

THE 21st

CENTURY DRUMMER

How to be a preferred drummer in today's music world.



John Franklin

Preface

Every successful drummer had a time of commitment towards practicing right and good guide to becoming better, and by any means has no regret about their steps. Becoming a successful drummer is not a dream of one day but consistent efforts, time committed to attaining the desired result in your drumming skill will yield you victory over drumming challenges.

A drummer in a great band is like the heart of human. it has to beat at its expected rate to get the body functioning at every instant, any point of not beating has a side effect on the life of man. This book is written to improve drummer's ability to perform on stage excellently without the fears that comes with stage performance exhibiting excellence and been approved by any artiste, and also to have broad knowledge about drumming as a music in order to be at the top of their games in the music industry. lessons and columns to improve your drumming technique and enhance your gear knowledge, pulling all these together to help you become the best drummer you can be. A good study of this Handbook will help you gain a greater understanding of who you are behind the kit, and will fade all playing weaknesses with consistent practice. You'll also learn how to record your drums at home or even build your own studio; discover how to assemble your kit; and learn the ins and outs of gigging from a drummer's perspective. In short, if you want to learn the drums and become a pro, you're in the right place. Prepare to get seriously inspired and excited about the drums.

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Chapter 1

INTRODUCTION TO DRUM LESSON

MASTERING

The first step towards playing well along to your favorite songs, jamming with other musicians, and even starting to play some local gigs is knowing the ABC (basics) of drums accompanied with a good practice. Whatever your musical ambitions with the drums, it's essential to focus on getting the basics right and developing at a gradual pace. In this section you'll learn about key drumming terms, you will also get stuck into the rudiments (the building blocks of drumming) and learn how to warm up properly. Once you're confident in these areas, YOU will have to move to the 30 Day Drum Workout program, designed to improve key playing skills whatever your level.

The Basic Types of Grips

MATCHED GRIP Both hands hold the sticks in the same manner: thumbs on the side of the sticks; forefinger opposite the thumb; middle, ring and little fingers curled under the sticks; palms held down, facing the floor. This type of grip is of four ways namely; French grip, German grip, American grip.



French grip



German grip



American grip

TRADITIONAL GRIP The right hand is as matched grip, but the left-hand stick is held differently (vice versa for left-handed players). The stick is lodged in the fleshy bit between the thumb and forefinger and the fore and middle fingers curl over the stick, while the ring and little fingers curl under to support the stick.



BASIC TYPES OF NOTE

QUARTER NOTES; If a standard bar of music is regarded as a ‘whole’, then four evenly spaced notes within that bar are regarded as ‘quarters’, hence the term ‘quarter note’ (in other words, four beats in a standard bar). It is also known as ‘crotchets’.

EIGHTH NOTES Classically referred to as ‘quavers’. If a standard bar of music is regarded as a ‘whole’ and four evenly-spaced notes within that bar are regarded as ‘quarters’, then eight evenly spaced notes within that bar are regarded as ‘eighths’, hence the term ‘eighth note’ (in other words, eight beats in a standard bar).

EIGHTH-NOTE TRIPLETS: The musical definition of a triplet is ‘three evenly spaced notes occupying the same space as two evenly spaced notes’. In the case of eighth notes, two would be replaced by three eighth-note triplets.

OSTINATO: An ostinato is a repeated pattern, usually not very long, often three or four notes played over and over again. The most famous drum ostinato is the vivid snare drum pattern in Ravel's 'Bolero', but contemporary drummers often refer to 'bass and hi-hat' ostinatos.

16TH NOTES Also known as 'semi-quavers'. If a standard bar of music is regarded as a 'whole', then 16 evenly spaced notes within that bar are regarded as '16ths', hence '16th note'.

DRUM PHRASING as its name implies is the ability to speak short words which is unexpected with your drums, it could only be your hi-hat and splash, or a double kick with a hi-hat choke while grooving which does not mean a complete rolling, it is more acceptable in today's music than a disturbing full bar rolling except when required. Watching the likes of 'devon-sticks taylor' will give you a better clue of how you can play your groove and inserting those phrases without making clumsy rolls while gigging.

THE THREE DRUMMING PATTERN

CROSS-STICK: Played on the snare by holding the stick at the tip end, laying it across the drum and striking the rim with the 'butt' end, keeping the tip in contact with the head.

RIM SHOT: Played by striking the head and the rim of the drum at the same time. It makes a loud, sonorous sound, good for accents in a snare pattern or heavy rock backbeat.

HEAD TYPES: The ‘batter’ head is the drum head that you strike. The ‘resonant’ head is the head on the underside of the drum that gives it a full and resonating sound.

THINGS TO AVOID AS YOU PRACTICE

- Speeding up your rudiment practice while you just started
- Inconsistent practice
- Trying competition with others while you play out there
- Inferior feeling while the boss is playing; always try to listen and catch their

licks.

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- Don’t feel you know it when you are being thought; it destroys ability to improve fast
- Ugly drum setup; always ensure your drum is set in a professional standard way.

PRACTICING THE BASIC 40 DRUM RUDIMENTS

These are the basic building blocks of every beat, fill and drum pattern you will ever play. Learning a handful of the main rudiments, such as the single and double-stroke roll, the single paradiddle, flams and so on, will improve your ability and creativity on the kit. The complete list was devised by the Percussive Arts Society and consists of 26 traditional rudiments, along with drum corps and orchestral additions. Now I’m

not giving you here because it is everywhere on the internet, all I need you to know here is how to approach it for effective use. When learning a new rudiment, we recommend starting on a practice pad or snare drum to get comfortable with the sticking first and to allow you to work on consistency and timing before moving to the kit and applying it to grooves and fills. Start off slow and build to medium and faster tempos. Also don't be in haste to play like the boss, it is more effective when you can gain your speed after a long period of practice.

It is important to practice your rudiment using the three pattern of strokes, which are;

- Fingering; fingering involves engaging your five fingers while practicing your rudiments, the thumb is holding your stick firmly with the middle joint of your index finger, while the middle joint of the other fingers are also holding not too firm but are fully working, some drummers makes mistake of not engaging the last finger because it is not easy, but challenging the uneasy part of drumming makes you better. Holding your sticks with the whole finger allows you to take full charge of your drum sticks and will allow you to gain flexibility and speed on your snare drum, hi-hat even while you run your single strokes round the kit.
- Wrist stroke; Developing speed, power and control over the kit cannot be achieved with fingering alone, it requires playing with your wrist which is natural for most drummers. Your speed, power and control is very important, so after learning your fingering techniques, you have good reasons to develop and combine both for more effective drumming,

(Imagine practicing your double strokes on the floor tom with your wrist).

When you start practicing with your moeller techniques, you will see the importance of wrist practice.

METHOD OF WRIST PRACTICE

It is pretty simple to start bouncing the stick in a double stroke roll and using some finger techniques to practice some finger technique to practice paradiddle pattern. It is recommended to practice on a non-rebound surface (e.g a pillow) and also to spend more time on this pattern of practice. It is essential to note that you have to practice your stick control to the maximum before developing your speed.

- Arm Stroke; the arm stroke makes it possible and easy to navigate round the kit, it enhances energetic landing on any part of the drums while you move from one part to another and also improves your view to your audiences. Combination of these three mode of playing will make you a drummer with control, energy and coordination. It is essential to practice in a lengthy duration for fast improvement.

Chapter 2

WARMING UP FOR EVERY PRACTICE SECTION

We obviously play the drums with almost every part of the body, Hands, arms and shoulders, the legs and core all need to have good strength and mobility to ensure they don't affect our creativity. All too often players reach a physical ceiling before they reach a creative one. This is where our focus on technique during practice steps in, and a good range of motion and mobility in our muscles and joints is critical. While preparing physically for a practice session. "Warming up before we play raises the heart rate ready for work, focuses the mind and allows us to hit the ground running" Taking some time to warm up will prepare the muscles by bringing them up to temperature and increasing blood flow and nutrients to the muscles. This will help prevent injury and will also psychologically help you get 'in touch' with your body. Which of these stretches [below] you choose to do is dependent on the intensity of your planned session and what's required of your body, but do them before moving on to the exercises on the opposite page. "Start with low velocity and build tempo and volume. Once you're stretched out, your heart rate is up and your mind focused, and you'll be ready to tackle a session.

FIRST IS THE SQUEEZING OF SHOULDER

Sit or stand with a straight back and pinch your shoulder blades together. This is a great stretch for aligning the back and opening the chest area. This is one you can do a few times a day without needing to warm up.

WRIST TWIST

Practicing the Moeller technique in the air, this is done by folding your fingers tight in such a way that looks like you are holding a drum-stick in the germanian grip style, then you twist your wrist up and down, you can do this for as long as five minute per day or before your rehearsals, this warmup helps you gain more flexibility even as you hold your drum-stick in a firm manner. Hereby enhancing how much you can be balanced while playing any of your rudiments.

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STRETCHING YOUR FIST

Make a fist with your thumb over your fingers and grip fairly tightly, then open your hand out as far as it will go. Aim to do this four or five times with each hand.

This simple stretch not only works the hands but also the forearms.

