

PERFORMANCE 2

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DRUM PERFORMANCE 2

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Chapter 1: Hard Rock

Hard rock music commonly employs fast tempos. Thus, today's hard rock drummers must be comfortable both playing loud and fast, while also avoiding undue tension in the hands (and feet). This week's chart focuses on the hard rock grooves of Dave Grohl, Daru Jones and Josh Freese.

Structure: The ABC 34-Bar Form

This form is comprised of three different sections, and each one is assigned a rehearsal letter (A, B or C). All letters (sections) represent three key musical attributes. They are: a different groove, phrasing (four, eight, ten or twelve bar lengths), and a particular riff and chord structure.

Ex. 1.1

Rock ♩ = 165

4

Eight bars

Ten bars

Twelve bars

Four bars

Fine

Fill -----|

D. C. al Fine

Intro

The chart begins with an unaccompanied bass guitar riff for four bars. Therefore, the first four bars within the drum chart contain a *multi-rest*. Multi-rests are commonly used to indicate two or more bars of rest (in a neat and clear manner as compared with writing out many individual measures of rest). For example:

Rock ♩ = 165

4

On bar 5, the drums enter with double stops between the snare drum and floor tom (this rhythm mimics the bass riff perfectly). It is important that you subdivide eighth notes during the first four bars of the tune. By subdividing you will ensure that your part does not rush and is locked with the bass part. For example:

Bass part

Drum part

Letter A

Letter A is a ten-bar phrase, which also marks the entrance of the guitar riff. The drums continue to play the opening bass riff, but with added bass drum eighth notes filling in the remaining eighth notes. This action occurs for six bars, as a two-bar phrase played three times. The last two bars of letter A (within the box below) feature an aggressive pattern that leads into the “&” of beat 4. For example:

A

Building the Letter A Pattern

The hand/foot pattern between the snare drum/floor tom and bass drum must be executed with precision or it will sound lopsided. A great way to practice this pattern is to break down each grouping of four eighth notes. By isolating each component of this pattern you can focus on subdividing eighth notes and tighten up the space between the double stops and the bass drum. For example:

Ex. 1.3b

Three musical exercises, labeled 1, 2, and 3, illustrating the 'Letter A' pattern. Each exercise consists of two staves: the top staff is for the snare drum and the bottom staff is for the bass drum. The snare drum part shows a sequence of eighth notes grouped in pairs, with an ampersand (&) between the notes of each pair. The bass drum part shows a sequence of eighth notes, with a double bar line between the first and second groups of four notes. The exercises are: 1. Snare: 1 & 2 & 3 & 4 & ; Bass: 1 & 2 & 3 & 4 &. 2. Snare: 1 & 2 & 3 & 4 & ; Bass: 1 & 2 & 3 & 4 &. 3. Snare: 1 & 2 & 3 & 4 & ; Bass: 1 & 2 & 3 & 4 &.

Now put it all together to create the two-bar pattern:

Ex. 1.3c

A musical exercise showing the two-bar 'Letter A' pattern. It consists of two staves: the top staff is for the snare drum and the bottom staff is for the bass drum. The snare drum part shows a sequence of eighth notes grouped in pairs, with an ampersand (&) between the notes of each pair. The bass drum part shows a sequence of eighth notes, with a double bar line between the first and second groups of four notes. The exercise is: 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 &.

16th-Note Triplet Fill

The fill on bar 7 of letter A must be played in an articulate and clear manner. Therefore, you must make sure that the first note of the 16th-note triplet starts precisely on the "&" of beat 3. The sticking should be as follows:

Ex. 1.4a

Musical notation for Ex. 1.4a. The staff shows a sequence of notes over four beats. Beat 1: quarter note. Beat 2: quarter note. Beat 3: triplet of eighth notes. Beat 4: quarter note. A fermata is placed over the final note of the triplet. Stickings are indicated below the notes: L, R, L, R, L. Above the triplet, the number '3' is written with a bracket. Above the final note, 'V' and '&' are written with an arrow pointing to the note.

This 16th-note triplet fill is commonly used in all styles of music, so it is important that it becomes second nature to execute. A great exercise is to focus on the primary points of this fill. Once these areas are comfortable, the intricacies of this fill fall into place.

Ex. 1.4b

Musical notation for Ex. 1.4b, consisting of two parts labeled 1 and 2. Part 1 shows the fill with stickings L, R, L, L and a rhythmic pattern of eighth notes below. Part 2 shows the fill with stickings L, R, L, R, L and a rhythmic pattern of eighth notes below. Both parts include a fermata over the final note and a 'V' above it.

Another great exercise is to simply repeat the fill for practice. Again, the focus should be on the primary strokes. For example:

Ex. 1.4c

Musical notation for Ex. 1.4c. The staff shows two instances of the 16th-note triplet fill. Each instance has stickings L, R, L, R indicated below. Above each triplet, the number '3' is written with a bracket. Below the staff, the rhythmic pattern '1 & 2 3 & 4' is written.

Letter B

Letter B is a twelve-bar phrase that features an aggressive eighth-note groove. This beat is played for three bars leading into a crash on the “&” of beat 4. This action is then repeated for another four bars followed by a re-statement of the intro riff. For example:

Ex. 1.5

B

Fine

Letter C

Letter C is a four-bar section that features a guitar solo. The drums play the same groove from letter B for three bars. On the last bar of letter C there is a fill indicator for three beats and an ensemble figure on beat 4. For example:

Ex. 1.6a

C

Fill -----

D. C. al Fine

The fill should be dramatic, and the ensemble figure needs to be accented with no duration. For example:

Ex. 1.6b

Fill -----

1 2 3 4 &

D. C. al Fine

At the end of letter C you will see a directive of D. C. al Fine. This means that you will return to the top of the chart (bass solo riff) and play until you see Fine. For example:

Ex. 1.7

Rock ♩ = 165

4

Play through the rest of the intro and letter A. Then end on bar 8 of letter B.

C Fill -----+ > >

D. C. al Fine

Fine

Chapter 2: Performance Notes and Sound

Letter A

Snare Drum

For letter A the snare drum should be played in the center of the drum (no rim shots) when paired with the floor tom. As mentioned in Performance 1, Unit 3, this technique will make the drum sound deep and open.

1. Please locate the center of the head and the tip of the stick.
2. Next, while aiming for this spot on the snare head, start the stroke with your wrist.
3. Now, just before hitting the rim and lower half of the center dot, grab the stick with your back three fingers. This is lends a nice crisp attack to an open snare tone.

Ex. 1.8



Bass Drum

The bass drum should be played with a buried bass drum sound. This will make the drum project loudly and forcefully. Also, be sure that the volume is consistent between the snare/floor tom and the bass drum.

Ex. 1.9

