

A FRESH APPROACH TO THE
DRUMSET



A DRUMMER'S GUIDE TO:

Rock Beats and Fills • Hand & Foot Technique • Coordination and Independence • Reading Music •
Understanding Song Construction • R&B, Jazz & Latin Styles and more!

BY
MARK WESSELS
with **STANTON MOORE**



M P 3 C D
INCLUDED!
Playable on all computers
and MP3-capable players

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How to Use the Book

Fundamentally, there is no “right” or “wrong” way to approach any book, but here are a few suggestions that might help you get the most out of this method.

I recommend that beginners progress through the book, each lesson in succession (I designed the book so each lesson serves as a building block for the next). Drummers who have been playing for a while will probably want to skip around and use the book to fill some gap in their training – whether technical, rudimental or musical.

More advanced players can apply a “conceptual approach” to certain aspects of the book. For instance, you can apply an almost infinite number of practice variations to the “Sticking Patterns” or “Reading Studies” in the Appendix. I’ve included a few ideas to serve as a springboard for conceptual applications to get you started.

And of course, players at every level will benefit from the fantastic play-along tracks – whether you play the grooves as written or make up your own.

I encourage you to really make the most of all the grooves throughout the book, even if they look simple. Even professional drummers know that just because a groove is easy to play doesn’t mean that it’s easy to play with perfect time and a great feel. Record yourself often and analyze your own playing to see if you’re really mastering the groove, time and feel.

Expect that there will be times that you’ll get frustrated or discouraged. Not everything you learn is going to be easy! But when you become frustrated, don’t let discouragement keep you from having fun. Sometimes the best practice strategy is to just put the book away and just have a blast playing the drums!

Book Icons

Throughout the book, you’ll see some common “sidebar” design elements that will help you easily recognize what type of information is being presented. Here are the types of icons and boxes scattered through the book:



The headphone icon lets you know that there are play-along tracks located on the CD. The number corresponds to the Lesson and the letter(s) to the specific play-along track(s).



The boxes with an exclamation point contain tips and advice related to the topic or grooves directly above it.

Extra **PRACTICE**

These boxes give you ideas on how to expand upon the material presented. Helpful if you want to challenge yourself.



Boxes with the “Treble Clef” icon contain music theory information that’s necessary to learn to be able to read music.

Technique/Independence

Topics covered in this gray box contain valuable exercises designed to promote hand and feet technical abilities - and to develop independence between your limbs.

Style Essential

The topic under this header will help you learn an essential musical style necessary to become a well rounded, versatile drummer.

“SONG TITLE”

Play-along tracks that are named in quotes and have a gray background bar are songs which include other instrumentalists. This makes it easy to tell the difference between tracks that are just drums from the ones that include a full band. Each play-along song has two versions: one with drums and one minus drums.

LESSON 32

Rhumba Clavé



The rhumba clavé is often used instead of the son clavé to give a tune more of a syncopated, swing feel. The rhumba clavé is typical in dance forms of African origin – similar to the Son clavé, but with a delayed 3rd note on the 3 side.

2:3 Rhumba Clavé

1 & 2 & 1 & a 2 & a

2:3 Rhumba Clavé with Cascara

Now you can add the bass tumbao to the rhumba clavé and cascara. Try to put a slight emphasis on the syncopated notes on the 3 side of the clavé. The second example moves the cascara to the mambo bell and left hand around the toms.

2:3

2:3

"Mambo Caliente"



This chart has a musical structure that you'll find in many salsa/mambo tunes: intro, verse, montuno (chorus), mambo (bridge), verse, outro. Notice how the grooves match each section of the music.

2:3

Play 10

A

Play 12

1. Fill

2. B Montuno (piano)

R L R

14 more

Fill

C Mambo

14 more

Fill

D

12 more

Afro-Cuban Styles: Songo



Instead of using the drumset to mimic other percussion instruments, the Songo is the first Afro-Cuban groove that was created for the drumset from the ground up. Made popular in the 1970's by Cuban percussionist Jose "Changuito" Quintana, the songo represents the influence of funk and Caribbean styles of Afro-Cuban music.

