

2ND EDITION: Updated & Expanded

Drumset Musician

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Introduction

Welcome to *The Drumset Musician*. The following pages contain hundreds of beats and fills that will enable you to develop the necessary coordination and technique to handle a wide variety of rock, pop, funk, blues, and country songs. These are not just exercises; the patterns in this book have been used on countless recordings spanning several decades and can be applied to actual songs.

In addition, *The Drumset Musician* goes beyond just teaching you isolated beats and fills. You'll also learn how to use them to create drum parts to songs. As an added bonus, audio tracks are available at halleonard.com/mylibrary that contain play-along tracks so that you can use what you are learning and get the feel of playing with an actual band. Each of the songs is presented twice—once with a drum part played by Rod, so you can hear how the drums fit in with the song. Then there's another version of the same song, but without drums, so you can try playing the same part Rod played or you can create your own drum arrangement.

The following pages contain some basic information to get you started. Look them over and then get behind the drums and start playing!

Music Reading Fundamentals

Different types of notes are used in music notation to indicate how long the note should last. Each note has a corresponding rest, which is used to indicate silence. The chart below shows the most common notes and rests:

notes					
	whole	half	quarter	8th	16th
rests					

Each of the notes shown above is twice as long as the note following it. In other words, a whole note can be divided into two half notes; a half note can be divided into two quarter notes, and so on. The chart below shows the relationships between the note values. Notice how the “flags” that appeared on the 8th and 16th notes in the example above are connected into beams in the chart below.

whole	
half	
quarter	
8th	
16th	

With most instruments, the sound of a half note lasts longer than the sound of a quarter note, the sound of a quarter is twice as long as that of an 8th note, and so on. But when you strike a drum, the sound is instantaneous and short, as though you were playing a 16th note. Nevertheless, longer note values are used in drum notation to indicate the amount of space between two notes as well as for clarity. By contrast, a cymbal crash will often be notated as a quarter or 8th note, even though the sound is supposed to ring over several beats.

Music is divided into measures by barlines, and each measure has a specific number of beats. At the beginning of a piece of music you will find a time signature. The top number tells you how many beats are in each measure; it can be practically any number, but it is most often between 2 and 12. The bottom number tells you what type of note receives one beat. If the bottom number is a 2, then a half note receives one beat; if the bottom number is 4, a quarter note gets one beat; if the bottom number is 8, an 8th note gets one beat, and so on.

For example, when the time signature is 4/4, there are four beats in each measure and a quarter note gets one beat. Therefore, each measure in 4/4 time must contain four quarter notes or something that equals four quarters, such as one whole note, two half notes, one half note and two quarters, eight 8th notes, or any combination of notes and rests that equals four quarters. (Chapters One and Two contain more specific information about counting rhythms in 4/4 time.)



If the time signature is 12/8, there are twelve beats in a measure and an 8th note gets one beat. Therefore, each measure in 12/8 time must contain twelve 8th notes or something that equals twelve 8th notes. (Chapter Three contains more specific information about counting rhythms in 12/8 time.)



Using a Metronome

A big part of any drummer's job is to keep the tempo steady, which means you don't speed up or slow down while you're playing. A metronome is a device that can help you achieve this goal. It produces a steady click or beep, and it can be set to a variety of tempos. You can set the clicks to conform to whatever part of the pulse you wish. Most records are made with the use of a metronome or "click track."

Typically, the metronome is set to the quarter-note pulse of a song, and most of the charts in this book that go with the audio tracks have a marking at the top left in which you'll see a note followed by an equal sign and a number. This tells you where to set the metronome. With very slow tempos, the metronome marking might give you 8th notes, while with other tunes it might give you a dotted-quarter or a half note.

There are several different types of metronomes including wind-up, electric, and digital. There are also metronome apps for phones and tablets (many are free). You can use a drum machine as a metronome, in which case you can have sounds such as cowbell or shaker keeping the tempo.

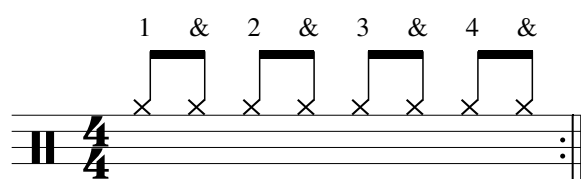
Some people say that using a metronome will make your playing sound "stiff," but that's not true. Although it's not necessary to use a metronome every time you practice or play, the authors recommend that you use one frequently to help you get in the habit of keeping steady time.

