

Think Drums



By Colin Byrne



Includes CD

www.bigbandbyrne.com

² *Think Drums*

Colin Byrne
Think Drums
www.bigbandbyrne.com

**By
Colin Byrne**

CD Recorded at Moorlane Studios, York, England.
www.moorlanestudios.co.uk

Engineered by Dave Cook. Produced by Colin Byrne.

Printed and bound in the U.K. by Colin Byrne.

Copyright 2005 Colin Byrne
All rights controlled and administrated by Colin Byrne.

Colin Byrne
38 East Park View
East End Park
Leeds LS9 9NP, England
+44 (0)113 249 8118

The right of Colin Byrne to be identified as the author of this work has been asserted by him in accordance with The Copyright, Designs and Patents Act 1988. Any copying of this material in whole or in part without the express written permission of Colin Byrne is in violation of copyright law.

To mail order this book & CD call +44 (0)113 249 8118 or email
bigbandbyrne@yahoo.co.uk

Contents

Page 3.....Contents
Page 5.....Foreword

Section One - Fundamental Exercises to Get You Started

Page 6.....Section Foreword
Page 7.....Key to Notation
Page 7.....Dynamics
Page 8.....Values of Notes
Page 9.....Counting
Page 10...Four Rudiments and a Rock Beat
Page 11...Metronome Studies

Section Two - Start Sounding Like a Drummer

Page 12.....Section Foreword
Page 13.....25 Fills Around the Kit
Page 14.....3 Systems for Notating Fills
Page 15.....Six Different Rock Beats
Page 16.....Beats and Fills
Page 17.....More Beats and Fills
Page 18.....Piece I - Putting Some Ideas Together
Page 19.....Piece II - Latinesque
Page 20.....Piece III - Bass Drum Workout
Page 21.....Piece IV - Latin Bass Drum Workout

Section Three - Melodic Patterns

Page 22.....Section Foreword
Page 23.....Melodic Patterns
Page 24.....Piece V - Mellow Funk

Section Four - Funkifying The Rock Beat

Page 25.....Section Foreword
Page 26.....Funkifying The Rock Beat
Page 27.....Six Different Funky Rock Beats
Page 28.....Piece VI - Jungle Dance

Section Five - Hi-Hat Variations

Page 29.....Section Foreword
Page 30.....Hi-hat Off Beats - Study 1
Page 31.....Opening The Hi-hat - Study 1
Page 32.....Opening The Hi-hat - Study 2
Page 33.....Hi-hat Off Beats Study 2
Page 34.....Developing the Internal Metronome

Section Six - More Fills

Page 35.....Section Foreword
Page 36.....Short Fills - On Beat 4
Page 37.....More Fills Around The Kit
Page 38.....Funky Fills

Section Seven - 12/8 Feel and Shuffle Feel

Page 39.....Section Foreword
Page 40.....Six Different 12/8 Beats
Page 41.....Piece VI - Twelve Eight Bass Drum Workout
Page 42.....Six Different Shuffle Beats
Page 43.....25 Triplet Fills Around The Kit
Page 44.....Piece VII Bass Drum Workout-Shuffle
Page 45.....Advancing the Shuffle Groove

Section Eight - Sixteen Beat

Page 46.....Section Foreword
Page 47.....Six Different Sixteen Beats
Page 48.....Funkified Sixteen Beat

Section Nine - Advancing the Bass Drum

Page 49.....Section Foreword
Page 50.....Advancing The Bass Drum
Page 51.....Advancing The Bass Drum Even More!
Page 52.....Advancing The Bass Drum Even More-With Added Funk Factor!

Section Ten - Advanced Technical Application

Page 53.....Section Foreword
Page 54.....Alternative Triplet Stickings and Applications
Page 55.....Application of Paradiddles

Section Eleven - Introducing Jazz

Page 56.....Section Foreword
Page 57.....Introducing Jazz
Page 58.....Ideas in Jazz
Page 59.....Independence Chart 1
Page 60.....Independence Chart 2
Page 61.....Independence Chart 3

Section Twelve - Improvisation

Page 62.....What is CD57?

Foreword

About the Author

Colin Byrne was born in Cork city, Ireland where he spent many years playing and touring with various bands. In 1995 he moved to Leeds, England and in 1999 he completed a BA degree in Jazz Studies at Leeds College of Music. In 2000 completed his M.Mus in Jazz Composition. He currently lives in Leeds where he teaches drums and runs a big band at Leeds College of Music. He also works for Artforms, the Leeds music supply service for schools throughout West Yorkshire. He is in high demand on the Northern jazz scene and has recently released a CD of his original compositions.

About the Book

Think Drums will give you a firm grounding in the fundamentals of drumming and then take you forward to playing more complex rhythms and patterns. It is recommended that you use this book in conjunction with a good teacher. If this is not possible, the accompanying CD will give you guidance. All the pieces are recorded on the CD in order that you may learn them aurally. My aim is not to teach you how to read drum music and if you don't read, you will find the CD extremely helpful.

The book is themed by using six different rock beats in various styles including rock, funk, 12/8 and shuffle. **Piece III - Bass Drum Workout** comes up again and again in various styles. The book is separated into sections with a foreword explaining the material in each section. It is recommended that you work through the sections in order.

Perhaps the most important point to note is that lots of the material in the book will take you lots of time to master. For example in **Section One - Fundamental Exercises to Get You Started**, the **Metronome Studies** will take a life-time and then a little bit more! You can compare the practicing of technique to an athlete in training. If you stop training you become unfit and you need to re-train to regain your fitness level. Bearing this in mind, the **Metronome Studies** exercises are intended to be on-going. Keep practicing them while working on the subsequent material.

In **Section Eleven - Introducing Jazz** the **Independence Charts** suggest lots of different options in how to use them. These options will take years to work through and master. It is this that makes studying drums and drumming so appealing. You will never conquer all styles. If you become the best rock drummer in the world, you can then try a different style and the challenge begins all over again. Your main focus should be to practice, practice, practice and then practice some more!

There are many instances where a psychological approach is used in learning the material. You will find that you can think of certain beats, rhythms or patterns using numerous methods. One method will work particularly well for you while the other methods may not work at all. Think Drums suggests different solutions to the same 'problem'. This is particularly apparent in page 9, **Counting**.

Think Drums will help you to become a better drummer but it will never teach musicianship. To develop your musicianship you must listen to as much music as you can and listen to all different styles of music, even if you don't like the music! In addition, join a band. You will learn so much more by playing with other people than any book or teacher will ever teach you. You will learn how to interact and react in any given musical situation.

This book is written from the perspective of a right-handed player. If you are left handed, reverse any sticking patterns.

Section One - Fundamental Exercises to Get You Started

Page 7.....Key to Notation

Page 8.....Values of Notes

Page 9.....Counting

Page 10...Four Rudiments and a Rock Beat

Page 11...Metronome Studies

Section Foreword

Many fundamental exercises are passed over by beginners. Remember one thing however. Fundamental pertains to foundation. It is very important that you have a good foundation on which to build. Many of the exercises and concepts in this section are difficult and will take months if not years to become highly proficient in. It is for this reason that these exercises are at the beginning of the book! Be patient but be persistent! You'll get there eventually.

The **Key to Notation** will help you understand where the drums are written on the staff and also explain some other musical signs and terms. **Values of Notes** is a very difficult exercise for beginners. Listen to the CD so that you understand this exercise properly. You may find the triplets particularly awkward at first. **Counting** will enable you to find a way to think about rhythm and rhythms that works best for you. **Metronome Studies** will help further develop your counting, technique and most importantly, your timing. **Four Rudiments and a Rock Beat** will show you some fundamental technical exercises. You should incorporate practising the four rudiments with your metronome! The rock beat you will learn in this section is the first building block of becoming a drummer. It is from this rock beat that almost all other patterns are spawned.

Key to Notation

My aim is not to teach you how to read drum music. However, as you progress through the exercises, you will gain a better understanding of what the notation represents. In addition, if you listen to the CD, you can follow the music as it plays and this should also help to further your understanding of notation.

1 Hi tom Mid tom Snare Floor tom

Bass drum Hi-hats or ride cym.* Hi-hats played with foot Crash cymbal.*

* Musical notation can be said to be an inadequate form of representing what you are playing. Drum notation is particularly inadequate.

There is no universal system for drum notation, particularly with regards to cymbals. Most publications use the x on the top line of the stave to stand for the hi-hats, ride cymbal or crash and then specify in words what the x represents.

Dynamics

These are repeat marks.

Repeat the music between these marks.

This sign means repeat the

previous bar

Dynamics are about levels of volume. They are expressed by using letters. These letters are abbreviations of Italian words. See the list opposite for the abbreviations, the Italian word and then the english translation. Few of the pieces in this book have dynamics marked. Why not put some in? First try to 'hear' the affect in your head before writing your dynamics on the page.

ppp piano pianissimo - very very quiet
pp pianissimo - very quiet
p piano - quiet
mp mezzo piano - moderately quiet
mf mezzo forte - moderately loud
f forte - loud
ff fortissimo - very loud
fff forte fortissimo - very very loud

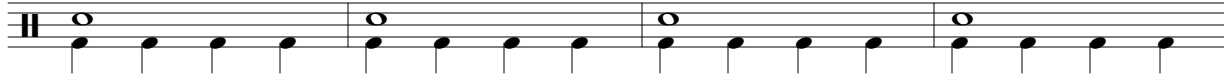
Values of Notes

Colin Byrne
Think Drums

Play the following as a continuous exercise. Be careful not to change the tempo when you get to the triplets. Play the bass drum on the beat throughout. Remember, this is a very difficult exercise for beginners. Listen to the CD and play along to ensure that you understand this exercise properly. You may find the triplets particularly awkward at first.

