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ABOUT THE BOOK

I DECIDED TO WRITE THIS BOOK AFTER REFLECTING ON SOME VERY IMPORTANT MOMENTS FROM MY TWENTY FIVE YEARS OF DRUMMING. FIRST WAS LISTENING TO TWO SOLOS BY MAX ROACH WITH THE CLIFFORD BROWN QUINTET (PARISIAN THOROUGHFARE 4:04 AND STOMPIN' AT THE SAVOY 3:59) ANOTHER WAS STUDYING WITH SOME OF THE LEADING BRITISH JAZZ MUSICIANS AND FINALLY LISTENING TO THREE AUDIO BOOKS - "BOUNCE", "ELON MUSK" AND "ZEN IN THE ART OF ARCHERY" (SEE PAGE 272). THESE EXPERIENCES ENRICHED MY VIEW ON HARD WORK, THE MEANING OF MASTERY AND MY APPROACH TOWARDS PRACTICE.

THIS BOOK IS DESIGNED TO REINFORCE THE IMPORTANCE OF DISCIPLINE, UNIFICATION AND CREATIVITY AND HIGHLIGHT THE POWER OF DAILY PRACTICE. WELL-STRUCTURED PROGRESSIVE DAILY PRACTICE IS KEY TO PROGRESS AND EVENTUALLY MASTERY OF THE INSTRUMENT. THE AIM IS THE INFAMOUS 10,000-HOUR TARGET. THERE HAVE BEEN MANY STUDIES ON HOW 10,000 HOURS OF PROGRESSIVE PRACTICE IS WHAT IT TAKES TO BECOME WORLD CLASS OR A MASTER IN ANY FIELD. THIS EQUATES TO (APPROX) 3HRS A DAY, 365 DAYS OF THE YEAR, FOR TEN YEARS. IN ORDER TO ACHIEVE THE HIGHEST LEVEL OF PRACTICE, IT SHOULD BE CHALLENGING, DISCIPLINED AND PROGRESSIVE, NOT SIMPLY PLAYING THROUGH THE MOTIONS. IT IS IMPERATIVE TO CHALLENGE NEW SKILLS AND HAVE A CLEAR DISTINCTION BETWEEN PLAYING AND PRACTISING. I WOULD SUGGEST PRACTISING IS A METHOD OF LEARNING THROUGH WELL STRUCTURED, ANALYSED, HIGHLY REPETITIVE CONSCIOUS ACTIONS TOWARDS SPECIFIC TASKS, WHEREAS PLAYING IS (OR SHOULD BE) A SUBCONSCIOUS RESPONSE TO YOUR ENVIRONMENT, EMOTIONS OR INFLUENCE.

DISCIPLINE

DISCIPLINE TOWARDS PRACTICE REQUIRES TIME, STRUCTURE, FOCUS, RELAXATION, PATIENCE AND SETTING REALISTIC GOALS. IN ORDER TO IMPROVE TO THE HIGHEST LEVEL, STARTING SLOW AND HOLDING TEMPO FOR LONG PERIODS OF TIME IS KEY. THE LEARNER MUST PRACTICE WAY PAST THE POINT WHERE MOST ENTHUSIASTS WOULD LOSE INTEREST AND NOT SEE THE PURPOSE OF MANY OF THE PRACTICE TECHNIQUES SUGGESTED. THIS CAN BE VERY PERSONAL AND UNIQUE. IT REQUIRES DISCIPLINE TO REMAIN FOCUSED ON YOUR GOALS AND NOT BE DISTRACTED BY WHAT OTHERS ARE PRACTISING OR BY YOUR PHONE AND OTHER DEVICES DURING PRACTICE SESSIONS.

BREATHING AND POSTURE REQUIRES DISCIPLINE AS IT IS OFTEN FORGOTTEN AND NOT CONSIDERED RELATED TO TECHNIQUE. FOCUSED BREATHING HELPS US RELAX THE BODY AND THE MIND. LACK OF TENSION OF BOTH BODY AND MIND ALLOWS US TO DIVERT OUR FOCUS AND DEVOTE ENERGIES TO COMPLEX TASKS. DEEP FOCUSED BREATHING TECHNIQUES WILL ALSO HELP WITH NERVES IN LIVE SITUATIONS. POSTURE DIRECTLY RELATES TO INJURIES (OR LACK OF), YOUR FLUIDITY AROUND THE KIT AND LONGEVITY (TIME SPENT ON THE KIT). INTRODUCING THESE ASPECTS INTO YOUR PRACTICE SESSIONS WILL OVER TIME BECOME NATURAL AND NO LONGER A HINDRANCE.

