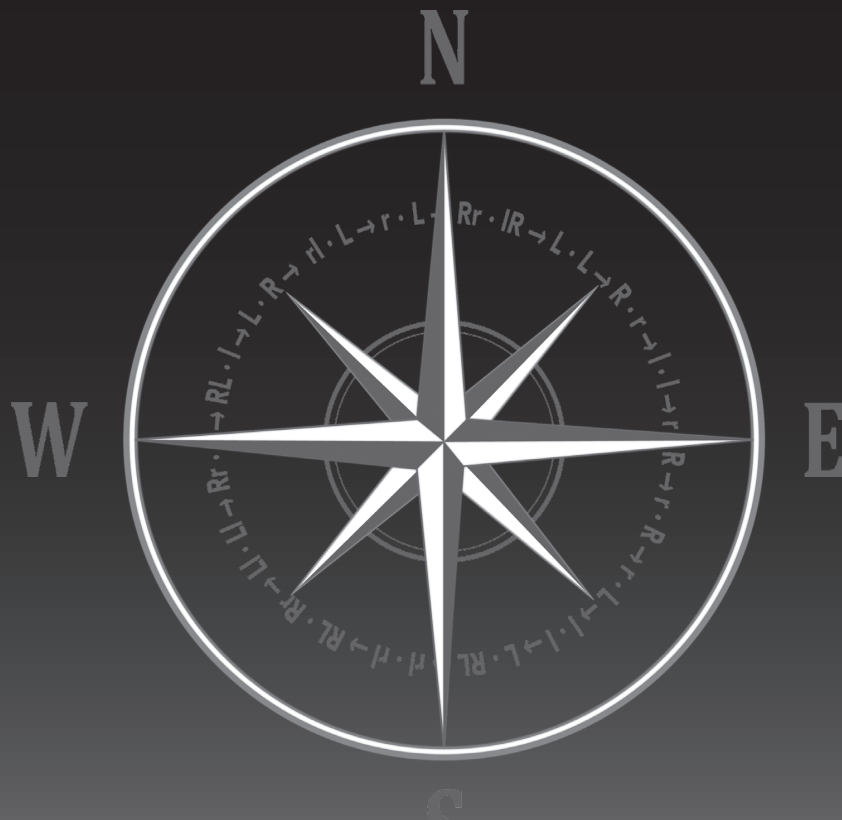


VOL. 1

DRUMMING IN ALL DIRECTIONS

A System for Achieving Creative Control

BY DAVID DIENI



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Design and Layout: Charyl Roberts, O.Ruby Productions

Cover Design: Sheila Gunn

Photographs: Sam Huie

ISBN 978-0-578-44758-2



DID PRODUCTIONS

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FOREWORD

I have enjoyed meeting and teaching many dedicated students. I must say, Dave Dieni has proven to have an incredible passion to learn and push himself to new levels in percussion.

His first lesson he attended with his dad, Dominick. In the 1950s, Dom was a student in Boston with George Lawrence Stone, author of *Stick Control* and *Accents and Rebounds*. Such great stories he shared inspiring both Dave and I.

Dave, now living in San Francisco, continued to fly back east to New York to study with me for several years.

Dave analyzed each aspect of technique movement and has a very inquisitive way of searching out information and ideas about drumming. He challenges all his students and helps them to discover their own musical journey.

Dave performs many styles of percussion and drum set playing in different musical genres. It was his quest to seek out more options in drumming independence.

That leads to his current idea of *Drumming In All Directions: Achieving Freedom and Creative Control at the Kit*. He discovered a systematic approach to challenge your hands and feet with pushing the boundaries of creative expressive freedom.

This book is a portal for you to enter a path of options for a deeper understanding of drum set performance.

Enjoy the journey of experiencing *Drumming In All Directions!*

Dom Famularo
Drumming's Global Ambassador



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PREFACE

As a kid, household chores were a tough sell. But there was one big exception—my dad was a drummer. Bounding downstairs when he had a gig, I would haul his Rogers Holiday kit to the car and pack everything with immense accomplishment. I was a drummer on the make!

