

TECHNIQUE 2

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DRUM TECHNIQUE 2

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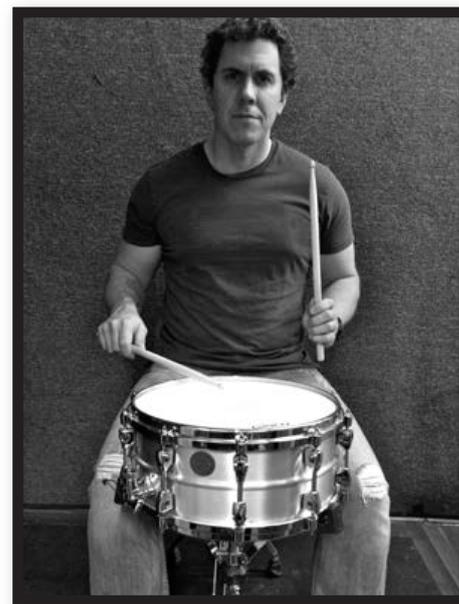
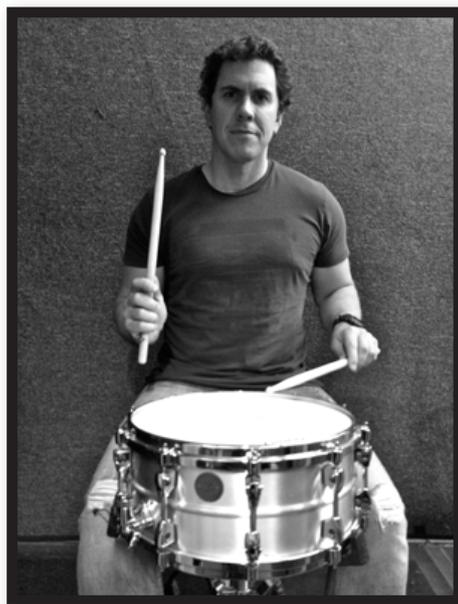
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Chapter 1: Flam Technique

The main purpose of a flam is to add color, texture or “thickness” to a single note. Flams can be very effective in showcasing a specific note without changing the dynamic quality. Flams can take on various shapes and sizes, especially when applied to the drumset. In this unit we will explore the basic components of the flam and its corresponding rudiments.

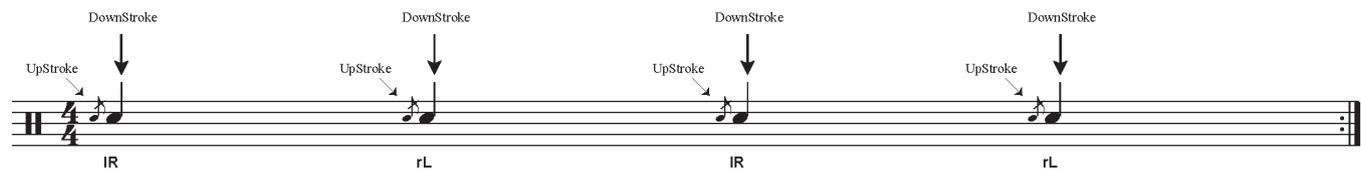
The flam is comprised of a grace note tied to a primary note. To begin, start off with your left hand at the down-stroke position (one to two inches above the head) and your right hand at the up position (Ex. 1.1). At the same time, allow both sticks to drop down to the head. This will create the desired “fLAm” sound; hence it’s onomatopoeic title.

Ex. 1.1



Hand-to-hand flams can be very challenging but also very rewarding in terms of technique awareness because of the various strokes they incorporate. Each hand will be playing an accent followed by a grace note, this will utilize the Moeller down and up stroke. As each hand alternates, focus on the position of each corresponding down-stroke and up-stroke position, as they should look the same. Keeping the down strokes consistently low will allow you to develop more speed and agility.

Ex. 1.2



As you play these alternating hand-to-hand flams, pay attention to the “openness” and/or the tightness of the flam. Don’t play them too tight, as they will have a tendency to flatten out, thus becoming “double stops” (which are *not* flams). The goal is to maintain the same amount of openness as each hand alternates.

Chapter 2: Flam Rudiments

The following is an overview of the most popular and recognized flam rudiments. We will be exploring variations of these and other flam rudiments in a future unit. The goal here is not speed but control. Develop the ability to maintain a consistently low stick height for all of the unaccented notes and an equally consistent height with all of the up strokes.

Flam Accent

Ex 1.3

Musical notation for Flam Accent (Ex 1.3) in 4/4 time. The piece consists of four measures, each containing a triplet of eighth notes. The first note of each triplet is accented. The rhythmic patterns are: IR L R, rL R L, IR L R, and rL R L.

Flam Tap

Ex 1.4

Musical notation for Flam Tap (Ex 1.4) in 4/4 time. The piece consists of four measures, each containing a pair of eighth notes followed by a quarter note. The first eighth note of each pair is accented. The rhythmic patterns are: IR R rL L, IR R rL L, IR R rL L, and IR R rL L.

