

Index

• A •

accents
defined, 20
drumstick stroke, 39
ensemble figures, 202–203
jazz drumming, 140–146
as licks, 202–203
for melodic feeling to a solo, 221
music notations, 144–145
one-drop reggae rhythm, 164
section figures, 142, 145, 176, 219
swing rhythm, 136
on the upbeat (pick-up), 127, 137

accessories. *See also* drumsticks; pedals
carrying cases, 309, 319
cymbal stand, 317
drum key (tuning wrench), 312
metronome, 25, 192, 308–309
mounting hardware, 302
throne, 66, 303

African drumming conference
(Seattle), 324

African drums
djembe (jembe), 15, 232–235, 290–291
djun djun, 254–256, 290, 291
tar, 241–243
udu, 235–238

African rhythms
fanga, 234, 256, 289–290
kakilambe, 234, 256, 290–291
learning to play, 288
mandjani (mandjiani), 234, 256
polyrhythms, 289–291
for the udu, 237–238

Afro-Cuban rhythms. *See also* Cuban
instruments and rhythms
cha-cha, 157–158
for drumset, 156–162
nanigo, 152, 159

afuche/cabasa
described, 271–272
playing position, 272
rhythms, 273, 292, 293

agogo bells
described, 269–270
playing position, 270
rhythms for, 271, 294, 296

alternative rock music, 181

American Musical Supply (Web site), 310

“Ants Marching” (Dave Matthews Band),
177–179

Aronoff, Kenny (drummer), 171–174

audio tracks
list, 337–343
MP3 format, 336, 344

ayuub rhythm, 243

• B •

back stretch, 34

backbeat
defined, 12, 80
jazz drumming, 128
rhythm and blues (R&B) drumming, 114
rock drumming, 80, 94–97

baladi rhythm, 241

bands. *See also* performances
connecting with musicians in, 104
forming your own, 327
joining, 326
playing open stage, 327

bar line, defined, 19

Barker, Travis (drummer), 174–176

bass drum
beating, 71–72
described, 12
double strokes, 72, 73
jazz drumming accents, 140–144
music notation for, 24

- bass drum (*continued*)
 - orchestrating a part for, 98
 - pedal, 302, 317
 - rock rhythms for, syncopated, 97
 - sizes of, 301
 - surdo, 259–261
 - bass tone stroke, 54–55
 - beat
 - adding to, 132–133
 - playing on top of, 127
 - beaters
 - cipin, 251, 252–253
 - described, 15
 - Beauford, Carter (drummer), 79, 176–179
 - bells
 - agogo, 269–271, 294, 296
 - cowbell, 276–278, 293
 - Blink 182 (“Down”), 174–176
 - blues drumming
 - country music, rhythms shared with, 111
 - eighth-note feel, 108
 - fast tempo, 108–109
 - fills, 109–110
 - hi-hat variations, 109
 - medium-tempo, 106–108
 - in the pocket, 103–104
 - slow rhythms, 105–106
 - tempos, 105–109
 - triplet feel, 104
 - twelve-bar structure, 111–112, 217–218
 - two-step rhythm, 109
 - bodhran
 - cipin (beater) for, 251, 252–253
 - described, 251–252
 - playing position, 252–253
 - rhythms for, 253–254
 - bolero rhythm
 - for afuche/cabasa, 292
 - for drumset, 156–157
 - for guiro, 292
 - for maracas, 292
 - for timbale drums, 292
 - tumbáo, 231, 232
 - bongocero (bongo player), 226
 - bongos
 - about, 226–227
 - in contemporary music, 229
 - playing position and strokes, 227–228
 - rhythms for, 228–229, 292, 293, 294
 - Bonham, John (drummer), 179–181
 - books on drumming, 325, 330
 - Boss Dr. Beat metronome, 309
 - bossa nova rhythm
 - for cuica drum, 294
 - for drumset, 161–162
 - for shakers, 294
 - Bozzio, Terry (drummer), 198, 210
 - Brazil Drums (Web site), 310
 - Brazilian instruments
 - afuche/cabasa, 271–273, 292, 293
 - agogo bells, 269–271, 294, 296
 - caixa drum, 295, 296
 - cuica drum, 256–259, 296
 - repanique drum, 262–264, 296
 - surdo drums, 259–261
 - Brazilian rhythms. *See also* samba
 - bossa nova, 161–162, 294
 - for the drumset, 159–162
 - polyrhythms, 294–296
 - “Breathe” (Etheridge), 172–174
 - bridge, described, 194
 - broken triplets, 81
 - brushing techniques
 - brushes for, 41–42
 - hitting the drum, 42, 44
 - jazz drumming, 131–132
 - medium and fast tempo, 43–44
 - sliding stroke, 42, 44
 - slow tempo, 43
 - videos on, 43
 - buying a drum
 - accessories for, 308–309
 - drumsets, 300–304
 - overview, 299
 - sound quality and, 301
 - traditional drums, 304–308, 324
 - where to buy, 309
 - buzz roll/press roll, 46
- C •
- caixa drum, 295, 296
 - Caliautta, Vinnie (drummer), 66
 - call, 235, 289
 - Camero, Candido (drummer), 230
 - Cameron, Clayton (*The Living Art of Brushes*), 43