My dad grew up in Springfield, Massachusetts and like Joe Morello a few years earlier; he studied with the great George Stone. Every two weeks he rode a bus to Boston and made his way to the Stone Drum and Xylophone School on 61 Hanover Street. It was right next door to an old burlesque theater!

Under Stone, my dad worked through *Stick Control* and before it was published, *Accents and Rebounds*. He amassed a collection of exercises in Stone's own hand. Years later I would sift through those cryptic notes wondering what it all meant.

When I started drumming, my dad through his time with Stone, made me aware of good technique, precision, coordination, control, movement and balance. I was too young to understand, but I was joining the Stone lineage! My training took me through two conservatories and some amazing teachers but a feeling something was missing dogged me. I just didn't know what.

Rummaging through bins one day in a music store, I found *It's Your Move* by Dom Famularo. As I flipped through the pages it hit me: here it finally was! In his book, Dom revealed the connection between Stone, Moeller and Gladstone, the three masters of motion and natural drumming. Together they comprise the total spectrum of drum technique, which in turn is our heritage.

Soon after, a trip to Dom's studio was a necessary part of visiting family. Driving to Bridgeport and riding the ferry across the Sound to quaint Port Jefferson, I entered Dom's studio and began learning the techniques of natural motion. There were many late nights at a practice pad but my benchmark was always the joy of playing and complete freedom at the kit that all great drummers own.

It's been a long road from the boy mulling over Stone's penciled notes to performer and teacher, but a question has developed along the way: how do we achieve total freedom and control at our instrument?

I offer this book as one answer to that question. Understanding motion and balance as central to freedom and control, this book is itself a journey... to creative expression, to *Drumming In All Directions!*

I dedicate this book to:

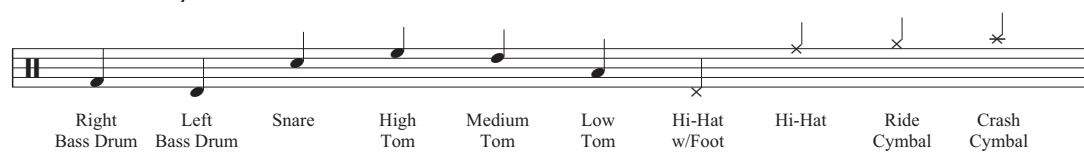
Dominick Dieni—My dad and the drummer before me.

The teachers who guided me to a higher understanding of music, movement and balance: Warren Myers, Alan Dawson, Fred Hinger, Jack Van Geem and Dom Famularo.

My students, who have taught me so much.

And all you who will journey into the world of the masters of motion!

Drum Set Key



COORDINATION BREAKDOWN

Crash and Burn

You're grooving hard and suddenly—BANG! A cool idea pops into your head. You even feel it in your body. Warp speed, limbs steal it and in a dance of awesome precision, throw it out into the world!

Or maybe this happens...

Your limbs tangle in an uncooperative mess and it all backfires. That idea—your little nugget of musical genius—crumbles like an old cookie.

What a feeling, huh?

You know it's about coordination, but what do you practice? Wrestling a vague coordination problem, we can forget our goal—creative freedom; even complete connection to the music! How do we practice that?

A good question! Let's first get straight with our terms...

What Is Coordination?

Drummers often use *coordination* and *independence* interchangeably. They're not the same! When interdependence is added to the mix, the descriptions often dissolve into poetic abstractions. This helps nobody. Let's look at these three concepts and find practical, drummer-based definitions.

A good general description of coordination is the ability to use our four limbs in a relaxed and efficient way regardless of any groove or pattern. Coordination breaks down into 3 basic levels, each concerned with greater degrees of control:

Level 1: Control of individual limbs and integration of like limbs.

We first learn control of each limb, without connection to the others.

We usually start with hands playing solo, then work on integrating them into a single functioning unit. Next, we follow the same path with the feet—individual control and then integration into a cohesive unit.

Level 2: Independence – control of two or more limbs playing together.

Independence is control beyond the integrating of like limbs. The spectrum runs from any limb combination playing the same rhythms to any limb combination playing different rhythms.

