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BIOGRAPHY

Jeff Salem is an internationally recognized drummer based in Toronto, Canada, who has performed in over 70 countries. His professional career started in his late teens, performing and recording with well known rock bands including Fist (A&M), Sword (Aquarius), Saints & Sinners (Savage/BMG), Lee Aaron (Attic), Randy Bachman, Robben Ford, Coop-De-Ville, Kalan Porter (Canadian Idol Winner 2004), and many other artists. Jeff has also performed on many cruise ships, both in the orchestra as well as a bandleader. Known to be a versatile drummer, performing and reading all styles of music, Jeff had the opportunity to perform on a millennium cruise to Antarctica working with various artists including The Chieftains, Diana Krall, Natalie McMaster, Art Garfunkel and actor Dan Ackroyd.

Highly active in music education, Jeff performs percussion workshops and clinics to students of all grades. Through his program "Music is My Passion," Jeff has become a public motivational speaker, inspiring students to learn a musical instrument. He has delivered this performance to over 500 schools in the past 15 years. Jeff is also involved with the program P.L.A.S.P. (Peel Lunch & After School Program). He offers his hand drumming clinic performance "A Little Drumming In Everyone" to this program. It caters to youths between the ages of 4 and 12. Jeff is also the creator and founder of the group ENVIRO DRUM. This band creates percussion music with recyclable products similar to the group STOMP. Enviro Drum has been performing concerts at many schools.

An active author, Jeff has released 3 instructional videos: *Groove-A Diddles*, *Drumology* and *Double Bass Vocabulary – Vol.1*, and an instructional funk book, *Messin Wid Da Bull* (Hudson Music). He has performed at many music trade shows including the NAMM show both in Anaheim, CA and Nashville, TN; Musicmesse in Frankfurt, Germany; Music West in Vancouver, BC; Cape Breton International Drumfest in Sydney, Nova Scotia; OMEA; Arts Alive; Guitar Workshop Plus; The Collective in NYC; and Canadian Music Week in Toronto, ON. Jeff is a freelance writer for the magazines *Canadian Musician* and *Modern Drummer*, and also maintains a large roster of students for private instruction at his studio, J.S. Music Studio in Brampton, ON.

Jeff Salem endorses Yamaha Drums, Sabian Cymbals, Vic Firth Drumsticks, Evans Drumheads, Latin Percussion, and HQ Percussion (Real Feel Pads).

Visit his websites at:

www.salemdrum.com

www.jsmusicstudio.com

www.drumsinu.com

DRUM KEY

The drum key diagram consists of three rows of musical notation on a five-line staff. Each notation symbol is accompanied by a label below it:

- Row 1:** Bass Drum 1 R (quarter note), Bass Drum 2 L (quarter note), Hi-Hat Foot (quarter note with 'x' on the stem), Hi-Hat (quarter note with 'x' on the stem), Ride (quarter note with 'x' on the stem), Cowbell (quarter note with a triangle on the stem), Bell Of Ride (quarter note with a triangle and 'x' on the stem).
- Row 2:** Snare (quarter note), Tom 1 (quarter note), Tom 2 (quarter note), Tom 3 (quarter note), Cross-Stick (quarter note with 'x' on the stem), Double Stroke (quarter note with a slash on the stem), Ghost Note (quarter note with a slash on the stem).
- Row 3:** Crash (quarter note with a triangle on the stem), Optional Bell (quarter note with a triangle and 'x' on the stem), Optional Hi-Hat (quarter note with 'x' on the stem), Optional Ride (quarter note with 'x' on the stem), China/Splash Cymbal (quarter note with a triangle on the stem), Buzz (quarter note with a slash on the stem), Added Bass Drum to support the groove concept (quarter note with a circle on the stem).

WHAT ARE TRIPLETS?

To keep things simple and effective, the 8th-note triplet will be used as the main rhythmic pattern throughout these exercises. There are other kinds of triplets, but we won't be using them in this book.

Eighth-note triplets are defined as *three notes played evenly in the space of one quarter note*. They are grouped together as three 8th notes with a number 3 written over top of each grouping. In one bar of 4/4 time we would have 4 groupings of 8th-note triplets, which equals a total of (12) 8th notes in the bar (see example A). I have written **1 T L 2 T L 3 T L 4 T L** to represent 1 triplet, 2 triplet, 3 triplet, 4 triplet.

Example A

1

1) 1 T L 2 T L 3 T L 4 T L

Quite often you will see the same number of notes written in 12/8 time as shown in (example B).

Example B

1 2 3 4 5 6 7 8 9 10 11 12

Both look a little different and are counted different, but sound the same. If the tempo is fast, counting in 12/8 can be quite challenging, so it's easier to hear and feel the flow of the three notes written as triplets in 4/4 time.

The first challenge I and many of my students experienced when I started playing drums was to get comfortable with the feel and flow of the three notes to a quarter-note. Let's face it, 3 is an odd number, and when playing hand to hand on the snare you will notice the downbeat will land on a different hand each quarter-note.

Example C1

R L R L R L R L R L R L

When playing 8th notes or 16th notes, if you start with the right hand, each downbeat will be played with the right hand. (Example C2, C3) (Downbeats are written with accents.)

Example C2

R L R L R L R L

Example C3

R L R L R L R L R L R L R L R L

TRIPLET WARM-UP EXERCISE

Try playing exercises 1 and 2 with the metronome at 60BPM. Once you are comfortable, try 80, 100, 120, 140, 160, or 180 BPM. The purpose of this exercise is to get you comfortable playing quarters, 8th notes, triplets and 16th notes and to be able to shift gears rhythmically while keeping your time steady. Alternate your hands on these exercises and count out loud. The goal is to be able to feel a strong quarter-note pulse as you play through the various note values.