UNIFICATION

UNIFICATION OR IN UNISON MEANS PLAYING TWO OR MORE PARTS AT EXACTLY THE SAME TIME. THIS MAY SOUND ROBOTIC OR MECHANICAL BUT QUITE THE CONTRARY. WE SHOULD SEEK CLARITY AND PRECISION BUT PLAYED WITH FEEL AND EMOTION.

WHEN WE PLAY FAST WE MORE THAN OFTEN DRASTICALLY LACK PRECISION. IT IS ONLY WITH REPETITION AT SLOW TEMPOS WE NOTICE TENSIONS AND ARE NOW ABLE TO IRON OUT ANY "GLITCHES". BEING STRICT IN THIS WAY WILL GIVE YOUR PLAYING ACCURACY, BALANCE, CONTROL AND FLUIDITY. WE OFTEN SPEND TOO MUCH TIME ON INDEPENDENCE BUT IT IS THE UNIFICATION WITHIN DEXTERITY THAT SEPARATES US AS DRUMMERS.

CREATIVITY

CREATIVITY STEMS FROM INFLUENCE, EXPERIENCE AND IMAGINATION. IT CAN ALSO BE SUGGESTED AS MUSICALITY OR MUSICIANSHIP. WE ARE ALL TOO OFTEN SPOON FED IDEAS AND ONLY WORKING ON THE END RESULT, MISSING OUT SO MUCH OF THE IN-BETWEEN. I INTEND TO GIVE THE LEARNER THE BASIC TOOLS TO CONSTRUCT YOUR OWN "END RESULT", ORCHESTRATION. IT IS AN ENDLESS WORLD OF POSSIBILITIES AND THEREFOR UP TO YOU TO EXPLORE THE PERMUTATIONS AND EXERCISE YOUR OWN CREATIVITY.

EACH EXERCISE IS MERELY A TWO DIMENSIONAL RHYTHM THAT SUGGESTS ONE WAY OF APPLICATION. BUT THERE ARE HUNDREDS PER EXERCISE AND IT SHOULD BE UP TO YOU TO UNLOCK THE COMBINATIONS. PURPOSELY EXPLORING NEW IDEAS THAT COME FROM YOU WILL ENHANCE YOUR MUSICALITY, VOCABULARY AND CREATIVE AWARENESS, OFFERING BETTER MUSICAL DECISIONS WITH HIGHER LEVEL OF CONFIDENCE WITHIN A LIVE MUSICAL CONTEXT.

THE INTENTION

THIS BOOK DOCUMENTS EVERY RHYTHMICAL COMBINATION POSSIBLE USING THE SEVEN QUATER NOTE OR EIGHTH NOTE PLACEMENTS WITHIN AN EIGHTH NOTE TRIPLET (EXECUTED WITH THE LEFT HAND ON THE SNARE), WHILST STRICTLY KEEPING THE TRADITIONAL SWING RIDE PATTERN WITH THE RIGHT HAND (OBVIOUSLY REVERSED FOR LEFT HANDED PLAYERS) WITHIN A BAR OF 4/4. IT ILLUSTRATES WAYS OF CREATING YOUR OWN IDEAS FROM A DICTIONARY OF PHRASES THAT HAVE BEEN SPOKEN BY EVERY DRUMMER PAST AND PRESENT BUT WITHOUT PUNCTUATION OR PRONUNCIATION. IT IS UP TO YOU TO PUT IT INTO A CONTEXT.

THE CONCEPT IS TO MEMORISE (THROUGH PRACTICE) THE SEVEN-DIFFERENT RHYTHMS OF THE EIGHTH TRIPLET, REFERRED TO AS "CHUNKS". ONCE YOU ARE CONFIDENT WITH THESE YOU ARE READY FOR THE SYSTEM OF CHUNKS.

