
EXPLORING

DRUMMING

The background of the title section is a blurred, artistic photograph. It depicts a sunset or sunrise over a body of water, with warm orange and yellow tones. A circular inset on the right side of the image shows a dark silhouette of a person playing a drum, possibly a conga or a similar instrument, against a lighter background.

A Beginners Guide
To The Art of Drumming
by Jason Ure

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Preface

I see drumming as a great form of expression and connection. It brings people together, and creates a unifying medium that is so simple that everyone can join in.

Music in general creates this sort of inclusion, as there is no language barrier nor is there any age requirements or limitations. Everyone can share in the magic that music creates, especially drumming.

There is also something about drumming that takes people back to their deeper inner parts. It is an unconscious thing that many people are drawn toward without knowing why. What is it you like about drumming, or are drawn to?

I love to witness the smiles on peoples' faces as they are drumming for the first time. It is like they are excited and empowered, because a) they can do it, contrary to their beliefs and b) they just love it!

Feeling rhythm is as natural as being born, as natural as your heart beating. No one doesn't have rhythm. I have not met anyone yet in all the classes that can't feel rhythm and then clap, tap or beat in time. It is natural. (and it's not just because i haven't met you that i can say this!)

I think the main block is the fear. People clam up when they think they can't do something, but when this barrier is removed they can do it fantastically.

I often trick people in the classes, saying that during this exercise I want everyone to play out of time. Most people think, sure this is easy i can play out of time... They then relax with there new found confidence, but when the rhythm starts they struggle to play out of time.

This clearly displays the natural truth and also the blockage. So in essence all you need to know is, that you have rhythm (or you'd be dead) and that the more you relax the more it will show. Enjoy!

The Elements

There are four main elements that make up the experience of drumming, and they are-

SILENCE

Silence is essential. Without the appreciation of silence, sound can become too much. Silence is the foundation. On its own silence is without experience, but coupled with the right amount of sound it is made into music.

SOUND

Sound is what dances with silence. To know the dances well is to be able to make others dance. Silence is stillness whereas sound is moving. Sound comes in forms differing in tone, volume and pitch. Working with all the forms of sound, one can make a masterpiece.

TIME

Time is like the river that flows on, and on. It is the story. Time is moving, like sound, but silently. It is changing, according to our thinking. Time flies; time drags on. When drumming we can create the feeling of rushing, or of stillness by working with tempo. We can make patterns and cycles. It is time well spent.

SOUL

The creator, the thinking. The soul, you, are the one that makes it happen. The way you are thinking is the way you will be playing. Tension in the mind will result in tension in the body. Peace of mind will result in the experience of peace, of flowing rhythm. You make it happen.

Hand Techniques

The first step involved in developing the practical playing ability, is in learning to create the different sounds. These basic sounds are not difficult to master, and with a little experimentation and practice you are sure to be successful.

The following diagrams and brief description of each technique will clearly define the method you can use in creating the main sounds.

Bass

To create this sound clearly, you use a firm and flat hand. Hitting the centre of the drum. When you hit the drum, it is important not to leave your hand on the skin after striking. Also be aware that the bass note comes from the bottom of the drum. To produce the fullest bass note possible it is necessary to make sure the bottom is fully open.

Remember to practice all the techniques with both hands. This will give you the freedom and flexibility needed to create more combinations further on in the learning process.



Tone

To create this sound is quite easy. You simply hit toward the outer rim of the drum with a flat hand, allowing it to bounce off the drum on impact. Make sure you do not smother the sound by leaving your hand on the drum after hitting it. You are aiming to create a very full, rounded drum sound. This comes from one clean hit. No slight splatters or slaps. Just one clean round tone.



Posture

Your posture is important! When playing sit upright on a chair with your drum between your legs. Tilt the drum forward, top away from your body. When playing the drum most of the movement is in your elbows, as opposed to the wrists. If you do experience pain in your hands while playing, check to make sure that your techniques are accurate. You should be comfortable whilst playing with a fluid motion in your arms.



