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FOREWORD BY DOM FAMULARO

Ancel and Peter are dedicated players and educators. This combination has led to them creating the Drum Grillbook. Be prepared to be challenged and get ready to grow! I am excited to work out the ideas Ancel and Peter present to keep me in the motion of learning. Enjoy the journey!

Dom Famularo

Drumming's Global Ambassador

INTRODUCTION BY ANCEL KLOOSTER

The idea of writing this book came up after having been a drum teacher for more than twenty-five years.

As a teacher my main focus has always been on helping the student develop as much independence and technique as he can handle. Instead of playing only transcriptions and other drummers' ideas he has to develop his own creativity, musicality and ideas.

After studying classical percussion and drums at the Prince Claus Conservatory in Groningen (The Netherlands), I seriously began to study groupings at the Drummers Collective in New York (among others with Zach Danziger and Kim Plainfield). This has helped me a lot. What especially worked well for me was having the freedom to play my own colouring on the tom toms.

Studying groupings is of course not new. Great educators like Gary Chaffee paved the way for giving more structure to the drum study. What we do with this book is expanding the use of groupings to playing "Grills". Grills are a combination of Grooves and Fills; now the grooves get more variation (colour) and the fills get more continuity (pulse). You add more body to your drumming

because of the structural use of more bass drum.

The Drum Grillbook (with a nod to the famous Cookbook) offers the serious drum student from intermediate to professional level a lot of exercises to develop more independence, technique and a new approach to becoming a better reader. The clear structure will help you to practice a lot of new grooves, fills and especially: Grills!

Colleague, friend and co-author Peter Deiman has been a great help all through. It gave us great pleasure to develop this concept and we do hope that after mastering these techniques you, as a drum set musician, will be able to:

- Express yourself on the drum set in a more creative way;
- Use your own colouring, phrasing and articulation;
- Find your own drum sound.

Ancel Klooster,
Groningen,
summer of 2020



NOTE FOR TEACHERS AND DO IT YOURSELF DRUMMERS

A classical way of studying drums is playing transcriptions of drum parts of great drummers. You discover the complexity and virtuosity of their drumming, but making it your own is a different story.

Of course you can use this book as a reading book with many exercises to read and play. Another way of using this book is to start playing and then afterwards being confronted with the notes. It is another approach to become

a better reader and to become more aware of what you play.

Now, instead of

NOTE – STROKE – SOUND,

based on the classical reading,

this book is also based on

SOUND – STROKE – NOTE.

Grillbook used with a teacher The teacher plays a melody (theme based on a grouping): you play the same melody by ear. The teacher confronts you with the notes he has just played. You become aware of the notes and improve your reading. The complex process of reading is being made easier for you.

Grillbook used as do it yourself drummer When you use this book without a teacher then you listen and watch a given example of the recording. You play the recorded melody/theme by ear and take a look at the exercise in the book.

Advice from the writers

After you have mastered the material in this book we strongly encourage you to improvise and to play your own melodies.

Based on a lot of experience on stage as drummers we tried to write a musical method. So do not focus too much on the reading or the technical part of the book. Try to apply the exercises of the book in your band, always with the melody in mind. Try to think in melodies based on the themes of the book, listen to the melodies you hear in the band. Try to pick them up and respond to them.

Use phrasings, make sentences and tell stories: that is what music is about!

On pages 6, 22, 98 and 99 you will find constructive ways in which you could study the material in this book.

KEY

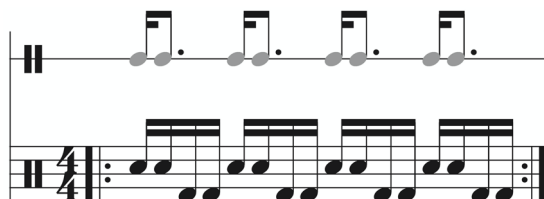
Hi-Hat/ Ride/ Bell *	Hi-Hat open	Crash	Tom 1	Tom 2	Snare	Ghosted snare	Tom 3	Bassdrum	Hi-Hat w/foot

* Unless otherwise specified for a pattern, you play hi-hat.

