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DRUMMING IN STYLE

# DRUMMING IN STYLE

Gregg Martin  
Author

Cover Design/Layout/Editor  
George Shepherd

Photography  
Brick Briscoe

"This book has been made possible because of my parents. Through their love and support they have provided me with years of private music lessons, attended my concerts in grade school & high school, provided me with the finest college education in music available and watched me perform at the professional level. Thanks Mom and Dad!" - Gregg Martin

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## BIOGRAPHY



Gregg Martin studied jazz and contemporary music at the prestigious Berklee College of Music in Boston, Massachusetts. He fine-tuned his skills with great drum instructors such as; Dennis Carlson, Gary Chaffee and Joe Hunt. His ensemble teachers at Berklee were an invaluable influence on his musical career. These teachers included Greg Hopkins, Bill Pierce and Tiger Okoshi. His training at Berklee launched him into an exciting career of performing and touring with groups in twenty-two of the United States and the Bahama Islands.

During his professional career, Gregg has performed with artist's: Ernie Watts, Liza Minnelli, Joel Grey, Bobby Vinton, Lucie Arnaz, Robert Goulet, Marie Osmond, Frankie Avalon, Connie Stevens, Fabian, Red Skelton, The Drifters, The Shirelles, Suzanne Somers, Sam Moore, Gary Lewis, Little Anthony, Dee Clark, Del Shannon, Tommy Roe, Four Aces, The Diamonds, The Ink Spots and Ron Kenoly.

In addition Gregg has played for the touring Broadway musicals, A Chorus Line, Grand Hotel and The Sound of Music.

He has performed on numerous albums and has written three books on the subject of drumming. Presently, Gregg shares his thorough knowledge of music and percussion at the Modern Percussion Studio in Evansville, Indiana where he teaches daily.

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## DISCOGRAPHY

Listening to music is a major part of the learning process. As you progress through the sections, I have included a discography to suggest artists and groups to listen to for certain details of each style of music. While I dislike labeling a group or artist into a particular category, this will give you enough information and basic knowledge to purchase audio recordings and research a musical style.

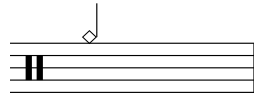
A group might record a song and be “labeled” in a certain category, but will also record other styles that may be thought of in a different genre. Some of the best groups have done just such diverse recordings. You may buy a recording by one group and assume that it is a certain style only to realize that it is nothing like what you had anticipated. Sometimes you must explore a groups music further, to find out just how versatile some groups were!

At the beginning of each section is a short list of some of my favorite groups that I listen to for inspiration. This is by no means a complete list, as there are hundreds of groups worth listening to. These will get you started listening to some diverse, quality music. Remember to keep an open mind, as you can always learn something from any style of music!

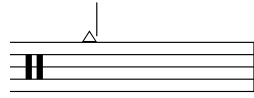
Regardless of the style you are studying, it is very important to go back to the very beginning of that era and proceed from there. If you don't honor the innovators, you are only cheating yourself of a competent musical background.

# NOTATION KEY

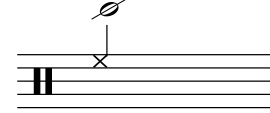
Ride Cymbal Bell



Cowbell



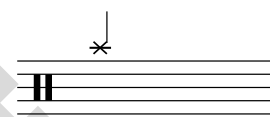
Half-Open Hi Hat



Hi Hat



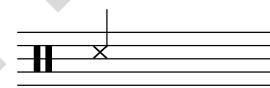
Crash Cymbal



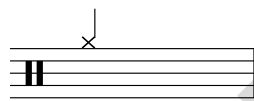
Open Hi Hat



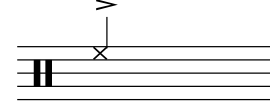
Rim Click



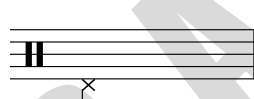
Ride Cymbal



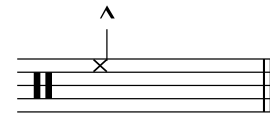
Accented Note



Hi Hat Pedaled with Left Foot



Slightly Louder Accent



Snare Drum



Small Tom



Floor Tom



Bass Drum



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# INDEPENDENCE

The image displays seven numbered musical staves for a drum piece titled "INDEPENDENCE". Each staff is written on a five-line staff with a treble clef and a 4/4 time signature. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and rests, along with 'x' marks indicating cymbal hits. The staves are numbered 1 through 7, and each begins with a repeat sign. A large, semi-transparent watermark reading "SAMPLE" is overlaid diagonally across the middle of the page.

