

Keys to your drumming success:

1. **My ultimate goal for drumming is:** _____
2. **Stay organized.** Keep your drums, sticks, books, videos, tapes, earplugs, Assignment & Practice Log, journal, etc. together!
3. **Plan your practice and practice your plan every day** at a set time & place. Every skill requires daily training of the muscles.
4. **Use “scrap time”** (while watching T.V., driving, waiting for your friends, etc.) to work out your “chops”, improve your sight reading & counting, or read drum magazines to learn & get inspired. Keep an extra pair of sticks in your backpack, car, etc.
5. **Watch** your back, shoulders, arms, hands and feet in a mirror or on video to insure good posture and technique.
6. **Practice slowly & evenly**, gradually building speed - be patient & creep up on your brain from all angles. If you get mentally organized first (counting & singing), then your muscles will learn faster, and you'll develop an internal clock & musicianship.
7. **Take notes** from your drum tapes, videos, magazines, and practice sessions into your drum journal. Ask your teacher questions!
8. **Develop great time** by practicing to a timing tape, metronome, drum machine, and/or recorded music. It also makes practicing so much more fun - which means you'll practice more! Remember that 90% of the drummer's job is to just play solid time.

Core Beat Skill Line:

1. Approach to study & practice of the drum; using the Assignment/Practice Log.
2. Definition of percussion vs drum. Sample various percussion & drums. Using a Practice Pad and stuff from around the house.
3. Muffling of the drums: tuning, pillows, external & internal rings, tape, felt strips, internal & clip-on pads, sound-off pads and using earplugs & filters.
4. Stick, brush, & mallet types & how to pick out a good pair.
5. How to hold the sticks: traditional vs matched grip – advantages & disadvantages of both, exercises for both, the balance point or fulcrum.
6. Drum height & tilt, sitting height & posture, arm position.
7. Single stroke rolls with even stick height, relaxed wrist following the rebound of the stick.
8. **Exercise 1:** play very slow and gradually faster to the point of tension or stiffness then back off until this is gone, maintain for 15-30 seconds, then push faster to the point of tension or stiffness again. Repeat this exercise for 5 minutes, then gradually slow down to a stop, but do this evenly.
9. **Exercise 2:** play for 1 min. as fast as you can, then rest for 1 min. Do the same for 30 seconds on/off, repeat. Do the same for 15 seconds on/off, repeat. Do the same for 5 seconds on/off, repeat 5x. Total play time 3 minutes, Total rest time 3 minutes.
10. Parts of the Drum Kit, Snare Drum and Cymbals.
11. Music staves: single vs multiple.
12. Measures, bar lines, double bar lines.
13. Bass Clef, Treble Clef, No-Clef signs.
14. Accents vs normal and ghost or grace notes.
15. Measures of rest, Tacet – how to count.
16. Staccato, L.V. (let vibrate), drumset application: muffling the bass-drum & toms or choking the cymbal for note duration.
17. 1 & 2 bar repeat signs, double bar repeat signs.
18. Recognizing & writing out the types of notes, rests, counting (complete subdivision & short-cut methods), and sticking: whole, half, quarter (aka. crotchet), eighth (aka. quiver), sixteenth (aka. semi-quiver), dotted notes, ties, slur lines. Explain the mathematical relationships.
19. Counting & Singing the length of the notes.
20. Time signatures (Meter), Common & Cut time, Even vs Odd time (3,5,7 beats per measure), Simple(duple: 2/4, 3/4, 4/4) vs Compound(triple: 3/8, 6/8, 9/8, 12/8) time
21. Tempo, bpm, accelerando (accel.), retard (rit.), a tempo.
22. Tapping your toe to whatever the time signature says is the beat or pulse of music. Drumset application: 4 on the floor with bass and/or hi-hat.
23. Playing along to a timing tape, metronome, drum machine. The importance of having good time.
24. Dynamics: crescendo (cresc.), decrescendo (decresc.), diminuendo (dim.), pp, p, mp, mf, f, ff, fp, f-p (p-f, and other combinations) .
25. Fermata, D.S. (dal segno – back to the sign), D.C (da Capo – back to the top), first/second/etc. endings, *Fine*, v.s. (watch for fast page turn), // sudden stop/pause
26. Following the conductor.
27. Notating/abbreviating the instruments on the staff lines: cymbal, hi-hat, toms, snare, bass, rim, cross-sticking, snares off, triangle, sus.cym, tamb., tog (bass + cym)
28. Upstrokes, downstrokes, taps, rebounding, powerstroke (P = Mass x Velocity), and exercises.
29. Arm, wrist, finger strokes, buzzes: effect on control vs speed, and exercises.
30. Drumset application: play exercises to these quarter note hi-hat/bass patterns – play written part as the LH while playing quarters on ride; play written part as bass or hi-hat while others play quarters or other assigned patterns.
31. Playing whole and half notes and rests with accents, ties, & dynamics in different meters & sticking.
32. Playing whole, half, dotted half, and quarter notes with accents, ties, & dynamics in different meters & sticking.
33. Percussion exercises, solos, duets, and mallet exercises.
34. Quarter note paradiddles and other sticking/accents patterns.
35. Quarter note triplets with various sticking/accents patterns.
36. Quarter note duple & buzz exercises (including 5, 9, 17 stroke rolls), including 1/8-1/4 roll exercise.
37. Quarter note flam rudiments: flams, flam taps.

