

The lessons included are excerpted from

A FRESH APPROACH TO THE DRUM SET

ASK FOR IT AT YOUR LOCAL RETAIL MUSIC STORE
OR ORDER ONLINE:

<http://www.mwpublications.com>

A FRESH APPROACH TO THE **DRUMSET**



A DRUMMER'S GUIDE TO:

Rock Beats and Fills • Hand & Foot Technique • Coordination and Independence • Reading Music •
Understanding Song Construction • R&B, Jazz & Latin Styles and more!

BY
MARK WESSELS
with **STANTON MOORE**

**MP3 CD
INCLUDED!**
Playable on all computers
and MP3-capable players

A FRESH APPROACH **TO THE DRUMSET**

BY MARK WESSELS *with* STANTON MOORE

Introduction

When I set out to write this book, my number one goal was to include EVERYTHING a drummer needs to lay a solid foundation for future success. As any experienced drummer will tell you, becoming a great musician always comes back to the fundamentals – whether you want to play rock, funk, jazz, country, metal or Latin music!

In my own teaching studio, I had 5 or 10 methods that I used with my students, each containing some nugget of content that made it indispensable. But the frustration I had was in the planning and pacing of all that material. Each aspect of what I taught – technique, independence, musicianship, reading, grooves, fills, styles – could easily take over if I wasn't careful. The question really wasn't what my students needed to learn, but how much – and when?

That's why it's taken many years to plan and write this book. The goal since the beginning has been to successfully mix the building blocks of fundamentals with learning to play in all of the essential styles. Also, I wanted to have hip sounding "music-minus drums" tracks on each lesson that immediately applied the fundamentals to having fun playing music.

As you flip through the pages, I hope that you'll see that it's not just for beginners! There's enough material and concepts here to keep you busy well into the advanced stages of your drumming career.

I think you'll find that working through this book will be fun, motivating and rewarding. I wish you the best on your musical journey!

– **MARK WESSELS**

Mark Wessels Publications • 1271 Crooked Stick Drive, Prosper TX 75078
972.335.1537 • <http://www.mwpublications.com>

Copyright © 2012 by Mark Wessels Publications. All Rights Reserved.

No part of this book or the music on the accompanying CD may be reproduced in whole or in part by any electronic or mechanical means, including informational storage and retrieval systems, without the express written permission of the publisher.

Learn About Your Instrument

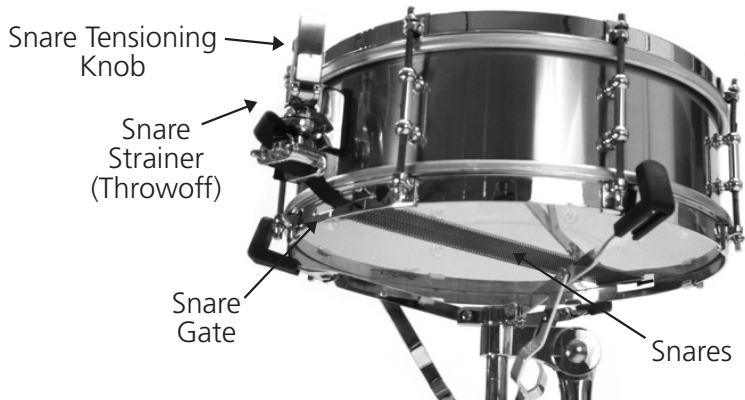


The Anatomy of a Drum

Most drums have many similarities in how they are constructed, even though the look of each component will vary from manufacturer to manufacturer. It's important to know all the various parts of a drum.



The snare drum has a few unique parts that makes it different from other drums:



Cymbals

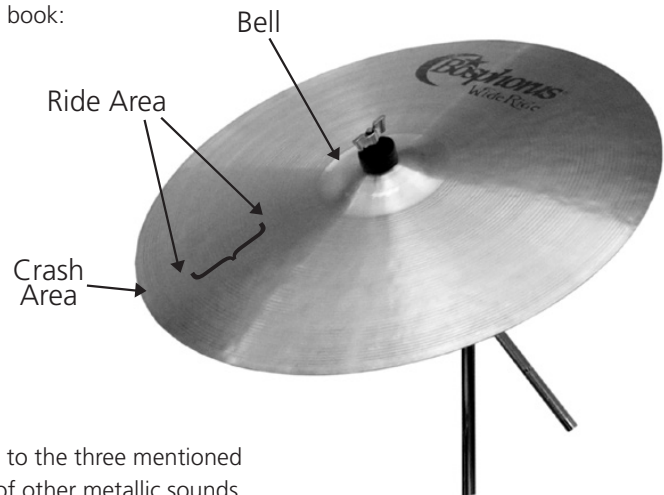
While the drums are the heart of the drumset, the cymbals provide the color. There are 3 general areas that we'll refer to throughout the book:

Every set should have at least three types of cymbals:

RIDE: The ride is the largest and heaviest of the three. Generally, you'll play time-keeping patterns on the ride cymbal.

CRASH: These are smaller, thinner cymbals that you'll use to "punch" parts of the music.

HI-HAT: The hi-hat cymbals come in pairs and you'll play them with either your foot (via the hi-hat pedal) or your hands.