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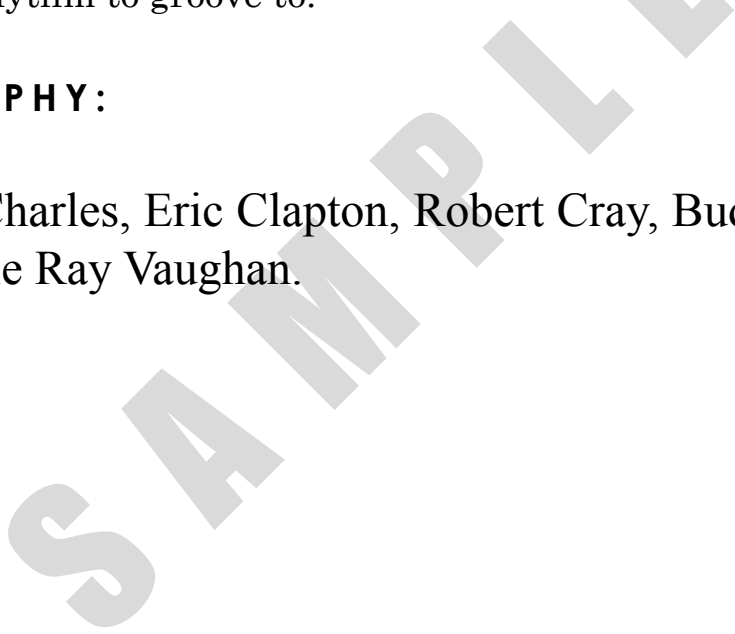
## BLUES

When I think of the blues, I think of a slow 12/8 feel, or a 4/4 triplet feel. Although not every blues song has this feel, many of them do. When not in a 12/8 blues feel, usually a straight eighth rock or rhythm and blues 4/4 pattern will work.

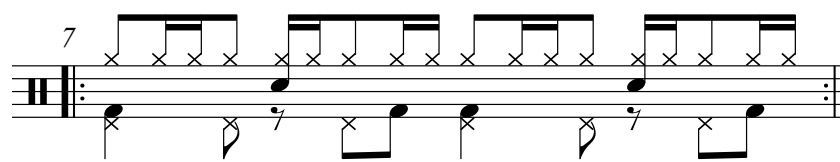
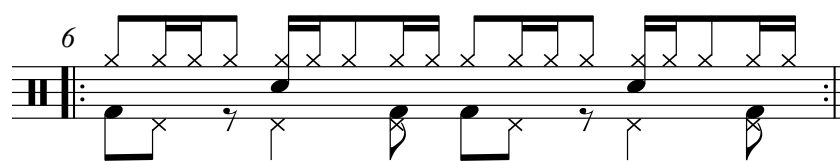
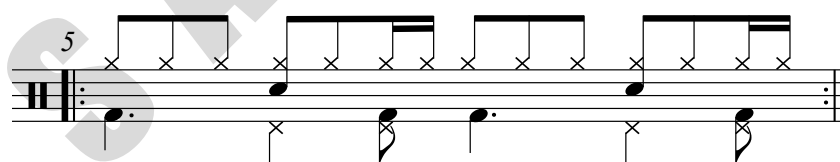
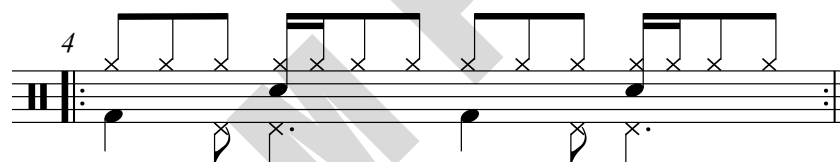
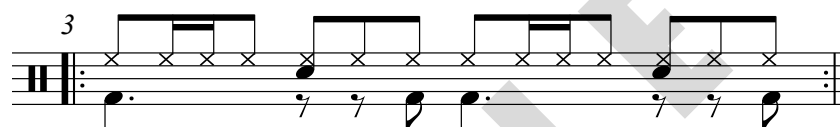
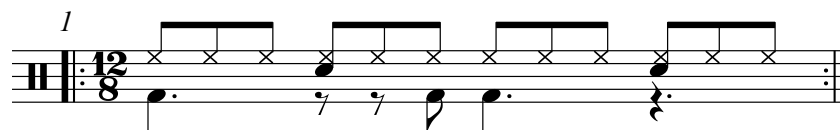
These 12/8 rhythms start out very basic, then rapidly explore the double drumming techniques combined with some challenging four-way coordination. In many instances, blues needn't be so busy, but just in case you want to get into some contemporary ways of playing 12/8, dig in! These grooves are fun to play and offer the listener and other band members some interesting layers of rhythm to groove to.

