

LEARNING MADE EASY



2nd Edition

Drums

for
dummies[®]
A Wiley Brand



Explore techniques that
develop your rhythm

Learn the tips and tricks of
different drumming styles

Follow the steps to set up
and tune a drum kit

Jeff Strong

Professional drummer and instructor



Drums

2nd Edition

by Jeff Strong

for
dummies[®]
A Wiley Brand

Drums For Dummies® , 2nd Edition

Published by: **John Wiley & Sons, Inc.**, 111 River Street, Hoboken, NJ 07030-5774, www.wiley.com

Copyright © 2020 by John Wiley & Sons, Inc., Hoboken, New Jersey

Published simultaneously in Canada

No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, scanning or otherwise, except as permitted under Sections 107 or 108 of the 1976 United States Copyright Act, without the prior written permission of the Publisher. Requests to the Publisher for permission should be addressed to the Permissions Department, John Wiley & Sons, Inc., 111 River Street, Hoboken, NJ 07030, (201) 748-6011, fax (201) 748-6008, or online at <http://www.wiley.com/go/permissions>.

Trademarks: Wiley, For Dummies, the Dummies Man logo, Dummies.com, Making Everything Easier, and related trade dress are trademarks or registered trademarks of John Wiley & Sons, Inc. and may not be used without written permission. All other trademarks are the property of their respective owners. John Wiley & Sons, Inc. is not associated with any product or vendor mentioned in this book.

<p>LIMIT OF LIABILITY/DISCLAIMER OF WARRANTY: THE PUBLISHER AND THE AUTHOR MAKE NO REPRESENTATIONS OR WARRANTIES WITH RESPECT TO THE ACCURACY OR COMPLETENESS OF THE CONTENTS OF THIS WORK AND SPECIFICALLY DISCLAIM ALL WARRANTIES, INCLUDING WITHOUT LIMITATION WARRANTIES OF FITNESS FOR A PARTICULAR PURPOSE. NO WARRANTY MAY BE</p>
--

CREATED OR EXTENDED BY SALES OR PROMOTIONAL MATERIALS. THE ADVICE AND STRATEGIES CONTAINED HEREIN MAY NOT BE SUITABLE FOR EVERY SITUATION. THIS WORK IS SOLD WITH THE UNDERSTANDING THAT THE PUBLISHER IS NOT ENGAGED IN RENDERING LEGAL, ACCOUNTING, OR OTHER PROFESSIONAL SERVICES. IF PROFESSIONAL ASSISTANCE IS REQUIRED, THE SERVICES OF A COMPETENT PROFESSIONAL PERSON SHOULD BE SOUGHT. NEITHER THE PUBLISHER NOR THE AUTHOR SHALL BE LIABLE FOR DAMAGES ARISING HEREFROM. THE FACT THAT AN ORGANIZATION OR WEBSITE IS REFERRED TO IN THIS WORK AS A CITATION AND/OR A POTENTIAL SOURCE OF FURTHER INFORMATION DOES NOT MEAN THAT THE AUTHOR OR THE PUBLISHER ENDORSES THE INFORMATION THE ORGANIZATION OR WEBSITE MAY PROVIDE OR RECOMMENDATIONS IT MAY MAKE. FURTHER, READERS SHOULD BE AWARE THAT INTERNET WEBSITES LISTED IN THIS WORK MAY HAVE CHANGED OR DISAPPEARED BETWEEN WHEN THIS WORK WAS WRITTEN AND WHEN IT IS READ.

For general information on our other products and services, please contact our Customer Care Department within the U.S. at 877-762-2974, outside the U.S. at 317-572-3993, or fax 317-572-4002. For technical support, please visit <https://hub.wiley.com/community/support/dummies>.

Wiley publishes in a variety of print and electronic formats and by print-on-demand. Some material included with standard print versions of this book may not be included in e-books or in print-on-demand. If this book refers to media such as a CD or DVD that is not included in the version you purchased, you may download this

material at <http://booksupport.wiley.com>. For more information about Wiley products, visit www.wiley.com.

Library of Congress Control Number: 2020939548

ISBN 978-1-119-69551-6 (pbk); ISBN 978-1-119-69553-0 (ebk); ISBN 978-1-119-69556-1 (ebk)

Drums For Dummies®

To view this book's Cheat Sheet, simply go to www.dummies.com and search for “Drums For Dummies Cheat Sheet” in the Search box.

