

Preface

This book is a culmination of the music I enjoy playing, the music my students want to learn, and the rhythmic foundation that supports it. I assure you that although these are my transcriptions and practices, I must credit my students for inadvertently helping me structure this system. This method works. This isn't necessarily a drum method as much as it is a rock drumming primer I suppose. There is, however, a specific order to the lessons. In order to play the "Rock" 4" page you need to master "Rock 1", "Rock 2" and "Rock 3" or you simply won't have the skills needed to execute the beats.

Introduction

I assume that you're reading this because you are a fan of Rock drumming and you want to learn to play drums, read music or become a better drummer.

I begin this series with (arguably) the most famous and simplistic Rock n Roll drum beat ever created. Eighth notes on the hihat, bass drum on beats 1 and 3, and snare drum on beats 2 and 4. Dance on the downbeat and clap on the upbeat. I want you to start there and build on it until that beat is rocking so hard the cops bust down the door to break up the party.

Terry Bozzio once said, "most drum books aren't worth as much as the paper they were written on". That's a bold sentence considering the time and effort it took someone to think of, organize, create and publish and musical work, but I understand his point. He tries to get the student to seek ideas themselves, to find their own ways to embellish the groove and inspire the imagination. I think Terry's point is that many drum books are full of traditional patterns and exercises or rehashed versions of older books written long ago. The same old "one two three four, right left right left, do it this way because my teacher and his teacher's teacher said so..." is...well...frankly, it's BORING!

Let's have fun!

You've heard these clichés: 'there's nothing new under the sun' and 'it's all been done before'. That's hogwash; balderdash; and nonsense. Find some new ideas and rock the drums the way that only YOU can. I'll help you get there by giving you time-saving advice but not shortcuts! When you take beginning piano lessons you'll have to suck in your pride and learn to play 'Mary Had A Little Lamb' and 'Twinkle Twinkle Little Star'. Like it or not the teacher probably won't let you move on to the cool tunes until you can play Happy Birthday in all 12 keys. So, bear with me for the introductory/beginner stuff. Soon it will be complicated and challenging. More importantly: it will make you a better drummer...if you practice.

NOTE VALUES

The basic Rock beat has four counts (or beats) and 1 drum attack per beat. Those are called **1/4 notes** (there are 4 beats per measure or bar line). A common version of this beat has 8 notes on the hihat or ride cymbal (twice as fast as 1/4 notes). They are called **1/8 NOTES** – “why are they called eighth notes?” Because there are 8 eighth notes in a measure of 4/4 time (or common time)

*All note names are equal to their value in 4/4 time:

- Whole note** takes up the whole measure (4 beats in length – attack on 1)
- Half note** takes up half of a measure (2 beats in length – attack on 1 and 3)
- Quarter note** takes up one quarter of a measure (1 beat in length – attack on 1 2 3 4)
- Eighth note** takes up one eighth of a measure (1/2 beat – attack on 1+2+3+4+)
- Sixteenth note** takes up one sixteenth of a measure (1/4 beat – attack 1e+a2e+a3e+a4e+a, 4 notes per beat)

The same names were given to rests:

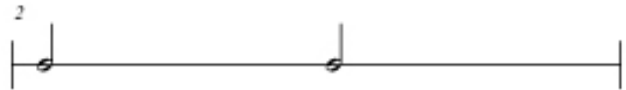
- Whole rest**
- Half rest**
- Quarter rest**
- Eighth rest**
- Sixteenth rest**

NOTE VALUES

WHOLE NOTE



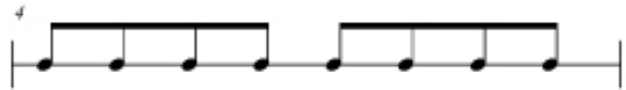
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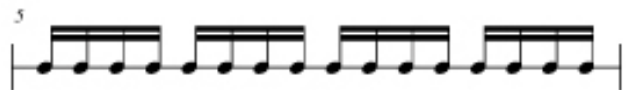
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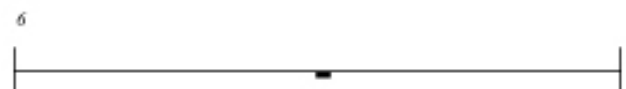
EIGHTH NOTE



SIXTEENTH NOTE



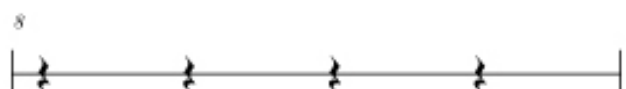
WHOLE REST



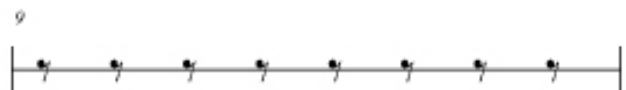
HALF REST



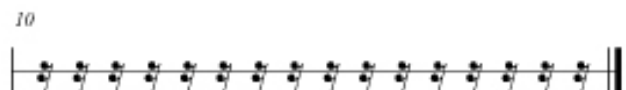
QUARTER REST



EIGHTH REST



SIXTEENTH REST



ROCK 1

For right handed drummers who cross their hands play the hi-hat part with the right hand, bass drum with right foot and snare with left hand.

