

By Stewart Jean

Edited by Joe Bergamini

Digital book design and cover by Mike Hoff

Layout by Rick Gratton

Music Engraving by Donny Gruendler and Stewart Jean

#### **MI Curriculum Series**

Series Sponsor: Jon Clayden, Vice President of Academic Affairs

Creative Director & Executive Editor: Donny Gruendler, Vice President of Instruction and Curricular Development

Managing Editor: Joe Bergamini

Published for MI by WBH MusicWorks LLC

Executive Producers: Rob Wallis, Joe Bergamini, Mike Hoff

Copyright © 2014 Musicians Institute, Inc.

All Rights Reserved





# **DRUM READING 3**

Unit 1

1.	The General Rules	4
2.	Exercises: One-Bar Eighth-Note Ensemble Figures	
	w/Set-Up Fills	13
3.	On Your Own Exercises	17
Uni	t 2	
1.	Phrase Interpretation (Phrasing)	19
2.	Examples of Various Drum Charts	21
3.	Exercises	26
4.	On Your Own Exercises	30
Uni	t 3	
1.	Articulations	32
2.	Articulation Exercises	35
Uni	t 4	
1.	Basic Concepts	43
2.	Exercises: One-Bar Swung Eighth-Note Ensemble Figures	
	w/Set-Up Fills	46
3.	On Your Own Exercises	50
Uni	t 5	
1.	Basic Concepts	52
2.	Exercises: Two-Bar Swung Eighth-Note Ensemble Figures	
	w/Set-Up Fills	58
3.	On Your Own Exercises	60

## Unit 6

1.	Timekeeping Figures	61
2.	Shorthand Indicators	63
3.	On Your Own Exercises	64
Uni	it 7	
1.	Basic Concepts	69
2.	Exercises	84
Uni	it 8	
1.	Basic Concepts	85
2.	Sticking	91
3.	Exercises	94
Uni	it 9	
1.	Combined Subdivision Ensemble Figures	95
2.	Exercises	99
Uni	it 10	
1.	Full Charts	100
	About the Author	112



## Chapter 1: The General Rules

In this unit, straight-eighth ensemble figures (paired with larger subdivisions: quarter notes, half notes and whole notes) will be presented. These exercises are designed to help you develop the ability to interpret ensemble figures as they are used in the modern music world. It is essential for all drummers to have the ability to read basic, common figures in order to expand their marketability. Understanding basic figures (and knowing how to set them up) should be second nature to any drummer seeking professional work (live or studio).

## Why do ensemble figures need "setting up"?

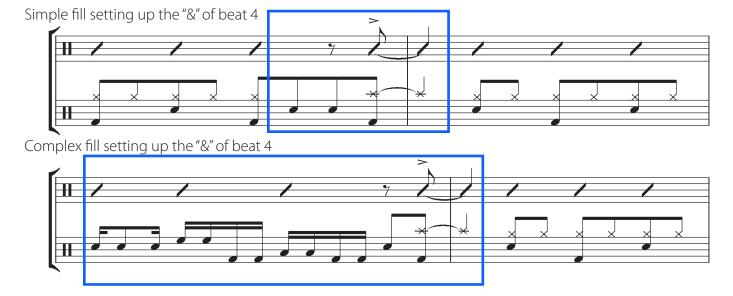
It is important to understand why ensemble figures need to be accompanied by set-up fills. While being able to read music is an essential skill needed by working musicians, it is also important that all band members keep their ears open, thus maintaining their interpretation and listening skills. Notated music can convey a lot of information, but in the end it is the human interpretation of the chart that ultimately creates the piece of music.

A drummer's role within an ensemble comes with many responsibilities. One of the most important responsibilities is to set up ensemble figures. Ensemble figures need set-up fills in order to assist the rest of the band with their interpretation of how an ensemble figure is played. A set-up fill projects that a rhythmic figure is approaching, hence the term "set up." In addition, these fills add musicality to recurring ensemble figures, making the figures "pop out" of the music as highlights. Musicians that are great sight-readers will work more than non-reading musicians because of their ability to process notated music on the fly. This saves time, stress and money for the producers and writers of a particular project.

