

Contents

Biography.....	x
How to Use the Audio CD.....	xi
Introduction.....	xiv
1 Sticks & Pedals.....	1
Grip.....	3
Hand Positions – ‘French’ & ‘German’ Grips.....	4
Bass Drum Pedal.....	6
Hi-Hat Pedal.....	8
2 Notation & Setup.....	9
Staff & Layout.....	10
Drum Kit Map.....	11
Musical Notation.....	12
Clef.....	12
Bars & Barlines.....	12
Repeat Signs.....	12
Time Signatures.....	13
Dynamics.....	13
3 Rhythm Exercises.....	15
Notes.....	16
Rests.....	18
Basic Rhythms.....	20
Rhythm Exercise 1.....	20
Rhythm Exercise 2.....	20
Rhythm Exercise 3.....	21
8th Note Introduction.....	22
Rhythm Exercise 4.....	23
Rhythm Exercise 5.....	24
Rhythm Exercise Summary 1.....	25
Rhythm Exercise Summary 2.....	26
4 Rudiments.....	27
Rolls.....	28
Single Stroke Roll.....	28
Double Stroke Roll.....	29
5 Stroke Roll.....	29
9 Stroke Roll.....	29

	Multiple Bounce (Press or Buzz) Roll	30
	The Flam	31
	The Drag	31
	Paradiddles	32
	Single Paradiddle	32
	Double Paradiddle	32
	Inverted Paradiddle	32
	Hand Exercises	33
	Accents	34
5	Rock	37
	Hands Only	39
	Adding Bass Drum	40
	Basic Rock Groove	42
	Bass Drum Variations	43
	Double Snare	46
6	Open Hi-Hat	49
	Open Hi-Hat Introduction	51
	Open Hi-Hat Variations	52
	Open Hi-Hat and Bass Drum Together	53
	Open Hi-Hat with Double Snare	55
	4 Bar Summary Exercises	58
7	Drum Fills	61
	Quarter Note Fills	63
	Fills – Adding 8th Notes	65
	8th Note Fills	66
	Adding Crash Cymbal	69
	Crash Cymbal Introduction	70
	Fills with Crash Cymbal	71
	Snare Fills	74
	Snare and Tom Tom Fills	78
	Hand & Foot Combinations	82
	Hand & Foot Fills	83
	Fill Workout	86
	Quarter Note Flam Fills	87
	8th Note Flam Fills	89
	Left Hand Crash Cymbal	92

8	The Ride Cymbal	93
	Ride Cymbal Variations	96
	Adding the Hi-Hat with the Foot	98
	Ride Cymbal Grooves Adding Tom Toms	101
	Ride Cymbal Grooves Adding Tom Toms and Hi-Hat with the Foot	103
9	The Cross Stick	105
	Cross Stick Variations	107
	Cross Stick With Open Hi-Hat	109
10	Rock Summary	111
	Summary Exercises	112
	Rock Summary 1	112
	Rock Summary 2	113
	Rock Summary 3	114
	Rock Summary 4	115
	Rock Summary 5	116
	Rock Summary 6	117
	Rock Summary 7	118
	Rock Summary 8	119
	Rock Summary 9	120
	Rock Summary 10	121
	Rock Summary 11	122
	Rock Summary 12	123
11	Hi-Hat Variations	125
	One Handed Method Introduction	127
	One Handed Hi-Hat with Bass Drum Variations	128
	One Handed Variations with Open Hi-Hat	130
	Two Handed Hi-Hat Method	132
	Two Handed Hi-Hat Method Introduction	134
	Two Handed Hi-Hat with Bass Drum Variations	135
	Two Handed Variations with Open Hi-Hat	137
	Hi-Hat Summary 1	139
	Hi-Hat Summary 2	140
	Hi-Hat Summary 3	141
	Hi-Hat Summary 4	142
	Hi-Hat Summary 5	143
	Hi-Hat Summary 6	144
	Hi-Hat Summary 7	145
	Hi-Hat Summary 8	146

