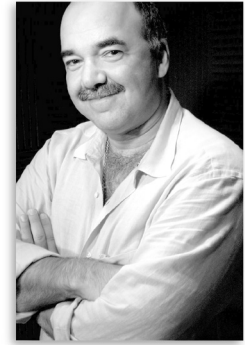


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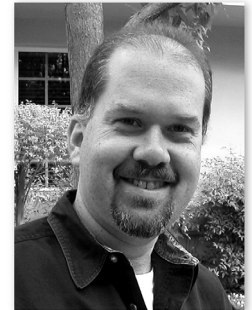
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About the Authors

Peter Erskine has been a student of the drums since the age of four. He is known for his love of working in different musical contexts. His playing and recording credits include the big bands of Stan Kenton, Maynard Ferguson, and Bob Mintzer; groups such as Weather Report, Steps Ahead, Steely Dan, the Yellowjackets, and the London Symphony Orchestra; vocalists Diana Krall, Elvis Costello, Joni Mitchell, Kurt Elling, Pino Daniele, and Kate Bush; and such jazz artists as Chick Corea, Michael Brecker, John Scofield, Freddie Hubbard, Joe Henderson, Kenny Wheeler, John Abercrombie, Eliane Elias, Sadao Watanabe, Gary Burton and Pat Metheny, as well as his own trio. He has appeared in concert as soloist with the Berlin Philharmonic and BBC Symphony Orchestras, Ensemble Modern, and the L.A. Philharmonic New Music Group. Mr. Erskine has recorded 400 albums, including several on his own Fuzzy Music label. Peter conducts clinics, classes and seminars worldwide, teaches at the University of Southern California in Los Angeles and the Royal Academy of Music in London. He was awarded an honorary Doctor of Music degree from the Berklee School of Music, has been the recipient of a *Drum! Magazine* "Drummie" award, the winner of Modern Drummer Magazine's Reader's Poll in the Mainstream Jazz category numerous times, and has won a Grammy. Mr. Erskine is a member of the Percussive Arts Society and the International Association of Jazz Educators. Peter plays Yamaha drums, Zildjian cymbals, Evans drumheads, Latin Percussion, Rhythmtech instruments, and Vic Firth mallets, brushes and sticks.



Aaron Serfaty has been playing professionally for 25 years. From 1980–1990 he was the first-call session drummer in his native country of Venezuela. He moved to Los Angeles in 1991 to study jazz, African and Indian music at the California Institute of the Arts. His teachers have included Peter Erskine, Alex Acuña, Joe Cusatis, Albert "Tootie" Heath, Joe LaBarbera, Ignacio Berroa, John Bergamo and Efrain Toro. He co-founded the Cal Arts Latin Jazz Ensemble and co-wrote the Afro-Brazilian/Afro-Cuban Rhythm for Drumset curriculum currently being used at the Los Angeles Music Academy. Mr. Serfaty is also a lecturer at the University of Southern California. His pedagogical activities in Los Angeles include roles as teacher of Afro-Caribbean percussion and its application to the drumset at California Institute of the Arts (CALARTS), co-director of the Latin Ensemble (CALARTS), director of USC's Latin Jazz Ensemble (ALAJE and Latin Jazz Combo), private lessons (USC), instructor of Afro-Caribbean Rhythms for Drumset at Los Angeles Music Academy (LAMA). He has performed, recorded and toured with Brazilian artists Sergio Mendes, Dori Caymmi and Oscar Castro-Neves, and worked with Cuban trumpet virtuoso Arturo Sandoval for 5 years. He recently completed a tour of Japan with Larry Williams and singer Pauline Wilson. Aaron plays Fibes drums, Vic Firth sticks, Zildjian cymbals, and Remo drumheads and percussion.



Acknowledgements

My thanks to all of the good people at Alfred Music for turning this text and music into such a handsome book. Thanks also to my students at USC for their invaluable assistance in this living laboratory of music study I call my teaching studio. Particular appreciation goes to Matt Slocum for his constant enthusiasm and help, in addition to his transcriptions. Co-author Aaron Serfaty's expertise and hard work have ensured that the Afro-Caribbean chapters are comprehensive and authentic. My thanks also to Eric Sokol, who helped me with Finale typesetting in the beginning stages of this book. Special thanks to Ron Davis for so generously loaning me a copy of the now-out-of-print volume *The New Rhythm Book* by Don Ellis, from which I so generously quote. I hope that relaying some of this material will spark additional interest in the music of the late Don Ellis.

My editor, Dave Black, plus his staff, have the experience and work ethic to guarantee that all of the information herein is accurate and user friendly. I should also like to thank every drummer I have listened to and learned from—the list is endless! Finally, my biggest thanks go to my family, who tolerated long absences away from me when I'd lock myself away in my studio to complete this third book in the series that pretty much tells it like it is when it comes to my understanding of drumming.

Thank you!

Notation Legend

Ride Cymbal	Crash Cymbal	Swish (riveted) Cymbal	Splash Cymbal	Hi-Hat (w/stick) c = closed ø = partially open o = open	Hi-Hat (w/foot) o = open
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Snare Drum	Ghost Note (played very lightly)	Rim	Stick Shot	Mounted Tom	Floor Tom	Bass Drum
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Tempos

Throughout all three volumes of **Drumset Essentials**, students are consistently encouraged to practice the exercises and rhythms at a variety of tempos, notably 60, 90 and 120 bpm. The realm of possible tempos is enormous, and we should be able to play basic jazz and pop styles **anywhere** on the tempo map while keeping a steady beat.

By adding the bass drum to these exercises (and moving the rudiments around the kit), we begin to sound like a real jazz drummer. For additional nuance, use dynamics (such as crescendos) leading up to the accented note. If you have time, a nice effect is to “dead-stick” the brush against the head on an accented stroke.

1.

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

2.

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

3.

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