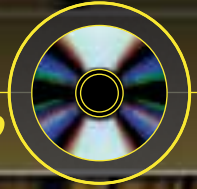


Oliver Kölsch

Drum

Basics

incl. CD



>> Assembly instructions and positioning of the drumset

>> The essential basic rhythms

>> Rhythm variations and rudiments

 Voggenreiter



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Preface

Welcome to "Drum Basics"!

This drum method is designed to help you learn the main components of modern drumming. In a short amount of time, you will be able to dive into the matter of the drummer's world and soon set the groove in your band.

The first part of the book explains which is the best way to set up your drums. I would also like to show you how to position all components most effectively.

The first rhythm and playing techniques follow in the second part. Here we will first focus on pop/rock rhythms because I know from experience that most beginners want to learn these first. The third part introduces important rhythm variations and basic rhythms from different musical styles. Finally, you will be shown excerpts of the most important rudiments which, as a drummer, you should include in your drumming vocabulary in any case.

The included CD will show you how the exercises are supposed to sound. It is a good source and practising aid which will surely increase your motivation.

Wishing you much success and most of all a lot of fun with this book!

Keep grooving,

Oliver Koelsch

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1. How To Work With This Book

Because this book is supposed to be read by beginners, the single topics are kept quite elementary. However, this does not mean that the whole subject can be handled without any diligence and effort. It may happen that single topics consume more time than others. This differs from player to player. Where one proceeds with ease, another has more problems and vice versa.

As the individual chapters are built up in steps, you should work your way through the book bit by bit from the first subject to the end. Doing so, you may need more time for one specific topic than for another one. Make sure in any case however that you only move on to the next chapter when you have understood what the current one is about and when you can solidly play the exercises. The included CD will assist you as a guideline. If your playing sounds more or less like the drumming on the CD, you are on the safe side and may confidently proceed to the next subject. If not, a little more practice will be necessary. If you have a metronome, you should use this in any case as a controlling device. Only if you are able to play the exercises in time, they will be performed correctly.

Part 3 is meant to give you an idea of what to expect as an advanced drummer.

Rhythms from different musical styles and fundamental tools are essentially needed in case you wish to play more than pop/rock songs only. It is always a frustrating experience if your fellow musicians want to play something in a certain style without you being able to keep up with it yet. However, it is impossible to address all musical styles and rudiments in this book. I would only like to hint at what else is possible.

2. How To Hold The Sticks

Different techniques of how to hold the sticks have been around for a long time. For example, we distinguish the French timpani grip, German grip, half grip and so forth. But don't get intimidated. Simply hold the sticks loosely and naturally. Then nothing should go wrong.

I would still like to introduce two common ways of holding the sticks.

2.1. Matched Grip

The significant thing about the matched grip is that the two sticks are held identically. Hold the sticks loosely in your hands. Hold them about two thirds up the stick and rest them under your palms. They should form a triangle in the tips. About 1 cm (0.4") of the stick ends may stand out behind your wrists. Try to keep your shoulders relaxed and let your elbows hang naturally.



2.2 Traditional Grip

The traditional grip was developed by snare drum players that were playing in marching bands or the American Drum Corps and had to march while drumming. Because the snare is slightly tilted to the side, the best grip to employ is one with the left palm resting under the stick and thumb, index and middle fingers embracing it.

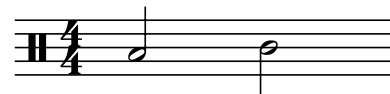


3. Preliminary Explanations

Before we get started with the first exercises, I would like to present some introductory explanations for those who don't know anything about note values, rests and measures. For this, I will confine myself to the areas that are actually covered in this book because you certainly want to play the first exercises as soon as possible. However, we should explain the following terms at first.