Table of Contents

[Cover](#)

[Introduction](#)

[About This Book](#)

[Conventions Used in This Book](#)

[What You're Not to Read](#)

[Foolish Assumptions](#)

[How This Book Is Organized](#)

[Icons Used in This Book](#)

[Beyond the Book](#)

[Where to Go from Here](#)

[Part 1: Setting a Solid Foundation](#)

[Chapter 1: Drum Basics](#)

[Picking a Drum Apart from Head to Shell](#)

[Exploring How Drums Create Sound](#)

[Deconstructing the Drumset](#)

[Appreciating the Old-timers: Traditional Drums](#)

[Swingin' Sticks and Slapping the Skins](#)

[Chapter 2: I've Got Rhythm ...](#)

[Developing a Sound Vocabulary](#)

[Adding Some Drumming Definitions](#)

[Becoming One with the Pulse \(and I'm Not Talking Heartbeat\)](#)

[Feeling the Meter](#)

[Embracing Odd Meter](#)

Chapter 3: Tapping into Drumming Techniques

[Talkin' Technique: What You Need to Know](#)

[Speaking Softly and Carrying Big Sticks](#)

[Painting a Variety of Textures with Brushes](#)

[Forging a Foundation with Rudiments](#)

[Getting the Most Out of Your Practice Sessions](#)

Chapter 4: Getting a Handle on Hand Drumming Techniques

[Taking Matters \(and Tones\) into Your Own Hands](#)

[Opting for Open Tones](#)

[Mastering Muted Tones](#)

[Venturing into Some Alternative Strokes](#)

[Keeping Your Options Open](#)

Part 2: Digging into the Drumset

Chapter 5: Settling In Behind the Drumset

[Setting Up Your Drumset](#)

[Putting Your Foot Down](#)

[Working Out: Exercises to Improve Your Hand- and Footwork](#)

Chapter 6: Rolling into Rock Drumming

[Harnessing the Backbeat](#)

[Mastering the Basic Beats](#)

[Dressing Up the Basic Beats](#)

Chapter 7: Beating the Blues

[Finding the Pocket and Staying in It](#)

[Playing Blues](#)

[Understanding Blues Song Structure](#)

Chapter 8: Rallying Around R&B and Funk

[Playing R&B Grooves](#)

[Getting Funky: Exploring Funk Drumming](#)

Chapter 9: Swinging into Jazz

[Getting Into the Swing of It](#)

[Expanding Your Horizons](#)

[Telling Your Story: Soloing](#)

[Blending Styles: Jazz-Fusion](#)

[Playing Fusion Rhythms](#)

Chapter 10: Looking at Latin and Caribbean Styles

[Building On Traditions](#)

[Playing Afro-Cuban Rhythms](#)

[Playing Brazilian Rhythms](#)

[Playing Caribbean Rhythms](#)

[Filling It Out](#)

Chapter 11: Ratcheting up Your Rock Drumming

[Building on a Solid Foundation](#)

[Exploring Some Great Drummers and Their Grooves](#)

[Finding Your Own Inspiration](#)

Part 3: Dressing up Your Drumset Skills

Chapter 12: Getting Into the Groove

[Getting the Feel of the Music](#)

[Playing Musically](#)

[Choosing the Perfect Rhythm](#)

[Adding Your Personality](#)

Chapter 13: Expressing Yourself with Fills and Licks

[Enhancing Your Drumming with Licks](#)

[Increasing Your Impact with Fills](#)

[Playing Some Fills — From One Beat to Four](#)

[Creating Your Own Fills](#)

Chapter 14: Flying Solo

[Soloing Basics](#)

Part 4: Pounding Out the Beat: Traditional Drums and Percussion

Chapter 15: Handling Hand Drums

[Embracing the Variety in Drums](#)

[Beating the Bongos](#)

[Carrying On with the Congas](#)

[Discovering the Djembe](#)

[Uncovering the Udu](#)

[Deciphering the Doumbek](#)

[Touting the Tar](#)

[Tapping the Power of the Tambourine/Riq](#)

[Partying with the Pandeiro](#)

Chapter 16: Singling Out Stick-Played Drums

[Bopping to the Bodhran](#)

[Detailing the Djun Djuns](#)

[Rubbing the Cuica](#)

[Striking the Surdo](#)

[Rapping the Repanique](#)

[Tapping the Tamborim](#)

[Tinkering with the Timbales](#)

Chapter 17: Shake, Rattle, and Roll: Exploring Other Percussion Instruments

[Ringing the Agogo Bells](#)

[Twisting and Shaking the Afuche/Cabasa](#)

[Keying in to the Clavé](#)

[Clanging the Cowbell](#)

[Scraping the Guiro](#)

[Movin' to the Maracas](#)

[Experimenting with Shakers](#)

[Tapping the Triangle](#)

Chapter 18: Jamming with World Rhythms

[Demystifying Polyrhythms](#)

[It Takes a Village: Using More Rhythms for Better Sound](#)

[The Rhythm Nations: Playing Well with Others](#)

Part 5: Choosing, Tuning, and Caring for Your Drums

Chapter 19: Decision Time: Selecting a Drum of Your Own

[Choosing a Drumset](#)

[Choosing a Traditional Drum](#)

[Branching Out: The Extras](#)

[Knowing Where to Find Drums](#)

Chapter 20: Tuning and Maintaining Your Drums

[Checking Out Tuning Basics](#)

[Choosing and Replacing Heads](#)

[Caring for Your Drums](#)

Part 6: The Part of Tens

Chapter 21: Ten Ways to Expand Your Drumming Horizons

[Checking out Classes](#)

[Visiting Clinics](#)

[Attending Workshops](#)

[Exploring Drum Circles and Jams](#)

[Perusing Books and Videos](#)

[Getting Online](#)

[Reading Magazines](#)

