



Syllabus

MUBD 1010: Basic Drumming I, Spring 2023

Instructor: Dr. Jose Rosa, EdD

Class Hours: TBD

Room: JRV Studio A

Office: 407-463-0868

Office Hours: By Appointment only

Required Materials

A- Snare Drum Methods

1. Rubank Elementary Method for Drums by Paul Yoder
2. Extreme and Killer 4 Way Coordination by Jose Rosa
3. Charles Wilcoxon's Modern Rudimental Swing Solos

B- Drum Set Methods

1. Realistic Rock by Carmine Appice
2. Studies for the Contemporary Drummer by Warren Nunes and John Xepoleas
3. Extreme and Killer 4 Way Coordination by Jose Rosa
4. Sittin' in with the Big Band – Jazz Ensemble Play-Along

C- Drumsticks

1. Pro-Mark Jose Rosa Signature Series
2. Pro-Mark Scott Johnson Signature Series (Marching)
3. **Brushes** - Pro-Mark Jazz Telescopic Wire brush
4. **Stick Bag**

D- Reading Method

- 1- Syncopation by Ted Reed

Daily Practice

It is expected that the students spend at least **2 hours a day** in personal practice time. **Such times must be noted in the manual, along with a daily reflection on what was learned and struggles during practice time.**



Course Description and Objectives

Basic Drumming I is the first part of a series of two courses with the goal of helping students develop a solid foundation in drum set performance and musicianship. This course explores the following topics: Musicianship, Snare Drum and Drum Set Reading/Technique, 4-way drum set coordination, and repertoire development. Each lesson is designed to help the student build the proper knowledge to master the basic techniques of the instrument.

The course aims to enable students to play more confidently and develop musicianship. After completing this series of courses, the student can explore other areas of Percussion or study more specific areas of drumming. The course starts with teaching the basics of drumming, such as *Table of Time*, *The Most Common Drumstick Grips used by contemporary drummers*, *Drum Set Playing Area*, *Developing Sound*, *Developing Speed on Drums*, *Snare Drumming*, *Drum Set Chart Interpretation*, *Developing Musicality for all genres* and *Achieving Balance and Evenness in your hands*.

The student will be exposed to various drumming examples from artists such as Journey, Chicago, Foreigner, Toto, James Brown, Gene Krupa, Buddy Rich, Duke Ellington, Steve Perry, and Michael Jackson.

By the end of this course series, the student will be able to:

1. Develop knowledge of the meaning of the *Table of Time* and *timekeeping* in Drumming.
2. Develop a proper drumstick grip, knowledge of the first two important snare drum grips (Traditional and Contemporary), understanding of the drum playing area, and developing a unique sound.
3. Show improvement in the balance and evenness of their hands
4. Knowledge and basic performance of the Percussive Arts Society's Snare Drum Rudiments.
5. Develop basic snare drum reading skills
6. Interpret and write basic drum set charts
7. Improve overall coordination, touch, and dynamics
8. Play common groove patterns found in Rhythm and Blues, Pop-Rock, Funk, Rock, Jazz, Brazilian, and Afro-Cuban music
9. Play patterns in various time signatures, including 4/4, 2/4, 3/4, 12/8, 6/8, 9/8, and 5/4
10. Students would have fulfilled part of the National Association of School of Music Performance Competencies (See next page).



NASM Performance Competencies (NASM - National Association of School of Music, 2022):

This course addresses the following NASM competencies for BM and BA degrees: Students must acquire technical skills for artistic self-expression.(VII.B.1.a)

Students must understand the repertory in their major performance area and the ability to perform from a cross-section of that repertory. (VII.B.1.b)

Students must acquire the ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a skill level relevant to professional standards appropriate for the music concentration. (VII.B.1.c)

Students must acquire knowledge and skills sufficient to work as a leader and collaborate on music interpretation. (VII.B.1.d)

Students must acquire growth in artistry, technical skills, collaborative competence, and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature. (VII.B.1.f)

Students must develop ability in performing areas at levels consistent with the goals and objectives of the specific liberal arts degree program being followed. (VII.D.3.a.1)

Students must develop an understanding of procedures for realizing a variety of musical styles. (VII.D.3.a.2) Students must build knowledge and skills in one or more areas of music beyond essential musicianship appropriate to the individual's needs and interests and consistent with the purposes of the specific liberal arts degree program being followed. (VII.D.3.a.3)

Attendance: After two unexcused absences, a student's grade average will be reduced by 2% for each subsequent lack. If the student arrives 5 minutes or more after scheduled time, he or she will be marked as absent which will count towards *Unexcused Absence*. For example, personal cell phone use (see below), persistent lateness, or attending class without required materials could result in an unexcused absence.

