

DRUMSET GROOVE CONTROL

Sperie Karas

DRUMSET WORKOUT

100 Groove exercises
including Odd Meters &
Changing Meter Pieces



ABOUT THE AUTHOR



Sperie Karas began playing drums in an early age, and continued his studies at the *Juilliard School* in New York. During that period he formed a group which appeared at among other venues, *Birdland* and the famous *Birdland*.

When Eddie Sauter was invited to lead the *SWF Band* in Baden-Baden, Germany, he asked Sperie to be his drummer.

His next big move, after a period of free lancing, was the drum chair of the *WDR Big Band* in Cologne, which gave him the opportunity to meet and work with many of the outstanding international jazz musicians.

Being an educator was always an important aspect of Sperie's musical endeavors, and he still continues to be active in that field.

Sperie and his wife divide their time between Florida and Germany.

My special thanks go to:

A special thanks to my editor Thomas Petzold for his never ending support and encouragement for the writing of this book. He together with his team did a spectacular job on the concept, layout, ideas and editing of the book! Thank you!

Also my sincere thanks to my copyist Jens Buettner for his 'illegible' text out of the 'illegible' manuscript I gave him and was always ready to help and change any of the many mistakes that I made.

And lastly a 'Big Thank You' to my students for their suggestions, input and motivation that gave me the idea to write this kind of book.



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PREFACE

My goal with this book, *Drumset Groove Control*, is to give you the security and command you'll need for the challenges you will encounter in the music of today's world.

Aside from the regular $\frac{4}{4}$, I address the *odd and changing meters*, and have tried as with the $\frac{4}{4}$ exercises, to pace them in a logical progressive manner.

This, I feel, should make your study here more lucid and enjoyable!

As you will note, I have suggested that you practice these exercises both on the HiHat and Ride Cymbal. When playing the Ride Cymbal, I suggest a HiHat (foot) accompaniment.

I have also mentioned using rim clicks on the Snare Drum line on occasion when you feel the sound blends nicely with that particular groove.

Again you decide when to use the click and to what extent! Your careful work with this book, will enhance your coordination and technique and will be a great aid in solving the *groove problems*, that you are consistently confronted with. Your solo ideas and licks will also greatly benefit!

On the exercises in the *10 Changing Meter Pieces* in Part 2, I have suggested tempos, but you can, of course, vary those tempos according to how you feel you are comfortable with. Many of the exercises seem to have an inherent tempo that is right for that particular groove. At any rate a slower starting tempo is always a welcome, especially with the busier exercises. You can then work up to your desired tempo!

You will notice that at the top of the individual pages I have indicated pertinent information relating to that particular exercise. A metronome or click will help with your time. Listen to the sound of your instruments and make sure that they give you the blend that satisfies your esthetic sense. Spacing is very important and most important, of course, is to groove!

You might want to have a look at my book 'Bass Drum Groove Control for Drumset' also published by Alfred Music as a useful 'companion' add-on to this book.

Regular practice routine will speed up your progress, and make your work in this book certainly more enjoyable, which it should and must be!

Have fun! I wish you much success and joy with *Drumset Groove Control*!

Sperie Karas





CONTENTS

PREFACE	3
CONTENTS	4
DYNAMICS, REPEAT SYMBOLS & KEYS	5
PART 1: EXERCISES	6
$\frac{4}{4}$-Rock	6
$\frac{4}{4}$-Rock Shuffle	62
$\frac{3}{4}$-Rock	65
$\frac{5}{4}$-Rock	69
$\frac{7}{4}$-Rock	75
$\frac{5}{8}$-Rock	79
$\frac{6}{8}$-Rock	83
$\frac{7}{8}$-Rock	87
$\frac{9}{8}$-Rock	91
$\frac{12}{8}$-Rock	95
$\frac{6}{4}$-Rock	99
$\frac{9}{4}$-Rock	102
$\frac{11}{4}$-Rock	105
PART 2: CHANGING METER PIECES	106
CHANGING METER PIECE 1	107
CHANGING METER PIECE 2	108
CHANGING METER PIECE 3	109
CHANGING METER PIECE 4	110
CHANGING METER PIECE 5	111
CHANGING METER PIECE 6	112
CHANGING METER PIECE 7	113
CHANGING METER PIECE 8	114
CHANGING METER PIECE 9	115
CHANGING METER PIECE 10	116
PART 3: INTEGRATING TOMS WITH SNARE	117
INTEGRATING TOMS WITH SNARE 1	118
INTEGRATING TOMS WITH SNARE 2	119
INTEGRATING TOMS WITH SNARE 3	120
INTEGRATING TOMS WITH SNARE 4	121

