

W G

DRUM PACKET

by David Zimmer

Warm Up Exercises

Single Beat Combinations 5

Read downward

1 R L R L R L R L R L R L R L R L R L R L

2 L R L R L R L R L R L R L R L R L R L R

3 R R L L R R L L R R L L R R L L R R L L

4 L L R R L L R R L L R R L L R R L L R R

5 R L R R L R L L R L R R L R L L R L R L

6 R L L R L R R L R L L R L R R L R L L

7 R R L R L L R L R R L R L L R L R L

8 R L R L L R L R R L R L R L L R L R R

9 R R R L R R R L R R R L R R R L R R R L

10 L L L R L L L R L L L R L L L R L L L R

11 R L L L R L L L R L L L R L L L R L L L

12 L R R R L R R R L R R R L R R R L R R R

13 R R R R L L L L R R R R L L L L R R R R

14 R L R L R R L L R L R L R R L L R L R L

15 L R L R L L R R L R L R L L R R L R L R

16 R L R L R L R R L R L R L R L L R L R L

17 R L R L R L L R L R L R L R L L R R L

18 R L R L R R L R L R L R L L R L R L

19 R L R L R R R L R L R L R R R L R L R L

20 L R L R L L L R L R L R L L L R L R L R

21 R L R L R L L L R L R L R L L L R L R L

22 L R L R L R R R L R L R L R R R L R L R R

23 R L R L R R R R L R L R L L L L R L R L

24 R R L L R L R R L L R R L R L L R L R L

Aranoff (Warm up exercises cont)

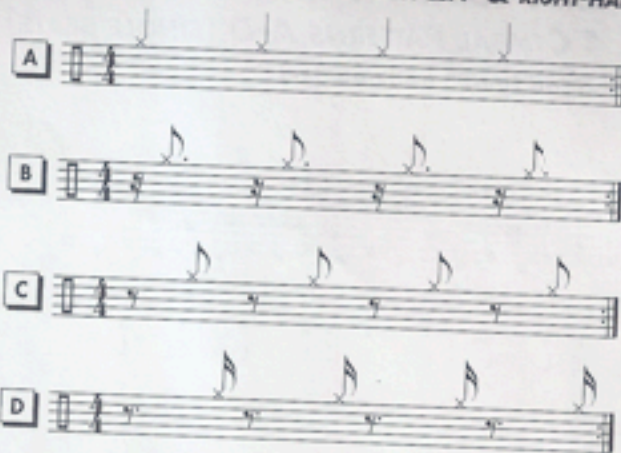
SECTION 1 *LESSONS 1-4*
BASIC CONCEPTS 1-2 WITH CYMBAL PATTERNS
(SINGLE, DOUBLE & TRIPLE BEATS)

LESSON 1 — BASIC CONCEPT 1 WITH 13 HAND PATTERNS
BASIC CONCEPT 1 (BOTH HANDS INDIVIDUALLY)

4

BASIC CONCEPT 1 WITH 13 HAND PATTERNS (ON SNARE DRUM)

5

4 CYMBAL PATTERNS A-D (SINGLE BEATS BOTH LEFT- & RIGHT-HANDED)

8

**BASIC CONCEPT 2 WITH 4 CYMBAL PATTERNS A-D IN SEQUENCE
(LEFT-HAND LEAD)**

9

The image shows a musical score for a drum packet, consisting of two staves labeled C and D. Staff C is in common time (C) and features a rhythmic pattern of eighth notes with a '7' above each note, indicating a specific drum pattern. Staff D is in common time (D) and features a rhythmic pattern of eighth notes with a '7' above each note, indicating a specific drum pattern. The notation includes drum symbols (X) and rests. The page number 10 is visible in the bottom left corner of the sheet.

Jazz Exercises

The image displays 16 jazz drum exercises, numbered 17 through 32, arranged in two columns. Each exercise is written on a single staff with a treble clef and a 4/4 time signature. The exercises feature various rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings like accents (>) and slurs. Some exercises include a 'Z' symbol at the end of the staff, indicating a repeat or a specific ending. The exercises are designed for drumming practice.

Pop Exercises

19

FIGURE DEVELOPMENT EXERCISES

In this first set of examples, the basic figure is played between the bass drum and hi-hat.

mm ♩ = 80-88

Basic Figure A

1

2

3

4

5

6

7

8

Combinations

9

10

11

ELC030300

Fill Ideas

12

The image displays six staves of musical notation, each representing a different drum fill idea. Each staff consists of two horizontal lines (a grand staff) with notes and rests. Above the notes, there are triplets indicated by a '3' and a bracket. Below the notes, there are 'R' and 'L' markings, likely representing Right and Left drumsticks. The notation is arranged in six rows, each with a double bar line at the end. The first staff has a repeat sign at the beginning and end. The second staff has a repeat sign at the beginning and end. The third staff has a repeat sign at the beginning and end. The fourth staff has a repeat sign at the beginning and end. The fifth staff has a repeat sign at the beginning and end. The sixth staff has a repeat sign at the beginning and end.

16

7 : R R L L R R R R L L R R : R R L L R R R R L L R R :

8 : L L L R R L L L R R L L L R R L L L R R : R R R R R R

9 : L L L R R L L L R R L L L R R L L L R R : R R R R

10 : L L L R R L L L R R L L L R R L L L R R : R R R R

11 : R R R R L L L R R R R R L L L R R R R R R

12 : R R R R R R R R R R R R R R R R R R

Groove Ideas

FOUR-BAR PATTERNS

Exercises 1-14 are patterns that take four bars to complete. Each bar within each numbered exercise is lettered so you can work them individually.

