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**A comprehensive curriculum for drum set in the college
percussion studio**

Martin, Susan Marie, A.Mus.D.

The University of Arizona, 1994

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**A COMPREHENSIVE CURRICULUM FOR
DRUM SET IN THE COLLEGE
PERCUSSION STUDIO**

by

Susan Marie Martin

A Document Submitted to the Faculty of the

SCHOOL OF MUSIC

In Partial Fulfillment of the Requirements
For the Degree of

DOCTOR OF MUSICAL ARTS
WITH A MAJOR IN PERFORMANCE

In the Graduate College

THE UNIVERSITY OF ARIZONA

1994

THE UNIVERSITY OF ARIZONA
GRADUATE COLLEGE

As members of the Final Examination Committee, we certify that we have read the document prepared by Susan Marie Martin

entitled A COMPREHENSIVE CURRICULUM FOR DRUM SET IN THE COLLEGE PERCUSSION STUDIO

and recommend that it be accepted as fulfilling the requirements for the Degree of DOCTOR OF MUSICAL ARTS

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I hereby certify that I have read this document prepared under my direction and recommend that it be accepted as fulfilling the requirement.

Gary Cook

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Director

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SIGNED: *Susan Marie Martin*

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ABSTRACT

The purpose of this study is to develop a comprehensive curriculum for drum set in the college percussion studio. The main emphasis of the paper is to provide information addressing the needs of the percussion student over a four-year course of drum set study. In addition, I will show how these needs can best be met through the use of both existing instructional materials and original supplemental materials written by the author.

The need for a drum set curriculum is defined and an in-depth review made of selected extant instructional materials. After defining the general guidelines for the curriculum, a limited number of instructional materials were chosen from the extant materials which could adequately and affordably fulfill these guidelines. Recommended studies for the freshman through senior years are outlined and instructional objectives defined.

I. Introduction: The Evolution of Drumming Styles in America

The demands placed on the contemporary drum set player are a result of an evolution of styles and influences from cultures all over the world. If today's student is to be prepared to meet the challenge of various contemporary styles, an organized curriculum must be used for their study. The scope of this paper does not allow for a detailed historical analysis; however, a brief overview of the genesis of styles from early jazz to present will be helpful in defining the needs for the proposed curriculum.

New Orleans jazz drumming at the turn of the century combined many influences. The rhythms of Africa, the instruments of Europe and Asia, military drumming of Europe and America, and the syncopated style of ragtime piano music were among the major influences (Brown, 1976). The early drum set evolved from the bass drum with an attached cymbal on top of the shell and the snare drum which had been used in the parade and funeral bands in New Orleans. The parade bands had two drummers: the snare drummer and the bass drummer. The bass drum often was played with a beater in one hand while striking the attached cymbal with a wire coat hanger held in the other hand. The players were positioned in the second line of the New Orleans funeral procession (the first line contained the deceased) and often played up-tempo music on the return of the procession which became commonly known as "second line" (Lacinak, 1992, p. 1). Eventually, these instruments were taken inside, especially after funerals, and played by one person rather than in the parade-style of two players. A style called "double drumming" (Breithaupt, 1989, p. 5), which involved striking the bass drum with the right stick while playing the snare drum (often positioned on a chair), was used until the later development of the bass drum pedal. Overhanging pedals were used in New Orleans in the mid-1890s. William F. Ludwig patented his first toe-operated bass drum pedal in 1909, (Brown, 1976, p. 106) and by the 1920s, most drummers were utilizing some sort

of toe-operated pedal. Brown (1976, p. 98) cites the bass drum pedal as being the most important invention in the evolution of the drum set. Another important development was the high hat which appeared around 1927 (Brown, 1976, p. 252). Many "trap" instruments such as temple blocks, wood block, cowbell, and Chinese tom toms were also used. The word trap comes from the terminologies "contraptions" or "trappings" which stood for any of the accessories or adornments which were used by the drummer in various forms of entertainment. These traps were used by drummers up through the early 1940s. The New Orleans Dixieland jazz drummer usually played repeated syncopated (ragtime) patterns on the snare drum, wood block, or bass drum rim while playing straight quarter notes on the bass drum on every beat in common 4/4 time to create a pulse of four beats. The Chicago style of play was more with a two feeling with the bass drum playing beats one and three in common time. Another difference between New Orleans and Chicago style is that the New Orleans drummer usually played a short cymbal crash after the last note of a tune while the Chicago drummer played a crash with the last note of the tune. Two well known early jazz drummers were Warren "Baby" Dodds (Brown, 1976, p. 204) and Arthur "Zutty" Singleton (Brown, 1976, p. 245).

The swing era, beginning in the late 1920s, saw radical changes in timekeeping through the use of "ride rhythms" on the newly devised high hat. The decade of the 1930s was dominated by big band music in the swing style. Two of the most popular swing era drummers were Gene Krupa and Chick Webb. Although Krupa left Chicago for New York in 1928, his playing was deeply rooted in the Chicago ragtime style. As a featured member of the Benny Goodman band from 1935 to 1938, Krupa brought attention to the drums as a solo instrument (Breithaupt, 1989, p. 7). Webb was a popular New York bandleader with a driving, swing style; unfortunately his career was cut short by his death in 1935 at the age of 32. The drummer who innovated the high hat sound was Jo Jones with the Count Basie Band.

Many drummers felt restricted in the time keeping role of swing music. Other musicians felt equally restricted and wanted an outlet for more creativity. The solution in the early 1940s was bebop. Drummer Kenny Clarke was the transitional figure from swing to bop. Characteristics of the style included the ride rhythm on the ride cymbal, "dropping bombs" on the bass drum, and "coordinated independence" in the left hand on the snare drum (Breithaupt, 1989, p.8). Bebop is considered to be the beginning of modern jazz (Porter, 1982, 21:1, p. 46). The late 1940s cool style and mid-1950s hard bop styles brought about more innovations in drumming such as odd meters, polyrhythms, and four-way independence of the limbs. The influence of Latin-American and Afro-Cuban music began to surface around this time. The 1950s brought the straight eighth-note feel of rhythm and blues leading to the rock style of the 1960s. The 1960s and 1970s saw the development of free jazz, funk, jazz/rock, and fusion. Breithaupt (1990, p. 45) cites Latin-based music as being an "Important element of the fusion style of the 1980s." Cook (1988, p. 341) states: "Whether labeled avant-garde, eclectic, jazz-rock, or fusion, jazz in the 1980s is the product of over 80 years of continuous development." Current drumming practices are an outgrowth of jazz, rock, and ethnic music. As the level of technical ability has risen among drummers, these styles have brought about more innovative styles such as "linear drumming," but they continue to be deeply rooted in the traditions and patterns of the past.

II. Drum Set in the College Curriculum

In J. T. Morgan's doctoral treatise on drum set education entitled *A Basic Drum Set Course of Study for the Undergraduate Percussion Major* (1993), artists/educators R. Breithaupt, S. Houghton, G. Romonko, and E. Soph were interviewed. All four agreed that drum set should be a part of the regular undergraduate percussion curriculum. Soph, Breithaupt, and Houghton stated that as many styles as possible should be addressed while Remonko stated that mostly small combo settings should be emphasized. In the forward to his book *Drum Concepts and Techniques*, performer/teacher P. Erskine (1987, p. 5) stresses the importance of understanding the history of "modern American Music." To Erskine, it is absolutely necessary to be well-versed in all styles of playing both because of the demands of today's performing opportunities and in order to develop one's own style. Soph notes that the only reason for not incorporating drum set in the undergraduate percussion curriculum is "the ignorance or fear of the person running the curriculum in a particular department" (Morgan, 1993, p. 202). J. C. Combs (1993, p. 20) notes that certain jobs or graduate assistantship opportunities may be out of reach for otherwise qualified graduates of percussion programs if they do not have adequate training or experience in the drum set area. In Morgan's survey (1993, p. 19), which focused on the need for drum set instruction at the college level, instructors' ratings of their current situation, and instructors' opinions of the ideal elements of the drum set curriculum, 96% of the college percussion instructors responding felt that drum set should be included as a part of the total undergraduate percussion curriculum. Morgan sent questionnaires to 496 college instructors in the U.S. and Canada; slightly more than 50% were returned. Eighty-six percent of the respondents said that no complete teaching resource for drum set exists. Those sources listed by other respondents as a complete

source do not really include all styles. In response to this fact, Morgan states that "there clearly is a need for a complete drum set course of study" (1993, p. 57).

With the wealth of instructional material available today, it is possible to create a graded curriculum for the college percussion studio which will enable the student to be proficient in the styles necessary for contemporary drum set performance. The curriculum developed by the present author includes the use of published instruction books, books with audio accompaniment, instructional videos, discographies, and original jury etudes composed expressly for the development of the technique and musicality necessary for performance in all drum set repertoire.

This curriculum is intended for use by the college percussion instructor who wishes to teach total percussion, but who, for whatever reason, has a weak background in drum set studies or has not had adequate time to survey the many recently-published instructional materials. By using this curriculum as a basic guide for a four-year course of study within the regular percussion curriculum, the instructor should be able to provide the resources for the student to acquire the necessary technical skills and musical knowledge to be fundamentally sound in all styles of drum set performance.

III. Review of Selected Extant Materials

The results of Morgan's survey show that there is a lack of familiarity with drum set instructional materials, particularly videos, among percussion instructors at the college level. Under "Recommendations for Further Research," (Morgan, 1993, p. 108) the first recommendation listed is to compile information on existing instructional materials. Following is a review of selected extant materials for drum set instruction including instruction books, instruction books with audio recordings, and instructional video tapes.

INSTRUCTION BOOKS

Burns, R., & Farris, J. (1981). *Studio Funk Drumming*. Fullerton: Rhythmic Publications.

The introduction of the book discusses technical development and practicing, studio playing, and tuning drums. The basic concepts of funk drumming are presented. The second section presents basic funk rhythms, commercial funk, New Orleans rhythms, reggae, fusion funk, and unusual time signatures.

This book presents the concept that funk drumming is influenced by many styles of contemporary music and should help the student identify appropriate patterns or "grooves" for particular performance settings.

Level: Intermediate

Cerabino, A. (1987). *Latin Drumset Adaptations*. Bay Shore, NY: Anthony Cerabino.

This book presents Latin-American beats for the drum set which are equivalents to replace the Latin-American percussion section. Beats included are guaguanco, songo, bembe, salsa, funk salsa, jazz samba, Mozambique, baião, ripenique, bossa nova, calypso, merengue, cha-cha, and tango.

The claves for each beat and alternate patterns for cymbal, high hat, and bass drum

variations are provided. This is a very good reference book for Latin beats as applied to the drum set. It should provide the stimulus for creating one's own patterns.

Level: Intermediate to Advanced

Chaffee, G. (1972). *The Independent Drummer*. New York: Alfred Music.

This text is subtitled: *A Systematic Approach for Developing Mental Awareness and Improvisational Facility Through Complete Independence at the Drum Set*.

Section I: *Basic Independence*.

Three constants (such as straight quarter notes on bass drum and ride cymbal, and high hat on beats two and four) are played by memory with a fourth limb (snare drum, bass drum, or high hat) playing the written solo or independent line.

Section II: *Multiple Independence*.

The ride cymbal is a constant part while snare drum, bass drum, and high hat play the written independent line. The latter part of Section 2 contains written solos which incorporate the independence patterns in a more creative and melodic fashion.

The study of this book requires much patience and self-discipline. The exercises are quite tedious and repetitive. However, diligent study of these exercises should create the independence or freedom of the four limbs to play in the single line melodic fashion called linear drumming.

Level: Beginning to Intermediate

Chaffee, G. (1976). *Patterns, Vol. 1: Rhythm & Meter Patterns*. Miami: CPP/Belwin.

This book examines the topics of odd rhythms, polyrhythms, mixed meters, and metric modulation as applied to contemporary music. Emphasis is placed on the use of a rebounding stroke with the dynamic level dictating stick height.

This book should help the student to have a greater understanding of rhythm and meter as well as greater control in polymetric situations.

Level: Intermediate to Advanced

Chaffee, G. (1976). *Patterns, Vol. 2: Sticking Patterns*. Miami: CPP/Belwin.

This book presents the approach of using four stroke types: full, down, tap, and up. The topics include accented single strokes, "creative" doubles, and polymetric applications of sticking for the drum set.

Study in this book should help create a very fluid style of drumming which allows for very efficient movement around the drum set.

Level: Beginning to Advanced

Chaffee, G. (1980). *Patterns, Vol. 3: Time Functioning Patterns*. Miami: CPP/Belwin.

This book focuses on time functioning skills in the styles of jazz and rock. Three sections include the topics of cymbal ostinato time feels, jazz independence, and linear phrasing where musical phrases are developed by playing single line figures with each of the four limbs being approached in a melodic fashion.

This book should help the student develop great independence and coordination around the drums.

Level: Beginning to Intermediate

Chapin, J. (1948). *Advanced Techniques for the Modern Drummer, Vol. 1*. New York: Jim Chapin.

This book is subtitled: *Coordinated Independence as Applied to Jazz and Bebop*. Exercises to develop coordinated independence in the hands and feet are presented with dotted eighth-sixteenth-note, straight eighth-note, triplet, and sixteenth-note patterns accompanied by the standard jazz ride cymbal pattern.

Despite its date of publication, the Chapin book remains a valuable tool for developing independence. This book is very popular among drum set teachers. In a recent survey, 76% of the responding college percussion instructors were found to use the Chapin book in their teaching (Morgan, 1993, p. 33).

Level: Intermediate to Advanced

Chester, G. (1985). *The New Breed*. Cedar Grove, NJ: Modern Drummer Publications.

The book contains 39 "systems" to be memorized. These systems involve constant patterns for three limbs. The fourth limb plays written out reading exercises or "melodies." The 39 systems are followed by 10 advanced systems.

Part 2 contains written comments on concentration, confidence, tuning of drums, reading, listening, and developing creativity. "Gary's Grooves" and applications of the systems by other artists are included.

The memorization of these systems and their application of to the various reading studies should prove to be quite time consuming, yet rewarding. The student should develop the independence, coordination, and reading ability to be a solid and creative performer "on the job."

Level: Intermediate to Advanced

Chester, G., & Adams, C. (1990). *The New Breed II*. Endicott, NY: Drummers Intensive Company.

This book, which was posthumously completed and produced by Chester's students C. Adams and R. Mattingly, is an advanced continuation of the systems and applications in *The New Breed* (1985). The three sections are titled as follows: Section I: *Bonuses, Melodies, and Patterns*; Section II: *Triplets and Odd Times*; and Section III: *In Memory and Tribute to Gary*.