Exercise 1

2

1 2 3 4 1 T L 2 T L 3 T L 4 T L 1 2 3 4 1 + 2 + 3 + 4 +

1 2 3 4 1 T L 2 T L 3 T L 4 T L 1 2 3 4 1 e + a 2 e + a 3 e + a 4 e + a

Exercise 2

1 2 3 4 1 + 2 + 3 + 4 + 1 T L 2 T L 3 T L 4 T L 1 e + a 2 e + a 3 e + a 4 e + a

A TINY TALK

It is important to invest in a good metronome or drum machine. Many makes and models allow you to set not just only a quarter-note pulse, but different note values, allowing you to create different rhythms.

I use a Boss DB90 which has little sliders of eighths, sixteenths, and triplets. If you are using a metronome that has this type of feature, set it to triplets, or if using a drum machine, program triplets. This will help you hear and lock into playing the 3 notes per quarter-note.

Once you are comfortable with the concept and timing of the triplets, proceed to the next section, Triplet-Based Grooves and Styles.

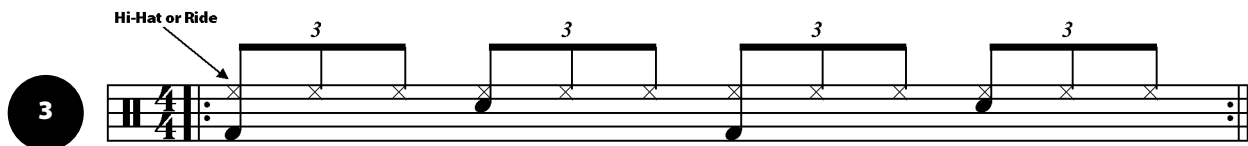
TRIPLET-BASED GROOVES AND STYLES

12/8 Grooves

It was probably my 2nd or 3rd lesson when my drum teacher invited a guitar player to sit in our class, and he said, "We are going to jam."

The guitar player started playing a slow, bluesy idea similar to Joe Walsh's "Rocky Mountain Way." I remember playing a triplet-based groove.

Example 1



I will never forget how cool it felt to be able to play something that fit with the guitar part. My teacher looked at me and said, "Come on Jeff, throw in a drum fill!" Of course when I went for it I totally trained-wrecked the song. I defaulted to playing an 8th- and 16th-note fill, which broke the groove and ruined my timing. I asked myself, "Why did this happen?" The bottom line was that I never spent much time listening to music in this feel. Besides practicing this type of groove, it's equally important to listen to music in this feel.

Here are some recommended songs to listen to with this feel:

-
1. **"At Last"** - Etta James
 2. **"What a Wonderful World"** - Louie Armstrong
 3. **"Red House"** - Jimi Hendrix
 4. **"Falling in Love with You"** - Elvis Presley
 5. **"Unchained Melody"** - The Righteous Brothers
 6. **"Fallin'"** - Alicia Keys
 7. **"King of the Blues"** - B.B. King
 8. **"Texas Flood"** - Stevie Ray Vaughan
 9. **"Hold the Line"** - Toto
 10. **"Breakaway"** - Kelly Clarkson
-

Start by playing at a slow tempo (45BPM) and count out loud. Once you feel relaxed with the groove—or as I like to say, you own the groove—increase the tempo by 10 BPM, working up to 80 BPM. Try this basic beat and some of the other 12/8 variations in the Grooves and Applications chapter with the 12/8 play-along on the CD.

SHUFFLES

Many classic rock, new rock, pop, blues, funk and country songs are written with a shuffle feel. The shuffle rhythm is a groove where we play the first and third note of the 8th-note triplet.

Start off with your metronome at 40 BPM, using the triplet setting. (If you have a metronome that only plays quarter notes, set it to 120 BPM and count each pulse as 1-trip-let, 2-trip-let, 3-trip-let, 4-trip-let.) Make sure you only play the 1st and 3rd note. Try playing example 1 with (a) alternate sticking, (b) right hand only, (c) left hand only, and (d) both hands together.

The challenge for most students when first trying to play this rhythm is the tendency to shift back into a straight feel. Of paramount importance is to make the rhythm swing. To help students achieve this feel, I get them to say this phrase: Play-up/down-up/down-up/down-up/down-up, etc. (Only use the word “play” to start the shuffle cycle.)

Example 1

a)	1	(T)	L	2	(T)	L	3	(T)	L	4	(T)	L
	R		L	R		L	R		L	R		L
b)	R		R	R		R	R		R	R		R
c)	L		L	L		L	L		L	L		L
d)	R		R	R		R	R		R	R		R
	L		L	L		L	L		L	L		L

Example 2

Play Down Up Down Up Down Up Down Up

Let's take a look at a basic shuffle beat. There are many shuffle styles, such as the Texas, the Chicago, the New Orleans, rock, and country shuffles. For the purposes of this book, we are going to focus mostly on the basic 2-4 and half-time shuffles. These are the foundation for all shuffle grooves.

BASIC 2-4 SHUFFLE GROOVE

Example 3

Example 3 is your basic 2-4 shuffle beat with the bass drum on beats 1 & 3 and the snare on 2 & 4. The shuffle rhythm is written on the ride cymbal but can be played on the hi-hat.

Count out loud, or say the words “up/down.” Start at about 80 BPM. When comfortable, increase the tempo. Practice this groove with the shuffle play-alongs on the included disc. Try to lock in with the bass guitar on this track, and make your ride or hi-hat hand swing. When you feel comfortable, try some of the other shuffle grooves in the Grooves and Applications chapter.