- Caribbean rhythms
 - calypso, 166–169
 - for the drumset, 162–168
 - influence of, 155
 - reggae, 162–164
 - rockers or funk, 164–166
 - ska, 164, 165
- caring for drums
 - cleaners to avoid, 317, 318
 - cleaning cymbals, 318
 - handling hardware, 317
 - overview, 316–317
 - replacing drumheads, 314–316
 - storing and transporting safely, 319
 - tuning, 311–314
- carved drumshell, 306
- cases, carrying
 - importance of, 319
 - types of, 309
- CD player, 336
- CD with this book
 - about, 335
 - audio tracks, list of, 337–343
 - learning to read music with, 17
 - Mac OS, using, 337
 - Microsoft Windows, using, 336
 - MP3 files, accessing, 336, 344
 - system requirements, 336
 - technical support for, 344
- CD-ROM drives, computer, 336
- ceramic drumshell, 307
- cha-cha rhythm, 157–158
- charts, jazz, 142
- Chinese cymbals, described, 13
- choosing a drum
 - accessories for, 308–309
 - drumsets, 300–304
 - overview, 299
 - sound quality and, 301
 - traditional drums, 304–308, 324
 - where to buy, 309
- chops (technical skills)
 - showing off, avoiding, 170, 193
 - in solos, 216
- chorus, described, 194
- chrome, cleaning, 317
- cipin (beater), 251, 252–253
- classes, drumming, 323
- clavé
 - bolero rhythm, 292
 - bossa nova rhythm, 294
 - described, 273–274
 - mambo rhythm, 293
 - rhumba rhythm, 275, 276
- cleaners to avoid, 317, 318
- clef, defined, 19
- clinics, studying drums at, 324
- closed slap stroke, 57
- computer CD-ROM drive, 336
- congas
 - described, 15, 229–230
 - heel-tip stroke, 58
 - playing position, 230–231
 - rhythms for, 231–232, 292, 293
- conguero (conga drummer), 230–231
- consistency, practicing with, 49
- coordination exercises. *See* rudiments
- Copeland, Stewart (drummer), 79
- cost
 - bass drum pedal, 302
 - books on drumming, 330
 - cymbals, 303
 - drumsets, 300
 - metronomes, 309
 - private lessons, 330
 - throne, 303
 - traditional drums, 304
- the count, defined, 23
- counting out the rhythm, 23, 48
- country rock, 90, 111
- cowbell
 - history of, 276
 - playing position, 277
 - rhythms for, 277–278, 293
- crash cymbal
 - angling, 69–70
 - cracks, avoiding, 70
 - described, 13
- crescendo, 20
- cross-stick stroke, 40

- Cuban instruments and rhythms. *See also*
 Afro-Cuban rhythms; Son music
 bolero rhythm, 156–157, 231, 232, 292–293
 bongos, 226–229, 292, 293, 294
 congas, 15, 58, 229–232, 292, 293
 mambo rhythms, 158–159, 268, 278, 293
 polyrhythms, 291–293
 timbale drums, 266–268, 292, 293
- cuica drum
 described, 256–257
 rhythms for, 258, 294, 296
 strokes, 258–259
- cut time, 158–159, 293
- cymbals. *See also* hi-hat cymbals
 buying, 303
 Chinese, 13
 cleaning, 318
 crash, 13, 69–70
 deciding to play, 198
 gongs, 14
 music notation for, 24
 ride, 13, 69, 135–136
 splash, 13
 stands for, 317
 Zildjian “K” series, 318
- D •
- dagga drum, 250
- Dave Matthews Band
 “Ants Marching,” 177–179
 Beauford, Carter as drummer for, 176
- dead-sticking, for drumstick, 40–41
- “Dig” (Mudvayne), 186–188
- djembe (jembe)
 described, 15, 232–233
 playing position, 233
 rhythms for, 234–235, 290–291
 strokes, 234
- djun djun drum, 254–256, 290, 291
- dotted notes, 22
- double meter (duple feel), 26, 98–99
- double strokes, for bass drum, 72, 73
- double-bass drumming, 186–187
- double-headed drums, tuning, 313
- double-stroke roll, 45, 46
- doumbek
 about, 238–241
 ceramic, 307
 described, 238–239
 playing position, 239–240
 rhythms for, 240–241
 strokes, 240
- doun doun drum, 254–256, 290, 291
- “Down” (Blink 182), 174–176
- drawing the sound out, 34
- drone tone, 59–60
- Drum!* (magazine), 326
- drum circle, 232, 304, 324
- drum clef, 19
- drum instructor. *See also* learning to drum;
 reading music; techniques for
 drumming
 background of, 332–333
 benefits of using, 329
 classes, 323
 clinics, 324
 cost, 330
 expectations of, 334
 introductory lessons/audition with, 329
 locating, 330
 moving on, 334
 playing style of, 330–331
 skill level of student and, 332
 student’s needs, honoring, 333–334
 teaching to student’s interests, 331
 workshops, 324
- drum key (tuning wrench), 312
- drum machines, rhythms created on, 126
- drum notations, 23–25. *See also* music
 notations
- drum shops, buying drums from, 310
- drum strokes, alternative. *See also*
 brushing techniques
 fingertip, 247
 one-handed rolls, 61
 pulling, 258
 pushing, 258
 snap, 60
 thumb, 53, 247, 248
 trills, 61
- drum strokes, hand drum
 brushing, 59
 drone tone, 59–60
 music notations for, 23–24
 muted tone, 56–59
 open tone, 52–56
- Drum World (Web site), 310

- drumhead
buying, 315–316
coated, 41
dents or warps in, 314
described, 10
drum sound affected by, 312
for hand drums, 316
natural hide, 305–306, 313–314
replacing, 314–316
for stick-played drums, 315–316
synthetic hide, 305–306
thickness of, 52
- Drummer Cafe (Web site), 325
Drummer World (Web site), 171, 325
- drummers
Aronoff, Kenny, 171–174
Barker, Travis, 174–176
Beauford, Carter, 79, 176–179
Bonham, John, 179–181
Bozzio, Terry, 198, 210
Caliautta, Vinnie, 66
Camero, Candido, 230
Copeland, Stewart, 79
Grohl, Dave, 181–183
listening to professionals, 210–211
Moon, Keith, 179, 210
Peart, Neil, 12, 79, 211
Porcaro, Jeff, 38, 90, 180, 183–186
Puente, Tito, 266
rudimental, 39
Spüg (Matt McDonough), 186–188
Starr, Ringo, 79
teaching at clinics, 324
Watts, Charlie, 210, 211
Web sites, 171
- drumroll
buzz roll/press roll, 46
defined, 61
double-stroke, 45, 46
as fills, 212–214
music notations, 20
single-stroke, 45, 46
- drums. *See also* choosing a drum
about, 9, 14
creating sound with, 10–12
hardware for, 302, 308
shapes and sizes, 10, 301
- drums, stick-played. *See also* drumsticks
bodhran, 251–254
cuica, 256–259, 296
djun djuns, 254–256, 290, 291
drumhead replacements, choosing,
315–316
overview, 251
repanique, 262–264, 296
surdo, 259–261
taiko, 267
tamborim, 264–265, 296
timbales, 266–268, 292, 293
- drums, traditional. *See also* frame drums
bodhran, 251–254
bongos, 226–229, 292, 293, 294
buying, 304–308, 324
congas, 15, 58, 229–232, 292, 293
cost of, 304
cuica, 256–259, 294, 296
djembe (jembe), 15, 232–235, 290–291
djun djun, 254–256, 290, 291
doubbek, 238–241, 307
drum circles, playing in, 232, 304, 324
drumheads for, 305–306
drumshell types, 306–308
overview, 14–15
pandeiro, 247–249, 296
repanique, 262–264, 296
taiko, 267
tamborim, 264–265, 296
tambourine/riq, 243–246
tar, 241–243
- drumset. *See also* rock drumming; *specific drums and cymbals*
Afro-Cuban rhythms, 156–159
Brazilian rhythms, 159–162
buying, 300–304
Caribbean rhythms, 162–168
drums and instruments in, 12–14
hand- and footwork exercises for, 74–78
hardware, 301
orchestrating for, 197–199
playing position, 71–74
setting up, 65–71
- drumshell
caring for, 317
carved, 306

drumshell (*continued*)