There are many other types of cymbals available in addition to the three mentioned above – chinas, sizzles, splashes as well as a dizzying array of other metallic sounds.

Drumsticks



Without a pair of great sticks, you'll have a difficult time learning to play the drumset. Two of the most popular drumset sticks are the 5A (for rock, country, jazz or Latin) and the 5B (for heavier rock styles). It's a good idea to start with one of those two models, then experiment with others based on your desired musical style and feel.

A perfectly matched pair of sticks will give you the best chance of success when learning to play the drums.



Hearing Protection

It's a fact of life that drums are loud, and if you play for any length of time you WILL damage your ears. For the health and safety of your hearing, it's highly recommended that you purchase some good ear plugs or isolation headphones to protect your hearing BEFORE you begin playing!

Metronome

The most important role of the drummer is to provide a steady beat. A metronome is a device that gives us a steady pulse that we can use to develop better "time." If you're not playing along with a CD or play-along track, use a metronome whenever possible.



Setting Up the Drums

The Throne

Often young drummers will use chairs or stools that do not adjust to the proper position for playing the drumset so having a good drum throne is important. Adjust your throne height so that your legs are above parallel to the floor and the heels are below the knees.



The Snare Drum

The height of the snare drum should be a few inches ABOVE your legs. Adjust the tilt of your drum so that it offers a level playing surface.



Bass Drum and Hi-Hat



Start with a comfortable snare drum position and move the bass drum pedal and hi-hat to you. The foot pedals should be in a position where the feet naturally fall.

Once the bass drum pedal is in a comfortable position, slide the bass drum in to meet the pedal. This way you will be setting up the bass drum to fit your body, not the other way around.



Mounted Toms

Position your toms in front of your snare with a slight angle toward you. Try to get them as close as possible without the rims touching. Avoid extreme angles as this will affect the sound you get from the drum.



Floor Tom

The floor tom should be within easy reach – roughly the same height as the snare drum, with a slight angle towards you. Be sure to leave a comfortable amount of space for your leg.



Crash Cymbal

The crash cymbal is usually placed to the left of the toms, within easy reach of the right AND left hands. Adjust the stand height so that the cymbal does not make contact with the tom when it's played.



Ride Cymbal

The ride cymbal is placed a few inches above and to the right of the 2nd tom. You should be able to reach the ride with the right hand without extending your elbow.



Drum Tuning Basics

A great drum sound is a matter of personal preference – based on your musical style and taste. The following instructions include tuning basics that will help you get a good fundamental sound from the drums.

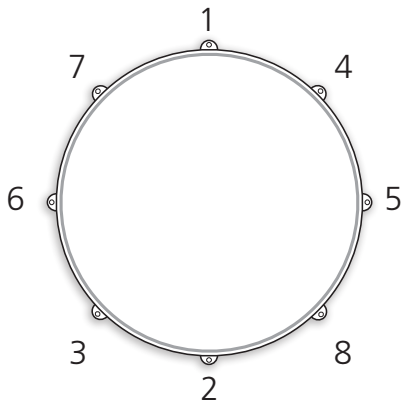
Drumhead Selection

One of the most over-looked aspects of getting a great drum sound is determined by the quality of your drum heads. The heads on your drums should be in good condition (without holes or large dents), and the proper heads

for top and bottom should be used (bottom heads are thinner, which allows the drum to RESONATE). If you're unsure of which heads to purchase, Google what your favorite drummer uses and try those!

Replacing a Drumhead

Remove the old head and take a moment to clean out the inside of the drum and tighten the internal screws. Put the new head and counter hoop on the drum. Replace the tension rods, screwing them in until each one is "finger tight." To seat the head, press down with the palm of your hand. Make sure that there are no slack tension points or wrinkles in any area of the head. Check the lugs once again for equal tension.



Cross Tensioning

Starting with the tension rod in the 12 o'clock position, tighten it 1/2 turn with a drum key. Move across the drum according to this diagram until you have tuned all the rods equally. Continue in this manner until you reach the desired pitch. How high or low a drum is tuned is a matter of personal preference. **ONE IMPORTANT NOTE:** The batter head on the snare drum should be tight enough for the stick to rebound easily.

Fine Tuning

Once you tighten the head into the desired pitch range, tap the drum with your finger, stick or drum key at each tension rod and listen for a pitch (it might be helpful to place the drum on a rug or towel to isolate the sound of the head your tuning). Pick one tension rod as a reference point and begin to use small turns of the key to match the pitch of the other rods to it.



Muffling

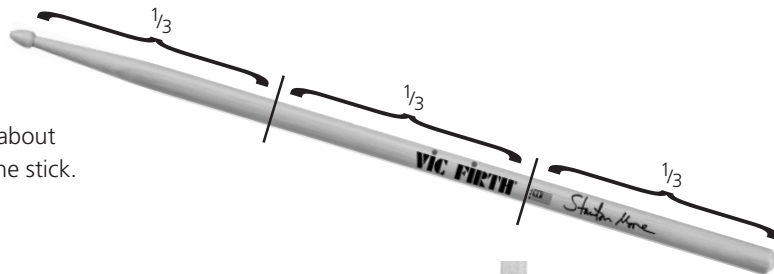
Once you have the drums tuned, you may wish to apply a small amount of muffling to control the sustain – either with a small cloth patch, moleskin, "moongel," duct tape or gaff tape. A good sounding drum should have some resonance, or sustained tone – too much muffling will make your drums sound like cardboard boxes!