Excused absences include (1) severe illness, (2) official school business, (3) religious observance, or (4) immediate family emergencies. Excused absences do NOT include car/transportation issues, traffic, or work conflicts. No make-up for unexcused absences on mid-term and jury test days will be given. Please note that **Documentation will be requested for all excused and unexcused absences.**

If you aren't feeling well, have cold symptoms, or believe you may have been exposed to COVID-19, please stay home!



Wireless or Smartphone Use: Students must refrain from using their personal or business smartphones in class. If you make personal use of your phone in class, you will not receive credit for attending the class that day, and a 0 be placed in the weekly lesson rubric.

Musician Health and Safety: As a musician, your health and safety depend mainly on your awareness of the environment and personal decisions. If you have concerns, please notify your instructor.

Relationship of Course to the Conceptual Framework: This course represents one of a sequence of required applied music courses. These courses prepare competent, committed, and caring professionals who embrace a constructivist learning approach and value collaboration with colleagues in various professional communities.

Weekly Assessment: Every lesson has an assessment consisting of a rubric with the assignment for the week and a scoring system going from 1-4, where four is outstanding and 1 means novice. The student will be graded based on “Homework Preparation,” “Rhythm & Technique,” “Dynamic and Tempo,” and “Posture or Grip.”

Mid-Term and Final Jury: All students registered for the program must perform mid-term and jury tests at the end of each semester of study. Non-Credit students are not required to fulfill this requirement. **Dress professionally for the jury.**

Be able to intelligently discuss fundamental aspects of your music, including form, terminology, genre, composition/composer background, etc. You are responsible for providing the jury with copies of all the material to be presented. Generally, your instructor will ask that you prepare a series of specific items in advance. The second part of the end-of-semester jury is based on prior material performed during the semester. Your mid-term and final jury performance is 40% of your total applied grade.

Again, **NO make-up for unexcused absences on mid-term and jury test days will be given.** Therefore, it is highly recommended that you check the Jury dates below against any future travel plans. Accommodations may be for students who announce conflicts responsibly.

Grading

Your overall course grade will be determined by your weekly grade (60%) and your Mid-Term and Final Jury grade (40%).

Grading Scale:

100 - 90 = A
89 - 80 = B
79 - 70 = C

69 - 60 = D
59 - 0 = F



Test Dates - Mid-Term – TBA, Jury: TBA

Weekly Schedule – Although this document appears rigid in its structure, flexibility is an important component of success in music instruction, requiring an individual approach to its application. We will modify the schedule to accommodate the individual's personal growth and development.

Week 1 Topic	Book	In-Class Discussion and Assignment for Week 2	Metronome
1. The Basics – Basic rhythmic music figures and time. Drum set Parts, How to set up a Drum Kit and how to use a metronome	Rubank Elementary Method for Drums Recommended Reading: “Principles of Rhythm” by Paul Creston	Page 2– How to hold the Drumstick Page 4 Ex. A - J	60 BPM
2. Hand-to-Hand Technique	Extreme and Killer 4-way Coordination	Page 1 Exercise 1-3	60 BPM
3. Reading	Syncopation	Page 4 Exercise 1-4	60BPM
4. Exercise: Drum Set Coordination	Extreme and Killer 4-way Coordination	Page 19 & 20 Ex. 1-4	60 BPM
5.			
6. Introduction to Rock Drumming	Studies for the Contemporary Drummer	Page 7 Exercises 1-4	No metronome
7.	Realistic Rock	Page 10 Exercises 1 & 2	No Metronome
8. Musicianship How to organize my practice time		(2) Listen and analyze the drumming of the song “I want to know what love is” by Foreigner	(3)The student would have the opportunity to create their practice time
9. Repertoire Development	N/A	How do we develop repertoire?	
10. Homework	Student Manual		