- ceramic, 307
- described, 10
- fiberglass, 307
- glued-up, 306–307
- metal, 307
- resin, 308
- wood fiber, 308

drumstick strokes

- basic, 38–39
- cross-stick, 40
- dead-sticking, 40–41
- music notation, 24, 39
- rim-shot, 39–40, 80

drumsticks. *See also* stick-played drums

- accents, playing, 39
- choosing, 304
- holding, 35–38
- matched grip, 36–38
- nylon or wood tipped, 304
- overview, 15–16
- sizes, 304
- traditional grip, 35–36

dundunba drum, 254–256, 290, 291

duple feel (double meter), 26, 98–99

dynamics

- choosing, 194
- fills for, 204–205
- music notations for, 19–20
- positioning for, 39

• E •

eighth-note feel

- blues rhythms, 108
- described, 81
- rhythm and blues (R&B), 114, 118
- rock rhythms, 81–83, 94, 95, 96

embellishments, choosing, 198–199

end bar, defined, 20

ending brackets, defined, 20

ensemble figures, example, 202–203. *See also* accents

The Essence of Brushes (Thigpen), 43

Etheridge, Melissa (“Breathe”), 172–174

• F •

fanga (funga) rhythm, 234, 256, 289–290

feels. *See also specific feels*

- defined, 80
- duple-feel beats, 26, 98–99
- half-time, 81, 86–87, 90–92
- one drop, 164
- regular-time, 81
- shuffle feel, 81
- swing, 127, 128–130, 147

Feuerstein, Georg (*Yoga For Dummies*), 31

ff (fortissimo), 20, 39

fiberglass drumshell, 307

fills

- of Aronoff, Kenny, 173–174
- of Barker, Travis, 176
- of Beauford, Carter, 178–179
- of Bonham, John, 179–180
- choosing, 194
- creating your own, 210–214
- described, 12, 98, 201
- duple feel, 99
- dynamic intensity expressed with, 204–205
- four-bar phrase created with, 101
- four-beat, 208, 209–210
- of Grohl, Dave, 183
- incorporating into a song, 203–204
- Latin music patterns, 168
- listening to professionals play, 210–211
- music styles, fitting with, 211, 212
- one-beat, 205–206
- rock drumming, 98–101
- rolls used as, 212–214
- of Spüg (Matt McDonough), 187–188
- syncopated, 211–212, 213
- tempo, steady, 205
- three-beat, 208–209
- for timbales, 268
- tips for playing, 157, 170
- triplet feel (shuffles), 100
- two-beat, 206–207

fingers, flexing, 31, 32

fingertip stroke, 247

flam, 45, 47

flight cases, 309

floor tom-tom, 12, 24
 Folan, Liliias (*Yoga For Dummies*), 31
 “Fool in the Rain” (Led Zeppelin), 180–181
 forearm stretch, 32, 33
 fortissimo (ff), 20, 39
 four-bar phrases
 blues fill, 110
 creating with fills, 101
 solos, 147, 149
 four-bar ride cymbal phrase, 136
 four-beat fills
 straight-feel, 208, 209–210
 triplet-feel, 210
 frame drums
 described, 15, 241
 tambourine/riq, 243–246
 tar, 241–243
 tuning, 313–314
 friction drum, 257
 funga (fanga) rhythm, 234, 256, 289–290
 funk drumming
 bass drum beats, 122
 described, 121
 fills for, 212
 ghost notes, adding, 124–125
 hi-hats, opening and closing, 125–126
 rhythms, 122–124, 126
 snare drum beats, 123–124
 syncopations, 121–124
 tempo for, 121
 fusion drumming
 fills for, 212
 jazz-fusion, 149–153
 rock-fusion, 150

● G ●

Gabriel, Peter (“In Your Eyes”), 285
 ganza, 296
 ghost notes
 funk drumming, 124–125
 jazz-fusion drumming, 151
 licks using, 202
 of Porcaro, Jeff, 184
 rhythm and blues (R&B) drumming,
 118–119
 glued-up drumshell, 306–307
 goals, visualizing, 48–49
 gongs, described, 14

grace note, 20, 39
 Grohl, Dave (drummer), 181–183
 guataca, 276. *See also* cowbell
 guataca rhythm, 278
 guiro
 described, 278
 playing position, 279
 rhythms for, 279–280, 292, 293

● H ●

half-time feel
 described, 81
 rock drumming, 86–87
 rock shuffle, 90–92
 half-time shuffle
 of Bonham, John, 180–181
 one-drop reggae rhythm, 162, 163
 of Porcaro, Jeff, 90, 180, 183–186
 rock drumming, 92
 hand- and footwork exercises, 74–78
 hand cramps, avoiding, 31
 hand drums. *See also* hand strokes
 bongos, 226–229, 292, 293, 294
 buying, 324
 congas, 15, 58, 229–232, 292, 293
 djembe (jembe), 15, 232–235, 290–291
 doubek, 238–241, 307
 drumheads, replacing, 316
 overview, 225–226
 pandeiro, 247–249, 296
 tablas, 250
 tambourine/riq, 243–246
 tar, 241–243
 udu, 235–238
 hand stretches, 31–32
 hand strokes. *See also* hand drums
 about, 16
 alternative, 59–61
 brushing, 59
 classes for studying, 323
 drone tone, 59–60
 hand positions, practicing, 52
 muted tone, 56–59
 open tone, 52–56
 hardware
 bass drum pedal, 302, 317
 caring for, 317
 cymbal stand, 317