This advanced book helps the student who has a firm grasp of the studies in *The New Breed* (1985) develop even greater independence and coordination for creative drumming with a high level of technical difficulty in a variety of challenging contemporary styles.

Level: Advanced

Copeland, K. (1986). *Creative Coordination for the Performing Drummer*. New York: Carl Fischer.

This book contains exercises for playing in a variety of styles. The seven sections include bossa nova, funk and fusion, samba, up-tempo swing, Cuban rhythms, and half-time swing. The exercises in each section are sequential in difficulty.

A section titled *Gallery of Greats* includes photographs and brief biographies of 29 drummers considered important and influential by Copeland.

A valuable discography for each chapter (style) is included. This book presents, under one cover, information which is often broken down into several books. It is a good source of information and studies which covers the three basic areas of jazz, Latin, and pop/rock music.

Level: Intermediate to Advanced

Erskine, P. (1987). *Drum Concepts and Techniques*. Milwaukee: Hal Leonard.

This method addresses all aspects of drum set performance. Erskine discusses the drum set-up; concepts of ride cymbal, bass drum, and high hat technique; and independence in swing and straight eighth-note styles.

Styles included are rock, funk, swing, samba, samba/rock, bossa nova, baião, and generic Latin-American beats. Many examples of beats from recorded tunes are illustrated. The topics of practicing, phrasing, reading, and tuning are discussed. Valuable advice from Erskine is located throughout the book. A selected discography of Erskine's recordings is included.

This is a valuable overall method book for drum set. Fundamental skills in most areas can be achieved through study in this book.

Level: Intermediate

Moses, B. (1984). *Drum Wisdom*. Cedar Grove, NJ: Modern Drummer Publications.

In comparison to most method books, this book takes a unique approach to drum set playing. The approach is very philosophical with an emphasis on the overall concept of playing music on the drums rather than on technique. The topics presented include attitude, internal hearing, groove canon, the 8/8 concept, the eight points, combining points, moveable two, playing off the 8/8 flow, the non-independent method, yin/yang triplets, organic drumming, movement and dance, and singing.

The student should find the written text to be extremely informative in regard to musical playing. As the author emphasizes, the exercises can be applied to any style of music. This book should help enhance the overall knowledge of general drumming concepts for the mature student.

Level: Intermediate to Advanced

Reed, T. (1958). *Syncopation for the Modern Drummer*. Clearwater, FL: Ted Reed.

The book progresses from quarter- to sixteenth-note combinations. Simple exercises are followed by syncopation exercises and accented studies. The single snare line is accompanied by a straight quarter-note bass drum pattern.

Endless variations can be applied to these exercises for the more advanced student for time playing, fills, and soloing. A commonly known label for the adaptations of the Reed book is the "Dawson system" or "Berklee system" which was named after artist/teacher A. Dawson's use of the book while teaching at the Berklee College of Music. Some very helpful articles which explain the various applications are *Drumset Applications of Ted Reed's Syncopation* (Breithaupt, 1981), *New Approaches to Reed's Syncopation and Stone's Stick Control* (Lane, 1986), and *Expanding Your Reading* (Magadini, 1993).

Level: Beginning to Advanced

Sabanovich, D. (1988). *Brazilian Percussion Manual. Rhythms and Techniques with Application for the Drum Set.* Van Nuys, CA: Alfred Publishing.

Section 1 introduces the Brazilian percussion ensemble instruments. The instruments and their rhythms which are introduced include the surdo, tamborim, repenique, caixa, pandeiro, agogo, cuica, ganza, chocallo, reco-reco, and apito.

Section 2 applies Brazilian rhythms to the drum set. The rhythms include the samba, cross samba (samba cruzado), batacuda, bossa nova, baião, and odd-meters.

This book provides a more in-depth look at patterns for the traditional instruments than *Brazilian Rhythms for Drumset* (1991) by Da Fonseca and Weiner. The drum set applications are somewhat limited by comparison. A demonstration tape would be helpful.

Valuable discographies are located at the end of each section.

Level: Beginning to Intermediate

Soph, E. (1986). *Essential Techniques for Drum Set: Book 1.* Ft. Lauderdale: Meredith Music Publications.

This book presents a creative approach to developing the coordination and control of time, rhythm, and dynamics needed to be able to free the mind to concentrate on the music. Soph focuses on the relaxed coordination of a rebounding stroke which utilizes the wrist, elbow, and shoulder joints (the entire arm) in a style of drumming based on the "Moeller system" of drumming. A level of psycho-motor awareness is desired where the mechanics of playing have reached a sub-conscious level which allows for the concentration on the music. The exercises are intended to develop the "essential skills of coordination" for drum set playing.

Study of this book can be greatly enhanced through the study of Soph's and Arnold's video *The Drum Set: A Musical Approach* (1985).

Level: Beginning to Advanced

INSTRUCTION BOOKS WITH AUDIO CASSETTE OR COMPACT DISC

Bissonette, G. (1991). *Private Lesson*. Miami: CPP/Belwin.

This book contains transcriptions and exercises from the video *Private Lesson* (1990). It includes the topics of time, groove, soloing, double bass playing, and various Latin styles. The audio tape includes the transcriptions of Bissonette's playing and four play-along tunes.

Bissonette, G. (1993). *Playing, Reading, and Soloing with a Band*. Miami: CPP Media.

This book is available with audio cassette or compact disc. It is a transcription of Bissonette's video of the same title. The topics are reading, making a "cheat sheet" (chart), and soloing over a vamp. Five tunes from the compact disc *Siblings* are used in a variety of ways. Each tune is performed by Bissonette and the band and a complete transcription of this performance is included. Recorded and written examples of the main beats and selected solo ideas are also provided as are Bissonette's hand written cheat sheets and printed charts. The last five tracks on the recording are the tunes without drums for playing along.

This video is very informative. The transcriptions are very difficult and would take a tremendous amount of patience and study.

Level: Intermediate to Advanced

Da Fonseca, D., & Weiner, B. (1991). *Brazilian Rhythms for Drumset*. New York: DCI Music Video Productions.

This is a valuable book for the student to become familiar with traditional Brazilian rhythms and how they can be adapted to drum set. An extensive historical introduction by E. Moorefield is included which traces the development of Brazilian music.

Seven sections are included in the book. The sections are samba, bossa nova, baião, maracatu, marcha and frevo, six patterns in odd meters, and live music (two samba tunes). These sections are followed by a glossary, discography, and bibliography.

Each section begins with written historical information followed by a traditional ensemble performing basic patterns of the style and each instrument playing its rhythm alone. Exercises are then presented for drum set. The authors are careful to explain which instrument of the ensemble is being imitated by each instrument of the drum set. Each section for drum set starts out with simple patterns and progresses to more complicated variations. The more difficult variations are often performed at tempo followed by a slower demonstration.

This is a very valuable resource on the subject of Brazilian music.

Level: Beginning to Advanced

Davis, S. (1986). *Drummers: Masters of TIME*. New Albany, IN: Jamey Aebersold.

This book contains transcriptions of the drumming on segments of recordings from the Jamey Aebersold play-along series. Recordings of the transcription sources are included on the tape as well as four complete songs which are not transcribed. The drums are only on one channel which can be tuned out for play-along purposes. The analysis included for each transcription includes the transcription source, type of tune, song form, tempo, and "things to listen for." Thirteen drummers are represented in a variety of jazz and Latin styles. An "essential listening list" is also included.

Study of this book and tape should greatly enhance the student's understanding of the various represented styles. Practicing the transcriptions will help create independence and control in a musical setting rather than the static setting of independence exercises.

Level: Intermediate to Advanced.

Gadd, S. (1991). *Up Close*. Miami: CPP Media.

This book with audio tape is a transcription of Gadd's 1989 video *Up Close*. The book includes a transcription of both the spoken dialogue and the musical demonstrations. The three sections are titled *Drum Corps/Rudiments*, *Jazz/R&B*, and *Time/Studio Playing*. The transcription should help expedite the learning of the many exercises and grooves demonstrated on the video. (See video review for more information.)

Level: Beginning to Advanced

Garibaldi, D. (1990). *Future Sounds*. Van Nuys, CA: Alfred Publishing.

This book is geared toward playing funk/jazz-fusion grooves with a two sound level system: accent and non-accent. The author discusses this two-level system, practicing, groove playing, and funk playing. Four bar patterns, permutation studies, and groove studies are included. The audio cassette provides a few examples from each section.

Study of the exercises in this book and careful listening to the recorded examples should help the student to have a great understanding of the sound concept and feel of the funk style of drumming. The exercises also help develop a high level of independence and coordination in this style.

Level: Intermediate to Advanced

Goines, L., & Ameen., R. (1990). *Funkifying the Clave: Afro-Cuban Grooves for Bass and Drums*. Miami: CPP Media.

This is an excellent book for the advanced student. It provides an opportunity for direct application of the beats which are learned in the beginning of the book through the play along recordings (minus bass or drums) of six charts. Chapter 1 is devoted to the clave (repeated rhythm pattern) and tumbao (repeated bass figure) which are the heart of Afro-Cuban music. Chapters 2-5 provide bass and drum examples of songo, gauganco, Afro-Cuban 6/8, cha-cha, and Mozambique patterns. Most of the recorded examples are played first at performance tempo and then at a much slower tempo. Notes are provided

for the six charts explaining which beats are utilized in each section. The six written charts are followed by a discography.

This would be an excellent book to follow Malabe and Weiner's *Afro-Cuban Rhythms for Drumset* (1990) which is a much more in depth study of the Afro-Cuban tradition.

Level: Advanced

Houghton, S. (1985). *Studio and Big Band Drumming*. Oskaloosa, IA: C. L. Barnhouse.

This book helps prepare the student for big band, combo, and studio drumming. The styles of swing, Latin, rock, and country are presented. Reading figures, interpretation, and studio chart reading are addressed. Recorded examples of common figures, ensemble passages, and 10 studio charts are provided.

The interpretation section is very helpful. It provides general rules or guidelines for the interpretation of figures and emphasizes the need to be able to sing figures before playing them. The student can instantly adapt these skills to the charts. The charts vary in format and style. They include: big band rock, big band swing, big band funk, movie cues, radio jingles, big band samba, big band jazz, T.V. jingles, and lead sheet.

This book is very valuable for the student inexperienced in chart reading and interpretation. Use of this book and tape can be greatly enhanced through the simultaneous study of Houghton's video *The Drummer's Guide to Reading Drum Charts* (1993).

Level: Intermediate

Houghton, S., & Warrington, T. (1990). *Essential Styles, Book One for the Drummer and Bassist*. Van Nuys, CA: Alfred Publishing.

This book (available with compact disc or audio cassette) presents 30 grooves in a variety of pop/funk, Latin, and jazz styles. Each groove is presented, performance/listening suggestions provided, and a chart to apply the groove in

performance follows. The student must first study the recording since the chart is simply a sketch with many vamps and repeats.

The bass and drums are recorded on separate channels so that the entire recording may be heard or bass or drums cut out for playing along.

This is a very practical book which will help the student become familiar with many of the essential styles for contemporary drum set performance.

Level: Intermediate to Advanced

Houghton, S., & Warrington, T. (1992). *Essential Styles, Book Two for the Drummer and Bassist*. Van Nuys, CA: Alfred Publishing.

This book (available with compact disc or audio cassette) presents 20 different adaptations of authentic traditional grooves used in contemporary music. Each groove is presented, followed by a chart to apply the groove in performance. Performance and listening suggestions are provided.

A variety of Latin, jazz, rock, and odd-metered tunes are included. The bass and drums are recorded on separate channels so that one may be cut out.

This book is very practical. The charts are of the nature that one would encounter as a working musician and will help prepare the player for many situations.

Level: Intermediate to Advanced

Houghton, S., & Yuponce, W. (1992). *Drum Set Performance Pak*. Miami: CPP/Belwin.

The *Performance Pak* is a collection of drum parts to 12 tunes in a variety of rock, pop, funk, Latin, and jazz styles. Side A of the accompanying audio cassette contains performances of the tunes for listening and study. Side B contains the performances with a click minus the drum set for practice.

The book and tape provide a reference for listening and an environment for practice much like Houghton's *Essential Styles* (1990, 1992). However, in this collection the

charts are written out like jazz band charts rather than like lead sheets. This should be very helpful for the student who has not had the opportunity to read many drum charts.

Although the catchy titles of the tunes help define the styles, it would be nice if a few of the charts had stylistic labels commonly used by arrangers and composers for the inexperienced student.

Level: Beginning to Intermediate

Jones, D. (1991). *The Art of Reggae Drumming*. Fullerton: Centerstream Publications.

This book with cassette tape presents sequential studies in the reggae style. Chapter 1 addresses the individual instruments of the reggae drum kit as well as various accessory instruments. Chapter 2 presents various reggae beats and "feels." Chapter 3 addresses rolls and fills in the reggae style. Demonstrations of the various beats and fills are provided on the cassette recording.

A discography of recommended listening is provided.

This book provides a good overall introduction to the reggae style of playing.

Level: Beginning to Intermediate

Lacinak, C. (1992). *A Modern Approach to New Orleans "Second Line" Drumming*.

New Orleans: C. Lacinak.

This book presents the evolution of the unique style of New Orleans second line drumming. The contemporary second line swing, mambo, and Mardi Gras Indian and New Orleans funk beats are presented. The recorded examples are very helpful and absolutely essential in understanding the feel of second line drumming.

Transcriptions from various recordings and a discography are included.

This is a great resource on the New Orleans second line style.

Level: Intermediate

Latham, R. (1980). *Advanced Funk Studies*. Dallas: Rick Latham.

This book with cassette tape is one of the earliest publications for development of patterns in the funk and fusion styles. Exercises for various high hat patterns accompanied by bass drum and snare drum are presented. These exercises are followed by "combination exercises" for high hat, snare drum, bass drum, and toms. The next sections include challenging fills and funk patterns.

The second main section of the book presents transcriptions of beats and short solos by the funk drummers S. Gadd, G. Brown, D. Garibaldi, H. Mason, C. Vega, P. Erskine, and others.

The final section contains 10 solos combining beats and patterns from throughout the book in a musical fashion. These solos would be suitable for college seminar or jury performances.

This book is a very valuable resource for study of the funk style. Although not available for review by this author, a new companion video of the same title by the author should be worth investigating.

Level: Intermediate to Advanced

Malabe, F., & Weiner, B. (1990). *Afro-Cuban Rhythms for Drumset*. New York: DCI Music Video.

This is a very valuable book for learning the history of Afro-Cuban music and how to adapt the rhythms to contemporary drum set playing. The historical introduction provides valuable insight into the music. Each section then presents the separate parts played on traditional instruments. Recorded examples of each instrument as well as the entire group playing together are included. Step-by-step exercises for the drum set are then presented, followed by the particular feel or beat with full drum set. Most sections also include several variations of the beat.

