



Alfred's Drum Method, Book 1 begins with the following:



An introduction on tuning and caring for the snare drum; holding the sticks and striking the drum; tuning and playing the bass drum; and playing the cymbals.

THE SNARE DRUM

Tuning the Snare Drum

Tuning heads of a snare drum is achieved by use of the leather heads. The tension lines in parallel are drawn over heads and held in place by the adjusting means of lugs and rods attached to the outer rim of the snare drum. The number of rods and lugs attached to the snare drum depends upon the size of the drum but there are usually 8 to 10 on each drum. Adjusting these rods allows for tension of the drum heads.

When tuning the snare drum we suggest that you start with the lower side lugs. Tune the heads by using the cross wrench method of loosening. This method maintains even tensioning around the drum throughout the entire tuning process. Tap the head with a drum stick about two to four times each lug to be certain that the pitch is correct on the side around the drum. If it is flat, adjust individual lugs until all is correct.

Cross wrench system of loosening

Normally also tune the drum asymmetrically, tightening the rods on one side of a lugs and loosen on the other side. Tap the head with a drum stick about two to four times each lug to be certain that the pitch is correct on the side around the drum. If it is flat, adjust individual lugs until all is correct.

Diagonal system of loosening

THE CYMBALS

Head Cymbals

The medium and large size cymbals, a matched pair of cymbals 16" to 20" in diameter will be most satisfactory.

Leather straps with leather or cloth head ends for the most proper device for holding cymbals. (Usually handles are not recommended, since they will flatten the rim and may cause the cymbals to warp.)

Playing the Cymbals

The cymbals are brought together with a glancing blow. The left hand is a right-handed stroke, bringing the cymbal down, while the right hand includes the stroke downward. (Usually, the left is raised to the shoulder level.)

In the framing band, the cymbals are available to use an alternating up and down motion to develop technique.

To muffle or control the cymbals and the cymbals, the cymbal should be held against the chest or forearm.

Cymbals are used for lead accents and crashes frequently. The 4 upper strokes on top of the head should be used for these results.

Each page is designed as a complete lesson. A concept is taught, used in exercises and reinforced with a combination study.

LESSON 2

Eight Notes, Quarter Notes

Two or more EIGHT NOTES are played together by a bass.

COMBINATION STUDY

Alfred's Beginning Drum Pack *The best gear to beat!*

If you start beginning drummers, then this package is it! The pack includes the most popular method, *Alfred's Drum Method*, a practice pad from the world's leading drum head manufacturer, Remo, and a pair of SD1 Jr. drumsticks from the world's leading drumstick manufacturer, Vick Firth. Start your students with the best!



Alfred's Drum Method, Book 1, continued

LESSON 18
The 9 Strokes Roll

The following consists of a series of 2-measure phrases repeated 4 times in each measure. Practice 16 times in 4/4. In each phrase, the strokes are enclosed in brackets.

When playing Exercise 18, be sure the accents are all the same!

COMBINATION STUDY

THE STARS AND STRIPES FOREVER

March No. 1 - 1916

SOLO #10



Top:
All rudiments are taught, used in exercises and in combination studies that utilize the bass drum.

Center:
A full-length solo that reinforces the concepts taught in previous lessons is included at the end of each section. Book 1 includes 23 solos.

Bottom:
As an introduction to the standard drum repertoire, actual drum parts are included throughout.

Alfred's Beginning Snare Drum Duets



The correlated duet book contains 15 duets that help develop performance and listening skills. The optional CD contains both parts recorded separately, so students can play along with either part. The following duets may be used after pages 36 & 52 of *Alfred's Drum Method, Book 1*.

18 184 after page 48

DUET #5

Melody 2 - 10

Musical score for Duet #5, page 18. It consists of six staves of music. The first two staves are for the melody, and the remaining four staves are for the accompaniment. The music is in 2/4 time and features various rhythmic patterns and dynamics.

19 185 after page 48

DUET #6

Antony 4 - 10

Musical score for Duet #6, page 19. It consists of six staves of music. The first two staves are for the melody, and the remaining four staves are for the accompaniment. The music is in 2/4 time and features various rhythmic patterns and dynamics.

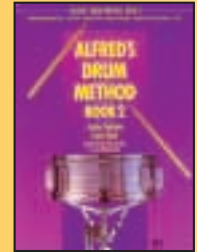
Alfred's Drum Method, Book 2 continues the learning process...

