

GET YOUR BAND TOGETHER: DRUM SET

METHOD

BERKLEE PRESS

Berklee Practice Method

DRUM SET

Get Your Band Together

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and the
Berklee Faculty

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CD Tracks

Chapter I. Playing Rock (“Sweet”)

- CD 1. “Sweet” Full Band
- CD 2. “Sweet” Bass and Drums (one chorus)
- CD 3. “Sweet” Keyboard and Drums (one chorus)
- CD 4. “Sweet” You’re the Drummer
- CD 5. “Sweet” Call/Response 1
- CD 6. “Sweet” Call/Response 2

Chapter II. Playing Blues (“Do It Now”)

- CD 7. “Do It Now” Full Band
- CD 8. “Do It Now” You’re the Drummer
- CD 9. “Do It Now” Call/Response 1
- CD 10. “Do It Now” Call/Response 2

Chapter III. Playing Shuffle Blues (“I Just Wanna Be With You”)

- CD 11. “I Just Wanna Be With You” Full Band
- CD 12. “I Just Wanna Be With You” You’re the Drummer
- CD 13. “I Just Wanna Be With You” Call/Response 1
- CD 14. “I Just Wanna Be With You” Call/Response 2

Chapter IV. Playing Funk (“Leave Me Alone”)

- CD 15. “Leave Me Alone” Full Band
- CD 16. “Leave Me Alone” You’re the Drummer
- CD 17. “Leave Me Alone” Call/Response 1
- CD 18. “Leave Me Alone” Call/Response 2

Chapter V. Playing Light Funk (“Affordable”)

- CD 19. “Affordable” Full Band
- CD 20. “Affordable” You’re the Drummer
- CD 21. “Affordable” Call/Response 1
- CD 22. “Affordable” Call/Response 2

Chapter VI. Playing Hard Rock (“Don’t Look Down”)

- CD 23. “Don’t Look Down” Full Band
- CD 24. “Don’t Look Down” Call/Response 1
- CD 25. “Don’t Look Down” Call/Response 2
- CD 26. “Don’t Look Down” You’re the Drummer

Chapter VII. Playing Bossa Nova (“Take Your Time”)

- CD 27. “Take Your Time” Full Band
- CD 28. “Take Your Time” You’re the Drummer
- CD 29. “Take Your Time” Call/Response 1
- CD 30. “Take Your Time” Call/Response 2

Chapter VIII. Playing Stop Time (“Stop It”)

- CD 31. “Stop It” Full Band
- CD 32. “Stop It” You’re the Drummer: Stop Time
- CD 33. “Stop It” You’re the Drummer: Regular Time
- CD 34. “Stop It” You’re the Drummer: Complete
- CD 35. “Stop It” Call/Response 1
- CD 36. “Stop It” Call/Response 2

Foreword

Berklee College of Music has been training musicians for over fifty years. Our graduates go onto successful careers in the music business, and many have found their way to the very top of the industry, producing hit records, receiving the highest awards, and sharing their music with millions of people.

An important reason why Berklee is so successful is that our curriculum stresses the practical application of musical principles. Our students spend a lot of time playing together in bands. When you play with other musicians, you learn things that are impossible to learn in any other way. Teachers are invaluable, practicing by yourself is critical, but performing in a band is the most valuable experience of all. That's what is so special about this series: it gives you the theory you need, but also prepares you to play in a band.

The goal of the *Berklee Practice Method* is to present some of Berklee's teaching strategies in book and audio form. The chairs of each of our instrumental departments—guitar, bass, keyboard, percussion, woodwind, brass, string, and voice—have gotten together and discussed the best ways to teach you how to play in a band. They teamed with some of our best faculty and produced a set of books with play-along audio tracks that uniquely prepares its readers to play with other musicians.

Students who want to study at Berklee come from a variety of backgrounds. Some have great technique, but have never improvised. Some have incredible ears, but need more work on their reading skills. Some have a very creative, intuitive sense of music, but their technical skills aren't strong enough, yet, to articulate their ideas.

The *Berklee Practice Method* teaches many of these different aspects of musicianship. It is the material that our faculty wishes all Berklee freshmen could master before arriving on our doorstep.

When you work through this book, don't just read it. You've got to play through every example, along with the recording. Better yet, play them with your own band.

Playing music with other people is how you will learn the most. This series will help you master the skills you need to become a creative, expressive, and supportive musician that anyone would want to have in their band.

Gary Burton
Executive Vice President,
Berklee College of Music

Preface

Thank you for choosing the *Berklee Practice Method* for drums. This book/CD package, developed by the faculty of Berklee College of Music, is part of the *Berklee Practice Method* series—the instrumental method that teaches how to play in a band.

The recording included with this method provides an instant band you can play along with, featuring great players from Berklee’s performance faculty. Each tune has exercises and practice tracks that will help prepare you to play it. Rock, blues, and funk are just some of the styles you will perform.

The lessons in this book will guide you through basic rhythms, beats, and subdivisions. You’ll learn about song forms and techniques for how to play in a band. It is intended for drummers who are just beginning to take lessons with their teacher, though drummers learning on their own will also find it invaluable.

Most important, you will learn the skills you need to play drums in a band. Play along with the recording, and play with your friends. This series coordinates methods for many different instruments, and all are based on the same tunes, in the same keys. If you know a guitarist, bass player, keyboardist, etc., have them pick up the *Berklee Practice Method* for their own instruments, and then you can jam together.

Work hard, make music, have fun!

Ron Savage
Chair of the Ensemble Department
Berklee College of Music

Casey Scheuerell
Associate Professor of Percussion
Berklee College of Music

Basics

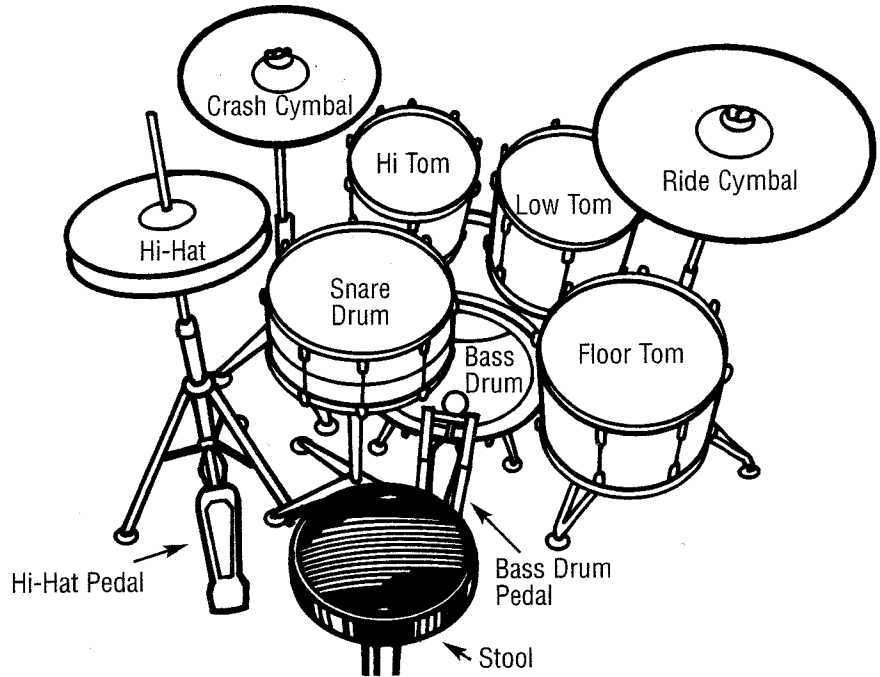
Before you start chapter 1, you should understand the following topics.

PARTS OF A DRUM SET

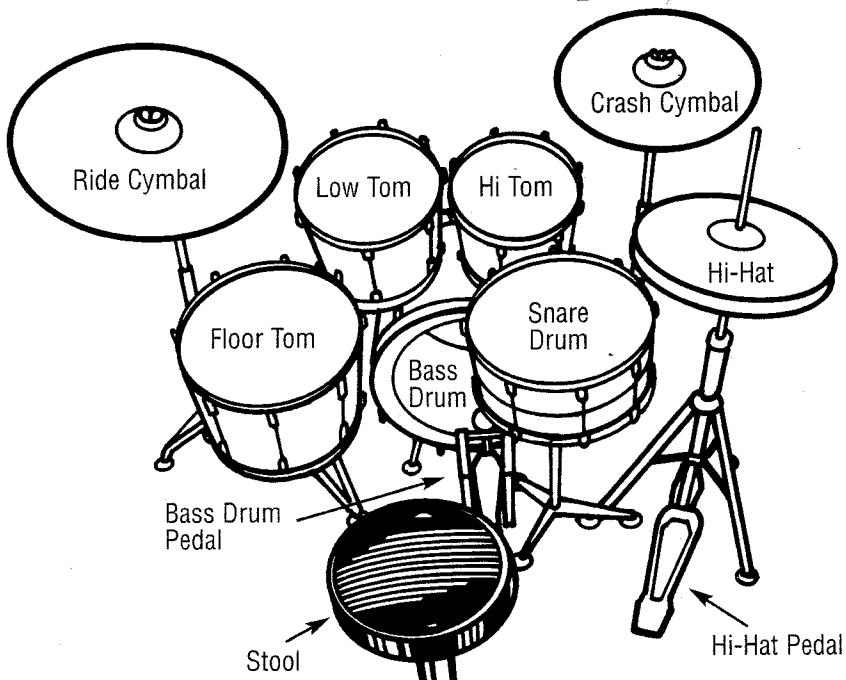
SETTING UP

This is a common setup. You may not have all these drums. A kit with just bass drum, snare, ride cymbal, and hi-hat is fine for most styles of music.

Right-Handed Setup



Left-Handed Setup



If you are left-handed, you might reverse the drums and cymbals shown in the right-handed setup.

PLAYING POSITION

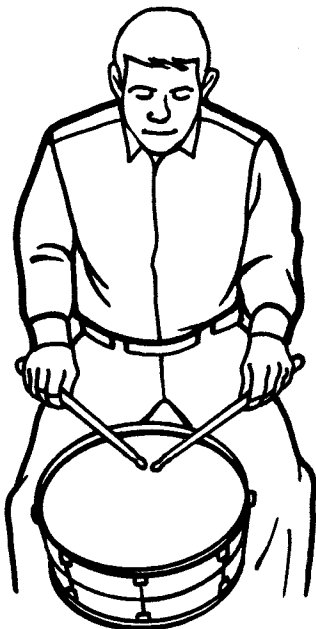
When you play the drum set, sit up straight, but be relaxed and comfortable. Keep a mirror where you practice, and check your posture frequently.



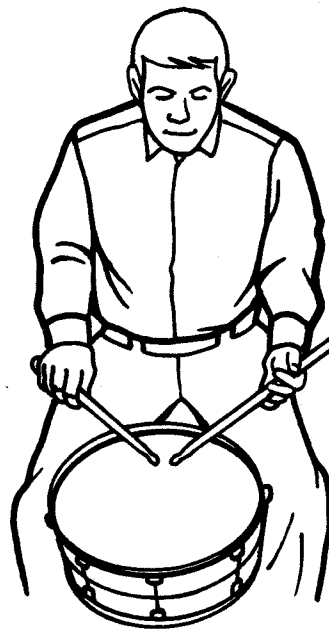
HAND POSITION

There are two basic grips: matched and traditional. For most drum set playing, you'll probably use a matched grip.

Matched Grip

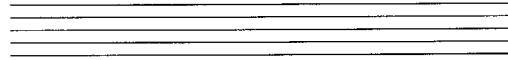


Traditional Grip



NOTATION

Notes are written on a staff.



RHYTHMS

These are the basic rhythms. Beats are numbered below the staff.

Percussion Clef

Whole note Half notes Quarter notes Eighth notes Sixteenth notes

Connect notes using a tie. The first note is held for a total of six beats.

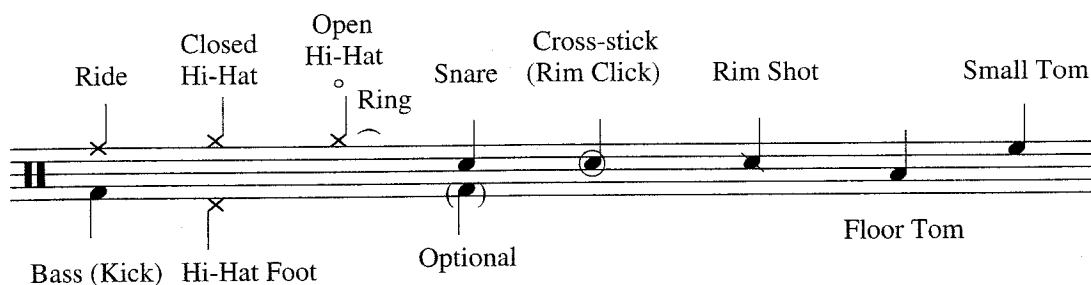
Extend a note's rhythmic value by using a dot. A dot increases the value by one half.

Triplets squeeze three even attacks into the space of one quarter-note beat.

INSTRUMENTS

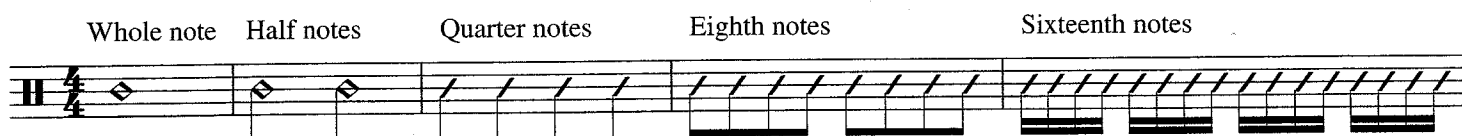
In this book, drums are notated with a dot notehead (●) and cymbals are notated with an x notehead (x).

If the stem goes up, then the drum or cymbal is played with your hands (sticks). If the stem goes down, it is played with your feet. Each drum has a unique position on the staff:



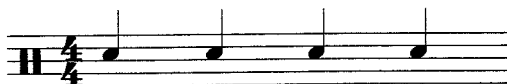
RHYTHMIC NOTATION

Music that just shows rhythms may be written in rhythmic notation. This is common in clapping exercises. The stems are the same, but the noteheads are different.



MEASURES

Groups of beats are divided into measures. Measure lengths are shown with *time signatures*. This measure is in $\frac{4}{4}$ time—there are four quarter notes in the measure.



In $\frac{12}{8}$ time, there are twelve eighth notes per measure.



RUDIMENTS

All drumming, regardless of the style or approach, is made up of sticking patterns called *rudiments*.

