

USC Thornton School of Music

**MPPM_340 INTERMEDIATE Drum-set Proficiency
2 units**

Section # 47466 Mondays, 3:00 – 4:50 pm

Course Instructor: Aaron Serfaty

Course designed by Peter Erskine

Class Room: LPB G122B

Office: CTV G133

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LPB G122B ROOM SCHEDULE:

Course Description

The purpose of this 15-week course is to build upon a basic level of drumming competency, strengthening the foundation upon which any student can increase their understanding of rhythm, promote further mastery of physical and musical coordination, and learn more skills on the drum-set. Graduates of this class should expect to be able to play the drums in any number of band and musical settings.

(continued...)

Students will be tested on the following:

1. Ability to perform basic and more advanced drumming rudiments, as played with 2 drumsticks on a practice pad (performance examination).
2. Ability to play a variety of basic drumming styles, in the form of specific patterns and beats (performance examination). The musical connecting devices known as “fills” will be studied, tested and graded.
3. Ability to play the drums in an ensemble context, i.e., with other musicians (performance examination). “Comping” (accompaniment) vocabulary will be developed in several genres or styles of music, most importantly jazz and pop.
4. The ability to play basic beats with brushes in jazz and non-jazz styles.
5. A broader and more sophisticated level of understanding of the role and development of the drum-set in contemporary music than explored in beginning drumming skills (aural and written examination). Music styles other than jazz or pop will be studied, incl Afro-Caribbean and Brazilian drumming styles
6. Ability to read and understand notated rhythms, and the ability to interpret “typical” drum charts, i.e., music for drum-set that is representative of the professional music norm.

Course Materials

- 1 pr. Drumsticks for practice pad studies (Vic Firth SD1)
- 1 pr. Drumsticks for drumset playing (Vic Firth “Big Band” Stick)
- 1 pr. BRUSHES (suggested model: Vic Firth “Heritage” brush)
- “Drumset Essentials, Vol. 3” by Peter Erskine (Alfred Publishing)
- “Essential Drum Fills” by Peter Erskine (Alfred Publishing)

All of these items, i.e., sticks & books, are available from amazon.com, etc.

The class/course will provide drum-sets in the laboratory; kits to be Roland electronic pad kits with teacher-to-individual student communications by way of headsets similar to an electronic keyboard lab. USB “Flash sticks” are recommended! This course will also allow for the use of two acoustic drum-sets located in one of the private drum-set teaching studios.

Grading and Exams

- **Aural and Written Mid-term examination (25%)** Examination of aural and written materials pertaining to drumming styles and history presented in the first 7 weeks of class.
- **Drumming Skills Exam #1 (25%)** Students must demonstrate a mastery of basic drumming skills on the practice pad as well as drumset “time” playing, i.e., beats that involve the steadiness of tempo and a measure of drumbeat competency.
- **Final Exam/Drumming Skills Exam #2 (50%)** All students will perform in a jury type of setting for the Instructor. They may be asked to play basic drum rudiments on the practice pad, as well as a beat in any of the styles, tempos that have been studied throughout the semester on the drumset. Drumset chart reading will also be part of the final examination.

Attendance

Attendance is expected for all classes. Attendance for examinations is mandatory. Please review Final Exam schedule in the Schedule of classes to avoid potential conflicts. Three or more unexcused absences will result in a half-grade reduction from the final grade. Five or more unexcused absences will result in a full grade reduction.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

Statement on Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. *Scampus*, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>.

Summary of class structure

(All descriptions below predicated on the assumption that most students will be right-handed; students will be asked to swap "right" to "left" instructions if they are left-handed; a kit can be set-up to accommodate left-hand students [it should be noted that the choice for a left-hander to set-up and play the kit in reverse is optional and not always practiced by some leading professional/left-handed players); the other option is for the left-handed student to play on a "right-handed" kit utilizing an "open" grip, i.e., the left hand will play the lead rhythms on the hi-hat, etc., while the right hand plays the snare backbeat, etc.)

