



**Texas Bandmasters Association  
Convention/Clinic July 21-23, 2022**

**Drumset 101-Everything They Need To  
Know!**

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and Remo**



**HENRY B. GONZALEZ CONVENTION CENTER - SAN ANTONIO, TEXAS**

# SETTING UP THE KIT

“Step By Step” Every time -

1. It starts with your snare drum

2. Bass drum & hi hat

- Anchoring your bass drum

- ALWAYS have a rug

- Blocks or bass drum anchors (rubber tips or spikes)

- Be aware, mindful, and respectful

3. Floor tom (should be same as snare just angled in slightly)

4. Heights of each of your instruments

- Cymbals (angles)

- Assembly - stopper, bottom felt, cymbal top felt, wing nut

- Toms (angles)

- Hi hat

- Bottom Cymbal lays freely on a felt on post.

- Top Assembly - bottom screw, bottom felt, top cymbal, top felt, top screws

5. Height of your throne

- Make sure it is consistent every single time



# TUNING

## Snare/Toms

### Variables to Consider

- Size/diameter of drum
- Body (wood, metal, aluminum, etc.)
- Head type (batter and reso)
- Desired sound
- Desired sustain or resonance

### 1. Reso Head - Make sure each individual lug is finger tight.

- Be sure the head is “seated correctly”. This means the hoop is equidistance to the bearing edge all around.
  - You don’t have to completely remove the snares. Place a stick underneath and have it rest on the drum hoop.
- Once each lug is finger tight, take you key and give 1/2 turn. Check the opposite lug and make sure it is still finger tight.
- Repeat the same process once or twice until the head holds a sustain and distinguished pitch.
- At this point, your goal is to match pitches at each lug point. This means you can tune up or down.
- Lastly, go around and check the pitch for each lug. They should all match.

### 2. Batter Head - Make sure each individual lug is finger tight.

- Be sure the head is “seated correctly”. This means the hoop is equidistance to the bearing edge all around.

Most Resonance - Tune batter and reso heads at the same pitch.

High Resonance - Tune the reso head higher than the batter head.

Low Resonance - Same thing, just tuned to a much wider interval.

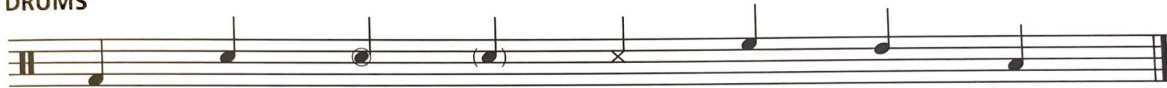
Snare Drum Tuning - Heads typically tuned to a perfect fifth apart with the reso head tuned to the higher pitch.

Bass Drum Tuning - A multitude of factors are involved since many use different techniques in muffling their bass drum. Cut outs on the reso head can also effect sound and turning.

- Start with a perfect fifth with the reso head turned to the higher pitch.

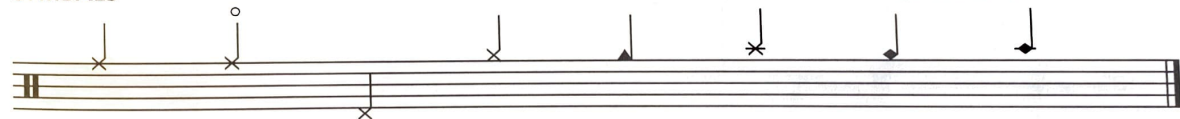
# Drumset Notation Key

## DRUMS



Bass Drum    Snare Drum    Snare Cross Stick    Snare Ghost Note    Snare Rimshot    Tom1    Tom2    Floor Tom

## CYMBALS



## COWBELLS

Hi-Hat    Hi-Hat Open    Hi-Hat w/Foot    Ride Cymbal    Ride Bell    Crash Cymbal    Mambo Cowbell    Cha-cha Cowbell

# SETTING UP THE SWING

**A**

R | r r | | R | r r | |

**B**

r | | R | r r | | R | r

**C**

Up DOWN tap up DOWN tap

## Written Swing

## Interpretation

## Add Hi Hat "Chick" on 2 & 4

## Add Bass Drum "4 on the Floor"

## Open/Closed Hi Hat Variation

## Swing Drummers

- Buddy Rich
- Man Roach
- Gene Krupa
- Elvin Jones
- Louie Bellson
- Jo Jones
- Art Blakey
- Tony Williams
- Chick Webb