12	Blues & Swing	147
	Triplets / Blues	148
	Counting Triplets	149
	Triplet Bass Drum Variations	150
	Triplet Variations with Open Hi-Hat	152
	Triplet Fills	154
	Triplet Summary	156
	Shuffles	157
	Shuffle Variations	158
	Shuffle with Bass Drum Variations	159
	Shuffle Variations with Open Hi-Hats	160
	Shuffle Fills	161
	Shuffle Summary	163
	Half Time Shuffle	164
	Swing / Jazz	166
	Swing 'Build Up'	167
	Swing Variations	168
	Swing Hi-Hat Pattern	168
	Swing Brushes	169
	Waltz	170
	Jazz Waltz	170
13	Funk	171
	Funk Intro 1	172
	Funk Intro 2	173
	1 Bar Funk Variations	174
	2 Bar Funk Variations	175
	Funk with Open Hi-Hat	177
	Funk with Ride Cymbal	179
	Funk – Adding Bell of the Ride Cymbal	180
	Funk with Disco Hi-Hat 1	182
	Funk with Disco Hi-Hat 2	183
	Funk with Disco Hi-Hat 3	184
	Funk with Disco Hi-Hat 4	185
	Funk with Disco Hi-Hat 5	186
	Funk with Disco Hi-Hat 6	187
	Funk with Disco Hi-Hat 7	188
	Funk with Disco Hi-Hat 8	189
	Funk with Disco Ride 1	190
	Funk with Disco Ride 2	191
	Funk with Disco Ride 3	192
	Funk with Disco Ride 4	193

Funk with Disco Ride 5	194
Funk with Disco Ride 6	195
Funk with Disco Ride 7	196
Funk with Disco Ride 8	197
Funk Summary on Hi-Hat	198
Funk Summary on Ride Cymbal	199

14 World Beats 201

General Latin – Samba / Mambo	202
Samba Batucada	203
‘Snare Off’ Samba	203
Tom Tom Samba	203
Bossa Nova	204
Rumba	204
New Orleans – Second Line Grooves	205
Soul / Motown	206
Disco	206
Soca / World Beat	207
Hard Rock / Punk	209
Rocka Nova	211

15 Military 213

Military / Marches	214
March 1	215
March 2	216
March 3	217
March 4	218
March 5	219
March 6	220
March 7	221
March 8	222
March Summary	223
March Medley	224
Buzz Roll Summary	225
Buzz Roll Medley	226
Triplet Marches	227
March 9	227
March 10	228
March 11	229
March 12	230

	Triplet March Summary	231
	Triplet March Medley	232
	Triplet Buzz Roll Summary	233
	Triplet Buzz Roll Medley	234
16	Alternative Grooves	235
	Tom Tom Grooves	236
	The 'Bo Diddley' Groove	237
	Tom Tom Grooves Adding Hi-Hat with the Foot	238
	'Bo Diddley' with Hi-Hat	239
	Snare Drum Grooves	240
	Train Beat	240
	The Gallop	240
	Cowbell Grooves	242
	Cowbell Grooves Adding Hi-Hat with the Foot	244
	Cowbell Grooves Adding Hi-Hat on 1, 2, 3 & 4	246
17	Advanced Ideas	249
	Single Paradiddle Grooves & Fills	250
	Inverted Paradiddle Grooves & Fills	251
	Bass Drum Development	253
	Advanced Bass Drum Grooves	254
	Advanced Bass Drum Grooves with Open Hi-Hat	256
	Displacement	258
	Double Time	260
18	Solos	261
	Cowbell Solo	263
	Rock Solo	264
	Funk Solo	266
	Disco Solo	268
	Tom Tom Solo	270
	Latin American Solo	272
	Swing Solo	274
	Military Solo 1	276
	Military Solo 2	278
	'Broadway' Solo	280
	It's the 'End' of the 'Beginning'!	282

Introduction

Hi and welcome to *The Junior Drummer's Bible*. This is my third book, in each case the inspiration came from whatever I was doing as a teacher. Over the passed couple of years I've been teaching a lot of five to ten year old students. This has resulted in me referring to a lot of handwritten notes that contained a simplified version of drum notation rather than the classic text I used in *The Working Drummer* and *Beats & Pieces* books. When teaching the 'junior' student I've discovered that it is not the fact that they have trouble with the physical drumming it is the notation which presents the difficulty. After all reading music is a complex new language which can stretch the boundary as to the level of intellect a junior is expected to understand. Think of the math curriculum as a junior, it's a simple number system that you deal with. This is why with this book (except for one exercise on page 88) we only go as far as eighth notes because as soon as you introduce sixteenth notes the

student switches off. This system works every time and I have virtually a 100% record of success of getting the point across to a student in the first thirty minute session.