Due to its slow pace, this book can be used with an inexperienced player. The student must concentrate on one aspect of the beat at a time. The more advanced student would simply move at a much more rapid pace and on to the more complicated variations.

The topics included are Afro-Cuban 6/8 feel-bembe, clave, palito patterns and cascara, bell patterns, guaguanco, conga, Mozambique, songo, merengue, two patterns by Frank Malabe, and medley of playing examples. A glossary, discography, and bibliography are included.

Level: Beginning to Advanced

Mintz, B. (1975). *Different Drummers*. New York: Amsco Publications.

This book with accompanying instruction record (sound sheet) addresses drumming from a three dimensional perspective: historical, technical, and musical. The first section of the book contains exercises for technical development in a variety of styles.

The second section is titled *Exercises in the Style of*: [various artists]. Under each artist is a biography, exercises in the style of the particular player, and examples of their playing along with titles of recordings. The artists included are M. Roach, A. Blakey, R. Haynes, A. Taylor, E. Blackwell, P. J. Jones, L. Hayes, E. Jones, G. Tate, T. Williams, J. Cobb, A. Foster, C. Jarvis, J. DeJohnette, B. Columby, A. Heath, B. Miles, B. Purdie, and M. O'Quendo.

A glossary of terms and discography are included.

This is a very informative book, however, its sound sheet is somewhat cursory. The student can benefit by practicing "in the style" of other players. The influence of different drummers will help to shape the student's own unique style. Study from the discography is highly recommended.

Level: Beginning to Advanced

Plainfield, K. (1992). *Advanced Concepts*. Miami: CPP Media Group.

This book is divided into three chapters. Chapter 1 is titled *Technique* and focuses on development of rolls, paradiddles, rudiments, bass drum, and high hat. The purpose is to prepare the hands and feet for the following chapters.

Chapter 2 is titled *Contemporary Styles* and contains exercises to develop coordination and independence in the styles of funk, fusion, jazz, rock, Brazilian, and Afro-Cuban. The patterns are broken down for easier comprehension. A supplemental sheet is provided with "note sources," similar to patterns in Chester's *New Breed* (1985) and suggested applications of beats in this chapter to apply to them.

Chapter 3 is titled *Rhythmical Concepts* and includes exercises involving cross rhythms and polyrhythms which are technically challenging.

The recorded examples for all of the chapters are played first at a slow tempo followed by an up-to-tempo performance. Lengthy explanations accompany most sections in the book. With careful attention to these explanations plus discussion on the tape, this book can be extremely valuable.

Familiarity with *Afro-Cuban Rhythms for Drumset* (1990) by Malabe and Weiner, and *Brazilian Rhythms for Drumset* (1991) by Da Fonseca and Weiner would be helpful before exploring Chapter 2 of this book.

Level: Advanced

Rock, B. (1993). *The Encyclopedia of Groove*. Miami: CPP/Belwin.

This book is available with a demonstration/play-along audio cassette or compact disc. The focus is on groove playing in the idioms of rock and funk. Section I: *Developing the Groove Vocabulary*, presents progressive exercises to develop a groove vocabulary. These exercises include 1, 2, 4, and 8 bar patterns with a progression from basic components to advanced variations. Section II: *Fills*, focuses on two and four beat fills. Section III: *The Riff Workshop*, presents 10 grooves of one or two bars. The

student is encouraged to learn the groove as written and then utilize the groove/fill vocabulary which has been developed through earlier study in the book. The 10 play-along accompaniments provide a click track and band minus the drums.

This book should be helpful for the beginning to advanced player in establishing a concept of groove playing. The recorded demonstrations should help one to understand the balance between the limbs and the feel of the style. The *Riff Workshop* provides an enjoyable environment for practice and creativity that is missing in unaccompanied repetitive exercises.

Level: Beginning to Advanced

Schaft, G. E. (1993). *Jazz Drumming 1960-65: Transcriptions and Analyses of Ensemble Techniques*. Unpublished doctoral treatise, University of Illinois at Urbana-Champaign.

This book with cassette is set to be published by Honeyrock Publications in the near future. It should prove to be a very valuable listening/study guide for the drum set student.

Chapter 1 briefly surveys jazz drumming before 1960. Chapter 2 is titled *The Continuation of the Bebop Tradition From 1960-65*. Selected transcriptions and analyses are provided for music which continues in the bebop tradition, that which is influenced by other popular music of the time, and that which is influenced by Latin-American music. Chapter 3 is titled *Significant Developments and Changes in Bebop Drumming From 1960-65*. Transcriptions and analyses of 10 tunes which represent these changes are provided. Chapter 4 is titled *Radical Changes--The Avante (sic) Garde (1960-65)*. Transcriptions and analyses of seven tunes in this style are included.

Each analysis provides the selection, composer, leader, title/label, recording date, personnel, tempo, duration, and form. The form is broken down into sections and each section is discussed. The musical transcriptions include a transcription of the drumming, as

well as a rhythmic transcription of the horns, piano, and bass. One should be able to gain a greater stylistic understanding of the drumming of this time period through the study of this book. Although the cassette recording is provided for listening rather than play-along, much could be gained through working out segments of the tunes and playing along.

Drummers represented in this book with cassette are L. Hayes, Philly J. Jones, M. Roach, J. Morello, B. Higgins, P. Motion, E. Blackwell, A. Blakey, R. Haynes, T. Williams, E. Jones, and S. Murray.

Level: Beginning to Advanced

Silverman, C. (1991). *Practical Applications, Part 1: Using Afro-Caribbean Rhythms*.

Miami: CPP/Belwin.

Silverman introduces Afro-Caribbean rhythms and applications for the drum set in traditional settings as well as fills, solos, and contemporary grooves. The rhythms are intended to be adapted to the drum set in all styles.

A glossary of terms is followed by Part 1 with practical applications of the cha-cha, bolero, mambo, and merengue dance styles. Suggestions are made for imitating traditional instruments with parts of the drum set. Many exercises are provided.

Part 2 is titled *Drum Set Applications*. Groove patterns applying different Latin patterns are presented.

Part 3 presents various sticking patterns which may be applied to soloing in the Latin style. These patterns may also be applied to other contemporary styles.

Silverman is very articulate in the commentary portion of the accompanying tape. The demonstrations on the recording are quite helpful in understanding the style and feel of the patterns.

The student should develop a greater independence around the drums in the Afro-Caribbean style through the study of this book and tape.

Level: Intermediate

Thigpen, E. (1981). *The Sound of Brushes*. Copenhagen: Ed Thigpen/Action-Reaction.

This book provides an in-depth look at the many possible brush strokes used in drum set performance. Descriptions and illustrations as well as recorded examples from the book are provided.

The combination of written notation, graphic illustrations, and recorded examples provides a great opportunity for the student to gain an understanding of the sound and motion of brush playing.

Level: Beginning to Intermediate

Weckl, D. (1987). *Contemporary Drummer + One*. New York: DCI Music Video Productions and the Weckl/Oliver Joint Venture.

This package includes a 78 minute demonstration/play-along audio cassette, nine studio charts, and a comprehensive book geared toward studio playing. The book contains a written analysis and discussion of the charts, including a key to reading the music transcription and a glossary of terms.

Styles covered are (1) Latin funk, (2) R&B/jazz-funk, (3) 7/8 time with Latin-funk overtones, (4) acoustic jazz style, (5) shuffle funk, (6) contemporary pop/rock, (7) rock and roll, (8) jingle, and (9) film score.

This package is very informative. The performances are quite technical and challenging. It could prove to be quite frustrating to the young, inexperienced player and quite challenging to the advanced player.

Level: Intermediate to Advanced

Weckl, D. (1992). *Back to Basics*. Miami: CPP Media Group.

This book and tape are a transcription of the video *Back to Basics* (1988). The elements of technique development are discussed. Tunes are borrowed from

Contemporary Drummer + One (1987) to demonstrate specific techniques. The use of this book and tape while studying the video should be quite helpful.

Level: Beginning to Advanced

Weckl, D. (1992). *The Next Step*. Miami: CPP Media Group.

This book and tape are a transcription from the video *The Next Step* (1989). It is an advanced continuation of *Back to Basics* (1988) with an emphasis on musicality and the subtle nuances of style. Tunes are borrowed from *Contemporary Drummer + One* (1987).

The use of this book and tape while studying the video should be quite helpful.

Level: Intermediate to Advanced

Weckl, D. (1993). *Ultimate Play-Along for Drums, Level 1-Vol. 1*. Miami: CPP/Belwin.

This book with demonstration/play-along recording provides an opportunity for the beginning to intermediate drummer to play charts with a band. The set-up is much like *Contemporary Drummer + One* (1987), but much more basic. An introduction and glossary of terms used in the charts is provided. The styles of straight eighths (R&B/rock), sixteenth feel (R&B/funk), rock shuffle, rock ballad, Latin (bossa nova and cha-cha), straight-ahead jazz, and rock and roll are covered. For each style, Weckl discusses the general characteristics of that style, presents and discusses patterns used in the performance, discusses the charts, and provides a "talk-down" (road map) of the chart.

Tracks 1-7 of the compact disc are performances of the seven charts with Weckl on drum set. Tracks 8-14 are performances of the charts without Weckl, but accompanied by various click tracks. In the written discussion, Weckl describes the count-off and the type of click used in each chart. This should prove to be a very valuable instructional tool as it is clear, concise, and written at a level that will not cause frustration for the beginning to intermediate player.

Level: Beginning to Intermediate

INSTRUCTIONAL VIDEO CASSETTES

In addition to instructional videos, many videos are commercially available which are simply recordings of great performers, I have chosen to exclude this type of video from the review. However, the study of performances by great players can certainly enhance the education and stylistic awareness of any player.

Acuña, A. (Speaker). (1989). *Drums and Percussion*. Kansas City: Music Source International.

Many South American and African percussion instruments are demonstrated. The drum set portion of the video is devoted to the demonstration of several South American and Afro-Cuban beats.

The accompanying nine page booklet provides examples of the marinera, huayno, samba, marchina, baion, cumparsa, and Mozambique which are demonstrated on the video. Four songs performed by Acuña and a backup band utilize some of these beats.

Although there is less instruction on this video than some others, a good understanding of the feel of Latin American music can be obtained through the study of this video.

An emphasis is placed on the importance of the percussionist being able to play basic patterns on the drum set as well as the drum set performer being able to play basic patterns on the individual Latin percussion instruments.

Level: Beginning to Advanced

Adler, H. (Speaker). (1992). *Hand Development Technique*. Miami: CPP Media Group.

Adler presents a system of drumming technique based on rigidly prescribed stick positions and movements. The accompanying booklet contains basic rudimental exercises that are to be practiced with the "Adler system." This system represents a

significant school for developing drumming technique, quite opposite the Moeller system, and influences are evident in J. Porcaro's video *On Drums* (1990).

Level: Beginning to Intermediate

Aronoff, K. (Speaker). (1987). *Laying it Down: Basics of Rock Drumming*. New York: DCI Music Video Productions.

Aronoff addresses the fundamentals of rock drumming in this video with an accompanying 31 page booklet. Establishing a characteristic beat for a song is the first topic. Aronoff demonstrates how characteristic beats evolved with such tunes as *Hurts So Good, Jack and Diane, Crumblin Down, Rain on the Scarecrow, Between a Laugh and a Tear*, and *Lonely Ol' Night*. The second topic is timekeeping and how to develop it. Focusing on making a beat "groove" and being creative with the characteristic beat are then addressed. Finally, Aronoff goes through an in-depth approach to practicing and applying the above four concepts. Very helpful hand and foot exercises are provided in the booklet and demonstrated on the video. The booklet contains a suggested 60-75 minute workout (practice routine) which utilizes the hand and foot exercises and application of the four concepts of establishing the characteristic beat, keeping steady time, grooving, and being creative with the beat.

This video serves as a good introduction to rock drumming as well as a good review of fundamentals of the techniques necessary for playing in any style on the drum set.

Level: Beginning to Intermediate

Bissonette, G. (Speaker). (1990). *Private Lesson*. New York: DCI Music Video Productions.

This video discusses grip, the importance of rudiments, developing time and groove, licks, reading, soloing, brushes, Latin, rock, and jazz. The book *Private Lesson* (1991) from the DCI Video Transcription Series would be helpful in the study of this video.

Study of this video will help the student to understand the basic elements necessary to be a well-rounded drum set player prepared to perform in the variety of styles required in popular contemporary music.

Level: Beginning to Advanced

Bissonette, G. (Speaker). (1993). *Playing, Reading, and Soloing With a Band*. Miami: CPP Media.

This video features Bissonette in a discussion/demonstration setting as well as a performance setting with bass, guitar, and keyboard. The three main topics are developing a drum part, making "cheat sheets" or charts, and creating patterns which work in a solo over a vamp. The tunes *Teenage Immigrant*, *The Vulgar Boatman*, *Frybrain*, *You Kill Me*, and *1920 Shady Drive* are performed. Each tune is performed, key beats and solo ideas discussed and demonstrated, followed by a replay of the band track as Bissonette points and talks through the chart.

Bissonette provides inspirational performances and very positive and helpful discussions. Study of this tape can be enhanced through the use of the play-along book of the same title. This play-along book provides transcriptions of Bissonette's performance and the charts which were used as references for the video.

Level: Intermediate to Advanced

Cameron, C. (Speaker). (1990). *The Living Art of Brushes*. New York: DCI Music Video.

This video presents traditional brush strokes, Cameron's innovative patterns, and performances which take brush playing to a new level. Computer graphics on the screen help to clarify the path of the brushes in the various patterns. A short introduction on the history of brushes is also included.

This is a very informative video. Since most young students have very little brush experience, study of this video is highly recommended.

Level: Beginning to Advanced

Chaffee, G. (Speaker). (1986). *Video Patterns I - Sticking*. Boston: GC Music.

This video explores the possibilities of Chaffee's unique sticking system which involves a combination of accented single strokes and unaccented double strokes. The exercises in the accompanying 19 page book have been developed from the exercises in Chaffee's book *Patterns, Vol. 2: Sticking Patterns* (1976).

Although the production quality of this video is low, it serves as a great audio-visual reference for the study of the associated book.

Level: Beginning to Intermediate

Chambers, D. (Speaker). (1992). *Serious Moves*. Miami: DCI Music Video Productions.

This video features Chambers in an interview/demonstration setting and in performance with guitarist J. Scofield, bassist G. Grainger, and keyboardist J. Beard. Topics include technique development, groove playing, and musicality. Chambers breaks down many soloing and comping ideas with both an explanation and demonstration. Each tune performed with the trio is also broken down into a groove between bass and drums.

This energetic performance should serve as a great listening reference for contemporary groove playing.

