

TEACHER & STUDENT DRUM KIT BOOK

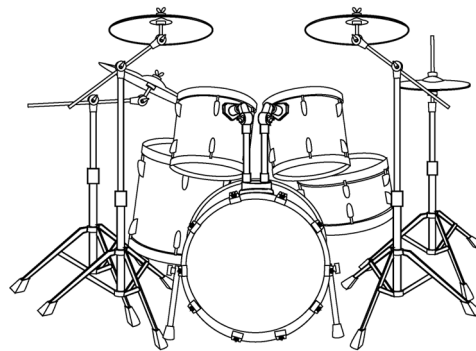
PEGADA

DRUM METHOD

1

FUNDAMENTALS TO INTERMEDIATE

FREE SAMPLE
Book 1 of 5



Theory, Tips & Tricks, Rudiments, Stick Control,
Coordination, Techniques, Grooves, Fills and Song Suggestions

Claudio Reis

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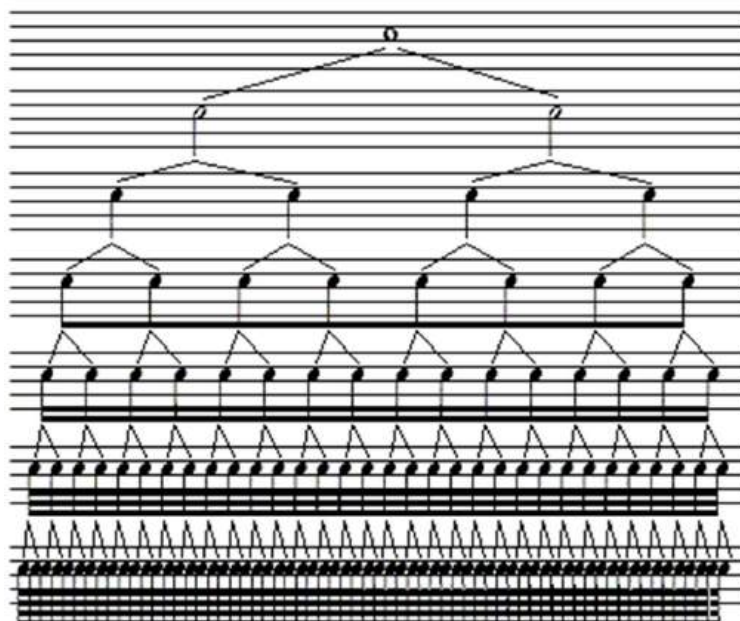
Quick Note About Music Theory

Name	Value	Note	Rest
Double Whole Note <i>Breve</i>	8 quarter notes		
Whole Note <i>Semibreve</i>	4 quarter notes		
Half Note <i>Minim</i>	2 quarter notes		
Quarter Note <i>Crotchet</i>	1 quarter note		
Eighth Note <i>Quaver</i>	1/2 of a quarter note		
Sixteenth Note <i>Semiquaver</i>	1/4 of a quarter note		
Third-second Note <i>Demisemiquaver</i>	1/8 of a quarter note		
Sixty-fourth Note <i>Hemidemisemiquaver</i>	1/16 of a quarter note		

Parts of Music Notes

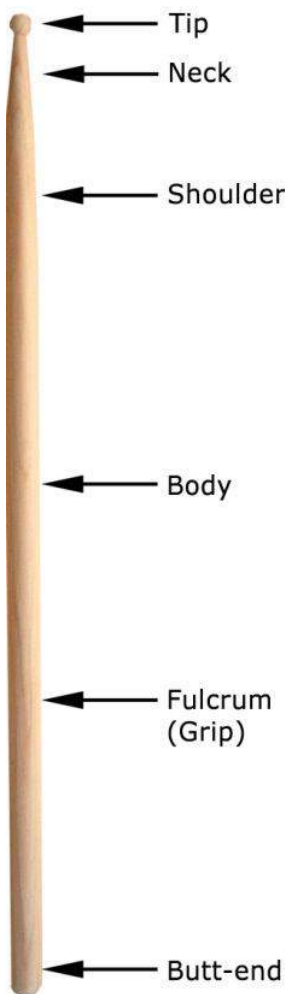


Rhythm Pyramid Notes



Holding the Sticks Properly

Different parts of a drumstick



There's no single way of holding a drum stick properly. The following is a guide to help students avoid mistakes.

Pinch the stick, at the Fulcrum point, with your middle finger (or index finger) and thumb, and let your other fingers cup the stick lightly.

Hit the drum by turning your wrist downward with a striking motion. The sticks should have a good bounce when they hit the drum. If they don't, you may need to adjust your grip position up or down the sticks slightly. Keep the striking motion in your wrist, and control the rebound with your fingers.

With the American or German grip you shouldn't have a hard time producing loud hits, making them great for many types of music, including heavy rock drumming, marching band, and classical pieces.

The large image bellow shows how to hold the sticks if you want to use the German grip, which is very similar to the American grip. The French grip and the Traditional grip will be discussed during the lessons when necessary.

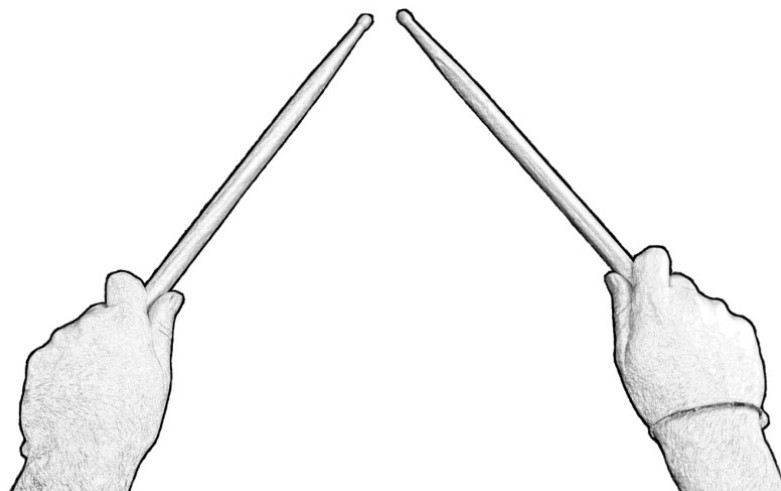
American Grip



French Grip

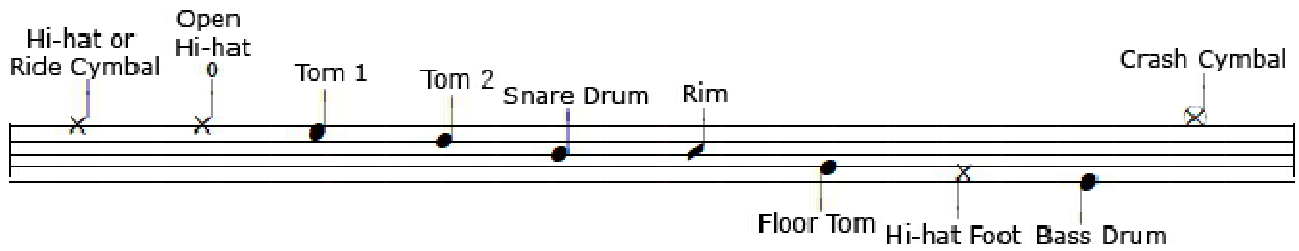


German Grip

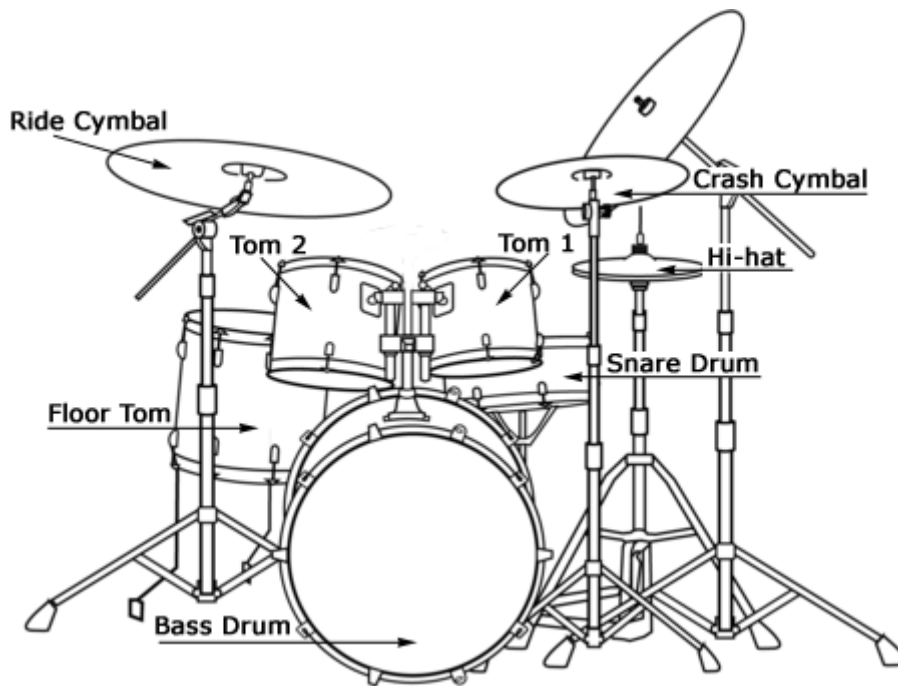


Please Remember: In conjunction with the instructions in this book your drum tutor will follow a program according to your individual pace; give you frequent, immediate and detailed feedback; answer your questions; and, most importantly, correct your technique.

Drumset Notation



Drum kit Parts



Standard size drum kits are composed of the following parts:

Drum Part	Standard Size	Other Common Sizes
Bass Drum (or Kick Drum)	22"	18", 20", 24"
Snare Drum	14"	13"
Tom-1 (or High/Mid Tom)	10" or 12"	8"
Tom-2 (or Mid/Low Tom)	12" or 13"	10", 14"
Floor Tom	14" or 16"	18"
Hi-hat Cymbals	14"	13", 15"
Crash Cymbals	16", 18"	15", 17", 19"
Ride Cymbal	18", 20"	19", 21", 22"

The standard size drum kit will also have one or two cymbal stands or extensions, a single or a double kick pedal, a hi-hat stand, a snare stand and a stool. Drumheads (skins) are also an essential part of a drum kit.