THE THREE STAGES OF CHUNKS

SYSTEM ONE - CHUNKS. DISCIPLINE AND UNIFICATION

SYSTEM TWO - CREATIVITY. ORCHESTRATE

SYSTEM THREE - CHUNKING. DISCIPLINE, CREATIVITY AND UNIFICATION

THERE ARE TWO ADDITIONAL STAGES THAT SHOULD BE PRACTISED IN CONJUNCTION TO SYSTEMS ONE, TWO AND THREE

PARADIGM SHIFT - CREATING DRUM FILL/ SOLOS, KEEPING TIME WITH THE METRONOME, COUNTING OUT LOUD

THREADS - WARM UPS, DRUM FILLS/ SOLOS, GROOVE IDEAS

PLAY EACH BAR STARTING AT THE TOP OF EACH PAGE FROM LEFT TO RIGHT. THE PURPOSE IS TO REPEAT EACH BAR UNTIL IT "SINGS" (THE POINT WHERE YOU CAN ALMOST HEAR IT AS A TUNE). THIS IS USUALLY WHEN YOU ARE RELAXED AND IT IS NOW WHEN CAN HEAR EACH PART OF THE BAR RATHER THAN THINKING OF IT AS A TASK. THIS CAN TAKE MANY MINUTES OR HOURS OF REPEATING, SEARCHING FOR IMPERFECTIONS, TENSIONS, LISTENING AND PAYING ATTENTION TO THE FEEL, SOUND AND RHYTHM; FRAMEWORK OF THE BAR. NONE OF THE BARS ARE NUMBERED, AS IT IS MY INTENTION NOT TO THINK OF THESE AS EXERCISES BUT WORDS OR PHRASES. YOU CREATE THE EXERCISE THROUGH YOUR OWN APPROACH USING THE SUGGESTIONS THROUGHOUT THE BOOK, REFERING TO THE CHECKLIST OF APPLICATIONS.

THE POWER OF PRACTICE ENCOURAGES THE LEARNER TO DEVELOP DISCIPLINE, UNIFICATION, FIND CREATIVITY, CREATE UNIQUE ORCHESTRATIONS AND INVESTIGATE ENDLESS POSSIBILITIES THROUGH PROGRESSIVE PRACTICE. EACH BAR IS MERELY TWO-DIMENSIONAL BUT WITH PRACTICE EACH BAR CAN TRANSFORM INTO EXCITING MUSICAL MOTIFS. TRAINING TO THINK IN THIS WAY WILL IMPROVE YOUR TECHNICAL SKILL, STRETCH YOUR MUSICALITY, EXERCISE YOUR CREATIVITY AND SEE TRANSCRIPTION BEYOND INSTRUCTION.

YOU ARE THE MUSICIAN, BE MUSICAL, INVENTIVE, EXPERIMENTAL AND MOST OF ALL ENJOY THE JOURNEY

IDEAL RESORCES NEEDED

IN ORDER TO WORK ON THIS BOOK YOU WILL NEED THE FOLLOWING ITEMS.

- * AN ACOUSTIC DRUM KIT. MINIMUM SIZE - BASS DRUM, SNARE, HIGH HAT, 1x TOM, 1x FLOOR TOM, AND 2x RIDE CYMBALS
- * DRUM STICKS AND BRUSHES
- * MUSIC STAND, PENCIL, RUBBER AND MANUSCRIPT PAPER (FOR WRITING DOWN IDEAS)
- * A METRONOME (PREFERABLY DIGITAL WITH AUX IN FOR HEADPHONES ETC)
- * A MIRROR FOR ASSESING POSTURE AND STICK HEIGHTS (POSITION MIRROR TO THE LEFT OR THE RIGHT OF THE DRUMS)

EXPLANATION AND APPLICATION

THE FIRST PAGE OF THIS BOOK IS DEDICATED TO THE FOUNDATIONS OF THE ENTIRE CONCEPT - "THE CHUNKS".
CHUNKS OR CHUNKING IS A TERM TO REFERENCE A MEMORY MECHANISM USED WHEN REMEMBERING A SERIES NUMBERS. IN EVERYDAY LIFE WE USE CHUNKING FOR REMEMBERING PHONE, AND BANK ACCOUNT NUMBERS AND IS ALSO THE SAME TECHNIQUE USED BY GRAND CHESS MASTERS.

THOUGH THIS IS NOT A BOOK ON MEMORY TECHNIQUES, IT DOES REQUIRE A RANGE OF SKILL SETS IN ORDER TO DEVELOP CREATIVITY AND BE CONFIDENT IN OUR DECISIONS, AS WELL AS THE PRACTICAL SIDE OF PHYSICALLY IMPROVING OUR DRUMMING STANDARD. HOWEVER, THE POWER OF PRACTICE IS SET OUT LIKE ONE BIG MATHEMATICAL SEQUENCE. EACH NUMBER REPRESENTS A RHYTHM NO: 1-7 THE "CHUNKS" AND WITH THE INDIVIDUAL CHUNKS WE COVER ALL THE PERMUTATIONS OF THOSE SEVEN RHYTHMS, NO: 1111 - 7654 WITH IN A 4/4 TIME SIGNATURE.