! This is only a brief explanation of the tuning process. Finding a great sound will require years of experience. Listen, learn and experiment! There are hundreds of articles, books and DVD's devoted to the subject. Do your homework and keep experimenting until you get the sound and feel that you like.

Gripping the Sticks

Don't be tempted to just grab the sticks and start playing! Learning how to hold them correctly will in large part determine your future success, so spend a little time with these pages before you move on to Lesson One.

- 1 Find the **BALANCE POINT** of the stick. The best place to grip the stick is usually about a third of the way from the butt end of the stick.



- 2 You'll hold the stick between the thumb and index finger. This is called the **FULCRUM** – the place where the stick will pivot.

For a more relaxed grip, you can grip the stick between the thumb and **MIDDLE** finger. Experiment to see which fulcrum feels best to you!



- 3 With the butt end of the stick laying across the heel of the hand, gently wrap the back fingers around the stick. Keep a small amount of space between the back fingers and the palm. **AVOID SQUEEZING THE STICK!** You should feel no tension in your fingers or wrist.



- 4 With your shoulder relaxed and elbow close to your body, place the tip of the stick on the center of the drum head, with your hand at about a 45° angle.



Matched Grip

The most natural way to hold the sticks is in the **matched grip** – where both hands grip the sticks exactly the same.

Simply repeat the steps above for the left hand, then place the tips of your sticks on the center of the drum in roughly a 90° (or slightly smaller) angle.

You're now ready to progress to Lesson One and learn the **REBOUND STROKE!**



Left Hand Traditional Grip

Even though the left hand traditional grip was developed at a time when drummers held their drums on the side of their bodies, many jazz players still use it today. Because of the difficulties with learning this grip correctly, we HIGHLY recommend that beginning players play with matched grip.



- 1** To hold the left hand stick in the traditional grip, start by relaxing the shoulder with your hand down by your side. Lift the left hand, keeping the elbow relaxed and close to your body.

The position of the left hand in the traditional grip is with the thumb facing upwards – as if you were about to shake a friend's hand. Keep the fingers relaxed as if you were holding an imaginary tennis ball.



- 2** Lay the balance point of the stick in the webbing of the hand between the thumb and index finger. This serves as the FULCRUM in the traditional grip.

The shaft of the stick lays across the ring finger, just above the middle joint. Gently fold the index finger over the shaft of the stick, keeping the middle finger relaxed.

- 3** Place the tip of the stick in the center of the drum. The wrist and hand should be aligned straight to the arm – avoid cocking the wrist. When placing the right hand on the drum, the sticks should form a 90° (or slightly smaller) angle.



This page provides only a brief overview of how to grip the sticks. There are many more interpretations on how to properly grip the sticks, based on playing styles and the physical makeup of individual's hands. We encourage you to consult a private drum instructor for a more in depth discussion on how to grip the stick!

The Rebound Stroke

The REBOUND stroke (also called the “FREE STROKE” or “NATURAL STROKE”) is named for how the stick is allowed to naturally rebound when it strikes the drum head. The rebound stroke is one of FIVE basic strokes for playing the drums.

Starting Without the Stick

Raise your arm to the playing position and pretend to dribble a basketball using a relaxed wrist motion. Keep the fingers, wrists and forearms completely free of any tension!



With the Stick

Starting in the playing position, raise the tip of the stick until it's perpendicular to the floor. Allow a little space between the palm of the hand and the back fingers.

As you “throw” the stick to the drum, allow it to rebound naturally back up. Watch yourself in the mirror as you play. There should be no stopping points in the path of the stick as it travels from up to down to up.



One Hand Exercise



To master the rebound stroke, you must train your muscles to respond in the same way every time – even when you're not thinking about it. We refer to this as “muscle memory.” Muscle memory can be good or bad depending on the habits you develop!

To train your muscles correctly on the rebound stroke, set a metronome on ‘60’ and play right hand strokes for 2-5 minutes. Watch yourself in a mirror to constantly check your grip and path of the stick. Concentrate on the motion of the stick and make sure that there is NO TENSION in your arms, wrists, hands or fingers.

R R R R R R R R R R R R R R R R

Once you've played the “One Hand Exercise” with a metronome set on ‘60’ (called “60 beats per minute” or “60 bpm”), increase the tempo to 70 bpm and play for another couple of minutes. Keep increasing the tempo until you reach 100 bpm. The play-along tracks “1-2 ; A-E” are metronome clicks at these 5 speeds.

MATCHED GRIP PLAYERS CAN SIMPLY REPEAT THIS EXERCISE ON THE LEFT HAND!

Watch yourself in the mirror to constantly monitor your grip and the path of the stick, making sure that you maintain good posture! Practice with the play-along tracks until you develop a consistent rebound stroke.

Rebound Stroke with the Left Hand Traditional Grip

Without the sticks, start with your forearm raised slightly. Rotate the wrist until the palm of the hand faces up. Keep your shoulder and elbow relaxed.