THE ARM ROTATION

Put your arms out at 45° in front of you, palms down, then roll your shoulders so that your palms are upwards. Do this as many times as you would like to increase the circulation. You can move your arms upwards so that your hands are at the same height as your shoulders, and also try beginning with your arms 45° to your side and

do the same thing. Also place your arms out to the side parallel to the floor and elbows bent at 45° – as if you’re holding something above your head.

Rotate from the shoulder until your palms and forearms are horizontal, parallel to the floor. You can also start with your arms pointing downwards and rotate them upwards

STRETCHING YOUR HIP-FLEXOR WHILE SEATING

Once in a seated position, lift one leg up and place the outside of the ankle on the opposite knee and sit up very straight. This will stretch out your hip flexors wonderfully, but you can get a much deeper stretch by gently pressing down on the knee of the raised leg. Do this stretch for both legs.

TRY YOGA

A more effective approach to investigate the art of yoga for strengthening your body, increasing your suppleness and giving you time to focus your busy mind. There are plenty of great yoga courses available for you to follow online. Even better, seek out a local yoga class for a more sociable approach to your wellbeing. If done regularly it provides many physical and deeper psychological and spiritual benefits. In the context of drumming, the most obvious being a strong back and a daily gradual increase in bodily strength awareness and flexibility.” Clive goes on to say: “Yoga also develops your ability to relax.

THE HAND AND FOOT EXERCISE

After stretching your body. You move on to loosen up your hands to get the blood flowing before more intense playing with a selection of warm-up exercises on your

pad or at the kit. it's important to remember the intention of warming-up which is to literally warm your hands up and prepare them for playing, helping to avoid tension and injury. With this in mind, don't feel that any warm-up needs to be played fast and/or loud. Aim for being relaxed and loose. If some of the examples feel challenging, simply enjoy the process of learning them slowly (Note that practicing slow helps your coordination) and deliberately until the sticking flow as effortlessly as possible.

Here are examples

Note: (>) is the symbol for accents

Exercise 1; A classic paradiddle combination exercise where a single, double and triple paradiddle are played consecutively. Once the basic sticking is mastered, though, try moving the accents to the toms or cymbals. The video that explain this exercise is given below

<https://youtu.be/ekB2MtcOgyI>

ddle combination exercise where a single, double and triple paradiddle are played consecutively. Try not to get too distracted by the 9/4 time signature to step quarter-notes through. Once the basic sticking is mastered, though, try moving the accents to the toms or cymbals.



LE 2

nd paradiddle; this time in a combination favoured by the great Jim Chanin, who would often be seen playing these 'ELELE' patterns at drum cho

Exercise 2; This exercise pushes the paradiddle challenge a little further, this time by incorporating flams. We begin by flamming the first note to play a flam paradiddle,

but from here it becomes a little more demanding by moving the flam through the sticking in each subsequent variation. The explanation to this exercise is given below

<https://youtu.be/gpcpIMlR8SE>



Exercise 3; Here we introduce the feet, which are playing a classic samba-type ostinato. The first step with the hands is playing single strokes over the top and accenting every three notes. Once again, don't be too concerned with the 6/4 time signature – this just allows us to resolve back to beat one easily. This example can then be played two other ways, firstly by doubling the unaccented notes to create five-stroke rolls and finally by flamming the accented notes to create flam accents. The explanation for this exercise is given below.

<https://youtu.be/PWM2fV8--AM>



Exercise 4; The final example applies a similar procedure to a single stroke accent pattern, played here in 3-4 over a classic 3-4 foot ostinato. And because we're playing eighth-note triplets, the pattern takes two bars to resolve. Finally, once comfortable, apply the same double stroke and flam approach to the hands to create a deceptively challenging four-way coordination exercise. . The explanation for this exercise is given below

https://youtu.be/3l_3xKQ50aE



This is a very important lesson for all drummers who wants to play with both hands without the challenge of one hand drawing the other back.

Drummers ever complain that one hand is weak while the other hand is effective on the drums, but they do not try to adopt the term ‘discipline a spoilt child’ when you overlook the weakness of a spoilt child, he becomes weaker and more spoilt, that is what applies to your weak hand aslo, all you need is a consistent discipline method.

Here are the steps taken to discipline the weak hand and bring it up as a drummer;

Step 1. Pick your single strokes and practice it with only the weak hand e.g RRRRRRRRRRRRRR for some minute, coupled with your slow metronome timing like 60-70 bpm. Note if your weak hand is the left hand then you do vice versa, LLLLLLLLLL. This is done with respect to increase in time. You can spend 10 minute per practice time for the first 7 days and increase the time to stretch the elastic limit of your hand.

Step 2. Group your single strokes and keep both the weak and the effective hand in a single race simultaneously, let say we have our single strokes grouped into three then we have;

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RRR RRR RRR RRR RRR

LLL LLL LLL LLL LLL

They are to be played together at the same time and while you play this you accent the first note of each groups, and alternate to accent of the last note.

Ensure this is done with your metronome on and increase it per time.

Step 3. here, you increase your groupings into 6 groups of single strokes say

RRRRRR RRRRRR RRRRR

LLLLLL LLLLLL LLLLLL

These are played simultaneously while you also accent your first or the last note. This exercise builds your moeller technique even as you use the german grip and makes your hand independent. You know by now to increase duration and tempo per period of days. This exercise is well explained in the video below

<https://youtu.be/i0I-d0rRZqY>

TIPS TO ENHANCE A CONSISTENT PRACTICE REGIME

MAKE A PLAN - as humans we like the things we like, so most of you will sit at a kit and play your favorite groove or fill – after all, we don't start off with things we can't do. A lot of people will therefore create routines based around playing songs, which is fine, but that will not actually help you improve and also will not help you get the most out of your time on the kit. With that in mind, the first thing to consider when creating a plan is how much time you can devote per day.

GET INTO A ROUTINE - When it comes to starting something you may or may not like, half the battle comes from getting into a regular routine – and that can take time. If you've set yourself a goal of 30 minutes practice a day, stick to it. Like anything, if you take a few days off it's easy to slip back. Keep going with your new routine until it becomes almost second nature, even if you don't enjoy it. Remember, practicing means learning new ideas and overcoming obstacles in your playing. Not all of it will be enjoyable.

WHAT TO FOCUS ON - When I begin each week, I look at a chart upon which I have everything written down, from left hand to right foot. It's usually 20-25 'things'

that apply to what I do. I then rate myself out of 100 on where I see my ability compared to where I want it to be. I'll pick the three lowest scores and apply myself to those three things for that week. I repeat the process weekly. It's a great way of being honest about your ability and will force you to focus on what you're not strong at.

GET A MENTOR - Now that you've discovered your weaker areas, are you consciously spending time on them? Or, are you practicing the right things for them? The best move you can make for your playing is to find a teacher who can look at your weaknesses and help you improve them. It doesn't have to be a weekly lesson, either – a good service and MOT once in a while will go a long way to helping you improve. You can simply apply for our direct response mentorship program in the mentorship page on our website.

HAVE A DIARY - So, hopefully you've addressed your weaknesses and have now found a teacher to help you. Or, at the very least, you've done some research and have found some good stuff to play. Now is the time to keep track of how you're progressing – it's always good to see where you've come from, especially when you're feeling low or you've hit a wall. Seeing things written down, what you've practiced over the previous weeks, for example, and the faster tempos you're now playing them at, will give you a big confidence boost when needed.

SPLIT YOUR TIME - Do you have a measurement of how much time you're going to practice for each day? If so, think about splitting your time into two. If you intend to practice for 30 minutes a day, split that time into half. When you begin, focus on your weaknesses for the first 15 minutes, putting the hard work in first, then forget

about it. When you're done with that, play along to some songs for the last 15 minutes. When you've nailed the entire 30-minute set, you'll finish on a high, rather than leaving feeling disillusioned or frustrated. And if you keep that up all week, you will have spent nearly two hours working on the hard stuff. Good job!

DO A VIDEO RECORD OF YOURSELF - Just like a golf swing or anything techniquebased, bad habits can creep into anyone's playing over a sustained period. When you're immersed in the moment, it's not always so easy to see what's going on. However, recording yourself is a good way to see if you're still on track. I always record my limbs when I'm trying something new, then I will record again after a few weeks of practice. There are reasons for doing this;

Firstly, to see if there's any improvement,

Secondly, to see if any mistakes have crept in.

It works every time, so I'd highly recommend you try it, especially if you're feeling stuck.

PLAY MUSIC YOU HATE - This is one of my favorites. As the title says, play things you hate! If you're a jazz drummer, play some metal, and vice versa. You may absolutely detest the material, but playing it will stretch your listening skills and your musicality to the maximum; you'll hear things differently and it will push you out of your comfort zone every time.

FLIP IT ON ITS HEAD - Something that has worked well for me in the past 10 years of my drum journey is turning everything on its head. So you have your favorite drum

fills... Swap the toms into different orders, then try to replicate the notation and sound of the fill. It will put your hands into new places. Fancy taking it to the extreme? Swap the whole kit around! Once or twice a year I play on a left handed/footed kit for a week or so. Try it yourself and you'll soon see how good your 'weaker' side is.