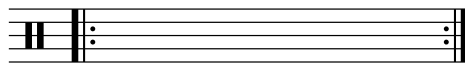
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DYNAMICS, REPEAT SYMBOLS & KEYS

DYNAMICS

<i>ff</i>	<i>fortissimo</i> ; very loud
<i>f</i>	<i>forte</i> ; loud
<i>mf</i>	<i>mezzo forte</i> ; moderately loud
<i>p</i>	<i>piano</i> ; soft
<i>cresc.</i> or 	<i>crescendo</i> ; become gradually louder
<i>decresc.</i> or 	<i>decrescendo</i> ; become gradually softer
<i>dim.</i>	<i>diminuendo</i> ; = decrescendo
<i>sub.</i>	<i>subito</i> ; immediately

REPEAT SYMBOLS



Repeat sign Repeat the part between both of the symbols. If the first sign is missing, repeat from the very beginning.



Repeat sign Repeat from previous bar



Repeat sign Repeat the previous two bars



When a section repeats with several endings, omit the previous ending (here $\overline{1.}$) on the repeats.

Fine *Capo*

Repeat from the beginning

Con p.

con repetitione; with repeats

Ride Cymbal (RC)
HiH (CP, H)

Open HH

HH (foot)

Rim Click (RC)

High (Mounted) Tom Toms
1 2 3

Closed HH

Dampen HH

Snare Drum (SD)

Bass Drum (BD)

Low (Floor) Tom Tom

4/4-Rock
EXERCISE 1

TIPS FOR PRACTICING

Play the following exercises on HiHat **and** Ride Cymbal:
When using **Ride Cymbal** play HiHat as indicated in bars 1, 2, and 3.
When practicing the exercises on the **HiHat** try opening (o) and closing (+). You'll notice I have given some examples in bars 7 to 9 and bars 13 to 15 and in other exercises throughout the book. You can, of course, keep HiHat closed when playing these exercises.

WHAT'S UP?

Ride Cymbal (RC)	straight 8th notes
HiHat (HH)	straight 8th notes: Try opening (o) and closing (+) as in bars 7, 8, 9, 13, 14, 15. You can, of course, keep HH closed. When using RC: play HH-Foot as in bars 2, 3.
Snare Drum (SD)	is on 2 and 4 only (backbeat). Also try rim clicks like shown
Bass Drum (BD)	variations nearly in each bar.
HiHat-Foot (HH-F)	variations as shown in bars 1, 2, 3.

Try rim clicks on the Snare Drum for a different color and add them when you want that particular feel!

Try opening (o) and closing (+) as shown here when practicing the exercises on the HiHat.

Notice, there is no Ride on 4!

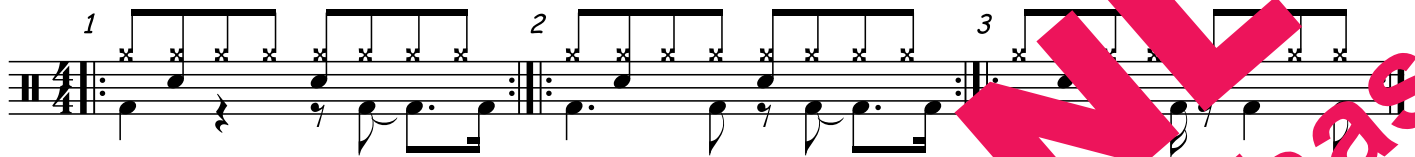
4/4-Rock
EXERCISE 12

TIPS FOR PRACTICING

Start these exercises slowly to get the real Funk-like feel because of the 16th notes in the Bass Drum.

WHAT'S UP?

