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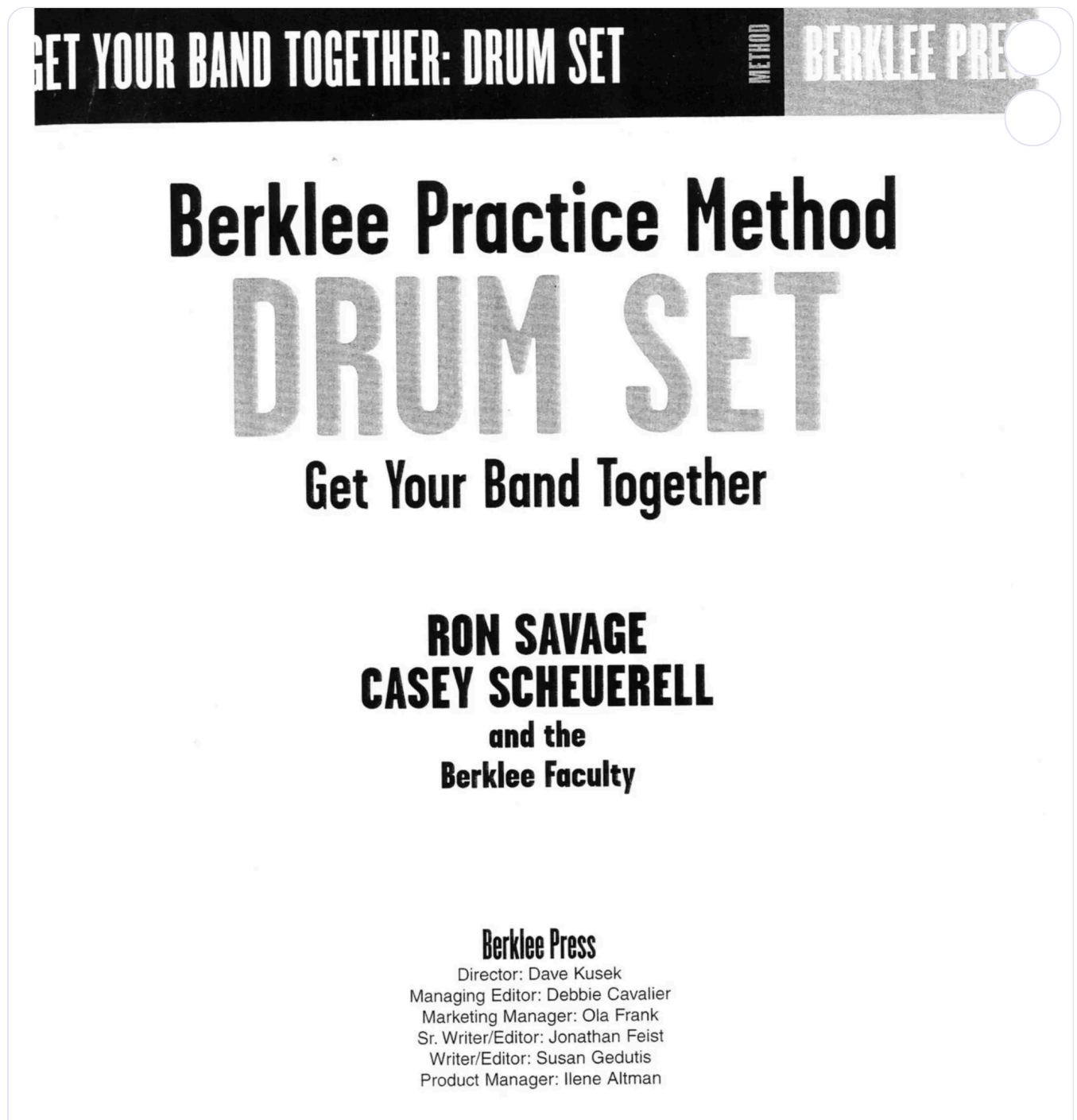
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# Berklee practice method drum set - get your band together

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- Rich Appleman, Bass
- Larry Balone, Guitar
- Jim Dolgren, Alto Sax
- Casey Schmevelli, Drums
- Paul Schmeeling, Keyboard

Music composed by Matt Marvaglio

AD

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# CD Tracks



## Chapter I. Playing Rock ("Sweet")

- CD 1. "Sweet" Full Band
- CD 2. "Sweet" Bass and Drums (one chorus)
- CD 3. "Sweet" Keyboard and Drums (one chorus)
- CD 4. "Sweet" You're the Drummer
- CD 5. "Sweet" Call/Response 1
- CD 6. "Sweet" Call/Response 2

## Chapter II. Playing Blues ("Do It Now")

- CD 7. "Do It Now" Full Band
- CD 8. "Do It Now" You're the Drummer
- CD 9. "Do It Now" Call/Response 1

CD 9. "Do It Now" Call/Response 1  
 CD 10. "Do It Now" Call/Response 2

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### Chapter III. Playing Shuffle Blues ("I Just Wanna Be With You")

CD 11. "I Just Wanna Be With You" Full Band  
 CD 12. "I Just Wanna Be With You" You're the Drummer  
 CD 13. "I Just Wanna Be With You" Call/Response 1  
 CD 14. "I Just Wanna Be With You" Call/Response 2

### Chapter IV. Playing Funk ("Leave Me Alone")

CD 15. "Leave Me Alone" Full Band  
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### Chapter VI. Playing Hard Rock ("Don't Look Down")

CD 23. "Don't Look Down" Full Band  
 CD 24. "Don't Look Down" Call/Response 1  
 CD 25. "Don't Look Down" Call/Response 2  
 CD 26. "Don't Look Down" You're the Drummer

### Chapter VII. Playing Bossa Nova ("Take Your Time")

CD 27. "Take Your Time" Full Band  
 CD 28. "Take Your Time" You're the Drummer  
 CD 29. "Take Your Time" Call/Response 1  
 CD 30. "Take Your Time" Call/Response 2

### Chapter VIII. Playing Stop Time ("Stop It")

CD 31. "Stop It" Full Band  
 CD 32. "Stop It" You're the Drummer: Stop Time  
 CD 33. "Stop It" You're the Drummer: Regular Time



CD 33. "Stop It" You're the Drummer: Reggae Time

CD 34. "Stop It" You're the Drummer: Complete

CD 35. "Stop It" Call/Response 1

CD 36. "Stop It" Call/Response 2

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# Foreword

Berklee College of Music has been training musicians for over fifty years. Our graduates go onto successful careers in the music business, and many have found their way to the very top of the industry, producing hit records, receiving the highest awards, and sharing their music with millions of people.

An important reason why Berklee is so successful is that our curriculum stresses the practical application of musical principles. Our students spend a lot of time playing together in bands. When you play with other musicians, you learn things that are impossible to learn in any other way. Teachers are invaluable, practicing by yourself is critical but performing in a band is the most valuable experience of all. That's what is so special



about this series: it gives you the theory you need, but also prepares you to play in a band

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The goal of the *Berklee Practice Method* is to present some of Berklee's team form. The chairs of each of our instrumental departments—guitar, bass, key brass, string, and voice—have gotten together and discussed the best ways to They teamed with some of our best faculty and produced a set of books with uniquely prepares its readers to play with other musicians.

Students who want to study at Berklee come from a variety of backgrounds, but have never improvised. Some have incredible ears, but need more work on their reading skills. Some have a very creative, intuitive sense of music, but their technical skills aren't strong enough, yet, to articulate their ideas.

The *Berklee Practice Method* teaches many of these different aspects of musicianship. It is the material that our faculty wishes all Berklee freshmen could master before arriving on our doorstep.

When you work through this book, don't just read it. You've got to play through every example, along with the recording. Better yet, play them with your own band.

Playing music with other people is how you will learn the most. This series will help you master the skills you need to become a creative, expressive, and supportive musician that anyone would want to have in their band.

Gary Burton  
Executive Vice President,  
Berklee College of Music

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## Preface

Thank you for choosing the *Berklee Practice Method* for drums. This book/CD package, developed by the faculty of Berklee College of Music, is part of the *Berklee Practice Method* series—the instrumental method that teaches how to play in a band.

The recording included with this method provides an instant band you can play along with, featuring great players from Berklee's performance faculty. Each tune has exercises and practice tracks that will help prepare you to play it. Rock, blues, and funk are just some of the styles you will perform.

The lessons in this book will guide you through basic rhythms, beats, and subdivisions. You'll learn about song forms and techniques for how to play in a band. It is intended for drummers who are just beginning to take lessons with their teacher, though drummers learning on their own will also find it invaluable.

Most important, you will learn the skills you need to play drums in a band. Play along with the recording, and

play with your friends. This series coordinates methods for many different instruments, and all are based on the same tunes, in the same keys. If you know a guitarist, bass player, keyboard player, or singer, you can use the *Berklee Practice Method* for their own instruments, and then you can jam together.



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Work hard, make music, have fun!

Ron Savage  
Chair of the Ensemble Department  
Berklee College of Music

Casey Scheuerel  
Associate Professor  
Berklee College

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# Basics

Before you start chapter 1, you should understand the following topics.



## PARTS OF A DRUM SET

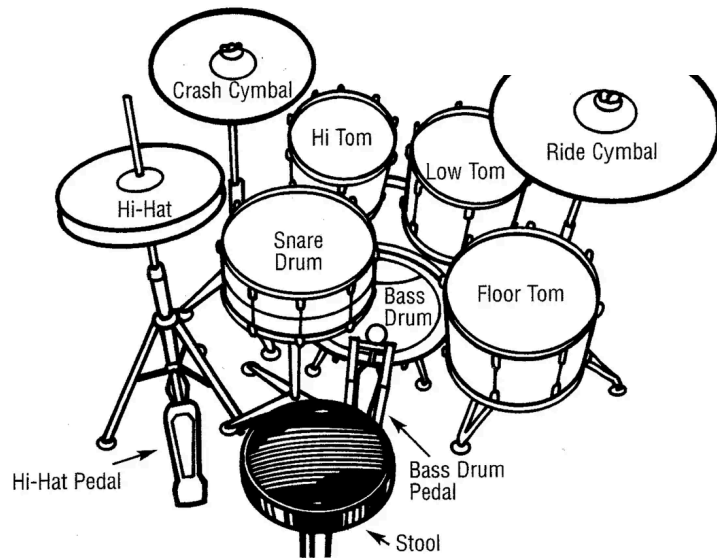
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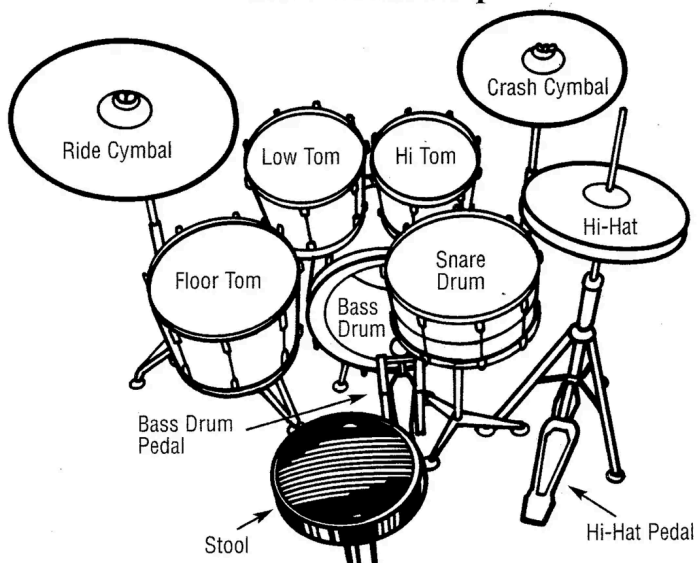
### SETTING UP

This is a common setup. You may not have all these drums. A kit with just bass drum, snare, ride cymbal, and hi-hat is fine for most styles of music.

#### Right-Handed



#### Left-Handed Setup

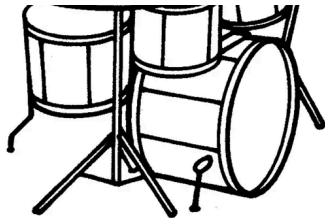


If you are left-handed, you might reverse the drums and cymbals shown in the right-handed setup.

### PLAYING POSITION

When you play the drum set, sit up straight, but be relaxed and comfortable. Keep a mirror where you practice and check your posture frequently.