### DISCOGRAPHY:

Blues; Ray Charles, Eric Clapton, Robert Cray, Buddy Guy, Muddy Waters, Stevie Ray Vaughan.



# BLUES



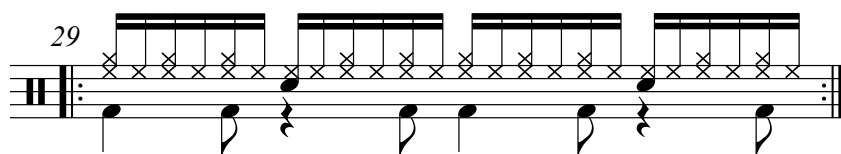
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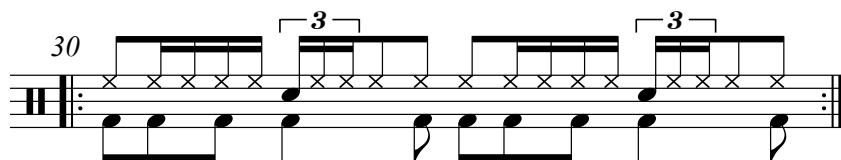


# BLUES

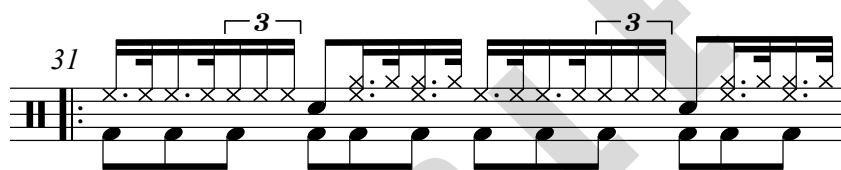
29



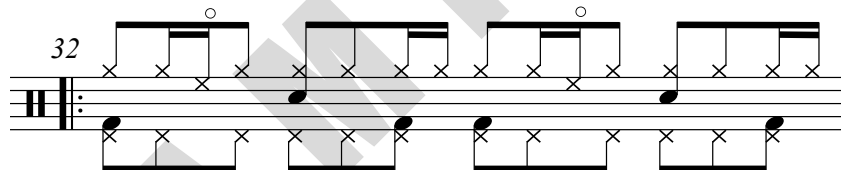
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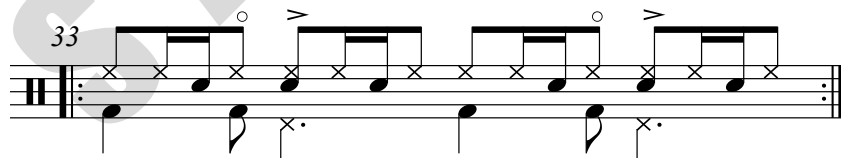
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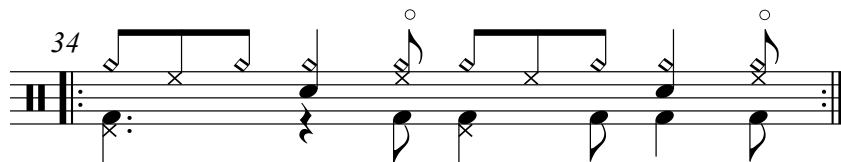
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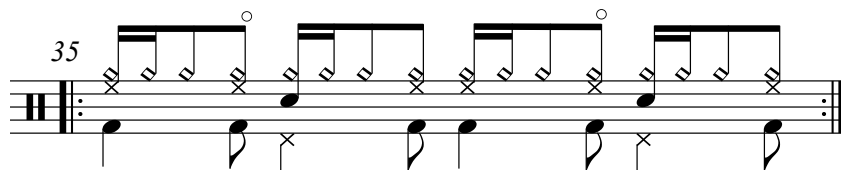
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34



