

The Drummer in You is an innovative, ground-breaking method to help you learn to play the drums.

The Drummer In You

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The Drummer In You

***The easiest way to learn how to play
by Bobby Deitch***

HI HAT

**SNARE
DRUM**

**BASS
DRUM**

The Drummer In You

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The Drummer In You

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The Drummer In You

The easiest way to learn how to play.....

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The Drummer In You

Comments by Adam Deitch



I began sitting in with my parents band at around 7 years old. Now, with a solid 15 years plus as a professional drummer, I have had some time to analyze my Dad's incredible method of teaching drums. My father always stressed fun on the instrument first. I was the classic A.D.D. kid, so this approach was vital to me in creating a bond between the drumset, music and myself. Through his "number system" I was taught the ease of some of the most difficult drum beat patterns and beats.

Being able to visualize the way the beats are constructed in such an easy to learn way has helped me succeed in big league situations such as the John Scofield band, Average White Band, and Meshell Ndegeocello. My Dad's method allows for a short hand application to traditional notation that can help a beginner start off with a "BANG", or an experienced pro quickly notate a beat on the fly at a session or gig.

I applaud my father for his continued commitment to music and drumming, as well as helping to break down walls between people and their instruments. And trust me, I've seen this work with my own eyes: cousins, uncles, friends, and even kids just start to comprehend the beats quickly and play them. It's a joy to watch someone who has never sat down on the drums, have that immediate, joyous feeling that only playin' a funky James Brown groove can bring.

Adam Deitch is a world-renowned drummer, producer and composer. He has performed, produced or recorded with the following artists: The Game, Justin Timberlake, Slick Rick, Big Daddy Kane, Lettuce, The John Scofield Band, Fred Wesley (J.B.'s), Fats Domino, Olu Dara, Toots (Maytals) Raphael Saadiq, The Fugees, "Ms.(Lauryn)Hill", D.J.Quick (DVD Live at H.O.B. in L.A., Michael Stipe (R.E.M.), Chris Martin (Cold Play), Macy Gray, Dave Mathews, Trey Anastasio, Mike Gordon, Soulive, Sharon Jones and the Dap Kings, The Average White Band (AWB DVD Greatest Hits live at H.O.B. LA), Bernie Worrell (P-Funk), The GZA, Raekwon the Chef (Wu-Tang), John Medeski (MMW), Christian McBride, Oteil Burbridge (Allman Bros.), Meshell N'degeocello, Roy Hargrove, Rahzel (The Roots), Dice Raw, Dr. Lonnie Smith, Larry Coryell, Donald Harrison, Leo Nocentelli, George Porter, Joshua Redman, Sonya Kitchell, Big Sam, Trombone shorty, Vernon Reid (Living Colour), D.J. Logic, Marco Benevento, Greg Nice (Nice n Smooth), The Beatnuts, (Mad) Skillz, Black Thought (The Roots), Wyclef Jean, Shakira, Praswell, Roc Raida (X-Ecutioners), Jeru tha Damaja, Afu-Ra, Sy Smith, Javier, Rocco Prestia (T.O.P.), Dead Prez, Buckshot Shorty (Black Moon) and Keith Murray to name a few.

Comments by Denise Deitch

Teaching music for over 21 years, I have had many students that showed natural musical ability yet displayed real difficulty in reading traditional notation. I have noticed over the years that many students became frustrated and discouraged with learning a musical instrument because of their inability to grasp the concepts of traditional music notation. When introducing non-traditional methods of notation to young students, I have witnessed first hand how they can nurture their innate talent and eventually become proficient musicians.

The point of reading music can be analogous to reading a road map, allowing one to arrive at a destination. If a student does not understand how to read the map, he or she may not be able to get to his or her creative destination. My question is: why enforce students to labor over traditional notation in every circumstance, which in many cases inhibits his or her ability to play an instrument as so many music teachers might do, just because it has been imbedded in their training and thinking? It is time music teachers realize that "one size does not fit all", but all musical talent must be identified and nurtured, regardless of a student's ability (or inability) to learn traditional music notation.

It saddens me to think of how many musically talented students have been turned off to learning an instrument because their teachers stressed reading traditional notation as the measure of what it takes to be a good musician. I applaud Bobby for finding a non-traditional method for allowing aspiring drummers to explore their creativity as drummers in an easy to learn method that will not stifle their creativity.

