

First Steps With The Drum Set

a play along approach to learning the drums

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INTRODUCTION

This book focuses on helping you get started playing music that has a backbeat; rock, pop, country, soul, funk, etc. If you are new to the drums I recommend working with a teacher who has a healthy amount of real world professional experience.

To get the most out of this book you will need:

- Drumsticks
- Access to the internet
- Device to play music
- Good set of headphones—I like the isolation headphones made by Vic Firth
- Metronome you can plug headphones into
- Music stand
- Basic understanding of reading rhythms—quarter, eighth, triplets, and sixteenth notes
- Drum set: bass drum, snare drum, hi-hat is a great start
- Other musicians to play with

Look up any names, bands, and words you do not know.

Listen to every song in this book **before** you attempt to play the groove.

I also strongly recommend the following books:

- “Stick Control” -G.L. Stone
- “Syncopation” -Ted Reed
- “New Breed” -Gary Chester
- “The Art of Bop Drumming” -John Riley
- “Advanced Funk Studies” -Rick Latham
- “Future Sounds” -David Garibaldi

TO THE TEACHER

My goal is to help students play with a live band as soon as possible.

This book focuses primarily on rock and its related genres.

I use an ever-changing playlist as the core of my approach to teaching. This book is a snapshot of that playlist and approach. I hope it helps your students in some small way.

I cover a few rudiments and a bit of reading in this book, however, this is not a technical study, nor an exercise in sight-reading. I use “Stick Control”, “Syncopation”, and a few Wilcoxon solos for those purposes.

My experiences as a teacher influenced the organization of this book. If you find it more effective to skip around please do so.

This is not a note for note transcription book.

Songs that would typically be charted out in cut time are written in 4/4.

I don't spell out every timbral and instrument change (i.e. hats to ride etc). I push my students to discover those changes and nuances on their own through focused, and often guided, listening sessions in our lessons.

PART 1

FIRST STEPS

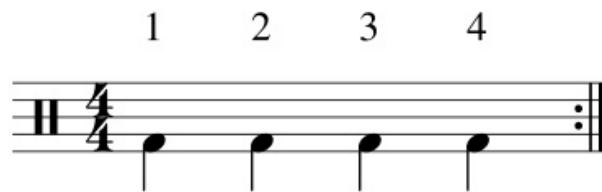
We will start from the bottom up, with the bass drum—from here on out we'll call the bass drum the “kick drum”, or just the “kick”. This is common practice and helps avoid confusion since there is typically a bass guitar in most bands.

Look at Ex. 1 below. If it is a little confusing take some time to learn about the following terms: time signature, quarter note, percussion clef, repeat sign.

Play the kick drum with a steady beat and count out loud “1 2 3 4”

“We’re Going To Be Friends” -The White Stripes

Ex. 1



Play kick along to the entire song. Keep a steady beat. Let the beater come off the kick drum head each time you strike it. Listen to how much more resonance and low-end you get this way, versus smashing the beater into the head and holding it tightly pressed against the drum.

This is a simple song and the drummer, **Meg White**, uses a simple drum part to accompany the guitar and vocals. Simplicity is a beautiful thing.

Let's add the snare drum and play our first backbeat. We're going to play the same rhythm as the White Stripes song, but on two different drums. Beat 1 on the kick, beat 2 on the snare, beat 3 on the kick, beat 4 on the snare.

Ex. 2



Play with a steady tempo and count “1 2 3 4” out loud.

Now listen to “**Billie Jean**” -**Michael Jackson**

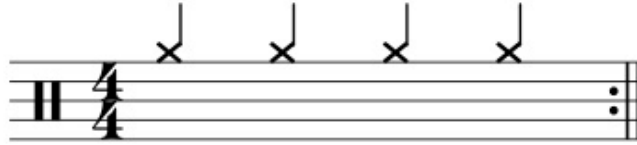
Can you hear the kick and snare? That steady 1 2 3 4 stays constant throughout the song.

Play Ex. 2 along to the **entire** song—keep a steady tempo, a consistent volume, and strike the snare drum head in the center.

Also play Ex. 2 along to **Booker T and the M.G.’s** version of “**Lady Madonna**” -**The Beatles**. Don’t worry about the drum fills yet (the faster notes). Feel free to play the tom drum instead of the snare like drummer **Al Jackson Jr** does on this recording.

Now add the hi-hat. Keep the two hi-hat cymbals together with your left foot. If you're right handed, I recommend playing the hi-hat with your right hand for now. Play steady quarter notes on the hi-hat and count out loud "1 2 3 4".

Ex. 3



Notice that the note heads aren't black dots like the kick and snare. We usually use an "X" for hi-hats and other cymbals
Now, play the kick on beat 1, then on beat 3, and play the hi-hat on beats 1 2 3 4

Ex. 4



Those two squiggles above are called "quarter rests". Don't play the kick during the rests.

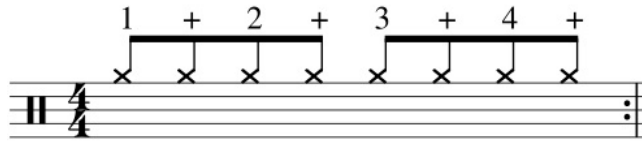
Add the snare on beat 2, then on beat 4

Ex. 5



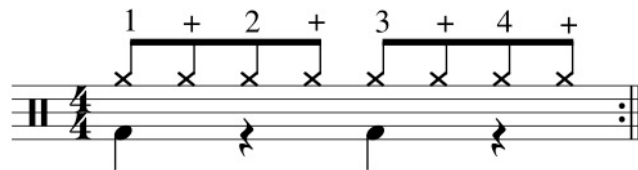
Add 8th notes in the hi-hat and count “1 and 2 and 3 and 4 and”.

Ex. 6



Add the kick on beat 1, and on beat 3.

Ex. 7



And now, the whole backbeat groove with 8th notes on the hi-hat.

Ex. 8



This is the “**money beat**”. It is a simple, but powerful and popular form of the backbeat that is found in many rock, funk, country, and pop songs. We’re going to spend a lot of time adding to this beat, but here it is, this is the foundation.

It is very important to play this groove along to music, and not just as an exercise.

Play the money beat along to:

- “Billie Jean” -Michael Jackson**
 - “Back in Black” -AC/DC**
 - “Down Under” -Men At Work**
 - “Dreams” -Fleetwood Mac**
 - “Miss You” -The Rolling Stones**
 - “Shakedown Street” -Grateful Dead**
 - “Take Me To The River” -Talking Heads (cover of an Al Green song)**
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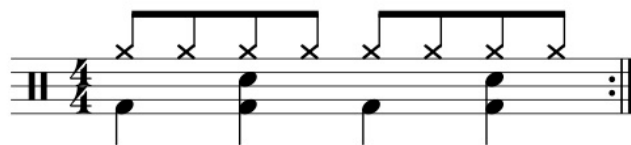
—FOUR ON THE FLOOR—

This groove is often used in dance music, but here we will start with a slower tempo song in the country/rock genre.

Play kick on all four quarter note: 1 2 3 4
Hi-hat plays 8th notes and snare plays on beats 2, 4.

“Fishing in the Dark” -Nitty Gritty Dirt Band

Ex. 9



Make sure to settle into this tempo and not play too fast. There’s a long intro to this song that builds anticipation for when the full band comes in.

More 4 on the floor songs:

- “Hey Girl” -Lady Gaga**
- “Dancing Queen” -Abba**

—FOUR RUDIMENTS—

A rudiment is similar to a scale on a guitar, trumpet, piano or any other instrument. Long story short, rudiments help us play the drums. Some drummers are really into them and practice them a lot, some drummers don't know any rudiments—I tend to think somewhere in the middle makes good sense.

SINGLE STROKE ROLL

Play this on a drum pad or your snare drum: right hand, left hand, right hand, left hand etc.

Keep a steady beat. That's it! Our first, and perhaps most important rudiment

From now on R=right hand and L=left hand

Here's what the single stroke roll looks like in quarter notes:

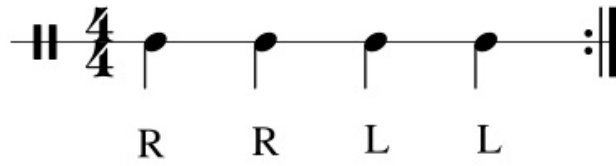
Ex. 10



Let the sticks bounce back like dribbling a basketball and play with an even rhythm.

DOUBLE STROKE ROLL

Ex. 11



PARADIDDLE

Ex. 12



PARADIDDLE-DIDDLE

Ex. 13



—RUDIMENTS IN 8TH NOTES—

Let's apply 8th notes to our first four rudiments.

SINGLE STROKE ROLL

Ex. 14

Musical notation for Ex. 14 in 4/4 time. The first measure contains four eighth notes: R (1), L (2), R (3), L (4). The second measure contains a roll of four eighth notes: R (1), L (+), R (2), L (+). The third measure contains a roll of four eighth notes: R (3), L (+), R (4), L (+).

DOUBLE STROKE ROLL

Ex. 15

Musical notation for Ex. 15 in 4/4 time. The first measure contains four eighth notes: R (1), L (2), R (3), L (4). The second measure contains a roll of four eighth notes: R (1), R (+), L (2), L (+). The third measure contains a roll of four eighth notes: R (3), R (+), L (4), L (+).

PARADIDDLE

Ex. 16

Musical notation for Ex. 16 in 4/4 time. The first measure contains four eighth notes: R (1), L (2), R (3), L (4). The second measure contains a roll of four eighth notes: R (1), L (+), R (2), R (+). The third measure contains a roll of four eighth notes: L (3), R (+), L (4), L (+).

PARADIDDLE-DIDDLE

Ex. 17

Musical notation for Ex. 17 in 6/4 time. The first measure contains six eighth notes: R (1), L (2), R (3), L (4), R (5), L (6). The second measure contains a roll of six eighth notes: R (1), L (+), R (2), R (+), L (3), L (+). The third measure contains a roll of six eighth notes: R (4), L (+), R (5), R (+), L (6), L (+).

PART 2

8th NOTES WITH ACCENTS

Play Ex. 18-31 with the following stickings:

1. All right hand
2. All left hand
3. Hands together
4. R L R L etc.
5. L R L R etc.

Ex. 18

Ex. 18 musical notation: 4/4 time signature. The first staff shows a sequence of four groups of four eighth notes, with an accent (>) over the first note of each group. The second staff shows a sequence of four groups of four eighth notes, with an accent (>) over the first note of each group, followed by a repeat sign.

Ex. 19

Ex. 19 musical notation: 4/4 time signature. The first staff shows a sequence of four groups of four eighth notes, with an accent (>) over the first note of each group. The second staff shows a sequence of four groups of four eighth notes, with an accent (>) over the first note of each group, followed by a repeat sign.