Traditionally, drummers work on Independence by playing one pattern against another until the combined result is dialed into our muscle memory. We might assign any limb combination to these patterns. Once pattern A can be played against pattern B, we've achieved independence. But only with those 2 patterns! Now we must practice pattern A with pattern C and so on. Eventually we might have 20 or 30 different pattern combinations at our disposal to express ourselves in whatever style of music we play.

Maybe you see the limits of independence? We want connection to the music. We strive for unhampered creative control so we can follow the music through its every ebb and flow. That's really the definition of complete expression. How can we do that with 20 or 30 coordination patterns? There must be something beyond independence!

Level 3: Interdependence – control of any limb combination pattern moving fluidly to any other limb combination pattern. All limbs are working together, completely at the service of musical expression!

Independence and interdependence are similar, but different types of limb control:

Independence is about *fragmentation*: We approach music by figuring what limbs play which composite rhythms and how to piece it all together.

Interdependence is about *integration*. We approach music with the complete picture in mind. The limbs understand how to work together and create the whole. It's the final development of coordination!

OK, so you're grooving hard and suddenly...BANG! With independence, your limbs work as separate units piecing together the whole of your idea. With interdependence, your limbs are an integrated unit. They understand how to work together to realize your idea.

I don't know about you, but integration is where I want to go! So how do we get there?

From Motion-Balance to Creative Freedom

There's a natural progression of single limb coordination and like limb integration through independence to interdependence. That progression is based on control. Control is the beginning of our journey to creative freedom!

This brings me back to: What is coordination? If coordination is control, than what kind of control are we talking about?

Control is a combination of *Motion* and *Balance*.

Motion refers to the natural motion techniques of George Stone and Sanford Moeller. Free stroke and Moeller technique are about making relaxed throwing motions and using the rebound energy of the stick or beater.

Balance is our ability to remain in a position or move to other positions while retaining relaxed control.

We now have a more nuanced definition of coordination:

Successful coordination occurs when techniques of natural motion incorporate proper balance of the body at the kit and an overall relaxed approach.

There's a dance-like relationship between motion and balance, each affecting the other within an ever-changing musical fabric. I call this symbiotic relationship *Motion-Balance*. It's the foundation of coordination!

Without motion-balance, coordination is hampered and is more like a math problem. The furthest we can go is a compromised independence—figuring how one pattern fits into another, how one limb plays against another. We likely encounter familiar problems of groove, feel and time. Or put another way—problems of creative expression!

With motion-balance, coordination transforms into a dance between all limbs, a dance beyond independence to interdependence.

Perhaps you now see a shortcoming in the hands first, feet second approach to learning drums? We often view the hands and feet as separate animals with different techniques. In order to achieve motion-balance, we must use the same techniques of natural motion and balance for all limbs!

Enter Drumming In All Directions

DID abandons the usual fragmented approach of traditional independence studies. By starting with motion-balance, it embraces integration at the outset!

Instead of coordinating pattern combinations, *DID* starts with coordinating limb-motions. There are 50 limb-motion combinations, 50 ways that all 4 limbs combine into alternating motions. These are progressively ordered in the *Limb Matrix* and include 2-limb motions, unison pairings; 3-limb and 4-limb motions.

The motions are brought to life, challenged and developed by a series of *Control Workouts*. Each workout takes a specific figure I call a *Rhythm-Melody* and carries it through 15 exercise variations. The rhythm-melodies are figures elemental to all music!

By combining the limb motions in anything you might play with patterns fundamental to any music you might play, *Drumming In All Directions* will transform your playing by developing motion-balance.

You'll apply what you've learned in a more creative setting with *Groove Melodies* based on the control workouts. Finally, you'll push your control even further by adding timekeeping ostinatos and ride patterns to the limb motions.

Using this fundamental motion-balance approach, you'll develop the proper muscle memory and playing experience to build a solid coordination technique. If your drumming reflexes are tuned to these basic limb motions, music is easier to play because all music has these motions!

As you develop motion-balance, playing becomes effortless and fun. You'll feel the groove from brain to body. You'll achieve a new freedom of expression that's like flying by the seat of your pants—You'll be drumming in all directions!