Bring the forearm down while rotating the wrist until your thumb faces the ceiling. Practice this motion up and down, making sure the wrist stays aligned with the forearm.



Repeat the motion with the stick in the left hand. Stay as relaxed as possible in the wrists and fingers, making sure that the contact point of the thumb and index finger remains in tact. Allow some wiggle room between the index finger and middle finger if that helps you to relax the hand.



Repeat the "One Hand Exercise" with the left hand. Realize that it might take a considerably longer amount of time before your left hand becomes comfortable with the motion of the rebound stroke, so be patient and persistent with your practice routine!

Rebound Exercise: "8 on a Hand"



Practice this exercise everyday as a way to warmup your muscles and to reinforce the proper rebound stroke. Try playing along with the audio files in "double time" tempo (twice as fast).

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

Essential Rudiments

The RUDIMENTS serve as building blocks to great hand technique. Practice these first three rudiments with the play-along tracks – with perfect rebound strokes – and work to balance your sound so that each stroke sounds the same. Note that rudiments usually start on the left hand. This is to make sure that the left hand (usually the weaker hand) is emphasized and eventually becomes as strong as the right.

Single Strokes ("Single Stroke Roll")

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

Double Strokes ("Double Stroke Roll")

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

Single Paradiddle

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

Lesson 2

Sticking Patterns



Practicing various sticking patterns will help you to develop a consistent sound from left to right. Start slow, practicing each exercise separately with a metronome or play-along tracks. Watch yourself in a mirror and listen to each stroke!

- | | |
|-------------------|-------------------|
| ① R L R L R L R L | ⑬ L R L R L R L R |
| ② R R L L R R L L | ⑭ L L R R L L R R |
| ③ R L L R R L L R | ⑮ L R R L L R R L |
| ④ R L R R L R L L | ⑯ L R L L R L R R |
| ⑤ R L L R L R R L | ⑰ L R R L R L L R |
| ⑥ R R L R L L R L | ⑱ L L R L R R L R |
| ⑦ R L R L L R L R | ⑲ L R L R R L R L |
| ⑧ R R R L R R R L | ⑳ L L L R L L L R |
| ⑨ R L L L R L L L | ㉑ L R R R L R R R |
| ⑩ R R R R L L L L | ㉒ L L L L R R R R |
| ⑪ R L R R L R R L | ㉓ L R L L R L L R |
| ⑫ R R L R R L R L | ㉔ L L R L L R L R |

There are literally hundreds of ways to apply these simple sticking permutations to the drumset. Throughout the book, you will learn a few common methods that will help you learn control, coordination and independence.

Practice each exercise at least 20 times each day. Focus your attention on your technique, listening for a consistent sound from hand to hand.

THIS IS NOT A RACE! Playing fast as you can won't help you to develop proper form and muscle memory. Be patient and take it slow!

There are more sticking combinations located in the APPENDIX on page 98 in the back of the book. For even more exercises, check out "STICK CONTROL FOR THE SNARE DRUMMER" by George Lawrence Stone.

Bass Drum Technique

HEEL DOWN

This technique is generally preferred by drummers who want control on low volume and expressive playing. To play with the heel down technique, simply play your right foot while leaving the heel touching the footplate.



HEEL UP

The heel up technique is preferred by drummers who want the greatest volume. With this technique, play by lifting the leg and dropping the foot to the floor – or by suspending the leg in the air while you play the pedal with the ball of the foot.



Open Tones and Dead Tones

An OPEN TONE is achieved by allowing the beater to rebound off the drum head – similar to a snare drum rebound stroke. This allows the bass drum head to vibrate freely and achieves the most resonant sound from the drum.

A DEAD TONE is played by “burying the beater” into the drum head. This type of stroke has the maximum punch and attack, but the least resonance because the batter head isn’t allowed to vibrate.

Bass Drum Pedal Exercise

Practice playing bass drum strokes along with a metronome or play-along tracks. Once you achieve a consistent sound with a relaxed stroke, try playing the bass drum along with the sticking patterns from the previous page.

- 1** Play a bass drum stroke along with every stroke in the hands:

HANDS	R	L	R	L
BASS DRUM	●	●	●	●

- 2** Play a bass drum note along with every other stroke in the hands:

HANDS	R	L	R	L
BASS DRUM	●		●	

Hi-Hat Pedal Technique

Most drummers use both the heel up and heel down techniques on the hi-hat: HEEL DOWN when playing open hi-hat sounds with the sticks – and HEEL UP when playing left foot hi-hat “chick” sounds.

Hi-Hat Pedal Exercise

Practice both the heel up and heel down techniques with the play-along tracks. After you’re comfortable, play hi-hat AND bass drum beats along with the hands playing the Sticking Patterns on the previous page.

- 3** Play a bass drum and hi-hat stroke along with every stroke in the hands:

HANDS	R	L	R	L
BASS DRUM	●	●	●	●
HI-HAT	X	X	X	X

- 4** Play a bass drum and hi-hat note along with every other stroke in the hands:

HANDS	R	L	R	L
BASS DRUM	●		●	
HI-HAT	X		X	

Sticks on the Hi-Hat

To play the hi-hat with the sticks, start by depressing the pedal so the hi-hat cymbals are in the “closed” position. The hi-hat can be played with the tip or the shaft of the stick – each creates a unique sound (the tip is used for lighter sounds, the shaft for heavier sounds).