Ex. 20

Exercise 20 consists of two staves of music in 4/4 time. The first staff contains two measures: the first measure has a quarter rest followed by a quarter note with an accent (>) and a beamed eighth-note pair; the second measure has a quarter note followed by a quarter note with an accent (>) and a beamed eighth-note pair. The second staff contains two measures: the first measure has a quarter note followed by a quarter note with an accent (>) and a beamed eighth-note pair; the second measure has a quarter note with an accent (>) followed by a quarter note with an accent (>) and a beamed eighth-note pair. The exercise concludes with a repeat sign.

Ex. 21

Exercise 21 consists of two staves of music in 4/4 time. The first staff contains two measures: the first measure has a quarter rest followed by a quarter note with an accent (>) and a beamed eighth-note pair; the second measure has a quarter note followed by a quarter note with an accent (>) and a beamed eighth-note pair. The second staff contains two measures: the first measure has a quarter note with an accent (>) followed by a quarter note with an accent (>) and a beamed eighth-note pair; the second measure has a quarter note with an accent (>) followed by a quarter note with an accent (>) and a beamed eighth-note pair. The exercise concludes with a repeat sign.

Ex.22

Exercise 22 consists of two staves of music in 4/4 time. The first staff contains two measures: the first measure has a quarter rest followed by a quarter note with an accent (>) and a beamed eighth-note pair; the second measure has a quarter note followed by a quarter note with an accent (>) and a beamed eighth-note pair. The second staff contains two measures: the first measure has a quarter note with an accent (>) followed by a quarter note with an accent (>) and a beamed eighth-note pair; the second measure has a quarter note with an accent (>) followed by a quarter note with an accent (>) and a beamed eighth-note pair. The exercise concludes with a repeat sign.

Ex. 23

Exercise 23 is written in 4/4 time. It consists of two staves. The first staff contains two measures: the first measure has a quarter note with an accent (>) on the first beat, followed by three eighth notes; the second measure has four eighth notes. The second staff contains two measures: the first measure has a quarter note with an accent (>) on the first beat, followed by three eighth notes; the second measure has a quarter note with an accent (>) on the first beat, followed by three eighth notes. The piece ends with a repeat sign.

Ex.24

Exercise 24 is written in 4/4 time. It consists of two staves. The first staff contains two measures: the first measure has a quarter note with an accent (>) on the first beat, followed by three eighth notes; the second measure has four eighth notes. The second staff contains two measures: the first measure has a quarter note with an accent (>) on the first beat, followed by three eighth notes; the second measure has a quarter note with an accent (>) on the first beat, followed by three eighth notes. The piece ends with a repeat sign.

Ex. 25

Exercise 25 is written in 4/4 time. It consists of two staves. The first staff contains two measures: the first measure has a quarter note with an accent (>) on the first beat, followed by three eighth notes; the second measure has four eighth notes. The second staff contains two measures: the first measure has a quarter note with an accent (>) on the first beat, followed by three eighth notes; the second measure has a quarter note with an accent (>) on the first beat, followed by three eighth notes. The piece ends with a repeat sign.

Ex. 26

Exercise 26 is written in 4/4 time. It consists of two staves of music. The first staff contains four measures: the first and third measures have accents (>) over the first and third notes, while the second and fourth measures have no accents. The second staff contains four measures: the first and third measures have accents (>) over the first and third notes, while the second and fourth measures have no accents. The piece concludes with a repeat sign (double bar line with two dots).

Ex. 27

Exercise 27 is written in 4/4 time. It consists of two staves of music. The first staff contains four measures: the first and third measures have accents (>) over the first, second, and third notes, while the second and fourth measures have no accents. The second staff contains four measures: the first and third measures have accents (>) over the first, second, and third notes, while the second and fourth measures have no accents. The piece concludes with a repeat sign (double bar line with two dots).

Ex. 28

Exercise 28 is written in 4/4 time. It consists of two staves of music. The first staff contains four measures: the first and third measures have accents (>) over the first, second, and third notes, while the second and fourth measures have no accents. The second staff contains four measures: the first and third measures have accents (>) over the first, second, and third notes, while the second and fourth measures have no accents. The piece concludes with a repeat sign (double bar line with two dots).

Ex. 29

Musical notation for Exercise 29, consisting of two staves in 4/4 time. The first staff contains four measures of music, and the second staff contains four measures. Each measure consists of a quarter note followed by three eighth notes, with an accent (>) over the first eighth note of each measure. The first two measures of each staff are beamed together. The second staff ends with a repeat sign.

Ex.30

Musical notation for Exercise 30, consisting of two staves in 4/4 time. The first staff contains four measures of music, and the second staff contains four measures. Each measure consists of a quarter note followed by three eighth notes, with an accent (>) over the first eighth note of each measure. The first two measures of each staff are beamed together. The second staff ends with a repeat sign.

Ex. 31

Musical notation for Exercise 31, consisting of two staves in 4/4 time. The first staff contains four measures of music, and the second staff contains four measures. Each measure consists of a quarter note followed by three eighth notes, with an accent (>) over the first eighth note of each measure. The first two measures of each staff are beamed together. The second staff ends with a repeat sign.

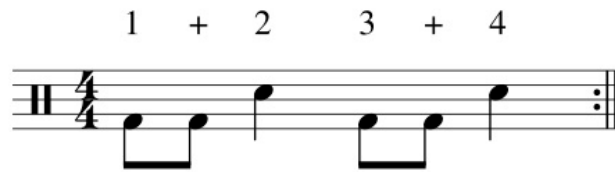
PART 3

ROCK GROOVES

The next few grooves are all slight variations on the money beat.

“We Will Rock You” -Queen

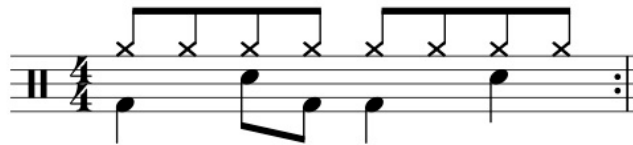
Ex. 32



Count out loud “1 and 2 3 and 4”.

“Have You Ever Seen the Rain?” -Creedence Clearwater Revival

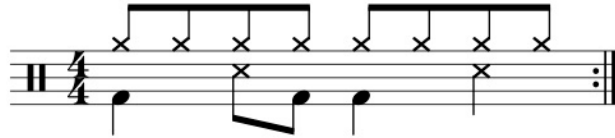
Ex. 33



Drummer **Doug Clifford** would often play on 18 inch hi-hats—most drummers play 14 inch.

“Margaritaville” -Jimmy Buffett

Ex. 34



This is Jimmy Buffett’s most well-known hit. Turn on the radio and you’ll be able to hear this song fairly quickly, especially during the summer.

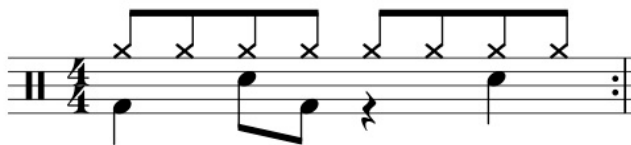
Play the snare drum with a **“cross-stick”**. Do an internet search for a video example of “cross stick” (some people call it a “rim-click”) or have a teacher or another drummer show you what this means. Try to get a clear and consistent sound, not a weak or dull sound. Hold the stick backwards and strike the rim with the butt end.

Here is a variation on Ex. 33. The only difference is do not play kick on beat 3.

“Free Fallin’ ” -Tom Petty and the Heartbreakers

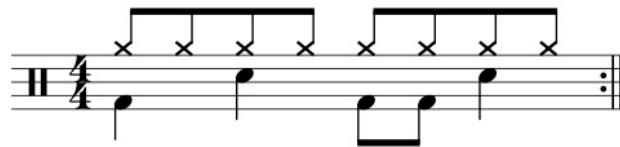
“Neon Moon” -Brooks and Dunn

Ex. 35



“Mary Jane’s Last Dance” - Tom Petty and the Heartbreakers

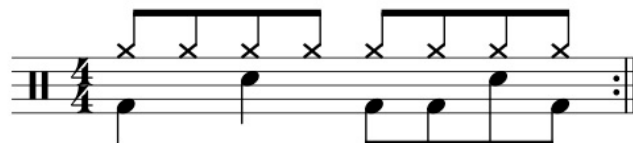
Ex. 36



This was a big hit for Petty. Rick Rubin produced this one—definitely a name to check out. Try playing this beat to “**Drive**” - **R.E.M.**

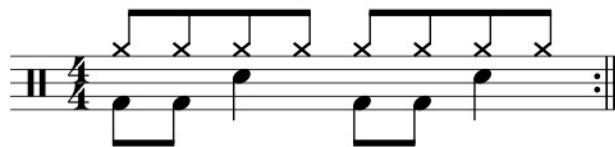
“Don’t Bring Me Down” - Electric Light Orchestra

Ex. 37



“Wild Wild Life” - Talking Heads

E. 38

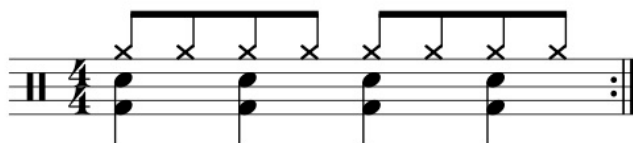


This groove is the “We Will Rock You” pattern from Ex. 32 but with hi-hat 8th notes. This song is on the faster side so keep your playing light and relaxed.

— MOTOWN BEAT —

Here's a beat you can hear on many **Motown** recordings from the 1960s. There are variations to it, but this is a good way to get started.

E. 39



Play along: **“Uptight” -Stevie Wonder**
“Oh, Pretty Woman” -Roy Orbison

To learn about Motown music check out:

**Berry Gordy, The Funk Brothers, The Supremes, Stevie Wonder,
Marvin Gaye, Benny Benjamin, Uriel Jones, Pistol Allen,
James Jamerson**

“Come As You Are” -Nirvana

Ex. 40



Listen to **Kurt Cobain’s** intro guitar riff. Do you hear how the drummer, **Dave Grohl**, mirrors the guitar line with his kick drum? He is thinking about the composition, about the music, and not just hitting drums. Notice that the 8th note hi-hat pattern is played on the ride cymbal in this song.

