

# The Sly Hat

Change the Way You Play The Hi-Hat

By Taylor Friesth

Logo Design by Erin Rose Brotherton  
Photos By David Schlatter  
Text Edited by Lucy Ewing



Online Lessons Available at [TFdrumlessons.com](http://TFdrumlessons.com)

Copyright 2016 By Taylor Friesth  
All Rights Reserved  
ISBN: 9781655752858

# Key



## How to Approach This Book

As you will see, this book has an extensive amount of patterns and different ways to play those patterns. This is to show the importance of learning a lot of different things just for the sake of it. When you do this, no matter how small the thing is, you just improved on something. This could be something as simple as teaching yourself how to take the time to practice and learn on your own. Even if that pattern you just learned is something that you may never use again, you have 1) shown yourself that you can learn something new, and 2) you have given your body little developments in muscle memory. Learning is like a muscle. The more you learn, the easier it gets.

By going through so many patterns you have built up your coordination, which will help future you! The act of learning things on the limb you feel less comfortable with is going to help your coordination and your overall drumming. If you look at it like a spectrum, when you first start out drumming, your spectrum is not too wide. Then you begin to learn different ideas, styles, and techniques, and you begin to expand your spectrum of knowledge and ability. What if you "expanded your spectrum" every day for 15 minutes? 1 hour? 4 hours? 23 hours and 59 minutes (1 minute for sleep and food)? Imagine how comfortable you would be on the drum set. Just by learning new things, you are becoming better at your art even in small ways. It is not fully dependent on whether or not you are able to play the thing you are learning.

This speaks to the humbling nature of the drum set. The drum set is one of the most frustrating yet rewarding instruments you can meet. You can spend hours on one idea and still not achieve it the way you would like or the way you have heard someone else play it, and this can be a great experience. If you treat such an experience by looking at the micro achievements, you can learn a lot. If you acknowledge the small rewards of building your coordination and your ability to learn, you never lose.

So when you go about this book, find what ideas/patterns you like the best and stick with it for as long as you can. Find new ways to play them by changing the tempo, dynamic, where it is played, switching from straight to swung, what surrounds it, etc. Once you feel comfortable on that idea and you are able to play it in an improvisation setting, move on to the next idea.

# Content

Introduction	1
Getting Started	4
16th Note Patterns	9
Applying and Combining	13
ABCD	15
Triplet Patterns	17
Applying and Combining	27
ABCD	29
32nd Note Patterns	31
Applying and Combining	40
ABCD	42
Tom Grooves	44
Applying and Combining	49
Latin	51
Tumbao Independence	52
Samba	52
Sly Hat Over Left Foot Rumba Clave	54
Polymeters	58
16th Note Fills	65
Applying and Combining	72
ABCD	74
Triplet Fills	76
Applying and Combining	82
ABCD	84
16th Note Triplet Fills	85
Applying and Combining	90
ABCD	92

32nd Note Fills	94
Applying and Combining	104
ABCD	106
3-Way Flams	108
16th Notes	109
Triplets	115
Grooves	119
Soloing	121
16th Notes	122
16th Note Triplets	124
32nd Notes	126
Greatest Hits	129
Video Lessons	138

# Introduction

## Purpose of the Hi-Hat

### Sly·Hat

/Slī/ /Hat/  
noun Music

Using the sound of the closing hi-hat as an addition to your drumming, as opposed to the traditional way of keeping it as a steady pulse under what you are playing.

In this book we will be looking at all the opportunities to use your hi-hat foot in grooves, fills, and soloing. This is an idea that I first saw when I watched Steve Gadd play “50 Ways to Leave Your Lover” by Paul Simon. What makes this song so interesting is that Steve Gadd had the ability to explore more intricate grooves, because Paul Simon’s guitar part keeps a steady quarter note pulse. This steady pulse gives the listener a clear sense of timing, which opens up the space for Dr. Gadd to do what he does best. The groove caught every drummer’s attention, because Gadd incorporated his hi-hat foot into the groove. In this groove, we can hear a different sound between the closing of the hi-hat and hitting of the hi-hat. This not only makes the groove more efficient but also gives us a whole new texture that we can work with.

