

Step 5: Four rules apply in adding feet: a) play left-foot hi-hat on beats 2 & 4; b) fill in all the triplet gaps on the bass drum; c) in every 6-stroke roll, play every second set of doubles on the bass drum (none in this example), and; d) of the remaining doubles, play every second set on the bass drum.

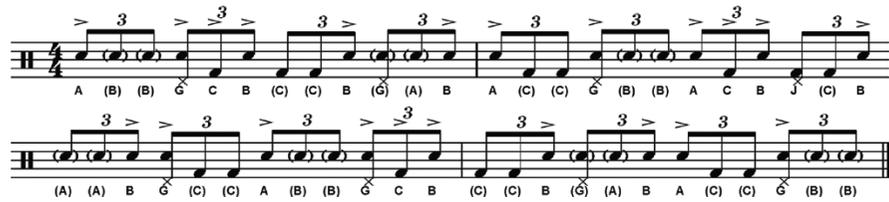


Figure 5: Step 5

Dynamics

The dynamics in the above examples require you to play with a quick and sharp distinction between loud accents and soft ghost notes on the snare. Figure 6 illustrates eight discrete dynamic levels spanning these two regions.

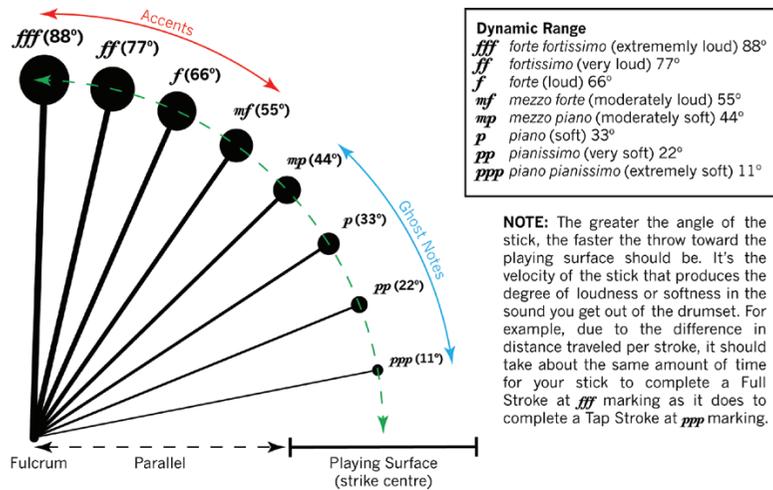


Figure 6: Range of Stick Motion for Dynamic Strokes

Dynamic Strokes

The four basic strokes that are fundamental for playing dynamics on the drumset are: 1. Full Stroke, 2. Tap Stroke, 3. Down Stroke, and 4. Up Stroke. These strokes require you to think ahead in the music to determine not only the velocity required for the current stroke, but also how the stick should be prepared for the velocity of the subsequent stroke.

1. Full Stroke ◌

A Full Stroke (◌) is a loud or accented note (>) leading to another loud or accented note, i.e. consecutive loud notes. The stick starts and ends each stroke at the same angle in the "Accents" region shown in Figure 6.

2. Tap Stroke •

The Tap Stroke (•) is a soft, non-accented or "ghost" note leading to another soft, non-accented or ghost note, i.e. consecutive soft notes. The stick starts and ends each stroke at the same angle in the "Ghost Notes" region shown in Figure 6.

3. Down Stroke ↓

The Down Stroke (↓) is any loud note that subsequently decrescendos to a ghost note. The stick starts from any angle in the "Accent" region of Figure 6, and ends at any angle in the "Ghost Notes" region.

4. Up Stroke ↑

The Up Stroke (↑) is any ghost note that crescendos to a subsequent accented note. The stick starts from any angle in the "Ghost Notes" region of Figure 6, and ends at any angle in the "Accents" region.

You should mark the appropriate dynamic strokes using the corresponding symbol with a pencil on the examples shown above. The path to a fluent mastery of dynamic strokes is long and arduous, yet rewarding.

The Notes of the Drums

You will notice a series of letters underlying Figures 1 to 5. I call these letters The Notes of the Drums. They indicate the 15 ways you can combine your four limbs to play music on the drums. I've named these combinations in Figure 7 using alphabetical letters from A to O below a four-lined staff showing the right hand on the top line, left hand on the second line down, right foot on the third line, and left foot on the bottom line. If you're left-handed and you play on a left-handed drumset configuration, you'll reverse the rights and lefts so that an "A" refers to your leading left hand just as it refers to the leading right hand of a right-handed drummer playing a right-handed configuration. Think of Figure 7 as a chart that will help you to "learn the notes" of the drums just as clarinetists, saxophonists, trumpet players, etc. initially use fingering charts to "learn the notes" of their respective instruments.

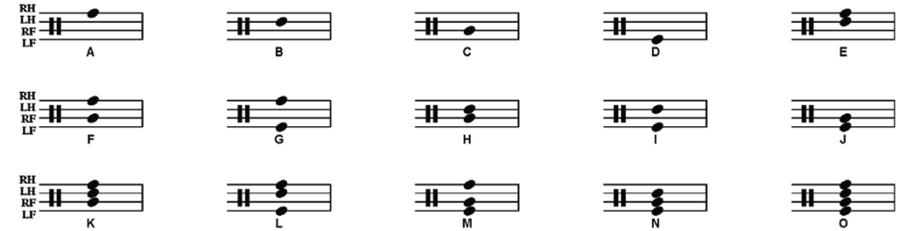


Figure 7: The Notes of the Drums

- Notes A to D use one limb
- Notes E to J use two limbs
- Notes K to N use three limbs
- Note O uses all four limbs

As an exclusive offer to you as a reader of this edition of DRUMscene, I'd like to invite you to visit <https://DaveGoodman.com.au/DS90> and download a free copy of my video lesson on The Notes of the Drums, which includes a 5-page PDF of exercises. I'll see you again in Issue 91 in which we'll move the accents around the drums, and use rhythmic transposition to get the most out of our fundamental rhythm.