38. Quarter note drag rudiments: drags (aka half-drags), 4-stroke ruff.
39. Quarter note Right-hand vs left-hand lead exercises.
40. Quarter note brush patterns.
41. Creating your own drum charts.
42. Playing whole, half, dotted half, quarter, dotted quarter, and grouped eighth notes with accents, ties, & dynamics in different meters & sticking.
43. Drumset application: play these exercises with all quarter & eighth hi-hat/bass patterns – play written part on LH, bass, or hi-hat while keeping eighth & quarter note patterns going.
44. Playing whole, half, dotted half, quarter, dotted quarter, grouped & syncopated (accenting/playing off the beat) eighth notes with accents, ties, & dynamics in different meters & sticking.
45. Percussion exercises, solos, duets, and mallet exercises.
46. Eighth note paradiddles and other sticking/accents patterns, improvising on the snare/rim.
47. Great warm-ups: Eighth note triplets, swung, and with various sticking/accents patterns
48. Eighth note duple & buzz exercises (including 5, 9, 17 stroke rolls), including 1/8-1/16-1/8 roll exercise.
49. Eighth note flam rudiments: flams, flam taps, flam triplets.
50. Eighth note drag rudiments: single drag tap, double drag tap.
51. Eighth note Right-hand vs left-hand lead exercises.
52. Eighth note brush patterns.
53. Creating your own drum charts.
54. Playing whole, half, dotted half, quarter, dotted quarter, grouped & syncopated eighth notes, tied eighth, and grouped sixteenth notes with accents, ties, & dynamics in different meters & sticking/accents.
55. Drumset application: play all these exercises with all quarter & eighth bass/hi-hat patterns – play written part with LH, bass, or hi-hat while keeping others going with quarter, eighth, sixteenth patterns.
56. Playing whole, half, dotted half, quarter, dotted quarter, grouped & syncopated eighth notes, grouped & syncopated sixteenth notes with accents, ties, & dynamics in different meters & sticking/accents.
57. Percussion exercises, solos, duets, and mallet exercises.
58. Sixteenth note paradiddles and other sticking/accents patterns, improvising on the snare/rim.
59. Great warm-ups: Sixteenth note triplets (aka sextuplets, single sixes, Single Stroke Seven), swung, and with various sticking/accents patterns.
60. Sixteenth note duple & buzz exercises (including 5, 9, 17 stroke rolls), including 1/16-1/32-1/16 roll exercise.
61. Sixteenth note flam rudiments: flams, flam taps, flam triplets (flam accent #1 & #2), flamacue, flam paradiddle, single flammed mill, flam paradiddle-diddle, pataflafla, swiss army triplet, inverted flam tap.
62. Sixteenth note drag rudiments: drag paradiddles #1 & #2, single/double/triple ratamacue, single dragadiddle, lesson 25 (ratatap or compound drags). Combination exercises.
63. Sixteenth note Right-hand vs left-hand lead exercises.
64. Sixteenth note brush patterns.
65. Creating your own drum charts.
66. Great warm-ups: Rhythm subdivision exercise with different sticking & accents.
67. Stick propulsion exercises: 16-8-4-2 exercise, 3's (triple stroke roll in 4/4), 6's (in 4/4), 9's (in 3/4), 12's (in 4/4), P = MV or Velocity(speed) = Power(volume) / Mass (weight), so for greater speed, you must reduce the weight by going to a smaller, lighter stick, using less arm or wrist movement in favor of finger strokes, and increasing the volume by putting more snap in the stroke through lots of conditioning.
68. Other paradiddle rudiments: double, triple, single paradiddle-diddle. Combination exercises with phrasing within and across the bar line. Shifting hands for accenting by adding paradiddles and doubles.
69. Multiple bounce, buzz, or orchestral roll, tr- and 64th note rolls, with duple and triplet pulse.
70. Dynamics in rolling.
71. Review 5, 9, 17 stroke rolls in rudimental style understanding primary (skeletal), rebound (duple), and notated forms and played with duple & triple pulsation, along with variations in phrasing.
72. Pickup or anticipation rolls: 7, 11, 13, 15 stroke rolls that end with a hand different than they start with.
73. 6, 10 stroke rolls that don't tie to the ending stroke but to the prior stroke, so they end with two strokes.
74. Hybrid Rudiments: Cheese, Paradiddle Roll, Cheese Paradiddle, Flam Double Paradiddle, Cheese Double Paradiddle, Flam Triple Paradiddle, Cheese Triple Paradiddle, Cheese Paradiddle-diddle, Inverted Paradiddle-diddle, Inverted Flam Paradiddle-diddle, Inverted Cheese Paradiddle-diddle, Flam Flam, Doubled Flam Flam, Paradiddle Flam Flam, Single Hand Flam Flam, Cheese Flam Accent (cheeselet), Dachuda, Cheese Dachuda, Inverted Flam Accents, Inverted Flam Drags, Inverted Cheese Flam Accents, Triplet Pataflafla, Cheese Triplet Pataflafla, Inverted Triplet Pataflafla, Inverted Cheese Triplet Pataflafla, Flam Triplet Stroke Roll (flam threes), Flam Tap Paradiddle, Inverted Flam Tap (inverts), Inverted Cheese Flam Tap (cheese inverts), Cheese Pataflafla, Alternated Pataflafla, Alternated Cheese Pataflafla, Flam Roll, Cheese Roll, Flam Five Stroke Roll (flam fives), Flam Accent Five Stroke Roll (flam fivete), Single Hand Five Stroke Roll (single hand fives), Single Hand Flam Five Stroke Roll (single hand flam fives), Pataflafla Flam Five Stroke Roll (patty fives), Pataflafla Single Stroke Seven (patty sevens), Reverse Paradiddle-diddle, Thirty Second Note Roll Combination, Shirley Murphy.
75. Ride patterns for left-hand independence.
76. Alternating hi-hat patterns for left-hand independence.
77. Polyrythms.