Each rudiment can be viewed as a specific building block for drumming and therefore used in any number of variations.

The rudiments are the ABCs of drumming and when practiced properly, will help you improve your control of the sticks, evenness between hands, dynamics, and sense of timing.

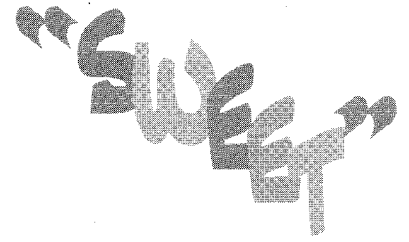
PRACTICE TIPS

Throughout this book, you will learn rudiments. Here are some tips for making rudimental practice productive.

1. Always practice rudiments slowly and steadily until the sticking feels natural.
2. When the sticking feels natural, gradually increase the speed until you reach your maximum point of control, then gradually slow down until you reach the original tempo.
3. Grace notes should always be played one inch from the drum. Full strokes should be played six inches from the drum. Accented strokes should be played eight inches from the drum.
4. Strive for evenness in motion and sound for all full strokes.

Now, let's play!

“Sweet” is a *rock* tune. Rock started in the 1960s and has roots in blues, swing, r&b, and rock 'n' roll. There are many different styles of rock. To hear more rock, listen to artists such as Rage Against the Machine, Melissa Etheridge, Korn, Paula Cole, Bjork, Tori Amos, Primus, Jimi Hendrix, and Led Zeppelin.



LESSON 1 TECHNIQUE/THEORY

LISTEN **1** PLAY

Listen to “Sweet” on the recording, and then play along.

LEARNING THE BEAT

To learn the beat, follow these three steps:

1. Start with the hi-hat or ride cymbal.
2. Add the snare drum.
3. Add the bass drum.

The tune “Sweet” has two parts. Here is the beat for the first part:

Step 1

Hi-Hat

Step 2

Snare Drum

Step 3

Bass Drum

In the second part, the hi-hat part moves to the ride cymbal:

Step 1

Ride

Step 2

Snare Drum

Step 3

Bass Drum

Play along with the recording and match the drummer. Keep the beat steady. Remember, the drummer is responsible for keeping everyone true to the time.

PRACTICE TIP

Always begin practicing a new beat at a slow, relaxed tempo. Gradually increase your speed until you reach the tempo of the recording.

ROCK TECHNIQUE

When you play the beat to “Sweet,” use a matched grip. Make sure that you are relaxed, and that your posture is good. Even when you play driving rock beats like this, stay relaxed. It will help you move more freely and have more stamina.

In rock playing, more important than sheer volume is the relative dynamics between each of your drums and cymbals. A big sound is not necessarily a loud sound. The bass drum and snare should be relatively loud, and the hi-hat and ride should be softer.

PRACTICE TIP

One way to think about playing a rock beat is “from the bottom up.” The beat is grounded by the bass drum and snare. Try playing a rock beat without the cymbals and concentrate on playing in time.

LESSON 2

LEARNING THE GROOVE

WHAT IS A GROOVE?

A *groove* is a combination of musical patterns in which everyone in the band feels and plays to a common pulse. This creates a sense of unity and momentum. The *rhythm section* (usually drums, bass, guitar, and keyboard) lays down the groove's dynamic and rhythmic feel. A singer or soloist also contributes to the groove and performs the melody based on this feel.

LISTEN **1** PLAY

Listen to "Sweet." As is common in hard rock, the groove to "Sweet" has a strong, clear pulse, and a loud, forceful sound. The drums play a heavy, repetitive beat. The bass outlines the harmonic structure. The guitar and keyboards play chords. Everyone uses the same rhythms, though often at different times. This makes the whole band sound like one unit, or *hooked up* with the groove.

HOOKING UP

In lesson 1, you hooked into a groove. As you heard, the drummer's job in a groove is to keep time for the band.

LISTEN **1** PLAY

Listen to "Sweet" and focus on the bass drum and bass guitar. Hear where their parts connect, or *hook up*. When does the bass play on the beat and when does it play on a subdivision of the beat? What about the guitar and keyboard?

LISTEN **2** PLAY

Play your bass drum part along with the recording and listen for the bass guitar.



Keep playing the bass drum, and clap the bass guitar rhythms. Notice when they play simultaneously:

Clap
(Bass Guitar)

Bass Drum

The image shows two staves of music in 4/4 time. The top staff is labeled 'Clap (Bass Guitar)' and the bottom staff is labeled 'Bass Drum'. The Clap staff has notes on a five-line staff with stems pointing upwards. The Bass Drum staff has notes on a five-line staff with stems pointing downwards. Circles are drawn around the first and third measures of both staves to indicate when they play simultaneously. The first measure has a quarter note on the first line of the Clap staff and a quarter note on the first line of the Bass Drum staff. The second measure has a quarter note on the second line of the Clap staff and a quarter note on the second line of the Bass Drum staff. The third measure has a quarter note on the third line of the Clap staff and a quarter note on the third line of the Bass Drum staff. The fourth measure has a quarter note on the fourth line of the Clap staff and a quarter note on the fourth line of the Bass Drum staff. The notation is enclosed in a double bar line with repeat dots.

LISTEN 1 PLAY

Try clapping the keyboard and guitar parts along with the bass drum. As you can see, the rhythms of every part come from the drum beat. If you play your part steadily and accurately, you will help your whole band to hook up to the groove.

ROCK FEELS

The smallest beat subdivision you have been playing is the eighth note, so you could say that this beat has an *eighth-note feel*. Many rock beats have an eighth-note feel, but sometimes, they have a *sixteenth-note feel*. You could also use a beat with a sixteenth-note feel on this tune.

LESSON 3

IMPROVISATION

Improvisation means creating your part as you play. Drum parts are often partially improvised, with variations to the beat, fills, and even longer drum solos. Though an improvised solo may seem spontaneous to the audience, there is a lot of preparation that comes before a musician plays it. There are two things you must know before you start improvising: when you should play, and what rhythms will sound good. The first step is to know the tune.

FORM

When you are preparing to play a tune, start by learning how it is organized. You have to know where you are in the music so that your beat will sound good with what the other instruments are playing. This will also help you keep your place—especially when you are accompanying a soloist’s improvisation, and nobody is playing the written melody.



Listen to “Sweet” and follow the saxophone. After an introduction, the sax plays the melody. Then, it improvises a solo. Finally, it plays the melody again.

During the improvised solo, you can still feel the written melody. That’s because the improvisation follows the same chords as the written melody. This repeating chord pattern is the same throughout the entire tune, and is called the song’s *form*—its plan or structure.

A common way to show this organization is with a *chord chart*. Chord charts don’t show rhythm or pitch, only measures and chord symbols, which are used by the rest of the band to know what notes to play. Each symbol (letter, often with a dash or number) represents a chord. By following the chord symbols and listening to the other musicians, you can keep your place in the form. The slash marks (*///*) mean “play in time.”

The chord chart makes it easy to see that the form of “Sweet” is sixteen measures long. It has two primary musical ideas: the first eight measures present the first idea (idea “A”), with the **E– A E–** chord patterns played by the rest of the band. The second eight measures present the second idea (idea “B”), with the **A– D A– D** patterns. This form can be described simply as “AB” or “AB form.” These letters help us remember the form, freeing us from having to read while we’re performing.

One complete repetition of this form is called a *chorus*. A chorus can feature the written melody, in which case it is called the *head*, or it can feature just the chord structure, supporting an improvisation. (The word *chorus* is also used to mean a song section that is alternated with varying verses. In this book, however, the word “chorus” is only used to mean “once through the form.”)

A E- A E- (CHORD PATTERN REPEATS)

B A- D A-D (CHORD PATTERN REPEATS)

FOLLOWING THE CHORDS



Listen to just the drums and keyboard. Follow the chord chart and notice when the keyboard changes chords.

KEEPING THE FORM



One of your primary responsibilities as a drummer is to help the band keep a sense of form. Listen to “Sweet,” count the measures, and follow the bass and keyboard as they change chords. The bass usually plays the bottom note of a new chord, as soon as that chord comes in. Pay close attention to the bass on the first beat of each measure. New chords are often introduced on beat 1, especially at the downbeat of new song sections. Try changing the beat slightly to fit each section of the tune.

SING THE BASS

LISTEN **1** PLAY

Listen to “Sweet,” and sing along with the bass part on the downbeat of each measure. Notice when it moves to the new chord pattern (measure 9).

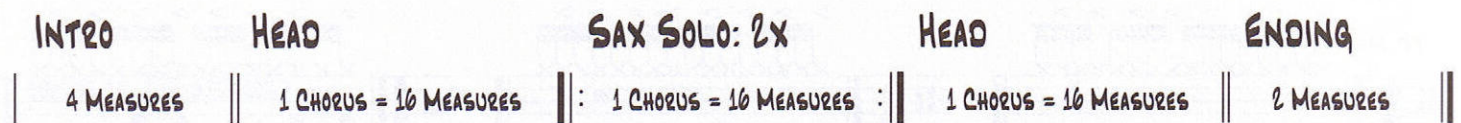
ARRANGEMENT

Your band can choose how many choruses you want to play, and create your own *arrangement* of “Sweet.” The number of choruses depends on how many players will improvise when you perform the tune. On the recorded performance of “Sweet,” only one player solos (the sax), playing for two choruses. Often, several members of the band will take turns playing choruses of improvised solos. A solo can be one or two choruses, or even more.

On the recording, the same basic arrangement is used for all the tunes: the head, an improvised sax solo, and then the head again. There are often short introductions and endings as well.

LISTEN **1** PLAY

Listen to “Sweet” and follow the arrangement. This is the arrangement for “Sweet” played on the recording:



When you play “Sweet” with your band, you can play your own arrangement, adding extra solo choruses, different endings, or other changes.

SHAPING THE ARRANGEMENT

When soloists improvise, they must know where they are in the form at all times so that their part hooks up with the rest of the band. The drummer can help the band keep a sense of form and arrangement by playing small *fills* after every group of four and eight measures. Fills are short, often improvised drum flourishes, usually occurring on the last few beats of a phrase and often signaling a section change. Then, at the start of a new section, you can play a different beat or variation of the same beat.

VARIATIONS

LISTEN 4 PLAY

Use the three-step system (see lesson 1) to practice these rock beats. When you can play them comfortably, practice them along with the recording.

Variation 1: Eighth-Note Feel (Basic Beat)

Hi-Hat

1 + 2 + 3 + 4 +

Snare Drum

Bass Drum

Variation 2: Eighth-Note Feel

Ride

1 + 2 + 3 + 4 +

Snare Drum

Bass Drum

Variation 3: Sixteenth-Note Feel

Hi-Hat

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

Snare Drum

Bass Drum

Variation 4: Sixteenth-Note Feel

Ride

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

Snare Drum

Bass Drum

PRACTICE TIP

Practice slowly at first. When you can perform the beat correctly, increase the tempo, and keep increasing it gradually until you are at the same tempo as the recording. Musicians—even pros at the highest levels—do this all the time, behind the scenes. It's a great way of playing rhythms very accurately, and helps you hook up tightly with your band.

CALL AND RESPONSE

Listen to each beat and then echo it exactly. Follow the form and try to capture the rhythmic quality of the beat being played. Slashes (“/”) in measures marked “play” mean that you should play during those measures. Listen carefully and hook up with the groove.

LISTEN 5 PLAY

Listen **E-** **Play**

(1) (2) (3) (4) fill-----

(5) (6) (7) (8) fill-----

A-

(9) (10) (11) (12) fill-----

(13) (14) (15) (16) fill-----

LISTEN 6 PLAY

Listen **E-** **Play**

(1) (2) (3) (4) fill-----

Play

(5) (6) (7) (8) fill-----

A-

(9) (10) (11) (12) fill-----

(13) (14) (15) (16) fill-----

LISTEN 5,6 PLAY

Play the same track again. This time, instead of echoing an exact response, answer them with your own improvised fill. Imitate the sound and rhythmic feel of each one, and only use rhythms typical of the rock style.

PERFORMANCE TIP

In the call and response exercise, you played a fill every few measures. When you are actually performing a tune, use fills more sparingly. Fills work well for signaling section changes, or on new choruses, but most of the time, you should keep a regular beat. If you wait longer, and then play longer fills, it is a lot more effective than playing fills too often.

CREATE YOUR OWN**LISTEN 4 PLAY**

Create your own drum part using any of the beats and fills you just played, and practice your part along with the recording. Keep one consistent beat through each section of the song and add fills at the end of each section. Try different beat variations for each section as the song progresses.

PLAY IN A BAND TIP

When playing in a band, listen to the other players' parts and try to create a musical conversation. This makes playing much more fun, and more musical too. When you are improvising a beat or fill, listen to what the other instruments are playing. They will suggest many ideas that you can use in your beats and fills, and you will inspire each other.

LESSON 4

READING

When you play in a band, sometimes you will get a drum part for the tune that shows exactly what you should play. Other times, you will get a lead sheet, giving you more freedom to create your own part. You should be able to play from either one.

DRUM PART

On the next page is the drum part to “Sweet.” Above the drum line are chord symbols. Some drum parts show chord symbols, but often they do not.

INTRO Introduction. The drum part begins with an introduction, which is made up of four measures of the B section.

HARD ROCK Style indication. This tune is hard rock, and you should play it in that style: heavy bass drum and snare, strong beat, sixteenth-note feel, and other elements typical of that hard-edged sound.

♩ = 86 Metronome marking. This tells you how fast you should play this tune. If you have a metronome, set it to 86, and play “Sweet” at that tempo.

||: :|| Repeat signs. Play the music between these signs twice (or more).

A Rehearsal letter. These are different than form letters, which you saw in lesson 3. These letters help you when you are practicing with other musicians because everyone’s parts have the same letters marked at the same places.

A9 Rehearsal letter with measure number. These mark different areas within a chorus. Again, this can be helpful during rehearsals.

AFTER SOLOS, REPEAT TO ENDING

When the soloists are finished, play the head one more time, and then proceed to the measures marked “Ending.”

ENDING A final section that is added to the form. End the tune with these measures.

Play "Sweet" along with the recording. Follow the drum part.

SWEET

DRUM PART

BY MATT MARVUGLIO

"HARD ROCK" ♩ = 86

INTRO
A- D A- D
RIDE

A E-
HI-HAT

A9 A- D A- D
RIDE

AFTER SOLOS, REPEAT TO ENDING

ENDING
HI-HAT

The drum part is written on a single staff with a double bar line at the beginning. It consists of 16 measures. Measures 1-3 are the intro, measures 4-5 are a fill, measures 6-7 are a fill, measures 8-9 are a fill, measures 10-12 are a fill, measures 13-15 are a fill, and measure 16 is the ending. The notation includes various drum symbols such as eighth notes, quarter notes, and rests, along with specific drum part notations like 'A', 'D', 'A-', 'D', 'A', 'E-', 'A9', 'RIDE', and 'HI-HAT'. The piece is in 4/4 time with a tempo of 86 beats per minute.

