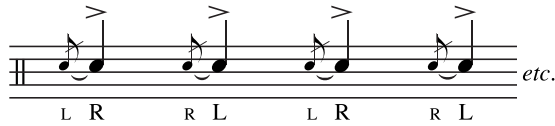


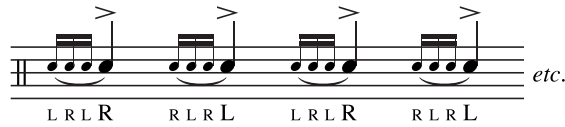
The Flam



The Drag



The Ruff



The Single Paradiddle



The Double Paradiddle



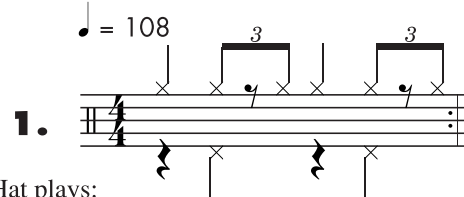
RHYTHMIC STYLES

For now, let's define the two basic drumming styles as follows:

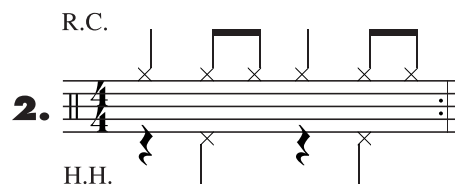
Swung Eighth Notes

Jazz is played with a *swung* eighth-note feel, expressed as either a triplet subdivision...

Ride Cymbal plays:



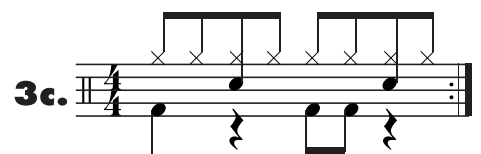
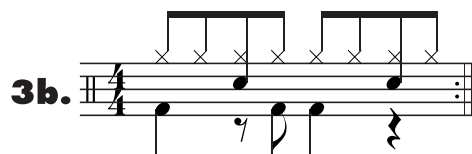
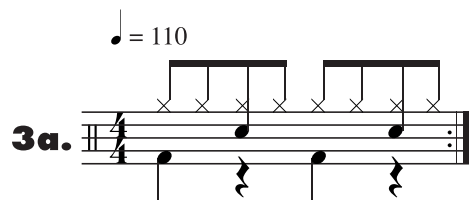
Hi-Hat plays:



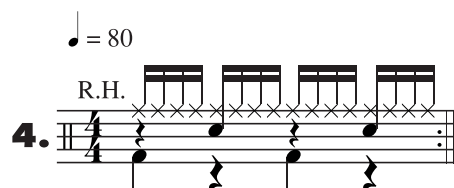
...or a "milder" swing feel with straight eighth notes in the ride pattern while the band's phrasing emphasizes the offbeat eighth notes.

Straight Eighth Notes

Most rock and pop styles have a *straight* "up-and-down" eighth-note feel...



...with funk music utilizing more of the sixteenth-note subdivision:



More on these beats later.

BEATS AND EXERCISES

The Job of the Drummer in Music

I believe the job of the drummer is as follows:

1. Play in rhythm, to provide a comfortable (and exciting) framework for the other musicians. I like to think of myself as the “cushion” for the band. I also try to play in such a way as to increase the feeling of confidence in all of the other musicians I’m working with.
2. Have fun.

That being said, now is a good time to discuss...

Basic Coordination Skills on the Drumset

You will need a drumset including throne, bass drum with pedal, hi-hat with pedal, snare drum with stand, tom-toms, and ride and crash cymbals on stands.

In order to be able to simultaneously hit various parts of the kit with your hands and feet, keep the following points in mind:

1. The bass drum pedal, hi-hat pedal, and sticks should have equal rebound height and distance.
2. Start each stroke from the same place (simplify the calculation required to move the stick a certain distance in time).
3. *Volume* comes more from velocity than from stick height/distance or just sheer power.
4. A good *tone* (touch) is achieved with consistent and specific motions, as described next.

The Big Secret to Getting the Best Tone out of Your Drums and Cymbals

The best way to hit a drum is with a consistent striking motion that allows the stick to come into contact with the head as parallel as possible. This allows for several things:

1. Your efficiency is improved due to less travel distance for your arms, the ability to relax by keeping your left arm down, and a much better and user-friendly rebound from your stick.
2. Tonal consistency and rhythmic accuracy are improved.
3. The sound is greatly improved because the stick is not glancing downward at or off the head.
4. You’ll be amazed at how much simpler it is to play the snare drum, move around the kit, etc.

Remember to keep your shoulders down and always be aware of your breathing and general state of relaxation. As a result, you’ll find your beat will start to open up a bit as well, and all will be good with the world.



When I play the cymbals or drums, my arm will usually fall beneath the playing surface of the instrument so the weight of my arm, combined with the snap in my wrist and fingers, will bring out the fullest tone. The arm moves along with the wrist and fingers to play each quarter-note pulse on the ride cymbal; the syncopated “swing” or triplet figure is played while the arm is in its up-stroke motion during this series of quarter notes, and the fingers of the right hand relax and open their grip slightly on the stick, closing once again for the next quarter note, and so on.



Another valuable lesson I learned from another teacher, Freddie Gruber, is to draw the sound out of the instrument and not play too deeply into the drum. Freddie likes to use the analogy of a tap dancer not dancing beneath the surface of the floor.

Let’s now put these ideas to work so we can have some fun making music.