PART 4

16th NOTES WITH ACCENTS

Say this **out loud**: 1 ee and uh 2 ee and uh 3 ee and uh 4 ee and uh

That is how you pronounce 16th notes. Here is how they are written:

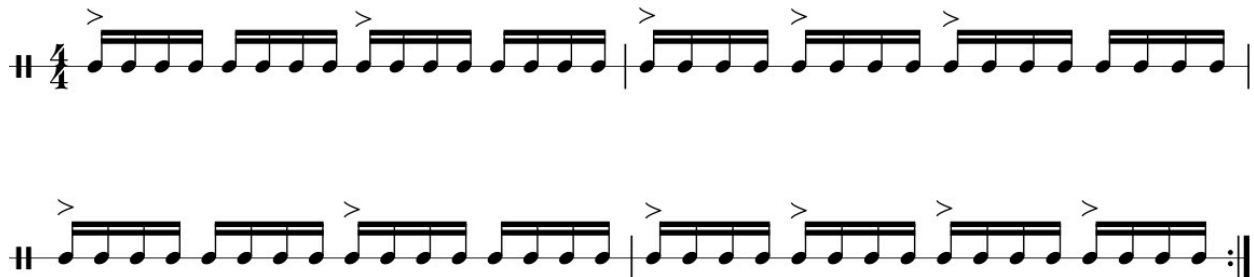
Ex. 41



Play Ex. 42-55 with the following stickings:

1. All right hand
2. All left hand
3. Hands together
4. R L R L etc.
5. L R L R etc.

Ex. 42



Ex.43

Ex.43 is a rhythmic exercise in 4/4 time, consisting of two staves. The first staff contains two measures of music. The first measure has an accent (>) over the first eighth note of a pair of eighth notes. The second measure has accents (>) over the first and third eighth notes of a pair of eighth notes. The second staff also contains two measures. The first measure has accents (>) over the first and third eighth notes of a pair of eighth notes. The second measure has accents (>) over the first eighth note of a pair of eighth notes. The exercise concludes with a double bar line and repeat dots.

Ex. 44

Ex. 44 is a rhythmic exercise in 4/4 time, consisting of two staves. The first staff contains two measures of music. The first measure has accents (>) over the first and second eighth notes of a pair of eighth notes. The second measure has accents (>) over the first eighth note of a pair of eighth notes. The second staff also contains two measures. The first measure has accents (>) over the first and second eighth notes of a pair of eighth notes. The second measure has accents (>) over the first eighth note of a pair of eighth notes. The exercise concludes with a double bar line and repeat dots.

Ex. 45

Ex. 45 is a rhythmic exercise in 4/4 time, consisting of two staves. The first staff contains two measures of music. The first measure has accents (>) over the first eighth note of a pair of eighth notes. The second measure has accents (>) over the first eighth note of a pair of eighth notes. The second staff also contains two measures. The first measure has accents (>) over the first eighth note of a pair of eighth notes. The second measure has accents (>) over the first eighth note of a pair of eighth notes. The exercise concludes with a double bar line and repeat dots.

Ex.46

Ex.46 consists of two staves of music in 4/4 time. The first staff contains two measures of music, and the second staff contains two measures. The music features eighth-note patterns with accents. The first staff has a repeat sign at the beginning. The second staff ends with a double bar line and repeat dots.

Ex. 47

Ex. 47 consists of two staves of music in 4/4 time. The first staff contains two measures of music, and the second staff contains two measures. The music features eighth-note patterns with accents. The first staff has a repeat sign at the beginning. The second staff ends with a double bar line and repeat dots.

Ex. 48

Ex. 48 consists of two staves of music in 4/4 time. The first staff contains two measures of music, and the second staff contains two measures. The music features eighth-note patterns with accents. The first staff has a repeat sign at the beginning. The second staff ends with a double bar line and repeat dots.

Ex. 49

Ex. 49 consists of two staves of music in 4/4 time. The first staff contains two measures of eighth-note patterns with accents (>) on the first note of each eighth-note pair. The second staff contains two measures of eighth-note patterns with accents (>) on the first note of each eighth-note pair, including a triplet in the first measure.

Ex. 50

Ex. 50 consists of one staff of music in 4/4 time. It contains two measures of eighth-note patterns with accents (>) on the first note of each eighth-note pair.

Ex. 51

Ex. 51 consists of one staff of music in 4/4 time. It contains two measures of eighth-note patterns with accents (>) on the first note of each eighth-note pair.

Ex. 52

Ex. 52 consists of one staff of music in 4/4 time. It contains two measures of eighth-note patterns with accents (>) on the first note of each eighth-note pair.

Ex. 53



Ex. 54



Ex. 55



PART 5

16th NOTES ON DRUM SET

Ex. 56 is in 4/4 or “common” time. There are 16, 16th notes in each measure: 1e+a 2e+a 3e+a 4e+a. Our goal is to be able to play our kick and snare on any one of those 16 possibilities, while keeping steady 8th notes in the hi-hat or ride cymbal.

Ex. 56

The exercise consists of four measures of 4/4 time, each containing 16 sixteenth notes. The notation is as follows:

- Measure 1:** Labeled with $1 + 2 + 3 + 4 +$ above the first four notes. The notes are: quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note.
- Measure 2:** Labeled with $1 e +$ above the first three notes. The notes are: quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note.
- Measure 3:** Labeled with $1 + a$ above the first three notes. The notes are: quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note.
- Measure 4:** Labeled with $2 e +$ above the first three notes. The notes are: quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note.
- Measure 5:** Labeled with $2 + a$ above the first three notes. The notes are: quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note.
- Measure 6:** Labeled with $3 e +$ above the first three notes. The notes are: quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note.
- Measure 7:** Labeled with $3 + a$ above the first three notes. The notes are: quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note.
- Measure 8:** Labeled with $4 e +$ above the first three notes. The notes are: quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note.
- Measure 9:** Labeled with $4 + a$ above the first three notes. The notes are: quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note.

And now the snare:

Ex. 57

The image shows four staves of musical notation for snare drum exercises in 4/4 time. Each staff contains four measures, with repeat signs at the end of each measure. The exercises are numbered 1 through 4, with the number placed at the beginning of the first measure of each staff. The notation uses 'x' for snare hits and 'e+' for accents. The exercises are as follows:

- Exercise 1:** Measure 1: 1 + 2 + 3 + 4 +; Measure 2: 1 e+; Measure 3: (no notation); Measure 4: 1 + a.
- Exercise 2:** Measure 1: (no notation); Measure 2: 2 e+; Measure 3: (no notation); Measure 4: 2 + a.
- Exercise 3:** Measure 1: (no notation); Measure 2: 3 e+; Measure 3: (no notation); Measure 4: 3 + a.
- Exercise 4:** Measure 1: (no notation); Measure 2: 4 e+; Measure 3: (no notation); Measure 4: 4 + a.

There are nine exercises on the next page that work on 16th note rhythms.

Practice them in this order:

1. Play the rhythm on snare. No kick.
2. Play the rhythm on kick alone.
3. Play the rhythm on snare and kick on quarter notes—meaning, 1 2 3 4.

Ex. 58

1 e + 2 e + 3 e + 4

Ex. 59

1 + a 2 + a 3 + a 4

Ex. 60

1 e a 2 e a 3 e a 4

Ex. 61

1 a 2 a 3 a 4

Ex. 62

1 e 2 e 3 e 4

Ex. 63

1 e + 2 + a 3 e + 4

Ex. 64

1 + a 2 e + 3 + a 4

Ex. 65

1 a 2 e 3 a 4 e

Ex. 66

1 + a 2 e 3 + a 4 e

Here we will keep steady 8th notes on the hi-hat and play 16th note patterns on the kick and snare.

Play the left column first, then the right column.

Ex. 67

Musical notation for Ex. 67: A 4/4 drum pattern. The hi-hat (H) plays a steady eighth-note pattern. The kick (K) and snare (S) play a 16th-note pattern: K-S-K-S-K-S-K-S in the first half and K-S-K-S-K-S-K-S in the second half.

Ex. 71

Musical notation for Ex. 71: A 4/4 drum pattern. The hi-hat (H) plays a steady eighth-note pattern. The kick (K) and snare (S) play a 16th-note pattern: K-S-K-S-K-S-K-S in the first half and K-S-K-S-K-S-K-S in the second half.

Ex. 68

Musical notation for Ex. 68: A 4/4 drum pattern. The hi-hat (H) plays a steady eighth-note pattern. The kick (K) and snare (S) play a 16th-note pattern: K-S-K-S-K-S-K-S in the first half and K-S-K-S-K-S-K-S in the second half.

Ex. 72

Musical notation for Ex. 72: A 4/4 drum pattern. The hi-hat (H) plays a steady eighth-note pattern. The kick (K) and snare (S) play a 16th-note pattern: K-S-K-S-K-S-K-S in the first half and K-S-K-S-K-S-K-S in the second half.

Ex. 69

Musical notation for Ex. 69: A 4/4 drum pattern. The hi-hat (H) plays a steady eighth-note pattern. The kick (K) and snare (S) play a 16th-note pattern: K-S-K-S-K-S-K-S in the first half and K-S-K-S-K-S-K-S in the second half.

Ex. 73

Musical notation for Ex. 73: A 4/4 drum pattern. The hi-hat (H) plays a steady eighth-note pattern. The kick (K) and snare (S) play a 16th-note pattern: K-S-K-S-K-S-K-S in the first half and K-S-K-S-K-S-K-S in the second half.

Ex. 70

Musical notation for Ex. 70: A 4/4 drum pattern. The hi-hat (H) plays a steady eighth-note pattern. The kick (K) and snare (S) play a 16th-note pattern: K-S-K-S-K-S-K-S in the first half and K-S-K-S-K-S-K-S in the second half.

Ex. 74

Musical notation for Ex. 74: A 4/4 drum pattern. The hi-hat (H) plays a steady eighth-note pattern. The kick (K) and snare (S) play a 16th-note pattern: K-S-K-S-K-S-K-S in the first half and K-S-K-S-K-S-K-S in the second half.

Before we leave 16th notes let's play just a few more exercises to prepare us for grooves we'll learn later in this book.

Here we will focus on playing 16th notes on the hi-hat.

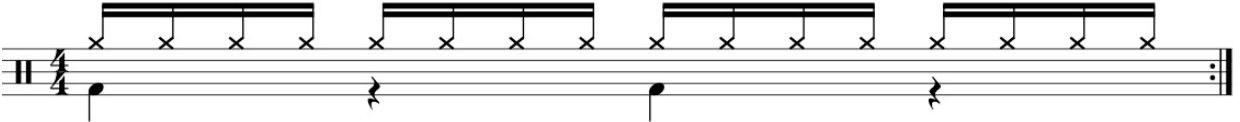
For all these hi-hat 16th note exercises, play with RLRL sticking, and also all one hand (I recommend right hand if you are right-handed).

Ex. 83



Add the kick:

Ex. 84



Ex. 85



Ex. 86

Musical notation for Exercise 86. It consists of a single staff in 4/4 time. The top line of the staff contains four groups of beamed eighth notes, each group consisting of four notes. The bottom line of the staff contains a sequence of notes: a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, a quarter rest, and a quarter note. The piece ends with a double bar line and repeat dots.

Ex. 87

Musical notation for Exercise 87. It consists of a single staff in 4/4 time. The top line of the staff contains four groups of beamed eighth notes, each group consisting of four notes. The bottom line of the staff contains a sequence of notes: a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, a quarter rest, and a quarter note. The piece ends with a double bar line and repeat dots.

