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About the Authors



Receiving testimonials from legendary drummers to students' parents to Multi-Platinum Contemporary Rock Icon Brad Arnold (3 Doors Down), in a mere half-year in 2009, Dan Britt managed to teach and perform at one of the world's top drum festivals (Cape Breton, Canada), New York's and Connecticut's 1st Sam Ash Drum Summit, and New York City's Sam Ash.

Dan Britt has been active in drum education via building and managing Youtube's DrumTVShow; being a regular on Drumradio.com for years; inspiring and teaching drummers globally via his website and videos; conducting school drum clinics; and writing articles for various magazines including Modern Drummer. Dan has also been on several TV shows to include "Dan Britt Drum Hour", "NY Rocks" and "Fun with Drums".

Having been coached for a near-decade by Drumming's Global Ambassador and legendary drummer/educator, Dom Famularo, it is no surprise that one of Dan's main drumming missions is to encourage, inspire and bring fun to the journey of each and every student.

Dan has played in a multitude of bands covering many styles since age 12, and teaches privately in Northern New Jersey. He is involved with numerous educational collaborations to include several projects with Swiss Chris (John Legend, Gloria Gaynor, Snoop Dogg, Kanye West, Elton John).

Dan holds a B.A. in psychology from The College of New Jersey.

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Dr. Kamalian is a member of the American College of Radiology, Radiology Society of North America, American Heart Association/ American Stroke Association, and International Brain Research Organization.



Introduction

The purpose of this book is to provide each student with the most practical beginning modern drumset skills in the most effective, efficient and encouraging manner, while also affording the teacher a format to teach the material in a comfortable, incremental way.

Over several years of teaching beginners, I have learned what particular topics aspiring students want to learn. I also learned what areas they are commonly challenged with – and how I then need to present the material in order to optimize their chance of confidence and success. This book will cover the most practical beginner beats and topics, while also giving the student early exposure and limb conditioning to set the groundwork for more advanced topics!

Benefits of This Drumset Text

Comprehensive & Well-Rounded: This text covers a multitude of areas that today's drummer needs and/or wants to learn including the most common rock/pop beats, fills, transitioning from beat to fill and back to beat, beginning double bass (and it's most common beats/patterns), coordination (limb alignment and independence), useful stickings, developing the weak hand, understanding basic notation and their inter-relation and relation to the metronome, timekeeping, some basic funk, disco, jazz, & blues, and a little Latin. Each section will also recommend a more advanced text and/or resource on that respective topic for the student to continue study.

Effective & Encouraging: This text is very gradual and incremental in its approach. This will not only set the proper neural brain patterns early to help with success but also enable a feeling of self-confidence and excitement for the student. Coordination is not easy; neither is taking on a new task; with drumming, we are combining both; thus, gradual and preliminary and visualization exercises are presented here to maximize the success of the student's first try with each area.

Practical: This text hits so many of the areas that rock/pop/gigging drummers and modern drummers need and/or want to know. This text is filled with exercises and information the drummer will use so frequently!

Time & Effort-Efficient: Not only will the student maximize learning in the format this text presents, but the ratio of practice to actual real-life use is extremely high! Thus the student is receiving a very high return/reward on their time/effort investment!

Note: If you are lefty, reverse the stickings in this book. Or, if you are feeling ambitious, try the exercises both righty and lefty!

The Drumset, Drumset Key, Notation, Time Signature, Dynamics and Stick Grip

Drumset: A drumset is typically composed of multiple drums and cymbals. The most popular drumset is a 5-piece setup (Fig. 1) which includes a snare drum, a bass drum, a high tom, a middle tom and a floor tom. Cymbals are not included in the count. There are three basic cymbals: hi-hat, crash and ride. Drumsets generally include at least one of each of these basic cymbals (Fig. 1).



Figure 1- The left picture shows the typical 5-piece setup: 1- snare drum, 2- bass drum, 3- high tom, 4- middle tom, and 5- floor tom. The right picture shows a typical 5-piece setup with basic cymbals: 6- hi-hat, 7- crash and 8- ride.

Note: For information on drum tuning, I recommend the educational products of Bob Gatzen.

