




with Ableton Live
Demo Version

MODERN MUSIC SCHOOL 

Ralf Gottlieb

BASIC DRUMS

The Drums Textbook

- 
- All the Basics, Step by Step
 - Fun and Practical Learning from the Get-Go
 - The Ideal Start for Rock, Metal, Pop, Funk, and Other Styles

INKLUSIVE

Audio-CD

- containing tracks to listen and play along

DVD-ROM

- with multi-track songs for *Ableton Live*
- band-compatible play-along songs for a genuine live-feeling
- loop tracks for practice and jam sessions

modu

Ralf Gottlieb

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The play-along songs feature:

André Becker (Trumpet)

Matthias Braun (Vocals in »THE FIRE«)

Ralf Gottlieb (Drums, guitar, programming)

Sebastian Naas (Bass)

Markus Schröder (Keys)

Mika Tyyskä aka Mr. Fastfinger (Solo guitar in »KEEP ON LOOKING«, »I KNOW«, and »TIME FLIES«)

Matthias Webel (Guitar, Vocals)

Recording: Ralf Gottlieb

Mix and Mastering: Ralf Gottlieb, Alan Jay Reed

Lyrics and Music composed by (except for »THE FIRE« – Lyrics by Matthias Braun; »LOOP US« – Music composed by Matthias Webel and Markus Schröder)

Ralf Gottlieb uses Mapex drums, Sabian cymbals, Vic Firth drumsticks, and Remo drumheads. Recordings were made using Roland TD-9.

Sebastian Naas uses a K. Bass by Maruszczyk Instruments, Mark Bass amps and Musician Sound Design Cabinets and Exar Effects.

Mika Tyyskä uses Hughes & Kettner amps, Ben Reuters custom guitars, Rotosound strings, TC Electronic effects.

Matthias Webel uses Hughes & Kettner amps.

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- **My Family**, all my friends and the colleagues named above

Ralf Gottlieb

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Welcome to **BASIC DRUMS**, the modern textbook for drums.

This book (along with the included recordings on CD and DVD-ROM) is the result of the practical experience the teachers of Modern Music School have gathered over the years. The music school for Rock and Pop can be found in many countries. It is the school's goal to teach its students how to make music in a holistic, modern manner – with the practice and concepts provided by this book.

What good will it do?

With **BASIC DRUMS**, you can learn the basics for any style or techniques you will ever need while playing the drums. From the get-go, it teaches you a healthy body posture and a smooth playing technique. These are important because you will want to keep on developing over the course of your time as a musician. At the same time, this book is designed to enable you to actually make music starting on page one, be it on your own, with a teacher, or even with other musicians. The Modern Music School teachers know this book particularly well, which means that anyone who joins group classes there will be making a lot of music from the first lesson on, and under professional supervision, too.

As you can see, actively making music is at the forefront of **BASIC DRUMS**. Apart from a solid technique, your most obvious asset will be your sense of hearing. You should train it constantly, seeing as how music is made primarily to be heard – for you as much as for your audience. Your hearing will, over time, improve automatically when dealing with music. Your feeling for rhythm, groove, and timing can become so well-honed that you may be able to navigate music as well as your native language. Which, incidentally, you learned primarily by listening, too.

You will also benefit from constantly learning to *understand* music, meaning to know its rules and laws and applying them. This includes the use of musical notation, which will be taught in this book. Musical notation is a fantastic tool that can be used to play and understand music, write down what you hear and retain ideas of your own. You realize: Writing in musical notation is quite as useful as reading it.

Despite everything this book, the CD and the DVD-ROM have to offer, however, you must be aware of one thing: These materials will only be able to *accompany* you on your journey. You will need to become active yourself. And you should incorporate everything and anything you learn into your everyday life, little by little. This means: play music, but also play *with* music. Try and figure out how, when, and where you feel comfortable with it. Play alone if you feel like it, for fun, to relax, to vent your emotions. But play with other musicians, too, practice songs, or just improvise together. Compose your own songs and discover how much fun it is to communicate through sounds. As a drummer, you can play in any type of band imaginable. Whether Rock, Pop, Jazz, Funk, Latin, Big Band, or Unplugged. Your rhythm is the essential backbone of any song. Use it!

What won't it?

BASIC DRUMS makes a point of not simply printing the so-called »greatest hits« as other books like to do. For one, tastes vary to such an extent that it is practically impossible to make a choice that would satisfy everyone. You know best which songs you might want to play and can search for specific sheet music and compositions of those titles – the internet offers ideal possibilities to do some research. Additionally, the practice exercises in this book can help you train your ear to the point where you will be able to re-create your favorite songs simply by listening and repeating.

This is not only the least expensive way to learn new songs, but also the most versatile and musical way!

Distinguishing Features

BASIC DRUMS can offer many things you won't usually find in books for drums:



1. The DVD-ROM enables you to not only listen to every piece listed in the book, but practice and play along with them, too. Some of them were even recorded by a band. The tempo can be adjusted as desired, you can repeat parts in an endless loop, and even turn the notes on or off for each hand independently. All this works because the pieces were edited to work with *Ableton Live* software. A demo version is included on the DVD-ROM. With this demo, you will be able to open, play, and manipulate all practice exercises.
2. Even if you only have a regular CD player, you will be able to listen to the most important tracks and play along. The audio CD takes care of that.
3. **BASIC DRUMS** is a Modern Music School textbook – the instructors there have been trained especially to work with this book. You can also easily connect with other students using the same book, meaning it will be easy to find fellow musicians
4. The book includes a special section on harmony on the DVD-ROM: **Basic Harmony**. While using this section is not exactly essential for playing drums, harmony is part of basic knowledge of music, much like measures and rhythm. Many good drummers know their way around harmony – it helps them understand music even better, and enables them to compose their own songs at the same time.
5. *modu Publishing* has textbooks for other instruments, structured in much the same way as **BASIC DRUMS**. Should you be looking for band members at your Modern Music School, you can be sure that they will be learning their instrument in the same manner as yourself. That will make playing together much easier.

How do I use Basic Drums?

Basically, you can go ahead and simply work through the material from cover to cover. You will achieve faster and better results, though, if you get some help at Modern Music School. You can enroll for individual or group classes. Group classes are especially good for training your rhythm and sense of hearing. Plus, making music in a team is a lot of fun.

Apart from your instrument and the relevant accessories (see the chapter on Preparation) you should have a music stand and, if possible, practice with a computer with a sound card and speakers (a laptop is particularly convenient). You need to install *Ableton Live* on this computer (the setup files are on the DVD-ROM).

If you can practice with the audio CD alone, a CD player will do.

You will often find *SUGGESTED LISTENING* – these are references to well-known music that prominently features the concepts the previous chapter developed. Consciously listen to these songs and try to notice their distinguishing characteristics as well as their parallels. If at all possible, try and learn to play them, too – either by ear or by getting the sheet music.

PRACTICE ADVICE gives you pointers on how to make your learning and practicing even easier and more interesting.

You should also make a point of listening to concert recordings by good musicians. The internet offers unlimited possibilities here. Find your personal »hero« and get to know their style and their way of playing. Always remember, though, to use legal sources only.

Use the *EXERCISES* creatively and turn them into group exercises. Play together, take turns, with one hand only, and so on. Some exercises were even developed particularly for groups.

PROJECTS are special tasks which will help you delve into the music even deeper and learn even more thoroughly.

On the DVD-ROM, you will find *VIDEO CLIPS*. You can use these to check your body posture and movement patterns. You can view the clips using a video viewing program on your computer.

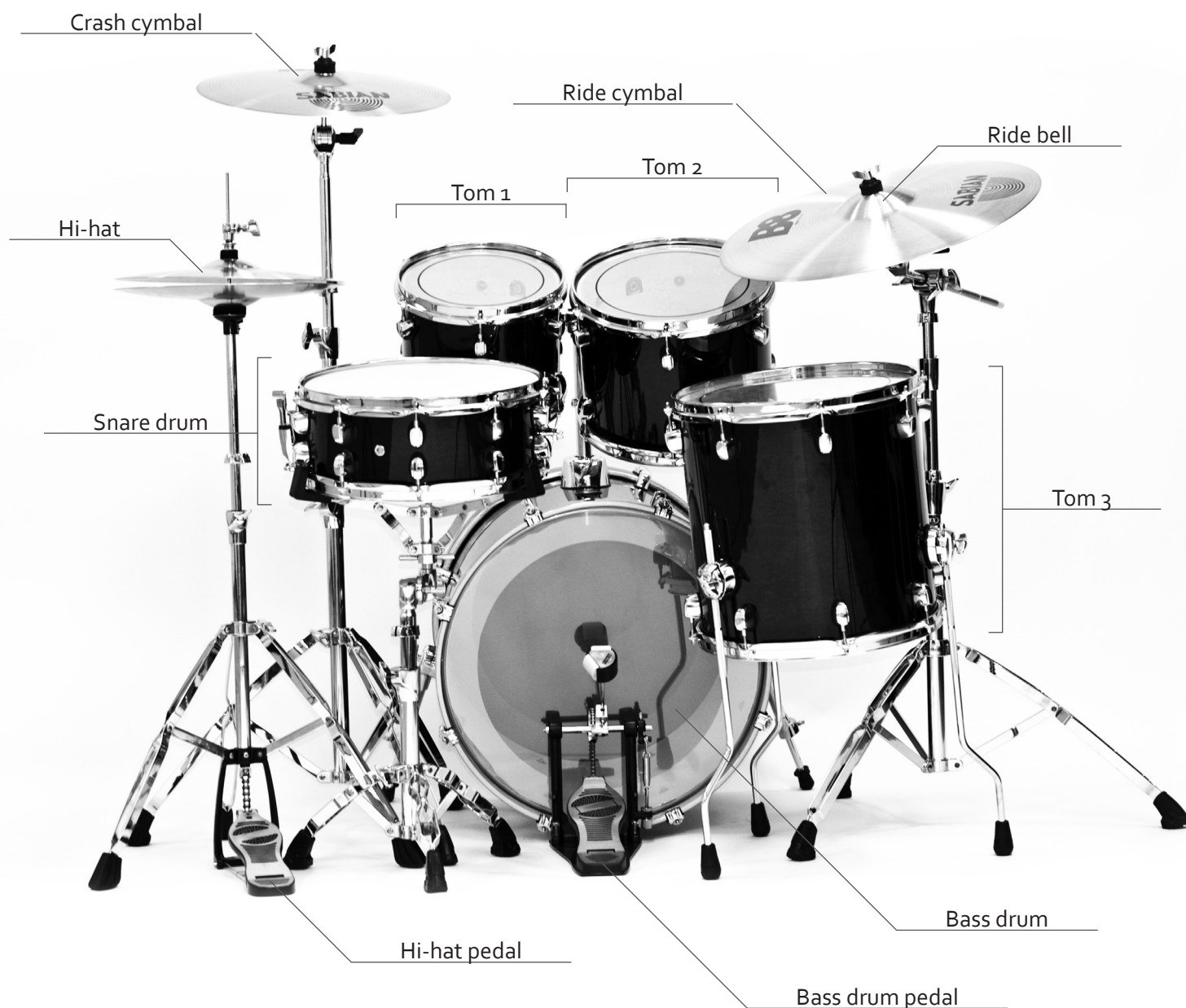


PREPARATION



The Drum Set

As it is used in rock, pop and jazz nowadays, a drum set is not technically an instrument, but an **assortment (also known as a set)** made up of varying elements. Below, you can see an image of a basic drum set. With these individual elements, you can play every song and exercise in this book.



Some drummers expand their drum set by adding **further cymbals and toms**. In heavy metal, there are also many drum sets with **two bass drums**. Other drummers, on the other hand, make a point of reducing their set and using fewer elements.

Now fold back the previous page and label the elements with a pencil. When you're done, check to see if you were right.



Electronic Drum Sets

Just as acoustic pianos have electronic variations (e-piano), there are also electronic drum sets (**e-drums**, for short). Instead of drumheads and cymbals, these instruments have **velocity sensitive** surfaces that transfer the impulse given by the drumsticks to an electronic sound generator. You can assign different sounds to the various elements. While playing, you can hear the sounds you make using **head phones** or an **amplifier**.

With technology progressing, e-drums have been getting better and less expensive. Even nowadays, there are electronic instruments that can be played almost exactly like regular drums.

They also sport several advantages, for instance:

- You can adjust the volume
- You can play using head phones
- You have a large variety of sounds
- You can record



This drum set, designed by the Roland company, is called TD 9 KS.

How to Set Up Your Drum Set

The various elements of your drum set need to be attached to one another and placed correctly in order for you to be able to play well. The exact structure can be very individual, but note that every element needs to be **easily reachable with your drumsticks** while playing. This is true of acoustic drum sets just as much as electronic ones. In order for your drum set to be stable and technologically functional, consult your instrument's **manual**.

Drumsticks

Drumsticks are the **sticks** with which you hit the drums and cymbals. There are several different types of drumsticks with a wide variety in **quality, material, length, thickness, and shape**. The tip of a drumstick also plays an important role in how your drums sound. There are several materials and shapes in this regard, too.

Over time, you will figure out what type of drumstick is the right choice for you. For starters, you should stock up on a few sticks of the 5A category. Drumsticks are made for wear and tear, which makes it entirely normal for them to get worn down over time or even break during play.



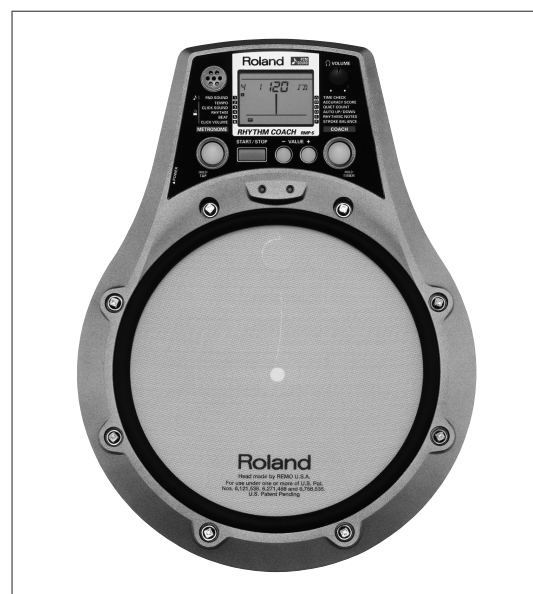
Apart from drumsticks, Vic Firth also makes accessories and useful cases and bags.

Metronome

You cannot do without this tool. A metronome's main task is to produce perfectly regular clicking sounds at a **certain** tempo that you can set. This will enable you **to play very precisely** and to accurately measure your **learning progress**.

There are mechanic metronomes that make use of weights and generally work much like a clock with a pendulum. You, the drummer, on the other hand, will need an **electronic metronome with an audio jack** (for headphones and speakers). Some electronic metronomes have several useful additional features.

Nowadays, there are **software metronomes** for computers and even mobile phones.



The Roland Rhythm Coach RMP-5 is a metronome and a practice pad all rolled into one.

Protecting Your Ears

Working aural senses are the most important prerequisite to make music. At the same time, however, these senses are very sensitive and should not be burdened with overly loud noises. Since drums can make overly loud noises, however, you should play with ear protection.

There are several decent products on the market – starting with simple ear plugs, spanning headphone-like devices and reaching all the way to individually made specialty plugs with integrated volume reduction.

Headphones

A good pair of **stereo headphones** is especially important when using a metronome or playing along to music. It doesn't have to be the most expensive brand name. The much more important issues are whether or not they are comfortable on your head and that they aren't too heavy.

Mirror

Since you will have to **check your posture** rather often, you should have a mirror set up near your drum set. This will enable you to see your body posture and how your arms and hands move during play. A simple rectangular 50 cm by 100 cm (40" by 100") mirror will do.

Drums within the Band

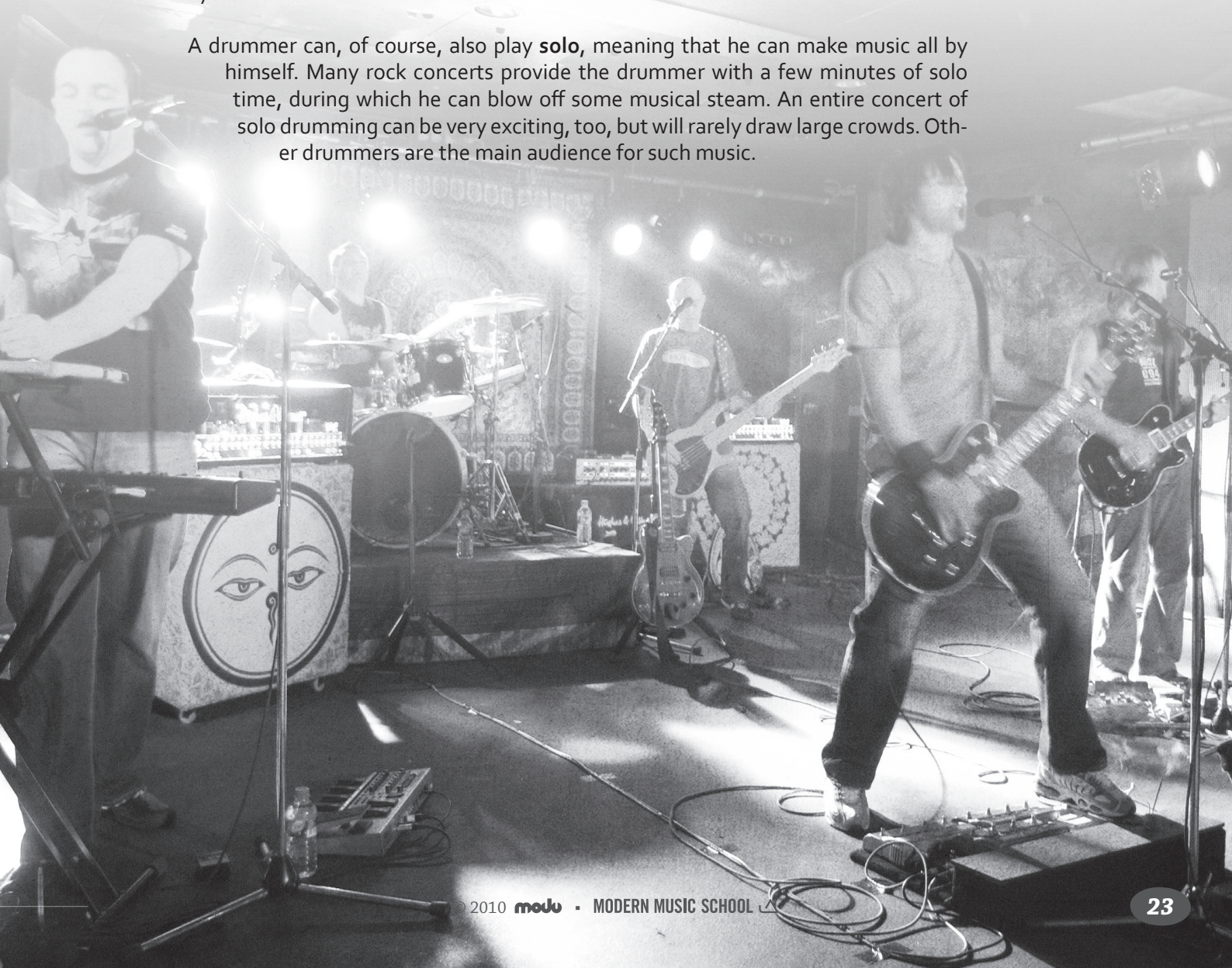
The drums are usually a **band instrument**. They give the music its **basic rhythmic frame** and provide every song with an appropriate sound and drive. As a drummer, you are also responsible for musical arcs of suspension – you audibly **subdivide the songs** and keep the entire band on the same beat.

You need to be aware of the fact that you are an important reference point for your fellow musicians. If you get sloppy during a song, everyone else will notice and feel awkward, or perhaps even lose sight of that golden musical thread you all were following. If, on the other hand, you are **precise, tasteful, and play song-appropriately**, your fellow musicians will not be the only ones thanking you – your audience will, too. It is, after all, you and your drum set who gets to set the rhythm at which your audience “rocks along”.

Your most important colleague within the band is the **bass player**. Together, you create the base of any song. Guitars and keyboards fill the music with chords, melodies and solos. Vocalists deliver the song’s message and the feeling of a song to the audience. Some bands have additional instruments (a saxophone, a trumpet, or a violin, for instance).

It can also be interesting for drummers if the band has someone else playing **percussion instruments** (congas, bongos, etc.). This will greatly expand the possibilities of playing different rhythms and fill them with life.

A drummer can, of course, also play **solo**, meaning that he can make music all by himself. Many rock concerts provide the drummer with a few minutes of solo time, during which he can blow off some musical steam. An entire concert of solo drumming can be very exciting, too, but will rarely draw large crowds. Other drummers are the main audience for such music.



Body Posture and Movement

Drums are a very physical instrument that requires a lot of movement and, sometimes, a lot of intensity, too. Keep an eye on **correct body posture and your patterns of movement** from the get-go. This will help you play smoothly and keep you going for a long time. It also makes for solid sound.

Holding the Sticks

Handling the sticks correctly is very important for smooth play and good sound. While there are several opinions on what “correct handling” encompasses, several rules have persisted over the years.

Nowadays, the most popular posture for rock and pop music is called **match grip**.



Hold each stick **with your thumb and index finger**. The stick should lie in the first joint of your index. Your thumb and index are like a pair of pliers gripping the stick.

The other fingers should lie loosely around the stick. Their job is to **direct the stick** (not grip it).

Now you should hold your hands in a manner that enables you to play **from the wrists** with natural movement.



When you let the back of your hand face upward, the sticks should create an almost right angle.



For more aggressive play, place your thumb flat on the stick. This will increase the surface area you have on the stick. This hold is also known as **power grip**.



Another, slightly older grip is called **traditional grip**. This grip is derived from the way marching drums were played – while standing up. The back of your left hand faces outward for this grip.

Try to avoid ...



... pressing your hands together or twisting your wrists.



... holding the sticks like a hammer or a torch.

Sitting Correctly

You should use a proper **drummer stool** of high quality in order to be able to adjust your posture and keep your movements healthy.

- You should adjust the **stool's height** to the point where your thighs run parallel to the floor while seated.
- You should sit **upright and straight**. Your back and your thighs should add up to slightly more than a right angle.
- You should sit towards the front of the stool. Your **upper body** needs to be able to **move freely**.
- Your shoulders and lower arms should hang loosely.



- In your basic position, the **tips of your drumsticks should extend your lower arms** and come to rest exactly at mid-point on your snare drum (if necessary, adjust the snare drum's height and position).



Arms and Hands

In your basic position for grooves, you will play the **snare drum with your left hand** and the **hi-hat with your right hand**. Your drumsticks will **cross**.



Try to avoid ...



... twisting your thumbs upwards.



... holding your arms too far apart.

Basic Move: »The Whip«

This movement describes striking with the sticks. Practice it in the air without striking the drums first.



1. Your shoulders and upper arms should hang loosely downwards.

2.



Raise your lower arm from the elbow and slightly and smoothly arch your wrist upwards.

3.



When the lower arm is almost vertical, your arm moves back downwards and the wrist should arch smoothly and slightly downwards.

4.



Once the lower arm reaches its horizontal position again, repeat, starting with the upwards movement as described in 2.

Since this movement resembles the lashing of a whip, we will simply name it **»Whip«** from now on.

Foot Movement



In your basic position, place **the entire sole of your feet solidly** on the hi-hat and bass drum pedals, respectively.

Your left foot keeps the **hi-hat cymbals** together. Depending on the song, they can be opened to a higher or lesser degree, depending on the desired sound effect. To accomplish this, simply lift the tip of your foot and let the pedal rise.

The **foot movement for the bass drum**, however, is more complicated due to the fact that you will be using it very often to shape the core of the rhythm. There are two modes of play:



1. Heel Down



All movement should come from the **ankle** – the leg does not move at all. The heel rests on the ground, the entire sole of your foot remains on the pedal. This technique works well for **quiet strokes**.



2. Heel Up

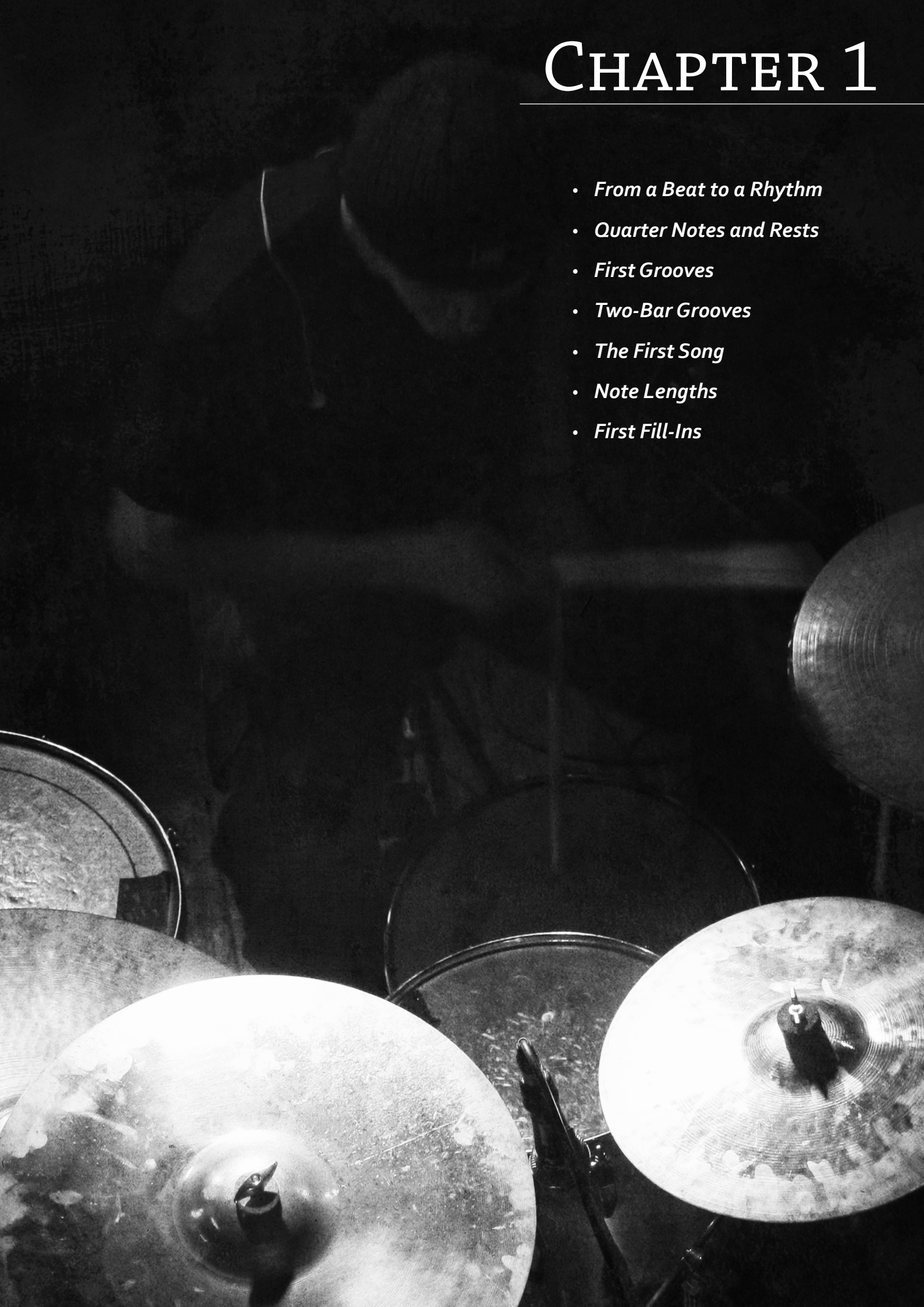


The heel rises with the **leg**; only the **tip of the foot** touches the pedal. This method requires movement from both the leg and the ankle. This technique works for **any volume**.



CHAPTER 1

- *From a Beat to a Rhythm*
- *Quarter Notes and Rests*
- *First Grooves*
- *Two-Bar Grooves*
- *The First Song*
- *Note Lengths*
- *First Fill-Ins*



From a Beat to a Rhythm

A drummer is the clock mechanism of any band. You are responsible for everything related to **time** within music. Unlike, say, a bass or guitar player, you do not need to worry about things like melodies or chords.

On the flipside, however, you need to be an expert on **beats, tempo, bars** and **rhythm**.

Beat

Every piece of music is based on something like a **pulse**. When you hear a song, you often tap your foot to go along with it – this is the pulse we are talking about. We call it the **beat**.

Tempo

A song's beat has a certain speed to it – we call it **tempo**. There are slow, fast, and medium **tempos**, which can be defined quite accurately. Tempo is measured in **bpm (beats per minute)**, much like the human pulse.

Many musicians like to practice using a **metronome**. A metronome is a tool that can be programmed to an exact tempo that is relayed as a **clicking** sound.

Tempo Names



Mechanical metronome.

bpm	Tempo (eng.)	Tempo (ital.)
up to approx. 80	slow	largo
approx. 80 to 130	moderate	moderato
approx. 130	fast	allegro



Exercise: Tempo

- Listen to several songs and tap your foot to go along. Find songs with slow, fast, and medium tempos.
- Ableton Live includes a virtual metronome that you can turn on. You can either give it a tempo to play, or you can »tap« it. Tap along to a given song and see what that song's bpm value is.



Bars

A song's beat is subdivided into **bars**. In rock and pop music, most songs are based on **four-four time**. This means that you can always count along with the beat, 1 2 3 4 1 2 3 4. A bar is the time it takes to count from 1 to 4.

The individual numbers in a bar are sometimes printed above or below their corresponding notes for assistance.

Individual bars are separated from one another by **bar lines**.

	1	2	3	4		1	2	3	4	
--	---	---	---	---	--	---	---	---	---	--

Time Signatures

In mathematical terms, a four-four time bar is separated into **four quarter notes**, which is where its name comes from. Every musical piece begins with a corresponding **time signature**. It is displayed like a fraction.

4
4

The upper number (the **enumerator**) tells you how far to count. The lower number (the **divisor**) indicates how much every beat counts.

$\frac{4}{4}$		1	2	3	4		1	2	3	4	
---------------	--	---	---	---	---	--	---	---	---	---	--

If you let your foot tap along to four-four time, it will tap »in quarter notes«. Later on, you will also get to know some music with other time signatures – 3/4, 6/8 or 2/2, for instance.

Exercise: Four-four time

Listen to songs written in four-four time, let your foot tap along and count out the beats:
1 2 3 4 1 2 3 4 ...



Rhythm

The notes' temporal composition can be summed up as the **rhythm** of music. There are an infinite number of ways to accomplish this.

Timing

Do you have good timing? You do if you play your instrument as rhythmically **controlled** and **precise** as the music requires. This includes **feeling** the beat, **never losing sight** of which bar you are currently playing, and playing the rhythm with **precision**. You should practice timing with particular care.



Quarter Notes and Rests

Quarter Notes

Count a bar in four-four time and place exactly one stroke on every beat. The note value involved here is a **quarter note**. Quarter notes are represented by a **solid note head and a stem**. Whether the stem points upward or downward is irrelevant for the note's value. In this book, most note stems point upwards.

A bar in four-four time can contain up to four quarter notes. The five horizontal lines are called the **staff**. In the following example, all note heads have been placed exactly in the third space from the bottom within the staff (which is where snare drum notes are usually placed).



Quarter notes.

In the next step, two consecutive bars are filled with quarter notes. Play them fluidly, one after the other, without pausing at the bar line. Count along out loud.



Easy or not: Continuous quarter notes are frequently used in music. That said, there are many songs for which the bass drum plays continuous quarter notes – this is also known as Four on the Floor. Try it!



Quarter Rests

In music, rests are **moments of silence**. They give the rhythm a structure, much like a break within a speech.

Now, if you do not hit your drum for exactly one beat count, the result is a **quarter rest** – meaning a break the length of a quarter note. Nevertheless, you **continue to count**, meaning the bar keeps on running.



The quarter rest.

If two or more quarter rests follow one another, the moment of silence is accordingly longer.





A Quarter or Not – A Reading Exercise

First, play along on your **practice pad** and count along out loud. The vertical double line at the beginning of each line is called a **percussion clef**. It indicates that the following **notes are intended for a rhythm instrument**. At the end of the exercise you can see a bar line consisting of a thin and a thick line. This is the **final bar line**; it marks the end of a piece of music.

1

2

3

4

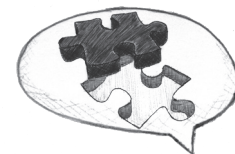
5

6

7

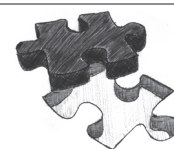
8

Practice Advice: How to use Reading Exercises



- *Focus, but don't get stubborn.*
- *When thinking up a rhythm with notes, start with a slow (but steady) tempo – ideally with a metronome. 60 bpm is usually a good tempo to start with.*
- *Repeat each exercise often and slowly but steadily raise the tempo.*
- *Initially, count along out loud. Over time, you will be able to count along silently – right up until you know automatically what beat exactly you're on. Audibly counting along is always a good way to stay on task. It helps you make sure whether you are really playing what the notes say you should be playing.*
- *Try to see entire bars with a single glance, or perhaps even reading ahead a bit.*
- *It can be useful to have a reading exercise played for you and going along the notes with your finger as you read. A fellow musician can play it for you – or you turn on a recording.*
- *You can play exercises like the previous one on any drum set element - just as soon as you can handle musical notation. It can sound very interesting if you spread the individual strokes to different elements.*
- *To become a true expert on musical notation, you can try reading one of the exercises differently: backwards, bar-wise from top to bottom, or perhaps by turning the book on its head.*
- *If you have fellow musicians around, you can take turns bar-wise or line-wise, you can play a canon, and so much more. Think up your own practice ideas!*
- *Even a seemingly dry reading exercise should sound good. You can, of course, replace a metronome with a tune, or even a full song.*

Write your own exercises for quarter notes and rests onto a sheet of music paper and play them. Also note down clefs, time signatures and bar lines.



The term **groove** can mean several things:

- 1) You can »feel the groove« of a song, or perhaps »the music is groovy« when the listener **feels that the music inspires movement**. The more groove a certain piece of music has, the more contagious it feels. You start tapping along with your foot, or perhaps your entire body kind of goes along with it – or you simply start to dance.
- 2) For drum-related purposes, groove is a **rhythmic pattern** at the very core of a song. A typical drum groove consists of a **combination of bass drum, snare drum and hi-hat** – such grooves are going to be of primary concern in this book. It should be your constant aim to play a groove in such a manner that your listeners and fellow musicians feel as described above in 1).

Drum Key

Regular **staves with five lines** are used to write music for the entire drum set in musical notation. Other instruments such as the piano, the guitar, or the saxophone use these staves, too, though slightly differently – these instruments require exact pitch notation for accurate play.

Things are a little bit different with drum sets: A decision needs to be made as to which drum set element is noted on which stave line or which space in between – the result is the **drum key**.