ENJOY YOUR PRACTICE - That said it should always push you and never be a walk in the park. There's always room for improvement at every level of playing. If you're working on new things, practice should be fun if you're doing it right. If it's not fun, you're doing it wrong. What if you're having an off-day? No worries, just use your 30 minutes to play music instead. Music often triggers emotions and can inspire so many thoughts inside of us, especially if it's new music. Keep in mind that tomorrow is a new day, then work just that little bit harder next time.

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LISTEN TO BADASS DRUMMERS – This is one of the best ways to improve to becoming a top drummer in the music industry, it is essential to listen to badass drummers but it is more essential to be attentive to what exactly they play, don't just enjoy yourself but give yourself a task of trying to pick the particular note, rudiment, and even the combinations they play in a video without slowing it down. Put to practice whatever you've learnt from a particular video you have watched

Chapter 3

THE ONE MONTH PRACTICE CHALLENGE

Note; while you practice with your pad, ensure you engage the practice on the drums before moving on to the next phase of practice

Day 1

The building blocks of drumming really need to be strong if a solid foundation is to be built, the basic building blocks are the Master Single Strokes, Double Strokes and Paradiddles. remember it's not just speed we're looking for but consistency is also a key factor, so watch for stick heights as they are the back bone to any volume of your desire. Also, when it comes to pushing the tempo it's essential for you to remain relaxed. Try to gradually move the effort from arms to hands to fingers as the tempo progressively increases. It could be argued that everything played on the kit is a combination of single and double strokes, with the paradiddle the natural progression of the two. As a beginner practice at 110 bpm, as an intermediate, practice at 150 bpm, and as a professional practice at 220 bpm. the explanation for day 1 is embedded in the video below.

<https://youtu.be/wMDKcjuzJ4g>

remember it's not just speed we're looking for to fingers as the tempo progressively increases.

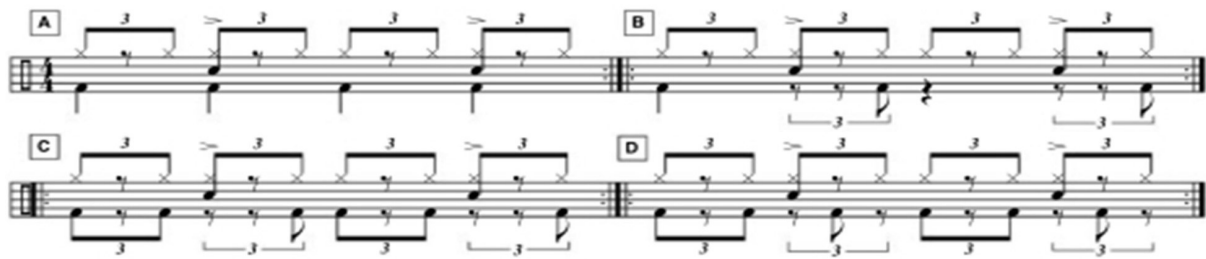
R L R L R L R L R R L L R R L L R L R R L R L L

ESSENTIAL SHUFFLE GROOVES

Day 2

ESSENTIAL SHUFFLE GROOVES Shuffle and triplet time playing has a bouncing swinging type of fills and its found in various form from irish traditional music to blues, jazz, rock and roll. It's a bar of triplets with the middle note missing, On the hi-hats you could play these on the edge and top respectively for some additional dynamics. The explanation for this lesson is embedded in the video below.

<https://youtu.be/FuIagOY2QN0>



Day 3

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UNLOCK FOUR-WAY COORDINATION Four-way coordination is a cornerstone of any great player. This deceptively tricky exercise features single strokes throughout and requires not only negotiating the accents moving hand-to-hand, but also alternating between the snare and bass drum. Finally, avoid accenting the snare when playing the bass drum sometimes, that's not as easy as it sounds.

The explanation for day 3 is embedded in the video below.

<https://youtu.be/sDfDprnZQtc>

accents moving hand-to-hand, but also top to bottom bass drum. Sometimes, that's not as easy as it sounds.

Musical notation for four exercises (A, B, C, D) in 4/4 time. Each exercise consists of a single bar of music. Exercises A and C feature a triplet of eighth notes on the first half of the bar, followed by a quarter note on the second half. Exercises B and D feature a triplet of eighth notes on the first half of the bar, followed by a quarter note on the second half. The notation includes stems, beams, and flags to indicate the triplet rhythm. Below the notation, the letters R and L are used to indicate the right and left hands, and the letters B and D are used to indicate the bass and snare drums.

Day 4

USEFUL HAND/FOOT LINEAR COMBINATIONS – 3'S AND 4'S An important stepping stone to creating more interesting-sounding phrasing and fills comes when introducing the bass drum into phrases normally played just with the hands. Incorporating the bass drum this way breaks up the phrase with the bass drum acting as a third voice. However, they also require some careful practice to make the phrases flow, as we're no longer dealing with just single strokes. Although the accents are merely suggested, they do give the examples a little more shape and ideally they should all be played with the left foot stepping quarter-notes. The explanation for day four is embedded in the video below

<https://youtu.be/360ERyIkchQ>



Day 5

DEVELOP BASS DRUM INDEPENDENCE – SINGLE NOTES Having some independence with the bass drum whilst playing time is an essential skill, as we need to be able to lock into endless possible bass lines and grooves. The following exercise develops this by playing all of the possible placements of a single 16th note on the bass drum whilst playing eighth-note time. This takes six beats to resolve, hence the 6/4 time signature. If you want to push yourself with an extra challenge, try moving the right hand over to the ride cymbal and stepping quarter-notes with the left foot. The explanation for this video is embedded in the video below.

<https://youtu.be/gb6eDLIjof8>

the possible placements of a single 16th note on the stepping quarter-notes will



Day 6

REST DAY Whether you're moving through this drumming workout, play sport regularly or simply live a busy life, getting adequate rest is vital to keeping you mentally and physically able to undertake the things you want to do. As such, we've worked rest days into each period of this workout. Of course, what you do on your day off is up to you. However, if you love drums as much as we do you'll probably be doing drum stuff anyway! Today, inspire yourself for the next phase of your workout by checking out some awesome drumming. Immerse yourself in a classic album such as The Who's legendary Live At Leeds , The Beach Boys' Pet Sounds or Queens Of The Stone Age's Songs For The Deaf , or whatever music gets you fired up to play the drums. Alternatively, you could head to YouTube and search for any drummer that takes your fancy. We've spent endless hours watching videos of our favourite players and it always throws up undiscovered gems. Either way, we guarantee you'll see or hear some of the drumming essentials you've learned this week being put into practice.

Day 7

ADDING PARADIDDLE STICKINGS; By adding two or four single strokes to a single paradiddle we can then create the double and triple variants. These are easier to learn when played with the accents marked as below. We've also added the right and left paradiddle-diddles to the list. Note that these stickings, unlike the paradiddles, stay in the hand that starts. The examples are marked with dynamics, which gives them more shape and make them easier to apply to the kit, with the accents played on the toms or cymbals and the remaining unaccented notes played on the snare. The tempos to the left are a guide to get you started. The explanation of day 7 is embedded in the video below https://youtu.be/szp8XfFR_H0



Day 8

SINGLE HAND AND FOOT COMBINATION. Here, we have to consider playing a single note and alternating the next note as our kick, at first we take hold of our right hand playing 'R K R K R K R K', after much practice on that we move to our left hand playing 'L K L K L K L K L K'. Then after we are able to play this independently we can now move on to day 9. The explanation for both day 8 and 9 is embedded in the video below.

<https://youtu.be/NtVFW2Dmw-s>

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Day 9

I believe by now you should have implemented the lessons in day 8 we can now step it further by alternating both the right hand and the left hand with the kick, and it is played as shown below;

R K L K R K L K R K L K R K L K

After a successful practice of this we can now move on to playing both our right and left hand simultaneously as one note, there by alternating the next note with the kick, there after the next note after the kick as the right hand note alone, I know this is very clear enough for us to understand and might not be easy to approach but playing very slow is the solution to neat application of this, it would be well understood while watching the video. It is played as shown below.

RL K R K RL K R K RL K R K

Day 10

TACKLE HAND/FOOT LINEAR COMBINATIONS – 5'S AND 6'S Welcome to Day 10! Today we're expanding upon the linear hand/foot combos from Day 4 by looking at combinations of five and six notes created by placing one or two bass drum notes on the end of a group of four single strokes. Once again, you should begin by getting familiar with the basic figures, presented in examples A and C, without holding any concern for subdivision or time signature. Examples B and D then show them played through one bar of 16th notes. If you get to a point where you're feeling confident with the examples, try stepping quarter-notes with the left foot throughout.



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Day 11

Moving on to day 11 after a successful practice of day 10, we will be talking about alternating our flam with the kick thereby, playing our right and left note. While performing this task we accent all notes including the flam. This lesson is going to enhance your ability to attack your drum solo while performing, thus making you to take hold of your audience. It is played as shown below. These lesson is best explained in the video shared below.

<https://youtu.be/4bVZBGDmfdU>

K FLAM K R L K FLAM R L K FLAM R L

Day 12

REST DAY We all need something to aim for, so why not spec up your dream kit online? By doing this you're still within drum-world, but giving your hands, feet and brain a rest. Plenty of drum brands have kit builders on their websites, so you can see

your mega rig take shape before your eyes. Even without a kit-builder you can design something tasty by trawling the pages of your favorite drum sites or heading to your local music shop. The question is, will you opt for the workhorse, sonically stunning four-piece with matching cymbals, or a ridiculous, money-is-no object set-up? Three bass drums? Gold hardware? Solid shells? Go large or go home, we say!