Level: Beginning to Advanced

Chapin, J. (Speaker). (1992). *Speed, Power, Control, Endurance*. Miami: CPP Media Group.

Chapin presents the Moeller system of playing accented and non-accented strokes with combination taps, downstrokes, and upstrokes. The exercises and printed examples along with Chapin's guidance will help the drummer increase speed, power, and endurance and understand the fundamentals of the Moeller system of drumming.

Level: Beginning to Advanced

Erskine, P. (Speaker). (1989). *Everything is Timekeeping*. New York: DCI Music Video Productions.

Erskine provides an in-depth look at ride cymbal concepts and the technique of emphasizing all four quarter notes and letting the sub-divisions define the style, while discussing grip, stroke, foot technique, and brush technique. Improvisation and solo composition are also discussed and demonstrated.

Independence exercises are presented and printed in the accompanying booklet.

This is a very good video. The basic elements of drum set playing are well articulated and easy to understand.

Level: Beginning to Intermediate

Erskine, P. (Speaker). (1990). *Timekeeping II: Afro-Caribbean, Brazilian, Funk*. New York: DCI Music Video Productions.

Erskine presents contemporary grooves in the jazz, funk, bossa nova, samba, Afro-Caribbean, songo, and reggae styles. These grooves are printed in the accompanying booklet. Soloing and orchestrating beats in these styles are discussed. Compositions in each of the styles are played by the trio of Erskine, J. Abercrombe, and M. Johnson.

Erskine emphasizes the importance of putting musical thought into soloing and discusses the use of a sub-divisional reference point in playing grooves and solos. The video is very informative and easy to understand.

Level: Beginning to Advanced

Gadd, S. (Speaker). (1985). *In Session*. New York: DCI Music Video Productions.

This video features Gadd performing and rehearsing in the studio with the keyboard/bass combination of R. Tee and W. Lee followed by J. Dalto and E. Gomez. A variety of styles including R&B/reggae, shuffle/reggae, slow blues, funk, swing, samba, bebop, montuno, and ballads are performed. Through comments dubbed over the

performance and Gadd's responses to interviewer R. Wallis, the listener gains much insight into Gadd's approach and philosophy.

This video, one of the earliest of its type, serves as a great listening resource for the student to become familiar with a contemporary approach to a variety of styles. It is more performance oriented than instructional, but much can be gained through its study.

Level: Beginning to Advanced

Gadd, S. (Speaker). (1989). *Up Close*. New York: DCI Music Video Productions.

This video involves more discussion and demonstration by Gadd than *In Session* (1985). The three main topics are drum corps/rudiments, jazz/R&B, and time/studio playing. Gadd demonstrates the application of rudiments to the drum set, the development of good time, and building a track from a simple groove. The importance of chart reading is emphasized.

A variety of styles are demonstrated including two famous grooves from *Fifty Ways to Leave your Lover* and *Late in the Evening*. This video should prove to be both informative and inspirational to all levels.

Level: Beginning to Advanced

Houghton, S. (Speaker). (1992). *The Contemporary Rhythm Section: Drums*. Miami: CPP/Belwin.

The purpose of this video with accompanying booklet is to help one understand the drummer's role within the contemporary rhythm section. Houghton first discusses the set-up of the rhythm section and how the drum set-up relates to the other instruments. Tuning the drums for small combo, big band, and studio playing and setting up the drums for comfortable playing are then discussed.

Several contemporary styles are introduced. The general characteristics including the predominate instruments of the kit for each style are explained. The discussion of each style is followed by a performance in that style with the rhythm section. The styles

introduced include medium swing, up-tempo swing, rock, bossa nova, samba, songo (salsa), odd time, jazz ballads, and rock ballads.

The video is a very valuable resource. It provides an opportunity to focus on stylistic awareness within the rhythm section. It serves as a great listening device to become more familiar with a wide variety of styles. Houghton is very clear and concise in the presentation and demonstration of the concepts addressed throughout the video.

Level: Beginning to Advanced

Houghton, S., Ranier, T., Viapiano, P., & Warrington, T. (Speakers). (1992). *The Contemporary Rhythm Section: Complete*. Miami: CPP/Belwin.

This video addresses the same topics as the aforementioned *The Contemporary Rhythm Section: Drums* (1992). However, it looks at each topic from the perspective of the drummer, bassist, guitarist, and pianist. The four players also discuss the topics of backing up a soloist, the importance of listening to all styles, reading music, and the types of materials available to today's student.

This video provides additional insight for the drum student which should help increase the drum student's musical awareness. It is recommended in addition to the video specifically for drums.

Level: Beginning to Advanced

Houghton, S. (Speaker). (1993). *The Drummer's Guide to Reading Drum Charts*. Miami: CPP/Belwin.

In the introduction to this video, Houghton discusses the advantages of being a good reader of drum charts. Houghton also states that it is absolutely mandatory to be a multi-stylist who can play jazz, rock, and Latin music.

In preparing to read a chart, the three key elements to keep in mind are emphasized: time, style, and feel. The language of the chart is discussed including the difference in notation and interpretation of section figures and ensemble figures. The main topics

discussed are the eighth-note concept, right hand lead, set up rule, Houghton's "can't sing-can't play" concept, and articulation. Houghton provides simple guidelines for applying each idea.

Twenty-two charts (or chart segments) are used to demonstrate the concepts and techniques. Houghton discusses these charts followed by a trio performance of keyboard, bass, and drums.

This is an excellent video. The accompanying booklet includes Houghton's examples and all 22 charts. It should help the drummer to read and perform charts with a better stylistic understanding, greater clarity, and more focus. It should be very helpful to all levels of players. This author recommends the use of this video in conjunction with the study of Houghton's *Studio and Big Band Drumming* (1985).

Level: Beginning to Advanced

Morgenstein, R. (Speaker). (1988). *Putting it All Together*. New York: DCI Music Video Productions.

Morgenstein, known primarily as a progressive rock/fusion player, stresses the need for versatility in the blending of styles in today's music. Topics of this video include ghost strokes, odd time, double bass playing, and creating a drum part. Written examples of beats and exercises appear on the screen.

This video serves as a great resource for the understanding of the sound and feel of progressive rock/fusion music.

Level: Beginning to Intermediate

Palmer, E., & Ernest, H. (Speakers). (1993). *New Orleans Drumming. From R&B to Funk*. Miami: DCI Music Video Productions.

This video features two drummers: Palmer who helped create New Orleans R&B, and Ernest who is part of the current New Orleans funk scene.

Palmer is known as one of the most recorded drummers in history. Several tunes and the beats or grooves Palmer created or utilized on those tunes are performed and discussed. The evolution of R&B, rock, and funk is addressed. Palmer incorporates second line street beats, shuffles, 12/8 feel, and funk beats in R&B, funk, and rock playing. Characteristics prevalent in the New Orleans style are demonstrated and drummers who strongly influenced Palmer's own playing are discussed.

Ernest takes basic funk grooves and updates them to create new and interesting feels. Those updated grooves can be heard on recordings with The Neville Brothers, Dr. John, and Patty LaBelle. The main influences in the development of Ernest's style are discussed and several tunes to demonstrate the more updated beats are performed. Most of these rhythms come from the street grooves of the Mardi Gras.

Both drummers provide a wealth of information on the New Orleans R&B, funk, and rock styles. This video provides a great introduction to these styles.

Level: Beginning to Advanced

Perry, D. (Speaker). (1990). *Creative Listening*. Canoga Park, CA: VDO Productions.

This package includes the video, a 45 minute play-along audio cassette tape, and charts for the tunes and exercises on the tape. Perry (best-known as the drummer with the group Jethro Tull) discusses playing with the click track, orchestrating the drum part, drum machines, time, feel, soloing, reading, and double bass playing. Practicing through the use of visualization is addressed. Perry stresses musicality and creativity throughout the presentation. Although geared toward progressive rock playing, the concepts presented can be applied to any style.

This video is unique. Rock music is often approached in a very physical and technical fashion. Perry takes a cerebral approach to performing and creating in the rock genre.

The discussion of using visualization as a learning/creating tool is not addressed in any other video known to the present author. It is highly recommended for this reason.

Level: Beginning to Advanced

Porcaro, J. (Speaker). (1990). *On Drums*. Canoga Park, CA: VDO Productions.

This video provides an in-depth discussion and demonstration of cymbal time, cymbal turnarounds, Tehais, playing musically, the two feel, hand and finger technique-derived from the Adler system, rudiments, swing, funk, and rock. Some unique technical warm-ups and exercises are presented.

This video is a good resource for the basic elements of drum set playing. A good understanding of phrasing on the drum set can be obtained through its study.

Level: Beginning to Intermediate

Riley, H. (Speaker). (1993). *New Orleans Drumming. Ragtime and Beyond: Evolution of a Style*. Miami: DCI Music Video Productions.

This video is one of a three-part series on New Orleans Drumming. Riley, along with interviewer D. Thress, takes the viewer from the military band styles up through ragtime, swing, and modern jazz including the stylistic elements of each. New Orleans brass bands, jazz funerals and second line playing, ragtime, early jazz, gospel music, and rhythm and blues, and the influence they all had on Riley's playing are discussed. The New Orleans players such as Riley's grandfather F. Lastie, V. Fournier, J. Black, E. Blackwell, and S. Johnson are discussed and examples of their style of playing are presented.

Riley performs in several styles with trumpet, piano, bass, and vocals (on the gospel tunes only). After listening to the presentation, the various influences are quite evident. This video provides enormous insight into the evolution of jazz drumming in New Orleans. If the viewer is looking for a unique opportunity to see a young drummer who is part of this evolution, it is a very strong video. It is not an "academic," neat and tidy,

chronologically presented history of jazz drumming. It is, however, a very informative performance/discussion through the eyes of a person who has experienced the evolution of drumming in this city, so significant to the art of drumming.

Level: Beginning to Advanced

Smith, S. (Speaker). (1987). *Part One*. New York: DCI Music Video Productions.

This video presents Smith's basic approach to rock and jazz. Smith discusses the methods for developing a good sense of time, effective practicing, and creative use of drum patterns in the jazz and rock styles. The need for a knowledge of the evolution of styles is emphasized. Smith performs with the band Vital Information.

This informative video should be very helpful in obtaining a general knowledge of the essential elements of drum set playing. The performances are helpful in understanding the stylistic elements of jazz, rock, and fusion music.

Level: Beginning to Advanced

Smith, S. (Speaker). (1988). *Part Two*. New York: DCI Music Video Productions.

This video presents the advanced concepts of fusion drumming. The fusion style, creation of a drum part, soloing, odd time, double bass playing, and creativity are discussed.

This is a great follow-up to *Part One* (1988). The student can gain a high level of control and independence through the study of odd note groupings or phrasing which will allow for creative and sophisticated fusion drumming.

Level: Intermediate to Advanced

Soph, E., & Arnold, H. (Speakers). (1985). *The Drum Set: A Musical Approach*. New York: DCI Music Video Productions. (Produced for Yamaha of America).

This video explores the fundamentals of jazz, rock, and funk drumming. The first segment discusses the drum set-up, grips, and strokes derived from the Moeller system. The elements of motion, relaxation, and concentration are emphasized.

The second segment discusses the basic techniques of bass drum and high hat playing. Independence and the ability to listen and react with one's technique musically are stressed.

The third segment presents an historical overview of jazz, rock, and funk development. The importance of each is strongly emphasized.

Segment 4 discusses the essential elements of playing in a rhythm section. The relationship with the bass player is highlighted.

Segment 5 discusses big band fills and soloing.

Musical awareness and listening skills are emphasized throughout the video. A supplemental booklet with exercises for each segment is provided.

As one of the earliest drum set instructional videos, this video is very informative and takes a truly musical approach to drum set playing. The first segment provides a great visual and aural presentation of the fluid motions required for musical drumming. This author recommends the video for students of all levels.

Level: Beginner to Advanced

Thigpen, E. (Speaker). (1991). *The Essence of Brushes*. Brattleboro, VT: Interworld Music Associates.

This video presents the basic brush strokes used for many styles of music. These strokes are also illustrated in Thigpen's book *The Sound of Brushes* (1981).

After presenting each stroke, Thigpen plays a tune with bass and guitar to present these strokes and their variations in a musical setting.

A supplemental sheet with illustrations of some of the basic strokes is included.

This video serves as a great resource for the art of musical brush playing.

Level: Beginning to Intermediate

Vidacovich, J. (Speaker). (1993). *New Orleans Drumming. Street Beats: Modern Applications*. Miami: DCI Music Video Productions.

The main focus of this video is the demonstration of how the street beats of New Orleans second line drummers can be incorporated into contemporary jazz, reggae, and funk music. Vidacovich discusses how to loosen up the military style beat and how to achieve a smooth, legato sound on the snare drum. Exercises for the development of syncopation are demonstrated. This drummer draws from all styles in performance and is a master of blending more than one style to create unique and exciting grooves. The particular styles discussed include second line, Dixieland, modern jazz, R&B, funk, Afro-Cuban, reggae, and zydeco. Many drummers who influenced Vidacovich's playing are discussed.

Vidacovich performs tunes in several styles with piano, bass, and saxophone. Certain stylistic characteristics are first presented on the drums alone, followed by a performance with the group. This speaker is quite articulate with much insight into the New Orleans contemporary music scene. The viewer should find this to be a very informative video.

Level: Beginning to Advanced

Weckl, D. (Speaker). (1988). *Back to Basics*. New York: DCI Music Video Productions.

Weckl stresses the importance of building a strong foundation through the study of fundamental hand techniques. The grip, finger control, and the basic strokes of singles, doubles, flams, paradiddles, and rolls are presented. Brushes, foot technique, drum set-up, tuning, and coordinated independence are also discussed.

Performance tunes are borrowed from the *Contemporary Drummer + One* (1987) package.

This is a very good video for general drum set playing.

Level: Beginning to Advanced

Weckl, D. (Speaker). (1989). *The Next Step*. New York: DCI Music Video Productions.

Weckl discusses time playing, grooves, beat displacement, creating a drum part, odd times, and soloing. Many practice tips are offered for each topic.

Weckl's performances on this video should prove to be very inspirational to the student. The drumming is of a very high degree of technical difficulty, but does not lose the importance of the musical elements which are discussed. Performance tunes are borrowed from the *Contemporary Drummer + One* (1987) package.

Level: Intermediate to Advanced

IV. General Curriculum Guidelines

The curriculum for drum set in the college percussion studio should include study in the three main areas of drum set history, musicianship, and technique as applied to jazz styles, ethnic-based styles (particularly Brazilian and Afro-Cuban), and contemporary styles (rock, funk, and fusion). Progress in the historical area may be achieved through selected reading, listening/viewing, and transcription assignments geared toward style awareness and analysis. The student's level of musicianship should be greatly enhanced by the historical studies especially through listening to as many recorded performances as possible. In addition, the student should view video tapes which address the elements of musicianship, and work on time-keeping, the understanding of musical form and its application to improvisation, and reading. Play-along opportunities such as books with recordings which provide charts (drum parts), lead sheets, or drum transcriptions are extremely valuable.