Most drummers play “right-over-left” on hi-hat/snare patterns, although playing the left hand on the hi-hat (called “open handed playing”) offers many advantages as well. Experiment with each hand on the hi-hat and find what works best for you.



Beginning Independence



Start by counting “1, 2, 3, 4” out loud while you play the top part (x) on the hi-hat, then add your opposite hand on the snare drum playing the bottom notes.

Next, try the bottom notes on the bass drum instead of snare drum. The play-along track alternates between the two: 4 times with hi-hat/snare, then 4 times hi-hat/bass.

1

X	X	X	X
●			

“1” “2” “3” “4”

2

X	X	X	X
		●	

“1” “2” “3” “4”

3

X	X	X	X
●		●	

“1” “2” “3” “4”

4

X	X	X	X
	●		●

“1” “2” “3” “4”

5

X	X	X	X
●	●	●	

“1” “2” “3” “4”

6

X	X	X	X
●		●	●

“1” “2” “3” “4”

Extra PRACTICE

For more practice on these exercises, you can split the parts between the feet – playing the top line with the left foot hi-hat. Then try playing with any combination of hands and feet: including both hands and both feet!

“ROCK STAR”



This rock beat is easy to learn – and it’s been played by some great drummers on countless hit records! The right hand will play steady beats on all four counts while you alternate between bass drum and snare drum beats.

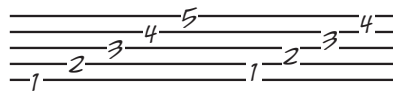
Start slowly and count out loud as you play. Practice the groove over and over until you can play with steady relaxed strokes. After you can get a consistent sound and feel, try playing it with the play-along track.

HI-HAT	X	X	X	X	X	X	X	X
SNARE		●		●		●		●
BASS DRUM	●		●		●		●	
Count:	1	2	3	4	1	2	3	4

WHAT you play is not as important as HOW you play it. Even a simple groove like this, played in perfect time with conviction and a great sound can be all that a song needs to make the band sound great!

Music Notation Basics

Music is written on a **STAFF**



The staff has 5 lines and 4 spaces.



The **PERCUSSION CLEF** tells you that the notes on the staff are for non-pitched instruments.

Note Values

A **WHOLE NOTE** is equal to FOUR COUNTS:



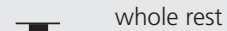
A **HALF NOTE** is equal to TWO COUNTS:



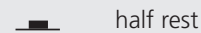
A **QUARTER NOTE** is equal to ONE COUNT:



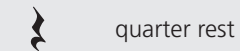
All note values have a corresponding rest:



whole rest

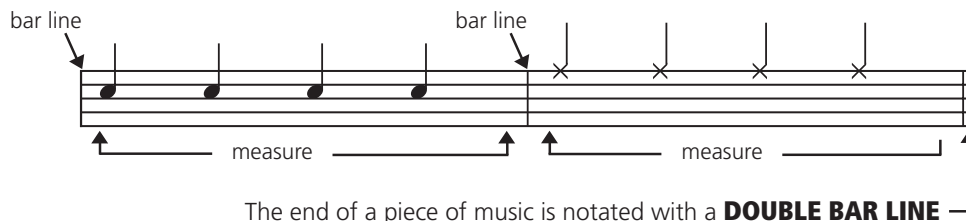


half rest



quarter rest

BAR LINES separate notes into equal numbers of beats. A **MEASURE** is the space between bar lines.



The end of a piece of music is notated with a **DOUBLE BAR LINE**

A **TIME SIGNATURE** tells you how many beats belong in a measure and what kind of note receives one beat.



← There are FOUR BEATS in a measure

← The QUARTER NOTE receives one beat

Note Value Exercise



Play steady quarter note beats in the bass drum (bottom notes) while you play the whole, half and quarter note exercise on the snare (top notes). Count out loud while you play, **SUBDIVIDING** each beat by saying "and" between the numbers.



When you reach the **REPEAT SIGN**, repeat back to the beginning.



Lesson 4

Music Reading Exercises



Keep steady time in the bass drum while you play the various rhythms in the snare drum. The play-along track moves from one exercise to the next with 8 counts between. Count out loud while you play, subdividing each beat.

1

Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

2

3

4

5

6

7

8

Extra PRACTICE

More READING EXERCISES can be found in the **APPENDIX** on page 84.

Technique Focus: Independence

You can use the Reading Exercises above to work on independence between your limbs.

- 1** Play steady quarter notes on the bass drum AND hi-hat (with your right hand) while you play the reading exercise with your left.

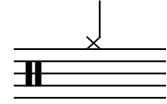
- 2** Play quarter notes on the right hand (hi-hat) and left hand (snare) – then add a Reading Exercise in the bass drum.

- 3** Play steady quarter notes with alternating strokes on the snare drum while you play the Reading Exercises with both feet.

After you've played through these 8 Reading Exercises, you can apply the same short concepts to the Reading Exercises in the Appendix in the back of the book!

The Ride Cymbal

The "RIDE CYMBAL" was named for the "ride" (time-keeping) patterns that are often played on it. A general "all-purpose" playing area for the ride cymbal is about a third of the way in from the edge.