Chapter One

8th-note Beats

This chapter begins with rock beats featuring both 8th-note and quarter-note ride patterns. The examples in this section are all in 4/4 time, which is the most common time signature used in rock music. In fact, 4/4 is also known as “common time,” and instead of the 4/4 time signature you will sometimes see a large C at the beginning of the staff.

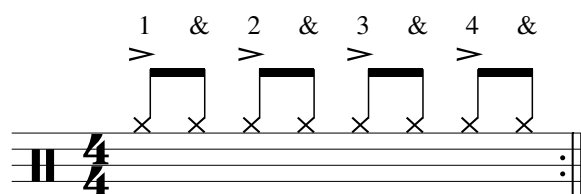
We will start with an 8th-note ride pattern. In 4/4 time, 8th notes divide each beat in half, and so they are counted “1 & 2 & 3 & 4 &.” To begin, play straight 8th notes over and over on the ride cymbal or closed hi-hat with one hand, counting as in the example at right.



Next, play the ride pattern with one hand on the ride cymbal or hi-hat, and play the snare drum with the other hand on counts 2 and 4, as shown in pattern 1a on page 11. Then try playing the bass drum along with either the ride cymbal or hi-hat. The bass drum notes should be played on counts 1 and 3, as in pattern 1a on page 11. When you are comfortable with that, try playing ride cymbal (or hi-hat), snare drum, and bass drum together, as in pattern 1a on page 11.

On pages 11–20, the left column consists of patterns with an 8th-note ride. Although the notation shows the 8th notes on the hi-hat, the examples should also be practiced with ride cymbal. Use the 8th-note ride as a framework and keep it very steady. Practice slowly at first so you can concentrate on accuracy and precision. Once you are playing a pattern correctly, you can work on playing it at faster tempos.

The 8th-note ride pattern can be played two different ways. One way is to play all the notes evenly, at the same volume. But in many songs, drummers will accent the main beats (1, 2, 3, 4) and play the &'s softer, as shown in the example on the right. You should practice all the 8th-note patterns in this chapter both ways.



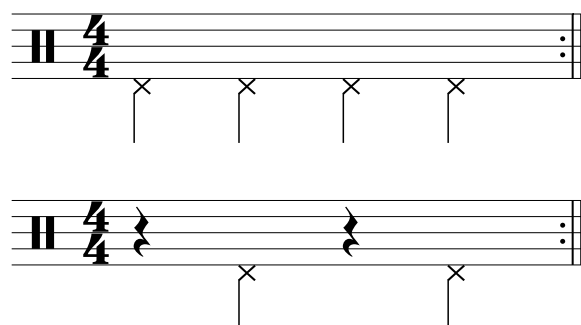
The right-hand columns on pages 11–20 feature beats with a quarter-note ride. In each example, the bass drum and snare drum are playing the same pattern as you go across the page. The only difference is in the ride pattern. Even though you will not be playing 8th notes on every beat, you should still count “1 & 2 & 3 & 4 &” throughout the pattern so that when you have an 8th on the second part of a beat in the bass drum or snare drum part, you will be able to place it precisely. Remember that the spaces between notes are just as important as the notes you play.



Listen to audio track 1 to hear how selected beats from this chapter should sound. Once you are comfortable with the patterns on a page, try playing them along with tracks 3, 5, 7, and 9.

Left-foot Hi-Hat

When playing the ride cymbal, many drummers keep a pulse with the left foot on the hi-hat pedal. Two common hi-hat patterns are shown at right that can be used with the patterns in Chapter One. Be sure to bring the two hi-hat cymbals together sharply so as to produce a “chick” sound. Adding a fourth limb is a challenge, so be patient.