[Joining a Band](#)

[Forming Your Own Band](#)

[Playing Open Stage](#)

Chapter 22: Ten Tips for Finding a Drum Instructor

[Test Driving a Teacher](#)

[Knowing Where to Look](#)

[Understanding the Costs Involved](#)

[Exploring a Teacher's Playing Style](#)

[Gauging a Teacher's Willingness to Teach to Your Interests](#)

[Starting Where You Are](#)

[Getting a Sense of History](#)

[Honoring Yourself](#)

[Understanding Expectations](#)

[Knowing When to Move On](#)

Appendix: How to Use the Website

[Relating the Text to the Website](#)

[System Requirements](#)

[Tracks on the Website](#)

[Troubleshooting](#)

Index

About the Author

Advertisement Page

Connect with Dummies

End User License Agreement

List of Illustrations

Chapter 1

[FIGURE 1-1: Drums come in all shapes and sizes.](#)

[FIGURE 1-2: A variety of hardware styles.](#)

[FIGURE 1-3: The modern drumset.](#)

[FIGURE 1-4: Traditional drums that you're likely to see today.](#)

[FIGURE 1-5: The most common drumstick used today.](#)

[FIGURE 1-6: A variety of drumsticks.](#)

Chapter 2

[FIGURE 2-1: Your basic drum music vocabulary.](#)

[FIGURE 2-2: Dynamic markings found in music.](#)

[FIGURE 2-3: Common notes found in music.](#)

[FIGURE 2-4: Rests found in music.](#)

[FIGURE 2-5: Music notation just for drums.](#)

[FIGURE 2-6: Duple and triple meter \(feel\).](#)

[FIGURE 2-7: How to interpret eighth notes in a shuffle.](#)

[FIGURE 2-8: Rhythm groupings in odd meters.](#)

Chapter 3

[FIGURE 3-1: Stretching the thumbs.](#)

[FIGURE 3-2: Finger stretch.](#)

[FIGURE 3-3: Forearm stretch.](#)

[FIGURE 3-4: Stretching your shoulders.](#)

[FIGURE 3-5: Back stretch.](#)

[FIGURE 3-6: Holding the drumsticks with the traditional grip.](#)

[FIGURE 3-7: Holding the sticks with the matched grip.](#)

[FIGURE 3-8: A common, but less-effective way to hold the sticks.](#)

[FIGURE 3-9: The basic stick stroke.](#)

[FIGURE 3-10: Getting the rim-shot right.](#)

[FIGURE 3-11: The rim-tap or cross-stick.](#)

[FIGURE 3-12: Dead-sticking technique.](#)

[FIGURE 3-13: Brushes create a more mellow sound on a drum than a stick does.](#)

[FIGURE 3-14: A basic slow-tempo brush pattern uses overlapping circles to creat...](#)

[FIGURE 3-15: Medium- and fast-tempo brush patterns use both sliding and hitting...](#)

[FIGURE 3-16: Rudimentary rudiments.](#)

[FIGURE 3-17: The flam.](#)

Chapter 4

[FIGURE 4-1: Basic open tone hand position.](#)

[FIGURE 4-2: The thumb stroke.](#)

[FIGURE 4-3: The open slap.](#)

[FIGURE 4-4: Proper hand position for creating the bass tone.](#)

[FIGURE 4-5: The rim stroke.](#)

[FIGURE 4-6: The basic muted tone.](#)

[FIGURE 4-7: The closed slap variation.](#)

[FIGURE 4-8: The palm stroke.](#)

[FIGURE 4-9: The heel-tip stroke uses the heel \(a\) and the tip \(b\).](#)

[FIGURE 4-10: The brushing stroke.](#)

[FIGURE 4-11: The drone tone.](#)

[FIGURE 4-12: The snap stroke.](#)

[FIGURE 4-13: The trill.](#)

[FIGURE 4-14: The one-handed roll.](#)

Chapter 5

[FIGURE 5-1: A throne fit for a king or queen: Your thighs are close to parallel...](#)

[FIGURE 5-2: Proper pedal position: Place your knee directly above your ankle.](#)

[FIGURE 5-3: The snare drum stand position.](#)

[FIGURE 5-4: A good position for the tom-toms.](#)

[FIGURE 5-5: A common ride cymbal position.](#)

[FIGURE 5-6: A good angle for your crash cymbals.](#)

[FIGURE 5-7: Don't hit the crash cymbals this way. They'll crack!](#)

[FIGURE 5-8: Hi-hat cymbal position.](#)

[FIGURE 5-9: The typical heel-up position for the bass drum.](#)

[FIGURE 5-10: The double bass drum stroke.](#)

[FIGURE 5-11: The heel-down hi-hat position.](#)

[FIGURE 5-12: Single stroke four-way independence exercise.](#)

[FIGURE 5-13: Double stroke four-way independence exercise.](#)

[FIGURE 5-14: Combination exercises.](#)

[FIGURE 5-15: Double stroke combinations.](#)

[FIGURE 5-16: Much harder combinations.](#)

[FIGURE 5-17: Another set of difficult combos.](#)