Ride Cymbal Grip ("French Grip")

When you begin to reach around the drumset, it often helps to rotate your hand slightly so you can minimize the movement of your arms. The grip you'll use on the ride (most commonly referred to as the "FRENCH GRIP") is produced by turning your hand to where the thumb is on top of the stick, as if you were going to shake hands.

For more ride cymbal sounds, you can also play on the bell (also called the "dome").



Or you can play with the shoulder of the stick on the edge for a heavy crash. A good ride cymbal can be played as a crash as well.



Practice this rock beat which uses the ride cymbal instead of the hi-hat:



Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

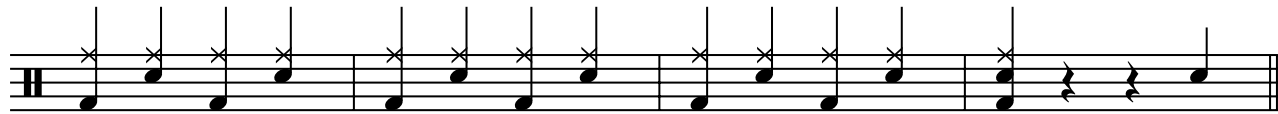
"ROCK STEADY"



Since this song has many repeated measures, in order to keep your place in the music, it's helpful to say the number of each measure at the beginning of each bar.



Count: "1" 2 3 4 "2" 2 3 4 "3" 2 3 4 "4" 2 3 4



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



"1" 2 3 4 "2" 2 3 4 "3" 2 3 4 "4" 2 3 4



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



8th Notes

An EIGHTH NOTE looks like a quarter, but with a FLAG attached to the stem. Groups of 8th notes can be connected together with a BEAM. There are TWO 8th notes in each quarter note.



8th notes "subdivide" the beat into two parts. The first 8th note in each set of two falls on the DOWNBEAT (the numbers), the second 8th falls on the UPBEAT ("ands"). In this exercise, the right hand plays on all the downbeats. The left adds the upbeat 8th note in the 2nd measure.

Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

8th Note Exercises



Work for a consistent, relaxed hi-hat sound and make sure that all of the notes hit precisely together in tempo.

8th Note Rock Beats



Try to get different sounds on each of these grooves – from a soft, tight hi-hat sound with the tip of the stick, to a loud, trashy, open sound with the shaft of the stick. Listen carefully to the groove and strive to put every note "in the pocket."

Extra PRACTICE

To create a different sound to your groove, move the right hand to the ride cymbal and add a left foot hi-hat on beats 2 & 4:

Music Reading: Quarters and 8ths



Play with each hand separately or with alternating strokes. More reading exercises can be found in the APPENDIX on page 85.

1

count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

2

count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

3

count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

4

count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Extra PRACTICE

Play an 8th note ride in the right while you play the rhythm patterns in the left – then switch. Next, play the rhythm in the bass drum with a left foot hi-hat on each beat. Then try with a 2&4 backbeat on the snare!

"SOLID AS A ROCK"



Listen to how different the groove sounds from letter A to letter B. Songs will often have different sounds when moving from one phrase to the next.



ONE MEASURE REPEAT
This sign tells you to repeat the previous measure.



(A)

Play 3 times

count: 2 & 2 & 3 & 4 & 3 & 2 & 3 & 4 &

(B)