In the area of technique studies, I assume that the important elements of snare drum technique already exist in the college curriculum. The elements of grip, stroke, and touch should be emphasized as they relate to the development of a good sound on drum set. Selected assignments in books which provide exercises and "beats" or ostinato patterns should include hand and pedal techniques, dependence and independence studies for hands and feet, and the study of odd meters and polyrhythms.

One valuable way to enhance the learning process is to video-tape the student's lessons and performances. The student can take the tape home, study it objectively, determine which areas need to be focused on, set goals, work toward those goals, and evaluate the progress made from week to week.

In a curriculum as broad-based as the college percussion curriculum which necessarily includes the study of snare drum, keyboard, timpani, drum set, multiple percussion,

accessories, ethnic drumming, and orchestral playing, the backgrounds of the students will vary considerably. The instructor should consider the student's background and adapt the drum set curriculum to the individual's needs and help guide the inexperienced student to an awareness of the need for drum set proficiency. The student should be encouraged to set personal goals and to take advantage of any available drum set performance opportunities outside of the practice room.

Highly Recommended Instructional Materials

Four basic types of instructional materials are included in this drum set curriculum. The first type addresses or is adaptable to a variety of styles of music. The other three are specialized materials which deal specifically with jazz, rock/funk/fusion, or ethnic-based styles.

Materials Addressing a Variety of Styles

The Drum Set: A Musical Approach (Soph, E., & Arnold, H., 1985) is the most highly recommended video for an introduction to the fundamentals of jazz, rock, funk, and Latin drumming. Study of this video provides an opportunity for an historical understanding, musical awareness, and technical development. An equal emphasis is placed on the mental and physical aspects of drumming. The fundamental techniques of the hands and feet are addressed before going into specific stylistic characteristics. The six page supplemental sheet is filled with valuable technical, historical, and musical information and applications.

The student should view the entire video and then return to the introduction and study it carefully. The discussion and demonstration of the fundamentals of playing are based on the Moeller system of drumming. The student should emulate the use of the full arm and allow the stick to rebound freely. Exercises from the accompanying booklet and the recommended texts listed in the booklet should be practiced. The use of a mirror or video camera can greatly enhance the student's awareness of style and technique.

Beyond the basic hand and foot technique studies, the booklet provides exercises for playing in the rock or funk style, Latin style, and swing style. Exercises and tips for the development of a "fill vocabulary" for big band playing in the swing, and rock/funk/Latin styles are presented. Brush technique is also discussed by Arnold.

All of the material presented in the booklet is very clearly discussed and performed on the video.

The Contemporary Rhythm Section: Drums (Houghton, 1992) is a very informative video which should be included in the drum set curriculum. Many students enter into the college studio having received very little input or coaching on their role in the rhythm section regardless of their technical skill. As Houghton notes in the foreword to the accompanying booklet, the most important element of the "contemporary music scene" is the rhythm section. The student needs to understand the concept of the rhythm section as a whole and how the drummer fits into that concept.

The student can benefit from the study of this video and booklet in many ways. It should be implemented early on in the curriculum. On the technical side, Houghton discusses the set-up of the drums within the rhythm section. Tuning for various settings such as big band, combo, and studio playing is discussed and basic beats for a variety of styles are presented.

On the musical side, Houghton discusses each style in depth. The role of the drummer in relation to the rest of the rhythm section is addressed, and most importantly, performances by the rhythm section provide a great listening resource for a variety of styles.

The study of this video will be most valuable if the student is able to participate in a live performance with either a big band or small combo. However, study of the video should also help the student become a more focused listener to play-along recordings.

Houghton's video *The Drummer's Guide to Reading Drum Charts* (1993) and book with cassette tape *Studio and Big Band Drumming* (1985) should be included in the curriculum. Both resources focus on the interpretation of small combo, studio, and big band drum charts in all styles. The video provides the opportunity for listening to and viewing performances while following the written part. Houghton believes that the

concepts presented in the video will be enhanced by this sort of study. While the book provides the same listening/reading opportunity, it also contains valuable play-along charts with and without drums. The student can listen to Houghton perform the charts and then apply the skills and concepts acquired through the study of the exercises in the book. Although there is much overlap, I believe that the use of both resources will provide the greatest understanding and application of the concepts of chart interpretation in all styles.

A complete viewing of the video should be followed by study and practice of the individual concepts and styles presented in the video and book.

Reed's *Progressive Steps to Syncopation for the Modern Drummer* (1958) is a book which can be adapted to all styles. In spite of its early publication date, this book still serves an important function for drum set study. Although the book was not written expressly for drum set study, innovative teachers have developed exercises and adaptations of the book which allow the student to explore a variety of techniques in a variety of styles. Breithaupt (1981, p. 76) notes the value of the book in three general areas: (1) the recognition and execution of rhythm patterns, (2) independence exercises using the rhythmic line against a variety of cymbal ostinatos, and (3) improvisation between the limbs with the rhythmic line as a basis. This book is highly recommended.

Chaffee's *Rhythm and Meter Patterns* (1976) is recommended for the study of polyrhythms and odd-metered playing. Chaffee presents studies for all the possible rhythms based on the quarter-note, dotted quarter-note, and larger spaces of time. The polymetric exercises are written as snare drum studies, but intended to be played in a creative, improvisatory fashion around the drums after mastery on the snare drum. This book provides a systematic approach for the study and understanding of both polyrhythms and odd meters.

Chaffee's *Time Functioning Patterns* (1980) is recommended in addition to the Reed book. This book provides independence and coordination exercises in the styles of rock and jazz. A variety of cymbal ostinatos can be practiced with snare drum, bass drum, and high hat patterns and combinations of two or three limbs. A strong emphasis is placed on the development and control of the various patterns followed by improvisation through combining the learned patterns. Chaffee introduces the concept of linear (single line) phrasing and provides numerous exercises and suggestions for application.

The student may work simultaneously on exercises in the three sections of *Cymbal Ostinato Time Feels*, *Jazz Time Functioning*, and *Linear Ideas*. The instructor should encourage the student to study the text carefully, create new ideas based on the presented material, and spend equal time between exercises and improvisation.

Davis' *Drummers: Masters of TIME* (1986) is highly recommended for listening, analysis, and play-along. This book with analysis/transcription and tape with drums/without drums provides an opportunity for the student to study the playing of several well-known drummers in a variety of styles, transcribes drum parts for practice, and features a recording without drums for play-along. Students should be encouraged to find other recordings of these standard tunes for their own critical listening and analysis.

Houghton and Warrington's *Essential Styles, Book One* and *Book Two* (1990, 1992) are highly recommended for listening, stylistic awareness, and the ability to play good time with a good feel. Analysis, performance suggestions, preliminary exercises, and charts are provided for the recorded tunes or grooves in a tremendous variety of pop/funk, Latin, and jazz styles.

The instructor should choose charts for practice and study which coincide stylistically with other listening and technical development exercises throughout the four year course of study.

Weckl's *Ultimate Play-Along for Drums, Level 1-Vol.-1* (1993) helps fill the void of beginning to intermediate level play-along charts. Weckl's earlier play-along, *Contemporary Drummer + One* (1987) is extremely difficult and appropriate for the very advanced student focusing heavily on drum set. *Ultimate Play-Along*, however, can greatly enhance the general curriculum. In addition to the seven play-along charts, Weckl provides the most in-depth section of analysis and practice and performance suggestions of the instructional materials of this type included in this survey.

As suggested with the Houghton/Warrington materials, the instructor should select charts which stylistically coincide with the current topic of study.

Materials Focusing on the Jazz Style

Brush playing is an important element of jazz playing. Study of Thigpen's video *The Essence of Brushes* (1991) and book with cassette tape *The Sound of Brushes* (1981) is highly recommended. The book presents the basic elements and strokes of brush playing in the jazz style. The video presents these same elements and the opportunity to see and hear these strokes being played by Thigpen alone and in a musical setting with bass and guitar.

The student should first view the video tape. After a complete viewing, each stroke should be studied from the tape and the book for a thorough understanding. Listening assignments should be made which include such great brush masters as Thigpen, Philly J. Jones, J. Jones, and the current players C. Cameron and E. Soph.

Although many multi-style materials which include studies for jazz independence and coordination, and jazz charts for play-along have already been mentioned, Soph's *Essential Techniques* (1986) should also be included in the curriculum. The introductory materials address the basic fundamentals of playing presented in Soph's and Arnold's video *The Drum Set: A Musical Approach* (1985), but the exercises deal only with the jazz style. Study in this book should help the student develop the coordination to be

creative and play the musical phrases which might have been previously in the mind without the skills for execution.

The student must be encouraged to read the text and follow Soph's suggestions carefully. Although the exercises are very technical and repetitious, the student is encouraged to focus on sound production, a relaxed feel, and improvisation with the developed skills.

Chapin's *Advanced Techniques for the Modern Drummer* (1948) is considered by most to be a classic book for drum set study. This book, subtitled *Coordinated Independence as Applied to Jazz and Be-bop* focuses on coordinated independence between the left hand and bass drum while playing a cymbal ostinato ride pattern along with the high hat playing on beats two and four. Although many players have included the high hat in a three-way coordinated independence when playing jazz, this style presented in Chapin's book remains important.

I recommend that the student begin with Section 1, Part C which is based on the triplet rhythm, followed by the dotted-eighth sixteenth-note and straight eighth-note studies. In each section, the exercises should be mastered with the bass drum playing the snare drum line before moving on to the combined snare and bass studies.

Materials Focusing on the Rock/Funk/Fusion Styles

Basic coordination for rock drumming can be achieved through the study of many of the previously mentioned multi-style instructional materials. The following materials are also important for the rock/funk/fusion styles.

Aronoff's video *Laying it Down: Basics of Rock Drumming* (1987) is highly recommended. Although most students are quite familiar with music in the rock style, many are not critical listeners with an understanding of the elements involved in good rock drumming. Aronoff helps clarify the development of a characteristic beat, how to

develop steady time, how to make a beat groove, and how to be a creative drummer in the rock style.

The student should be encouraged to view the entire video, work on individual exercises in the booklet, and create new beats or grooves. Aronoff's practice tips should be strongly considered by the student for incorporation into a daily warm-up.

Latham's *Advanced Funk Studies* (1980) with supplementary cassette tape is one of the earliest books addressing the funk style. The student should work to develop the control and coordination of the various exercises, beats, and solos. The student should try to locate complete recordings of the tunes represented in the short transcriptions to become familiar with the sound and feel of the funk drumming of the various artists represented. Working out the grooves and playing along with recordings is extremely helpful. Although not reviewed in this study, the simultaneous study of the companion video by Latham should be considered.

Garibaldi's *Future Sounds* (1990) focuses on the concepts of contemporary drum set performance in the funk and fusion styles. This book with demonstration tape provides studies for development in the funk and fusion styles. An emphasis is placed on the sound concept of contemporary music and how to develop the proper levels of sound between the snare drum, bass drum, and cymbals in groove playing.

The student should study the introduction carefully before practicing the exercises. This author suggests that control and coordination in Section 1 be mastered first. After study in Section 1, simultaneous study of Sections 2 and 3 permutation and groove studies, is encouraged. A good knowledge of basic rock beats should be developed before study in this book.

Although Chester's *The New Breed* (1985) can be adapted to all styles, I find the systems printed in the book most relevant to the rock/funk/fusion style of play.

This book is one of the few resources that emphasizes singing. The author intends for the student to sing the quarter note, sing individual parts, and sing the parts in a pitch and timbre close to the written instrument while playing the various systems and melodies. Chester notes that singing helps the student in many ways. It aids in one's ability to see and hear the quarter note, sight reading, understanding of separate parts, less mechanical reading, pitch and timbre awareness, creation of energy while practicing, and awareness of proper breathing (p. 7). The instructor must insist that the student read the directions for the application of the 39 systems and follow them carefully. If students go directly to the printed systems, the entire singing application might be ignored.

The study of this book may be spread out over the four year course of study. Both the systems and the melodies are graduated in difficulty. The student can benefit most from the thorough study of a small number of systems with a great variety of applications of melodies and singing exercises rather than rushing through several systems.

The student should be assigned the reading of *Concepts: Part 2*, pp. 36-37 early in the study of this book.

Materials Focusing on Ethnic-Based Styles

Da Fonseca and Weiner's *Brazilian Rhythms for Drumset* (1991) is highly recommended for the drum set curriculum. The authors take a holistic approach of historical study, study of authentic instruments and grooves, and adaptations of the grooves to drum set in traditional and contemporary settings.

The student should first be encouraged to read the historical introduction and listen to the entire tape while following the printed music in the book. This will create a general awareness of the Brazilian styles of music.

This author then encourages the approach of reading about, listening to, and practicing the basic beats in the first three sections: samba, bossa nova, and baião. After the basic beats are mastered in these three sections, the student should move ahead to the more

challenging and/or contemporary adaptations in these three styles while also exploring sections 4-7: maracatu, marcha and frevo, patterns in odd meters, and live music.

Throughout the study of this book, the student should continue to listen to the examples on tape, listen to recordings from the discography, and create unique variations in the various styles.

Many play-along charts in the above mentioned multi-style resources can provide an outlet for performance in the various Brazilian styles studied in this book.

Afro-Cuban Rhythms for Drumset (Malabe and Weiner, 1990) is another highly recommended resource for the study of ethnic-based music. This book, sub-titled *A Guide to Applying Afro-Cuban Rhythms to Drumset* has the same basic format as *Brazilian Rhythms for Drumset* (1991). The same approach as discussed above should be taken. Sections 1 and 2: Afro-Cuban 6/8 feel and clave should be mastered before moving on to Sections 3-9: palito patterns and cascara, bell patterns, guaguanco, conga, Mozambique, songo, and merengue. These sections do not need to be studied individually. The instructor may choose to introduce basic patterns in several styles followed by later study of more advanced patterns. Section 10: two patterns by F. Malabe and Section 11: a medley of playing examples serve to bring the earlier studied materials together for review.

The student should be encouraged to listen frequently to sections of the demonstration tape and recordings from the discography. Assignments in the various multi-style play-along resources should also be made.

Afro-Cuban Grooves for Bass and Drums (Goines and Ameen, 1990) is another valuable resource. The study of this book and tape can follow the mastery of advanced beats in the various sections of the Malabe-Weiner book or the completion of the book. This book provides examples of more contemporary adaptations of Afro-Cuban beats and how they fit with the bass part. The student can study the playing on the demonstration

side of the tape and perform the tunes with the opportunity for some improvisation with the play-along side of the tape.