LEAD SHEET

More commonly, you'll just get a *lead sheet*, which is the same for all instruments. A lead sheet has the melody and chords, and it shows the form of the tune. Sometimes, it will indicate the style of the tune. You can play any appropriate drum beat in that style, and add fills where you think they should go. Notice that there is no written introduction on this lead sheet. The introduction you hear in the recording is an interpretation of the lead sheet by that band. Your band should create your own unique arrangement.

LISTEN **4** PLAY

Play "Sweet" along with the recording. Follow the lead sheet, and use your own "hard rock" drum beats and fills.

SWEET

BY MATT MARVUGLIO

"Hard Rock" ♩ = 86

E- A E-

A- D A- D

ENDING

PLAY IN A BAND TIP

While you play, follow the lead sheet. It will help you keep your place in the form.

MEMORIZE



Memorize your drum part to "Sweet," choosing fills where necessary. Performing is the best practice, so get together with other musicians and learn these tunes with your own band.

"Summary" shows everything you need to play "Sweet." Memorizing it will help you memorize the tune.

SUMMARY

FORM

16-BAR AB

(1 CHORUS = 16 BARS)

A: 8 M.

B: 8 M.

ARRANGEMENT

INTRO: 4 M.

1 CHORUS MELODY

2 CHORUS SOLO

1 CHORUS MELODY

END: 2 M.

BEATS

Two musical staves in 4/4 time, labeled A and B. Staff A shows a melody with notes on the 2nd and 4th lines, and a drum part with 'x' marks on the snare and bass drum. Staff B shows a similar melody and drum part.

PLAY "SWEET" WITH YOUR OWN BAND!

CHAPTER I

DAILY PRACTICE ROUTINE

STICK CONTROL: QUARTER NOTES

1. Always keep a steady pulse. Practicing with a metronome or click track can be very helpful.
2. Strive for a consistent sound between your hands.
3. Play consistently on the same area of the drum or practice pad.
4. Focus on controlling the stick:
 - a. With the fulcrum. The *fulcrum* is the balance point between the thumb and index finger.
 - b. Using forearm motion to lift the stick up.
 - c. Snapping your wrist to strike the drum.
5. Start these exercises slowly. Keep good posture, and relax your arms.

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

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

Double Strokes

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

Single Strokes

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

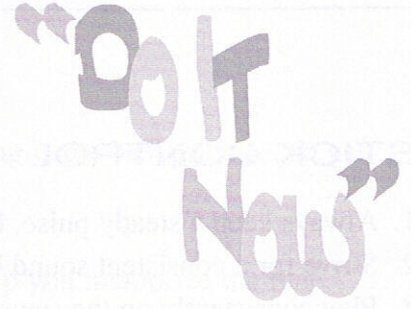
Paradiddles

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

PRACTICE TIP

When you are developing your fills, choose combinations of single and double strokes that feel natural.

“Do It Now” is a *blues* tune. Blues began in the late 1800s, and it has had a profound influence on American music styles, including rock, jazz, and soul. To hear more blues, listen to artists such as B.B. King, the Blues Brothers, Robben Ford, Bonnie Raitt, James Cotton, Albert King, and Paul Butterfield.



LESSON 5 TECHNIQUE/THEORY

LISTEN 7 PLAY

Listen to “Do It Now,” and then play along with the recording. Try to match the drum part.

LEARNING THE BEAT

To learn the beat, follow these three steps:

1. Start with the hi-hat.
2. Add the snare drum.
3. Add the bass drum.

Step 1

Hi-Hat

Step 2

Rim Click
(Snare Drum)

Step 3

Bass Drum

RIM CLICK

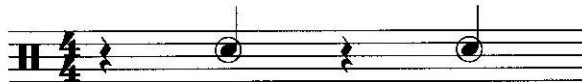
On the first verse of the recording, the snare drum is played with a *rim click* on beats 2 and 4. Rim clicks are played on the rim, and are common for lighter backbeats. It is a technique also used commonly in cha-cha and other Afro-Cuban rhythms.



To play a rim click:

1. Hold the stick backwards. Grasp it near the middle with your thumb and index finger. Your other fingers should rest on the stick comfortably. The drum stick tip should extend past your palm.
2. Place the stick on your snare drum with the tip about an inch from the rim. Rest your palm on the drum head.
3. Using the tip as a hinge, always connected to the head, tap the butt end of the stick against the rim, to get a “click” sound. By clicking different parts of the rim, you can get different pitches. Keep the tip at roughly the same spot. For this tune, find a spot on your rim that gives a high-pitched, cutting sound.

Rim clicks are often notated with a circled notehead (⊙). They are most common on the snare drum.



LESSON 6

LEARNING THE GROOVE

HOOKING UP TO A SHUFFLE



Listen to “Do It Now.” This groove has its roots in traditional r&b, gospel, and jazz. The feel is often called a 12/8 shuffle because of the twelve eighth notes in each bar (usually played on the ride cymbal or hi-hat).

Clap on every beat, and count even triplets:

Count	1	trip-let	2	trip-let	3	trip-let	4	trip-let
Clap	1		2		3		4	

The basic pulse (clap) is on the quarter note. However, each pulse also has an underlying triplet that divides the beat into three equal parts:

Count (Underlying Triplet)								
Clap (Basic Pulse)	1	trip - let	2	trip - let	3	trip - let	4	trip - let

This triplet feel is part of what makes the beat a *shuffle*. While all shuffles don't include triplets on every single beat, the underlying triplet *feel* is always present. You might just play quarter notes in the hi-hat or ride. Practice this beat along with the recording.



<p>Hi-Hat</p>	<p>Rim Click (Snare Drum)</p>	<p>Bass Drum</p>
---------------	-----------------------------------	------------------

You could also play a *shuffle pattern*, with the first and third notes of the triplet. Practice this beat along with the recording.

Hi-Hat

Rim Click
(Snare Drum)

Bass Drum

The exact beat on the recording is called a *12/8 shuffle* because it has all twelve triplet eighth notes in each measure. A slight accent on the first note of each triplet will settle the beat nicely.

Hi-Hat

Rim Click
(Snare Drum)

Bass Drum

The triplet is a fundamental aspect of all swing and shuffle beats. Understanding and feeling the concept of *subdivisions* (dividing the pulse into smaller rhythms) will help you play many other kinds of grooves.

LEARNING “DO IT NOW”

“Do It Now” begins with the drums setting up the groove with two beats of triplets. This lets the listener know that a shuffle feel is coming. The other instruments play triplets in their parts as well. Where does the bass player play the triplet? Is it the same in every measure? What about the keyboard? Does it play all three beats of the triplet or just two? Where does the melody play triplets?

Listen to how the bass is locked in with the bass drum. On the downbeat of each bar, the bass begins in sync with the bass drum. It connects again at the “let” of beat 2. This hookup between the bass and drums creates the foundation of the groove. The guitar and keyboard are hooked into the hi-hat and snare parts.

LESSON 7

IMPROVISATION

FORM AND ARRANGEMENT: 12-BAR BLUES FORM



Listen to “Do It Now” and follow the form. The form of “Do It Now” is a *12-bar blues*. Its form is twelve measures long, with chords organized in this sequence:

Chord progression for the 12-bar blues form:

- Measures 1-4: F7
- Measures 5-6: Bb7
- Measures 7-8: F7
- Measures 9-10: C7, Bb7
- Measures 11-12: F7

A 12-bar blues has three 4-bar phrases. It is common for the first two phrases in the melody to be similar and the third one to be different. This form is very common in many styles of music, including jazz, rock, and funk.

ARRANGEMENT

Listen to “Do It Now” and follow the arrangement. Listen to where the rest of the band switches chords. How many times does the form repeat at the head? How many times does it repeat during the solo? When does the drummer switch from hi-hat to ride cymbal?

“Do It Now” begins with two beats of triplets. This is called a *pickup*—a short introduction, less than a measure long, that leads to a strong downbeat. The arrangement played on the recording is:

PICKUP	HEAD: 2X	SAX SOLO: 2X	HEAD	ENDING
2 BEATS DRUMS	1 CHORUS = 12 MEASURES	1 CHORUS = 12 MEASURES	1 CHORUS = 12 MEASURES	4 MEASURES

The “X” symbol in “2X” means “play this section two times.” This notation is common in lead sheets and drum charts.

PRACTICE TIP

When you listen to any music, figure out the arrangement. How long is the head? Is there an introduction or an ending? How many solo choruses does the band take?

SING THE BASS

LISTEN **7** PLAY

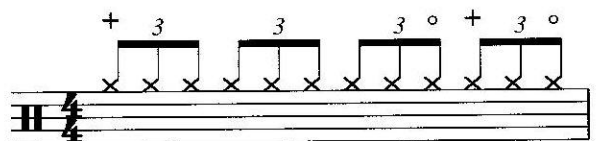
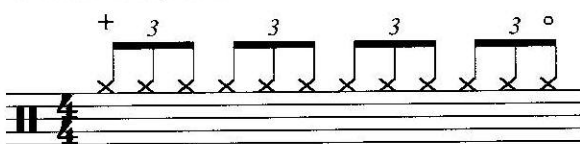
Listen again, follow the chord chart, and sing the bass note on the downbeat of each measure.

VARIATIONS

LISTEN **8** PLAY

Practice these variations. When you can play them comfortably, practice them along with the recording. Change your beat slightly in every chorus to create a more interesting drum part. Try going to the ride cymbal or to the bell of the cymbal. Use a rim click on the backbeat, embellish the bass drum, or use occasional cymbal crashes (don't overdo these). You can use beat variations to shape the form and help the rest of the band keep their place.

Hi-Hat Variations



Bass Drum Variations



CALL AND RESPONSE

1. Echo each phrase, exactly as you hear it.
2. Improve an answer to each beat. Imitate its sound and rhythmic feel.

LISTEN 9 PLAY

Listen **F7** **Play** fill-----

(1)

(2)

(3)

(4)

Bb7 **F7** fill-----

(5)

(6)

(7)

(8)

C7 **Bb7** **F7** fill-----

(9)

(10)

(11)

(12)

LISTEN 10 PLAY

Listen **F7** **Play** fill-----

(1)

(2)

(3)

(4)

Bb7 **F7** fill-----

(5)

(6)

(7)

(8)

C7 **Bb7** **F7** fill-----

(9)

(10)

(11)







(12)

LESSON 8

READING

DRUM PART

This *chart* (written part) uses symbols and instructions that direct you to skip around the pages. When you get the hang of these symbols, you will see that they help reduce the number of written measures and make the chart easier to read quickly, at a glance. Sometimes, these directions are called the chart's *road map*.

-  Sign. Later, there will be a direction (D.S., or “from the sign”) telling you to jump to this symbol from another location in the music.
-  Coda symbol. “Coda” is another word for “ending.” On the last chorus, skip from the first coda symbol to the second coda symbol (at the end of the piece). This symbol may also have the words “To Coda,” or other directions (such as “last time only”). Often, you will just see the coda symbol by itself.
- D.S. AL**  From the sign () , and take the coda. Jump back to the sign (first measure, after the pickup), and play from there. When you reach the first coda symbol, skip ahead to the next coda symbol (at the end).
- AFTER SOLOS** When all solo choruses are finished, follow this direction.
-  Different choruses may be marked with different letters. In this tune, the head is marked “A,” and the improvisation choruses are marked “B.”
- SOLO** Solo chorus. Play this part when other musicians in the band improvise. When you play this tune with your own band, you might repeat this section several times, depending on how many people solo. When you solo, then obviously, you won't play this written part.
- 11 BARS GROOVE**  Continue your beat for eleven measures. Count each measure while you play to help you keep your place.

Play "Do It Now" along with the recording and follow the written drum part exactly. Even if you have it memorized already, follow along with the part as you play. Notice the written pickup and ending.

DO IT NOW

DRUM PART

By MATT MARVUGLIO

A

"SLOW SHUFFLE" ♩ = 96

F7
HI-HAT

(2) (3)

Bb7

F7

(4) (5) (6) (7) (8)

C7

Bb7

F7

To CODA

CHANGE RIM CLICK TO SNARE ON REPEAT

(9) (10) (11) (12)

B SOLOS

RIDE

AFTER SOLOS, D.S. AL

11 BARS GROOVE

CODA

C7

Bb7

F7

LEAD SHEET



Now play "Do It Now" with the recording, but work from the lead sheet. Use your own drum beats.

DO IT NOW

BY MATT MARVUGLIO

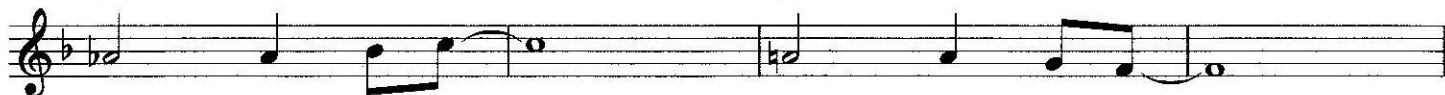
"MEDIUM SHUFFLE" ♩ = 96

F7



Bb7

F7



C7

Bb7

F7



MEMORIZE

Review the written drum part in lesson 8. Decide what beats you will play.

LISTEN **8** PLAY

Memorize your part, and then play through the tune with the recording as if you were performing it live. Keep your place in the form, and don't stop, whatever happens.

PERFORMANCE TIP

If you make a mistake or get lost, keep your composure. Listen to the other instruments, hear what chords they are playing, and find your way back into the form.

Remember that keeping the groove is the most important thing. Simple drum beats can be very effective.

SUMMARY

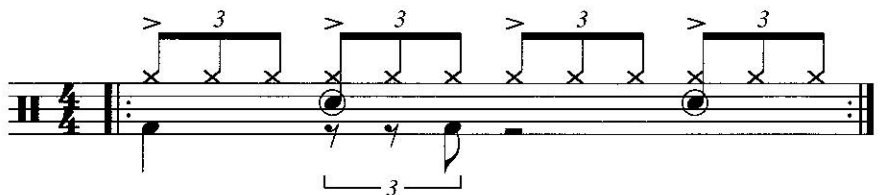
FORM

12-BAR BLUES
(1 CHORUS = 12 BARS)

ARRANGEMENT

PICKUP: 2 BEATS DRUMS
2 CHORUS MELODY
2 CHORUS SOLO
1 CHORUS MELODY
END: 4 M.