The first measure (beat) is arguably the single most popular drum beat ever to exist. It occurs in 1950's rock & roll, punk, metal, funk, disco, dance and I still hear it on the radio today.

*Who cares what all the other kids are doing? If you want to play lefty on a righty kit go ahead. If you want to have two rides and two hi-hats (one on each side) go ahead. It's your game and your career. Do what comes naturally. Even better- master all the styles both ways. **However, at least for this lesson, [grammar ?]** you need to pick one and stick with it.*

We are counting 8 notes on the hi-hat [remember there are 8 in each measure]. All Xs on the top of the staff are hi-hats. Say: "One and Two and Three and Four and".

- * The hi-hat part consists of 1/8 notes (no rests)
The snare part only occurs on beats 2 and 4.

Pay attention to the bass drum part. It is the only drum that changes throughout the page.

Rock 1



ROCK 2

The hi-hat part is the same as ROCK 1 (1/8 notes).

This section introduces 16th notes to the snare part.

Remember: sixteenth notes have two beams across and eighth notes have one beam [flags if they are singular notes].

16th notes are played twice as fast as 8th notes. Say, “1e+a 2e+a 3e+a 4e+a”

**Notate examples of how to count 16th notes in Rock 2*

Did you know?...

The Drum set, as we know it, is a fairly new idea (instrumentally speaking). Before the early 1900's drummers typically would share drumming duties. One person would play bass drum, one would play snare drum, and another would play cymbals and/or percussion. Then in the vaudeville and silent movie era (1910–1929) it was cheaper and easier to hire one person to play everything. Because of this, the first bass pedal was invented so the snare drummer could play it with his foot while he played other percussion (sound effects) for the actors in silent movies or in the vaudeville entertainment shows (which included jugglers, tap dancers, comedians and singers).

Rock 2



ROCK 3

Again, the hi-hat part is the same as ROCK 1 and ROCK 2. Be careful of the bass drum parts and hi-hat. Keep them separate when required.

Work smarter not harder! Always look for patterns within the notation. For the first line of ROCK 3 you only need to focus on reading the bass drum part. The hihat part consists of eighth notes and the snare is on beats 2 and 4. [You already learned many of the snare and hi-hat parts from ROCK 1 and ROCK 2]. Now we just introduce 16th notes to the bass drum part.

Rock 3



ROCK 1a, 2a, and 3a

This section contains the exact drum beats as each corresponding title (Rock 1, Rock 2 and Rock 3). Now we add open hi-hats to each & beat: 1 & 2 & 3 & 4 & (Notice the Xs at the bottom of the stave: closed hi-hat with left foot.

Lift your hi-hat foot on & and step on each downbeat – ‘1’, ‘2’, ‘3’, ‘4’

Make sure the hihat cymbals are open slightly before you attack with a stick to make them sizzle.

Rock 1a

Edit notation on hihat for these 3 pages then create jpg...

Rock 2a

Edit notation on hihat for these 3 pages then create jpg...

Rock 3a

Edit notation on hihat for these 3 pages then create jpg...

ROCK 1b, 2b, 3b

Again, same beats but we add open hi-hat to the downbeats (on beats '1', '2', '3', '4' lift your hi-hat foot and step on each '&')

**We just added a fourth limb to these beats. Before we go too far I need to ask you: Did you buy a metronome when you bought your drum set? You know, a "click"? Look it up online, [or take my advice and buy a TAMA RHYTHM WATCH or a BOSS DB-90] Find one and buy it. Does it have batteries? No? Then plug that sucker in now and turn it up in your headphones and start keeping time if you're serious about this!*

Rock 1b

Edit notation on hihat for these 3 pages then create jpg...

Rock 2b

Edit notation on hihat for these 3 pages then create jpg...

Rock 3b

Edit notation on hihat for these 3 pages then create jpg...

ROCK 16th

Play 16th notes on the hi-hat with your lead hand. (hint: the hi-hat and snare are the same throughout the page).

If you can say the syllables while playing then you should do it: 1 e + a 2 e + a 3 e + a 4 e + a. If you can't, you'd better get to work on it. You should be able to say and play these syllables and drum parts.

* Give example of how to count 16ths on Rock 16th page.

Did you know?...

'By the 1930's, the drumset generally included a bass drum, snare drum, one or more tom-toms, Zildjian "Turkish" cymbals (larger and more resonant than Chinese cymbals), cowbell and woodblock. Of course each drummer would personalize the set with his own combination of "traps". Sonny Greer, for example, played a set with such additions as timpani, vibraphone, chimes, Chinese temple blocks and gongs. Throughout the 1930's and 1940's, drum manufacturers further refined and developed components of the set to meet the requirements of popular drummers such as Jo Jones and Gene Krupa, making larger tom-toms, "floor" toms, sturdier drum-mounted cymbal stands, and faster bass drum pedals. The drum set began growing again in the early 1950's with the addition of a second bass drum by Louie Bellson and others.'