The diagram illustrates a drum key using two five-line staves. The top staff contains notes for Bass Drum (line 1), Snare Drum (line 2), Tom 1 (line 3), Tom 2 (line 4), Tom 3 (line 5), Hi-Hat (space 4), Ride-Cymbal (space 5), and Crash-Cymbal (line 5). The bottom staff contains symbols for Hi-Hat open (line 1), Hi-Hat half open (line 3), Hi-Hat closed (line 5), and Ride Cymbal Bell (space 4). Below the staves, the instrument names are listed: Bass Drum, Snare Drum, Tom 1, Tom 2, Tom 3, Hi-Hat, Ride-Cymbal, Crash-Cymbal, Hi-Hat open, Hi-Hat half open, Hi-Hat closed, and Ride Cymbal Bell.

You need to be aware that the **note heads for your hi-hat and cymbals are sometimes written as an X, and sometimes as a diamond**. This indicates that you are dealing with a different type of instrument. It makes writing and reading notes easier, too.

While each instrument's notes are placed roughly according to their pitch relative to the other elements within the drum key, there is **no international norm** for drum key notation. Other books or sheet music may use different drum keys. This book consistently uses the drum key you see above.

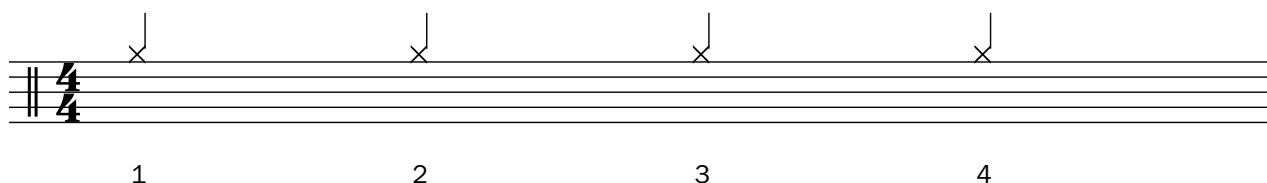
Your First Quarter Note Groove

This groove will be the first time where you combine your hi-hat, snare drum and bass drum. Start with the hi-hat first, add the snare drum second, and finally complete the exercise by adding the bass drum.

Hi-Hat

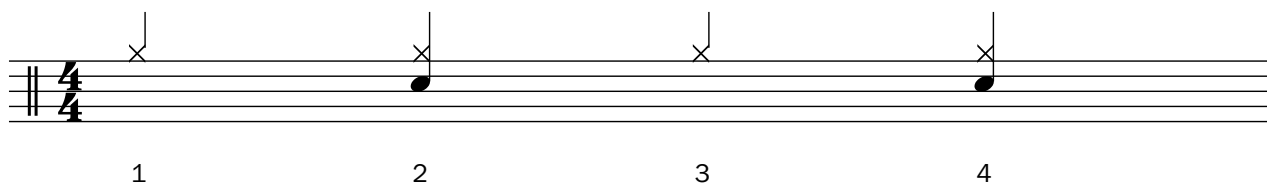


Continuously hit the closed hi-hat with your **right hand**. For a strong, rock-like sound, hit with the drumstick's »shoulder« (below the tip). Count along out loud and play continuously without interruptions. Ideally, you can use a metronome to check your continuity. Initially, your metronome should have a slow setting – your progress will be all the faster for it. 50 bpm is a good tempo for starters.



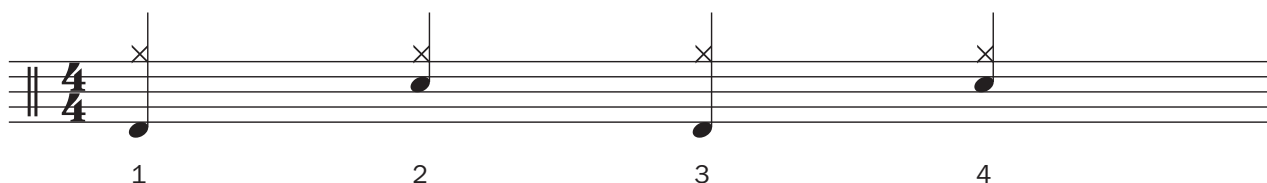
Hi-Hat and Snare

You will now add your **left hand**: With it, hit the **snare drum** on beats 2 and 4. You now have both hands playing on these beats. Snare and hi-hat should sound at exactly the same time, otherwise your groove won't sound good. Sounds that occur together are noted **above one another** within the staff – the stem is simply extended.



Hi-Hat, Snare and Bass Drum

You will now use your **right foot** to add the **bass drum** as your third instrument. Depress the pedal on beats 1 and 3. Before you do this, though, it might be advisable to practice playing only the hi-hat (with your right hand) and the bass drum (with your right foot) together. This will help you coordinate your movements. Also, the two sounds should sound at exactly the same time. Once that works, you can put the groove together.



If you take a closer look at the groove, you might notice **two separate** combined movements:

- a) Your right hand and your right foot act in unison (beats 1 and 3)
- b) Your hands act in unison (beats 2 and 4).

Practice this groove at a slow tempo, and don't go any faster until your play becomes completely smooth. It won't take long before the groove feels like one single smooth movement for you.

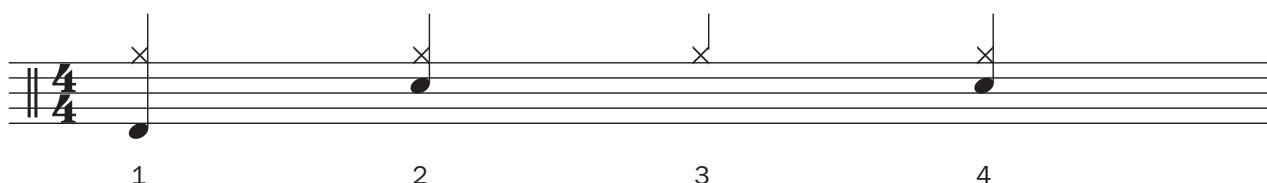


Practice Advice

To change things up a bit, you can replace the hi-hat with the **ride cymbal** or the **crash cymbal** in the previous or every other groove. This will give each groove a different feel.

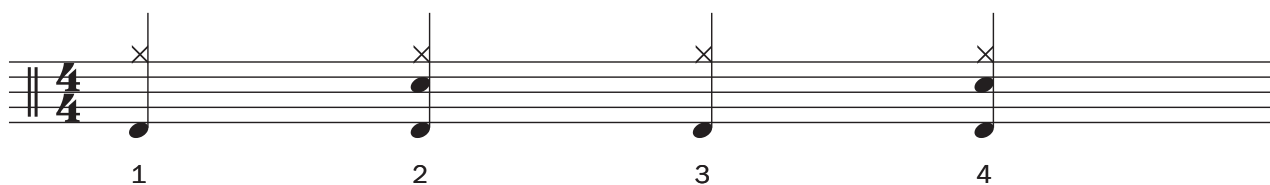
Quarter Note Groove No. 2

This time, you omit the **bass drum on beat 3**. You now have a new groove and a completely different musical effect. Count along out loud to stay oriented within the bars. As before, play this rhythm until it becomes smooth.



Quarter Note Groove No. 3

Now continuously play the bass drum on every quarter note – meaning one stroke for every beat count. Beat 2 and 4 now feature all three elements at the same time. These beats require particular care – after all, every element should sound at the exact same time.



Two-Bar Grooves

You can now combine your single-bar quarter note grooves from the previous section into two-bar **phrases**. That will result in repeatedly playing two different bars after one another. The colon followed by a double line at the end of a staff is the **repeat sign**. It indicates that the line should be played again without interruption. Repeat every line without interruption until it flows smoothly for practice, then move on to the next.

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4



Practice Advice

Just as before, try replacing the hi-hat in this groove with the ride or crash cymbal. You can try experimenting by playing the hi-hat the first time around and then the ride cymbal in the repetition, then switch it around, and so forth. But be careful: There should not be an interruption when switching. Use these rhythms as reading exercises, too – play them from top left to bottom right, play them column-wise, and so on.

The First Song

You don't need an entire live band to play your first song – which, of course, is still the most exciting setting to play the drums in. You can use **playalongs** for starters.

Using Playalongs

A playalong is a **music recording to play along to**. Such recordings can be found on the **CD** and the **DVD-ROM** for this book.

Your drum-playalongs come without a **drum track** – it's your job to add it, live. The result will be a complete song.

Every playalong has a fixed tempo. The **count-in** at the beginning of each song tells you its tempo and helps you find your entry point:



Obviously, the recording cannot adjust to your tempo, which is why you need to precisely stick to the recording's tempo. If you decide to play music using *Ableton Live*, you can adjust the tempo at will.

Also, take care not to get your counting mixed up. Listen closely to the **metronome** incorporated into the song (it often emphasizes beat 1) and the **other instruments**. After a while, you should develop a sense of where without your song beat 1 is. If you lose track (which is completely normal for beginners), just start over and take your cue from the count-in.

You can, of course, also play along to **complete songs** rather than playalongs. You will simply hear two drum sets.



01-02

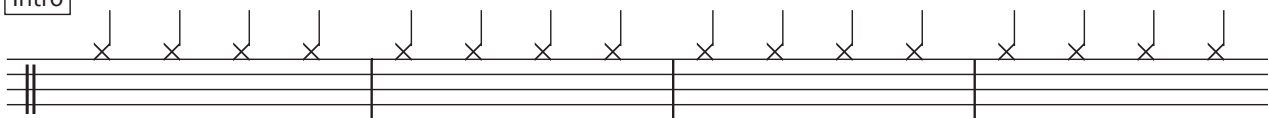
THE FIRE

Rock, 100 bpm

The **double bar lines** (2 thin lines) mark the end of a section. The little numbers at the beginning of each staff are **bar numbers** (to coordinate with other musicians). At two points you will also encounter **repeat signs**. Anything **between** these should be played twice (bars 9 through 24)

Intro

Hi-Hat half open



Verse

Hi-Hat open



Chorus



Chorus



THE FIRE (Cont'd)

Outro

Hi-Hat open

Form and Form Elements

The previous song consists of several sections called **form elements**. Every form element has its own name in order to make communication easier when rehearsing with a band. Individual form elements are especially easy to spot when noticing that the other instruments are set to play **different musical content**.

The entire song's structure is then called its **form**. As the drummer, you need to **sensibly structure and shape** a song's form. For practice, take a look at how the form elements are connected to different grooves in *THE FIRE*.

If you know your way around song forms and their individual elements, you can easily take in songs **at a glance** and then **memorize** it. You will also see that many rock and pop songs have very similar forms.

The following form elements are used both in this book and many well-known songs:

Intro	Short for introduction; often instrumental. Also often reprised later on.
Verse	Often includes vocals.
Pre-Chorus	Transition before a chorus; used to build tension. Also known as bridge.
Chorus	Also known as Refrain, usually the most remembered part of any song, often louder than the verse.
Interlude	A part that occurs once in the middle of a song and makes for some variety. Also known as bridge.
Solo	A solo part for an instrument; often the dynamic climax of a song, which can be played alongside a verse, a chorus or a completely new part (in which case solo = interlude).
Outro	The end; also known as coda or ending.

Note Lengths

Most sounds you create with your drum set ring **for an undetermined amount of time**. For instance, if you hit the bass drum pedal, you can hear a short, pulse-like sound that lasts as long as it lasts – and you have no way of controlling that length. The snare drum is the same in this regard. Depending on their construction and tuning, toms might sound a bit longer once they were struck, but you, the drummer, have little power over this. The cymbals alone can sound for a longer amount of time.

This is different for many other instruments:

- A **keyboarder** can (depending on the desired sound) play any sound for as long as he wishes. He simply keeps the key depressed.
- A **wind instrument** (a saxophone, for instance) can hold a sound as long as the musician has air.
- **Guitar players** pick a string and can also decide how long the sound should remain.

The exact length of any sound can be described by using **note values**. Since you, the drummer, sometimes need to look at your fellow musician's sheet music (to come up with a suitable groove, for instance), you should be capable of **reading and understanding note values longer than a quarter note**.

Snare drum listening exercises will help you learn the following note values while a guitar supplies the rhythm. This will help you figure out what these note values **actually mean** – and how you can play them on your drum set and count along.

Half Notes and Rests



Half notes.

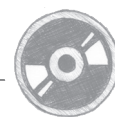
A **half note** lasts as long as **two quarter notes**. In four-four time, a half note lasts **two beats** (or half a bar).



The half rest.

The **half rest** lasts the exact same amount of time. In order to make the middle of a bar easily recognizable, it is customary to note two quarter rests rather than a half rest if beats 2 and 3 are to be silent.

Example:



24



Beware of misunderstandings! The space between notes, rests and bar lines has nothing to do with a note's length! Every note or rest has a fixed value, regardless of how closely or widely the symbols are placed.



Whole Notes and Rests

A **whole note** lasts as long as **four quarter notes** - meaning an **entire bar**.



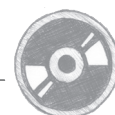
A whole note.

A **whole rest** denotes exactly one bar of silence.



A whole rest.

Example:



25



A half rest and a whole rest look a lot alike. In order to not get confused by them, you can try and use this little phrase to help remember:

»A whole rest hangs DOWN – it's like a hole was dug, and hole sounds like whole. A half rest points UP – it looks like a top hat, and half sounds like hat.«



Dotted Half Notes and Rests



Dotted half notes.



A dotted half rest.

This note value represents **three quarter notes** (three beats).

Example:

26



You will encounter dotted notes rather often. The rule is as follows: The dot extends the preceding note by one half its original value.

27



Combining Note Values

This includes all note and rest values you have learned so far. Once again, you can listen to a recording with a guitar.

1

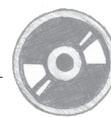
2

3

4

If it helps, you can pencil the beat counts underneath the corresponding notes while practicing. Once you have it down, erase them and read only the notes.

Reading Exercise



28

Make use of this exercise in as many ways as possible (see page 37)!

10 numbered musical exercises on a single staff in 4/4 time, each consisting of four measures. The exercises are designed for reading and interpretation practice.

Exercise 1: A sequence of eighth notes starting on G4, moving up stepwise to D5, then a half note G4, and finally a half note F#4.

Exercise 2: A sequence of eighth notes starting on G4, moving up stepwise to D5, then a half note G4, and finally a half note F#4.

Exercise 3: A sequence of eighth notes starting on G4, moving up stepwise to D5, then a half note G4, and finally a half note F#4.

Exercise 4: A sequence of eighth notes starting on G4, moving up stepwise to D5, then a half note G4, and finally a half note F#4.

Exercise 5: A sequence of eighth notes starting on G4, moving up stepwise to D5, then a half note G4, and finally a half note F#4.

Exercise 6: A sequence of eighth notes starting on G4, moving up stepwise to D5, then a half note G4, and finally a half note F#4.

Exercise 7: A sequence of eighth notes starting on G4, moving up stepwise to D5, then a half note G4, and finally a half note F#4.

Exercise 8: A sequence of eighth notes starting on G4, moving up stepwise to D5, then a half note G4, and finally a half note F#4.

Exercise 9: A sequence of eighth notes starting on G4, moving up stepwise to D5, then a half note G4, and finally a half note F#4.

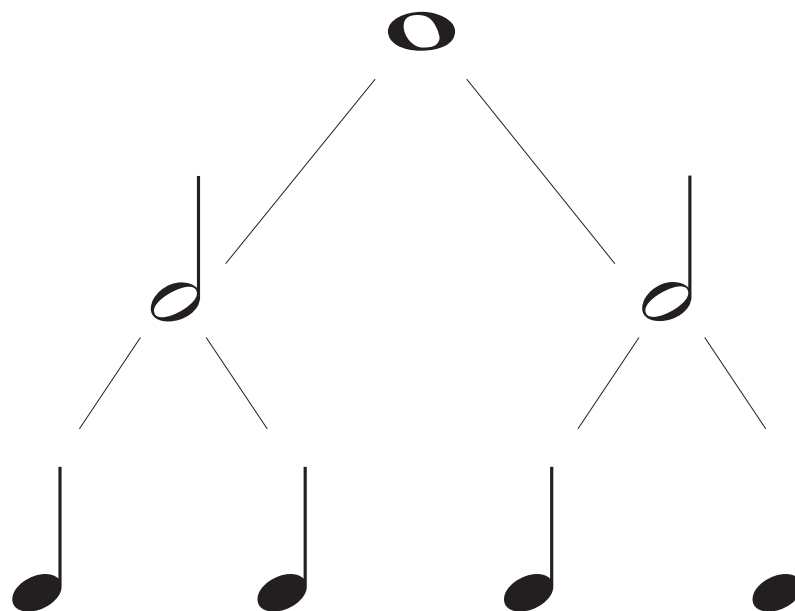
Exercise 10: A sequence of eighth notes starting on G4, moving up stepwise to D5, then a half note G4, and finally a half note F#4.

Rhythm Trees

Whole Note

Half Note

Quarter Note



Project

- Find sheet music for simple songs that make use of the note values you have learned so far. Even if all you can find is sheet music for melody instruments, you can still play it with any percussion instrument.
- Note down the rhythm of simple songs that you know – by listening only! Children's songs, Christmas songs and traditional folk songs are particularly suitable.

A **fill-in** is a short musical figure inserted into a groove to **transition** into a new form element.

Fill-ins are good at **introducing** songs, too. A fill-in can be seen as a short **solo** or perhaps a moment during which you and your drums briefly take **center stage**, in a musical sense. Some songs feature drummers as the only active musician within the band for the duration of a fill-in – while the others take a short break.

You can often decide spontaneously which fill-ins you want to play while performing a song – this means that you can **improvise**.

Suggested Listening

These songs begin with a drummer's fill-in:

- *The Commodores – Brick House*
- *Michael Jackson – Rock With You*
- *Men At Work – Down Under*
- *Phil Collins – Something Happened On The Way To Heaven*

These songs feature prominent fill-ins, too:

- *Guns 'n' Roses – November Rain*
- *Phil Collins – In The Air Tonight / Against All Odds*
- *Nickelback – How You Remind Me*
- *Green Day – Boulevard Of Broken Dreams*



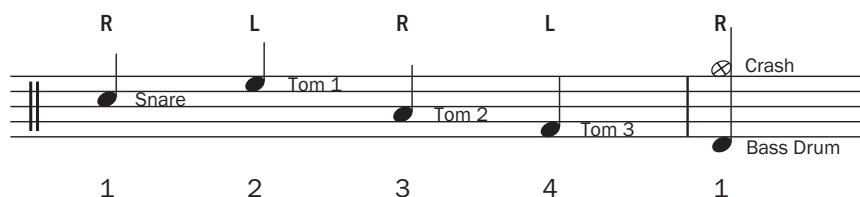
Basic Fill-In Figure

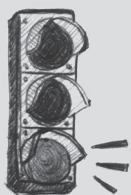
Your first fill-in has the exact duration of one bar and consists of **four quarter notes**.

One after the other, hit snare, tom 1, tom 2, tom 3. Your hands should alternate; this principle is also known as **hand-to-hand**. On beat 1, your right hand goes first.

- Try and make all four **strokes equally loud**.
- Always hit the drums in the **middle** without »pressing« your drumsticks into them.
- Your drumsticks should **rebound** a bit off the drums.

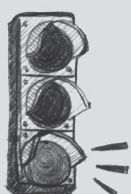
Your fill-in ends right before beat 1 on the next bar – simply play the crash cymbal and the bass drum together.





Sticking

*Your **sticking** is the order in which your hands follow one another while playing the drum set. Depending on the required rhythm and which drums have to be played when, every time you play may call for a different sticking. A sticking can be penciled over the notes to help practice. Simply use the letters R (for your right hand) and L (for your left).*



Rebound

*The drumhead's tension will cause your drumstick to bounce back with a certain amount of force. This effect is also known as **rebound**. The harder you strike your drum, the stronger the rebound will be. You might want to use the rebound as momentum for the next stroke – if the situation calls for it.*

Quarter Note Groove including a Fill-In

When accompanying a song, you usually play a groove bar, then a fill-in, then a few more groove bars, another fill-in, and so forth.

To practice this effectively, combine a groove bar with a fill-in bar. Play the resulting two bars several times without interruption as a **loop**, as indicated by the repeat signs. Together, these two figures make up a complete **two-bar phrase**.

In this particular case, the groove starts off with a **crash cymbal on beat 1**. From beat 2 on, play the hi-hat as usual.

There should be no delay when going from your groove to the fill-in and back. Count along out loud for practice, and make use of a metronome at times, too. Start at a slow tempo for practice – playing slowly and smoothly is better than playing quickly and bumpily.



Practice Advice

- As learned before, try replacing the hi-hat with the ride cymbal.
- When playing the phrase as a loop, play it with the hi-hat the first time around, then try the ride-cymbal on the second cycle, then back to the hi-hat, and so on.

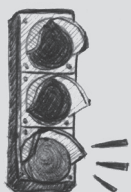
Fill-In Variations

Stick with the rhythm for the last few fill-ins (four quarter notes) and your sticking (RLRL). At the same time, try and **spread** out to the different drums. You can play several notes on the same drum, too – but keep in mind that your sticking remains the same.

The following variations are only a few possibilities among many. You will notice that your **arm movements** need to be adjusted quite a bit, depending on your exact spread.

The first bar always contains one of the quarter note grooves you already know, followed by a fill-in bar.

The image displays six musical staves, each representing a different drum fill variation. Each staff begins with a 4-beat groove, indicated by the numbers 1, 2, 3, and 4 below the notes. The first bar of each staff contains a 4-beat groove, and the second bar contains a 4-beat fill-in. The fill-ins vary in drum assignment and sticking. The first staff is labeled with a circled 1 and includes labels for Snare, Tom 1, Tom 2, and Tom 3. The other staves are labeled with circled numbers 2 through 6. The notes are quarter notes, and the sticking is RLRL.



Orchestration

Distributing a rhythm to the different drums and cymbals within a drum set is called Orchestration. The basic fill-in figure consisting of four quarter notes already boasts 256 possible orchestrations, using only the snare and three toms.



Project

Combine every quarter note groove with any fill-in you can come up with. Then play these as two-bar phrases.

Four-Bar Phrases with Fill-Ins

Now that you practiced grooves and fill-ins in two-bar phrases, we will move a step closer to actual songs. A typical rock or pop song, after all, does not feature drums with a fill-in during every other bar (that would almost add up to a drum-solo!). You are more likely to have a fill-in during every **fourth** bar.

In the following, you will find **four-bar phrases** – with **three groove bars** and one fill-in bar each. These phrases prominently show how important the crash cymbal's effect is. It emphasizes and marks the **first beat within a new four-bar phrase**.

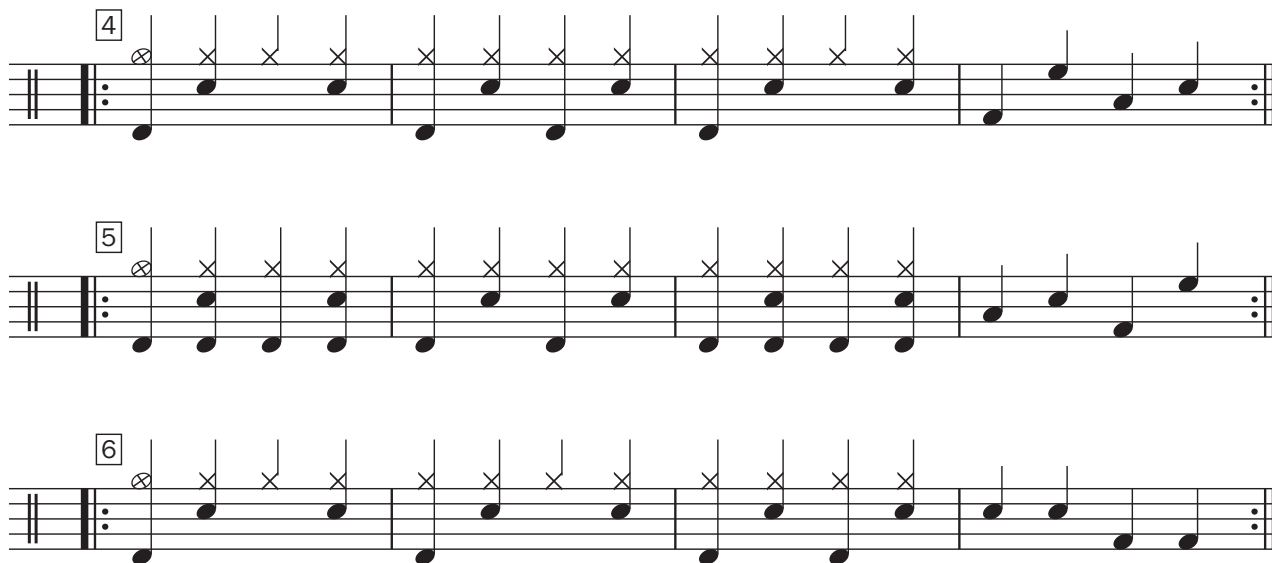
Some of these exercises are based on two-bar grooves.

Three musical exercises are shown, each consisting of a four-bar phrase. The first bar of each phrase includes a crash cymbal (marked with an 'X' in a circle) on the first beat. The subsequent three bars are groove bars, each containing four quarter notes. The exercises are numbered 1, 2, and 3.

Exercise 1: The first bar has a crash cymbal on beat 1. The following three bars are groove bars, each containing four quarter notes. The beats are numbered 1 through 4 for each bar.

Exercise 2: The first bar has a crash cymbal on beat 1. The following three bars are groove bars, each containing four quarter notes.

Exercise 3: The first bar has a crash cymbal on beat 1. The following three bars are groove bars, each containing four quarter notes.



Practice Advice

You can vary and combine four-bar phrases like these at will. As long as the general order (three groove bars and one fill-in bar) remains intact your phrase can take whatever shape you want it to. You could, for instance, play all four bars on the ride cymbal as opposed to the hi-hat, or vice versa.

Even though you probably won't need so much variety during a single song, it can be very useful practice to try out as many combinations as possible.



Inventing and Writing Down Your Own Fill-Ins

Write your own combinations consisting of three grooves (3 bars) and one fill-in (1 bar) onto a sheet of music paper. Play them.





HAUNTED

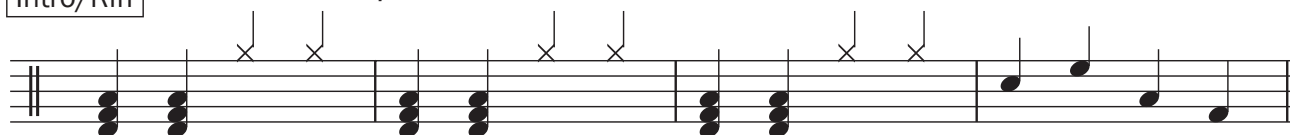
Hard Rock, 110 bpm

03-04

Start off by practicing the song as written below. Make use of the playalong. Afterwards, make up your own grooves and fill-ins and accompany the song in your own individual way. Remember to keep your left foot in contact with the hi-hat pedal even when it's open.

Intro/Riff

Hi-Hat open



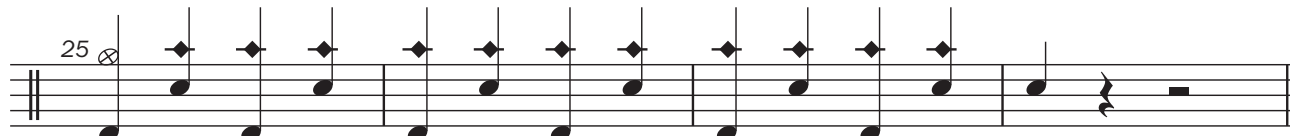
Verse



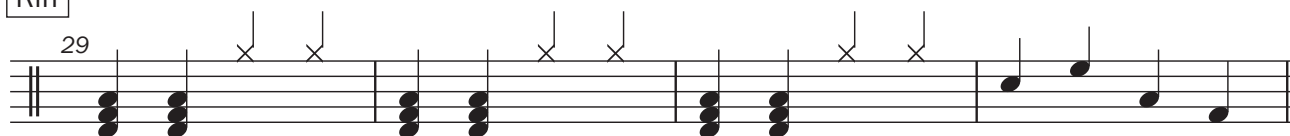
Verse



Chorus



Riff



HAUNTED (Cont'd)

Verse

33

37

Cho.

41

45

Cho.

49

Outro/Riff

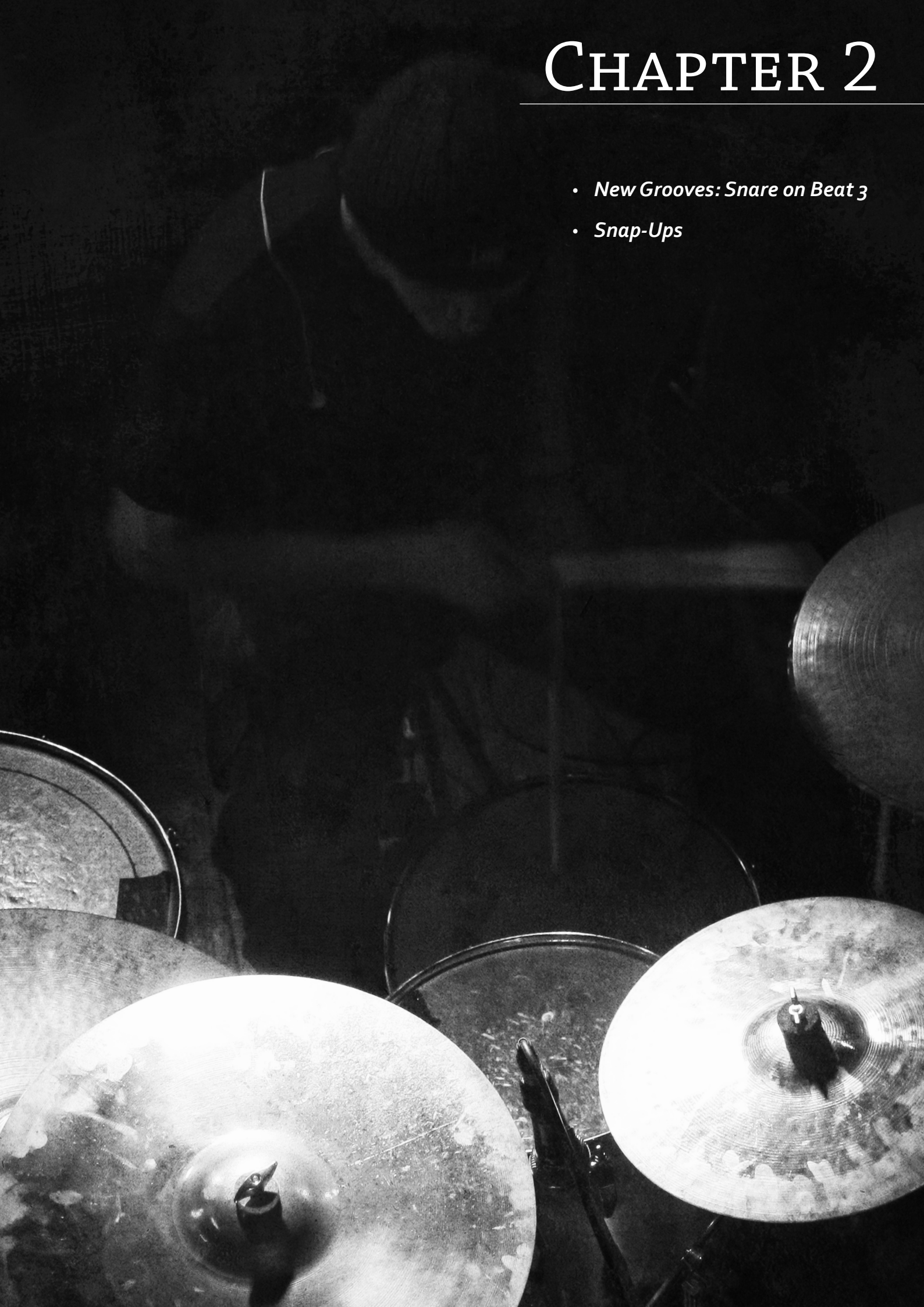
53

Try playing *THE FIRE* with fill-ins, too!



CHAPTER 2

- *New Grooves: Snare on Beat 3*
- *Snap-Ups*



New Grooves: Snare on Beat 3

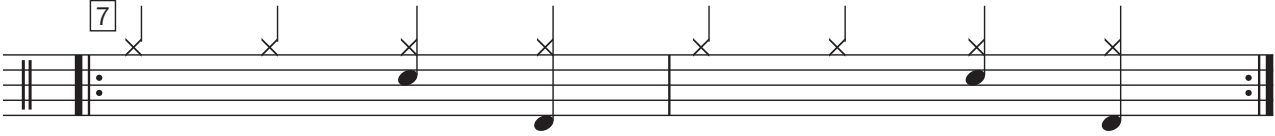
You will re-work your grooves completely for the following exercises. Instead of playing the snare drum on beats 2 and 4 (as in the previous chapter), hit it **only once during each bar on beat 3**. Because this is new territory for you, remember to start slow and count along out loud – this will help you stay with the beat. Play every groove over and over again until it sounds and feels smooth. As before, all exercises are in four-four time.

These exercises will teach you the various possibilities to make use of the bass drum within your grooves. Once you have these grooves down you will notice that – once played at an appropriate speed – they sound a lot like those well-known rhythms played by drummers in popular rock and pop songs.

The image displays six musical exercises, numbered 1 through 6, arranged vertically. Each exercise is written on a five-line staff with a key signature of one sharp (F#) and a 4/4 time signature. The exercises are designed to teach different bass drum patterns while keeping the snare drum on beat 3. Above each staff, there are 'x' marks indicating the snare drum hits on beat 3 of each bar. Below each staff, the first four beats are numbered 1, 2, 3, and 4. The exercises show various combinations of bass drum notes (half notes, quarter notes, eighth notes, and rests) across the four beats of each bar.

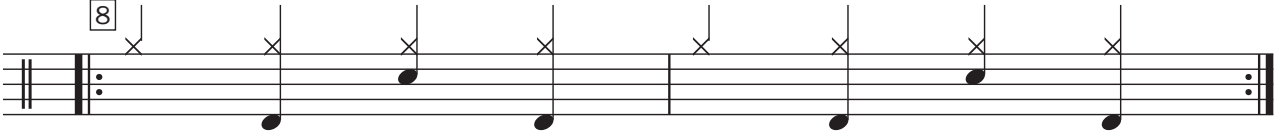
- Exercise 1: Bass drum on beats 1, 2, 3, 4, 1, 2, 3, 4.
- Exercise 2: Bass drum on beats 1, 3, 1, 3, 1, 3, 1, 3.
- Exercise 3: Bass drum on beats 1, 3, 1, 3, 1, 3, 1, 3.
- Exercise 4: Bass drum on beats 1, 3, 1, 3, 1, 3, 1, 3.
- Exercise 5: Bass drum on beats 1, 3, 1, 3, 1, 3, 1, 3.
- Exercise 6: Bass drum on beats 1, 3, 1, 3, 1, 3, 1, 3.

7



Exercise 7 is a musical notation on a single staff. It begins with a key signature of one sharp (F#) and a common time signature (C). The exercise consists of a sequence of notes: a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F#4. Above the staff, there are seven 'x' marks, each with a vertical line pointing down to a specific note: the first 'x' is above the first G4, the second above the first A4, the third above the first B4, the fourth above the first C5, the fifth above the first B4, the sixth above the first A4, and the seventh above the first G4. The exercise ends with a double bar line and repeat dots.