Exercises 1-5 use a four-bar S.D. and B.D. pattern that turns around backwards in measures 3 and 4, while the H.H. plays a one-bar pattern.

x = H.H. or Ride Cym. o = Cym. Bell or C.B.
 ■ = S.D. ■ = B.D.
 ⊗ = H.H./L.F.

♩ = 60-100

(1) A.

B.

C.

D.

(2) A.

B.

C.

D.

(3) A.

B.

C.

D.

(4) A.

B.

C.

D.

9

DEVELOPING THE TWO SOUND-LEVEL CONCEPT

The Single Paradiddle as Eighth Notes

Time Pattern:

$\text{♩} = 72 - 144$

Track 2 (1) (R L R R L R L L) (2) (L R L R R L R L)

(3) (L L R L R R L R) (4) (R L L R L R R L)

(5) (R L R R L R L L) (6) (L R L R R L R L)

(7) (R L R R L R L L) (8) (L R L R R L R L)

THE INVERTED SINGLE PARADIDDLE

(9) (R R L R L L R L) (10) (L R R L R L L R)

(11) (R L R R L R L L) (12) (L R L R R L R L)

Resources:

Stick Control

George Lawrence Stone

Future Sounds

David Garibaldi

Linear Drumming

Gary Chaffee

Triplets Around the Drums

Paul Capozzoli

Rolls Around the Drums

Paul Capozzoli

**For lesson inquiries or any help regarding drumming,
please feel free to email David at
davidzimmerdrums@gmail.com**

David Zimmer

DRUMMING: Part 2

I. METRONOME

A. How To Play With A Metronome

1. How To Play In Front of The Beat
2. How To Play Behind The Beat
3. How To Sit in The “Pocket”
4. Why Time Matters

B. How To Play To Tracks

1. How To Use Click Tracks
 2. Pre Recorded Rhythms?
 3. Click or Tracks?
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II. DRUM NOTATION

A. How To Properly Write Drum Notation

1. Box Theory

2. Subdivisions

B. How To Properly Read Drum Notation

1. Repetition

2. Transcribing

C. Do I Need Drum Notation?

1. The Importance of Language

2. The Importance of Listening

III. INCORPORATING PERCUSSION

A. Acoustic Percussion

1. Shakers

2. Tamborines

B. Digital Percussion

1. Sampling Pad

2. Electronic Drums

C. How To Mix it Up Live

1. Keep it Simple

2. Keep it Creative

IV. TIME SIGNATURES

A. The Basics

1. 4/4
2. 3/4
3. 6/8

B. The Advanced

1. 5/4
2. 7/4
3. 9/8

V. LEADING THE BAND

A. How To Lead

1. KEEP THE TIME
2. Be the Dynamics
3. Best Fill Advice: Downbeats

B. How To Listen

1. Where's My Mix?
2. Overplaying
3. Underplaying

C. Keys to Successful Creativity

1. Start Simple
2. Be Subtle

VI. THE MOST IMPORTANT PART: WORSHIP

A. What Does Worship Look Like In A Cage?

1. Is Your Mind Engaged?
2. Is Your Heart Engaged?
3. Is Your Body Engaged?

B. Singing While Playing?

1. The Do's and Don'ts
2. The Role of the Drummer

C. Drumming in Scripture

1. Psalm 150
2. Psalm 98
3. 1 Chronicles 16:42
4. 2 Samuel 6:5
5. 1 Chronicles 15:19
6. 1 Chronicles 13:8
7. 1 Chronicles 25:6
8. 1 Chronicles 16:5

9. Nehemiah 12:27
 10. Ezra 3:10
 11. 2 Chronicles 29:25
 12. 2 Chronicles 5:13
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In Conclusion

A. Questions & Answers

Additional Resources/ Online Lessons

Jerohn Garnett

YouTube: Building Blocks To Gospel Chops

Steve Goold

<https://thedrumlibrary.com>

Drumeo

www.drumeo.com

David Zimmer Email: davidzimmerdrums@gmail.com

David Zimmer

DRUMMING: Part 1

I. FOUNDATIONS

A. Basic Technique

1. Stick Placement
2. Posture
3. Hand Position
4. Movement Around the Kit

B. The Benefits of Rudiments

1. The Fundamental 5
2. How To Practice Rudiments
3. Theme Variations

II. FILLS

A. Applying Rudiments to Fills

1. Around the Drums with Singles
2. Around the Drums with Doubles
3. Around the Drums with Paradiddles
4. Around the Drums with Triplets

B. Applying Rudiments to Grooves

1. Jazz
2. Pop
3. Rock
4. Latin

C. What are Gospel Chops?

1. Where's 1?
2. Be tasteful

III. GROOVES

A. The Basic Grooves

B. How To Build on A Groove

C. Keys to Successful Creativity

1. Start Simple
2. Be Subtle

IV. FOOT TECHNIQUE

A. The “How To” Technique

B. Building Speed.

1. Porcaro Push

2. Proper Heel Response

C. Incorporating the Foot in Fills

D. Creativity

Additional Resources/ Online Lessons

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