BLUES 12/8 SHUFFLE BEAT



PLAY "DO IT NOW" WITH YOUR OWN BAND!

CHAPTER II

DAILY PRACTICE ROUTINE

CONTROLLING TRIPLETS

To make triplets sound natural, the first note should have a slight accent, and the other two should sound like follow-throughs of the first. Practice making each triplet group sound the same.

“1” The down stroke gives a natural accent to the first note of each triplet. The stroke gets its power from the wrist. Hold the stick firmly with your fingers.

1 trip - let 2 trip - let 3 trip - let 4 trip - let

“trip-” Open your hand slightly, but hold the fulcrum firmly. The second note will come with very little effort. This is a “tap” stroke. It is softer, a natural reaction from the relaxed release of the previous “down” stroke.

1 trip - let 2 trip - let 3 trip - let 4 trip - let

“let” The “up” stroke is also softer. It is created by slightly closing the hand as it is being raised by your wrist. Raising the stick after the hit will prepare you to start the cycle over again on the next beat.

1 trip - let 2 trip - let 3 trip - let 4 trip - let

“I Just Wanna Be With You” is a shuffle blues. *Shuffle blues* is a dance-oriented, big-band style from the 1930s. To hear more shuffle blues, listen to artists such as Count Basie, Benny Goodman, the Squirrel Nut Zippers, Ray Charles, Diane Schuur, Charlie Parker, Louis Jordan, Cherry Poppin’ Daddies, and Big Bad Voodoo Daddy.

“I JUST
WANNA
BE WITH
YOU”

LESSON 9 TECHNIQUE/THEORY



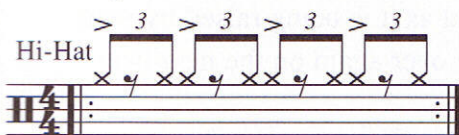
Listen to “I Just Wanna Be With You,” and then play along with the recording. Try to match the drums.

LEARNING THE BEAT

To learn the beat, follow these three steps:

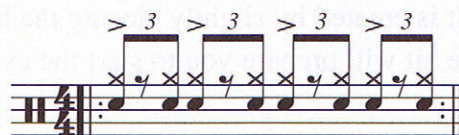
1. Start with the hi-hat.
2. Add the snare drum.
3. Add the bass drum.

Step 1



1 (trip)-let 2 (trip)-let 3 (trip)-let 4 (trip)-let

Step 2



Snare Drum

Step 3



Bass Drum

LESSON 10

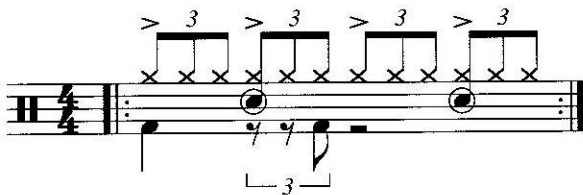
LEARNING THE GROOVE

SWING

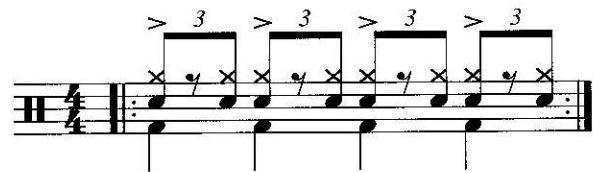


Listen to “I Just Wanna Be With You” and focus on the cymbals. This tune is a shuffle, like “Do It Now.” There is a triplet feel under each beat. The main difference is that in this tune, the middle triplet of each beat is left out. This is common in swing.

12/8 Shuffle
 (“Do It Now”)



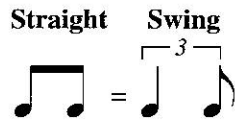
Double Shuffle
 (“I Just Wanna Be With You”)



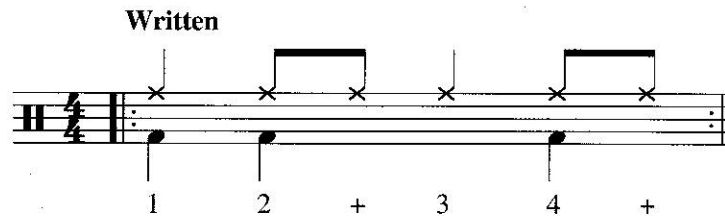
This syncopated “push-pull” feel is basic to jazz and r&b. Sometimes, this feel is called a “double shuffle” because the drummer plays the same rhythm with both hands. In this shuffle, the bass plays a “walking” quarter-note bass line.

SWING EIGHTH NOTES

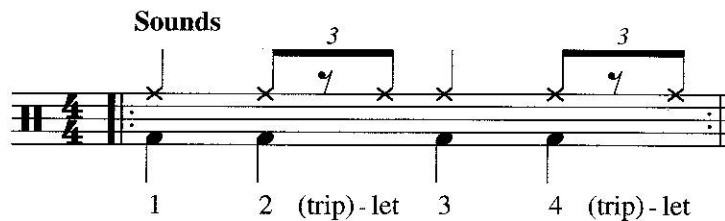
Eighth notes in shuffle grooves are usually played as triplets, even though they may be notated as *straight* eighth notes.



Though these rhythms look different, in some styles, they are played the same. For example, you might see the written part below on a notated jazz, shuffle, or blues chart.



This is simpler to read than the same part, notated using triplets. Interpreting straight eighth-note rhythms as triplets is called “swinging the eighth notes.”



Sometimes, the word “swing,” “swing feel,” or “shuffle” appears on the lead sheet, telling you how to play the eighth notes. Often, though, you will just try it both ways and choose which fits the groove best. The style of the tune may help you choose whether to swing your eighth notes or play them straight.

HOOKING UP TO SWING

Practice this beat along with the recording. Play the hi-hat with your right hand. Count the triplets out loud.

PRACTICE TIPS

1. Keep this feel loose and relaxed.
2. Pay attention to the balance between the snare drum and the cymbals. The snare should be slightly softer, with a small accent on beats 2 and 4.

VARIATIONS

LISTEN **12** PLAY

Practice these other shuffle beats along with the recording.

1. Simplified Shuffle

2. Shuffle with Ride Cymbal

LESSON 11

IMPROVISATION

FORM AND ARRANGEMENT

“I Just Wanna Be With You” is a 12-bar blues tune. The form of each chorus is twelve measures long and divided into three phrases, just like “Do It Now.” Listen for when the chords change.

Chord progression for the 12-bar blues:

- Measures 1-4: D-7
- Measures 5-6: G-7
- Measures 7-8: D-7
- Measures 9-10: A-7
- Measure 11: G-7
- Measure 12: D-7
- Measure 12: A7

SING THE BASS



Listen again, follow the chord chart, and sing the bass note on the downbeat of each measure.

ARRANGEMENT



Listen to “I Just Wanna Be With You.” Is there an introduction or ending? What part of the form did these added sections come from? This is the arrangement used on the recording:

INTRO	HEAD: 2X	SAX SOLO: 2X	HEAD	ENDING
4 MEASURES	: 1 CHORUS = 12 MEASURES	: : 1 CHORUS = 12 MEASURES	: : 1 CHORUS = 12 MEASURES	8 MEASURES

The intro and ending come from the form’s last four measures. On the recording, the band chose to play the ending twice. This kind of repeated ending is called a *tag ending*.

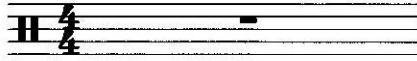

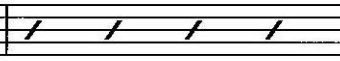
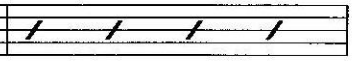
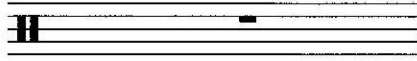
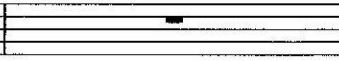
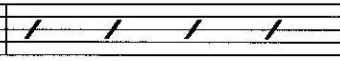
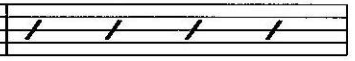
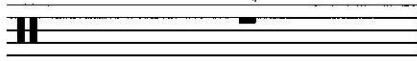

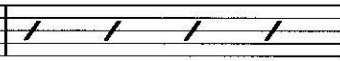
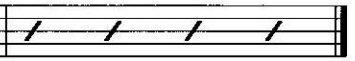
PERFORMANCE TIP

Sometimes, a band may decide to “tag a tune” (play a tag ending) several times, building energy with each repetition. If things are going well and everyone is in the mood, a band may even make an ending longer than the rest of the tune. This is a place where people really let loose and have fun playing. When you listen to music, pay attention to what a band is doing at the end of a tune.

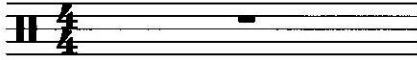

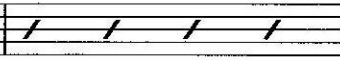
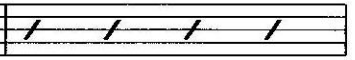
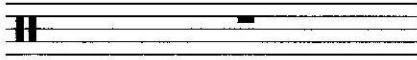

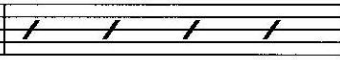
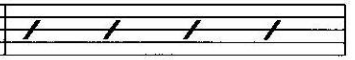
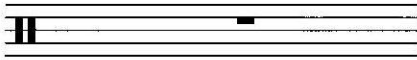
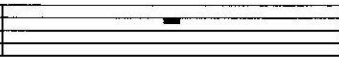
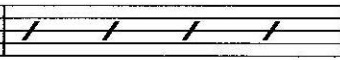
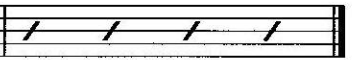
CALL AND RESPONSE

1. Echo each beat, exactly as you hear it.
2. Improvise an answer to each beat. Imitate its sound and rhythmic feel.

LISTEN 13 PLAY

Listen D-7		Play	
			fill-----
			
(1)	(2)	(3)	(4)
G-7		D-7	
			
(5)	(6)	(7)	(8)
A-7	G-7	D-7	A7 fill-----
			
(9)	(10)	(11)	(12)

LISTEN 14 PLAY

Listen D-7		Play	
			fill-----
			
(1)	(2)	(3)	(4)
G-7		D-7	
			
(5)	(6)	(7)	(8)
A-7	G-7	D-7	A7 fill-----
			
(9)	(10)	(11)	(12)

LESSON 12

READING

DRUM PART

LISTEN **12** PLAY

Play "I Just Wanna Be With You" while reading from the written drum part. Play it as written. Be sure to play the eighth notes with triplet "swing" feel.

I JUST WANNA BE WITH YOU

DRUM PART

BY MATT MARVUGLIO

"SWING" ♩ = 118

INTRO

HI-HAT

A REPEAT ON FIRST CHORUS ONLY

D-7 G-7

D-7 A-7 G-7 D-7 A-7

(1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12)

To CODA

B SOLOS

D-7 G-7

D-7 A-7 G-7 D-7 A-7

(1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12)

AFTER SOLOS, D.S. AL

FILL

CODA


A-7 G-7 D-7 A-7 G-7

(1) (2) (3) (4) (5)

LEAD SHEET



Now play "I Just Wanna Be With You" from the lead sheet, using your own beats and fills. There are two new notation items here:

() Break your regular beat when you see this (last measure) and play this rhythm instead.

INTRO/ENDING Though this lead sheet doesn't show an introduction or ending, you and your band can create your own. The intro can be just drums, as you saw in "Do It Now," or it can come from the last line of the tune, as it does in the recording of this tune. Tag the ending at least three times, repeating the last four measures of the written part.

I JUST WANNA BE WITH YOU

BY MATT MARVUGLIO

"Swing" ♩ = 118



The musical score consists of three staves of music in 4/4 time. The first staff begins with a D-7 chord and contains four measures of music. The second staff starts with a G-7 chord, followed by a measure with a fermata and a special notation (z with a quarter note and an accent above it), then continues with music under an O-7 chord. The third staff features chords A-7, G-7, O-7, and A7, ending with the same special notation as the second staff.

MEMORIZE



Create your own beat and fills to "I Just Wanna Be With You." Practice it with the recording, and memorize it.

SUMMARY

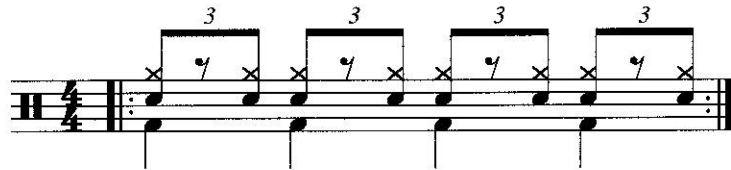
FORM

12-BAR BLUES
(1 CHORUS = 12 BARS)

ARRANGEMENT

INTRO: 4 M.
2 CHORUS MELODY
2 CHORUS SOLO
1 CHORUS MELODY
END: 6 M.

SWING BEAT



**PLAY "I JUST WANNA BE WITH YOU"
WITH YOUR OWN BAND!**

CHAPTER III

DAILY PRACTICE ROUTINE

STICK CONTROL PRACTICE

These exercises will help you play 12/8, swing, and shuffle feels. Use a metronome, and start each exercise slowly, gradually increasing your speed. Repeat each line at least ten times before continuing to the next one.

1. Stick Control

RLLRLLRLLRLL RLLRLLRLLRLR LRRLRRLRRLRR LRRLRRLRRLRL

2. Double Paradiddle

RLRLRRLRLRL

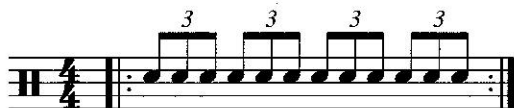
3. Inverted Double Paradiddle

RLLRLRLRRLRL RLLRLLRLLRLR LRRLRRLRRLRR LRRLRRLRRLRL

4. Stick Control

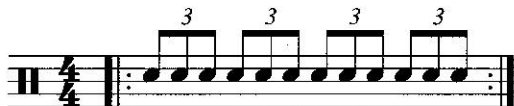
RLRLRLRLRLRL RLLRRLRLLRLL

5. a. Parradiddle-diddle



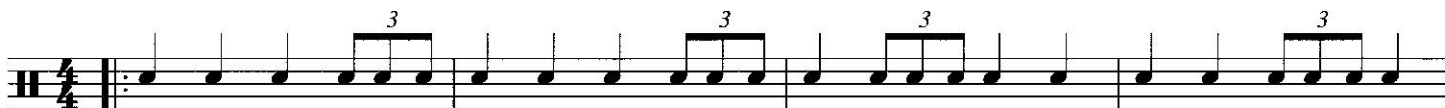
R L R R L L R L R R L L

b. Paradiddle-diddle



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

6. Reading Triplets. Count the triplets aloud.



1 2 3 4 trip-let 1 2 3 4 trip-let 1 2 trip-let 3 4 1 2 3 trip-let 4



1 2 3 trip-let 4 1 2 3 trip-let 4 trip-let 1 trip-let 2 3 4 1 trip-let 2 trip-let 3 trip-let 4

“Leave Me Alone” is a *funk* tune. Funk has its roots in New Orleans street music. It started in the 1960s and is a combination of rock, r&b, Motown, jazz, and blues. Funk has also influenced many rap artists. To hear more funk, listen to artists such as James Brown, Tower of Power, Kool and the Gang, the Yellowjackets, Chaka Khan, the Meters, and Tina Turner.