Day 13

TAKE COMMAND OF PARADIDDLE COMBINATIONS The next step with our paradiddle stickings is to combine them to create a rhythmic phrase based around their accents. These two Jim Chapin inspired examples feature double paradiddles and paradiddle-diddles combined with one half of a paradiddle. The halfparadiddle causes the examples to change hands on repeat. Once comfortable try playing the accents on the toms and cymbals whilst keeping the remaining unaccented notes on the snare.



Day 14

ADD GHOST NOTES TO SHUFFLE GROOVES The next step in our shuffle grooves lessons is to play ghost notes with the left hand on all of the middle triplet partials to give us constant eighth-note triplets. The biggest challenge here is playing the unaccented note after the backbeat, which really takes some control if it's to be quiet enough. It's worth practicing these examples very slowly so that you have time to control all the ghost notes and make sure they're played as quietly as possible.

<https://youtu.be/ytZhOeu-OAU>



Day 17

This lesson comprises of your tom, your snare, your high-hat, and your kick. Here all you have to do is to hold up all this together to give you a nice chops, without much explanation we will have to play it the way it is written below, and get to watch how it is being played in the video. Note; the last note played as KR is played with high-hat choke. Click on the link below to watch explanation of this lesson

<https://youtu.be/Tk02maR3KM0>

K FLAM R L KR

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Day 18

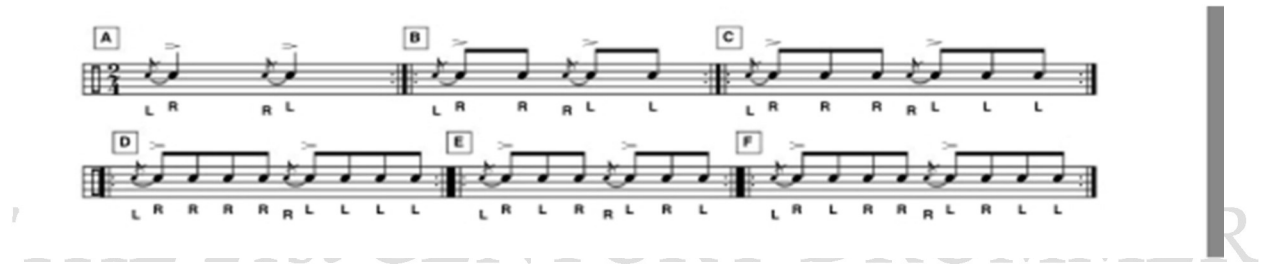
REST DAY Congratulations, you're well over halfway through! How are you feeling? Anything you need to go back and brush up on to make sure you're ready for the last 12 days? In any case, today is all about rest, and we're pretty sure you're all drummed out by now, so take the day off. Watch TV or a film, read a book, go for a walk, meet up with your mates... Anything that you find relaxing and stress-free. While you're away from the drums your brain will be backing up everything you've learned so far. When you get back to the kit tomorrow you'll be surprised at how good it feels!

Day 19

LEARN FLAM COMBINATIONS Flams are among some of the most demanding rudiments to play, requiring accuracy and control to execute at any kind of speed. Our first port of call is playing a flam either way (A) with accuracy, and the best way to view this is like a Newton's cradle, where the hands are always at opposite points ie: one hand high, one hand low. The next examples

(B, C, D) are essentially Flam Taps and extensions of them. Finally, we have the Flam Accent (E) and the Flam Paradiddle (F), respectively. Remember that you need to avoid lifting the hand playing the grace note in sympathy with the hand that's playing the accent. This is where most drummers stumble when it comes to flam rudiments. The link below explains this lesson

<https://youtu.be/Lahk3vxq2no>



Day 20

I called this the flam tap accent; working on this and giving it a name is kind of fun to me, this is simply played by starting with your kick as the first note, then flaming either your floor tom or the second tom with your snare drum as the second note then your RLRL playing the first RL on the snare then your last R on the first tom and the last L on the snare as an accent. Watch the video in the link provided for the explanations

<https://youtu.be/NkzDcU2SM34>

K FLAM R L R L

Day 21

CONTEMPORARY HAND/FOOT LINEAR COMBINATIONS – 4'S AND 6'S

The following five examples (A-E) show some popular and slick-sounding linear hand/foot combinations. The basic figures shown in the first three examples (A-C) should be practised first. Be sure to keep the unaccented notes as quiet as possible, even as the tempo increases. The remaining two examples (D, E) then combine the figures to create phrases of 6/6/4. Try moving the accented notes around the toms for even more variation. This will help you prepare for the next related lesson coming up on Day 28. Watch the video for explanations

<https://youtu.be/c3uufiTphRM>



Day 22

HALF TIME PARADIDDLE; this is a type of paradiddle that is played in halves, thereby combining your kick and your high-hat choke as the first note using your right hand, also playing the second note on the snare drum with your left hand, then the diddle is played on the first tom, the best way to play this is by applying the ostinato where you vary your diddles on the first, second and floor tom. Watch the video in the link provided for the explanations

<https://youtu.be/q-bS0g9AtSA>

KR L R R | KR L R R | KR L R R

Day 23

The hard kick phrasing; this is basically played by starting with your kick followed by playing your both left and right hand simultaneously together on the high-hat and the snare drum, then we have the third note as a kick, thereby completing it with RLR. Note; you can alternate every of the notes in this practice to enhance the sweet sound that comes of its variety. It is played as follows in the example below, and make sure you watch the video for a better way of approach. Watch the video in the link provided for the explanations

<https://youtu.be/ItRAE7O1cIo>

K RL K R L R | K RL K R L R

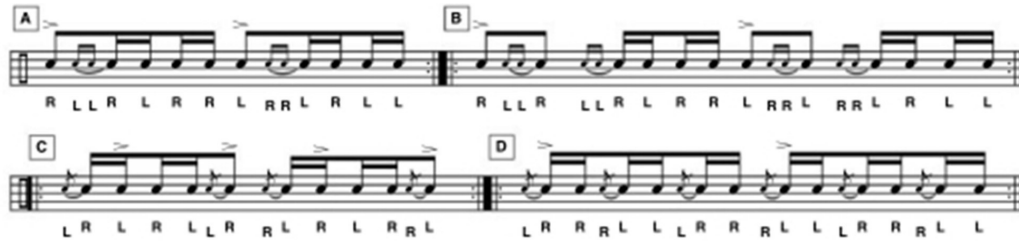
Day 24

REST DAY You should be seeing some significant progress by now. If you're confident you're nailing the workout, why not research or buy a new bit of gear? Maybe a new bass drum pedal, that snare you've been after, or even just some sticks or a new snare head? It's important to reward yourself for good work, and any new additions to your kit will offer an incentive to complete period 5.

Day 25

GET TO GRIPS WITH FLAMS AND DRAGS Our final hand exercises for this workout look at some classic rudiments that also introduce the drag rudiment. The first two examples are drag paradiddles 1 and 2 and at slower tempos try playing the drag, which could be regarded as a flam but with two grace notes, very close to the next note, whilst at faster tempos they would become 32nd notes. Next are two flam combinations. Example C is a flamacue but played moving hand-to-hand. Example D is essentially flam taps only accenting the first of every three. Watch the video in the link provided for the explanations

<https://youtu.be/2ObmNpnSIsY>



Day 26

Working On What I termed 'The Call And Response' On Drums, this is when you group four notes to play your RLRL, then you use your kick to call the next four notes..... it is explained as thus (1234) + (1234), the + sign represents the kick, you can group your not into three(s), say (123) + (123), or you use your pattern as & 1 e & a 2 e & a 3 e & a 4, where your & symbol represents the kick, while other things consist of your rlrl. This practice is one of the most important part in getting your drum fills or call it chops during a solo or fills in a song. Watch the video in the link provided for the explanations

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day 27

A TAXING FOUR-WAY COORDINATION FOUR-BAR EXAMPLE Our final four-way coordination example pushes the 3-4 idea further by changing the basic figure slightly and also playing it over four bars. This should ultimately be practiced using double strokes, denoted by the slashes through the stems. However, it's important to make sure things feel comfortable using single-strokes first. And don't forget to step the left foot on '2' and '4'. By this point you should be noticing a significant boost to your four-way coordination!

Day 30

REST DAY Congratulations, you made it to the end! It's easy to sometimes forget why we practice, but for most of us it's to improve at our instrument and to enable us to play music. Use your rest day to get in touch with music again; plan a band rehearsal, attend a jam night, or just play to some of your

favourite tracks at home. These are fun and sociable ways of reminding yourself why you've been putting in the hours behind the kit. What's more, having made it to Day 30 of this workout you should notice a new-found confidence and fluidity behind the kit. Incredible!

