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I dedicate this book to my mom and dad for never giving up on finding what I was good at and for all the hours you let me smash my drums in your basement... they paid off.

Introduction

I wanted to gain freedom and flow while soloing; I wanted it bad. But, like many drummers, I struggled with the art of soloing and the ability to play a solo freely and musically without the constant burden of which idea to play next while staying in the moment. *The Glue Method for Drum Set Soloing* was born from my own struggles to solo and has given me the musical freedom to spontaneously connect ideas without hesitation at multiple note rates while soloing. If you've experienced similar frustrations, this book is for you! Keep reading!

So, what is the Glue Method? The Glue Method is my approach to spontaneously connect ideas quickly and effortlessly with Glue Stickings while soloing, to gain musical freedom, and to stay connected to the composition in the moment. So, what is a Glue Sticking? A Glue Sticking is a grouping of simple stickings that are used consecutively, interchangeably, and applied musically to bridge more complex ideas. Glue Stickings, unlike chops, are easy to play technically and can be developed easily. We will break down the three categories of Glue Stickings and the four steps of development to learn, apply, and mix and match Glue Stickings. The four steps of development are equally, if not more, important than the stickings themselves, because through the development process, you will gain different layers of muscle memory and organization. With muscle memory comes a control of the vocabulary and the ability to continuously play Glue Stickings effortlessly, while simultaneously being connected to the musical environment around you. This is where the magic happens, as you are truly able to listen to yourself musically and the musical environment. Glue Stickings are the building blocks to soloing freedom, as they are the *glue* that connect ideas quickly, allowing you to move freely from one idea to the next while expressing yourself musically in the moment. And, if you get stuck while soloing, Glue Stickings give you the ability to stay musical while refocusing your solo in real time.

In order to form this bond with the stickings, I will lay out the same steps and processes that I went through, not only to gain control of the stickings, but also organization of the stickings. The Glue Method is comprised of three categories of Glue Stickings: Single Kick Variations, Rudiment-Based Variations, and Consecutive Kick Variations. The four steps of development are: physical independence, audible independence, phrase breaking, and phrase mixing and matching. When practicing, the development of the Glue Method is very structured and mechanical. However, this structure transforms into spontaneous freedom behind the kit as you add more Glue Stickings to your bag. A selection of Glue Stickings, combined with muscle memory, creates the freedom to mix, match and connect ideas spontaneously into a seamless, musical flow while soloing. With this method, come and go freely in and out of the groove, or leave the groove, and create a solo based on an endless stream of ideas and Glue Stickings.

The Four Steps of Development

There are four steps of development that each category of Glue Stickings will be applied to. Each one of these steps was born out of a fundamental flaw in my playing. Once I worked with the step, that flaw was erased and replaced with a strong foundation on which to build the next step on. Having these steps in my practice routine kept me focused and relaxed, clear-headed and confident. Trust me, don't worry... just follow them... achieving freedom takes discipline in the practice room.

I

Physical Independence

In this step, we will use the note rates and Glue Stickings as a vehicle to master the first fundamental: physical independence. We will play the designated exercise as written against your left foot keeping 8th-note time.

Through this exercise, you will gain physical confidence and control. In this step, you will simultaneously gain physical independence and a strong sense of the note rates. For me, overcoming this hurdle was the first step to feeling musical freedom during my solo.

II

Audible Independence

In this step, we will work on the ability to hear two things at once. I wanted the ability to hear the larger phrase that I was creating with my Glue Sticking choices, while also taking the music into consideration. We will train your ear to hear a specific cycle of Glue Stickings while paying attention to the metronome. There will be no physical timekeeping in this step. You will play each exercise in a specific sequence, orchestration, and dynamic against a metronome.

III

Phrase Breaking

I got tired of always being so concerned about what sticking or grouping could fit in a space. Getting to a musical hit or a cadence to a new section of a song, required anticipating what combination of stickings would fit in the space. In this step, we will work on phrasing with each category of Glue Stickings, as well as how to break the Glue Stickings to get where you need to go.