“LEAVE
ME
ALONE”

LESSON 13 TECHNIQUE/THEORY

LISTEN 15 PLAY

Listen to “Leave Me Alone,” and then play along with the recording. Try to match the drum part. In this tune, you will play this beat.

LEARNING THE BEAT

To learn the beat, follow these three steps:

1. Start with the hi-hat.
2. Add the snare drum.
3. Add the bass drum.

Step 1

Hi-Hat

Step 2

Snare Drum

Step 3

Bass Drum

SNARE HAND: RIMSHOTS

The drummer on the recording plays rimshots on the backbeat. When you play a rimshot, you hit the snare’s rim and head at exactly the same time. Can you do it softly? It takes a lot of control.

Hi-Hat

Snare Rimshot

Bass Drum

RIDE HAND: SIXTEENTH NOTES

The ride hand plays steady sixteenth notes:

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

To play these up-tempo, try accenting every other note. This emphasizes the eighth note:

> > > > > > > >

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

1 + 2 + 3 + 4 +

When you accent the sixteenth notes properly, you will feel the stick bounce in your hand. This natural, bouncy stick motion gives the groove a slight swing feel (or *lilt*).

ALTERNATE STICKING

You can make this groove easier to play by using *alternate sticking*, switching hands on every sixteenth note. You will lose the hi-hat on the first sixteenth note of beats 2 and 4, but it is easier to play.

Practice this beat using alternate sticking. While it is easier for your hands, there are places where your snare hand must play simultaneously with the bass drum. Make sure that doesn't influence your hi-hat's volume or rhythm. When you feel comfortable, play this beat along with the recording.

LISTEN 16 PLAY

The image shows three musical staves in 4/4 time, illustrating the drum parts for the ride hand exercise. The top staff is labeled 'Hi-Hat' and shows a steady stream of sixteenth notes with accents (>) on every other note. The middle staff is labeled 'Snare Rimshot' and shows a steady stream of sixteenth notes with accents (>) on every other note. The bottom staff is labeled 'Bass Drum' and shows a steady stream of sixteenth notes with accents (>) on every other note. The notation includes a key signature of one sharp (F#) and a 4/4 time signature.

THE EASIEST BEAT THAT WILL WORK

This beat will work well for “Leave Me Alone.” Play eighth notes with one hand. A variation to try, especially between bars 9 and 10, is adding another bass drum eighth note on the “+” of beat 4. This gives the section a little lift, and prepares it for the next chorus. As the song progresses, this extra bass drum note is added more often. When you feel comfortable, play this beat along with the recording.

LISTEN **16** PLAY

The image shows three musical staves in 4/4 time, illustrating a drum beat. The first staff is labeled "Hi-Hat" and shows a pattern of eighth notes with accents (>) on the first, second, and fourth beats of each measure. The second staff is labeled "Snare Drum" and shows a pattern of eighth notes with accents (>) on the first, second, and fourth beats of each measure. The third staff is labeled "Bass Drum" and shows a pattern of eighth notes with accents (>) on the first, second, and fourth beats of each measure.

RUFFS

A *ruff* is one of the thirteen basic rudiments. It is a full stroke preceded by two softer grace notes. Ruffs are often used for fills and setups, in all styles of music. There is a nice example of a *ruff* going into bar 4 of this tune. Listen for it in the snare drum. Can you hear the two grace notes?

Practice ruffs. The Daily Practice Routine at the end of this chapter has more ruff exercises.

The image shows a musical staff in 4/4 time with four measures of ruff exercises. Each measure contains a full stroke preceded by two grace notes. Below each measure are the letters "L L R" indicating the hand strokes: Left hand, Left hand, Right hand.

LESSON 14

LEARNING THE GROOVE

FUNK

LISTEN **15** PLAY

Listen to “Leave Me Alone.” This funk groove has its roots in New Orleans street music—funky march music played on marching instruments (snare drums, bass drums, and so on) still found in the Mardi Gras parades each spring. Many New Orleans artists were important to the development of funk.

Funk rhythms are played with less of a swing feel than blues. There is an underlying sixteenth-note feel, similar to rock. Beats 2 and 4 are often accented, usually by the snare drum.

HOOKING UP

Listen to how the bass is locked in with the bass drum. The only time the bass drum plays on a downbeat is on beat 1. For the remainder of the beats, the bass drum and bass guitar play a game of “cat and mouse” with the downbeats, playing in between the cracks. Nearly every bass note hooks up with the bass drum. This adds to the “funkiness” of the groove.

During the melody, the keyboard and guitar hook up with the snare drum, playing their chords on the backbeat. For the solo choruses, their parts change to a Bo Diddley type of part (as in the song, “Who Do You Love?”), starting on the downbeat of each bar.



LESSON 15

IMPROVISATION

FORM

LISTEN 15 PLAY

This funk tune follows the 12-bar blues form.

Chord chart for the 12-bar blues form in G major, 4/4 time:

- Measure 1: G7
- Measure 2: G7
- Measure 3: G7
- Measure 4: G7
- Measure 5: C7
- Measure 6: C7
- Measure 7: G7
- Measure 8: G7
- Measure 9: C7
- Measure 10: C7
- Measure 11: G7
- Measure 12: G7

SING THE BASS

LISTEN 15 PLAY

Listen again, follow the chord chart, and sing the bass note on the downbeat of each measure.

ARRANGEMENT

On the recording, the arrangement begins with a four-measure introduction, featuring the rhythm section playing the groove.

INTRO	HEAD: 2X	SOLO: 2X	HEAD
4 MEASURES	: 1 CHORUS = 12 BARS	: : 1 CHORUS = 12 BARS	: : 1 CHORUS = 12 BARS :

IDEAS FOR IMPROVISING

Fills

At the end of each chorus, the drummer plays a fill. This helps connect the sections and gives the tune a sense of shape. It is the drummer's job to "drive the bus" here, and set the general energy level for the chorus that follows. These fills are sometimes three beats long. Though they are improvised, they keep the sixteenth-note feel all the way through, and never go out of time.

Use your ear, and copy the fill at the end of the first solo chorus. Where does the drummer go from here?
Hi-hat? Ride?

Practice improvising fills with a sixteenth-note feel. It is common to embellish the hi-hat. Things get nice and loose in the solos, when the ride cymbal starts. The feeling is more spacious, there are more embellishments, more colors, and more improvisations.

Listen for the cymbal crashes in the last chorus. They help keep the energy high. Can you find them?

CALL AND RESPONSE

1. Echo each beat, exactly as you hear it.
2. Improvise an answer to each beat. Imitate the sound and rhythmic feel.

LISTEN 17 PLAY

Listen	Play		
G7			fill -----
(1)	(2)	(3)	(4)
C7		G7	fill -----
(5)	(6)	(7)	(8)
D7	C7	G7	fill -----
(9)	(10)	(11)	(12)

LISTEN 18 PLAY

Listen	Play		
G7			fill -----
(1)	(2)	(3)	(4)
C7		G7	fill -----
(5)	(6)	(7)	(8)
D7	C7	G7	fill -----
(9)	(10)	(11)	(12)

LESSON 16 READING

DRUM PART



Play "Leave Me Alone" along with the recording, using the written drum part.

LEAVE ME ALONE

DRUM PART

BY MATT MARVUGLIO

"FUNKY" ♩ = 82

INTRO
HI-HAT

(2) (3) (4)

A REPEAT ON FIRST CHORUS ONLY

G7

C7

(2) (3) (4) (5)

G7

D7

C7

G7 To CODA

(6) (7) (8) (9) (10) (11) (12)

B SOLOS

G7

RIDE

10 BARS GROOVE

CODA

AFTER SOLOS, D.S. AL



G7

FILL

CRASH

FILL

(12)

PRACTICE TIP

Memorizing your part makes it easier to follow arrangement directions, such as "O.S. AL []".

LEAD SHEET



Play "Leave Me Alone" along with the recording, and follow the lead sheet. Create your own part.

LEAVE ME ALONE

BY MATT MARVUGLIO

"FUNKY" ♩ = 82

G7



C7

G7



D7

C7

G7



MEMORIZE

LISTEN **16** PLAY

Create your own beat and fills to "Leave Me Alone." Practice your part with the recording, and memorize it.

SUMMARY

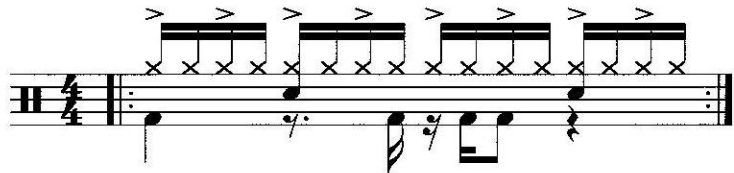
FORM

12-BAR BLUES
(1 CHORUS = 12 BARS)

ARRANGEMENT

INTRO: 4 M.
2 CHORUS MELODY
2 CHORUS SOLO
1 CHORUS MELODY

FUNK BEAT



PLAY "LEAVE ME ALONE" WITH YOUR OWN BAND!

CHAPTER IV

DAILY PRACTICE ROUTINE

RUFF PRACTICE

Here are three ways to play ruffs. The first one is the most common, but you should practice all three.

1. Ruff Right

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

2. Ruff Left

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

3. Ruff Hand-to-Hand

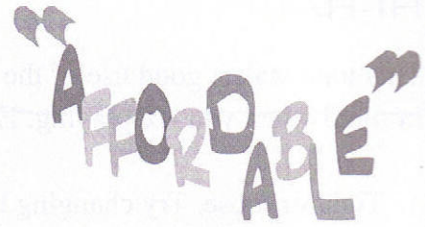
L L R R R L L L R R R L

STICKING CONTROL EXERCISE

This sticking control exercise will help you develop your technique for ruffs.

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

“Affordable” is another funk tune, but it is lighter, with more of a feeling of open space. This style is popular with smooth-jazz artists. To hear more light funk, listen to artists such as David Sanborn, Earl Klugh, Walter Beasley, the Rippingtons, Dave Grusin, Kenny G, Bob James, and Anita Baker.



LESSON 17 TECHNIQUE/THEORY

LISTEN 19 PLAY

Listen to “Affordable,” and then play along with the recording. Try to match the drum part. This tune has two parts.

LEARNING THE BEAT

To learn the beat, follow these three steps:

1. Start with the hi-hat.
2. Add the snare drum (only the second beat).
3. Add the bass drum.

In the first part, the drums play this two-measure beat:

Step 1

Hi-Hat

Step 2

Bass Drum

In the second part, the drums play this beat:

Step 1

Hi-Hat

Step 2

Snare Drum

Step 3

Bass Drum

Play along with the recording and match the drums.

HI-HAT

This tune makes good use of the hi-hat. There are many sound possibilities for the hi-hat that you should keep in mind when you are playing. Experiment with some of these ways of controlling the sound.

1. Tight or loose. Try changing how much pressure you use with your foot, and open it to a variety of different widths.
2. Surface. Try hitting different surfaces of the hi-hat. There is a different sound on the edge, in the middle, and on the bell.
3. Stick. Hit the different parts of the hi-hat with different parts of the stick. Use the tip, the shoulder, and the side.

Experiment with these possibilities, and find the ones that fit the music and your personal taste.

LESSON 18

LEARNING THE GROOVE

LIGHT FUNK

LISTEN **19** PLAY

Listen to “Affordable.” This groove is built around eighth notes, with some syncopated sixteenths in the B section. Notice that the band hooks up with the bass drum on the dotted-eighth/sixteenth rhythm.

To learn this feel, practice counting sixteenths, leaving out the middle two sixteenths of each beat. Count out loud, along with a metronome or click track on the quarter-note pulse.

1 e + a 2 (e) (+) a 3 thinkthink a 4 a 1 a 2 a 3 a 4 a

This rhythm is usually written out like this:

1 a 2 a 3 a 4 a

PRACTICE TIP

When you are learning a new beat, sing your part before you play it.

HOOKING UP

The melody of “Affordable” is mostly made up of long, sustained notes. Listening to the rest of the rhythm section and counting will help you keep your place.

The bass drum and bass guitar play identical rhythms throughout the tune. Take care to play in sync at all times. Notice how the hi-hat is used to fill spaces and how fills are used to set up transitions to different sections.

LESSON 19

IMPROVISATION

FORM AND ARRANGEMENT

LISTEN 19 PLAY

Listen to “Affordable” and follow the saxophone melody over the 16-bar form.

Musical notation for saxophone melody over 16 bars. The notation is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is represented by diagonal slashes on a staff. The 16 bars are divided into four groups of four bars each. Handwritten annotations include 'A G7' above bars 1-4, 'A' above bars 5-8, 'B C7sus4' above bars 9-12, and 'A G7' above bars 13-16. The bars are numbered (1) through (16) below the staff.

As you have already seen from practicing the beats, there are two primary musical ideas in this tune. The sax plays contrasting melodies over them. Idea A is very sparse. It lasts for eight measures, with two phrases of sax melody. Idea B is in a more regular rhythm. It lasts for four measures. Then Idea A returns for four measures. This form can be described simply as “AABA.”

PRACTICE TIP

Imagine the melody as you play your beats. This will help you keep your place—particularly during improvised solos, when nobody plays the melody. Although the form of this tune is simple, it is easy to get lost. The 4-measure return of Idea A at the end of the form may be confused with the eight measures of Idea A that begin the new chorus. Altogether, there are twelve measures of this idea, so keep careful count.

SING THE BASS

LISTEN 19 PLAY

Listen again, follow the chord chart, and sing the bass note on the downbeat of each measure.

VARIATIONS

LISTEN 20 PLAY

Here's another beat you can use for the second part of this tune. When you can play it comfortably, practice it along with the recording.