8



Exercise 8 is a musical notation on a single staff. It begins with a key signature of one sharp (F#) and a common time signature (C). The exercise consists of a sequence of notes: a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F#4. Above the staff, there are seven 'x' marks, each with a vertical line pointing down to a specific note: the first 'x' is above the first G4, the second above the first A4, the third above the first B4, the fourth above the first C5, the fifth above the first B4, the sixth above the first A4, and the seventh above the first G4. The exercise ends with a double bar line and repeat dots.



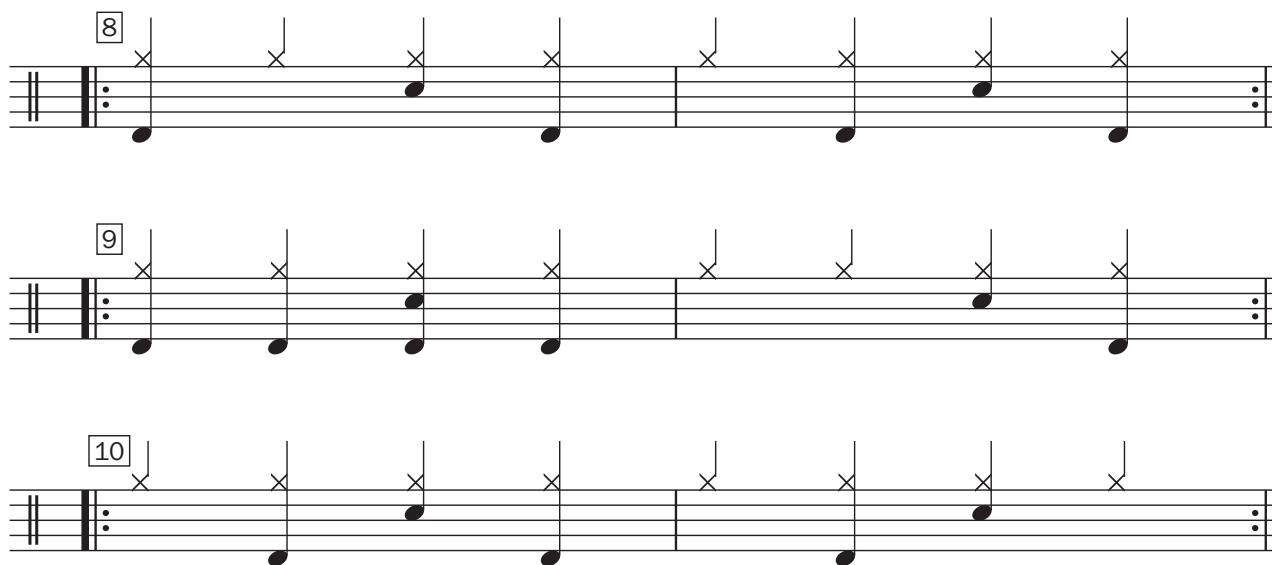
Combined Grooves: Snare on Beat 3

Two identical bars followed one another in the previous grooves. The next step is combining **two different bars** with one another.

Example 1, for instance, combines the first two grooves from the previous exercises to create a completely new groove – and the result is nothing less than one of the **most-played rock and pop grooves** ever!

The image displays seven musical staves, each representing a different drum groove. Each staff begins with a repeat sign (two vertical lines with dots) and ends with a double bar line. The notation uses 'x' to represent a snare drum hit and a dot to represent a bass drum hit. The beats are numbered 1 through 4 below the staff.

- Staff 1:** Snare on beat 3, Bass on beats 1, 2, 3, 4.
- Staff 2:** Snare on beat 3, Bass on beats 1, 2, 3, 4.
- Staff 3:** Snare on beat 3, Bass on beats 1, 2, 3, 4.
- Staff 4:** Snare on beat 3, Bass on beats 1, 2, 3, 4.
- Staff 5:** Snare on beat 3, Bass on beats 1, 2, 3, 4.
- Staff 6:** Snare on beat 3, Bass on beats 1, 2, 3, 4.
- Staff 7:** Snare on beat 3, Bass on beats 1, 2, 3, 4.



Practice Advice

Once you have mastered all the grooves, invent new combinations. Then combine these new grooves to create new four-bar phrases. Switch around between hi-hat and cymbals. Try out new things, be creative – and listen very closely!



Phrases with Two-Bar Fill-Ins

Next, you will spread your fill-ins to cover **two bars**.

For the following exercises, play 6 groove bars, then follow up with a two-bar fill-in. One turn lasts 8 bars – which makes a lot of sense, musically speaking, and can be used for many songs.

By expanding your fill-ins, you now have **new orchestration options**. In example 2, for instance, you hit every drum twice (from snare to tom 3). Keep in mind, though, that two stave lines make up a whole rotation.

Example 1

Example 2

Example 3

Combine Your Own Fill-Ins

Two-bar fill-ins offer a lot of options for combinations. As in the previous exercise, write down your own variations and combine them with grooves.



By now, you have learned quite a few patterns of movement on the drums. You will probably have noticed that playing the drums can be **physically quite strenuous**. This is why, apart from your regular practice, you should engage in **fitness** exercises for drummers.

One effective exercise, for drummers in particular, is known as **snap-ups**.

Snap-Ups

- help you stay flexible,
- strengthen your hand and lower arm muscles,
- make holding and coordinating your sticks easier,
- lead to improved muscle and tendon stretching,
- prevent strains and tension.

Snap-ups are ideal as a warm-up exercise on your practice pad.

You will need:

- a practice pad,
- a pair of drumsticks,
- a metronome,
- a mirror to check yourself.

Basics

The following rules apply to all snap-up varieties you might encounter:

1. Hold your drumstick between your index finger and thumb. Your three other fingers should nestle the drumstick into the palm of your hand. **Do not open your hand while it is in motion.** The drumstick should always touch the palm of your hand.
2. Point the palms of your hands towards the pad – the backs of your hands should be facing upwards. Your hands remain closed the entire time.
3. Now set the drumstick into motion using only your wrist. Your arm remains still.
4. The drumstick should make up a right angle in its two positions (up and down). Use a mirror to check.
5. All force should come from the lower arm. Your entire upper body should stay relaxed from your elbow upwards.



Snap-Up 1

Play quarter notes in 60 bpm.

Initially, your hand should hold the drumstick vertically upwards, your lower arm remains parallel to the ground. Your hand hits on beat 1 as described in Basics. Immediately after striking the drum, the hand should go back into its starting position (this is indicated by arrows above the staff). There it should remain until the next stroke on beat 2. Follow up with beats 3 and 4.

Play as many snap-up rotations as are necessary to feel a light strain in your lower arm. This should occur after 10 strokes at the latest. If not, check your posture in the mirror.

Once you feel the strain, switch hands.

1.: R
2.: L

R
L

R
L

R
L

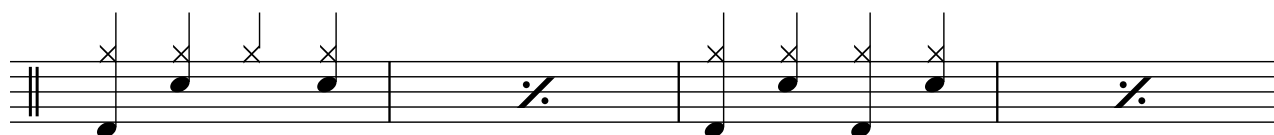
Repeating Bars

Repetition is a large part of a drummer's work in a rock or pop song. Grooves return, bar by bar, form elements such as verses and the chorus are repeated, and so forth.

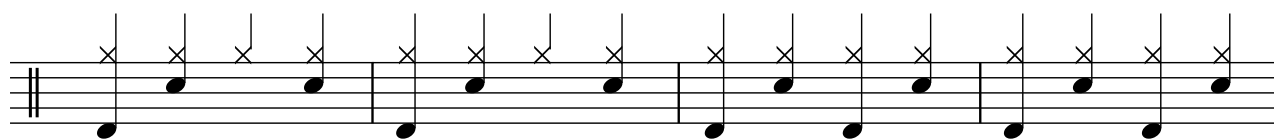
Accordingly, repetitions are noted down in your sheet music, too. You already know that those sections that should be played twice (or even more often) can be found between colons.

If, however, you need to repeat single (or perhaps double) bars, a special bar repeat sign is used.

Single One-Bar Repeat Sign



played as

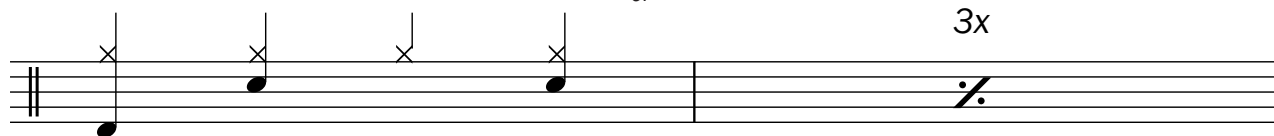


Multiple One-Bar Repeat Signs

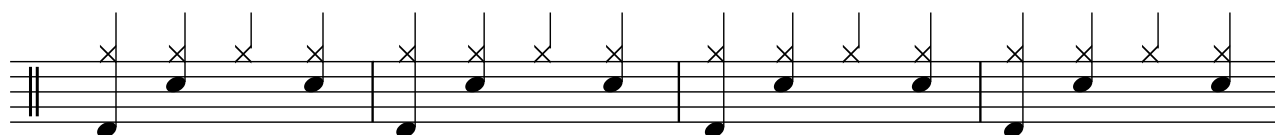


or

3x



played as





KEEP ON LOOKING

Rock Ballad, 120 bpm

05-06

This song is a **ballad** – this is what we call a slow piece with an emotional feel to it in rock and pop music.

The initial grooves with the snare on beat 3 give it its calming effect. Towards the end, during the guitar solo, you move the snare to beats 2 and 4. Once you can play this song as written down, make up your own grooves and fill-ins. But keep in mind that too much variation can disturb a song, too – especially a ballad.

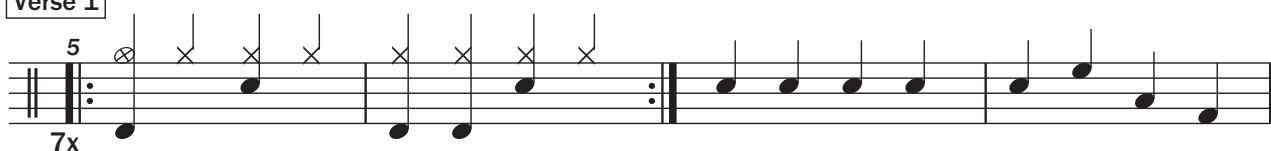
Annotations such as 7x or 3x mean that the sections encompassed by repeat signs should be repeated seven or three times, respectively.

The crash cymbal, however, should only be played at the beginning of any form element.

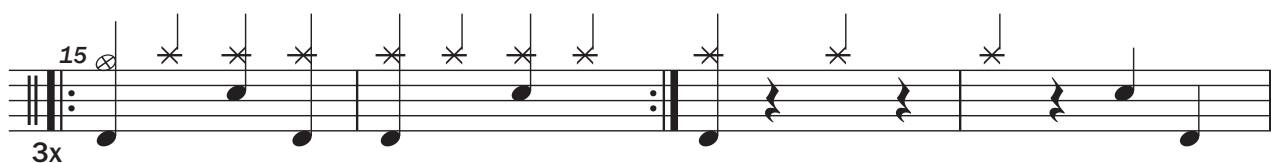
Intro



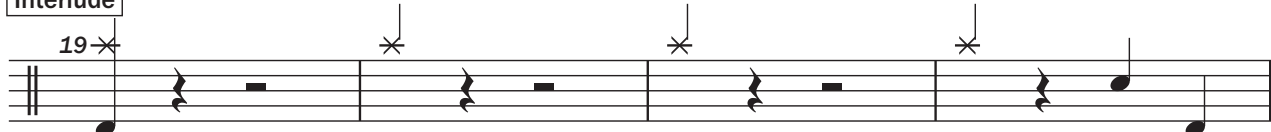
Verse 1



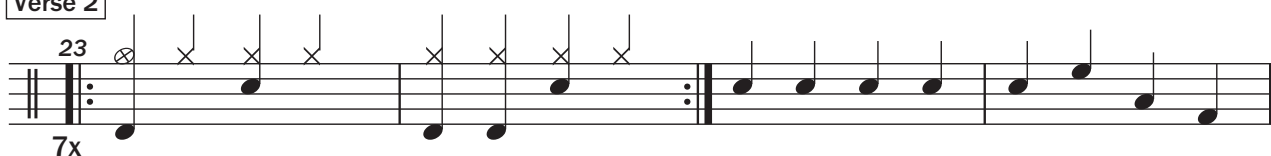
Cho.



Interlude



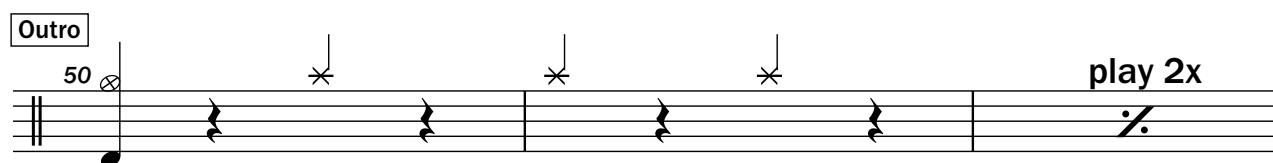
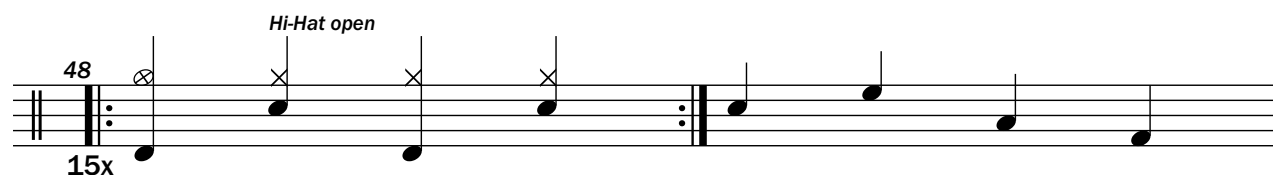
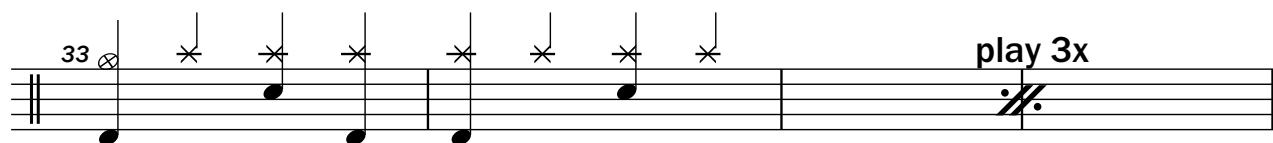
Verse 2



Cho.

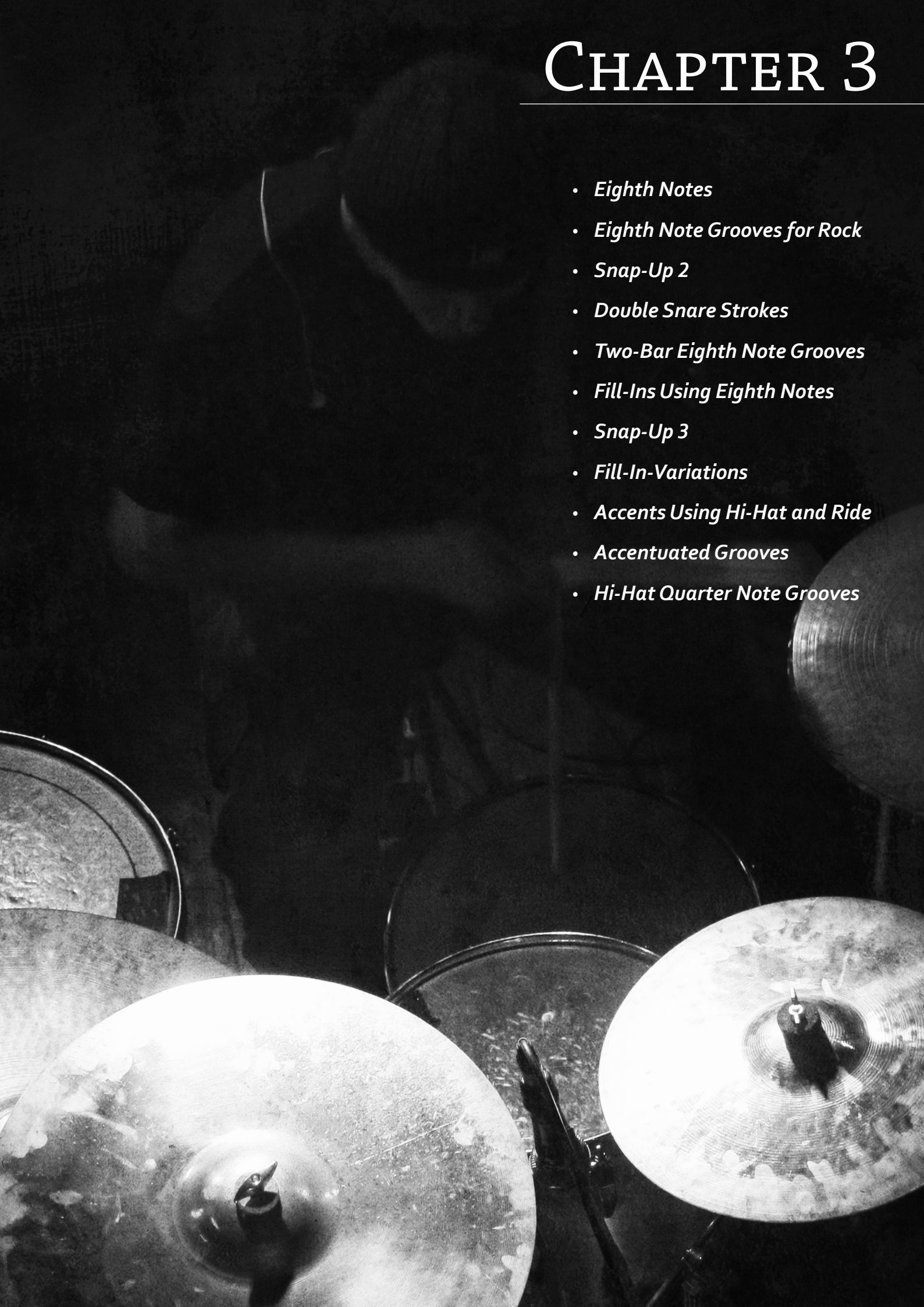


KEEP ON LOOKING (Cont'd)



CHAPTER 3

- *Eighth Notes*
- *Eighth Note Grooves for Rock*
- *Snap-Up 2*
- *Double Snare Strokes*
- *Two-Bar Eighth Note Grooves*
- *Fill-Ins Using Eighth Notes*
- *Snap-Up 3*
- *Fill-In-Variations*
- *Accents Using Hi-Hat and Ride*
- *Accentuated Grooves*
- *Hi-Hat Quarter Note Grooves*



Eighth Notes

You will now get to know another **note value**.

When playing two sounds of the exact same length that last the duration of a quarter note, these notes are considered **eighth notes**. You already know that notes are bisected from whole notes, half notes and quarter notes – that system still applies.

Single eighth notes feature a **flag on their stem**. If two or more eighth notes follow one another, they can be **connected by a bar** – as if the flags were tied together.



Counting Bars Containing Eighth Notes

If a rhythm contains eighth notes, you will run into notes that have to be played **between beats**. These mid-beats are counted as »and«. In order to grasp a rhythm containing eighth notes, count them as presented in the following example:



The mid-beats – meaning those that you count along as »and« – are also called »off beats«. Later on, you will get to know many rhythms that emphasize off beats. This makes for rhythmic tension and powerful grooves.



Practice Advice

*If you want to thoroughly and carefully work with a rhythm containing eighth notes, it might be helpful to continuously count along out loud, going »1 and 2 and 3 and 4 and«. This method is also known as **2-part counting** because you count two syllables for every beat. Counting only »1 2 3 4« as before is accordingly called **1-part counting**.*

Counting Exercise with Eighth Notes



29

This exercise purposefully combines different notations. This will help you get used to all of them.

1

1 2 3 4 1 a. 2 a. 3 a. 4 a. 1 2 3 a. 4 a. 1 a. 2 a. 3 4

2

3

4

5

6

7

8

Eighth Rests

7

An eighth rest.

The previous exercise featured eighth notes showing up in pairs, resulting in a stroke on-beat and the second stroke off-beat. Next up are **eighth rests** – in that case it is also possible that there is a rest on the beat, while you are playing the off-beat («and«).



30

Reading Exercise with Eighth Rests

1

1 a. 2 a. 3 a. 4 a. 1 a. 2 3 a. 4 1 2 a. 3 4 a. 1 a.

2

1 a. 2 a. a. 4 a. 1 a. a. 3 a. 4 a. 2 a. 3 a. 4 a. 1 a. 2 a. 3 a. a.

3

4

5

6

7

8

Practice Advice

While reading, in your mind, draw a line right in front of every beat. This will help you coordinate which notes are played on the beat, and which ones are played on the off-beat. For starters, you could also pencil in lines.



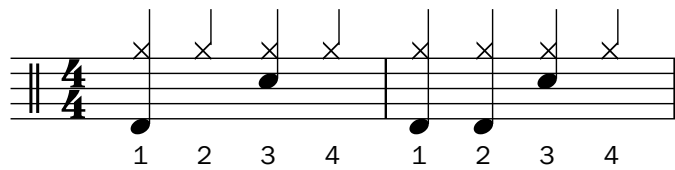
Eighth Note Grooves for Rock

The following grooves are based on eighth notes.

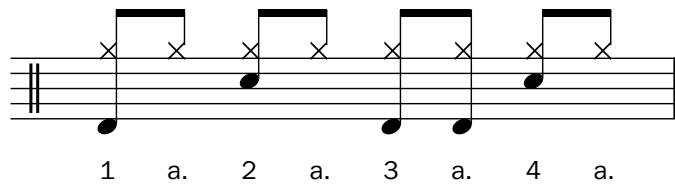
You already know many of these grooves from the previous chapter – except that everything was noted, counted, and read in quarter notes.

So now all you need to do is adjust the way you count along. Instead of counting quarter notes for two bars (1 2 3 4 1 2 3 4), simply count a single bar with eighth notes (1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and).

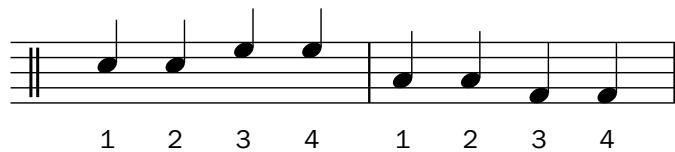
In order to re-work a quarter note groove into an eighth note groove, simply imagine that every note value shrinks by half. Every quarter note receives a bar and, thus, turns into eighth notes.



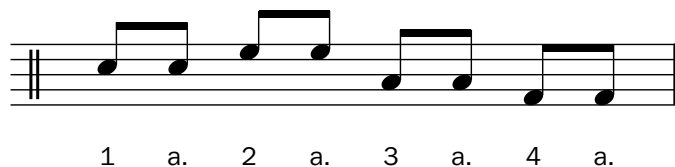
becomes



This works for fill-ins, too:



becomes



Basic Eighth Note Grooves

Start off with a slow tempo and count along out loud ("1 and 2 and 3 and 4 and ...").

You already know most of these grooves as quarter note grooves. All you need to do now is get used to the new notation and way of counting.

The image displays twelve musical staves, each representing a different eighth note groove. The staves are numbered 1 through 12. Each staff shows a sequence of eighth notes and rests, with some notes marked with an 'x' to indicate a specific rhythm or accent. The grooves are arranged in two columns of six staves each.

Suggested Listening

- Green Day – Boulevard Of Broken Dreams
- AC/DC – Highway To Hell
- Joan Osbourne – One Of Us
- Kid Rock – All Summer Long

- Scorpions – Rock You Like A Hurricane
- Bryan Adams – Summer Of '69
- Michael Jackson – Billie Jean





Practice Advice

Find some songs in four-four time based on eighth note grooves with a reasonable tempo (ca. 80 bpm). Try to figure out the original grooves, and then use them to accompany the song. You will see that by knowing only a few grooves, you are already capable of accompanying plenty of songs.

Different Notation

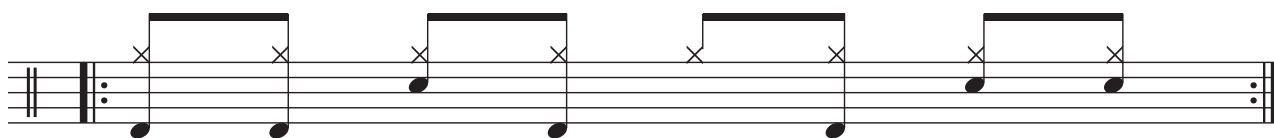
Not everyone uses the system this book uses to write down sheet music for drums. You might run across notations that

- give the bass drum notes of its own with note stems pointing downwards, or
- combine bass and snare drums into an independent set of notes with stems pointing downwards.

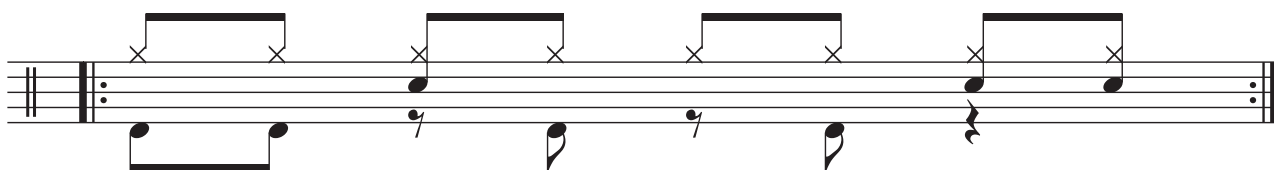
Additionally, not all tom and cymbal representations are the same, either. It is quite possible that an international standard will take another couple of years to develop.

Here are a couple of alternative notations.

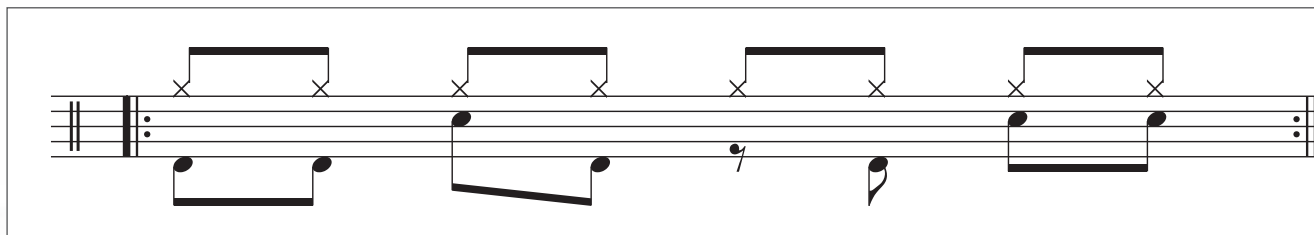
This is the notation used in this (and many other) books:



This is a notation that hands the bass drum a separate set of notes:



In this notation, bass drum and snare drum share a separate set of notes:



Snap-Up 2



Just like snap-up 1, this practice unit can be used to warm up before playing. Similarly, the effects for your muscles, tendons, and your entire body movement will be tangible. A positive side effect is the fact that you train your ability to play **dynamically** at the same time. More specifically, this means that you can tailor your playing technique to include different volume levels – with interesting results.

Snap-up 2 requires the same basics as snap-up 1. Go back and re-read that part if you like.

Execution



Your basic position, as before: Drumstick vertically upright.

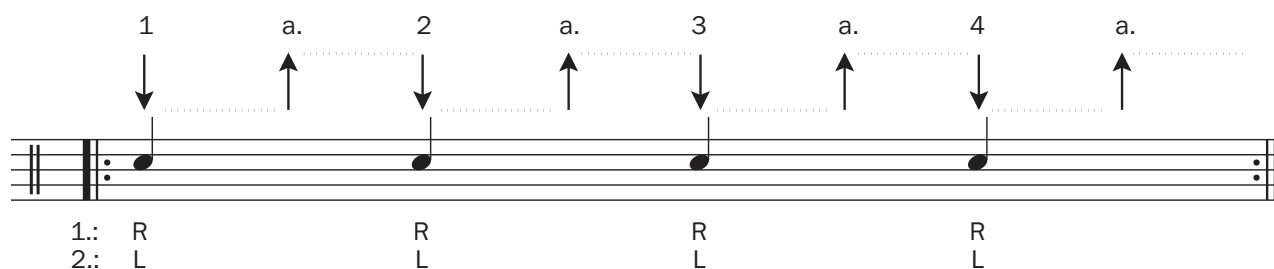
- Play quarter notes at 60 bpm.
- Forcefully hit the pad on the first beat. Stop the rebound roughly one centimeter (less than half an inch) above the pad.



- One eighth note later – on »and« – pull the drumstick back into its initial upright position. Your hand should remain closed. Repeat this for the following beats. Switch to your left hand afterwards.
- Remember: Only continue your snap-ups until you can feel the tension from this exercise.

Execution (Cont'd)

- Stopping your rebound and pulling your drumstick upwards without the rebound is good practice for your muscles and tendons. It also lays the groundwork for playing a loud and a quiet sound immediately after one another – an ability that will come in handy soon.



Double Snare Strokes

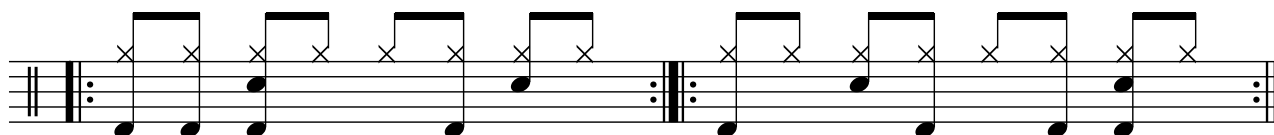
So far, anytime you played the snare drum, it was single strokes (usually on beats 2 and 4). For the following grooves you will hit the snare twice during beats 2 and/or 4 (two eighth notes). The first stroke should be loud ("Whip") while the second (on "and") should come from a lower height, but still from the wrist, which should make the sound more quiet. You can now incorporate **dynamic nuances** into your play – this makes grooves sound lively and interesting.

During groove 7, hit the snare softly first, then with force.

The image displays seven musical staves, each representing a different snare drum groove. Each staff begins with a double bar line and a repeat sign. The grooves are numbered 1 through 7 in the top left corner of each staff. The notation uses eighth notes and rests to indicate the timing of the snare strokes. Grooves 1 through 6 are 4/4 measures, while groove 7 is a 2/4 measure. Grooves 1 through 6 show a pattern of two eighth notes on the snare line, with the first note being a half note and the second note being a quarter note. Groove 7 shows a pattern of two eighth notes on the snare line, with the first note being a half note and the second note being a quarter note. The notation uses 'x' marks to indicate the snare drum strokes.

Grooves with Synchronized Bass Drum and Snare

The next two grooves feature a simultaneous use of bass drum and snare on beat 2 or 4. You know this concept from some of your quarter note grooves. Make sure that both drums sound at the exact same time.

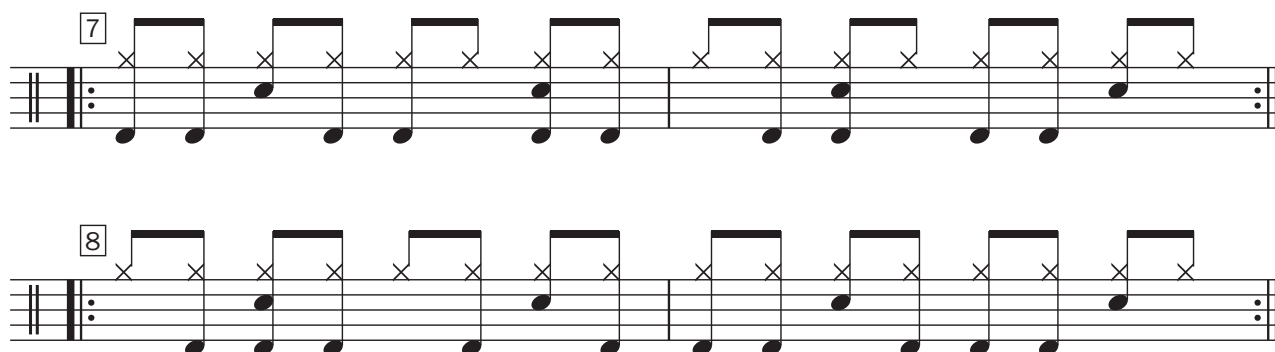


Two-Bar Eighth Note Grooves

Now that you know the most important eighth note grooves, the next step is putting them together to form two-bar phrases. This opens up several interesting combinations – especially since you can now use the bass drum less often.

Some of the following grooves would sound strange if you played them in a single bar. Some bars, for instance, don't have a bass drum on beat 1, or they don't make a lot of use of the bass drum.

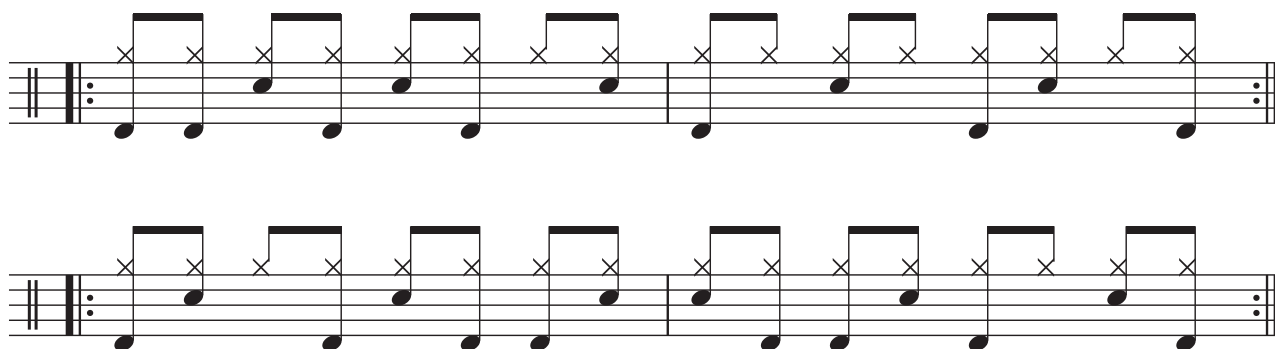
The image displays six musical staves, each representing a two-bar eighth note groove. Each staff begins with a double bar line and a repeat sign. The grooves are numbered 1 through 6 in the top left corner of each staff. The notation consists of eighth notes and rests, with 'x' marks above the notes indicating where the bass drum is played. Groove 1: Bass drum on beats 1, 2, 3, 4, 5, 6, 7, 8. Groove 2: Bass drum on beats 1, 2, 3, 4, 5, 6, 7, 8. Groove 3: Bass drum on beats 1, 2, 3, 4, 5, 6, 7, 8. Groove 4: Bass drum on beats 1, 2, 3, 4, 5, 6, 7, 8. Groove 5: Bass drum on beats 1, 2, 3, 4, 5, 6, 7, 8. Groove 6: Bass drum on beats 1, 2, 3, 4, 5, 6, 7, 8.