One way to start learning the songo is by starting with a "linear" approach (no hands or feet hit at the same time). Notice that the right hand is playing (half note) downbeats and the bass drum plays an Afro-Cuban bass tumbao.

1

R L R L L R L L R L L

2

R L R L L R L L R L L

By adding left hand accents which run against the tumbao, the songo begins to take on the characteristic feel.

Next, you can bring in the left foot by playing the songo with either a downbeat or upbeat feel:

3

4

There are almost limitless possibilities to vary the songo groove. Here are a few variations to get you started:

5

6

7

8

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

"Chango's Songo"



2 2 2 Fill

A

2 2 2 2 2 2 2 Fill (1st X)

B

1. 12 8 | 2. 6

chorus

Reference Charts

Rhythmic Note Values

CORRESPONDING
REST VALUES

WHOLE NOTE

HALF NOTE

QUARTER NOTE

QUARTER NOTE TRIPLET

8th NOTE

8th NOTE TRIPLET

16th NOTE

16th NOTE TRIPLET

32nd NOTE

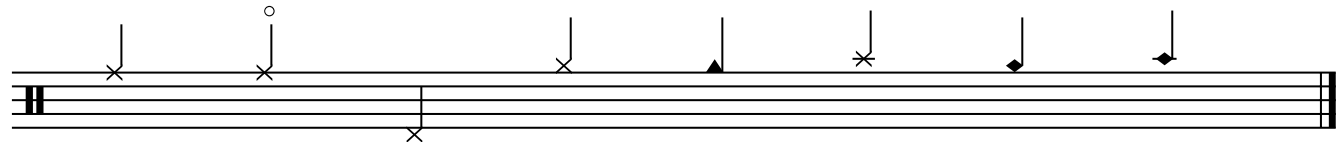
Drumset Notation Key

DRUMS



Bass Drum Snare Drum Snare Cross Stick Snare Ghost Note Snare Rimshot Tom1 Tom2 Floor Tom

CYMBALS

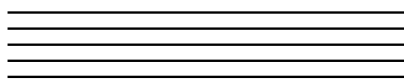


Hi-Hat Hi-Hat Open Hi-Hat w/Foot Ride Cymbal Ride Bell Crash Cymbal Mambo Cowbell Cha-cha Cowbell

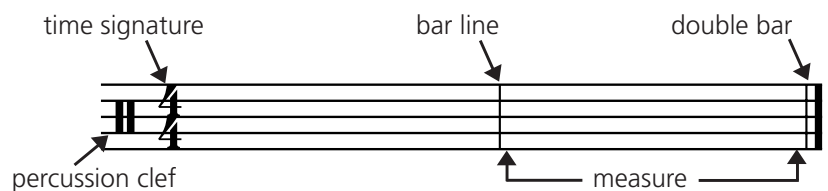
COWBELLS

Basic Notation Elements

Music is written on a **STAFF**



The staff has 5 lines and 4 spaces



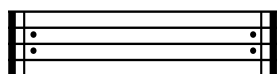
A **PERCUSSION CLEF** tells the player that the music written on the staff is for non-pitched instruments.

A **TIME SIGNATURE** tells you how many beats belong in a measure and what kind of note receives one beat.

BAR LINES separate notes into equal numbers of beats. A **MEASURE** is the space between bar lines.

The end of a piece of music is notated with a **DOUBLE BAR LINE**.

REPEAT SIGNS



Repeat to the beginning or the similar sign

ONE MEASURE REPEAT



Repeat the previous measure

TWO MEASURE REPEAT



Repeat the previous 2 measures

MULTI-MEASURE REST



Rest for the number of measures indicated

The volume of the music is indicated with **DYNAMIC** markings.

p = PIANO = soft

f = FORTE = loud

CRESCENDO
= gradually get louder

mp = MEZZO-PIANO = moderately soft

mf = MEZZO-FORTE = moderately loud

DIMINUENDO
= gradually get softer

pp = PIANISSIMO = very soft

ff = FORTISSIMO = very loud

APPENDIX

Rudiments

The following are the 40 International Drum Rudiments as adopted by the Percussive Arts Society (www.pas.org).