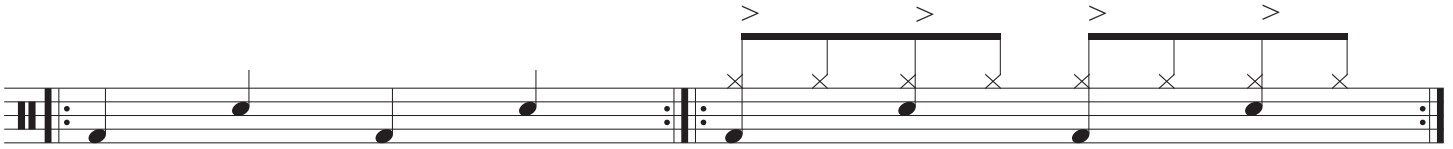
In the next 12 chapters, we will look at how this idea can be used to make your drumming more efficient, creative, and unique. Of course, any drummer knows, using the hi-hat foot in itself it is a difficult thing to pursue, but the hi-hat is seen as one of the most important parts of the drumset for a reason. The back-and-forth nature of most of the bass and snare grooves shows how the audience should be dancing back and forth or bobbing their head. But it is the hi-hat that shows them how to feel about it. If we were to play a single bass and single snare rock beat, the beat would have a completely different feel playing with the hi-hat fully open or playing with it shut tight. Same can go for keeping time with our left foot. If we were playing the same rock beat groove on the ride, the hi-hat closing on the quarter notes for timing would give a completely different feel than the hi-hat closing on the “ands” for timing. Playing on the quarter note gives a much steadier feel, where the “ands” give a “funky” feel that throws the crowd off their feet into a dance.

The next few pages will look at only this beat and how the hi-hat can completely change how it feels



# Purpose of the Hi-Hat

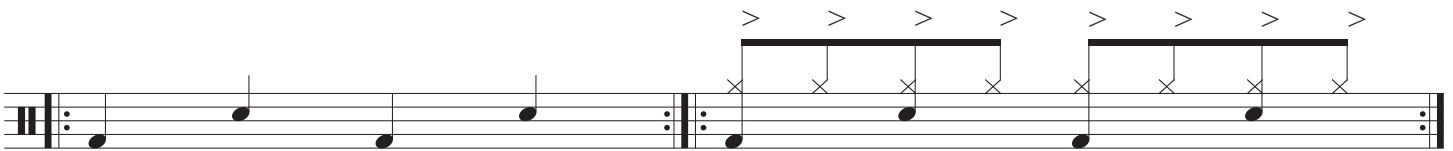
With the hi-hat, we will show the audience that they should bob their head on the quarter note by accenting the hi-hat on the quarter note.



Now we will make the groove sound "funky" by throwing the audience off their feet and make them dance by putting accent on the "ands"



To give the groove a more driving sound we will do a steady hi-hat pulse.



Finally, we can give a hard rock feel by opening up the hi-hat.



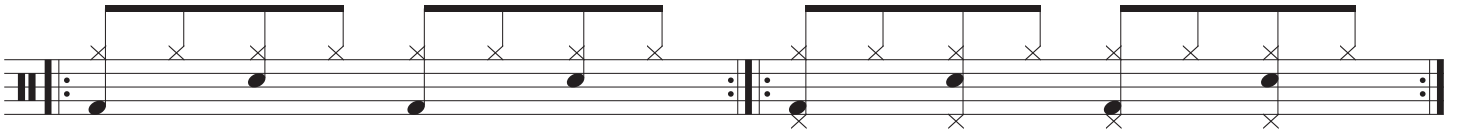
This idea can obviously be shown with any given beat, but it works as a good example to show how important the hi-hat is. When most kids learn to play the drum set, they play the hi-hat the loudest because it has the most notes, but as any player advances they learn this should not be the case. The hi-hat should be used to compliment the groove instead of over power it. Depending on whether the hi-hat is fully open, fully closed, or whether it is being hit with the bead of the stick or the shaft of the stick, you can produce many different textures and volumes. We can use this versatility to our advantage and control how the whole song sounds.

## Introduction

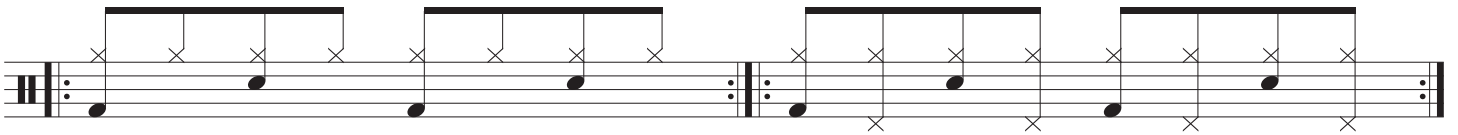
Now let's look at how the closing hi-hat can influence the feel of the groove.

We will look at the same groove, but now on the ride, and we will change the hi-hat foot.