Unusual Combinations

The following variations feature very unusual uses of bass drum and snare. This is partially due to the fact that the usual snare-pattern (2 and 4) is disregarded.

You can use these grooves as »groove-fill-ins« when transitioning from one form element to another. To accomplish this, simply combine any of the previous two-bar grooves with one of the following to a four-bar phrase. At the end, start the new groove by striking the crash cymbal on beat 1.



Project

Try playing the previous songs in this book with eighth note grooves. The simplest melody would be to leave bass drum and snare as they are and to convert the hi-hat or cymbal quarter notes into two eighth notes each.

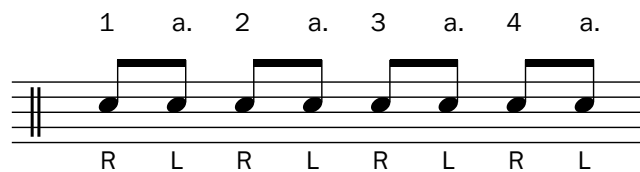


Fill-Ins Using Eighth Notes

Now that you got to know your eighth note grooves, move on to fill-ins with eighth notes.

Continuous Eighth Notes

The first fill-in figure consists of an entire bar of continuous eighth notes. Play these hand-to-hand, starting with your right.



You can creatively orchestrate this fill-in among your drums.

For consistent sound, always remember to hit drums in their middle, and to use both drumsticks from the same height.

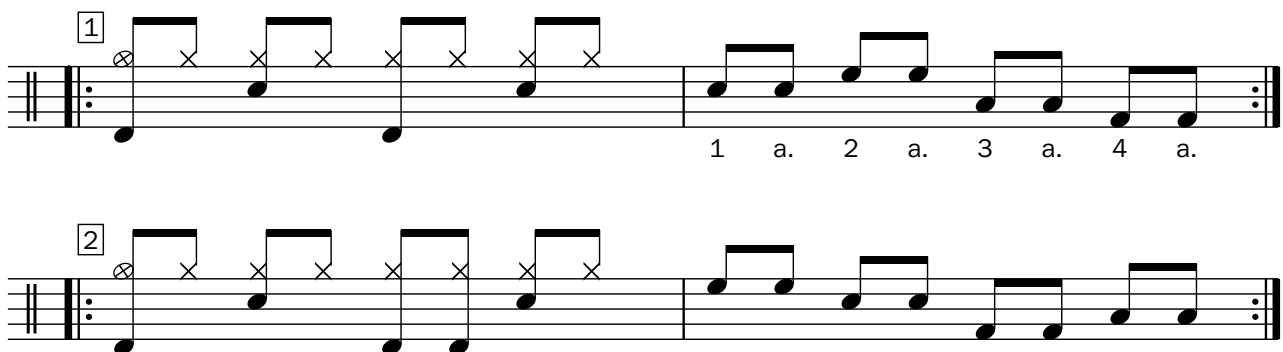
Combining Grooves and Fill-Ins

You need to keep a steady tempo when combining grooves and fill-ins. You can quickly slip into a different tempo during a fill-in. To avoid this, count along out loud while practicing and use a metronome for reference.

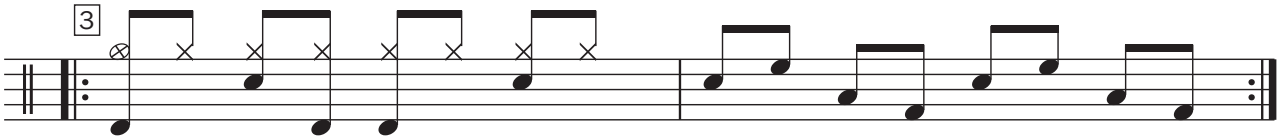
These last two examples use the bass drum during the fill-in, too. Your snare-and-tom sticking remains the same.

First, play the examples as written below – as two-bar phrases. Afterwards, move on to four-bar phrases by playing the groove for three bars and then adding the one-bar fill-in. In that case, use the crash cymbal for the first bar only.


Once you have the phrases down, start varying your hi-hat and ride cymbal as usual.




3



4

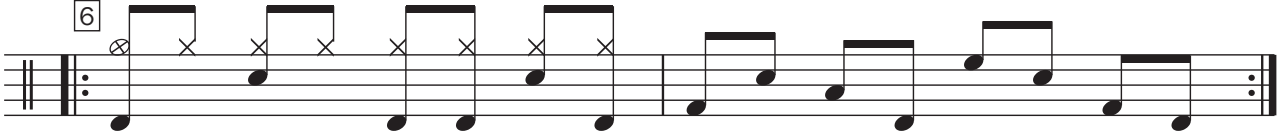


5



R L R R L R

6



R L R R L R

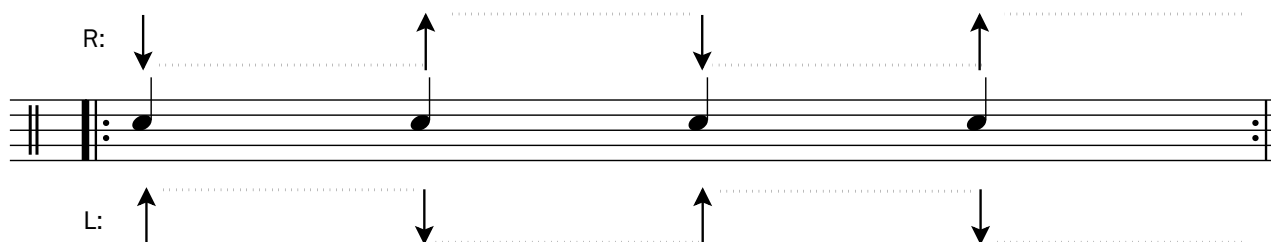


Snap-Up 3



This time, you will have to coordinate your right and left hands. This is what it should look like:

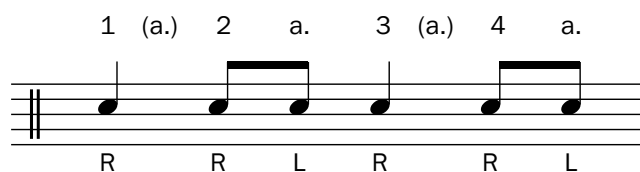
- You play quarter notes at 60 bpm.
- Place both hands into their basic position.
- Hit the pad with your right hand on beat 1. Stop the rebound about 1 centimeter above the pad.
- Raise your right hand back into its basic position on beat 2 and, at the same time, hit the pad with your left hand and stop the rebound as you just did with your right.
- On beat 3, your right strokes again, using the same pattern, while your left goes back into basic position.
- Beat 4 should be identical to beat 2.
- In order to make the most of this exercise, your wrists should move quickly and with a certain amount of tension.



Fill-In-Variations

The following fill-ins consist of eighth and quarter notes. While practicing, count along out loud and use a metronome to make sure your tempo is steady – fill-ins like these tend to make you play quarter notes too fast and continue too quickly. Mind your stickings.

Variation I



Combining Grooves and Fill-Ins

Proceed as you did with the previous examples.

The final two combinations feature use of bass drum and cymbals during the fill-in, too.

1 (a.) 2 a. 3 (a.) 4 a.

R R L R R L

2 a. 3 (a.) 4 a.

3

4

Exercise 5: An 8-measure exercise starting with a repeat sign. It consists of eighth and sixteenth notes with various rests and accidentals.

Exercise 6: A 10-measure exercise starting with a repeat sign. It consists of eighth and sixteenth notes with various rests and accidentals.

Variation II

1 a. 2 (a.) 3 a. 4 (a.)

R L R L R

Combining Grooves and Fill-Ins

1 a. 2 (a.) 3 a. 4 (a.)

Exercise 1: An 8-measure exercise starting with a repeat sign. It consists of eighth and sixteenth notes with various rests and accidentals.

Exercise 2: A 10-measure exercise starting with a repeat sign. It consists of eighth and sixteenth notes with various rests and accidentals.

Exercise 3: A 10-measure exercise starting with a repeat sign. It consists of eighth and sixteenth notes with various rests and accidentals.

4

5

6

Variation III

1 (a.) 2 a. 3 a. 4 (a.)

R R L R L R

Variation IV

1 a. 2 (a.) 3 (a.) 4 a.

R L R R R L

Project

Make up your own fill-ins based on the different variations listed above. Write them down and use them while playing.





ON MY BALCONY

Pop Rock, 90 bpm

In this song, you will find a four-bar bridge connecting verse and chorus with one another. Try out different grooves and fill-ins.

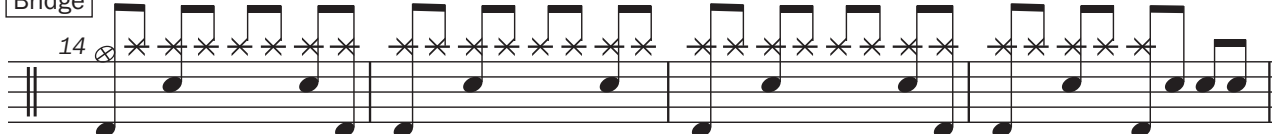
Intro



Verse



Bridge



Cho.

Hi-Hat half open



Cho.





Accents Using Hi-Hat and Ride

You will play even more dynamically in the following exercises – your grooves will get a completely different flow by using **accents**.

You will probably have noticed by now that your right arm and hand are pretty exhausted when playing at a higher tempo. That should not come as a surprise – after all, you do use your right hand and arm the most while playing grooves. As a result, you might cramp up and lose sight of your tempo – which causes the groove to suffer.

By using **hi-hat accentuation**, you can relieve your right side a bit. When playing on 1 2 3 4, hit hard (with an accent), while striking more softly and quietly on “and”. This does not only relieve your arm and hand, though – it also gives your grooves a very special drive. Especially grooves with an open hi-hat or crash cymbal benefit from this technique.

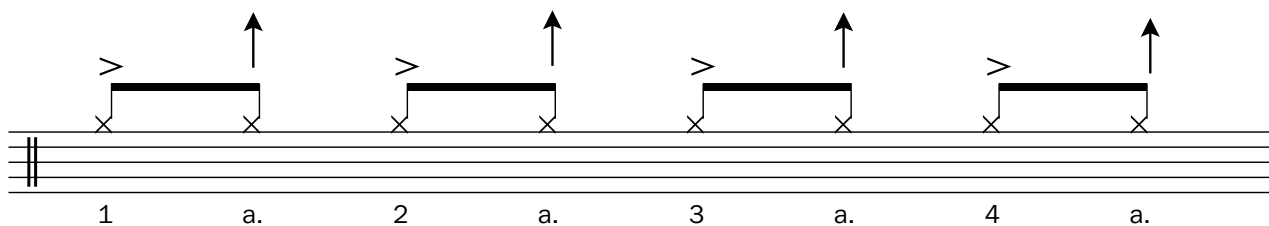


Use the Whip for the accents, but stop the rebound as low as possible. If you hit the hi-hat's edge with the shoulder of your drumstick, you get an especially strong sound.



Since your wrist hangs down during the Whip's upward movement, simply drop the drumstick's tip onto the hi-hat while raising the drumstick. Count along in 2-part counting.

The symbols above 1 2 3 4 are accents. The arrows indicate the off-beat movement:



The result should be an unaccentuated, quiet stroke on »and« – one that practically results from your upward movement. You could say that you save half of your hi-hat strokes since the second stroke is, in a way, a »by-product« of your upward movement. The faster you play, the less effort the entire sequence will cost you. Especially in the beginning, you should take care to play exact eighth notes – so, as usual, count along out loud and use a metronome.

Practice Advice

A simple trick to check whether your accents are loud enough (or rather whether the non-accentuated strokes are quiet enough) is to open the hi-hat a bit during this exercise. If, as a result, all you can hear are quarter notes (meaning the accentuated strokes), all is well. If you can still hear eighth notes, your off-beat strokes are too strong – usually because they come from too high up, or because they aren't played with the drumstick's tip.

Stopping your rebound and pulling your drumstick upwards without the rebound is a very effective way to exercise your muscles and tendons. It also lays the groundwork for playing a loud and a quiet sound immediately after one another – an ability that will come in handy soon.



You can also transfer this exercise to the ride cymbal. Play every accent on the ride bell using the drumstick's shoulder.



Play unaccented notes next to the bell. This will result in two different sounds at the same time.



Apart from the fact that the resulting sound would be way too weak, striking with the drumstick's tip results in chipping (or completely shredding) it, over time. Such drumsticks result in tom-drumheads resembling lunar craters – the sharp edges on a chipped drumstick tip literally plow into the drum head.

Accentuated Grooves

For the following coordination exercise, you will add accentuation to grooves with various bass drum combinations.

The resulting beneficial side effect: To prepare your snare on 2 and 4, you need to raise your arm on beats »1 and« and »2 and«. At the same time, you have to prepare the accent with your right hand.

This means

- a) that both arms move upwards at the same time, resulting in a loud snare stroke and
- b) less obstruction between your two drumsticks.



Coordinating Hi-Hat Accents

First, play all bass drum grooves on-beat (beats 1 2 3 4). In this case, all bass drum strokes coincide with the accents. Take care to play smooth, continuous-sounding accentuated and non-accentuated sounds.

Four musical staves illustrating bass drum grooves with accents. Each staff is labeled with a number in a box (1, 2, 3, 4) and shows a sequence of four measures. The first measure of each staff has a double bar line and a repeat sign. The grooves are as follows:

- Staff 1: Bass drum on beat 1, snare on beat 2, bass drum on beat 3, snare on beat 4. Accents are marked with a > symbol above the snare strokes on beats 2 and 4.
- Staff 2: Bass drum on beat 1, snare on beat 2, bass drum on beat 3, snare on beat 4. Accents are marked with a > symbol above the snare strokes on beats 2 and 4.
- Staff 3: Bass drum on beat 1, snare on beat 2, bass drum on beat 3, snare on beat 4. Accents are marked with a > symbol above the snare strokes on beats 2 and 4.
- Staff 4: Bass drum on beat 1, snare on beat 2, bass drum on beat 3, snare on beat 4. Accents are marked with a > symbol above the snare strokes on beats 2 and 4.

Below each staff, the beats are labeled: 1 u. 2 u. 3 u. 4 u. (where 'u.' stands for 'up' or 'accent').

Bass Drums on »and«

Because the bass drum and an unaccentuated cymbal sound together here, the following examples are often a bit difficult in the beginning. Often, the right hand involuntarily also accentuates these particular strokes – which breaks the right hand's accent pattern.

1. Combine a loud bass drum stroke with a very quiet cymbal stroke (beat »1 and«).
2. Play the entire bar without the snare drum. Count along out loud and make sure not to accidentally play the bass drum on 1 when repeating the bar. Your aim should be continuous, consistent accentuation. When adding the bass drum, the sound should not change.
3. Finally, add the snare drum. Remember: If, when slightly opening the hi-hat, all you can hear is quarter notes, your accents are loud enough, or rather, the non-accentuated notes are quiet enough.



1.

2.

3.

4.

Practice Advice

Play all single-bar and two-bar eighth note grooves from the previous chapters using accentuation.



Hi-Hat Quarter Note Grooves

You can play the hi-hat as quarter note during eighth note grooves, too. This will give them a faster tempo. Play the following exercises and, in order to precisely hit the off-beat, count along out loud in 2-part counting («1 and 2 and 3 and 4 and«).

Pre-Exercise

1 a. 2 a. 3 a. 4 a.

3 4

5 6 1 a. 2 a. 3 a. 4 a.

7 8 1 a. 2 a. 3 a. 4 a.

One-Bar Example Grooves

These exercises feature eighth note groove variations using quarter notes for the hi-hat. These grooves are particularly popular in punk rock, hard rock, and heavy metal bands.

The image displays eight musical exercises, numbered 1 through 8, arranged in four rows. Each exercise is written on a single staff. Exercises 1, 2, 3, and 4 are in 4/4 time, while exercises 5, 6, 7, and 8 are in 3/4 time. Each exercise consists of a single bar of music. The notation includes eighth notes, quarter notes, and a hi-hat pattern indicated by 'x' marks above the staff. Exercises 1 and 2 are in 4/4 time, 3 and 4 are in 4/4 time, 5 and 6 are in 3/4 time, and 7 and 8 are in 3/4 time.

Two-Bar Example Grooves

1

2

3

4

5

6

7

8

Suggested Listening



- *Billy Talent – Red Flag*
- *Green Day – American Idiot*
- *Foo Fighters – The Pretender*
- *Black Sabbath – Paranoid*



EVIL WITCH

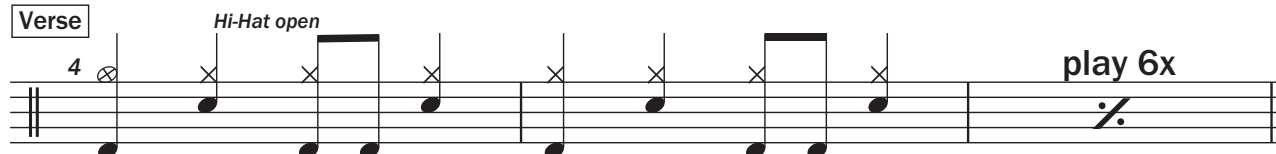
Punk Rock, 130 bpm

Try taking the intro and riff groove apart before playing it. A circle above the hi-hat indicates that you should play it open. A dot above the cymbal indicates that you should stop the rebound.

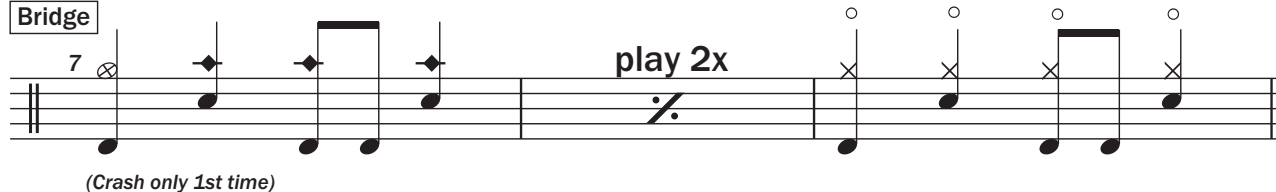
Intro



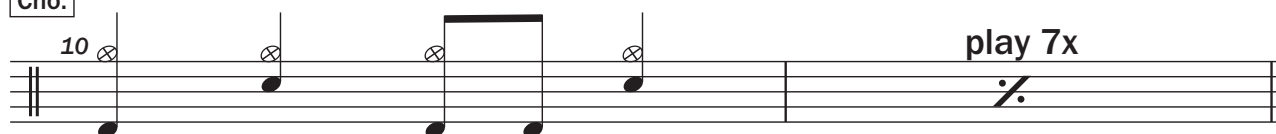
Verse



Bridge



Cho.



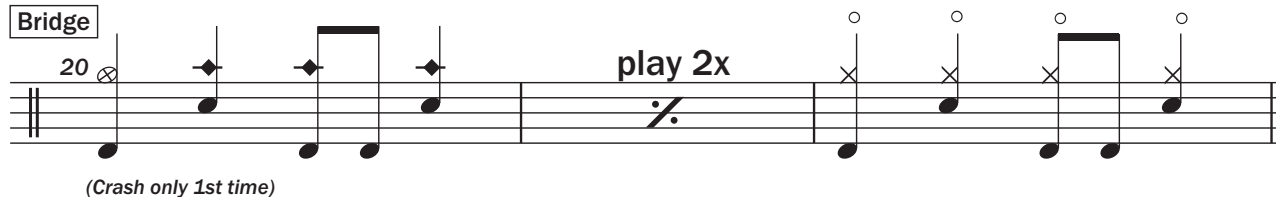
Riff



Verse



Bridge



EVIL WITCH (Cont'd)

Cho.

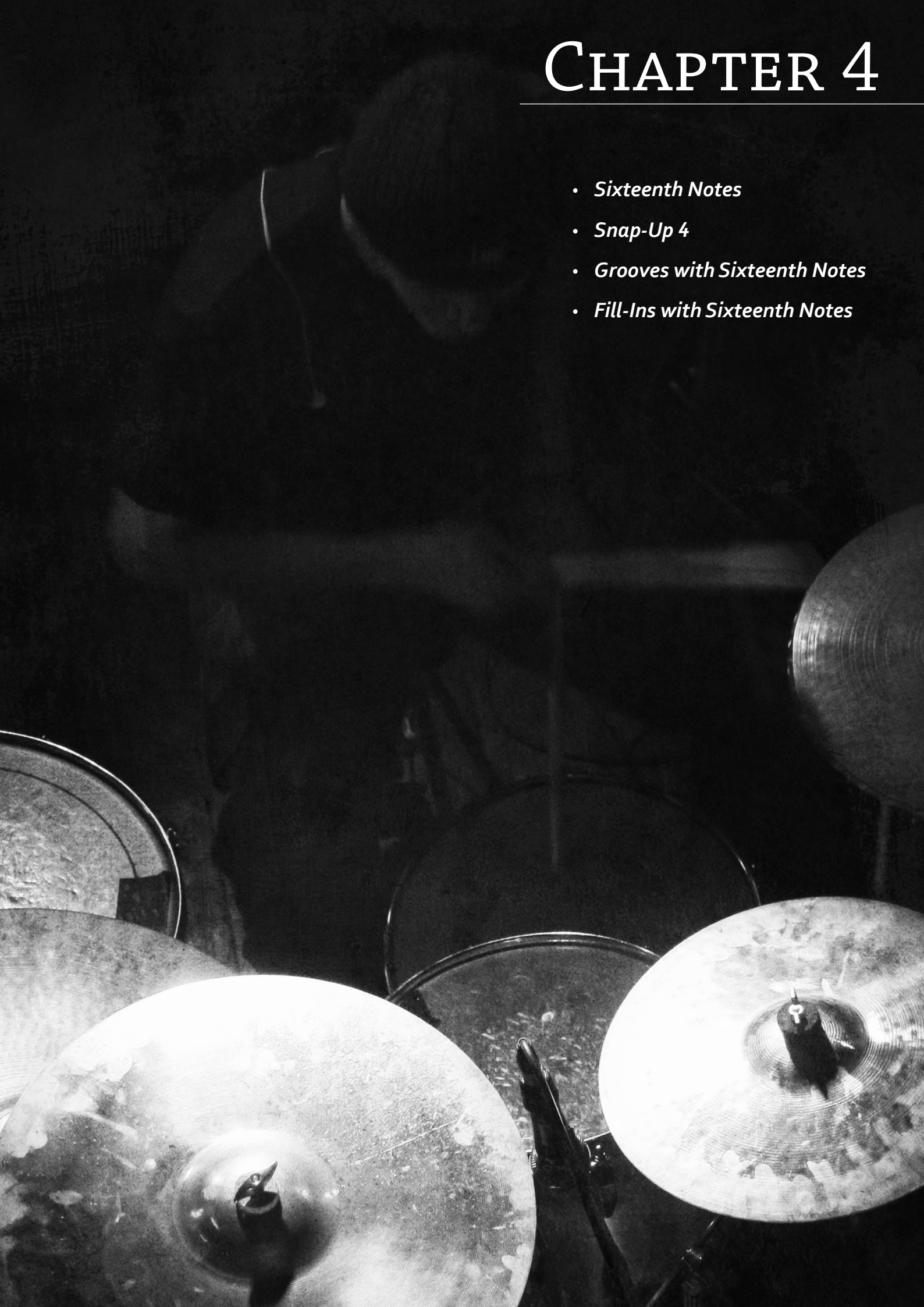


Cho.



CHAPTER 4

- *Sixteenth Notes*
- *Snap-Up 4*
- *Grooves with Sixteenth Notes*
- *Fill-Ins with Sixteenth Notes*



Sixteenth Notes

When you play four notes of the exact same length instead of a single quarter note, the result are **sixteenth notes**.

As the name indicates, one bar in four-four time has room for precisely 16 sixteenth notes. They look like eighth notes – with the minor addition of a second flag (or bar).

The most popular way of counting along is »1 e and a 2 e and a 3 e and a 4 e and a«. Quarter notes and eighth notes are still right there; the new mid-beats are »e« and »a«, respectively. You can use this system to indicate a particular part of any bar. Since every beat now contains four notes, this method of counting is also known as »4-part counting«.



Reading Exercise with Sixteenth Notes

In this exercise, all sixteenth notes come in fours, four for each beat. For starters, the first lines are two bars each, followed by four-bar lines.

1

Exercise 1: A musical staff in 4/4 time. The first two bars each contain four groups of four sixteenth notes (beamed eighth notes), each group starting on a different line of the staff. The next two bars each contain four groups of four sixteenth notes, each group starting on a different line of the staff. Below the staff, the counting is written: "1 e and a 2 e and a 3 e and a 4 e and a 1 e and a 2 e and a 3 e and a 4 e and a".

2

Exercise 2: A musical staff in 4/4 time. The first two bars each contain four groups of four sixteenth notes (beamed eighth notes), each group starting on a different line of the staff. The next two bars each contain four groups of four sixteenth notes, each group starting on a different line of the staff. Below the staff, the counting is written: "1 e and a 2 e and a 3 e and a 4 e and a 1 e and a 2 e and a 3 e and a 4 e and a".

3

Exercise 3: A musical staff in 4/4 time. The first two bars each contain four groups of four sixteenth notes (beamed eighth notes), each group starting on a different line of the staff. The next two bars each contain four groups of four sixteenth notes, each group starting on a different line of the staff. Below the staff, the counting is written: "1 e and a 2 e and a 3 e and a 4 e and a 1 e and a 2 e and a 3 e and a 4 e and a".

4

Exercise 4: A musical staff in 4/4 time. The first two bars each contain four groups of four sixteenth notes (beamed eighth notes), each group starting on a different line of the staff. The next two bars each contain four groups of four sixteenth notes, each group starting on a different line of the staff. Below the staff, the counting is written: "1 e and a 2 e and a 3 e and a 4 e and a 1 e and a 2 e and a 3 e and a 4 e and a".

5

Exercise 5: A musical staff in 4/4 time. The first two bars each contain four groups of four sixteenth notes (beamed eighth notes), each group starting on a different line of the staff. The next two bars each contain four groups of four sixteenth notes, each group starting on a different line of the staff. Below the staff, the counting is written: "1 e and a 2 e and a 3 e and a 4 e and a 1 e and a 2 e and a 3 e and a 4 e and a".

Reading Exercise with Sixteenth Notes (Cont'd)

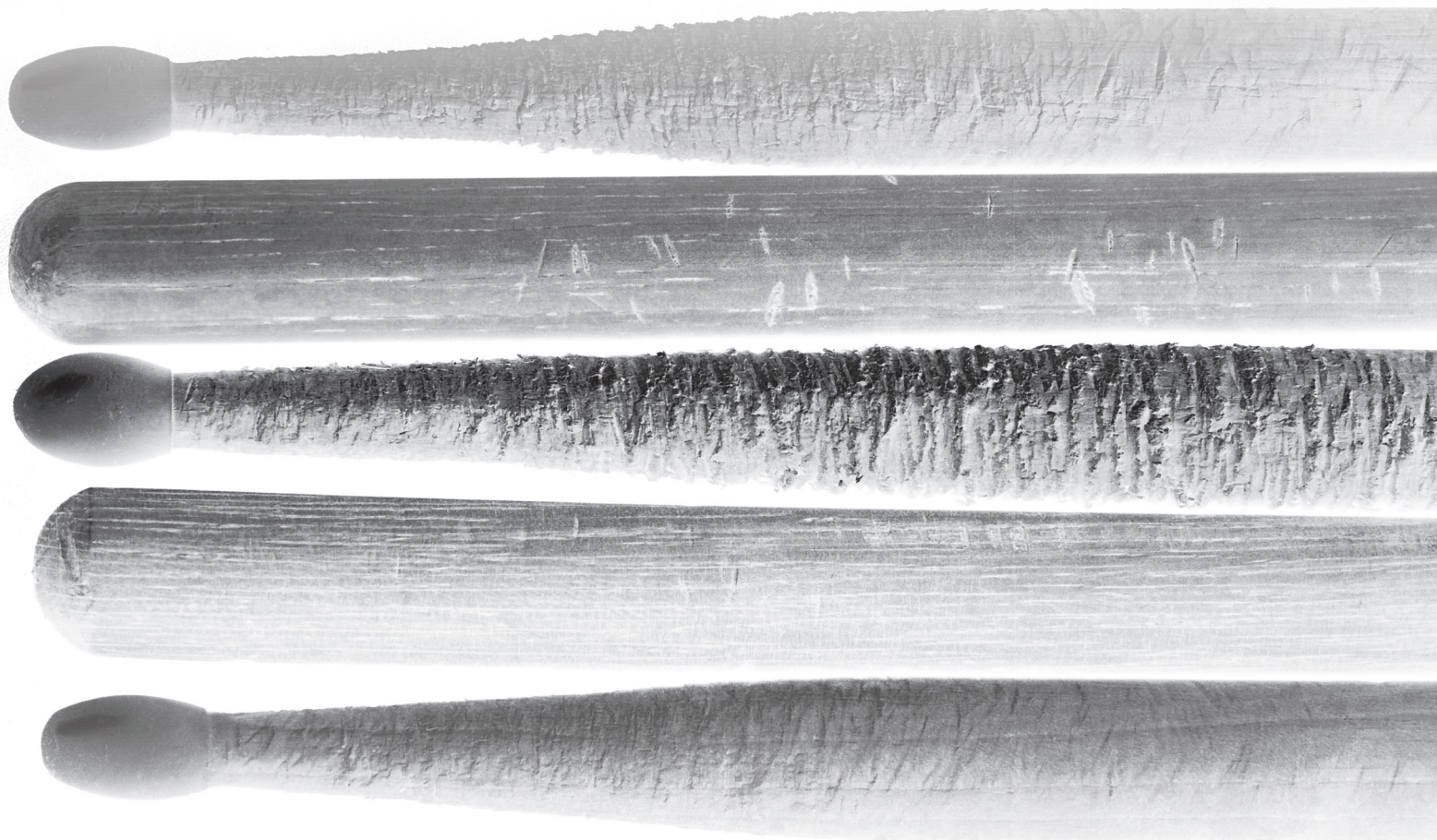
6

7

8

9

10



Reading Exercise with Sixteenth Notes and Rests

1



1 e and a 2 e and a 3 e and a 4 e and a

2



1 e and a 3 e and a 1 e and a 4 e and a

3



1 e and a 1 e and a

4



1 e and a 2 e and a

5



6



Combining Two Sixteenth Notes with Eighth Rests

Obviously, sixteenth notes don't only show up in fours. A popular use is two sixteenth notes accompanied by an eighth rest. This gives you two options:

a) Two sixteenth notes on-beat



b) Two sixteenth notes off-beat



Reading Exercise with Double Sixteenth Notes

You can imagine (or pencil in) thin dotted lines in between beats.

1

1 e and a 2 e and a 3 e and a 4 e and a 1 e and a 2 e and a 3 e and a 4 e and a

2

1 e and a 2 e and a 3 e and a 4 e and a 1 e and a 2 e and a 3 e and a 4 e and a

3

4

5

6

7

8

Leseübung mit zweifachen Sechzehnteln (Forts.)



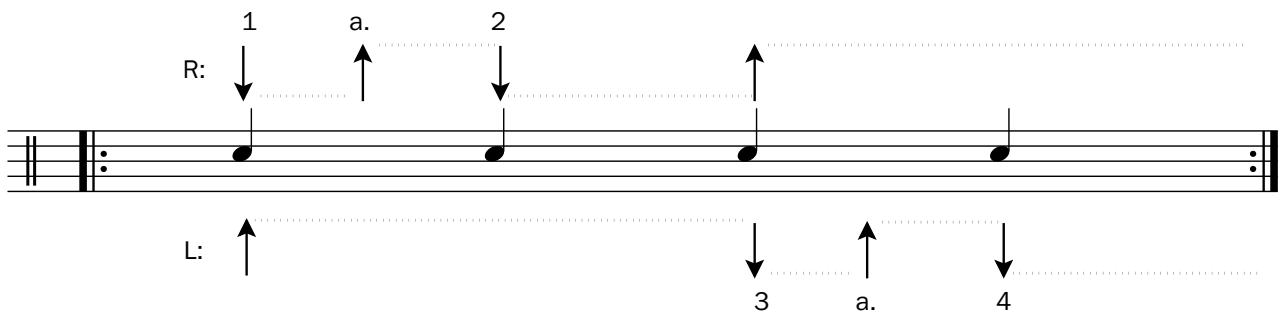
Snap-Up 4



This advanced snap-up will help you exercise your muscles and tendons at the same time as train your coordination, synchronization, and the independent movement of your hands. This is bound to come in handy, now that you are about ready to play grooves and fill-ins with sixteenth notes.

We will combine the snap-ups you already know and create a new exercise:

- Set your metronome at 65-70 bpm.
- Place both hands in their basic position.
- The right hand hits on 1, stops the rebound early, and then pulls back up on »and«. A second stroke follows on 2 – a stroke that should, once again, be caught close to the pad.
- On 3, pull up the right drumstick and, at the same time, start the same sequence your right hand just finished with your left hand.



- The next step is doubling your time, meaning: Play eighth notes, not quarter notes. Once you have mastered that, move on to sixteenth notes.

Grooves with Sixteenth Notes

Playing eighth notes while counting sixteenth notes

In order to get used to counting in 4-part counting, start off by playing the eighth note grooves you know – simply count along in sixteenth notes. Just make sure to play eighth notes (not sixteenth notes) on the hi-hat, and that the snare drum sounds on beats 2 and 4 (rather than on »and«).

Three musical staves, each starting with a square box containing a number (1, 2, or 3). Each staff shows a four-beat groove. The first staff (labeled 1) has eighth notes on beats 1, 2, 3, and 4, with 'x' marks above the offbeats. The second staff (labeled 2) has eighth notes on beats 1, 2, 3, and 4, with 'x' marks above the offbeats. The third staff (labeled 3) has eighth notes on beats 1, 2, 3, and 4, with 'x' marks above the offbeats. Below each staff is the counting: 1 e and a 2 e and a 3 e and a 4 e and a.

Snare drum on -e/-a

For the following grooves, the snare drum is added on the two mid-beats labeled »-e« and »-a« – the very spot that was »empty« during all your eighth note grooves.

Practice Advice

Construct your grooves as follows:

- First, practice the snare-pattern alongside the hi-hat.
- Next, practice a smooth transition from your snare rhythm to the bass drum on beat 1.
- Finally, play the full groove.



Once you have the basics down, try playing dynamically: Add accentuation to the hi-hat and different volumes to the snare drum (2 and 4 with an accent, use the Whip; the »-e«s and »-a«s lightly from your wrist).

1

1 e and a 2 e and a 3 e and a 4 e and a

2

1 e and a 2 e and a 3 e and a 4 e and a

3

1 e and a 2 e and a 3 e and a 4 e and a

4

1 e and a 2 e and a 3 e and a 4 e and a

5

1 e and a 2 e and a 3 e and a 4 e and a

6

1 e and a 2 e and a 3 e and a 4 e and a

7

1 e and a 2 e and a 3 e and a 4 e and a

8

1 e and a 2 e and a 3 e and a 4 e and a

9

1 e and a 2 e and a 3 e and a 4 e and a

10

1 e and a 2 e and a 3 e and a 4 e and a

11

1 e and a 2 e and a 3 e and a 4 e and a

12

1 e and a 2 e and a 3 e and a 4 e and a

13

1 e and a 2 e and a 3 e and a 4 e and a

Two-Bar Grooves

1

1 e anda 2 e anda 3 e anda 4 e and a 1 e anda 2 e and a 3 e anda 4 e anda

2

3



Suggested Listening

- *Black Eyed Peas – Don't Phunk With My Heart*
- *Liquido – Narcotic*
- *U2 – Vertigo*
- *Avril Lavigne – My Happy Ending*

Fill-Ins with Sixteenth Notes

There are many possibilities when playing fill-ins with sixteenth notes. After all, you can assign sixteen strokes among your drum set in whatever way you choose.