35

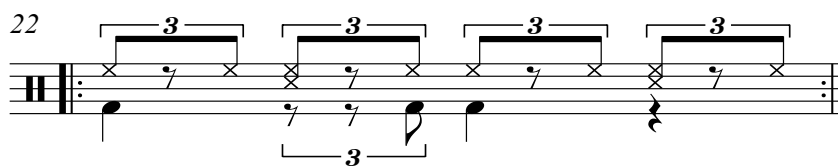


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# COUNTRY

22



Exercise 22: A drum set exercise in 3/4 time. The top staff shows a snare drum pattern with four groups of eighth notes, each marked with a '3' and a bracket, indicating a triplet. The bottom staff shows a bass drum pattern with a quarter note on the first beat, followed by eighth notes on the second and third beats, and a quarter note on the fourth beat.

23



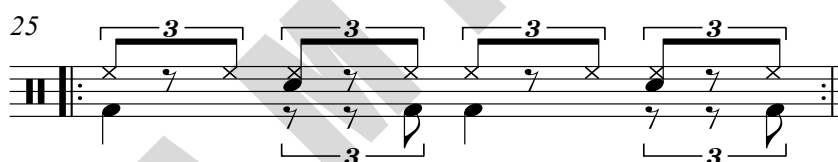
Exercise 23: A drum set exercise in 3/4 time. The top staff shows a snare drum pattern with four groups of eighth notes, each marked with a '3' and a bracket, indicating a triplet. The bottom staff shows a bass drum pattern with a quarter note on the first beat, followed by eighth notes on the second and third beats, and a quarter note on the fourth beat.

24



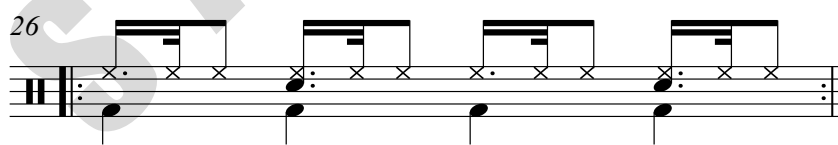
Exercise 24: A drum set exercise in 3/4 time. The top staff shows a snare drum pattern with four groups of eighth notes, each marked with a '3' and a bracket, indicating a triplet. The bottom staff shows a bass drum pattern with a quarter note on the first beat, followed by eighth notes on the second and third beats, and a quarter note on the fourth beat.

25



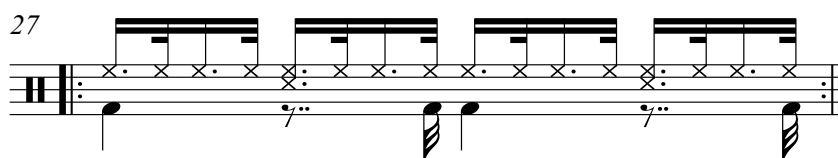
Exercise 25: A drum set exercise in 3/4 time. The top staff shows a snare drum pattern with four groups of eighth notes, each marked with a '3' and a bracket, indicating a triplet. The bottom staff shows a bass drum pattern with a quarter note on the first beat, followed by eighth notes on the second and third beats, and a quarter note on the fourth beat.

26



Exercise 26: A drum set exercise in 3/4 time. The top staff shows a snare drum pattern with four groups of eighth notes, each marked with a '3' and a bracket, indicating a triplet. The bottom staff shows a bass drum pattern with a quarter note on the first beat, followed by eighth notes on the second and third beats, and a quarter note on the fourth beat.