CD 1

Semibreves



minims



crochets



quavers



triplets



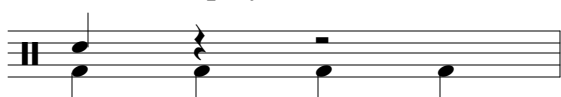
semi-quavers



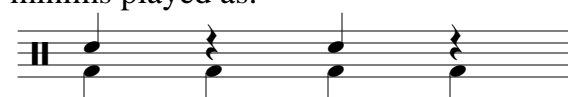
Drums cannot sustain notes. In order to sustain the note you must play a roll. However for this exercise, when playing the semibreves and minims, 'feel' the space between each stroke on the snare drum.

On the CD the semi-breves and minims are actually played like this:

Semibreves played as:



minims played as:



Four Rudiments and A Rock Beat

The Fundamental Basics of Playing the Drums

Left handed people should reverse allsticking.

1 The Single Stroke Roll

R L R L

2 The Double Stroke Roll

R R L L

3 The Paradiddle

R L R R L R L L

4 The Flam

1 R rL 1 R rL

Rudiments are traditionally associated with military drumming. However kit players have used these rudiments in an astounding capacity. There are 26 different rudiments. Most of these are variations or combinations of the ones you see above.

Speed is the ultimate goal with these. However, an even and 'clean' sound is equally important. Be patient, speed will come with constant and consistent practice. See the following page to find out how to practice these correctly.

It's useless if you are fast but wrong. Slow and right is always better. Spend two to three minutes a day, *every day*, on each rudiment and you should see results within a year. Sounds like a long time. It is! But it is worth it.

Three Steps to Forming a Rock beat

CD 2

Hi-hats play

1 & 2 & 3 & 4 &

CD 3

Next: Add the snare on 2 and 4.

1 & 2 & 3 & 4 &

2 4

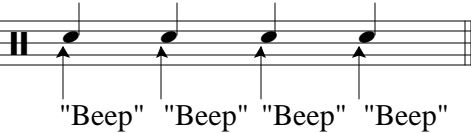
CD 4

Finally: Add the bass drum on 1 and 3. You will hear 4 bars on the CD.

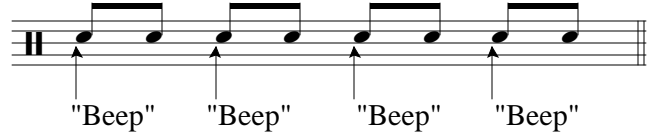
1 & 2 & 3 & 4 &

1 3

1 Playing crochets



2 Playing quavers



3 Playing semi-quavers



It must be said that practicing rudiments can be mind-numbingly boring. However the skills and abilities you gain from having good technique are more than worth the effort.

The most difficult aspect of practising rudiments is the time it takes to see results. The method outlined here allows you to measure your progress and develop your timing skills. Timing is number one in drumming. In addition, because of the fact that you can measure your progress, this method can make you actually want to practice technique!

Step 1:

Buy a Metronome!

Step 2:

Find the speed at which you can comfortably play the first 3 rudiments from page 10.

Step 3:

Determine the note value. Is it crochets, quavers or semi-quavers?

Step 4:

Write it down in a practice diary. Also write down the length of time you spend on each rudiment. Keeping the diary is essential in order to measure your progress.

Spend a minimum of 3 minutes on each rudiment. The maximum is as much as you can take!

Example of how your diary might look.

Mon 1st September

Single Stroke - 100 beats per minute (bpm) - quavers - 3 mins

Double Stroke - 150 bpm - crochets - 3 mins

Paradiddle - 107 bpm - crochets - 3 mins

Tues 2nd September

Single Stroke - 103bpm - quavers - 3 mins

Double Stroke - 152 bpm - crochets - 3 mins

Paradiddle - 107 bpm - crochets - 3 mins

By increasing the speed a little bit every day, after a few weeks you should be making excellent progress.

Section Two - Start Sounding Like a Drummer

Page 13.....25 Fills Around the Kit
 Page 14.....3 Systems for Notating Fills
 Page 15.....Six Different Rock Beats
 Page 16.....Beats and Fills
 Page 17.....More Beats and Fills
 Page 18.....Piece I - Putting Some Ideas Together
 Page 19.....Piece II - Latinesque
 Page 20.....Piece III - Bass Drum Workout
 Page 21.....Piece IV - Latin Bass Drum Workout

Section Foreword

This section will introduce you to basic, yet effective, rock beats and fills. It also provides you with an alternative way to think about fills and in addition, introduces some new musical terminology. The pieces in this section will help you build stamina thus enabling you to play for longer periods of time.

25 Fills Around the Kit helps you build up dexterity and enables you to move freely around the kit. **3 Systems for Notating Fills** will suggest alternative ways to think about notation and alternative methods to think about fills. **Six Different Rock Beats** provides some basic common rock beat patterns. Learn these well! **Beats and Fills** use the six rock beats and the first six fills from **25 Fills Around the Kit** to enable you to start putting the material you have learned so far into a more musical framework. **More Beats and Fills** takes this a little further and helps you build stamina. **Piece I - Putting Some Ideas Together** as suggested by the title is further linking the material you have learned, but now in a slightly less predictable fashion. You will also be introduced to some new musical terminology here. **Piece II - Latinesque** will introduce you to a new style and encourage you to begin improvising your fills. Improvisation is an integral part of drumming. **Piece III - Bass Drum Workout** appears for the first time. Learn this piece so it becomes internalised. It appears throughout the book in various styles. **Piece IV - Latin Bass Drum Workout** introduces the concept of form and structure in music.

Make sure you master the **Six Different Rock Beats** before attempting the remainder of the section. The two bar phrases (p.15) are also very important in order to play **Piece III - Bass Drum Workout** and **Piece IV - Latin Bass Drum Workout**.

25 Fills Around The Kit

Piccadilly	Apple Pie	Doctor	UH
			
Picc a - dil - ly 1 e & a	Ap ple pie 2 e &	Doc - tor 3 &	Uh 4

How to approach this page: Treat each example separately.

Pick a fill and play it. Then play 3 bars rock beat and play the fill in the fourth bar.

This makes a 4 bar phrase. Most of the music we hear is structured using 4 bar phrases.

(not all though). See example A below. CD 5 uses fill number 1 with example A.

See also page 14 for alternative ways to think of these fills.

A


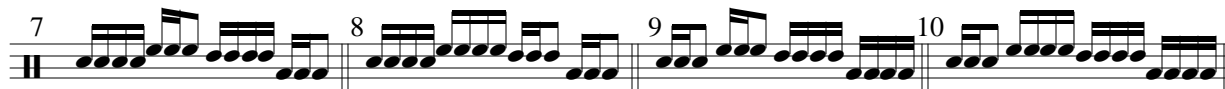


All these fills follow the same 'shape' around the kit. Start on the snare, then hi-tom, next mid-tom and finally floor-tom. Use the words to read the music.

CD 5



Picc - a - dil - ly Ap - ple - pie Doc - tor Uh Ap - ple - pie Uh Pic - a - dil - ly Doc - tor

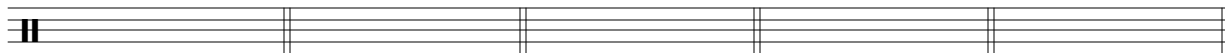


The Following are a little more 'funky'






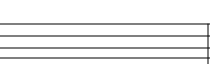



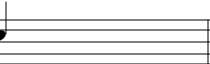




There are hundreds more possibilities. Now write some of your own.

Make sure you can play them.




3 Systems for Notating Fills

Colin Byrne
Think Drums

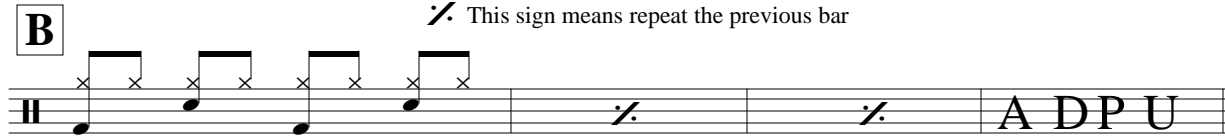
<p>Piccadilly</p> 	<p>Apple Pie</p> 	<p>Doctor</p> 	<p>UH</p> 
<p>Picca- dil-ly</p>	<p>Apple pie</p>	<p>Doc -tor</p>	<p>Uh</p>
<p>P</p> 	<p>A</p> 	<p>D</p> 	<p>U</p> 
<p>4</p> 	<p>3</p> 	<p>2</p> 	<p>1</p> 

A, B & C all sound the same. They just use a different system to notate the fill!