Week 1

a. Review of Basic Drumming Techniques

1. Grip (of sticks)
2. Physical relationship to the pad, snare drum and drumset (promoting efficiency as well as safe drumming habits).
3. Alternating hand rhythms, with an emphasis on proper technique utilizing a proper combination of arm, wrist and finger involvement and movement.
 - b. SUMMARY: Intro to class: overview presented by Professor Erskine; how V-drums work, purchase books and pad.
 - c. Review of basic pop and jazz beats.
 - d. ACOUSTIC KIT INTRO
 - e. Basic techniques (grip, physical relationship to pad/drums, proper stroke technique-arm, wrist, finger); single stroke roll, double-stroke, 8-7-6-5-4-3-2-1-2-3-4-5-6-7-8 (repeat); flams, drags, ruffs, multiple-stroke rolls (5s, 6s, 7s) on the drum-set.

Week 2

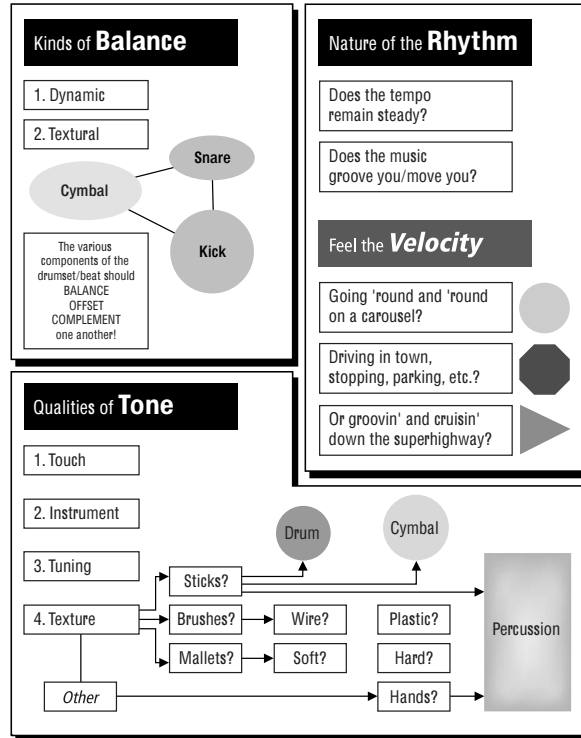
TONE PRODUCTION from the cymbal, hi-hat, snare, toms and bass drum

1. Page 3 of "Drum-set Essentials, Vol. 3" ... discussion and use of graph regarding tone production:

(continued...)

Tone

Finally, the quality of tone involves the most variables, including touch (every drummer's signature), the sound of the instrument (sizes of drums, types of heads, choice of cymbals, and even the way the drumset was mic'd and recorded), the tuning or pitch of the kit, and the texture that the drummer achieves. All of these qualities help to give more of a three-dimensional presence to any drum sound.



This listening template works not only for drummers listening to drummers, but for other instrumentalists and fans as well. I also advise my students to listen to

- a. what the other instruments are doing in support of, or reaction to, the drums. This will make the musical reason for the drummer's specific playing choices more apparent;
 - b. their own tracks, not as a drummer but as one of the other instrumentalists. How does it feel—how would “you” enjoy accompanying that drum performance? This takes the “you” out of “you,” and allows you to see yourself as others might.
- A good listener makes for a good drummer.

(Week 2, continued)

- a. Cymbal-playing technique

- b. Teacher > Student A /B comparisons on sound, examining arm, wrist and finger motion; stick rebound height; the amount of “give” in the hand; consistency of tone
- c. Quarter-note to jazz ride pattern exercises on closed hi-hat and open ride...
- d. Basic stick/on/hi-hat technique, with left foot pedal open/close timmings and techniques
- e. Getting the best sound from a drum
- f. Examining velocity, stick-height and rebound
- g. BALANCE on the entire kit while playing basic jazz and pop beats
- h. The class will LISTEN to notable and differing examples of tone production on the drum-set by way of teacher-provided recordings and video demonstrations

Week 3

Classroom study and playing of the following:

FILLS, Jazz 1 (“Essential Drum Fills” text)

Page 10: Triplet-based fills in 4/4 swing time, Rhythmic Destination Point = 4+ (i.e., the “and” of beat 4)