# Comping

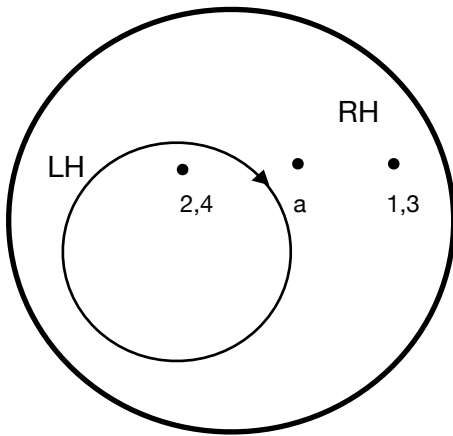
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35

## Variations

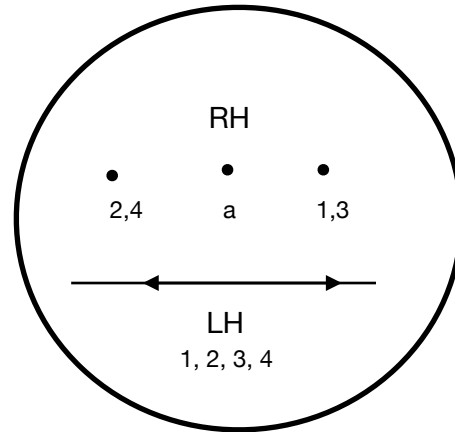
- Play all figures with bass
- Play all figures with hi hat
- Play all figures backwards
- Play quarter note+ values with Bass and 8th note values with snare
- Reverse

# BRUSHES

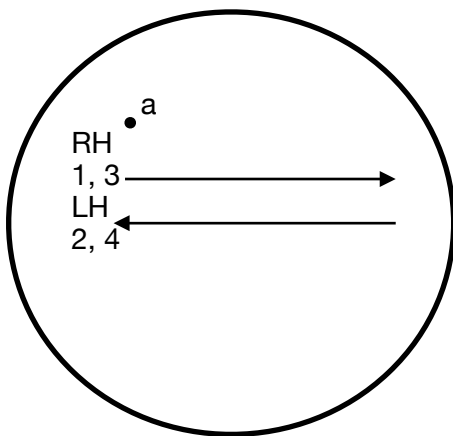
## Basic Swing Pattern



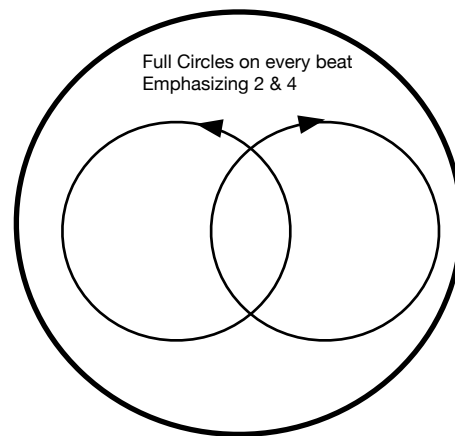
## Basic Swing Pattern 2



## Up Tempo Swing Pattern



## Basic Ballad Pattern



## Extra Sounds with Brushes

- Cymbal rolls
- One handed cymbal rolls
- Scraps with "butt end"
- Taps with "butt end"
- Smooth rolls with rubber ends

# LEVELS OF MASTERY

## 1) Keeping time in the correct style.

You are basically a “drum machine”, starting when you need to and stopping when you need to. You are setting up the style of the song and maintaining a steady beat for the rest of the band to follow throughout the duration of the tune. Listen to recordings of other drummers to fully understand how to execute this.

## 2) Keeping time in the correct style with variations.

Congratulations! Once you are confident in the providing the correct style and keeping steady time, we can change the colors and even dynamics of the groove in which we play. As the song progresses, you can label each section with a certain “ride” feel. Move the right hand to “ride” on a different instrument. Go from the ride cymbal to the hi hat or to the crash cymbal. Verse = hi hat, chorus = ride cymbal. What other sounds can you produce as the band plays in different sections of the song. This is a great time to show off understanding of the different variations of grooves as provided earlier. Listen to recordings of other drummers to fully understand how to execute this.

## 3) Hitting the unison figures with the band.

Once you’ve build your structure of sequences in the song and what you will be playing, you can now bring your attention to the small rhythmic figures atop your staff. Listen to recordings to hear what these figures sound like. Practice these on a single surface first. Make note on your music which rhythms are long sounds and staccato sounds. Practice how you will move from your groove to hitting these figures. Be sure to keep the groove intact as much as possible. Not all figures must be accentuated by the drumset. Listen to recordings of other drummers to fully understand how to execute this.

