

Zildjian® DRUM SET METHOD



BY **MARK WESSELS**
WITH VIDEO LESSONS FROM
WAYNE SALZMANN II

INCLUDING FREE video lessons
Available at www.zildjian.com/education

INTRODUCTION

There are countless books, websites, apps, videos and social channels all devoted to teaching you how to play drums. With a pretty broad range in quality and depth of lesson content, we wanted to take a slightly different approach. Our goal for this Drum Method project isn't to replace the thousands of other resources available. It's to **INSPIRE PEOPLE TO EXPRESS THEMSELVES THROUGH MUSIC** by providing trusted, guided lessons, and a motivating experience that helps get your feet wet with music and percussion. As the global leaders in cymbals, drumsticks, and mallets, we at the Avedis Zildjian Company are committed to helping create the next generation of musicians, artists, and/or music lovers.

For every student who fully commits to buying a drum set and signing up for lessons, there are countless other people who are interested in the drums, but either don't know where to start or aren't sure if they're ready to jump in head-first. That's where the Zildjian Drum Set Method comes in. Start with the first lesson - you don't need drums or sticks to get started, and it's totally free.

If your dream is to one day play in a band, or even to become a 'good enough' drummer to be able to play along with your favorite tunes, then we **HIGHLY RECOMMEND** that you take lessons from a qualified drum teacher.

For the drum teachers out there, we think you're going to love having this resource available. In the planning and production of this series, we wanted to give the student a rock-solid drumming foundation and well-rounded knowledge, delivered in a fast-paced, user friendly environment. We hope you'll consider incorporating it into your current curriculum.

READY TO GET STARTED? We hope you enjoy using this book & video series, joining a growing community of music-makers with every step, and maybe even joining the Zildjian family in the future!

ABOUT US

THE AVEDIS ZILDJIAN COMPANY



THE WORLD'S LEADING MAKER OF CYMBALS, DRUMSTICKS, AND MALLETS

The Zildjian Company has been synonymous with setting the standard for the development and manufacture of high performance musical instruments since 1623. As the world's leading maker of cymbals, drumsticks, and percussion mallets, Zildjian products are sold across the globe, under the Zildjian®, Vic Firth®, and Balter™ brands, and are the standard to which all other cymbals, drumsticks and mallets are measured. From the beginner to the world's greatest rock stars, jazz performers and concert percussionists, amateurs and pros alike choose Zildjian, Vic Firth, and Balter products to allow them to experience and share the joy of music.

Headquartered in Norwell, Massachusetts with offices in Newport, ME, Los Angeles, CA, London, UK, and Singapore, Zildjian products are sold globally through distributors and via a network of dealers. All Zildjian instruments are made in the USA at our cymbal factory in Norwell, MA and drumstick/mallet factory in Newport, ME.

The Zildjian logo is rendered in a highly stylized, cursive script. The letters are thick and black, with elegant flourishes and a registered trademark symbol (®) at the end of the word.

WWW.ZILDJIAN.COM

MARK WESSELS

DIRECTOR OF EDUCATION • ZILDJIAN® | VIC FIRTH® | BALTER MALLETS™

Author of the "Zildjian Drum Set Method"

Mark Wessels is an internationally respected author and educator. As a publisher, his "Fresh Approach" method books are among the most successful in the world, with over 300,000 copies in print.

From 1983-2000, Mark taught percussion in some of the most successful public school programs in Texas and launched one of the first internet sites devoted to percussion education. As a result, he was hired as the "Director of Internet Activities" in 2000 for the Vic Firth Company and built one of the most popular online destinations for drummers today. Through the years at Vic Firth, Mark created the vast library of educational resources, many of which were ground breaking in its day. From Essential Rudiments, Groove Essentials and other popular posters to video lessons, play-along tracks, "In the Lot" and "Learn the Music" videos, Mark has been at the forefront of percussion education for over two decades.

During his tenure at Zildjian, Mark has also been responsible for producing thousands of drum set, marching and concert performance videos from all over the world. Working with other dedicated members of the Zildjian team, he also produced and directed the popular "Zildjian Underground," "Zildjian Live" and "vfJAMS" video series. Outside of his work at Zildjian, Mark continues to publish new projects through his website at WWW.MWPUBLICATIONS.COM.



WAYNE SALZMANN II

Host of the "Zildjian Drum Set Method" Video Lesson Series

Wayne Salzmann II is a drummer, educator, author, and composer based in Austin, Texas. He has been the Drum Set Instructor at the University of Texas at Austin for over a decade and has given clinics and masterclasses worldwide.