hardware (*continued*)
 described, 10
 lithium grease, for lubing, 317
 mounting, 302
 the throne, 66, 303

head, drum
 buying, 315–316
 coated, 41
 dents or warps in, 314
 described, 10
 drum sound affected by, 312
 for hand drums, 316
 natural hide, 305–306, 313–314
 replacing, 314–316
 synthetic hide, 305–306
 thickness of, 52

heels, position while playing, 71

heel-tip stroke, described, 58

higher-pitched drum, notation for, 25

hi-hat cymbals
 accent patterns, 85
 calypso rhythms, 167
 creating a full sound with, 81
 described, 12
 jazz drumming, 134
 music notation for, 24
 one drop feel, 164
 pedal, 81
 playing, 73–74, 94
 positioning, 70–71
 rhythm and blues (R&B) drumming, 120
 rock drumming, 92–94
 stands for, 317
 “swish” sound, creating, 94
 “tsst” sound, 125

humidity
 natural hide heads affected by, 313, 314
 storing drums and, 319

• I •

“In Your Eyes” (Gabriel), 285

injury prevention, stretches for, 30–34

inspiration, for playing drums, 188

instructor, drum. *See also* learning to drum; reading music; techniques for drumming
 background of, 332–333
 benefits of using, 329

classes, 323
 clinics, 324
 cost, 330
 expectations of, 334
 introductory lessons/audition with, 329
 locating, 330
 moving on, 334
 playing style of, 330–331
 skill level of student and, 332
 student’s needs, honoring, 333–334
 teaching to student’s interests, 331
 workshops, 324

Internet, buying drums through, 310. *See also* Web sites

Interstate Music (Web site), 310

Irish folk music, 253–254

• J •

jaark rhythm, 243

Japanese drum (taiko), 267

jazz charts, 142

jazz drumming
 adding to the beat, 132–133
 backbeat, 128
 bass drum accents, 140–144
 brush rhythms, 131–132
 drumset used in, 14
 fusion rhythms, 150–153
 hi-hat rhythm swing beat, 134
 Latin influence in, 155
 licks, 202
 listening skills, 134
 mixing accents, 142–146
 pick-up beat, 127, 137
 of Rich, Buddy, 176–177
 ride cymbal rhythms, 135–136
 snare drum accents, 138–140, 143–144
 solos, 147–149
 swing feel, 127, 128–130, 147
 tempo variations, 130

jazz-fusion drumming
 about, 149–150
 ghost notes, 151
 odd meters, 152–153
 rhythms, 150–153

jazz-Latin music, 159

jembe (djembe)
 described, 15, 232–233
 playing position, 233
 rhythms for, 234–235, 290–291
 strokes, 234
 jig rhythm, 254
Joe Porcaro's Drumset Method
 (Porcaro), 183

• K •

kakilambe rhythm
 for djembe, 234
 for djun djun drum, 256
 ensemble parts, 290–291
 kankini drum, 254–256, 290, 291
 kashimala rhythm, 241
 kick drums, 170, 315
 kumi-daiko, 267

• L •

Latin rhythms
 Afro-Cuban, 156–162
 Brazilian, 159–162
 Caribbean, 162–167
 fills patterns, 168
 tumbáo, 231–232
 learning to drum. *See also* lessons; reading
 music; techniques for drumming
 books and videos, instructional, 325
 classes, 323
 clinics, 324
 magazines on drumming, 325–326
 online forums, 325
 workshops, 324
 Led Zeppelin (band)
 “Fool in the Rain,” 180–181
 “Moby Dick,” 179
 “When the Levee Breaks,” 179–180
 lessons. *See also* learning to drum; reading
 music; techniques for drumming
 background of teacher, 332–333
 benefits of using a teacher, 329
 classes, 323
 clinics, 324
 cost of, 330
 expectations, teacher's, 334
 introductory lessons/audition, 329

locating a teacher, 330
 moving on, 334
 playing style of teacher, 330–331
 skill level of student, 332
 student's needs, honoring, 333–334
 teaching to student's interests, 331
 workshops, 324

licks

accent figures as, 202–203
 described, 201
 ghost notes and syncopation, 202
 jazz lick, example, 202
 tips for playing, 203

listening

to professionals, 210–211
 skills, 134

lithium grease, for lubing hardware, 317
The Living Art of Brushes (Cameron), 43
 Long Island Drum Center (Web site), 310
 lower-pitched drum, notation for, 25
 lug-tuned drums, 308

• M •

Mac OS, playing CD with, 337
 magazines on drumming, 325–326
 mail order, buying drums through, 310
 maintenance for drums
 cleaners to avoid, 317, 318
 cleaning cymbals, 318
 handling hardware, 317
 overview, 316–317
 replacing drumheads, 314–316
 storing and transporting safely, 319
 tuning, 311–314
 mallet, for djun djun drum, 255
 mambo rhythm
 for cabasa/afuche, 293
 for cowbell, 278
 in cut time, 158–159, 293
 drumset, 158–159
 for guiro, 293
 for timbale drums, 268, 293
 Mancini, Henry (“Pink Panther” song), 132
 mandjani (mandjiani) rhythm, 234, 256
 maracas
 described, 280
 playing position, 281
 rhythms for, 282, 292