I guess you could view this book as the 'baby brother' of *The Working Drummer* book. We follow a similar path exploring a range of simplified classic grooves and techniques from around the world. So basically, this book features realistic, contemporary ideas in a simplified form.

OK, let's go....

John Trotter

Stave & Layout

In order for you start working through this book we first need to look at the layout, musical terms and symbols that appear on a sheet of music. Please don't be put off at the idea of reading musical notation; it's just a matter of practice, remember, if you 'learn to read', you'll be able to 'read to learn'!

First of all music is written on a set of five lines, this is known as a 'stave' (or 'staff'), as shown in figure 1. For the purpose of the drum kit, different drums and cymbals will be placed on different lines.

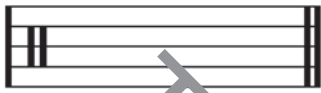


Figure 1.

If you look at the drum kit from top to bottom (or from cymbals to bass drum), you will see that it is set up with cymbals on top, then moving down to tom toms, further down to snare drum, floor tom and bass drum / pedals at the bottom.



The layout on the musical 'stave' is the same.

Drum Kit Map

Let's look at how the drum kit fits into the musical stave.

Bass Drum Snare Drum Accented Snare Drum Cross Stick

High Tom Tom Middle Tom Tom Floor Tom Tom

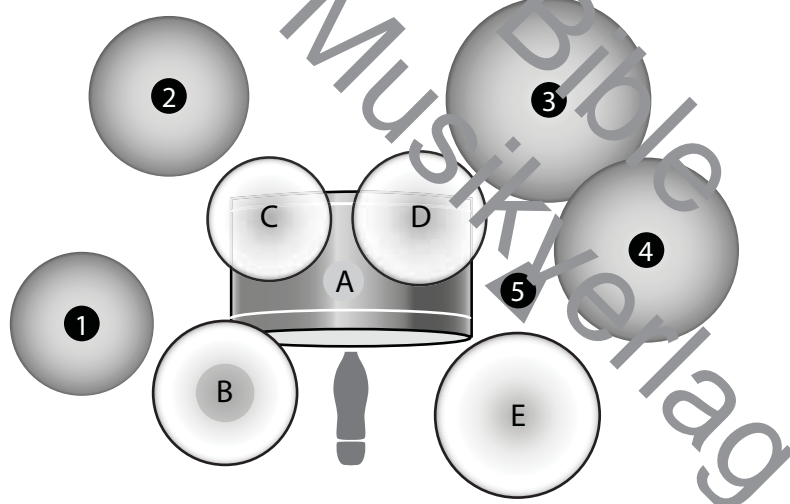
Closed Hi-Hat Open Hi-Hat Hi-hat with foot Open Hi-Hat with foot

Ride Cymbal Crash Cymbal Bell of Ride Cymbal Cowbell

Drum Kit:

1. Hi-Hat
2. Crash Cymbal 1
3. Ride Cymbal
4. Crash Cymbal 2
5. Cowbell

- A. Bass Drum
- B. Snare Drum
- C. High Tom Tom
- D. Middle Tom Tom
- E. Floor Tom Tom



Basic Rhythms

The following examples are basic rhythm exercises that are to be played on the snare drum. The idea here is to begin counting the notes and rests and become familiar with how they relate to each other.

Rhythm Exercise 1



Rhythm Exercise 2



Rhythm Exercise Summary 1

The following summary exercises combine the different notes and rests from this chapter.

Musical staff 1: 4/4 time signature, two measures. Measure 1: quarter note, eighth note, quarter note. Measure 2: quarter note, quarter note, quarter rest.

Musical staff 2: 4/4 time signature, two measures. Measure 1: quarter note, quarter rest, quarter note. Measure 2: quarter note, quarter rest, quarter note.

Musical staff 3: 4/4 time signature, two measures. Measure 1: quarter note, quarter note, eighth rest, quarter note. Measure 2: quarter note, quarter note, eighth rest, quarter note.