A



B \diagup This sign means repeat the previous bar



C



**In the exercise below you can write your own fills in the blank bar.
Use the system that works best for you.**

CD 6 No Repeat on CD
Hi hats



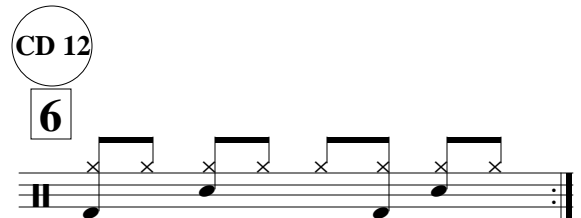
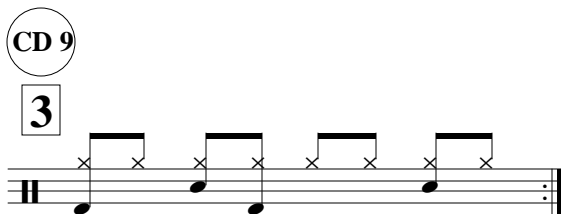
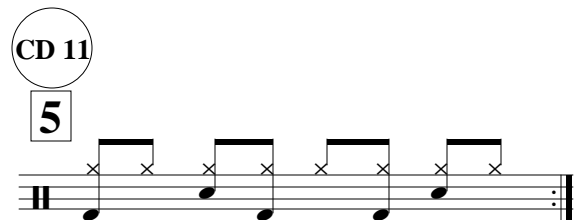
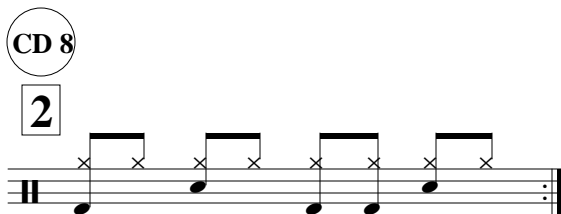
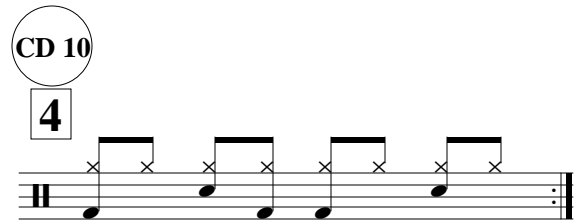
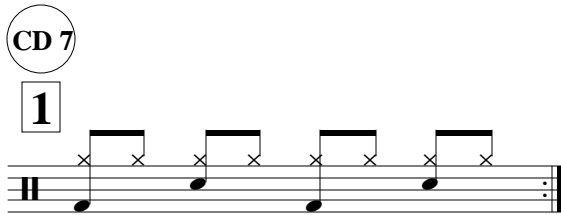

Ride cym.




Six Different Rock Beats

And 30 Two Bar Phrases

Learn each rock beat separately. To play a two bar phrase you need to play two rock beats in succession. (play any one followed by any different one). See example A below. You will hear four bars of each rock beat on the CD.



The possible 2 bar phrases are:

(1+2) (1+3) (1+4) (1+5) (1+6)

(2+1) (2+3) (2+4) (2+5) (2+6)

(3+1) (3+2) (3+4) (3+5) (3+6)

(4+1) (4+2) (4+3) (4+5) (4+6)

(5+1) (5+2) (5+3) (5+4) (5+6)

(6+1) (6+2) (6+3) (6+4) (6+5)

CD 13 For more 'funky' phrases use any one with numbers 3, 5, or 6

Example A: Two bar Phrase Using Numbers 5 and 3.



Beats And Fills

Colin Byrne
Think Drums

Play each line separately and repeat the line.

1

2

3

4

5

Do not rush this fill. It looks easy but most people get it wrong!

6

No repeat on CD

**This time play all the way through.
Use the ride cymbal on the repeat and improvise the fills.**

1

2

3

4

5

6

CD 15

Putting Some Ideas Together

A Hi-hats-Ride Cym. on D.C.

B

D.C. al Coda

Coda

This piece uses some rockbeats from **Six Different Rock Beats** and some fills from **25 Fills Around The Kit**. However we are also introduced to some new musical terminology. **2** Means repeat the previous two bars.

D.C stands for **Da Capo**. This is an Italian term and means go back to the beginning of the piece. **al Coda** means to Coda. Therefore, the term **DC al Coda** means go back to the beginning and when you get to the \oplus sign, skip the rest of the music and play the music under the word Coda.

Piece 11

Latinesque

19
Colin Byrne
Think Drums

CD 16

This is a simple yet effective piece using a 1960's style beat in A & B, but then obtaining a slightly Latin-American flavour at C. Improve the fills where you see Fill / / / /.

A

Hi-hats

Musical notation for section A: Hi-hats. The notation shows a 4-measure pattern of eighth notes with 'x' marks above them, followed by two measures of rests and a final measure with a 'Fill' indicated by diagonal slashes.

B

Ride Cym.

Musical notation for section B: Ride Cym. The notation shows a 4-measure pattern of eighth notes with 'x' marks above them, followed by two measures of rests and a final measure with a 'Fill' indicated by diagonal slashes.

C

Ride Cym.

Musical notation for section C: Ride Cym. The notation shows an 8-measure pattern of eighth notes with 'x' marks above them, followed by a measure with a '2' above it and a double bar line.

Musical notation for the end of the piece. It shows a measure with a '2' above it and a double bar line, followed by two measures with 'Fill' indicated by diagonal slashes.

*Piece III*Colin Byrne
Think Drums

CD 17

Bass Drum Workout
Notes on the piece:*mf* stands for mezzo forte.

This is an Italian word and means half loud.

2

// means repeat the previous two bars.

p stands for piano, nothing to do with the instrument piano.

This is another Italian word and it means quiet.

/ means repeat the previous bar.

This is often referred to as a 'hairpin'

This sign means get gradually louder. Another term used to mean the same is *crescendo* or *cresc.**f* stands for forte.

This is yet another Italian word and means loud.

R.C. means ride cymbal. the x symbol usually represents the hi-hat but in drum music it can also represent the ride cymbal or crash cymbal.

Usually we are told what to play in words. That's how we tell the difference. If there is no word, we assume that we should play the hi-hats.

Fill / / / means play an improvised fill. This is common in drum music.

Very rarely do you see a written out fill. This is because we can play from our heads better than anyone could write for us. / / / / represent the beats in the bar.

*Piece IV**Latin Bass Drum Workout*

The following piece is a little more complicated in that its' structure is AABA.

It is essentially piece III and piece II stuck together. Piece III is the A Section and piece II is the B section. In order to play the structure correctly (AABA), play piece III twice, piece II once and finally piece III one more time. Structure, or form, is basically the building blocks of extended pieces. Once you understand the form of a piece of music it becomes much easier to remember seemingly complex pieces.

Piece IV

Latin Bass Drum Workout

A Hi-hats

mf

Ride Cym. Fill

p _____ *f*

B Hi-hats

Ride Cym. Fill

Ride Cym.

2 Fill Fill

C Hi-hats

mf

Ride Cym. Fill

p _____ *f*

Section Three - Melodic Patterns

Page 23.....Melodic Patterns

Page 24.....Piece V - Mellow Funk

Section Foreword

Melody means tune. A melody is the part of a song you might find yourself whistling. As drummers we usually don't concern ourselves with making melody but it is vital that we know the melody of the tune we are playing. If you know the melody it enables you to play in a much more musical way. It also helps you to know where you are in a song when playing with a band. Many beginners get lost and miss endings, stops or changing from verse to chorus in the process of playing a song. Knowing the melody will help lessen the risk of these kind of mistakes happening.

This Section introduces the concept of playing drums melodically. On a well-tuned kit, the toms can be utilized to produce melodic patterns. Page 23 contains 16 different melodic patterns. You could easily invent your own patterns and create a piece such as **Piece V - Mellow Funk**.

Melodic Patterns

You may have noticed that Piece II - Latinesque, has a certain melodic quality about it. You can almost sing the tune of it. All of the following patterns have this melodic quality. As drummers we usually don't concern ourselves with making melody, but perhaps these patterns will provide you with a new way of thinking when playing.

Right Hand on Ride Unless Otherwise Stated

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15
RLRL RLR RL RLRL RLR RL

16

Try 14 - 16 after you have learned Funkifying the Rock Beat.

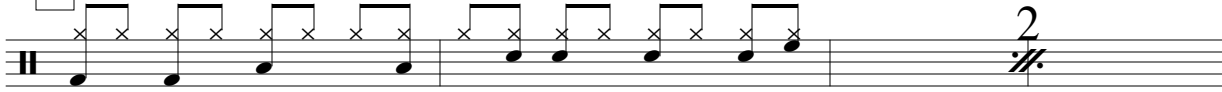
Piece V - Mellow Funk

Colin Byrne
Think Drums

CD 19

This piece uses patterns 7, 8 and 11 from the previous page. Pick three more different patterns to create another piece. Then invent three of your own patterns and create your own original piece! Try writing it down as an additional exercise.

