

PERFORMANCE 1

By Donny Gruendler and 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 PERFORMANCE 1

Unit 1

1. Intro to Pop-Rock 4
2. Performance Notes and Sound 8
3. Pop-Rock Play-Along 11

Unit 2

1. Intro to Hard Rock 13
2. Performance Notes and Sound 18
3. Hard Rock Play-Along 22

Unit 3

1. Intro to One-Handed 16ths 24
2. Performance Notes and Sound 29
3. One-Handed 16ths Play-Along 31

Unit 4

1. Intro to Two-Handed 16ths 33
2. Performance Notes and Sound 38
3. Two-Handed 16ths Play-Along 40

Unit 5

1. Intro to Country-Pop 42
2. Performance Notes and Sound 46
3. Country-Pop Play-Along 49

Unit 6

1. Intro to Slow 12-Bar Blues 51
2. Performance Notes and Sound 55
3. Slow 12-Bar Blues Play-Along 58

Unit 7

1. Intro to Shuffle 12-Bar Blues 61
2. Performance Notes and Sound 64
3. Shuffle 12-Bar Blues Play-Along 66

Unit 8

1. Intro to Funk-Rock 68
2. Performance Notes and Sound 69
3. Funk-Rock Play-Along 72

Unit 9

1. Intro to Modern Rock 74
2. Performance Notes and Sound 77
3. Modern Rock Play-Along 79

Unit 10

1. Intro to Rock Shuffle 81
2. Performance Notes and Sound 82
3. Intro to Rock Shuffle Play-Along 84
- About the Authors 87

Chapter 1: Intro to Pop-Rock

“Top 40” is music industry shorthand for the most popular, best-selling and most frequently broadcast pop songs. Over the years, it has also come to represent a popular song from a particular era as well. This play-along is a steady eighth-note dance-pop chart in the tradition of Maroon 5, Michael Jackson, Lady Gaga, etc.

Structure: Eight-Bar Phrase

This chart employs a common structure, which is used in most rock and pop music: the eight-bar phrase. This passage is eight bars (measures) long, and each bar (after the first bar) is marked with *time slashes*. Furthermore, each phrase can be augmented with *rehearsal letters* and/or *repeat signs* as well.

Ex. 1.1

5

Time Slashes

Time slashes not only mark the beats of a measure (i.e. 1, 2, 3 and 4), but they also indicate that a drummer plays “time” (grooves) as well.

Ex. 1.2

Once the groove has been notated, the time slashes are used in place of the notation, marking the time of the groove.

Ex. 1.3

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

Rehearsal Letters

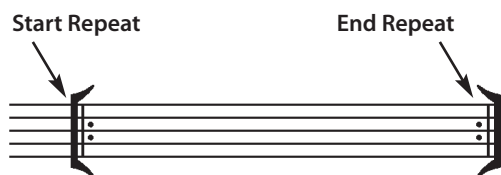
Within the eight-bar phrase, each additional section (new eight-bar phrase) is marked with a letter such as A or B. Each rehearsal letter represents a different section of the song. Each letter (section) can also represent a key musical attribute such as a different structure.

Ex. 1.4



Repeat Signs

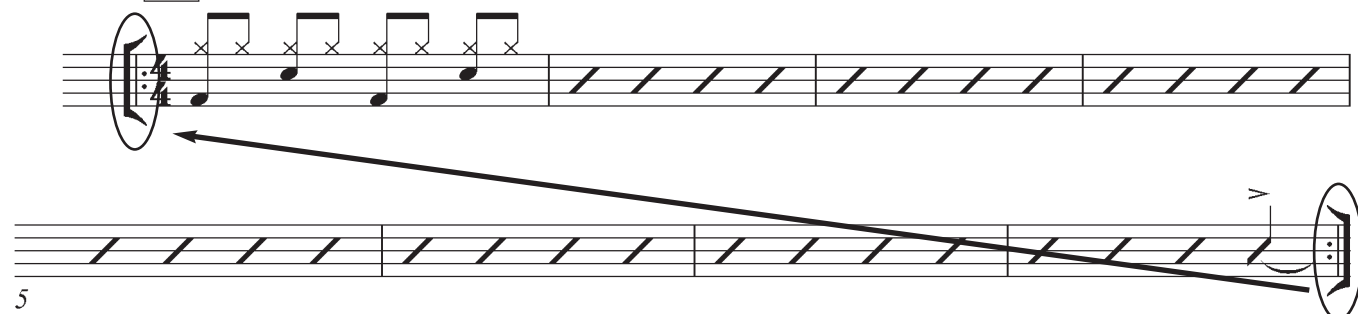
Ex. 1.5



Rather than writing two identical eight-bar sections, an additional usage of the same phrase is marked with both a *start* and *end repeat sign*. Therefore (upon reaching bar eight), you will immediately “repeat” (travel back) to bar one of that phrase. For example:

