



INCLUDES AUDIO & VIDEO!

BY KENNAN WYLIE WITH GREGG BISSONETTE

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INTRODUCTION

Book 2 of the *Hal Leonard Drumset Method* is designed to help the beginning drummer explore four-limb independence through the use of ostinato patterns, syncopated grooves, fills, and beat combination patterns. Basic chart reading will be covered, including articulations, musical symbols, and ensemble figures, along with brush playing and even how to build a basic drum solo. Musical styles such as funk, country, hip-hop, soca, Afro-Cuban, Brazilian, and more are also introduced. Like Book 1, this comprehensive method also includes audio demonstration and play-along tracks, plus video lessons.

ABOUT THE AUDIO AND VIDEO

Each main exercise and song in this book includes two audio tracks:

1. A **demonstration track** that includes the notated drum part so you can hear how the example is supposed to sound.
2. A **play-along track** of the same example *without* the drums, so you can practice it along with the backing instruments.

The audio tracks for each exercise continue on a loop for approximately three minutes so you have plenty of time to listen or play along. When there are multiple lines within one exercise, the band will continue playing through them without any breaks.

Video lessons are also included, featuring drum master Gregg Bissonette! Gregg will demonstrate introductory concepts, song examples, and techniques throughout the book.

Examples including audio and/or video are marked with icons throughout:



HOW TO PRACTICE

1. **Go Slowly:** Learn new beats and stickings at a slow tempo.
2. **Use a Metronome:** Always use a metronome to reinforce good time-keeping.
3. **Be Repetitive:** Each line should be repeated up to 10 times, at a minimum, to develop muscle memory.
4. **Stay Relaxed:** Avoid tension in the grip, the feet, and the body.
5. **Record Yourself:** Record yourself playing and self-evaluate what you hear.

LESSON 1: LIMB INDEPENDENCE

QUICK TIP – When practicing different ostinato patterns, try to be aware of the notes that land within the 8th-note pulse. A solid groove depends on the consistent placement of these notes.

A common way to take a simple beat and transform it into another variation is by changing the ostinato pattern in the right hand. An **ostinato** pattern is a musical figure that is repetitive. For instance, the right hand usually plays 8th or 16th notes on the hi-hat or ride cymbal. Here is an example of taking a basic groove and changing the ostinato pattern. Keep in mind that these are just a few variations. Use your creativity to come up with patterns you like.

Ostinato Exercise



PLAY ALONG

Ostinato

Pattern

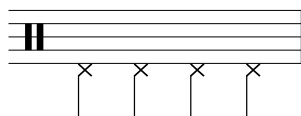
After you have mastered all of these different ostinato patterns with the right hand, try reversing the hands. Play the hi-hat ostinato with the left hand and the snare drum with the right hand. Take your time and practice slowly.

Independence Exercise

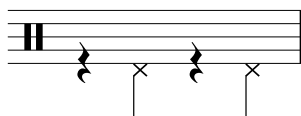


Four-limb independence can be practiced by adding left foot (stepping) hi-hat rhythms to the ostinato patterns. Play the following beats with the previous ostinato patterns, this time adding the left-foot ostinato patterns shown below (A–D) on the hi-hat. **Note:** on the audio demonstration track, only the A and C left-foot ostinato patterns are played.

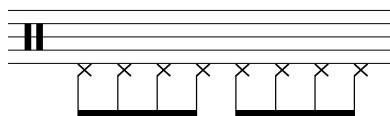
A



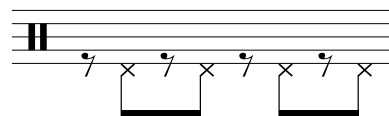
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C



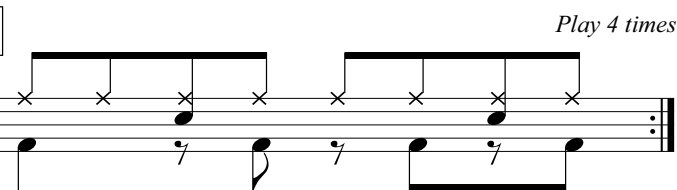
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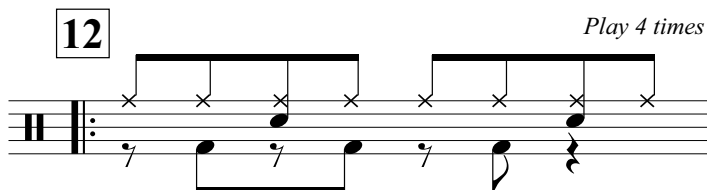
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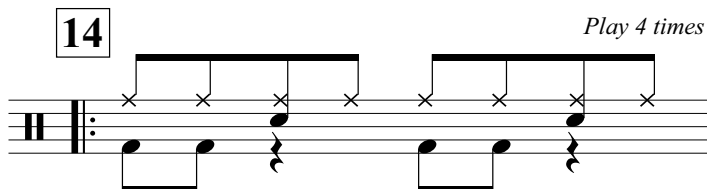
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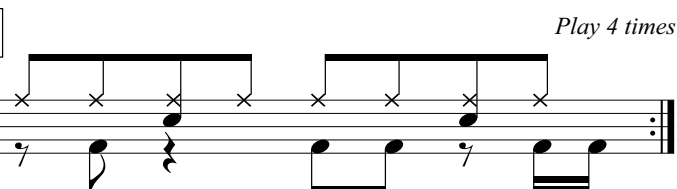
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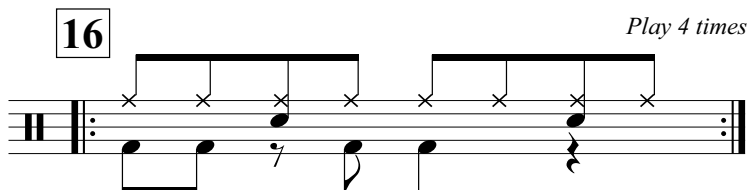
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16