Page 11: Triplet-based fills in 4/4 swing time, Rhythmic Destination Point = 1

Page 12: Triplet-based fills in 4/4 swing time, Rhythmic Destination Point = 1+

Page 13: Triplet-based fills in 4/4 swing time, Rhythmic Destination Point = 2

Page 14: Triplet-based fills in 4/4 swing time, Rhythmic Destination Point = 2+

Page 15: Triplet-based fills in 4/4 swing time, Rhythmic Destination Point = 4

Page 16: Triplet-based fills in 4/4 swing time, Rhythmic Destination Point = 4 (w/ quarter-note set-up)

Page 17: Sixteenth-note-based fills in 4/4 swing time, Rhythmic Destination Point = 4 (w/ quarter-note set-up)

Week 4

Classroom study and playing of the following:

FILLS, Jazz 2 (“Essential Drum Fills” text)

Page 18: Sixteenth-note-based fills in 4/4 swing time, Rhythmic Destination Point = 4

Page 19: Sixteenth-note-based fills in 4/4 swing time, Rhythmic Destination Point = 1

Page 20: Sixteenth-note-based fills in 4/4 swing time, Rhythmic Destination Point = 1+

Page 21: Sixteenth-note-based fills in 4/4 swing time, Rhythmic Destination Point = 4+

Page 22: Eighth Notes, Triplets, Sixteenths & Beyond (Advanced fills, jazz context)

Week 5

Classroom study and playing of the following:

FILLS, Straight 8th (Pop) 1 (“Essential Drum Fills” text)

Page 24: Sixteenth-note-based fills in Straight Eighth-Note Feel, Rhythmic Destination Point = 4 (w/ quarter-note set-up)

Page 25: Sixteenth-note-based fills in Straight Eighth-Note Feel, Rhythmic Destination Point = 4

Page 26: Sixteenth-note-based fills in Straight Eighth-Note Feel, Rhythmic Destination Point = 1

Page 27: Sixteenth-note-based fills in Straight Eighth-Note Feel, Rhythmic Destination Point = 1+

Page 28: Sixteenth-note-based fills in Straight Eighth-Note Feel, Rhythmic Destination Point = 4+

Page 29: Sixteenth-note-based fills in Straight Eighth-Note Feel, Rhythmic Destination Point = 2

Week 6

Classroom study and playing of the following:

FILLS, Straight 8th (Pop) 2

Page 30: 8th-note-based fills/Straight Eighth-Note Feel, Rhythmic Destination Point = 4

Page 31: 8th-note-based fills/Straight Eighth-Note Feel, Rhythmic Destination Point = 1

Page 32: 8th-note-based fills/Straight Eighth-Note Feel, Rhythmic Destination Point = 4+

Page 33: 8th-note-based fills/Straight Eighth-Note Feel, Rhythmic Destination Point = 2

Page 34: Fusion-style fills on top of medium-slow VAMP (repeating phrase) ~ from simple to complex!

REVIEW of tone production from Class #2 with stylistic/historical overview of the drum-set's evolution and change in sounds aesthetics, etc.

Week 7

Aural and Written Mid Term examination; this exam's results will comprise 25% of the student's final grade.

DRUMMING SKILLS EXAM #1 (2nd hour)

Students must demonstrate a mastery of basic drumming skills on the practice pad as well as drum-set "time" playing along with FILLS from the course of study. Questions will be asked about acoustic drumming, tone production, etc.

This exam's results will comprise 25% of the student's final grade.

Week 8

DRUMSET ESSENTIALS 3

Play-Along performances in class by all students (to strengthen confidence and ability to play "in front of others"). Including "Cats & Kittens," "Meanwhile," "Horn of Puente" and/or "Summer's Waltz" from the jazz realm... will compile list of R&B, pop and rock tracks (play-alongs)

Week 9

BRUSHES 1 (Drum-set Essentials 3)

NB: instruction to take place on acoustic snare drum and kit!