- marking the phrase, fills for, 204
- Marley, Bob (reggae musician), 162
- martillo rhythm, 228–229
- masmoodi rhythm, 241
- McDonough, Matt (Spüg) (drummer), 186–188
- merengue rhythm, 278
- metal drumshell, 307
- meter
 - described, 20, 26
 - duple meter/feel, 26, 98–99
 - odd meters, 27, 152–153, 246
 - triple meter/feel, 26
- metronome
 - Boss Dr. Beat, 309
 - buying, 308–309
 - practicing with, 25, 192
- metzo-forte (mf), 20, 39
- Microsoft Windows, playing CD with, 336
- Middle Eastern music and instruments
 - ayuub rhythm, 243
 - baladi rhythm, 241
 - doumbek, 238–241, 307
 - jaark rhythm, 243
 - kashimala rhythm, 241
 - masmoodi rhythm, 241
 - tambourine/riq, 243–246
- Midwest Percussion (Web site), 310
- military bands, drumming in, 35
- “Moby Dick” (Led Zeppelin), 179
- Modern Drummer* (magazine), 326
- Moon, Keith (drummer), 179, 210
- mounting hardware, for tom-toms, 302
- MP3 files, accessing, 336, 344
- Mudvayne (“Dig”), 186–188
- music lessons. *See also* learning to drum; reading music; techniques for drumming
 - background of teacher, 332–333
 - benefits of using a teacher, 329
 - classes, 323
 - clinics, 324
 - cost of, 330
 - expectations, teacher’s, 334
 - introductory lessons/audition, 329
 - locating a teacher, 330
 - moving on, 334
 - playing style of teacher, 330–331
 - skill level of student, 332
 - student’s needs, honoring, 333–334
 - teaching to student’s interests, 331
 - workshops, 324
- music notations. *See also* reading music
 - accents, 20, 144–145
 - bar line, 19
 - basic vocabulary, 18–22
 - bass drum, 24
 - clef, 19
 - the count, 23
 - crescendo, 20
 - cymbals, 24
 - dotted notes, 22
 - drum clef, 19
 - drum strokes, 23–24
 - drumroll, 20
 - for drums, 23–25
 - drumstick stroke, 39
 - dynamic markings, 19–20
 - end bar, 20
 - ending brackets, 20
 - grace note, 20
 - higher-pitched drum, 25
 - hi-hat with foot, 24
 - lower-pitched drum, 25
 - notes, 21
 - in parentheses, 137
 - repeat, 20
 - rests, 22
 - snare drum, 24
 - staff, 19
 - sticking and hand pattern, 24
 - style markings, 19
 - tempo markings, 19
 - ties, 20
 - time signature, 19
 - tom-toms, 24
 - triplets, 21
- music stores
 - buying drums from, 310
 - locating drum instructors through, 330
- musicality, playing with
 - fitting playing style to the song, 194
 - playing along to favorite music, 192
 - soloing, 147, 217–219
 - song structure, understanding, 193–194
- Musician’s Friend (Web site), 310
- Music123 (Web site), 310
- Musicroom (Web site), 325

muted tone strokes. *See also* strokes, hand drum
 basic techniques, 56–57
 closed slap stroke, 57
 heel-tip stroke, 58
 palm stroke, 58

• N •

nanigo rhythms, 152, 159
 natural hide heads
 storing drums with, 319
 tuning drums with, 313–314
 new-punk, of Travis Barker, 174–176
 Nirvana (band)
 about, 181
 “Smells Like Teen Spirit,” 182–183
 No Doubt (band), 162
Not So Modern Drummer (magazine), 326
 notations, music. *See also* reading music
 accents, 20, 144–145
 bar line, 19
 basic vocabulary, 18–22
 bass drum, 24
 clef, 19
 the count, 23
 crescendo, 20
 cymbals, 24
 dotted notes, 22
 drum clef, 19
 drum strokes, 23–24
 drumroll, 20
 for drums, 23–25
 drumstick stroke, 39
 dynamic markings, 19–20
 end bar, 20
 ending brackets, 20
 grace note, 20
 higher-pitched drum, 25
 hi-hat with foot, 24
 lower-pitched drum, 25
 notes, 21
 in parentheses, 137
 repeat, 20
 rests, 22
 snare drum, 24
 staff, 19
 sticking and hand pattern, 24

style markings, 19
 tempo marking, 19
 ties, 20
 time signature, 19
 tom-toms, 24
 triplets, 21
 notes, common, 21
 nylon or cloth bag, as a case, 309

• O •

odd meters
 defined, 27
 jazz-fusion drumming, 152–153
 tambourine/riq rhythm, 246
 one-beat fills
 straight-feel, 205–206
 triplet-feel, 206
 one-handed rolls, described, 61
 Online Drummer (Web site), 325
 online forums for drummers, 325
 open slap stroke, described, 54
 open stage, playing, 327
 open tone strokes
 basic, 52–53
 bass tone, 54–55
 open slap, 54
 rim, 55–56
 thumb, 53
 orchestration, defined, 197
 overtones
 described, 80, 312
 in open tone strokes, 52
 from rim-shots, 80

• P •

palm stroke, described, 58
 pandeiro
 described, 247
 playing position, 247–248
 rhythms for, 248–249, 296
 paradiddle, 45, 46, 152
 parentheses, notes in, 137
 P.A.S. (Percussive Arts Society), 326
 Payne, Larry (*Yoga For Dummies*), 31
 Peart, Neil (drummer), 12, 79, 211

- pedals
 - bass drum, 302, 317
 - hi-hat, 81
 - positioning, 67
 - peg-tuned drums, choosing, 308
 - percussion instruments. *See also* hand drums; stick-played drums
 - afuche/cabasa, 271–273, 292, 293
 - agogo bells, 269–271
 - clavé, 273–276
 - cowbell, 276–278, 293
 - guiro, 278–280, 292, 293
 - maracas, 280–282, 292
 - pandeiro, 247–249, 296
 - shakers, 282–284, 294, 296
 - triangle, 284–286
 - Percussive Arts Society (P.A.S.), 326
 - Percussive Notes* (magazine), 326
 - performances. *See also* bands; playing musically
 - drum circles, 232, 304, 324
 - injury prevention, stretches for, 30–34
 - personality, adding, 197–199
 - playing open stage, 327
 - posture for, 30
 - showing off, avoiding, 170, 193
 - pick-up beat (upbeat), 127, 137
 - “Pink Panther” (Mancini), 132
 - pitch. *See also* tuning drums
 - defined, 11
 - lowering and raising, 314–315
 - temperature and humidity’s effect on, 313
 - plastic cases, molded, 309
 - playing musically
 - fitting playing style to the song, 194
 - playing along to favorite music, 192
 - soloing, 147, 217–219
 - song structure, understanding, 193–194
 - pocket, staying in, 103–104, 191
 - The Police (rock band), 79, 162, 164
 - polyrhythms
 - African, 289–291
 - Brazilian, 294–296
 - Cuban, 291–293
 - described, 287–288
 - pop-punk, 174
 - Porcaro, Jeff (drummer)
 - author’s lesson with, 38
 - ghost notes, trademark use of, 184
 - half-time shuffle of, 90, 180, 183–186
 - Joe Porcaro’s Drumset Method*, 183
 - posture for drumming, 30
 - practicing
 - consistency, importance of, 49
 - counting out the rhythm, 23, 48
 - hand positions, for hand drum, 52
 - playing along to favorite music, 192
 - rudiments, 46, 48–49
 - visualizing your goal, 48–49
 - Puente, Tito (percussionist), 266
 - pulling stroke, 258
 - pulse, developing, 25
 - punk music, 174
 - pushing stroke, 258
- *Q* •
- quinto (conga drum), 229, 230. *See also* congas
- *R* •
- R&B (rhythm and blues) drumming
 - backbeat, playing, 114
 - drum machine rhythms, 126
 - eighth-note feel, 114, 118
 - ghost notes, adding, 118–119
 - hi-hat opening and closing, 120
 - rhythms, 114–119
 - rock music versus, 113, 114, 116
 - shuffle feel, 117, 119
 - sixteenth-note feel, 114, 115–116
 - ragtime music, 127, 128
 - reading music. *See also* music notations
 - benefits of, 17
 - drumming definitions, 23
 - music vocabulary, basic, 18–22
 - recording music, changing drumhead for, 315
 - reel rhythm, 254
 - reggae, 162–164
 - regular-time feel, 81
 - relaxation, during drum playing, 29–30
 - repanique drum
 - described, 262
 - playing position, 262–263
 - rhythms for, 263–264, 296