Chapter 6

[FIGURE 6-1: Basic eighth-note feel rock beats.](#)

[FIGURE 6-2: Alternate hi-hat accent patterns for eighth-note feel rhythms.](#)

[FIGURE 6-3: Sixteenth-note feel rock beats with a slow tempo sticking pattern.](#)

[FIGURE 6-4: Sticking pattern for fast tempo sixteenth-note feel rhythms.](#)

[FIGURE 6-5: Alternate hi-hat accent patterns for sixteenth-note feel rhythms.](#)

[FIGURE 6-6: Half-time feel rhythms using an eighth-note hi-hat pattern.](#)

[FIGURE 6-7: Half-time feel rhythms using a sixteenth-note hi-hat pattern.](#)

[FIGURE 6-8: Right-hand shuffle pattern exercise \(your left hand plays silently\)...](#)

[FIGURE 6-9: The rock shuffle.](#)

[FIGURE 6-10: Alternate hi-hat patterns for the rock shuffle.](#)

[FIGURE 6-11: The half-time shuffle.](#)

[FIGURE 6-12: Alternate hi-hat patterns for the half-time shuffle.](#)

[FIGURE 6-13: Rock beats with open and closed hi-hat patterns.](#)

[FIGURE 6-14: Eighth-note feel rock beats with an offset backbeat.](#)

[FIGURE 6-15: Sixteenth-note feel rock beats with an offset backbeat.](#)

[FIGURE 6-16: Another approach to the rhythms in Figure 6-14.](#)

[FIGURE 6-17: Syncopated bass drum patterns.](#)

[FIGURE 6-18: Syncopated snare drum patterns.](#)

[FIGURE 6-19: Some basic fills in duple feel.](#)

[FIGURE 6-20: Some basic fills in triplet feel \(shuffles\).](#)

[FIGURE 6-21: Creating a four-bar phrase with the fills.](#)

Chapter 7

[FIGURE 7-1: Comparing 4/4 and 12/8 time.](#)

[FIGURE 7-2: Basic slow blues rhythm.](#)

[FIGURE 7-3: The most common slow blues rhythm.](#)

[FIGURE 7-4: Variations on the slow blues rhythm.](#)

[FIGURE 7-5: Basic medium-tempo blues rhythm.](#)

[FIGURE 7-6: Variations on the medium-tempo blues rhythm.](#)

[FIGURE 7-7: Straight eighth-note feel blues rhythms.](#)

[FIGURE 7-8: Hi-hat variations for faster tempos.](#)

[FIGURE 7-9: Basic two-step rhythm.](#)

[FIGURE 7-10: Basic blues fills.](#)

[FIGURE 7-11: Four-bar blues phrase.](#)

[FIGURE 7-12: Twelve-bar blues song structure.](#)

Chapter 8

[FIGURE 8-1: Basic eighth-note feel R&B rhythms that are similar to rock rhythms...](#)

[FIGURE 8-2: A few more R&B rhythms.](#)

[FIGURE 8-3: Sixteenth-note feel rhythms.](#)

[FIGURE 8-4: Alternating stroke pattern for sixteenth-note feel rhythms.](#)

[FIGURE 8-5: Some R&B shuffles.](#)

[FIGURE 8-6: Ghost note patterns for eighth-note grooves.](#)

[FIGURE 8-7: Ghost notes for shuffle feels.](#)

[FIGURE 8-8: Opening and closing the hi-hats.](#)

[FIGURE 8-9: Some basic funk rhythms using syncopated bass drum beats.](#)

[FIGURE 8-10: Some funk rhythms with syncopated snare drum beats.](#)

[FIGURE 8-11: Adding ghost notes to the rhythms from Figure 8-10.](#)

[FIGURE 8-12: Hi-hat embellishments for funk rhythms.](#)

Chapter 9

[FIGURE 9-1: Basic jazz swing beat.](#)

[FIGURE 9-2: The jazz feel, as written and played.](#)

[FIGURE 9-3: You can really make this rhythm swing.](#)

[FIGURE 9-4: Interpretations of the swing beat at different tempos.](#)

[FIGURE 9-5: A slow-tempo groove can be played using brushes.](#)

[FIGURE 9-6: Use the brushes for medium- and fast-tempo songs when you want to b...](#)

[FIGURE 9-7: Basic additions to the jazz groove.](#)

[FIGURE 9-8: The hi-hat rhythm swing beat.](#)

[FIGURE 9-9: Ride cymbal variations for the swing beat.](#)

[FIGURE 9-10: Four-bar ride cymbal phrase.](#)

[FIGURE 9-11: Basic ride cymbal accent patterns for the swing rhythm.](#)

[FIGURE 9-12: Accents played on the upbeat \(pick-up beat\).](#)

[FIGURE 9-13: Single snare drum embellishments.](#)

[FIGURE 9-14: Adding cymbal accents to the snare notes.](#)

[FIGURE 9-15: Multiple snare drum accents.](#)

[FIGURE 9-16: Single bass drum accents.](#)

[FIGURE 9-17: Accents using two bass drum beats in one measure.](#)