7 Ride Cym.



8



11



Section Four - Funkifying The Rock Beat

Page 26.....Funkifying The Rock Beat

Page 27.....Six Different Funky Rock Beats

Page 28.....Piece VI - Jungle Dance

Section Foreword

This section will enable you to embellish the rock beat and begin to sound a little more 'funky'. Concentrate on the first three beats on page 26 as 4-10 on page 26 are essentially mixed up versions of numbers 1-3. **Six Different Funky Rock Beats** use the bass drum patterns from **Six Different Rock Beats** (Page 15) and the hand pattern from number 3 of **Funkifying The Rock Beat**. If you use a different hand pattern with these bass drum patterns, you will create another six funky rock beats. Change the hand pattern again to create another six and so on. There are potentially months, if not years of work if you approach the exercise using this method. The possibilities are endless. This is what makes drumming so enthralling.

Piece VI - Jungle Dance is a simple yet impressive drum solo that also possesses a certain melodic quality.

Funkifying the Rock Beat

Colin Byrne
Think Drums

CD 20

1

app le



r - r - b - r - l - r - r - b - r
1 & 2 & a 3 & 4 &

CD 21

2

lem on ade



r - r - b - r - r - l - r - b - r
1 & 2 & 3 e & 4 &

CD 22

3

ap - ple - lem - on - ade



r - r - b - r - l - r - l - r - b - r
1 & 2 & a 3 e & 4 &

You can use many methods to count these beats. The two systems here use phonetics or you can opt for regular counting.

Make sure you don't play the left hand snare beats too loud.

r = right hand. l = left hand. b = both hands together.

Therefore: apple = r/l.

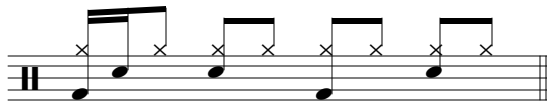
lemonade = r/l/r.

apple-lemonade = r/l/r/l/r

Left handed people reverse everything.

Once you can play 1, 2 & 3, 4-10 become easier

4



5



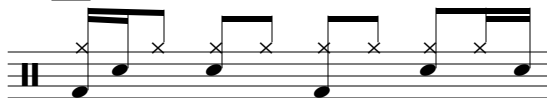
6



7



8



9



Try Playing some two bar phrases. There are 72 possibilities.

Example 10 - No.1 followed by No.2 as a 2 bar phrase

10

app - le

lem - on - ade



Six Different Funky Rock Beats

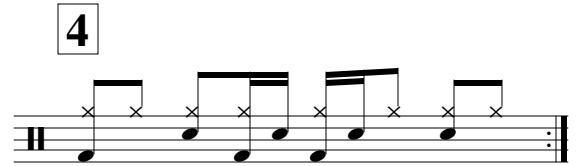
Colin Byrne
Think Drums

And 30 Two Bar Phrases

These beats are essentially Number 3 from the previous page. Replace the hi-hat and snare pattern with any pattern from the previous page to create six more funky rock beats.

Learn each rock beat separately. To play a two bar phrase you need to play two rock beats in succession. (play any one followed by any different one).

See example A below.



Therefore all the possibilities are:

(1+2) (1+3) (1+4) (1+5) (1+6)

(2+1) (2+3) (2+4) (2+5) (2+6)

(3+1) (3+2) (3+4) (3+5) (3+6)

(4+1) (4+2) (4+3) (4+5) (4+6)

(5+1) (5+2) (5+3) (5+4) (5+6)

(6+1) (6+2) (6+3) (6+4) (6+5)

For more 'funky' phrases use any one with numbers 3, 5, or 6

Example A: Two bar Phrase Using Numbers 5 and 3.



Piece VI - Jungle Dance

Colin Byrne
Think Drums

How to Play the Piece

Remember this from Funkyfyng the Rock Beat

Play it again and now play the hi-hat part on the floor tom.
(The hi-hat part is still notated with x so you can see which bit changes).

Play it again and now play the funky snare off-beats on the hi-tom and mid-tom
(The funky snare part is notated with / so you can see which bit changes).

Play it again and now play the fourth beat (on the snare) as a flam.
Once you can do this, you can play the first four bar S.

Play it again and now play the fourth beat (on the snare) as a flam Tap. flam
Once you can do this, you can play the first eight bars.

Play it again but now play the crash cymbal with the first snare (beat 2). flam - tap
Don't play the floor tom! Once you can do this, you can play the first twelve bars.

Play it again as above but this time instead of flam tap play piccadilly split between
the hi & mid toms. Once you can do this, you can play the solo. Sounds great but
is really quite simple! flam - tap

Section Five - Hi-hat Variations

Page 30.....Hi-hat Off Beats - Study 1
 Page 31.....Opening The Hi-hat - Study 1
 Page 32.....Opening The Hi-hat - Study 2
 Page 33.....Hi-hat Off Beats Study 2
 Page 34.....Developing the Internal Metronome

Section Foreword

This section introduces some hi-hat variations and an alternative to simply playing straight quavers. The hi-hat is perhaps the most expressive part of the kit and also, in many cases, the most neglected part of the kit by beginners. You will also learn how to start using you left foot. This aspect of drumming is one of the most difficult to master.

Hi-hat Off Beats - Study 1 introduces some simple off-beats ideas which can sound as effective when played on the ride cymbal. **Opening The Hi-Hat - Study 1** enables you to begin to use your left foot and provides a psychological approach to opening the hi-hat by suggesting different ways to think about the way in which you move. **Opening The Hi-Hat - Study 2** provides a logical procedure to cover all the possible places where you can open the hi-hat in a 4/4 rock beat. **Hi-hat Off Beats Study 2** reintroduces some ideas from **Funkifying The Rock Beat** but retains the hi-hat off-beat feel.

Developing the Internal Metronome reinforces the concept of timing being the number one priority in drumming. This also brings in some co-ordination exercises between your feet. While these are extremely difficult in the initial stages of practicing, they will become easier as you progress through the page.

If you can achieve the ability to play your hi-hats with your foot on or off the beat, no matter what your bass drum is doing, you are developing your internal metronome. Your hi-hat has become a constant - something that constantly remains the same. Page 34 is not going to be mastered in a day. This will take many months of work.

Hi-hat Off Beats

Colin Byrne
Think Drums

Study 1

Note how the fills use the same pattern as the hi-hat pattern. However, the fill does not necessarily have to be like this just because you are playing in this style. Try improvising some different fills also.

1

2 CD 25

Same as 1 but using flams

3 CD 26

4

5

6

7

Opening The Hi-hat

Study 1

The hi-hat will make 'funny' noises when you open it. Be ready!!!

+ = Closed. o = Open

Play feet together on the beat

1

This has a less dense sound

2

In example 3, it may help to think about simply closing the hi-hat on beat 1, rather than opening it on the quaver before 1!

3

feet alternate

4

Bass on 1 & 3
Hats on 2 & 4

5

This one is more difficult

6

Try playing some 2 bar phrases using all the above.

Try opening on the first hi-hat only, then the second only, then third, fourth etc (see p.32). This system will allow you to cover all possibilities. Then try just the 1st & 2nd. Just the 2nd & 3rd. Just the 3rd & 4th. etc. Make up some of your own systems. For example open the 2nd and 5th. Write them out in full notation below. This helps you to 'see' them.

Try varying the bass drum pattern also. This is difficult but if you try hard you'll get there

Opening The Hi-hat

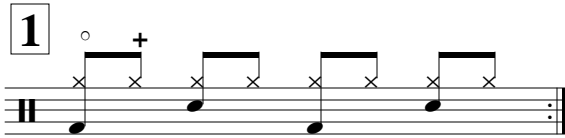
Colin Byrne
Think Drums

Study 2

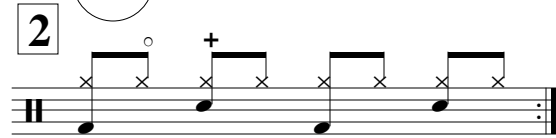
Try opening on the first hi-hat only, then the second only, then third, fourth etc. This system will allow you to cover all possibilities.

The hi-hat will make 'funny' noises when you open it. Be ready!!! + = Closed. o = Open

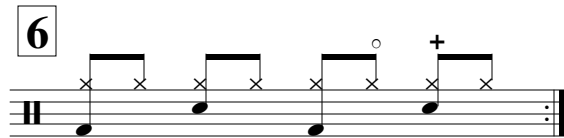
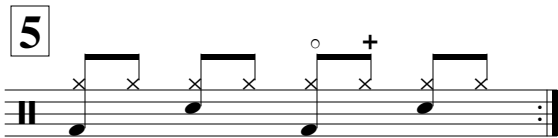
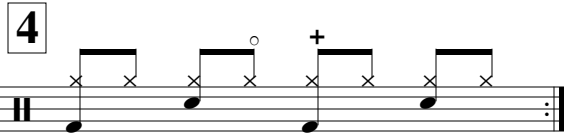
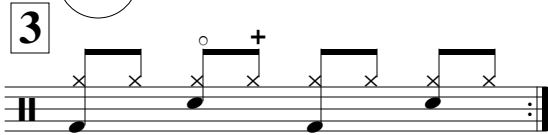
CD 27