In addition to his extensive touring and recording with Grammy winning guitar virtuoso Eric Johnson and iconic songwriter Bob Schneider, Salzmann has also performed and/or recorded with Steve Miller, Kenny Rogers, Kris Kristofferson, Christopher Cross, Joe Satriani, Mike Stern, Robben Ford, Chris Potter, Dick Oatts, Bill Watrous, Diane Schuur, Bobby Shew, UT Jazz Faculty,

San Antonio Symphony, and many others. He has hundreds of recording credits, including a Billboard no. 1 Jazz record, a Billboard no. 1 Blues record, and feature film soundtracks.

Wayne's book "Developing Melodic Language on the Drums" has received high acclaim from legendary drummers Peter Erskine, Ed Soph, Carl Allen, John Riley, and from *Modern Drummer Magazine*. He currently serves as a member of the Drum Set Committee for the Percussive Arts Society, and is an artist/clinician for DW Drums, Pedals, & Hardware, Zildjian Cymbals, Remo Drumheads, and Vic Firth Drumsticks. Keep up with Wayne at WWW.WAYNESALZMANN.COM.

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HOW TO USE THIS BOOK

Fundamentally, there is no “right” or “wrong” way to approach any book, but here are a few suggestions that might help you get the most out of the Zildjian Drum Set Method.

If you’re a first-day beginner, you’ll obviously want to start at the beginning and progress through each lesson in succession. This method introduces skills that build from one to the next. If you’ve been playing a while, we recommend that you skim through the first part of the book to make sure you understand the concepts and can play all of the material included in each of the lessons.

In addition to learning the fundamentals of how to play the drums, this book also includes a significant amount of information about the gear you’ll be using – necessary info which is often omitted from other beginner drum methods. We believe that knowing how each piece of gear functions and how to fine tune your setup is an important part of learning about the drums.

Unless you’re studying privately with a qualified drum instructor, the free VIDEO LESSONS available on zildjian.com are a crucial part of this method. In the videos, Wayne Salzman takes you step-by-step through each lesson, introducing concepts and demonstrating the fundamentals of each new technique, groove and fill. We encourage you to pick up your sticks and play along instead of simply watching the videos.



At the top of each lesson you can scan a QR CODE with a mobile device that will take you directly to the content available on the Zildjian website. Be sure to take advantage of the resources available. The content includes video lessons, play-along tracks and extended educational material that we were not able to fit in the pages of this book. If you wish to view the website on a desktop or laptop computer, bookmark the address for the full lesson series:

www.zildjian.com/education/zildjian-drum-set-method.html

We’ll leave you with one final thought. The key to becoming successful is to ALWAYS HAVE FUN! As with any worthwhile endeavor, there may be times when you become frustrated. We encourage you to take a step away from the book during each practice session and play along to some of your favorite tunes. Not only will you have fun, but by using your ears and listening to music created with professional drummers, you’ll develop a sense of how to create parts that serve the music – which is the true role of all great drummers.

Good luck on your journey!

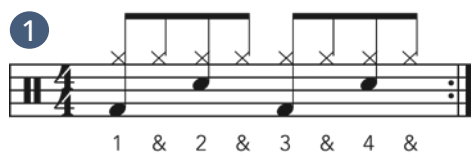





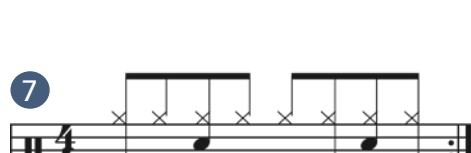




QUARTER NOTE RIDE PATTERN

Practice each groove separately with a recorded track or a metronome until you can maintain a relaxed feel in a steady tempo, then combine any two one measure patterns to come up with 2 bar grooves.

| | | |
|--|--|---|
|  <p>1 2 3 4</p> |  <p>1 2 3 4</p> |  <p>1 2 3 4</p> |
|  <p>1 2 3 4</p> |  <p>1 2 3 4</p> |  <p>1 2 3 4</p> |
|  <p>1 2 3 4</p> |  <p>1 2 3 4</p> |  <p>1 2 3 4</p> |
|  <p>1 2 3 4</p> |  <p>1 2 3 4</p> |  <p>1 2 3 4</p> |