For most song tempos, fill-ins with sixteenth notes are quite fast. You will note that there are easier combinations and, on the other hand, those that leave your sticks, hands, or arms in knots. Since you don't want to play the same simple figures over and over again, though, you should make a point of practicing any number of sequences from minute one.

Motion on the Set

This term refers to the way your »traffic flow« is organized – meaning the way in which you coordinate your patterns of movement. There are certain rules that enable smooth play for every possible combination of strokes.

Practice Advice

Try and get used to the following patterns of movement without a fixed tempo first. It will help you remember the orchestrations – and give you a chance to figure out how to best move your arms, hands and sticks.

Afterwards, practice at a slow, steady tempo. Over time, quicken the tempo – but only to the point where you barely remain in control and don't cramp up or play inconsistently.

Even at faster tempos, make sure to hit the drums in the center. Both drumsticks should start at the same height.

Your groove and fill-in need to be played in the exact same tempo. Use a metronome to check on your progress.

For practice, also try counting along in 4-part counting during the groove – even if it's an eighth note groove. This will help make your sixteenth notes during the fill-in precise.



Four Strokes per Instrument

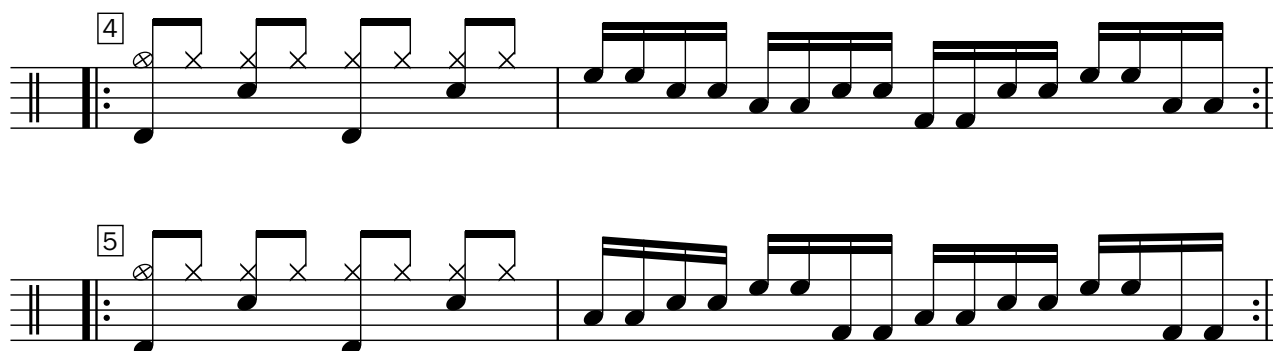
1 e and a 2 e and a 3 e and a 4 e and a

Two Strokes per Instrument

This orchestration requires more movement – despite the fact that you are still playing the name note values. This means that you have to move your arms around more, which is all the harder the further your drums are apart.

1 e and a 2 e and a 3 e and a 4 e and a

Two Strokes per Instrument (Cont'd)

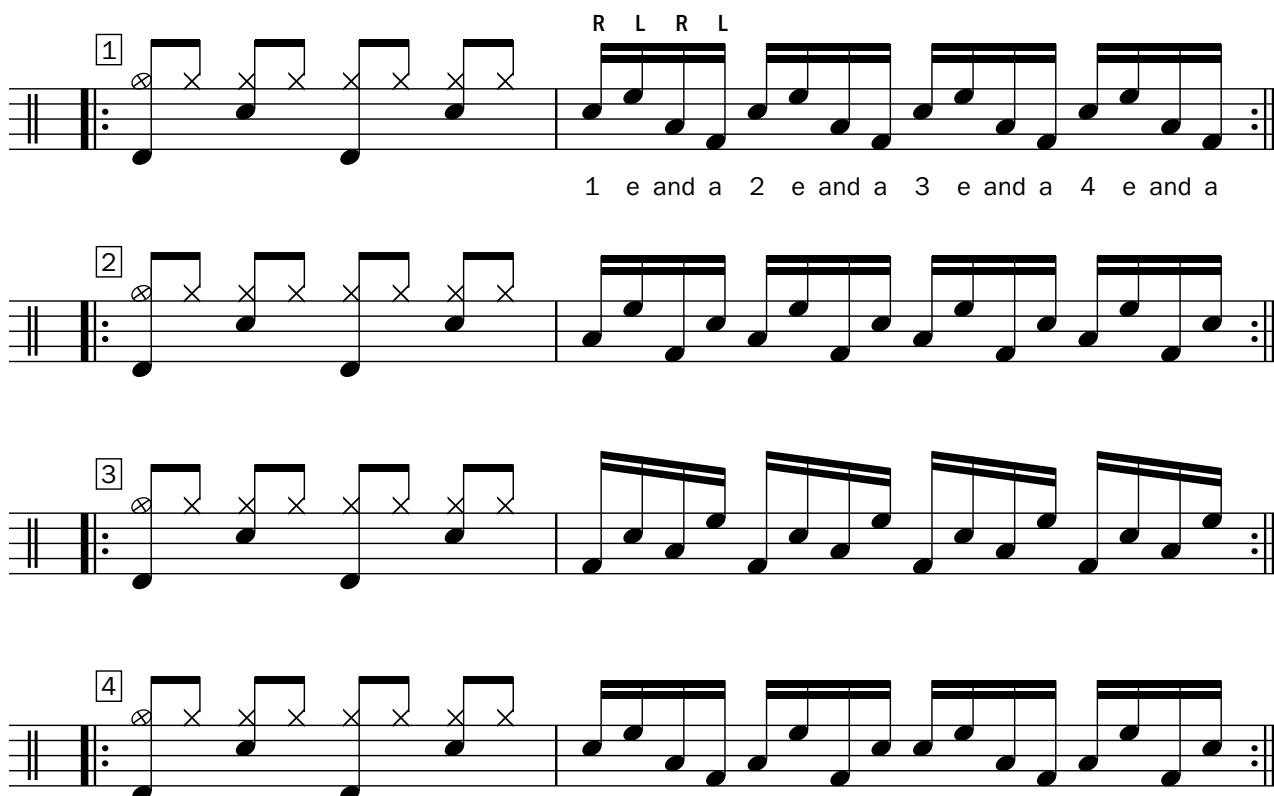


One Stroke per Instrument

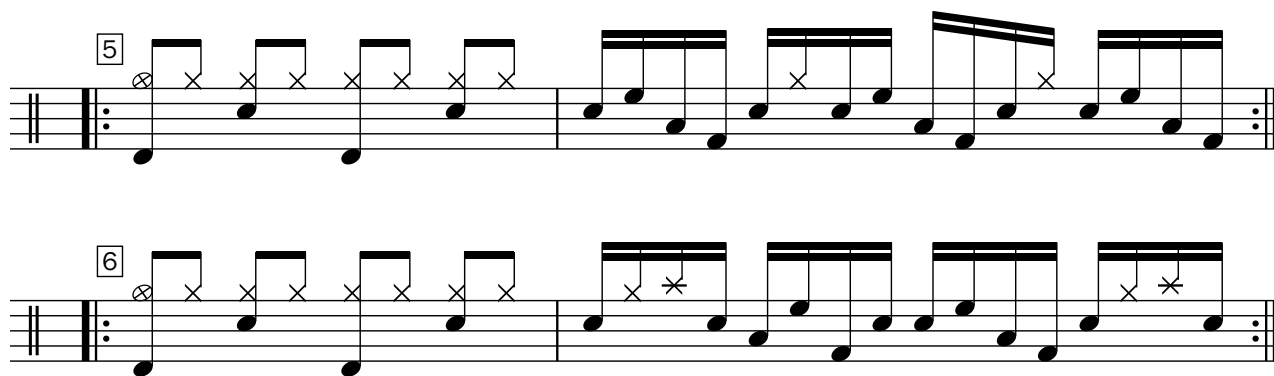
By now, your »traffic« resembles rush hour. It now makes sense to carefully take a look at your arrangements and make note of the rules applying to them.

In fill-in 1, the right hand plays the snare and tom 2 in sequence while the left hand plays tom 1 and tom 3. As a result, your hands should move along their »line of sight« only – no detours! The group of sixteenth notes is played four times in a row using the same pattern. Fill-ins 2 and 3 are similar. Practice these using the optimized sequence, too.

Fill-in 5 is a group of six, played twice in a row. This covers 12 of your 16 sixteenth notes. On the final beat, play the first four strokes only. Fill-in 6 makes uses the ride cymbal, too. Make sure to consistently use your hand-to-stickings.



One Stroke per Instrument (Cont'd)

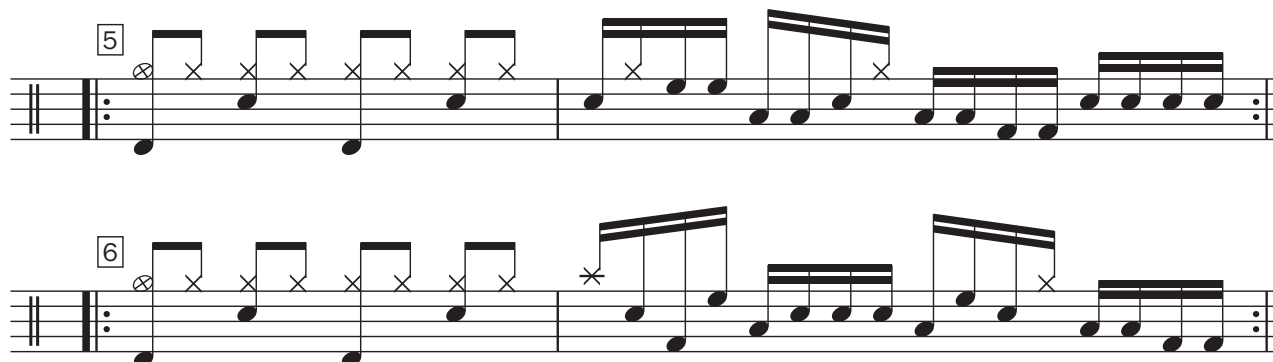


Combinations

Now, try combining four-stroke, two-stroke, and single stroke movements. A few examples are listed below.

Next, try inventing your own combinations. These can be spontaneous, too – meaning: go ahead and improvise! You could also play fill-ins for several bars and create a drum solo.





Practice Advice

When practicing free combinations of fill-ins, set your metronome to quarter or eighth note clicks. Beat 1 should, if possible, be emphasized.

Afterwards, play combinations of four-stroke, two-stroke, and single stroke groups with no concrete plan in mind. Shift to a groove of your choice (while holding the tempo), and, one bar later, play a different combination. Counting along out loud for this can be very helpful.





11-12

TIME FLIES

Hard Rock, 122 bpm

This song starts with a **pick-up fill-in on beat 4**. You start with a fill-in on beat 4. The diverging lines (bars 39/40) indicate a **crescendo**, meaning to **gradually raise** your volume. **Breakdown** is a term used for a more quiet middle part. In bar 38, play an improvised fill-in during the final quarter note (the forward slash). At the end of bar 38, **D.S. (Dal Segno)** indicates that you should repeat the song, starting at the **Segno symbol** (bar 7).

Intro

Hi-Hat half open

play 2x

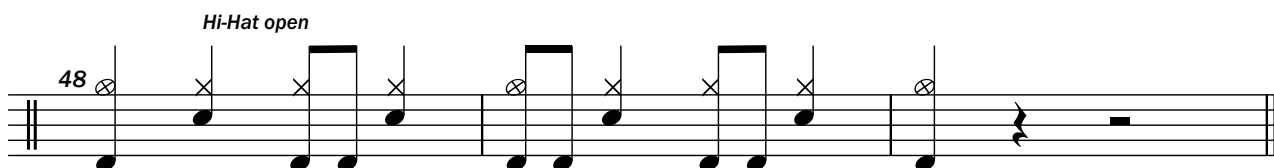
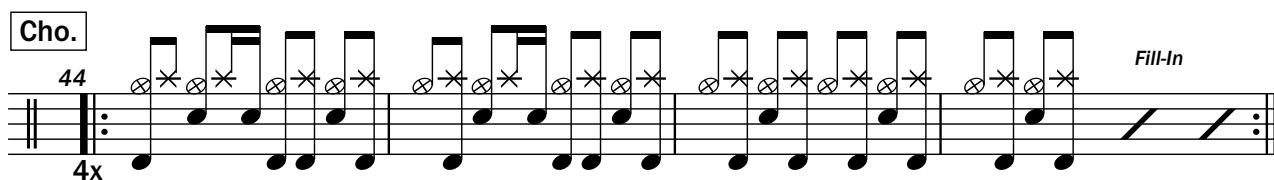
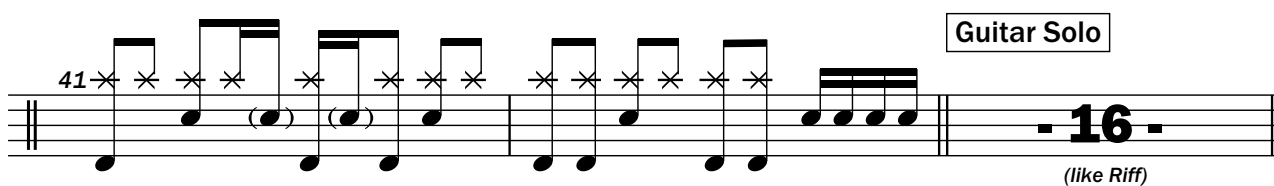
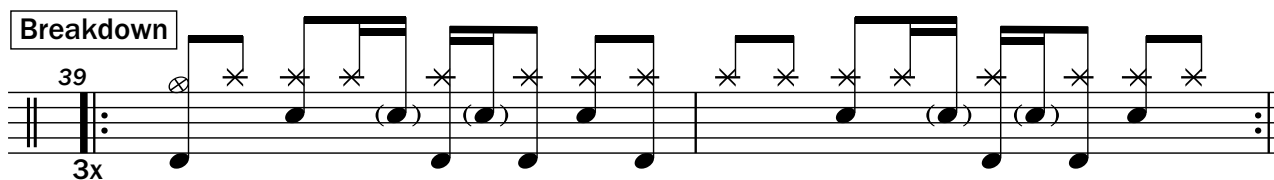
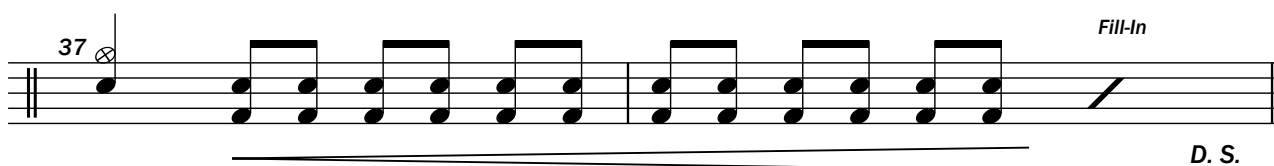
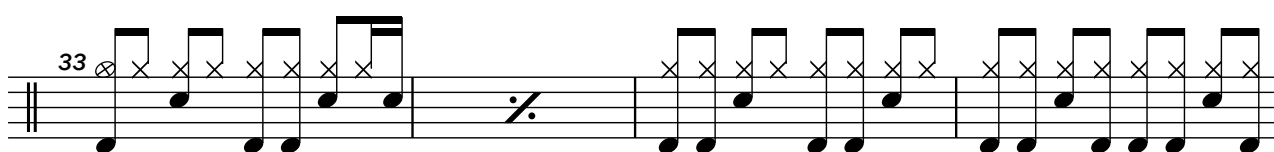
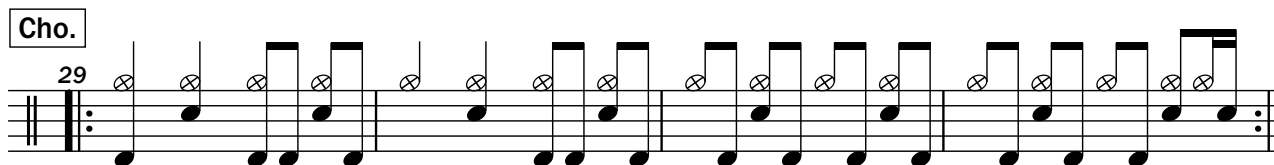
Riff

Verse

play 2x

Bridge

TIME FLIES (Cont'd)



Note Values as a Tree

Take another look at how all the note values you have got to know so far relate to one another in four-four time.

Whole Note



Half Notes



Quarter Notes



Eighth Notes



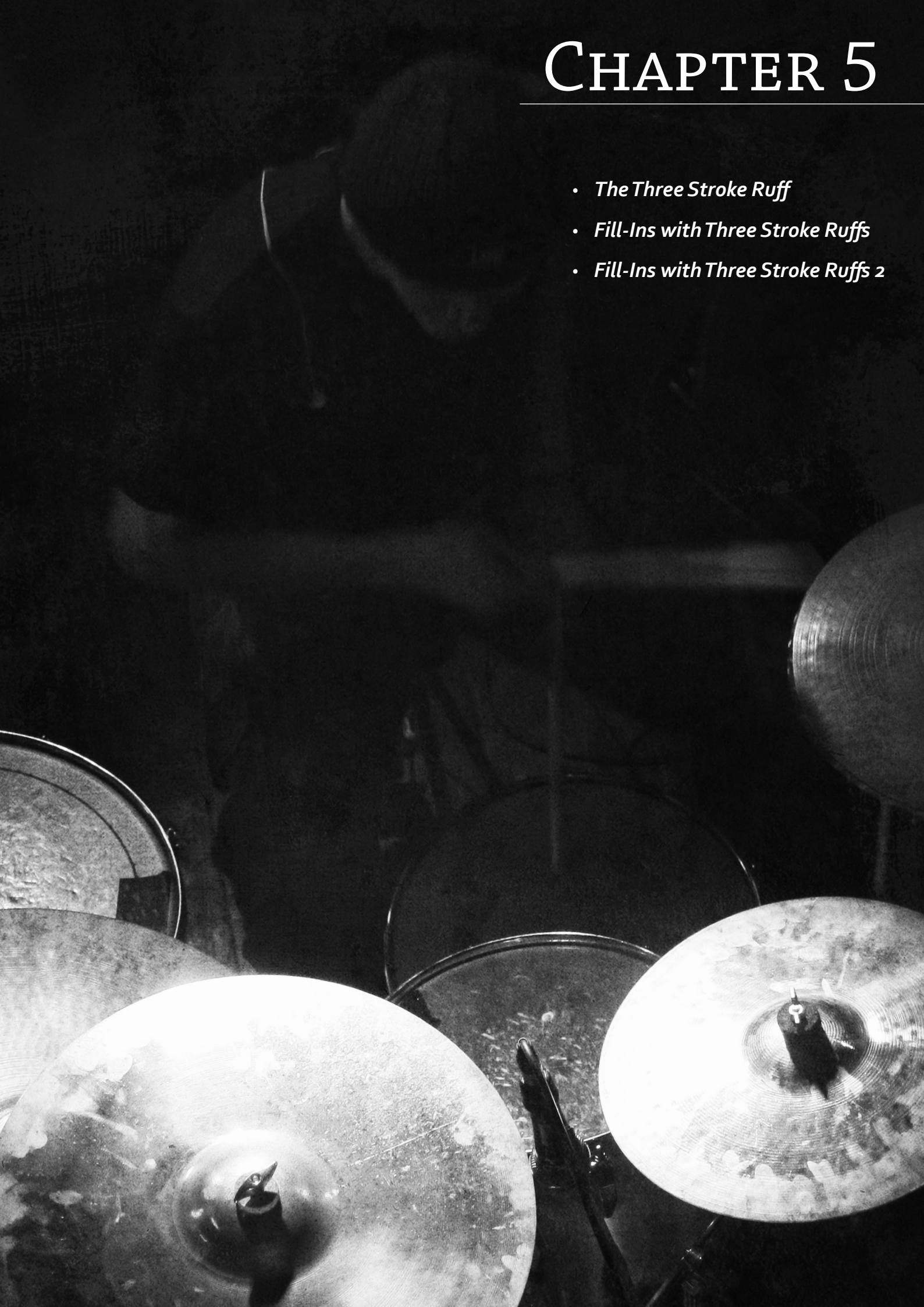
Sixteenth Notes





CHAPTER 5

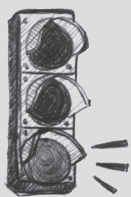
- *The Three Stroke Ruff*
- *Fill-Ins with Three Stroke Ruffs*
- *Fill-Ins with Three Stroke Ruffs 2*



The Three Stroke Ruff

The **three stroke ruff** is a basic figure of any playing technique, also known as a **rudiment**. It consists of three consecutive single strokes. It follows that there are two possible patterns of movement:

- a) R – L – R
- b) L – R – L



Rudiments are fixed sequences for the right and left hand. There are a grand total of 26 standard rudiments that emerged from American rudimental drumming. Each is the basis for several variations that developed over the years.

Drummers of all styles use these rudiments for new fill-ins and grooves, and, of course, to improve their technique. Almost anything that can be played on drums can also be traced back to rudiments. You could also call them the drummer's ABC.

Rudiments can be sorted into six categories:

1. Ruffs
2. Rolls
3. Paradiddles
4. Flams
5. Drags
6. Ratamacues

Of all the ruffs, the three stroke ruff is the simplest. You will get to know it in this book.

Combining Eighth Notes with Two Sixteenth Notes

This often-used rhythmic figure invites the use of the three stroke ruff. The brackets indicate where to place the three single strokes. Despite varying stickings, the three stroke ruff is always a combination of three single strokes

1 and a 2 and a 3 and a 4 and a

You have already played three stroke ruffs – for instance as a snare/hi-hat-combination in some of the previous grooves:

Reading Exercise

This exercise gives you plenty of opportunity to practice the three stroke ruff. Try using different stickings.

10 numbered musical exercises on a single staff in 4/4 time, each consisting of two measures. The exercises are designed to practice the three-stroke ruff.

Exercise 1: Four measures of eighth notes, each with a three-stroke ruff.

Exercise 2: Four measures of eighth notes, each with a three-stroke ruff.

Exercise 3: Four measures of eighth notes, each with a three-stroke ruff.

Exercise 4: Four measures of eighth notes, each with a three-stroke ruff.

Exercise 5: Four measures of eighth notes, each with a three-stroke ruff.

Exercise 6: Four measures of eighth notes, each with a three-stroke ruff.

Exercise 7: Four measures of eighth notes, each with a three-stroke ruff.

Exercise 8: Four measures of eighth notes, each with a three-stroke ruff.

Exercise 9: Four measures of eighth notes, each with a three-stroke ruff.

Exercise 10: Four measures of eighth notes, each with a three-stroke ruff.

Fill-Ins with Three Stroke Ruffs

The three stroke ruff is used in grooves and fill-ins. You already know one example groove.

For the following exercises, include your first rudiment, the three stroke ruff, into fill-ins.

Fill-Ins on Beat 4

As you can see, fill-ins can be very short, too. In many cases, a single figure at the end of a bar is sufficient to transition into the next form element.

The image displays three musical staves, each representing a different exercise. Each staff begins with a measure containing a three-stroke ruff (R) and is followed by seven measures of a groove. The groove consists of a sequence of eighth notes and quarter notes, with 'x' marks indicating specific rhythmic patterns. The final measure of each staff contains a three-stroke ruff (R L), which serves as a transition into the next form element. The exercises are numbered 1, 2, and 3, indicating a progression of difficulty or variation.

Fill-Ins starting on Beat 3

You can now play fill-ins spanning the second half of the bar. This opens up further options for orchestration.

The image displays three musical staves, each representing a different drum fill pattern starting on Beat 3. The staves are numbered 1, 2, and 3 in the top left corner of each staff. The notation uses 'x' for cymbal hits and solid notes for drum hits. Above the staves, letters 'R' and 'L' indicate right and left hand strokes. Staff 1 shows a pattern of cymbal hits on beats 1-2, followed by a fill starting on beat 3. Staff 2 shows a similar pattern but with a different fill sequence. Staff 3 shows a third variation of the fill pattern. Each staff ends with a double bar line and repeat dots.



Whole-Bar Fill-Ins

The following three stroke ruffs last an entire bar and open up even further possibilities for orchestration. Mind the stickings: Some of these fill-ins are played hand-to-hand, which you may need to practice for a while. Over time, you will be able to lead your fill-ins with your left hand, too.

1

2

3

4

5

6

7

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

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

Combining two Sixteenth Notes and an Eighth Note

This is another rhythmic figure to which you can apply the three stroke ruff. In this case, your three single strokes should exactly coincide with the beats.

┌ R L R ┐			┌ R L R ┐			┌ R L R ┐			┌ R L R ┐		
R L R			L R L			R L R			L R L		
L R L			L R L			L R L			L R L		
L R L			R L R			L R L			R L R		

1 e and 2 e and 3 e and 4 e and

Reading Exercise

This exercise features several appearances of the presented rhythmic figure. Play it using the three stroke ruff while making sure to use appropriate stickings.

1

2

3

4

5

Reading Exercise (Cont'd)

6

7

8

9

10

Combined Reading Exercise

In this exercise, you will find two rhythmic figures that you can play using the three stroke ruff. Don't get them mixed up, though. Read carefully, and count along out loud.

1

2

3

Combined Reading Exercise (Cont'd)

4



5




6



7



8



9



10



Fill-Ins with Three Stroke Ruffs 2

The following example fill-ins are based on the second three stroke ruff rhythmic figure. You will get to know several new fill-ins

- a) played on beat 4,
- b) played starting on beat 3, or
- c) span an entire bar.

Fill-Ins on Beat 4

1

2

3

R L R

Fill-Ins Starting on Beat 3

Three musical staves illustrating fill-in patterns starting on Beat 3. Each staff begins with a key signature of one sharp (F#) and a common time signature (C). The first staff is labeled with a circled '1' and includes foot pedal markings 'R L R' and 'R L R' above the final measures. The second staff is labeled with a circled '2'. The third staff is labeled with a circled '3'. All staves show a sequence of eighth and sixteenth notes, with 'x' marks indicating specific rhythmic points or accents.



Whole-Bar Fill-Ins

1

2

3

4

5

6

7

R L R R L R R L R

R L R L R L R L R L

WHAT YOU CALL FRIENDS

Pop Rock, 110 bpm

13-14



As with the previous song, repeat the part from **Segno** (bar 9), but after bar 28, skip ahead to bar 37. This transfer is indicated by the **circle containing a cross**. In bar 39/40, play the hi-hat with your foot four times.

Intro *half open*

5

Verse *closed*

9

13

Bridge *half open* *play 3x*

17

Chorus

22

26 *Fill-In*

30 *half open*

The musical score is written on a grand staff (treble and bass clefs). The Intro (bars 1-4) features a 'half open' hi-hat pattern. The Verse (bars 5-12) features a 'closed' hi-hat pattern. The Bridge (bars 13-16) features a 'half open' hi-hat pattern. The Chorus (bars 17-21) features a 'half open' hi-hat pattern. The score includes various drum notation symbols: eighth notes, quarter notes, and eighth rests for the kick drum; eighth notes, quarter notes, and eighth rests for the snare drum; and 'x' marks for the hi-hat. A 'circle with cross' symbol indicates a section transfer from bar 28 to bar 37. A 'Fill-In' section is marked with a circle with a cross and a double slash. The score ends with a 'half open' hi-hat pattern in bars 39-40.

WHAT YOU CALL FRIENDS (Cont'd)

Riff *half open*

34  *D. S. al* 

38 

Breakdown *half open*

42  *play 3x* 

46  *play 2x* 

50 

Chorus

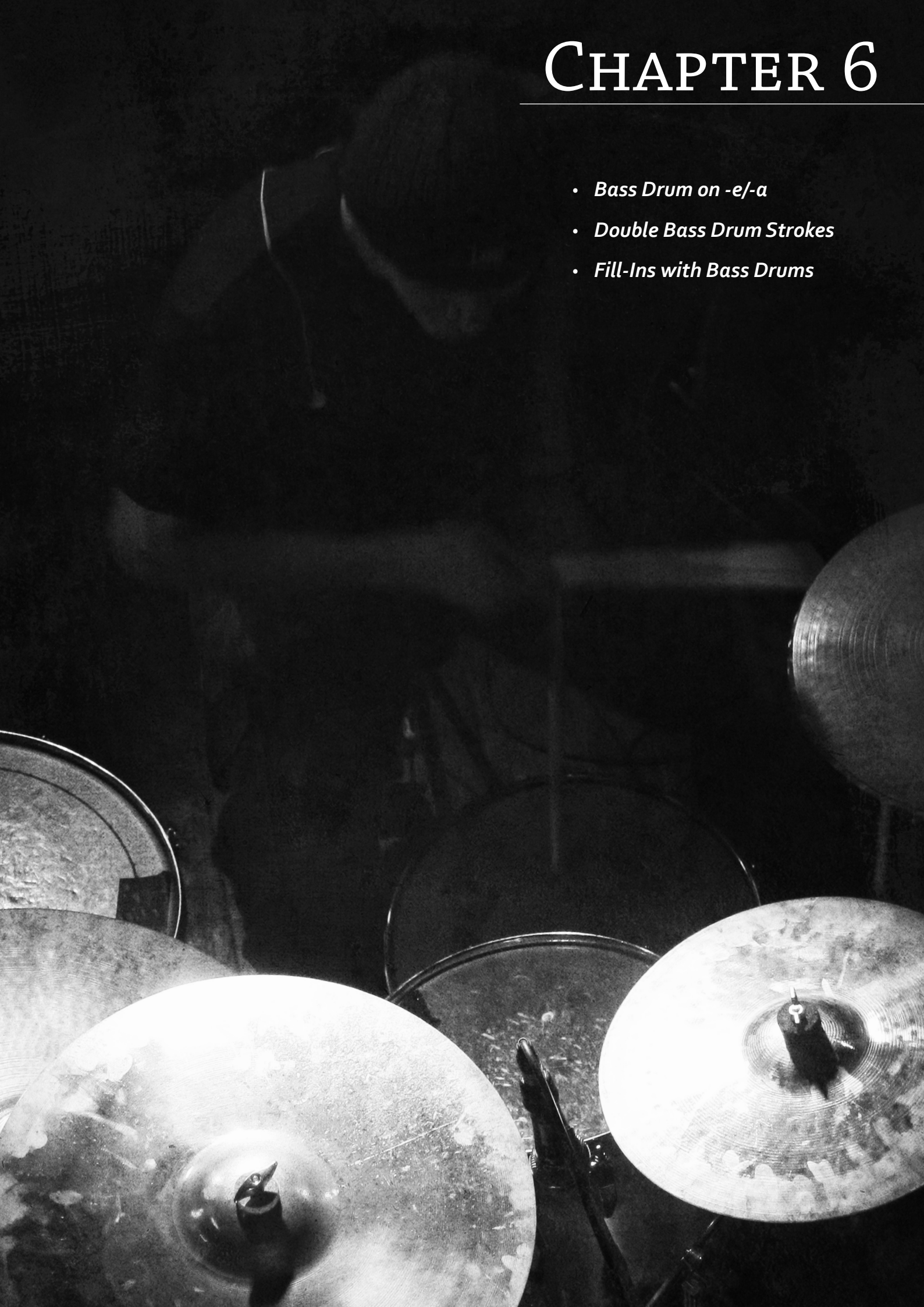
52 *Hi-Hat open*  *Fill-In*

(like Chorus 21-28)

53 

CHAPTER 6

- *Bass Drum on -e/-a*
- *Double Bass Drum Strokes*
- *Fill-Ins with Bass Drums*



Bass Drum on -e/-a

So far, all your grooves featured the bass drum played exactly on beats (1 2 3 4) or on »and«. Whenever you played the hi-hat in eighth notes, a bass drum stroke and a hi-hat stroke would coincide.

For the following exercises, you will hit the bass drum on -e and -a, too – meaning **between hi-hat strokes**. These new patterns of movement will come to you over time. Once you have these rhythms down, however, you can play a whole new type of groove – like the ones used in **Crossover, NuMetal** and **Funk Rock**.

Count along out loud in 4-part counting and start off nice and slow (eighth notes at 60 bpm, for instance). Practice the first four grooves with particular care – after all, the other grooves will be based on them. If you encounter a difficult part, practice that by itself, too, before moving on with the rest of the groove.

Once you have all those grooves down smoothly, practice them using hi-hat accentuation.

The image displays six musical exercises, numbered 1 through 6, for practicing bass drum patterns on the 'e' and 'a' syllables. Each exercise is written on a single staff with a key signature of one sharp (F#) and a 4/4 time signature. The exercises are as follows:

- Exercise 1:** Bass drum strokes on the 'e' of each beat. The pattern is: 1 e and a, 2 e and a, 3 e and a, 4 e and a.
- Exercise 2:** Bass drum strokes on the 'a' of each beat. The pattern is: 1 e and a, 2 e and a, 3 e and a, 4 e and a.
- Exercise 3:** Bass drum strokes on the 'e' of each beat. The pattern is: 1 e and a, 2 e and a, 3 e and a, 4 e and a.
- Exercise 4:** Bass drum strokes on the 'a' of each beat. The pattern is: 1 e and a, 2 e and a, 3 e and a, 4 e and a.
- Exercise 5:** Bass drum strokes on the 'e' of each beat. The pattern is: 1 e and a, 2 e and a, 3 e and a, 4 e and a.
- Exercise 6:** Bass drum strokes on the 'a' of each beat. The pattern is: 1 e and a, 2 e and a, 3 e and a, 4 e and a.