27



Exercise 27: A drum set exercise in 3/4 time. The top staff shows a snare drum pattern with four groups of eighth notes, each marked with a '3' and a bracket, indicating a triplet. The bottom staff shows a bass drum pattern with a quarter note on the first beat, followed by eighth notes on the second and third beats, and a quarter note on the fourth beat.

28



Exercise 28: A drum set exercise in 3/4 time. The top staff shows a snare drum pattern with four groups of eighth notes, each marked with a '3' and a bracket, indicating a triplet. The bottom staff shows a bass drum pattern with a quarter note on the first beat, followed by eighth notes on the second and third beats, and a quarter note on the fourth beat.

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# COUNTRY WALTZ

8

9

10

11

12

13

14

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# DISCO

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Drum notation for measures 8 through 14. Each measure is shown on a two-staff system (snare and bass). Measure 8: Snare has four groups of eighth notes, each with an accent (>) and a circle above. Bass has a dotted quarter note on the first and third beats, and a quarter note on the second and fourth beats. Measure 9: Snare has four groups of eighth notes, each with a circle above. Bass has a dotted quarter note on the first and third beats, and a quarter note on the second and fourth beats. Measure 10: Snare has four groups of eighth notes, each with a circle above. Bass has a dotted quarter note on the first and third beats, and a quarter note on the second and fourth beats. Measure 11: Snare has four groups of eighth notes, each with a circle above. Bass has a dotted quarter note on the first and third beats, and a quarter note on the second and fourth beats. Measure 12: Snare has four groups of eighth notes, each with an accent (>) and a circle above. Bass has a dotted quarter note on the first and third beats, and a quarter note on the second and fourth beats. Measure 13: Snare has four groups of eighth notes, each with an accent (>) and a circle above. Bass has a dotted quarter note on the first and third beats, and a quarter note on the second and fourth beats. Measure 14: Snare has four groups of eighth notes, each with a circle above. Bass has a dotted quarter note on the first and third beats, and a quarter note on the second and fourth beats.

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# DOUBLE DISCO

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Musical notation for measures 22 through 28. Each measure is shown on a five-line staff with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic patterns, rests, and accents. Measures 22 and 23 feature quarter notes with accents. Measures 24 and 25 feature eighth notes with accents. Measures 26 and 27 feature eighth notes with accents. Measure 28 features quarter notes with accents. A large 'SAMPLE' watermark is overlaid diagonally across the page.

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## FUNK

In the style of FUNK, it is not always what you play, but what you leave out that makes a beat funky. Where you place the notes and syncopating rhythms can also funkify a groove. These beats are often found within the rhythm and blues (or R& B) style.

In this section, we will start with some straight ahead quarter note patterns, then gradually move the motives to the off-beat. Some of the grooves are linear in nature and again the use of double-drumming is applied to a few beats.

Try approaching these grooves with a laid back feel, by placing the snare back beat slightly behind the beat. Some grooves can be thought of as fusion, play these more aggressively.

### DISCOGRAPHY:

**Funk:** Average White Band, Brecker Brothers, James Brown, Bob James, Chaka Kahn, Dave Mathews Band, Herbie Hancock, Meters, Parliament, David Sanborn, Tom Scott, Tower of Power and Dave Weckl.

**Rhythm and Blues:** Booker T. and the MG's, Earth Wind and Fire, Aretha Franklin, Isley Brothers, Curtis Mayfield, Otis Redding, Sly and the Family Stone.

# FUNK

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15

Musical notation for exercise 15, featuring a drum set and a bass line.

16

Musical notation for exercise 16, featuring a drum set and a bass line.

17

Musical notation for exercise 17, featuring a drum set and a bass line.

18

Musical notation for exercise 18, featuring a drum set and a bass line.

19

Musical notation for exercise 19, featuring a drum set and a bass line.

20

Musical notation for exercise 20, featuring a drum set and a bass line.

21

Musical notation for exercise 21, featuring a drum set and a bass line.

