

Drumset FUNdamentals

Rich Thompson & Zoro



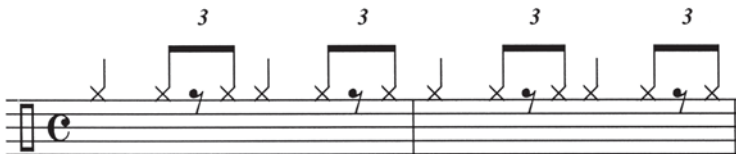
SWING BASICS BY RICH THOMPSON

Rich Thompson's book, *Jazz Solos for Drum Set Vol. 1*, was written as a tribute to legendary jazz drummers Sid Catlett, Max Roach, Art Blakey, "Philly" Joe Jones, Elvin Jones, and Tony Williams. Excerpts taken from their solos were quoted in this series so that young and old could play the actual vocabulary used by the masters. Each of the solos in this book were written with a particular song form in mind. (ie.. 12 bar blues, 32 bar song form, etc.) This style study was also written in an effort to "prime" younger players imaginations and encourage them to seek out other solos and comping examples that they might want to transcribe as they develop a vocabulary unique to themselves.

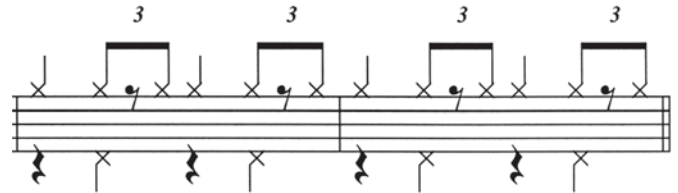
Rich will have copies of this book with him and may refer to certain sections throughout his introductory talk. The main emphasis of his portion of the clinic will deal with basic coordination as it pertains to setting up a groove within the tradition of jazz drumming.

The three concepts listed below are an integral part of developing the right feeling as you teach and perform on the drum set. Thank you for attending and participating in this Drum Set Fundamentals clinic hosted by the International Percussive Arts Society. I hope you feel as if you've gained useful tips and information throughout this session.

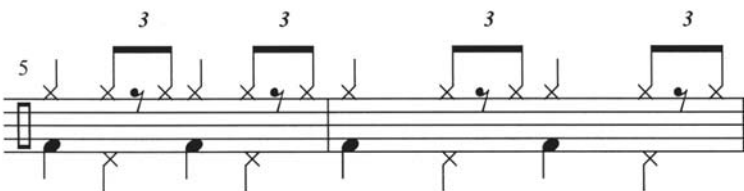
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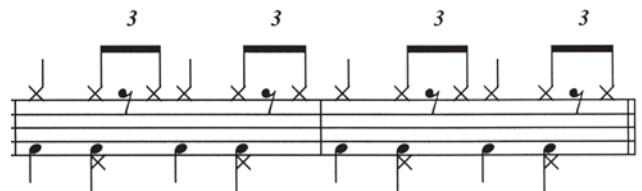
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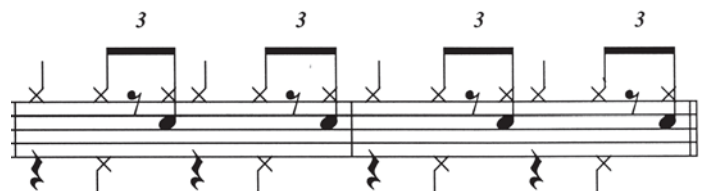
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5.



6.



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7.

Musical notation for exercise 7: four measures of eighth-note triplets on a drumset staff.

8.

Musical notation for exercise 8: four measures of eighth-note triplets on a drumset staff.

9.

Musical notation for exercise 9: four measures of eighth-note triplets on a drumset staff.

10.

Musical notation for exercise 10: four measures of eighth-note triplets on a drumset staff.

11.

Musical notation for exercise 11: four measures of eighth-note triplets on a drumset staff.

12.

Musical notation for exercise 12: four measures of eighth-note triplets on a drumset staff.

LT/V

Learning Theory + Transcribing = Vocabulary

Lang-Spang-ga-Lang-Spang-ga

Phrasing

“Ain’t Nothing Shaking’ But the Peas in the Pot.....
Wouldn’t Be Shakin’ Lest the Water Was Hot”

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LET'S GROOVE BY ZORO

INTRODUCTION TO BASIC R&B GROOVES

The following grooves were excerpted from my Warner Bros. Publications book & CD package, *The Commandments of R&B Drumming: A Comprehensive Guide to Soul, Funk & Hip Hop*. They are all very simple in terms of the complexity of the patterns and a great starting place to begin developing some basic and essential feels. The most important aspect of learning these grooves is to hear some of the recommended music in my book. Remember, if a picture is worth a thousand words than hearing a musical example is worth at least as many. The music itself will always determine the proper feel and authentic approach. For audio examples of these grooves please pick up a copy of my book, which comes with a companion CD that features these grooves. The book & CD will prove to be an invaluable resource in drumming efforts and ambitions. Have fun, stay funky and may God bless and guide you all on your musical endeavors!!