## "Target" Beats

A set-up fill must be present prior to executing an ensemble figure. Therefore, this fill begins on a "target" beat, which is the exact location of your set-up. There are countless fill possibilities that can be created, but the target beat must be met (regardless of the complexity of your set-up fill). The two main focal points are downbeats and upbeats.

Ex. 1.1

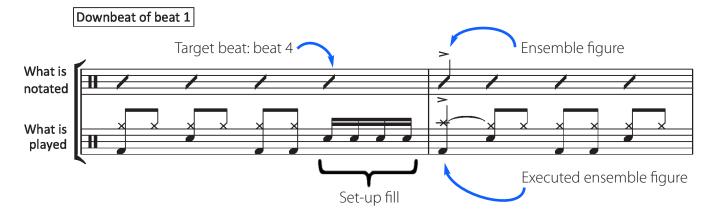


### **Ensemble Figures Occurring on Downbeats**

#### Quarter Note on the Downbeat of Beat 1

A full beat of set up is typically needed for quarter-note ensemble figures that occur on downbeats. In the example below, the ensemble figure is on the downbeat of beat 1. Once the set-up fill and ensemble figure are executed, you must continue to play time thereafter (indicated by time slashes). Playing a fill that occupies all of beat 4 (the downbeat before the ensemble figure) is one solid way to set up this figure. For the ensemble figure itself, a crash cymbal (with bass drum support) should be played like this (with a common groove added):

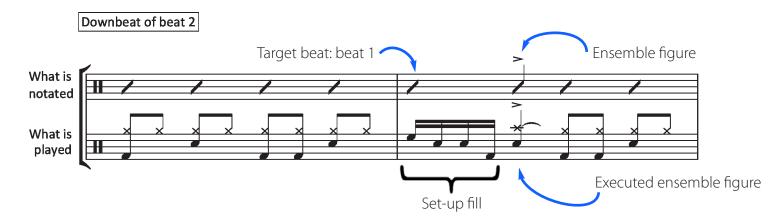
Ex 1.2



#### **Quarter Note on the Downbeat of Beat 2**

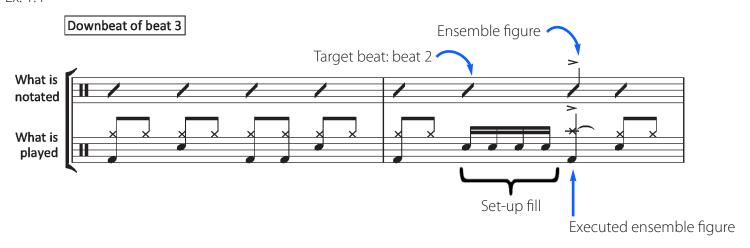
A quarter-note ensemble figure on the downbeat of beat 2 will typically retain the snare drum backbeat on beat 2 paired with a crash cymbal. The target beat for the set-up fill is beat 1. This example fill provides a bass drum on the "e" of beat 1, which launches into the ensemble figure.

Ex. 1.3



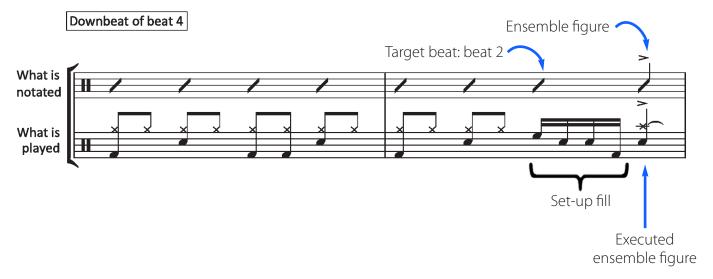
#### Quarter Note on the Downbeat of Beat 3

A quarter-note ensemble figure on the downbeat of beat 3 has a target of beat 2. The bass drum will support the cymbal crash on the downbeat of beat 3. This method allows for an uninterrupted groove. Ex. 1.4



#### Quarter Note on the Downbeat of Beat 4

A quarter-note ensemble figure on the downbeat of 4 is treated similarly to the downbeat of 2. The snare drum is paired with the cymbal on beat 4 following the set-up fill on beat 3 (the target beat). Ex. 1.5