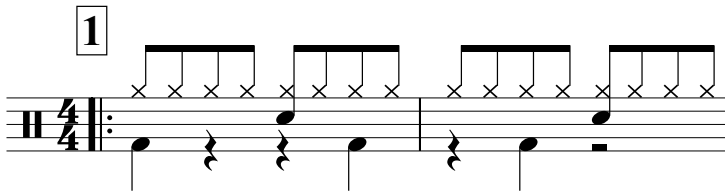


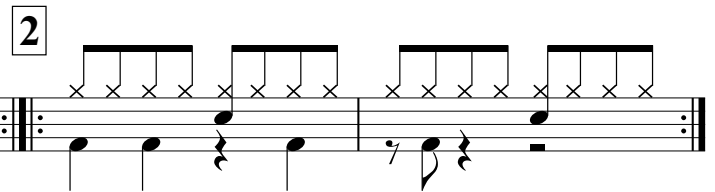
LESSON 2: HALF-TIME GROOVES

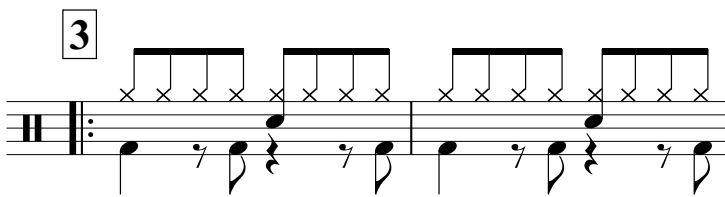
QUICK TIP – Be careful to visualize the music on the chart when playing in half-time. Since the backbeat occurs only on beat 3, the music tends to flow a bit faster from measure to measure.

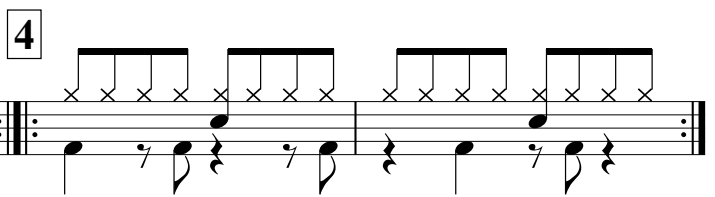
Half-time feel is another type of groove that every drummer should know well. This occurs when the usual backbeat on beats 2 and 4 shifts to beat 3 instead. It gives the music a totally different feel even though the tempo has not changed. Many drummers tend to rush the tempo when playing half-time because there is more space between the backbeats. It is very important to hear all of the subdivisions in your head. Let's try a few half-time grooves:

Half-Time Grooves PLAY ALONG

1 

2 

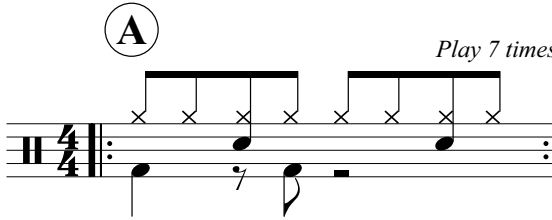
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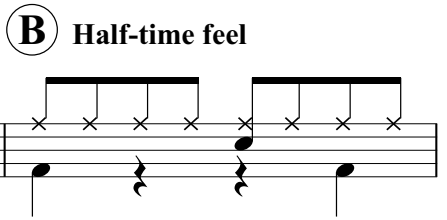
4 


Half-Time Transitions PLAY ALONG

The next step is “entering” and “exiting” the half-time groove from the original groove. The use of a simple fill can help bridge these two grooves. At first this may present some coordination issues, but they can easily be resolved by repetition. Try using any of the previous half-time grooves in the B section of the following example.

5

A *Play 7 times* 

B **Half-time feel** 

End half-time feel 

A *Play 7 times* 