Ex. 1.6

A Tight Hi-Hat

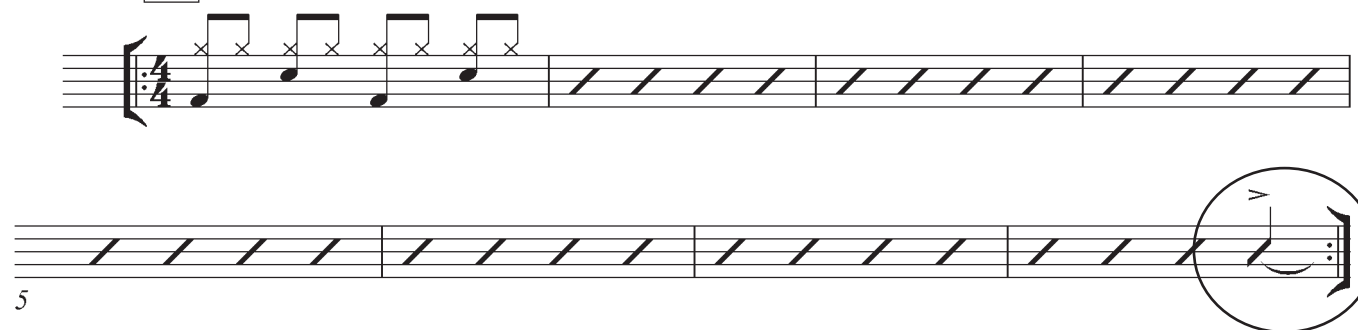


Ensemble Figures

Ensemble figures are rhythms that are played by the entire ensemble (band). These figures are written in the middle of the staff and take precedence over the *time slashes*. In this particular chart, there are ensemble figures on beat four of the eighth measure of Letter A, just prior to entering letter B.

Ex. 1.7

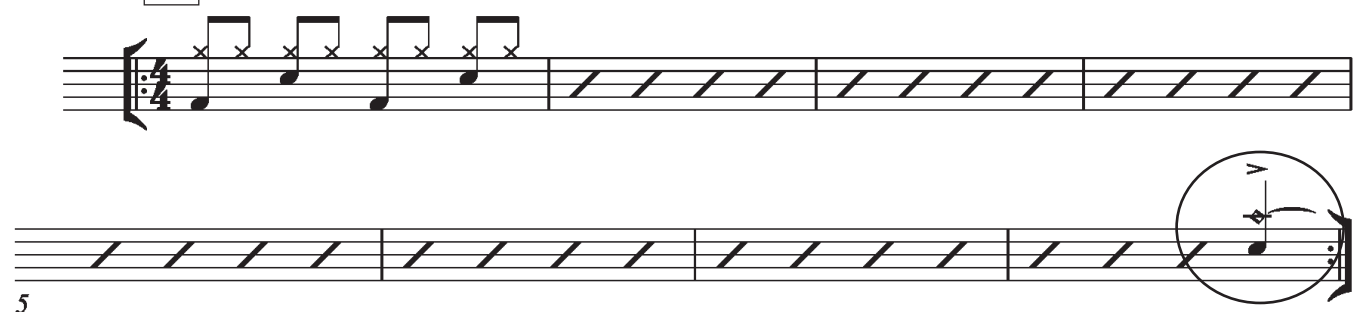
A Tight Hi-Hat



With this in mind, you will need to accentuate these rhythms along with the band. One solid method to orchestrate this figure is to simply play a cymbal crash in unison with the snare drum (which is already playing) on beat four.