Tips & Tricks

- 1 Your seat should be high enough so that your legs are perpendicular to the floor: at a 90, or slightly bigger degree angle.
- 2 Don't underestimate posture. Sit up straight, don't slouch or look off to the side while playing.
- 3 Watch your stick height on the rebound; make sure that each stroke is clean and even.
- 4 Drum rudiments are made up of single and double strokes. Learn to play these as cleanly, evenly, and correctly as possible. They make up all the rest.
- 5 Practice with a metronome as much as you can. Download a (free) metronome app.
- 6 It is a bit of a misconception that you always need a drum set to practice. One can still have an effective practice by playing in the air or tapping on their legs. The main idea is to go through the motions so you form some amount of muscle memory.
- 7 Taking your time with each step of the learning process will actually make you a better drummer. Focus on quality and not on quantity.
- 8 Start practicing all exercises at around 60 to 80 BPM. Prepare yourself to play slowly first. It is OK if you can't play fast now, but it's not OK if you don't try to learn how to play slowly and well.
- 9 The best way to learn a new rhythm or drum fill is to say it out loud first. This allows the brain another method of comprehending it.
- 10 Focus more on how you do than what you do. Only the correct practice makes perfect.
- 11 Every coordination or technique exercise, drum beat or fill you learn can be very boring or very exciting. It's entirely up to you.
- 12 Become a musical drummer. Listen to many different styles of music. This boosts your creativity on the drums and makes you more aware of how to approach these styles.
- 13 Everyone makes mistakes but the most successful people are those who have learned to make mistakes faster. When you make a mistake, restart the exercise without complaining about it or about yourself. Play it at a slower tempo.

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The Percussive Arts Society formalized a list of 40 essential drum rudiments, which are the building blocks for all beats and fills. Learning how to play the rudiments with consistency will open your drumming up to huge growth as well as beats and fills possibilities that you never imagined.

Pegada presents the rudiments gradually, for a better learning experience.

Stick Control 1 – Rebound, Time Keeping and Endurance

Using wrist turns, the goal is to play with loose hands, allowing the stick to bounce. Control the rebound. You are the one adjusting to the movement of the stick.

Half Notes 160 – 230 BPM

1 R R R R

2 L L L L

Quarter Notes 130 – 160 BPM

R R R R

L L L L

Eighth Notes 80 – 120 BPM

R R R R R R R R

R R R R L L L L

L L L L L L L L

R R R R L L L L

Coordination 1 – Bass and Snare & Hi-hat Foot and Snare

Focus on improving coordination and time keeping now. Increase speed only after you feel you are playing consistently in time and the motions are easier to execute.

R L R L

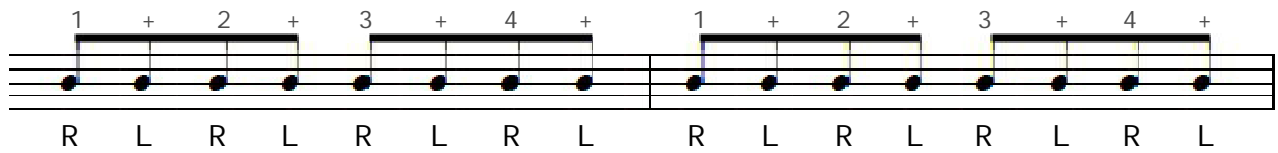
R L R L

R L R L

R L R L

Rudiment: Single Stroke Roll

The Single Stroke Roll is the base of all other rudiments, beats and fills. It consists of evenly-spaced notes played with alternating sticking and using the rebound technique.



- Experiment alternating four notes on Snare and four on Tom-1.
- SLOW practice is the key to FAST playing.

Coordination 2 – Hi-hat, Snare and Bass

1

2

3

4

Beat of the Drum (Banana Park Music)[120], Green Onions (Booker T. & the M.G.'s)[137], Seven Nation Army (The White Stripes)[121], Rockin' All Over The World (Status Quo)[131], I'm Gonna Be 500 Miles (The Proclaimers)[132], Don't Get Me Wrong (Pretenders)[203]

Rudiment: Flam

1 L R LR LR LR LR RL RL RL RL

2 R L LR RL LR RL LR RL LR

A Flam consists of two single strokes played by alternating hands (RL or LR) almost simultaneously. They are intended to sound like a single, broader note.

Quarter and Eighth Notes

1 R R R R R
 2 L L L L L
 3 Unison: Left Hand on the Snare Drum and Right Hand on the Floor Tom (or Toms)

Coordination 3 – Hi-hat and Snare & Hi-hat and Bass

1
 2
 3
 4
 5
 6
 7
 8

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9

Single Stroke Time Keeping with Quarter, 8th and 16th Notes

1

a R R R L R L

b L L L R L R

2

a R R R R R L R L

b L L L L L R L R

3

a R R R R R L R L R L R L

b L L L L L R L R L R L R

4

a R L R L R L R L

b L R R L R L R

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a
b

Rudiment: Double Stroke Roll

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

The double stroke roll is the basis for many of the 40 essential drum rudiments. You can use full wrist turns to play each stroke of the double stroke at slower tempos. Focus on getting consistent sounding doubles for each hand. If the first stroke of each set of doubles is louder than the second, your double stroke roll will sound uneven.

Drum Beats 1

1

Purple Rain (Prince)[58], I'll Be Waiting (Lenny Kravitz)[73], Kashmir (Led Zeppelin)[80], Make It Wit Chu (Queens of the Stone Age)[92], Take Me To The River (Talking Heads)[100], Miss You (Rolling Stones)[100], Another Brick In The Wall (Pink Floyd)[102], DNA (Thirsty Merc) [103], The Whole Of The Moon (The Waterboys)[106], Hang On To Your Love (Sade)[108], Another One Bites The Dust (Queen)[110], New Sensation (INXS)[116], Billie Jean (Michael Jackson)[117], Dreams (Fleetwood Mac)[121], Thorn in My Side (Eurythmics)[122], Funky Town (Pseudo Echo)[128], Ich Will (Rammstein)[128]

2

Again (Lenny Kravitz)[80], Pink (Aerosmith)[86], How You Remind Me (Nickelback)[86], Fool (Donavon Frankenreiter)[87], If It Makes You Happy (Sheryl Crow)[96], High (Lighthouse Family)[102], Like a Stone (Audioslave)[108], You Get What You Give (New Radicals)[113], Are You Gonna Go My Way (Lenny Kravitz)[129], You Can Leave Your Hat On (Joe Cocker)[87], Love Walks In (Van Halen)[88], Cult Of Personality (Living Colour)[92], I Don't Want To Grow Up (Ramones)[182]

3

Weather With You (Crowded House)[94], Mind (Talking Heads)[104], I Love It Loud (KISS)[86]

4

Beverly Hills (Weezer)[87], No Sleep Till Brooklyn (Beastie Boys)[97], Sweet Home Alabama (Lynyrd Skynyrd)[98], I Love Rock And Roll (Joan Jett)[96], Dakota (Stereophonics)[148], Dani California (RHCP)[96]

5

Connection (Elastica)[121]

6

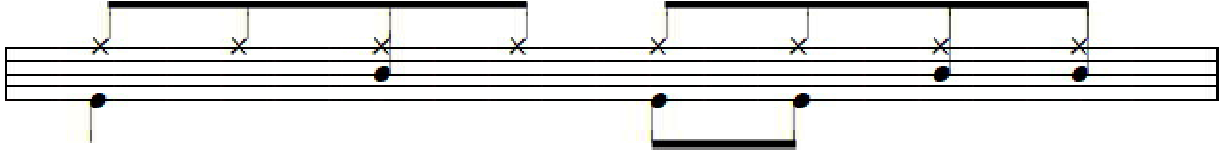
Shakin' All Over (Johnny Kidd)[125], Twist And Shout (Beatles)[128], Walk Don't Run (The Ventures)[168], Misirlou (Dick Dale)[174]

7

Surfin' USA (Beach Boys)[161]

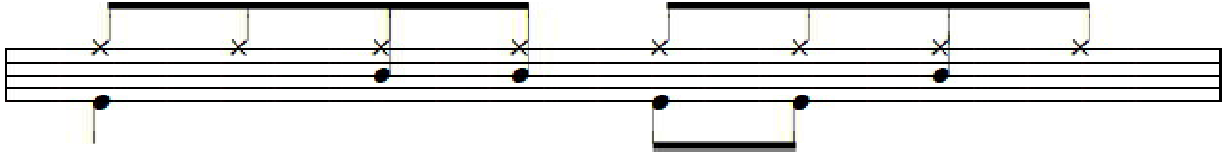
Listen, play:
Ride Cymbal:
Play along:

8



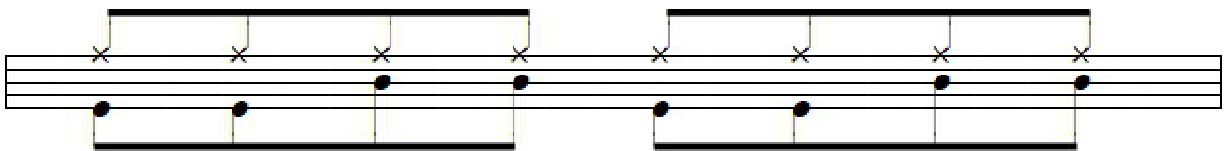
Exercise 8: A two-measure drum pattern. The first measure contains four eighth notes on the snare drum (marked with 'x') and four eighth notes on the bass drum. The second measure contains four eighth notes on the snare drum and four eighth notes on the bass drum, with a thick bar under the first two bass notes.

9



Exercise 9: A two-measure drum pattern. The first measure contains four eighth notes on the snare drum and four eighth notes on the bass drum. The second measure contains four eighth notes on the snare drum and four eighth notes on the bass drum, with a thick bar under the first two bass notes.

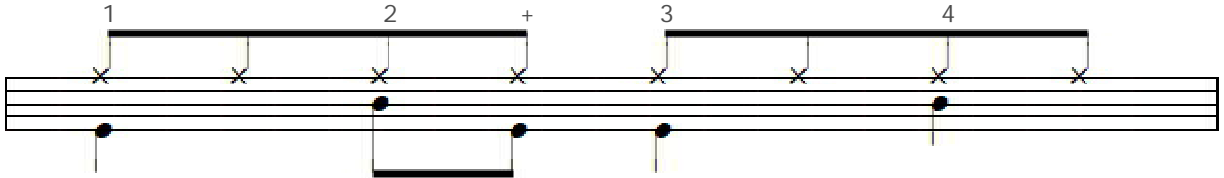
10



Exercise 10: A two-measure drum pattern. The first measure contains four eighth notes on the snare drum and four eighth notes on the bass drum. The second measure contains four eighth notes on the snare drum and four eighth notes on the bass drum, with a thick bar under the first two bass notes.