I. Roll Rudiments

1. Single Stroke Roll

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

2. Single Stroke Four

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

3. Single Stroke Seven

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

4. Multiple Bounce Roll

5. Triple Stroke Roll

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

6. Double Stroke Open Roll

R R L L R R L L etc.

7. Five Stroke Roll

R R R R R L L L L L

8. Six Stroke Roll

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

9. Seven Stroke Roll

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

10. Nine Stroke Roll

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

11. Ten Stroke Roll

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

12. Eleven Stroke Roll

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

13. Thirteen Stroke Roll

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

14. Fifteen Stroke Roll

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

15. Seventeen Stroke Roll

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

II. Diddle Rudiments

16. Single Paradiddle

R L R R L R L L

17. Double Paradiddle

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


18. Triple Paradiddle

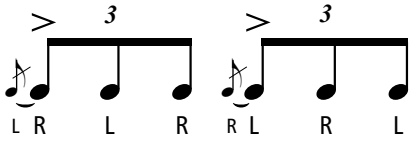
R L R L R L R L L R L R L R L L R L R L R L L R L R L R L L

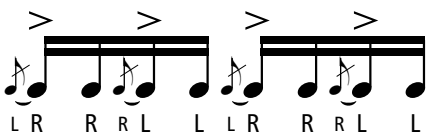
19. Paradiddle-Diddle

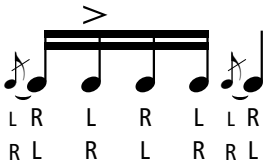
R L R R L L R L R R L L L R L R R L L L R L R R L L L R L R R L L


III. Flam Rudiments

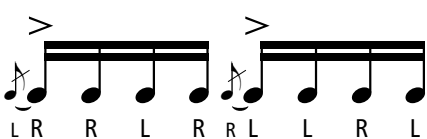
20. Flam  LR RL


21. Flam Accent  LR L R RL R L

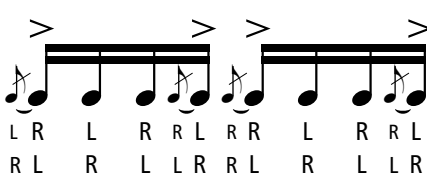
22. Flam Tap  LR R RL L LR R RL L

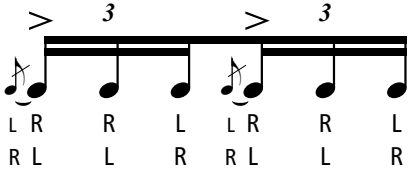
23. Flamacue  LR L R L LR RL R L R RL

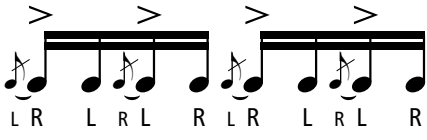
24. Flam Paradiddle  LR L R R RL R L L


25. Flammed Mill  LR R L R RL L R L

26. Flam Paradiddle-Diddle  LR L R R L L RL R L L R R


27. Pataflafla  LR L R RL RR L R RL RL R L LR RL R L LR

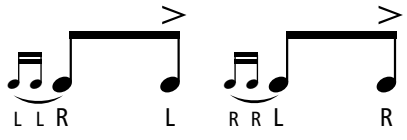
28. Swiss Army Triplet  LR R L LR R L RL L R RL L R


29. Inverted Flam Tap  LR L RL R LR L RL R

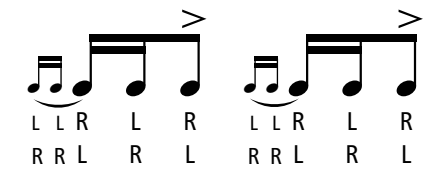
30. Flam Drag  LR L L R RL R R L


IV. Drag Rudiments


31. Drag  LLR RRL


32. Single Drag Tap  LLR L RRL R

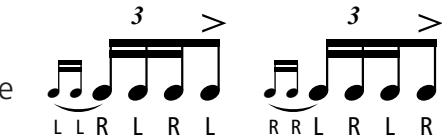
33. Double Drag Tap  LLR LLR L RRL RRL R