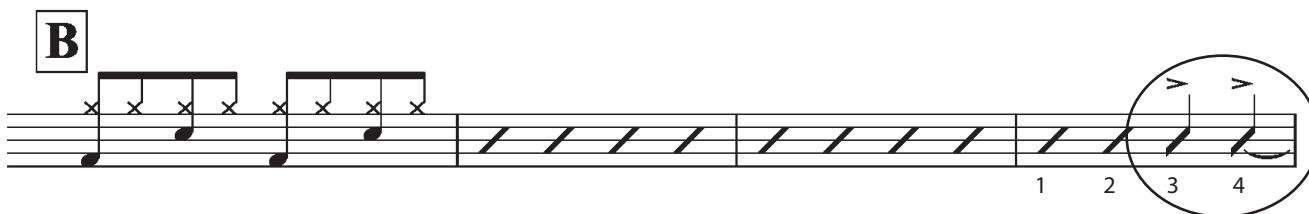
Ex 1.8

A Tight Hi-Hat



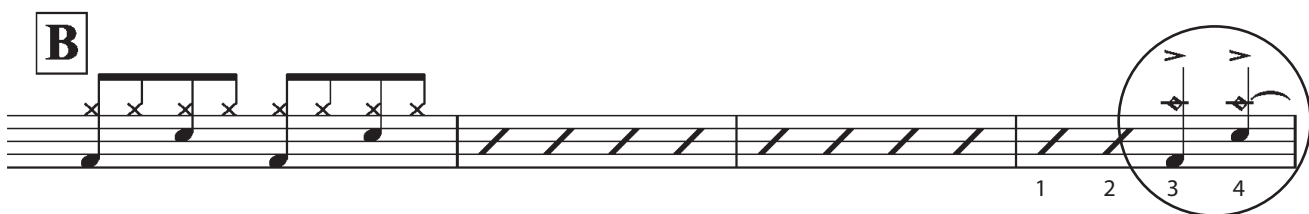
More ensemble figures are present in bar four of the B section of the chart on beats 3 and 4.

Ex. 1.9



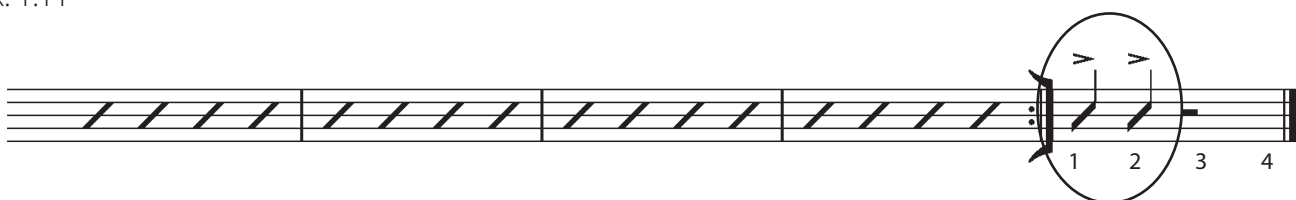
Again, you will need to accentuate these rhythms along with the band as well. One solid option would be to simply play a bass drum with a cymbal crash on beat 3 and a snare drum with a cymbal crash on beat 4.

Ex. 1.10



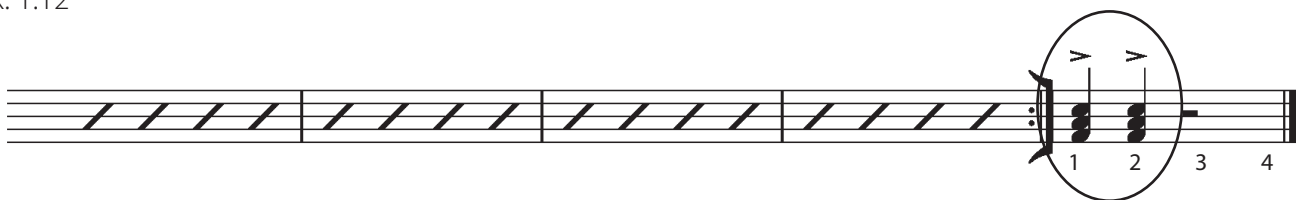
There are also ensemble figures at the end of the chart on beats 1 and 2 of the last measure.

Ex. 1.11



Again, you will need to accentuate these rhythms with the band. One solid option would be to simply play the snare drum, floor tom and bass drum together on both beats of the last measure.