Questions? Comments? Contact me at www.daviddieni.com



GENERAL PRINCIPLES

Motion-Balance requires an understanding of how the body works when drumming. Essential are techniques allowing natural movement and a relaxed, ergonomic approach.

We always want to achieve maximum results with minimal effort. Never forget that! Let's first consider natural motion techniques.

PRINCIPLES OF MOTION

Techniques of Natural Drumming

Free stroke and Moeller technique represent a historic body of drumming knowledge and a deeply fulfilling area of study. Let's get started by examining the basic working principles!

Natural drumming techniques make use of the body as it actually functions to execute relaxed, fluid and continuous stroke motions.

The arms and legs are a system of drumming hinges that correspond to our joints. For the arm, these include the fingers, wrist, forearm, elbow and shoulder. For the leg, these include the ankle, knee and hip. Each drumming hinge must remain relaxed into the next going all the way up the arm and leg. It's especially important the shoulder doesn't grip the arm. Let the arm hang loose. The same is true for the leg connecting to the hip.

The most important natural drumming techniques are free stroke and Moeller. The whipping motions of Moeller technique are only possible once the free stroke is mastered. Because of this, free stroke technique is fundamental and our starting point for developing motion-balance.

The Free Stroke

In making a free stroke, the stick is thrown into the head and allowed to do what it wants—rebound off without the hand or arm interfering! The hand simply rides the stick back up for the next stroke, the arm allowing a relaxed follow through. This is called accepting the rebound. The same holds true for the foot—it throws the beater into the bass drum head and rides the pedal back as the beater rebounds. The leg provides a relaxed follow through.

Think of the free stroke as throwing and catching the stick, not pushing and pulling. We relax our hand and arm muscles after throwing the stick just like after throwing a ball. It's easy with a ball because it leaves our hand after the throw, but the stick tip is always connected to our hand by the shaft. This makes it possible to never turn off our muscles. Instead of releasing the ball (stick tip) and catching it on the rebound, we push the stick into the head, choke off the rebound and then pull the stick off the head. The stick is always faster than you. Let it rebound!

It's important to stay relaxed from throw to rebound so there is a follow through up along all the drum hinges. For the arms, this means the stick rebound energy travels freely up the arm to the shoulder. For the leg, beater rebound energy travels freely up to the hip. By not choking off the rebound and allowing a follow through along the hinges, tension is avoided and rebound energy can be redirected into making the next stroke or series of strokes.

Stroke Types

There are two types of free strokes: *primary* and *control strokes*. In a primary stroke, a stick thrown from a given height rebounds back to that height. The full stroke is a special example of a primary stroke. A stick thrown from high position (stick pointing straight up) rebounds back to high position. Taps are primary strokes made close to the head and are essentially stick dribbles.

THE 4-LIMB MATRIX

The 4-limb matrix contains 50 limb combinations, abbreviated as follows:

R = Right Hand

L = Left Hand

r = Right Foot

l = Left Foot

The limb combinations are divided into 4 groups: *2-limb motions*, *unison pairings*, *3-limb motions* and *4-limb motions*.

There are 3 coordination levels within the 2-limb motions, unison pairings and 3-limb motions:

Level 1: Side-to-side alternating of same limbs. Right hand to left hand, right foot to left foot. This is the most natural of the three limb motions.

Level 2: Upper to lower body alternating between limbs on same side of body. Right hand to right foot, left hand to left foot. This is a less natural motion.

Level 3: A crisscross motion from upper to lower body. Right hand to left foot, left hand to right foot. This is the least natural of the three motions.

4-limb motions are an exception to the above. The resultant feel is more like level 2- up and down alternating.

