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BIOGRAPHY

Patrick Wilson possesses that rare combination of diverse talent and determination to succeed at any music endeavor. He has won conducting and concerto competitions, scored music for film and TV, composed for concert halls and theaters, and has penned numerous music articles. As a drummer and percussionist, he has worked with an entire spectrum of artists and has played diverse venues such as the Hollywood Bowl and Chicago's Orchestra Hall. For this book, he draws upon years of teaching experience in the Midwest.

This book is dedicated to my parents; I am a musician because of their musical talents.

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And, finally, I am most grateful to best friends Bruce Frausto and Bob Wake.

AUDIO MUSICIANS

Featuring freelance drummer Dave Tull (played with Maynard Ferguson, Jack Sheldon, Buddy Greco among others)

Keyboards: Greg Hilfman

Guitar: Steve Hall

Bass: Tre Henry

Saxophones/Clarinet:

Gordon Brisker

Trumpet/Flugelhorn:

Larry Gillespie

Trombone: Rob Wren

Fiddle: Dennis Fetchet

Pedal Steel Guitar:

Jim Eaton

GETTING
STARTED

WHAT TO PLAY (SELECTING YOUR INSTRUMENTS)

ACOUSTIC DRUMS

A drumset consists of four elements: drums, cymbals, hardware (stands, mounting devices and pedals) and a stool or “throne.” For your first set, you will need at least the following:

Drums

Snare—a relatively small drum, characterized by snares (almost always wire) stretched across the bottom head. A lever on the side of the drum releases or engage the snares. (Releasing them creates, in effect, a somewhat high-pitched tom.)

Tom-tom (or “tom”)—a mid-sized drum, pitched somewhere between the snare and bass. It is highly preferable, though not essential, to have at least two toms: one mounted on the bass drum and the other, larger one a “floor tom,” which usually has self-contained hardware. (Another practical arrangement for positioning tom-toms includes racks.)

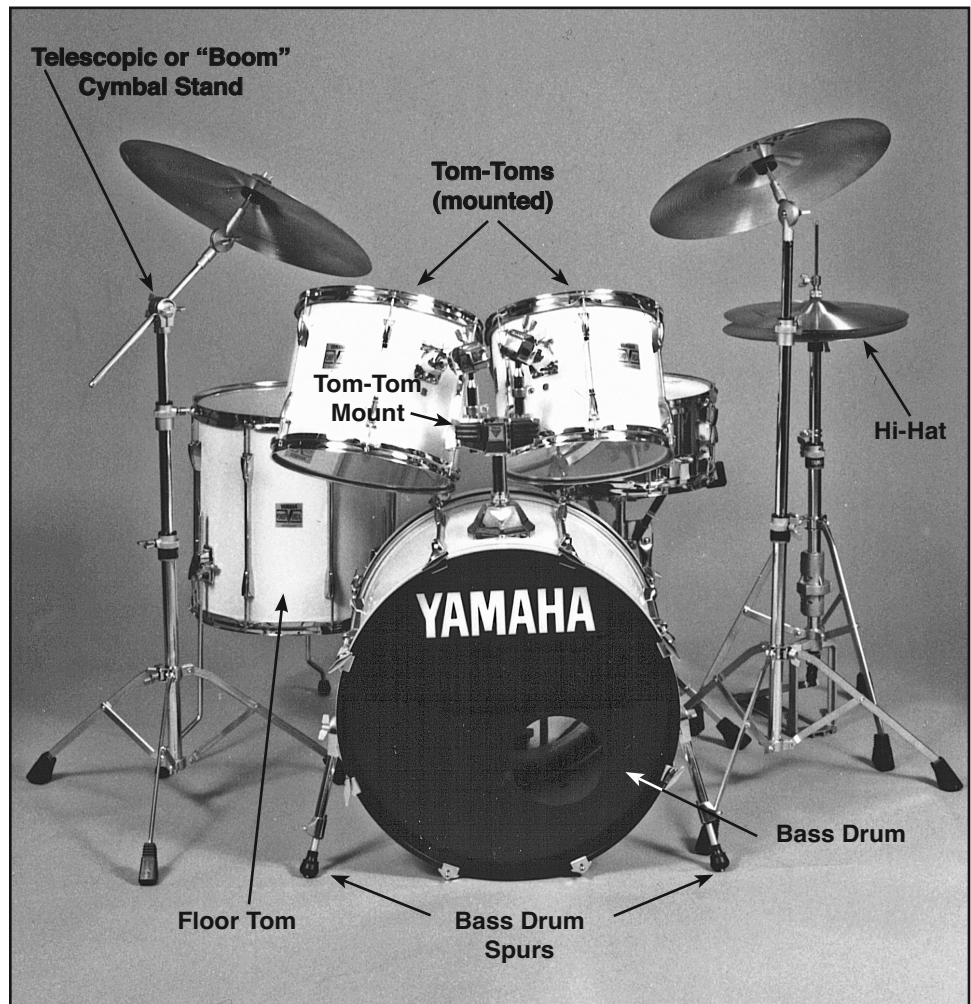
Bass—the largest drum, which sits on the floor and is played with a pedal.