Week 2 Topic	Book	In-Class Discussion and Homework for Week 3	Metronome
1. Let's Review the Basics – Review of Week 1 – Introduction to Table of Time and Eight notes	Rubank Elementary Method for Drums	Page 3 Page 4 Ex. K-T	60 BPM
2. Hand-to-Hand Technique	Extreme and Killer 4-way Coordination	Page 2 Exercises 4-8	60-80 BPM
3. Reading	Syncopation	Page 4 Exercises 5-8	60 BPM
4. Exercise: Drum Set Coordination	Extreme and Killer 4-way Coordination	Page 20 Ex. 5 & 6	70-90BPM
5. Introduction to Rock Drumming	Studies for the Contemporary Drummer	Page 7 Exercises 1-4	60 BPM
	Realistic Rock	Page 10 Exercises 1 & 2	60 BPM
6. Musicianship	N/A	(2) Discuss the drumming of the song "I'll Be There for You" by Bon Jovi	
7. Repertoire Development	N/A	1 st play along – "I Want to Know What love is"	
8. Homework	Student Manual		



Week 3 Topic	Book		In-Class Discussion and Homework for Week 4		Metronome
1. Let's Review the Basics – Review of Week 2 and Introduction to 2/4 Time	Rubank Elementary Method for Drums		Page 5 Ex. A- J		60 BPM
2. Hand-to-Hand Technique “Introduction to Snare Drum Rudiments and stick rebound”	Extreme and Killer 4-way Coordination	Page 3 Exercises 9-11	Modern Swing Solos	Page 3 “Open Rolls”	60-80 BPM
3. Reading	Syncopation		Page 10 Exercises 1-4		60 BPM
4. Exercise: Drum Set Coordination	Extreme and Killer 4-way Coordination		Page 21 Ex. 7 & 8		70 BPM
5. Introduction to Rock Drumming	Studies for the Contemporary Drummer		Page 7 Exercises 5-8		60 BPM
	Realistic Rock		Page 10 Exercises 3 & 4		60 BPM
6. Musicianship	N/A		(2) Discuss the drumming of the song “I’ll be there for you” by Bon Jovi		
7. Repertoire Development	N/A		Play Along Presentation – “I Want to Know What love is” Homework – “I’ll be there for you” – Bon Jovi		
8. Homework	Student Manual				



Week 4 Topic	Book		In-Class Discussion and Homework for Week 5		Metronome
1. Let's Review the Basics – Review of week 3 and Introduction to Sixteenth notes	Rubank Elementary Method for Drums		Page 5 Ex. K- T		60 BPM
2. Hand-to-Hand Technique “Introduction to Triplets”	Extreme and Killer 4-way Coordination	Page 3 Exercises 12	Modern Swing Solos	Page 3 “3 and 4 Stroke Ruff”	60-80 BPM
3. Reading	Syncopation		Page 10 Exercises 5-8		60 BPM
4. Exercise: Drum Set Coordination	Extreme and Killer 4-way Coordination		Page 22 Ex. 11 & 12		60 BPM
5. Introduction to Rock Drumming	Studies for the Contemporary Drummer		Page 8 Exercises 1		60 BPM
	Realistic Rock		Page 11 Exercises 5 & 6		60 BPM
6. Musicianship	Recommended reading: “The Art of Musicianship” by Philip Farkas		How to orchestrate your Drum Part		
7. Repertoire Development	N/A		Play Along Presentation – “I’ll be there for you” – Bon Jovi Homework – Listen to “Pop Ballad” and try to orchestrate your Drum part.		
8. Homework	Student Manual				