[FIGURE 9-18: Snare and bass drum accents.](#)

[FIGURE 9-19: More snare and bass drum accent patterns.](#)

[FIGURE 9-20: The two ways jazz music notates accent figures.](#)

[FIGURE 9-21: Playing accents marked above the staff \(section figures\).](#)

[FIGURE 9-22: Ensemble accent figures.](#)

[FIGURE 9-23: Some two-bar solo phrases.](#)

[FIGURE 9-24: Four-bar solo phrases.](#)

[FIGURE 9-25: A ghost note pattern.](#)

[FIGURE 9-26: Latin samba and nanigo fusion grooves.](#)

[FIGURE 9-27: Using paradiddles to create a fusion groove.](#)

[FIGURE 9-28: A few odd meter grooves.](#)

Chapter 10

[FIGURE 10-1: Basic bolero rhythms.](#)

[FIGURE 10-2: Cha-cha drumset patterns.](#)

[FIGURE 10-3: The mambo.](#)

[FIGURE 10-4: The 6/8 Afro-Cuban patterns \(nanigo\).](#)

[FIGURE 10-5: The samba.](#)

[FIGURE 10-6: The rock samba.](#)

[FIGURE 10-7: The bossa nova.](#)

[FIGURE 10-8: A couple bossa nova variations.](#)

[FIGURE 10-9: The sixteenth-note one-drop feel.](#)

[FIGURE 10-10: The half-time shuffle one-drop feel.](#)

[FIGURE 10-11: Alternate hi-hat patterns for the one drop.](#)

[FIGURE 10-12: Accent figures for the one drop.](#)

[FIGURE 10-13: Some ska rhythms.](#)

[FIGURE 10-14: Rockers-style rhythms using a sixteenth-note feel.](#)

[FIGURE 10-15: Rockers-style rhythms with a shuffle feel.](#)

[FIGURE 10-16: The basic calypso rhythm.](#)

[FIGURE 10-17: Calypso variations.](#)

[FIGURE 10-18: The quintessential calypso hi-hat pattern.](#)

[FIGURE 10-19: Some fill patterns for Latin styles.](#)

Chapter 11

[FIGURE 11-1: Keeping things simple in the verse and chorus.](#)

[FIGURE 11-2: The bridge section increases in both intensity and complexity.](#)

[FIGURE 11-3: Kenny Aronoff plays a nice fill at the end of the bridge section i...](#)

[FIGURE 11-4: Verse and chorus rhythms on Blink 182's "Down."](#)

[FIGURE 11-5: Shaking it up during the pre-chorus section.](#)

[FIGURE 11-6: A fill going from pre-chorus to chorus uses the same accent figure...](#)

[FIGURE 11-7: Carter Beauford plays a sixteenth-note based rhythm in the verses ...](#)

[FIGURE 11-8: Variations to the basic rhythm.](#)

[FIGURE 11-9: This fill by Carter Beauford is played a few times in the song "An...](#)

[FIGURE 11-10: John Bonham's beats on "When the Levee Breaks" grooves big time.](#)

[FIGURE 11-11: John Bonham's half-time shuffle also rocks.](#)

[FIGURE 11-12: John Bonham's rhythms have a Latin feel.](#)

[FIGURE 11-13: Rhythm during the verses of Nirvana's "Smells Like Teen Spirit."](#)

[FIGURE 11-14: The groove during the chorus steps it up a notch or two.](#)

[FIGURE 11-15: This classic rock fill sets the tone of the song right from the s...](#)

[FIGURE 11-16: One of Jeff Porcaro's trademarks is using ghost notes to fill in ...](#)

[FIGURE 11-17: Sometimes Jeff Porcaro adds another ghost note right after the ba...](#)

[FIGURE 11-18: Jeff Porcaro's groove on Toto's "Rosanna" is arguably the best ha...](#)

[FIGURE 11-19: Jeff Porcaro's groove during the chorus is four measures long.](#)

[FIGURE 11-20: Hard rock often uses double bass-drum patterns to carry the groov...](#)

[FIGURE 11-21: This fill matches the tension created by the song.](#)

Chapter 12

[FIGURE 12-1: A great rhythm to use if you're not sure what to play.](#)

[FIGURE 12-2: The way a drum rhythm fits with the other instruments in a band.](#)

[FIGURE 12-3: Possibilities for orchestrating rhythms on the drumset.](#)

Chapter 13

[FIGURE 13-1: An example of a jazz lick.](#)

[FIGURE 13-2: A lick that uses ghost notes and syncopation.](#)

[FIGURE 13-3: A few accent figures played as a lick.](#)

[FIGURE 13-4: Increasing intensity with a fill.](#)

[FIGURE 13-5: Decreasing intensity with a fill.](#)

[FIGURE 13-6: One-beat straight-feel fills.](#)

[FIGURE 13-7: One-beat triplet-feel fills.](#)

[FIGURE 13-8: Two-beat straight-feel fills.](#)

[FIGURE 13-9: Two-beat triplet-feel fills.](#)

[FIGURE 13-10: Three-beat straight-feel fills.](#)

[FIGURE 13-11: Three-beat triplet-feel fills.](#)