The three resources described above are the most highly-recommended resources for ethnic-based music.

Erskine's video *Timekeeping II: Afro-Caribbean, Brazilian, Funk* (1990) presents contemporary grooves in the bossa nova, samba, Afro-Caribbean, songo, and reggae styles from the viewpoint of a performer with tremendous experience in contemporary studio and live performance settings. Although jazz and funk are also discussed, viewing of this video in conjunction with the study of ethnic-based styles is highly recommended.

The purpose of the above section of "Highly Recommended" materials is to base a curriculum on an affordable number of resources while providing the information and study opportunities necessary for the student to become fundamentally sound in all styles.

Additional Recommended Instructional Materials

Following is a list of materials based on the survey of selected materials which the author believes are also valuable and would further enhance the student's studies.

Materials Addressing or Adaptable to a Variety of Styles

Advanced Concepts, K. Plainfield, 1992.

Back to Basics (video & book), D. Weckl, 1988, 1992.

Contemporary Drummer + One, D. Weckl, 1987.

Creative Coordination for the Performing Drummer, K. Copeland, 1986.

Creative Listening, D. Perry, 1990.

Different Drummers, B. Mintz, 1975.

Drum Concepts and Techniques, P. Erskine, 1987.

Drum Set Performance Pak, S. Houghton and W. Yuponce, 1992.

Drum Wisdom, B. Moses, 1984.

On Drums, J. Porcaro, 1990.

Everything is Timekeeping, P. Erskine, 1989.

A Modern Approach to New Orleans "Second Line" Drumming, C. Lacinak, 1992.

The Next Step (video and book), D. Weckl, 1989, 1992.

The New Breed II, G. Chester and C. Adams, 1990.

New Orleans Drumming. Street Beats: Modern Applications, J. Vidacovich, 1993.

Part One, S. Smith, 1987.

Patterns, Vol. 2: Sticking Patterns, G. Chaffee, 1976.

Private Lesson (video and book), G. Bissonette, 1990, 1991.

In Session, S. Gadd, 1985.

Speed, Power, Control, Endurance, J. Chapin, 1992.

Up Close (video and book), S. Gadd, 1989, 1991.

Materials Focusing on Jazz Styles

Drummin' Men, B. Korrall, 1990.

The Great Jazz Drummers, R. Spagnardi, 1992.

A History and Analysis of Jazz Drumming to 1942. (Volumes I and II), T. D. Brown, 1976.

Jazz Drumming 1960-56: Transcriptions and Analyses of Ensemble Techniques, G. Schaft, 1993.

New Orleans Drumming. Ragtime and Beyond: Evolution of a Style, H. Riley, 1993.

Materials Focusing on Rock/Funk/Fusion Styles

The Encyclopedia of Groove, B. Rock, 1993.

New Orleans Drumming. From R&B to Funk, E. Palmer and H. Ernest, 1993.

Part Two, S. Smith, 1988.

Putting it All Together, R. Morganstein, 1988.

Serious Moves, D. Chambers, 1992.

Materials Focusing on Ethnic-Based Styles

The Art of Reggae Drumming, D. Jones, 1991.

Drums and Percussion, A. Acuña, 1989.

Latin Drumset Adaptations, A. Cerabino, 1987.

Practical Applications, Part I, C. Silverman, 1991.

V. Recommended Curriculum

The following constitutes a recommended drum set curriculum which will provide the necessary resources for the college percussion major to develop, over a four-year course of study, the fundamental skills necessary to be a multi-stylist contemporary drum set performer. As with any student, the background, desire, and work ethic of the student will greatly affect the level of achievement over the four years of study. Please see **Highly Recommended Instructional Materials** for detailed annotations of the materials listed in the following outline.

See Appendix B for more specific instructional objectives for this curriculum.

B = Beginning, **I** = Intermediate, **A** = Advanced

A. Freshman Level

1. Historical

a. Videos

1. View *The Drum Set: A Musical Approach* (Soph and Arnold, 1985).
(B-A)

b. Reading assignments

1. Read Breithaupt's *History of the Drumset* (1989) and *History of the Drumset, Part II* (1990) found in the *Percussive Notes* publications.
2. Read the introductions to Malabe and Weiner's *Afro-Cuban Rhythms for Drumset* (1990) and Da Fonseca and Weiner's *Brazilian Rhythms for Drumset* (1991). Listen to both accompanying tapes.

c. Selected listening assignments from the author's discography (appendix D) and recommended "play-along" materials:

1. Ragtime and Early Jazz (Dodds, Sbarbaro, Singleton)
2. Swing (Catlett, Clarke, Cobb, Jones, Lewis, Webb)

3. Bebop (Blakey, Clarke, Jones, Roach, Williams)
4. Contemporary Jazz (DeJohnette, Erskine, Weckl)
5. Rock, Funk, Fusion (Cobham, Gadd, Garibaldi, Mason, Peart)
6. Latin and other ethnic-based styles (Banaña, Machito, Moriera, Sanchez)

Over the course of the freshman year, the above six categories should be represented in the listening assignments. Since most students have very little exposure to music in the ragtime to bebop era, a special emphasis should be placed on listening to this music. The instructor must keep in mind that drum set is only a portion of the student's percussion studies and be reasonable with the length of the listening assignments.

2. Technique

a. Selected exercises from pp. 29-44 of Reed's *Syncopation* (1958). The instructor is encouraged to assign adaptations in the styles of jazz, Latin, and rock which are suitable to the student's level of ability. Breithaupt's article *Drumset Applications of Ted Reed's Syncopation* (1981) serves as a good reference for ideas. (B-I)

Begin by playing a simple ride cymbal ostinato and the written exercises with each of the other limbs (left hand, right foot, and left foot) followed by combinations of these limbs. When playing the exercises with the left hand or right foot, it is common to play the high hat on beats two and four.

b. Study text and exercises in Chaffee's *Time Functioning Patterns* (1980) pp. 4-27. (B-I)

c. Basic patterns from sections 1 and 2 of Da Fonseca and Weiner's *Brazilian Rhythms for Drumset* (1991). (B-I)

d. Basic patterns from sections 1 and 2 of Malabe and Weiner's *Afro-Cuban Rhythms for Drumset* (1990). (B-I)

- e. Study written text and selected assignments from pp. 3-27 of Soph's *Essential Techniques for Drum Set: Book 1* (1986). (B-I)

Simple adaptations of several exercises are recommended rather than staying on one exercise until all adaptations are mastered. The student will progress into the more challenging adaptations at a different rate for different exercises.

- f. Selected assignments from p. 1-19 of Thigpen's *The Sound of Brushes* (1981). (B-A)

3. Musicianship

- a. View and study Soph's and Arnold's video *The Drum Set: A Musical Approach* (1985). (B-A)
- b. View and study Aronoff's video *Laying it Down* (1987). (B-I)
- c. View and study Thigpen's video *The Essence of Brushes* (1991). (B-I)
- d. Study text, listen to demonstration performance, practice beats and charts to selected tunes (pp. 4-11, 21-25, and 30-33) in Weckl's *Ultimate Play-Along for Drums, Level 1-Vol. 1*, (1993). (B-I)
- e. Study, listen to recording, practice, and play-along to selected transcriptions (pp. 1-10) in Davis' *Drummers: Masters of TIME* (1986). (B-I)
- f. View and study Houghton's video *The Contemporary Rhythm Section: Drums* (1992). (B-A)
- g. Play along with selected recordings from the discography. (B-I)
- h. Read "Concepts" (pp. 36-37) of Chester's *The New Breed* (1985). (B-A)
- i. Final jury exam etude. (B-I)

B. Sophomore Level

1. History

- a. Selected listening assignments from the author's discography (appendix D) and recommended play-along materials:

1. Ragtime and Early Jazz (Dodds, Sbarbaro, Singleton)
 2. Swing (Catlett, Lewis, J. Jones, Rich, Webb)
 3. Bebop (Blakey, Clarke, Roach, Williams)
 4. Contemporary Jazz (DeJohnette, Erskine, Haynes, Weckl)
 5. Rock, Funk, Fusion (Acuña, Colaiuta, Porcaro, Robinson)
 6. Latin and other ethnic-based styles (Da Fonseca, Moriera, Sanchez)
- b. Selected transcription assignments from the author's discography. One transcription per semester chosen by the student from the instructor's listening assignments is recommended. See above recommendations in part "a".
- c. Read selected biographies from Spagnardi's *The Great Jazz Drummers* (1992). Listen to the artists on the enclosed "sound supplement" and choose recordings of these artists as available from the discography (or research in local music library).
- d. Read selected articles from available issues of *Modern Drummer* and *Percussive Notes* publications. Recommended articles are listed at conclusion of the curriculum.

2. Technique

- a. More advanced adaptations to pp. 29-44 of Reed's *Syncopation* (1958). (I)
Example: Have the student play the pattern with one limb while filling in the triplet with another limb.
- b. Selected exercises from pp. 4-31 of Chapin's *Advanced Techniques for the Modern Drummer* (1948). I suggest beginning with Section C: *triplet rhythms*. Mastery of the rhythm patterns by the bass drum is also recommended at this time. (I)
- c. Selected studies from pp. 28-39 of Chaffee's *Time Functioning Patterns* (1980). (I)

- d. Selected studies from pp. 14-29 of Soph's *Essential Techniques for Drum Set, Book 1* (1986) with more advanced adaptations. (I-A)
- e. Selected studies from pp. 8-23 of Latham's *Advanced Funk Studies* (1980). (I)
- f. Study concepts, simple systems, and simple melodies from Systems 1-7, pp. 14-17 of Chester's *The New Breed* (1985). (I)
- g. Selected studies from section 1 (pp. 4-20) of Garibaldi's *Future Sounds* (1990). (I)
- h. Selected studies from pp. 1-43 of Houghton's *Studio and Big Band Drumming* (1985). (I)
- i. Malabe and Weiner's *Afro-Cuban Rhythms for Drumset* (1990): Sections 3-5 plus more advanced beats from sections 1 and 2. (I)
- j. Da Fonseca and Weiner's *Brazilian Rhythms for Drumset* (1991): Section 3 plus more advanced beats from sections 1 and 2. (I)
- k. Practice exercises in selected articles from *Modern Drummer* and *Percussive Notes* publications. Recommended articles are listed at the end of this curriculum.

3. Musicianship

- a. View and study Erskine's video *Timekeeping II* (1990). (I)
- b. View and study Houghton's *The Drummer's Guide to Reading Drum Charts* (1993). (B-A)
- c. Study, listen to, practice, and play along with selected transcriptions (pp. 11-26) in Davis' *Drummers: Masters of TIME* (1986). (I)
- d. Selected charts from Houghton and Warrington's *Essential Styles, Book One* (1990). The instructor should choose tracks from each of the three main

categories of (1) *Funk/R&B/Pop-Rock/Fusion*, (2) *Latin (Brazilian/Afro-Cuban)*, and (3) *Jazz*. (I)

e. Complete Weckl's *Ultimate Play-Along for Drums, Level 1, Vol. 1* (1993) (pp. 12-20, 26-29, and 34-37). (I)

f. Study selected articles from *Modern Drummer* and *Percussive Notes* publications. Recommended articles are listed at conclusion of this curriculum.

g. Final jury exam etude. (I)

C. Junior Level

1. History

a. Selected listening assignments from the author's discography (appendix D) and recommended play-along materials:

1. Ragtime and Early Jazz (Dodds, Sbarbaro, Singleton)
2. Swing (Catlett, Houghton, Soph, J. Jones)
3. Bebop (Blakey, Philly J. Jones, Roach, Soph, Williams)
4. Rock, Funk, Fusion (Cobham, Gadd, Garibaldi, Houghton, Mason, Morganstein, Peart)
5. Latin and other ethnic-based styles (Banaña, Machito, Moriera, Weckl)

b. Selected transcription assignments from the author's discography (appendix D). One transcription per semester selected by the student from the instructor-assigned listening from part "a" is recommended.

c. Read selected chapters from Korall's *Drummin' Men* (1990).

d. Read selected articles from available issues of *Modern Drummer* and *Percussive Notes* publications. Recommended articles are listed at the conclusion of this curriculum.

2. Technique

- a. Selected studies from pp. 34-51 of Chapin's *Advanced Techniques for the Modern Drummer* (1948). (I-A)
- b. Complete Chaffee's *Time Functioning Patterns* (1980). (I-A)
- c. Complete Soph's *Essential Techniques for Drum Set: Book 1* (1986). (I-A)
- d. Selected solo studies from pp. 32-49 of Latham's *Advanced Funk Studies* (1980). (I-A)
- e. Selected studies from more advanced systems, melodies, and reading studies in Chester's *The New Breed* (1985). Complete the 39 systems and the studies on pp. 1-23 before moving on to advanced systems and exercises on pp. 24-35. Read pp. 36-37. (I-A)
- f. Selected permutation and groove studies from pp. 21-60 of Garibaldi's *Future Sounds* (1990). (I-A)
- g. Selected studies from pp. 13-43 of Chaffee's *Rhythm and Meter Patterns* (1976). (I-A)
- h. Complete Malabe and Weiner's *Afro-Cuban Rhythms for Drumset* (1990). (I-A)
- i. Complete Da Fonseca and Weiner's *Brazilian Rhythms for Drumset* (1991). (I-A)
- j. Selected beats from pp. 6-34 of Goines and Ameen's *Afro-Cuban Grooves for Bass and Drums* (1990). (I-A)
- k. Practice exercises in selected articles from *Modern Drummer* and *Percussive Notes* publications. Recommended articles are listed at conclusion of this curriculum.
- l. Student-composed beats in various styles. The student should be encouraged to develop a vocabulary of "personal" beats or grooves in the various styles.

3. Musicianship

- a. Review Houghton's *The Drummer's Guide to Reading Drum Charts* (1993) and apply concepts to charts from pp. 44-63 of Houghton's *Studio and Big Band Drumming* (1985). (I)
- b. Selected charts from Houghton and Warrington's *Essential Styles, Book One* and *Book Two* (1990, 1992). The instructor should choose charts from a variety of styles represented in each book. (I-A)
- c. Study, listen to, practice, and play along with charts from pp. 27-45 of Davis' *Drummers: Masters of TIME* (1986). (I-A)
- d. Study and perform transcriptions from pp. 23-31 of Latham's *Advanced Funk Studies* (1980). (I-A)
- e. Study selected articles from *Modern Drummer* and *Percussive Notes* publications. Recommended articles are listed at conclusion of this curriculum.
- f. Final jury exam etude. (I-A)

D. Senior Level

1. History

- a. Selected listening assignments from the author's discography (appendix D) and recommended play-along materials:
 1. Ragtime and Early Jazz (Dodds, Sbarbaro, Singleton)
 2. Swing (T. Clarke, Houghton, Krupa, Lewis, Soph, Webb)
 3. Bebop (Blakey, Manne, Roach, Williams)
 4. Contemporary Jazz (DeJohnette, Erskine, Houghton, Williams, Weckl)
 5. Rock, Funk, Fusion (Gadd, Garibaldi, Houghton, Smith, Weckl)
 6. Latin and other ethnic-based styles (Bañña, Houghton, Machito, Sanchez)

b. Selected transcription assignments from the author's discography (appendix D). The student should choose one transcription per semester from the instructor's listening assignments in part "a".

c. Read articles from current issues of *Modern Drummer* and *Percussive Notes* publications.

