

# **ALFRED'S DRUM METHOD BOOK 1**

**Sandy Feldstein**

**Dave Black**

## **ALFRED'S DRUM METHOD DVD**

Add excitement and understanding to your percussion studies with Alfred's Drum Method DVD (#20877). It is an 80-minute instructional DVD featuring lessons with the authors. The DVD correlates directly with Alfred's Drum Method, Book 1 and will guide and motivate your practice time. Each solo is performed by renowned percussionist Jay Wanamaker. The DVD is attractively packaged, well-produced and is an excellent reference tool for teachers, students and university drum method instructors.

## **ALFRED'S DRUM METHOD, BOOK 2**

After you have successfully completed book 1, you are ready for book 2 of Alfred's Drum Method (#238). It has been designed to provide a comprehensive approach to assist you in your pursuit of becoming a well-rounded percussionist. Alfred's Drum Method, Book 2 includes materials which explore traditional rudimental style, corps style and orchestral style, plus sections which deal with accessory instruments and multiple percussion techniques. As in book 1, all new ideas are combined in exciting contest-style solos.



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## FOREWORD

This book is designed to help the student become a fine player while also providing how-to knowledge regarding drum care, drum tuning, plus stick and drum head selection. It will give him/her a sound musical background while providing for the highest degree of interest and motivation. Each page is designed as a complete lesson; materials are combined at the end of each lesson in a logical and musical solo passage. There is also an entire drum solo at the end of each complete section which may be used for contest purposes.

The method also includes actual drum parts from well known marches. Although some have been edited so they can be played by the beginning student, they remain musically faithful to the original band pieces. Students may wish to play along with the numerous available recordings of these classic marches.

The student must set aside a reasonable amount of practice time on a regular basis in order to achieve best results. He/she should play each exercise as written, being certain that proper hand, finger, arm, and body positions are maintained at all times.

The authors have made certain to present the material in an enjoyable and interesting manner. We hope you will find the book helpful in your pursuit of musical excellence.

## ABOUT THE AUTHORS



**Sandy Feldstein** - 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** - 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 nine 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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# GETTING READY TO PLAY

## Holding the Sticks

There are many ways of holding drumsticks, depending on the style of drumming on which you are concentrating. The authors recommend that the beginning student start with the traditional grip. Developing the proper position and manner of holding the drumsticks is very important in the development of proper technique, attack, and control. Check periodically to make sure that the sticks are being held correctly, that the arm position is as it should be and that the general position of the body is correct. Practicing in front of a mirror can be helpful in this regard.

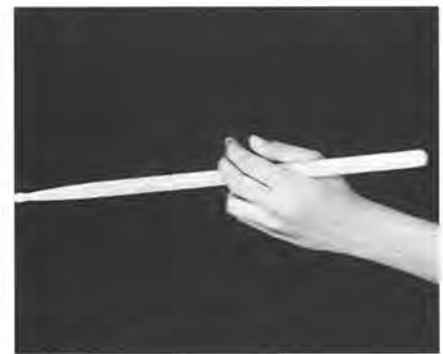
## The Right Hand

The stick should be thought of as a natural extension of the arm. 1) The stick is gripped between the thumb and first joint of the index finger, one third of the distance from the butt end of the stick. The other fingers will be used to help control the stick. 2) Close the other fingers loosely around the stick. 3) Turn the hand so that the back of the hand is facing upward when playing. The stick should be in an approximate line with the wrist and arm.



## The Left Hand

1) Place the stick in the socket between the thumb and first finger, with one third of the stick (from the butt end) extending behind the hand. The grip should be just tight enough to cause a slight drag if one were to try to pull the stick from the hand. 2) The first two fingers should rest lightly on top of the stick (the first more than the second) to act as a guide. The stick should rest across the third finger which will act as a support. The fourth finger should rest against the third finger.



## Matched Grip

In both hands, the sticks are gripped between the thumb and first joint of the index finger, one third of the distance from the butt end of the stick (see right hand grip description above for details).

# LESSON 4

## Eighth Notes, Quarter Notes, Eighth Rests

7 = eighth rest

1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 &  
 R L R L R L | R L R L R L | R L R L R L | R L R L R L  
 L R L R L R | L R L R L R | L R L R L R | L R L R L R

1 & 2 & 3 & 4 &  
 R L R L R L | R L R L R L | R L R L R L | R L R L R L  
 L R L R L R | L R L R L R

1 & 2 & 3 & 4 & | 1 2 3 4 | 1 & 2 & 3 & 4 &  
 R L R L R L | R L R L R L | R L R L R L | R L R L R L  
 L R L R L R | L R L R L R

1 2 3 4 &  
 R L R L R L | R L R L R L | R L R L R L | R L R L R L  
 L R L R L R | L R L R L R

1 2 3 & 4  
 R L R L R L | R L R L R L | R L R L R L | R L R L R L  
 L R L R L R | L R L R L R

1 2 & 3 4  
 R L R L R L | R L R L R L | R L R L R L | R L R L R L  
 L R L R L R | L R L R L R

1 2 & 3 4 &  
 R L R L R L | R L R L R L | R L R L R L | R L R L R L  
 L R L R L R | L R L R L R

1 & 2 3 4  
 R L R L R L | R L R L R L | R L R L R L | R L R L R L  
 L R L R L R | L R L R L R

## COMBINATION STUDY