LESSON 6
The Flam Paradiddle

The flam paradigm combines a flam with a single stroke and one group of accented strokes.

COMBINATION STUDY

SOLO #5



Top Left:
Rudiments are taught, used in exercises and in combination studies that utilize the bass drum.

Top Right:
A solo to reinforce the new concept follows. Book 2 contains 23 solos.

Bottom Left:
Book 2 includes seven duets within the method.

Bottom Right:
Multiple percussion concepts and techniques are also included.

DUET #3

LESSON 10
Multiple Percussion Concepts

Multiple percussion playing involves one person playing a combination of various percussion instruments.

On this page we combine the ideas above with a lesson. First, play the solo with sticks, then play it again using both tompan or jahn markings instead. Choose the multiple phrase source you'd like best for the solo.

When ready, we'll learn again the use of drums used and it is not specified by the composer. It left to the discretion of the performer. We added percussion, the final decision should be based on the quality of sound desired.

Suggested Set-Up:

Drum Set: **Tom:** **Tom-Tom:**

Drum Set: **Tom:** **Tom-Tom:**

The solo and exercises on the following pages are designed to help with the percussion student learn about the variety of tone possibilities available from percussion instruments, and to develop the necessary techniques for reading multiple percussion books.



Accessory instruments are taught in Book 2, eliminating the need for a separate book to teach triangle, suspended cymbal, tambourine or woodblock.

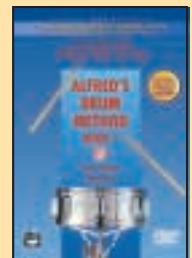


Excerpts from actual concert band percussion parts are included. Corps-style rudiments are taught and reinforced with corps-style solos.



All the solos contained in Books 1 & 2 are also available in two separate publications, *Alfred's Beginning Snare Drum Solos* and *Alfred's Intermediate Snare Drum Solos*. Each solo stands on its own as a musical composition and may be used as either a contest or jury piece.

The DVDs and videos that correlate with Books 1 & 2 provide step-by-step reinforcement of all concepts, plus play-along opportunities. All of the techniques and concepts are taught by the authors on screen, making them great visual tools for both the student and teacher. In addition, all of the solos contained in both books are performed by the authors and Jay Wanamaker, providing an aural example for the students to emulate.





Alfred's Beginning Drumset Method

PLAYING ROCK
BASIC ROCK BEATS

Play the following notes, first in which the right hand (on the side symbol) and the left hand can be heard (then play together).

In many beats, the left hand (shown above) and the right hand (shown below) play together as shown in the following examples.

Often, the right hand is played on the hi-hat, which may be partially closed (controls light touch) or fully closed. In such cases, the left foot applies light or heavy pressure on the hi-hat pedal.

By changing the right hand quarter notes to eighth notes, we create a more interesting beat. Next, change the right hand (on the side symbol). In beat 4, the right hand moves to the hi-hat.

LEFT-HAND INDEPENDENCE

EMBELLISHING THE LEFT HAND AND BASS DRUM



Top Left: Most students want to play the drumset. *Alfred's Beginning Drumset Method* can be introduced after page 14 of *Alfred's Drum Method, Book 1*. Unique to this method is that students start their first lesson by playing a beat!

Top Right: The method contains basic and embellished beats in both the jazz and rock idioms.

Bottom Left: Rock and jazz fills are included.

Bottom Right: Everything taught is reinforced in actual performance pieces.

ROCK DRUM FILLS IN CONTEXT

JAZZ FILLS

BLUES FOR TIME

HAVA NICE DAY



"Real" music performed by top professionals stimulate and set an example for young drumset students.

Alfred's Drum Method, Book 1

Alfred's Drum Method, Book 2

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Dave Black received his Bachelor of Music degree in percussion performance from California State University, Northridge. He has traveled worldwide with many entertainers and shows, performing and/or recording with such artists as Alan King, Robert Merrill, June Allyson, Anita O'Day and Jerry Hey. A widely published composer/arranger, he has written with and for the bands of Louie Bellson, Sammy Nestico, Bill Watrous, Bobby Shew and Ed Shaughnessy. He has received 13 ASCAP Popular Composer Awards and two Grammy participation/nomination certificates. He is the co-author of several best-selling books, including *Alfred's Drum Method, Books 1 & 2*, *Alfred's Beginning Drumset Method*, *Contemporary Brush Techniques* and *Cymbals: A Crash Course*.

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