2. Technique

a. Complete Garibaldi's *Future Sounds* (1990). Study exercises which were not completed during the junior year. (A)

b. Complete Chester's *The New Breed* (1985). The advanced student should continue on into Chester and Adam's *The New Breed II* (1990). (A)

c. Selected studies from pp. 43-86 of Chaffee's *Rhythm and Meter Patterns* (1976) and improvisation utilizing various polymetric combinations from throughout the book. (A)

d. Complete patterns presented in Goines and Ameen's *Afro-Cuban Grooves for Bass and Drums* (1990). (A)

e. Student-composed beats in various styles. The student should be encouraged to develop a vocabulary of "personal" beats or grooves in the various styles.

f. Explore and practice new beats or variations printed in current publications of *Modern Drummer* and *Percussive Notes* publications.

3. Musicianship

a. Study and perform remaining charts in Goines and Ameen's *Afro-Cuban Grooves for Bass and Drums* (1990). (A)

b. Complete Houghton and Warrington's *Essential Styles, Books One and Book Two* (1990, 1992). (I-A)

c. Perform transcriptions with recordings. In addition to the student's transcriptions and the earlier mentioned transcription books, many

transcriptions are published in *Modern Drummer* and *Percussive Notes* publications. Recommended articles are listed at conclusion of this curriculum.

(I-A)

d. Final jury exam etude. (A)

Some students will still be completing studies listed at the junior level, while others will complete the entire curriculum with time to spare. For the advanced student who needs more material, the following studies are suggested:

a. Plainfield's *Advanced Concepts* (1992). This comprehensive method will serve as a technical review and an inspiration for creativity in performing contemporary music of all styles.

b. Weckl's *Contemporary Drummer + One* (1987). After study in the above-mentioned play-along materials in the various styles, the student should be ready to take on the challenge of this book. Even if some of the patterns must be simplified, the student can gain much through listening and playing along.

c. Study of as many of the instructional videos as possible. By hearing the philosophies and playing of various artists, the student should become more open-minded and creative. Those suggested include Acuña's *Drums and Percussion* (1989); Bissonette's *Private Lesson* (1990) and *Playing, Reading, and Soloing with a Band* (1993); Cameron's *The Living Art of Brushes* (1990); Chambers' *Serious Moves* (1992); Erskine's *Everything is Timekeeping* (1989); Gadd's *In Session* (1985) and *Up Close* (1989); Morganstein's *Putting it All Together* (1988); CPP/Belwin's *New Orleans Drumming Series* (1993); Perry's *Creative Listening* (1990); Smith's *Part One* (1987) and *Part Two* (1988); and Weckl's *Back to Basics* (1988) and *The Next Step* (1989). If available, these videos make wonderful supplementary material at any point in the curriculum. When studying a particular style, the student should try to find as many viewing/listening resources as possible.

Selected Articles from Periodicals

H = History, **T** = Technique, **M** = Musicianship

P.N. = *Percussive Notes*, **M.D.** = *Modern Drummer*, **D.B.** = *Down Beat*

Applications for Gary Chaffee's "Patterns" Series (D. Reiser, 1989). P.N., 28:1. (T)

The Level System: An Approach to Dynamics and Accents (J. Morello, D. Gottlieb, and D. Andreas, 1984) P.N., 22:5. (T)

Some Thoughts from a Drum Set Performer and Teacher (G. Marsh, 1985). P.N., 24:1. (M)

Variations on the Chapin Book (P. Magadini, 1990). P.N., 28:4. (T)

Musical Considerations for Drumset Improvisation (R. Breithaupt, 1987). P.N., 26:1. (M)

New Approaches to Reed's Syncopation and Stone's Stick Control (J. Lane, 1986). P.N., 24:4. (T, M)

First Inspirations (L. Birnbaum, 1992). D.B., 59:11. (H)

The Evolution of Early Jazz Drumming (T. D. Brown, 1969). *Percussionist*, 7:2. (H)

A History of Jazz Drumming (T. Shultz, 1979). *Percussionist*, 16:2. (H)

An Historical Survey of Jazz Drumming Styles, Part I (L. Porter, 1982). P.N., 20:3. (H)

An Historical Survey of Jazz Drumming Styles, Part II (L. Porter, 1982). P.N., 21:1. (H)

Teaching Drumset (P. Erskine, 1993). P.N., 31:4. (M)

Kenny Aronoff: Rock Drumset Goes to College (R. Mattingly, 1993). P.N., 31:4. (T, M)

Expanding Your Reading (P. Magadini, 1993). P.N., 31:4. (T)

Linear Drumming: A Building-Block Approach (A. Hall, 1993). P.N., 31:6. (T)

Practicing A Tune to Develop Coordination, Musicality, and Improvisation Skills (E. Soph, 1992). P.N., 30:6. (T, M)

Form: The Big Picture (R. MacDonald, 1993). P.N., 31:5. (M)

Latin-Funk (R. Ledbetter, 1992). P.N., 31:1. (T, M)

Developing Improvisational Skills: Part 1. (E. Soph, 1994). M.D., 18:5. (T, M)

The *Modern Drummer* publication contains short articles with exercises written by noted teachers and performers in a variety of styles in each month's publication. The student should be encouraged to find articles which pertain to the particular style(s) currently studied.

CONCLUSION

With the wealth of published materials available in the area of drum set instruction, it is possible to create an organized sequence of study which will enable the student to become competent in all styles of drumming. The above curriculum outline is intended only as a guideline for the college percussion instructor. This author has composed etudes utilizing the styles studied at each level of the curriculum. These etudes (see Appendix A) summarize the studies in the recommended published materials and are intended to be utilized as end of the year jury exams to evaluate the students' progress. The experience and teaching philosophy of the instructor should determine what direction is taken with these basic recommendations. It is hoped that the information provided by the author will motivate the college percussion instructor to explore the many resources now available which will enhance the learning environment. These resources include instruction books, instruction books with audio recordings, instructional videos, books focusing on drum set performance and performers, periodicals focusing on drum set performance and history, and audio recordings.

This study was limited to the study of acoustic drum set. As percussion studies evolve into the 2000s, one important area of study is electronic percussion. This area is highly-recommended by this author for future study.

APPENDIX A

EXAMPLE OF ETUDE FOR FINAL JURY EXAMINATION:

Freshman Level

$\text{♩} = 104$
Swing R.C. 3

4

8

15

25 Rock H.H. fill

29 fill

33 Son Clave 2

38 Bossa Nova R.C.

42 H.H.

46 8 bars bossa nova variations $\text{♩} = 120$

52 Samba

56 8 bars samba variations fill $\text{♩} = \text{♩}$

63 (12/8 feel) 3 3 3 3 C.B.

67 8 bars Afro-Cuban 12/8 feel

o = open high hat
 + = closed high hat
 x on the snare space = stick across rim

Sophomore level

Swing R.C.
♩ = 104

Cym
S.T.
S.N.
FT.
B.D.
H.H.

3 3

4

8

12

8 bars time(ad lib) 7 bars solo fill

Rock/Funk H.H.
♩ = 80

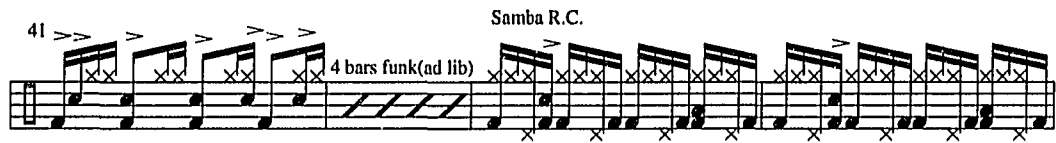
29

33

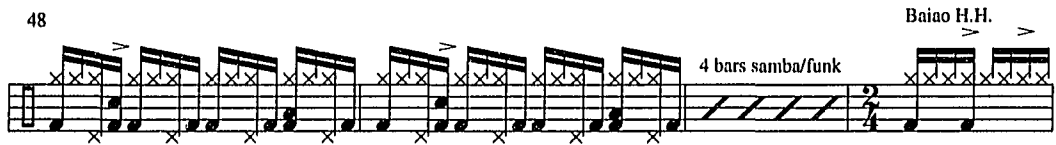
fill (accel)

37

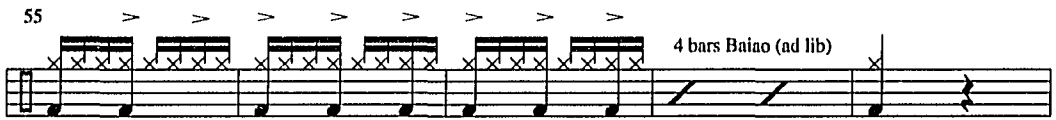
41 *Samba R.C.*
4 bars funk(ad lib)




48 *Baiao H.H.*
4 bars samba/funk



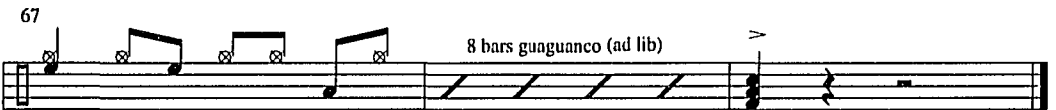
55
4 bars Baiao (ad lib)



63 $\text{♩} = 90-100$
R.C. (bell)



67
8 bars guaguanco (ad lib)



Junior Level

Musical score for Junior Level, featuring various drum parts and melodic lines. The score is divided into measures 1-15, 16-30, 31-34, 35-45, and 46-54. It includes parts for Congas, Snare, Hi-Hat, and a Solo section.

Measure 1: Congas, Snare, Hi-Hat. Tempo: $\text{♩} = 112$. R.C. (Right Conga).

Measure 4: Congas, Snare, Hi-Hat.

Measure 8: Congas, Snare, Hi-Hat.

Measure 12: Funk H.H. (Hi-Hat).

Measure 16: 12 bar solo. Song C.B. (Solo Conga).

Measure 31: H.H. (Hi-Hat).

Measure 35: 8 bars songo (ad lib).

Measure 46: 8 bars guaguanco. 8 bars mozambique.

x on the snare space = stick across rim

Senior Level

Swing ♩ = 112

A 16 bars time A1 16 bars solo B 4 bars time 4 bars solo

41 4 bars time 4 bars solo fill C 8 bars time 8 bars 'linear' time

66 Afro-Cuban 12/8 16 bars solo D 3 bars time fill - - - - 3 bars time

90 fill - - - - 4 bars time 4 bars solo ♩ = ♩

101 Mozambique E 8 bars time Guaguanco 8 bars time

120 Songo 8 bars time Samba 8 bars time

139 8 bars solo Jazz Samba 8 bars time 8 bars solo Funk Samba 8 bars time

APPENDIX B

INSTRUCTIONAL OBJECTIVES FOR THE DRUM SET CURRICULUM

Freshman-Senior Levels (1-4)

Historical

1. The student will be able to discuss the evolution of jazz drumming from the turn of the century to the present. (1-4)
2. The student will become familiar with recordings in various jazz styles. (1-4)
3. The student will be able to discuss the evolution of rock/funk/fusion music. (1-4)
4. The student will become familiar with recordings in the rock/funk/fusion styles. (1-4)
5. The student will be able to discuss the evolution of Afro-Cuban and Brazilian music. (1-4)
6. The student will become familiar with recordings in various Afro-Cuban and Brazilian styles. (1-4)
7. The student will transcribe drum parts from various jazz, rock/funk/fusion, Afro-Cuban, and Brazilian style recordings. (2-4)
8. The student will be able to discuss the background and playing styles of selected drummers. (2-4)

Technique

1. The student will demonstrate the basic jazz ride beat with variations on the snare drum, bass drum, and high hat individually. (1)
2. The student will demonstrate basic rock beats and variations. (1)
3. The student will demonstrate basic Latin ride patterns with variations in the left hand. (1)
4. The student will demonstrate basic snare drum, bass drum, and high hat combinations with various cymbal ostinatos in the rock and jazz styles. (1)

5. The student will demonstrate various brush patterns in the jazz style. (1)
6. The student will demonstrate the 2:3 and 3:2 clave patterns. (1)
7. The student will demonstrate the basic patterns of the Batucada. (1)
8. The student will demonstrate basic samba patterns. (1)
9. The student will demonstrate basic bossa nova patterns. (1)
10. The student will demonstrate basic 6/8 Afro-Cuban patterns. (1)
11. The student will demonstrate jazz ride-rhythm patterns in various styles playing the pattern with one limb while filling in the triplet with another limb(s). (2)
12. The student will demonstrate various jazz independence exercises. (2)
13. The student will demonstrate various two and three-voice independence exercises in the jazz style. (2)
14. The student will demonstrate basic funk beats with various cymbal ostinatos. (2)
15. The student will demonstrate independent melodies while playing Chester's basic systems. (2)
16. The student will demonstrate advanced samba patterns. (2)
17. The student will demonstrate advanced bossa nova patterns. (2)
18. The student will demonstrate advanced 6/8 Afro-Cuban beats. (2)
19. The student will demonstrate palito and cascara patterns. (2)
20. The student will demonstrate the mambo, bongo, and cha-cha bell patterns. (2)
21. The student will demonstrate guaguanco patterns. (2)
22. The student will demonstrate basic baião patterns. (2)
23. The student will be able to demonstrate jazz independence exercises combining the snare drum and bass drum. (3)
24. The student will demonstrate patterns around the drum set using linear phrasing. (3)
25. The student will demonstrate advanced triplet coordination patterns. (3)
26. The student will perform written solos in the funk style. (3)

27. The student will demonstrate permutation and groove studies in the funk/fusion style. (3)
28. The student will demonstrate improvisations in various styles while including polymetric combinations. (3-4)
29. The student will demonstrate basic conga patterns. (3)
30. The student will demonstrate the basic merengue patterns. (3)
31. The student will demonstrate basic songo patterns. (3)
32. The student will demonstrate odd meter patterns in a Latin style. (3)
33. The student will demonstrate Afro-Cuban grooves with a bass accompaniment. (3)
34. The student will demonstrate advanced contemporary grooves in a linear style. (4)
35. The student will demonstrate advanced adaptations of Afro-Cuban and Brazilian grooves. (4)
36. The student will demonstrate personal beats and grooves in various styles. (3-4)