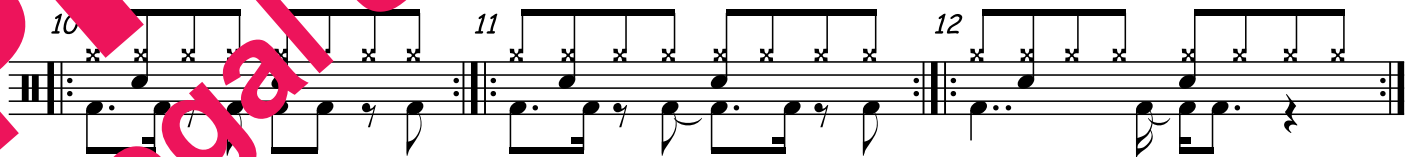
Bass Drum varies funky 16ths	Snare Drum on 1+ and 3, try rim clicks!	HiHat straight 8ths options: 1. HH-Foot > p.14 2. open/close	Ride Cymbal straight 8ths
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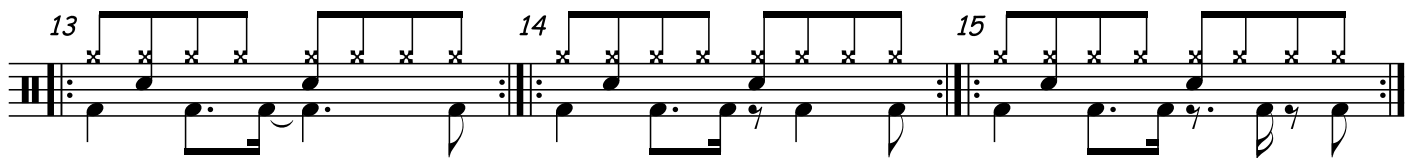
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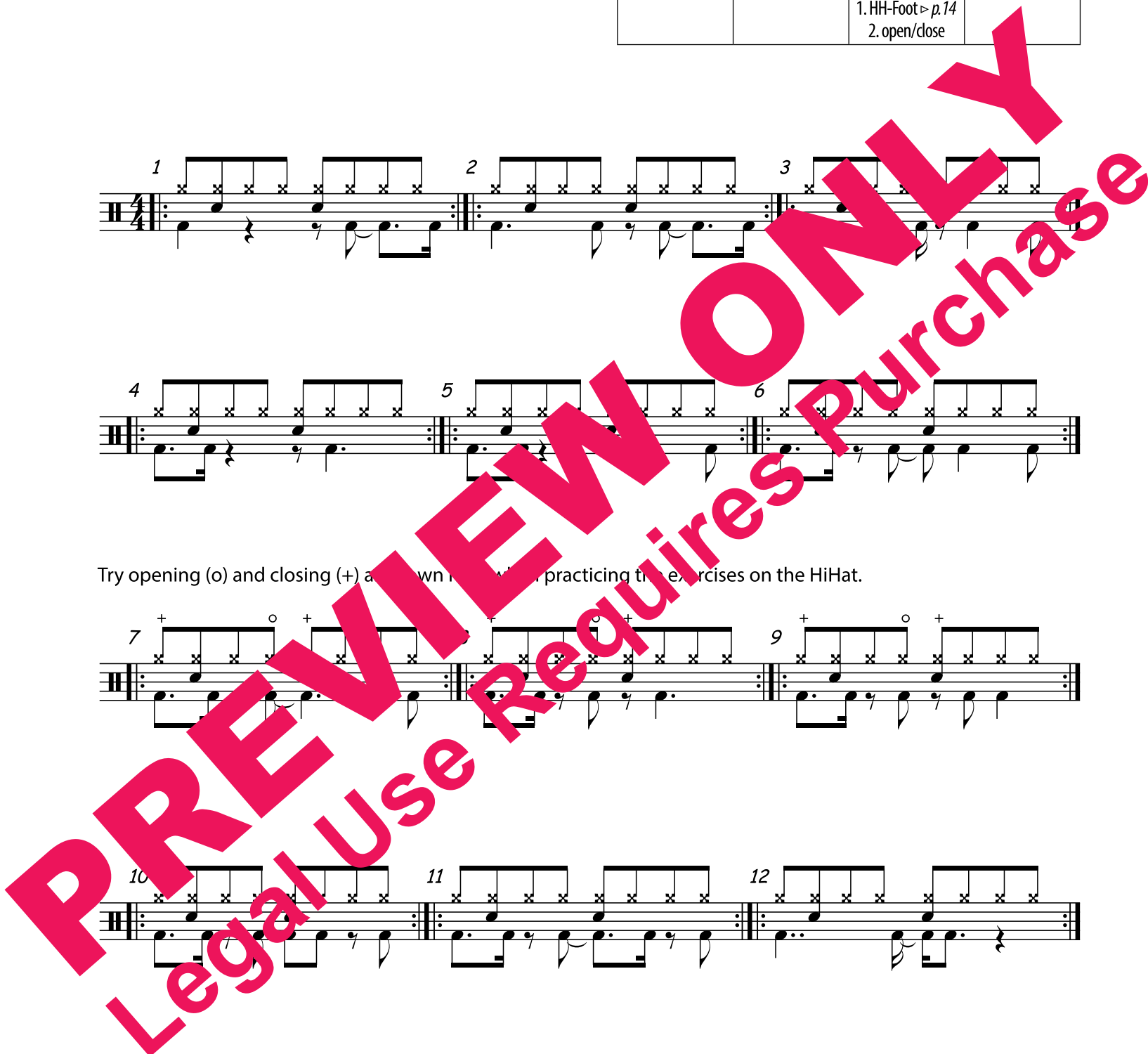
4 