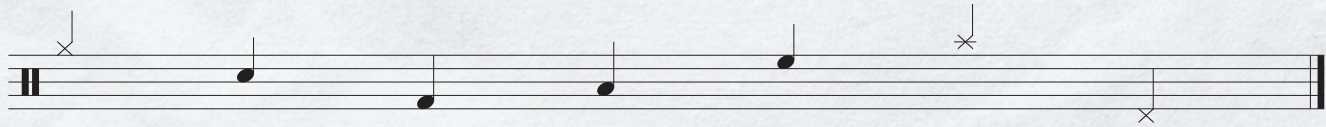
IV

Phrase Mixing and Matching

In this final step, we will mix and match Glue Stickings to create musical phrases that can be manipulated to get to cadences to a new section of a song or to a musical hit, while staying connected to your composition. This is the first time in the steps of development where all of the stickings meet each other using the fundamentals: note rate, orchestration, dynamics, and phrasing. We will be using 4- or 8-bar phrasing for this step.

Drum Key

Hi-hat Closed Snare Drum Bass Drum Floor Tom Mid Tom Crash Cymbal Hi-hat with Foot



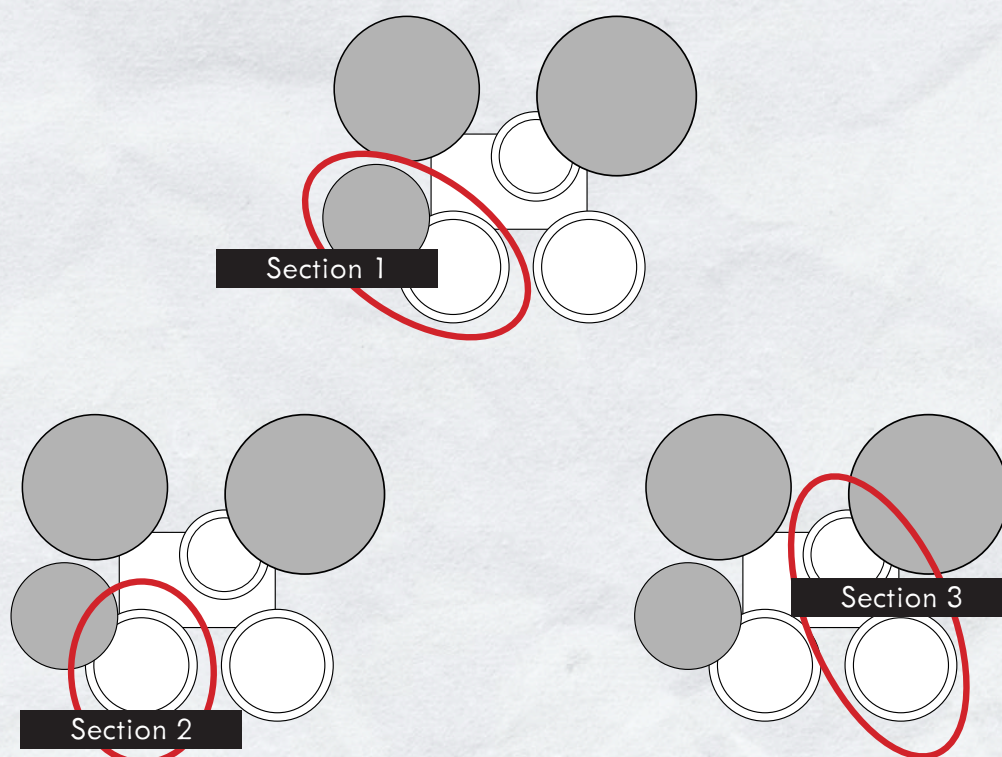
Sectioning Concept Diagram

Sectioning is an organizational concept that I developed to help with the application of specific categories of Glue Stickings to the drum set. Each category of stickings corresponds with a specific section of the drum set.