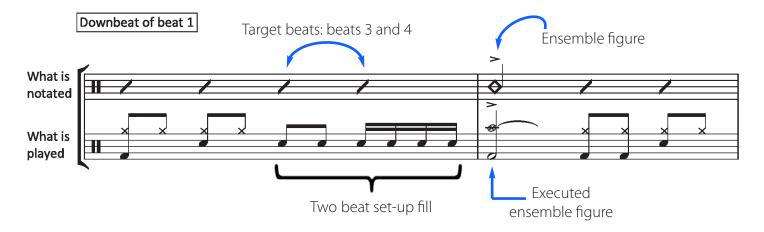


#### **Whole Notes and Half Notes**

Whole note and half notes should be treated in a similar manner as quarter notes (with the target beat being the full downbeat before the figure). However, in this case the set-up fill should also *match the length* of the ensemble figure. Thus, a half note (worth two beats), should be preceded by a two-beat fill

#### Half Note on the Downbeat of Beat 1

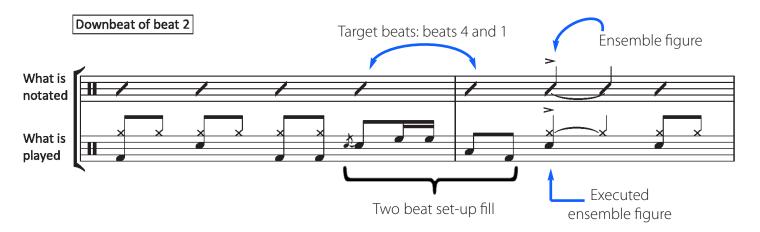
When setting up a half note on the downbeat of beat 1, the target beats are beats 3 and 4 as follows: Ex. 1.6



#### Half Note on the Downbeat of Beat 2

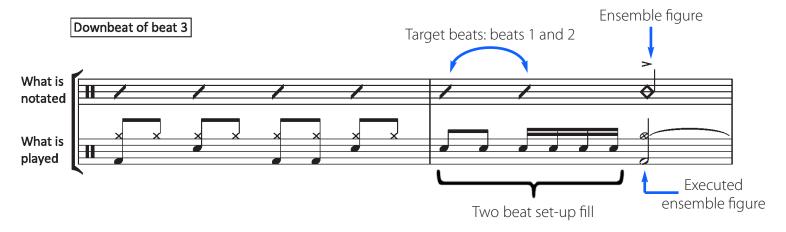
When setting up a half note on the downbeat of beat 2, the target beats are beats 4 and 1. The snare drum is paired with the cymbal crash on beat 2.

Note: the half note on beat 2 is notated as two tied quarter notes so as to adhere to the 2/3 imaginary bar line rule. Ex. 1.7



#### Half Note on the Downbeat of Beat 3

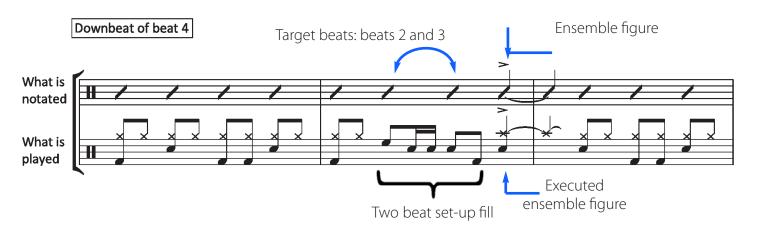
When setting up a half note on the downbeat of beat 3, the target beats are beats 1 and 2 as follows: Ex. 1.8



#### Half Note (Tied Quarter Note) on the Downbeat of Beat 4

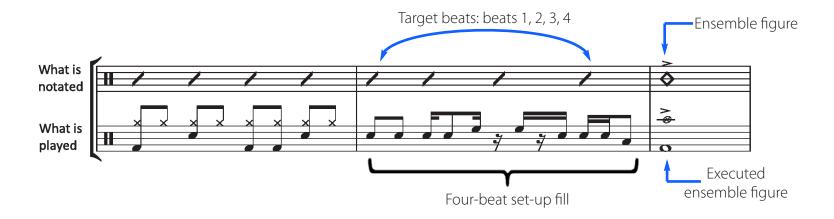
When setting up an ensemble figure on the downbeat of beat 4 (tied over the bar line), the target beats are beats 2 and 3. The snare drum is paired with the cymbal crash on beat 4.