Short sounds = snare, bass drum, closed hi hat, choke hi hat or cymbal

Long sounds = rolls, open hi hat, hi hat “splashed”, crashes, ride crashes, cymbal scrapes



## 4) Setting up the figures for the band

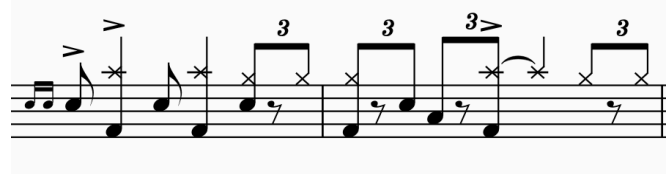
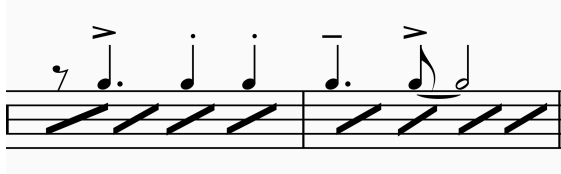
One of the most crucial aspects in keeping the band “tight” when playing in unison. You are almost guaranteed clean attacks when the band can easily place the subdivision before coming in. These setups can be long or short. It is up to you to determine which will best fit the phrase or feel of the song. Write out in your music what you want to play and where. The cleaner and easier to hear, the more effective your setup will be.



You can also add setups and subdivisions between the union band rhythms mentioned earlier. Listen to recordings of other drummers to fully understand how to execute this.

Write in the articulation for the figures

Might be played like this:



### \*5) Providing variety in your fills

Drum “fills” are extended setups. In this case, it can setup a change in the song to a different section. Once again, the more simple the fill, the more effective it is. Know what rhythm you want to play for your fill, then determine which drums/cymbals to hit. Practice fills that crescendo and more importantly, that decrescendo. Ask yourself, “What is the point of this fill?” “What purpose does it serve?” Be sure to keep the fills in the style of your song. Listen to recordings of other drummers to fully understand how to execute this.

To expand your vocabulary of fills and ideas, come up with a rhythm, then practice revoicing it around the drumset.



Ways to challenge your self to create new voicing,

- Start on a drum other than the snare
- Start with a cymbal or the bass drum
- Play it only on cymbals
- Make every note on a different surface
- Play the figure soft

### \*6) Phrasing in your solos

It’s drum solo time! Wanna impress everyone? Play as many notes as fast and as loud as you can!! Works every time!

Like wind player solos, you are trying to create a coherent melody on the spot. The combination of drums and cymbals can do the exact same thing. Solos must have a beginning, middle, and end. What does it mean to play “tastefully”? Music is a combination of sound and silence. Solos are an opportunity to serve the song and the style. Solos should paint a dynamic and rhythmic portrait instead of a chance to “show off”. They are a skill that must be learned, practice, and refined. Some drum solos will require you to “count off” the band back in. Don’t lose the “one”. There are no rules not to make this as obvious as possible.

# BOSSA NOVA (BRAZIL)

Feet Only (Bass drum and Hi Hat)

**A**

1 2 & 3 4 & 1 2 & 3 4 &

Hands Only (Rim Knocks and Ride Cymbal)

**B**

1 (2) & 4 2 (3) &

Feet and Right Hand (Bass/hi-hat/ride)

**C**

Feet and Left Hand

**D**

Full Bossa Pattern (A+B+C+D)

Variable change (hi hat)

**Variation #1**

Variable change (rim knock pattern)

2 & 1 & 4

**Variation #2 Rim Knock Pattern**

2 (3) & 1 (2) & 4

Variable change (rim knock pattern)

1 2 & & & 3 4

**Variation #3 Rim Knock Pattern 2**

## Bossa Brushes

## ***Bossa Nova Standards***

*Blue Bossa by Kenny Dorham*

*Desafinado by Stan Getz / Joao Gilberto*

*Girl from Ipanema by Antonio Jobim*

*How Insensitive by Antonio Jobim*

*Triste by Antonio Jobim*

*Black Orpheus by Luis Bonfá*

*Summer Samba (So Nice) by Marcos Valle*

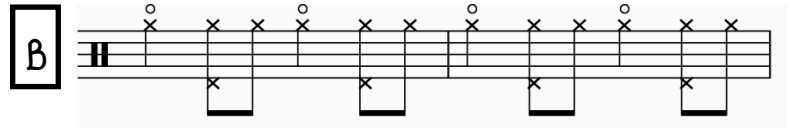
# SAMBA (BRAZIL)