Sixteenth-Note Feel

Hi-Hat

Snare Drum

Bass Drum

CALL AND RESPONSE

1. Echo each beat, exactly as you hear it.
2. Improvise an answer to each beat. Imitate its sound and rhythmic feel.

LISTEN 21 PLAY

Listen	Play			fill-----
G7	(1)	(2)	(3)	(4)
	(5)	(6)	(7)	(8)
C7sus4	(9)	(10)	(11)	(12)
G7	(13)	(14)	(15)	(16)

LISTEN 22 PLAY

Listen	Play			fill-----
G7	(1)	(2)	(3)	(4)
	(5)	(6)	(7)	(8)
C7sus4	(9)	(10)	(11)	(12)
G7	(13)	(14)	(15)	(16)


LESSON 20

READING

DRUM PART

LISTEN **20** PLAY

Play "Affordable" along with the recording. Use the written drum part.

 Two-measure repeat. Repeat the previously-notated two measures.

AFFORDABLE

"LIGHT FUNK" ♩ = 84

DRUM PART

BY MATT MARVUGLIO

INTRO **G7**



A **G7**



A9 **C7sus4** **G7** **To CODA**



B **SOLOS** **G7**



B9 **C7sus4** **G7**



CODA **AFTER SOLOS, D.S. AL** **G7**



LEAD SHEET

LISTEN **20** PLAY

Play "Affordable" along with the recording, and follow the lead sheet. Create your own part.

AFFORDABLE

BY MATT MARVUGLIO

"LIGHT FUNK" ♩ = 84

G7

Lead sheet for "Affordable" in G major, 4/4 time. The piece is marked "LIGHT FUNK" with a tempo of ♩ = 84. The lead sheet consists of four staves of music. The first staff is the melody, starting with a G7 chord. The second staff is a second melodic line. The third staff is a bass line, starting with a C7sus4 chord. The fourth staff is a second bass line, starting with a G7 chord.

MEMORIZE

LISTEN **20** PLAY

Create your own beat and fills to "Affordable." Practice along with the recording, and memorize your part.

SUMMARY

FORM

16-BAR AABA
(1 CHORUS = 16 BARS)
A: 4 M.
B: 4 M.

ARRANGEMENT

INTRO: 8 M.
1 CHORUS MELODY
1 CHORUS SOLO
1 CHORUS MELODY

LIGHT FUNK BEAT

Musical notation for the "Light Funk Beat" in 4/4 time. The notation shows a drum pattern with 'x' marks for hits and a bass line.

PLAY "AFFORDABLE" WITH YOUR OWN BAND!

CHAPTER V

DAILY PRACTICE ROUTINE

STICK CONTROL EXERCISES

1. Paradiddle

R L R R L R L L

2. Inverted Paradiddle

R L L R L R R L

3. Sixteenths

RLRLRLRLRLRLRLRL RRLRLRLRLRLRLRL

READING EXERCISE

Practice this exercise, and focus on keeping the volume even between your hands. Notice that the rhythms in measures 2 and 4 sound the same, though they are notated differently. The way it appears in measure 4 is the more common way of writing it.

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

“Don’t Look Down” is a *hard rock* tune. Hard rock first appeared in the late 1960s. It has characteristic heavy bass, long, drawn-out chords, and amplified instruments. To hear more hard rock, listen to artists such as Aerosmith, Metallica, Powerman 5000, the Allman Brothers Band, Rob Zombie, Godsmack, 311, Stone Temple Pilots, Black Crowes, Steve Vai, and Smashing Pumpkins.

LESSON 21 TECHNIQUE/THEORY

LISTEN **23** PLAY

Listen to “Don’t Look Down,” and then play along with the recording. Try to match the drum part. This tune has two parts.

LEARNING THE BEAT

To learn the beat, follow these three steps:

1. Start with the hi-hat.
2. Add the snare drum.
3. Add the bass drum.

This is the beat to the first part:

Step 1

Hi-Hat

Step 2

Snare Drum

Step 3

Bass Drum

This is the beat to the second part (also the intro):

Step 1

Hi-Hat

Step 2

Snare Drum

Step 3

Bass Drum

Play “Don’t Look Down” along with the recording. Hook up with the groove.



RIDE HAND

Listen to the continuous eighth notes. Each downbeat (eighth note *on* the beat) uses a downstroke, and each upbeat (eighth note *off* the beat) uses an upstroke. Practice playing the bass drum without affecting the feel of the ride hand, especially in the second beat.

Keep the hi-hat closed during the first part. During the second part, play it with the foot on beats 2 and 4.

PRACTICE TIP

Vary your intensity on the hi-hat notes. Develop your sense of where on the surface to play, and how open to keep the cymbals. This will help you create different levels of “wash.”

SNARE HAND

Play a solid snare backbeat.

FOOT

The bass drum part in the second beat is syncopated, which makes it tricky. Keep your foot independent of your hands, so that your eighth notes don't get louder when they coincide with the bass drum.

FLAMS

A *flam* is a normal stroke closely preceded by a softer stroke (grace note). One reason that the ending of “Don't Look Down” sounds so powerful is that the drummer is playing flams. Flams are two attacks played so closely together that they sound like one big attack.

Practice flams, alternating hands.



LESSON 22

LEARNING THE GROOVE

HARD ROCK

LISTEN **23** PLAY

Listen to “Don’t Look Down.” This tune has a standard rock/metal groove. It is a heavy feel, with very simple drum and bass parts. These parts must be simple because they are intended to be played in large arenas, where echoes would make busier parts sound muddy. It’s a case of “less is more.”

Eighth notes are played straight, not with a swing feel. The bass drum plays on beats 1 and 3, which is typical of rock drum beats.

HOOKING UP WITH THE BAND

This tune has an active bass part and a relatively straight-ahead drum part, which is different than the other tunes we’ve been playing. On the second part, the guitar and bass play the riff *in unison* (together). This is a big, powerful sound. The keyboard plays long, sustained chords. The drums are the glue, keeping the strong backbeat on the snare, and crashing on each bar’s downbeat.

LESSON 23

IMPROVISATION

FORM AND ARRANGEMENT

LISTEN 23 PLAY

Listen to the recording and try to figure out the form and arrangement by ear. How long does each section of the form last? Is there an introduction or ending? For how many measures or beats does each chord last? Write down as much information as you can. Check your answers against the summary later in this chapter.

This tune has a 20-bar AB form. Part A has an active riff that builds a lot of tension. It lasts for sixteen measures. Part B is less active than the first part. It lasts for four measures. There is a 4-measure introduction at the beginning of the tune that comes from the B section.

A

(1) (2) (3) (4)

(5) (6) (7) (8)

(9) (10) (11) (12)

(13) (14) (15) (16)

B

(17) (18) (19) (20)

SING THE BASS

LISTEN 23 PLAY

Listen again, follow the chord chart, and sing the bass note on the downbeat of each measure.

PERFORMANCE TIP

On the recording, when the power melody returns at the coda, the drum plays on the toms. This helps create a big sound on the ending.

CALL AND RESPONSE

1. Echo each beat, exactly as you hear it.
2. Improvise an answer to each beat. Imitate its sound and rhythmic feel.

LISTEN 24 PLAY

Listen			Play	
F	C	G	fill	
(1)	(2)	(3)	(4)	
F	C	G	fill	
(5)	(6)	(7)	(8)	
F	C	G	fill	
(9)	(10)	(11)	(12)	
F	C	G	fill	
(13)	(14)	(15)	(16)	
C	G	C	G	fill
(17)	(18)	(19)	(20)	

LISTEN 25 PLAY

Listen			Play	
F	C	G	fill	
(1)	(2)	(3)	(4)	
F	C	G	fill	
(5)	(6)	(7)	(8)	
F	C	G	fill	
(9)	(10)	(11)	(12)	
F	C	G	fill	
(13)	(14)	(15)	(16)	
C	G	C	G	fill
(17)	(18)	(19)	(20)	

LESSON 24

READING

DRUM PART

1. 2.
:|| First and second ending markings. The first time you play these measures, play the *first ending*—the measures under the number 1.

Then return to the begin-repeat sign (||:). The second time, skip the first ending and play the *second ending*—the measures under the number 2. Then, continue through the rest of the form.

Play “Don’t Look Down” along with the recording. Use the written drum part.

LISTEN 26 PLAY

DON'T LOOK DOWN

DRUM PART

BY MATT MARVUOLIO

"HARD ROCK" ♩ = 88

INTRO

A

HI-HAT

RIDE

FILL

1.

(2) (3) (4) (5) (6) (7) (8)

2.

A17

RIDE

FILL

(15) (16) (18) (19) (20)

B SOLOS

HI-HAT

14 BARS GROOVE

RIDE

FILL

(16) (18)

B17

HI-HAT

FILL

AFTER SOLOS, D.S. AL

CODA

LEAD SHEET

LISTEN **26** PLAY

Play your own part to "Don't Look Down" and follow the lead sheet.

DON'T LOOK DOWN

BY MATT MARVUGLIO

"HARD ROCK" ♩ = 88
(BASS & GUITAR RIFF)

INTRO

A

B

ENDING

G UNISON: BASS, KEYS & GUITAR

PERFORMANCE TIP

When you play from a lead sheet, use it to help you keep your place. Even when you keep repeating the same beats, follow along with the melody and chords as they are played by other instruments.

MEMORIZE

LISTEN **26** PLAY

Create your own beat and fills to “Don’t Look Down.” Practice it along with the recording, and memorize your part.

SUMMARY

FORM

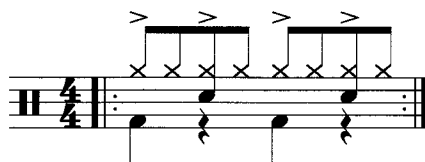
20-BAR AB FORM
(1 CHORUS = 20 BARS)
A: 16 M.
B: 4 M.

ARRANGEMENT

INTRO: 4 M.
1 CHORUS MELODY
1 CHORUS SOLO
1 CHORUS MELODY
END: 2 M.

HARD ROCK BEATS

HEAD



SOLOS



PLAY “DON’T LOOK DOWN” WITH YOUR OWN BAND!

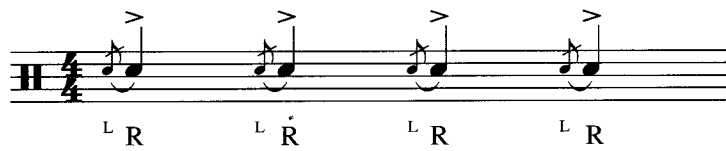
CHAPTER VI

DAILY PRACTICE ROUTINE

FLAM PRACTICE

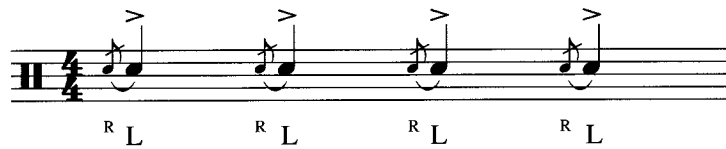
These exercises will help you develop your flam technique.

1. Right Flam



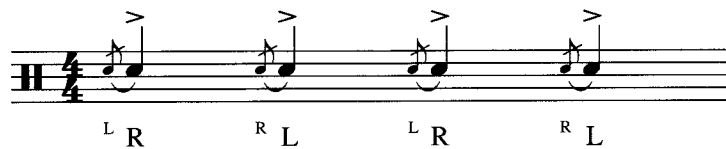
Musical notation for Right Flam exercise. It consists of a single staff in 4/4 time with a treble clef. The notation shows four measures, each containing a flam (a quarter note followed by an eighth note). The first note of each flam is marked with an accent (>). Below the staff, the footings are labeled: L R, L R, L R, and L R.

2. Left Flam



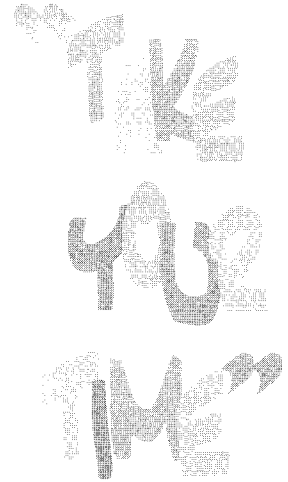
Musical notation for Left Flam exercise. It consists of a single staff in 4/4 time with a treble clef. The notation shows four measures, each containing a flam (a quarter note followed by an eighth note). The first note of each flam is marked with an accent (>). Below the staff, the footings are labeled: R L, R L, R L, and R L.

3. Hand-to-Hand Flam



Musical notation for Hand-to-Hand Flam exercise. It consists of a single staff in 4/4 time with a treble clef. The notation shows four measures, each containing a flam (a quarter note followed by an eighth note). The first note of each flam is marked with an accent (>). Below the staff, the footings are labeled: L R, R L, L R, and R L.

“Take Your Time” is a *bossa nova* tune. Bossa nova began in Brazil, combining American jazz and an Afro-Brazilian form of dance music called *samba*. To hear more bossa nova, listen to Stan Getz, Antonio Carlos Jobim, Eliane Elias, Astrud Gilberto, Flora Purim, Dave Valentine, and João Gilberto.



LESSON 25 TECHNIQUE/THEORY

LISTEN 27 PLAY

Listen to “Take Your Time” and then play along with the recording. Try to match the drum part. On this beat, first get the feel of the hi-hat and bass drum, and then add the snare drum.

LEARNING THE BEAT

To learn the beat, follow these four steps:

1. Start with the hi-hat.
2. Add the bass drum.
3. Add the first measure of the snare drum.
4. Add the second measure of the snare drum.

Step 1

Hi-Hat

Step 2

Bass Drum

Step 3

Rim Click (Snare)

Step 4

Rim Click (Snare)

BOSSA NOVA TECHNIQUE

In bossa nova, the rim click and bass drum should be softer than what you would play in rock or blues. Play with a smooth, relaxed feel, and light dynamics. Try orchestrating the rhythms using different sounds, such as the tom-toms.

PRACTICE TIP

Practice slowly at first to gain control over your coordination. Internalize the feeling of the two-bar syncopated phrase. Listen to recordings of other bossa nova tunes, and try to imitate them, when you play.

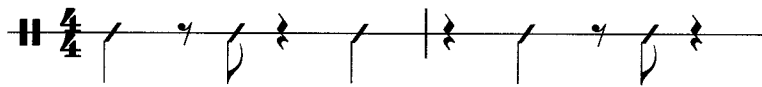
LESSON 26

LEARNING THE GROOVE

BOSSA NOVA

LISTEN **27** PLAY

Listen to “Take Your Time.” This tune is a bossa nova, a style of music that originated in Brazil. Throughout the tune, a two-bar rhythmic pattern repeats. This repeating pattern is an essential part of bossa nova. The drummer plays it as a rim click.



