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# Introduction

Hello everyone, welcome to *Beats & Pieces*! This book is designed as an extension of my book *The Working Drummer* in which we explored a comprehensive range of world styles, techniques and concepts. We also focused on the history of each style and the legendary musicians synonymous with each genre. This time around we are taking the individual elements and combining them into realistic 'pieces' or solos, thus giving the student the opportunity of putting it all together to form a complete performance.

There are generally four key elements to a 'basic' drum performance, they are:

1. Play a groove
2. Add an open hi-hat
3. Play a fill
4. Add a cymbal crash

I realise I'm being very general, but this is basically the initial path. Once a student has learnt a groove or fill it's then a case of knowing how to use it musically. As a teacher I usually find myself writing a four-bar piece along the lines as mentioned. The idea here is to get the ball rolling, or in musical terms, get the bars flowing and the student playing!

So now the bars are ticking by, the next stage is to begin embellishing. Often when teaching I'll demonstrate a groove and then automatically start building on it by adding extra hi-hat beats, accents or perhaps ghost notes on the snare drum. Without fail students will ask 'what's all that other stuff you're adding?' Well, just as a chef adds seasoning to food I'm doing the same in a rhythmical sense – making the groove 'tastier'.

This book is designed to improve and embellish your groove playing, develop your sense of building each groove dynamically and widen your vocabulary with a range of realistic and classic fills.

Please remember to be patient and take a long term view regarding your expectations and progress as the majority of techniques, grooves and fills displayed in this book will take years to master.

OK, let's hit it!

**John Trotter**

# Einführung

Hallo an alle, willkommen bei *Beats & Pieces*! Dieses Buch ist als Erweiterung meines Buches *The Working Drummer* gedacht, in welchem wir eine umfangreiche Palette an Welt-Stilen, Techniken und Konzepten erarbeitet haben. Wir erfuhren auch einiges über die Geschichte der jeweiligen Stile und deren jeweiligen musikalischen Vertreter. Dieses Mal nehmen wir die einzelnen Elemente und setzen sie zu „richtigen“ Stücken und Soli zusammen, die dem Schüler ermöglichen, sich eine komplette Performance zusammenzustellen.

In der Regel gibt es vier Basiselemente zu einer Grund-Drum-Performance:

1. Spiele einen Groove,
2. spiele dazu die geöffnete HiHat,
3. spiele ein Fill,
4. spiele dazu das Crash-Becken.

Ich weiß, dass ich mich sehr allgemein ausdrücke, aber das ist im Grunde der erste Schritt. Wenn ein Schüler einen Groove oder ein Fill gelernt hat, muss er auch wissen, wie er ihn musikalisch einsetzen kann. Als Lehrer kann ich anhand der vier Basiselemente ein viertaktiges Stück schreiben. Aber die Takte müssen „fließen“ und der Schüler ans Spielen kommen!

Der nächste Schritt besteht darin, das Ganze aufzuschmücken. Es passiert oft, dass ich während des Unterrichts einen Groove zeige und unbewusst beginne, ihn mit Hi-Hat-Beats, Akzenten und Ghost Notes auf der Snare Drum auszugestalten, so dass die Schüler fragen, was ich dem Grundschema alles hinzufüge. Nun, so wie ein Koch das Essen würzt, unternehme ich das Gleiche, nur hier im rhythmischen Sinn: Ich mache den Groove interessanter.

Dieses Buch ist konzipiert, um dein Groove-Spiel zu verbessern, deinen Sinn dafür zu entwickeln, jeden Groove dynamisch zu gestalten und dein Schlagzeug-Vokabular mit einer Reihe realisierbarer und klassischer Fills zu erweitern.

Denke immer daran Geduld zu haben, da sich deine Fortschritte bei den meisten Techniken, Grooves und Fills in diesem Buch erst nach Jahren einstellen und deine Erwartungen langfristig erfüllen werden.

OK, let's hit it!

**John Trotter**

♩ = 94

# 16th Notes

(Introduction exercises with eighth note bass drum)

## Ex - 1

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



First staff of musical notation for Exercise 1. It features a 4/4 time signature and a key signature of one flat. The top staff contains a series of eighth notes with 'x' marks above them, corresponding to the 'R L R L' pattern. The bottom staff contains a bass line with eighth notes and rests.

