

Vandercook Day of Percussion Drumset Clinic

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Presented by

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DRUMSET FUNDAMENTALS

by
Bret Kuhn

Set Up

- 1) Try to create a triangle between your left foot, right foot and stomach. This creates a good sense of balance on the drum set.
- 2) Try to sit on the front half of the drum throne. Allowing the back of the upper leg to hang relaxed. Your leg should have a slight incline down towards the knee. This also creates a better sense of playing into the kit.
- 3) Adjust the snare height so you have a very relaxed and natural motion into the drum. Allowing your shoulders to be relaxed and your arms to hang naturally.
- 4) Try to position your toms and cymbals in such a way that they are comfortable to reach and you don't have to support your body in an unnatural position.
- 5) I prefer to have my sticks strike all surfaces of the kit as parallel as possible. This usually produces fuller sounds and you get the benefit of the stick you choose. The way the bead contacts the instrument is very important. Know the different sounds you can create.

Tuning

Start to decide how YOU want your drums to sound. This is very important. This can change from gig to gig. I would not tune my drums the same for playing rock and jazz. Know the music you are playing and act accordingly. You always want to have YOUR sound. I prefer slightly deeper shells to get a fuller low end to the sound. Remember there are lots of different options when purchasing your drum set.

Cymbal Choice

Cymbal choice is another important aspect of musicianship. The choices we make have a great affect on the music. An example might be listening to the Pat Metheny group. The first cymbal sound you think of with Metheny is the flat top ride cymbal. The way it articulates yet resonates makes for a softer sound. Also where you play the cymbal makes a difference. The larger bell usually means more highs and overtones with a louder volume. The bell produces highs the middle is more mid-range and the edge is for lower over tones and less articulation. Knowing the sounds available is very important. That's why we have cymbal set-ups in magazines and on line. Take the time to see what your favorite players are using and why.

Stick Choice

Considerations here would be the style or type of tip on the stick, the length or feel and the type of wood. These combinations of attributes go into creating a sticks characteristics and sound. I prefer a lighter stick for small group as compared to something a little heavier and longer for situations where volume and style of music are different.

Listening

Listening may possibly be the **MOST** important aspect to becoming a great player. You have to learn the language and as we all know you learn to speak as a child by repeating what your hear others say. Then eventually having your own voice and words becomes natural and people know you when they answer the phone. The quality of your voice and the way you say things makes you **UNIQUE**. This is true in music. So listen and learn how to sound like others and then take it and make it yours in your own way and style.

HAVE FUN.

Remember to enjoy the process. This includes enjoying the mistakes. You have to make enough mistakes to become great at anything. It's not allowing that to get you down that makes you better. After all we do **PLAY** music. The word play is usually associated with the word fun.

Recommended Books for Drum Set

Jazz

The Art of Bop Drumming by John Riley

Beyond Bop Drumming by John Riley

The Art of Modern Jazz Drumming by Jack DeJohnette and Charlie Perry

Latin

Afro-Cuban Rhythms for Drum Set by Frank Malabe

Afro-Cuban Grooves for Bass and Drums by Lincoln Goines and Robby Ameen

Funk

Advanced Funk Studies by Rick Latham

Future Sounds by David Garibaldi

Funky Chunk by Chet Doboe

Rock/Funk

The New Breed by Gary Chester

Play Along Books w/CD

Studio and Big Band Drumming by Steve Houghton

The Drum Set Performer by Steve Houghton

Ultimate Play-Along For Drums Vol.1 by Dave Weckl

In Session with the Dave Weckl Band by Dave Weckl

**Thank you to Yamaha , Zildjian, Remo and
Innovative Percussion for their support.**

Stick Control for Drumset

4 Way Coordination

Bret Kuhn

Drum Set

The image shows a drum set notation for a 4-way coordination exercise. It consists of nine staves of music, each representing a 4-measure phrase. The notation is written on a single staff with a treble clef and a common time signature (C). The notes are placed on the lines of the staff to represent different drum parts: snare (line 1), hi-hat (line 2), and bass drum (line 3). The notes are grouped into measures, and some notes are marked with an 'x' to indicate a specific drum part. The exercise is divided into four-measure phrases, with the first phrase starting at measure 1 and the subsequent phrases starting at measures 5, 9, 13, 17, 21, 25, 29, and 33. The notation is complex, involving many sixteenth and eighth notes, and is designed to challenge the drummer's stick control and coordination.