—The Minister of Groove
Zoro

1. The 2nd Line Feel B.P.M. Range 100–170



This is a basic New Orleans 2nd line parade beat. As simple as this looks on paper, it is one of the hardest feels to master. The feel of this groove lies somewhere in between straight 8ths and swing 8ths but is closer to a shuffle feel. It can be played with an alternating right and left single stroke sticking or a single hand sticking on the snare drum. By adding the use of open drags, buzzes and five stroke rolls you further embellish the groove, giving it that authentic loose rolling marchy feel. The hi-hat is not a predominant part of this feel. For a more in-depth study of the New Orleans 2nd line, mambo, Mardi Gras rumba and other various grooves from the region I highly recommend, *New Orleans Jazz and Second Line Drumming*, by Herlin Riley and Johnny Vidacovich and *New Orleans Drumming Second Line and Funk Rhythms*, by Roy Burns and Joey Farris. There's a wealth of knowledge to be found in both those books that will give you incredible insight into this ever so funky style of drumming. Also check out drummer Joseph "Zigaboo" Modeliste on "Shoo Fly Marches On" from Dr. John's classic album *In The Right Place* (1973, Atco).

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2. Transcriptions

“Green Onions” Booker T. & the MG’s, 1962

From: *Green Onions* Atlantic Records

Reissue: *Atlantic Rhythms & Blues 1947–1974 Vol. 5* and *The Complete Stax/Volt Singles 1959–1968 Vol. 2*

Al Jackson Jr. – Drums B.P.M. 134



3. The 50s Rock Feel B.P.M. Range 120–150

This infectious beat is from the 1962 hit by The Contours “Do You Love Me,” played by Motown’s Benny Benjamin, and a typical beat played in early soul. Variations of this feel were played on countless soul and rock n’ roll tunes from the 1950’s and early 1960s. It is based on an 8th note pulse. The backbeat is usually played on the snare on counts 2 and the & after 2, also on count 4.



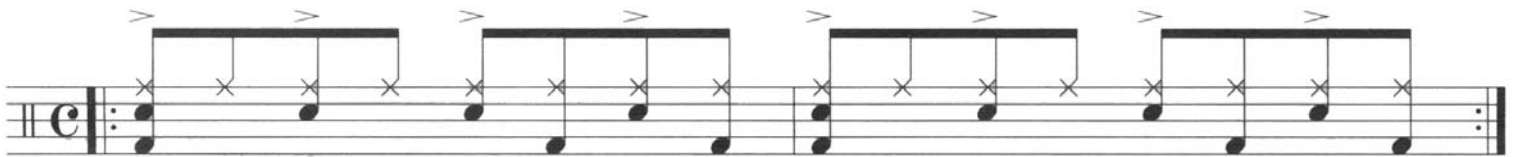
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4. The Motown Feel B.P.M. Range 100–145

Motown's influence on R&B was profound to say the least, especially since they invented so many of the grooves of the time period, grooves that are now just another part of our drumming vocabulary. These beats have been with us for so long that we often take them for granted and tend to forget their significance. They are some of the foundational building blocks of contemporary American drumming and part of our glorious musical heritage. The following grooves encompass the famous feel created by early Motown drummers "Pistol" Allen, Benny Benjamin, and Uriel Jones. These grooves are based on an eighth note feel with inflections on the bass drum. The snare drum is played on all four downbeats of the measure which gives the beat an incredible driving quarter-note pulse. This feel can be heard on several songs from Motown's hey-day in Detroit including The Four Tops' "Bernadette," "It's The Same Old Song," "Reach Out, I'll Be There" and "I Can't Help Myself" (Sugar Pie Honey Bunch) as well as Stevie Wonder's "Uptight Everything's Alright." The feel is one of the most celebrated in all of R&B history. This is required study for any drummer playing pop music.



5. This is the famous "Boogaloo" beat played on the classic R&B song "Tramp":



6. This is the classic groove that James Gadson played on Cheryl Lynn's "Got To Be Real." Hundreds of funk tunes are built on this pattern. If there is a clave for funk, this kick and snare rhythm is surely it.



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7. Transcriptions

“Could it Be I’m Falling In Love” The Spinners, 1972

From: *Spinners* Atlantic Records

Reissue: *The Very Best of The Spinners and Spinners* (Rhino Records)

Earl Young – Drums B.P.M. 102



This Material Was Excerpted From Zoro’s Book/CD “The Commandments of R&B Drumming,”
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The Commandments of R&B Drumming Book/CD Package and DVD
published by Warner Bros. Publications is now available at
www.zorothedrummer.com