

Early Intermediate HW

Practise all of the following 3 times a week for at least 20mins!

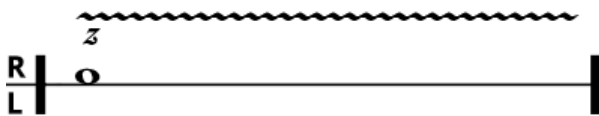
Play with a **metronome** (click) at a tempo you are comfortable with, try experimenting with different speeds e.g 50bpm,60,70,80,90,120bpm etc...

Also practice anything else we are currently working on in lessons such as grooves, fills, songs, grades etc!

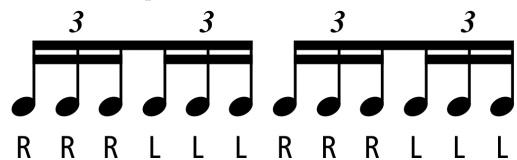
Rudiments

Multiple Bounce aka Buzz roll/Press Roll

This is usually singles played on the snare, allowing the stick to bounce multiple times per hit, applying some fulcrum pressure to get a consistent buzz sound



Triple Stroke Roll



6 stroke roll

Written **Played**

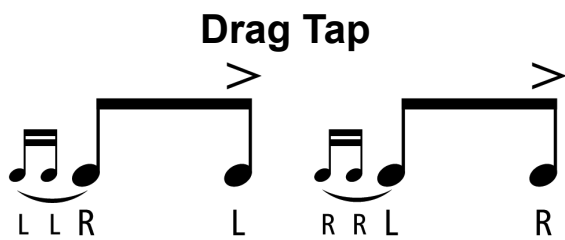
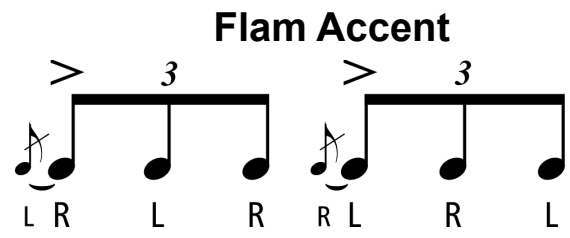
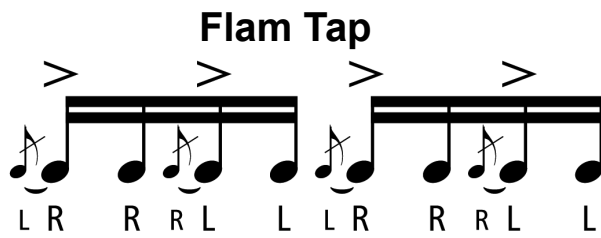
R LLRR L R LLRR L R L LLRR L R L LLRR L
 L RRLL R L RRLL R L RRLL L R L RRLL L R

Five Stroke Roll

Written **Played**

RRLL R LLRR L RRLL L RRLL R LLRR L
 LLRR L RRLL L RRLL L RRLL L RRLL L

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Double paradiddle
R L R L RR, L R L R LL

Triple paradiddle
R L R L R L RR, L R L R L R LL

Paradiddle-diddle
R L R R L L or L R L L R R

How to be a good sounding drummer

- Accuracy - Do not hit rims when doing fills
- Don't dig into cymbals or drums too much (Bounce off)
- Don't always play your hardest or fastest
- Listen to your drums with regard to all other instruments and change accordingly
- Figure out which part of your kit is the lead/most important part for the song and focus on that - make all other parts subservient.
- Relax, never play ahead of the beat unless necessary
- Whatever is playing the least should be the loudest (in general), the most common notes play quieter.
- Learn to tune your kit to the style of the song and to the sound of the room or environment
- Loosen your sticks and grip for less choke and less tension

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Efficient practice

- **Troubleshoot** – find small problems and then fix them
- **Slow** – go slow and then slowly speed up until you have gotten it
- **Repetition** – repeat one bar or phrase until it is internalised, and you know you can play it when improvising
- **Transcribe** – Learn to read drum notation in depth and write things out that you play or are learning
- **Plan** out exactly what you are going to practice

How to Learn Songs by Ear

- **Listen** through, get the **feel, tempo, time signature**, and take notes on the structure etc...
- **Play along** the best you can (second listen) and get the main groove for each section
- Listen for **dynamic** changes
- Listen for **signposts** to the next section such as specific fills or melody lines or lyrics etc...
- Create a **timeline chart** of the song and write all signposts and important info, it helps to watch your chart or imagine it while playing
- To **learn fills**: how long does it last? listen to the rhythm first (note values etc), play on one surface, is it on the downbeat or upbeat? Then figure out the orchestration/placement around the kit and the order of the drums/cymbals. Finally add the dynamics and feel.