5

9

13

17

21

25

29

33

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

Fundamental Rock Beats

Bret Kuhn

3X > > FILL 3X > > FILL

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

5 > >

9 > >

13 > >

17 > >

21 > >

25 > >

29 > >

33 > >

The image displays a drum notation sequence for 'Fundamental Rock Beats' by Bret Kuhn. It consists of nine staves of music, each representing a 4-measure phrase. The first staff includes the notation '3X' above the first two measures, 'FILL' above the third measure, and '3X' above the fourth measure, followed by another 'FILL' above the final measure. The second staff begins with a measure number '5' and contains two measures with accents (>) over the first and second measures. The remaining staves (9, 13, 17, 21, 25, 29, 33) each begin with a measure number and contain two measures with accents (>) over the first and second measures. The notation uses a treble clef with a common time signature (C). The drum set is represented by a snare drum (S) and a bass drum (D). The sequence of beats is: 3X Snare, 3X Snare, FILL, 3X Snare, 3X Snare, FILL, 5 Snare, 5 Snare, 9 Snare, 9 Snare, 13 Snare, 13 Snare, 17 Snare, 17 Snare, 21 Snare, 21 Snare, 25 Snare, 25 Snare, 29 Snare, 29 Snare, 33 Snare, 33 Snare. The '3X' notation indicates a triplet of eighth notes. The 'FILL' notation indicates a fill drum pattern. The 'R L R L' notation indicates a right-left bass drum pattern. The accents (>) indicate that the first and second measures of each phrase should be played with emphasis.

Fundamental Rock Beats

2

37 ^{3X} > > > FILL ^{3X} > > > FILL

41 > > > > > > > >

45 > > > > > > > >

49 > > > > > > > >

53 > > > > > > > >

57 > > > > > > > >

61 > > > > > > > >

65 > > > > > > > >

68 > > > > > > > >

Fundamental Rock Beats

72 3X > > FILL 3X > > FILL

76

80

84

88

92

96

100

104

Drumset Fill Ideas

Bret Kuhn

A

RLRLRLRLRLRL

B

5

C

9

D

13

E

17

F

21

G

25

H

29

I

33

J

37

RLRLRLRLRLRL

Drumset Fill Ideas

K

41

R L R L R L R L L R L

L

45

R R L R L R R L L R L

M

49

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

N

53

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

O

57

R L R L R L L R L R L

P

61

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

Q

65

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

R

69

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

S

73

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

Intermediate Drumset Warm-Ups and Grooves

By Bret Kuhn

Ex. 1 Tap Timing w/Feet

RLRLRLRLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRL

Drum Set

Ex. 2

Accent Shift w/Feet

5 LRL LRL LRL LRL

Ex. 3 Accent Shift w/ Moving BD

RLRLR R R R

13 RLRL L L L RLRL R R R RLRL L L L

LINEAR COORDINATION

Ex. 4 RLR RLR RLR RLR RL LRL LRL LRL L R RLR RLR RLR RL LRL LRL LRL LRL

21 Tap Timing w/Samba Feet

Ex. 5

RLRLRLRLRLRLRLRL RLR RLR RLR RLR RLRLRLRLRLRLRL

25 R RLR RLR RLR RL LRL LRL LRL LRL

Ex.12 MELODY FIGURES

64

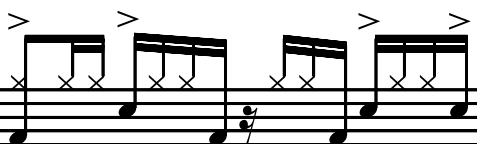


68



72

Ex.13
FUNK

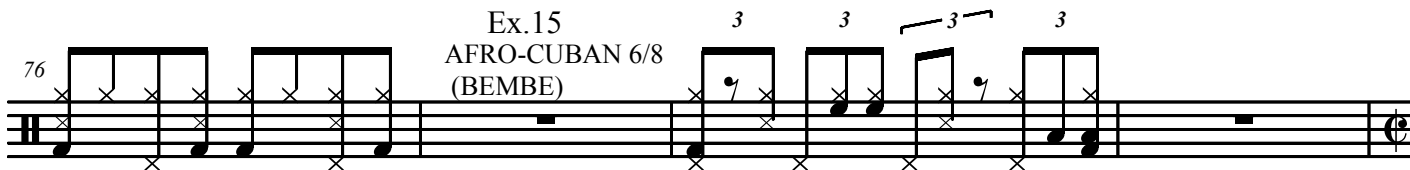


Ex.14
BOSS NOVA



76

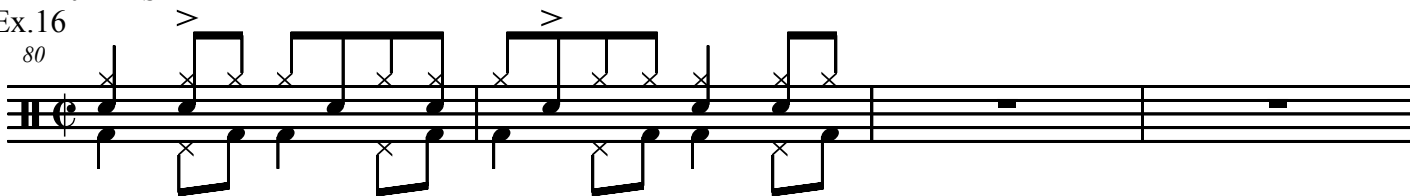
Ex.15
AFRO-CUBAN 6/8
(BEMBE)