The image displays ten musical staves, numbered 7 through 15, arranged vertically. Each staff contains a sequence of notes and rests, with 'x' marks placed above certain notes, possibly indicating fingerings or bowings. The notation is as follows:

- Staff 7:** Starts with a repeat sign. Notes: G4 (x), A4 (x), B4, C5 (x), D5 (x), E5, F#5, G5 (x), A5 (x), B5, C6, D6, E6, F#6, G6 (x), A6 (x), B6, C7, D7, E7, F#7, G7 (x), A7 (x), B7, C8, D8, E8, F#8, G8 (x), A8 (x), B8, C9, D9, E9, F#9, G9 (x), A9 (x), B9, C10, D10, E10, F#10, G10 (x), A10 (x), B10, C11, D11, E11, F#11, G11 (x), A11 (x), B11, C12, D12, E12, F#12, G12 (x), A12 (x), B12, C13, D13, E13, F#13, G13 (x), A13 (x), B13, C14, D14, E14, F#14, G14 (x), A14 (x), B14, C15, D15, E15, F#15, G15 (x), A15 (x), B15, C16, D16, E16, F#16, G16 (x), A16 (x), B16, C17, D17, E17, F#17, G17 (x), A17 (x), B17, C18, D18, E18, F#18, G18 (x), A18 (x), B18, C19, D19, E19, F#19, G19 (x), A19 (x), B19, C20, D20, E20, F#20, G20 (x), A20 (x), B20, C21, D21, E21, F#21, G21 (x), A21 (x), B21, C22, D22, E22, F#22, G22 (x), A22 (x), B22, C23, D23, E23, F#23, G23 (x), A23 (x), B23, C24, D24, E24, F#24, G24 (x), A24 (x), B24, C25, D25, E25, F#25, G25 (x), A25 (x), B25, C26, D26, E26, F#26, G26 (x), A26 (x), B26, C27, D27, E27, F#27, G27 (x), A27 (x), B27, C28, D28, E28, F#28, G28 (x), A28 (x), B28, C29, D29, E29, F#29, G29 (x), A29 (x), B29, C30, D30, E30, F#30, G30 (x), A30 (x), B30, C31, D31, E31, F#31, G31 (x), A31 (x), B31, C32, D32, E32, F#32, G32 (x), A32 (x), B32, C33, D33, E33, F#33, G33 (x), A33 (x), B33, C34, D34, E34, F#34, G34 (x), A34 (x), B34, C35, D35, E35, F#35, G35 (x), A35 (x), B35, C36, D36, E36, F#36, G36 (x), A36 (x), B36, C37, D37, E37, F#37, G37 (x), A37 (x), B37, C38, D38, E38, F#38, G38 (x), A38 (x), B37, C39, D39, E39, F#39, G39 (x), A39 (x), B39, C40, D40, E40, F#40, G40 (x), A40 (x), B40, C41, D41, E41, F#41, G41 (x), A41 (x), B41, C42, D42, E42, F#42, G42 (x), A42 (x), B42, C43, D43, E43, F#43, G43 (x), A43 (x), B43, C44, D44, E44, F#44, G44 (x), A44 (x), B44, C45, D45, E45, F#45, G45 (x), A45 (x), B45, C46, D46, E46, F#46, G46 (x), A46 (x), B46, C47, D47, E47, F#47, G47 (x), A47 (x), B47, C48, D48, E48, F#48, G48 (x), A48 (x), B48, C49, D49, E49, F#49, G49 (x), A49 (x), B49, C50, D50, E50, F#50, G50 (x), A50 (x), B50, C51, D51, E51, F#51, G51 (x), A51 (x), B51, C52, D52, E52, F#52, G52 (x), A52 (x), B52, C53, D53, E53, F#53, G53 (x), A53 (x), B53, C54, D54, E54, F#54, G54 (x), A54 (x), B54, C55, D55, E55, F#55, G55 (x), A55 (x), B55, C56, D56, E56, F#56, G56 (x), A56 (x), B56, C57, D57, E57, F#57, G57 (x), A57 (x), B57, C58, D58, E58, F#58, G58 (x), A58 (x), B58, C59, D59, E59, F#59, G59 (x), A59 (x), B59, C60, D60, E60, F#60, G60 (x), A60 (x), B60, C61, D61, E61, F#61, G61 (x), A61 (x), B61, C62, D62, E62, F#62, G62 (x), A62 (x), B62, C63, D63, E63, F#63, G63 (x), A63 (x), B63, C64, D64, E64, F#64, G64 (x), A64 (x), B64, C65, D65, E65, F#65, G65 (x), A65 (x), B65, C66, D66, E66, F#66, G66 (x), A66 (x), B66, C67, D67, E67, F#67, G67 (x), A67 (x), B67, C68, D68, E68, F#68, G68 (x), A68 (x), B68, C69, D69, E69, F#69, G69 (x), A69 (x), B69, C70, D70, E70, F#70, G70 (x), A70 (x), B70, C71, D71, E71, F#71, G71 (x), A71 (x), B71, C72, D72, E72, F#72, G72 (x), A72 (x), B72, 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G135 (x), A135 (x), B135, C136, D136, E136, F#136, G136 (x), A136 (x), B136, C137, D137, E137, F#137, G137 (x), A137 (x), B137, C138, D138, E138, F#138, G138 (x), A138 (x), B138, C139, D139, E139, F#139, G139 (x), A139 (x), B139, C140, D140, E140, F#140, G140 (x), A140 (x), B140, C141, D141, E141, F#141, G141 (x), A141 (x), B141, C142, D142, E142, F#142, G142 (x), A142 (x), B142, C143, D143, E143, F#143, G143 (x), A143 (x), B143, C144, D144, E144, F#144, G144 (x), A144 (x), B144, C145, D145, E145, F#145, G145 (x), A145 (x), B145, C146, D146, E146, F#146, G146 (x), A146 (x), B146, C147, D147, E147, F#147, G147 (x), A147 (x), B147, C148, D148, E148, F#148, G148 (x), A148 (x), B148, C149, D149, E149, F#149, G149 (x), A149 (x), B149, C150, D150, E150, F#150, G150 (x), A150 (x), B150, C151, D151, E151, F#151, G151 (x), A151 (x), B151, C152, D152, E152, F#152, G152 (x), A152 (x), B152, C153, D153, E153, F#153, G153 (x), A153 (x), B153, C154, D154, E154, F#154, G154 (x), A154 (x), B154, C155, D155, E155, F#155, G155 (x), A155 (x), B155, C156, D156, E156, F#156, G156 (x), A156 (x), B156, C157, D157, E157, F#157, G157 (x), A157 (x), B157, C158, D158, E158, F#158, G158 (x), A158 (x), B158, C159, D159, E159, F#159, G159 (x), A159 (x), B159, C160, D160, E160, F#160, G160 (x), A160 (x), B160, C161, D161, E161, F#161, G161 (x), A161 (x), B161, C162, D162, E162, F#162, G162 (x), A162 (x), B162, C163, D163, E163, F#163, G163 (x), A163 (x), B163, C164, D164, E164, F#164, G164 (x), A164 (x), B164, C165, D165, E165, F#165, G165 (x), A165 (x), B165, C166, D166, E166, F#166, G166 (x), A166 (x), B166, C167, D167, E167, F#167, G167 (x), A167 (x), B167, C168, D168, E168, F#168, G168 (x), A168 (x), B168, C169, D169, E169, F#169, G169 (x), A169 (x), B169, C170, D170, E170, F#170, G170 (x), A170 (x), B170, C171, D171, E171, F#171, G171 (x), A171 (x), B171, C172, D172, E172, F#172, G172 (x), A172 (x), B172, C173, D173, E173, F#173, G173 (x), A173 (x), B173, C174, D174, E174, F#174, G174 (x), 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The previous grooves had their bass drum during the first and third quarter notes of any given bar. For the following ones, you will play the bass drum during the second and fourth quarter notes, too – right by your snare drum strokes.

Practice these grooves as in the previous exercise.

1 e and a 2 e and a 3 e and a 4 e and a

1 e and a 2 e and a 3 e and a 4 e and a

1 e and a 2 e and a 3 e and a 4 e and a

1 e and a 2 e and a 3 e and a 4 e and a

1 e and a 2 e and a 3 e and a 4 e and a

1 e and a 2 e and a 3 e and a 4 e and a

1 e and a 2 e and a 3 e and a 4 e and a

8

1 e and a 2 e and a 3 e and a 4 e and a

Double Bass Drum Strokes



The next step is a bass drum technique that will come in handy when playing faster tempos. Double bass drum strokes will cost you a lot of effort with your regular foot technique – which is bad for rhythmic and dynamic precision as well as your endurance.

This special double stroke technique will make playing the bass drum easier by enabling you to play two immediate strokes consecutively.

Sequence



1. Place the ball of your foot onto the pedal.



2. Lift your leg, causing the beater to move away from the drum-head. Lift your heel, too, but keep the tip of your foot on the pedal.



3. Lower your leg, causing your foot to roll onto the pedal from the tip downwards. The force of your foot should create a powerful bass drum stroke.



4. Continue the rolling movement by lifting the tip of your foot.



5. Now, roll your foot forwards, back onto the pedal, causing another bass drum stroke. Follow up by lifting your foot and leg again as described in position 2.

Practice Advice

For starters, practice the entire sequence without the pedal on the floor. Then move on to the bass drum. Start off very slowly. Once the sequence is smooth, increase your tempo. The movements themselves should become smaller and smaller, right up to the point where the double stroke is little more than a kind of up-and-down-bobbing movement of the foot and leg.

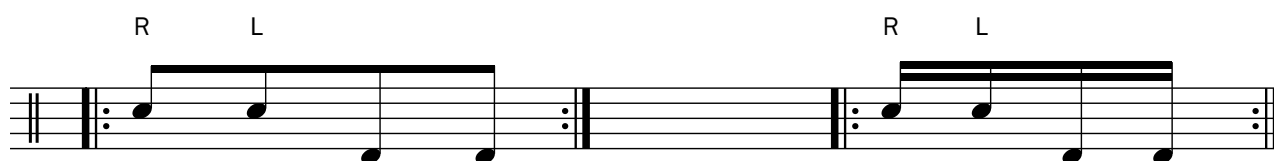


Coordination Exercise

Play two eighth notes on the snare and bass drum. Make sure to play smoothly while using the double stroke technique.

Slowly but surely increase the tempo – or move on to sixteenth notes.

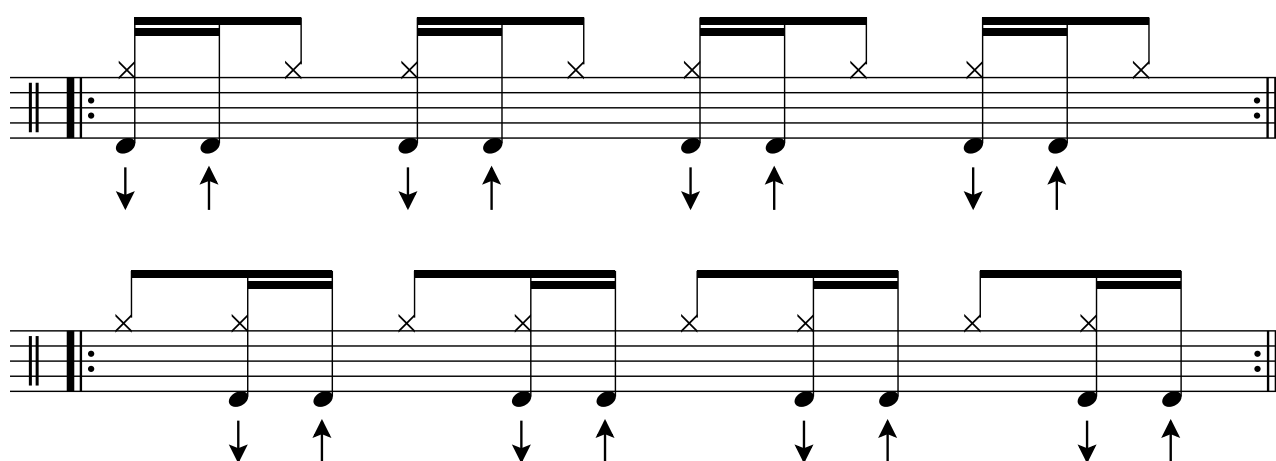
You can vary the exercise by transferring the snare strokes to the entire drum set.



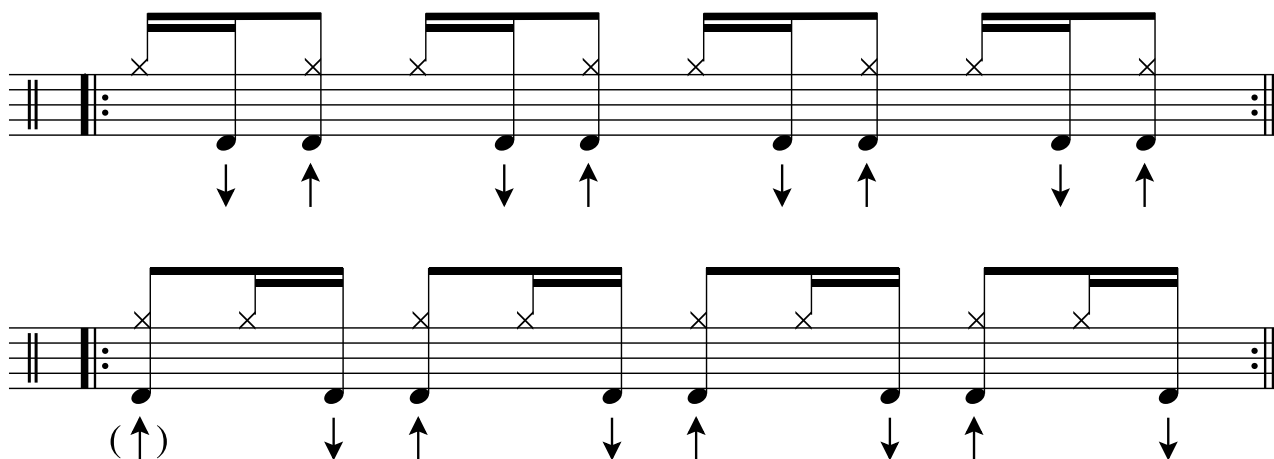
Double Bass Drum Strokes in Grooves

Coordination within a groove depends a lot on the beats on which a double stroke is played.

- a) If the double stroke starts on a beat that also includes a hi-hat stroke, the foot's downwards rolling movement coincides with the hi-hat stroke. This combination of movements will seem strange in the beginning because you previously only played the bass drum with the tip of your foot. In this case, the second bass drum stroke is placed between hi-hat strokes with the tip of the foot.



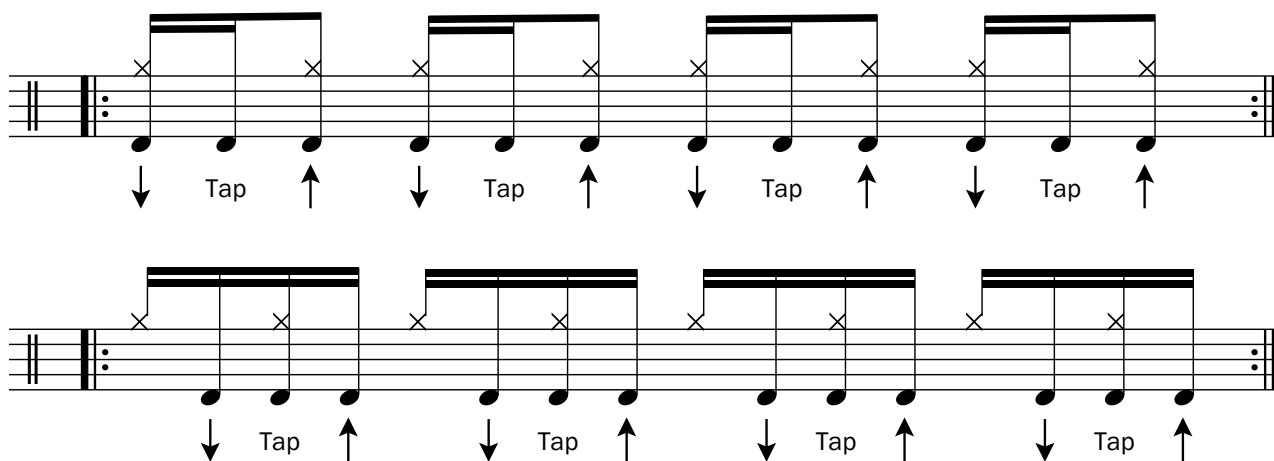
- b) If the double stroke starts between hi-hat strokes, you roll back onto the tip of your foot at the same time as the hi-hat stroke.



When **three** bass drum strokes follow in short order, use a combination of single and double-strokes:



- On the first bass drum stroke, roll downwards onto the heel.
- Tap a single stroke from your ankle.
- Follow up by rolling back onto the tip of your foot.



When **four** bass drum strokes follow in short order, play each stroke loosely from the ankle. Use the bass drum's rebound (or rather, the pedal's rebound) – just add a little downward pulse to let the pedal swing back.

Once you have these exercises down, play all the previous grooves that include bass drum strokes using the new techniques.

Combinations

The following grooves combine various snare and bass drum sixteenth note rhythms. Accentuate the hi-hat or the cymbals. Use the double stroke foot technique whenever it makes sense.



Practice Advice

- Separate a groove into its individual instruments: Play the bass drum only, the snare drum only, the hi-hat only. Afterwards, combine two instruments at random. Switch around.*
- Separate a groove into its individual beats. First play anything on »1 e and a«, then »2 e and a«, and so on. Put them together afterwards.*

The musical notation consists of ten staves, each representing a different rhythmic pattern. Each staff begins with a double bar line and a repeat sign. The patterns are as follows:

- Staff 1:** A sequence of eighth and sixteenth notes, with 'x' marks above certain notes.
- Staff 2:** A sequence of eighth and sixteenth notes, with 'x' marks above certain notes.
- Staff 3:** A sequence of eighth and sixteenth notes, with 'x' marks above certain notes.
- Staff 4:** A sequence of eighth and sixteenth notes, with 'x' marks above certain notes.
- Staff 5:** A sequence of eighth and sixteenth notes, with 'x' marks above certain notes.
- Staff 6:** A sequence of eighth and sixteenth notes, with 'x' marks above certain notes.
- Staff 7:** A sequence of eighth and sixteenth notes, with 'x' marks above certain notes.
- Staff 8:** A sequence of eighth and sixteenth notes, with 'x' marks above certain notes.
- Staff 9:** A sequence of eighth and sixteenth notes, with 'x' marks above certain notes.
- Staff 10:** A sequence of eighth and sixteenth notes, with 'x' marks above certain notes.

11 12 13 14 15 16 17 18 19 20 21 22 23 24

R L R L

Suggested Listening

- Limp Bizkit – My Generation
- Rage Against The Machine – Bombtrack
- Rammstein – Sonne
- Papa Roach – Last Resort

- Red Hot Chili Peppers – Give It Away
- Lenny Kravitz – Fly Away
- Nirvana – Smells Like Teen Spirit



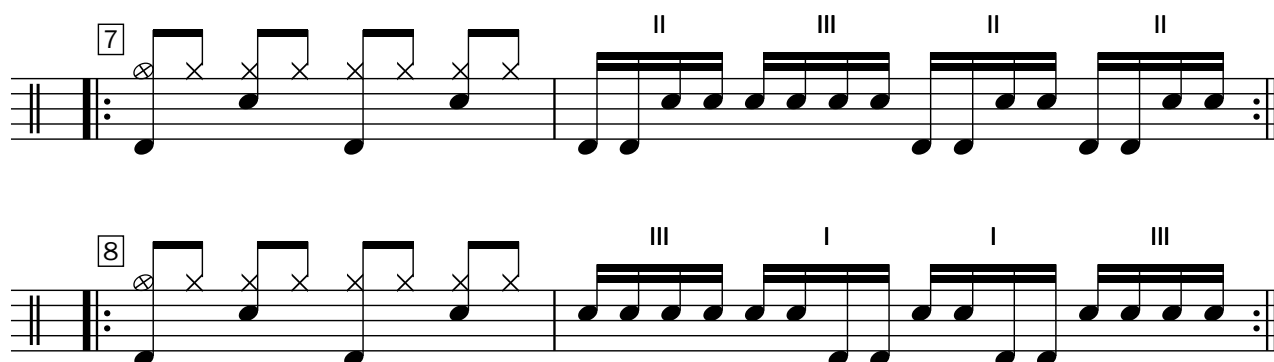
Fill-Ins with Bass Drums

Now we will deal with fill-ins that make use of the double bass drum stroke technique. To do so, note the following three basic elements:



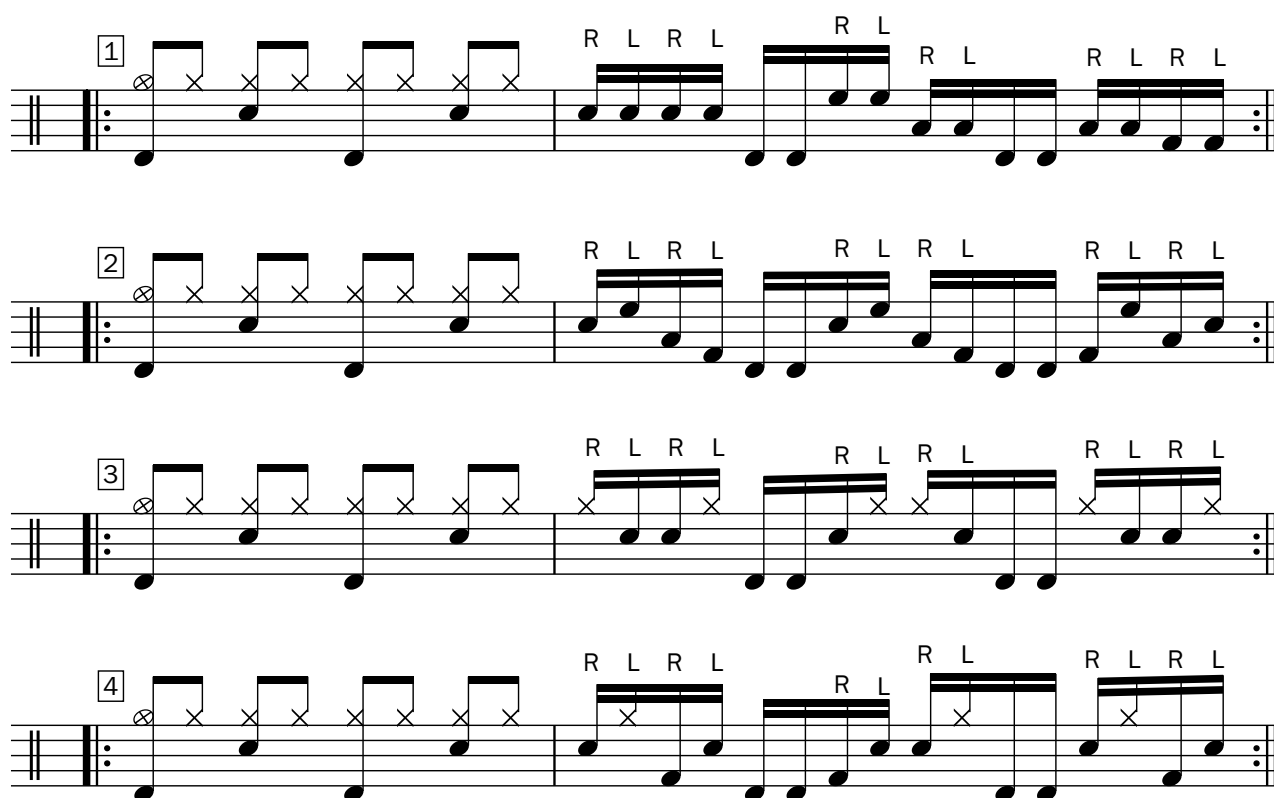
Example Fill-Ins Incorporating Double Bass Drum Strokes





Variations Using other Orchestrations

As the following examples illustrate, you can distribute the snare drum notes you played during the previous fill-ins among your drum set at will.





I KNOW

Nu Rock, 90 bpm

15-16

The **crossed-out circle** indicates a **half-open hi-hat**. In the final bar, the **dot** above the crash cymbal indicates that this stroke is to be played short – meaning that, after having played the cymbal, you need to immediately mute it with your hand. The symbol represents **staccato** (meaning »chopped off«).

Intro

4

Riff

play 3x

(BD and. Crash only 1st time)

Verse

7

4x

play 7x *Fill-In*

(BD and. Crash only 1st time)

Chorus

10

play 7x

D. S.

Break.

12

play 5x

(BD and. Crash only 1st time)

Solo

16

play 7x *Fill-In*

18

play 7x

Riff

20

play 3x

(BD and. Crash only 1st time)

Ending

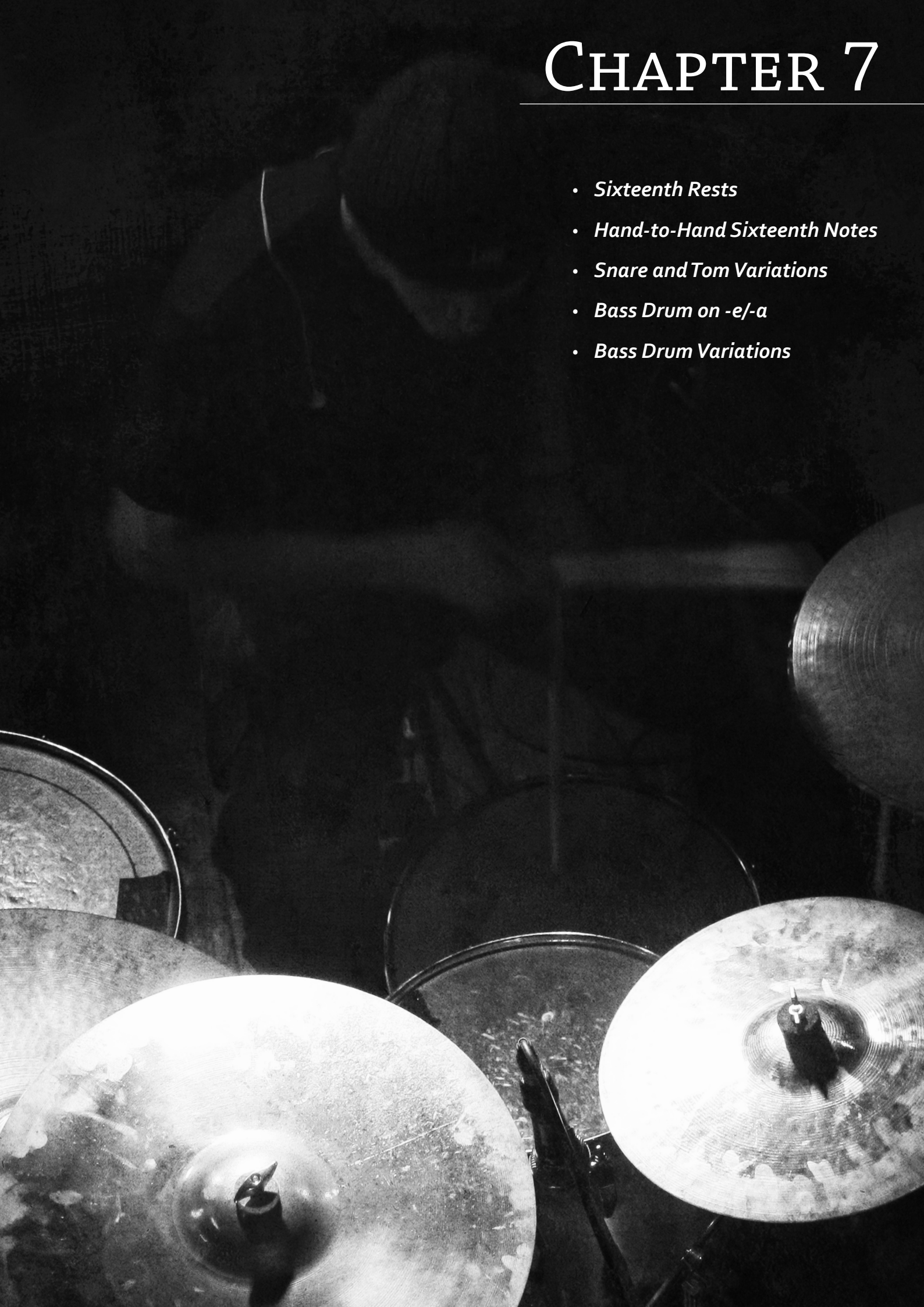
22

play 2x



CHAPTER 7

- *Sixteenth Rests*
- *Hand-to-Hand Sixteenth Notes*
- *Snare and Tom Variations*
- *Bass Drum on -e/-a*
- *Bass Drum Variations*



Sixteenth Rests



A sixteenth rest.

So far, you have seen **sixteenth notes** in parties of two. You will now get to know sixteenth rests. As a result, you can now play several new rhythmic figures.

Reading Exercise with Sixteenth Rests

Count along out loud. Visualize quartering the bars.

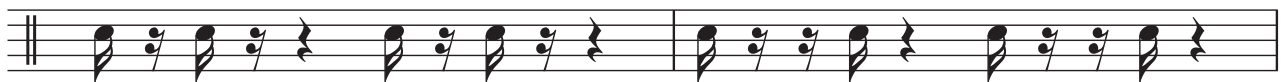
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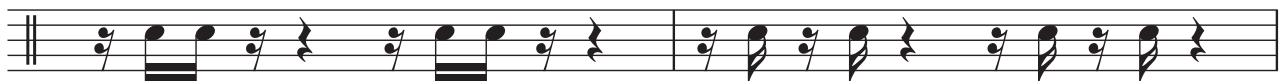
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3



4



5



6



7



Reading Exercise with Sixteenth Rests (Cont'd)

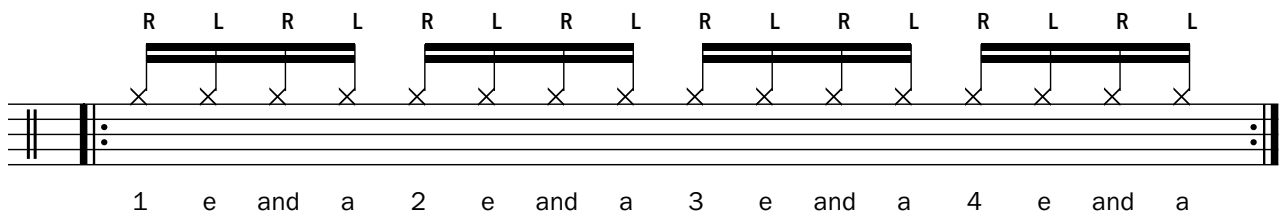
8



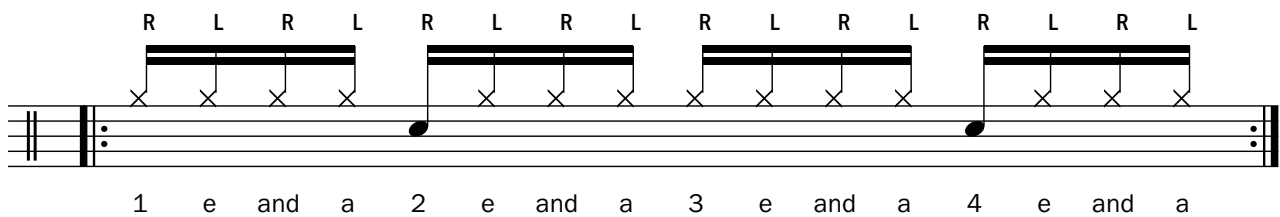
Hand-to-Hand Sixteenth Notes

In this section, you will get to know grooves based on sixteenth strokes on the hi-hat. You should play these in the smooth, continuous right-left sticking you have come to know as hand-to-hand.

- Taken for itself, the right hand plays continuous eighth notes (on »1 and 2 and 3 and 4 and«).
- The left hand, meanwhile, plays the mid-beats -e/-a.

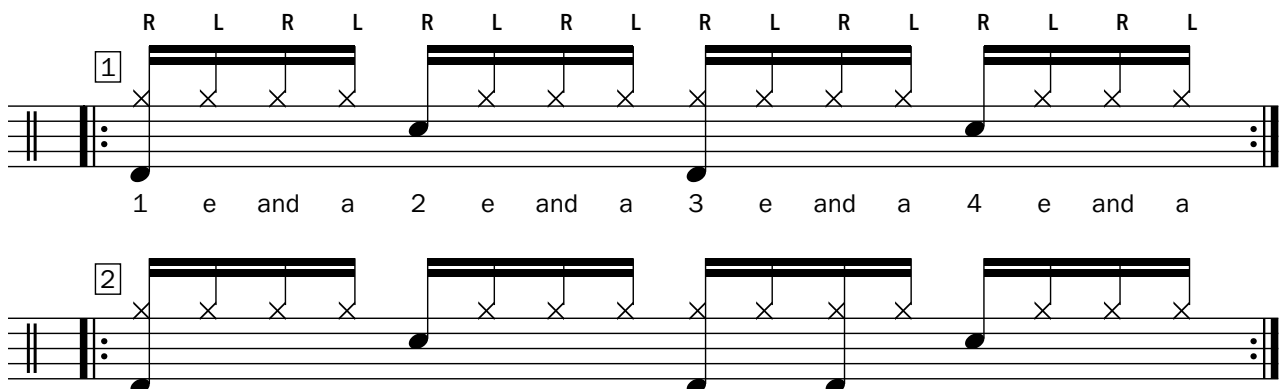


Add the snare drum into this pattern. The »usual« snare placement on 2 and 4 are now, for the first time, played with the right hand.



Hand-to-Hand Grooves

In this exercise, all bass drum strokes coincide with the right hand. Start at a slow tempo, count along out loud and use a metronome. If you want to, you can »take each groove apart« first, practice the individual parts, and then put them together. Accentuate the right hand.



Hand-to-Hand Grooves (Cont'd)

3

4

5

6

7

8

Project

There are several interesting variations for the previous grooves:



- Use your right hand to play the ride cymbal and snare drum. The left hand, meanwhile, plays the hi-hat.*
- Use your right hand to play the hi-hat (with the snare on 2 and 4). The left hand, meanwhile, plays unaccentuated snare strokes (Suggested Listening: Wheatus – Teenage Dirtbag).*
- Play all sixteenth notes quietly on the snare drum, accentuating only 2 and 4.*

Snare and Tom Variations

Now add toms and further snares into your grooves. Always keep in mind which beats the strokes are placed on – they dictate whether you play them with your right hand or your left hand.

You should be able to play the snare drum variations both with and without an accent. Tom strokes should generally be accentuated for optimal sound. You can use the variations from the previous exercise.

Single-Bar Grooves

The image displays seven single-bar groove exercises, numbered 1 through 7, arranged vertically. Each exercise is written on a five-line musical staff. Above the staff, there are four groups of strokes, each consisting of a horizontal line with four 'x' marks, representing a four-stroke pattern. The exercises are as follows:

- Exercise 1:** The first group of strokes is on the first line. The second group is on the second line. The third group is on the third line. The fourth group is on the fourth line. The notes are quarter notes.
- Exercise 2:** The first group of strokes is on the first line. The second group is on the second line. The third group is on the third line. The fourth group is on the fourth line. The notes are quarter notes.
- Exercise 3:** The first group of strokes is on the first line. The second group is on the second line. The third group is on the third line. The fourth group is on the fourth line. The notes are quarter notes.
- Exercise 4:** The first group of strokes is on the first line. The second group is on the second line. The third group is on the third line. The fourth group is on the fourth line. The notes are quarter notes.
- Exercise 5:** The first group of strokes is on the first line. The second group is on the second line. The third group is on the third line. The fourth group is on the fourth line. The notes are quarter notes.
- Exercise 6:** The first group of strokes is on the first line. The second group is on the second line. The third group is on the third line. The fourth group is on the fourth line. The notes are quarter notes.
- Exercise 7:** The first group of strokes is on the first line. The second group is on the second line. The third group is on the third line. The fourth group is on the fourth line. The notes are quarter notes.

The image displays ten musical staves, numbered 8 through 16, arranged vertically. Each staff begins with a double bar line and a repeat sign. The notation consists of a sequence of notes and rests on a five-line staff. Above the notes, there are 'x' marks, which typically indicate fingerings or accents in musical notation. The sequence of notes and rests varies slightly between staves, but the overall pattern is consistent, suggesting a repetitive exercise or a specific melodic line. The staves are numbered 8, 9, 10, 11, 12, 13, 14, 15, and 16, indicating a progression of the exercise.