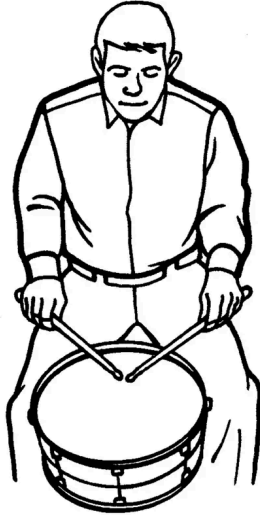
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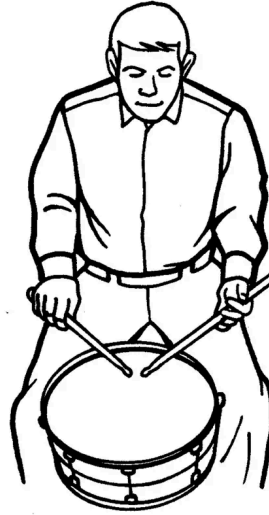
### HAND POSITION

There are two basic grips: matched and traditional. For most drum set playing, you'll probably use a matched grip.

#### Matched Grip



#### Traditional Grip



BASICS

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### NOTATION

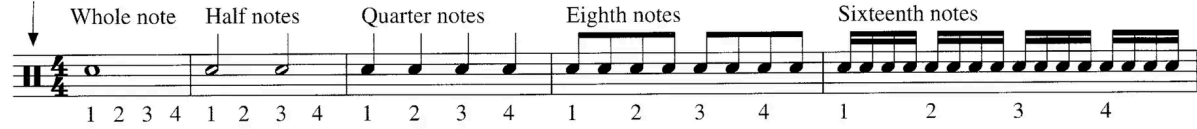
Notes are written on a staff.



### RHYTHMS

These are the basic rhythms. Beats are numbered below the staff.

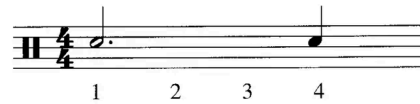
#### Percussion Clef



Connect notes using a tie. The first note is held for a total of six beats.



Extend a note's rhythmic value by using a dot. A dot increases the value by one half.



Triplets squeeze three even attacks into the space of one quarter-note beat.



### INSTRUMENTS

In this book, drums are notated with a dot notehead (●) and cymbals are notated with an x notehead (x).

If the stem goes up, then the drum or cymbal is played with your hands (sticks). If the stem goes down, it is played with your feet. Each drum has a unique position on the staff:

Ride Closed Hi-Hat Open Hi-Hat Snare Cross-stick (Rim Click) Rim S

Bass (Kick) Hi-Hat Foot Optional

## RHYTHMIC NOTATION

Music that just shows rhythms may be written in rhythmic notation. This is common in clapping exercises. The stems are the same, but the noteheads are different.

Whole note Half notes Quarter notes Eighth notes Sixteenth notes

## MEASURES

Groups of beats are divided into measures. Measure lengths are shown with *time signatures*. This measure is in  $\frac{4}{4}$  time—there are four quarter notes in the measure.

In  $\frac{12}{8}$  time, there are twelve eighth notes per measure.

## RUDIMENTS

All drumming, regardless of the style or approach, is made up of sticking patterns.

Each rudiment can be viewed as a specific building block for drumming and its variations.

The rudiments are the ABCs of drumming and when practiced properly, will help you improve your control of the sticks, evenness between hands, dynamics, and sense of timing.

### PRACTICE TIPS

Throughout this book, you will learn rudiments. Here are some tips for making rudimental practice productive.

1. Always practice rudiments slowly and steadily until the sticking feels natural.
2. When the sticking feels natural, gradually increase the speed until you reach your maximum point of control, then gradually slow down until you reach the original tempo.
3. Grace notes should always be played one inch from the drum. Full strokes should be played six inches from the drum. Accented strokes should be played eight inches from the drum.
4. Strive for evenness in motion and sound for all full strokes.

**Now, let's play!**

“Sweet” is a rock tune. Rock started in the 1960s and has roots in blues, swing, r&b, and rock 'n' roll. There are many different styles of rock. To hear more rock, listen to artists such as Rage Against the Machine, Melissa Etheridge, Korn, Paula Cole, Bjork, Tori Amos, Primus, Jimi Hendrix, and Led Zeppelin.

# LESSON 1

## TECHNIQUE/THEORY

### LISTEN 1 PLAY

Listen to “Sweet” on the recording, and then play along.

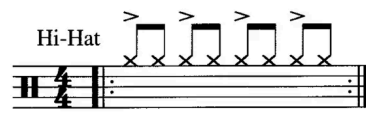
### LEARNING THE BEAT

To learn the beat, follow these three steps:

1. Start with the hi-hat or ride cymbal.
2. Add the snare drum.
3. Add the bass drum.


The tune “Sweet” has two parts. Here is the beat for the first part:

**Step 1**




Hi-Hat

**Step 2**



Snare Drum

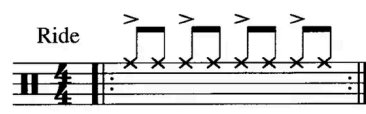
**Step 3**



Bass Drum


In the second part, the hi-hat part moves to the ride cymbal:

**Step 1**




Ride

**Step 2**



Snare Drum

**Step 3**



Bass Drum

Play along with the recording and match the drummer. Keep the beat steady. Remember, the drummer is responsible for keeping everyone true to the time.

**PRACTICE TIP**

Always begin practicing a new beat at a slow, relaxed tempo. Gradually increase your speed until you reach the tempo of the recording.

**ROCK TECHNIQUE**

When you play the beat to “Sweet,” use a matched grip. Make sure that you are relaxed, and that your posture is good. Even when you play driving rock beats like this, stay relaxed. It will help you move more freely and have more stamina.

In rock playing, more important than sheer volume is the relative dynamics between each of your drums and cymbals. A big sound is not necessarily a loud sound. The bass drum and snare should be relatively loud, and the hi-hat and ride should be softer.

**PRACTICE TIP**

One way to think about playing a rock beat is “from the bottom up.” The beat is grounded by the bass drum and snare. Try playing a rock beat without the cymbals and concentrate on playing in time.

# LESSON 2

## LEARNING THE GROOVE

### WHAT IS A GROOVE?

A *groove* is a combination of musical patterns in which everyone in the band feels and plays to a common pulse. This creates a sense of unity and momentum. The *rhythm section* (usually drums, bass, guitar, and keyboard) lays down the groove's dynamic and rhythmic feel. A singer or soloist also contributes to the groove and performs the melody based on this feel.



Listen to "Sweet." As is common in hard rock, the groove to "Sweet" has a strong, clear pulse, and a loud, forceful sound. The drums play a heavy, repetitive beat. The bass outlines the harmonic structure. The guitar and keyboards play chords. Everyone uses the same rhythms, though often at different times. This makes the whole band sound like one unit, or *hooked up* with the groove.

### HOOKING UP

In lesson 1, you hooked into a groove. As you heard, the drummer's job in a groove is to keep time for the band.



Listen to "Sweet" and focus on the bass drum and bass guitar. Hear where their parts connect, or *hook up*. When does the bass play on the beat and when does it play on a subdivision of the beat? What about the guitar and keyboard?



Play your bass drum part along with the recording and listen for the bass guitar.



Keep playing the bass drum, and clap the bass guitar rhythms. Notice when they play simultaneously:

The image shows a musical staff with two parts: Clap (Bass Guitar) and Bass Drum. The time signature is 4/4. The Clap part consists of a dotted quarter note on the first beat, an eighth note on the second beat, a quarter note on the third beat, and a dotted quarter note on the fourth beat. The Bass Drum part consists of a quarter note on the first beat, a quarter note on the second beat, a quarter note on the third beat, and a quarter note on the fourth beat. The Clap and Bass Drum parts are circled together to show their simultaneous occurrence.

### LISTEN 1 PLAY

Try clapping the keyboard and guitar parts along with the bass drum. As you can see, the rhythms of every part come from the drum beat. If you play your part steadily and accurately, you will help your whole band to hook up to the groove.

## ROCK FEELS

The smallest beat subdivision you have been playing is the eighth note, so you could say that this beat has an *eighth-note feel*. Many rock beats have an eighth-note feel, but sometimes, they have a *sixteenth-note feel*. You could also use a beat with a sixteenth-note feel on this tune.

## LESSON 3

# IMPROVISATION

*Improvisation* means creating your part as you play. Drum parts are often partially improvised, with variations to the beat, fills, and even longer drum solos. Though an improvised solo may seem spontaneous to the audience, there is a lot of preparation that comes before a musician plays it. There are two things you must know before you start improvising: when you should play, and what rhythms will sound good. The first step is to know the tune.

### FORM

When you are preparing to play a tune, start by learning how it is organized. You have to know where you are in the music so that your beat will sound good with what the other instruments are playing. This will also help you keep your place—especially when you are accompanying a soloist's improvisation, and nobody is playing the written melody.

#### LISTEN 1 PLAY

Listen to “Sweet” and follow the saxophone. After an introduction, the sax plays the melody. Then, it improvises a solo. Finally, it plays the melody again.

During the improvised solo, you can still feel the written melody. That's because the improvisation follows the same chords as the written melody. This repeating chord pattern is the same throughout the entire tune, and is called the song's *form*—its plan or structure.

A common way to show this organization is with a *chord chart*. Chord charts don't show rhythm or pitch, only measures and chord symbols, which are used by the rest of the band to know what notes to play. Each symbol (letter, often with a dash or number) represents a chord. By following the chord symbols and listening to the other musicians, you can keep your place in the form. The slash marks (*///*) mean “play in time.”

The chord chart makes it easy to see that the form of “Sweet” is sixteen measures long. It has two primary musical ideas: the first eight measures present the first idea (idea “A”), with the **E–A E–** chord patterns played by the rest of the band. The second eight measures present the second idea (idea “B”), with the **A–D A–D** patterns. This form can be described simply as “AB” or “AB form.” These letters help us remember the form, freeing us from having to read while we're performing.

### AD



One complete repetition of this form is called a *chorus*. A chorus can feature the written melody, in which case it is called the *head*, or it can feature just the chord structure, supporting an improvisation. (The word *chorus* is also used to mean a song section that is alternated with varying verses. In this book, however, the word “chorus” is only used to mean “once through the form.”)

**A** E- A E- (CHORD PATTERN REPEATS)

**B** A- D A-D (CHORD PATTERN REPEATS)

### FOLLOWING THE CHORDS



Listen to just the drums and keyboard. Follow the chord chart and notice when the keyboard changes chords.

### KEEPING THE FORM



One of your primary responsibilities as a drummer is to help the band keep a count the measures, and follow the bass and keyboard as they change chords bottom note of a new chord, as soon as that chord comes in. Pay close attent each measure. New chords are often introduced on beat 1, especially at the d changing the beat slightly to fit each section of the tune.

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### SING THE BASS



Listen to "Sweet," and sing along with the bass part on the downbeat of each measure. Notice when it moves to the new chord pattern (measure 9).

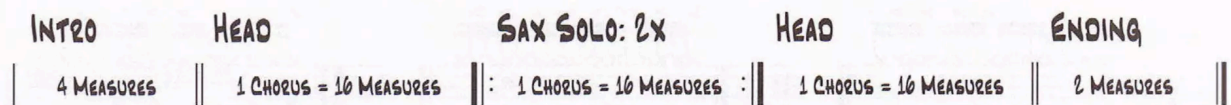
### ARRANGEMENT

Your band can choose how many choruses you want to play, and create your own *arrangement* of "Sweet." The number of choruses depends on how many players will improvise when you perform the tune. On the recorded performance of "Sweet," only one player solos (the sax), playing for two choruses. Often, several members of the band will take turns playing choruses of improvised solos. A solo can be one or two choruses, or even more.

On the recording, the same basic arrangement is used for all the tunes: the head, an improvised sax solo, and then the head again. There are often short introductions and endings as well.



Listen to "Sweet" and follow the arrangement. This is the arrangement for "Sweet" played on the recording:



When you play "Sweet" with your band, you can play your own arrangement, adding extra solo choruses, different endings, or other changes.

### SHAPING THE ARRANGEMENT

When soloists improvise, they must know where they are in the form at all times so that their part hooks up with the rest of the band. The drummer can help the band keep a sense of form and arrangement by playing small *fills* after every group of four and eight measures. Fills are short, often improvised drum flourishes, usually occurring on the last few beats of a phrase and often signaling a section change. Then, at the start of a new section, you can play a different beat or variation of the same beat.