Week 5 Topic	Book		In-Class Discussion and Homework for Week 6		Metronome
1. Let's Review the Basics – Review of Sixteenth notes and Introduction to Cut Time or Binary Time Signature	Rubank Elementary Method for Drums		Page 6 Ex. A- J		60 BPM
2. Hand-to-Hand Technique “Review Triplets”	Extreme and Killer 4-way Coordination	Page 4 Exercises 13-14	Modern Swing Solos	Page 3 “5 Stroke Roll”	60-80 BPM
3. Reading	Syncopation		Page 22 Exercises 1-6 Page 23 – 20 Bars Exercise		60 BPM
4. Exercise: Drum Set Coordination	Extreme and Killer 4-way Coordination		Page 22 Ex. 13 & 14		60 BPM
5. Introduction to Rock Drumming	Studies for the Contemporary Drummer		Page 20 Exercise 1		60 BPM
	Realistic Rock		Page 11 Exercises 7 & 8		60 BPM
6. Musicianship	Sittin' in with the Big Band Page 22 & 23 – Play that funky music		How to read Drum Charts		
7. Repertoire Development	N/A		Play Along Presentation – “Pop Ballad” – Dave Weckl Homework – Study Play that Funky Music		
8. Homework	Student Manual				



Week 6 Topic	Book		In-Class Discussion and Homework for Week 7		Metronome
1. Let's Review the Basics – Review of Sixteenth notes in 4/4, 2/4 and Binary.	Rubank Elementary Method for Drums		Page 6 Ex. K- T		60 BPM
2. Hand-to-Hand Technique “Introduction to reading eight notes as Jazz/Shuffle beat”	Extreme and Killer 4-way Coordination	Page 4 Exercises 15	Modern Swing Solos	Page 3 “5 & 9 Stroke Roll”	60-80 BPM
3. Reading	Syncopation		Page 10 – Read as Jazz Page 22 Exercises 7-12 Page 23 – 20 Bars Exercise		60 BPM
4. Exercise: Drum Set Coordination	Extreme and Killer 4-way Coordination		Page 22 Ex. 15		60 BPM
5. Introduction to Rock Drumming	Studies for the Contemporary Drummer		Page 24 Shuffle Beat Exercise 1 & 2 (Full Beat) Jose Rosa's Half-time Shuffle Beat		60 BPM
	Realistic Rock		Page 11 Exercise 9		60 BPM
6. Musicianship	Sittin' in with the Big Band Page 2 & 3 – Vehicle		Learning about “Chart Signs” – D.S, Coda		
7. Repertoire Development	N/A		Play Along Presentation – A- “Goodbye My Heart” – 1 st Sight Reading B- “Play that funky Music” Homework – 1- Study “Vehicle” 2- Half-Time Shuffle Play-Along		
8. Homework	Student Manual				



Week 7 Topic	Book		In-Class Discussion and Homework for Week 9		Metronome
1. Let's Review the Basics – What is 3/4 Time Signature and how does it work	Rubank Elementary Method for Drums		Page 7 Ex. A- J		60 BPM
2. Hand-to-Hand Technique “Review of reading eight notes as Jazz/Shuffle beat”	Extreme and Killer 4-way Coordination	Page 5 Exercise 1	Modern Swing Solos	Page 5 “Single Paradiddle”	60-80 BPM
3. Reading	Syncopation		Page 11 – 20 Bars Exercise Read as Jazz Page 23 – 20 Bars Exercise Page 24 – Exercise 1-6		60 BPM
4. Exercise: Drum Set Coordination	Extreme and Killer 4-way Coordination		Page 23 Ex. 16 & 17		60 BPM
5. Introduction to Rock Drumming	Studies for the Contemporary Drummer		Page 24 Shuffle Beat Exercises 3 & 4 (Full Beat) Jose Rosa's Half-time Shuffle Beat		60 BPM
	Realistic Rock		Page 12 Exercise 1-4		60 BPM
6. Musicianship			“Love me a Little Bit” – Dave Weckl Chart and Play-Along		
7. Repertoire Development	N/A		Play Along Presentation – 1- “Vehicle” 2- “Half-Time Shuffle Play-Along”		
8. Homework	Midterm next week		The Midterm is based on selected exercises and tunes already covered in class.		