Ex. 88

Musical notation for Exercise 88. It consists of a single staff in 4/4 time. The top line of the staff contains four groups of beamed eighth notes, each group consisting of four notes. The bottom line of the staff contains a sequence of notes: a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, a quarter rest, and a quarter note. The piece ends with a double bar line and repeat dots.

Ex. 89

Musical notation for Exercise 89. It consists of a single staff in 4/4 time. The top line of the staff contains four groups of beamed eighth notes, each group consisting of four notes. The bottom line of the staff contains a sequence of notes: a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, a quarter rest, and a quarter note. The piece ends with a double bar line and repeat dots.

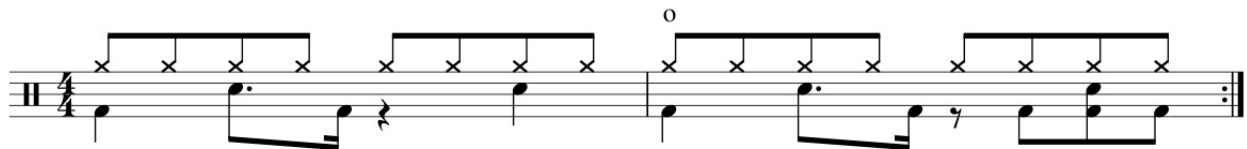
PART 6

PLAYING IN BETWEEN THE HI-HAT

In Part 1 we focused on grooves where the kick and snare lined up with the hi-hat. Part 5 gave us exercises to work on playing in between hi-hat notes. Now let's put the exercises to use and play some music.

“Mothership Connection” -Parliament

Ex. 90



It doesn't get much funkier than Parliament, or “P-Funk”. The circle above the hi-hat note means open the hats slightly so they make a “sizzle” sound and then close them on the next beat. Listen carefully and you will hear the hats close with the snare on beat 2.

“Rebel Rebel” -David Bowie

Ex. 91



This song has a lot of energy. Try to catch the breaks (the part where the drums stop briefly) and learn the song by ear. This groove also works on “Everybody Needs Somebody (I Need You)” -Stevie Wonder.

“Colors” -Beck

Ex. 92



This groove is a four measure phrase. Check out the snare drum in the last measure. We worked on the “2 e” rhythm back in Ex. 62.

“Maneater” -Hall and Oates

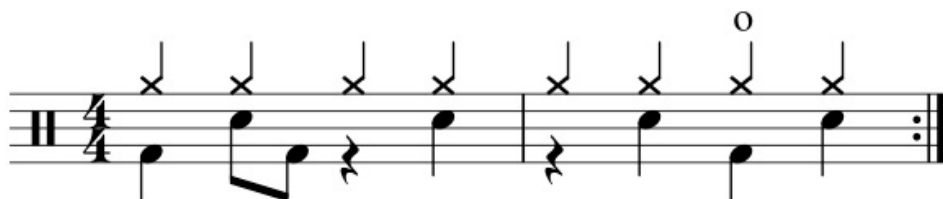
Ex. 93



This song reached #1 on the Billboard Hot 100 chart back in 1982. Listen to how the kick locks in with the bass guitar.

“American Girl” -Tom Petty and the Heartbreakers

Ex. 94



Once you get Ex. 94 under your hands, try adding this kick note:

Ex. 95



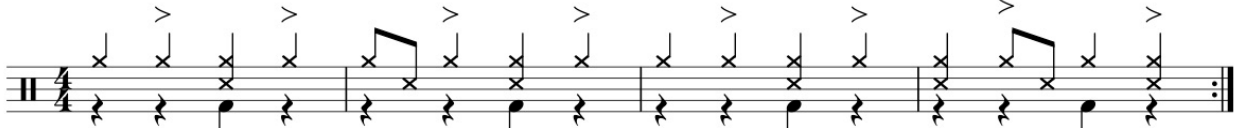
Finally, below is the interlude/breakdown section:

Ex. 96



“Three Little Birds” -Bob Marley and the Wailers

Ex. 97



Here is our first groove outside the immediate family of rock music.

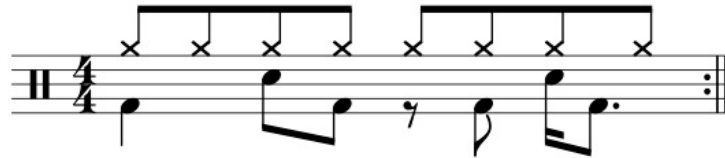
Reggae is its own genre of music. As always—listen listen listen. Jimmy Cliff, Toots and the Maytals, Burning Spear, Hopeton Lewis. Just listen. Then play.

Notice the kick drum is on beat 3. That’s called the “one drop” groove, because beat one is dropped out—don’t play kick on the 1. Use cross-stick on the snare.

Here's another great music genre that has its own unique feel. **Go-Go** music originated in Washington D.C. in the 1970's.

“Lock It” -Rare Essence

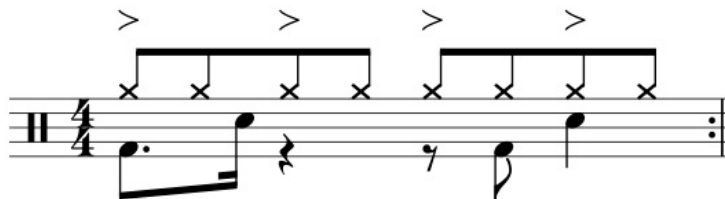
Ex. 98



Also listen to **Chuck Brown** recordings. He was sometimes called the “Godfather of Go-Go”. His hit song “**Bustin’ Loose**” is funky and fun.

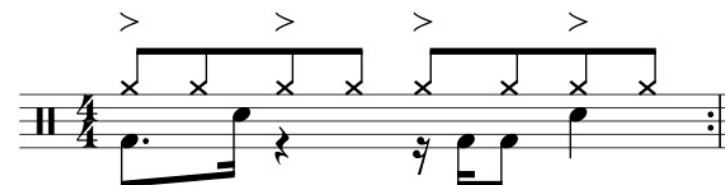
“Chameleon” -Herbie Hancock

Ex. 99



Notice the snare isn't on beat 2. Start with the groove above, then, add a bit more kick and play this groove:

Ex. 100



The original recording is about 15 minutes long, but 15 minutes well spent. **Harvey Mason** on drums.

“Get On the Good Foot” -James Brown

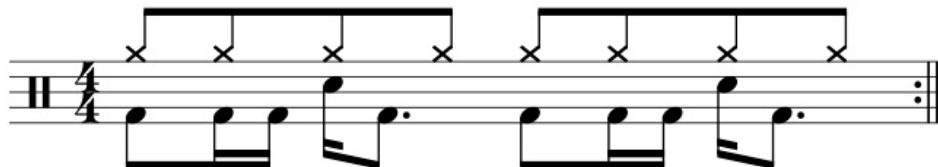
Ex. 101



Keep the kick light on this one. Check out drummers **Clyde Stubblefield and John “Jabo” Starks**. James Brown was known as the “Godfather of Soul”. If you want to get funky, listen to his music and play along.

“Immigrant Song” -Led Zeppelin

Ex. 102



This is a right foot work out. The legendary **John Bonham** on drums. From the 1970 album **Led Zeppelin III** this hard driving song is also in the 2018 movie “Thor Ragnarok”.

“Custard Pie” -Led Zeppelin

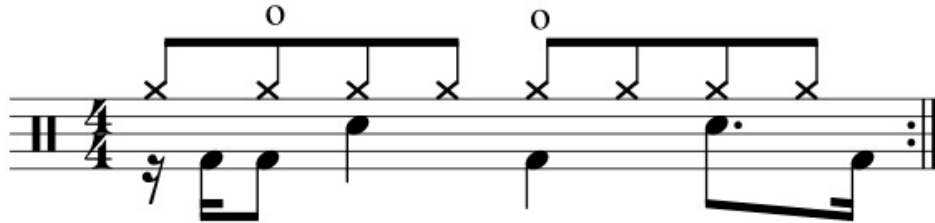
Ex. 103



Lookout for the snare on the “and” of beat 2.

“Dr. Feelgood” -Mötley Crüe

Ex. 104



Check out the open hi-hat notes. **Bob Rock** produced the album this song came from (also called “Dr. Feelgood”).

“Amen Brother” -The Winstons

Ex. 105



There’s a famous four bar drum break about halfway through this song. It has been sampled and used on numerous hip-hop and rap recordings.

“Big Chief” -Professor Longhair

Ex. 106

This is the groove to the 1964 version. **Smokey Johnson** plays the ride pattern on the rim. Listen to **It Ain’t My Fault** for some hip **second line** grooves by Johnson.



PART 7

RUDIMENTS ON DRUM SET

Here we will play our four rudiments while keeping time with our feet on the the kick and hi-hat. This will help you become comfortable moving from snare to toms for drum fills and grooves that incorporate toms.

Do not speed up the tempo until you can play evenly and at different volumes (i.e. practice these at a quiet volume, not just loud).

Play Ex. 107-118 in this order:

Hands only

Hands with kick drum quarter note

Hands with the kick and hi-hat pattern

Single Stroke Roll with kick/hat

Ex. 107

The musical notation for Ex. 107 is presented in two staves, both in 4/4 time. The top staff features a single stroke roll pattern, with the letters 'R' and 'L' alternating above the notes. The pattern is: R L R L, R L R L, R L R L. The bottom staff shows the kick and hi-hat pattern, with a quarter note on the kick and a quarter rest with an 'x' above it for the hi-hat, alternating throughout the measure.

Double Stroke Roll with kick/hat

Ex. 108

Musical notation for Ex. 108, titled "Double Stroke Roll with kick/hat". The piece is in 4/4 time. The top staff shows a drum set with a snare drum and a kick drum. The snare drum part consists of three measures of eighth notes: the first measure has notes labeled R, L, R, L; the second measure has notes labeled R, R, L, L; and the third measure has notes labeled R, R, L, L. The kick drum part consists of three measures, each starting with a quarter note followed by a half rest, with an 'x' mark above the second half rest in each measure. The notation ends with a double bar line and repeat dots.

Paradiddle with kick/hat

Ex. 109

Musical notation for Ex. 109, titled "Paradiddle with kick/hat". The piece is in 4/4 time. The top staff shows a drum set with a snare drum and a kick drum. The snare drum part consists of three measures of eighth notes: the first measure has notes labeled R, L, R, L; the second measure has notes labeled R, L, R, R; and the third measure has notes labeled L, R, L, L. The kick drum part consists of three measures, each starting with a quarter note followed by a half rest, with an 'x' mark above the second half rest in each measure. The notation ends with a double bar line and repeat dots.