1. Left Hand & Right Hand basic motions
2. Which direction of hands? Discussion of options and choice ...

3. Legato versus Tap sounds
4. Drum-set Essentials 3 pp 9, 10, 11 no “point” or tap
5. Drum-set Essentials 3 pp 9, 10, 11 w/ “point” at start of each stroke
6. Pages 12 + 13 w/ discussion of appropriate use of double-time inflection in ballad playing, etc.

Week 10

BRUSHES 2 (Drum-set Essentials 3)

NB: instruction to take place on acoustic snare drum and kit!

1. Drum-set Essentials 3 page 14 / up-tempo brush playing / jazz context
2. Rudiments with brushes, pp15, 16 & 17, snare drum and toms, b.d.
3. Non-jazz applications: listening to musical examples and demonstration/teaching of pop beats w/ brushes, introduction to bossa-nova and samba, etc.

Week 11

GENRES / STYLES 1 (Drum-set Essentials 3)

HOOR 1

Samba (pages 19 – 25)

Bossa-Nova (pages 26 – 31)

1. discussion of rhythmic subdivision (“feel”) of both styles/genres above
2. ability to accent beat “2” on bass drum while maintaining basic beat with hands and hi-hat, etc.
3. specific beats
4. history and developments of these beats and the music.

HOOR 2

Afro-Caribbean music

5. FEEL (pg 33)
6. Clave (pg 34)
7. Salsa (pp 35 – 38)
8. Cha Cha Cha (pg 39)
9. Merengue and Calypso (pp 40-41)

Assign the following pages for reading / study: **Pp. 49 – 69**

Week 12

GENRES / STYLES 2 (Drum-set Essentials 3)

1. **Odd Time meters**
2. **Pp. 49 – 69 ASSIGNED READING FROM WEEK BEFORE!**
3. **$\frac{3}{4}$ time, $\frac{5}{4}$ time, explanation of subdivisions and rhythmic groupings.**
4. **African drumming rhythmic construction and influence**
5. **Balkan/Eastern European and Indian rhythmic constructions and influences in jazz and other contemporary music.**
6. BEATS in $\frac{3}{4}$, $\frac{5}{4}$, $\frac{7}{4}$, $\frac{9}{8}$, $\frac{33}{16}$ (!), etc.

Week 13

The study of written drum-set parts

1. How to read a basic drum-set part
2. How to write a basic drum-set part

The Percussive Art Society standard of drum-set notation (i.e., which part of the kit is notated on which line or space of the musical staff) will be presented and studied.

Handouts will be provided.

“Horn of Puente” “Latin” drum part/chart play-along (Gordon Goodwin big band), application of reading techniques, fills and genre studies ... TD-9 kits for simultaneous exploration, use, etc., pp 42-46

HAND OUT of “THE RHYTHM METHOD” and “WALTZ OF THE FLOWERS” big band drum charts with music (Blackboard download) and study of written style, students can take these home and practice along with them, etc.

Study and analysis of various drum chart writing styles by different composers, used in different settings (big band, small group, recording sessions, i.e., film vs. album vs. jingle vs classical [w/ orchestra], etc.)

Week 14

SOLOING (Fills book, pp 35 – 41)

Drum-set Essentials pp 70 – 74

Use of motifs for developing open solos

The use of the OSTINATO in solo development

Elements of improvisational exploration (rhythms either “on” or “off” the beat, dynamics, etc.)

All students will perform a solo in front of the class on the drum-set.

Week 15

Final Exam (according to Final Exam Schedule in Schedule of Classes)

Final Exam / DRUMMING SKILLS EXAM #2

All students will perform in a jury type of setting for the Instructor. They may be asked to play basic drum rudiments on the practice pad and kit, as well as a beat in any of the styles, tempos that have been studied throughout the semester on the drum-set, incl brush-playing, Brazilian and Afro-Caribbean styles, plus odd-meter beats.

This exam’s results will comprise 50% of the student’s final grade.

Practicing: All students are expected to practice and/or study at least FOUR HOURS per week during the course. The Class Schedule at the beginning of this syllabus shows the available practice time LPB G122B during USC daytime class hours. Please note that your USC ID card will allow you access to the room at all other hours of the night or day, 24-7. Acoustic drum-set practice access TBA. The best way to get better is to play. Have fun, and welcome back to drumming!