Try opening (o) and closing (+) as shown in the exercises on the HiHat.

7 

10 

13 



4/4-Rock Shuffle
EXERCISE 57

TIPS FOR PRACTICING

Exercise 57 introduces several Shuffle Rock grooves. Start slowly, ♩ = 60, and get a good Triplet feeling Shuffle going!
 Practice exercises on the HiHat and Ride Cymbal. When using the Ride Cymbal, play HiHat as in bars 1, 2, and 3.

WHAT'S UP?

Bass Drum varies	Snare Drum Backbeat in the first 3 lines adding an extra note in the last lines	HiHat 16th-note triplet groove options: 1. HH-Foot 2. open/close	Ride Cymbal 16th-note triplet groove
----------------------------	---	--	--

1 $\overset{+}{3}$ $\overset{3}{3}$ \circ \oplus $\overset{+}{3}$ $\overset{+}{3}$ $\overset{3}{3}$ $\overset{3}{3}$ \circ \oplus $\overset{+}{3}$ $\overset{+}{3}$ 2 $\overset{+}{3}$ $\overset{3}{3}$ \circ \oplus $\overset{+}{3}$ $\overset{+}{3}$ $\overset{3}{3}$ $\overset{3}{3}$ \circ \oplus $\overset{+}{3}$ $\overset{+}{3}$

3 $\overset{3}{3}$ $\overset{3}{3}$

5 $\overset{3}{3}$ $\overset{3}{3}$

the additional SD stroke.

7 $\overset{3}{3}$ $\overset{3}{3}$

8 $\overset{+}{3}$ $\overset{3}{3}$ \circ $\overset{+}{3}$ $\overset{+}{3}$ $\overset{3}{3}$ $\overset{3}{3}$ $\overset{3}{3}$ $\overset{3}{3}$ $\overset{3}{3}$ $\overset{3}{3}$ $\overset{3}{3}$ $\overset{3}{3}$ $\overset{3}{3}$ $\overset{3}{3}$ $\overset{3}{3}$ $\overset{3}{3}$ $\overset{3}{3}$ $\overset{3}{3}$ $\overset{3}{3}$ $\overset{3}{3}$

9 $\overset{3}{3}$ $\overset{3}{3}$

10 $\overset{3}{3}$ $\overset{3}{3}$

5/4-Rock
EXERCISE 65

TIPS FOR PRACTICING

16th notes start to appear in this exercise, so begin at ♩ = ca. 82 tempo-wise and slowly get faster. Look at bars 5 and 6 for possibilities for opening and closing the HiHat when using it for the Ride.

WHAT'S UP?

Bass Drum	Snare Drum	HiHat	Ride Cymbal
more varied and active now some 16ths	various 8th-note accents under HH/RC groove	8ths and 16ths options: 1. HH-Foot > p.69 2. open/close	8ths and 16ths

1 2

Musical notation for bars 1 and 2. The top staff shows a HiHat/Ride cymbal groove with eighth notes and accents. The bottom staff shows a bass drum and snare drum groove. Bar 1 starts with a double bar line and a repeat sign. Bar 2 ends with a double bar line and a repeat sign.

3 4

Musical notation for bars 3 and 4. Similar to bars 1-2, but with more complex snare drum patterns and accents.

Try opening (o) and closing (+) HiHat when playing for the RC.