Week 8 – MIDTERM – See Homework from Week 7

Week 9 Topic	Book		In-Class Discussion and Homework for Week 10		Metronome
1. Let's Review the Basics – Review 3/4 Time Signature and Introduce 6/8 Time Signature	Rubank Elementary Method for Drums		Page 7 Ex. K- T		60 BPM
2. Hand-to-Hand Technique “Review of reading eight notes as Jazz/Shuffle beat”	Extreme and Killer 4-way Coordination	Page 5 Exercise 2	Modern Swing Solos	Page 41 “Three Camps in Paradiddles” * Jury Piece	60-80 BPM
3. Reading	Syncopation		Page 31 – 48 Bars Exercise Read as Jazz Page 27 – 40 Bars Exercise *These are Jury pieces		60 BPM
4. Exercise: Drum Set Coordination	Extreme and Killer 4-way Coordination		Page 23 Ex. 18 & 19		60 BPM
5. Introduction to Rock Drumming	Studies for the Contemporary Drummer		Bossa Nova – Page 44 (All)		60 BPM
	Realistic Rock		Page 12 Exercise 5-7 Page 13 Exercise 8-10		60 BPM
6. Musicianship			Bossa Nova Tune – “One Step Closer to You” * – Jose Rosa and Rico Monaco		
7. Repertoire Development	N/A		Play Along Presentation – 1- “Vehicle” 2- Half-Time Shuffle Play-Along 3- “Love me a Little Bit” * *Jury		
8. Homework	Student Manual				



Week 10 Topic	Book		In-Class Discussion and Homework for Week 11		Metronome
1. Let's Review the Basics – Review Rolls	Rubank Elementary Method for Drums		Page 9 Ex. A-J		60 BPM
2. Hand-to-Hand Technique “Review of reading eight notes as Jazz/Shuffle beat”	Extreme and Killer 4-way Coordination	Page 6 Exercise 3-4	Modern Swing Solos	Page 41 “Three Camps in Paradiddles” * Jury Piece	60-80 BPM
3. Reading	Syncopation		Page 31 – 48 Bars Exercise Read as Jazz Page 27 – 40 Bars Exercise *These are Jury pieces		60 BPM
4. Exercise: Drum Set Coordination	Extreme and Killer 4-way Coordination		Page 23 Ex. 18 & 19		60 BPM
5. Introduction to Rock Drumming	Studies for the Contemporary Drummer		Bossa Nova – Page 44 & 45 (All)		60 BPM
	Realistic Rock		Page 13 “Twelve Bar Exercise” *Jury Piece		60 BPM
6. Musicianship	N/A				
7. Repertoire Development	N/A		Play Along Presentation – 1- “Vehicle”* 2- Half-Time Shuffle Play-Along”* 3- “Love me a Little Bit” * 4- “One Step Closer to You” * – Jose Rosa and Rico Monaco *Jury Tunes		
8. Homework	Student Manual				



Week 11 Topic	Book		In-Class Discussion and Homework for Week 12		Metronome
1. Let's Review the Basics – Review Rolls	Rubank Elementary Method for Drums		Page 9 Ex. A-J		60 BPM
2. Hand-to-Hand Technique “Review of reading eight notes as Jazz/Shuffle beat”	Extreme and Killer 4-way Coordination	Page 6 Exercise 5-6	Modern Swing Solos	Page 41 “Three Camps in Paradiddles” * Jury Piece	60-80 BPM
3. Reading	Syncopation		Page 31 – 48 Bars Exercise Read as Jazz Page 27 – 40 Bars Exercise *These are Jury pieces		60 BPM
4. Exercise: Drum Set Coordination	Extreme and Killer 4-way Coordination		Page 23 Ex. 18 & 19		60 BPM
5. Introduction to Rock Drumming	Studies for the Contemporary Drummer		Bossa Nova – Page 44 & 45 (All)		60 BPM
	Realistic Rock		Page 13 “Twelve Bar Exercise” *Jury Piece		60 BPM
6. Musicianship	N/A				
7. Repertoire Development	N/A		Play Along Presentation – 1- “Vehicle” 2- Half-Time Shuffle Play-Along” 3- “Love me a Little Bit” * 4- “One Step Closer to You” * – Jose Rosa and Rico Monaco *Jury		
8. Homework	Student Manual				