AD

VARIATIONS

LISTEN 4 PLAY

Use the three-step system (see lesson 1) to practice these rock beats. When you can play them comfortably, practice them along with the recording.

Variation 1: Eighth-Note Feel (Basic Beat)

1 + 2 + 3 + 4 +

Snare Drum

Bass Drum

Variation 2: Eighth-Note Feel

1 + 2 + 3 + 4 +

Snare Drum

Bass Drum

Variation 3: Sixteenth-Note Feel

1 e + a 2 e + a 3 e + a 4 e + a

Snare Drum

Bass Drum

Variation 4: Sixteenth-Note Feel

> > > > > > > >

> > > > > > > >

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Ride Snare Drum Time Study Suggests Lyrics Have Gotten 5

1 e + a 2 e + a 3 e + a 4 e + a

### PRACTICE TIP

Practice slowly at first. When you can perform the beat correctly, in and keep increasing it gradually until you are at the same tempo as Musicians—even pros at the highest levels—do this all the time, behind the scenes. It's a great way of playing rhythms very accurately, and helps you hook up tightly with your band.

## CALL AND RESPONSE

Listen to each beat and then echo it exactly. Follow the form and try to capture the rhythmic quality of the beat being played. Slashes ("/") in measures marked "play" mean that you should play during those measures. Listen carefully and hook up with the groove.

### EXERCISE 5

Listen Play

### EXERCISE 6

Listen Play



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**EXERCISE 3**

Play the same track again. This time, instead of echoing an exact response, answer them with your own improvised fill. Imitate the sound and rhythmic feel of each one, and only use rhythms typical of the rock style.

**PERFORMANCE TIP**

In the call and response exercise, you played a fill every few measures. When you are actually performing a tune, use fills more sparingly. Fills work well for signaling section changes, or on new choruses, but most of the time, you should keep a regular beat. If you wait longer, and then play longer fills, it is a lot more effective than playing fills too often.

**CREATE YOUR OWN**

**EXERCISE 4**

Create your own drum part using any of the beats and fills you just played, and practice your part along with the recording. Keep one consistent beat through each section of the song and add fills at the end of each section. Try different beat variations for each section as the song progresses.



**When playing in a band, listen to the other players' parts and try to**

conversation. This makes playing much more fun, and more music are improvising a beat or fill, listen to what the other instruments will suggest many ideas that you can use in your beats and fills, on each other.

# LESSON 4

## READING

When you play in a band, sometimes you will get a drum part for the tune that shows exactly what you should play. Other times, you will get a lead sheet, giving you more freedom to create your own part. You should be able to play from either one.

### DRUM PART

On the next page is the drum part to "Sweet." Above the drum line are chord symbols. Some drum parts show chord symbols, but often they do not.

**INTRO** Introduction. The drum part begins with an introduction, which is made up of four measures of the B section.

**Hard Edge** Style indication. This tune is hard rock, and you should play it in that style: heavy bass drum and snare, strong beat, sixteenth-note feel, and other elements typical of that hard-edged sound.

**♩ = 86** Metronome marking. This tells you how fast you should play this tune. If you have a metronome, set it to 86, and play "Sweet" at that tempo.

**||: ||** Repeat sign. Play the music between these signs twice (or more).

**A** Rehearsal letter. These are different than form letters, which you saw in lesson 3. These letters help you when you are practicing with other musicians because everyone's parts have the same letters marked at the same places.

**A9** Rehearsal letter with measure number. These mark different areas within a chorus. Again, this can be helpful during rehearsals.

### After Solo, Repeat to Ending

When the soloists are finished, play the head one more time, and then proceed to the measures marked "Ending."

**CODA**

A final section that is added to the form. End the tune with these instruments

Time

Study Suggests Lyrics Have Gotten 5

LESSON 4: READING

11

AD



Play "Sweet" along with the recording. Follow the drum part.

# SWEET

Drum Part

By MATT MARSHALL

"Sweet Spot" ♩ = 16

Intro

A-

E-

D

A-

D

A

E-

E-

A

E-



Time

Study Suggests Lyrics Have Gotten 5

**A9** A- O A- O

**AFTER GOLD, BEHIND TO ENDING**

**ENDING**

1.2

### LEAD SHEET

More commonly, you'll just get a *lead sheet*, which is the same for all instruments. A lead sheet has the melody and chords, and it shows the form of the tune. Sometimes, it will indicate the style of the tune. You can play any appropriate drum beat in that style, and add fills where you think they should go. Notice that there is no written introduction on this lead sheet. The introduction you hear in the recording is an interpretation of the lead sheet by that band. Your band should create your own unique arrangement.



Play "Sweet" along with the recording. Follow the lead sheet, and use your own "hard rock" drum beats and fills.

# SWEET

By Matt Marshall

Two Bars J = 16

E- A E-



Time

Study Suggests Lyrics Have Gotten 5

**PLAY IN A BAND TIP**

While you play, follow the lead sheet. It will help you keep your place in the form.

AD

### MEMORIZE



Memorize your drum part to "Sweet," choosing fills where necessary. Performing is the best practice, so get together with other musicians and learn these tunes with your own band.

"Summary" shows everything you need to play "Sweet." Memorizing it will help you memorize the tune.

### SUMMARY

#### FORM

12- Bar AB  
 (1 Chorus + 12 Bars)  
 A: 8 m.  
 B: 8 m.

#### ARRANGEMENT

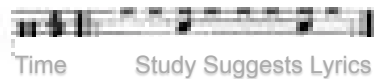
INTRO: 4 m.  
 1 CHORUS MELODY  
 1 CHORUS SOLO  
 1 REPEAT (12m solo)

#### BEATS

**A**

**B**

EXERCISE 1.1



Time

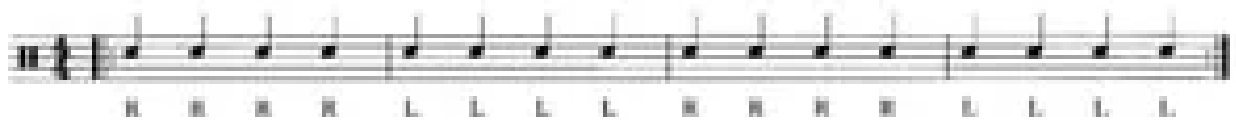
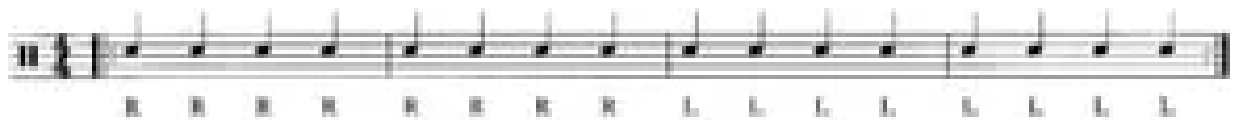
Study Suggests Lyrics Have Gotten 5

# PLAY "SWEET" WITH YOUR OWN

## CHAPTER I DAILY PRACTICE ROUTINE

### STICK CONTROL: QUARTER NOTES

1. Always keep a steady pulse. Practicing with a metronome or click track can be very helpful.
2. Strive for a consistent sound between your hands.
3. Play consistently on the same area of the drum or practice pad.
4. Focus on controlling the stick:
  - a. With the fulcrum. The fulcrum is the balance point between the thumb and index finger.
  - b. Using forearm motion to lift the stick up.
  - c. Snapping your wrist to strike the drum.
5. Start these exercises slowly. Keep good posture, and relax your arms.



#### Double Strokes



R R L L R R L L R R Time Study Suggests Lyrics Have Gotten 5

Single Strokes

R L R L R L R L R L

Paradiddles

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

**PRACTICE TIP**  
 When you are developing your fills, choose combinations of single and double strokes that feel natural.

AD

# PLAYING BLUES

# CHAPTER II

"Do It Now" is a blues tune. Blues began in the late 1800s, and it has had a profound influence on American music styles, including rock, jazz, and soul. To hear more blues, listen to artists such as B.B. King, the Blues Brothers, Robben Ford, Bonnie Raitt, James Cotton, Albert King, and Paul Butterfield.



## LESSON 5

### TECHNIQUE/THEORY

## LESSON 7

Time

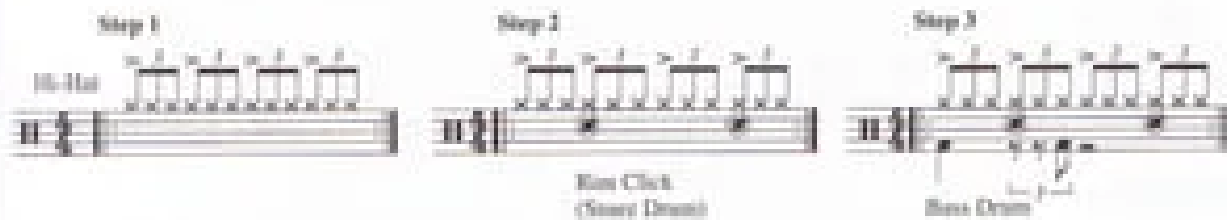
Study Suggests Lyrics Have Gotten 5

Listen to "Do It Now," and then play along with the recording. Try to match

### LEARNING THE BEAT

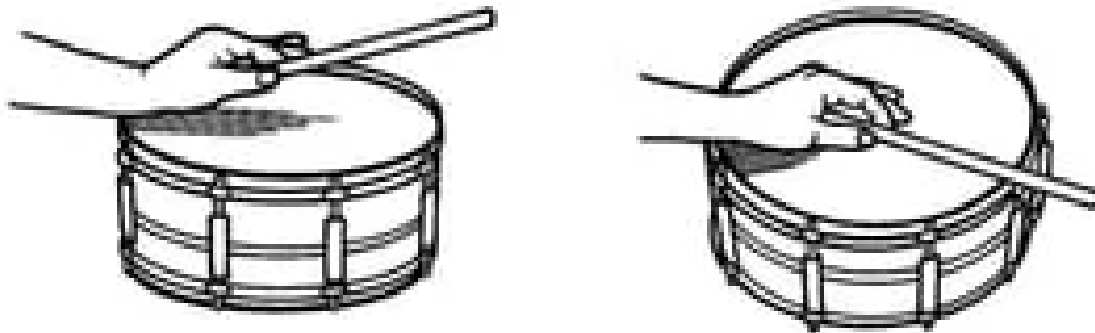
To learn the beat, follow these three steps:

1. Start with the hi-hat.
2. Add the snare drum.
3. Add the bass drum.



### RIM CLICK

On the first verse of the recording, the snare drum is played with a rim click on beats 2 and 4. Rim clicks are played on the rim, and are common for lighter backbeats. It is a technique also used commonly in cha-cha and other Afro-Cuban rhythms.



To play a rim click:

1. Hold the stick backwards. Grasp it near the middle with your thumb and index finger. Your other fingers should rest on the stick comfortably. The drum stick tip should extend past your palm.
2. Place the stick on your snare drum with the tip about an inch from the rim. Rest your palm on the

drum head.

3. Using the tip as a hinge, always connected to the head, tap the butt of a "click" sound. By clicking different parts of the rim, you can get different sounds from the same spot. For this tune, find a spot on your rim that gives a high

Time

Study Suggests Lyrics Have Gotten 5

Rim clicks are often notated with a circled notehead (⊙). They are most



AD

# LESSON 6 LEARNING THE GROOVE

## HOOKING UP TO A SHUFFLE

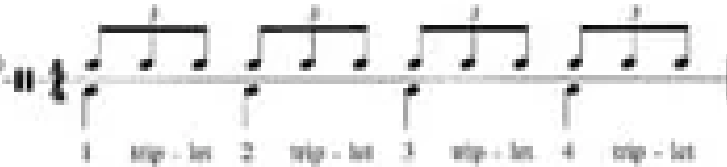


Listen to "Do It Now." This groove has its roots in traditional *shtetl*, gospel, and 12/8 shuffle because of the twelve eighth notes in each bar (usually played on

Clap on every beat, and count even triplets:

Count	1	trip-let	2	trip-let	3	trip-let	4
Clap	1		2		3		4


The basic pulse (clap) is on the quarter note. However, each pulse also has at the beat into three equal parts:


Count (Underlying Triplet)      


Clap (Basic Pulse)

This triplet feel is part of what makes the beat a shuffle. While all shuffles don't include triplets on every single beat, the underlying triplet feel is always present. You might just play quarter notes in the hi-hat or ride. Practice this beat along with the recording.