Table of Contents

INTRODUCTION	2-9	LESSON TWELVE	38-39
LEARN ABOUT THE INSTRUMENT	10-11	3/4 Time Signatures, Grooves in 3/4 Time, Rudiment: Flam, Fills in 3/4 Time, Music Reading: 1st & 2nd Endings, Play-along Track: "Horseback Waltz"	
SETTING UP THE DRUMS / TUNING	12-13	LESSON THIRTEEN	40-41
GRIPPING THE STICKS	14-15	Music Reading: Dotted Notes, Style: Halftime Feel, Halftime Grooves, Play-along Track: "Halftime Show", Technique: Accented Paradiddles, Paradiddle Grooves	
LESSON ONE:	16-17	LESSON FOURTEEN	42-43
The Rebound Stroke, Rudiments: Singles, Doubles, Paradiddle		Syncopated 8th Note Beats, Syncopated Combos, Technique: Single Hand Accent, Play-along Track: "Synco de Mayo"	
LESSON TWO:	18-19	LESSON FIFTEEN	44-45
Sticking Patterns, Bass Drum Technique, Hi-Hat Pedal Technique		Music Reading: Sixteenth Notes, 16th Note Grooves, 16th Note Fills, Technique: Grid Diddles, Style: Rock Ballad	
LESSON THREE	20-21	LESSON SIXTEEN	46-47
Right Hand Hi-Hat Technique, First Rock Beat, Music Notation Basics		Music Reading: 8th/16th Rhythmic Combinations, Syncopated LH 16th Grooves, Technique: Accent Grid, Syncopated BD 16ths, Style: Syncopated Rock	
LESSON FOUR	22-23	LESSON SEVENTEEN	48-49
Music Reading: Quarter/Half/Whole, The Ride Cymbal, Play-along Track: "Rock Steady"		Music Reading: 16th Rests, Dotted 8ths, 16th Based Rhythmic Permutations, 16th Beat Combos, Rudiment: The Ruff, Style: 8th Note Funk	
LESSON FIVE	24-25	LESSON EIGHTEEN	50-51
8th Notes, 8th Note Rock Beats, Music Reading: Quarters and 8ths, Play-along Track: "Solid as a Rock"		Syncopated 16th Note Grooves, 16th Open Hi-Hat Combos, Syncopated Fills, Style: 16th Note Funk	
LESSON SIX	26-27	LESSON NINETEEN	52-53
New 8th Note Rock Beats, Technique: Independence, The Crash Cymbal, Play-along Track: "8 Ball in the Corner"		Technique: Controlled Rebound, Play-along Track: "Slow Motion", Rudiment: Flam Tap, Style: Train Beat, Rudiment: Lesson 25, 6 & 7 Stroke Rolls	
LESSON SEVEN	28-29	LESSON TWENTY	54-55
The Toms, New Beats Using the Toms, Rudiment: Multiple Bounce Roll, Play-along Track: "Jungle Drums"		Music Reading: 12/8 Time Signature, 12/8 Grooves, Technique: Accented 3's, 12/8 Fills, Style: 12/8 Blues	
LESSON EIGHT	30-31	LESSON TWENTY ONE	56-57
Drum Fills, Concepts: Sustaining Momentum, Play-along Track: "Solid Time"		Triple Sticking Patterns, 12/8 Reading, Triple Combos, Triple Hi-Hat Combos, Play-along Track: "Crooked Stick Blues"	
LESSON NINE	32-33	LESSON TWENTY TWO	58-59
Open Hi-Hat Sounds, Rudiment: 5 Stroke Roll, 8th Note Combos, Cross Stick, Play-along Track: "Spy Games"		Music Reading: 16th Notes in Triple Time, 12/8 Grooves Incorporating 16th Notes, Technique: 12/8 Accent Patterns, 12/8 Fills with 16ths, Style: 12/8 Rock	
LESSON TEN	34-35		
Quarter Note Ride Pattern, Technique: Independence, Style: Two Beat, Play-along Track: "Two Bits", Technique: Tap, Down and Up Strokes, Time Check			
LESSON ELEVEN	36-37		
Music Reading: 8th Rests, Upbeat Ride Pattern, Style: Disco, Fills Using the 8th Rest, Play-along Track: "Build it Up"			

LESSON TWENTY THREE	60-61
Music Reading: 8th Note Triplets, Style: Blues Shuffle, Technique: Swing Sticking, Style: Texas Shuffle, Style: Rock Shuffle	
LESSON TWENTY FOUR.....	62-63
Technique: Controlled Rebound, Part 2, Style: Halftime Shuffle, Play-along Track: "Backstreet Shuffle", Rudiment: Swiss Army Triplet, Music Reading: 16th Note Triplets, Style: Hip Hop, Play-along Track: "Go Dog"	
LESSON TWENTY FIVE.....	64-65
Style: Jazz Swing, Technique: Triplet Accents, Jazz Fills, Technique: Swing Accent Patterns, Play-along Track: "Swingin' Easy"	
LESSON TWENTY SIX	66-67
Jazz Comping, Technique: Independence	
LESSON TWENTY SEVEN	68-69
Setting Up Ensemble Entrances, Incorporating Fills, Technique: Paradiddle-diddle/6 Stroke Rolls Play-along Track: "Kick it Old School"	
LESSON TWENTY EIGHT.....	70-71
Catching Ensemble Figures, Music Reading: Ensemble Articulations, Technique: Independence, Jazz Chart Reading: Small Group	
LESSON TWENTY NINE.....	72-73
Style: Jazz Waltz, Brush Technique, Jazz Ballad	
LESSON THIRTY.....	74-75
Afro Cuban Style: Cha-Cha, Son Clavé, Bass Tumbao, Guiro, Cha-Cha Bell Pattern, Conga Tumbao	
LESSON THIRTY ONE.....	76-77
Timbale Abaniquo, Play-along Track: "Time to Cha-Cha," Music Reading: Cut Time, Style: Mambo, Cascara, Conga Tumbao, Mambo Bell Pattern	
LESSON THIRTY TWO.....	78-79
Rhumba Clavé, Play-along Track: "Mambo Caliente," Style: Songo, Play-along Track: "Chango's Songo"	
LESSON THIRTY THREE.....	80-81
Brazilian Style: Bossa Nova, Play-along Track: "Bossa Breeze," Style: Samba, Play-along Track: "Escola de Samba"	
LESSON THIRTY FOUR.....	82-83
Caribbean Style: Calypso, Play-along Track, "Caribbean Nights," Style: Soca, Play-along Track, "Soca Dance Party," Style: Reggae, Play-along Track, "One Drop Reggae"	

READING APPENDIX.....	84-97
DUPLE/TRIPLE STICKING COMBINATIONS ..	98-99
ACCENT PATTERNS	100-101
RUDIMENT CHART.....	102-103
MUSICAL GLOSSARY	104-105
NOTATION REFERENCE CHARTS.....	106-107