CONCLUSION

If by this point you've tried your best to stay on track and complete this 30 Day Workout, give yourself a well-deserved reward! You have completed something wonderful. Hopefully the feeling of improvement in your drumming is tangible and you can feel a new-found connection between your ideas and your playing. However, if improvement hasn't shown which is not expected immediately, it is important that this exercises be part of your daily doings to make yourself lord over all techniques practiced – perhaps work/life might get you occupied – don't relent, your little time spent on these will add to your improvement. Simply continue to chip away at the material at a pace that suits you and remember that you are not in a race with anyone – enjoy your progress along the way and see the magic in gradual result. A lot of the time, we tend not to progress as players because we don't often have this kind of structured practice routine laid out for us, with the option of simply jamming along to music being a much easier option. However, hopefully this workout helps to illustrate just how effective this kind of routine can be. If you want to take things further, why not put yourself on our training offer which lasts for 2 months on our

website where we will give specific exercises to work on each month, and making all of your much-valued practice time as constructive as possible.

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Chapter 4

HOW TO TUNE YOUR DRUM

STEP-BY-STEP TUNING GUIDE TO GET YOUR DRUMS SOUNDING THEIR VERY BEST

This is not accurate, rather a straightforward set of ideas and techniques that helps to provide any drummer with a reliable point from which to work. You see, drum tuning is subjective. If you find a method by which you can achieve the sound you want every time, that's great! However, if tuning is a constant headache, perhaps you'll find this approach helpful...

PHILOSOPHY

Drums are cylinders that have one or two membranes stretched across the ends. Your main job is to get the heads and shell working together to optimum effect. In the end, that's all there is to it. You should approach tuning from the viewpoint of maximizing tone, resonance and projection from a drum, and always tune to suit the most important part of your work: your audience (which includes mics for recording drummers). If you tune to suit your ears, from a playing point of view, the chances are your kit will sound poor to the people out front. One key part of our tuning philosophy is to tune the resonant heads (particularly toms and bass) much tighter than what you might expect. Why? Because this is vital in achieving effective and desirable projection from your drums. On top of this, it's better to choose different head types to create the sound you want, rather than applying loads of tapes and O-rings and so on.

BEARING EDGES

Bearing edges have an effect on the sound of a drum and applying different angles and ‘sharpness’ will provide different sound qualities. However, the reality is that most humans have neither the ears nor the knowledge to be able to pick out the difference in sound that is created by these varying edges. The most important issue here is evenness. Forget about the angle, sharpness, counter-cuts arguments – are the edges smooth and even? If so, that’s all you need.

PREPARATION FOR TUNING

The first and most important task is that of ensuring the circles involved are all well aligned. In most cases you have three things to consider: the heads, the shell and the hoops. These days, the least round of these is most probably the hoop. Pressed steel hoops can bend relatively easily, and you can bend them back to round. Just do it a little bit at a time and be gentle with them.

SEATING HEADS

This is the process of getting the heads centred to the drum you are working on at the time. It has been realized that drummers believe in the method of crisscrossing the drum whilst tightening down the tension rods – one to two, three to four, and so on – but this is not actually necessary. It all comes from the days of calfskin heads, where drummers had to create their own head ‘collars’ and literally shape the skin to the drum.

DRUM CHOICE

Wood? Metal? Plastic? Large or small? The list, of course, is almost endless these days, but no matter what type of drum you choose, this method will work. Much is made by manufacturers about wood choices, the number of plies, shell thicknesses and so on. Much of this creates confusion among drummers and leads to misguided choices, inappropriate purchases and then, potentially, disappointment. A shell is either thick or thin, unobstructed or obstructed (by glue rings or sound rings, and so on). It's certainly true that differing shell construction can, and often will, provide drums with noticeably different characteristics (solid wood shell versus ply-shell, for example), but your tuning needs to be in good order if you are going to realize the true sound potential of each type.

HEAD CHOICE

These days, the choice of heads can seem a little bewildering, but essentially they all fall into a few simple groups: single-ply, two-ply, pre-damped (single or twoply), plus some specialist heads (usually used for snares and bass drums). Singleply heads will generally promote maximum resonance, two-ply heads will dampen the tone to some extent, and pre-damped heads can range from subtle to the ultimate in tone-killers! Before rushing out to buy your next set of drum heads, consider the style of music you are playing, the sticks you are using, how you hit the drums, the drums you are using and, of course, the sound you are after. As a more general rule of thumb, the thinner the head the more resonant it will be, and it will tend to favor higher pitches. Thicker heads will usually offer less ring and will always favor lower frequencies.

TUNING YOUR BASS DRUM

BASS DRUM TUNING TIPS - When seating the bass drum head, be prepared to really stretch it out before tuning. If you do decide to go with the standing approach

- When tuning the front head, increase tension in very small increments, working in a quarter or a half of a turn at a time and no more.
- For most playing styles, try starting with lightly pre-damped single-ply heads (i.e, some kind of light, pre-installed muffle ring), front and back. Quite often this is all the damping you'll need.
- For recording purposes, where you often use more than one microphone, an effective alternative to towels can be one of the small but light pre-made bass drum muting devices, such as those from Evans. However, if these are used make sure they are placed in such a way as to just rest against the head, and not pushed up against it as that would dampen the tone too much.

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TUNNING THE TOM

Whichever style and sound you're trying to achieve, generally a drum will sound best if the batter head is tuned lower (slacker) than the resonant head. If you find the overall pitch too low, go back to the bottom head and take it up another pitch level, return to tuning the top head. It will come back into tune with the bottom after a few turns of the rods.

- Whenever detuning or loosening a rod, always end the movement with a slight re-tightening. This action enables the rod to 'bite' and hold while getting the others sorted.
- Try using a stool as your tuning base. It's a great way to dampen the batter head while working on the resonant head and you can (normally) spin the drum round as you go.
- Try taking the tuning up a notch or two. This really aids projection and tone

SNARE DRUM TUNING

If you want a tight and crisp sound with some sensitivity, use a combination of heads and tuning. Get the bottom head very tight, tune the top a third or a fifth lower, and remember to keep the snare wires moderately loose. Not rattly, of course, but not too tight either. - Are you looking for a huge, thunderous sound? Then it's time to try an unmuffled batter head with medium tension. Use the snare side head to set a lower pitch and tune the top head to allow a nice open attack with good sustain. - There are almost as many desirable sounds from snare drums as there are types, so picking the right drum in the first place will go a long way to achieving the sound you're after.

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Chapter 5

MAINTAINING A GOOD POSTURE ON THE DRUMS

There is a science of finding harmony between your body and the equipment you are using when you play called **ERGONOMICS**, with the aim of maximizing efficiency in the work you do and minimizing strain or injury to yourself in the process. Each of us has different bodily proportions – a different shape, height, weight, and so on – so it's important that we adjust the kit to our bodies, rather than adopt unnatural, uncomfortable and potentially damaging positions to suit an inappropriate setup. Spending some time thinking about your body's position in relation to your kit will result in a better and more ergonomical setup – and will help your technique, stamina and, ultimately, keep your body in good health. A good ergonomical set-up should improve consistency in your playing, your mobility around the kit, and increase endurance for all those lengthy sets! Many players look to their heroes' set-ups and aim to mimic their style accordingly.

However, this isn't always going to be good for you . Can you really say that your body is the same proportion and shape as, say, dave weckl? Just because he keeps the stool down low doesn't mean this is the best way for you to arrange your gear. So, rule one: forget copying anyone else. Let's remember that all those heroes have made their own unique contributions to drumming, and how they set-up has been tailored over time to their unique, optimum playing position. So, first and foremost, get comfortable with yourself. Here are some tips worth remembering...

UPPER BODY

- A good sitting height will aid balance, mobility and reach, as well as enabling your legs to move more easily at the pedals.
- Don't Sit too low – your hips will roll back, putting pressure on the lower back. Your balance and movement will be restricted.
- Don't Sit too high – your hips will roll forward, putting pressure on the middle and upper back as it arches to compensate. The edge of the stool will also put pressure on the back of your thighs, potentially restricting blood flow to your legs and feet. Not good!
- Do Sit at a height that creates a 90° angle at your ankle, knee and hip. The back will be well supported at this height with the weight on the 'sitting bones', while your legs are best positioned for stability.

LOWER BODY

- Sit at your kit. Place your feet flat in front of you with the ankle just forward of the knee. Note that your legs and feet will naturally form a Vshape. Let the bass drum and hi-hat pedals be an extension of this V-shape. The bass drum needs to be positioned perpendicular to your leg, not parallel to your shoulders.
- Don't Twist your back. Maintaining this position will cause constant tension in your back muscles.

- Don't Position your bass drum square-on to the audience, as this will result in an unnatural angle for your ankle or torso. With the drum in this position, you will most likely twist your bass drum foot inwards, unnaturally, so that it's perpendicular to the drum.
- Do Keep your leg, foot and pedal lined up and straight-on at 90° to the bass drum. This should feel more comfortable, whilst also improving your bass drum and, on the other side, hi-hat technique.

IMPORTANT: Long term hunching over the kit will put a strain on your back

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Chapter 6

GUIDE TO GIGGING

Are you looking forward to hit that big stage and don't know how to go about it? This chapter will equip you with everything you need to take your drumming from the rehearsal level to the stage

Watching top-level drummers reveal all about their latest stadium show, how and where they recorded their latest album, or how they toured the world with hardly enough time to eat or sleep, let alone play to 80,000 people on social media. How does that relate to what most of us grassroots level drummers do on a regular basis, though? Here, we take a close look at the different types of gigs available to modern drummers and how, with hard work and dedication, you can ensure you get them. Plus we look at the different gear choices, talk about image, the importance of transport, networking and so much more. But enough with the chit-chat, it's time for us to hit the road!