34. Lesson 25  LLR L R LLR L R RRL R L RRL R L


35. Single Dragadiddle  RRL R R LLR L L

36. Drag Paradiddle #1  R LLR L R R L RRL R L L

37. Drag Paradiddle #2  R LLR LLR L R R L RRL RRL R L L

38. Single Ratamacue  LLR L R L RRL R L R

39. Double Ratamacue  LLR LLR L R L RRL RRL R L R

40. Triple Ratamacue  LLR LLR LLR L R L RRL RRL RRL R L R

Glossary / Index

- Abanico** (p. 76).....A Latin timbale rhythm played before the start of a new section of music in the Cha-Cha.
- Accent** (p. 27).....Play the note slightly louder.
- Bar Line** (p. 21).....Divides the staff into measures.
- Bell** (p. 43).....The raised center dome of a cymbal (also term for cowbell).
- Brushes** (pp. 73, 80)Fan of wire strands attached to a handle.
- Buzz Roll** (p. 29).....Roll played with multiple bounce strokes.
- Cascara** (p. 77)Latin rhythm played on the shell of a timbale.
- Cha-Cha Bell Pattern** (p. 75)..... Rhythm in the Cha-Cha played on the Cha-Cha cowbell by the timbale player.
- Clavé** (pp. 74, 79)Latin percussion instrument made of two pieces of wood. Also a fundamental two measure rhythm played in Latin music.
- Clef** (p. 21).....Musical symbol that indicates how the notes are arranged on the staff. Non-pitched instruments use a percussion clef.
- Coda** (p. 73).....Concluding section of a musical composition.
- Common Time** (p. 33).....4/4 time signature.
- Comp** (pp. 66,67).....Accompaniment or complimentary figures played under the ride pattern in jazz settings.
- Conga** (p. 75).....Long single headed Latin drum played with hands.
- Controlled Rebound Stroke** (pp. 52,62) An accented stroke followed by a softer, controlled bounce in which the player uses an varying amount of fulcrum pressure to control the placement and volume of the second stroke.
- Coordination**.....The ability to harmoniously combine two or more limbs when playing different rhythms.
- Crescendo** (p. 31).....Gradual increase in volume.
- Cross Stick** (p. 33).....Playing technique with a stick across a drum which produces a wooden sound.
- Cut Time** (p. 75).....Time signature with 2 beats to a measure in which the half note receives one beat.
- D.C., Da Capo** (p. 69)Repeat back to the beginning (the “head”).
- D.S., Dal Segno** (p. 71)....Repeat back to the sign.
- Diddle** (p. 44)Double stroke or double bounce.
- Diminuendo** (p. 37).....Gradual decrease in volume (Also, “dim.”).
- Dotted Notes** (p. 39, 48) A dot behind a note or rest increases its value by half.
- Downbeat** (p. 21).....The “pulse” or primary beats in a measure.
- Downstroke** (p. 35).....Stroke that starts high and ends low. After playing a full (accented) stroke, a specific amount of fulcrum pressure is applied to keep the stroke close to the drum.
- Double Stroke Roll** (p. 21).....Roll played using double strokes or bounces, also called “open” roll.
- Drag** (p. 49)Double or multiple bounced grace note into a primary note (see also: “Ruff”).
- Drumset Notation** (p. 22) Musical symbols in specific places on a percussion staff, designating which drums, cymbals or effects to play.
- Dynamics** (p. 29, 107)Musical symbols or terms describing the volume of the music (see also: piano, mezzo piano, mezzo forte, forte, crescendo, diminuendo).
- Feathered Bass** (p. 64) ...Bass drum technique in which the notes are played very softly (“felt, not heard”).
- Fermata** (p. 39)Hold the designated note or rest longer than its usual value.
- Fill** (pp. 30,31,37,39,45,51,55,59,65,68,69)..... Rhythmic pattern at the end of a musical phrase that bridges the gap into the next phrase – usually played around the drums.
- Fine** (p. 69).....The “finish” or end of a musical composition.
- First & Second Endings** (p. 39)..... Play the measures under the 1st ending bracket the first time through a passage, repeat, skip the first ending and play the 2nd ending.
- Flam** (p. 38)Rudiment consisting of a soft grace note followed immediately by a stronger primary stroke.
- Four on the Floor** (p. 36) Steady bass drum notes on the four primary beats in a 4/4 measure.
- Forte** (p. 29).....Dynamic level meaning “loud.”
- French Grip** (p. 23).....Thumb of the matched grip is tilted towards the ceiling (also, “ride cymbal grip”).
- Fulcrum** (p. 16).....Contact point between the thumb and index finger that acts as the pivot point of the stick.
- Ghost Notes** (p. 35)Very soft notes.
- Grace Note**.....A soft note that is played immediately before a primary stroke (see also: Flam, Drag, Ruff).
- Grip** (p. 14-15)Holding the sticks with the hands and fingers (see also matched, traditional, french grip).
- Groove**To play perfectly in tempo, with a great feel within a musical style; A specific rhythmic beat pattern within a musical style.
- Guiro** (p. 75)Latin percussion instrument consisting of a hollow gourd with ribbed notches cut into one side. Played by rubbing with small wooden stick along the notches which produce a “ratchet” sound.
- Hemiola** (p. 59)Rhythm in which one note value is played against another. A common hemiola is a dotted note played against an undotted note (in a 1 1/2 to 1 ratio).
- Independence**The ability to harmoniously combine two or more limbs when playing different rhythms.
- L.V. (let vibrate)** (p. 57) ..Allow cymbal to ring without muffling.
- Legato** (p. 70).....Literally “tied together” –smooth, connected.
- Marcato** (p. 60)Accented note with a shorter duration than the full note length (also, “rooftop” accent).
- Matched Grip** (p. 16).....Both hands hold the sticks the same way in an overhand manner.
- Measure** (p. 21).....Space between two bar lines (also, “bar”).
- Metronome** (p. 14)Device that delivers a steady pulse, used as an aide to develop steady time (tempo).
- Mezzo Forte** (p. 29)Dynamic marking meaning “medium loud.”

