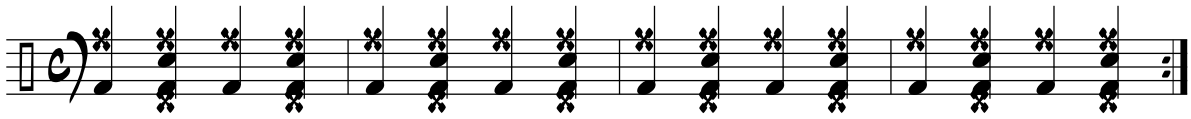
Drumset Basics

D. Fodor

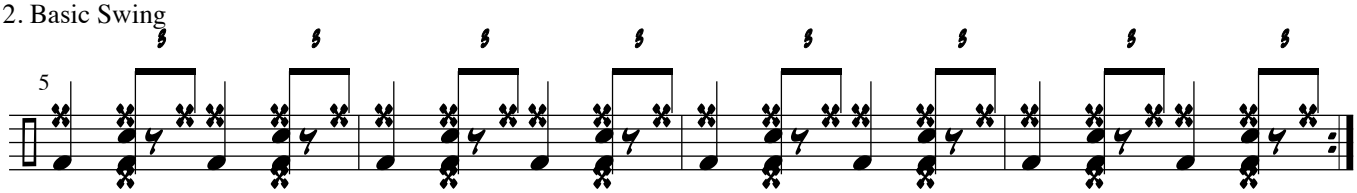
1. The "Basic Beat"

Drum Set



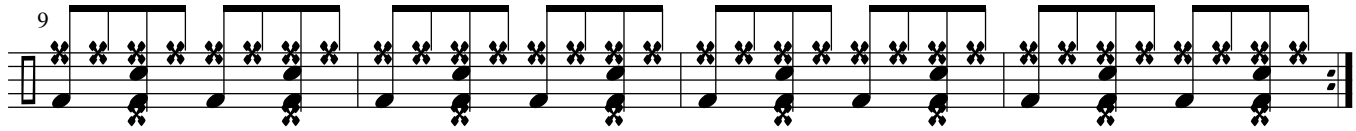
2. Basic Swing

D. S.



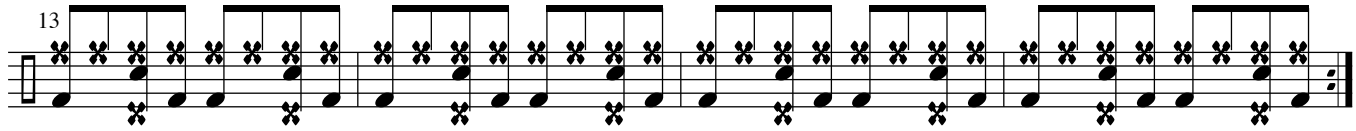
3. Basic Rock

D. S.



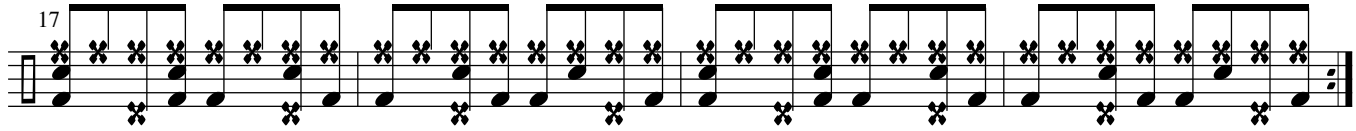
3a. Basic Rock w/modified BD

D. S.



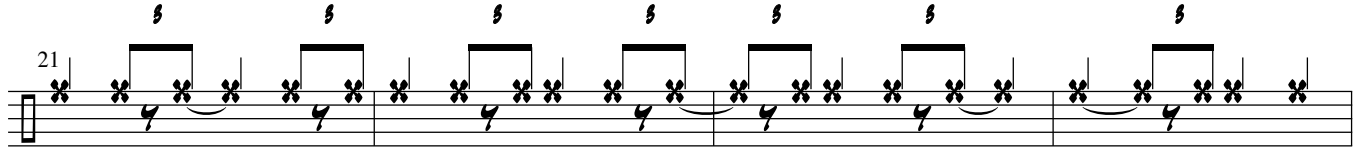
4. Basic Latin (Bossa Nova) 3/2 Clave

D. S.



Swing Ride Cymbal Variations (use with basic swing above)

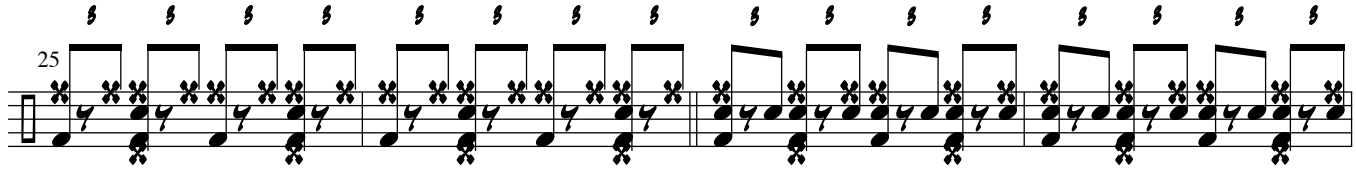
D. S.



