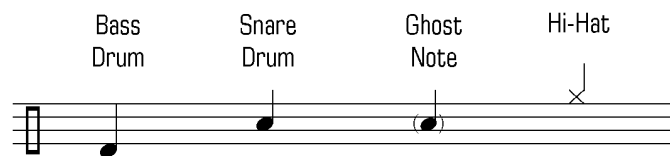


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Key



About the Book

Eighth-Note Rock and Beyond was designed to teach basic beats commonly used in rock music. After twenty years of teaching drums in the public school system, I wrote this book to prepare my students for other, more advanced, rock books. This book was designed with the beginning drumset student in mind, but may be used by any drummer. To develop good hand technique and prepare for the rhythms in this book, I recommend that beginning drum students first complete an elementary snare drum method. There are many good ones available—the appendix of this book offers some suggestions in this and other areas.

Eighth-Note Rock and Beyond is a sequence of eighth-note based rock beats that I developed by observing my students, and determining what made a beat easy or difficult to master. It is not mandatory to follow the sequence exactly—students and teachers may decide to alter the sequence to accommodate individual learning differences.

1. The book starts with a rhythmic counting key.
2. Throughout this book you will find the straight eighth-note rock hi-hat pattern. Once you feel successful with the eighth-note hi-hat pattern, the variation patterns on pages 12 - 13 may be used.
3. Chapter 1 introduces basic beats with quarter notes and eighth notes.
4. Chapter 2 uses beats with four bass drum sixteenth notes in preparation for sixteenth-note variation patterns in chapters three through nine.
5. Chapters 3 through 9 focus on sixteenth-note variation patterns.
6. Chapter 9 combines rhythms from chapters 1 through 8 and introduces ghost notes on the snare drum.

While working on this book, you should set aside some listening time. Listen to rock music from the 1950s to the present. Also, listen to other styles of music that happened before rock music, such as early forms of jazz (swing, Dixieland, big band), and especially blues, which is the style of music that led directly to rock. You will be surprised at how many rock drumming ideas date back to these earlier eras. In his DVD, *Drumset Technique/History of the U.S. Beat*, Steve Smith does an excellent job of presenting drumset history and styles. You will see and hear how drumset players developed the straight eighth-note style so commonly used in rock music. I also advise that students subscribe to *Modern Drummer* magazine, and watch drum videos, DVD's, and live performances.

This book was not written as a study in hand or foot technique; however, I recommend studying the techniques discussed in “How to Use This Book” on the next page. (See the appendix for studies on the Moeller stroke, free stroke, open-handed playing, cross-over technique, and foot technique.)

How to Use This Book

1. Use the counting system in this book. Notes are written in bold; rests are not. Hi-hat counting appears above the notes; bass and snare counting appears below the notes.
2. All the beats in this book have three parts: 1) hi-hat (H.H.), written on the space above the staff; 2) snare drum (S.D.), written on the third space; and 3) bass drum (B.D.), written on the first space.
3. When the student is comfortable playing the H.H. part as written, try playing the H.H. part on the ride cymbal. Then, add the hi-hat patterns played with the foot (see page 8).
4. To develop equal control in all limbs, each chapter should be played using both the cross-over technique and the open-handed technique. The cross-over technique is so-named because the player's stronger hand crosses over to play the hi-hat while the weaker hand plays the snare drum. Open-handed playing is the reverse; the player's weaker hand plays the hi-hat and the stronger hand plays the snare drum. If you have two hi-hats, one on the left and one on the right (auxiliary), you can use the auxiliary hi-hat for the lead hand instead of crossing over (see appendix for examples of the techniques mentioned above).
5. The majority of this book features accented snare drum notes on beats two and four. To play the accented two and four back beats on the snare drum, students should use a technique called the Moeller stroke. If you and your teacher are not familiar with the Moeller stroke, please purchase a copy of the book *It's Your Move* by Dom Famularo with Joe Bergamini, and the Jim Chapin video *Speed, Power, Control, Endurance*. I also recommend studying with a teacher who teaches the Moeller stroke which will enable you to see live demonstrations of the technique and also immediately help with your efforts. A few drumset artists that use the Moeller technique are Jim Chapin, Joe Morello, Steve Gadd, David Garibaldi, Dom Famularo, Will Calhoun, Stewart Copland, Kenny Arnoff, Steve Smith, Vinnie Colaiuta, Dave Weckl, Dennis Chambers, Gregg Bissonette, Gene Krupa, Buddy Rich, Jeff Porcaro, and Larrie Londin. Watch videos featuring these artists and you will see the Moeller technique in use. To see the Moeller stroke performed by Dom Famularo, go to www.domfamularo.com and download his free cyberlessons.
6. While playing the hi-hat with either hand you will use either the Moeller stroke or the technique known as the free stroke. If you are not familiar with the free stroke refer to *It's Your Move* and the Joe Morello video *The Natural Approach to Technique*. Also, see Dom Famularo perform the free stroke on his web site. A few drumset artists that use the "Free Stroke" technique are Joe Morello, Steve Gadd, David Garibaldi, Dom Famularo, Terry Bozzio, Simon Phillips, Vinnie Colaiuta, Steve Smith, Dennis Chambers, Gregg Bissonette, Chester Thompson, Phil Collins, Virgil Donati, John Blackwell, Gene Krupa, Buddy Rich, John Bonham, Jeff Porcaro, and Larrie Londin. If you learn the Moeller stroke and free stroke, it will help you develop a natural, relaxed drumset technique for playing all styles of drumset music.
7. For stick grip I recommend playing matched grip and having a qualified professional drum teacher show you how to hold and use a pair of drum sticks correctly. There is no substitute for a great teacher.
8. Play with a sense of commitment and passion when playing each beat in this book. As with any rock drum book or rock song, you need to give 100% for even the most simplistic beat.
9. The final word for this book is *fun*. Even when you are working hard at a technique or beat, remember to have fun—you are playing the drums!

Counting Key

Counting is very important. Here is a counting key for the basic rhythm of each chapter.

Chapter 1

1 2 3 4 1 2 3 4

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Chapter 2

1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a

Chapter 3

1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a

Chapter 4

1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a

Chapter 5

1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a



Chapter 6

1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a



Chapter 7

1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a



Chapter 8

1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a



Chapter 9

1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a