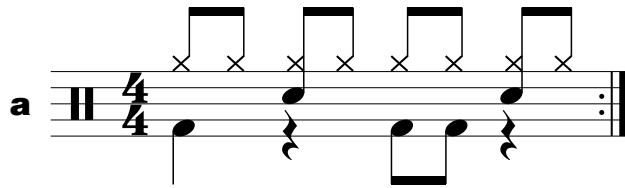




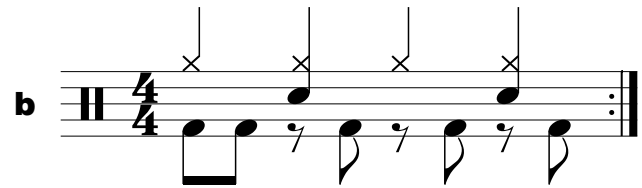
Chapter One Recorded Examples

- 1 Audio track 1 features several examples from Chapter One to give you an overview of the types of patterns you will be learning. For convenience, each of the patterns played on track 1 is notated below.

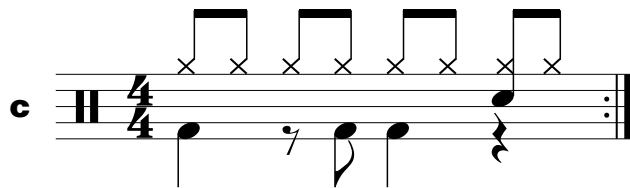
Backbeat Pattern 3a (page 11)



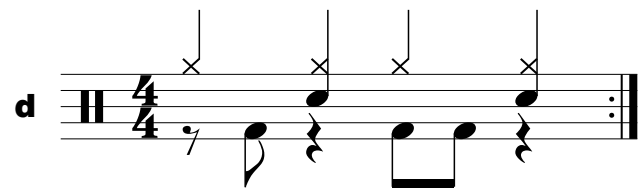
Backbeat Pattern 20b (page 13)



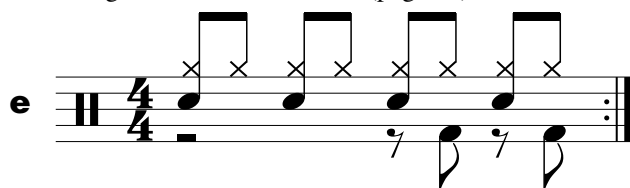
Single Backbeat 1a (page 14)



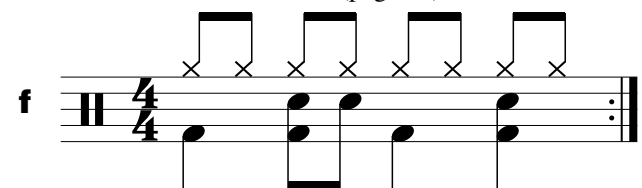
Bass Drum Variation 3b (page 15)



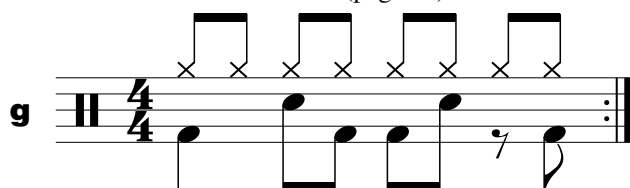
Straight-four Snare Drum 3a (page 17)



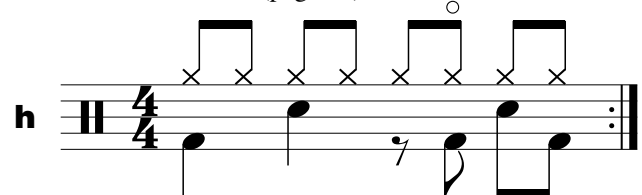
Snare Drum Variation 2a (page 18)



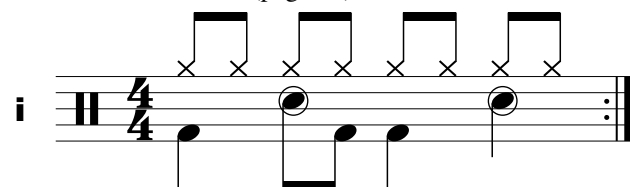
Snare Drum Variation 12a (page 19)



Drumset Colors 6 (page 21)



Drumset Colors 7 (page 21)



Drumset Colors 9 (page 22)



Tom-tom Beat 7 (page 22)



4-beat Fill 11 (page 27)



Backbeat Patterns

A lot of rock and pop drumming involves playing the snare drum on beats 2 and 4, which are commonly referred to as “backbeats.” The first set of patterns will develop your ability to maintain consistent snare drum backbeats with a variety of bass drum variations.

1

a



b



2

a



b



 1 :36–:57

3

a



b



4

a



b



5

a



b



6

a



b



7

a



b