Musical staff 4: 4/4 time signature, two measures. Measure 1: quarter note, eighth rest, quarter note, quarter note. Measure 2: quarter note, quarter note, quarter note, quarter note.

Musical staff 5: 4/4 time signature, two measures. Measure 1: quarter note, quarter note, eighth rest, quarter note. Measure 2: quarter note, quarter note, eighth rest, quarter note.

Musical staff 6: 4/4 time signature, two measures. Measure 1: quarter note, quarter note, quarter note, quarter note. Measure 2: eighth rest, quarter note, quarter note, quarter note.

Musical staff 7: 4/4 time signature, two measures. Measure 1: quarter note, eighth rest, quarter note, quarter note. Measure 2: quarter note, quarter note, quarter note, quarter note.

Musical staff 8: 4/4 time signature, two measures. Measure 1: quarter note, eighth rest, quarter note, eighth rest, quarter note. Measure 2: quarter note, quarter note, quarter note, quarter note.

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The Junior Drummer's Bible

Double Stroke Roll

The double stroke is technically more difficult than the Single Stroke Roll. Here you play a single stroke and then let the stick bounce a second time, so basically a 'hit' and a 'bounce'. It is important that the second stroke is actually bounced, otherwise you will just be playing two single strokes. I must point out that it will take years to master the double stroke technique, so please be patient and take a long term view.

CHAPTER 2

R R L L R R L L (written)

Under the 'umbrella' of a Double Stroke Roll we find two other commonly used rolls, the 5 and 9 Stroke Rolls.

5 Stroke Roll

The 5 Stroke Roll is simply a double stroke on each hand and a stop, see below.

CHAPTER 3

R R L L R

9 Stroke Roll

The 9 Stroke Roll is two doubles on each hand and a stop, see below.

CHAPTER 4

R R L L R R L L R

Here are two exercises that will enable you to practise the 5 and 9 Stroke Rolls.

CHAPTER 5

R R L L R L R L R L

CHAPTER 6

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

I can't stress enough how important it is to develop the double stroke. This will prove to be an essential technique as you begin to climb the ladder and attempt more advanced exercises. For me, the best 'workout' to develop your left hand (weak hand) is to play double strokes and lead with the left hand, please try this using five and nine stroke variations. This may be a bit ambitious for the junior student, but if you really want to push yourself I suggest giving it a try!

Quarter Note Fills

Here we are going to combine a groove and a fill made from quarter notes. These fills are played at a slow tempo which will help you identify which drum is written on the various lines on the staff.

CHAPTER 7
1

Musical notation for exercise 1, 4/4 time signature. The first measure contains four quarter notes on the top line of the staff, each with an 'x' above it. The second measure contains four quarter notes on the second line of the staff, with 'R L R L' written above them. The piece ends with a double bar line and repeat dots.

CHAPTER 7
2

Musical notation for exercise 2, 4/4 time signature. The first measure contains four quarter notes on the top line of the staff, each with an 'x' above it. The second measure contains four quarter notes on the second line of the staff. The piece ends with a double bar line and repeat dots.

CHAPTER 7
3

Musical notation for exercise 3, 4/4 time signature. The first measure contains four quarter notes on the top line of the staff, each with an 'x' above it. The second measure contains four quarter notes on the second line of the staff. The piece ends with a double bar line and repeat dots.

CHAPTER 7
4

Musical notation for exercise 4, 4/4 time signature. The first measure contains four quarter notes on the top line of the staff, each with an 'x' above it. The second measure contains four quarter notes on the second line of the staff. The piece ends with a double bar line and repeat dots.

CHAPTER 7
5

Musical notation for exercise 5, 4/4 time signature. The first measure contains four quarter notes on the top line of the staff, each with an 'x' above it. The second measure contains four quarter notes on the second line of the staff. The piece ends with a double bar line and repeat dots.

CHAPTER 7
6

Musical notation for exercise 6, 4/4 time signature. The first measure contains four quarter notes on the top line of the staff, each with an 'x' above it. The second measure contains four quarter notes on the second line of the staff, with 'L R L R L R R' written above them. The piece ends with a double bar line and repeat dots.