The following examples are from the 4 groups of the 4-Limb Matrix:

- 2-Limb Motion, Level 1: **r → l**
Right Foot alternates with Left Foot
- Unison Pairing, Level 2: **lI → Rr**
Left Hand – Left Foot Unison alternates with Right Hand – Right Foot Unison
- 3-Limb Motion, Level 3: **R → Lr**
Right Hand alternates with Left Hand – Right Foot Unison
- 4-Limb Motion, Level 2: **L → Rrl**
Left Hand alternates with Right Hand – Right Foot – Left Foot Unison

GUIDE TO LIMB VOICINGS

Voicing the Hands

There are four broad categories of how the hands can be voiced across the kit:

1. Both hands on the same instrument or each hand on a different instrument. No moving or traveling across the kit.
2. Both hands move together from instrument to instrument across the kit.
3. One hand remains on an instrument as the other hand travels across the kit.
4. Both hands travel freely of each other across the kit.

Example 2 (How To Use This Book) shows both hands stationary on the snare drum.

Example 3 shows hands on snare for only the 16th notes. On the 8th notes they travel to different drums—left hand on high tom, right hand on low tom.

Example 3



For more complexity, the right hand can move between low and medium tom on 8th notes:

Example 4



The left hand can also move between high and medium tom on 8th notes:

Example 5



Notice how the above voicings extend the exercise from two to four bars.

Voicing the Feet

The most common way to voice the feet is right foot on bass drum, left foot on hi-hat. Another is both feet on double pedal. I recommend using a double pedal for the control workouts, as there is no better way to promote limb equality. When more comfortable, your left foot will have the option of switching from double pedal to hi-hat during the workouts.

Two Important Points:

- Limb voicings are played through an entire workout, not just one exercise! The constant variation of the workouts means the voicing changes across the 15 exercises. You'll have the challenge of navigating these changes while maintaining the voicing.
- When the control workouts are played with ostinatos, the principles of hand voicing remain the same.

Let's consider voicing examples from each matrix. All examples involve the feet.

Voicing Examples: 4-Limb Matrix

Unison Pairing, Level 2: L I → R r

Ex. 13 • Workout 2.2 – Part II



L – snare; R – ride cymbal; I – hi-hat; r – bass drum



L – snare; R – low to high tom; I & r – double pedal bass drum



L – snare to high tom; R – low to medium tom; I & r – double pedal bass drum



Duple Time 1.2

15 numbered musical staves, each containing a sequence of rhythmic patterns in duple time. The patterns are composed of eighth and sixteenth notes, often grouped in beams. Each staff begins with a repeat sign (double bar line with dots) and ends with a repeat sign. The patterns are as follows:

- Staff 1: Four groups of eighth notes (two beamed, two separate).
- Staff 2: Four groups of eighth notes, with a slash indicating a rest in the second and fourth groups.
- Staff 3: Four groups of eighth notes.
- Staff 4: Four groups of eighth notes, with a slash indicating a rest in the second and fourth groups.
- Staff 5: Four groups of eighth notes.
- Staff 6: Four groups of eighth notes, with a slash indicating a rest in the second and fourth groups.
- Staff 7: Four groups of eighth notes, with a slash indicating a rest in the second and fourth groups.
- Staff 8: Four groups of eighth notes, with a slash indicating a rest in the second and fourth groups.
- Staff 9: Four groups of eighth notes, with a slash indicating a rest in the second and fourth groups.
- Staff 10: Four groups of eighth notes, with a slash indicating a rest in the second and fourth groups.
- Staff 11: Four groups of eighth notes, with a slash indicating a rest in the second and fourth groups.
- Staff 12: Four groups of eighth notes, with a slash indicating a rest in the second and fourth groups.
- Staff 13: Four groups of eighth notes, with a slash indicating a rest in the second and fourth groups.
- Staff 14: Four groups of eighth notes, with a slash indicating a rest in the second and fourth groups.
- Staff 15: Four groups of eighth notes, with a slash indicating a rest in the second and fourth groups.