Hi-Hat      


Rim Click (Snare Drum)      

Bass Drum      


You could also play a *shuffle pattern*, with the first and third notes of the triplet. Practice this beat along with the recording.

Hi-Hat      

Rim Click (Snare Drum)      

Bass Drum      

The exact beat on the recording is called a *12/8 shuffle* because it has all twelve triplet eighth notes in each measure. A slight accent on the first note of each triplet will settle the beat nicely.

Hi-Hat      

Rim Click      

Bass Drum      

The triplet is a fundamental aspect of all swing and shuffle beats. Understanding subdivisions (dividing the pulse into smaller rhythms) will help you play

### LEARNING "DO IT NOW"

"Do It Now" begins with the drums setting up the groove with two beats of triplets. This lets the listener know that a shuffle feel is coming. The other instruments play triplets in their parts as well. Where does the bass player play the triplet? Is it the same in every measure? What about the keyboard? Does it play all three beats of the triplet or just two? Where does the melody play triplets?

Listen to how the bass is locked in with the bass drum. On the downbeat of each bar, the bass begins in sync with the bass drum. It connects again at the "let" of beat 2. This hookup between the bass and drums creates the foundation of the groove. The guitar and keyboard are hooked into the hi-hat and snare parts.

AD

## LESSON 7 IMPROVISATION

FORM AND ARRANGEMENT: 12-BAR BLUES FORM



Listen to "Do It Now" and follow the form. The form of "Do It Now" is a 12-measures long, with chords organized in this sequence:

A 12-bar blues has three 4-bar phrases. It is common for the first two phrases in the melody to be similar and the third one to be different. This form is very common in many styles of music, including jazz, rock, and funk.

### ARRANGEMENT

Listen to "Do It Now" and follow the arrangement. Listen to where the rest of the band switches chords. How many times does the form repeat at the head? How many times does it repeat during the solo? When does the drummer switch from hi-hat to ride cymbal?

"Do It Now" begins with two beats of triplets. This is called a pickup—a short introduction, less than a measure long, that leads to a strong downbeat. The arrangement played on the recording is:

PIECES	HEAD: 1x	SOLO: 1x	HEAD	ENDING
1 Bars Drum	1 Chorus + 12 Measures	1 Chorus + 12 Measures	1 Chorus + 12 Measures	4 Measures

The "X" symbol in "1X" means "play this section two times." This notation is common in lead sheets and drum charts.

**PRACTICE TIP**

When you listen to any music, figure out the arrangement. How long is the head? Is there an introduction or an ending? How many solo choruses does the band take?

### SING THE BASS



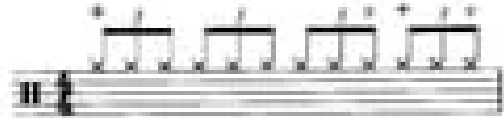
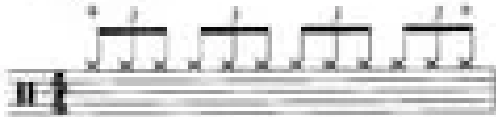
Listen again, follow the chord chart, and sing the bass note on the downbeat of each measure.

### VARIATIONS

#### SECTION B

Practice these variations. When you can play them comfortably, practice *t* Change your beat slightly in every chorus to create a more interesting *du* or to the bell of the cymbal. Use a rim click on the backbeat, embellish the bass drum, or use occasional cymbal crashes (don't overdo these). You can use beat variations to shape the form and help the rest of the band keep their place.

##### Hat Variations



##### Bass Drum Variations



AD

- 1. Echo each phrase, exactly as you hear it.
- 2. Improvise an answer to each beat. Imitate its sound and rhythmic feel.

Time

Study Suggests Lyrics Have Gotten 5

**EXERCISE 9**

Listen **F7** Play

**F7** **F7**

**E7** **F7**

**C7** **E7** **F7**

**EXERCISE 10**

Listen **F7** Play

**F7**

**E7** **F7**

**C7** **E7** **F7**

272

**LESSON 8  
READING**

**DRUM PART**

This chart (written part) uses symbols and instructions that direct you to skip around the pages. When you get the base of these symbols, you will see that they indicate the number of written measures and make the

...chart easier to read quickly, at a glance. Sometimes, these directions are

Time

Study Suggests Lyrics Have Gotten 5



Sign. Later, there will be a direction (D.S., or "from the sign") symbol from another location in the music.



Coda symbol. "Coda" is another word for "ending." On the symbol to the second coda symbol (at the end of the piece) words "To Coda," or other directions (such as "last time a coda symbol by itself.



From the sign (D.S.), and take the coda. Jump back to the sign (first measure, after the pickup), and play from there. When you reach the first coda symbol, skip ahead to the next coda symbol (at the end).



When all solo choruses are finished, follow this direction.



Different choruses may be marked with different letters. In this tune, the head is marked "A," and the improvisation choruses are marked "B."



Solo chorus. Play this part when other musicians in the band improvise. When you play this tune with your own band, you might repeat this section several times, depending on how many people solo. When you solo, then obviously, you won't play this written part.



Continue your beat for eleven measures. Count each measure while you play to help you keep your place.

AD

# SECTION 8

Play "Do It Now" along with the recording and follow the written drum part memorized already, follow along with the part as you play. Notice the written

## DO IT NOW

Drum Part

By Matt Mahvold

**A** "Blue Shuffle" 2 = 10

**E7** **F7**

**E7** **E7** **F7** To Solo

**Solo** **E7** **F7** After solo, 2 = 10

**E7** **E7** **F7**

### LEAD SHEET

# SECTION 8

Now play "Do It Now" with the recording, but work from the lead sheet. Use your own drum beats.



Time

Study Suggests Lyrics Have Gotten 5

# Do It Now

"Hudson Street" 4 = 4

The image shows three staves of musical notation for the song "Do It Now". The notation is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of quarter and eighth notes. Chord symbols are placed above the notes: F7 above the first measure, B7 above the second measure, and F7 above the third measure. The first staff contains the first measure with the F7 chord. The second staff contains the second and third measures with B7 and F7 chords respectively. The third staff contains the fourth measure with the F7 chord.

AD

### MEMORIZE

Review the written drum part in lesson 8. Decide what beats you will play.



Memorize your part, and then play through the tune with the recording as if you were performing it live. Keep your place in the form, and don't stop, whatever happens.

**PERFORMANCE TIP**  
If you make a mistake or get lost, keep your composure. Listen to the other instruments, hear what chords they are playing, and find your way back into the form.

Remember that keeping the groove is the most important thing. Simple drum beats can be very effective.

## SUMMARY

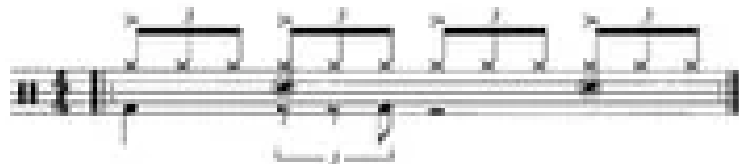
### FORM

12-Bar Blues  
(4 choruses = 48 bars)

### ARRANGEMENT

Pickup: 1 bars drums  
1 Chorus Melody  
1 Chorus Solo  
1 Chorus Melody  
End: 4 m.

### SLIDE 12/8 SHUFFLE BEAT



# PLAY "DO IT NOW" WITH YOUR OWN BAND!

# CHAPTER III DAILY PRACTICE ROUTINE

Time

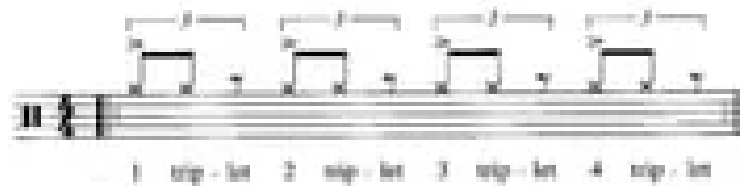
## CONTROLLING TRIPLETS

To make triplets sound natural, the first note should have a slight accent followed-throughs of the first. Practice making each triplet group sound like...

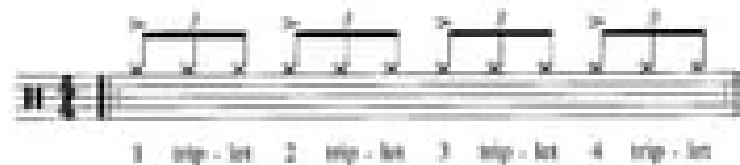
"1" The down stroke gives a natural accent to the first note of each triplet. The stroke gets its power from the wrist. Hold the stick firmly with your fingers.



"trip-" Open your hand slightly, but hold the fulcrum firmly. The second note will come with very little effort. This is a "trip" stroke. It is softer, a natural reaction from the relaxed release of the previous "down" stroke.



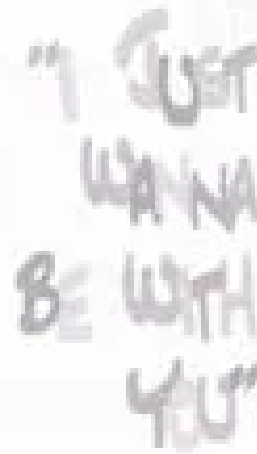
"let" The "up" stroke is also softer. It is created by slightly closing the hand as it is being raised by your wrist. Raising the stick after the hit will prepare you to start the cycle over again on the next beat.



# PLAYING SHUFFLE BLUES

## CHAPTER III

"I Just Wanna Be With You" is a shuffle blues. Shuffle blues is a dance-oriented, big-band style from the 1970s. To hear more shuffle blues, listen to artists such as Count Basie, Benny Goodman, the Squirrel Nut Zippers, Ray Charles, Diane Schuur, Charlie Parker, Louis Jordan, Cherry Poppin' Daddies, and Big Bad Woodson Daddy.



### LESSON 9 TECHNIQUE/THEORY

#### CONCEPT 1.1

Listen to "I Just Wanna Be With You," and then play along with the recording. Try to match the drums.

#### LEARNING THE BEAT

To learn the beat, follow these three steps:

1. Start with the hi-hat.
2. Add the snare drum.
3. Add the bass drum.

**Step 1**

Hi-Hat

4 measures

**Step 2**

Snare Drum

**Step 3**

Bass Drum

# LESSON 10 LEARNING THE GROOVE

## SWING

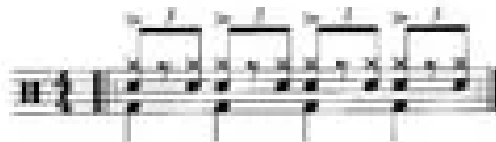


Listen to "I Just Wanna Be With You" and focus on the cymbals. This tune is a shuffle, like "Do It Now." There is a triplet feel under each beat. The main difference is that in this tune, the middle triplet of each beat is left out. This is common in swing.

12/8 Shuffle  
("Do It Now")



Double Shuffle  
("I Just Wanna Be With You")



This syncopated "push-pull" feel is basic to jazz and r&b. Sometimes, this feel is called a "double shuffle" because the drummer plays the same rhythm with both hands. In this shuffle, the bass plays a "walking" quarter-note bass line.

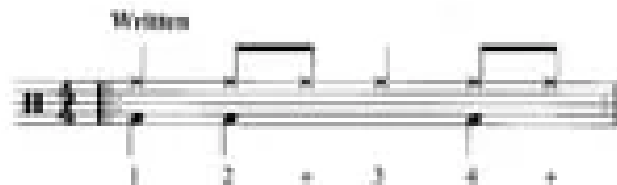


### SWING EIGHTH NOTES

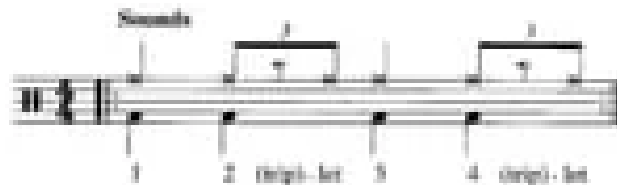
Eighth notes in shuffle grooves are usually played as triplets, even though they may be notated as straight eighth notes.



Though these rhythms look different, in some styles, they are played the same. For example, you might see the written part below on a notated jazz, shuffle, or blues chart.



This is simpler to read than the same part, notated using triplets. Interpreting straight eighth-note rhythms as triplets is called "swinging the eighth notes."



