgments

I want to personally offer my thanks to some amazing individuals without whom this project would have never seen the light of day. First off, my mother **Betty Jo Sherrill** for her unwavering support of my oddball career choice and for being the absolute best mother in the world, my brother **Phillip Sherrill** for never once complaining and being a great bro', my late father **Kent Sherrill** for instilling in me a the desire for learning and for showing me how to conduct myself as a man. I wish to personally thank all the folks at **Legacy Learning Systems** for their belief in this project, and their tireless efforts in seeing it through. Thank you **Gabriel Smith** for being such a savvy marketer, a visionary and for being such a great guy and great friend. Thank you **Steve Krenz** for your sage advice, attention to detail, technical ability, creativity, your musicianship, your patience and friendship, **Paulette Krenz** for your tireless efforts in getting the graphics on the video, **Jason Crossman** for being such a great director, **Paul Williams & Beverly Wood** for your awesome video editing work, **Jeff Hall** for your help in creating Finale files, **Micah Calloway** for keeping the production office running smoothly. You are all an inspiration to me. Thank you to **Andy Smith** for a brilliant double bass drumming session.

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Also, thanks to my great musician friends who help us record the Play-Along CDs: **Ross Sermons** played the bass, **Dave Martin** played guitar and **Larry Bullion** played the piano and organ, **Nathan Zwald** engineered and mixed everything at the **Sonic Cellar** in Nashville owned by my good friend **Jeremy Whaley**.

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