EIGHTH NOTE RIDE PATTERN

| | | |
|---|---|--|
|  <p>1 & 2 & 3 & 4 &</p> |  <p>1 & 2 & 3 & 4 &</p> |  <p>1 & 2 & 3 & 4 &</p> |
|  <p>1 & 2 & 3 & 4 &</p> |  <p>1 & 2 & 3 & 4 &</p> |  <p>1 & 2 & 3 & 4 &</p> |
|  <p>1 & 2 & 3 & 4 &</p> |  <p>1 & 2 & 3 & 4 &</p> |  <p>1 & 2 & 3 & 4 &</p> |

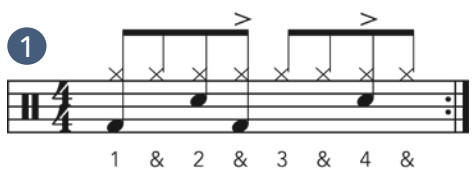
WITH SNARE DRUM DOWNBEATS

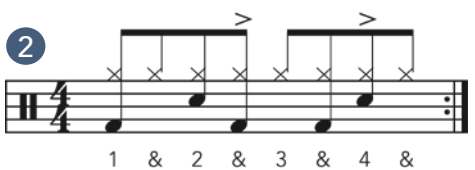
1  1 & 2 & 3 & 4 &

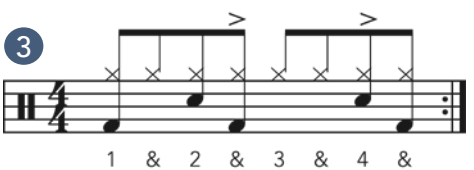
2  1 & 2 & 3 & 4 &

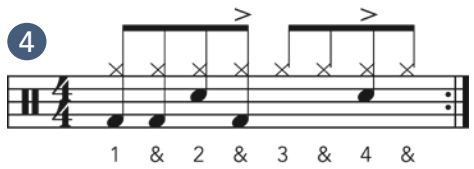
3  1 & 2 & 3 & 4 &

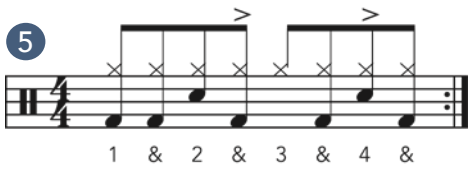
SYNCOPIATED 8TH NOTE GROOVES

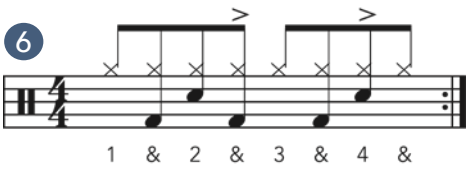
1  1 & 2 & 3 & 4 &

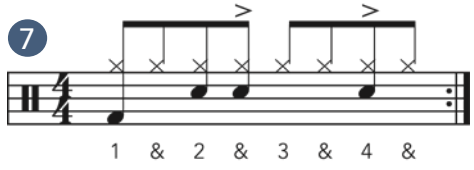
2  1 & 2 & 3 & 4 &

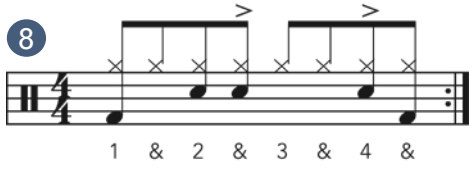
3  1 & 2 & 3 & 4 &

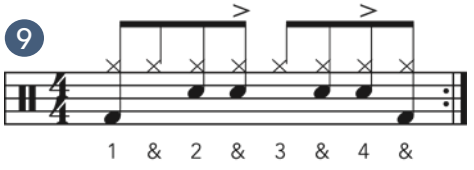
4  1 & 2 & 3 & 4 &

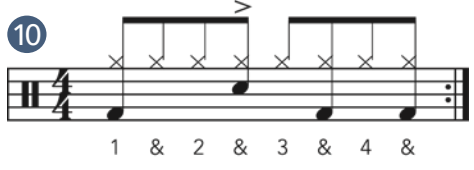
5  1 & 2 & 3 & 4 &

6  1 & 2 & 3 & 4 &

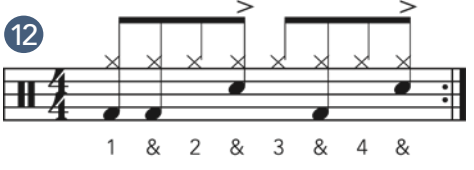
7  1 & 2 & 3 & 4 &


8  1 & 2 & 3 & 4 &


9  1 & 2 & 3 & 4 &

10  1 & 2 & 3 & 4 &

11  1 & 2 & 3 & 4 &

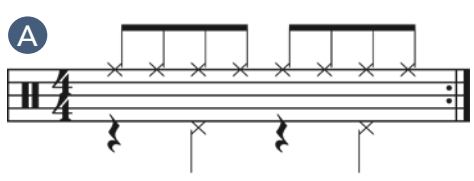
12  1 & 2 & 3 & 4 &

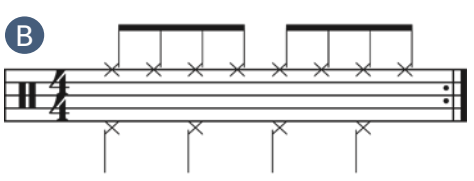
13  1 & 2 & 3 & 4 &

14  1 & 2 & 3 & 4 &

15  1 & 2 & 3 & 4 &

For any of the previous 8th note grooves, you can move the right hand to the ride cymbal and add a left foot hi-hat "chick." Here are two common applications.

A 

B 

GROOVE LIBRARY

QUARTER NOTE RIDE PATTERN – with BASS DRUM & SNARE DRUM 8THS

The quarter note ride pattern can be played on the hi-hat, the ride cymbal or the bell. When playing on the ride cymbal, try adding the left foot hi-hat 'chick' on the backbeats or on every downbeat.

12 numbered musical staves showing quarter note ride patterns. Each staff is in 4/4 time and includes a bass drum line (bottom) and a snare drum line (middle). The ride pattern is indicated by 'x' marks above the notes. The patterns progress from simple quarter notes to eighth notes and include accents (>) on certain notes.

GROOVES UTILIZING THE TOMS

Some of the ride patterns in these grooves are played on the hi-hat, some on the ride cymbal and some on the floor tom. Try using the "push-pull" technique to get a slight accent on each downbeat.

9 numbered musical staves showing grooves utilizing the toms. Each staff is in 4/4 time and includes a bass drum line (bottom) and a snare drum line (middle). The toms are indicated by 'x' marks above the notes. The patterns progress from simple quarter notes to eighth notes and include accents (>) on certain notes.