Flamacue

Ex 1.5

Musical notation for Flamacue (Ex 1.5) in 4/4 time. The piece consists of four measures, each containing a pair of eighth notes followed by a quarter note. The first eighth note of each pair is accented. The rhythmic patterns are: IR L R L IR, IR L R L IR, rL R L R rL, and rL R L R rL.

Single Flam Paradiddle

Ex 1.6

Musical notation for Single Flam Paradiddle (Ex 1.6) in 4/4 time. The piece consists of four measures, each containing a pair of eighth notes followed by a quarter note. The first eighth note of each pair is accented. The rhythmic patterns are: IR L R R, rL R L L, IR L R R, and rL R L L.

Single Flammed Mill

Ex 1.7

Musical notation for Single Flammed Mill (Ex 1.7) in 4/4 time. The piece consists of four measures, each containing a pair of eighth notes followed by a quarter note. The first eighth note of each pair is accented. The rhythmic patterns are: IR R L R, rL L R L, IR R L R, and rL L R L.

Flam Paradiddle-Diddle

Ex 1.8

Musical notation for Flam Paradiddle-Diddle (Ex 1.8) in 4/4 time. The piece consists of four measures, each containing a pair of eighth notes followed by a quarter note. The first eighth note of each pair is accented. The rhythmic patterns are: IR L R R L L, rL R L L R R, IR L R R L L, and rL R L L R R.

Swiss Army Triplet

Ex 1.9

Musical notation for Swiss Army Triplet (Ex 1.9) in 4/4 time. The piece consists of four measures, each containing a triplet of eighth notes. The first note of each triplet is accented. The rhythmic patterns are: IR R L, IR R L, IR R L, and rL L R. The second measure is separated from the first by a double bar line.

Chapter 3: Drumset Mobility: Foundational Motion

One of the more challenging aspects in playing the drumset is the dynamic range of motion that is required. All drumsets will vary in certain shapes and setups, and the ability to access all the voices comfortably will be determined by how conditioned your mind and body is to those necessary motions.

In the following units, we will be exploring the various ways to move around the kit by utilizing the rudiments and various concepts that have been presented up to this point. Be sure to go back and review the basic components of the rudiments from the previous units before you attempt to apply them to the kit.

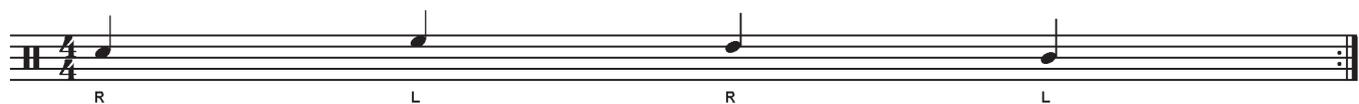
The main goal (as always) is control, not speed. Practicing drumset mobility should be slow and methodical; this way you will be able to identify your strengths and weaknesses more accurately and make the proper adjustments in a timely manner. Focusing on sound is paramount. The drums should speak openly and evenly, not choked and imbalanced; this is achieved by playing with a loose grip and maintaining even stick heights as you move from voice to voice. Use your eyes to see if one hand looks different than the other. Use your ears to listen for any dynamic inconsistencies. Focus on every motion, don't just "go through the motions" (pun intended).

In the following exercises you will be presented with three different motion concepts: **clockwise**, **counter-clockwise** and **home base**. Alternating single strokes with various note values will be used to explore each concept. Remember to begin slowly and focus on consistency of sound and note placement. Moving from voice to voice may hinder the consistent feel of the note value being used; this is another reason to practice slowly and effectively.