5 6

Musical notation for bars 5 and 6. Bar 5 features an opening HiHat symbol (o) and a closing HiHat symbol (+). Bar 6 continues the exercise with similar patterns.

7 8

Musical notation for bars 7 and 8. The snare drum part becomes more active with 16th notes.

9 10

Musical notation for bars 9 and 10. The exercise concludes with a final variation of the groove.

7/4-Rock EXERCISE 72

TIPS FOR PRACTICING

Remember to play exercises both on the HiHat and Ride Cymbal. On Ride Cymbal play HiHat (foot) as suggested in Ex. 70 in the first three bars. Also try the "ands."

WHAT'S UP?

Bass Drum	Snare Drum	HiHat	Ride Cymbal
varies and becomes more active in last lines	8ths and 16ths	8ths and 16ths options: 1. HH-Foot > p.75 2. open/close	8ths and 16ths

The musical score for Exercise 72 is written in 7/4 time and consists of 10 measures. The notation includes various rhythmic patterns for the HiHat and Ride Cymbal, such as eighth and sixteenth notes, and rests. Some measures include plus signs (+) and circles (o) above the notes, likely indicating specific playing techniques or accents. The score is divided into two systems of five measures each, with measure numbers 1 through 10 clearly marked.

9/8-Rock

EXERCISE 89

TIPS FOR PRACTICING

Ex. 89 ends our 9/8 grooves and you need especially to concentrate here on making the notes in the Cymbal and Snare that come together with the Bass Drum accurate. The in between offbeats need the proper space and feeling.

WHAT'S UP?

Bass Drum varies and busy especially in the last two lines	Snare Drum 8th and 16th notes, more say so with RC/HH	HiHat 8th and 16th notes options: 1. HH-Foot > p.91 2. open/close	Ride Cymbal 8th and 16th notes
--	---	--	--

1

2

3

5

6

7

8

9

10

CHANGING METER PIECE 5

TIPS FOR PRACTICING

This becomes a bit more difficult. I would practice hands and feet separately. Remember that **quarter note equals quarter note** and **8th note equals 8th note!** Tempo indication, dynamics, and repeats here also.

WHAT'S UP?

Bass Drum	Snare Drum	HiHat	Ride Cymbal
varies	8ths and 16ths	8ths and 16ths options: 1. HH-Foot 2. open/close	8th and 16th notes

A

$\text{♩} = 80$

mf

$\text{♩} = \text{♩}$

B

$\text{♩} = \text{♩}$

f

$\text{♩} = \text{♩}$

sub p

$\text{♩} = \text{♩}$

f

1.

2.

The musical score consists of five systems of drum notation. System A starts in 4/4 time with a tempo of 80 bpm and a dynamic of *mf*. It features a complex pattern of eighth and sixteenth notes on the snare and bass drums. System B begins in 7/8 time, then changes to 6/8, then back to 4/4, and finally to 3/4 time, with a dynamic of *f*. The final system starts in 9/8 time, then changes to 4/4, and finally back to 9/8 time, with a dynamic of *f*. It includes two variations of a pattern, labeled 1 and 2.

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INTEGRATING TOMS WITH SNARE 4

TIPS FOR PRACTICING

With this last odd meter and changing meter exercise: *Integrating Toms with Snare 4*, you have reached the end of this book.

WHAT'S UP?

Bass Drum varies	Snare Toms 8th and 16th notes	HiHat 8ths and 16ths options: open/close	Ride Cymbal 8ths and 16ths
----------------------------	---	--	--------------------------------------

EX. 96

101

Musical notation for Exercise 96, featuring a 6/4 time signature and a drum line with snare and tom patterns.

EX. 99

104

Musical notation for Exercise 99, featuring a 9/4 time signature and a drum line with snare and tom patterns.

EX. 100

105

Musical notation for Exercise 100, featuring a 4/4 time signature and a drum line with snare and tom patterns.

CHANGING METER PIECE 3

106

Musical notation for Changing Meter Piece 3, showing a transition from 4/4 to 7/8 time signature. Includes a tempo marking $\text{♩} = \text{♩}$.

CHANGING METER PIECE 10

116

Musical notation for Changing Meter Piece 10, showing a transition from 3/8 to 3/4 time signature. Includes a box labeled 'B' above the first measure, a tempo marking $\text{♩} = \text{♩}$, and dynamic markings (mf) and p .