

ALFRED'S BEGINNING DRUMSET METHOD

Sandy Feldstein
Dave Black



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FOREWORD

Alfred's Beginning Drumset Method is an innovative and practical approach to playing the drumset. You may wish to refer to *Alfred's Drum Method, Book 1* for basic instruction prior to beginning this book.

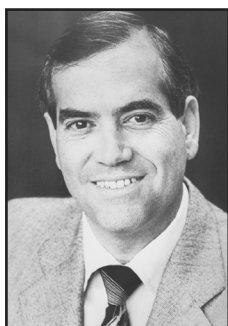
Students start their first lesson by playing an actual beat! All of the beats and fills presented can be used in a performance situation. The book is divided into two sections—rock and jazz. In each section students learn the use of hi-hat, ride cymbal, snare drum and bass drum technique.

Included with this book is a recording demonstrating many of the beats and fills contained in the book. With the help of the recording, the student is able to hear each of the beats and fills played while following the music. The play-along recording also includes corresponding drum charts (two in a rock style, the other in a jazz style), allowing the drummer to have the experience of actually playing with a group.

The student must set aside a reasonable amount of practice time on a daily basis in order to achieve best results. The authors recommend no less than 30 minutes but some lessons will require more time.

We hope that you will find the book to be an enjoyable experience in your pursuit of musical excellence.

ABOUT THE AUTHORS



Sandy Feldstein is a highly respected performer, composer, arranger, conductor and educator of national prominence. He is the recipient of numerous degrees, including a doctorate from Columbia University, and is an ASCAP award-winning composer. In the area of percussion, Dr. Feldstein has distinguished himself as a leader in percussion education. As past president of the Percussive Arts Society, he was cited by that group for his contribution to the world of percussion. He is a frequent guest lecturer and clinician at universities and music conventions throughout the country. Regarded as a superstar in the educational field, Sandy Feldstein's music and books are used by hundreds of thousands of young people all over the world every day. He is keenly attuned to the needs of the teaching community, and for that reason, has become an innovator in educational music.



Dave Black received his Bachelor of Music degree in percussion performance from California State University, Northridge. He has traveled around the world with a variety of entertainers and shows, performing and/or recording with such artists as Alan King, Robert Merrill, June Allyson, Anita O'Day and Jerry Hey. As a widely published composer/arranger, he has written with and for the bands of Louie Bellson, Sammy Nestico, Bill Watrous, Bobby Shew and Ed Shaughnessy. He is the recipient of eleven ASCAP Popular Composer Awards and two Grammy participation/nomination certificates. He is the co-author of several national best-selling books, including *Alfred's Drum Method, Books 1 & 2*, *Alfred's Beginning Drumset Method*, *Contemporary Brush Techniques* and *Cymbals: A Crash Course*. In addition, he has written countless articles, book and concert reviews for such magazines as *Down Beat*, *The Instrumentalist*, *Modern Drummer*, *Jazz Educator's Journal* and others.

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STRIKING THE SNARE DRUM

Sound is produced by striking the top head, which sets the air inside the drum in motion, causing the bottom head and, in turn, the snares to vibrate. Best results are obtained when the sticks are allowed to rebound from the head as quickly as possible.



THE STROKE is produced by a turn of the wrist in a down-up motion.

1. Place the tip of the stick on the head.
2. Turn the wrist so the tip of the stick is as far away from the head as possible.
3. Play the stroke (down-up), striking the head and returning immediately to the up position.



When alternating strokes, the right (left) stick strikes the drum and rebounds to a position approximately two inches above the head. When the left (right) stick comes down, the right stick goes from the low position to the full up position.



THE BASS DRUM

The bass drum is usually between 18" and 26" in diameter and may have one or two heads. It is played with a bass drum pedal operated by the foot.

The bass drum beater is generally made of hard felt or wood.

BASS DRUM PEDAL TENSION ADJUSTMENT

The pedal's spring tension should be adjusted so that when the foot rests on the pedal the beater does not contact the head. The tighter the pedal tension, the faster and stronger the rebound.

Two basic techniques for playing the bass drum are:

1. The entire foot contacts the pedal. The player rocks the foot, causing the beater to strike the head. The foot returns immediately to the "up" position as shown in the diagram. (See diagrams 1a and 1b.)
2. The heel is raised off the pedal surface while the ball of the foot operates the pedal. The foot returns immediately to the "up" position as shown in the diagram. (See diagrams 2a and 2b.)

Usually, the beater should not remain against the head after impact. Rebound technique as discussed earlier applies to all drums.



PLAYING ROCK

BASIC ROCK BEATS



Play the following basic beat in which the right hand (on the ride cymbal) and the right foot (on the bass drum) play together.



Track 2
♩ = 96
R.H.

1

In many beats, the left hand (snare drum) and the left foot (hi-hat) play together as shown in the following example:



L.H.

2

Here's a basic beat that combines the hands and feet. All of the following beats can also be played with the bass drum on 1 and 3 only.



3

Often, the right stick is played on the hi-hat, which may be partially closed (cymbals lightly touching) or tightly closed. In such cases, the left foot applies light or heavy pressure on the hi-hat pedal.



R.H. on
H.H.

4

By changing the right-hand quarter notes to eighth notes, we create a more interesting beat. Beat 5 uses the right hand on the ride cymbal. In beat 6, the right hand moves to the hi-hat.



Ride
Cym.

5



Hi-Hat

6