Mezzo Piano (p. 37).....Dynamic marking meaning “medium soft.”

Multi-measure Rest (p. 36).....Rest for the number of bars indicated.

Multiple Bounce (p. 29) .Stroke with multiple sounds (bounces) per motion. Used in the multiple bounce or “buzz” roll.

One Measure Repeat Sign (p. 25) Repeat the previous measure.

Open Roll.....Double stroke, or double bounce roll.

Paradiddle (pp. 17, 41) ...Sticking pattern consisting of two alternating single strokes followed by a double stroke.

Piano (p. 37).....Dynamic meaning to play “soft.”

Pocket.....To play with perfect time and great feel.

Rebound Stroke (p. 17) ..Stroke that starts up and ends up. After playing a stroke, the stick is allowed to rebound naturally to the up position.

Repeat Sign (p. 21).....Repeat from the beginning, or repeat section between the repeat signs. (see also: one measure repeat, 2 measure repeat, 1st & 2nd endings, D.C., D.S.)

Rudiments (pp. 102-103) Fundamental sticking patterns for playing drums.

Ruff (p. 49).....Two single stroked grace notes followed by a primary stroke. (see also: drag, grace note)

Shuffle Rhythm (p. 60) ...Rhythm based on the first and third note of a triplet (also dotted 8th, 16th).

Slash Notation (p. 30)Musical symbol used to denote “playing time” in a specific musical style.

Staccato (p. 70).....Play the note with a short duration, no matter what value is notated.

Staff (p. 21)Lines and spaces on which music is notated.

Straight 8ths (p. 24)Ride pattern using even spacing of downbeat and upbeat 8th notes (opposite of swing).

StrokesVarious techniques used to play the drum. (see also: rebound stroke, tap stroke, down-stroke, upstroke, controlled stroke, whip stroke, multiple bounce)

SubdivideDivide the beat into two or more parts.

Swing (pp. 64-73)Playing with a triple subdivision of the beat. (Also a musical style)

Syncopation (p. 42)Placing an emphasis on the weak beats for rhythmic effect. Also, omitting downbeats to create a rhythm which emphasizes the upbeat.