Groove Melodies 2



Duple Time 3.2

This musical score, titled "Duple Time 3.2", consists of 15 staves of rhythmic exercises. Each staff begins with a repeat sign (two vertical lines with dots) and ends with a double bar line and repeat dots. The exercises are composed of eighth and sixteenth notes, with triplets indicated by a '3' above the notes. The patterns are as follows:

- Staff 1: Four groups of eighth notes, each with a triplet of the first note.
- Staff 2: Four groups of eighth notes, each with a triplet of the first note.
- Staff 3: Four groups of eighth notes, each with a triplet of the first note.
- Staff 4: Four groups of eighth notes, each with a triplet of the first note.
- Staff 5: Four groups of eighth notes, each with a triplet of the first note.
- Staff 6: Four groups of eighth notes, each with a triplet of the first note.
- Staff 7: Four groups of eighth notes, each with a triplet of the first note.
- Staff 8: Four groups of eighth notes, each with a triplet of the first note.
- Staff 9: Four groups of eighth notes, each with a triplet of the first note.
- Staff 10: Four groups of eighth notes, each with a triplet of the first note.
- Staff 11: Four groups of eighth notes, each with a triplet of the first note.
- Staff 12: Four groups of eighth notes, each with a triplet of the first note.
- Staff 13: Four groups of eighth notes, each with a triplet of the first note.
- Staff 14: Four groups of eighth notes, each with a triplet of the first note.
- Staff 15: Four groups of eighth notes, each with a triplet of the first note.

Groove Melodies 4

7a 

The bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line and repeat dots.

8a 

Example 1b shows a single staff with a complex rhythmic pattern. The notation includes various note values, rests, and bar lines, illustrating a more intricate sequence of events compared to Example 1a.

9a 

10a 

The bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is characterized by a series of eighth and sixteenth notes, often beamed together in groups of four or six. The piece concludes with a double bar line and repeat dots on both sides.

11a 

The bass line for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line and repeat dots.

12a 

b

Triplet Time 3.4

This musical score consists of 15 staves, each containing a continuous sequence of eighth-note triplets. The notation is as follows:

- Staff 1:** Four groups of two triplets, each followed by a repeat sign. The first group is marked with a '3' above it.
- Staff 2:** Four groups of two triplets, each followed by a repeat sign. The first group is marked with a '3' above it.
- Staff 3:** Four groups of two triplets, each followed by a repeat sign. The first group is marked with a '3' above it.
- Staff 4:** Four groups of two triplets, each followed by a repeat sign. The first group is marked with a '3' above it.
- Staff 5:** Four groups of two triplets, each followed by a repeat sign. The first group is marked with a '3' above it.
- Staff 6:** Four groups of two triplets, each followed by a repeat sign. The first group is marked with a '3' above it.
- Staff 7:** Four groups of two triplets, each followed by a repeat sign. The first group is marked with a '3' above it.
- Staff 8:** Four groups of two triplets, each followed by a repeat sign. The first group is marked with a '3' above it.
- Staff 9:** Four groups of two triplets, each followed by a repeat sign. The first group is marked with a '3' above it.
- Staff 10:** Four groups of two triplets, each followed by a repeat sign. The first group is marked with a '3' above it.
- Staff 11:** Four groups of two triplets, each followed by a repeat sign. The first group is marked with a '3' above it.
- Staff 12:** Four groups of two triplets, each followed by a repeat sign. The first group is marked with a '3' above it.
- Staff 13:** Four groups of two triplets, each followed by a repeat sign. The first group is marked with a '3' above it.
- Staff 14:** Four groups of two triplets, each followed by a repeat sign. The first group is marked with a '3' above it.
- Staff 15:** Four groups of two triplets, each followed by a repeat sign. The first group is marked with a '3' above it.

Groove Melodies 4

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It begins with a repeat sign. The melody consists of eighth and sixteenth notes, with several triplets indicated by a '3' over a bracket. The key signature has one flat (B-flat), and the time signature is 3/4. The piece ends with a double bar line and repeat dots.

2a: 

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It begins with a repeat sign. The melody consists of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over a bracket) above the notes. The key signature has one flat (B-flat), and the time signature is 3/4. The piece ends with a repeat sign.

3a: 

The bass line of 'The Rose Tree' is written on a single staff with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over the notes) throughout the piece. The notation includes a repeat sign at the beginning and end of the main melody.

4a: 

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It begins with a repeat sign. The melody consists of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over a group of notes) throughout the piece. The key signature has one flat (B-flat), and the time signature is 3/4.

5a 

The bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over the notes). The piece concludes with a double bar line and repeat dots.

6a 