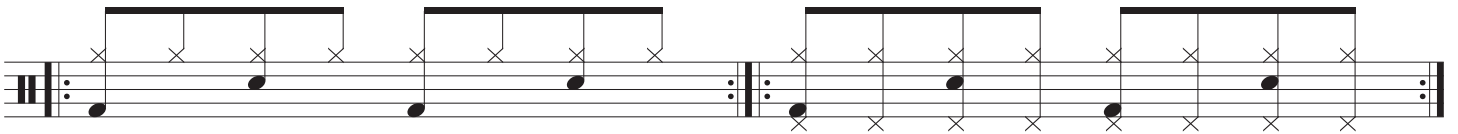
Let's give everyone a steady quarternote pulse on the hi-hat to keep the song in check.



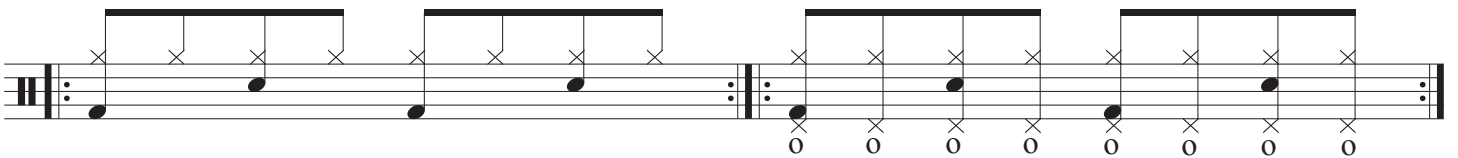
Now let's make it "funky" and throw them off their feet.



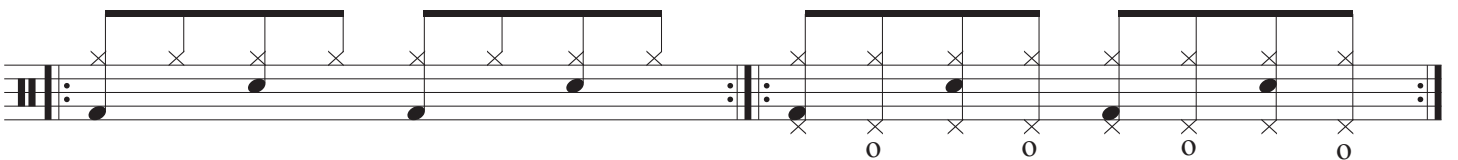
We can also give a driving eighth note pulse.



Now let's splash the two cymbals to take up more volume.



We can even alternate between the closed sound and the open sound to give a disco feel.

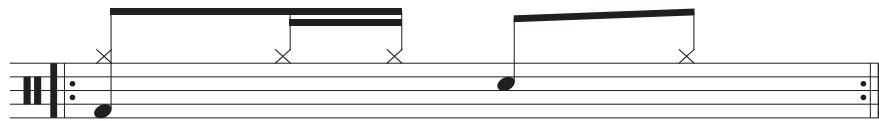


# Chapter 1

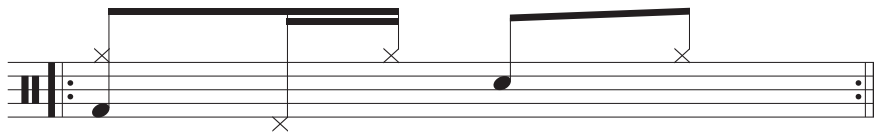
## Getting Started

As we progress through this book we need to be more and more aware of whether or not what we are playing is something that could overpower the main part of the song. Although this can be appropriate in some situations, it can be rare. With every song there is a melody; this is the part of the song that should stand out to the listener. Generally, the drummer should only stand out over the melody if: 1) they are giving a cue to the band by doing a fill; 2) they are the melody; or 3) they are playing a solo. So when learning these next patterns, know that they can be strong and creative uses, given that it is the right situation.

### Using The Hi-Hat Foot For More Efficient Drumming



Now we replace the two right hands with a closing hi-hat and a normal hi-hat hit

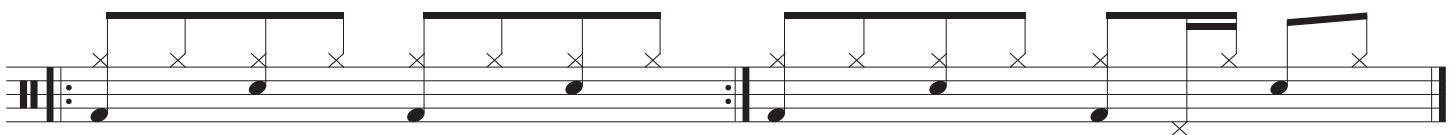


### So What?

Once you become comfortable with replacing the first note of the double, you can begin to use it in your grooves.

Example #1

3X



Example #2

3X

