

# Applied Labs Drum Set

Music Lab 224 CRN 20397  
Fall, 2011 – Spring, 2012  
Instructor, Joe Chambers

Joe Chambers

## Percussion Studies

The purpose of this method is to provide a course of progressive lesson for the student and the teacher that will combine a study of drum techniques, world rhythms and mallet (Vibraphone, Marimba, & Xylophone) training.

Mallet studies for a drum student provide a form of keyboard theory and harmony training that is essential for any musician. It will provide the drum student with keyboard knowledge from a percussive point of view. This type of discipline gives a drum student a kind of head start in his or her theory training and should complement the theory instruction they will receive in the curriculum sequence.

### Course Outline:

#### I. Beginning or (1st year) student

- a. Review of basic stick control techniques and snare drum studies.
- b. Introduction to the mallets (basic mallet control techniques)
- c. Review of drum rudiments and advanced rudiment study
- d. Diatonic scale exercises
- e. Sight reading training and variation of the rudiments (Learning to play non-discernible rudiments)
- f. Major and minor scales and arpeggios(triads) .
- g. Approaching the "jazz" drum set (study of its history and function)
- h. Building chords from scales
- i. Defining "time" and "pulse" in jazz drumming - introduction to early jazz rhythms

#### II. Intermediate or (2nd year) student

- a. African Retention in the Americas - (introduction to the idioms of Afro-Cuban, Haiti, and Brazil-explaining "Clave" and other Latin American rhythms)  
(Demonstration records and tapes)
- b. Latin-American rhythms applied to the drum set and the continuation of jazz rhythm study - African rhythms applied to the drum set.
- c. Building a jazz vocabulary (dominant seventh and major seventh chords)
- d. Rhythm section study (introducing the student to the basic jazz rhythm section - drum, piano, and bass)
- e. Study of early jazz rhythm sections their function and evolution (demonstration records and tapes)
- f. Minor seventh chords-progression minor seventh to dominant seventh to tonic or II,V,I sequence
- g. Rhythm section rehearsals; group playing (drums, bass, and piano initially, expanding to quartet, quintet, etc.)

- h. Whole tone scales - augmented and augmented seventh chords
- i. Introduction to coordinated Independence (study for the development of complete independence on the drum set)

### **III. (3rd Year) Student**

- a. Further development of 4-way coordination
- b. Big - band chart interpretation (reading large ensemble parts and learning to function in a "big band")
- c. Chromatic scales - Diminished seventh chords - Half Diminished seventh chords - progression half diminished to diminished seventh to tonic o (Diminished scale)
- d. Reading and playing "odd meters" (3 3 5 7 9  
16 8 4 4 8 etc.)
- e. Study of drum styles (introducing the student to the major drum styles of past and present for his development in "drum soloing")
- f. Major and Dominant ninth chords and double mallet technique
- g. Dominant eleventh and thirteenth chords
- h. Augmented eleventh chords- progression half diminished seventh to flat thirteenth to minor seventh ninth

### **IV. (4th year) Student**

- a. further development in the study of the "drum solo"
- b. Understanding the modern idiom (conceptualizing modern jazz drumming)
- c. Introduction to four (4) mallet playing Dominant seventh sharp ninth chords - tritone chords - dominant seventh, flat nine thirteenth chords. Tri-Tone Chords - dominant seventh, flat nine thirteenth chords
- d. Jazz form study (introducing the student to jazz compositional structure blues form, rhythm changes, 32 - bar song form)
- e. Drummer as composer (method of composing and arranging from drum patterns - author's original theory - author's recorded and publish composition will be used for demonstration) (outline included with this compendium)
- f. Further four (4) mallet study - progressions in major and minor thirds - progressions in half and whole steps-progressions in fifth
- g. Double and triple grace notes, trills Twentieth Century Harmony (Chords by fourths - seconds, clusters, polychords) semi tone scales, synthetic scales
- h. Advance Jazz form Study (further study of major composers and arrangers in various eras and the effect their styles had on drumming swing, be-bop, cool, hard bop, avant-guard, etc.)
- i. Mallet repertoire study (some classical, compositions by Phil Kraus, Milt Jackson, Gary Burton, Bobby Hutcherson)
- j. Understanding total percussion (conceptualizing the entire percussion "family" and introducing the student to the work of M'Boom Re-Percussion Ensemble)
- k. Composing from Mallets (composition from marimba, xylophone, or vibraphone)