Play-Along Tracks: Style Index

ROCK / POP / COUNTRY STYLES

Basic Rock	20, 23, 25, 27, 29, 31, 33, 37
Two Beat	34
Disco	36
Country Waltz	39
Halftime Feels.....	41
Syncopated Rock.....	43, 47
16th Note Rock	45
Train Beat	53
12/8 Rock.....	59
Rock Shuffle.....	61

R&B / FUNK / HIP-HOP

Funk.....	51, 53, 55
12/8 Blues	55, 57
Blues Shuffle	60
Texas Shuffle	61
Halftime Shuffle	62
Hip Hop (Go-Go).....	63

JAZZ

Swing.....	65, 69, 71
Jazz Waltz	73
Jazz Ballad.....	73

LATIN STYLES

Cha-Cha.....	76
Mambo	78
Songo	79
Bossa Nova.....	80
Samba.....	81
Calypso	82
Soca	83
Reggae.....	83

The Video Lessons

One of the most exciting resources available to you is the video instruction that accompanies each and every lesson throughout the book! World-renowned drummer and musician Stanton Moore will take you step-by-step through each lesson, not only demonstrating the fundamental concepts – but also showing you how he takes simple ideas and applies them to his everyday playing.

There's only so much you can learn by reading the notes on the page or listening to the accompaniment tracks. By purchasing the videos (available either on DVD or in pay-per-download lessons), you'll be able to watch Stanton as he takes each concept to the next level!

Because the content of this book is so deep, there are over 15 HOURS of video lessons available. And best of all, you can get a taste of how much you'll learn for FREE with the videos available throughout the introduction of the book!

***Find out more about this
incredible resource!***

www.mwpublications.com



How to Use the Book

Fundamentally, there is no “right” or “wrong” way to approach any book, but here are a few suggestions that might help you get the most out of this method.

I recommend that beginners progress through the book, each lesson in succession (I designed the book so each lesson serves as a building block for the next). Drummers who have been playing for a while will probably want to skip around and use the book to fill some gap in their training – whether technical, rudimental or musical.

More advanced players can apply a “conceptual approach” to certain aspects of the book. For instance, you can apply an almost infinite number of practice variations to the “Sticking Patterns” or “Reading Studies” in the Appendix. I’ve included a few ideas to serve as a springboard for conceptual applications to get you started.

And of course, players at every level will benefit from the fantastic play-along tracks – whether you play the grooves as written or make up your own.

I encourage you to really make the most of all the grooves throughout the book, even if they look simple. Even professional drummers know that just because a groove is easy to play doesn’t mean that it’s easy to play with perfect time and a great feel. Record yourself often and analyze your own playing to see if you’re really mastering the groove, time and feel.

Expect that there will be times that you’ll get frustrated or discouraged. Not everything you learn is going to be easy! But when you become frustrated, don’t let discouragement keep you from having fun. Sometimes the best practice strategy is to just put the book away and just have a blast playing the drums!

Book Icons

Throughout the book, you’ll see some common “sidebar” design elements that will help you easily recognize what type of information is being presented. Here are the types of icons and boxes scattered through the book:



The headphone icon lets you know that there are play-along tracks located on the CD. The number corresponds to the Lesson and the letter(s) to the specific play-along track(s).



The boxes with an exclamation point contain tips and advice related to the topic or grooves directly above it.

Extra **PRACTICE**

These boxes give you ideas on how to expand upon the material presented. Helpful if you want to challenge yourself.



Boxes with the “Treble Clef” icon contain music theory information that’s necessary to learn to be able to read music.

Technique/Independence

Topics covered in this gray box contain valuable exercises designed to promote hand and feet technical abilities - and to develop independence between your limbs.

Style Essential

The topic under this header will help you learn an essential musical style necessary to become a well rounded, versatile drummer.

“SONG TITLE”

Play-along tracks that are named in quotes and have a gray background bar are songs which include other instrumentalists. This makes it easy to tell the difference between tracks that are just drums from the ones that include a full band. Each play-along song has two versions: one with drums and one minus drums.

A FRESH APPROACH TO THE **DRUMSET**



Whether you're a beginner, intermediate or advanced drummer, you'll benefit by the simple step-by-step approach for learning techniques, independence, music reading and grooves. A FRESH APPROACH TO THE DRUMSET will give you a solid foundation to take your drumming to the next level!

INCLUDING VIDEO LESSONS FROM WORLD-RENOWNED DRUMMER,
STANTON MOORE!



Included FREE with this Book/CD package are instructional videos that will get you off to a great start! Acclaimed drummer & educator Stanton Moore takes you on an exciting tour of the drumset, shows you how to properly set up your drums, demonstrates how to tune your set to get a great sound, instructs you on how to grip the sticks properly and gets you started with a perfect stroke!

This FREE introductory video series is part of over 15 HOURS of video instruction available on each and every lesson with the downloadable videos! Throughout the book, Stanton Moore will take you step-by-step through each topic, not only demonstrating the fundamental concepts – but also showing you how he takes simple ideas and applies them to his everyday playing.

This wealth of info is a fantastic resource – whether you're a beginner or advanced drummer!

MARK WESSELS PUBLICATIONS

1271 Crooked Stick Drive
Prosper, TX 75078
www.mwpublications.com

MWPFADS Book & CD US \$24.95



9 780971 478435
ISBN 0-9714784-3-0