Shuffle

OR:

D. S.



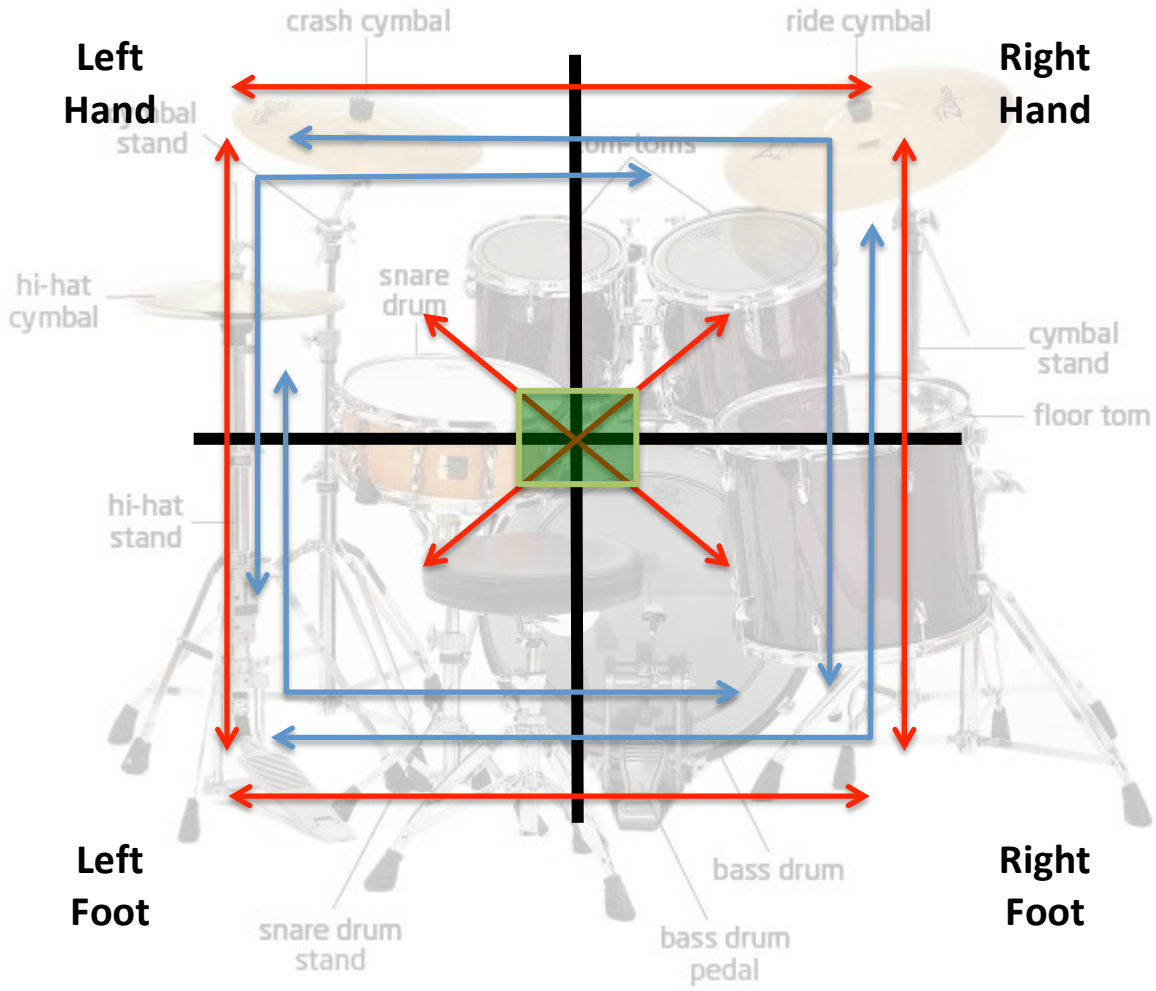
Drum Set: A Teaching/Learning Matrix

For developing technique and independence

Drum set patterns are usually learned in either a **horizontal** or **vertical** approach, with the former being a more common choice by students.

Horizontal Approach - As players develop a new pattern horizontally, one layer is added to another until the entire pattern is being played. However, as the complexity of the pattern increases, from a single, to a double, triple, or fully independent design, students will usually encounter problems combining the separate parts.

Using the matrix below, teachers and students can isolate and practice the various combinations of each pattern, and gradually rebuild the pattern back to its complete form. By observing how the student approaches learning a new pattThe matrix is designed from the players' perspective, looking outward towards the equipment.

Most young drummers start learning to play a snare drum with their left and right hands (The top red arrow below indicates this relationship). As students learn to use their left and right feet, the good news is that they can make direct comparisons to their hands as a model for learning patterns. The bad news is that each foot requires different techniques in the production of sound. Once students can control this varied foot technique, the ability to learn new patterns will improve more quickly.

Vertical Approach - The vertical approach to learning a pattern places the performer in the center (green box) of the matrix, and the tempo is slowed down (but should remain steady) to allow for them to play every note of the pattern as they occur across time – in – tempo. At first, the pattern will not sound like anything musically, but being accurate to the pattern is essential. As the student *VERY GRADUALLY* speeds up (using a metronome is essential), the pattern components will begin to merge (emerge) and start sounding like a useable style pattern. There will be a noticeable mental shift from hearing the separate beats to recognizing the whole pattern as the focus shifts from developing the muscle memory to creating a musical pattern. If the player tends to prefer one or the other of these approaches, encourage them to try using the approach they less prefer in order to build their weaker skill. Students who can utilize both approaches will ultimately be quicker and more thorough in their learning of new materials.