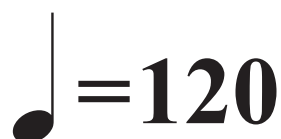
Ex. 1.12



Tempo Marking

A *tempo marking* indicates the tempo (speed) of the music, expressed in beats per minute (BPM). In addition, this is usually related to a specific note value. The example below indicates that a quarter note equals 120 beats per minute.

Ex. 1.13




The Count-Off

The *count-off* is the “four most important notes that you will ever play.” These four counts (with stick clicks) set up the tempo for the song and next few minutes of your life. With this in mind, it is extremely important that you pay special attention to your count-off, to make sure that it is discernable to each member of the band—and steady in tempo. To count off a unit’s chart, you will begin two bars before the chart. Use the count: 1-2.....1-2-3-4:

Ex. 1.14


Verbally → "One" "Two" "One" "Two" "Three" "Four"

Stick Clicks → 

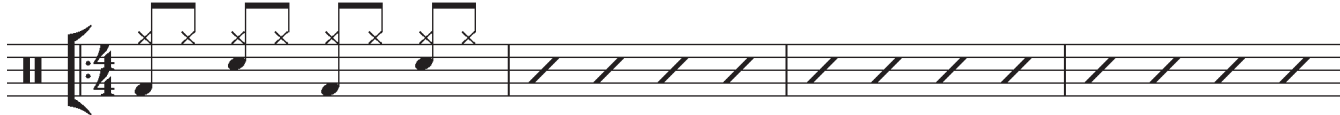
In context, the chart (with your count) will begin like this:

Ex. 1.15

Count in: "One" "Two" "One" "Two" "Three" "Four"



A Tight Hi-Hat



Chapter 2: Performance Notes and Sound

Just as the chart has a particular groove, phrase length and chord progression, it will also have a particular performance approach and drum sound. It is not enough to merely play the correct patterns. Rather, you must play the correct patterns with the correct sound and feel. Therefore, we will break down the groove by describing the appropriate hi-hat, snare and bass drum articulations.

Ex. 1.16

“The Groove”



This chart features a tight (and consistent) one-handed eighth-note hi-hat groove alongside a very strong bass drum and snare backbeat, which has been played on thousands of recordings. Although it is technically simple to play, it is quite difficult to make this groove feel and sound good. You must pay particular attention to make sure that each limb lines up with one another. Thus, each time you play a snare (or bass drum) that lands with the hi-hat, they should be in perfect unison, and no “flams” should be present.

Sound

Now that you understand the basic approach, let’s take a look at how you can achieve these articulations in greater detail.

Bass Drum

The bass drum pattern should be played very forcefully—with authority and punch. This will be accomplished by utilizing three important strategies. They are:

Ex. 1.17



1. Using the plastic side of (or a hard-surfaced) bass drum beater.

Many rock and pop drummers make this choice because it gives each pedal stroke’s impact a detailed punch and attack—rather than a warm “emmooph.” This is the perfect option for cutting through aggressive vocals, distorted guitars and powerful bass cabinets.

2. Burying the bass drum beater into the bass drum head.

After each stroke it is also very important to keep the beater pushed (or buried) into the drum head. Not only does this muffle the drum slightly, but it adds another element of attack to the