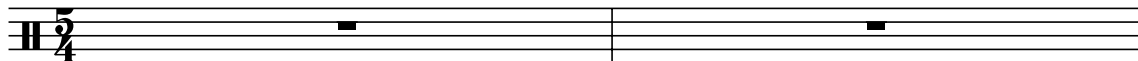
3.1 Staff

The staff consists of 5 lines and 4 spaces. The note head may be placed either on the line or in the space. For melodic instruments, the position of the note head indicates the pitch. For the drum notation, it indicates which instrument is to be played. For this, see the notation key.



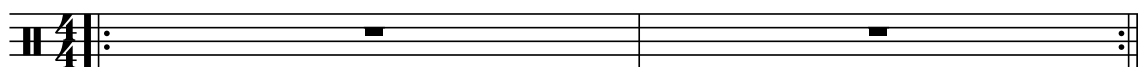
3.2 Measure

By means of a measure, a piece of music is divided into identical parts. Bars are placed at the end of each measure. At the beginning of each musical piece, there are two figures written one above the other. These indicate the time signature. The number on the top (numerator) shows how many beats to a measure; the number on the bottom (denominator) which kind of note gets the beat.



3.3 Repeat Signs

If certain parts of a musical piece are to be repeated, these have to be bracketed by repeat signs. These are displayed as double bars and a colon.



CD Listing

1 Preliminary Exercises	24	39 Crash cymbal as a solo instrument	40
2 Preliminary Exercises	24	40 Crash cymbal as a solo instrument	40
3 Preliminary Exercises	24	41 Crash cymbal in sixteenth note rhythm . .	41
4 Preliminary Exercises	24	42 Crash cymbal in sixteenth note rhythm . .	42
5 Preliminary Exercises	24	43 Quarter note grooves	42
6 Preliminary Exercises	24	44 Quarter note grooves	43
7 Eighth note rhythms	25	45 Offbeats	43
8 Eighth note rhythms	25	46 Offbeats	43
9 Eighth note rhythms	25	47 Sixteenth note or halftime grooves	44
10 Eighth note rhythms	25	48 Sixteenth note or halftime grooves	44
11 Eighth note rhythms	25	49 Sixteenth note variations as	
12 Eighth note rhythms	26	hi-hat/ride patterns	45
13 Eighth note rhythms with 1/16 accent . .	27	50 12/8 Grooves	46
14 Eighth note rhythms with 1/16 accent . .	27	51 12/8 Grooves	46
15 Eighth note rhythms with 1/16 accent . .	28	52 12/8 Grooves	47
16 Eighth note rhythms with 1/16 accent . .	28	53 12/8 Grooves	47
17 2-bar patterns	29	54 The Shuffle	48
18 2-bar patterns	29	55 The Shuffle	48
19 Fill-Ins over a quarter note	30	56 The Shuffle	48
20 Fill-Ins over a quarter note	30	57 Swing	50
21 Fill-Ins over a quarter note	31	58 Swing	50
22 Fill-Ins over a quarter note	31	59 Brazilian pattern, a) Samba	51
23 Fill-Ins over a quarter note	31	60 Brazilian pattern, b) Bossa Nova	51
24 Orchestration	32	61 Afro-Cuban pattern a) Bembe	51
25 Orchestration	32	62 Afro-Cuban pattern	
26 Fill-Ins over two quarter notes	33	b) Bembe with a backbeat	51
27 Fill-Ins over two quarter notes	34	63 Country/Bluegrass	53
28 Quarter note phrases	35	64 Ruffs and Rolls, a) single stroke roll	54
29 Quarter note phrases	35	65 Ruffs and Rolls, b) double stroke roll	54
30 2/4 note phrases	36	66 Ruffs and Rolls, e) five stroke ruff	55
31 Hand/foot combinations as fill-ins	36	67 Ruffs and Rolls, h) three stroke roll	56
32 Crash cymbal in the groove	37	68 Ruffs and Rolls, j) six stroke roll	56
33 Crash cymbal in the groove	37	69 Paradiddle, e) triple paradiddle	58
34 Crash cymbal as a solo instrument	38	70 Flams, a) hand to hand	58
35 Crash cymbal as a solo instrument	38	71 Flams, b) flam accent	59
36 Crash cymbal as a solo instrument	38		
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