Tap Stroke (p. 35)Stroke that starts low and ends low (soft note). See also: Ghost Note

TempoThe speed of a selection of music.

Tenuto (p. 70).....Musical symbol meaning to hold the note for its full value. Also can direct the player to place a slight emphasis on the note.

Time Signature (p. 21) ...The musical symbol at the beginning of a piece of music which determines the meter of the song. The top number indicates the number of beats in a measure, the bottom number indicates which type of note receives one beat.

Traditional Grip (p. 16)...A method of holding the left hand in an under-hand manner.

Triple Time (p. 54).....Time signature in which the primary beats are divided into three parts.

Triplet (pp. 60,62).....A grouping of three notes in the space of two.

Tumbao (p. 74)A repeated rhythmic figure in Latin music.

Two Measure Repeat (41)..... Repeat the two previous measures.

Upbeat (p. 24)The note halfway between downbeats.

Upstroke (p. 35).....Stroke that starts low and ends high. After playing a soft stroke, the player immediately lifts the stick to the “up” position.

Whip Stroke (p. 61)Two quick strokes in succession – from low to high (soft/loud).Unlike the upstroke, this stroke uses a whipping motion in the wrist.

Song Form Glossary

BASIC ELEMENTS

IntroA unique passage of music that comes at the beginning. The intro usually establishes the tonality, groove and style of the song.

VerseThe section of music that tells the story. Multiple verses in a song usually have a similar musical style and chord progression, but with different lyrics.

Chorus.....The main refrain or “hook” of a song, often containing catchy, repeated melodies and lyrics. The chorus is usually played at a higher dynamic level with more rhythmic intensity.

BridgeAn interlude or contrasting section between two parts of a song. The bridge is usually played after repeated sections and gives the listener an unexpected harmonic modulation before the final chorus. Often the bridge will feature a solo instrumentalist.

Pre-Chorus (Build)A short phrase added to the end of a verse which propels the song into the chorus. Also called a “climb” or “lift.”

Break.....Instrumental interlude between parts of a song. Often everything except percussion will drop out during a break (sometimes called “stop time” or “breakdown”).

Outro.....A unique ending or tag to a song.

BASIC FORM STRUCTURES

AAA.....One of the oldest song forms, usually used in folk music. This form is simply a verse repeated over and over.

AB (Verse/Chorus)This is the way many classic rock songs are formed – moving back and forth between the verse and chorus.

AABA (32 bar form).....A variation of the AAA form, this structure inserts a bridge after two verses, then ends with a final verse. Instead of having a chorus, the bridge is usually a harmonically and lyrically contrasting vocal section to the verse.

Extended AABA.....Similar to the AABA form, but with added bridge/verse sections (AABABA or AABABABA)

12 Bar Blues.....Comprised of 3 four bar phrases. The structure is covered in depth on Lesson 20.

Other AB Forms**ABABCB:**
verse, chorus, verse, chorus, bridge, chorus
BABAB:
chorus, verse, chorus, verse, chorus
AABABB:
verse, verse, chorus, verse, chorus, chorus

Credits

Written by: Mark Wessels

Video Lessons by: Stanton Moore

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Cover Design: Mike Hoff

"Rock Star", "Build It Up", "Disco Fever", "Synco de Mayo", "8th Note Funk",
"12/8 Blues", "Crooked Stick Blues" and "Reggae" tracks written by Scott Metzger

Latin tracks (except "One Drop Reggae" and "Chango's Songo") written by Marc Jacoby

"Chango's Songo" written by Rubén Alvarez

All other tracks written Donny Gruendler and Christian Lundberg

Musicians:

Stanton Moore – Drums on all "music plus drums" play-along tracks

Donny Gruendler – Drums & programming on drums-only tracks

Chuck Silverman – Drums on Lessons 30-33 drums-only tracks

Christian Lundberg – Guitars and basses

Scott Metzger – Guitars and basses on self authored tracks

Dale Jennings – Upright bass on jazz tracks

Tommy Reeves – Piano on jazz tracks

Ron Dziubla – Tenor and baritone saxophone on jazz tracks

Assistant Engineer – Jace McDonald

Rap on "Go Dog" – Interactive RJ

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