OPEN HI-HAT SIZZLES – with 8TH NOTE RIDE PATTERN

When learning a new open hi-hat groove, it may be helpful to first isolate the feet, then add the right hand 8th notes and finally add the left hand snare notes. After you've developed a consistent right hand ride pattern, try *leaving out* the right hand on the closed hi-hat (playing a strong "chick" sound with the left foot).

OPEN HI-HAT ON UPBEATS

12 numbered musical exercises for open hi-hat on upbeats in 4/4 time. Each exercise is shown on a single staff with a drum set icon on the left. Exercises 1-3 show a basic pattern with open hi-hat on upbeats and snare on downbeats. Exercises 4-6 add a right hand 8th note ride pattern. Exercises 7-9 add a left hand snare pattern. Exercises 10-12 show variations of the combined pattern.

OPEN HI-HAT ON DOWNBEATS

9 numbered musical exercises for open hi-hat on downbeats in 4/4 time. Each exercise is shown on a single staff with a drum set icon on the left. Exercises 1-3 show a basic pattern with open hi-hat on downbeats and snare on upbeats. Exercises 4-6 add a right hand 8th note ride pattern. Exercises 7-9 add a left hand snare pattern.

GROOVE LIBRARY

SYNCOPATED LEFT HAND SIXTEENTHS

On each of these grooves, play the GHOST NOTE as softly as possible along with a strong back beat. Try to stop the backbeat close to the drum and play an up stroke on any ghost note that falls on the "e" of the beat.

12 numbered musical staves (1-12) in 4/4 time, each showing a different groove for the left hand. The staves are arranged in a 4x3 grid. Each staff contains a sequence of notes and rests, with some notes marked with an 'x' to indicate ghost notes. The grooves vary in the placement of accents and ghost notes across the four beats of the measure.

SYNCOPATED LEFT HAND 16THS – WITH ACCENTS

These grooves use accents instead of ghost notes in the left hand to create a more syncopated feel.

9 numbered musical staves (1-9) in 4/4 time, each showing a different groove for the left hand. The staves are arranged in a 3x3 grid. Each staff contains a sequence of notes and rests, with some notes marked with an accent (>) and some with an 'x' to indicate ghost notes. The grooves vary in the placement of accents and ghost notes across the four beats of the measure.

