

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 a classic, elegant feel. A registered trademark symbol (®) is located 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.

TABLE OF CONTENTS

INTRODUCTION	2 – 7	LESSON THIRTEEN	32 – 33
LESSON ONE.....	8 – 9	The Ride Cymbal, Ride Cymbal Position, French Grip, Ride Cymbal Grooves, Quarter Note Ride Patterns, Adding the Hi-Hat 'Chick'	
LESSON TWO	10 – 11	LESSON FOURTEEN	34 – 35
Learn About Drum Sticks		Music Reading Exercises, Independence Exercises, The Toms, Moving Around the Toms	
LESSON THREE	12 – 13	LESSON FIFTEEN	36 – 37
Gripping the Sticks, Adjusting the Throne and Practice Pad Height		Grooves Utilizing the Toms, Hearing Protection, 16th Notes, 16th Note Drum Fills	
LESSON FOUR.....	14 – 15	LESSON SIXTEEN	38 – 39
The Rebound Stroke, Essential Rudiment: Single Stroke Roll		Open Hi-Hat Sizzle Sound, Open Hi-Hat Exercises, Open Hi-Hat Combos, Half-open Hi-Hat, Open Hi-Hat Sounds within Ride Patterns	
LESSON FIVE	16 – 17	LESSON SEVENTEEN	40 – 41
Learn about the Snare Stand and Snare Drum Anatomy		Stroke Styles: Down/Tap/Up, Accent Patterns, 8th Rests, Fills Using the 8th Rest	
LESSON SIX.....	18 – 19	LESSON EIGHTEEN	42 – 43
Bass Drum Pedal, Bass Drum Anatomy, Pedal Technique		Syncopated Left Hand 16ths, Multiple Bounce Roll, Drag	
LESSON SEVEN	20 – 21	LESSON NINETEEN	44 – 45
Hi-Hat Stand, Sticks on the Hi-Hat, Beginning Independence, "Rock Star" Play-along Track		Syncopated Bass Drum 16ths, Stick Bag, Rim-shot, Syncopated Bass Drum Combos	
LESSON EIGHT.....	22 – 23	LESSON TWENTY.....	46 – 47
Playing the Hi-Hat Pedal, Double Stroke Roll, Single Paradiddle, Sticking Patterns		16th Note Ride Pattern, One- Handed and Alternating, Verse/Chorus Musical Song Form	
LESSON NINE.....	24 – 25	GROOVE LIBRARY.....	48 – 55
Music Notation Basics, Music Reading Exercises, 8th Notes		Quarter Note, 8th Note Ride Pattern (48) Syncopated 8th Note Grooves (49) Quarter Note Ride with BD/SN 8ths (50) Grooves Utilizing the Toms (50) Open Hi-Hat Sizzles/8th Note Ride (51) Syncopated Left Hand 16ths (52) Syncopated Bass Drum 16ths (53) 16th Note Ride - One Handed (54) 16th Note Ride - Alternating (55)	
LESSON TEN.....	26 – 27		
8th Note Grooves, Accent, Cross- Stick, 8th Note "Combos"			
LESSON ELEVEN	28 – 29		
Zildjian Family Story, Anatomy of a Cymbal, Cymbal Set-up, Crash Cymbal Stroke, Musical Phrases			
LESSON TWELVE.....	30 – 31		
Drum Fills, The Flam, Playing Fills Within a Musical Phrase			

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!



SYNCOPATED LEFT HAND SIXTEENTHS

The next step in developing a great FEEL is to incorporate syncopated 16th ghost notes into in your grooves to give them more texture “between” the 8th note ride pattern. As you learn these new syncopated grooves, remember that it’s all about the DYNAMICS between the limbs – keeping the ghost notes really soft and the backbeats really strong.

“1-E-&” SYNCOPATED PATTERNS

Start with the rhythm pattern on the snare with this sticking.

1

R L R R R

Move the RH to the hi-hat and add the BD on beat one.

2

Finally, add the backbeat on count two.

3

(up) (down)

The GHOST NOTE in #2 should be played as a very soft tap. In #3, the up stroke will prepare the height of the stick for the down stroke on beat two (which then stays down to prepare for the next ghost note).

Next, apply this pattern to a couple of grooves. Experiment with adding open hi-hat sounds as well.

4

5

“1-&-A” SYNCOPATED PATTERNS

6

R R R R L

7

8

(down) (tap)

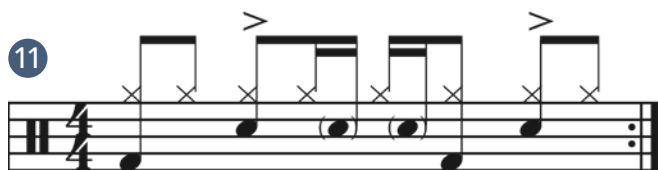
Since you have time to lift the hand for the down stroke, the ghost note in #3 can be played as a tap. Decide which stroke styles you’ll need on the ghost notes in the following two grooves.

9

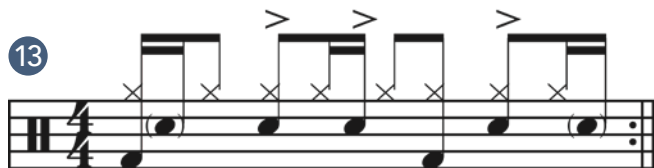
10

COMBINING THE PATTERNS

Playing the two patterns back to back creates a more complex sounding groove, but you'll still need to focus on the placement and volume of your ghost notes to make it feel great.



Not all syncopated notes have to be "ghosted." By changing the "ah" of count two to an ACCENT, you can create a much more syncopated feel.



Drummers who are known for having a great feel rarely play grooves that line up *exactly* with a straight 16th note subdivision. Check out the **ELASTIC SUBDIVISION METRONOME** at zildjian.com/education to work on a feel that's "between straight and swung."

NEW RUDIMENTS: MULTIPLE BOUNCE (BUZZ) ROLL AND DRAG

Learning to play a multiple bounce (generally called a "buzz") on each hand separately is the crucial first step in eventually playing the "buzz roll" and "drag" rudiments.



To produce a buzz, "press" the stick into the head with a slight amount of pressure in the fulcrum. Adjust the pressure to shorten or lengthen the buzz.

After you've developed long, sustained buzzes on each hand separately, try alternating the hands. Start slowly, then gradually increase the tempo until the buzzes blend together into a sustained roll.



A "DRAG" is a combination of a bounced grace note and a primary stroke. Unlike the flam, the bounce is played as a 'pickup' to the primary stroke. Say "to-DAY, to-DAY" as you play RH or LH drags.

Because the grace note is usually played as a pickup 16th note before the primary stroke, a drag is sometimes notated as a 16th with a SLASH through it. Try these grooves with ghost notes AND drags in them.