- repeat, defined, 20
repetitive stress injuries (RSI), avoiding, 31
replacing drumheads, 314–316
requinto drum, 230. *See also* congas
resin drumshell, 308
resources. *See also* Web sites
 books on drumming, 325, 330
 magazines, 325–326
 online forums for drummers, 325
 videos, 43, 325
rests, defined, 22
rhumba clavé rhythm, 275, 276
rhythm and blues (R&B) drumming
 backbeat, playing, 114
 drum machine rhythms, 126
 eighth-note feel, 114, 118
 ghost notes, adding, 118–119
 hi-hat opening and closing, 120
 rhythms, 114–119
 rock music versus, 113, 114, 116
 shuffle feel, 117, 119
 sixteenth-note feel, 114, 115–116
rhythms. *See also* backbeat; feels
 for afuche/cabasa, 273, 292, 293
 for agogo bells, 271, 294, 296
 ayyub, 243
 baladi, 241
 for bodhran, 253–254
 bolero, 156–157, 231, 232, 292–293
 for bongos, 228–229, 292, 293, 294
 bossa nova, 161–162, 294
 calypso, 166–169
 cha-cha, 157–158
 choosing, 195–197
 clavé, 273–274, 275–276
 for congas, 231–232, 292, 293
 counting out, 23, 48
 for cowbell, 277–278, 293
 for cuica drum, 258, 294, 296
 for djembe, 234–235, 290–291
 for djun djun drum, 255–256, 290, 291
 for doumbek, 240–241
 drum machines, rhythms created on, 126
 fanga, 234, 256, 289–290
 funk, 122–124, 126
 fusion, 150–153
 for ganza, 296
 guataca, 278
 for the guiro, 279–280, 292, 293
 inner pulse, developing, 25
 jaark, 243
 jazz, 134, 135–136, 150–153
 jig, 254
 kakilambe, 234, 256, 290–291
 kashimala, 241
 keeping steady time, 192, 216–217
 mambo, 158–159, 268, 278, 293
 mandjani (mandjiani), 234, 256
 for maracas, 282, 292
 merengue, 278
 nanigo, 152, 159
 orchestrating, 197–199
 for pandeiro, 248–249, 296
 polyrhythms, 287–296
 reel, 254
 reggae, 162–164
 for repanique drum, 263–264, 296
 rhumba, 275, 276
 rhythm and blues (R&B), 114–119
 rockers or funk, 164–166
 samba, 152, 160–161, 248–249, 260–261,
 295–296
 for shakers, 283, 284, 294, 296
 singing, 22
 ska, 164, 165
 slip jig, 254
 for snare drum, 123–124, 138–140,
 143–144
 Son music, 228–229, 275, 276
 songo, 268
 staying in the pocket, 103–104, 191
 for surdo drums, 260–261
 for tamborim, 265, 296
 for tambourine/riq, 246
 for the tar, 243
 Texas two-step, 111
 for timbales, 267–268, 292, 293
 for triangles, 285–286
 tumbáo, 231–232
 for the udu, 237–238
Rich, Buddy (drummer), 176–177
ride cymbal
 described, 13
 jazz drumming rhythms, 135–136
 positioning, 69
ride tom, 12
right-hand lead, playing rhythms with, 81
rim stroke, 55–56

- rim-shot, 39–40, 80
 - ringy sound, 80, 315. *See also* overtones
 - riq, 244–246
 - rock drummers. *See also* drummers
 - Aronoff, Kenny, 171–174
 - Barker, Travis, 174–176
 - Beauford, Carter, 79, 176–179
 - Bonham, John, 179–181
 - Copeland, Stewart, 79
 - Grohl, Dave, 181–183
 - Porcaro, Jeff, 38, 90, 180, 183–186
 - Spüg (Matt McDonough), 186–188
 - Starr, Ringo, 79
 - Watts, Charlie, 210, 211
 - rock drumming
 - backbeat, 80, 94–97
 - bass drum patterns, syncopated, 97
 - in country rock, 90
 - duple-feel beats, 98–99
 - eighth-note feel, 81–83, 94, 95, 96
 - fills, 98–101, 212
 - finding your inspiration, 188
 - half-time feel, 86–87, 90–92
 - hi-hat, open and closed patterns, 92–94
 - overview, 79
 - rhythm and blues (R&B) rhythms for, 114, 115
 - rock samba rhythm, 161
 - rock-fusion, 150
 - shuffle feel, 88–92
 - sixteenth-note feel, 83–85, 94, 96
 - skills needed for, 170
 - syncopated drum patterns, 97–98
 - tambourine/riq rhythm, 246
 - rockers style rhythm, 164, 165
 - rock-fusion, 150
 - Rolling Stones (rock band), 210
 - rope-tuned drums, 232, 313
 - “Rosanna” (Toto), 90, 183, 184–186
 - RSI (repetitive stress injuries), avoiding, 31
 - rubber mallet, 42
 - rudimental drummers, defined, 39
 - rudiments
 - described, 44
 - double-stroke roll, 45, 46
 - flam, 45, 47
 - paradiddle, 45, 46, 152
 - practicing, 46, 48–49
 - ruff, 45, 47
 - single-stroke roll, 45, 46
 - ruff, 45, 47
 - rust, removing from hardware, 317
- S •
- Sam Ash (Web site), 310
 - samba
 - agogo bells in, 271
 - cuica drum in, 256, 296
 - described, 261, 295
 - drumset rhythms, 160–161
 - fusion rhythms, 152
 - pandeiro in, 248–249, 296
 - polyrhythms, 295–296
 - repanique drum in, 262
 - rock samba, 161
 - surdo drums in, 259–261
 - tamborim in, 264
 - San Francisco Taiko Dojo, 267
 - sangba drum, 254–256, 290, 291
 - scouring pads, avoiding, 317
 - section figures, 142, 145, 176, 219
 - shakers
 - described, 282–283
 - playing position, 283, 284
 - rhythms for, 283, 284, 294, 296
 - shoulder stretch, 33
 - showing off, avoiding, 170, 193
 - shuffle feel
 - described, 26, 81
 - reggae rockers style, 165
 - rhythm and blues (R&B), 117, 119
 - rock drumming, 88–92
 - singing the rhythm, 22
 - single-stroke roll, 45, 46
 - sixteenth-note feel
 - of Beauford, Carter, 177–178
 - described, 81
 - one-drop reggae, 163
 - reggae rockers style, 165
 - rhythm and blues (R&B), 114, 115–116
 - rock drumming, 83–85, 94, 96
 - ska rhythms, 164, 165
 - slap stroke
 - closed, 57
 - open, 54
 - for pandeiro, 248