JAZZ SAMBA

Ex.16

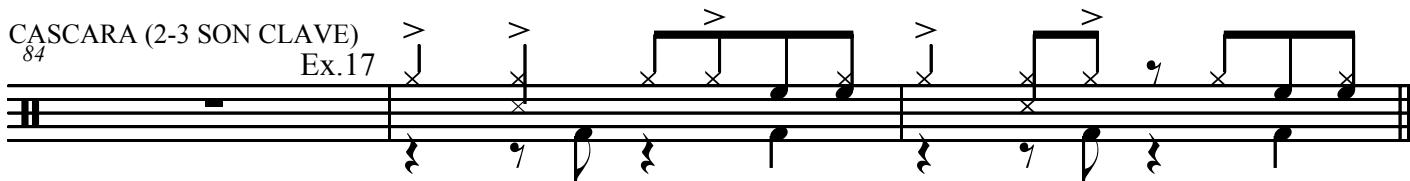
80



CASCARA (2-3 SON CLAVE)

84

Ex.17



Jazz Comping Basics

Bret Kuhn

Paradiddle-diddle Sticking
for the Triplet Jazz Ride Pattern

Drum Set

Measures 1-4 of the Paradiddle-diddle Sticking for the Triplet Jazz Ride Pattern. The notation shows a series of eighth notes with accents and triplet markings. The sticking pattern is: R L R R L L R L R R L L R L R R L L R L R.

Measures 5-8 of the Off-set doubles for the dotted 8th-16th Jazz Ride Pattern. The notation shows eighth notes with accents and triplet markings. The sticking pattern is: R L L R L R R L L R L R R L L R L R R L L R L R.

Off-set doubles for the
dotted 8th-16th Jazz Ride Pattern

Measures 9-12 of the Off-set doubles for the dotted 8th-16th Jazz Ride Pattern. The notation shows eighth notes with accents and triplet markings. The sticking pattern is: R L R L L R R L R L L R R L R L L R R L R L L R.

Measures 13-16 of the Off-set doubles for the dotted 8th-16th Jazz Ride Pattern. The notation shows eighth notes with accents and triplet markings. The sticking pattern is: R L R L L R R L R L L R R L R L L R R L R L L R.

Measures 17-20 of the Off-set doubles for the dotted 8th-16th Jazz Ride Pattern. The notation shows eighth notes with accents and triplet markings. The sticking pattern is: R L R L L R R L R L L R R L R L L R R L R L L R.

Comping Examples Sn.Dr.

Measures 13-16 of the Comping Examples Sn.Dr. The notation shows eighth notes with accents and triplet markings. The sticking pattern is: R L R L L R R L R L L R R L R L L R R L R L L R.

Measures 17-20 of the Comping Examples Sn.Dr. The notation shows eighth notes with accents and triplet markings. The sticking pattern is: R L R L L R R L R L L R R L R L L R R L R L L R.

Measures 21-24 of the Comping Examples Sn.Dr. The notation shows eighth notes with accents and triplet markings. The sticking pattern is: R L R L L R R L R L L R R L R L L R R L R L L R.

25

Comping Examples B.D.

29

33

37

41

Melodic Comping
Bass Drum and Snare

45

49

53

57

Triplet Stick Control

Bret Kuhn

Drum Set

RLRLRLRLRLRL R L R RLLRLLRLLRLL RR RR RR

6 RLLRLLRLLRLL R R R LL RLLRLLRLLRLL RRL L LRRL

11 LRRLRRLRRLRR RR RRL RR LLRLLRLLRLLR R R RLLR

16 RLRLRRLRRLLL R R RR R RLL RLRLRRLRRLRRL R RLLR R RRL

21 RLRRLRRLRLLRLL R RR L LLRL RLLRRLRRLRRL RLLR R RR

26 RRLRRLRLLRRL RR L LLR R RLRRLLRRLRLL R RR R RR

RLRLRRLRRLRR RLRLRRLRRLRR RLLRRLRLLRRL RLLRRLRLLRRL