Sometimes, the word "swing," "swing feel," or "shuffle" appears on the lead sheet, telling you how to play the eighth notes. Often, though, you will just try it both ways and choose which fits the groove best. The style of the tune may help you choose whether to swing your eighth notes or play them straight.

### HOOKING UP TO SWING

Practice this beat along with the recording. Play the hi-hat with your right hand. Count the triplets out loud.

The musical notation for 'HOOKING UP TO SWING' consists of three staves. The first staff is labeled 'Hi-Hat' and shows a triplet of eighth notes on each of the four beats. The second staff is labeled 'Snare Drum' and shows a quarter note on beat 1, a quarter note on beat 2, a quarter note on beat 3, and a quarter note on beat 4. The third staff is labeled 'Bass Drum' and shows a quarter note on beat 1, a quarter note on beat 2, a quarter note on beat 3, and a quarter note on beat 4. All parts are in 4/4 time.

#### PRACTICE TIPS

1. Keep this feel loose and relaxed.
2. Pay attention to the balance between the snare drum and the cymbals. The snare should be slightly softer, with a small accent on beats 2 and 4.

### VARIATIONS

#### EXERCISE 13

Practice these other shuffle beats along with the recording.

##### 1. Simplified Shuffle

The musical notation for 'Simplified Shuffle' consists of three staves. The first staff is labeled 'Hi-Hat' and shows a triplet of eighth notes on each of the four beats. The second staff is labeled 'Snare Drum' and shows a quarter note on beat 1, a quarter note on beat 2, a quarter note on beat 3, and a quarter note on beat 4. The third staff is labeled 'Bass Drum' and shows a quarter note on beat 1, a quarter note on beat 2, a quarter note on beat 3, and a quarter note on beat 4. All parts are in 4/4 time.

##### 2. Shuffle with Ride Cymbal

The musical notation for 'Shuffle with Ride Cymbal' consists of four staves. The first staff is labeled 'Ride' and shows a triplet of eighth notes on each of the four beats. The second staff is labeled 'Snare Drum' and shows a quarter note on beat 1, a quarter note on beat 2, a quarter note on beat 3, and a quarter note on beat 4. The third staff is labeled 'Bass Drum' and shows a quarter note on beat 1, a quarter note on beat 2, a quarter note on beat 3, and a quarter note on beat 4. The fourth staff is labeled 'Hi-Hat Foot' and shows a quarter note on beat 1, a quarter note on beat 2, a quarter note on beat 3, and a quarter note on beat 4. All parts are in 4/4 time.

AD



# LESSON 11 IMPROVISATION

## FORM AND ARRANGEMENT

"I Just Wanna Be With You" is a 12-bar blues tune. The form of each chorus is twelve measures long and divided into three phrases, just like "Do It Now." Listen for when the chords change.

Handwritten musical notation for a 12-bar blues progression in G major. The notation consists of three staves, each with four measures. Chord changes are indicated by handwritten labels above the staves: D-7, G-7, D-7, A-7, G-7, D-7, and A7.

## SING THE BASS



Listen again, follow the chord chart, and slap the bass note on the downbeat of each measure.

## ARRANGEMENT



Listen to "I Just Wanna Be With You." Is there an introduction or ending? What part of the form did these added sections come from? This is the arrangement used on the recording:

**INTRO**

**HEAD: 1x**

**SAX SOLO: 1x**

**HEAD**

**ENDING**

4 MEASURES

1 CHORD - 12 MEASURES

1 CHORD - 12 MEASURES

1 CHORD

Time

Study Suggests Lyrics Have Gotten 5

The intro and ending come from the form's last four measures. On the recording ending twice. This kind of repeated ending is called a tag ending.

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**PERFORMANCE TIP**

Sometimes, a band may decide to "tag a tune" (play a tag ending) several times, building energy with each repetition. If things are going well and everyone is in the mood, a band may even make an ending longer than the rest of the tune. This is a place where people really let loose and have fun playing. When you listen to music, pay attention to what a band is doing at the end of a tune.

**CALL AND RESPONSE**

1. Echo each beat, exactly as you hear it.
2. Improvise an answer to each beat. Imitate its sound and rhythmic feel.

**EXERCISE 13**

Listen	Play
G-7	
G-7	G-7
A-7	G-7
A-7	G-7
A-7	A7

**EXERCISE 14**

Listen	Play
G-7	
G-7	G-7
A-7	G-7
A-7	G-7
A-7	A7

AD

# LESSON 12 READING

## DRUM PART



Play "I Just Wanna Be With You" while reading from the written drum part. Play it as written. Be sure to play the eighth notes with triplet "swing" feel.

# I JUST WANNA BE WITH YOU

Drum Part

By Matt Mitchell

Tempo: ♩ = 120

Intro

**A** Repeat in first (snare only)

**B** Solo  
D-7

3-4

### LEAD SHEET



Now play "I Just Wanna Be With You" from the lead sheet, using your own beats and fills. There are two new notation items here:

 Break your regular beat when you see this (last measure) and play this rhythm instead.

**INTRO/ENDING** Though this lead sheet doesn't show an introduction or ending, you and your band can create your own. The intro can be just drums, as you saw in "Do It Now," or it can come from the last line of the tune, as it does in the recording of this tune. Tag the ending at least three times, repeating the last four measures of the written part.

## I JUST WANNA BE WITH YOU

Verse 1 - 12

By Matt Marquis

AD

### MEMORIZE



Create your own beat and fills to "I Just Wanna Be With You." Practice it with the recording, and memorize it.

## SUMMARY

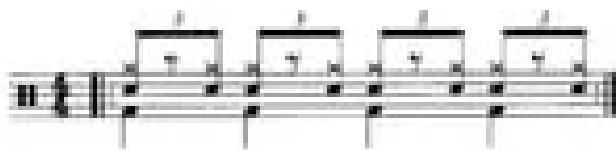
#### FORM

12-Bar Blues  
(12 Bars = 12 Bars)

#### ARRANGEMENT

Wires: 4 w.  
1 Carlos Melody  
1 Carlos Solo  
1 Carlos Melody  
End: 8 w.

#### STRING BEAT



**PLAY "I JUST WANNA BE WITH YOU"  
WITH YOUR OWN BAND!**

# CHAPTER III DAILY PRACTICE ROUTINE

## STICK CONTROL PRACTICE

These exercises will help you play 12/8, swing, and shuffle feels. Use a metronome, and start each exercise slowly, gradually increasing your speed. Repeat each line at least ten times before continuing to the next one.

### 1. Stick Control

### 2. Double Paradiddle

### 3. Inverted Double Paradiddle

### 4. Stick Control

AD



5. a. Parallel-diddle

H L R R L L R L R L L

b. Parallel-diddle

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

6. Reading Triplets. Count the triplets aloud.

1 2 3 4 triplet 1 2 3 4 triplet 1 2 triplet 3 4 1 2 3 triplet 4

1 2 3 triplet 4 1 2 3 triplet 4 triplet 1 triplet 2 3 4 1 triplet 2 triplet 3 triplet 4

# PLAYING FUNK

# CHAPTER IV

"Leave Me Alone" is a funk tune. Funk has its roots in New Orleans street music. It started in the 1960s and is a combination of rock, r&b, Motown, jazz, and blues. Funk has also influenced many rap artists. To hear more funk, listen to artists such as James Brown, Tower of Power, Kool and the Gang, the Yellowjackets, Chaka Khan, the Meters, and Tina Turner.

“LEAVE  
ME  
ALONE”

## LESSON 13 TECHNIQUE/THEORY

### 15 MINUTES

Listen to "Leave Me Alone," and then play along with the recording. Try to match the drum part. In this tune, you will play this beat.

### LEARNING THE BEAT

To learn the beat, follow these three steps:

1. Start with the hi-hat.
2. Add the snare drum.
3. Add the bass drum.

Step 1

Step 2

Step 3

Snare Drum

Time Study Suggests Lyrics Have Gotten 5

### SNARE HAND: RIMSHOTS

The drummer on the recording plays rimshots on the backbeat. When you rim and head at exactly the same time. Can you do it softly? It takes a lot

Hi-Hat

Snare Rimshot

Bass Drum

AD

### RIDE HAND: SIXTEENTH NOTES

The ride hand plays steady sixteenth notes:

1 e + a 2 e + a 3 e + a 4 e + a

To play these up-tempo, try accented every other note. This emphasizes the eighth note:

♪ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫

1 e + a 2 e + a 3 e + a 4 e + a

1 + 2 + 3 + 4 +

When you accent the sixteenth notes properly, you will feel the stick bounce in your hand. This natural, bouncy stick motion gives the groove a slight swing feel (or lift).

### ALTERNATE STICKING

You can make this groove easier to play by using alternate sticking, switching hands on every sixteenth note. You will lose the hi-hat on the first sixteenth note of beats 2 and 4, but it is easier to play.

Practice this beat using alternate sticking. While it is easier for your hands, if hand must play simultaneously with the bass drum. Make sure that doesn't in rhythm. When you feel comfortable, play this beat along with the recording.

Time

Study Suggests Lyrics Have Gotten 5

### EXERCISE 16

The notation for Exercise 16 consists of three staves. The first staff is labeled 'Hi-Hat' and shows a series of eighth notes with alternating sticking patterns (R, L, R, L, R, L, R, L, R, L, R, L, R, L, R, L). The second staff is labeled 'Snare Drum' and shows a series of eighth notes with alternating sticking patterns (R, L, R, L, R, L, R, L, R, L, R, L, R, L, R, L). The third staff is labeled 'Bass Drum' and shows a series of eighth notes with alternating sticking patterns (R, L, R, L, R, L, R, L, R, L, R, L, R, L, R, L).

## THE EASIEST BEAT THAT WILL WORK

This beat will work well for "Leave Me Alone." Play eighth notes with one hand. A variation to try, especially between bars 9 and 10, is adding another bass drum eighth note on the "+" of beat 4. This gives the section a little lift, and prepares it for the next chorus. As the song progresses, this extra bass drum note is added more often. When you feel comfortable, play this beat along with the recording.

### EXERCISE 16

The notation for Exercise 16 consists of three staves. The first staff is labeled 'Hi-Hat' and shows a series of eighth notes with alternating sticking patterns (R, L, R, L, R, L, R, L, R, L, R, L, R, L, R, L). The second staff is labeled 'Snare Drum' and shows a series of eighth notes with alternating sticking patterns (R, L, R, L, R, L, R, L, R, L, R, L, R, L, R, L). The third staff is labeled 'Bass Drum' and shows a series of eighth notes with alternating sticking patterns (R, L, R, L, R, L, R, L, R, L, R, L, R, L, R, L).

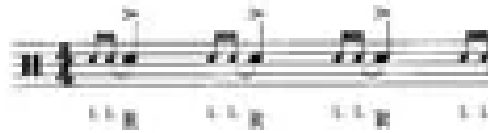
## RUFFS

A ruff is one of the thirteen basic rudiments. It is a full stroke preceded by two softer grace notes. Ruffs are often used for fills and setups, in all styles of music. There is a nice example of a ruff going into bar 4 of this tune. Listen for it in the snare drum. Can you hear the two grace notes?

Practice riffs. The Daily Practice Routine at the end of this chapter has more riff exercises.

Time

Study Suggests Lyrics Have Gotten 5



AD



# LESSON 14

## LEARNING THE GROOVE

### FUNK

### LESSON 15

Listen to "Leave Me Alone." This funk groove has its roots in New Orleans street music—funky march music played on marching instruments (snare drums, bass drums, and so on) still found in the Mardi Gras parades each spring. Many New Orleans artists were important to the development of funk.

Funk rhythms are played with less of a swing feel than blues. There is an underlying sixteenth-note feel.

### HOOKING UP

Listen to how the bass is locked in with the bass drum. The only time the bar beat 1. For the remainder of the beats, the bass drum and bass guitar play a j downbeats, playing in between the cracks. Nearly every bass note hooks up the "funkiness" of the groove.

During the melody, the keyboard and guitar hook up with the snare drum, playing their chords on the backbeat. For the solo choruses, their parts change to a Bo Diddley type of part (as in the song, "Who Do You Love?"), starting on the downbeat of each bar.



## LESSON 15 IMPROVISATION

### FORM



This funk tune follows the 12-bar blues form.



### DRIVING THE BEATS



Listen again, follow the chord chart, and sing the bass note on the down

### ARRANGEMENT

On the recording, the arrangement begins with a four-measure introduct playing the groove.