Almost identical to the Bossa Nova but in a "2 feel" and more

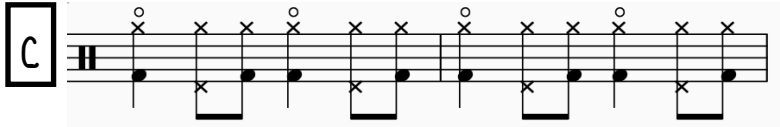
Feet Only (Bass drum and Hi Hat)

**A** 

Right Hand and Left Foot (Ride/hi-hat)

**B** 

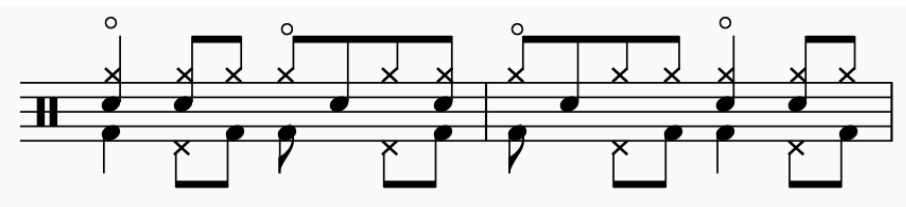
Feet and Left Hand (Bass with Ride/hi-hat)

**C** 

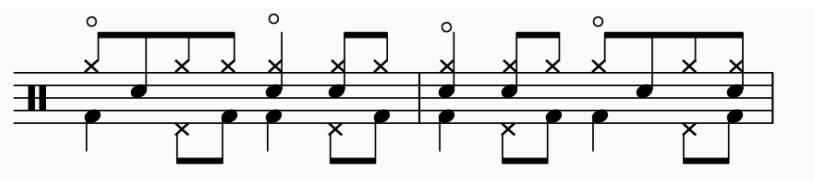
Left Hand (Snare/Rim Knock)

**D** 

Full Samba Pattern



**Variation #1 (Snare Pattern)**



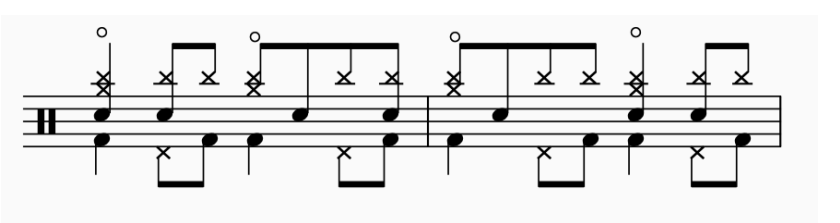
Variable Change (Snare Pattern)



Variable Change (Hi hat "splash")



**Variation #2 (hi hat splash)**



Bass Drum Strength Building Exercise



**Samba References**

- Tico Tico* by Zequinha de Abreu
- Manteca* by Dizzy Gillespie\*
- Black Bird* by Tomato arrangement\*
- Samba Del Gringo* by Gordon Goodwin
- Magalenha* by Sergio Mendes
- Tiger of San Pedro* by Bill Watrous

# CHA CHA (CUBA)

Right Hand and Right Foot (Hi Hat and Bass)

**A**

(1) (2) & (3) 4

Right and Left Hands (Hi Hat and Rim Knock)

**B**

Full Cha Cha Pattern

Cha Cha Bell Pattern

Variation #1 with Cha Cha Bell

Down beats with Hi Hat

Variation #2 with Hi Hats

Conga Tumbao

Variation #3 Conga Tumbao

## Cha Cha References

*Oye Como Va* by Tito Puente

*Rie y Lloro* by Celia Cruz

*Sway* by Michael Buble

# MAMBO (CUBA)

Cascara Pattern Right Hand (Ride or Hi Hat)

**A**

Cascara with Tumbao (Bass Drum)

**B**

Fill in Cascara with Left Hand (Snare)

**C**

Cascara with 2:3 Clave (Rim Knocks)