CD 28

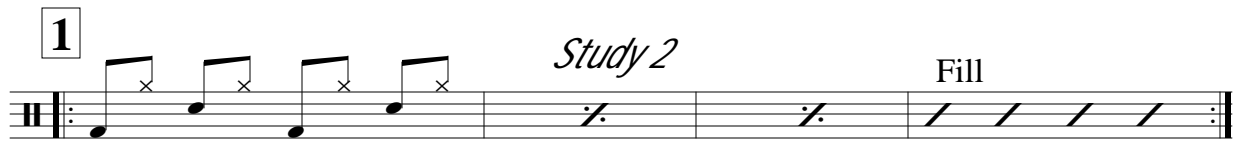


CD 29



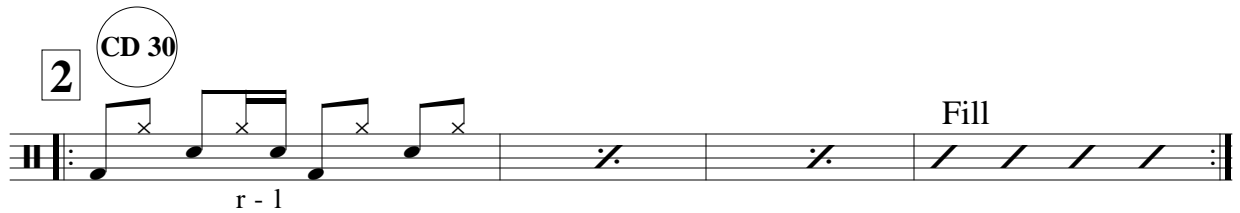
Hi-hat Off Beats

1 *Study 2* Fill



2 (CD 30) Fill

r - l



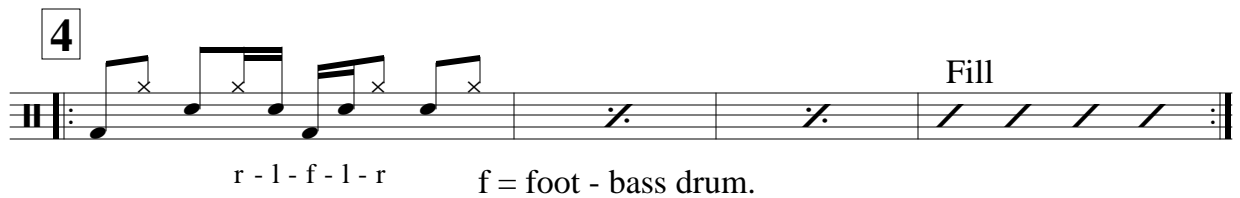
3 Fill

l - r



4 Fill

r - l - f - l - r f = foot - bass drum.

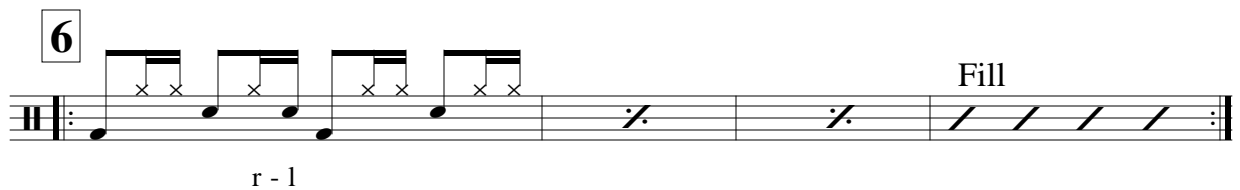


5 Fill



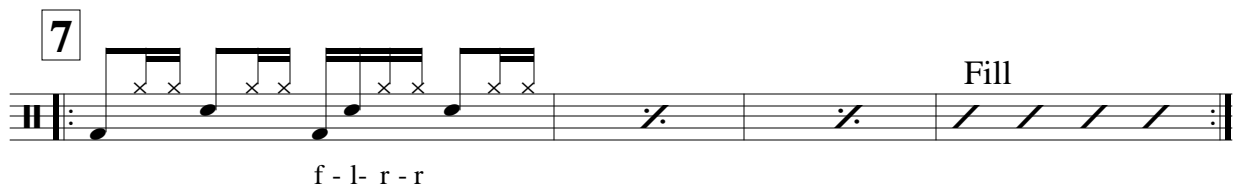
6 Fill

r - l



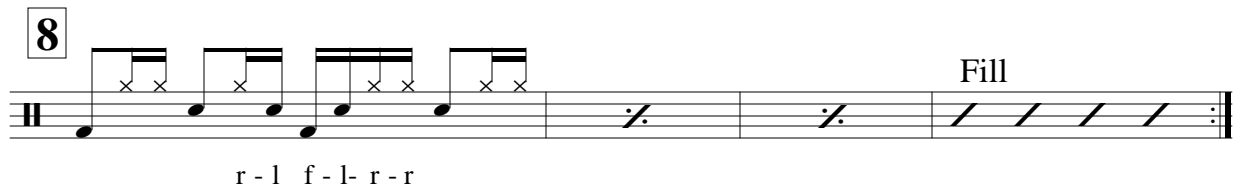
7 Fill

f - l - r - r

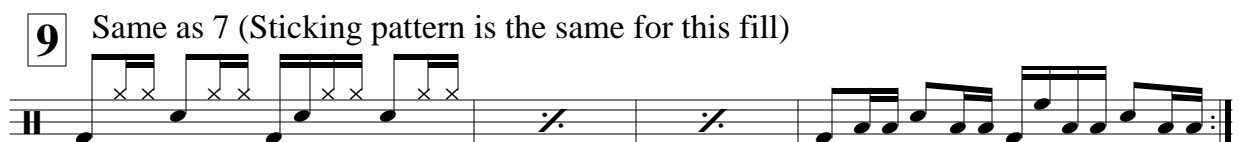


8 Fill

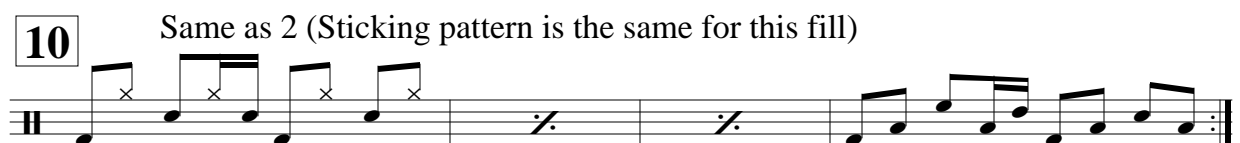
r - l f - l - r - r



9 Same as 7 (Sticking pattern is the same for this fill)



10 Same as 2 (Sticking pattern is the same for this fill)



Developing the Internal Metronome

Colin Byrne
Think Drums

Play the hi-hat on the beat with your left foot. Use the ride cymbal at first to avoid those 'funny noises'.

1

4

2

5

CD 31

3

6

Now try playing the hi-hat *off* the beat with your left foot.
This is much more difficult but it's very funky and uplifting

1

4

CD 32

2

5

3

6

Section Six - More Fills

Page 36.....Short Fills - On Beat 4

Page 37.....More Fills Around The Kit

Page 38.....Funky Fills

Section Foreword

This section introduces some different approaches to fills. **Short Fills - On Beat 4** is perhaps much more suited to 'real-life' playing situations. While it is important that you can play 1 and 2 bar fills, and even longer, if you listen to recordings, most drummers play fills shorter than 1 bar. Of course all situations are different and you have to make the choice when to fill and when not to. You also choose how long your fill will be. It is this that determines your level of musicianship. Some people are fabulous drummers but average musicians and in contrast - some people are fabulous musicians but average drummers. Personally, I'd rather be a good musician first.

More Fills Around The Kit brings in the concept of re-orchestrating the fill. I truly believe in the idea of 'it's not what you play but where you play it'. The fills here are basic fills from **25 Fills Around the Kit** but played in different places on the kit. This uses a simple concept to create advanced sounds. Try to invent your own method of re-orchestrating the fill. It is vital that you are creative and inventive in your playing.

Funky Fills utilize the second semi-quaver of any given beat. It is this part of the beat that creates the 'funk factor' in the fill. It is almost incidental what you do in the fill as long as you hit that crash on the second semi-quaver. Be careful not to slow down however.

Short Fills - On Beat 4

Colin Byrne
Think Drums

CD 33

Using Piccadilly - (4e&a)

1

2

3

4

5

6

7

8

CD 34

Using Apple Pie - (4e&)

9

10

11

12

13

CD 35

14

15

16

More Fills Around The Kit

Colin Byrne
Think Drums

Using a Simple Concept to Create Advanced Sounds.

Piccadilly Apple Pie Doctor UH

Picc a - dil - ly Ap - ple pie Doc - tor Uh

With this page, we'll use a system to play 'piccadilly - apple-pie - doctor - uh'

1. Split 'Piccadilly' between your hi & mid-tom. 2 strokes on each drum. (2-2split)
2. 'Apple-Pie' can be played as snare, hi-tom, floor-tom. A 1,1,1 split played R,L,R.
3. Play 'Doctor' with both hands on the mid-tom & floor-tom simultaneously.
4. Play 'Uh' as a flam on the snare.

Fill
play fills 1- 9 here

CD 36 There are 3 bars rock beat preceeding CD36

1 2* 3 4 5 6 7 8 9

Picc - a - dil - ly Ap - ple - pie Doc - tor Uh Ap - ple - pie Uh Picc - a - dil - ly Doc - tor

This system isn't 'foolproof' however. As you can see in example 2 Doctor needs to be played R,B.(right, both). This is because Piccadilly precedes it, therefore making it difficult to play both hands together. Easier, perhaps, at a slower tempo.