Cymbals

Ride—a large, relatively thick cymbal (19 to 22 inches in diameter).

Crash—a mid-sized cymbal (16 to 18 inches in diameter) with a quick response and often a rather quick decay when struck hard. If your budget does not allow for this cymbal, you may get by without it, but it will be sorely missed and should be added at the first opportunity.

Hi-Hat—a set of two rather small cymbals (13 to 15 inches in diameter) which can vary in weight/thickness, depending on the desired



▲ Acoustic Set (front).

sound. Sometimes the bottom cymbal is slightly thicker than the top.

Hardware

Snare Stand—obviously, to support the snare drum.

Cymbal Stands—one for the ride, the other for the crash. (On some older sets, hardware for a ride-cymbal stand is attached to the bass drum.) Wing nuts, with felt washers placed above and below the cymbal, keep them from flying off the stand. Small plastic sleeves, which fit around the threads at the top of the stand, keep bare metal from touching bare metal, preventing the cymbal from cracking (see page 87 on care and maintenance). Telescopic stands, or “boom” stands, are often used for larger, heavier cymbals and

allow greater flexibility when positioning them.

Hi-Hat Stand—a particular cymbal stand with a tension spring in its shaft (which is usually adjustable) and a foot pedal to lower the top cymbal onto the bottom one. A “clutch” and felt pads hold the top cymbal on a rod which moves with the pedal; the lower cymbal rests on another felt pad and holder. The stand includes an adjustment on the bottom cymbal holder to offset the angle of the lower cymbal. This prevents the two cymbals from locking together in a vacuum (airlock) when they are brought together with the pedal. The bottom cymbal is available with drilled holes to alleviate airlock.

GETTING
STARTEDTHE LINES & SPACES—
WHERE INSTRUMENTS ARE INDICATED

The purpose in having lines and spaces on the staff in drum music is to indicate which instruments to play. (Pitched instruments, such as a guitar or piano, use the lines and spaces to determine what pitches to play.) The following shows where each instrument on your drumset is placed on the staff:

Ride Cymbal
Mounted Tom
Snare Drum
Floor Tom
Bass Drum
Hi-Hat

Crash Cymbal

NOTE: x is commonly used for cymbals rather than ♩ to further distinguish them from drums.

READING THE LINES & SPACES

In the following exercises you will be playing all the instruments on your set. It will take some time to get used to which instrument to play. At first, the instruments are marked in parenthesis. Use whichever hand seems most natural. (All the hi-hat and bass drum notes should be played with the foot unless otherwise indicated.)

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1.

Count: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

2.

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

3.

Count: 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

4.

FILLS USING SPECIAL TECHNIQUES

These fills will help you get the feel of how the rim shot, flam and drag may be used. It may take extra effort to master these fills. **These measures are not designed to be**

played one after another as in reading a line of music. Play three measures of a basic beat you've learned in the corresponding time signature, then play the written fill in bar four. For the two-bar fills, play two bars of the basic beat, then the fill. Choose a relaxed tempo at

first—one that feels comfortable. The stickings are only suggestions, and you should try your own variations. (Where sticking is not marked, try alternating hands first.)

One-Bar Fills

Two-Bar Fills

**DAILY
WORKOUT**
#15

Practice this page as described at the top. Work on one fill at a time until you have it memorized and can play it effortlessly. Then, go on to the next fill.

**PRACTICE
TIP**

Rudiments, as in the special techniques you've just learned, are regularly part of every drummer's practice sessions. Try to set aside a few minutes each time you practice to work on a few of them.

ROCK

Funk as in *Play That Funky Music* (Average White Band) and earlier Red Hot Chili Peppers music.

Of all rock styles, this is the most complex, so you'll need to take extra time with this page. The hi-hat should be used instead of the ride cymbal on patterns 1–3.

Patterns ♩ = 88–112

① (Hi-Hat) ② ③

④ ⑤ ⑥

⑦ ⑧ ⑨

Fills ① LRL ② (Hi-Hat) RRLR D.R.S. ③

④ ⑤ D.R.S. ⑥ RLLRLR

VARIATIONS

- A. Patterns 4–9 may have the ride cymbal part played on hi-hat.
- B. Try playing steady eighths, rather than quarters, on hi-hat (with foot).