**D**

Conga Tumbao

**E**

**2:3 Mambo Bell (Montuno)** o = open . = closed

**F**

**2:3 Mambo Bell with Clave**

**G**

**2:3 Mambo with Conga Tumbao**

**H**

## **Mambo References**

- Ran Kan Kan* by Tito Puente
- Mambo Caliente* by Arturo Sandoval
- Malibu Beat* by Tito Puente
- Elvin's Mambo* by Bob Mintzer
- Mambo Inn* by Mario Bauza

# Baiao (Brazil)

Feet Only (Bass Drum and Hi Hat)

**A**

Full Pattern with Ride Cym and Snare

**B**

Fill in with 16th notes

Move Right Hand over to Ride Cymbal

Variation: Open/Closed Hi Hat

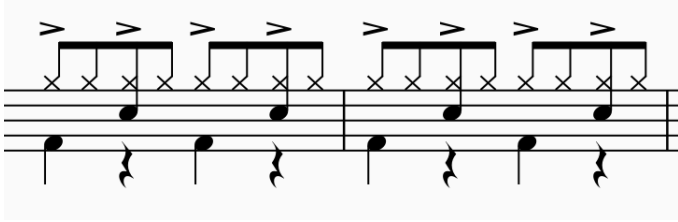
## **Baiao Examples**

*Caravan by Duke Ellington*

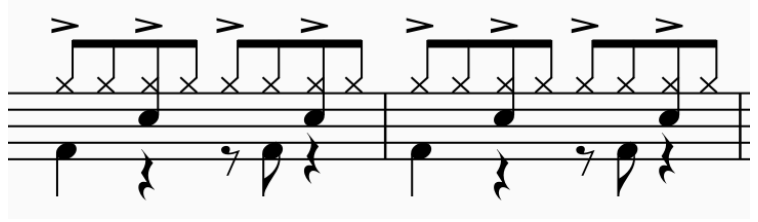
*One More Time Chuck Corea by Gene Puerling*

# FUNK

Basic Rock Beat



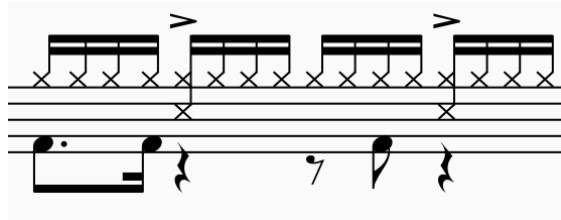
Move 2nd Bass note to & of 3



Add grace notes with Snare



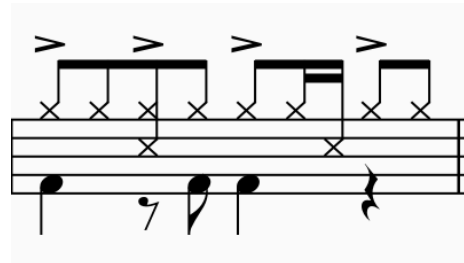
One Handed 16th Note Groove



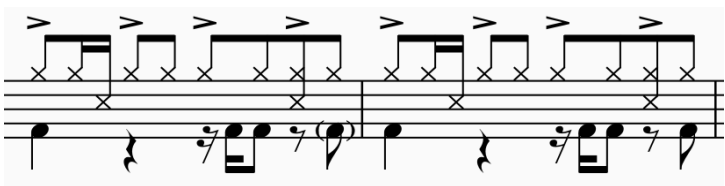
Snare displaced on & of 1



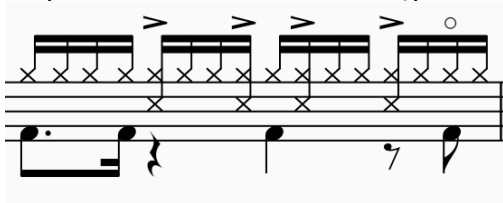
Reverse



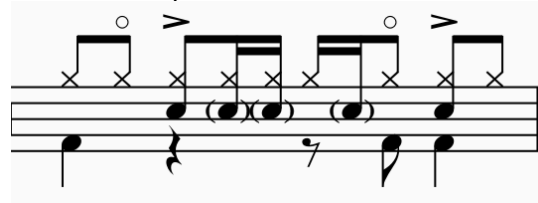
Harvey Mason's "Chameleon" groove



"Express Yourself" Charles Wright



"Get On Up" James Brown



## ***Funk Drummers***

*Harvey Mason  
Bernard Purdie  
Dennis Chambers  
Steve Jordan*

*Billy Cobham  
Lenny White  
Clyde Stubblefield*