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Reading Etude #3

The following etude is in meter 3/4. This means there are three quarter notes per measure and should be counted 1 2 3. Pay close attention to the meter, dynamics and the repeat sign at the end of the etude.

♩ = 98

The musical score consists of six staves of drum notation in 3/4 time. The first staff begins with a repeat sign and a dynamic marking of *mf*. The second staff features dynamics of *f* and *p*. The third staff starts with *mf*. The fourth staff includes dynamics of *f*, *mf*, *mp*, and *p*. The fifth staff shows *ff* and *mp*. The sixth staff concludes with a repeat sign.

Sound Quality of the Bass Drum

There are two types of sound qualities used to play the bass drum; legato and staccato. Legato is a big, open, and round sound that can be played softly with little attack, and/or very loud and aggressive with a strong attack, or any dynamic range in-between. The legato sound quality utilizes all of the frequencies of the drum. The staccato sound quality is a short, tight sound that features all attack and very little body to support it. This sound usually raises the pitch of the bass drum so it loses the fullness and roundness of the drum.

Both of these sound qualities are useful depending on what type of music you are playing. And it's my opinion that every drummer should have the ability to play either one very well. The trick to executing them is to understand the weight distribution of the feet and legs when you are playing and resting. To play a legato sound, the beater must rebound off of the bass drumhead after the last note is played. To play staccato, the beater must stay into the bass drum head to dampen the sound and resonance of the drum.

Ankle and Leg Strokes Combined

The following exercises are designed to develop interdependence and coordination between the legs and feet. They will combine ankle and leg strokes and down motions. Make sure you focus on the motions, the sound quality of the bass drum, and maintaining good balance. You can play the into or out of the head depending on which type of sound quality you are trying to achieve.

♩ = 126

1. 2. 3. 4.

L A D L A D A D L L A D A

5. 6. 7. 8. (D)

A D L A D L A D L L A D A D L L

♩ = 110

1. 2. 3. 4.

L L L L L D L L L L L A D A

5. 6. 7. 8.

A D L L L L L L L L A D L L L L

Groove Etude #1

▶ (Course 3 - lesson 10)

The following short etude combines some of the exercises above.

♩ = 80-100

Groove Exercise #2

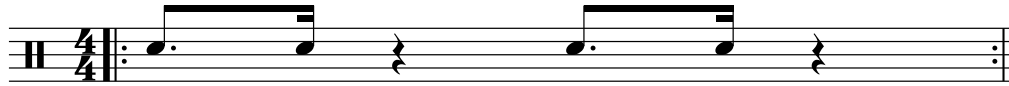
These exercises incorporate single hand 16th note accent patterns on the hi hat. Pay close attention to the accents on the downbeats in the hi hat and play them consistently. Don't let them rhythm in the bass drum and snare drum throw the hi hat off. The hi hat pattern is critical to keeping a steady and consistent groove so make sure to focus on it.

♩ = 70

Technique Exercise #1

▶ (Course 4 - lesson 5)

The following exercises is built around the note groupings 3 and 5. Pay close attention to the stickings, orchestrations, and ostinato.



1.

R L R L...

2. *Group A*

3. R L L R L L R R L R R L R R L L

R L R L...

4.

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

5.

R L R L...

6.

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

7.

R L R L...

8.

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

Rudiments

As previously discussed, rudiments are small rhythmic and sticking patterns that are the foundation for much of the vocabulary drummers use to play the drum set. Think of them as common words that are used in different combinations so the drummer can express their musical ideas. There are 40 rudiments that are recognized by the Percussive Arts Society (PAS). All 40 rudiments are useful on the snare drum in marching or “rudimental” music. But, not all of them apply very well to the drum set. In the Drum Channel Method we will learn the rudiments that are most useful on the drum set.

Rolls

Rolls are very common and practical rudiments. Drummers use short, medium, long rolls to create a sustained and even sound. We have learned short length rolls and now it’s time to continue our studies with longer rolls.

Triplet 7 Stroke Roll

▶ (Course 4 - lesson 6)

Earlier we learned how to play a 7 stroke roll based on a subdivision of 16th notes, making the roll 32nd notes. 7 stroke rolls can also be played with 16th note triplet subdivisions making the rolls 32nd note triplets. It is important to note the triplet 7 stroke roll, just like the 16th note 7 stroke roll, typically starts with the left hand and ends with the right hand.

1.

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

2.

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

Hand and Foot Combinations

▶ (Course 5 - Lesson 9)

The following exercises will aid in the development of your musical ideas and their execution. Many great drummers incorporate hand and foot combinations as a large portion of their vocabulary. Including the bass drum in fills and solos will balance the sound of the drum set. These exercises are first to be played as written, with the hi hat on the downbeats. This will help develop a strong sense of the pulse and is a great as an independence builder. When you're comfortable with each exercise, orchestrate freely around the drum set and drop out the hi hat for a nice musical approach.

Hand & Foot Combinations Part 1

▶ (Course 5 - Lesson 9)

♩ = 80

1. L L

2. L L

3. L L

4. L L

5. A D A D

6. A D A D

7. A D A D

8. L A D A
(D)

9. L A D

10. L L A
(D)

11. L L A D

12. A D L

13. A D A D

14. L L A
(D)

15. A D

16. A D A A D