Two-Bar Grooves

The image displays eight numbered musical staves, each representing a two-bar groove. Each staff begins with a double bar line and a repeat sign. The grooves are as follows:

- 1:** Bar 1: Four groups of eighth notes (x, x, x, x) on a single note. Bar 2: Quarter note, quarter note, quarter note, quarter note.
- 2:** Bar 1: Four groups of eighth notes (x, x, x, x) on a single note. Bar 2: Quarter note, quarter note, quarter note, quarter note.
- 3:** Bar 1: Four groups of eighth notes (x, x, x, x) on a single note. Bar 2: Quarter note, quarter note, quarter note, quarter note.
- 4:** Bar 1: Four groups of eighth notes (x, x, x, x) on a single note. Bar 2: Quarter note, quarter note, quarter note, quarter note.
- 5:** Bar 1: Four groups of eighth notes (x, x, x, x) on a single note. Bar 2: Quarter note, quarter note, quarter note, quarter note.
- 6:** Bar 1: Four groups of eighth notes (x, x, x, x) on a single note. Bar 2: Quarter note, quarter note, quarter note, quarter note.
- 7:** Bar 1: Four groups of eighth notes (x, x, x, x) on a single note. Bar 2: Quarter note, quarter note, quarter note, quarter note.
- 8:** Bar 1: Four groups of eighth notes (x, x, x, x) on a single note. Bar 2: Quarter note, quarter note, quarter note, quarter note.

Suggested Listening



- U2 – *Sunday Bloody Sunday*
- Mike & The Mechanics – *Over My Shoulder*
- Melissa Etheridge – *Like The Way I Do*
- Muse – *Assassin*
- Wheatus – *Teenage Dirtbag*



Hand-to-Hand with »Four on the Floor«

The image displays eight staves of musical notation, numbered 1 through 8, arranged vertically. Each staff begins with a double bar line and a repeat sign. The notation consists of a series of 'x' marks placed on a five-line staff, representing a sequence of notes or beats. The 'x' marks are grouped into sets of four, with a vertical line separating the first two from the last two in each group. The sequence of 'x' marks varies across the staves, indicating different rhythmic patterns. The notation is written in a simple, black-and-white style, typical of dance notation.

Bass Drum on -e/-a

You already know the following coordination exercise.

Play it again using sixteenth notes (hand-to-hand) on hi-hat and snare.

In exercises no. 2 and 4, bass drum strokes coincide with the left hand for the first time. In the beginning, this will take some getting used to. Practice slowly, use a metronome and count along out loud.

The image displays 14 numbered musical exercises for bass drum coordination. Each exercise is written on a single staff with a key signature of one flat (Bb). Exercises 1, 3, 5, 7, 9, 11, and 13 feature a repeating pattern of eighth notes on the bass line and sixteenth notes on the snare line. Exercises 2, 4, 6, 8, 10, 12, and 14 feature a repeating pattern of eighth notes on the bass line and eighth notes on the snare line. Each exercise is marked with a repeat sign at the beginning and end.

15 16 17 18 19 20 21 22



Bass Drum Variations

You can vary the hand-to-hand figure in these grooves, too (ride cymbal or snare).

The image displays eight musical staves, numbered 1 through 8, each representing a different bass drum groove. Each staff is written on a single five-line staff with a key signature of one sharp (F#) and a common time signature (C). The grooves are designed to be played with a hand-to-hand figure, where the left hand plays the bass drum and the right hand plays the ride cymbal or snare. The variations are as follows:

- Staff 1:** A 4-measure pattern. Measures 1 and 2: Bass drum on the first half of the measure, followed by a quarter rest. Measures 3 and 4: Bass drum on the first half of the measure, followed by a quarter note.
- Staff 2:** A 4-measure pattern. Measures 1 and 2: Bass drum on the first half of the measure, followed by a quarter note. Measures 3 and 4: Bass drum on the first half of the measure, followed by a quarter rest.
- Staff 3:** A 4-measure pattern. Measures 1 and 2: Bass drum on the first half of the measure, followed by a quarter note. Measures 3 and 4: Bass drum on the first half of the measure, followed by a quarter note.
- Staff 4:** A 4-measure pattern. Measures 1 and 2: Bass drum on the first half of the measure, followed by a quarter note. Measures 3 and 4: Bass drum on the first half of the measure, followed by a quarter note.
- Staff 5:** A 4-measure pattern. Measures 1 and 2: Bass drum on the first half of the measure, followed by a quarter note. Measures 3 and 4: Bass drum on the first half of the measure, followed by a quarter note.
- Staff 6:** A 4-measure pattern. Measures 1 and 2: Bass drum on the first half of the measure, followed by a quarter note. Measures 3 and 4: Bass drum on the first half of the measure, followed by a quarter note.
- Staff 7:** A 4-measure pattern. Measures 1 and 2: Bass drum on the first half of the measure, followed by a quarter note. Measures 3 and 4: Bass drum on the first half of the measure, followed by a quarter note.
- Staff 8:** A 4-measure pattern. Measures 1 and 2: Bass drum on the first half of the measure, followed by a quarter note. Measures 3 and 4: Bass drum on the first half of the measure, followed by a quarter note.

OCEAN OF MY SOUL

Pop, 94 bpm

17-18



Beneath the final line, the term **ritardando** indicates to **gradually slow down**. Listen to the other instruments in the play-along. In some cases, the hi-hat is briefly opened (circle) and then closed again (cross).

Intro

4

play 2x

Verse

8

10

12

play 2x

Bridge

15

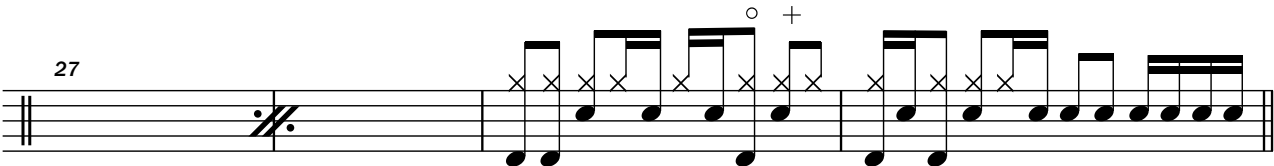
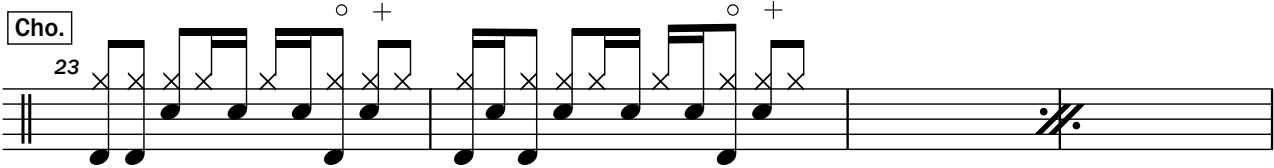
17

19

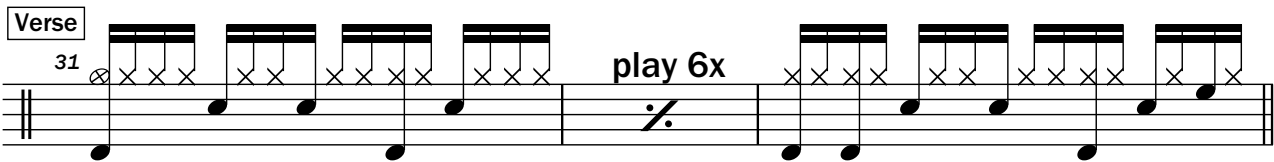
21

OCEAN OF MY SOUL (Cont'd)

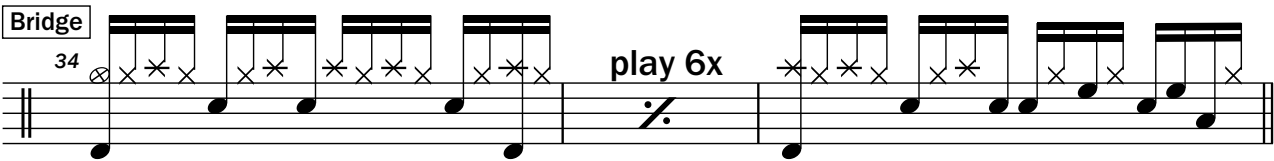
Cho.



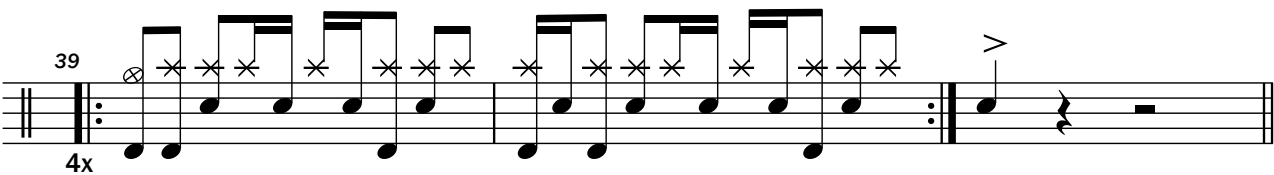
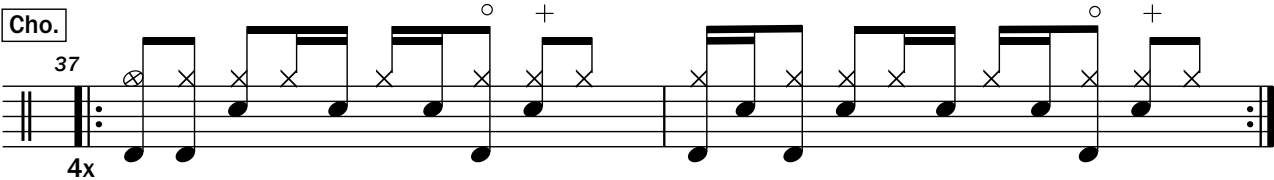
Verse



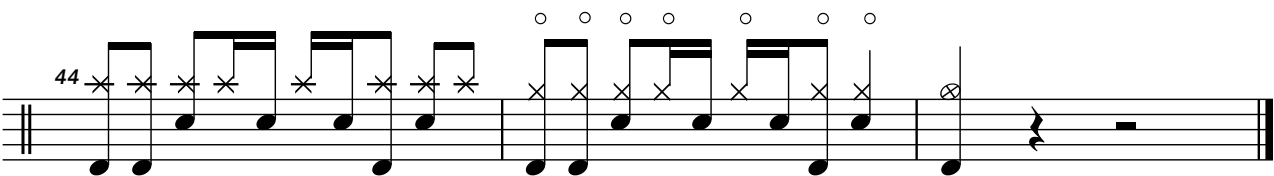
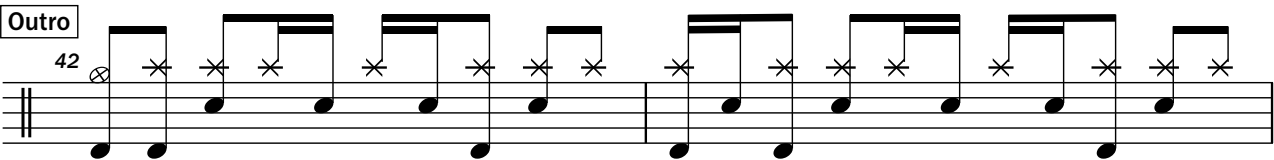
Bridge



Cho.



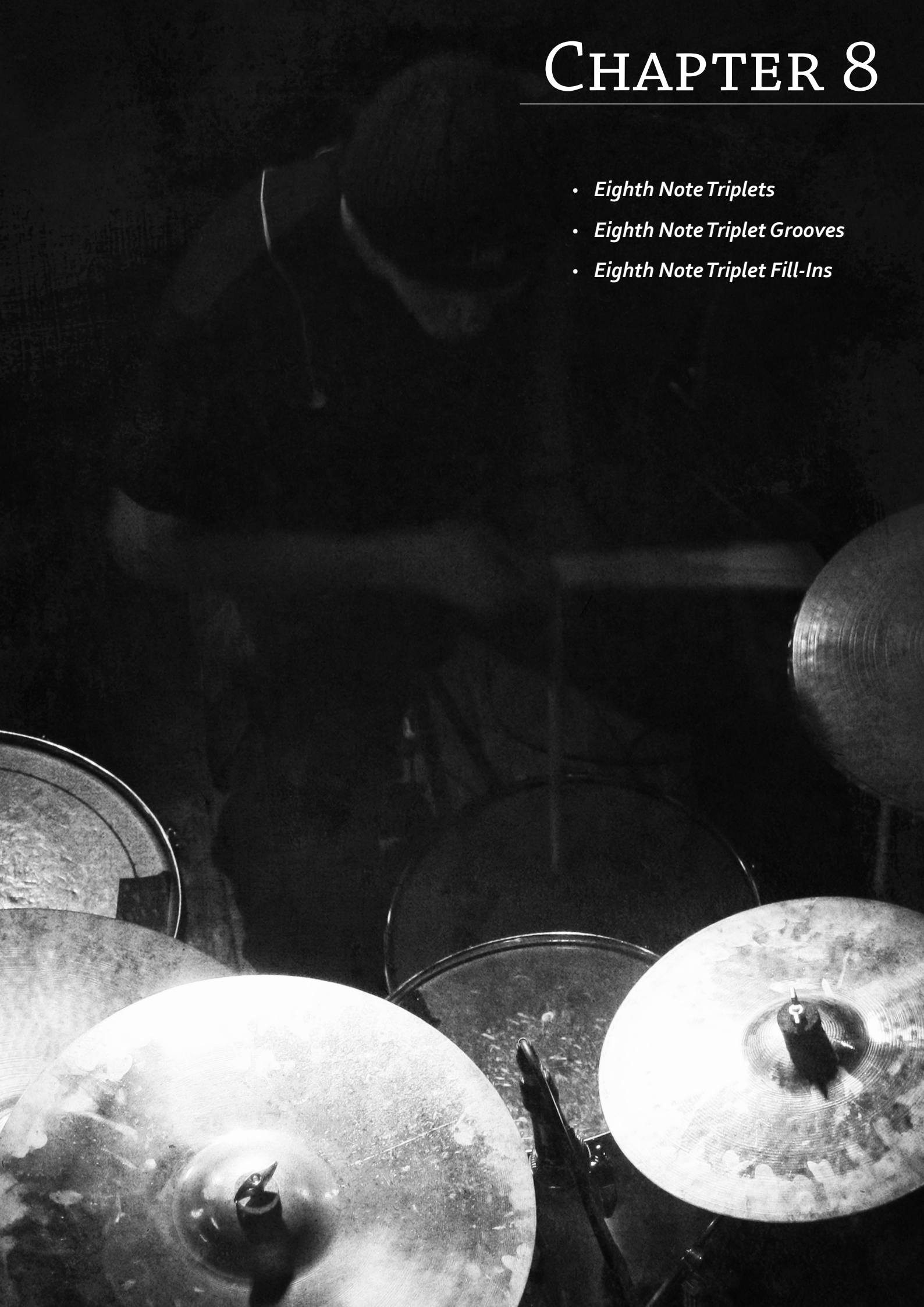
Outro



ritardando -

CHAPTER 8

- *Eighth Note Triplets*
- *Eighth Note Triplet Grooves*
- *Eighth Note Triplet Fill-Ins*



Eighth Note Triplets

So far, you know note values based on **bisection**:

Whole Notes – Half Notes – Quarter Notes – Sixteenth Notes. In jargon, this is called »**binary form**«. You can, however, also split a note value three ways – this is called **ternary form**.

Now, if, while playing in four-four time, you place three notes into a single beat, this is noted and counted as follows:

count: 1 ta ta 2 ta ta 3 ta ta 4 ta ta

Mathematically speaking, this note value should be called a twelfth note. After all, if an entire bar was filled with these notes, twelve of them would be needed. Instead, the term **triplet** has established itself for this »trisection«. Three notes per quarter note make up an **eighth note triplet**. Just as the binary eighth notes, they are noted using a single bar or flag, with the **addition of the number 3** above them. Sometimes, they are also placed in brackets.

Eighth note triplets make for a **very particular rhythmic flow** that serves as the basis for many rock, pop, soul, blues, and jazz songs.

Reading Exercise

1 2 3 4 1 2 3 4

1 ta ta 2 ta ta 3 ta ta 4 ta ta 1 2 ta ta 3 4 ta ta

Reading Exercise (Cont'd)

5

6

7

8

9

10

11

12

13

14

Reading Exercise (Cont'd)

15

16

17

18

19

20

Eighth Note Triplet Grooves

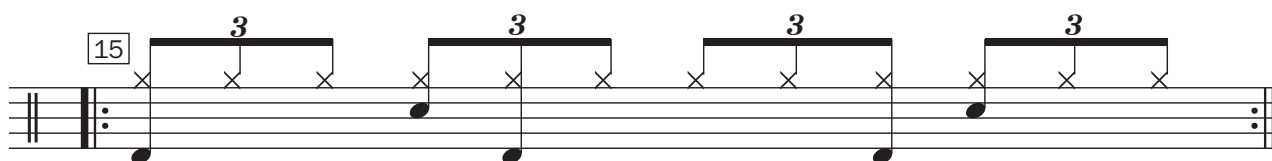
A certain type of groove (also known as ternary or triplet grooves) is based on eighth note triplets. Instead of eighth notes or sixteenth notes, simply play eighth note triplets on the hi-hat – that will give these grooves a very special rhythmic feeling that you will, over time, grow comfortable with.

The new counting method will take some time to get used to as well. So, start off slow, use a metronome, and count along out loud.

The image displays six musical staves, each representing a different eighth note triplet groove. Each staff begins with a square box containing a number (1 through 6). The notation consists of a single eighth note followed by an eighth note triplet, which is indicated by a bracket with the number '3' above it. The triplet notes are marked with 'x' symbols. Below each staff, a counting sequence is provided: '1 ta ta' for staff 1, '2 ta ta' for staff 2, '3 ta ta' for staff 3, '4 ta ta' for staff 4, and '5 ta ta' for staff 5. Staff 6 does not have a counting sequence. Each staff concludes with a double bar line and repeat dots.

The image displays eight musical staves, numbered 7 through 14, each containing a rhythmic exercise. Each staff begins with a double bar line and a repeat sign. The exercises are as follows:

- Staff 7:** A sequence of four eighth-note triplets. The first triplet starts on the first line (F4), and each subsequent triplet starts one half-step higher (G4, A4, B4).
- Staff 8:** A sequence of four eighth-note triplets. The first triplet starts on the first line (F4), and each subsequent triplet starts one half-step higher (G4, A4, B4).
- Staff 9:** A sequence of four eighth-note triplets. The first triplet starts on the first line (F4), and each subsequent triplet starts one half-step higher (G4, A4, B4).
- Staff 10:** A sequence of four eighth-note triplets. The first triplet starts on the first line (F4), and each subsequent triplet starts one half-step higher (G4, A4, B4).
- Staff 11:** A sequence of four eighth-note triplets. The first triplet starts on the first line (F4), and each subsequent triplet starts one half-step higher (G4, A4, B4).
- Staff 12:** A sequence of four eighth-note triplets. The first triplet starts on the first line (F4), and each subsequent triplet starts one half-step higher (G4, A4, B4).
- Staff 13:** A sequence of four eighth-note triplets. The first triplet starts on the first line (F4), and each subsequent triplet starts one half-step higher (G4, A4, B4).
- Staff 14:** A sequence of four eighth-note triplets. The first triplet starts on the first line (F4), and each subsequent triplet starts one half-step higher (G4, A4, B4).



Practice Advice

Alternatively, play your triplet grooves on the ride cymbal.



Suggested Listening

- Avril Lavigne – *I'm With You*
- Gary Moore – *Still Got The Blues*
- Simply Red – *If You Don't Know Me By Now*
- Toto – *Hold The Line*

- Alannah Myles – *Black Velvet*
- John Mayer – *Gravity*
- Michael Bublé – *Feeling Good*
- Sam Brown – *Stop*



Eighth Note Triplets Fill-Ins

Using the **motion on the set** principles, you will now get to know various possibilities of using eighth note triplets in fill-ins.

Three Strokes per Instrument

Keep in mind that your sticking will switch from drum to drum due to triplet grouping.

1 **3** **3** **3** **3** R L R L R L R L R L R L

2 **3** **3** **3** **3** **3** **3** **3** **3**

3 **3** **3** **3** **3** **3** **3** **3** **3**

4 **3** **3** **3** **3** **3** **3** **3** **3**

5 **3** **3** **3** **3** **3** **3** **3** **3**

6 **3** **3** **3** **3** **3** **3** **3** **3**

Two Strokes per Instrument

These blocks of two cause the fill-in's rhythmic focus to shift somewhat. Initially, it will tend to feel like a regular (binary) set of eighth notes. This makes counting along out loud all the more important.

The exercise consists of six staves, each containing a sequence of eighth notes. The first four measures of each staff are marked with 'x' and grouped in pairs of three (labeled '3'). The fifth measure is a rest. The final measure consists of eighth notes, also grouped in pairs of three (labeled '3'). Above the first staff, a sequence of letters 'R L R L R L R L R L R L' is written, corresponding to the eighth notes in the final measure.

One Stroke per Instrument

1

2

3

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

Combinations

Now, shuffle the various methods of using eighth note triplets in your fill-ins around.

The exercises are as follows:

- Exercise 1:** Four eighth note triplets, followed by a sequence of eighth notes with a triplet bracket above them. The sequence is: R L R L R L R L R L R L.
- Exercise 2:** Four eighth note triplets, followed by four eighth note triplets.
- Exercise 3:** Four eighth note triplets, followed by four eighth note triplets.
- Exercise 4:** Four eighth note triplets, followed by four eighth note triplets.
- Exercise 5:** Four eighth note triplets, followed by four eighth note triplets.
- Exercise 6:** Four eighth note triplets, followed by four eighth note triplets.



MACK JACK BLUES

Blues, 71 bpm

This is a **blues** song. This style of music gave birth to ternary grooves. It is based on **twelve-bar form**.

Intro

Hi-Hat half open

3 3 3 3 3 3 3 3

3 3 3 3

3

Chorus 1

6 Hi-Hat closed

- 11 -

3 3 3 3

Chorus 2

8 Ride Cymbal

- 3 -

3 3

10 Hi-Hat half open

- 7 -

3 3 3 3

Chorus 3

12 Hi-Hat closed

- 11 -

3 3 3

Chorus 4

14 Ride-Cymbal

- 3 -

3 3

Hi-Hat half open

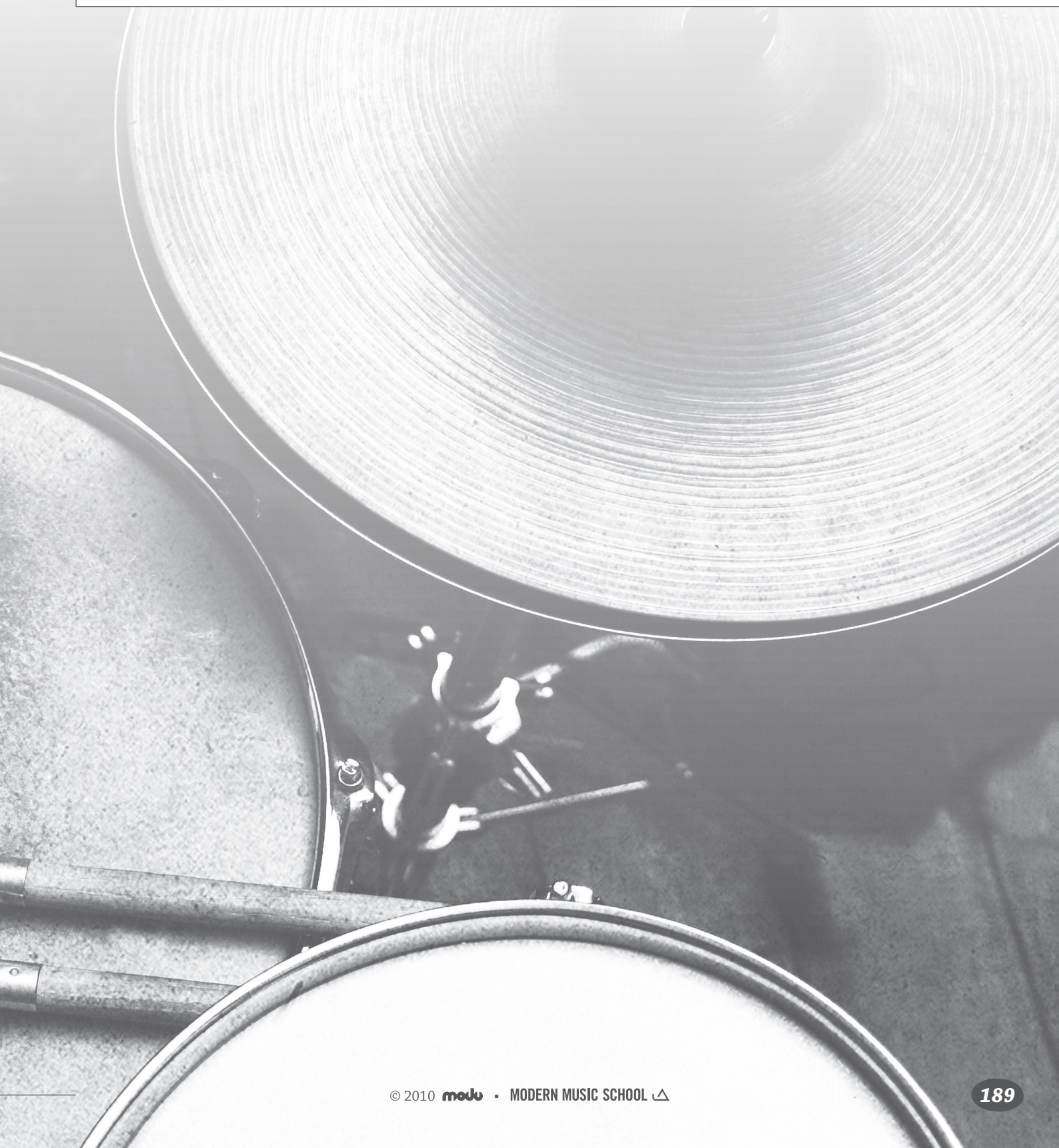
- 7 -

3

Suggested Listening

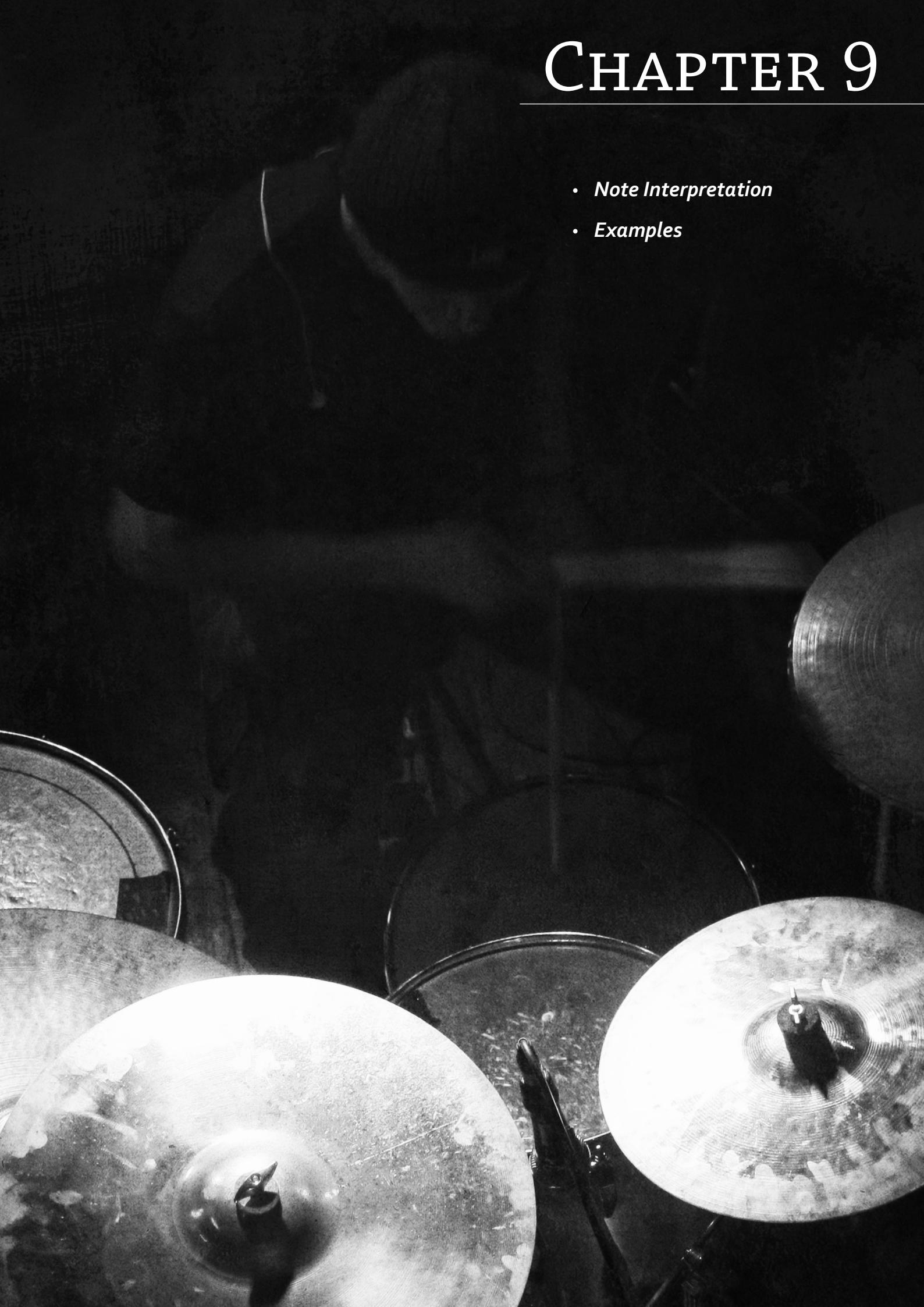


- *Muddy Waters – Hoochie Coochie Man*
- *AC/DC – The Jack*
- *Jimi Hendrix – Red House*



CHAPTER 9

- *Note Interpretation*
- *Examples*



Note Interpretation

Fully written rhythms (as you have come to know them from your reading exercises) can be an inspiration for your own grooves and fill-ins. In many bands, the guitar player, for instance, might offer you a guitar riff to which you are supposed to come up with a suitable groove. If you can picture the guitar riff's rhythm, you can use it to mold your own part from it.

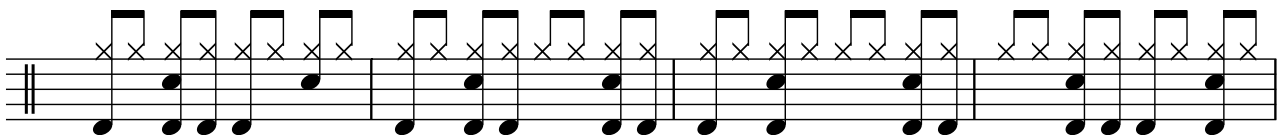
This should also clarify that being able to read and interpret written notes is essential for you as the drummer: Your play can supplement any song, which is beneficial to any music in general. Your musicians will value that trait.

Note Interpretation: Examples

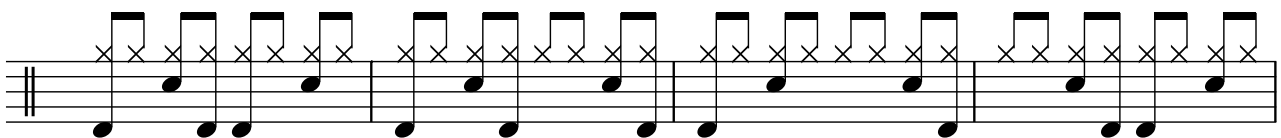
Start off with this rhythm, for instance:



In this interpretation, you play an eighth note groove during which the bass plays the rhythm:



In the following variation, bass drums on beats 2 or 4 are omitted in favor of snare strokes. The result is a bit more »groovy«:



Another example. This is the rhythm you have to work with:



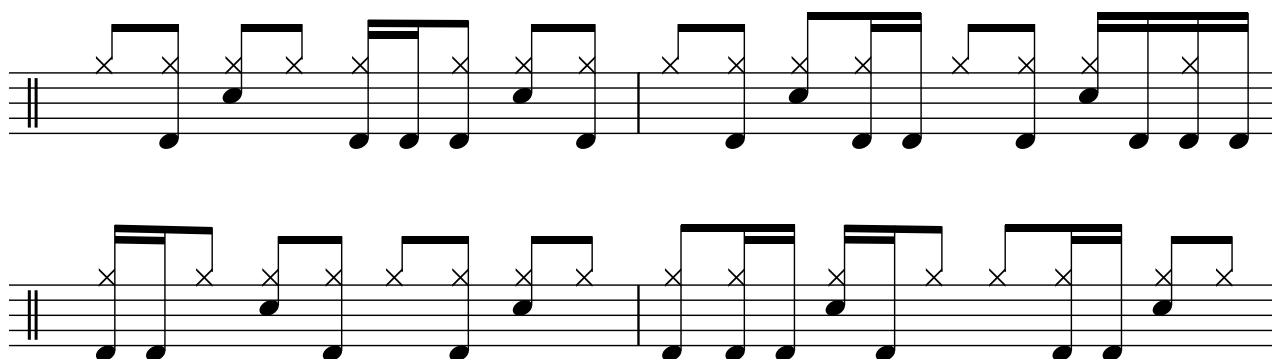
This is one possible groove to fit the rhythm:



And here we have an example with sixteenth notes:



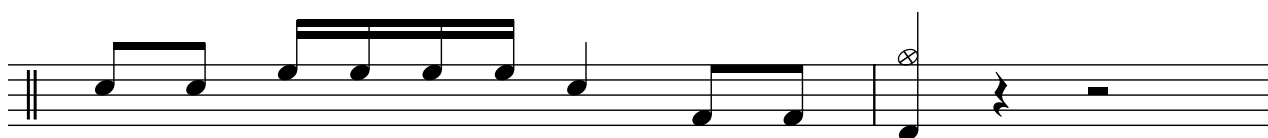
And a groove to go along with it:



The next example is turned into a fill-in:



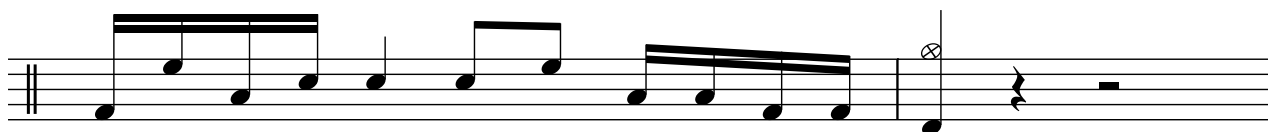
A fill-in based on that rhythm could look like this:



Another example:



As a fill-in:



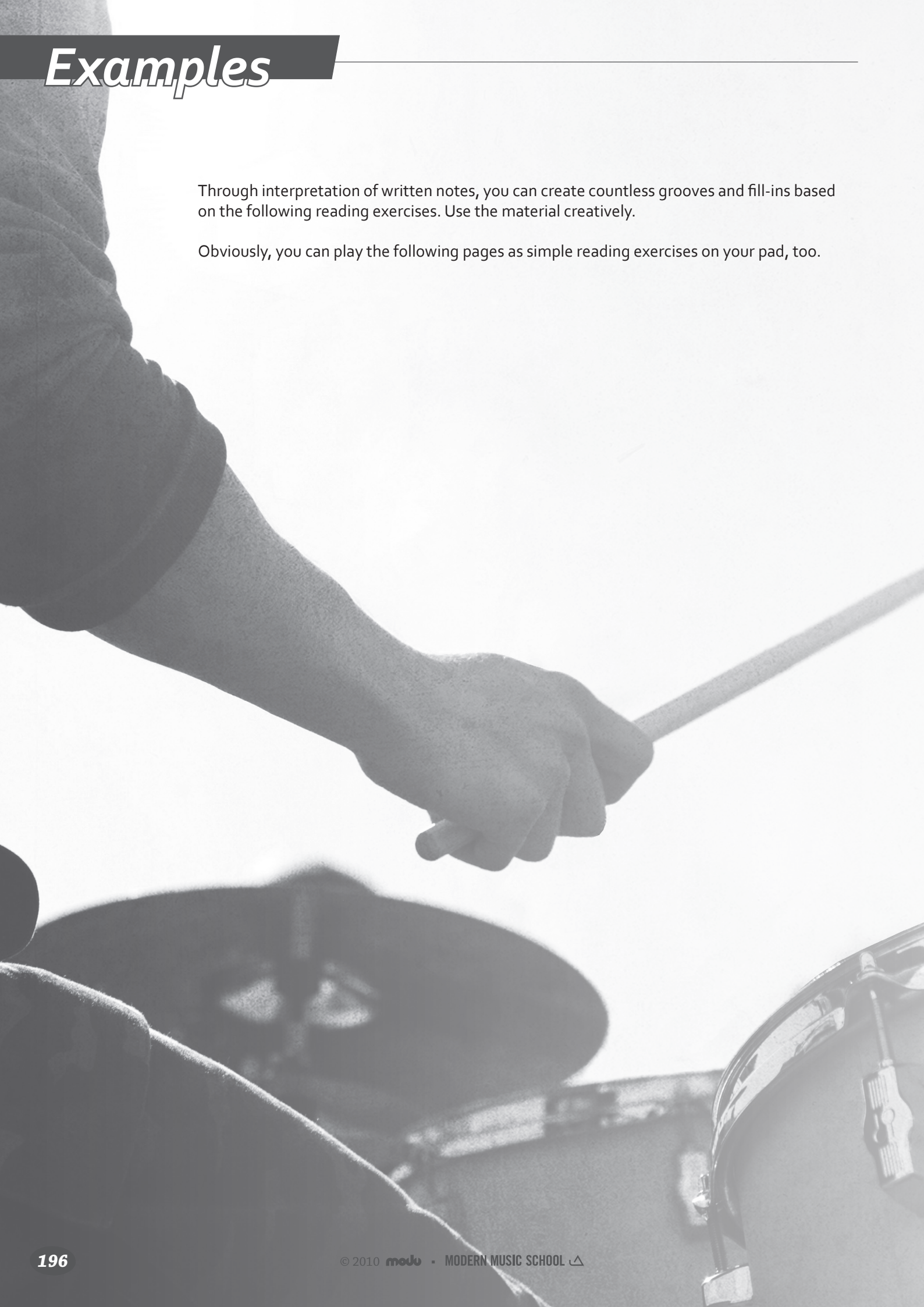
This rhythm contains three stroke ruffs:



Examples

Through interpretation of written notes, you can create countless grooves and fill-ins based on the following reading exercises. Use the material creatively.