### IDEAS FOR IMPROVISING

#### Fills

At the end of each chorus, the drummer plays a fill. This helps connect the sections and gives the tune a sense of shape. It is the drummer's job to "drive the bus" here, and set the general energy level for the chorus that follows. These fills are sometimes three beats long. Though they are improvised, they keep the sixteenth-note feel all the way through, and never go out of time.

AD



Use your ear, and copy the fill at the end of the first solo chorus. Where does the drummer go from here? Hi-hat? Ride?

Practice improvising fills with a sixteenth-note feel. It is common to embellish the hi-hat. Things get nice and loose in the solos, when the ride cymbal starts. The feeling is more spacious, there are more embellishments, more colors, and more improvisations.

Listen for the cymbal crashes in the last chorus. They help keep the energy high. Can you find them?

### CALL AND RESPONSE

- 1. Echo each beat, exactly as you hear it,
- 2. Improvise an answer to each beat. Imitate the sound and rhythmic feel.

**EXERCISE 17**

Listen Play

Exercise 17 consists of three staves of music. The first staff is labeled 'Listen' and shows a 4-beat sequence with a G7 chord. The second and third staves are labeled 'Play' and show the same sequence with C7 and G7 chords. The drum part is indicated by slashes on the staff.

**EXERCISE 18**

Listen Play

Exercise 18 consists of three staves of music. The first staff is labeled 'Listen' and shows a 4-beat sequence with a G7 chord. The second and third staves are labeled 'Play' and show the same sequence with C7 and G7 chords. The drum part is indicated by slashes on the staff.

# LESSON 16 READING

## DRUM PART

**EXERCISE 18**

Play "Leave Me Alone" along with the recording, using the written drum part.

# LEAVE ME ALONE

Drum Part

By Matt Marcollo

Tempo: ♩ = 16

The drum part notation shows a 4-beat sequence with a tempo of 160 BPM. The notation includes a snare drum part and a bass drum part. The snare part is indicated by slashes on the staff, and the bass drum part is indicated by 'x' marks on the staff.

**A** Count on next dotted half

**G7**

**G7** **G7** **G7** **G7**

**B** **G7**

10 Meas Groove

**G7**

LESSONS 18: READING 45

AD

**PRACTICE TIP**

Memorizing your part makes it easier to follow arrangement directions, such as

# LEAD SHEET

Time

Study Suggests Lyrics Have Gotten 5



Play "Leave Me Alone" along with the recording, and follow the lead sheet.

## LEAVE ME ALONE

Tempo ♩ = 112

By HOTT HARBOR



### MEMORIZE



Create your own beat and fills to "Leave Me Alone." Practice your part with the recording, and memorize it.

## SUMMARY

FORM

ARRANGEMENT

FOUR BEAT



ADDITIONAL STUDIES  
(1) CHORDS - 12 STRINGS

INTERVALS - 12  
1 CHORDS MELODY  
1 CHORDS GOLF  
1 CHORDS MELODY



Time Study Suggests Lyrics Have Gotten 5

# PLAY "LEAVE ME ALONE" WITH YOUR OWN BAND!

LESSON 16: READING 47

AD



CHAPTER IV



### EXERCISE 19

Listen to "Affordable," and then play along with the recording. Try to play in two parts.

## LEARNING THE BEAT

To learn the beat, follow these three steps:

1. Start with the hi-hat.
2. Add the snare drum (only the second beat).
3. Add the bass drum.

In the first part, the drums play this two-measure beat:

Step 1

Hi-Hat

Step 2

Hi-Hat (open)

Snare Drum

In the second part, the drums play this beat:

Step 1

Hi-Hat

Step 2

Hi-Hat

Snare Drum

Step 3

Hi-Hat

Snare Drum

Bass Drum

Play along with the recording and match the drums.

AD

## HI-HAT

This tune makes good use of the hi-hat. There are many sound possibilities to think of when you are playing. Experiment with some of these ways of controlling the sound.

1. **Tight or loose.** Try changing how much pressure you use with your foot, a wide range of sounds.
2. **Surface.** Try hitting different surfaces of the hi-hat. There is a different sound on the edge, in the middle, and on the bell.
3. **Stick.** Hit the different parts of the hi-hat with different parts of the stick. Use the tip, the shoulder, and the side.

Experiment with these possibilities, and find the ones that fit the music and your personal taste.

# LIGHT FUNK

Time

Study Suggests Lyrics Have Gotten 5



Listen to "Affordable." This groove is built around eighth notes, with a section. Notice that the band hooks up with the bass drum on the dotted

To learn this feel, practice counting sixteenth notes, leaving out the middle two beats, along with a metronome or click track on the quarter-note pulse.



This rhythm is usually written out like this:



**PRACTICE TIP**

When you are learning a new beat, sing your part before you play it.

## HOOKING UP

The melody of "Affordable" is mostly made up of long, sustained notes. Listening to the rest of the rhythm section and counting will help you keep your place.

The bass drum and bass guitar play identical rhythms throughout the tune. Take care to play in sync at all times. Notice how the hi-hat is used to fill spaces and how fills are used to set up transitions to different sections.

# LESSON 19 IMPROVISATION

## FORM AND ARRANGEMENT

### LESSON 19 PRACTICE

Listen to "Affordable" and follow the saxophone melody over the 16-bar form.

The musical notation shows four staves of music in 4/4 time. Each staff begins with a treble clef and a key signature of one sharp (F#).  
 - Staff 1: Labeled 'A' and 'G7'. It contains eight measures of music, each with a single eighth note on the G line of the treble clef.  
 - Staff 2: Labeled 'A'. It contains eight measures of music, each with a single eighth note on the G line of the treble clef.  
 - Staff 3: Labeled 'B' and 'C7b9b4'. It contains four measures of music, each with a single eighth note on the G line of the treble clef.  
 - Staff 4: Labeled 'A' and 'G7'. It contains four measures of music, each with a single eighth note on the G line of the treble clef.

As you have already seen from practicing the beats, there are two primary musical ideas in this tune. The sax plays contrasting melodies over them. Idea A is very sparse. It lasts for eight measures, with two phrases of sax melody. Idea B is in a more regular rhythm. It lasts for four measures. Then Idea A returns for four measures. This form can be described simply as "AABA."

**PRACTICE TIP**

Imagine the melody as you play your beats. This will help you keep your place—particularly during improvised solos, when nobody plays the melody. Although the form of this tune is simple, it is easy to get lost. The 4-measure return of Idea A at the end of the form may be confused with the eight measures of Idea A that begin the new chorus. Altogether, there are twelve measures of this idea, so keep careful count.

## SING THE BASS

### LESSON 19 PRACTICE

Listen again, follow the chord chart, and sing the bass note on the downbeat of each measure.

112

### VARIATIONS

Time

Study Suggests Lyrics Have Gotten 5

#### 20

Here's another beat you can use for the second part of this tune. When you play along with the recording.

#### Sixteenth-Note Feel

The notation shows three staves in 2/4 time. The first staff is labeled 'Hi-Hat' and shows a series of eighth notes with 'x' marks above them, indicating a steady eighth-note pattern. The second staff is labeled 'Snare Drum' and shows a pattern of eighth notes with 'x' marks above them, mirroring the hi-hat pattern. The third staff is labeled 'Bass Drum' and shows a pattern of eighth notes with 'x' marks above them, also mirroring the hi-hat pattern.

### CALL AND RESPONSE

1. Echo each beat, exactly as you hear it.
2. Improvise an answer to each beat. Imitate its sound and rhythmic feel.

#### 21

The exercise is divided into 'Listen' and 'Play' sections. The 'Listen' section consists of four staves, each with a chord symbol: G7, C7#9b9, G7, and C7#9b9. The 'Play' section consists of four staves with rhythmic notation. The first two staves of the 'Play' section correspond to the G7 chords, and the last two correspond to the C7#9b9 chords. The rhythmic notation shows a series of eighth notes with 'x' marks above them, indicating a steady eighth-note pattern.

#### 22

The exercise is divided into 'Listen' and 'Play' sections. The 'Listen' section consists of four staves, each with a chord symbol: G7, C7#9b9, G7, and C7#9b9. The 'Play' section consists of four staves with rhythmic notation. The first two staves of the 'Play' section correspond to the G7 chords, and the last two correspond to the C7#9b9 chords. The rhythmic notation shows a series of eighth notes with 'x' marks above them, indicating a steady eighth-note pattern.

# LESSON 20 READING

## DRUM PART

### LESSON 20 DRUM

Play "Affordable" along with the recording. Use the written drum part.

 Two-measure repeat. Repeat the previously-notated two measures.

# AFFORDABLE

"Light Blue" J = 64

Drum Part

By Matt Marshall

The drum notation consists of six staves of music. Each staff begins with a double bar line and a repeat sign. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and sixteenth notes, often grouped with beams. Chord symbols are placed above the staves: G7, C7(b9)4, and G7. There are also dynamic markings like 'f' and 'ff'. A 'Coda' section is indicated at the end of the piece. The piece concludes with a final double bar line and repeat sign.

### LEAD SHEET

**20**

Play "Affordable" along with the recording, and follow the lead sheet. Create your own part.

# AFFORDABLE

By Matt Marquis

"Light Four" 4 = 4

G7

The lead sheet consists of four staves of music in G major, 4/4 time. The first staff is the melody, starting with a G4 quarter note, followed by a half note G4-A4, a quarter note B4, a quarter note C5, a half note B4-A4, and a quarter note G4. The second staff continues the melody with a half note G4-A4, a quarter note B4, a quarter note C5, a half note B4-A4, and a quarter note G4. The third staff is the bass line, starting with a G2 half note, followed by a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, a quarter note A3, and a quarter note B3. The fourth staff continues the bass line with a half note G2-A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, and a quarter note A3.

### MEMORIZE

**20**

Create your own beat and fills to "Affordable." Practice along with the recording, and memorize your part.

## SUMMARY

#### FORM

32-Bar AABA  
 (1 chorus = 32 bars)  
 8: 4 m.  
 8: 4 m.

#### ARRANGEMENT

Intro: 8 m.  
 1 Chorus Melody  
 1 Chorus Solo  
 1 Chorus Melody

#### LIGHT FOUR BEAT

The light four beat notation shows a drum set with a snare drum on the second and fourth beats, and a bass drum on the first and third beats. The notation is in 4/4 time and shows the first four beats of the pattern.

## PLAY "AFFORDABLE" WITH YOUR OWN BAND!

# CHAPTER V DAILY PRACTICE ROUTINE

## STICK CONTROL EXERCISES

1. Parallel

R L R R L R L L

2. Inverted Parallel

R L L R L R R L

3. Sixteenth

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

## READING EXERCISE

Practice this exercise, and focus on keeping the volume even between your hands. Notice that the rhythms in measures 2 and 4 sound the same, though they are rotated differently. The way it appears in measure 4 is the more common way of writing it.

1+ + 2+ + 3+ + 4+ + + 1 2 3 4 1 2 3 4

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

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



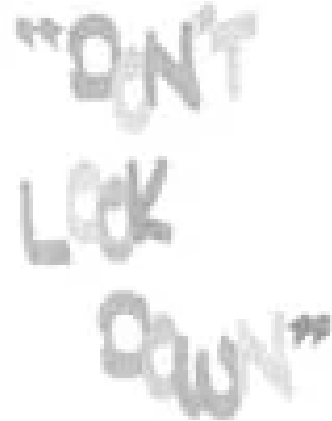
Time

Study Suggests Lyrics Have Gotten 5

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# PLAYING HARD ROCK

"Don't Look Down" is a *hard rock* tune. Hard rock first appeared in the late 1960s. It has characteristic heavy bass, long, drawn-out chords, and amplified instruments. To hear more hard rock, listen to artists such as Aerosmith, Metallica, Powerman 5000, the Allman Brothers Band, Rob Zombie, Godsmack, 311, Stone Temple Pilots, Black Crowes, Sade Vai, and Smashing Pumpkins.



## LESSON 21 TECHNIQUE/THEORY

### LESSON 21

Listen to "Don't Look Down," and then play along with the recording. Try to match the drum part. This tune has two parts.

### LEARNING THE BEAT

To learn the beat, follow these three steps:

1. Start with the hi-hat.
2. Add the snare drum.
3. Add the bass drum.

This is the beat to the first part:

Step 1: Hi-Hat notation showing a steady eighth-note pattern.

