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# Foreward

I'd like to say a huge thank you for buying this book. My whole life and career has been a magical journey of discovery in the world of drums and music. It has long been a dream of mine to put all the things together that have helped me along the way so that it may inspire you along your musical journey. This book has been years in the making; you could say since I first picked up a pair of sticks age eight. During my time as a drummer and always being a student of the drums, I have come to refine the exercises and concepts that have created the style of drumming I enjoy to this day - hopefully you will enjoy these concepts too!

It has been a real pleasure and labour of love to work with Russ on this book. I first met Russ when he was ten years old at one of my early drum clinics in 1986 and since then, we've both studied under the watchful eye of the great Bob Armstrong, someone who showed us the way and influenced our deeper understanding of how the drums can be played. In 2010 Russ and I began working on the course notes for the Freddie Gee Academy, which led to putting together educational material for Mapex, Premier and Yamaha drums. This led to developing material for our private students that could be used in its basic level, but could then be opened up into much wider studies. With all this material to hand we could see the book coming together and turn the dream into a reality.

Inside the book are exercises, patterns, techniques, rudiments and groove studies along with practice tips that have stood me in good stead throughout my career. It is aimed to cover as many aspects as possible relevant to playing the drums; time, musicality, dynamics, coordination, independence, phrasing, control, touch and the understanding of rhythm. This book is about what I have worked on over the years and the studies that have moulded my playing. In addition, Russ has put together a solo transcription from a classic Paul Weller concert back in 2006, where you can see a good handful of the ideas in this book in practice, along with eight full transcriptions of some of my favourite Paul Weller studio recordings.

I've always been a rudiments guy and massive fan of Buddy Rich and Louie Bellson along with so many others including: Joe Morello, Philly Joe Jones and Ginger Baker to name but a few. Going even deeper into the world of rudiments, the first drum clinic I ever attended featured the rudimental genius Jim Kilpatrick. His level of skill is still mind blowing and has had a profound influence on me. I had simple goals and mantras as a young drummer; keep the songwriter happy and keep working, be this Paul Weller, Ian Dury or Matt Deighton. All of the exercises included here were organically developed to keep my technique together and improving as I served the music. There are also insights into developing rudiments musically, some may disagree with this concept and I agree that there are different approaches, wouldn't it be a boring world if we were all the same?

Bob Armstrong always said that a good teacher can give you the key and only you can open the door. By taking on what your teacher gives you and putting in the 'hour power' to improve, we address the idea of organising a practice routine and your playing will evolve so you avoid repeating the same mistakes on a daily basis and therefore avoid being frustrated by the lack of progress. All of these exercises are supplemented and supported with further information on our YouTube channel. I have also taken the liberty to include some pictures from my career. As I said before, I come from an age when the role of the drummer was unashamedly to serve the music. "Keep the beat, keep it simple and lay it down!" For me, that has always paid the bills both live and in the studio. Music is a wonderful gift and I want to thank every drummer I've ever heard for their influence, and every musician I've ever worked with for teaching me something new. It's been an amazing journey, which I hope has many more years to come. It is now my privilege to share it with you.

Whitey.

# Basic Stickings

This is where I like to start when warming up and developing technique. If you are new to building technique it is important to establish a good grip first, an experienced teacher can help you with this. When ready you can play these exercises on a practice pad or snare drum and is great for working out the wrist muscles. The exercises start to even out the control between your right and left hands and develops your single strokes, double strokes and combinations of both making up the different paradiddle variations. Start slow and work with a metronome. Try and make the sticks reach the same heights between the right and left hands. If we listen to how we sound, the ultimate goal would be to hear no difference in volume or tone between each of the notes. This is a tried and tested method for developing technical control and stamina, very much influenced by George Lawrence Stone and Joe Morello.

1 **Single Strokes**

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

2 **Double Strokes**

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

3 **Single Paradiddle**

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

4 **Inverted Paradiddle**

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

5 **Reversed Paradiddle**

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

6 **Displaced Paradiddle**

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

## Foot Ostinatos

Adding the bass drum and hi-hat to any hand pattern opens up the exercise to a more complete and challenging four-way co-ordination exercise. It will get all of your limbs lined up and working together and develop the muscles used to control the hands and feet. Throughout this book we will be adding foot ostinatos where some of the rhythms and patterns require you to have good co-ordination and independence. So make use of these basic stickings and foot ostinatos to build your co-ordination and independence ready for things to come.

1

2

3

4

# Accents

Once you are comfortable with the basic stickings, we can start to add dynamics by layering different accent possibilities and variations. Below are four single and four double accent permutations. Take each of the sticking patterns and apply the accent variations until you can play them all comfortably. Try and keep the stick heights between the accents and non-accents the same all the way through the exercise. If you play using the Moeller system, or are just getting used to it, this is where you can use the 'down', 'up', 'tap' and 'full' strokes. Start slow and use the metronome to guide you through your progress. When you are comfortable with each exercise go through and add each of the foot ostinatos.

## Single Strokes

1

RLRLRLRLRLRLRL

2

RLRLRLRLRLRLRL

3

RLRLRLRLRLRLRL

4

RLRLRLRLRLRLRL

5

RLRLRLRLRLRLRL

6

RLRLRLRLRLRLRL

7

RLRLRLRLRLRLRL

8

RLRLRLRLRLRLRL

## Double Strokes

9

RLLRLLRLLRLL

10

RLLRLLRLLRLL

11

RLLRLLRLLRLL

12

RLLRLLRLLRLL

13

RLLRLLRLLRLL

14

RLLRLLRLLRLL

15

RLLRLLRLLRLL

16

RLLRLLRLLRLL

## Single Paradiddle

17

RLRRLLRLRRLL

18

RLRRLLRLRRLL

19

RLRRLLRLRRLL

20

RLRRLLRLRRLL

21

RLRRLLRLRRLL

22

RLRRLLRLRRLL

23

RLRRLLRLRRLL

24

RLRRLLRLRRLL

## Inverted Paradiddle

25

RLLRLRRLRLLRLRRL

26

RLLRLRRLRLLRLRRL

27

RLLRLRRLRLLRLRRL

28

RLLRLRRLRLLRLRRL

29

RLLRLRRLRLLRLRRL

30

RLLRLRRLRLLRLRRL

31

RLLRLRRLRLLRLRRL

32

RLLRLRRLRLLRLRRL