Musicianship

1. The student will perform various jazz, rock/funk/fusion, Afro-Cuban, and Brazilian tunes with tape accompaniment. These performances will be both in the form of transcriptions and in an improvisatory style while following the outline of written charts. (1-4)
2. The student will perform etudes written in the styles studied for a final exam grade. These etudes will include sections of improvisation. (1-4)

APPENDIX C

GLOSSARY

Adler system - A system of drumming technique developed by H. Adler which is based on rigidly prescribed stick positions and movements.

apito - A whistle which is used as a signal and rhythm instrument in the Brazilian batucada.

agogo - Double or triple metal bells welded together. Originating in West Africa, these bells are used in the Brazilian batucada of the samba school.

baião - A popular dance music in northeast Brazil. The drum set adaptation is characterized by a dotted-eighth, sixteenth rhythm [1(&)a (2) &] in the bass drum.

batucada - The samba played by the percussion "battery" of instruments only. (The drum set imitates the instruments of the batucada.)

bembe - A rhythm originating in West African religious ceremonies.

bolero - A slow, romantic Spanish dance rhythm.

bossa nova - This style of music originated in Brazil in the late 1950s and early 1960s. A samba-like style with a slower tempo and smoother feel, this style was introduced to the U.S. by its innovators J. Gilberto and A. C. Jobim.

caixa - A thin snare drum which is played in the batucada.

calypso - A Caribbean song style. The drum set adaptation is characterized by a dotted-eighth, sixteenth rhythm [1 (&) a (2)] in the bass drum.

cha cha - A popular Cuban dance rhythm.

chocallo - A metal shaker shaped like a maraca.

characteristic beat - Aronoff's terminology for the beat or groove in the rock style which works for a particular song. One must experiment and be creative to develop a "characteristic beat."

clave - The clave is the 2:3 or 3:2 rhythmic pattern which Afro-Cuban music is based around.

coordinated independence - A term used by J. Chapin for the ability to play rhythmic patterns between the feet and hands while playing a continuous standard ride cymbal pattern.

cuica - A single headed friction drum with a rod attached to the center of the head.

Dawson system - A system of drum set study developed by A. Dawson at the Berklee School of Music. The system utilizes adaptations to Reed's *Syncopation* (1958).

double drumming - A technique used by early jazz drummers before the invention of the bass drum pedal. The snare drum was placed at an angle such that the drummer could play the snare with both hands while also moving back and forth from the snare to the bass drum with the right hand.

dropping bombs - A style of playing by bebop drummers where loud accents were played on the bass drum rather than the swing style of "straight four" on the bass drum.

drum kit - Another term used for drum set.

eighth-note concept - The concept or "rule" taught by S. Houghton where an eighth-note standing alone will be accented and an eighth-note followed by another note will serve as a filler or pick-up note.

feel - The way a drummer phrases a beat or combination of notes through the use of accents, various sound levels, and rhythmic placement creates a certain "feel."

frevo - A dance rhythm performed during the Brazilian carnival.

funk - A style of music which has evolved out of the rhythm and blues, soul, and rock styles. This style generally has a heavy backbeat, high hat ostinato, and syncopated sixteenth-note combinations on the bass drum.

fusion - A contemporary style containing a "fusion" or combination of jazz and rock styles. Latin influences are also present in much fusion music.

ganza - A metal shaker.

ghost strokes - Strokes which are played very lightly or implied rather than strongly articulated.

guaguanco - A variation of the Cuban rumba drum rhythm.

groove - Playing a particular pattern with good time and a good feel.

high hat - A foot-operated stand which holds two cymbals and may be played either with a stick or with the foot operating a pedal for opening and closing the cymbals.

Latin - A term commonly used among musicians that has come to mean Latin-American, i.e., an abbreviation for Latin-American.

linear drumming (phrasing) - Playing musical phrases through the use of single line patterns for a more flowing melodic feel than when two to four limbs play mostly in a simultaneous fashion.

mambo - A repeated instrumental section of a song. Also known as a Cuban dance style.

maracatu - A processional dance common in northeast Brazil.

marcha - A popular carnival dance which uses military (march) rhythms.

merengue - A popular dance originating in the Dominican Republic. The rhythms are of African influence.

Moeller system - A system of drumming based on the use of the entire arm and the utilization of the rebounding stroke in playing.

Mozambique - A Latin rhythm derived from the conga which is often used in rock and funk music.

organic drumming - A term used by B. Moses for playing rhythms which cannot be evenly broken down, but still work within or float over the meter. (Polyrhythms)

overhanging pedal - An early bass drum pedal consisting of a spring attached to the top of the bass drum with a beater hanging down from it. Various types of ropes, chains, and stirrups were used to manipulate the beater.

palito - Literally means "sticks." Palito is a rhythm played over the clave with "palito" sticks.

pandeiro - A type of Brazilian tambourine.

R&B - Rhythm and blues.

reco-reco - A metal or bamboo instrument which is scraped like a guiro.

reggae - Popular music style originating in Jamaica.

ripenique - A double headed drum played with sticks or hands.

salsa - A contemporary Latin style.

samba - The most well known Afro-Brazilian music/dance form.

second line drumming - A style of drumming which evolved from New Orleans parade and funeral band drumming. This style has many influences including military, African, and Spanish. "Second line" literally meant the second line in the funeral parade; the first line was the deceased.

shuffle - A continuous rhythmic pattern of either dotted-eighth notes followed by sixteenth-notes or the first and third notes of the triplet.

songo - A contemporary rhythmic form developed in Cuba which is now popular in fusion music.

surdo - Large, low-pitched drums used in the samba.

tamborim - Small, single-headed drum played with one stick while hand held.

tango - A Latin dance in 4/4 with an emphasis on the upbeat of count four.

tehai - A rhythmic phrase in Indian music which is repeated three times with the final stroke of the third phrase landing on beat one of the rhythmic cycle.

tumbao - Any repeated pattern.

zydeco - A Cajun style of music popular in the New Orleans area.

APPENDIX D**SELECTED DISCOGRAPHY**

<u>DRUMMER</u>	<u>TITLE</u>	<u>ARTIST</u>	<u>LABEL</u>
<u>RAGTIME/DIXIELAND</u>			
Dodds, Baby	Billy Goat Stomp	Jelly Roll Morton & his Red Hot Peppers	Victor
Dodds, Baby	Spooky Drums number two [The Drums]	Baby Dodds	ABC/ Impulse
Sbarbaro, Tony	Dixie Jass Band One-Step	The Original Dixieland Jazz Band	Victor
Singleton, "Zutty"	Sugar Foot Strut	Louis Armstrong	OKeh
<u>SWING/BE-BOP</u>			
Blakey, Art	Meet You at the Jazz Corner of the World, Vol. 1	Art Blakey	Blue Note
Blakey, Art	A Night in Tunisia	A. Blakey & The Jazz Messengers	Blue Note
Catlett, Sid	Afternoon of a Basie-ite [The Drums]	Lester Young	ABC/ Impulse
Clarke, Kenny	No Smokin' [The Drums]	Kenny Clarke	ABC/ Impulse
Cobb, Jimmy	Kind of Blue	Miles Davis	Columbia
Higgins, Billy	The Sidewinder	Les Morgan	Blue Note
Jones, Elvin	The Impulse Years	John Coltrane	Impulse/ GRP
Jones, Elvin	Live at the Village Vanguard	Elvin Jones	Enja
Jones, Elvin	A Love Supreme	John Coltrane	Impulse
Jones, Elvin	The Real McCoy	McCoy Tyner	Blue Note
Jones, Elvin	Speak No Evil	Wayne Shorter	Blue Note

Jones, Philly Joe	Milestones	Miles Davis	Columbia
Jones, Philly Joe	Round About Midnight	Miles Davis	Columbia
Manne, Shelly	Cherokee [The Drums]	Shelly Manne	ABC/ Impulse
Roach, Max	Clifford Brown & Max Roach	C. Brown & M. Roach	Milestone
Williams, Tony	Four and More	Miles Davis	Columbia
Williams, Tony	Maiden Voyage	Herbie Hancock	Blue Note
Williams, Tony	Seven Steps to Heaven	Miles Davis	Columbia

BIG BAND

Clarke, Terry	Boss Brass	Rob McConnell	Pausa
Donald, Peter	Road-Time	T. Akiyoshi-Lew Tabackin	Victor
Erskine, Peter	Incredible Journey	Bob Mintzer	DMP
Houghton, Steve	Farewell	Akiyoshi- Tabackin	Ascent
Jones, Jo	The Complete Decca Recordings	Count Basie	Decca/ GRP
Krupa, Gene	Sing, Sing, Sing	Benny Goodman	
Lewis, Mel	Consummation	Thad Jones/Mel Lewis	Blue Note
Lewis, Mel	Monday Night	Thad Jones/Mel Lewis	Blue Note
Rich, Buddy	Mercy, Mercy	Buddy Rich	Victor
Soph, Ed	Giant Steps	Woody Herman	Fantasy
Webb, Chick	Chick Webb and his Orchestra 1929-1934	Chick Webb	Classics

CONTEMPORARY JAZZ

Christensen, Jon	Belonging	Keith Jarrett	ECM
Christensen, Jon	My Song	Keith Jarrett	ECM

DeJohnette, Jack	Miles Davis at the Filmore	Mile Davis	Columbia
DeJohnette, Jack	Pictures	Jack DeJohnette	ECM
DeJohnette, Jack	Untitled	Jack DeJohnette	ECM
Erskine, Peter	Steps Ahead	Steps Ahead	CBS
Gottlieb, Dan	Pat Metheny Group	Pat Metheny Group	ECM
Haynes, Roy	Now He Sings, Now He Sobs	Chick Corea	Solid State
Haynes, Roy	Times Square	Gary Burton	ECM
Moses, Bob	Bright-Size Life	Pat Metheny	ECM
Smith, Steve	Yin-Yang	Steps Ahead	NYC
Smith, Steve	Vital Information	Steve Smith	CBS
Weckl, Dave	Akoustic Band	Chick Corea	GRP
Weckl, Dave	Electric Band	Chick Corea	GRP

FUNK & FUSION

Acuña, Alex	Friendship	Lee Ritenour	Electra
Acuña, Alex	Heavy Weather	Weather Report	Columbia
Cobham, Billy	The Inner Mounting Flame	John McLaughlin	Columbia
Colaiuta, Vinnie	Joe's Garage Acts I, II, III	Frank Zappa	Zappa Records
Colaiuta, Vinnie	Nightwalker	Gino Vinelli	Arista
Gadd, Steve	Aja	Steely Dan	MCA
Gadd, Steve	Breakin' Away	Al Jarreau	Warner Bros.
Gadd, Steve	Friends	Chick Corea	Polydor
Gadd, Steve	The Leprechaun	Chick Corea	Polydor
Garibaldi, David	Back to Oakland	Tower of Power	Warner Bros.
Garibaldi, David	Live and in Living Color	Tower of Power	Warner Bros.
Mason, Harvey	Captain Fingers	Lee Ritenour	Epic

Mason, Harvey	Dave Grusin	Dave Grusin	Sheffield Lab
Mason, Harvey	Headhunters	Herbie Hancock	Columbia
Porcaro, Jeff	Toto IV	Toto	CBS
Robinson, John	The Dude	Quincy Jones	A & M
White, Fred	The Best of Earth, Wind, & Fire	Earth, Wind, & Fire	Columbia
White, Lenny	Red Clay	Freddie Hubbard	CTI
Wonder, Stevie	Songs in the Key of Life	Stevie Wonder	Tamla

ROCK

Columby, Bobby	Spinning Wheel	Blood, Sweat, & Tears	Columbia
Knudson, Keith & McCracken, Chet	Minute by Minute	Doobie Brothers	Warner Bros.
Lear, Graham	Inner Secrets	Santana	Columbia
Morgenstein, Rod	Unsung Heroes	Dixie Dregs	Arista
Peart, Neil	Permanent Waves	Rush	Mercury

LATIN

Banana, Milton	Getz/Gilberto-Featuring Antonio Carlos Jobim	Stan Getz/ João Gilberto	UMV
Da Fonseca, Duduka	Jasil Brazz	Herbie Mann	RBI
Machito	Machito at the Crescendo	Machito	GNP
Moriera, Airtó	The Essential Airtó Featuring Flora Purim and Special Friends	Airtó Moriera	Buddah
Moriera, Airtó	Light as a Feather	Chick Corea	Polydor
Moriera, Airtó	Return to Forever	Chick Corea	Polydor
Palma, Joao	Stone Flower	A. Carlos Jobim	Epic/Assoc.
Sanchez, Pancho	Salsa Picante	Cal Tjader	Discovery
Sanchez, Pancho	Straight Ahead	Pancho Sanchez	Discovery

Various	The Beat of Brazil	Sergio Mendes	Atlantic
Various	Bossa Nova Brasil	Various	Verve
Various	Brazil Roots: Samba	Folk Groups	Rounder
Various	The Legendary João Gilberto- The Original Bossa Nova Recordings (1958-1961)	João Gilberto	World Pacific
Various	Greatest Hits	Mongo Santa- maria	Fantasy
Various	Samba Brasil	Various	Verve
Various	Space Station-Hands of Fire	Ray Mantilla	VPA

In addition to the above discography, the author recommends the discographies found in the following resources:

Afro-Cuban Grooves for Bass and Drums, L. Goines and R. Ameen, 1990.

Afro-Cuban Rhythms for Drumset, F. Malabe and B. Weiner, 1990.

The Art of Reggae Drumming, D. Jones, 1991.

Back to Basics, D. Weckl, 1992.

Brazilian Percussion Manual, D. Sabanovich, 1988.

Brazilian Rhythms for Drumset, D. Da Fonseca & B. Weiner, 1991.

Creative Coordination for the Performing Drummer, K. Copeland, 1986.

Different Drummers, B. Mintz, 1975.

Drum Concepts and Techniques, P. Erskine, 1987.

The Drum Set: A Musical Approach, E. Soph and H. Arnold, 1985.

Drummers: Masters of TIME, S. Davis, 1986.

Drummin' Men, B. Korall, 1990.

A History and Analysis of Jazz Drumming to 1942. (Volumes I and II), T. D. Brown, 1976.

A Modern Approach to New Orleans "Second Line" Drumming, C. Lacinak, 1992.

The New Breed, G. Chester, 1985.

Studio and Big Band Drumming, S. Houghton, 1985.

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