Step 2: Snare Drum notation showing a backbeat pattern (beats 2 and 4).

Step 3: Bass Drum notation showing a pattern of quarter notes on beats 1, 2, 3, and 4.

This is the beat to the second part (also the intro):

Step 1: Hi-Hat notation showing a steady eighth-note pattern.

Step 2: Snare Drum notation showing a backbeat pattern (beats 2 and 4).

Step 3: Bass Drum notation showing a pattern of quarter notes on beats 1, 2, 3, and 4.

Play "Don't Look Down" along with the recording. Hook up with the groove.

AD

## RIDE HAND

Listen to the continuous eighth notes. Each downbeat (eighth note on the beat) uses a downstroke, and each upbeat (eighth note off the beat) uses an upstroke. Practice playing the bass drum without affecting the feel of the ride hand, especially in the second beat.

Keep the hi-hat closed during the first part. During the second part, play it with the foot on beats 2 and 4.

### PRACTICE TIP

Vary your intensity on the hi-hat notes. Develop your sense of where on the surface to play, and how open to keep the cymbals. This will help you create different levels of "wash."

## SNARE HAND

Play a wild snare backbeat.

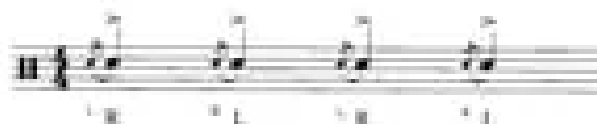
## FOOT

The bass drum part in the second beat is syncopated, which makes it tricky. Keep your foot independent of your hands, so that your eighth notes don't get louder when they coincide with the bass drum.

## FLAMS

A *flam* is a normal stroke closely preceded by a softer stroke (grace note). One reason that the ending of "Don't Look Down" sounds so powerful is that the drummer is playing flams. Flams are two attacks played so closely together that they sound like one big attack.

Practice flams, alternating hands.



5/8

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## LESSON 22

# LEARNING THE GROOVE

---

### HARD ROCK

#### **23**

Listen to "Don't Look Down." This tune has a standard rock/metal groove. It is a heavy feel, with very simple drum and bass parts. These parts must be simple because they are intended to be played in large arenas, where echoes would make busier parts sound muddy. It's a case of "less is more."

Eighth notes are played straight, not with a swing feel. The bass drum plays on beats 1 and 3, which is typical of rock drum beats.

### HOOKING UP WITH THE BAND

This tune has an active bass part and a relatively straight-ahead drum part, which is different than the other tunes we've been playing. On the second part, the guitar and bass play the riff in unison (together). This is a big, powerful sound. The keyboard plays long, sustained chords. The drums are the glue, keeping the strong backbeat on the snare, and crashing on each bar's downbeat.



AD

# LESSON 23 IMPROVISATION

## FORM AND ARRANGEMENT

### LESSON 23

Listen to the recording and try to figure out the form and arrangement by ear. How long does each section of the form last? Is there an introduction or ending? For how many measures or beats does each chord last? Write down as much information as you can. Check your answers against the summary later in this chapter.

This tune has a 20-bar AB form. Part A has an active riff that builds a lot of tension. It lasts for sixteen measures. Part B is less active than the first part. It lasts for four measures. There is a 4-measure introduction at the beginning of the tune that comes from the B section.

The musical notation shows Part A (16 measures) and Part B (4 measures). Part A consists of four staves of music, each with a treble clef and a key signature of one flat. The chords are F, C, and G. Part B consists of one staff of music with a bass clef and a key signature of one flat, with chords C and G.





Time Study Suggests Lyrics Have Gotten 5

AD

# LESSON 24

## READING

### DRUM PART



First and second ending markings. The first time you play these measures, play the first ending—the measures under the number 1.

Then return to the begin-repeat sign (♩). The second time, skip the first ending and play the second ending—the measures under the number 2. Then, continue through the rest of the form.

Play "Don't Look Down" along with the recording. Use the written drum part.

### EXERCISE 26

# DON'T LOOK DOWN

Drum Part

By Matt Marcolis

Time Sign: 4/4

Chords: C, G, C G, C G, C G, F, C, G

Key Signature: A7





Study Suggests Lyrics Have Gotten 5



LESSON 24: READING 63

AD

**PERFORMANCE TIP**

When you play from a lead sheet, use it to help you keep your place. Even when you keep repeating the same beats, follow along with the melody and chords as they are played by other instruments.

**MEMORIZE**

**EXERCISE 26**

Create your own beat and fills to "Don't Look Down." Practice it along with the recording, and memorize your part.

**SUMMARY**

**FORM**

12-16x 18 in. (12 in.)  
A: 12 in.  
B: 4 in.

**ARRANGEMENT**

Intro: 4 m.  
1. Carlos Maluco  
2. Carlos Maluco  
3. Carlos Maluco

**HARD ROCK BEATS**

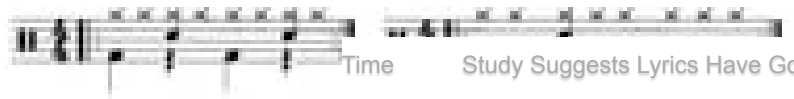
**HEAD**



**SOLO**



Ex. 1.1



Study Suggests Lyrics Have Gotten 5

# PLAY "DON'T LOOK DOWN" WITH 4

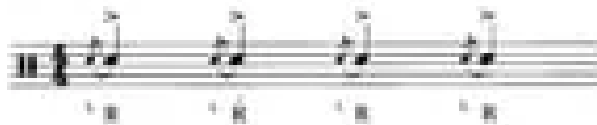
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## CHAPTER VI DAILY PRACTICE ROUTINE

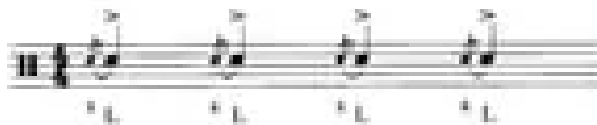
### FLAM PRACTICE

These exercises will help you develop your flam technique.

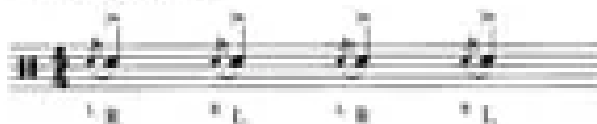
#### 1. Right Flam



#### 2. Left Flam



#### 3. Hand-to-Hand Flam



CHAPTER VI: DAILY PRACTICE ROUTINE 88

AD

# PLAYING BOSSA NOVA

# CHAPTER VII

"Take Your Time" is a bossa nova tune. Bossa nova began in Brazil, combining American jazz and an Afro-Brazilian form of dance music called samba. To hear more bossa nova, listen to Stan Getz, Antonio Carlos Jobim, Eliane Elias, Astrud Gilberto, Flora Purim, Dave Valentin, and João Gilberto.



## LESSON 25 TECHNIQUE/THEORY

### LESSON 27

Listen to "Take Your Time" and then play along with the recording. Try to match the drum part. On this beat, first get the feel of the hi-hat and bass drum, and then add the snare drum.

### LEARNING THE BEAT

To learn the beat, follow these four steps:

1. Start with the hi-hat.
2. Add the bass drum.
3. Add the first measure of the snare drum.

4. Add the second measure of the snare drum.

Step 1

Step 2

Step 3

Step 4

### BOSSA NOVA TECHNIQUE

In bossa nova, the rim click and bass drum should be softer than what you would play in rock or blues. Play with a smooth, relaxed feel, and light dynamics. Try orchestrating the rhythms using different sounds, such as the tom-toms.

**PRACTICE TIP**

Practice slowly at first to gain control over your coordination. Internalize the feeling of the two-bar syncopated phrase. Listen to recordings of other bossa nova tunes, and try to imitate them, when you play.

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## LESSON 26 LEARNING THE GROOVE

### BOSSA NOVA

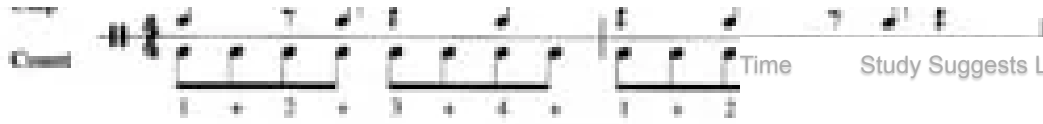
#### LESSON 27

Listen to "Take Your Time." This tune is a bossa nova, a style of music that originated in Brazil. Throughout the tune, a two-bar rhythmic pattern repeats. This repeating pattern is an essential part of bossa nova. The drummer plays it as a rim click.

Repeating rhythmic structures are at the heart of much African-based music, including Afro-Caribbean and most South and Latin American styles.

### HOOKING UP

Count steady eighth notes while you clap the two-bar rhythm. First practice this by yourself, and then try it along with the recording.



Study Suggests Lyrics Have Gotten 5

LESSON 26: LEARNING THE GROOVE 57

AD

## LESSON 27

### IMPROVISATION

#### LESSON 27

#### FORM

Listen to "Take Your Time" and follow the form. This tune follows a 16-bar AB form. Each phrase of the melody lasts for eight measures.



Time

Study Suggests Lyrics Have Gotten 5

**8** **EMAS7**

**EMAS7**

88

## SING THE BASS

### **EXERCISE 27**

Listen again, follow the chord chart, and sing the bass note on the downbeat of each measure.

## ARRANGEMENT

What is the arrangement on the recording? Figure it out by ear, and then check your answer against the summary later in this chapter.

## VARIATIONS

### **EXERCISE 28**

Practice these beats. When you are comfortable with them, practice them along with the recording.

#### Variation 1

First Eight Measures

Step 1

Hi-Hat

Step 2

Rim Click (Snare)

Time

REVIEW

Study Suggests Lyrics Have Gotten 5

Second Eight Measures

Step 1

Hi-Hat

Step 2

Rim Click (Snare)

Step 3

Bass Drum

LESSON 27: IMPROVISATION 89

AD

### Variation 2

In this variation, you will use the ride cymbal instead of the hi-hat for the first eight measures.

#### First Eight Measures

Step 1

Ride

Step 2



Time Study Suggests Lyrics Have Gotten 5

Bass Drum 10-Hit Snare

Step 3

Snare Drum

Step 4

Snare Drum

Second Eight Measures

Step 1 10-Hit

Step 2

Bass Drum

Step 3

Snare Drum

Step 4

Snare Drum

70



### CALL AND RESPONSE

1. Echo each beat, exactly as you hear it.
2. Improvise an answer to each beat. Imitate its sound and rhythmic feel.

#### EXERCISE 29

Listen 0-7 Play

**EMUST**

Time Study Suggests Lyrics Have Gotten 5

**DMUST**

**LESSON 30**

Links 0-7

Play

**EMUST**

**DMUST**

LESSON 27: IMPROVISATION 71

AD

# LESSON 28 READING

FOR THE DRUM SET

Play "Take Your Time" and use the written drum part.

Time

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**EXERCISE 28**

# TAKE YOUR TIME

Drum Part

Tempo: "Slow" ♩ = 120

The drum part is written on a single staff with a key signature of one flat (Bb) and a 4/4 time signature. It consists of five systems of notation, each starting with a measure rest and a box containing a letter and a chord symbol. The systems are:

- A** Q-7
- A9** E7(b9)7, D(b9)7, F7(b9)7
- B** Q-7
- B9** E7(b9)7, D(b9)7, F7(b9)7, G7(b9)7
- C** E7(b9)7, D(b9)7, E7(b9)7, D(b9)7

The notation includes various drum symbols: a vertical line for the snare, a vertical line with a slash for the hi-hat, and a vertical line with a cross for the bass drum. The piece ends with a double bar line and a repeat sign.

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## LEAD SHEET

**EXERCISE 28**

Play "Take Your Time" and follow the lead sheet. Create your own bossa nova beats and practice them with the recording.

# TAKE YOUR TIME

By HATT MARSHALL

Tempo: "Slow" ♩ = 120

The lead sheet is written on a single staff with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a treble clef and a common time signature. The melody consists of a series of quarter and eighth notes, ending with a double bar line.

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EMPH

EMPH

EMPH

EMPH

The image shows three staves of musical notation in treble clef. The first staff has a melodic line with a fermata over the final note. The second staff has a similar melodic line. The third staff shows a bass line with a fermata over the final note. The word 'EMPH' is written above the first and third staves.

### MEMORIZE



Create your own bossa nova beats and fills to "Take Your Time." Practice along with the recording, and memorize your part.