Courtesy of <http://www.geocities.com/BourbonStreet/Bayou/1707/drums.html>

Rock 16th



ALTERNATING 16

Play 16th notes on hi-hat with both hands (right hand lead for right-handed drummers). RLRL RLRL RLRL RLRL. Be careful here. There will be some cross sticking. Make sure your setup allows both hands to make it safely between the hi-hat and snare without a collision (nobody wants to jam with a Mr. "Butterfingers" who keeps dropping his sticks).

Don't be a slacker. If you lay back and lay back and lay back...pretty soon you'll be laying down. Get up...and get, get...down.

Translation: There's no shortcut. These are getting more difficult and you have to practice frequently and seriously. Learn them correctly, slowly and make sure you groove it with the click or you'll have trouble with the next series of lessons....speaking of which...look ahead and keep moving >>>

LINEAR FUNK

Q - What does it mean?

A - No two surfaces are played at the same time.

There are a couple of ways to approach this style.

1. One way is to read each note consecutively the same way a computer would read a scan card. Play and take a “Pitch inventory”, as a professor of mine called it, in slow motion. Say and play each note as you read it (bass, hi-hat, hi-hat, bass, snare etc.)
2. Another approach is to learn the bass and snare parts and omit the hi-hat part (play bass and snare only). The hi-hat simply fills in the gaps between the bass and snare. This is a convenient way to get funky and play in and out of the downbeats without getting lost. It also strengthens your independence and limb control.

Linear Funk



Linear Notes:

*When you have figured out the linear approach you'll soon see how to apply it to some Latin-American four-way independence.

[Give some background info of Latino, South American, Puerto Rican, Cuban styles and dances – also cover them within the book]

Famous Quote: *“If it sounds good it is good”- some rock star. K.I.S.S. is an acronym for this method of drumming: “Keep It Simple Stupid”. Easy grooves and beats make the world dance. Don’t worry about complexity.....yet.*

CHALLENGE:

Relearn the Linear Funk page with the ride cymbal instead of the hi-hat then try the following:

- 1) hi-hat w/foot on the downbeats (1,2,3,4)
- 2) hi-hat w/foot on all the “&s” (1e&a 2e&a 3e&a 4e&a)

8th – 16th

(left page)

Play **1**, skip **E** play **& A** on the hi-hat

1 & a 2 & a 3 & a 4 & a

16th 8th

(right page)

Play **1 e +** - skip **A** on the hihat

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

These two pages will create a good habit for you. The lead hand (hi-hat or ride or cowbell etc.) should become independent as if it were on “auto-pilot”. This frees you up for creativity with your bass and snare.

CHALLENGE:

Relearn the 8th 16th page and 16th 8th page with open hi-hat in the 8th note. This can help you cruise through any number of up-tempo dance and Latin grooves with ease. This also is the ice breaker to ostinatos:

[Insert definition.]

Rock 8th 16th



RIDE HIHAT 1 & 2

Here we are using all 4 limbs. We are mostly playing 1/8 notes so reading comprehension isn't a challenge. The goal is to avoid any flams between drum parts. Make sure you are relaxed and you keep good time. Is that metronome on?

*At this stage it is time for a review. You should go back to the beginning pages and try some of your new techniques along with the early exercises and beats. For example:

- **Play ROCK 2 with the 8th 16th page hi-hat part.**
- **Play ROCK 3 with the 16th 8th open Hi-hat challenge (open hh on 8th note)**
- **Fix the first snare part on Ride HH 2 – move it to beat 2**
- **Address the rhythms and notation of ¼ note HH funk**
- **Fix parts in Funk Build**

RIDE HH 1



RIDE HH 2



1/4 note hh funk



1/4 note hh funk



ROCK 4



Funk Build



3 Note Phrases



**Explain downbeat and upbeat. Segue into Rock 3 hh & s page.

Rock 3 hh &s



****Next section:** alternate through the different right hand and hh foot patterns; learn each beat 8 different ways.

Shuffle

The image displays a musical score for a shuffle rhythm in 12/8 time. The score is organized into ten staves, each beginning with a measure number (1, 3, 5, 7, 9, 11, 13, 15, 17, 19) and a double bar line. The first staff includes a key signature of one flat (Bb) and a time signature of 12/8. The notation consists of eighth notes with stems, where every second eighth note is marked with an 'x' above it, indicating a shuffle. The notes are grouped into pairs by horizontal lines, and the pattern repeats every two measures. The final staff concludes with a double bar line.

Shuffle 2

The image displays a musical score for a piece titled "Shuffle 2". The score is written for a single melodic line on a ten-staff system. The time signature is 12/8, indicated by a double bar line with a vertical line and the numbers 12 over 8. The key signature is one flat (B-flat), shown by a single flat symbol on the first line of the first staff. The music consists of ten measures, each starting with a measure number (1, 3, 5, 7, 9, 11, 13, 15, 17, 19) written to the left of the staff. The notation includes eighth notes, quarter notes, and rests, with beams connecting eighth notes. Above each note, there is a small 'x' symbol, likely indicating a specific fingering or articulation. The piece concludes with a double bar line at the end of the tenth measure.