Paradiddle-diddle with kick/hat

Ex. 110

Musical notation for Ex. 110, titled "Paradiddle-diddle with kick/hat". The piece is in 3/4 time. The top staff shows a drum set with a snare drum and a kick drum. The snare drum part consists of six measures of eighth notes: the first three measures have notes labeled R, L, R, L, R, L; the fourth measure has notes labeled R, L, R, R; the fifth measure has notes labeled L, L, R, L; and the sixth measure has notes labeled R, R, L, L. The kick drum part consists of six measures, each starting with a quarter note followed by a half rest, with an 'x' mark above the second half rest in each measure. The notation ends with a double bar line and repeat dots.

Notice the kick/hat waltz pattern.

Single Stroke Roll – Snare to High Tom

Ex. 111

Musical notation for Ex. 111, showing a single stroke roll pattern in 4/4 time. The notation is written on two staves. The top staff shows a sequence of eighth notes with a slur over them, labeled with 'R' and 'L' above each note. The bottom staff shows a sequence of eighth notes with a cross symbol (x) above each note, indicating a snare drum hit. The sequence is: R L R L, R L R L, R L R L.

Single Stroke Roll – Snare to High Tom

Ex. 112

Musical notation for Ex. 112, showing a single stroke roll pattern in 4/4 time. The notation is written on two staves. The top staff shows a sequence of eighth notes with a slur over them, labeled with 'R' and 'L' above each note. The bottom staff shows a sequence of eighth notes with a cross symbol (x) above each note, indicating a snare drum hit. The sequence is: R L R L, R L R L, R L R L.

Double Stroke Roll – Snare to High Tom

Ex. 113

Musical notation for Ex. 113, showing a double stroke roll pattern in 4/4 time. The notation is written on two staves. The top staff shows a sequence of eighth notes with a slur over them, labeled with 'R' and 'L' above each note. The bottom staff shows a sequence of eighth notes with a cross symbol (x) above each note, indicating a snare drum hit. The sequence is: R L R L, R R L L, R R L L.

Double Stroke Roll—Snare to High Tom

Ex. 114

Musical notation for Ex. 114, Double Stroke Roll—Snare to High Tom. The piece is in 4/4 time. The top staff shows a sequence of eighth notes with a double stroke roll over the last two notes of each group. The bottom staff shows a snare drum pattern with 'x' marks indicating snare hits.

Paradiddle—Snare to High Tom

Ex. 115

Musical notation for Ex. 115, Paradiddle—Snare to High Tom. The piece is in 4/4 time. The top staff shows a sequence of eighth notes with a paradiddle pattern over the last two notes of each group. The bottom staff shows a snare drum pattern with 'x' marks indicating snare hits.

Paradiddle—Snare to High Tom

Ex. 116

Musical notation for Ex. 116, Paradiddle—Snare to High Tom. The piece is in 4/4 time. The top staff shows a sequence of eighth notes with a paradiddle pattern over the last two notes of each group. The bottom staff shows a snare drum pattern with 'x' marks indicating snare hits.

Paradiddle-diddle—Snare to High Tom

Ex. 117

Musical notation for Ex. 117, a paradiddle-diddle pattern in 3/4 time. The notation consists of two staves. The top staff is a treble clef with a 3/4 time signature, showing a sequence of eighth notes. The bottom staff is a snare drum staff with a 3/4 time signature, showing a sequence of snare and tom hits. The pattern is: R L R L R L, R L R R L L R L, R R L L. The first three measures are: R L R L, R L R L, R L. The fourth measure is: R L R R. The fifth measure is: L L R L. The sixth measure is: R R L L. The pattern ends with a double bar line and repeat dots.

Paradiddle-diddle—Snare to High Tom

Ex. 118

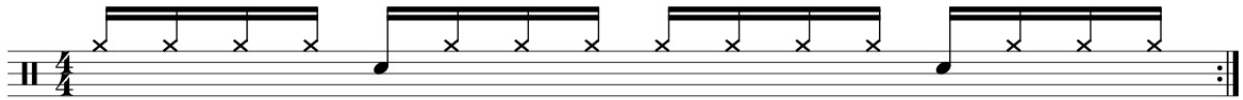
Musical notation for Ex. 118, a paradiddle-diddle pattern in 3/4 time. The notation consists of two staves. The top staff is a treble clef with a 3/4 time signature, showing a sequence of eighth notes. The bottom staff is a snare drum staff with a 3/4 time signature, showing a sequence of snare and tom hits. The pattern is: R L R L R L, R L R R L L R L, R R L L. The first three measures are: R L R L, R L R L, R L. The fourth measure is: R L R R. The fifth measure is: L L R L. The sixth measure is: R R L L. The pattern ends with a double bar line and repeat dots.

PART 8

16th NOTE GROOVES

Use a single stroke roll sticking for Ex. 119-124. Start with your right hand on the hi-hat, and move your right hand to the snare to play the backbeat.

Ex. 119



Ex. 120



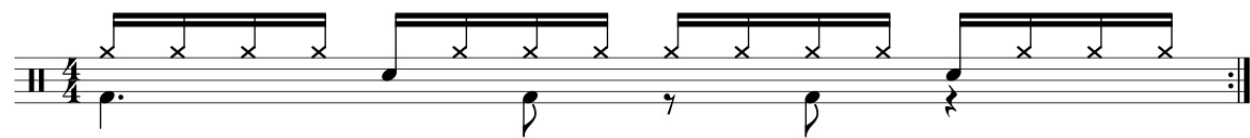
Ex. 121



Ex. 122



Ex. 123



Ex. 124



After you play Ex. 119-124 with the RLRL **single stroke roll** sticking, go back and play the hi-hat with one hand. For now, use your dominant hand on the hi-hat. Keep a steady 16th note pattern and **add a hi-hat note** on beat 2 and beat 4.

“Keep it Comin’ Love” -KC & the Sunshine Band

Ex. 125



This is a 4 on the floor groove from the disco era. Use a RLRL sticking.

The kick note on the “and” of beat 4 is only played every 4th measure. To my ears it helps propel the music forward into the next phrase, but without breaking the hi-hat flow with a drum fill.

“Rock With You” -Michael Jackson

Ex. 126



Here’s one from the King of Pop. This is the groove played in the song’s **chorus**—the part where MJ sings “I want to rock with you”.

“The Way It Is” -Bruce Hornsby

Ex. 127



Compare this snare sound to “Keep It Comin’ Love” and “Rock With You”. Does one of these snares sound very different than the other two? When were these songs recorded?

“It Ain’t Over Til It’s Over” -Lenny Kravitz

Ex. 128



Try this groove one hand on the hi-hat. Keep it light. Lenny Kravitz played all the instruments on this song except for the brass instruments.

“Swingtown” -Steve Miller Band

Ex. 129



Notice the snare is only on beat 4.

“Didn’t Cha Know?” -Erykah Badu

Ex. 130



Listen to “**Dreamflower**” -**Tarika Blue** to hear where this song's sample came from. Check out **J Dilla** and what he contributed to this and many other recordings.

Here's two songs from **Imagine Dragons**.

“The River”

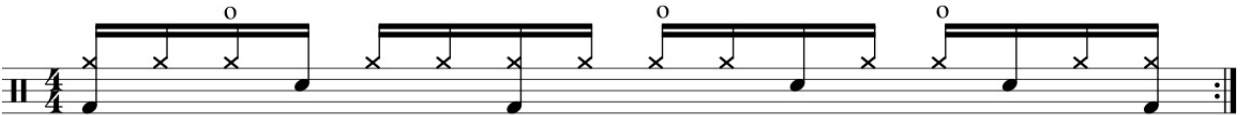
Ex. 131



Play with two hands on the hi-hat for now, but with enough practice and patience you can play this one handed on the hats if you want.

“Underdog”

Ex. 132



Take this one slow at first and work on accuracy.

Take your time with the next two songs—they are difficult so come back to them after a few more months of practice if need be.

“Everlong” -Foo Fighters

Ex. 133



This song is a single stroke roll workout. Here is the groove to the **verse**. If your muscles get tight playing along to the recording then practice it without the recording and at a slower speed.

We’ve met this band’s singer earlier in the book. Can you find out the connection to Nirvana? Who is playing drums on this recording?

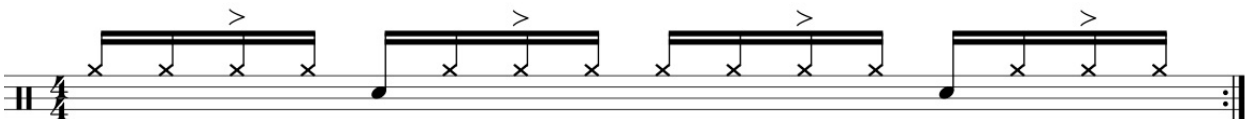
“Lane Boy” -Twentyone Pilots

Ex. 134



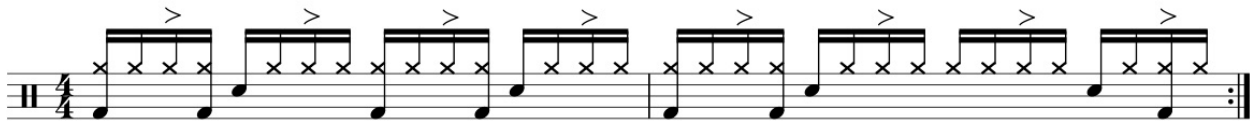
Start with the kick/snare pattern. Review Ex. 61 for a reminder on how to count the dotted 8th note rhythm.

Ex. 135



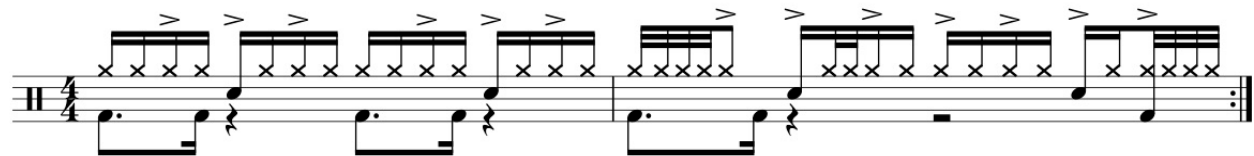
Accents on the upbeats.

Ex. 136



Add the kick to the snare/hi-hat pattern.

Ex. 137



This is the full groove to Lane Boy. There are a few extra hi-hat 32nd notes—these are played twice as fast as 16th notes.

We don't always have to play the steady rhythm (8ths, triplets, 16ths etc) on the hi-hats. Here are a few songs that use the snare for that.

“Liza Jane” -Vince Gill

Ex. 138



This is called a “train beat”. Play the snare with a RLRL sticking. Listen to drummer **Eddie Bayers** lay down a great feeling groove.

Ex. 139



Here is the same train beat with the hi-hat (left foot) added on the upbeats.