The abbreviation RH used in this book stands for right hand.

CHAPTER II: GRILLS 4s, PART 1

Theme

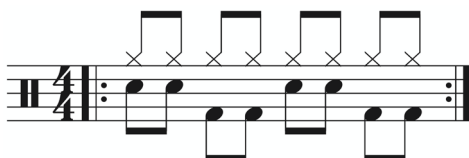


(A) Fill

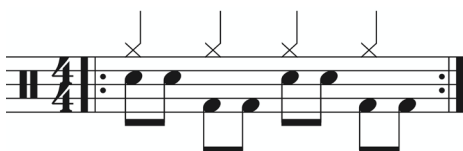


Theme, A, B, C

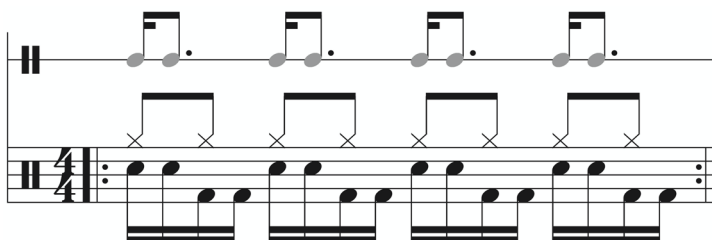
(B) Eighths
with RH



(C) Quarters
with RH

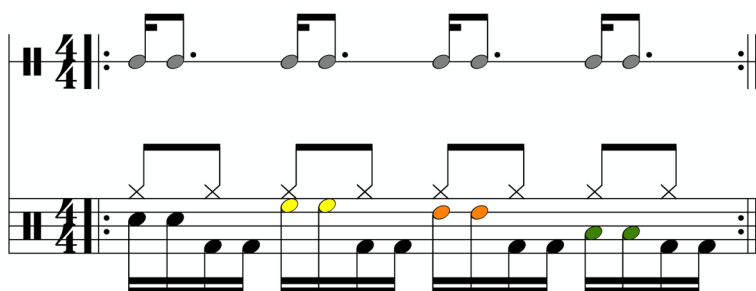


(D) Groove

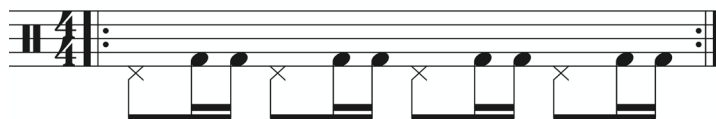


D, E

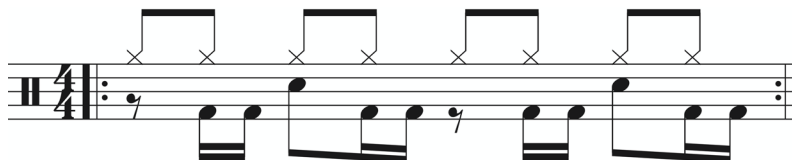
(E) Grill



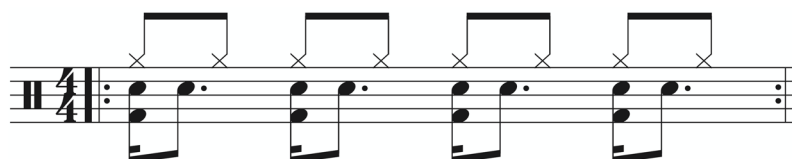
⑥ Feet only



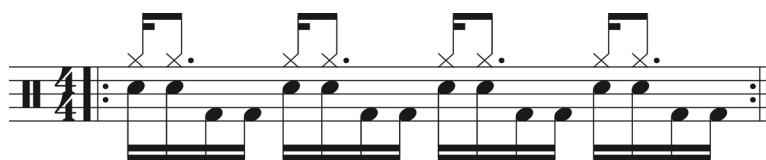
⑦ BackBeat



⑧ 4 on the floor



⑨ Theme =
SD + RH



⑩ Theme =
BD + RH