You may find some similar difficulties with the following, they usually occur following Piccadilly. However, simply change it to allow yourself to play the fill. The tricky ones are marked with *.

This concept/system could be thought as re-orchestrating the fill. The 'orchestration' I've chosen, as outlined at the top of the page, is only one way of doing it. There must be hundreds of more possible ways, particularly if you include the bass drum. Invent your own and see what sounds you can create. Some will sound fantastic - some won't. Use the fantastic ones and disregard the others. SIMPLE. Eventually, with enough practice, these fills will come to you as second nature.

3* 4 5* 6

7* 8 9

Funky Fills

Colin Byrne
Think Drums

Play each line separately and repeat. Be as funky as you like with the beat. Try using some beats from "Six Different Funky Rock Beats" perhaps?

CD 37 Fill is ad lib second time on CD, as suggested for example 5.

1

2

3

4

Now try improvising in the fill where you see the slash marks (/). Just make sure you hit the funky crash cymbal. Always use the snare on the beat before the crash. It sounds great!

5

6

Section Seven - 12/8 Feel and Shuffle Feel

Page 40.....Six Different 12/8 Beats

Page 41.....Piece VI - Twelve Eight Bass Drum Work Out

Page 42.....Six Different Shuffle Beats

Page 43.....25 Triplet Fills Around The Kit

Page 44.....Piece VII - Bass Drum Workout-Shuffle

Page 45.....Advancing the Shuffle Groove

Section Foreword

This section introduces 12/8 feel. 12/8 is also referred to as slow blues, and sometimes, incorrectly, as 6/8. **Six Different 12/8 Beats** use the same bass drum patterns from **Six Different Rock Beats** but, obviously, in the 12/8 feel. Be careful that you don't drop a beat, particularly in numbers 3, 5 and 6. Mind that you chose a suitable tempo (speed) for **Piece VI - Twelve Eight Bass Drum Workout** or you may find bars 5-6 too difficult. 12/8 does tend to be played at slower tempi.

Six Different Shuffle Beats again use the same bass drum patterns from **Six Different Rock Beats** but with that shuffle feel. The shuffle feel can be introduced when the tempo becomes too quick for 12/8 feel. **25 Triplet Fills Around The Kit** shows you how to fill in the 12/8 or shuffle styles. You are required to play fills in **Piece VI - Twelve Eight Bass Drum Workout** and **Piece VII - Bass Drum Workout-Shuffle**. It is vital that your fills retain the correct feel. Use triplets to create this feel.

Once again, many drummers neglect these styles mainly because these styles are very difficult to play. Most people are able to play a basic shuffle feel however, most people can't make it feel right. They don't groove properly. **Advancing the Shuffle Groove** will help you to create a terrific feel in your shuffle playing. Just make sure that you ghost the middle triplet.

Six Different 12/8 Beats

Colin Byrne
Think Drums

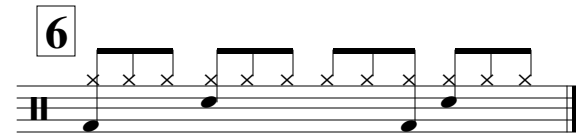
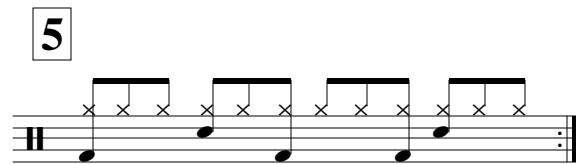
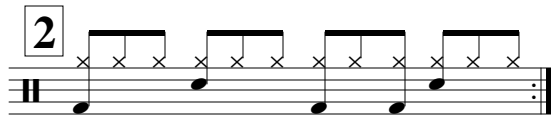
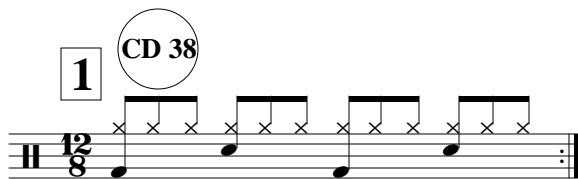
And 30 Two Bar Phrases

Learn each rock beat separately. To play a two bar phrase you need to play two rock beats in succession. (play any one followed by any different one). See example A below.

If you think triplets in 4/4, you will produce the same sound.

Use **25 Triplet Fills Around The Kit** for suitable fills for this feel.

See page 43.



Therefore all the possible 2 bar phrases are:

(1+2) (1+3) (1+4) (1+5) (1+6)

(2+1) (2+3) (2+4) (2+5) (2+6)

(3+1) (3+2) (3+4) (3+5) (3+6)

(4+1) (4+2) (4+3) (4+5) (4+6)

(5+1) (5+2) (5+3) (5+4) (5+6)

(6+1) (6+2) (6+3) (6+4) (6+5)

Example A: Two bar Phrase Using Numbers 5 and 3.



Twelve Eight Bass Drumwork Out

Colin Byrne
Think Drums

CD 39

Notes on the piece:

N.B. Fill must be triplet based

mf stands for mezzo forte.

This is an Italian word and means half loud.

2

// means repeat the previous two bars.

p stands for piano, nothing to do with the instrument piano.

This is another Italian word and it means quiet.

↗

means repeat the previous bar.



This is often referred to as a 'hairpin'

This sign means get gradually louder. Another term used to

mean the same is *crescendo* or *cresc.*

f stands for forte.

This is yet another Italian word and means loud.

R.C. means ride cymbal. the x symbol usually represents the hi-hat but in drum music it can also represent the ride cymbal or crash cymbal. Usually we are told what to play in words. That's how we tell the difference. If there is no word, we assume that we should play the hi-hats.

Fill / / / means play an improvised fill. This is common in drum music. Very rarely do you see a written out fill. This is because we can play from our heads better than anyone could write for us. / / / / represent the beats in the bar.

Six Different Shuffle Beats

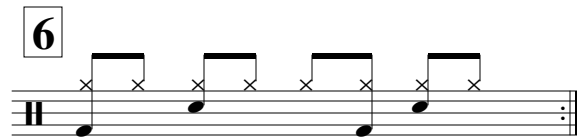
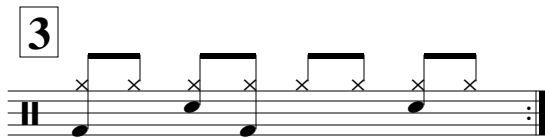
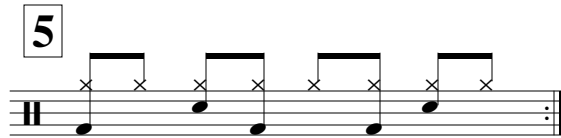
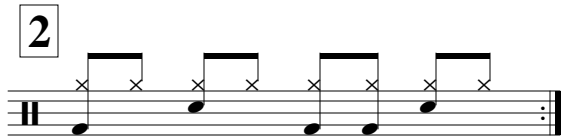
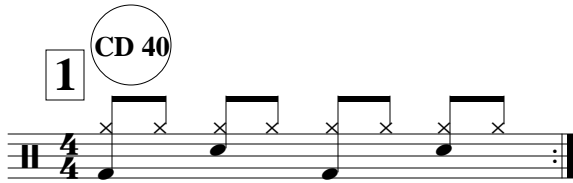
Colin Byrne
Think Drums

And 30 Two Bar Phrases

These look the same as **Six Different Rock Beats**.

However these are played with a 'swing feel'. Listen to the CD to hear what this sounds like. Learn each rock beat separately. To play a two bar phrase you need to play two rock beats in succession. (play any one followed by any different one).

See example A below.



The possible 2 bar phrases are:

(1+2) (1+3) (1+4) (1+5) (1+6)
 (2+1) (2+3) (2+4) (2+5) (2+6)
 (3+1) (3+2) (3+4) (3+5) (3+6)
 (4+1) (4+2) (4+3) (4+5) (4+6)
 (5+1) (5+2) (5+3) (5+4) (5+6)
 (6+1) (6+2) (6+3) (6+4) (6+5)

For more 'swingy' phrases use any one with numbers 3, 5, or 6

Example A: Two bar Phrase Using Numbers 5 and 3.

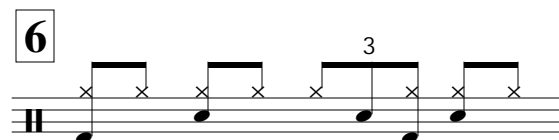
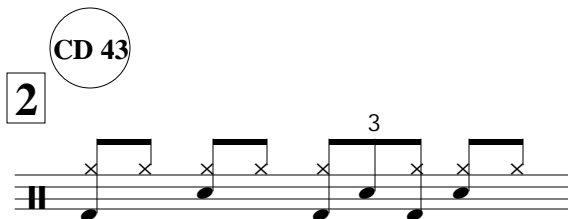


Advancing the Shuffle Groove

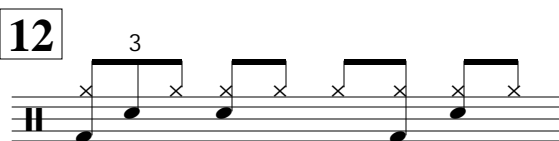
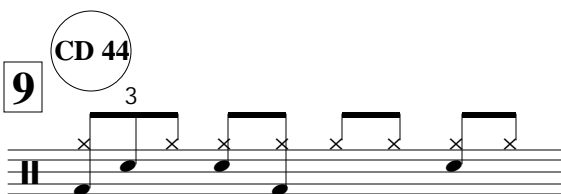
Colin Byrne
Think Drums

These beats involve playing the middle triplet in the area of beats 1 and 3.
The middle triplet must be ghosted (played as quietly as possible)
to make these beats successful.