Transcribing

Writing the drum parts you create or love from yourself or other drummers is essential for deepening your understanding of the parts, it helps you learn parts and songs quickly and allows you to share ideas quickly and concisely.

Listen one - Get context - Time sig, tempo, artist, album etc.

Listen two - Take it 1 beat/measure at a time

Listen three - Focus on the rhythm on one line

Listen four - what drums/cymbals are being played, where is the kick and snare

Listen five - Add in accidentals and dynamics e.g. ghost notes and accents

Listen six+ - Slow it all down loads and loop and check your work and make any changes necessary

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Dotted Notes and Tied Notes

A **Tie** is a curved line that connects two or more notes together. Tied notes indicate that they are to be played together as one continuous note with the value of all the notes combined.

In other words, when playing drums, you will strike the first note, but will not re-strike any of the other notes it is tied to.

A **dotted note** is any note with a dot (quarter, 8th, 16th, etc...) that increases the note's duration by **adding to it half of its original value**.

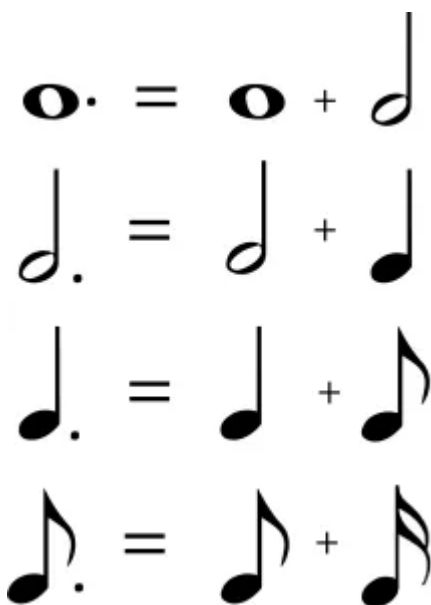
This score contains an example of tied notes and an equivalent notation, but using a rest symbol.



The following score shows an example of dotted note and equivalent notations, using a tie or a rest symbol.

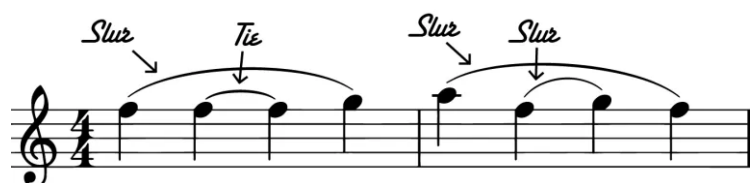


Slurs (rarely used in drumming)



In written music, **ties deal with rhythm**, and **slurs correspond with melody**.

A slur looks similar to a tie. The main difference is that you can only tie notes together that are on the same position in a staff, while slurs are used with different notes that are either higher or lower on the staff. A slur indicates that the notes are to be played as smoothly as possible. Another word for this is **legato**.