## SUMMARY

#### FORM

- 12-16x 16
- 1 CHORDS + 16 BEATS
- R. I. M.
- R. I. M.

#### ARRANGEMENT

- INTRO: I. M.
- 1 CHORD MELODY
- 1 CHORD SOLO
- 1 CHORD MELODY
- END: I. M.

#### BOSSA NOVA BEAT

The image shows a rhythmic notation for a bossa nova beat on a single staff. It consists of a series of eighth and sixteenth notes, representing the characteristic 'chico' rhythm.

# PLAY "TAKE YOUR TIME" WITH YOUR OWN BAND!

AD

# DAILY PRACTICE ROUTINE

Time

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## STICK CONTROL EXERCISES

When you practice these exercises, strive for an even sound between your h

### 1. Stick Control 1

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

### 2. Stick Control 2

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

## FLAMS

Practice these flam patterns, and use them in your bossa nova beats.

### 1. Flam Bossa 1

<sup>1</sup>R L R <sup>2</sup>L R L <sup>1</sup>R L R L <sup>2</sup>R L R L R <sup>1</sup>L R L

### 2. Flam Bossa 2

<sup>2</sup>L R L <sup>1</sup>R L R <sup>2</sup>L R L R L R <sup>1</sup>L R L R L <sup>2</sup>R L R

# PLAYING STOP TIME

# CHAPTER VIII

"Stop It" is a blues/jazz tune in which stop time accents the melody, like a question and answer. Stop time is very common in blues, jazz, and other styles. To hear more stop time blues, listen to artists such as Miles Davis, John Coltrane, Jim Hall, Sarah Vaughn, Bill Evans, Ella Fitzgerald, Louis Armstrong, Abbie Lincoln, Dizzy Gillespie, and Charlie Parker.



# LESSON 29

## TECHNIQUE/THEORY

Time

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### 31

Listen to "Step It" and then play along with the recording.

### LEARNING THE BEAT

To learn the beat, follow these three steps:

1. Start with the hi-hat or ride.
2. Add the snare drum and tom-tom (only the first beat).
3. Add the bass drum.

Step 1: Hi-Hat

Step 2: Tom-Tom, Snare Click (Snare)

Step 3: Bass Drum

During the solos, the drums play this beat:

Step 1: Ride

Step 2: Bass Drum

AD

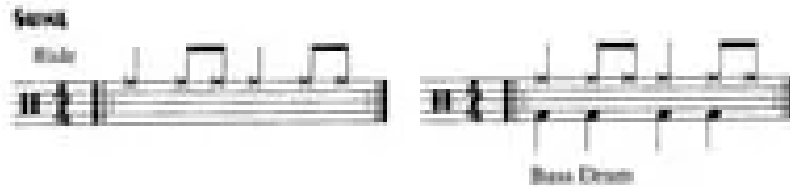
### HI-HAT

This groove has a repeating two-measure jazz-wing beat. Keep the hi-hat open it slightly on the note leading to beat 3, first measure only. Close it second measure.



### BASS DRUM

During solos, the drums play a steady beat. The bass guitar plays a walking line—steady quarter notes. You can help reinforce the bass's walk with a very soft bass drum on every beat. This is called feathering the bass drum—so light that you could be playing it with a feather. It should be felt more than heard.



# LESSON 30

## LEARNING THE GROOVE

# STOP-TIME BLUES

## LESSON 31

Listen to "Stop It." This jazz cymbal beat is at the heart of jazz rhythm. It is unique to jazz, and it has been its primary pattern since the 1940s. In a shuffle. This pattern has accompanied Louis Armstrong, Count Basie, M. Ellington, and thousands of other jazz artists.



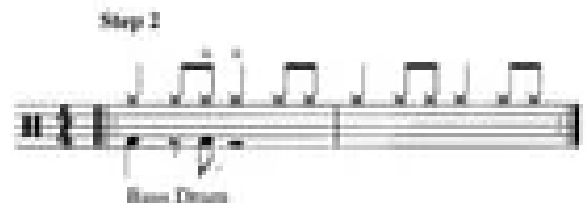
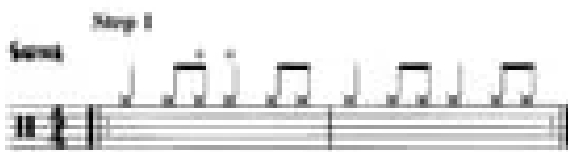
In stop time, the groove is punctuated by stop-time kicks. These are rhythmic figures, usually just one or two beats long, that punctuate the melody. That is why it is called "stop time"—the melody "stops" or rests. It is very important that you keep an accurate pulse through these areas where you do not play. Since the accented eighth note is an anticipated third beat, it makes sense to start counting on 4.



## LEARNING "STOP IT"

At the head, the drums plays both parts—the stop time kicks on the bass drum and the jazz cymbal beat on the hi-hat (it moves to the ride during solos). The hi-hat opens up for the stop-time kicks, hooking up with the bass drum and the rest of the rhythm section. Practice this beat. When you can play it comfortably, practice it along with the stop-time section of "Stop It."

## LESSON 32



### HOOKING UP

Keep the ride cymbal beat constant—the band needs it to hold together. Even just playing steady quarter notes in the cymbal will help. You can also add a “chick” to the backbeat with the hi-hat foot. Try this progression. When you can play it comfortably, practice it along with the recording.

#### EXERCISE 3-3

Step 1: Ride

Step 2: Hi-Hat Foot

Step 3: Bass Drum

**PRACTICE TIP**

When you play the jazz beat on the cymbal, imagine you are playing with a paddle ball—the kind with a rubber band linking a rubber ball to a wooden paddle. Each strike of the ball is even, with forward motion. Each bounce pushes ahead, and all beats are close in intensity. This is the feeling of the ride cymbal.

On the solo section, the drums and bass hook up to provide a constant quarter-note groove over which the soloist can improvise. The guitar and keyboard play syncopated comping parts, giving the groove more motion. Here is the beat again. Remember to feather the bass drum—it should be felt more than heard.

Ride

Bass Drum

# LESSON 31 IMPROVISATION

Time

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## FORM AND ARRANGEMENT

### LESSON 31

Listen to "Stop It." Try to figure out the form and arrangement by ear, and check your answer against the summary later in this chapter.

## SING THE BASS

### LESSON 31

Listen again, follow the chord chart, and sing the bass note on the downbeat of each measure.

## VARIATIONS

### LESSON 34

On the recording, the drummer varies his part. The hi-hat often opens up on beat 1, and sometimes in other places too. It always complements the soloist's part. So, in addition to doing the primary job of keeping time, the drummer should also be interacting with the other musicians, and keeping the drum part spontaneous.

Varying the snare can also make the beat more interesting. Practice each of these variations along with the recording. You can move the snare to the toms, or the hi-hat to the ride. When you can play this easily, add your own bass drum part, and then practice the beat along with the recording.

### HI-HAT VARIATIONS

These variations will help you develop your hi-hat technique. Also practice them on the ride cymbal.

#### 1. Hi-Hat Variation 1



#### 2. Hi-Hat Variation 2

Practice the next two variations closed, at first. Then begin to open the hi-hat slightly on the upbeats (second eighth notes) of beats 2 and 4.



#### 3. Hi-Hat Variation 3



### CALL AND RESPONSE

1. Echo each beat, exactly as you hear it.
2. Improvise an answer to each beat. Imitate its sound and rhythmic feel.

#### LESSON 35

Listen **A-7** Play

**D-7** **A-7**

**E7(H7)** **A-7**

#### LESSON 36

Listen **A-7** Play

**D-7** **A-7**

**E7(H7)** **A-7**

# LESSON 32 READING

## DRUM PART

Play "Stop It" along with the recording and read from the written part.

**D.C. AL** From the beginning, and take the coda. Jump to the very first measure of the tune, and play from there. When you reach the first coda symbol, skip ahead to the next coda symbol (at the end). This is similar to the "D.S. al Coda," but instead of going to a sign, go to the first measure of the tune.

### EXERCISE 34

# STOP IT

Drum Part

By Matt Mahlock

Tempo: ♩ = 68

**A** A-7

**A15** A-7

**B** *Repeat Part 15*

*After 15th, D.C. AL* **CODA** A-7

*15 Bars Groove*



Time

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### LEAD SHEET

**3-4**

Play "Stop It" from the lead sheet. Use your own part.

# STOP IT

Tempo: ♩ = 58

By Scott MacKenzie

Musical notation for "Stop It" featuring four staves with guitar chords and a bass line.

- Staff 1: Chord A-7
- Staff 2: Chords D-7 and A-7
- Staff 3: Chords E7(A9) and A-7
- Staff 4: Chord A-7

### MEMORIZE

**3-4**

Create your own beat and fills to "Stop It." Practice it with the recording, and memorize your part.

#### FORM

12-148 FOLLOWS  
© CHORDS = 12 BEATS

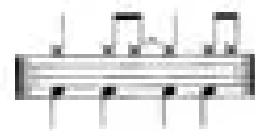
#### ARRANGEMENT

1 CHORD MELODY  
4 CHORD SOLO  
1 CHORD MELODY  
END: 1 M.

#### DRUM BEATS STOP TIME



#### SOLOS



## PLAY "STOP IT" WITH YOUR OWN BAND!

AD

# CHAPTER VIII

## DAILY PRACTICE ROUTINE

### LEFT-HAND VARIATIONS

#### EXERCISE 34

Practice these variations. When you can play the complete beat comfortably, practice it along with the recording. During solos, the left hand is free to improvise figures behind the soloist. These variations will help you find some interesting things to play.

1. Variation 1



2. Variation 2



3. Variation 3



4. Variation 4



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## Final Remarks

Congratulations on completing the *Berklee Practice Method*. You now have a good idea of the role of the drummer in a band, and have command of the eight grooves and time feels of these tunes. The beats and fills that you have learned are important and useful parts of your musical vocabulary. In addition, you have tools and ideas for creating your own beats and fills. This is a great start!

What to do next? Play along with your favorite recordings. Find records that you hear other musicians talking about. Learn these tunes, grooves, and fills. Continue your theory, reading, and technique work. Investigate harmony. Practice reading treble and bass clef. Become a complete musician.

Develop your concept of what it means to play drums. Realize how important you are as a drummer in a band. You have a big responsibility, as the band's time keeper. It is a powerful position.



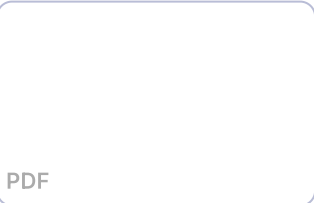


Play your drums every day, by yourself and with others, and get the rhythm in your body.

Keep the beat!

—Ron and Casey

AD

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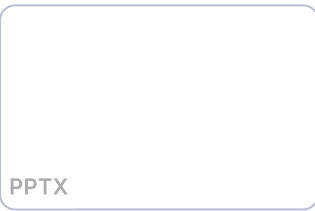


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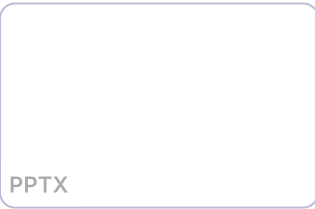


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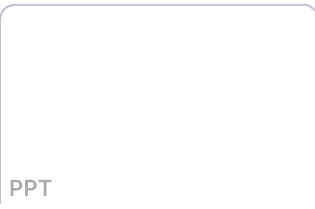
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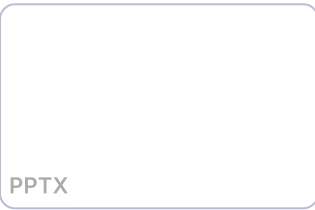
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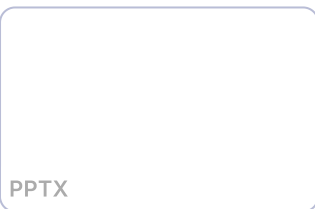


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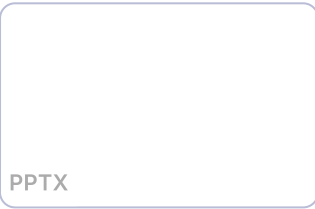
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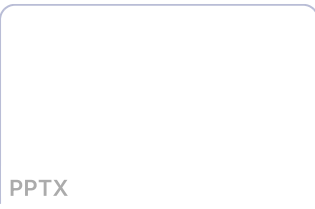
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