IN ORDER TO PROGRESS THROUGHOUT THE BOOK, IT IS IMPERATIVE TO MASTER THE CHUNKS WITH ACCURACY, BALANCE AND CONFIDENCE BEFORE MOVING ON. THE RIGHT HAND SWING PATTERN SHOULD NOT BE COMPROMISED, KEEPING THE SWING AT ALL TIMES. HOWEVER, THERE ARE MANY RIDE PATTERNS AND ALL HAVE MEANING AND VALUE. AS A FOUNDATION OF THE IDIOM, THE JAZZ DRUMMER MUST PLAY WITH FREEDOM OF EXPRESSION AND DEXTERITY (IF REQUIRED) WHILE MAINTAINING A SWING PATTERN WITH THE RIDE HAND.

CHECKLIST OF APPLICATIONS

(BEGIN BY INTRODUCING ONE OR TWO APPLICATIONS TO EACH BAR)

- * PRACTICE EACH BAR FOR AT LEAST 5 MINUTES. USE A STOPWATCH/ TIMER
- * PLAY TO A METRONOME STARTING AT $\text{♩} = 70 \text{ BPM}$
- * FEATHERING THE BASS DRUM IS ENCOURAGED (FEATHERING - PLAYING THE BASS DRUM ON EACH QUATER NOTE)
- * AIM FOR CONTROL, PRECISION AND RELAXATION
- * FOCUS ON BREATHING (SLOW AND DEEP) AND NOT THE BAR OR TASK
- * BE THOROUGH, HONEST AND REMEMBER YOU ARE IN NO RUSH TO COMPLETE
- * LISTEN, THINK AND MEMORISE
- * MAKE NOTES, TICK AND DATE EACH PAGE/ BAR/ SECTION (PENCIL ONLY)
- * RECORD YOURSELF (AUDIO AND VISUAL)
- * PLAY TO MUSIC

ALTERNATIVE RIDE PATTERNS

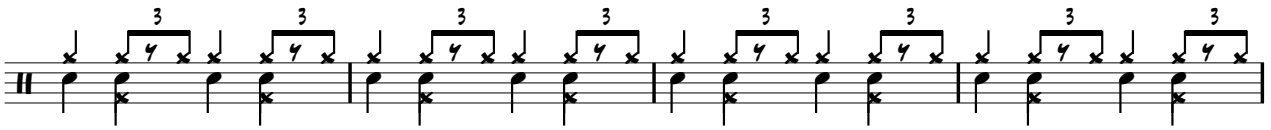
(HERE ARE EIGHT DIFFERENT RIDE PATTERNS.. PRACTICE THESE WITH THE SNARE DRUM CHUNK RHYTHMS)

THE CHUNKS

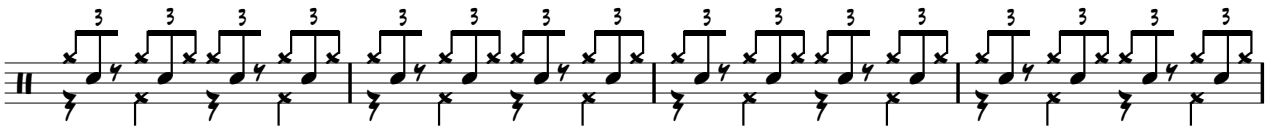
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(REFER TO THE CHECKLIST OF APPLICATIONS)

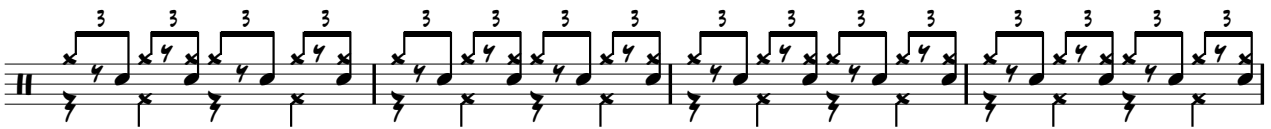
C 1




C 2



C 3




C 4



C 5



C 6



C 7