Obviously, you can play the following pages as simple reading exercises on your pad, too.



10 staves of musical notation, each containing four measures of music. The notation is as follows:

- Staff 1:** Measure 1: Quarter note, Quarter rest, Quarter note, Quarter note. Measure 2: Half note, Quarter note, Quarter note, Quarter note. Measure 3: Quarter note, Quarter note, Quarter note, Quarter note. Measure 4: Quarter note, Quarter note, Quarter note, Quarter note.
- Staff 2:** Measure 1: Quarter note, Quarter note, Quarter note, Quarter note. Measure 2: Quarter note, Quarter note, Quarter note, Quarter note. Measure 3: Quarter note, Quarter note, Quarter note, Quarter note. Measure 4: Quarter note, Quarter note, Quarter note, Quarter note.
- Staff 3:** Measure 1: Quarter rest, Quarter note, Quarter note, Quarter note. Measure 2: Quarter rest, Quarter note, Quarter note, Quarter note. Measure 3: Quarter rest, Quarter note, Quarter note, Quarter note. Measure 4: Quarter rest, Quarter note, Quarter note, Quarter note.
- Staff 4:** Measure 1: Quarter note, Quarter rest, Quarter note, Quarter rest. Measure 2: Quarter note, Quarter rest, Quarter note, Quarter rest. Measure 3: Quarter note, Quarter rest, Quarter note, Quarter rest. Measure 4: Quarter note, Quarter rest, Quarter note, Quarter rest.
- Staff 5:** Measure 1: Quarter note, Quarter rest, Quarter note, Quarter rest. Measure 2: Quarter note, Quarter rest, Quarter note, Quarter note. Measure 3: Quarter note, Quarter rest, Quarter note, Quarter note. Measure 4: Quarter note, Quarter rest, Quarter note, Quarter rest.
- Staff 6:** Measure 1: Quarter rest, Quarter note, Quarter note, Quarter rest. Measure 2: Quarter note, Quarter note, Quarter note, Quarter note. Measure 3: Quarter rest, Quarter note, Quarter note, Quarter note. Measure 4: Quarter note, Quarter rest, Quarter note, Quarter note.
- Staff 7:** Measure 1: Quarter note, Quarter note, Quarter rest, Quarter note. Measure 2: Quarter note, Quarter note, Quarter note, Quarter rest. Measure 3: Quarter note, Quarter rest, Quarter rest, Quarter note. Measure 4: Quarter rest, Quarter rest, Quarter note, Quarter note.
- Staff 8:** Measure 1: Quarter rest, Quarter note, Quarter note, Quarter rest. Measure 2: Quarter rest, Quarter rest, Quarter note, Quarter note. Measure 3: Quarter note, Quarter note, Quarter rest, Quarter note. Measure 4: Quarter note, Quarter note, Quarter note, Quarter note.
- Staff 9:** Measure 1: Quarter note, Quarter note, Quarter note, Quarter note. Measure 2: Quarter note, Quarter note, Quarter note, Quarter note. Measure 3: Quarter rest, Quarter note, Quarter note, Quarter note. Measure 4: Quarter note, Quarter rest, Quarter note, Quarter note.
- Staff 10:** Measure 1: Quarter note, Quarter note, Quarter note, Quarter note. Measure 2: Quarter rest, Quarter rest, Quarter note, Quarter note. Measure 3: Quarter note, Quarter rest, Quarter note, Quarter note. Measure 4: Quarter rest, Quarter note, Quarter note, Quarter note.

10 rhythmic exercises for guitar, numbered 1 through 10, each presented on a single staff with a 4/4 time signature. The exercises are designed to be played with the right hand, with the left hand providing harmonic support. The exercises are as follows:

- Exercise 1: A sequence of eighth notes, starting with a quarter rest, followed by a quarter note, and then a half note.
- Exercise 2: A sequence of eighth notes, starting with a quarter rest, followed by a quarter note, and then a half note.
- Exercise 3: A sequence of eighth notes, starting with a quarter rest, followed by a quarter note, and then a half note.
- Exercise 4: A sequence of eighth notes, starting with a quarter rest, followed by a quarter note, and then a half note.
- Exercise 5: A sequence of eighth notes, starting with a quarter rest, followed by a quarter note, and then a half note.
- Exercise 6: A sequence of eighth notes, starting with a quarter rest, followed by a quarter note, and then a half note.
- Exercise 7: A sequence of eighth notes, starting with a quarter rest, followed by a quarter note, and then a half note.
- Exercise 8: A sequence of eighth notes, starting with a quarter rest, followed by a quarter note, and then a half note.
- Exercise 9: A sequence of eighth notes, starting with a quarter rest, followed by a quarter note, and then a half note.
- Exercise 10: A sequence of eighth notes, starting with a quarter rest, followed by a quarter note, and then a half note.

10 numbered musical exercises on a single staff, each consisting of four measures. The exercises are written in a simplified notation style, likely for a beginner instrument like the recorder. The key signature has one sharp (F#), and the time signature is 4/4. Each exercise is marked with a number in a box at the beginning of the first measure.

Exercise 1: Four measures of eighth-note patterns. Measure 1: F#4, G4, A4, B4. Measure 2: C5, B4, A4, G4. Measure 3: F#4, E4, D4, C4. Measure 4: B3, A3, G3, F#3.

Exercise 2: Four measures of eighth-note patterns. Measure 1: F#4, G4, A4, B4. Measure 2: C5, B4, A4, G4. Measure 3: F#4, E4, D4, C4. Measure 4: B3, A3, G3, F#3.

Exercise 3: Four measures of eighth-note patterns. Measure 1: F#4, G4, A4, B4. Measure 2: C5, B4, A4, G4. Measure 3: F#4, E4, D4, C4. Measure 4: B3, A3, G3, F#3.

Exercise 4: Four measures of eighth-note patterns. Measure 1: F#4, G4, A4, B4. Measure 2: C5, B4, A4, G4. Measure 3: F#4, E4, D4, C4. Measure 4: B3, A3, G3, F#3.

Exercise 5: Four measures of eighth-note patterns. Measure 1: F#4, G4, A4, B4. Measure 2: C5, B4, A4, G4. Measure 3: F#4, E4, D4, C4. Measure 4: B3, A3, G3, F#3.

Exercise 6: Four measures of eighth-note patterns. Measure 1: F#4, G4, A4, B4. Measure 2: C5, B4, A4, G4. Measure 3: F#4, E4, D4, C4. Measure 4: B3, A3, G3, F#3.

Exercise 7: Four measures of eighth-note patterns. Measure 1: F#4, G4, A4, B4. Measure 2: C5, B4, A4, G4. Measure 3: F#4, E4, D4, C4. Measure 4: B3, A3, G3, F#3.

Exercise 8: Four measures of eighth-note patterns. Measure 1: F#4, G4, A4, B4. Measure 2: C5, B4, A4, G4. Measure 3: F#4, E4, D4, C4. Measure 4: B3, A3, G3, F#3.

Exercise 9: Four measures of eighth-note patterns. Measure 1: F#4, G4, A4, B4. Measure 2: C5, B4, A4, G4. Measure 3: F#4, E4, D4, C4. Measure 4: B3, A3, G3, F#3.

Exercise 10: Four measures of eighth-note patterns. Measure 1: F#4, G4, A4, B4. Measure 2: C5, B4, A4, G4. Measure 3: F#4, E4, D4, C4. Measure 4: B3, A3, G3, F#3.

10 numbered musical exercises on a single staff, each consisting of four measures. The exercises are written in treble clef with a key signature of one sharp (F#).

Exercise 1: $\text{F}\sharp_4$ quarter, G_4 quarter, A_4 quarter, B_4 quarter, C_5 quarter, B_4 quarter, A_4 quarter, G_4 quarter, $\text{F}\sharp_4$ quarter, E_4 quarter, D_4 quarter, C_4 quarter.

Exercise 2: $\text{F}\sharp_4$ quarter, G_4 quarter, A_4 quarter, B_4 quarter, C_5 quarter, B_4 quarter, A_4 quarter, G_4 quarter, $\text{F}\sharp_4$ quarter, E_4 quarter, D_4 quarter, C_4 quarter.

Exercise 3: $\text{F}\sharp_4$ quarter, G_4 quarter, A_4 quarter, B_4 quarter, C_5 quarter, B_4 quarter, A_4 quarter, G_4 quarter, $\text{F}\sharp_4$ quarter, E_4 quarter, D_4 quarter, C_4 quarter.

Exercise 4: $\text{F}\sharp_4$ quarter, G_4 quarter, A_4 quarter, B_4 quarter, C_5 quarter, B_4 quarter, A_4 quarter, G_4 quarter, $\text{F}\sharp_4$ quarter, E_4 quarter, D_4 quarter, C_4 quarter.

Exercise 5: $\text{F}\sharp_4$ quarter, G_4 quarter, A_4 quarter, B_4 quarter, C_5 quarter, B_4 quarter, A_4 quarter, G_4 quarter, $\text{F}\sharp_4$ quarter, E_4 quarter, D_4 quarter, C_4 quarter.

Exercise 6: $\text{F}\sharp_4$ quarter, G_4 quarter, A_4 quarter, B_4 quarter, C_5 quarter, B_4 quarter, A_4 quarter, G_4 quarter, $\text{F}\sharp_4$ quarter, E_4 quarter, D_4 quarter, C_4 quarter.

Exercise 7: $\text{F}\sharp_4$ quarter, G_4 quarter, A_4 quarter, B_4 quarter, C_5 quarter, B_4 quarter, A_4 quarter, G_4 quarter, $\text{F}\sharp_4$ quarter, E_4 quarter, D_4 quarter, C_4 quarter.

Exercise 8: $\text{F}\sharp_4$ quarter, G_4 quarter, A_4 quarter, B_4 quarter, C_5 quarter, B_4 quarter, A_4 quarter, G_4 quarter, $\text{F}\sharp_4$ quarter, E_4 quarter, D_4 quarter, C_4 quarter.

Exercise 9: $\text{F}\sharp_4$ quarter, G_4 quarter, A_4 quarter, B_4 quarter, C_5 quarter, B_4 quarter, A_4 quarter, G_4 quarter, $\text{F}\sharp_4$ quarter, E_4 quarter, D_4 quarter, C_4 quarter.

Exercise 10: $\text{F}\sharp_4$ quarter, G_4 quarter, A_4 quarter, B_4 quarter, C_5 quarter, B_4 quarter, A_4 quarter, G_4 quarter, $\text{F}\sharp_4$ quarter, E_4 quarter, D_4 quarter, C_4 quarter.

10 rhythmic exercises in 4/4 time, each consisting of four measures.

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

10 musical exercises on a single staff, numbered 1 through 10. Each exercise consists of four measures of music. The exercises are written in a single staff with a key signature of one sharp (F#) and a common time signature (C). The exercises involve various rhythmic patterns, including eighth notes, quarter notes, and rests.

Exercise 1: $\text{F}\sharp_4$ quarter, quarter rest, quarter rest, quarter rest.

Exercise 2: $\text{F}\sharp_4$ quarter, quarter rest, quarter rest, quarter rest.

Exercise 3: $\text{F}\sharp_4$ quarter, quarter rest, quarter rest, quarter rest.

Exercise 4: $\text{F}\sharp_4$ quarter, quarter rest, quarter rest, quarter rest.

Exercise 5: $\text{F}\sharp_4$ quarter, quarter rest, quarter rest, quarter rest.

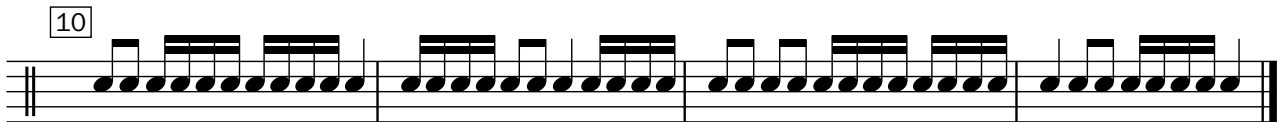
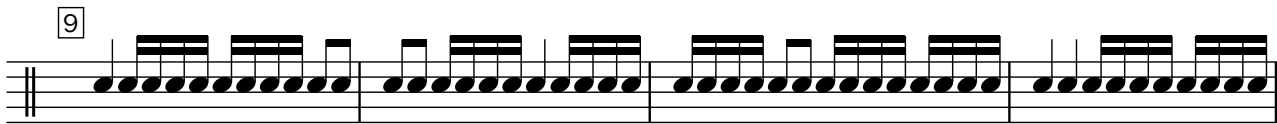
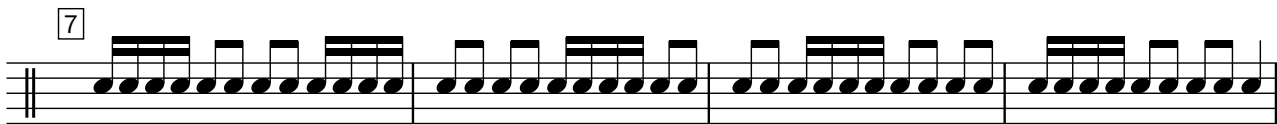
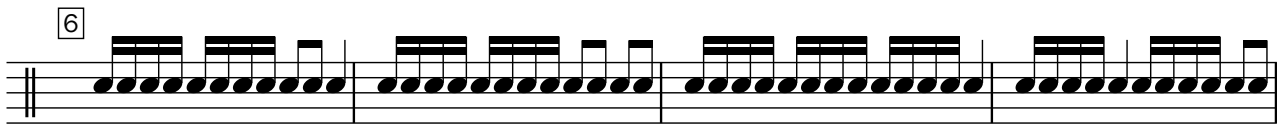
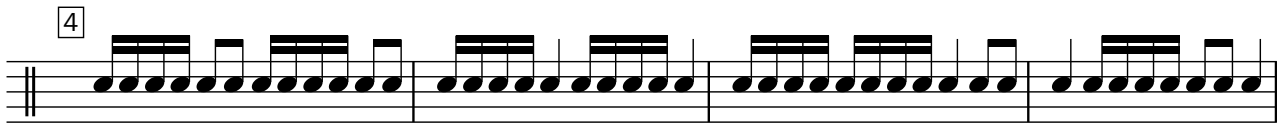
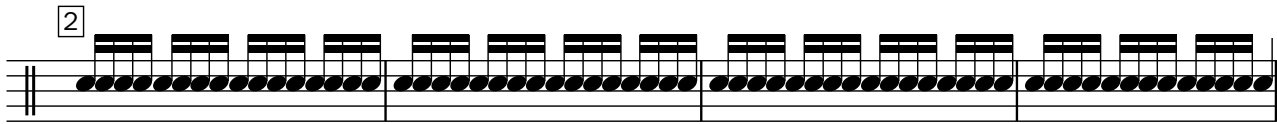
Exercise 6: $\text{F}\sharp_4$ quarter, quarter rest, quarter rest, quarter rest.

Exercise 7: $\text{F}\sharp_4$ quarter, quarter rest, quarter rest, quarter rest.

Exercise 8: $\text{F}\sharp_4$ quarter, quarter rest, quarter rest, quarter rest.

Exercise 9: $\text{F}\sharp_4$ quarter, quarter rest, quarter rest, quarter rest.

Exercise 10: $\text{F}\sharp_4$ quarter, quarter rest, quarter rest, quarter rest.



10 rhythmic exercises on a single staff, numbered 1 through 10. Each exercise consists of a four-measure phrase. The exercises are written on a single staff with a key signature of one flat (Bb) and a common time signature (C). The exercises involve various rhythmic patterns, including eighth notes, quarter notes, and rests, often grouped together.

Exercise 1: Four measures of continuous eighth notes, each measure containing four eighth notes.

Exercise 2: Four measures. Measure 1: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 2: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 3: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 4: quarter note, eighth note, eighth note, eighth note, eighth note.

Exercise 3: Four measures. Measure 1: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 2: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 3: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 4: quarter note, eighth note, eighth note, eighth note, eighth note.

Exercise 4: Four measures. Measure 1: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 2: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 3: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 4: quarter note, eighth note, eighth note, eighth note, eighth note.

Exercise 5: Four measures. Measure 1: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 2: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 3: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 4: quarter note, eighth note, eighth note, eighth note, eighth note.

Exercise 6: Four measures. Measure 1: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 2: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 3: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 4: quarter note, eighth note, eighth note, eighth note, eighth note.

Exercise 7: Four measures. Measure 1: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 2: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 3: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 4: quarter note, eighth note, eighth note, eighth note, eighth note.

Exercise 8: Four measures. Measure 1: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 2: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 3: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 4: quarter note, eighth note, eighth note, eighth note, eighth note.

Exercise 9: Four measures. Measure 1: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 2: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 3: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 4: quarter note, eighth note, eighth note, eighth note, eighth note.

Exercise 10: Four measures. Measure 1: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 2: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 3: quarter note, eighth note, eighth note, eighth note, eighth note. Measure 4: quarter note, eighth note, eighth note, eighth note, eighth note.

10 numbered musical exercises on a single staff, each consisting of four measures. The exercises are designed for a single melodic line and feature various rhythmic patterns, including eighth and sixteenth notes, rests, and ties.

Exercise 1: Four measures of eighth-note patterns with rests.

Exercise 2: Four measures of eighth-note patterns with rests.

Exercise 3: Four measures of eighth-note patterns with rests.

Exercise 4: Four measures of eighth-note patterns with rests.

Exercise 5: Four measures of eighth-note patterns with rests.

Exercise 6: Four measures of eighth-note patterns with rests.

Exercise 7: Four measures of eighth-note patterns with rests.

Exercise 8: Four measures of eighth-note patterns with rests.

Exercise 9: Four measures of eighth-note patterns with rests.

Exercise 10: Four measures of eighth-note patterns with rests.

10 rhythmic exercises on a single staff, numbered 1 through 10. Each exercise consists of four measures of music. The exercises are designed to be played on a single staff, with a double bar line at the beginning and end of each exercise.

Exercise 1: Four measures of eighth-note patterns. Measure 1: Four groups of eighth notes (G4, A4, B4, C5). Measure 2: Four groups of eighth notes (D5, C5, B4, A4). Measure 3: Four groups of eighth notes (G4, A4, B4, C5). Measure 4: Four groups of eighth notes (D5, C5, B4, A4).

Exercise 2: Four measures of eighth-note patterns. Measure 1: Four groups of eighth notes (G4, A4, B4, C5). Measure 2: Four groups of eighth notes (D5, C5, B4, A4). Measure 3: Four groups of eighth notes (G4, A4, B4, C5). Measure 4: Four groups of eighth notes (D5, C5, B4, A4).

Exercise 3: Four measures of eighth-note patterns. Measure 1: Four groups of eighth notes (G4, A4, B4, C5). Measure 2: Four groups of eighth notes (D5, C5, B4, A4). Measure 3: Four groups of eighth notes (G4, A4, B4, C5). Measure 4: Four groups of eighth notes (D5, C5, B4, A4).

Exercise 4: Four measures of eighth-note patterns. Measure 1: Four groups of eighth notes (G4, A4, B4, C5). Measure 2: Four groups of eighth notes (D5, C5, B4, A4). Measure 3: Four groups of eighth notes (G4, A4, B4, C5). Measure 4: Four groups of eighth notes (D5, C5, B4, A4).

Exercise 5: Four measures of eighth-note patterns. Measure 1: Four groups of eighth notes (G4, A4, B4, C5). Measure 2: Four groups of eighth notes (D5, C5, B4, A4). Measure 3: Four groups of eighth notes (G4, A4, B4, C5). Measure 4: Four groups of eighth notes (D5, C5, B4, A4).

Exercise 6: Four measures of eighth-note patterns. Measure 1: Four groups of eighth notes (G4, A4, B4, C5). Measure 2: Four groups of eighth notes (D5, C5, B4, A4). Measure 3: Four groups of eighth notes (G4, A4, B4, C5). Measure 4: Four groups of eighth notes (D5, C5, B4, A4).

Exercise 7: Four measures of eighth-note patterns. Measure 1: Four groups of eighth notes (G4, A4, B4, C5). Measure 2: Four groups of eighth notes (D5, C5, B4, A4). Measure 3: Four groups of eighth notes (G4, A4, B4, C5). Measure 4: Four groups of eighth notes (D5, C5, B4, A4).

Exercise 8: Four measures of eighth-note patterns. Measure 1: Four groups of eighth notes (G4, A4, B4, C5). Measure 2: Four groups of eighth notes (D5, C5, B4, A4). Measure 3: Four groups of eighth notes (G4, A4, B4, C5). Measure 4: Four groups of eighth notes (D5, C5, B4, A4).

Exercise 9: Four measures of eighth-note patterns. Measure 1: Four groups of eighth notes (G4, A4, B4, C5). Measure 2: Four groups of eighth notes (D5, C5, B4, A4). Measure 3: Four groups of eighth notes (G4, A4, B4, C5). Measure 4: Four groups of eighth notes (D5, C5, B4, A4).

Exercise 10: Four measures of eighth-note patterns. Measure 1: Four groups of eighth notes (G4, A4, B4, C5). Measure 2: Four groups of eighth notes (D5, C5, B4, A4). Measure 3: Four groups of eighth notes (G4, A4, B4, C5). Measure 4: Four groups of eighth notes (D5, C5, B4, A4).

10 rhythmic exercises on a single staff, numbered 1 through 10. Each exercise consists of a four-measure phrase. The exercises feature various rhythmic patterns including eighth notes, sixteenth notes, and rests, often grouped together.



Exercise 1: Four measures of eighth notes and eighth rests.

Exercise 2: Four measures of eighth notes and eighth rests.

Exercise 3: Four measures of eighth notes and eighth rests.

Exercise 4: Four measures of eighth notes and eighth rests.

Exercise 5: Four measures of eighth notes and eighth rests.

Exercise 6: Four measures of eighth notes and eighth rests.

Exercise 7: Four measures of eighth notes and eighth rests.

Exercise 8: Four measures of eighth notes and eighth rests.

Exercise 9: Four measures of eighth notes and eighth rests.

Exercise 10: Four measures of eighth notes and eighth rests.

1

Exercise 1 consists of four measures. Measures 1 and 2 are on a single staff, each containing a continuous eighth-note pattern. Measures 3 and 4 are on a single staff, each containing a continuous eighth-note pattern. The exercise is marked with a 4/4 time signature.

2

Exercise 2 consists of four measures. Measures 1 and 2 are on a single staff, each containing a continuous eighth-note pattern. Measures 3 and 4 are on a single staff, each containing a continuous eighth-note pattern. The exercise is marked with a 4/4 time signature.

3

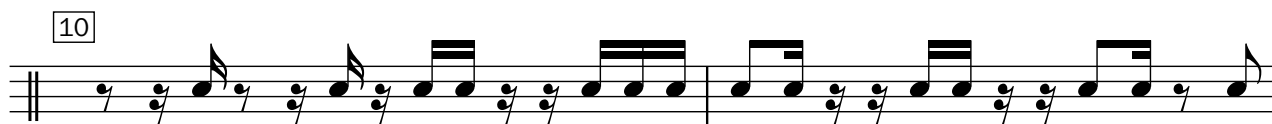
Exercise 3 consists of four measures. Measures 1 and 2 are on a single staff, each containing a continuous eighth-note pattern. Measures 3 and 4 are on a single staff, each containing a continuous eighth-note pattern. The exercise is marked with a 4/4 time signature.

4

Exercise 4 consists of four measures. Measures 1 and 2 are on a single staff, each containing a continuous eighth-note pattern. Measures 3 and 4 are on a single staff, each containing a continuous eighth-note pattern. The exercise is marked with a 4/4 time signature.

5

Exercise 5 consists of four measures. Measures 1 and 2 are on a single staff, each containing a continuous eighth-note pattern. Measures 3 and 4 are on a single staff, each containing a continuous eighth-note pattern. The exercise is marked with a 4/4 time signature.



1

Exercise 1 consists of four measures. The first measure contains a quarter rest, followed by eighth notes G4, A4, B4, and C5. The second measure contains eighth notes D5, E5, F5, and G5. The third measure contains eighth notes A5, B5, C6, and D6. The fourth measure contains eighth notes E6, F6, G6, and A6. The key signature has one sharp (F#) and the time signature is 4/4.

2

Exercise 2 consists of four measures. The first measure contains eighth notes G4, A4, B4, and C5. The second measure contains eighth notes D5, E5, F5, and G5. The third measure contains eighth notes A5, B5, C6, and D6. The fourth measure contains eighth notes E6, F6, G6, and A6. The key signature has one sharp (F#) and the time signature is 4/4.

3

Exercise 3 consists of four measures. The first measure contains eighth notes G4, A4, B4, and C5. The second measure contains eighth notes D5, E5, F5, and G5. The third measure contains eighth notes A5, B5, C6, and D6. The fourth measure contains eighth notes E6, F6, G6, and A6. The key signature has one sharp (F#) and the time signature is 4/4.

4

Exercise 4 consists of four measures. The first measure contains eighth notes G4, A4, B4, and C5. The second measure contains eighth notes D5, E5, F5, and G5. The third measure contains eighth notes A5, B5, C6, and D6. The fourth measure contains eighth notes E6, F6, G6, and A6. The key signature has one sharp (F#) and the time signature is 4/4.

5

Exercise 5 consists of four measures. The first measure contains eighth notes G4, A4, B4, and C5. The second measure contains eighth notes D5, E5, F5, and G5. The third measure contains eighth notes A5, B5, C6, and D6. The fourth measure contains eighth notes E6, F6, G6, and A6. The key signature has one sharp (F#) and the time signature is 4/4.

6



7



8



9



10



1



2



3



4



5



6

7

8

9

10

1

2

3

4

5

6

7

8

9

10

11

Exercise 1:

Phrase 1: Four groups of eighth-note triplets (G4, A4, B4) followed by a quarter rest.

Phrase 2: Four groups of eighth-note triplets (B4, A4, G4) followed by a quarter rest.

Exercise 2:

Phrase 1: Four groups of eighth-note triplets (G4, A4, B4) followed by a quarter rest.

Phrase 2: Four groups of eighth-note triplets (B4, A4, G4) followed by a quarter rest.

Exercise 3:

Phrase 1: Four groups of eighth-note triplets (G4, A4, B4) followed by a quarter rest.

Phrase 2: Four groups of eighth-note triplets (B4, A4, G4) followed by a quarter rest.

Exercise 4:

Phrase 1: Four groups of eighth-note triplets (G4, A4, B4) followed by a quarter rest.

Phrase 2: Four groups of eighth-note triplets (B4, A4, G4) followed by a quarter rest.

Exercise 5:

Phrase 1: Four groups of eighth-note triplets (G4, A4, B4) followed by a quarter rest.

Phrase 2: Four groups of eighth-note triplets (B4, A4, G4) followed by a quarter rest.

6

7

8

9

10

11

1

2

3

4

5

Exercise 6: A musical staff with a treble clef and a key signature of one sharp (F#). It contains two measures. The first measure has a triplet of eighth notes (F#, G, A) followed by a quarter rest, then another triplet of eighth notes (B, C, D), and finally a quarter note E. The second measure has a triplet of eighth notes (F#, G, A), a quarter note B, a triplet of eighth notes (C, D, E), and a quarter note F#.

Exercise 7: A musical staff with a treble clef and a key signature of one sharp (F#). It contains two measures. The first measure has a quarter rest, then an eighth note F#, a quarter rest, an eighth note G, a quarter rest, an eighth note A, a quarter rest, an eighth note B, and a quarter note C. The second measure has a quarter rest, an eighth note D, a quarter rest, an eighth note E, a quarter rest, an eighth note F#, a quarter rest, an eighth note G, and a quarter note A.

Exercise 8: A musical staff with a treble clef and a key signature of one sharp (F#). It contains two measures. The first measure has a quarter note F#, a quarter note G, a triplet of eighth notes (A, B, C), a quarter note D, a triplet of eighth notes (E, F#, G), and a quarter note A. The second measure has a quarter rest, a triplet of eighth notes (B, C, D), a quarter note E, a triplet of eighth notes (F#, G, A), a quarter note B, and a triplet of eighth notes (C, D, E).

Exercise 9: A musical staff with a treble clef and a key signature of one sharp (F#). It contains two measures. The first measure has a quarter note F#, a quarter note G, a quarter note A, a quarter rest, a triplet of eighth notes (B, C, D), and a quarter note E. The second measure has a quarter rest, a quarter note F#, a triplet of eighth notes (G, A, B), a quarter note C, a triplet of eighth notes (D, E, F#), and a quarter note G.

Exercise 10: A musical staff with a treble clef and a key signature of one sharp (F#). It contains two measures. The first measure has a quarter rest, a triplet of eighth notes (F#, G, A), a quarter note B, a triplet of eighth notes (C, D, E), a quarter note F#, a triplet of eighth notes (G, A, B), a quarter note C, and a quarter note D. The second measure has a quarter note E, a triplet of eighth notes (F#, G, A), a quarter note B, a triplet of eighth notes (C, D, E), a quarter note F#, a triplet of eighth notes (G, A, B), a quarter note C, and a quarter note D.



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Funk, 105 bpm

21-22

You can play this song with any number of grooves or fill-ins. The **form** is fixed: Part A is played twice in a row, then part B follows once, then one more part A. Each part lasts 8 bars. The resulting **32-bar form AABA** is very popular in pop, rock, and jazz. Create a suitable loop in Ableton Live.

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every 2 bars

every 2 bars

every 2 bars



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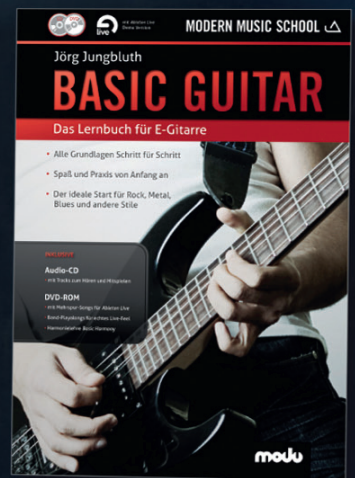
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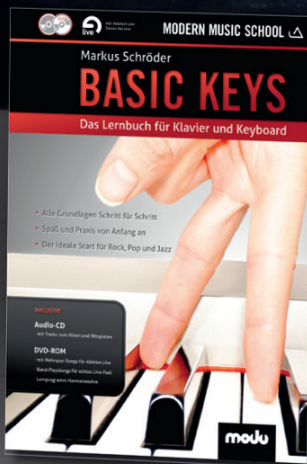
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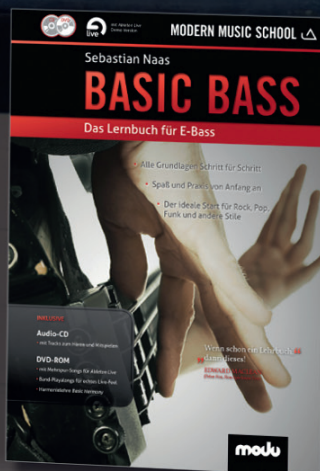
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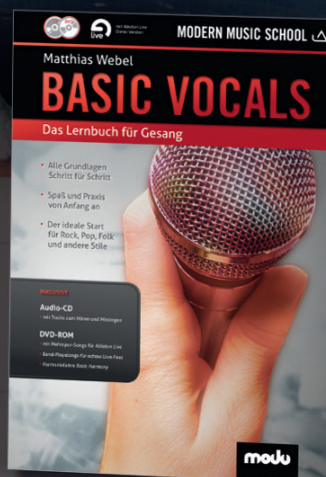
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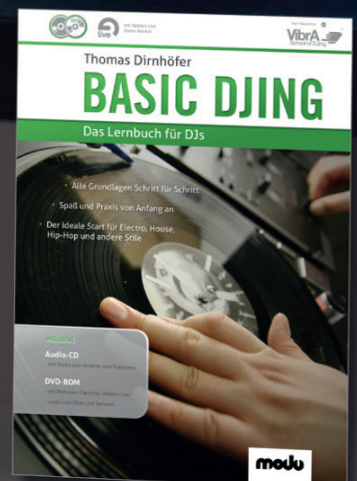
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