SYNCOPATED BASS DRUM SIXTEENTHS

On each of these grooves, play the GHOST NOTE as softly as possible along with a strong back beat. Try to stop the backbeat close to the drum and play an up stroke on any ghost note that falls on the "e" of the beat.

12 numbered musical staves (1-12) in 4/4 time, each showing a different groove for syncopated bass drum sixteenths. Each staff includes a 4/4 time signature, a double bar line, and a repeat sign. The grooves are: 1. Fourteenth notes on 1, 2, 3, 4 with accents on 2 and 4. 2. Similar to 1, but with a ghost note (circled 'o') on the 'e' of beat 2. 3. Similar to 1, but with a ghost note on the 'e' of beat 3. 4. Similar to 1, but with a ghost note on the 'e' of beat 4. 5. Similar to 1, but with a ghost note on the 'e' of beat 2 and an accent on the 'e' of beat 4. 6. Similar to 1, but with a ghost note on the 'e' of beat 2 and an accent on the 'e' of beat 4. 7. Similar to 1, but with a ghost note on the 'e' of beat 3. 8. Similar to 1, but with a ghost note on the 'e' of beat 2. 9. Similar to 1, but with a ghost note on the 'e' of beat 3. 10. Similar to 1, but with a ghost note on the 'e' of beat 4. 11. Similar to 1, but with a ghost note on the 'e' of beat 2. 12. Similar to 1, but with a ghost note on the 'e' of beat 3.

COMBINING LEFT HAND AND BASS DRUM SYNCOPATED 16THS

These grooves use accents instead of ghost notes in the left hand to create a more syncopated feel.

6 numbered musical staves (1-6) in 4/4 time, each showing a different groove for combining left hand and bass drum syncopated 16ths. Each staff includes a 4/4 time signature, a double bar line, and a repeat sign. The grooves are: 1. Similar to groove 1 in the previous section, but with accents on the left hand. 2. Similar to groove 1, but with accents on the left hand. 3. Similar to groove 1, but with accents on the left hand. 4. Similar to groove 1, but with accents on the left hand. 5. Similar to groove 1, but with accents on the left hand. 6. Similar to groove 1, but with accents on the left hand.

Being able to play these grooves with a great feel is MORE important than how many variations you can learn. Be sure to spend some time working with the **ELASTIC SUBDIVISION METRONOME** to develop a great feel for any musical situation.



GROOVE LIBRARY

SIXTEENTH NOTE RIDE PATTERN – ONE-HANDED

Practice with both a consistent rebound stroke AND using the “push-pull” technique. For more grooves, you can also play any of the 8th note grooves from the previous pages with the 16th note ride pattern.

12 numbered musical staves (1-12) showing various 16th note ride patterns in 4/4 time. Each staff includes a bass drum line and a ride cymbal line with sixteenth notes. Grooves 1-4 use a consistent rebound stroke. Grooves 5-12 incorporate the "push-pull" technique with various accents and dynamics.

WITH SYNCOPATED LEFT HAND

6 numbered musical staves (1-6) showing various 16th note ride patterns in 4/4 time with syncopated left hand. Each staff includes a bass drum line and a ride cymbal line with sixteenth notes.

WITH 16TH HI-HAT SIZZLES

Practice the foot work on these grooves first, then add the ride pattern and finally the snare.

3 numbered musical staves (1-3) showing various 16th note ride patterns in 4/4 time with 16th hi-hat sizzles. Each staff includes a bass drum line and a ride cymbal line with sixteenth notes.

SIXTEENTH NOTE RIDE PATTERN – ALTERNATING HANDS

On each of these grooves, play the GHOST NOTE as softly as possible along with a strong back beat. Try to stop the backbeat close to the drum and play an up stroke on any ghost note that falls on the “e” of the beat.

1 2 3 4 5 6 7 8 9 10 11 12

RLRLRLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRL RLRLRLRLRLRLRL

READY TO LEARN MORE?

Continue your progress with

“A Fresh Approach to the Drumset” by Mark Wessels!

The author of the ZILDJIAN DRUM SET METHOD brings you one of the most comprehensive books available for taking your drumming to the next level. Dive deeper into rudimental technique, music reading, independence and grooves. From more advanced Funk grooves to Blues, 12/8 Rock, Shuffles, Jazz and Hip-hop to Afro-Cuban, Brazilian and Caribbean styles, you’ll learn everything you need to know in the same step-by-step approach that you’ve learned in this book. This wealth of knowledge is a fantastic resource - whether you’re a beginner, intermediate or advanced drummer.

For more information, please visit:

<http://www.mwpublications.com>