The act of creating these sections, that pair with specific categories of Glue Stickings, gave me a deeper control of my organization, therefore freeing up more consciousness to be in the moment and explore the musicality of what I was playing.

I created the concept of sectioning to avoid the feeling of being overwhelmed by making choices during soloing. While soloing, a player has to make many musical choices including dynamics, rate change, and orchestration. The act of sectioning eliminates one choice, therefore creating more headspace to focus on dynamics and rate change, leading to more freedom and focus while soloing.

In Chapter 5, I will identify which category of Glue Stickings corresponds with each section of the drum set.



Star Description

Visualizing the Glue Method

This diagram is a visual representation of my organization and interpretation of where YOU fit into the Glue Method. "The Solo" is what drives us to find a method that will help identify a process that will guide us to get better at soloing. That is why I surrounded "The Solo" with the four steps of development: physical independence, audible independence, phrase breaking, and phrase mixing and matching. These steps had a positive impact on each fundamental that needed development in my playing. By developing each fundamental in this order, I was able to create a strong foundation which supported the most important component: "You." The reason I placed "You" at the top of the star is because that is what makes the Glue Method come alive. Bringing your own interpretation to dynamics, rate change, and orchestration in step 4, phrase mixing and matching, is what makes these stickings a vehicle for your musical choices. "You" represents your sound, your touch, and your musicality.

Star Diagram



My dream for you...

...is to find your voice in the sea of stickings and for you to be able to create a musical solo while staying connected to your internal composition or with your live band, then getting off stage and feeling happy and proud of what you just created.

That's the dream. *The Glue Method for Drum Set Soloing* made this dream a reality for me. This method gave me direction, organization, and freedom to something that used to make me feel lost and disorganized. This method was born out of my own struggles and self-doubt and developed into a world of freedom and creativity while soloing. Follow the method to find your touch; stickings are stickings, but the process in which we practice those stickings makes them our own.





CHAPTER 1

Single Kick Variations

Chapter 1

Glue Sticking Category #1

Single Kick Variations

This category of Glue Stickings has the description "Single Kick Variations" because of the implementation of only one kick per Glue Sticking. When I first started developing my vocabulary, I felt disorganized and overwhelmed with stickings. Creating smaller categories of stickings helped me to feel more empowered and focused, so that I could get through the designated stickings. Remember, organization can help to declutter your choices, therefore helping you to make better ones.

Chapter 1 Stickings Introduced

Single Kick Variations

RLLF

RLRLLF

RLRLRLLF

RRLLF



Chapter 1

Step I of Development

Physical Independence

In this step, we will use the note rates and Glue Stickings as a vehicle to master the first fundamental, physical independence. We will play the designated exercise as written against your left foot keeping 8th-note time. Through this exercise, you will gain physical confidence and control. In this step, you will simultaneously gain physical independence and a strong sense of the note rates. For me, overcoming this hurdle was the first step to feeling musical freedom during my solo.

Single Kick Variations

1st Glue Sticking: ***RLLF***

Step 1: Perform 1st Glue Sticking at each designated note rate. Left foot keeps 8th note pulse with hi-hat. Also, apply these dynamic values one at a time. Metronome set at 50bpm.

Dynamic Values

> RLLF / > RLLF / > RLLF

Note Rate: 8th-Note Triplets (First Dynamic Shape)

1



R L L F R L L F R L L F R L L F

Note Rate: 16th Notes

2



R L L F R L L F R L L F R L L F R L L F R L L F R L L F R L L F

Note Rate: 16th-Note Triplets

3



R L L F R L L F R L L F R L L F R L L F R L L F R L L F R L L F

Note Rate: 32nd Notes

4



R L L F R L L F R L L F R L L F R L L F R L L F R L L F R L L F