APPROPRIATE CHOICES; So, you've completed hours of rigorous practice, maybe just left university or college, or perhaps you've dusted off the old kit stored for years in the loft, and have decided to get yourself out there playing. Maybe you just want to do it occasionally for fun, or perhaps more seriously to earn a living. But where do you begin? Firstly, you need to think about the kind of gigs that would be appropriate for your playing. With so many variables when it comes to gigs – pubs, clubs, functions, cruise ships, theatre shows, holiday camps or festivals – where do you

want to play? It's not a great idea if you're an out-and-out metal drummer to start promoting yourself on the function band circuit, where you would have to play everything reasonably quietly and conservatively. Similarly, if you're intent on becoming a jazz drummer, auditioning for your home town's newest up-and-coming thrash metal band with a confirmed booking for Download Festival might be a waste of time. Ultimately you should be focusing on working to your strengths as a player, so keep in mind who you are as a drummer, what music you play and where you want to play it.

GEARING UP; It's important to think about your choice of equipment, too. While playing a monster double-bass drum kit with 18 cymbals may look cool in your practice room, trying to set the kit up on a small stage at the local Dog & Duck won't win you many friends with the rest of your band. Especially if you don't leave enough room for the guitarist to have his monitor within leg-raising distance. If you're going to be playing smaller gigs, functions or shows, then generally the less equipment you need to undertake the job properly the better and easier it is for everyone involved. Conversely, if you're playing larger venues, arenas or festivals, then a larger kit can often be used to great effect to enhance the image of the band.

IMAGE CONSCIOUS; Speaking of image, it's important to think about your own image and whether it's appropriate for the type of gig you're looking to perform. Unfortunately, many promoters, agents and bookers still judge drummers and bands by the way they look. If, for example, you're thinking of auditioning for a job on a cruise ship, you'd be judged unfavourably if you were to turn up in ripped jeans and a t-shirt, with a pink Mohican! You may be the best player they've ever heard, and the nicest person, too, but you would still probably be advised to tone down your

image. That, or they will politely say, “No thanks, you’re not the right person for us.” We’re not saying for one second that you can’t be individual in your image. Rather, just think about your target market and audience.

Many of the most successful drummers have a strong image, but have built it around the style of gigs and music they play. Whether that’s rock, jazz, folk or metal, it’s still possible to be yourself without harming your chance of landing regular gigs.

GETTING GIGS; Once you’ve decided on the kind of gigs you want to play, where do you find them? This can depend on a couple of factors. For example, are you looking to be part of a band (or perhaps you already are), or do you want to work on a freelance basis with several bands? Whichever applies to you, there are some common ways to land gigs. The first is networking. Get out and meet as many musicians, promoters, bookers, venue managers and owners as you can. One way of doing this is by attending jam sessions, where you not only get the opportunity to play with local musicians, and show them what you’ve got, but also to meet other drummers who may well need ‘deps’ for gigs they can’t cover. Make sure you always carry business cards, too. These can be obtained cheaply online and are a good marketing tool. However, you approach people, make sure you give your full contact details without being pushy. People are more likely to book players they get along with, rather than the ones who hassle them for work at every meeting. Promotion is another way to land gigs, with the simplest things often being the most productive. It sounds obvious, but use the internet as much as you can. Use your own Facebook and Twitter pages. Upload examples of your playing to Sound cloud or YouTube so that potential bandmates, venues or producers can check out your playing. The easiest way to capture video of your playing is by using the camera on your smartphone, or

buying or borrowing a camera and recording your rehearsals and gigs. As long as the audio is decent, you should have plenty of clips to choose from. Also consider setting up your own website. With a little bit of research, it's possible to find easy to use and affordable web-hosting companies. When naming your own website, pick a professional sounding domain name, especially if you're trying to secure function, cruise or jazz gigs. Next up is auditioning. Keep an eye out for adverts on social media, in music shops, or local or free-ads-type papers for any bands looking for drummers in your area. If you find any that seem appealing, give them a call to arrange an audition, setting aside enough time to learn some of the band's material. Research the band online and, if possible, aim to see them live before you audition. You could also ask them for any recent recordings or videos they may have. Be on time for the audition, as nothing creates a worse impression than having the band sitting around waiting because you weren't organized. Make sure you have directions to where the audition is being held, pack your gear the night before and leave at least an hour before you need to.

Be prepared to go above and beyond should the band ask you to perform a number of tracks; learn at least a couple of extra tunes from their set list so that, if things go well, you have a couple more tunes up your sleeve. Think about the music and not yourself; don't get sucked into pulling out your best Thomas Lang licks and showing off if the gig doesn't call for it. The band is more likely to be impressed by musicianship, taste and groove, unless it's a prog rock band who want all of the above, plus some inverted triple paradiddles at 200bpm.

TAKING CARE OF BUSINESS - Whilst earning money from gigs shouldn't be your primary concern, if money has been discussed then managing finances properly is

critical. The easiest way to do this is to agree in advance (preferably in writing by way of a contract) a fee for performing. While each venue will offer you a set fee, if the first gig is successful and you get rebooked, don't be afraid to haggle for a higher fee somewhere down the line. This isn't a good thing to do after your first booking, but if you prove to the promoter that you can get paying customers through their doors, you'll have a much better chance of earning more for subsequent gigs. One very common occurrence is the door split: either you or the venue charges a fee for entry to the gig, with the money then being split between the venue and the band. This can be a risky venture for two reasons. Firstly, if not many people attend the gig, you may make zero profit from the gig. Secondly, some venues demand the door earnings are split in their favor. Some venues even choose to operate on a 'pay to play' basis. This basically involves the band paying the venue to hire the room. In extreme cases, the venue may even charge an entry fee and keep all or the lion's share of the door takings, leaving the band paying out for hire and not making a penny back. This is the worst kind of arrangement for a band as, unless you have a large following and can confidently predict you'll take more money from merchandise or ticket sales than the venue is charging for hiring their facilities, you stand little to no chance of making any cash. In some cases you could make a big loss. It's not all doom and gloom, though. If your band is good enough and you all conduct your business correctly, it's wholly possible to make a few quid on the gigging circuit.

PERFORMANCE TIME Now for the fun part: playing! There are a few key things to remember here. Firstly, always be on time. That sounds obvious, but arriving well in advance of doors opening allows you enough time to set up, ensuring your kit feels comfortable to play, and enabling you to sort out any problems that may arise, such as a repair to your bass drum pedal. Nothing is more distracting than starting a set,

getting a few songs in and realizing you should have visited the bathroom, especially as drummers spend the entire gig sat down with their legs apart. It's important to watch your alcohol intake, too. When working in pubs and clubs, it's very tempting to join in the fun that the audience is experiencing, but drinking too much alcohol only leads to poor performance, which is disappointing for both you and the crowd. Be careful with the volume! So many bands fall at this hurdle, playing too loud for their surroundings. While venues can often be rowdy, always playing at ear-splitting volume often leads to complaints from promoter or venue and punters, as well as damaged hearing. As drummers, a good rule to follow is that if you can't hear the rest of the band onstage, rather than them turning up you should drop the volume of your playing until you can hear what's going on around you. Whichever route you take, playing gigs is one of the most fulfilling things you can do as a drummer, so get out there, start or join

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HOW TO PLAY A GREAT GIG

KEEP IT UP "Endurance is number one in my type of music. You gotta hit 'em hard and there's a lot of fast music, so you gotta pace yourself. You can't just come out of the gate, flail for three songs and then have nothing left in the tank. I drink water and Red Bull during the show, and you shouldn't eat for two hours before you play. Also, it's a good idea to make sure you build the set-list so that the hardest songs aren't all together."

TAKE (A FEW) RISKS "It's more fun when you mix it up. If you play exactly the same parts each and every night, it's boring. So I'll change it on different songs to keep things interesting for everybody. Isn't that risky? Well, you don't want to play

a death metal song reggae-style, but if you change things subtly it can be entertaining.”

AVOID COMIC TIMING “If you can’t keep tempo, that’s a disaster for the band, so I’d recommend a click track for drummers who can’t keep time that well. I don’t use a click, although there are parts of our songs that lurch in tempo. As far as being steady, it just takes practice; you just gotta learn to play in time, because that’s the drummer’s main job.”

BUILDING A REPUTATION AS A DRUMMER
BE A GOOD PERSON “This might sound like it doesn’t have anything to do with drumming, but it does. If you want to be a drummer in a band, or if you want to make a living playing the drums, you’ve got to be a good person. A people person. You should try to be the person you’d want to hang out with. So many players who get gigs are monstrous musicians but miserable people. They complain all the time, they’re always down. Whatever is going on, they only see the negative. People will only put up with that for so long. You can’t be like that. You have to be the light in the room.”

BE STYLISTICALLY CORRECT “This is something people don’t think about a lot. If you’re going to play with a metal band, learn the song and play like a metal drummer. If you’re going to play with a bebop band, get some brushes, listen to the song, get in the vibe and play in that style. It’s not the drummer’s job to be the square

peg going into the round hole. Don't reinvent what you don't have to. You're supposed to fit perfectly; everything is supposed to sound great around you. You can have 20 different styles of music and your job is to play correctly and with believability. You have to do everything you can to sound authentic with the music the whole band is playing."