“Poor Tom” -Led Zeppelin

Ex. 140



Start with the kick drum part to this song by itself. Once that is solid we'll play the snare part by itself like this:

Ex. 141



I prefer the sticking above because it lines up with the kick pattern as you'll see in the next example. If you prefer the RLRL sticking that's fine too. As long as it is in time and in the pocket.

Ex. 142



Ex. 143



The full groove with hi-hat on the upbeats.

“Wipeout” -The Surfaris

Ex. 144



Ex. 145



This was a hit in the early 1960s in the “surf rock” sub-genre. Take it slow and don’t worry if you can’t play it up to tempo right away.

This song was written and first recorded by **The Surfaris** but **The Ventures** recorded it as well. Listen to all the recordings you can find (several by The Surfaris) and you’ll hear different accent patterns performed on the main **tom drum** part. If you play either of the two above without slowing down, the band leader and the crowd will love it either way.

We'll finish this section with a groove that comes from another one of those genres that isn't really in the pop/rock family, but more of a cousin.

“Second Line” music and drumming has its roots in New Orleans. As always, you have to listen to this music and play along to get the nuances of the feel. It's often played somewhere between a straight 8th note and a triplet rhythm. Check out drummers like **Herlin Riley**, **Smokey Johnson**, **Johnny Vidacovich**, and **Stanton Moore** to hear the experts.

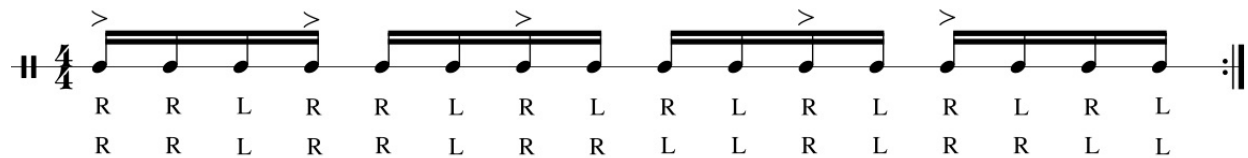
The next groove can be used to play along to **“Iko Iko” -Dr. John** and many other songs in the same genre.

Ex. 146



Play along with just the kick at first.

Ex. 147



In addition to RLRL sticking try these two stickings on the snare. Swing the rhythm—just use your ear and try to mimic the feel of drummer **Fred Staehle**.

Ex. 148 The full groove:



If you liked “Iko Iko” check out some more Dr. John recordings and other artists like:

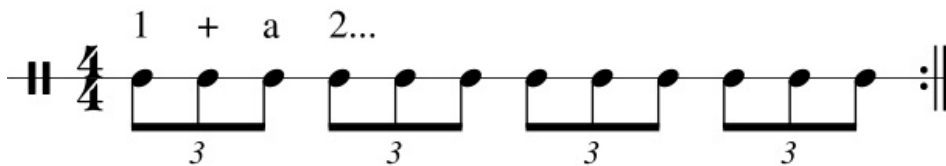
Dirty Dozen Brass Band
Galactic
The Meters
Preservation Hall Jazz Band
Professor Longhair

PART 9

TRIPLETS

If triplets are new to you be sure to do an internet search for “how to play triplets”, “how to count triplets” or have a more advanced musician play them for you.

Ex. 149



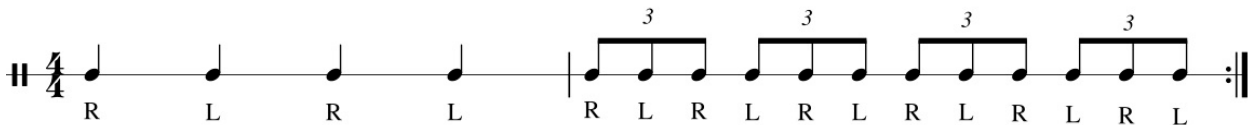
Count out loud: 1 + a 2 + a 3 + a 4 + a

Then, play with a single stroke roll sticking: RLR LRL RLR LRL

Now we'll work on the four rudiments we know so far, but with triplet rhythms. You may find that the **single stroke roll** and the **paradiddle-diddle** are a bit easier to play as triplets than the others.

Single Stroke Roll

Ex. 150



Double Stroke Roll

Ex. 151

4/4 R L R L | ³R ³R L | ³L ³R R | ³L ³L R | ³R L L

Paradiddle

Ex. 152

4/4 R L R L | ³R ³L R | ³R ³L R | ³L ³L R | ³L ³R R

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

Paradiddle-diddle

Ex. 153

4/4 R L R L | ³R ³L R | ³R ³L L | ³R ³L R | ³R ³L L

—ADD THE KICK AND HI-HAT—

Single Stroke Roll with kick/hat — Triplets

Ex. 154

Single Stroke Roll with kick/hat — Triplets

4/4

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

3 3 3 3

Double Stroke Roll with kick/hat — Triplets

Ex. 155

Double Stroke Roll with kick/hat — Triplets

4/4

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

3 3 3 3

Paradiddle with kick/hat – Triplets

Ex. 156

R L R L R L₃ R R L₃ R L L₃ R L R₃ R L R L R L R L L₃ L R L₃ L R R L R L₃ L

Musical notation for Ex. 156, showing a drum line with eighth notes and triplets, and a kick/hat pattern with 'x' marks for hats and dots for kicks. The notation includes a repeat sign at the end of each staff.

Paradiddle-diddle with kick/hat – Triplets

Ex. 157

R L R L R L₃ R R L₃ L R L₃ R R L₃ L

Musical notation for Ex. 157, showing a drum line with eighth notes and triplets, and a kick/hat pattern with 'x' marks for hats and dots for kicks. The notation includes a repeat sign at the end of each staff.

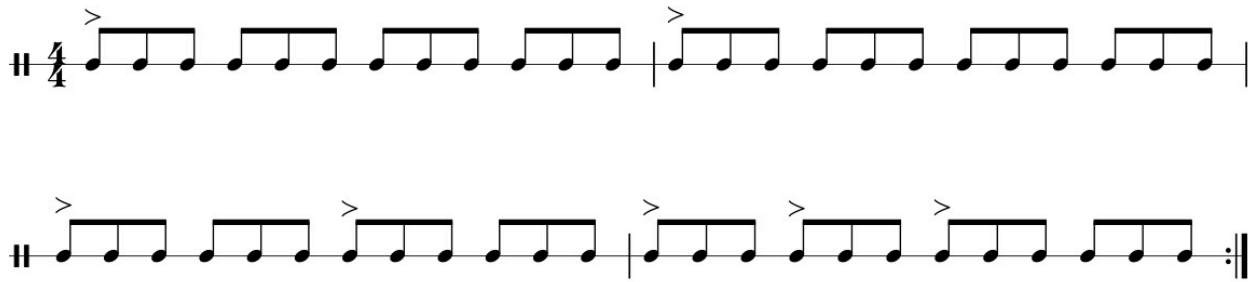
TRIPLETS WITH ACCENTS

Play Ex. 158-171 with the following stickings:

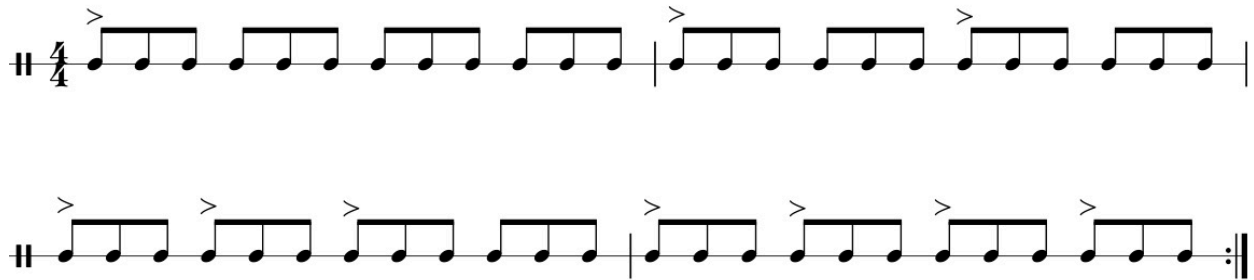
1. All right hand
2. All left hand
3. Hands together
4. R L R L etc.
5. L R L R etc.

The number “3” that belongs over triplets was removed to help you see exactly where the accents fall.

Ex. 158



Ex. 159



Ex. 160

Exercise 160 consists of two staves of music in 4/4 time. The first staff begins with a double bar line and a 4/4 time signature. It contains eight measures of music: four measures with accents on the first and third notes, and four measures with accents on the second and fourth notes. The second staff contains eight measures: four with accents on the first and third notes, and four with accents on the second and fourth notes, ending with a repeat sign.

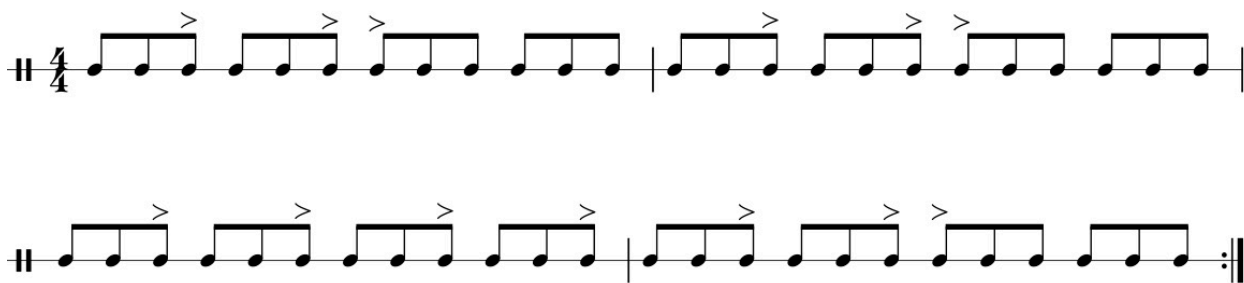
Ex. 161

Exercise 161 consists of two staves of music in 4/4 time. The first staff begins with a double bar line and a 4/4 time signature. It contains eight measures of music: four measures with accents on the first and second notes, and four measures with accents on the third and fourth notes. The second staff contains eight measures: four with accents on the first and second notes, and four with accents on the third and fourth notes, ending with a repeat sign.