We Are The Men You'll Grow To Love Soon (Let's Wrestle)[172]

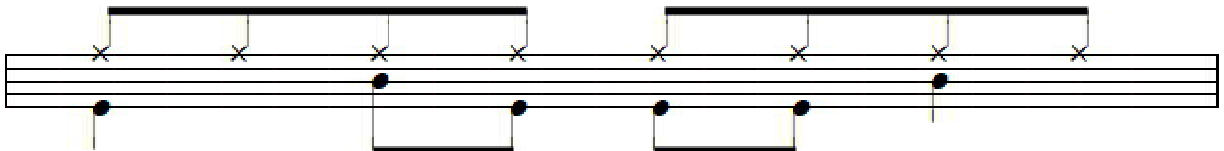
11



Exercise 11: A two-measure drum pattern. The first measure contains four eighth notes on the snare drum and four eighth notes on the bass drum, with a thick bar under the first two bass notes. The second measure contains four eighth notes on the snare drum and four eighth notes on the bass drum, with a thick bar under the first two bass notes. Above the first measure are the numbers '1', '2', and '+', and above the second measure are the numbers '3' and '4'.

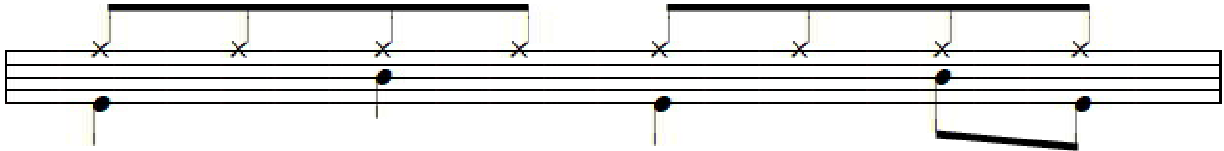
I Don't Want To Miss A Thing (Aerosmith)[61], Don't Dream It's Over (Crowded House)[82], By Your Side (Donavon Frankenreiter)[92], Tangled Up (Caro Emerald)[100], My Favourite Mistake (Sheryl Crow)[105], Every Breath You Take (The Police) [117], Shine (Shannon Noll)[118], Did It All For Love (Phenomena II)[126], Lodi (CCR)[126], Girls Just Wanna Have Fun (Cyndi Lauper)[121]

12



Exercise 12: A two-measure drum pattern. The first measure contains four eighth notes on the snare drum and four eighth notes on the bass drum. The second measure contains four eighth notes on the snare drum and four eighth notes on the bass drum, with a thick bar under the first two bass notes.

13



Exercise 13: A two-measure drum pattern. The first measure contains four eighth notes on the snare drum and four eighth notes on the bass drum. The second measure contains four eighth notes on the snare drum and four eighth notes on the bass drum, with a thick bar under the first two bass notes.

Hotel California (Eagles)[75], Highway To Hell (AC/DC)[116]

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Fills 1

Drum Fills are breaks in the groove; licks that 'fill in the gaps' of the music. Fills are usually played at the end of a bar (indicating the end of a phrase), but this can vary.

The following song names are only a reference to the fills.

1

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

2

R L R L R L

Into the Groove (Madonna)[117], Who Can It Be Now (Man At Work)[128], Pet Cemetery (Ramones)[147], Livin' On A Prayer (Bon Jovi)[122]

3

R L R L

Do do do Da da da (The Police)[148], Pet Cemetery (Ramones)[147]

4

R L

I'll Be Waiting (Lenny Kravitz)[73], All My Love (Led Zeppelin)[91]

5

R L R L

Brass in Pocket (The Pretenders)[99], Rolling in the Deep (Adele)[105], Stay (Oingo Boingo)[123]

Drum Fills: 4 2-2

6

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7

8

16th Note Single Stroke Roll on Snare with Bass and HH Foot on-beat



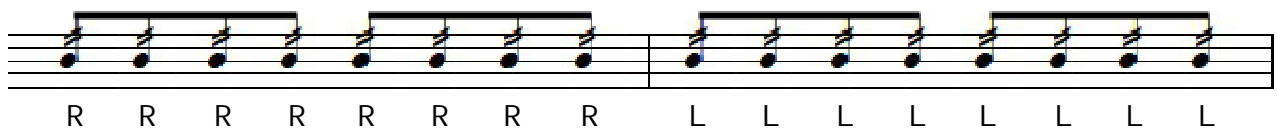
- 1 Bass on-beat
- 2 HH Foot on-beat
- 3 HH Foot + Bass on-beat
- 4 Walk: Bass on beats 1 and 3, HH Foot on beats 2 and 4
- 5 Inverted Walk: HH Foot on beats 1 and 3, Bass on beats 2 and 4

Rudiment: Multiple Bounce Roll (Buzz Roll)

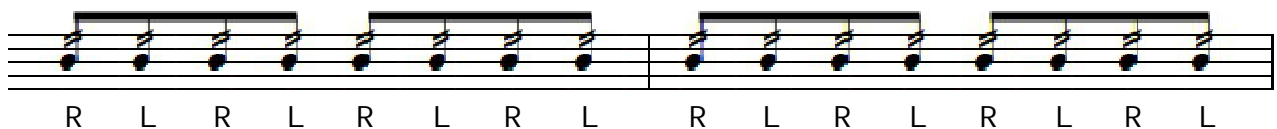
The basic grip of the stick is between the thumb and the index finger, keeping the other fingers mostly out of the way, or use the other fingers to add pressure and play louder.

Hold the sticks fairly tight so you get a stiff rebound on your drum. Press the stick firmly on the drum to get a number of strokes that are very close together.

First, practice multiple bounces at a slow tempo focusing on each hand separately.



DRUM ROLL - Play the Buzz Roll at about 140 BPM to make it flow smoothly, resulting in a buzz from the snare drum otherwise it will sound spread out and uneven.

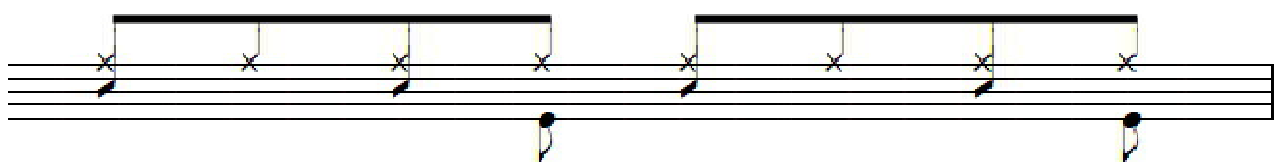


Cross Sticking (or Lay-over Rimshot)

To execute a Lay-over Rimshot, the butt of the stick is laid-over (across) the rim of the drum (usually the snare). The objective is to produce a wood-block sound.

- Practice Drum Beats applying the Lay-over Rimshot on the Snare Drum.

Don't Dream It's Over (Crowded House)[82], What's Up? (4 Non Blondes), Hit the Road Jack (Ray Charles)[86], Weather With You (Crowded House)[94], I am the Highway (Audioslave), A Matter Of Feeling (Duran Duran), Don't Know Why (Norah Jones), Another Day in Paradise (Phil Collins), Hotel California Live (Eagles), Leticia (Spyro Gyra)



Butterfly (Donavon Frankenreiter)[138], Sweet Home Alabama (Lynyrd Skynyrd)[98]

Coordination 4 – Coordination, Endurance and Timekeeping

You might have noticed that your right hand works more than your left hand while you play drum beats. The following is a sequence of exercises that will help balance the coordination, endurance and timekeeping of hands and feet, preparing you to play more advanced grooves in the future.

Focus on improving coordination and endurance first; and speed later.

Coordination [] Endurance [] Tempo [BPM]

1

a	R	R	R	R
	L	L	L	L
b	R	R	L	L
c	R	L	R	L

2 Repeat 1, swapping Bass for HH Foot

3

a	R	R	R	R	L	L	L	L
b	R	R	L	L	R	R	L	L
c	R	L	R	L	R	L	R	L
d	L	R	L	R	L	R	L	R

4 Repeat 3, swapping Bass for HH Foot

5

a	R	R	R	R	R	R
	L	L	L	L	L	L
b	R	R	L	L	L	L
c	R	L	R	R	L	L

6 Repeat 5, swapping Bass for HH Foot

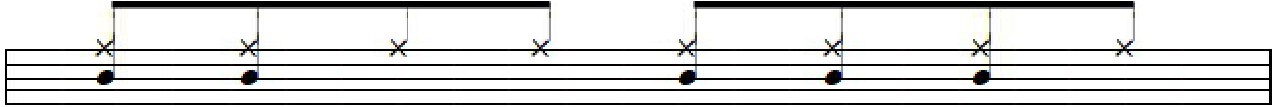
7 Repeat 1, 3 and 5 playing HH Foot and Bass together.

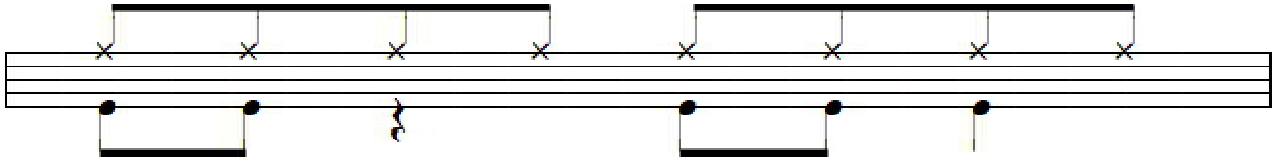
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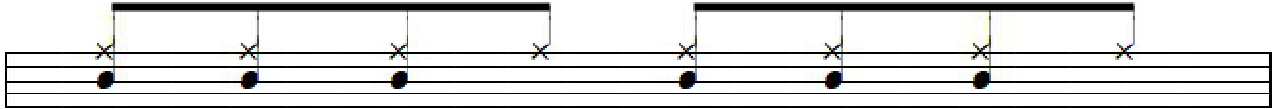
Coordination 5 – Hi-hat and Snare & Hi-hat and Bass

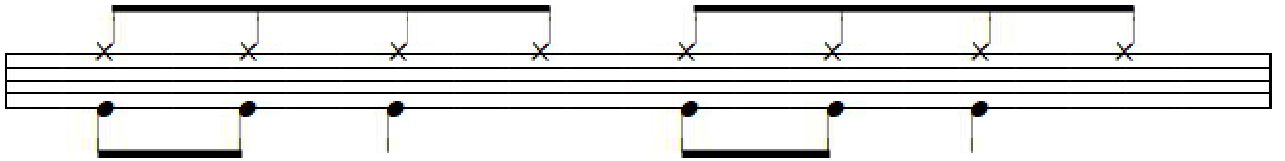
The image displays ten numbered musical staves, each representing a drum coordination exercise. Each staff consists of two staves: the top staff is for the hi-hat and the bottom staff is for the snare and bass drums. The exercises are as follows:

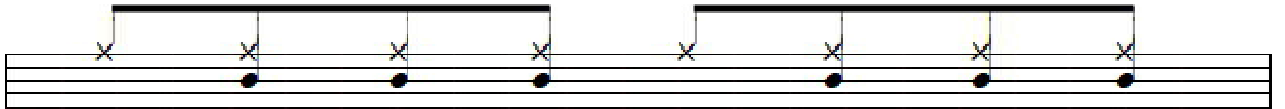
- Exercise 1:** Features two measures. The first measure has a hi-hat note on the first beat, followed by a plus sign (+) above the second beat, and a snare note on the second beat. The second measure has a hi-hat note on the first beat, followed by a plus sign (+) above the second beat, and a snare note on the second beat. Above the first measure, the number '1' is written above the first note, and '2' is written above the second note. Above the second measure, the number '3' is written above the first note, and '4' is written above the second note.
- Exercise 2:** Features two measures. The first measure has a hi-hat note on the first beat, followed by a snare note on the second beat. The second measure has a hi-hat note on the first beat, followed by a snare note on the second beat.
- Exercise 3:** Features two measures. The first measure has a hi-hat note on the first beat, followed by a snare note on the second beat. The second measure has a hi-hat note on the first beat, followed by a snare note on the second beat.
- Exercise 4:** Features two measures. The first measure has a hi-hat note on the first beat, followed by a snare note on the second beat. The second measure has a hi-hat note on the first beat, followed by a snare note on the second beat.
- Exercise 5:** Features two measures. The first measure has a hi-hat note on the first beat, followed by a snare note on the second beat. The second measure has a hi-hat note on the first beat, followed by a snare note on the second beat.
- Exercise 6:** Features two measures. The first measure has a hi-hat note on the first beat, followed by a snare note on the second beat. The second measure has a hi-hat note on the first beat, followed by a snare note on the second beat.
- Exercise 7:** Features two measures. The first measure has a hi-hat note on the first beat, followed by a snare note on the second beat. The second measure has a hi-hat note on the first beat, followed by a snare note on the second beat.
- Exercise 8:** Features two measures. The first measure has a hi-hat note on the first beat, followed by a snare note on the second beat. The second measure has a hi-hat note on the first beat, followed by a snare note on the second beat.
- Exercise 9:** Features two measures. The first measure has a hi-hat note on the first beat, followed by a snare note on the second beat. The second measure has a hi-hat note on the first beat, followed by a snare note on the second beat.
- Exercise 10:** Features two measures. The first measure has a hi-hat note on the first beat, followed by a snare note on the second beat. The second measure has a hi-hat note on the first beat, followed by a snare note on the second beat.

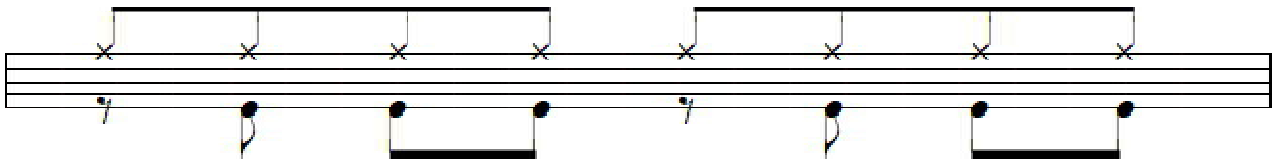
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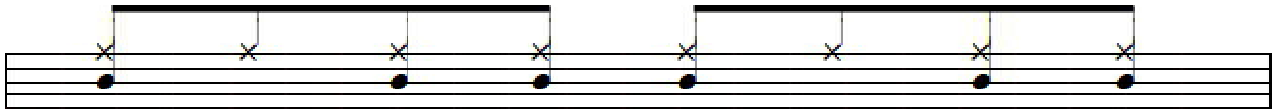
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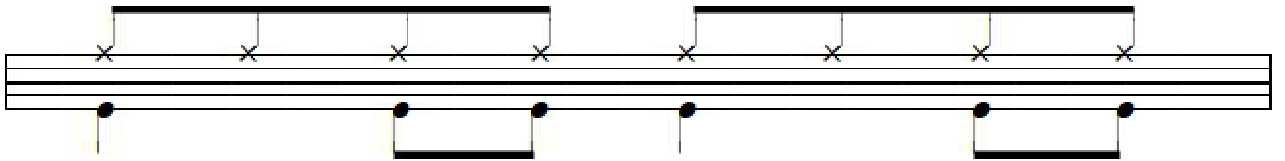
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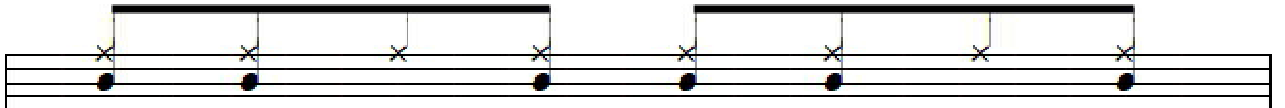
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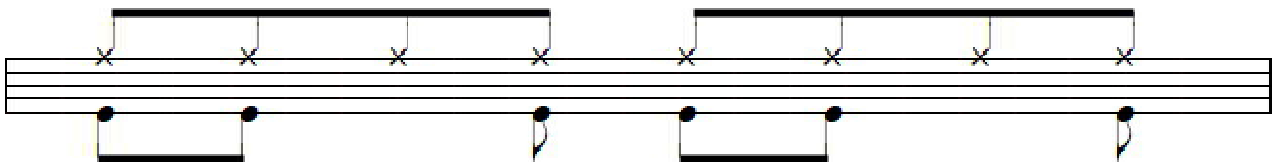
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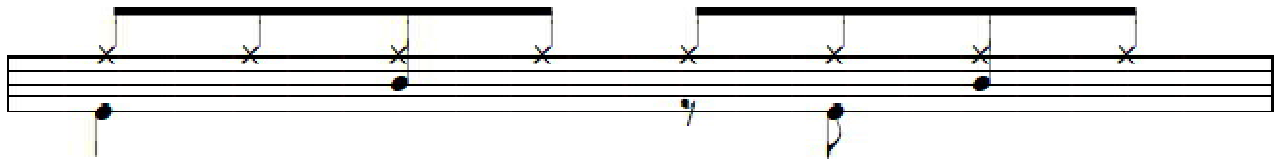
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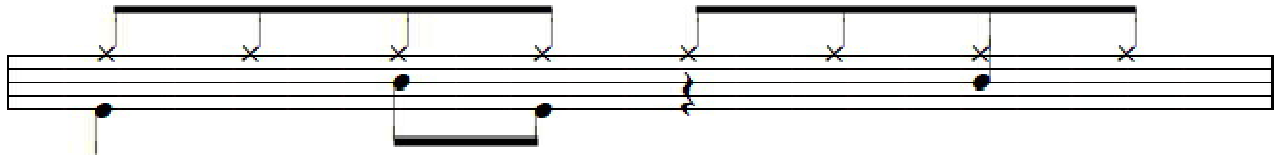
Drum Beats 2

1



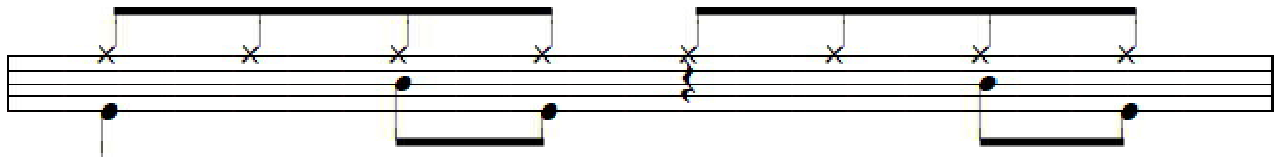
Heathens (Twenty One Pilots)[90], Californication (RHCP)[95] - simplified, Marvin Gaye (Charlie Puth)[110], Centerfold (J Geils Band)[114], You Shook Me All Night Long (AC/DC)[127], Feel Good Inc (Gorillaz)[138]

2



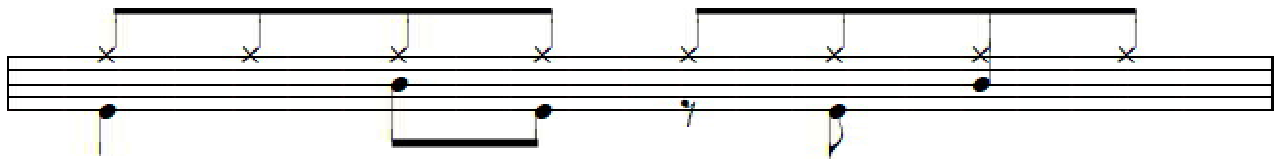
Truly Madly Deeply (Savage Garden)[84], Free Fallin' (Tom Petty)[85], Everytime You Cry (Human Nature)[100]

3



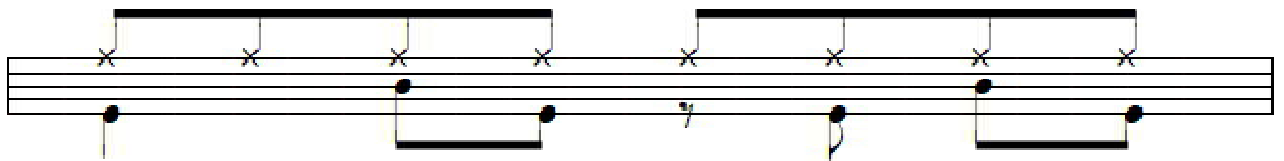
I Remember You (Skid Row)[88], Feel It Still (Portugal The Man)[158]

4



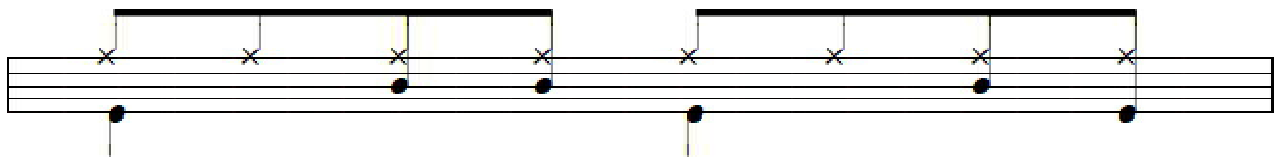
Say It Ain't So (Weezer)[75], Thinking Out Loud (Ed Sheeran)[80], Let's Get It On (Marvin Gaye)[83], Disappear (INXS)[125], Abracadabra (Sugar Ray)[129], Come Out And Play (The Offspring)[160]