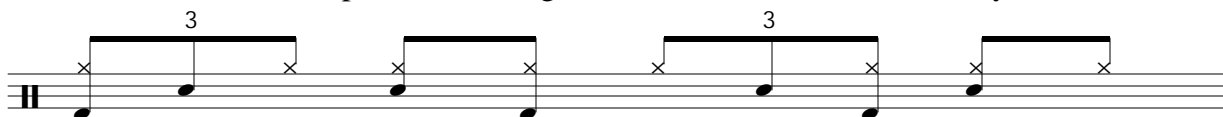
Middle triplet in beat 3 area.



Middle triplet in beat 1 area.



Try playing the above beats with the middle triplet in both areas,
beats 1 and 3. See example below using number 11 and 5 simultaneously.



Section Eight - Sixteen Beat

Page 47.....Six Different Sixteen Beats

Page 48.....Funkified Sixteen Beat

Section Foreword

This section introduces Sixteen Beat. This style is also known as The Manchester Beat when it became synonymous with 'indie bands' which emerged in Manchester, England in the early 1990's. You can also play this at a slow tempo and create a more intense feel by keeping your right hand on the hi-hat and playing all the snare beats with your left hand.

The **Funkified Sixteen Beat** use the same bass drum patterns from **Six Different Rock Beats** and the first three hand patterns from **Funkifying The Rock Beat**. If you use a different hand pattern with these bass drum patterns, you will create another six funky rock beats. Change the hand pattern again to create another six and so on. There are potentially months, if not years of work if you approach the exercise using this method. The possibilities are endless. This is what makes drumming so enthralling. You can also play these beats at a slow tempo and create a more intense feel by keeping your right hand on the hi-hat and playing all the snare beats with your left hand as suggested with **Sixteen Beat**.

Why not try playing **Bass Drum Workout** or **Latin Bass Drum Workout** in this sixteen beat style.

Six Different Sixteen Beats

And 30 Two Bar Phrases

Learn each rock beat separately. To play a two bar phrase you need to play two rock beats in succession. (play any one followed by any different one). See example A below. Sticking is RLRL throughout. The right hand leaves the hi-hat to play the snare.

CD 45

1 R L R L R L R L R L R L R L R L

2

3

4

5

6

Therefore all the possibilities are:

(1+2) (1+3) (1+4) (1+5) (1+6)

(2+1) (2+3) (2+4) (2+5) (2+6)

(3+1) (3+2) (3+4) (3+5) (3+6)

(4+1) (4+2) (4+3) (4+5) (4+6)

(5+1) (5+2) (5+3) (5+4) (5+6)

(6+1) (6+2) (6+3) (6+4) (6+5)

For more 'funky' phrases use any one with numbers 3, 5, or 6

Example A: Two bar Phrase Using Numbers 5 and 3.

Funkified Sixteen Beat

Colin Byrne
Think Drums

These are patterns 1, 2 and 3 from Funkifying the Rock Beat with the bass drum patterns from Six Different Rock Beats. Sticking is RLRL throughout.
The right hand leaves the hi-hat to play the snare backbeat.
The left hand leaves the hi-hat to play the funky off-beats on the snare.

Pattern 1

1 RLRLRLRLRLRLRLRL

2 CD 46

3

4

5

6

Pattern 2

1 RLRLRLRLRLRLRLRL

2 CD 47

3

4

5

6

Pattern 3

1 RLRLRLRLRLRLRLRL

2 CD 48

3

4

5

6

Page 50.....Advancing The Bass Drum

Page 51.....Advancing The Bass Drum Even More!

Page 52.....Advancing The Bass Drum Even More-With Added Funk Factor!

Section Foreword

This section involves using the bass drum in a more complex way than before. The exercises are also notated in a different way to usual. This notation should encourage you to practice slowly and visualise your bass drum in relation to your hi-hat hand more easily. Basically you got to think of the term 'connection and intersection'. Remember this term as you can apply it to any situation involving co-ordination.

What it means is that sometimes your bass drum will connect with your hi-hat and other times it will be in between your hi-hat - it will intersect the hi-hat pattern. Contrary to the title of this section, **Advancing the Bass Drum**, it is your hi-hat that you must concentrate on. The tendency is for your hi-hat hand to copy your bass drum pattern. If the hi-hats remain steady and even, you will have a much better chance of playing the pattern correctly. Lift the hi-hat stick high in the air and really move it deliberately and in a controlled manner.

Advancing The Bass Drum Even More introduces more complex bass drum patterns than the previous page and **Advancing The Bass Drum Even More-With Added Funk Factor** introduces some funky snare off-beats while keeping the bass drum playing complex patterns.

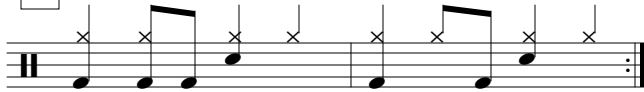
This is a difficult section so be patient when practising. Unfortunately there is no magic button to enable you to do this easily - lots of hard work is the key to success.

Advancing The Bass Drum Even More!

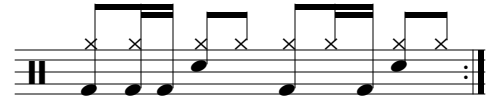
CD 51

1

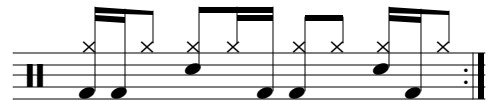
This Column is written in half-time



This Column is written properly.
How you would expect to see it.



2



3



4



5



6



Advancing The Bass Drum

Even More-With Added Funk Factor!

Colin Byrne
Think Drums

CD 52

This Column is written in half-time

This Column is written properly.
How you would expect to see it.

1



2



3



4



5



6



Page 54.....Alternative Triplet Stickings and Applications

Page 55.....Application of Paradiddles

Section Foreword

If you have been practicing your **Metronome Studies** by now you should have some degree of proficiency in your technique. You have to have good sticking and, more importantly, good control to be able to play these **Alternative Triplet Stickings and Applications** well.

The **Application of Paradiddles** uses psychological approaches to playing the material presented in this section. If you simply try to read these fills you will find them difficult. However if you first read the text associated with any particular fill, you will find that there are 'tricks' to playing them. This usually incurs placing one of your hands on a particular drum while the other hand does a particular movement around the other drums. You will also find number 6 & 7 suggest two different methods to think about these exercises. One of these methods will work better for you.

Application of Paradiddles

Colin Byrne
Think Drums

The sticking for the paradiddle is RLRR LRLR. Play it evenly on the snare drum first.

CD 53

Very funky sounding rock beat.

1 R L R R L R L L R L R R L R L L

The paradiddle can be split into separate components. Think of it as a mixture of single strokes and double strokes. Many of the following fills use 'tricks' to make them playable. Instead of playing the basic rock beat, why not try playing three bars as in example 1 and then the fill in the following.

2

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

The single strokes of the right hand hit the crash cymbal. These are reinforced with the bass drum. Right hand doubles on hi-hats. Left hand stays on snare.

3

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

With this fill, the left hand stays on the snare while the right hand moves around the toms.

4

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

With this fill, the left hand stays on the hi-tom while the singles of the right hand plays the floor tom and the doubles are played on the snare

5

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

6

Singles on toms.
Or think doubles on the snare

7

Singles on snare.
Or think doubles on the toms

8

Second single on toms.
rest of it on the snare

9

First stroke of each half on hi-tom
right on floor tom. left on snare.

Section Eleven - Introducing Jazz

Page 57.....Introducing Jazz

Page 58.....Ideas in Jazz

Page 59.....Independence Chart 1

Page 60.....Independence Chart 2

Page 61.....Independence Chart 3

Section Foreword

The final section in the book will introduce you to jazz. **Introducing Jazz** will give you a firm foundation for the other material. **Ideas in Jazz** uses many cliché patterns associated with jazz. Listen to any jazz recording and you will hear these rhythms being used in the music. Learn these and you will have a huge vocabulary that you can apply in many situations. The **Independence Charts** are a massive resource that you may find yourself coming back to time and time again. These can also be used for independence exercises for rock situations. The options outlined at the beginning of each page should keep you busy for years to come! Good luck!