Time

Understanding the concept of time gives you great insight into the art of playing in time. If you are to enjoy playing in time it is necessary firstly to understand the structure of our new playground.

Time is not the limited *constraint* it is made out to be. It has no fixed boundaries, except those that you create. Sound and movement are really the only thing that give time any boundaries. If there was no sound and there was no movement, time would remain in its unlimited state, for there would be no signs notifying one second from the next. The stillness we create in our minds slows time, and the busy scattered thoughts leaves us wondering where it went. To clearly understand the different forms of time, the following exercise was developed.



Sitting comfortably..... Turn your attention to your breathing.....Breathing in.....and out.....in.....and out.....Begin to relax the muscles of your body..... Starting with the feet.....Feel all the tension leaving your feet.....They become totally relaxed..... Now begin to relax your legs.....All the muscles in your legs have become loose..... Let go of all tension in your stomach and lower back, allowing them to relax.....Slowly move your attention upwards to your chest.....The wave of peace follows and your chest becomes free from tension and your breathing becomes natural.....
Feel the muscles in your arms relaxing.....Down to your hands, and right to your fingertips.....
Now lead your thoughts up to your neck.....Feel your neck relax, as it becomes loose.....Let go of the tension in your scalp.....your jaw.....your entire face becomes free from tension.....Your entire body is completely relaxed.....

Now picture yourself standing on the side of a road in the middle of a big city..... Picture this scene, the cars racing past and the horns beeping..... thousands of people walking past, as you listen to the sound of their feet hitting the pavement.....

Looking around you see a lot of movement.....you stop for a moment and pay attention to all the little noises that are present in this scene..... The traffic lights clicking, people talking. The constant murmur of sound surrounds you..... Amidst all the sounds you notice the presence of a hum, a silent hum..... Close your eyes in order to focus on this sound alone.....

As you close your eyes, you notice the sounds start to slow, as the silence becomes louder, until you hear the sounds of a horse walking by. You open your eyes to find yourself standing in

another time. It must be hundreds of years back in time, in the past.

Notice the surroundings.....It's seems to be a lot less busy.....It feels as if time has actually slowed down..... There are a few people walking by in a peaceful manner as the horse continues past you at a steady rate.....

You feel a sigh of relief, having come to a point in time where things are not so busy. You relax into the time and slowly close your eyes.....You notice that the silence has become more predominate, and enjoy its increased presence.....

All other sounds fade once more to the sound of silence.....

From this silence, the sounds of birds and running water begins to emerge.

You open your eyes once again to notice that you are surrounded by a beautiful forest..... The colours are soft and refreshing..... The ferns are blowing softly in the breeze and the sun is shining down on the flowers that cover the forest floor.....

The movements are soft and so to are the sounds..... The river is singing a quiet melody to the sounds of the birds..... You can actually hear a silent hum acting as a stage on which the sound of nature dances so elegantly..... The sense of time is becoming less and less obvious..... It seems as though time is just drifting by at no set pace.....Just floating.....

You close your eyes once more feeling the peace that is present, as you focus on the silence. The silence becomes louder, and the sounds of nature become quiet..... All you hear now is this silence..... Feel the power that it radiates.....

This time the silence remains..... You open your eyes to see what is present in this silence..... You are greeted by nothing but light.....Surrounded by light.....A soft white light.....It is as if you are in an ocean of light, and all that exists is light..... and

silence.....The presence of this silence creates a deep state of peace.....It is as if time has now stopped..... You are aware of your existence and yet it feels as though all other things have come to a halt..... The peace this brings is nourishing you.....You enjoy this peace.....Breathing in the soft white light.....Absorbing the peace.....immerse yourself in this experience for a few moments.....