TUNE UP "Here's another one that people sometimes forget about. Before a gig, recording session or audition, you need to make sure your drums are tuned according to the style of music you're going to play. Some guys show up at gigs and sessions with dented, beat-up heads. They don't project, you hit 'em and they make this 'doonk' sound. Nobody's going to be able to mix you if you play dead heads. The front-of-house sound guys or the studio engineers won't have anything to work with. Give 'em sound, give 'em tone – something musical."

APPROACHING AUDITIONS

A GOOD PREPARATION: There are various ways to prepare for a coming audition "Preparation on the people you're auditioning with, study the environment, what equipment is in the room? What does the room look like, how does it sound? How are you supposed to sound like? You have to try to sound right."

CONTROL YOUR NERVES: "Adrenaline and alertness. You can try and cage your nerves into making your heart more open and your brain more alert. If you can't, you

can as well try to take a deep breath and see the audience as people who are just honored to listen to you. Those nerves used in the wrong direction are so cancerous they can take a prepared person and decimate them.”

IMPROVISE ONLY WHEN ASKED: “If you show up unprepared to do what you are asked, it’s a fail. You’re auditioning for a band, so learn the drum parts exactly the way they are and don’t interpret anything. If you’re asked to do your own thing, be ready. But if you turn up only ready to play your own thing and they ask you to play how it is on the record, you’re screwed.”

PREPARATION FOR YOUR GIGS

Failing to prepare properly for a gig is a clear way to under-performance and will lead to a disappointed audience. Follow these simple rules to ensure you’re always ready to play excellently at the gig.

PROMOTE THE GIG: it won’t be a good experience playing to an empty venue, so you promote your gigs well in advance. Flyers are still a useful method of promoting your event locally, but in today’s technological world, social media is the leading way to harness traffic. It is undoubtedly one of the most important ways to spread the word and, ultimately, get people walking in to your gig venue. However, you should be sure to tell everyone you know (and even those you don’t) about your next gig.

PREPARE YOUR EQUIPMENT: First of all, make sure you know exactly what gear you need for the gig. Ranging from your headphones, some brushes, added percussion and seven splash cymbals. Packing spares is also a good idea, few extra

sticks is a given for any drummer, even taking a back-up snare drum is a rather wise move. After all, the last thing you want is to split a snare head mid-gig with no back up. it's about having the correct gear for the task at hand. It's also important to make sure everything is well maintained and ready for action.

WORK ON A SETLIST: Much like a well-written song, a properly arranged set list will be dynamic and flow musically from start to finish, keeping the audience engaged throughout. Be aware of how the overall arc of your set can effect a show and the level of audience interaction you get. A way to do this is to open the show with something that particularly grabs attention or popular, then hold off another couple of your strongest tunes until near the end. Don't forget to allow room on the list for a good encore!

ENSURE REGULAR REHEARSAL WITH THE BAND: It is important that when a band gig on the horizon, make the most of your rehearsal time together. This means rehearsing through the set list and not distracted by jamming through the latest chops that you have just come up with, and also fine-tuning it. If you've missed some rehearsal time, 'topping and tailing' each tune is an effective way to tighten up the set and to work out any transitions between songs.

DO A PERSONAL PRACTICE: In order to make rehearsals easy and more effective, it's important to practice relentlessly on your own, taking time to make notes or writing charts can be useful in helping you to get familiar with the songs, but there can be some times on stage when there will be blank moment (hey, we've all been there). Having a recorded loop for each of the tracks can be an absolute life saver, especially when the adrenaline gets pumping and 90bpm starts to feel more like 50.

Making basic recordings of the full band rehearsals will prove useful for running through the songs during your solo practice, too.

THE EAT SLEEP AND DRUM PRINCIPLE: The aspect of eating well sleeping well and sleeping well are being considered less by drummers, especially when you end up preoccupied with the other aspects involved in getting ready for a gig. Unfortunately, it can become a big deal once you find yourself amongst a group of hungry, thirsty musicians. With this in mind, it's worth finding out what the band will be provided with as part of a rider (if any), before you all rock up empty handed to a gig. At the least, a few bottles of water and snacks to take on stage is a must.

OVERCOME NERVOUSNESS: In extreme cases, stage fright can be so overwhelming that it makes musicians completely unable to play. Most times it manifests itself as a nervous energy that can be released once mount the kit. For those of you who find that nerves can hinder your performance, remember that the majority of the audience is made up of non-musicians, let alone drummers, so they won't be judging you anywhere near as harshly as you might imagine. Also, if you've done your homework you'll have nothing to worry about. Warming up before you play is also really useful.

ENGAGE IN SOME PRE-GIG WARM UPS: A good way to approach a gig is to warm your hand, feet and generally your body up, to make you fully prepared for the gig. This is good practice in order not to be caught up in some physical inconvenience during the gig, but also to ensure that you play to the best of your ability from the moment you get on stage. Start with some simple wrist and arm stretches and progress to some rudiments on the practice pad. Don't go all out, though – save your energy for the performance. This is a great opportunity to get the blood circulating

around your muscles, preventing cramp from striking during your all Important drum solo.

MAKE GOOD USE OF YOUR SOUND CHECKS: Sound checks are rarely as long as you'd like them to be, so being efficient with the time you are given is not only incredibly important but a useful skill in itself. The better you can make the stage sound, the more fun you will have and, ultimately, the better you will play. Resist the urge to play through whole songs if time is tight, and really listen to your mix. If you have stage monitoring of some sort, think carefully about what you would like to hear more or less of and make adjustments where necessary.

TAMING YOUR NERVES FROM STAGE FRIGHT

Anxiety is something that cannot be taken away from all stage performers, it happens when your nerves are up due to fear of audience or less confidence in yourself. It's good to have a little bit because it makes you hyper-aware. There are things to be taken care of to boost high performance or well controlled performance.

These are; Clarity, Capability, Confidence. Clarity is when you are sure of your goal and you are working on your skills diligently you to get you there. Capability; you need to develop your skill fully by consistent practice and working towards your draw backs such that while about to perform, you have questions in your mind that have you done everything you can and you can say yes. This means that when you're sitting in the studio, or playing your first club gig, you know you've done everything you can to prepare. This leads you to Confidence, the state of being certain. It's the powerful result of Clarity and Capability. If you battle with anxiety, remember why you're there; performing, communication with audience, change somebody's world

and to put energy into your audience. being anxious means you are focusing on yourself, it is a wrong thing to do as a drummer. You need to take a pause and face the audience. Remember your job is to lay an experience in everybody's mind. This is a very good way to conquer anxiety. Mark Schulman (LA session star) shares how he goes about overcoming stage fright saying;

"I look in and out of myself and laugh. If you can get to do that, all of a sudden you've cracked the stress. Remember you're relying on the work you've already done. Even if you're super nervous, you'll still be able to perform because you've done the work. Nobody is holding a gun to your head. This fear is self-imposed. It isn't real. Fear is False Evidence Appearing Real. You're fine. You're playing drums! You can also see yourself as being successful, even before you do it. This specific technique is called visualization. It's another tactic I use, especially if I'm doing a gig that requires a little extra courage. Like when I subbed for Matt Sorum in Velvet Revolver with no rehearsal at Ozzfest, co-headlining with Black Sabbath. If you want to try visualization, picture yourself playing your gig, successfully, connecting with the band, with the audience, and having a ball; the grooves are feeling great, you're nailing the punches. Shift your focus away from the nerves and the stuff impeding your ability to perform and put your focus back into what it's going to look. Even if you don't believe in visualization, believe in the fact that where attention goes, energy flows and results show. If you're putting your attention on how nervous you are, what do you think you're going to manifest? Change your focus. Besides, if you make a mistake once, it's a mistake. Make a mistake twice, it's jazz! Here's another trick: stop and be grateful for the moment. Gratitude is a muscle you have to exercise. Your mind can't have a conscious positive and negative thought at the same time. You can shift your conscious thought right in that moment. So if you're sitting in the drum chair and you're nervous, stop and shift; stop and get grateful. When I do that, it moves me away from anxiety and introspection that's harmful, to a point of creating endorphins and gratitude and that feeling of, 'Wow! This is awesome, I'm playing drums.' It's easy to get caught up in negative thought processes but you can shift them. When you're playing live with musicians, whether you have an audience of 50 or 50,000 people, the energy around you is affecting what you do. And it should because if you're playing like you're in your practice room,

you're not responding in a live environment. Instead of being afraid of the adrenaline, embrace it because that energy is there. Why look at it as something negative? I approach everything with an open heart and mind, as opposed to fearing what I can't control and haven't yet learned

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Chapter 7

GUIDE TO A GREAT DRUMS RECORDING

Build your drum studio

Digital technology has made access to better equipment more financially viable for the artist or musician, in turn making setting up your own studio possible. This will still require a sizeable investment of both time and money, however, and if done with a scope of making money, it's a good idea to know how much money work it will generate, otherwise you may find yourself with merely a useful yet expensive practice space, this chapter explain things you should consider when building your own studio.