CD 54

1 Basic pattern

Ride

Hi-hats
with foot

2 Bass drum on crochet. Keep hi-hats on 2 and 4.

B.D. *pp*

Bass drum on crochet is optional in all of the following:

3 Rim click on 4th beat

4 Rim click on 2nd and 4th beat

5 Snare on 2nd and 4th beat

6 Classic Bebop Pattern

Hi-hat Variations

7 Tight

7 Loose

8 This is the proper way to play open hi-hats

9 Don't play hats like this.

*Ideas in Jazz*Colin Byrne
Think Drums

CD 55 CD 55 uses fill no.2

1 Basic pattern

Ride Fill

Use fills 2-6 here

Fill ad lib. wherever you see slash marks

2

3

4

5

6

7

8

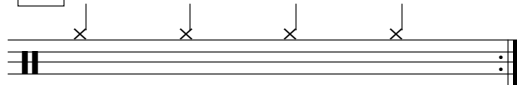
9

10

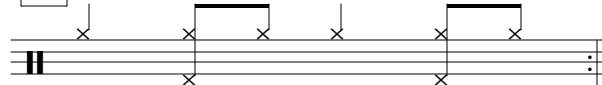
Independence Chart 1

59
Colin Byrne
Think Drums

A For Rock Play



B For Jazz Play



Options

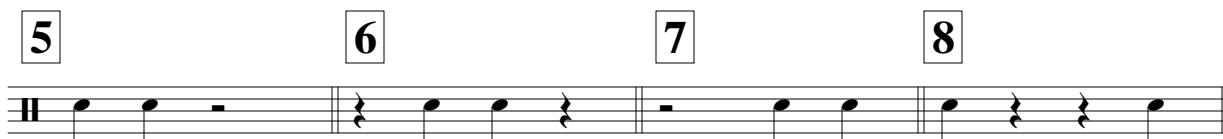
1. The right hand plays pattern A or B. The left hand plays 1-26
2. The left hand plays pattern A or B. The right hand plays 1-26
3. The right hand plays pattern A or B. The right foot plays 1-26
4. The right hand plays pattern A or B. The left foot plays 1-26
5. The left hand plays pattern A or B. The right foot plays 1-26
6. The left hand plays pattern A or B. The left foot plays 1-26



Options 1-3 are extremely useful. 4-6 are for Drum Nerds!

You should be a Drum Nerd. It's cool!

Treat each bar as a separate exercise



On CD 55 you will hear numbers 1-13 played 4 times each as a continuous exercise. Here we use pattern B with Option 1.



Independence Chart 2

Colin Byrne
Think Drums

A For Rock Play

B For Jazz Play

Options

1. The right hand plays pattern A or B. The left hand plays 1-33
2. The left hand plays pattern A or B. The right hand plays 1-33
3. The right hand plays pattern A or B. The right foot plays 1-33
4. The right hand plays pattern A or B. The left foot plays 1-33
5. The left hand plays pattern A or B. The right foot plays 1-33
6. The left hand plays pattern A or B. The left foot plays 1-33

Treat each bar as a separate exercise

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16 17

18 19 20 21

22 23 24 25

26 27 28 29

30 31 32 33

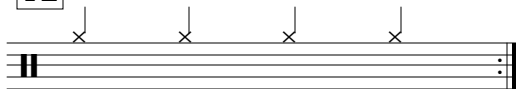
Independence Chart 3

For Rock Play

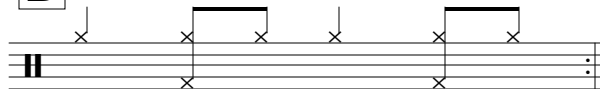
For Jazz Play

(this page is more suited to jazz)

A



B



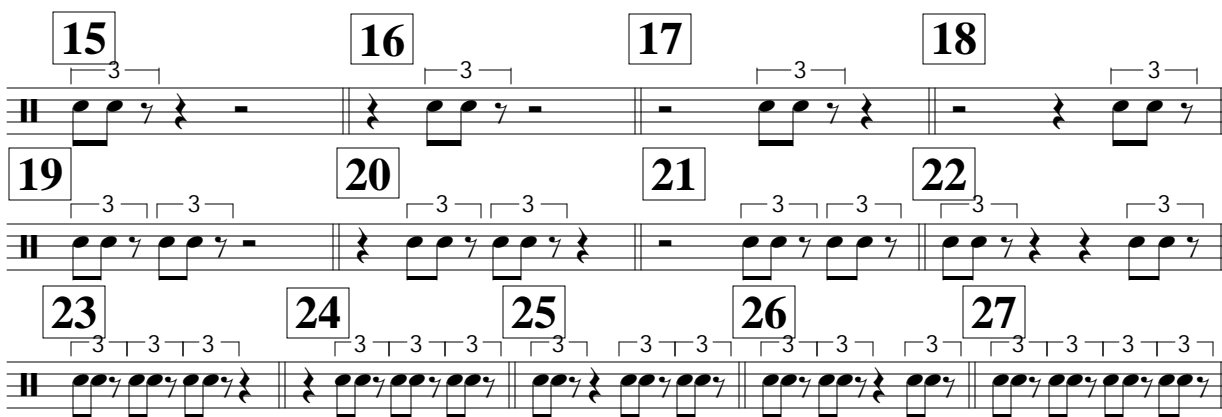
Options as page 60 but playing 1-42

Treat each bar as a separate exercise

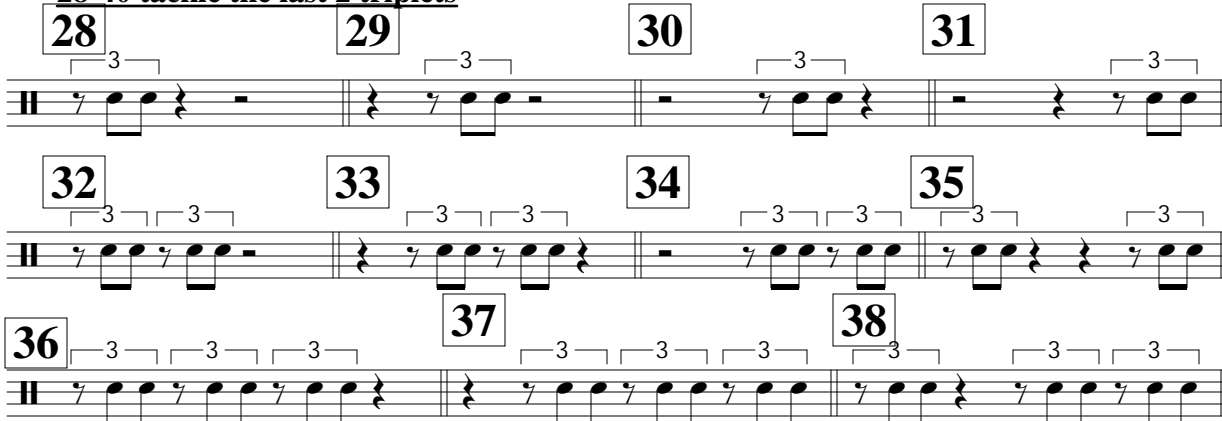
2-14 tackle the middle triplet



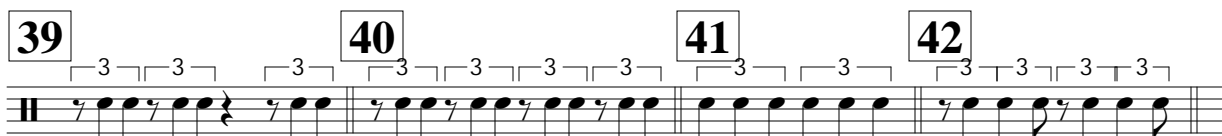
15-27 tackle the 1st 2 triplets



28-40 tackle the last 2 triplets



41&42, on beat & off beat crochet triplets



*What is CD57?***Improvising**

CD57 was recorded in the studio as an afterthought. I didn't plan to do this when I began the recording session for this book but as I had some spare time left over at the end of the day, I decided to include an improvised drum solo on the CD.

Improvisation basically means making it up. Improvisation is an integral part of being a drummer and we constantly improvise when playing. If you are playing a rock beat and drop in some funky off-beat snare pattern or change the bass drum pattern without really thinking about it, then you are improvising. When you play fills, more than likely you are improvising, unless you have all your fills worked out. Hopefully this is not the case! You may also have the opportunity to improvise if you play a drum solo. Improvising allows you to be creative, expressive and become a musician of style and personal character. The way in which you improvise will help you create *your* sound.

Of course there are different approaches to improvisation. You can have no preconception as to what to play. I believe that someone who has never played before can really only do this. Usually your improvisations will consist of material you already know, and then played by you in a random manner. I was recently discussing improvisation with a young student of mine and he asked me how did he know how to play different fills. I explained to him that since he had learned a number of fills by heart, he now had the ability to mix them up automatically. He responded with this analogy. He likened improvising fills to tearing up a photograph, mixing up the little pieces and then sticking them back together indiscriminately. It's the same photograph but it's a totally different picture.

You produce the same effect if you mix up rhythm. If you play a rhythm on a snare drum and then play the same rhythm on different drums, you create a whole new sound again. The possibilities in improvisation are endless. The only thing that can possibly limit you is your own imagination. Listen to as much music as you possibly can and you will increase your knowledge and understanding of music. Some of the best improvisations I've heard is when the improviser relates the ideas to what he plays to the melody of the particular song or tune the band has been playing. These kinds of improvisations can often be heard on jazz recordings. Notice the improvised version of **Bass Drum Workout** towards the end of CD57. Remember, I hadn't rehearsed that previously but since I had been playing the different **Bass Drum Workout** versions earlier in the day, it must have been in my head and just came out.

Meanwhile, here are some ideas that you could theme some improvisations on. The idea is to think of one of these subjects and to create the feel or atmosphere of it on the drum kit. Give it a go. It's fun!

Thunderstorm
Traffic jam
Sunrise
Sunset
A river