5

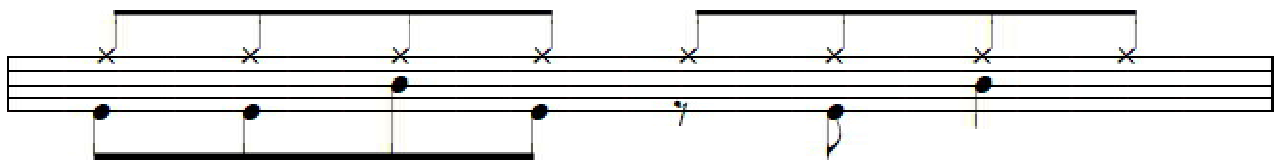


Save a Prayer (Duran Duran)[113], She Will Be Loved (Maroon 5)[103]

6



7



Plush (Stone Temple Pilot)[74], beginning of Proud Mary (CCR)[118]

8

FREE SAMPLE – Book 1 of 5

9

Rudiment: Triplet Stroke Roll

Count evenly:

1 trip let 2 trip let 3 trip let 4 trip let

1 R R R L L L R R R L L L
2 R L R L R L R L R L R L

3 Triplets with Bass and HH Foot on-beat

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

- a Bass on-beat
- b HH Foot on-beat

Rudiment: Single Stroke Four

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

- 4 or 2 note Drum Fills
- Coordination: 8th Note Bass 8th Note HH Foot

Cymbals Practice 1 - Drum Beats

- 1 Drum Beats: alternate HH/Ride every bar
- 2 Drum Beats: Crash Cymbal on beat 1

FREE SAMPLE – Book 1 of 5

Stick Control 2 – Single and Double Strokes

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

All notes should sound even and clear. Focus on playing it well at around 80 BPM.

- Create Fills

Introduction to 16th Hi-hat Note Rhythms and Off-beat Notes

1

2 Two-Handed Hi-hat

3

4

Introduction to Dynamics 1 – Crescendo and Decrescendo

Start playing very softly, slowly increasing the volume to the loudest. Then gradually decrease the volume to the lowest. Time-keeping is as important as volume change. Suggestion: practice 8 bars increasing volume, followed by 8 bars decreasing volume.

1 Single Stroke Roll

2 R + L (on Snare and Floor Tom, for example), as quarter, 8th or 16th notes

From now on, when you practice rudiments or stick control exercises, intentionally practice at least 3 volume levels: very soft, your natural average volume, and loud.

Introduction to Four on the Floor with Basic Hi-hat Variations

1

2

Stayin' Alive (Bee Gees)[104], Ladies Night (Kool and the Gang)[110], Uptown Funk (Mark Ronson)[116], Sharp Dressed Man (ZZ Top)[125], Little Lies (Fleetwood Mac)[125], Can't Get You Out Of My Head (Kylie Minogue)[126]

3

4

- Two-handed Hi-hat

Open Hi-hat 1 - Introduction to Open Hi-hat Notes

1

2

3

4

5

FREE SAMPLE – Book 1 of 5

Fills 2

9

R L L R R L

10

R L L R

11

R L

Counting Starts (OneRepublic)[123]

12

R L R L R

Drum Fills: 5 2-3 4-1 2-2-1

13

R R L R L R R L

Livin' On a Prayer (Bon Jovi)[122], Tell Me Lies (Fleetwood Mac)[125]

14

R R L R L R L

15

FREE SAMPLE – Book 1 of 5

16

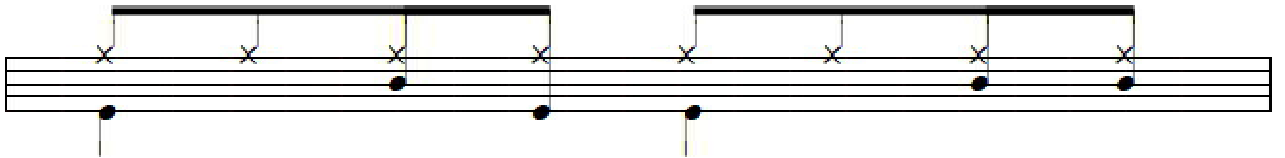
17

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19

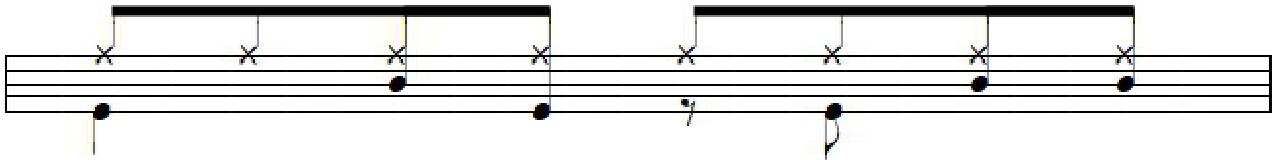
Drum Beats 3

1



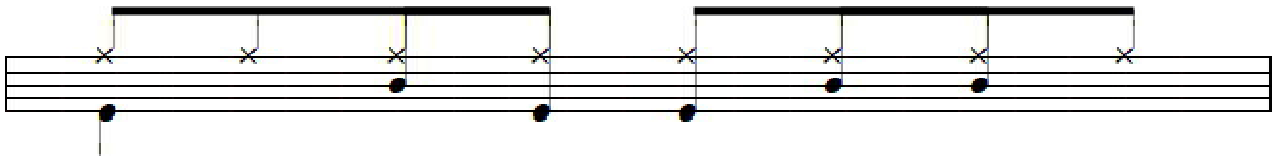
Drum notation for beat 1: A four-measure phrase. The first two measures feature a continuous eighth-note hi-hat pattern (marked with 'x') over a bass drum pattern of quarter notes. The last two measures feature a continuous eighth-note hi-hat pattern over a bass drum pattern of quarter notes, with a snare drum hit on the second measure.

2



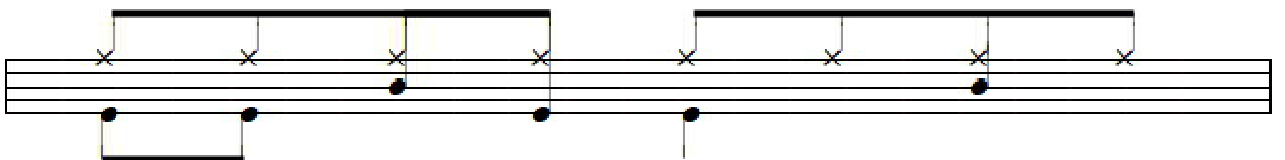
Drum notation for beat 2: A four-measure phrase. The first two measures feature a continuous eighth-note hi-hat pattern (marked with 'x') over a bass drum pattern of quarter notes. The last two measures feature a continuous eighth-note hi-hat pattern over a bass drum pattern of quarter notes, with a snare drum hit on the second measure.

3



Drum notation for beat 3: A four-measure phrase. The first two measures feature a continuous eighth-note hi-hat pattern (marked with 'x') over a bass drum pattern of quarter notes. The last two measures feature a continuous eighth-note hi-hat pattern over a bass drum pattern of quarter notes, with a snare drum hit on the second measure.

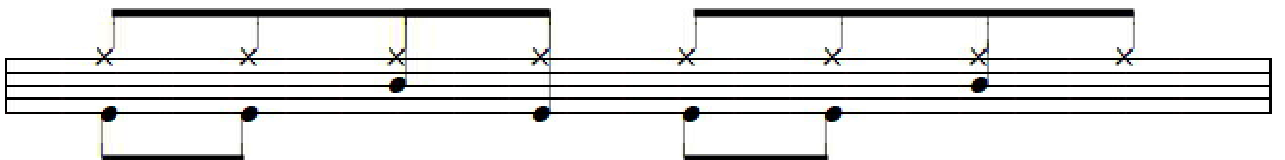
4



Drum notation for beat 4: A four-measure phrase. The first two measures feature a continuous eighth-note hi-hat pattern (marked with 'x') over a bass drum pattern of quarter notes. The last two measures feature a continuous eighth-note hi-hat pattern over a bass drum pattern of quarter notes, with a snare drum hit on the second measure.

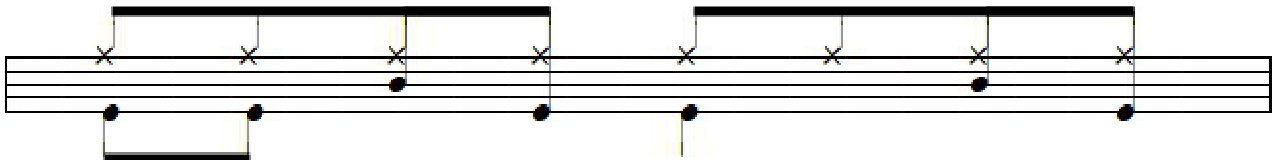
Gimme Some Lovin' (The Blues Brothers)[145]

5



Drum notation for beat 5: A four-measure phrase. The first two measures feature a continuous eighth-note hi-hat pattern (marked with 'x') over a bass drum pattern of quarter notes. The last two measures feature a continuous eighth-note hi-hat pattern over a bass drum pattern of quarter notes, with a snare drum hit on the second measure.

6



Drum notation for beat 6: A four-measure phrase. The first two measures feature a continuous eighth-note hi-hat pattern (marked with 'x') over a bass drum pattern of quarter notes. The last two measures feature a continuous eighth-note hi-hat pattern over a bass drum pattern of quarter notes, with a snare drum hit on the second measure.