[FIGURE 13-12: Four-beat straight-feel fills.](#)

[FIGURE 13-13: Four-beat triplet-feel fills.](#)

[FIGURE 13-14: Fills characteristic of particular musical styles.](#)

[FIGURE 13-15: A sampling of syncopated fills.](#)

[FIGURE 13-16: A fill incorporating a drumroll.](#)

[FIGURE 13-17: Another fill using a roll.](#)

Chapter 14

[FIGURE 14-1: Playing a solo while keeping a groove happening.](#)

[FIGURE 14-2: Another way to keep time during a solo.](#)

[FIGURE 14-3: Following the song's phrasing structure while soloing.](#)

[FIGURE 14-4: Incorporating accent figures into your solo.](#)

[FIGURE 14-5: Infusing a sense of melody into your solo.](#)

[FIGURE 14-6: Another approach to adding melodic feeling to a solo.](#)

[FIGURE 14-7: A solo that turns the beat around.](#)

Chapter 15

[FIGURE 15-1: The bongo drums come from Cuba.](#)

[FIGURE 15-2: Traditional playing technique for the bongos.](#)

[FIGURE 15-3: A few bongo rhythms: The *Martillo* and some variations.](#)

[FIGURE 15-4: The conga drums: tumba, quinto, conga.](#)

[FIGURE 15-5: Common playing position for the conga drum.](#)

[FIGURE 15-6: A few conga rhythms.](#)

[FIGURE 15-7: The African rope-tuned djembe \(a\) and its modern counterpart \(b\).](#)

[FIGURE 15-8: Djembe playing position.](#)

[FIGURE 15-9: Basic djembe rhythms.](#)

[FIGURE 15-10: A djembe call for African drum ensembles.](#)

[FIGURE 15-11: A broken clay pot ... er, I mean, an udu drum.](#)

[FIGURE 15-12: Udu playing positions: Lap position \(a\) or duct-taped to a stand ...](#)

[FIGURE 15-13: Some rhythms for the udu.](#)

[FIGURE 15-14: The Middle Eastern doumbek can be made out of metal \(a\) or cerami...](#)

[FIGURE 15-15: Playing position for the doumbek.](#)

[FIGURE 15-16: A few common doumbek rhythms.](#)

[FIGURE 15-17: The North African tar.](#)

[FIGURE 15-18: The playing position for the tar.](#)

[FIGURE 15-19: Rhythms for the tar.](#)

[FIGURE 15-20: The tambourine and its Egyptian counterpart, the riq.](#)

[FIGURE 15-21: How to hold the tambourine and the riq.](#)

[FIGURE 15-22: Traditional tambourine/riq rhythms.](#)

[FIGURE 15-23: A basic tambourine rhythm for the rock tambourinist.](#)

[FIGURE 15-24: The Brazilian tambourine: the pandeiro.](#)

[FIGURE 15-25: Pandeiro hand positions.](#)

[FIGURE 15-26: Pandeiro samba rhythms.](#)

Chapter 16

[FIGURE 16-1: Traditional playing technique for the bodhran.](#)

[FIGURE 16-2: The proper bodhran stroke.](#)

[FIGURE 16-3: Basic rhythms for the bodhran.](#)

[FIGURE 16-4: The African bass drums, the djun djuns.](#)

[FIGURE 16-5: Rhythms for the djun djuns.](#)

[FIGURE 16-6: The cuica.](#)

[FIGURE 16-7: The right way to hold the cuica.](#)

[FIGURE 16-8: A starting point for the cuica.](#)

[FIGURE 16-9: The Brazilian bass drum, the surdo.](#)

[FIGURE 16-10: Playing position of the Brazilian surdo.](#)

[FIGURE 16-11: Rhythms for the surdo.](#)

[FIGURE 16-12: The repanique \(Brazilian tom-tom\).](#)

[FIGURE 16-13: Proper playing technique for the repanique.](#)

[FIGURE 16-14: Rhythms for the repanique.](#)

[FIGURE 16-15: The Brazilian tamborim.](#)

[FIGURE 16-16: How to hold the tamborim.](#)

[FIGURE 16-17: Rhythms for the tamborim.](#)

[FIGURE 16-18: The timbales.](#)

[FIGURE 16-19: Basic time-keeping technique for the timbales.](#)

[FIGURE 16-20: A few groove rhythms of the timbales.](#)

[FIGURE 16-21: Solo and fill rhythms for the timbales.](#)

Chapter 17

[FIGURE 17-1: The Brazilian agogo bells, a staple in many types of popular music...](#)

[FIGURE 17-2: A look at how to hold the agogo bells.](#)

[FIGURE 17-3: Agogo bell rhythms.](#)

[FIGURE 17-4: The afuche/cabasa.](#)

[FIGURE 17-5: Proper holding technique for the afuche/cabasa.](#)

[FIGURE 17-6: Rhythms for the afuche/cabasa.](#)

[FIGURE 17-7: The clavé instrument.](#)

[FIGURE 17-8: How to hold the clavé.](#)

[FIGURE 17-9: Rhythms for the clavé.](#)