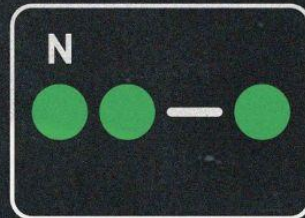
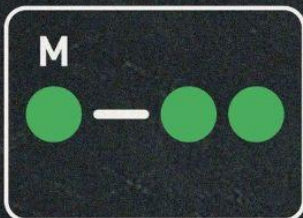
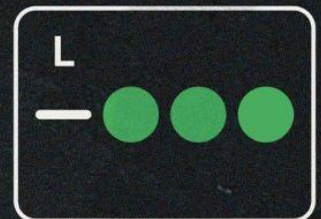
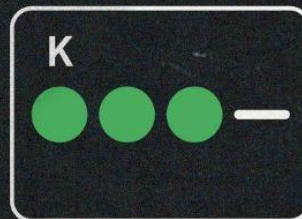
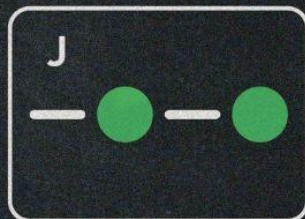
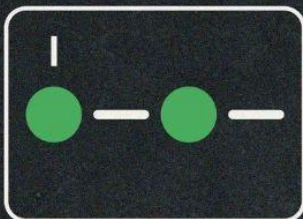
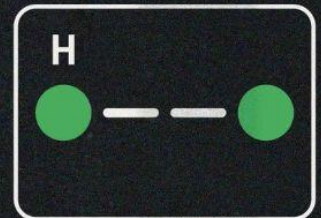
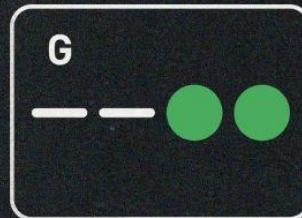
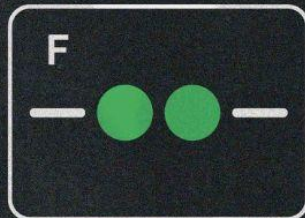
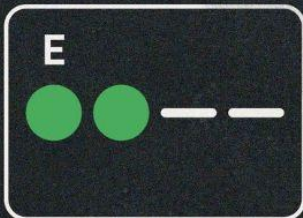
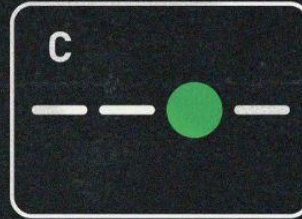
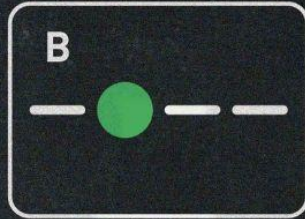
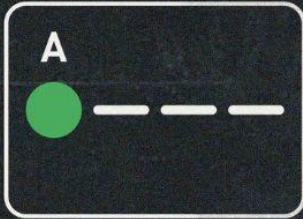
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RHYTHMIC ALPHABET

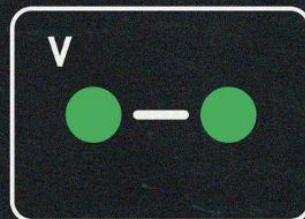
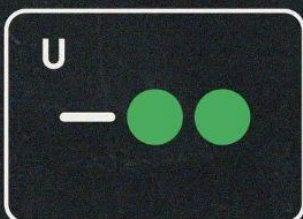
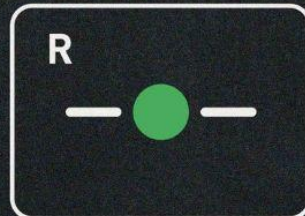
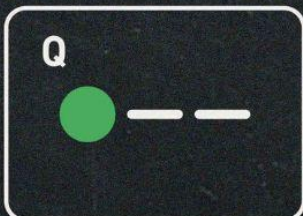
Practice each variation first by clapping, then by substituting accents, stickings and rudiments on the notes or spaces for each letter variation, as shown in Benny's The Language of Drumming Book.

Very important - Be sure to use the vocal sound „CHID“ on quarter notes to keep the pulse through each letter variation. Have fun!

BINARY LETTERS



TERNARY LETTERS



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I Recommend Buying Benny Grebs 'Language of Drumming' book, which comes with a video package too. This is where I took the Rhythmic alphabet from and the book develops it much further.

Using the Rhythmic Alphabet

1. When Using the Rhythmic Alphabet you should **first learn to clap it and count it aloud with a metronome at a slow tempo**

You can then try hitting each letter on **one surface** (e/g snare drum or pad).

2. Once you can do that, **try doing it with each limb - All right hand, then all left, then in unison, then alternating, and then the same with your feet.**

Try it at different tempos and dynamics.

3. **Play straight 16ths or triplets and use the alphabet as accents** (again in unison, separate hands and alternating).

4. Now turn those accents into **flams**, then **double notes** (ll/rr or lr/rl) then you can also try playing all the accents with one hand and fill in the gaps with your other hand.

5. Play a simple **8th note groove pattern** and then go through the alphabet as your **kick** pattern, then as your **snare** pattern, then as your right hand **hh/ride pattern**, then do the same with a **triplet and/or shuffle pattern**.

6. You can also play those same grooves and **open the hi hat** for each letter of the alphabet to work on your left foot control. Then play those same grooves on a different right hand surface e.g the ride cymbal and play through the alphabet as **pedalled hi hat**.

7. Now you can play those grooves with a solid backbeat and simple kick pattern and try to add each letter as **ghost notes**

USE THE BOOK AND/OR POSTER + A METRONOME

Next: continue onto Early Intermediate Part 2: Genres and Styles