Clockwise Motion

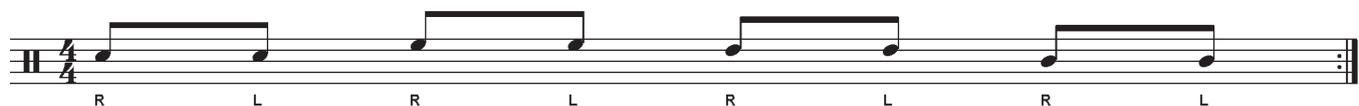
Quarter notes: one note per drum

Ex. 1.10



Eighth notes: two notes per drum

Ex. 1.11



16th notes: four notes per drum

Ex. 1.12



Eighth-note triplets: three notes per drum

Ex. 1.13



16th-note triplets: six notes per drum

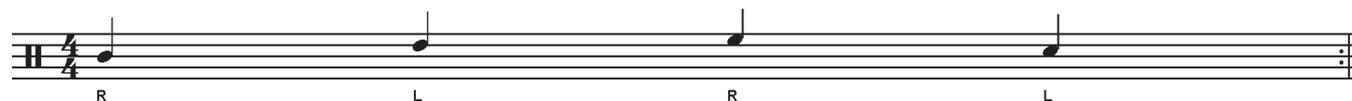
Ex. 1.14



Counter-Clockwise Motion

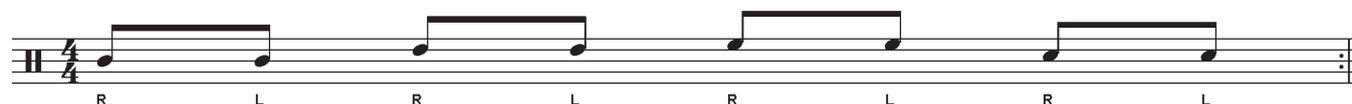
Quarter notes: one note per drum

Ex. 1.15



Eighth notes: two notes per drum

Ex. 1.16



16th notes: four notes per drum

Ex. 1.17



Eighth-note triplets: three notes per drum

Ex. 1.18



16th-note triplets: six notes per drum

Ex. 1.19



Note: All of the above exercises can be practiced with the reverse sticking of left-hand lead, i.e. L R L R, etc.

Home Base Motion

The concept of "home base" is to exhaust every possible drum-to-drum combination within a particular note value. One drum will be used as the "home base" to move to all other drums. Each individual drum will be used as the "home base" drum.

16th notes: home base = snare

Ex. 1.20

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

16th notes: home base = tom 1

Ex. 1.21

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

16th notes: home base = tom two

Ex. 1.22

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

16th notes: home base = tom 3

Ex. 1.23

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

Eighth notes: home base = snare

Ex. 1.24

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

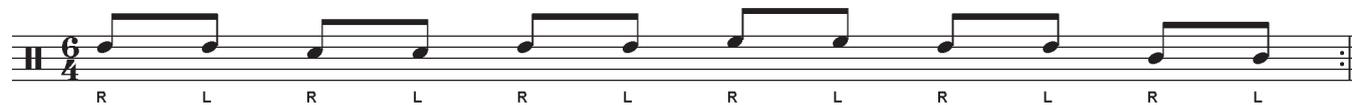
Eighth notes: home base = tom 1

Ex. 1.25

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

Eighth notes: home base = tom 2

Ex. 1.26



Eighth notes: home base = tom 3

Ex. 1.27



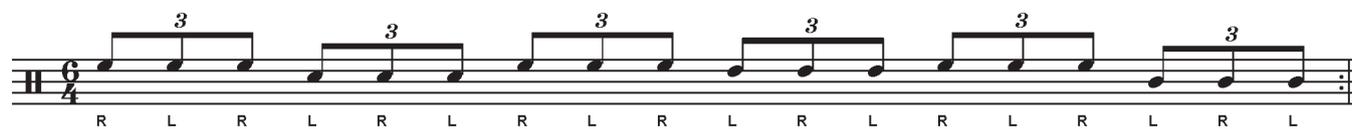
Eighth-note triplets: home base = snare

Ex. 1.28



Eighth-note triplets: home base = tom 1

Ex. 1.29



Eighth-note triplets: home base = tom 2

Ex. 1.30



Eighth-note triplets: home base = tom 3

Ex. 1.31



Chapter 4: Four-Way Coordination

Accented Snare with Bass Drum

The following exercises are designed to establish individual dynamic control and coordination. Just as we match the accented snare with the bass drum patterns in Unit 10 from last quarter, we will be playing accents with and without the bass drum in this exercise. This will challenge your coordination and focus as the two voices permutate through the eighth and 16th note variations. Remember to apply the hi-hat stepping ostinatos when you become comfortable with the snare a bass drum patterns. All of the exercises will be with the alternating RLRL sticking.

Ex. 1.32

Exercise 1.32 consists of three staves of musical notation in 4/4 time. Each staff begins with a treble clef and a 4/4 time signature. The notation features a series of rhythmic patterns with accents (>) above the notes. The patterns are as follows:
Staff 1: A sequence of four eighth notes followed by a quarter note, repeated four times.
Staff 2: A sequence of four eighth notes followed by a quarter note, repeated four times.
Staff 3: A sequence of four eighth notes followed by a quarter note, repeated four times.

Ex. 1.33

Exercise 1.33 consists of three staves of musical notation in 4/4 time. Each staff begins with a treble clef and a 4/4 time signature. The notation features a series of rhythmic patterns with accents (>) above the notes. The patterns are as follows:
Staff 1: A sequence of four eighth notes followed by a quarter note, repeated four times.
Staff 2: A sequence of four eighth notes followed by a quarter note, repeated four times.
Staff 3: A sequence of four eighth notes followed by a quarter note, repeated four times.

Ex. 1.34

Exercise 1.34 consists of three staves of musical notation in 4/4 time. Each staff begins with a treble clef and a 4/4 time signature. The notation features a series of rhythmic patterns with accents (>) above the notes. The patterns are as follows:
Staff 1: A sequence of four eighth notes followed by a quarter note, repeated four times.
Staff 2: A sequence of four eighth notes followed by a quarter note, repeated four times.
Staff 3: A sequence of four eighth notes followed by a quarter note, repeated four times.