7

FREE SAMPLE – Book 1 of 5

8

9

10

11

Sixteenth Hi-hat Note Grooves 1

1

Cascade (Spyro Gyra)[98], Need You Tonight (INXS)[108], Smoke on the Water (Deep Purple)[114], West End Girls (Pet Shop Boys)[114], Rock With You (Michael Jackson)[114], Crazy Train (Ozzy Osbourne)[138], Everlong (Foo Fighters)[158]

2

3

4

5

6 FREE SAMPLE – Book 1 of 5

7

Rudiment: Single Paradiddle

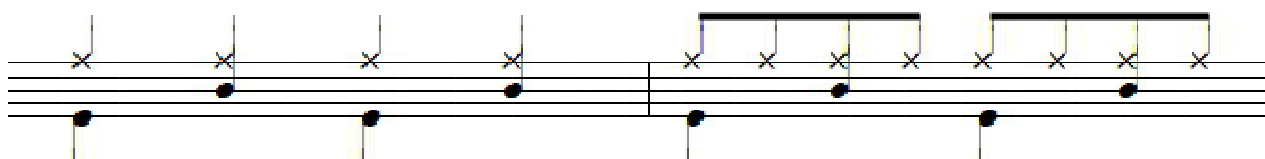
PA RA DI DLE PA RA DI DLE PA RA DI DLE PA RA DI DLE

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

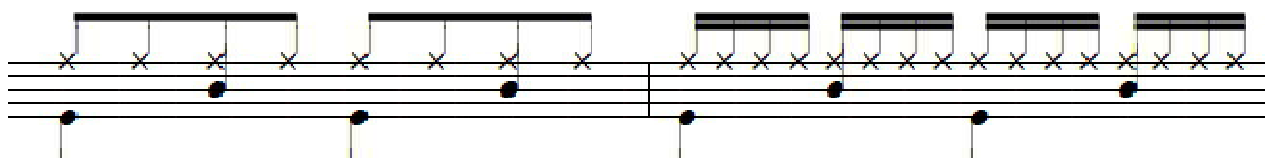
A "diddle" is a double stroke played at the current prevailing speed of the piece. The Single Paradiddle opens a lot of possibilities when applied to the drum set, since it enables you to alternate easily between hands.

Hi-hat or Ride Transitions

Quarter to 8th Notes

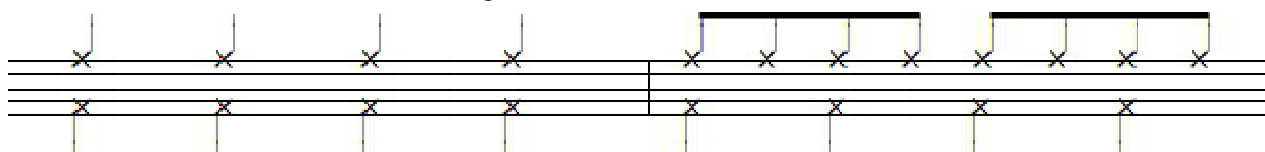


8th to 16th Notes

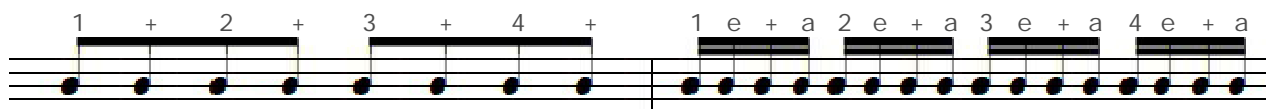


- Two-handed Hi-hat on the second bar

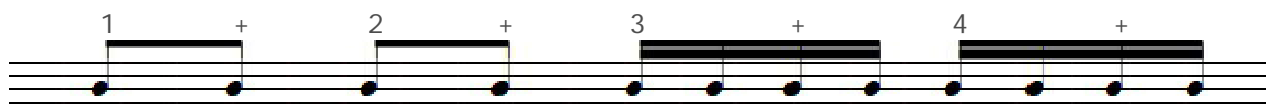
Quarter to 8th Notes on the Ride Cymbal, with Hi-hat Foot on-beat



Stick Control 3 – 8th and 16th Notes - Single and Double Strokes



1	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L
2	R	R	L	L	R	R	L	L	R	R	L	L	R	R	L	L	R	R	L	L
3	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L
4	R	R	L	L	R	R	L	L	R	L	R	L	R	L	R	L	R	L	R	L



5	R	L	R	L	R	L	R	L	R	L	R	L
6	R	R	L	L	R	R	L	L	R	R	L	L
7	R	L	R	L	R	R	L	L	R	R	L	L
8	R	R	L	L	R	L	R	L	R	L	R	L

9

FREE SAMPLE – Book 1 of 5

Accented Notes 1

Focus on REBOUND CONTROL: after playing an accented note, don't let the stick go up high when the following note is not accented.

1

a	R	R	R	R	R	R	R	R
b	L	L	L	L	L	L	L	L
c	R	L	R	L	R	L	R	L
d	L	R	L	R	L	R	L	R

2

a	R	R	R	R	R	R	R	R
b	L	L	L	L	L	L	L	L
c	R	L	R	L	R	L	R	L

3

FREE SAMPLE – Book 1 of 5

a

b

4

a

b

5

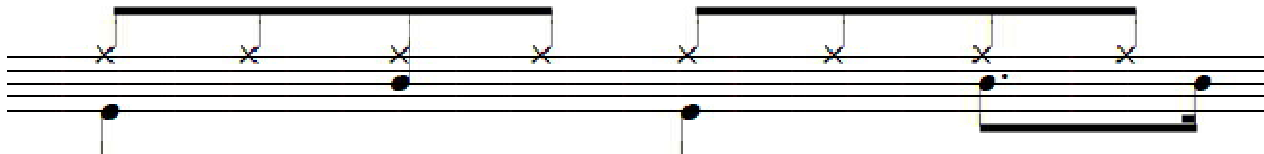
6

7

Sixteenth Note Grooves (Funk) 1

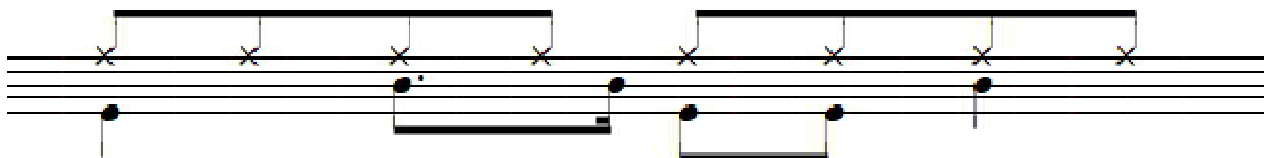
Funk beats are also very common in Pop, Rock and Latin music. The way they are played, along with the other musicians, is what makes the difference.

1



Musical notation for exercise 1, showing a drum groove on a five-line staff. The top staff contains a series of 'x' marks representing cymbal hits, grouped into two measures of four hits each. The bottom staff shows a bass line with quarter notes and eighth notes.

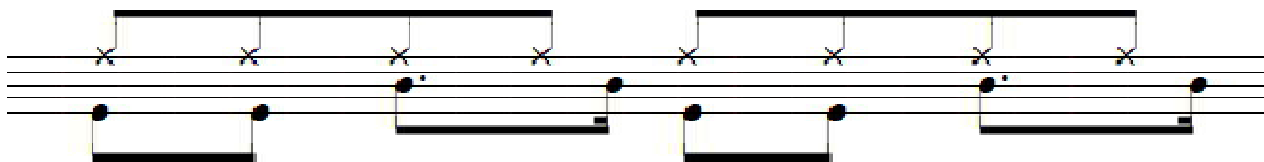
2



Musical notation for exercise 2, showing a drum groove on a five-line staff. The top staff contains a series of 'x' marks representing cymbal hits, grouped into two measures of four hits each. The bottom staff shows a bass line with quarter notes and eighth notes.

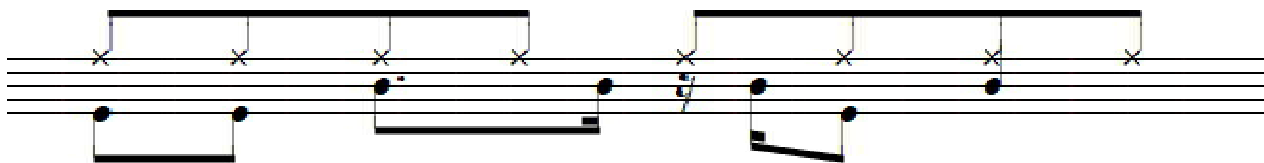
Forget You (Cee Lou Green)[128]

3



Musical notation for exercise 3, showing a drum groove on a five-line staff. The top staff contains a series of 'x' marks representing cymbal hits, grouped into two measures of four hits each. The bottom staff shows a bass line with quarter notes and eighth notes.

4



Musical notation for exercise 4, showing a drum groove on a five-line staff. The top staff contains a series of 'x' marks representing cymbal hits, grouped into two measures of four hits each. The bottom staff shows a bass line with quarter notes and eighth notes.

Whatta Man (Salt-N-Pepa)[88]

5

FREE SAMPLE – Book 1 of 5

6

7

8

Fills 3 - Fill Exercises

1

R L R L R L

2-2-2 Fills

2

3

4

FREE SAMPLE – Book 1 of 5

5

6

Replace Snare Notes for Toms

8th HH note Drum Beats, on the Ride cymbal, replacing some Snare notes for Toms.

Love Of The Common People (Pau Young), Don't Stop Believing (Journey), Zombie (The Cranberries), Run To The Hills (Iron Maiden), And Justice For All (Metallica), Once in a Lifetime (Talking Heads), Yellow Mellow (Ocean Alley), Into Another (Skid Row), Latin beats.

Var 1 (around the kit):

Var 2 (back to snare):

Var 3 (2-notes 2-drums; 16th notes):

Accented Notes 2 - Unison

Accented Notes 1, playing Right Hand on the Floor Tom and Left Hand on the Snare, in unison.

Hi-hat Triplets and Shuffle Rhythms (Blues)

1

2

3

4

5

FREE SAMPLE – Book 1 of 5

Songs: Make It Rain (Michael Burks)[42], Crazy (Aerostmith)[55], Texas Flood (Steve Ray Vaughan)[60], Can't Help Falling in Love (Elvis Presley)[66], As Time Goes By (Carly Simon)[66], Lucille (B. B. King)[75], Back On The Streets (John Norum)[89], Black Velvet (Alannah Myles)[91], The Stroll (The Diamonds)[95], Hold The Line (Toto)[98], Bad to the Bone (George Thorogood)[99]

7

Dirty Pool (Stevie Ray Vaughan)[50], Fallin' (Alicia Keys)[65], Ticket to Ride (Blues Beatles)[115], Something To Talk About – Badly Drawn Boy[120], Sugar Coated Love (Lou Ann Barton)[122], Whatever You Want (Status Quo)[122], Little by Little (Susan Tedeschi)[123], Higher Ground (Stevie Wonder)[124], Eagle Rock (Daddy Cool [124], Sweet Home Chicaco [125], Reelin In The Years (Steely Dan)[133], T-Bone Shuffle (Albert Collings)[134], Call Me (Blondie)[142], Waterloo (ABBA) [146], Two Hearts (Phil Collins)[156], Pride & Joy (Steve Ray Vaughan), Gold on the Ceiling (The Black Keys). Add Bass on all 4 beats to play Call Me (Buddy Guy)[107], La Grange (ZZ Top)[161], Rocky Mountain Way (Jow Walsh)[88], I Never Loved A Man The Way I Love You (Aretha Franklin [90]

8 Shuffle: play grooves 2 to 6 using the HH pattern from 7.

Fills 4 - Triplet Fills

1

2

3

4

5 Shuffle 2, 3 and 4. Create Fills: 1, 2 (shuffle), 3 (shuffle), and 4 (shuffle).

Accented Notes 3 – Triplets

1

2

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

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

3

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

Stick Control 4 – Single Stroke and Single Paradiddle

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

Hi-hat Foot 1

When you see Hi-hat Foot notes, the notes on the top line represent the Ride Cymbal.