Note: an ensemble figure on beat 4 tied over the bar line can be tied to any number of note lengths. Ex. 1.9



#### Whole Note on Beat 1

Using this method, a whole note (worth four beats) should be preceded by a big four-beat fill. For example: Ex. 1.10



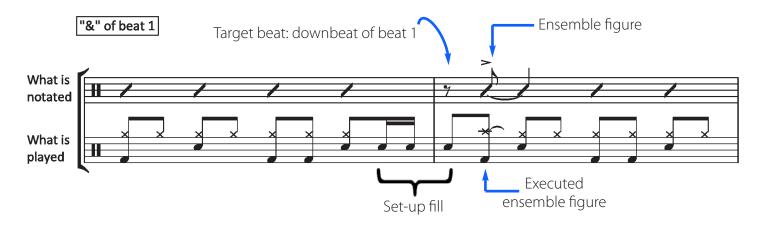
## **Ensemble Figures Occurring on Upbeats**

When upbeats are played, the musical momentum naturally increases and most musicians tend to push the tempo ahead of the beat. Therefore, a *strong downbeat should be provided* (by the drummer) prior to executing an upbeat ensemble figure. When the band "feels" where the drummer places the downbeat, they will react together as a unified group, tightly executing the figure.

#### The "&" of Beat 1

When setting up the "&" of beat 1, the target beat is the downbeat of beat 1. The length of the set-up fill may be determined by a number of factors. (What is the length of the figure? What is the musical setting?) Therefore, for instructional purposes, we will use an eighth note tied to a quarter note (or a sole dotted quarter note) to explain common set-up methods. An important item to remember is that the snare drum backbeat (on beat 2) will immediately follow the figure on the "&" of beat 1.

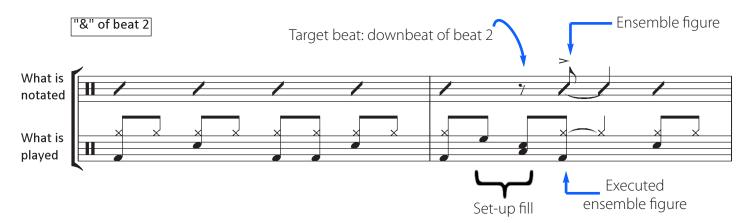
Ex. 1.11



#### The "&" of Beat 2

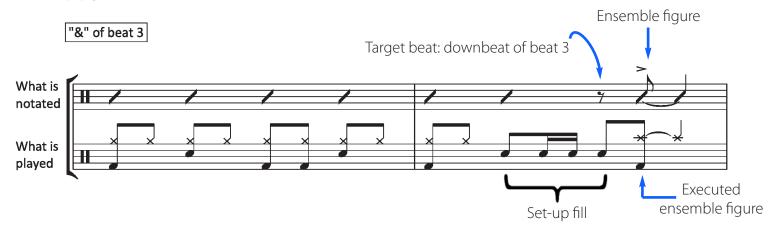
Here we are presented with an eighth note tied to a quarter note starting on the "&" of beat 2. The target beat is the downbeat of beat 2, thus a strong sound must be produced on the downbeat of beat 2 setting up the "&" of beat 2. For example:

Ex. 1.12



#### The "&" of Beat 3

To set up an ensemble figure on the "&" of beat 3, the target beat is the downbeat of beat 3. Thus, a strong sound must be produced on the downbeat of beat 3 setting up the "&" of beat 3. For example: Ex. 1.13



### The "&" of Beat 4

To set up an ensemble figure on the "&" of beat 4, the target beat is the downbeat of beat 4. Thus, a strong sound must be produced on the downbeat of beat 4 setting up the "&" of beat 4. For example: Ex. 1.14