Repeating rhythmic structures are at the heart of much African-based music, including Afro-Caribbean and most South and Latin American styles.

HOOKING UP

Count steady eighth notes while you clap the two-bar rhythm. First practice this by yourself, and then try it along with the recording.

Clap

Count

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

LESSON 27

IMPROVISATION

LISTEN **27** PLAY

FORM

Listen to “Take Your Time” and follow the form. This tune follows a 16-bar AB form. Each phrase of the melody lasts for eight measures.

A 0-7



Musical staff for section A, measures 1-4. The staff is in treble clef with a 4/4 time signature. It contains four measures of music, each represented by a slash (/) in the center of the staff. The measures are numbered (1), (2), (3), and (4) below the staff.



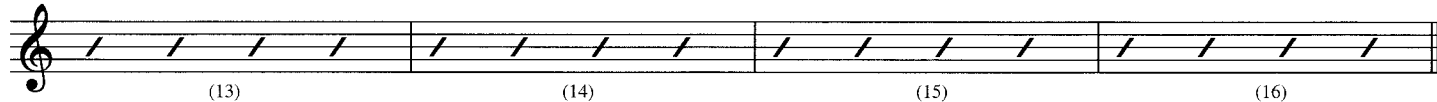
Musical staff for section A, measures 5-8. The staff is in treble clef with a 4/4 time signature. It contains four measures of music, each represented by a slash (/) in the center of the staff. The measures are numbered (5), (6), (7), and (8) below the staff.

B EbMA7



Musical staff for section B, measures 9-12. The staff is in treble clef with a 4/4 time signature. It contains four measures of music, each represented by a slash (/) in the center of the staff. The measures are numbered (9), (10), (11), and (12) below the staff.

DMA7



Musical staff for section B, measures 13-16. The staff is in treble clef with a 4/4 time signature. It contains four measures of music, each represented by a slash (/) in the center of the staff. The measures are numbered (13), (14), (15), and (16) below the staff.

SING THE BASS

LISTEN 27 PLAY

Listen again, follow the chord chart, and sing the bass note on the downbeat of each measure.

ARRANGEMENT

What is the arrangement on the recording? Figure it out by ear, and then check your answer against the summary later in this chapter.

VARIATIONS

LISTEN 28 PLAY

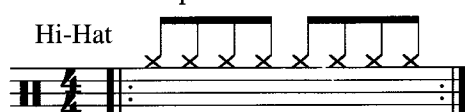
Practice these beats. When you are comfortable with them, practice them along with the recording.

Variation 1

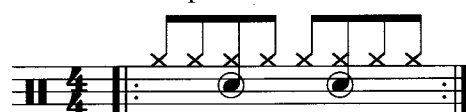
First Eight Measures

Step 1

Hi-Hat




Step 2



Rim Click (Snare)

Step 3

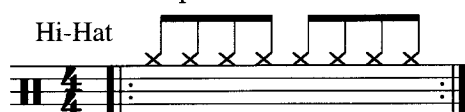


Bass Drum

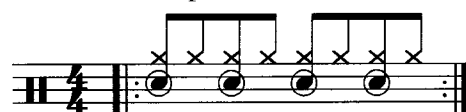
Second Eight Measures

Step 1

Hi-Hat




Step 2



Rim Click (Snare)

Step 3



Bass Drum

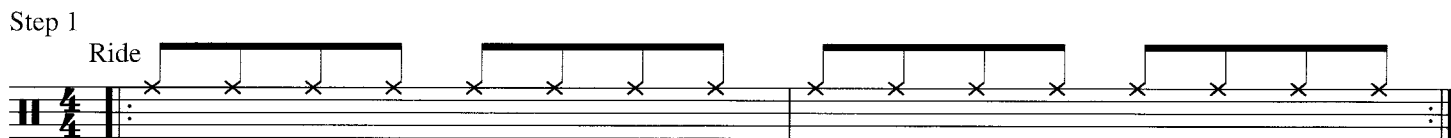
Variation 2

In this variation, you will use the ride cymbal instead of the hi-hat for the first eight measures.

First Eight Measures

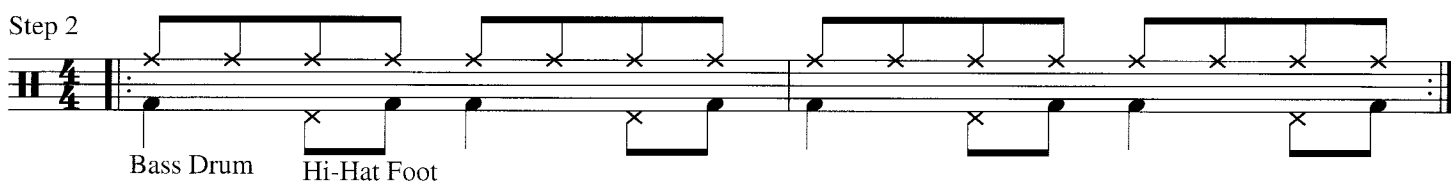
Step 1

Ride



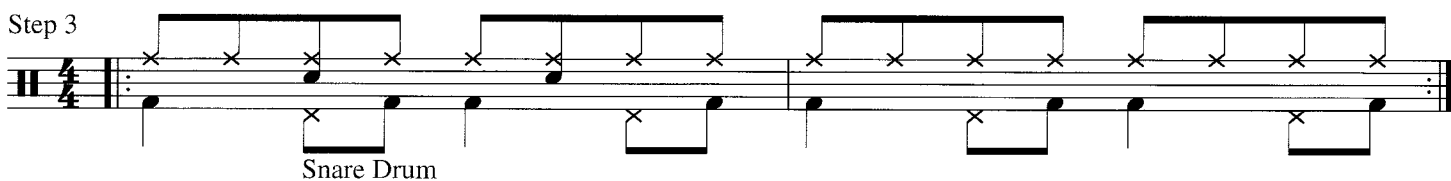
Step 2

Bass Drum Hi-Hat Foot



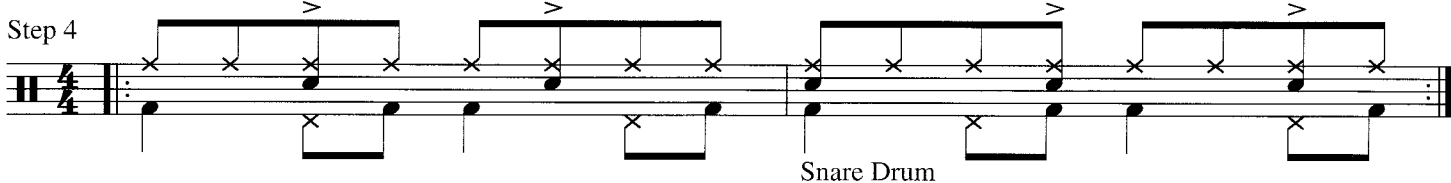
Step 3

Snare Drum



Step 4

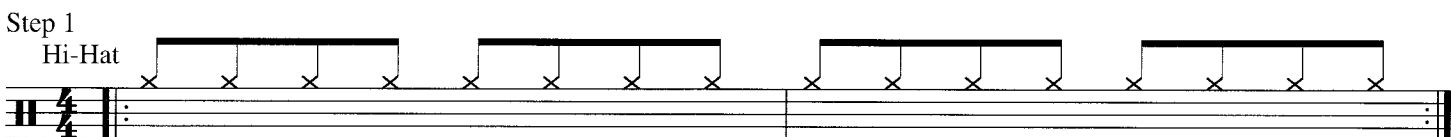
Snare Drum



Second Eight Measures

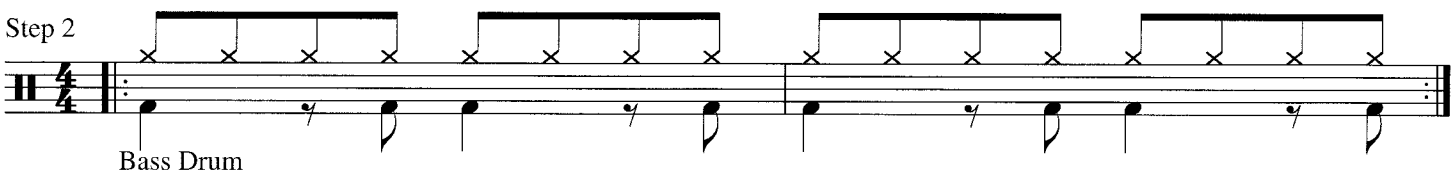
Step 1

Hi-Hat



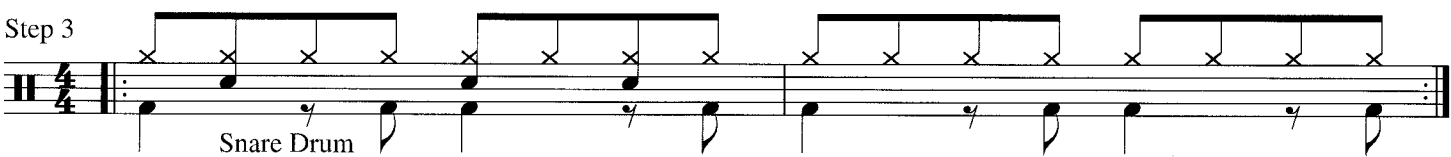
Step 2

Bass Drum



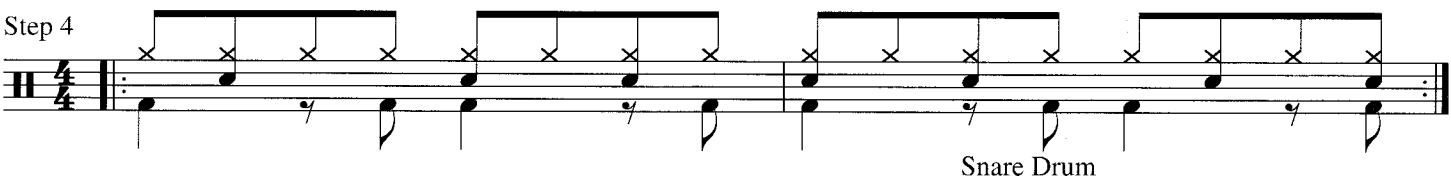
Step 3

Snare Drum



Step 4

Snare Drum



CALL AND RESPONSE

1. Echo each beat, exactly as you hear it.
2. Improvise an answer to each beat. Imitate its sound and rhythmic feel.

LISTEN 29 PLAY

Listen
0-7

Play

fill -----

(1) (2) (3) (4)

fill -----

(5) (6) (7) (8)

E♭MA7

fill -----

(9) (10) (11) (12)

DM7

fill -----

(13) (14) (15) (16)

LISTEN 30 PLAY

Listen
0-7

fill -----

(1) (2) (3) (4)

Play

fill -----

(5) (6) (7) (8)

E♭MA7

fill -----

(9) (10) (11) (12)

DM7

fill -----

(13) (14) (15) (16)

LESSON 28

READING

DRUM PART

Play "Take Your Time" and use the written drum part.

LISTEN **28** PLAY

TAKE YOUR TIME

DRUM PART

BY MATT MARVUGLIO

"BOSSA" ♩ = 126
INTRO

A

D-7

A9

E♭MA7

DM7

TO CODA

B

SOLOS

D-7

B9

E♭MA7

DM7

AFTER SOLOS, D.S. AL

CODA

☐

E♭MA7

DM7

E♭MA7

DM7

LEAD SHEET

LISTEN **28** PLAY

Play "Take Your Time" and follow the lead sheet. Create your own bossa nova beats and practice them with the recording.

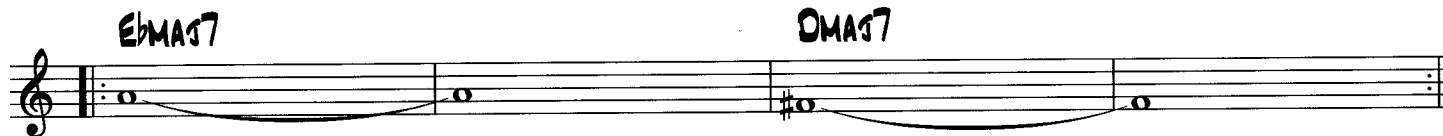
TAKE YOUR TIME

"BOSSA" ♩ = 126

BY MATT MARVUGLIO



ENDING



MEMORIZE

LISTEN **28** PLAY

Create your own bossa nova beats and fills to "Take Your Time." Practice along with the recording, and memorize your part.

SUMMARY

FORM

16-BAR AB
 (1 CHORUS = 16 BARS)
 A: 8 M.
 B: 8 M.

ARRANGEMENT

INTRO: 8 M.
 2 CHORUS MELODY
 2 CHORUS SOLO
 1 CHORUS MELODY
 END: 8 M.

BOSSA NOVA BEAT



PLAY "TAKE YOUR TIME" WITH YOUR OWN BAND!

CHAPTER VII

DAILY PRACTICE ROUTINE

STICK CONTROL EXERCISES

When you practice these exercises, strive for an even sound between your hands.

1. Stick Control 1

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

2. Stick Control 2

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

FLAMS

Practice these flam patterns, and use them in your bossa nova beats.

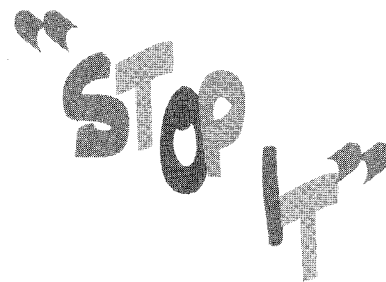
1. Flam Bossa 1

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

2. Flam Bossa 2

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

“Stop It” is a blues/jazz tune in which *stop time* accents the melody, like a question and answer. Stop time is very common in blues, jazz, and other styles. To hear more stop time blues, listen to artists such as Miles Davis, John Coltrane, Jim Hall, Sarah Vaughn, Bill Evans, Ella Fitzgerald, Louis Armstrong, Abbie Lincoln, Dizzy Gillespie, and Charlie Parker.



LESSON 29 TECHNIQUE/THEORY

LISTEN 31 PLAY

Listen to “Stop It” and then play along with the recording.