Denise Deitch holds a Bachelor of Music Degree in Education from Berklee College of Music in Boston, Mass., and a Masters Degree in Early Childhood Education from Lehman College of the City University of New York. She has been teaching classroom, vocal and instrumental music at the elementary level in Rockland County, New York for more than 21 years. Denise has also played drums professionally for more than 25 years.

THE FOLLOWING STEPS WILL HELP GUIDE YOU THROUGH PROPER DRUM SET-UP:

1. Sit down comfortably (ex. 1) on the drum seat, a bit near the front edge, making sure you feel balanced.



2. Place the snare drum directly in front of you (ex. 2), slightly between your knees at a comfortable height where you can easily hit the center of the drum. Setting up the snare drum too high will cause you to accidentally hit the metal rim of the drum. Angle the snare drum very slightly toward you.



Set-Up (continued)

3. After connecting the bass drum pedal to the bass drum, place the bass drum with the pedal in front of your right foot. Pull the bass drum toward you so that your right foot rests comfortably on the pedal (ex. 3).

Your right knee should be bent at an approximate 90 degree angle. Lift your heel slightly and use the "ball" (the area between your toes and arch) of your foot to press the pedal up and down. You will find that you need to lift your knee slightly to get the proper leverage to play the bass drum.

Don't let the "beater" (the round ball on the pedal that makes contact with the bass drum head) spring around freely. Press down on the pedal and hold it against the bass drum until you play the bass drum again. This will give you ample control of the bass drum pedal.



The Single Box Beat

DRUM BEAT #1a:THE SIMPLE "ROCK" BEAT

HI HAT	1	2	3	4
SNARE DRUM				
BASS DRUM				

Notice the numbers 1, 2, 3 & 4 located in the Hi Hat section of the Beat Box. This means that the closed Hi Hat plays on the counts of 1 - 2 - 3 - and 4.

1. Hold your left foot down on the pedal to keep the hi hat cymbals tightly together, or lock the cymbals together.

2. With the stick firmly in your right hand , play 1 - 2 - 3 - 4 at a slow, steady pace, repeating this count over and over again until you feel comfortable, keeping in mind everything I discussed in the beginning about tempo and the necessity and importance of keeping a steady beat.

The Single Box Beat

DRUM BEAT #1b: THE SIMPLE "ROCK" BEAT

HI HAT	1	2	3	4
SNARE DRUM				
BASS DRUM	1	-	3	-

Once you feel comfortable playing the hi hat at a slow, steady 1-2-3-4 pace, you can begin to try to synchronize the Bass Drum with the Hi Hat.

1. Count out loud as you play the slow, steady 1 - 2 - 3 - 4 Hi Hat line.
2. With the right foot on the bass drum pedal, add the bass drum on counts 1 and 3.

*Tip: Notice how both the Hi Hat and Bass Drum play together on counts 1 and 3. The Hi Hat plays by itself with the right hand on beats 2 and 4. Practice this over and over again. Don't move on until you have mastered the hi hat and bass drum. Once you feel you have mastered the Hi Hat and bass drum, you're ready to move on to adding the snare drum (next page).

The Single Box Beat

DRUM BEAT #1c: THE SIMPLE "ROCK" BEAT

HI HAT	1	2	3	4
SNARE DRUM	-	-	3	-
BASS DRUM	1	-	3	-

Now that you have mastered the Hi Hat and Bass Drum, it's time to add in the snare drum.

1. Begin by playing the Hi Hat and Bass Drum parts at a slow, steady pace: Hi Hat on 1-2-3-4 and bass drum on 1 and 3.

2. Notice the snare drum part plays only on the "3" count., therefore Hi Hat, Bass Drum and Snare will play simultaneously on "3".

3. When you count along with each beat, count OUT LOUD stressing the "3" count a little louder with your voice: 1-2-3-4 - 1-2-3-4 - 1-2-3-4 - 1-2-3-4 etc.

*TIP:

Don't speed up the tempo until you can play all three lines in sync at a slow and steady pace. Once you feel comfortable playing the beat slowly, you can gradually speed up the tempo. This rock beat is probably the most useful and common beat in modern pop, rock and soul music. Most of the beats in this book are variations of this simple rock beat.

When you feel you can play this beat at most slow, medium and fast tempos at a steady pace, you're ready to move on to the next beat.....

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