Week 12 Topic	Book	In-Class Discussion and Homework for Week 13	Metronome
1. Let's Review the Basics – Review 9 stroke Roll	Rubank Elementary Method for Drums	Page 9 Ex. K-T	60 BPM
2. Hand-to-Hand Technique “Review of reading eight notes as Jazz/Shuffle beat”	Extreme and Killer 4-way Coordination	Page 6 Exercise 7 Modern Swing Solos Page 41 “Three Camps in Paradiddles” * Jury Piece	60-80 BPM
3. Reading	Syncopation	Page 31 – 48 Bars Exercise Read as Jazz Page 27 – 40 Bars Exercise *These are Jury pieces	60 BPM
4. Exercise: Drum Set Coordination	Extreme and Killer 4-way Coordination	N/A	60 BPM
5. Introduction to Rock Drumming	Studies for the Contemporary Drummer	Page 48 - Chacha	60 BPM
	Realistic Rock	Page 13 “Twelve Bar Exercise” *Jury Piece	60 BPM
6. Musicianship	N/A		
7. Repertoire Development	N/A	Play Along Presentation – 5- “Vehicle” 6- Half-Time Shuffle Play-Along” 7- “Love me a Little Bit” * 8- “One Step Closer to You” * – Jose Rosa and Rico Monaco *Jury	
8. Homework	Student Manual		



Week 13 Topic	Book		In-Class Discussion and Homework for Week 14		Metronome
1. Let's Review the Basics – Review 9 stroke Roll	Rubank Elementary Method for Drums		Page 11 Ex. A-J		60 BPM
2. Hand-to-Hand Technique “Review of reading eight notes as Jazz/Shuffle beat”	Extreme and Killer 4-way Coordination	Page 7 Exercise 8 & 9	Modern Swing Solos	Page 41 “Three Camps in Paradiddles” * Jury Piece	60-80 BPM
3. Reading	Syncopation		Page 31 – 48 Bars Exercise Read as Jazz Page 27 – 40 Bars Exercise *These are Jury pieces		60 BPM
4. Exercise: Drum Set Coordination	Extreme and Killer 4-way Coordination		N/A		60 BPM
5. Introduction to Rock Drumming	Studies for the Contemporary Drummer		Page 48 - Chacha		60 BPM
	Realistic Rock		Page 13 “Twelve Bar Exercise” *Jury Piece		60 BPM
6. Musicianship	N/A				
7. Repertoire Development	N/A		Play Along Presentation – 9- “Vehicle” 10- Half-Time Shuffle Play-Along” 11- “Love me a Little Bit” * 12- “One Step Closer to You” * – Jose Rosa and Rico Monaco *Jury		
8. Homework	Student Manual				



Weeks 14 & 15 Topic	Book		In-Class Discussion and Jury Preparation		Metronome
1. Let's Review the Basics – N/A	Rubank Elementary Method for Drums		N/A		60 BPM
2. Hand-to-Hand Technique	Extreme and Killer 4-way Coordination	N/A	Modern Swing Solos	Page 41 “Three Camps in Paradiddles” * Jury Piece	60-80 BPM
3. Reading	Syncopation		Page 31 – 48 Bars Exercise Read as Jazz Page 27 – 40 Bars Exercise *These are Jury pieces		60 BPM
4. Exercise: Drum Set Coordination	Extreme and Killer 4-way Coordination		N/A		60 BPM
5. Introduction to Rock Drumming	Studies for the Contemporary Drummer		N/A		60 BPM
	Realistic Rock		Page 13 “Twelve Bar Exercise” *Jury Piece		60 BPM
6. Musicianship	N/A				
7. Repertoire Development	N/A		Play Along Presentation – 13- “Vehicle”* 14- Half-Time Shuffle Play-Along** 15- “Love me a Little Bit” * 16- “One Step Closer to You” * – Jose Rosa and Rico Monaco *Jury		
8. Homework	Student Manual				



Weeks 16 - Final Jury

A- Snare Drum Solo Piece

- 1- Modern Swing Solos Page 41
“Three Camps in Paradiddles”
Metronome 80 BPM

B- Sight Reading

- 1- Syncopation - Page 31 – 48 Bars Exercise Read as Jazz
- 2- Syncopation - Page 27 – 40 Bars Exercise
Metronome 60 BPM
- 3- Jury selected sightreading exercise (TBA at the test)

C- Introduction to Rock Drumming

- 1- Realistic Rock
Page 13 “Twelve Bar Exercise”
Metronome 60 BPM

D- Play Along Presentation –

- 1- “Vehicle”
- 2- Half-Time Shuffle Play-Along”
- 3- “Love me a Little Bit”
- 4- “One Step Closer to You” – Jose Rosa and Rico Monaco