Ex. 162

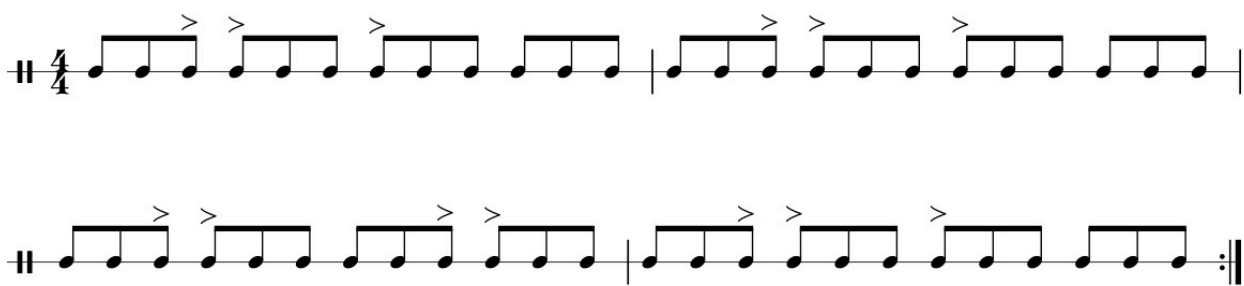
Exercise 162 consists of two staves of music in 4/4 time. The first staff begins with a double bar line and a 4/4 time signature. It contains eight measures of music: four measures with accents on the first and second notes, and four measures with accents on the third and fourth notes. The second staff contains eight measures: four with accents on the first and second notes, and four with accents on the third and fourth notes, ending with a repeat sign.

Ex. 163



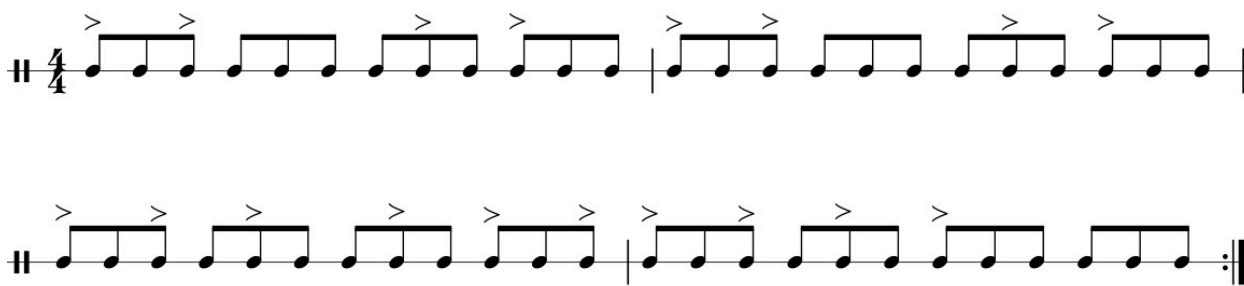
Ex. 163 is a rhythmic exercise in 4/4 time, consisting of two staves. The first staff contains two measures of music, and the second staff contains two measures. Each measure consists of a group of four eighth notes with an accent (>) over the first note. The first staff ends with a bar line, and the second staff ends with a repeat sign (double bar line with dots).

Ex. 164



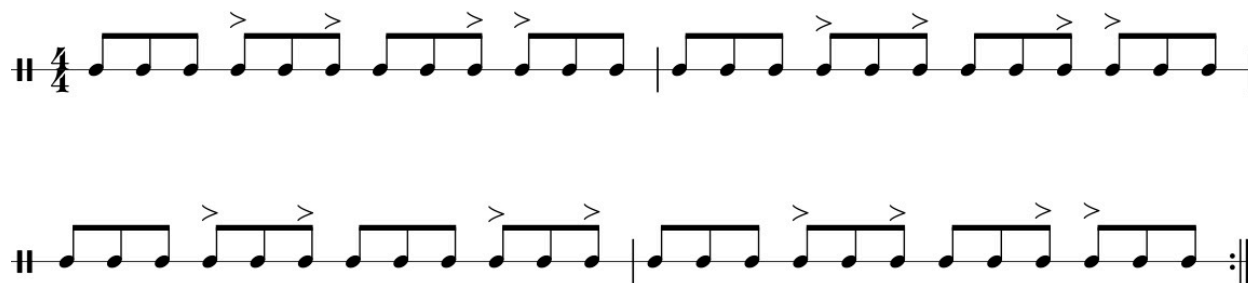
Ex. 164 is a rhythmic exercise in 4/4 time, consisting of two staves. The first staff contains two measures of music, and the second staff contains two measures. Each measure consists of a group of four eighth notes with an accent (>) over the first note. The first staff ends with a bar line, and the second staff ends with a repeat sign (double bar line with dots).

Ex. 165



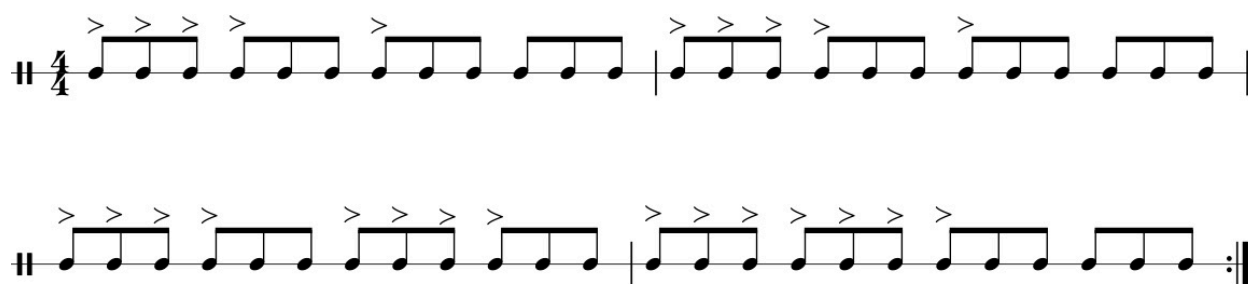
Ex. 165 is a rhythmic exercise in 4/4 time, consisting of two staves. The first staff contains two measures of music, and the second staff contains two measures. Each measure consists of a group of four eighth notes with an accent (>) over the first note. The first staff ends with a bar line, and the second staff ends with a repeat sign (double bar line with dots).

Ex. 166



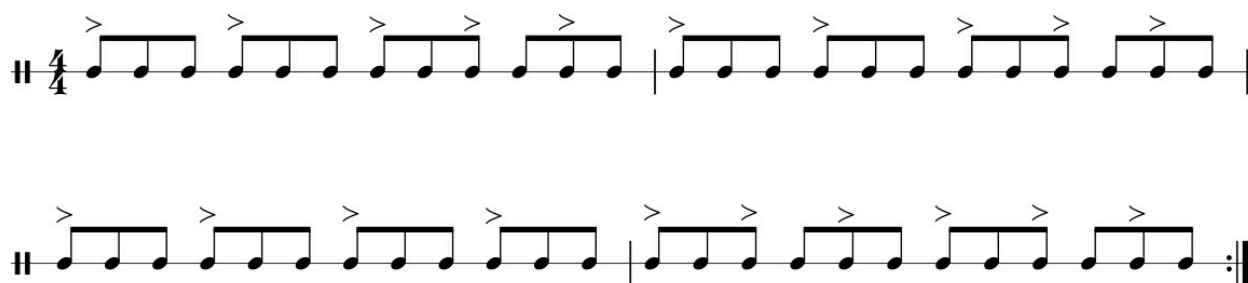
Ex. 166 is a rhythmic exercise in 4/4 time. It consists of two staves. The first staff contains two measures of music, and the second staff contains two measures. The notes are quarter notes, and there are accents (>) above the second and third notes of each measure. The first measure of each staff has a bar line after the second measure, and the second measure of each staff ends with a repeat sign (double bar line with dots).

Ex. 167



Ex. 167 is a rhythmic exercise in 4/4 time. It consists of two staves. The first staff contains two measures of music, and the second staff contains two measures. The notes are quarter notes, and there are accents (>) above the first, second, and third notes of each measure. The first measure of each staff has a bar line after the second measure, and the second measure of each staff ends with a repeat sign (double bar line with dots).

Ex. 168



Ex. 168 is a rhythmic exercise in 4/4 time. It consists of two staves. The first staff contains two measures of music, and the second staff contains two measures. The notes are quarter notes, and there are accents (>) above the first, second, and third notes of each measure. The first measure of each staff has a bar line after the second measure, and the second measure of each staff ends with a repeat sign (double bar line with dots).

Ex. 169

Two staves of musical notation in 4/4 time. The first staff has a treble clef and a 4/4 time signature. It contains two measures of music, each with four eighth notes. The first measure has accents (>) over the first, second, and third notes. The second measure has accents over the second, third, and fourth notes. The second staff also has a treble clef and contains two measures of music, each with four eighth notes. The first measure has accents over the first, second, and third notes. The second measure has accents over the second, third, and fourth notes. The piece ends with a repeat sign.

Ex. 170

Two staves of musical notation in 4/4 time. The first staff has a treble clef and a 4/4 time signature. It contains two measures of music, each with four eighth notes. The first measure has accents (>) over the first, second, and third notes. The second measure has accents over the second, third, and fourth notes. The second staff also has a treble clef and contains two measures of music, each with four eighth notes. The first measure has accents over the first, second, and third notes. The second measure has accents over the second, third, and fourth notes. The piece ends with a repeat sign.

Ex. 171

Two staves of musical notation in 4/4 time. The first staff has a treble clef and a 4/4 time signature. It contains two measures of music, each with four eighth notes. The first measure has accents (>) over the first, second, and third notes. The second measure has accents over the second, third, and fourth notes. The second staff also has a treble clef and contains two measures of music, each with four eighth notes. The first measure has accents over the first, second, and third notes. The second measure has accents over the second, third, and fourth notes. The piece ends with a repeat sign.

PART 10

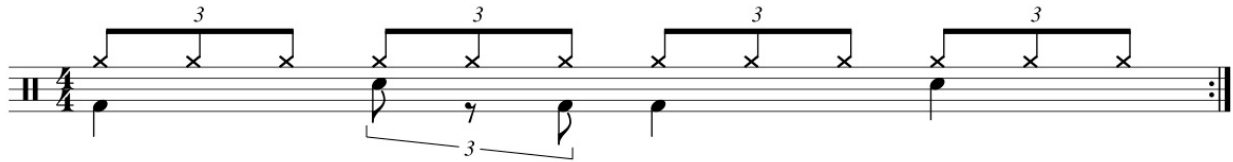
TRIPLET-BASED GROOVES

Rock, pop, blues, soul, country, and jazz all use triplet based grooves.

The first example is from a rock band, but the groove is very common among blues artists. We'll start with the band **Journey** since you have probably heard this next song on the radio, plus, the drums are easy to hear in the mix.

“Lights” -Journey

Ex. 172



Also play along to: “**Three O’Clock Blues**” -**B.B. King & Eric Clapton** (**Steve Gadd** on drums **Nathan East** on bass).