- sliding stoke, brushes, 42
- slip jig rhythm, 254
- “Smells Like Teen Spirit” (Nirvana), 182–183
- snap stroke, described, 60
- snare drum
 - caixa drum, 295, 296
 - choosing a part for, 98
 - described, 12
 - drumheads, choosing, 315
 - funk rhythm, 123–124
 - jazz drumming accents, 138–140, 143–144
 - music notation for, 24
 - positioning, 67–68
 - rock patterns, 98
 - sizes of, 301
- snare, described, 12
- solos
 - call for, 235
 - choosing to pass on, 295
 - chops (skills) displayed in, 216
 - free form, 221–222
 - jazz drumming, 147–149
 - keeping time, 216–217
 - melodic, 220–221
 - overview, 215–216
 - playing musically, 147, 217–219
 - timbales rhythms, 268
 - tips for playing, 295
- Son music. *See also* Afro-Cuban rhythms
 - about, 226
 - clavé rhythm, 275, 276
 - martillo rhythm, 228–229
- song structure
 - described, 193–194
 - twelve-bar blues, 111–112, 217–218
- songo rhythm, 268
- songs
 - “Ants Marching” (Dave Matthews Band), 177–179
 - “Breathe” (Etheridge), 172–174
 - “Dig” (Mudvayne), 186–188
 - “Down” (Blink 182), 174–176
 - “Fool in the Rain” (Led Zeppelin), 180–181
 - “Moby Dick” (Led Zeppelin), 179
 - “Pink Panther” (Mancini), 132
 - “Rosanna” (Toto), 90, 183, 184–186
 - “Smells Like Teen Spirit” (Nirvana), 182–183
 - “When the Levee Breaks” (Led Zeppelin), 179–180
- sound
 - creating with a drum, 10–12
 - drawing out, 34
 - drumshell and, 301
 - maintaining quality of, 311
 - overtones, 52, 80, 312
 - ringy, 80, 315
 - “swish” sound, creating, 94
 - “thud” sound, as drop in pitch, 313
 - timbre, 11, 304
- splash cymbals, described, 13
- Spüg (Matt McDonough) (drummer), 186–188
- staff, defined, 19
- Starr, Ringo (drummer), 79
- staying in the pocket, 103–104, 191
- sticking and hand pattern notation, 24
- stick-played drums. *See also* drumsticks
 - beaters for, 15, 251, 252–253
 - bodhran, 251–254
 - cuica, 256–259, 294, 296
 - djun djun, 254–256, 290, 291
 - drumhead replacements, choosing, 315–316
 - overview, 251
 - repanique, 262–264, 296
 - surdo, 259–261
 - taiko, 267
 - tamborim, 264–265, 296
 - timbales, 266–268, 292, 293
- Stomp (rhythm group), 269
- storing drums, 319
- stretches
 - back, 34
 - benefits of, 30–31
 - fingers, 31, 32
 - forearm, 32, 33
 - hand, 31–32
 - shoulder, 33
 - thumbs, 31, 32
 - yoga for, 31
- strokes, alternative. *See also* brushing
 - techniques
 - fingertip, 247
 - one-handed rolls, 61

- strokes, alternative (*continued*)
 - pulling, 258
 - pushing, 258
 - snap, 60
 - thumb, 53, 247, 248
 - trills, 61
 - strokes, drumstick
 - basic, 38–39
 - cross-stick, 40
 - dead-sticking, 40–41
 - music notation, 24, 39
 - rim-shot, 39–40, 80
 - strokes, hand drum
 - alternative, 59–61
 - brushing, 59
 - classes for studying, 323
 - drone tone, 59–60
 - hand positions, practicing, 52
 - music notations, 23–24
 - muted tone, 56–59
 - open tone, 52–56
 - warm-up stretches, 31–32
 - Strong, Jeff (author), Web site, 250
 - style markings, 19
 - surdo drums
 - described, 259–260
 - playing position, 260
 - samba rhythm, 259–260
 - surdo cortador, 259
 - surdo marcacao, 259
 - surdo reposta, 259
 - surdo/zabumba, 296
 - sweet spot, finding, 311–312
 - swing feel, 127, 128–130, 147
 - syncopations
 - fills with, 211–212, 213
 - funk drumming, 121–124
 - of Grohl, Dave, 181–182
 - licks with, 202
 - in martillo rhythm, 229
 - in rock rhythms, 97–98
- **T** ●
- tabla drums, 250
 - taiko (Japanese drum), 267
 - tamborim
 - described, 264
 - playing position, 264–265
 - rhythms, 265, 296
 - tambourine
 - described, 243–244
 - playing position, 244–245
 - rhythms, 246
 - strokes, 245
 - Tanaka, Seiichi (San Francisco Taiko Dojo founder), 267
 - tar
 - about, 241
 - playing position, 242
 - rhythms, 243
 - strokes, 242
 - teacher. *See also* learning to drum; reading music; techniques for drumming
 - background of, 332–333
 - benefits of using, 329
 - classes, 323
 - clinics with, 324
 - cost, 330
 - expectations of, 334
 - introductory lessons/audition with, 329
 - locating, 330
 - moving on, 334
 - playing style of, 330–331
 - skill level of student and, 332
 - student's needs, honoring, 333–334
 - teaching to student's interests, 331
 - workshops, 324
 - technical skills (chops)
 - showing off, avoiding, 170, 193
 - in solos, 216
 - technical support, Wiley Publishing, 344
 - techniques for drumming. *See also* learning to drum
 - brush techniques, 42–44
 - drumstick strokes, 38–41
 - hitting the drum, 34
 - holding the drumsticks, 35–38
 - injury prevention, stretches for, 30–34
 - muscular dexterity and coordination, 29
 - posture, 30
 - practicing, 48–49
 - relaxation, benefits of, 29–30
 - rudiments, 44–48