Second staff of musical notation for Exercise 1. It continues the pattern from the first staff, showing the eighth note bass drum pattern and the corresponding bass line.

## Ex - 2



First staff of musical notation for Exercise 2. It features a 4/4 time signature and a key signature of one flat. The top staff contains a series of eighth notes with 'x' marks above them. The bottom staff contains a bass line with eighth notes and rests.

Second staff of musical notation for Exercise 2. It continues the pattern from the first staff, showing the eighth note bass drum pattern and the corresponding bass line.

## Ex - 3



First staff of musical notation for Exercise 3. It features a 4/4 time signature and a key signature of one flat. The top staff contains a series of eighth notes with 'x' marks above them. The bottom staff contains a bass line with eighth notes and rests.

Second staff of musical notation for Exercise 3. It continues the pattern from the first staff, showing the eighth note bass drum pattern and the corresponding bass line.

♩ = 94

# 16th Notes

(Eighth note hi-hat pattern with 16th note bass drum)

## Ex - 10



R R L R L

 = 90

# Hi-Hat Variations

(Introduction exercises – adding 32nd notes using 5 and 9 stroke rolls)

## Ex - 1



R R L L R L

## Ex - 2



## Ex - 3



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



# Hi-Hat Variations

(Adding 6 stroke roll, accents & 32nd note fills)

## Ex - 8



The musical notation for Ex - 8 is presented on a single staff in 4/4 time. It consists of several measures of music, each with a corresponding hi-hat pattern above it. The patterns are as follows:

- Measure 1: Rest.
- Measure 2: RLRLRLRLRL (stroke roll).
- Measure 3: RLRLRLRLRL (stroke roll).
- Measure 4: RLRLRLRLRL (stroke roll).
- Measure 5: RLRLRLRLRL (stroke roll).
- Measure 6: RLRLRLRLRL (stroke roll).
- Measure 7: RLRLRLRLRL (stroke roll).
- Measure 8: RLRLRLRLRL (stroke roll).
- Measure 9: RLRLRLRLRL (stroke roll).
- Measure 10: RLRLRLRLRL (stroke roll).
- Measure 11: RLRLRLRLRL (stroke roll).
- Measure 12: RLRLRLRLRL (stroke roll).
- Measure 13: RLRLRLRLRL (stroke roll).
- Measure 14: RLRLRLRLRL (stroke roll).
- Measure 15: RLRLRLRLRL (stroke roll).
- Measure 16: RLRLRLRLRL (stroke roll).
- Measure 17: RLRLRLRLRL (stroke roll).
- Measure 18: RLRLRLRLRL (stroke roll).
- Measure 19: RLRLRLRLRL (stroke roll).
- Measure 20: RLRLRLRLRL (stroke roll).
- Measure 21: RLRLRLRLRL (stroke roll).
- Measure 22: RLRLRLRLRL (stroke roll).
- Measure 23: RLRLRLRLRL (stroke roll).
- Measure 24: RLRLRLRLRL (stroke roll).
- Measure 25: RLRLRLRLRL (stroke roll).
- Measure 26: RLRLRLRLRL (stroke roll).
- Measure 27: RLRLRLRLRL (stroke roll).
- Measure 28: RLRLRLRLRL (stroke roll).
- Measure 29: RLRLRLRLRL (stroke roll).
- Measure 30: RLRLRLRLRL (stroke roll).
- Measure 31: RLRLRLRLRL (stroke roll).
- Measure 32: RLRLRLRLRL (stroke roll).
- Measure 33: RLRLRLRLRL (stroke roll).
- Measure 34: RLRLRLRLRL (stroke roll).
- Measure 35: RLRLRLRLRL (stroke roll).
- Measure 36: RLRLRLRLRL (stroke roll).
- Measure 37: RLRLRLRLRL (stroke roll).
- Measure 38: RLRLRLRLRL (stroke roll).
- Measure 39: RLRLRLRLRL (stroke roll).
- Measure 40: RLRLRLRLRL (stroke roll).
- Measure 41: RLRLRLRLRL (stroke roll).
- Measure 42: RLRLRLRLRL (stroke roll).
- Measure 43: RLRLRLRLRL (stroke roll).
- Measure 44: RLRLRLRLRL (stroke roll).
- Measure 45: RLRLRLRLRL (stroke roll).
- Measure 46: RLRLRLRLRL (stroke roll).
- Measure 47: RLRLRLRLRL (stroke roll).
- Measure 48: RLRLRLRLRL (stroke roll).
- Measure 49: RLRLRLRLRL (stroke roll).
- Measure 50: RLRLRLRLRL (stroke roll).
- Measure 51: RLRLRLRLRL (stroke roll).
- Measure 52: RLRLRLRLRL (stroke roll).
- Measure 53: RLRLRLRLRL (stroke roll).
- Measure 54: RLRLRLRLRL (stroke roll).
- Measure 55: RLRLRLRLRL (stroke roll).
- Measure 56: RLRLRLRLRL (stroke roll).
- Measure 57: RLRLRLRLRL (stroke roll).
- Measure 58: RLRLRLRLRL (stroke roll).
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- Measure 63: RLRLRLRLRL (stroke roll).
- Measure 64: RLRLRLRLRL (stroke roll).
- Measure 65: RLRLRLRLRL (stroke roll).
- Measure 66: RLRLRLRLRL (stroke roll).
- Measure 67: RLRLRLRLRL (stroke roll).
- Measure 68: RLRLRLRLRL (stroke roll).
- Measure 69: RLRLRLRLRL (stroke roll).
- Measure 70: RLRLRLRLRL (stroke roll).
- Measure 71: RLRLRLRLRL (stroke roll).
- Measure 72: RLRLRLRLRL (stroke roll).
- Measure 73: RLRLRLRLRL (stroke roll).
- Measure 74: RLRLRLRLRL (stroke roll).
- Measure 75: RLRLRLRLRL (stroke roll).
- Measure 76: RLRLRLRLRL (stroke roll).
- Measure 77: RLRLRLRLRL (stroke roll).
- Measure 78: RLRLRLRLRL (stroke roll).
- Measure 79: RLRLRLRLRL (stroke roll).
- Measure 80: RLRLRLRLRL (stroke roll).
- Measure 81: RLRLRLRLRL (stroke roll).
- Measure 82: RLRLRLRLRL (stroke roll).
- Measure 83: RLRLRLRLRL (stroke roll).
- Measure 84: RLRLRLRLRL (stroke roll).
- Measure 85: RLRLRLRLRL (stroke roll).
- Measure 86: RLRLRLRLRL (stroke roll).
- Measure 87: RLRLRLRLRL (stroke roll).
- Measure 88: RLRLRLRLRL (stroke roll).
- Measure 89: RLRLRLRLRL (stroke roll).
- Measure 90: RLRLRLRLRL (stroke roll).
- Measure 91: RLRLRLRLRL (stroke roll).
- Measure 92: RLRLRLRLRL (stroke roll).





# Swing Summary

## Ex - 9



The musical score for Ex - 9 consists of ten staves of rhythmic notation in 4/4 time. The notation includes various rhythmic patterns, accents, and triplets. The first staff begins with a rest followed by a pattern of eighth notes with accents, labeled with 'R' and 'L' above them. The second staff features a series of eighth notes with accents, some grouped in triplets. The third staff continues with similar patterns, including a triplet of eighth notes with an accent. The fourth staff shows a pattern of eighth notes with accents, some grouped in triplets. The fifth staff features a pattern of eighth notes with accents, some grouped in triplets. The sixth staff continues with similar patterns, including a triplet of eighth notes with an accent. The seventh staff shows a pattern of eighth notes with accents, some grouped in triplets. The eighth staff features a pattern of eighth notes with accents, some grouped in triplets. The ninth staff continues with similar patterns, including a triplet of eighth notes with an accent. The tenth staff shows a pattern of eighth notes with accents, some grouped in triplets. The score concludes with a double bar line and a final note.



# Steve Gadd Solo – with sticking patterns