The musical notation for 'Hi-hat Foot 1' consists of 8 measures, each represented by a five-line staff. The notation is as follows:

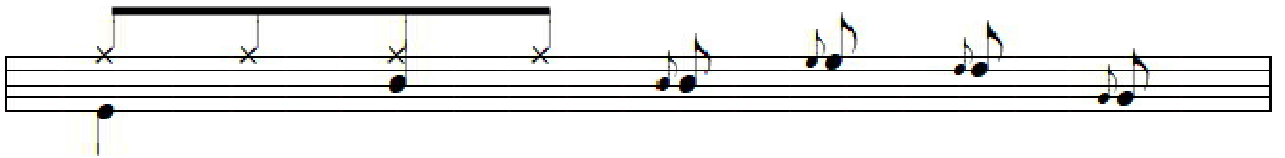
- Measure 1:** The top line has 'x' marks at the beginning of each quarter note. The bottom line has quarter notes with stems pointing down.
- Measure 2:** The top line has a thick horizontal bar spanning the first four notes, with 'x' marks at the beginning of each note. The bottom line has quarter notes with stems pointing down.
- Measure 3:** Similar to Measure 2, with a thick bar on the top line for the first four notes.
- Measure 4:** Similar to Measure 2, with a thick bar on the top line for the first four notes.
- Measure 5:** Similar to Measure 2, with a thick bar on the top line for the first four notes.
- Measure 6:** The top line has 'x' marks for the first four notes, followed by a thick bar for the last four notes. The bottom line has quarter notes with stems pointing down.
- Measure 7:** The top line has 'x' marks for the first four notes, followed by a thick bar for the last four notes. The bottom line has quarter notes with stems pointing down.
- Measure 8:** The top line has 'x' marks for the first four notes, followed by a thick bar for the last four notes. The bottom line has quarter notes with stems pointing down. Above the thick bar, the number '3' is written, indicating a triplet.

FREE SAMPLE – Book 1 of 5

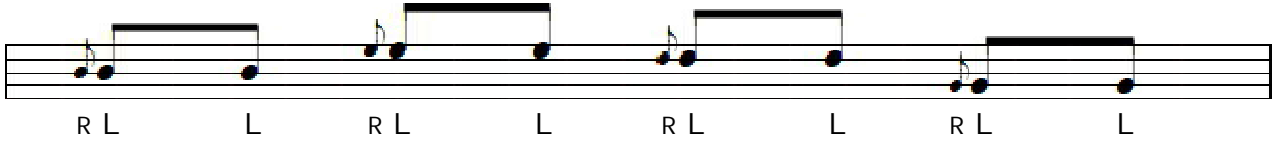
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Fills 5 - Flam Fills

1



2

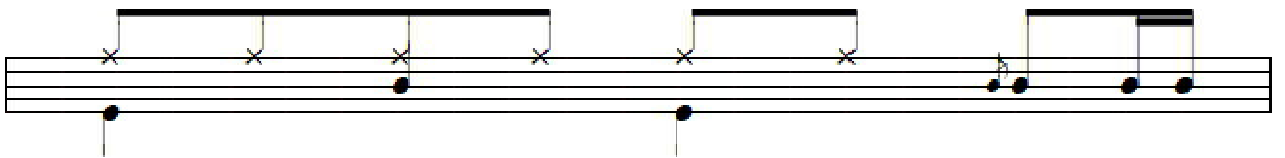


R L L R L L R L L

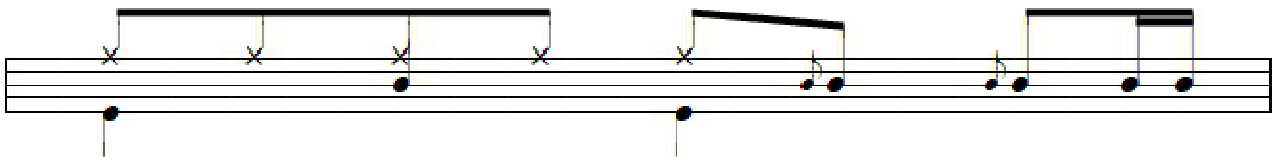
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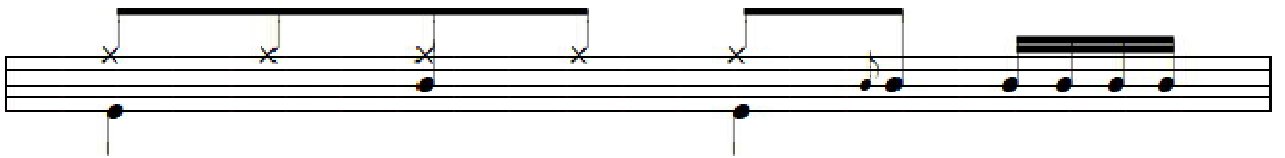
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5



6



7 FREE SAMPLE – Book 1 of 5

8

9

10 Vary Snare/Toms, also combining 2, 3, 7, 8 and 9 with 8th HH note Drum Beats.

Open Hi-hat 2 – Independence

1

0 0 0 0 0 0 0 0

• Invert

2

0 0 0 0 0 0 0 0

• Invert

3

0 0 0 0 0 0 0 0

4

0 0 0 0 0 0 0 0

5

0 0 0 0 0 0 0 0

6

0 0 0 0 0 0 0 0

7

FREE SAMPLE – Book 1 of 5

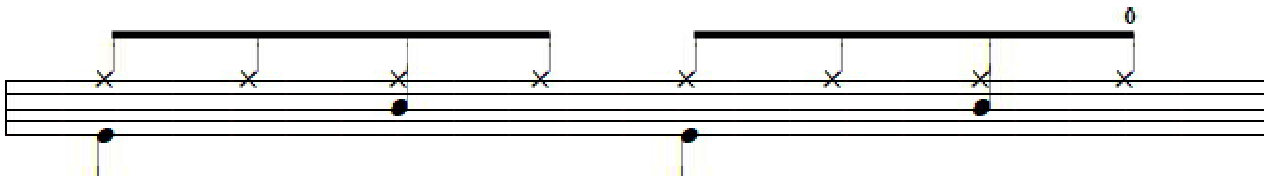
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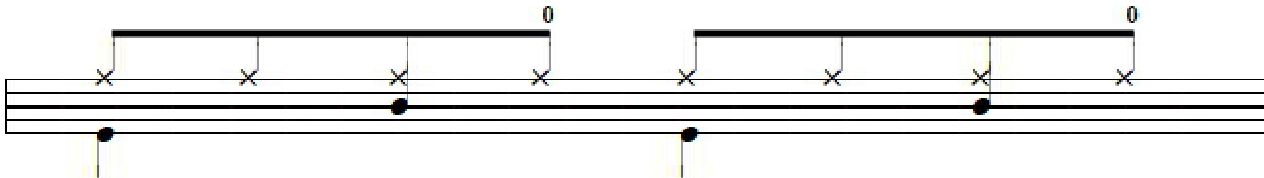
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Open Hi-hat 3 – Eighth HH Note Grooves

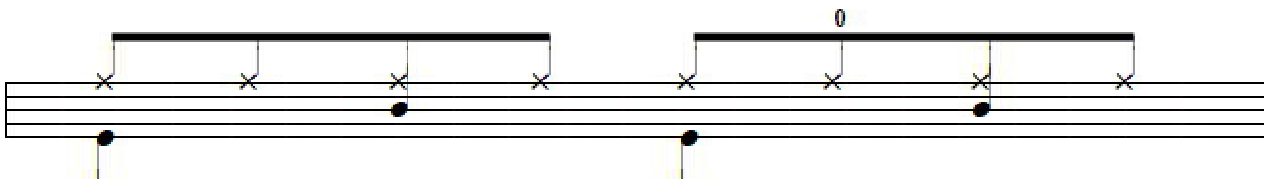
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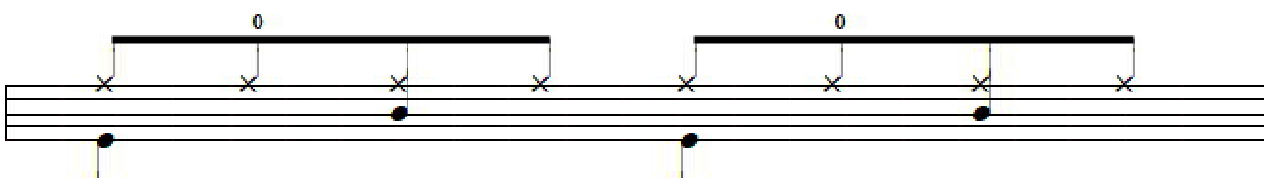
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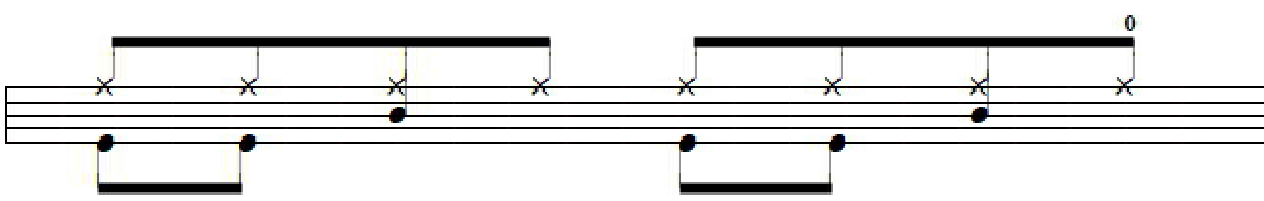
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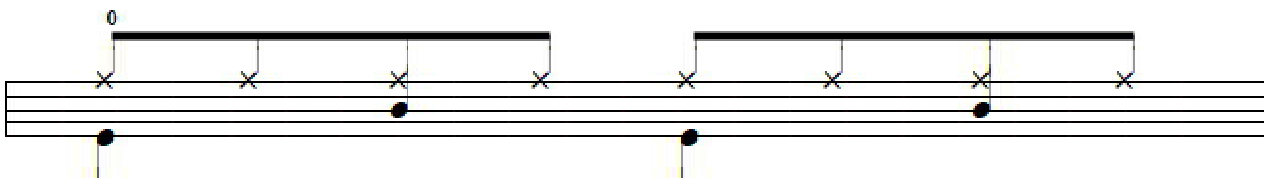
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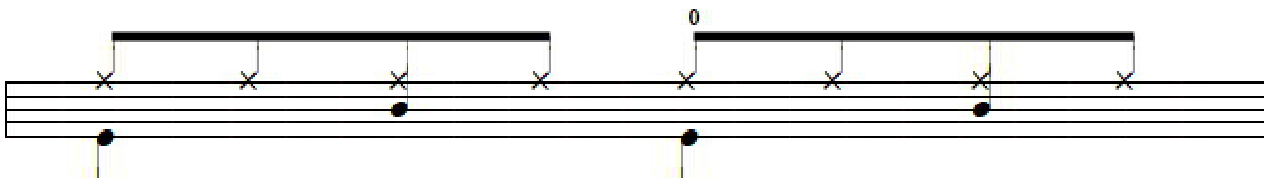