- temperature, affect on drums, 313, 319
- tempo
- blues drumming, 105–109
 - brushing techniques, 43–44
 - fills and, 205
 - funk drumming, 121
 - jazz drumming, 130
 - music notation for, 19
- Texas two-step rhythm, 111
- Thigpen, Ed (*The Essence of Brushes*), 43
- three-beat fills
- about, 208
 - straight-feel, 208
 - triplet-feel, 209
- throne, 66, 303
- “thud” sound, as drop in pitch, 313
- thumb stroke, 53, 247, 248
- thumbs, stretching, 31, 32
- ties, defined, 20, 137
- timbale drums
- playing position, 266–267
 - rhythms for, 267–268, 292, 293
- timbre, 11, 304
- time signature, 19. *See also* meter
- tom-toms
- described, 12
 - drumheads for, 315
 - floor tom, 12, 24
 - mounting hardware for, 302
 - music notation for, 24
 - placing, 68
 - repanique, 262–264, 296
 - ride toms, 12
 - sizes of, 301
- tones
- high and low, 51
 - muted, 51, 56–59
 - open, 51, 52–56
- Toto (“Rosanna”), 90, 183, 184–186
- tracks, audio
- list, 337–343
 - MP3 format, 336, 344
- traditional drums. *See also* frame drums
- bodhran, 251–254
 - bongos, 226–229, 292, 293, 294
 - buying, 304–308, 324
 - congas, 15, 58, 229–232, 292, 293
 - cost of, 304
 - cuica, 256–259, 294, 296
 - djembe (jembe), 15, 232–235, 290–291
 - djun djun, 254–256, 290, 291
 - doumbek, 238–241, 307
 - drum circles, playing in, 232, 304, 324
 - drumheads for, 305–306, 316
 - drumshell types, 306–308
 - overview, 14–15, 225–226
 - repanique, 262–264, 296
 - surdo, 259–261
 - tablas, 250
 - taiko, 267
 - tamborim, 264–265, 296
 - tambourine/riq, 243–246
 - tar, 241–243
 - timbales, 266–268, 292, 293
 - udu, 235–238
- traditional grip, for drumsticks, 35–36
- transporting drums, 319
- triangle, 284–286
- trills, described, 61
- triple meter/feel, 26
- triplet feel
- blues drumming, 104
 - four-beat fills, 210
 - one-beat fills, 206
 - rock drumming fills, 100
 - three-beat fills, 209
 - two-beat fills, 207
- triplets, 21, 81
- tumba (conga drum), 229. *See also* congas
- tumbáo rhythm, 231–232
- tuning drums. *See also* maintenance for
- drums; pitch
 - frame drum, 313–314
 - getting help with, 312
 - humidity and temperature, 313
 - lug-tuned drums, 312–313
 - rope-tuned drums, 313
 - sweet spot, finding, 311–312
 - untunable drums and, 313–314
- tuning wrench (drum key), 312
- twelve-bar blues song structure
- described, 111–112
 - soloining in, 217–218
- two-bar phrases, 147, 148
- two-beat fills
- about, 206–207
 - straight-feel, 207
 - triplet-feel, 207

• U •

UB40 (band), 162

udu

described, 235–236

playing position, 236, 237

rhythms for, 237–238

strokes for, 236

upbeat (pick-up beat), 127, 137

used drums, buying, 300

• V •

verse, described, 193

videos

brushing techniques, 43

The Essence of Brushes (Thigpen), 43

learning to drum with, 325

The Living Art of Brushes (Cameron), 43

vintage drums (Web site), 325, 326

visualizing your goal, 48–49

vocabulary for reading music, 18–22

volume control, 39. *See also* dynamics

• W •

warm-up stretches

back, 34

benefits of, 30–31

fingers, 31, 32

forearm, 32, 33

hand, 31–32

shoulder, 33

thumbs, 31, 32

yoga for, 31

Watts, Charlie (drummer), 210, 211

Web sites

American Musical Supply, 310

Aronoff, Kenny, 172

Beauford, Carter, 177

Bonham, John, 181

Bozzio, Terry, 198, 210

Brazil Drums, 310

for buying drums, 310

Dave Matthews Band, 177

Drum!, 326

Drum World, 310

Drummer Cafe, 325

Drummer World, 171, 325

forums for drummers, 325

Grohl, Dave, 182

Interstate Music, 310

Led Zeppelin (band), 181

Long Island Drum Center, 310

magazines on drumming, 326

Midwest Percussion, 310

Modern Drummer, 326

Musician's Friend, 310

Music123, 310

Musicroom, 325

Not So Modern Drummer, 326

Online Drummer, 325

Percussive Arts Society (P.A.S.), 326

Percussive Notes, 326

Rich, Buddy, 177

Sam Ash, 310

Strong, Jeff (author), 250

tabla drums, 250

taiko drumming, 267

technical support, 344

video selections, 325

vintage drums, 325, 326

Wiley Product Technical Support, 344

“When the Levee Breaks” (Led Zeppelin),
179–180

white lithium grease, for lubing

hardware, 317

The Who (band), 179, 210

Wiley Product Technical Support (Web
site), 344

wire ring, on brush, 42

wood fiber drumshell, 308

wooden beater (cipin), 251, 252–253

workshops, drumming, 324

wrists

hitting the drum, movement for, 34

overflexing, 32

• Y •

Yoga For Dummies (Feuerstein, Payne and
Folan), 31

• Z •

Zildjian “K” series cymbals, caring for, 318