Paradiddle Permutations (Rearrangements):

Permutation 1
(Reverse Paradiddle)

(4)

R R L R L L R L

Permutation 2
(Diddle-in-the-Middle)

(5)

R L L R L R R L

Permutation 3

(6)

R L R L L R L R

Six-Note Groupings (6/4 time):

Paradiddle-diddle:

(7)

1 2 3 4 5 6
(para) (diddle) (diddle)

R L R R L L
(double) (double)

Double Paradiddle:

(8)

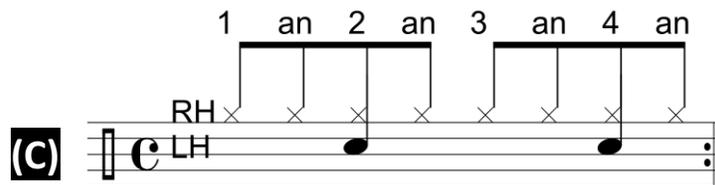
1st 2nd 1st 2nd
(para) (para) (diddle) (para) (para) (diddle)

R L R L R R L R L R L L
(double) (double)

Practice these stickings slowly, over and over. Then play them as eighth notes. When you are comfortable, play them with the metronome.

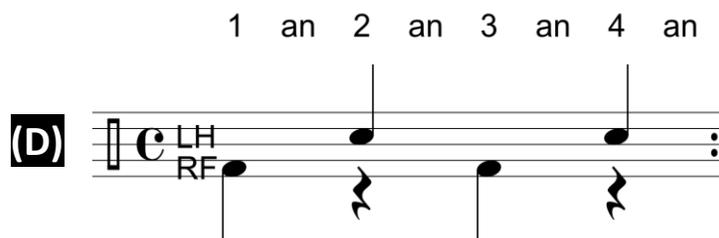
Next try coordinating the LH with RH. Make sure the left hand and right hand are fully aligned on beats 2 and 4.

2 limbs: RH and LH (Right Hand and Left Hand)



Now we will coordinate the left hand with the right foot (as quarter notes distributed between these limbs). We are not playing eighth notes in this pattern. But let's still count eighth notes when counting this to avoid rushing (a common tendency due to it being a simpler pattern with fewer notes) – and to keep perspective of where we are going next with it.

2 limbs: RF and LH (Right Foot and Left Hand)



Now repeat B, C and D. Do each one for approximately 1 minute, focusing on consistent strokes, total alignment and good timekeeping.

We are now ready for 3-way coordination! Exciting! In all of the following beats, your right hand will play constant eighth notes, the left hand will play 2 and 4, but your right foot pattern will vary. In each

In #6, the bass drum will still come in on the ‘an’ of 2, directly after the snare hit on beat 2, but then the right hand will play by itself on beat 3, and then the bass drum will come back in again on the “an” of 3. Hence, there is a separation of the bass drum notes between 2 and 4.

(6)

Musical notation for exercise #6. It features three staves: RH (Right Hand), LH (Left Hand), and RF (Right Foot). The time signature is common time (C). Above the RH staff, there are four groups of notes, each labeled '1 an', '2 an', '3 an', and '4 an'. The LH staff has quarter notes on beats 2 and 4. The RF staff has quarter notes on beats 2 and 4, with a grace note on the 'an' of beat 2. The RH staff has eighth notes on the '1' of each beat and quarter notes on the 'an' of each beat.

Next we will play a beat with a quarter note bass drum pattern. This is also known as ‘Four on The Floor’. The right foot plays each downbeat.

First try aligning the right hand with the right foot. The right hand plays twice as many notes as the right foot. Make sure the right hand and right foot are in unison (striking at the same time).

Musical notation for exercise #7. It features two staves: RH (Right Hand) and RF (Right Foot). The time signature is common time (C). Above the RH staff, there are four groups of notes, each labeled '1 an', '2 an', '3 an', and '4 an'. The RF staff has quarter notes on beats 1, 2, 3, and 4. The RH staff has eighth notes on the '1' of each beat and quarter notes on the 'an' of each beat.

Now play it again, and when you are ready, add the snare drum on 2 and 4. The 3 limbs align on beats 2 and 4.

(7)

Musical notation for exercise #7, including a snare drum part. It features three staves: RH (Right Hand), LH (Left Hand), and RF (Right Foot). The time signature is common time (C). Above the RH staff, there are four groups of notes, each labeled '1 an', '2 an', '3 an', and '4 an'. The LH staff has quarter notes on beats 2 and 4. The RF staff has quarter notes on beats 1, 2, 3, and 4. The RH staff has eighth notes on the '1' of each beat, quarter notes on the 'an' of each beat, and snare drum hits on beats 2 and 4.