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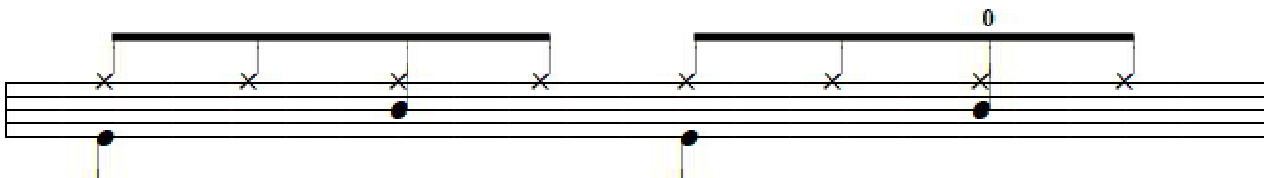
Addicted to Love (Robert Palmer)[111]

7

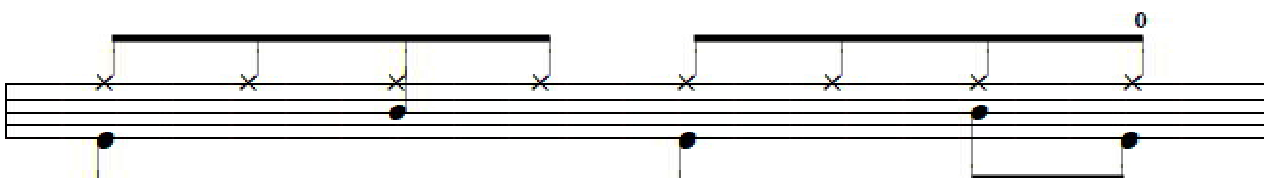


The Adults Are Talking (The Strokes)[165]

8



9



Hysteria (Def Leppard)[108]

Off-beat Note Grooves 1

1

2

3

All The Small Things (Blink 182)[149]

4

5

Don't Tell Me What Love Can Do (Van Halen)[106]

6 FREE SAMPLE – Book 1 of 5

7

8

Other Songs: For Whom The Bell Tolls (Metallica)[118], Bang a Gong (Santana)[122], Wake Me Up Before You Go-Go (George Michael)[163]

Jazz and Swing 1 - Introduction

Finger Control

Use Stick Control 1 to practice the following techniques:

- 1 Awareness of French Grip – can be particularly useful on the Ride Cymbal
- 2 Finger Control - Isolate fingers 1 2 3 4

Rudiment Application

Single Stroke Roll

Flam

Song Suggestions

<p>We Will Rock You – Queen [82] Beat Of The Drum – Banana Park Music [120] Stadium Rock – Adrian Hallam [125] Do I Wanna Know – Arctic Monkeys [85] Green Onions – Booker T. & the M.G.'s [137] I'm Gonna Be (500 Miles) – The Proclaimers [132] Purple Rain – Prince [58] Friends Will Be Friends – Queen [75] Kashmir – Led Zeppelin [80] Shine – Take That [90] Again – Lenny Kravitz [80] Take Me To The River – Talking Heads [100] Another Brick In The Wall – Pink Floyd [102] TheWhole Of The Moon – The Waterboys [106] Knowing Me, Knowing You – ABBA [106] More Than A Woman – Bee Gees [107] Another One Bites The Dust – Queen [110] Hang On To Your Love – Sade [108] Billie Jean – Michael Jackson [117] High – Lighthouse Family [102] I'll Be Waiting – Lenny Kravitz [73] Beverly Hills – Weezer [89] If It Makes You Happy – Sheryl Crow [96] Weather With You – Crowded House [94] No Sleep Till Brooklyn – Beastie Boys [97] Brass In Pocket – The Pretenders [99] Peter Gunn Theme [120] Like A Stone – Audioslave [108] Tangled Up – Caro Emerald [100] Hit The Road Jack – Ray Charles [86] I'm Still Standing – Elton John [89]</p>	<p>Bad Moon Rising – CCR [90] Don't Dream It's Over – Crowded House</p> <div style="border: 1px solid black; padding: 5px; text-align: center; margin: 20px auto; width: fit-content;"> <p>FREE SAMPLE – Book 1 of 5</p> </div>
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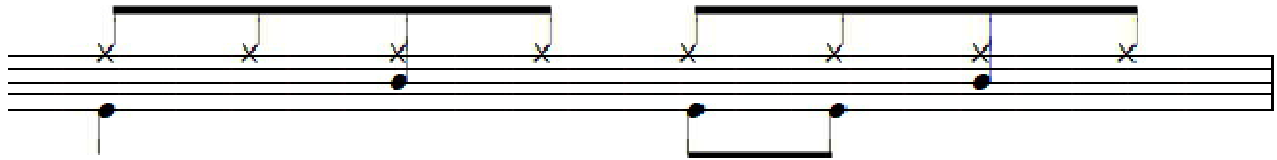
Tips on Songs

Again (Lenny Kravitz)

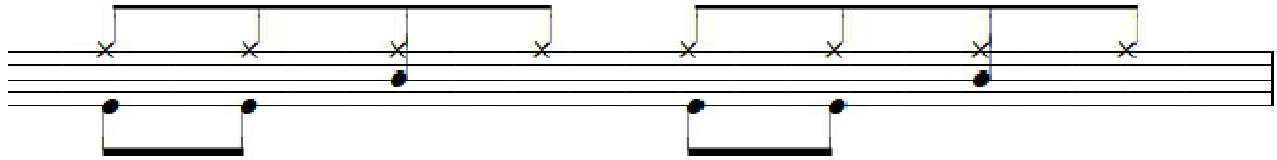
The image displays musical notation for the song 'Again' by Lenny Kravitz. It includes a melody line on a five-line staff with a treble clef and a 4/4 time signature. Below the melody are two drum patterns, each on a five-line staff with a bass clef. The first pattern is labeled 'Main beat' and shows a sequence of eighth notes and rests. The second pattern is labeled 'Break (anticipated)' and shows a sequence of eighth notes and rests, with a blue vertical line indicating the start of the break.

Yellow (Coldplay) - Attention to Hi-hat dynamics

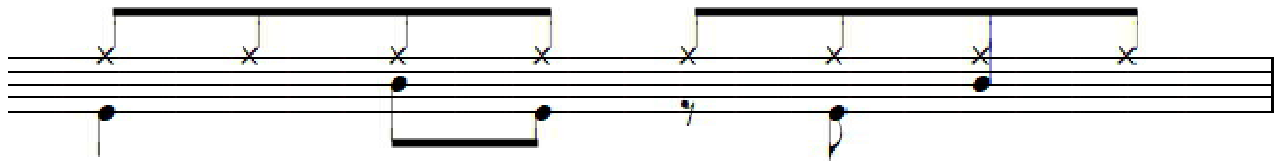
Intro (keep Hi-hat slightly open):



Verses: last Hi-hat note is open on every second bar; all Hi-hat notes are open in the last two bars before Chorus:



Chorus (played on Ride Cymbal):



Basic Single Stroke Fills Variations

2 drums:

1. Sn - T1
2. Sn - T2
3. Sn - FT
4. T1 - T2
5. T2 - FT
6. T1 - Sn
7. T1 - FT

3 drums:

1. Sn - T1 - T2
2. T1 - T2 - FT
3. Sn - T1 - FT
4. Sn - T2 - FT
5. Sn - T1 - Sn
6. T1 - Sn - T2
7. T1 - Sn - FT

4 drums:

1. Sn - T1 - T2 - FT
2. Sn - T1 - T2 - Sn
3. Sn - T1 - Sn - T2
4. Sn - T1 - Sn - FT
5. T1 - Sn - T2 - FT

3 or 4 drums mixed variations:

1. Sn - T1 - Sn - T2 - FT
2. Sn - T1 - Sn - T1 - T2 - FT

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10. Sn-T1-T2-FT Sn-T1-T2-FT

Other Services We Do

Drum kit set up, re-skinning and tuning;

Drumsticks sales;

Song editing: slowing down or speeding up songs, and drumless tracks.

Book Purchase

Pegada Drum Method books are not to be reproduced. Please contact me via claudio@DrumLessonsSydney.com.au when you require additional copies, or visit DrumLessonsSydney.com.au to enquire via phone or webform.

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Pegada Drum Method – Fundamentals to Intermediate

Pegada Drum Method is divided in five levels. You are invited to study the *Mid-Intermediate* book as soon as you finish *Fundamentals to Intermediate*.

All content was carefully structured to make your learning experience more pleasurable.

I hope you enjoyed!

Claudio Reis
drummer, drum tutor and author of Pegada Drum Method

Edition 14 – May 2024

Lesson Card

Name: _____ Start Date: ___/___/_____
 Recurrence: _____ ✓=PAID ✓✓=FINALISED

Please have your books, drumsticks and hearing protection with you every lesson

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Notes:

Places are limited so please book early to avoid disappointment.
 Please make sure you are aware of our **Make-up Lesson Policy**.
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