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DRUMMING IN STYLE

# LATIN

16

Musical notation for measure 16. The top staff shows a snare drum pattern with a quarter rest, followed by quarter notes on the 2nd and 4th beats. The bottom staff shows a bass drum pattern with quarter notes on the 2nd and 4th beats.

17

Musical notation for measure 17. The top staff shows a snare drum pattern with quarter notes on the 1st and 3rd beats, followed by a quarter rest and a quarter note on the 4th beat. The bottom staff shows a bass drum pattern with quarter notes on the 1st and 3rd beats.

18

Musical notation for measure 18. The top staff shows a snare drum pattern with eighth notes on the 1st, 2nd, and 3rd beats, followed by a quarter note on the 4th beat. The bottom staff shows a bass drum pattern with quarter notes on the 1st, 2nd, and 3rd beats.

19

Musical notation for measure 19. The top staff shows a snare drum pattern with eighth notes on the 1st, 2nd, and 3rd beats, followed by a quarter note on the 4th beat. The bottom staff shows a bass drum pattern with quarter notes on the 1st, 2nd, and 3rd beats.

20

Musical notation for measure 20. The top staff shows a snare drum pattern with eighth notes on the 1st, 2nd, and 3rd beats, followed by a quarter note on the 4th beat. The bottom staff shows a bass drum pattern with quarter notes on the 1st, 2nd, and 3rd beats.

21

Musical notation for measure 21. The top staff shows a snare drum pattern with eighth notes on the 1st, 2nd, and 3rd beats, followed by a quarter note on the 4th beat. The bottom staff shows a bass drum pattern with quarter notes on the 1st, 2nd, and 3rd beats.

22

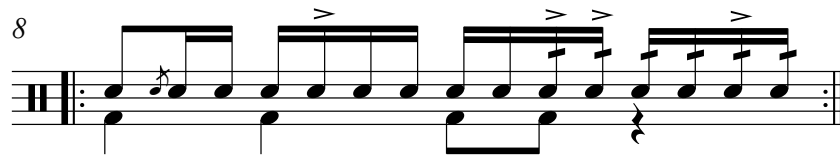
Musical notation for measure 22. The top staff shows a snare drum pattern with eighth notes on the 1st, 2nd, and 3rd beats, followed by a quarter note on the 4th beat. The bottom staff shows a bass drum pattern with quarter notes on the 1st, 2nd, and 3rd beats.

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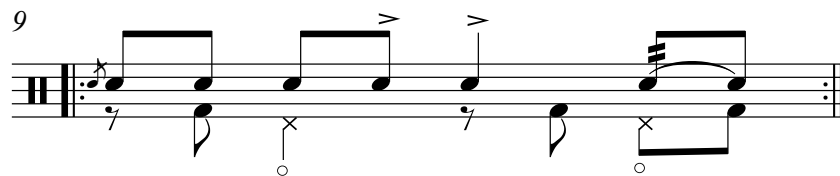


# NEW ORLEANS

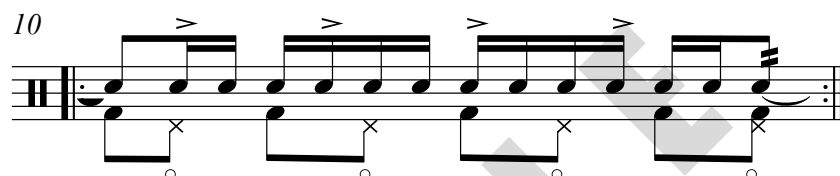
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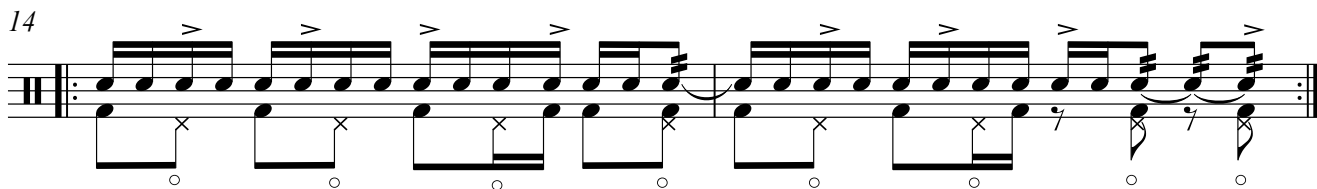
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13



14



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DRUMMING IN STYLE

# REGGAE

22

Musical notation for exercise 22, featuring a sixteenth-note triplet and a sixteenth-note group.

