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## BASIC READING

The following is a “crash course” on how to read music, specifically where the drum set is concerned.

Music is broken down into a series of smaller blocks of time called *measures*. The actual duration of each measure or *bar*, is determined by the *time signature* of the music. For example, most music, and every example in this book, is in what we call 4/4 time. This means:

4 = there are 4 beats per measure

4 = the “quarter note” represents one beat

Let’s look at a typical example of 4/4 time in this simple, single-line, one-bar rhythm:



The notes used in this example are the above-mentioned quarter notes. (The numbers underneath them have been included here to represent each of the four beats in the measure.) The vertical lines on either side of this structure denote the boundaries of the measure. These are called *bar lines*. To actually play this example on, let’s say the snare drum, you would simply strike the drum one time per each beat.

Now let’s scope out some other types of notes:



These are called eighth notes. By themselves, they look like this: ♪ . But if there’s two or more they are joined together by a beam as illustrated above. They are worth half a beat, so it takes two eighth notes to fill one beat. Notice that we’ve added an “&” between each of the numbers to aid in the counting of the eighth notes.

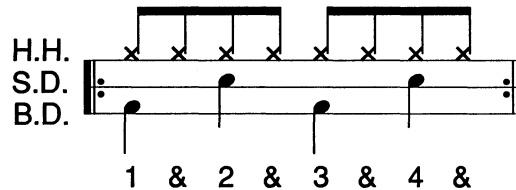
So just with these two different kinds of notes we can begin to assemble a handful of basic but useful grooves. Let’s look at some specifics:

# KEY

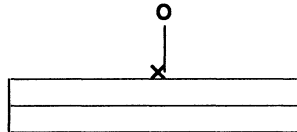
Music is presented on a *staff*. The common, universally accepted staff for all musical instruments consists of 5 horizontal lines. But since the drums aren't really a musical instrument... just kidding!!! Since the drums are such an entirely "different animal" than other instruments (in terms of concept and approach), we have more or less adopted our own "universally accepted" means of presenting drum music. Comparatively unorthodox and oftentimes varying to some degree from drum method book to studio chart, here's the essence:

A) We have a three-line staff, each line as indicated, is designated a particular voice:

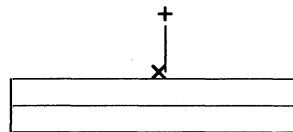
TOP LINE - hi-hat or ride cymbal  
MIDDLE LINE - snare drum  
BOTTOM LINE - bass drum



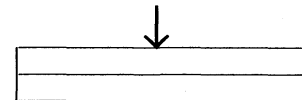
B) Hi-hat & cymbal notation is distinguished by the use of an x instead of the standard black note head. Other hi-hat notations include:



OPEN HI-HAT

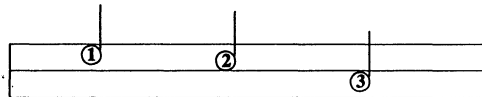


CLOSED HI-HAT



LEFT FOOT CLOSING HI-HAT  
(used on pp. 39 & 48)

C) All tom-tom parts are written in their appropriate place between the lines and use a circled number instead of the black notehead. (see pg. 8 for details)



The second tom-tom is in the same place as the snare drum but is in a circle.

## STEP-BY-STEP PATTERNS I

As the name implies, these grooves are presented in four stages, with each one featuring a progressively more complex hi-hat part. Example A will always be straight eighths, with B, C & D introducing one of the one-beat rhythmic figures or open/closed hi-hat ideas that we've studied thus far. So as the kick and snare part remains constant throughout each cycle, this approach will enable you to gradually work up to the more difficult hi-hat part in Example D, while also exposing you to a variety of integrated hi-hat parts. Check it out:

1a)\*

Musical notation for 1a)\*: A drum set notation on a single staff. The hi-hat part consists of straight eighth notes throughout the 4-beat cycle. The kick and snare parts are constant across all examples.

1b)\*

Musical notation for 1b)\*: Similar to 1a), but the first hi-hat note is an open hi-hat (marked with an 'o') and the second is a closed hi-hat (marked with an 'x').

1c)\*

Musical notation for 1c)\*: Similar to 1b), but the second beat has a snare accent (marked with a 'y') and the hi-hat part continues with straight eighth notes.

1d)\*

Musical notation for 1d)\*: Similar to 1c), but the hi-hat part is more complex, featuring eighth-note patterns in the second and third beats.

2a)

Musical notation for 2a): Similar to 1a), but the second beat has a snare accent (marked with a 'y') and the hi-hat part continues with straight eighth notes.

2b)

Musical notation for 2b): Similar to 2a), but the first hi-hat note is an open hi-hat (marked with an 'o') and the second is a closed hi-hat (marked with an 'x').

2c)

Musical notation for 2c): Similar to 2b), but the hi-hat part is more complex, featuring eighth-note patterns in the second and third beats.

2d)

Musical notation for 2d): Similar to 2c), but the hi-hat part is even more complex, featuring eighth-note patterns in the second, third, and fourth beats.