[FIGURE 17-10: One \(of many\) ways to play the cowbell.](#)

[FIGURE 17-11: Rhythms you can play if you need more cowbell.](#)

[FIGURE 17-12: Playing position for the guiro.](#)

[FIGURE 17-13: Rhythms for the guiro.](#)

[FIGURE 17-14: The maracas — same shape, different pitch.](#)

[FIGURE 17-15: Here's a look at how you hold the maracas.](#)

[FIGURE 17-16: Traditional maraca rhythms.](#)

[FIGURE 17-17: A variety of shakers, and you can make most of them yourself.](#)

[FIGURE 17-18: The most common way to hold a shaker.](#)

[FIGURE 17-19: Rhythms for shakers.](#)

[FIGURE 17-20: The proper way to hold the triangle.](#)

[FIGURE 17-21: Rhythms for the triangle.](#)

Chapter 18

[FIGURE 18-1: The West African Fanga ensemble parts.](#)

[FIGURE 18-2: The kakilambe ensemble parts.](#)

[FIGURE 18-3: The Cuban bolero parts.](#)

[FIGURE 18-4: The mambo — king of the song.](#)

[FIGURE 18-5: The Brazilian bossa nova.](#)

[FIGURE 18-6: The samba: It'll make you feel like dancing!](#)

Introduction

All the drummers I've ever met (and I've met quite a few) started out by tapping or pounding on just about anything they could get their hands on. Chances are that if you picked up this book, you fit into this category as well. So, even if you've never played an actual drum or studied drumming in any formal sense, you're a drummer.

With drumming, you've chosen the world's oldest and most popular musical instrument. There isn't a place on this planet that doesn't have some sort of drumming tradition. In fact, as you'll discover in the following pages, playing drums is a universal pastime that anyone can enjoy, regardless of his or her taste in music.

My purpose with this book is to introduce you to as many types of drums and drumming styles as I can in 384 pages. If you're like me, you can find joy in each of them. And by knowing a variety of playing techniques, you can end up being a much better and more versatile drummer.

About This Book

This book allows the drumset player to develop all the skills needed to play a variety of drumming styles from rock to Latin and jazz to R&B. I also expose you to traditional techniques that you can easily incorporate into your drumset playing.

Unlike most drum books, *Drums For Dummies*, 2nd Edition goes beyond the modern drumset and also includes a variety of traditional drums and percussion instruments. For the traditionalist or drum circle enthusiast, *Drums For Dummies*, 2nd Edition includes

descriptions of how to play a variety of traditional hand and stick-played drums as well as some common percussion instruments. So, whether you're interested in playing a drumset in popular music or being involved in drumming ensembles using traditional drums and percussion instruments, this book is for you.

Drums For Dummies, 2nd Edition is able to contain all this information because you won't find any exercises that you can't use in real-world situations. The result: You can learn how to actually play the drums much sooner and without learning unnecessary stuff.

This book is also a handy reference for drumming. You can find a variety of drums from around the world that you may not have ever seen or heard of before now. I explain each of these drums, and I describe their technique so that you can play them in the traditional way using traditional rhythms. I also discuss how you can use each of these drums in a musical situation today.

By no means does this book cover all the different drums and percussion instruments played today, but it does cover more than a dozen of the drums that I see most often. And, with the techniques that I describe, you can easily play any drum that I don't present in this book. Just find a drum that looks similar to yours and start there.

Conventions Used in This Book

I use a few conventions in this book to make it easier for you to understand and navigate. Here's a list of those conventions:

- » You'll see many of the rhythms in this book marked with a *track bar* that tells you where to find that rhythm on the book's companion website when you play it as standard music. The website and book together allow you to hear as well as see how to play each rhythm, making the learning process that much quicker. *All* the rhythms are now available as audio files.
- » All the drumset grooves are written for the right-handed player. Well, not exactly right-handed people, but rather people who set up and play their drums in a right-handed way. I do this because it's the most common way to play a drum. Lefties take heart — playing right-handed can actually be better for you. You end up having an advantage because your left hand is as strong as your right (trust me on this one — I'm a lefty who plays right-handed, and so are a lot of other great drummers).
- » The musical notation in this book is written so that you can read drumming music. I don't cover those areas (key signatures, melodies, and so on) that are present in music notation unless they specifically apply to the drum rhythm presented.

What You're Not to Read

If you're pressed for time (for example, you have an audition tomorrow), you don't have to read this entire book word-for-word. I can't promise that you'll nail that audition, but I do make it easy for you to know which parts of this book you can skip. Don't read the following unless you have ample time and a real thirst for drumming knowledge:

- » **Sidebars:** These gray-shaded boxes are filled with fun, interesting information, but it's all nonessential.
- » **Technical stuff:** You can skip any paragraph marked with a Technical Stuff icon (see "[Icons Used in This Book](#)" later in this introduction). This information may be too technical the first time you read through this book, but come back to it as you get more comfortable with your drumming — it will only enhance your knowledge of the subject.
- » **Drum history:** Don't worry; I don't give you any quizzes on the history of drumming. If you're one of those rare souls who finds history fascinating, dive right in. If you're like the rest of us, this icon lets you know that you don't have to read these sections.