23

Musical notation for exercise 23, featuring a sixteenth-note group and a sixteenth-note group.

24

Musical notation for exercise 24, featuring a sixteenth-note group and a sixteenth-note group.

25

Musical notation for exercise 25, featuring a sixteenth-note group and a sixteenth-note group.

26

Musical notation for exercise 26, featuring a sixteenth-note group and a sixteenth-note group.

27

Musical notation for exercise 27, featuring a sixteenth-note group and a sixteenth-note group.

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# SHUFFLES

The image displays seven musical staves, numbered 8 through 14, each representing a different drum shuffle pattern. Each staff is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The patterns are as follows:

- Staff 8:** Features a sequence of quarter notes on the snare line (lines 2 and 4) and eighth notes on the bass line (lines 1 and 3). The eighth notes are grouped into two triplets, each marked with a '3' and a brace. There are also 'x' marks on the snare line between the eighth notes.
- Staff 9:** Features a sequence of eighth notes on the snare line and quarter notes on the bass line. The eighth notes are grouped into four triplets, each marked with a '3' and a brace. There are 'x' marks on the snare line between the eighth notes.
- Staff 10:** Features a sequence of quarter notes on the snare line and eighth notes on the bass line. The eighth notes are grouped into four triplets, each marked with a '3' and a brace. There are 'x' marks on the snare line between the quarter notes.
- Staff 11:** Features a sequence of eighth notes on the snare line and quarter notes on the bass line. The eighth notes are grouped into four triplets, each marked with a '3' and a brace. There are 'x' marks on the snare line between the eighth notes.
- Staff 12:** Features a sequence of eighth notes on the snare line and quarter notes on the bass line. The eighth notes are grouped into four triplets, each marked with a '3' and a brace. There are 'x' marks on the snare line between the eighth notes, and 'v' marks on the bass line between the quarter notes.
- Staff 13:** Features a sequence of eighth notes on the snare line and quarter notes on the bass line. The eighth notes are grouped into four triplets, each marked with a '3' and a brace. There are 'x' marks on the snare line between the eighth notes, and 'v' marks on the bass line between the quarter notes.
- Staff 14:** Features a sequence of eighth notes on the snare line and quarter notes on the bass line. The eighth notes are grouped into four triplets, each marked with a '3' and a brace. There are 'x' marks on the snare line between the eighth notes, and 'v' marks on the bass line between the quarter notes.

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15

Exercise 15: A two-staff drum notation exercise. The top staff shows a sequence of eighth notes: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note. The bottom staff shows a sequence of eighth notes: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note. Both staves feature three triplet markings over the eighth notes.

16

Exercise 16: A two-staff drum notation exercise. The top staff shows a sequence of eighth notes: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note. The bottom staff shows a sequence of eighth notes: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note. Both staves feature three triplet markings over the eighth notes.

17

Exercise 17: A two-staff drum notation exercise. The top staff shows a sequence of eighth notes: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note. The bottom staff shows a sequence of eighth notes: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note. Both staves feature three triplet markings over the eighth notes.

18

Exercise 18: A two-staff drum notation exercise. The top staff shows a sequence of eighth notes: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note. The bottom staff shows a sequence of eighth notes: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note. Both staves feature three triplet markings over the eighth notes.

19

Exercise 19: A two-staff drum notation exercise. The top staff shows a sequence of eighth notes: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note. The bottom staff shows a sequence of eighth notes: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note. Both staves feature three triplet markings over the eighth notes.

20

Exercise 20: A two-staff drum notation exercise. The top staff shows a sequence of eighth notes: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note. The bottom staff shows a sequence of eighth notes: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note. Both staves feature three triplet markings over the eighth notes.

21

Exercise 21: A two-staff drum notation exercise. The top staff shows a sequence of eighth notes: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note. The bottom staff shows a sequence of eighth notes: quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note, quarter rest, eighth note. Both staves feature three triplet markings over the eighth notes.

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