
PREFACE

My attempt with this book is to provide students with a fundamental understanding of the underlying concepts utilized by today's leading drummers, and to provide a methodology towards the execution of these sounds. I purposely avoided writing an exercise book filled with pages of my own musical ideas or beats. Instead, after explaining each concept, a nominal amount of examples are presented. My aim is to assure an understanding of the material and to provide a start towards its application. Students are then asked to fill in ideas from their own listening or imagination in workbook-like fashion. After completing the book, drummers should be left not only with an understanding of linear drumming and an ability to execute it, but also a collection of their own patterns with which they are comfortable.

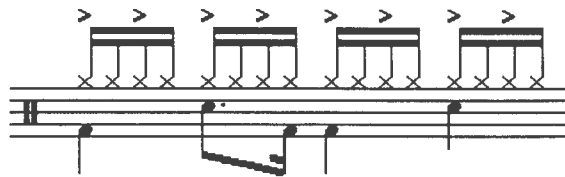
This, however, is not enough. I also stress the need for drummers to internalize all concepts and get off of the page and out of the book. To truly play musically and unlock the creative process, I call for students to embrace the idea of improvisation. This teaches musicians to be free to respond immediately to whatever is being played and adds a musical warmth to their playing. I call this the inner song. Drummers in touch with this always put the music first. They realize a drummer's role is generally to compliment rather than to stand out, and are sought after because they have a knack for making everyone else sound and feel good. My ultimate aim is to help you discover your own inner song and make it work for you.

R&B PRIMER

Let's begin with a look at the basic R&B drum pattern and how it is articulated.

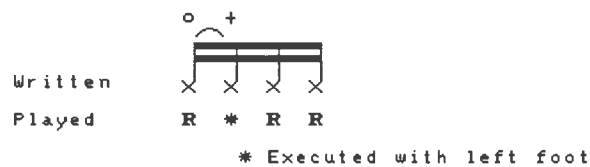
When playing this pattern employ the following:

1. Light pulse is played with the right hand by using the shoulder of the stick for accented notes and the tip for unaccented notes.
2. Very strong bass drum notes with the beater coming off the head for a better sound.
3. Snare drum tip hits the center of the head while the shoulder hits the rim between two lugs. In the studio this rim shot effect is usually abandoned. Just hit the center of the head.



OPEN HIGH HAT NOTES

The idea of this exercise is to learn to open the high hat on any given sixteenth note without changing the groove or flow. Note that throughout the book, the right hand will not strike the high hat when it closes. It is unnecessary and the different sound created by the left foot adds texture.



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