Foolish Assumptions

I really don't make any assumptions about you, the reader. I don't assume that you're interested in a certain type of drum. I don't assume that you want to play a specific style of music. I don't even assume that you already have a drum or that you know what kind of drumming you want to do. In fact, if you don't know these things, this book can help you decide.

The only assumption I make is that you're reading this book because you want to learn how to turn your aimless tapping into music.

How This Book Is Organized

This book is organized so that you can get the information you want quickly and not be burdened with stuff you don't need or want to know. Each section contains chapters that cover a specific area of drumming.

Part 1: Setting a Solid Foundation

[Part 1](#) contains four chapters that cover the basics of drumming. [Chapter 1](#) introduces you to the world of drums and shows you some of the most common drums used today. [Chapter 2](#) provides you with a vocabulary that allows you to read drumming music quickly (you don't need to read music in order to play the rhythms in this book if you don't want to — you can go to the website and listen to some of the rhythms, or download the audio files and listen to all the rhythms). [Chapter 3](#) introduces you to the proper way to hit the drums with a stick, and [Chapter 4](#) explores many ways that you can play a drum with your hands.

Part 2: Digging into the Drumset

[Part 2](#) explores the modern drumset. In [Chapter 5](#), you discover how to set up your drumset as well as some basic drumset skills that will help you move your limbs independently of one another. [Chapter 6](#) shows you how to play the drumset in the rock style, and [Chapter 7](#) introduces you to blues drumming. [Chapter 8](#) presents the way to drum in the R&B and funk drumming techniques, and [Chapter 9](#) explores jazz and fusion styles. In [Chapter 10](#), you uncover the secrets to playing Latin and Caribbean rhythms. And, in [Chapter 11](#), you

can expand on your rock skills by looking at the rhythms of some great drummers.

Part 3: Dressing up Your Drumset Skills

[Part 3](#) helps you express your own personality on the drumset. [Chapter 12](#) examines what makes a rhythm groove and how to put together a beat that fits your musical situation. In [Chapter 13](#), you can explore how to use licks and fills to complement the music and make a personal statement. [Chapter 14](#) gives you some ideas and guidelines to help you solo effectively.

Part 4: Pounding Out the Beat: Traditional Drums and Percussion

[Part 4](#) presents a variety of drums and percussion instruments from around the world. In [Chapter 15](#), you get a chance to discover a bunch of drums that you play with your hands. [Chapter 16](#) explores some drums that you play with either a stick or a combination of a stick and your hand. [Chapter 17](#) presents other percussion instruments, such as the cowbell and the triangle. [Chapter 18](#) builds on [Chapters 15](#), [16](#), and [17](#) and shows you how you can combine these instruments to create polyrhythms.

Part 5: Choosing, Tuning, and Caring for Your Drums

[Part 5](#) provides information to help you choose, tune, and care for your drums. [Chapter 19](#) shows you what to look for when buying a drum or drumset. [Chapter 20](#) explains how to tune and take care of your drums so that they sound their best and last a long time.

Part 6: The Part of Tens

[Part 6](#) is a staple of *For Dummies* books. [Chapter 21](#) shows you ten ways that you can continue on in the world of drumming, and [Chapter 22](#) offers some tips on choosing a private drum instructor.

Appendix

The [appendix](#) explains the organization of the website that accompanies this book.

Icons Used in This Book

As with all *For Dummies* books, I use a few icons to help you along your way.



TIP This icon highlights expert advice that can help you become a better drummer.



WARNING This icon lets you know ahead of time about those instances when the way you hit a drum can cause damage to the instrument or your ears. You also see this icon when I present you with a technique or rhythm that is challenging to play.



REMEMBER Certain techniques are very important and stand repeating. This icon gives you those gentle nudges to keep your playing on track.



TECHNICAL
STUFF

Throughout the text, I include some technical background on a specific technique. This icon shows up in those instances so that you know to brace yourself for some less inspiring information.



DRUM
HISTORY

This icon directs you to fun facts about drumming that you can use to impress your friends.

Beyond the Book

In addition to what you're reading right now, this book comes with a free access-anywhere Cheat Sheet. To get this Cheat Sheet, go to www.dummies.com and search for "Bass Guitar For Dummies, 3rd Edition Cheat Sheet" by using the Search box.

Where to Go from Here

Drums For Dummies, 2nd Edition is set up so that you can either read it from cover to cover and progressively build your drumming knowledge, or you can jump around and read only the parts that interest you. I recommend that either way, you check out [Chapters 2](#) and [3](#) first. These chapters lay the foundation from which all drumming is built. Knowing this stuff allows you to understand the information in all the other chapters faster and easier.

After you look over [Chapters 2](#) and [3](#), you can either go to [Part 2](#) if you're interested in the drumset or you can jump to [Part 4](#) to learn about traditional drums.

If you don't have a drum but know what you want, you can find out how to buy one in [Part 5](#). If you don't know what kind of drum you want to buy (well, besides a drumset), start with [Part 4](#) for some ideas.