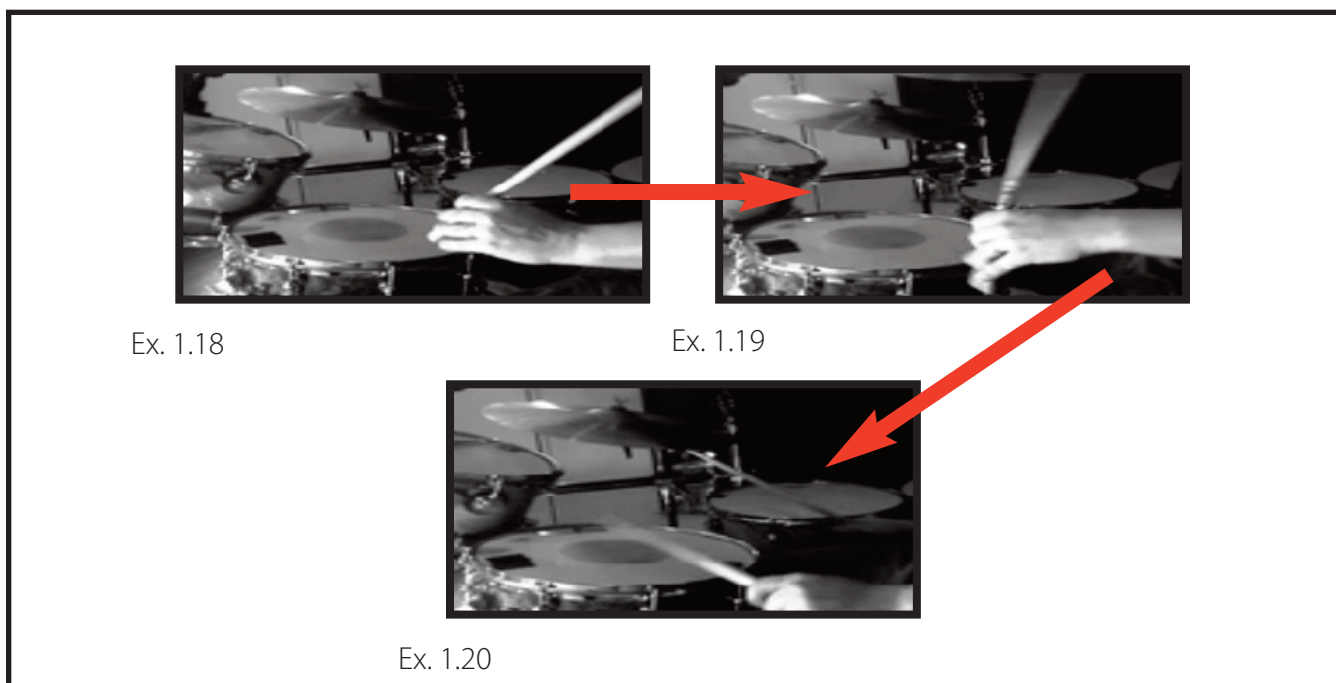
initial stroke (along with the hard-surfaced bass drum beater). However, you must make sure to firmly press the beater into the head to avoid any unwanted buzzing between the beater and drum head.

Snare Drum

The snare drum should be played very consistently, with a crisp and cutting sound. Additionally, each snare hit should be a rimshot as well. This stroke is executed by hitting the center of the drumhead and the rim at the same exact time.

Most drummers think that a rimshot is played with a caveman-like arm motion. This could not be farther from the truth. In actuality, a rimshot is loudest (and most effective) when the stroke is started by the wrist and finished off by the fingers. Let's take a look at both steps:

1. While aiming for the center of the snare head, start the stroke with your wrist (Ex. 1.18).
2. Now, just before hitting the rim and center of the drum, grab the stick with your back three fingers. This lends a nice crisp attack to an already powerful stroke—and it is very similar to a karate chop! Ex. 1.18-Ex.1.20



Hi-Hat

This eighth-note pattern should be played evenly and with a medium-loud volume. In order to achieve this sound, you will use the shoulder of the stick, just beneath the tip (Ex. 1.18). Next, use this part of the stick to strike the edge (not the top) of the hi-hat cymbals (Ex. 1.19). This will give you a very thick—yet dynamically controlled—hi-hat tone. In comparison, by bringing the hi-hat volume lower it also creates a dynamic illusion, automatically making the bass drum and snare drum appear to sound louder within the overall drum mix. **Important:** Do not use the tip of the stick on the top of the hi-hat. This can sound very corny and drum machine-like!

Ex. 1.21



Ex. 1.22



All Together

The end result will be a strong, punchy and very authoritative bass drum sound alongside a karate-like rim-shot and thick (yet controlled) hat. This approach perfectly compliments the arpeggiated guitar patterns and rhythmically driven bass textures within the song.

And Finally...Reading the Chart Itself

After our discussion, you now know that each section is eight bars long. This means that you do not have to stare at your chart and read every single time slash marking and repeat sign. You should be able to casually look to your music every four or five bars to “check in” and keep your place. Not only will this help you concentrate on your “proper sound” as described in the previous pages, but you will also be able to focus on your time groove. Have fun.