So far most of our work has been in the 4/4 time signature. However, this type of groove is often written in 12/8 like this:

Ex. 173



“Hold That Plane” -Buddy Guy

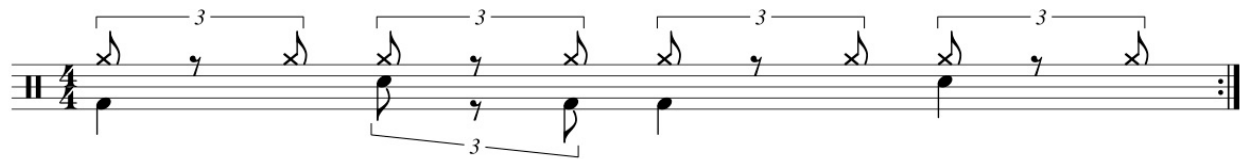
Ex. 174



Another slower 12/8 blues song with more notes in the kick. This groove also works on **“Please, Please, Please” -Stevie Wonder.**

“Statesboro Blues” -Taj Mahal

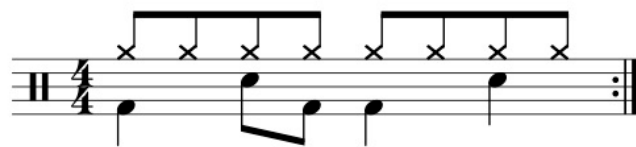
Ex. 175



The Allman Brothers Band also made a well-known live recording of this song in 1971 at the Fillmore East in New York City.

Ex. 175 is technically correct, however, you will usually see it written like the next example with a note to “swing 8ths”.

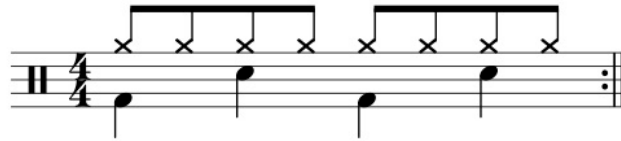
Ex. 176 Swing 8ths



Notice how much cleaner and less cluttered this looks than Ex. 175.

“Spoonful” -Howlin’ Wolf

Ex. 177 Swing 8ths



Here’s that same shuffle rhythm in the hi-hat as Ex. 175, this time with the money beat in the kick and snare. **Fred Below** on drums.

“I Can’t Stand To Leave You” -John Lee Hooker

Ex. 178 Swing 8ths



The Chicago, or Double Shuffle. The snare and ride cymbal play the same rhythm for the most part. You really need to play this along to recordings and jam with mature musicians to understand the feel. Shuffles may look easy written out on paper but it’s difficult to make them feel good.

Listen to drummer **Chris Layton** on recordings with **Stevie Ray Vaughan** to hear excellent shuffle playing.

“Heartache Tonight” -Eagles

Ex. 179 Swing 8ths



Listen to how **Don Henley** keeps the hi-hats open just a little. Try to imitate his sound. Then, play it with the hats really tight and hear how stiff it sounds. Always listen for those little details that can make or break a groove.

“Call Me the Breeze” -Lynyrd Skynyrd

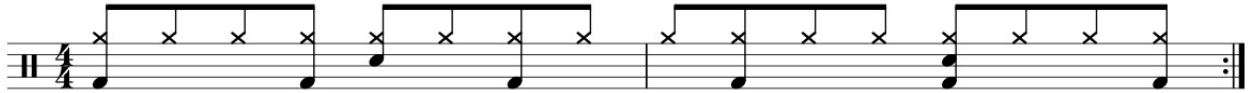
Ex. 180 Swing 8ths



This is a quicker “2 feel” song. Keep the 8th notes in the kick consistent from measure to measure. This groove also works with **“Bad Moon Rising” -Creedence Clearwater Revival.**

“Rosanna” -Toto

Ex. 181 Swing 8ths



This groove is well-known in the drum community. It was played by **Jeff Porcaro** and is called a “**half-time shuffle**”. Notice the snare is on beat 3.

This is a modified version of the groove without the “ghost notes”.

Two more examples of excellent half-time shuffles are:

“**Fool in the Rain**” -**Led Zeppelin** (drummer **John Bonham**)

“**Home At Last**” -**Steely Dan** (drummer **Bernard Purdie**)

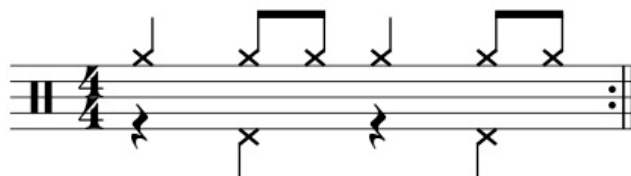
Here is the standard jazz ride cymbal pattern. Play ride cymbal on the top line and hi-hat on the bottom. Use your foot to operate the hi-hat.

Ex. 182



Remember that you will often see a triplet pattern written like this:

Ex. 183 Swing 8ths



Play along to **“Freddie Freeloader” -Miles Davis**

If you liked that song, check out:

Charlie Parker, Dizzy Gillespie, Wayne Shorter, Max Roach, John Coltrane, Duke Ellington, Count Basie, Ella Fitzgerald, Stan Kenton, Weather Report, SF Jazz Collective and too many more to name. Explore and have fun.

We can apply that same jazz ride rhythm to a country song like **“Don’t Rock the Jukebox” -Alan Jackson**. Give it a listen and play along: play the money beat in the kick and snare, and the jazz ride pattern on a closed hi-hat.

PART 11

UNIQUE GROOVES

Let's start with some grooves that are NOT in 4/4 (or "common") time.

"Money" -Pink Floyd

Ex. 184



There is a great bass line in this song—listen and lock in to it. The whole song is not in 7/4. Just use your ears and you will feel it shift. Listen as many times as you need to feel the change to 4/4.

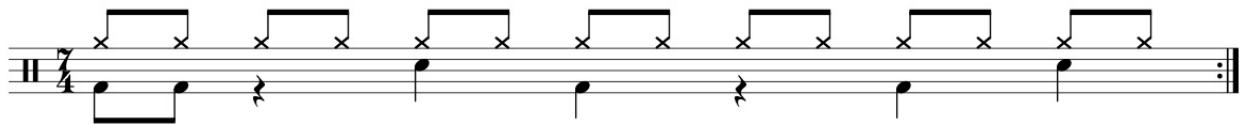
"Estimated Prophet" -Grateful Dead

Ex. 185



Now add more kick and a shuffle feel in the hi-hat:

Ex. 186 Swing 8ths



“The Ocean” -Led Zeppelin

Ex. 187



The groove during the guitar and bass riff. The verse is in 4/4 time. While listening to the recording, sing along to the riff a few times before picking up the sticks and the groove will work itself out.

“Summer” -Imagine Dragons

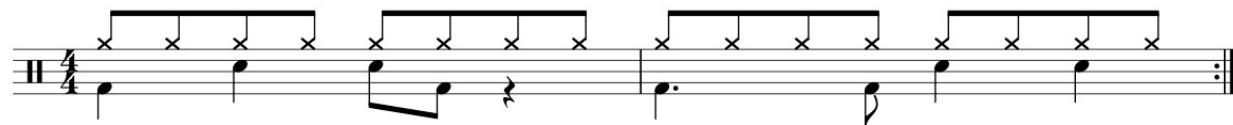
Ex. 188



The hi-hat plays upbeats. This kind of pattern is often called a “linear groove”. Listen to **David Garibaldi** with **Tower of Power** and **Mike Clark** with **Herbie Hancock** to hear funky and creative linear drum grooves.

“Twist” -Phish

Ex. 189



Very cool snare drum placement on this. Try playing along to this tune with the money beat—it works, but I think the beat **Jon Fishman** lays down here is much more interesting.

“In My Life” -The Beatles

Ex. 190



Just one of the many examples of **Ringo Starr's** creative drumming. He has had a huge influence on numerous drummers.

“Come Together” -The Beatles

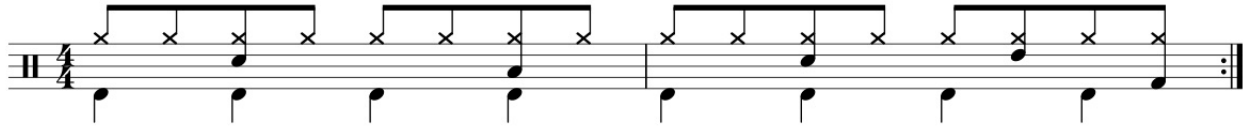
Ex. 191



Ringo basically uses a drum fill as a groove on part of this song. Kick is below the staff. 2nd measure is toms—try leading with left hand.

“Don’t Stop Believing” -Journey

Ex. 192



A very creative groove from **Steve Smith**. The kick is written below the staff to make room for the toms. **Play the hi-hat with your left hand.**

1st measure: snare on 2, mid tom on 4

2nd measure: snare on 2, high tom on “and” of 3, low tom on “and” of 4

If you don’t have three toms that’s fine, just focus on getting the general shape of the tom “melody”, perhaps by substituting the low tom for the middle tom.

Eventually the bell of the ride cymbal comes into the groove—play it with your right hand. The bell is on 3+ in the 1st measure, and beat 3 in the 2nd measure.

PART 12

DRUMMERS TO KNOW

There are so many excellent drummers to learn from. Here's a few, in no particular order, that I encourage you to listen to. Most of the drummers listed here recorded/performed with multiple artists but I will mention a few to get you started. The drummers' names will be on the **left hand side**.

Barrett Deems — Louis Armstrong
Earl Palmer — Little Richard
Hal Blaine — The Ronettes, The Wrecking Crew
Gene Krupa — Benny Goodman
“Papa” Jo Jones — Count Basie
Buddy Rich — Buddy Rich Big Band
Mel Lewis — Thad Jones/Mel Lewis Orchestra
Shelly Manne — Sonny Rollins, Bill Evans
Louie Bellson — Tommy Dorsey, Harry James, Duke Ellington
“Philly” Joe Jones — Miles Davis
Max Roach — Clifford Brown, Dizzy Gillespie
Art Blakey — Jazz Messengers
Elvin Jones — John Coltrane
Tony Williams — Miles Davis, The Tony Williams Lifetime
Jack DeJohnette — Keith Jarrett, John Scofield
Roy Haynes — Chick Corea, Eric Dolphy
Ian Paice — Deep Purple
Ginger Baker — Cream
John Bonham — Led Zeppelin
Phil Collins — Genesis
Cindy Blackman — Lenny Kravitz, Santana
James Gadson — Bill Withers
Terry Bozzio — Frank Zappa, Missing Persons
Danny Carey — Tool
Vinnie Colaiuta — Sting, Jeff Beck, Frank Zappa, Megadeth
Billy Cobham — Mahavishnu Orchestra
Peter Erskine — Weather Report, Steps Ahead
Stewart Copeland — The Police
Gary Husband — Level 42, Allan Holdsworth

Mitch Mitchell — Jimi Hendrix
Steve Smith — Journey, Vital Information
Carmine Appice — Vanilla Fudge
Mike Portnoy — Dream Theater
Bill Ward — Black Sabbath
Taylor Hawkins — Foo Fighters
Nicko McBrain — Iron Maiden
Mick Fleetwood — Fleetwood Mac
Rich Redmond — Jason Aldean
Chad Wackerman — Frank Zappa, Allan Holdsworth