1, LOCATION: The first thing to consider when you want to build a recording studio is where to build it. Most drummers' studios are at home, either a selfacquired house or rented space for their studio. If you are using a rented space, it's important to consider how long it will be yours because, after going through the stress of soundproofing a space once, you won't want to go through the experience again for a long period of time. It's also important to consider just how loud a drums are and how viable soundproofing is for your particular situation. Let's say you want to convert a garage in your compound, you'll probably be left with a large space inside after soundproofing, having little or no noise escape. However, if you are considering converting a room in a house you may have to go extra miles, if you want to play without disturbing those outside the room. If the space is small, things might get stuffy after soundproofing, let's consider some other important points...

2 **LIGHT:** Light is so compulsory when considering creating a nice work space, and not having a reasonable light in the room can affect your ability to create because every living thing get to work and grow by the presence of light. It's easy to assume that blocking up windows is the only way to soundproof a room, yet a sheets of glass with a thinner sheet fixed in between) will work incredibly well if combination of a single double glazed unit with a sheet of acoustic glass (two installed well.

3 **STUDIO DOORS:** This is another potential area for sound escape. It is advisable to use a heavy door , but for both heavy and the regular door, you should ensure you pad up with a very thick foam and leather, You may also find it necessary to add a second door on the inside if you are not getting a desired result. Either way, each door must seal completely when it shuts thereby allowing no sound escape.

4 **GET SOMETHING IN THE AIR:** With all windows and doors sealed and walls padded, there is the small issue of breathing, the supply of air into the studio should not be overlooked, not only to avoid losing consciousness, but also to preserve the recording equipment from moisture effect. Adam Bushell, a tutor at ACM and a long- term contributor to Rhythm magazine, has a good experience in acoustic engineering and in the drum world.

He unveiled that a room should have both inlet and outlet because the room needs to replace the air it's pushing out. Only one of these needs a fan connected to it, though. Finally, for air vents creation you should have a reasonable sized hole in your soundproofing that will need an acoustic box built over it, one of which will house the fan. These can be made from MDF and contain an 'S' shape duct within it and lined with acoustic foam. These are then placed over the vent holes in the building,

along with some mesh to keep out unwanted crawly things, and sealed, and also try to avoid putting the inlet vent where the sun shines, as it will pull in unwanted hot air during the dry season.

5 **YOU'VE GOT THE POWER:** It's often assumed that power and lighting cables should be run directly behind the new plasterboard walls. However, cutting out plug sockets will actually destroy your carefully built soundproofing. Instead it's recommended that all power is surface mounted using conduit or trunking, or you could build out another area, using timber and plasterboard, specifically for light, plugs and power.

6 **TUNING THE ROOM:** After the room is painted and the drums is in place in their new soundproof space, the next question is how do they sound? The sound might not be that pleasant for mixing even if it sounds nice while playing, therefore you go for room treatment which is very important. Doesn't need to be expensive. For example, having the room rugged and putting a sofa at one end will probably help, but it's the reflections off the walls that need addressing. So we use a combination of two solutions, absorption and diffusion. Diffusion deals with sending the reflections in different directions, in order to break up the sound, while absorption soaks up some unwanted frequencies. This is where the old eggbox myth can be considered, their shape makes them good sound diffusers, their material isn't reflective enough, and its absorptive properties are minimal at best. So, don't dispose all eggboxes all the time. It works better when hung on opposite walls. You might prefer to invest in something ready made for job, Aurelex, ProFoam or similar are good product. These types of companies make a range of products for studios and some even make room packs with all the different elements you'll need for different

sized rooms. As you'd expect, this comes at a price, but gives visually and sonically professional results.

7 ONE ROOM OR TWO? If this soundproof space is to be used as a recording studio and a practice room, consider going for a one-room studio or have a separate control room. It may seem obvious that a recording studio needs two rooms, one to record in and one to listen back in, but for drummers it is easier to work in the same room as the equipment.

8 Building a studio can be a time-consuming process and you may encounter challenges. The cost of set-up and time consumption can be demanding, but try not to lose focus of the completion. creating your own studio gives you the ability for endless rehearsal. You will be free to play at your convenient time without consideration of who you will be disturbing. And this gives you more practice result and record output.

HOW TO PREP YOUR DRUM KIT FOR RECORDING

Just like with any other instrument, drum kits aren't always set up for the perfect recording. An experienced drummer will have checked and re-affirm that their kit is in place for a recording; they may have found a favorite snare or two, collected a few good cymbals, and will have set up their kit so that it feels right to play live. A drum kit will sound different in any room, and any song will call for a distinct drum sound, so for every recording session you will need to tune the drum and arrange the room for that specific demand. Every aspect of the kit has to be addressed and these are the features that takes you through all of the main aspect of the kit that should be

taken care of prior to you start the recording process. Of course there's no perfect ways of doing this, but the following guide held up from experience will give you basic knowledge of how to go about it, and give you a feel for how to get the kit tuned so that it gives the desired sound after mixing.

- **CHOICE OF KIT:** A good quality of instrument has a big impact on the output production. So many drummers are as well known to face the challenge of getting a good kit for themselves because of high cost but it is believed that with consistency and connection the funds will show up. If your kit works for you then it's a jackpot, but if not you can consider borrowing one from a generous mate or even hiring one for your session. The same goes for drum mics – aim to get hold of the best quality you can. The known recording kits includes; Ludwig, DW, Yamaha, gretsch, tama, some specialized makers include, Zildjian cymbals, Noble and Cooley snares, Ludwig kick drums. The Ludwig Black Beauty snare is one of the best classic recording snare. A good drummer will have his own selection of snare drums and cymbals, and the choice will be determined by the song you are going to record. It's the drummer and the producer job to make gear choices based on how you want the sound production. You should yourself questions if the song needs a deep fat snare or a high pitched one? Try and listen to some of your favorite to give you further inspiration if you are not sure of the sound you want. The sound you choose give the output you have.
- **DRUM HEADS:** For a recording session, drum skins should always be brand new, or something close to that. Drum heads gets loosened after repeated beatings, which if you continue to use, will have a negative effect on

recordings, so make sure you have spare skins around you. NOTE; coated heads record better, this is because they have a warmer tone and a good 'skin' attack. Also note that two-ply heads tend to sound much better than single-ply. Once you install the new drum head, take time to bed them in very well. You can do some playing and stretching so that they don't lose their tune during the session.

- **DRUMS TUNNING FOR RECORDING PURPOSE:** Most drum kits can sound and record brilliantly with right tuning and a good set of heads. The basic principles of tuning were treated in a chapter above, it is also advisable to be friends with someone who knows how to, or a drum tech. Remember that a higher-tuned resonant head means a shorter, shallower note. A higher batter head means a deep note with long sustain and a good stick response. If they are both tuned the same, you get a longer sustained and pure note.
- **DRUM STICKS:** the song you're recording and the weight with which you need to play around will determine your choice of drum. A drummer should carry several varieties of wooden sticks, and a mallet. For example, a softer song might require brushes or mallets. A good brush is made of 'hot-rods', a bunch of thin sticks lashed together that make a more diffused but clear hit. A nylon tip is preferred to a wood tips for more attack, or play with the butt end of the stick? You could even combine solution with a stick in one hand and a brush or hot-rod in the other.
- **DAMPENING YOUR DRUMS:** The Moongel and gaffer tape are important items for the studio to help dampen unwanted overtones and excessive vibration in order to attain a good drum sound in the track record

- **THE USE OF HEADPHONES:** Headphone is an important part of your music tool which should always be with you at any instance with or without an assurance of recording in a day. This is because most drum sessions will be done using headphones and to avoid spill they should be of the closed-cup variety and recording might have to come up any day, at any time.
- **MASTER YOUR PARTS:** It will often occur that you lost count during a recording session because some band members aren't completely familiar with their individual parts. There will always be a reason to change something when you're recording if a part really isn't working for the song, so you should have a solid idea of what you're going to play once the record button is pressed. It is not that fine waiting for the drummer while he tries a new fill for a track.

Work it out beforehand.

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- **FITNESS ON THE DRUMS:** If you've never warmed up physically before playing, it is a good time to pick it up as a habit. It helps your tonality to be natural and flow steadily. If you feel stiff in your body, you will tend to play rigidly and not balanced. It is not a gig so you don't have an hour to get warm, so get on your practice pad first or do a couple of run-throughs before you record. Get a good sleep and eat well the night before, too, it makes you more alert and less likely to tire out when the ninth take of track 11 comes around.

The 21st Century Drummer

The 21st century drummer is a book that goes deep into unveiling the secrets behind good performance on stage. **It emphasizes on steps to be taken for drum rehearsals/practice to yield good results ranging from physical approach to flexibility and mental approach to being dominant on stage i.e owning your stage and your mind (overcoming stage fright).** Great drummers has been consulted in order to give their personal experiences on how they engage developing their drumming skills, which makes this book a real deal for drummers hoping to thrive in the music industry

About Author

John franklin is a top rising drummer who has eleven years of experience in the music industry.

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He finds his space in the drumming world to work and perform better so as to impact his generation and generations to come in drumming, He's a full time recording and band drummer.

He has decided to write this book to break the barrier between you and the drummer of your dreams.