LEARNING THE BEAT

To learn the beat, follow these three steps:

1. Start with the hi-hat or ride.
2. Add the snare drum and tom-tom (only the first beat).
3. Add the bass drum.

Step 1

SWING

Hi-Hat

Step 2

Tom-Tom

Rim Click (Snare)

Step 3

Bass Drum

During the solos, the drums play this beat:

Step 1

SWING

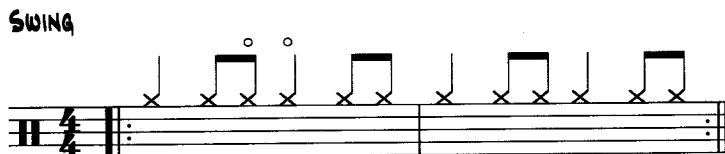
Ride

Step 2

Bass Drum

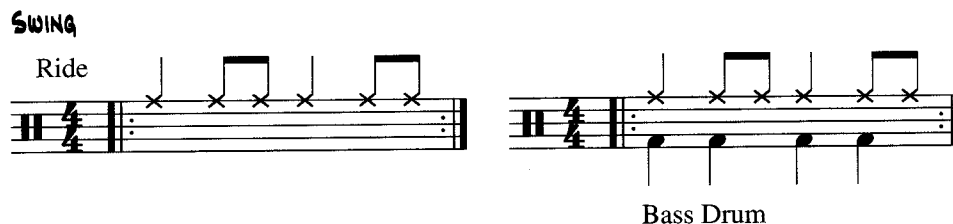
HI-HAT

This groove has a repeating two-measure jazz-swing beat. Keep the hi-hat closed to get a tight, dry sound. Open it slightly on the note leading to beat 3, first measure only. Close it again for beat 4, and through the second measure.



BASS DRUM

During solos, the drums play a steady beat. The bass guitar plays a walking line—steady quarter notes. You can help reinforce the bass's walk with a very soft bass drum on every beat. This is called *feathering* the bass drum—so light that you could be playing it with a feather. It should be felt more than heard.



LESSON 30

LEARNING THE GROOVE

STOP-TIME BLUES

LISTEN 31 PLAY

Listen to “Stop It.” This jazz cymbal beat is at the heart of jazz rhythm. The “spang spang a-lang” cymbal beat is unique to jazz, and it has been its primary pattern since the 1940s. Its underlying pulse is the same as the shuffle. This pattern has accompanied Louis Armstrong, Count Basie, Miles Davis, John Coltrane, Duke Ellington, and thousands of other jazz artists.

In stop time, the groove is punctuated by *stop-time kicks*. These are rhythmic figures, usually just one or two beats long, that punctuate the melody. That is why it is called “stop time”—the melody “stops” or rests. It is very important that you keep an accurate pulse through these areas where you do not play. Since the accented eighth note is an anticipated third beat, it makes sense to start counting on 4.

LEARNING “STOP IT”

At the head, the drums plays both parts—the stop time kicks on the bass drum and the jazz cymbal beat on the hi-hat (it moves to the ride during solos). The hi-hat opens up for the stop-time kicks, hooking up with the bass drum and the rest of the rhythm section. Practice this beat. When you can play it comfortably, practice it along with the stop-time section of “Stop It.”

LISTEN 32 PLAY

Step 1

SWING

Step 2

Bass Drum

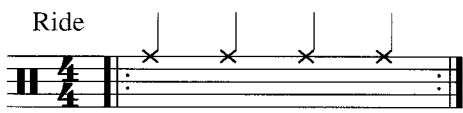
HOOKING UP

Keep the ride cymbal beat constant—the band needs it to hold together. Even just playing steady quarter notes in the cymbal will help. You can also add a “chick” to the backbeat with the hi-hat foot. Try this progression. When you can play it comfortably, practice it along with the recording.

LISTEN **33** PLAY

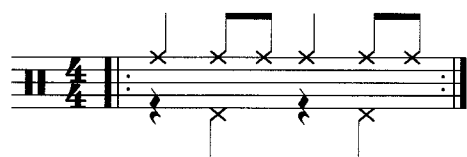
Step 1

SWING
Ride



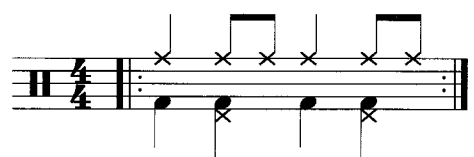
Step 2

Hi-Hat Foot



Step 3

Bass Drum

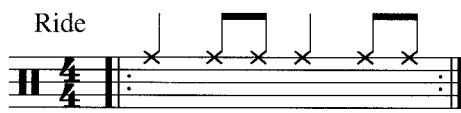


PRACTICE TIP

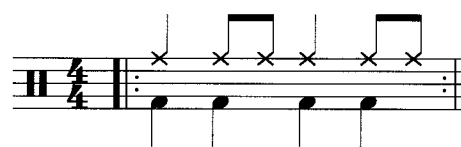
When you play the jazz beat on the cymbal, imagine you are playing with a paddle ball—the kind with a rubber band linking a rubber ball to a wooden paddle. Each strike of the ball is even, with forward motion. Each bounce pushes ahead, and all beats are close in intensity. This is the feeling of the ride cymbal.

On the solo section, the drums and bass hook up to provide a constant quarter-note groove over which the soloist can improvise. The guitar and keyboard play syncopated comping parts, giving the groove more motion. Here is the beat again. Remember to feather the bass drum—it should be felt more than heard.

SWING
Ride



Bass Drum



LESSON 31

IMPROVISATION

FORM AND ARRANGEMENT

LISTEN 31 PLAY

Listen to “Stop It.” Try to figure out the form and arrangement by ear, and check your answer against the summary later in this chapter.

Musical notation for improvisation exercise in 4/4 time, consisting of 12 measures. The notation is divided into three rows of four measures each. Chord symbols are written above the staff: A-7 (measures 1-4), D-7 (measure 5) and A-7 (measures 6-8), and E7(49) (measures 9-10) and A-7 (measures 11-12). Each measure contains a rhythmic pattern of four eighth notes.

SING THE BASS

LISTEN 31 PLAY

Listen again, follow the chord chart, and sing the bass note on the downbeat of each measure.

VARIATIONS

LISTEN 34 PLAY

On the recording, the drummer varies his part. The hi-hat often opens up on beat 1, and sometimes in other places too. It always complements the soloist's part. So, in addition to doing the primary job of keeping time, the drummer should also be interacting with the other musicians, and keeping the drum part spontaneous.

Varying the snare can also make the beat more interesting. Practice each of these variations along with the recording. You can move the snare to the toms, or the hi-hat to the ride. When you can play this easily, add your own bass drum part, and then practice the beat along with the recording.

HI-HAT VARIATIONS

These variations will help you develop your hi-hat technique. Also practice them on the ride cymbal.

1. Hi-Hat Variation 1

SWING

Beat 1

Beat 2

2. Hi-Hat Variation 2



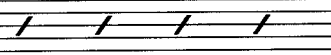
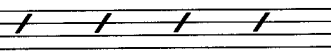


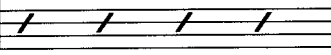
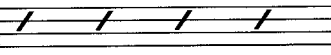


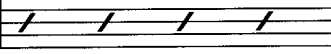
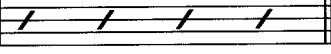
Practice the next two variations closed, at first. Then begin to open the hi-hat slightly on the upbeats (second eighth notes) of beats 2 and 4.

3. Hi-Hat Variation 3



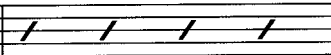
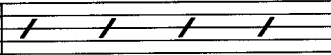


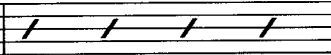
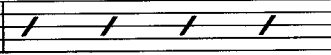


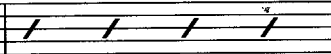
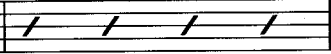
CALL AND RESPONSE

1. Echo each beat, exactly as you hear it.
2. Improvise an answer to each beat. Imitate its sound and rhythmic feel.

LISTEN 35 PLAY

Listen A-7		Play	
			fill -----
			
(1)	(2)	(3)	(4)
D-7		A-7	fill -----
			
(5)	(6)	(7)	(8)
E7(#9)		A-7	fill -----
			
(9)	(10)	(11)	(12)

LISTEN 36 PLAY


Listen A-7		Play	
			fill -----
			
(1)	(2)	(3)	(4)
D-7		A-7	fill -----
			
(5)	(6)	(7)	(8)
E7(#9)		A-7	fill -----
			
(9)	(10)	(11)	(12)

LESSON 32

READING

DRUM PART

Play "Stop It" along with the recording and read from the written part.

D.C. AL  From the beginning, and take the coda. Jump to the very first measure of the tune, and play from there. When you reach the first coda symbol, skip ahead to the next coda symbol (at the end). This is similar to the "D.S. al Coda," but instead of going to a sign, go to the first measure of the tune.

LISTEN 34 PLAY

STOP IT


DRUM PART

BY MATT MARZUOLIO

"SWING" ♩ = 156

A A-7

Hi-Hat

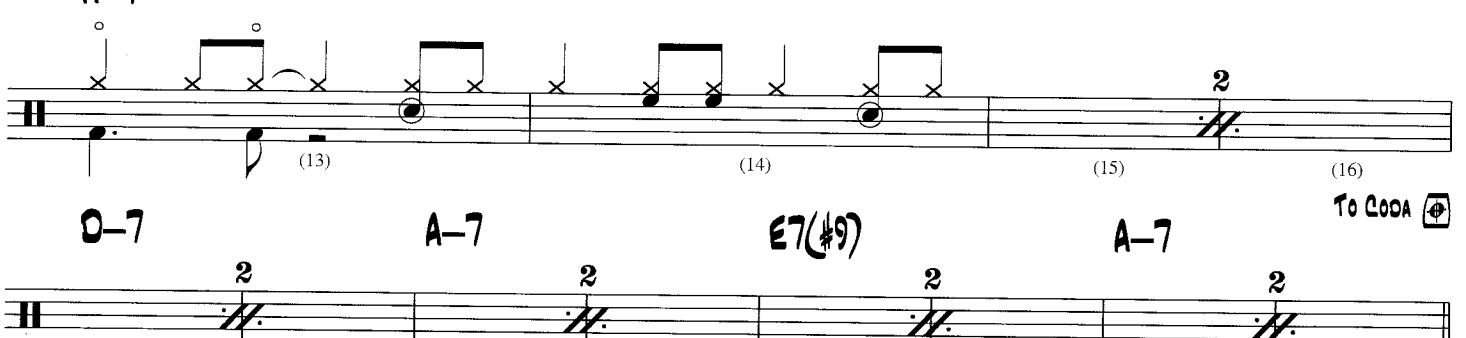


(3) (4)

D-7 A-7 E7(#9) A-7


(5) (6) (7) (8) (9) (10) (11) (12)

A13 A-7



(13) (14) (15) (16)

D-7 A-7 E7(#9) A-7

To Coda 


(17) (18) (19) (20) (21) (22) (23) (24)


B SOLOS: PLAY 4X

RIDE

A-7

11 BARS GROOVE

AFTER SOLOS, D.C. AL  CODA  A-7



LEAD SHEET

LISTEN **34** PLAY

Play "Stop It" from the lead sheet. Use your own part.

STOP IT

BY MATT MARVUGLIO

"Swing" ♩ = 156

Musical notation for "Stop It" in 4/4 time. The piece is in a swing style with a tempo of 156. The notation includes four staves of music. The first three staves show the main melody with chords A-7, D-7, and E7(♯9) above them. The fourth staff is labeled "ENDING" and shows a short melodic phrase with an A-7 chord.

MEMORIZE

LISTEN **34** PLAY

Create your own beat and fills to "Stop It." Practice it with the recording, and memorize your part.

FORM

12-BAR BLUES
(1 CHORUS = 12 BARS)

ARRANGEMENT

2 CHORUS MELODY
4 CHORUS SOLO
2 CHORUS MELODY
END: 1 M.

SWING BEATS

STOP TIME

SOLOS

Two musical staves showing rhythmic notation. The first staff is labeled "STOP TIME" and shows a sequence of notes with "x" marks above them, indicating a stop time pattern. The second staff is labeled "SOLOS" and shows a sequence of notes with "x" marks above them, indicating a solo pattern.

PLAY "STOP IT" WITH YOUR OWN BAND!

CHAPTER VIII

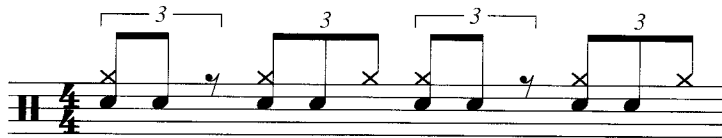
DAILY PRACTICE ROUTINE

LEFT-HAND VARIATIONS

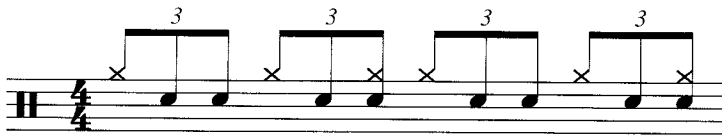
LISTEN 34 PLAY

Practice these variations. When you can play the complete beat comfortably, practice it along with the recording. During solos, the left hand is free to improvise figures behind the soloist. These variations will help you find some interesting things to play.

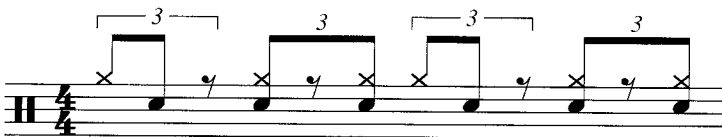
1. Variation 1



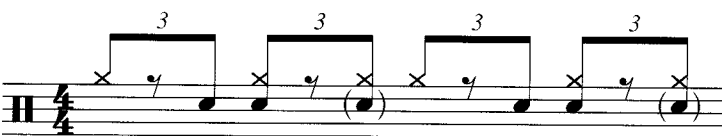
2. Variation 2



3. Variation 3



4. Variation 4



Final Remarks

Congratulations on completing the *Berklee Practice Method*. You now have a good idea of the role of the drummer in a band, and have command of the eight grooves and time feels of these tunes. The beats and fills that you have learned are important and useful parts of your musical vocabulary. In addition, you have tools and ideas for creating your own beats and fills. This is a great start!

What to do next? Play along with your favorite recordings. Find records that you hear other musicians talking about. Learn these tunes, grooves, and fills. Continue your theory, reading, and technique work. Investigate harmony. Practice reading treble and bass clef. Become a complete musician.

Develop your concept of what it means to play drums. Realize how important you are as a drummer in a band. You have a big responsibility, as the band's time keeper. It is a powerful position.

Play your drums every day, by yourself and with others, and get the rhythm in your body.

Keep the beat!

—Ron and Casey