In this state of peace you slowly become aware of the sounds in the environment where you are sitting. You hear the sounds slowly coming into the silent space you have found.....You open your eyes once again in a state a peace, and see the world around you, the present time.

Welcome back...

Hopefully you gained an experience of the freedom that time can offer, when it is not broken up by busy sounds. This shows you that time can be made to feel fast and busy, if you clutter it with sound and movement. But it can also be made feel nonexistent, as though time has stopped. This gives you unlimited freedom, to make sound dance in time with a sense of flowing freedom, of timeless motion.

Coming from such a place you can observe time in a new light. Time without fixtures, and set intervals. It is a lot more fun to work from. Time becomes the stage, and knowing its limitlessness you can now feel much more freer in your exploration of this playground.

Now with a clear perception of time, you can go onto playing, In Time, with a sense of freedom.

Basic Exercises

The next exercises cover a range of different patterns that will help to develop your coordination. They cover the core components that make up a wide number of rhythms and simple solo's. The more effort you put into getting these exercises clear, clean and fluent, the easier you will find playing the rhythms becomes. It really is the foundation.

Table 2 below has three components. The top row is the counting. It means nothing, and is simply a way to say the beats. The middle row is the sound. (see table 1 for a description of the sound and associated symbol) The third row gives an indication of which hand to hit with; R (right) L(left) If it is more comfortable for you to lead with your left hand, you may like to substitute R for L, swapping your leading hand and therefore all corresponding hands.

| | | |
|---------|---|---------------------------------|
| table 1 | ○ | - tone |
| | ● | - bass |
| | ⊙ | - accented tone (played louder) |

| | | | | | | | | | | | | | | | | |
|---------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| table 2 | 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| | ● | ○ | ○ | ○ | ⊙ | ○ | ○ | ○ | ● | ○ | ○ | ○ | ⊙ | ○ | ○ | ○ |
| | R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

Lesson One

The aim of this exercise is to develop a consistent and steady stroking pattern. Continue to practice this until you are comfortable with it, and have developed a sense of confidence and consistency.

Start by simply hitting the drum on the outer rim (tone) in a consistent manner. That is, like a dripping tap or a clicking clock. Use both hands . Right, left, right, left. (R L R L)

This action is symbolised using the following notation, and the following counting. You can count as you go.

one ee and a two ee and a three ee and a four ee and a
.(repeat)

Exercise 1A
Tracks 2,3,4

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

Each exercise is repeated three times on the CD. First slow, then medium and finally fast. Start off doing it slow and work your way through until you can do it faster and faster.

Simply repeat the appropriate track when needed to practice in areas that need developing. When satisfied move on.

As with the first exercise the same applies to the following exercises. Develop your confidence until you become fluent with each exercise.

Lesson Two

This lesson, you will be working with bass. That is, mixing the bass and tone together. As with lesson one, start by hitting the drum in a consistent and steady rate, and then for the first example, on the (one) and the (three) add in a bass stroke. (see below) bass, tone, tone, tone, tone, tone, (Repeat) The following notation displays this pattern. The dark circle signifies the bass. And the white circle signifies the tone.

Exercise 2A
Tracks 5,6,7

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| ● | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ● | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

Exercise 2B
Tracks 8,9,10

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| ● | ○ | ○ | ○ | ● | ○ | ○ | ○ | ● | ○ | ○ | ○ | ● | ○ | ○ | ○ |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

Exercise 2C
Tracks 11,12,13

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| ● | ○ | ● | ○ | ● | ○ | ○ | ○ | ● | ○ | ● | ○ | ● | ○ | ○ | ○ |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

Exercise 2D
Tracks 14,15,16

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| ● | ○ | ○ | ● | ○ | ○ | ○ | ○ | ● | ○ | ○ | ● | ○ | ○ | ○ | ○ |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

Exercise 2E
Tracks 17, 18, 19

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| ● | ○ | ○ | ● | ○ | ○ | ● | ○ | ● | ○ | ○ | ● | ○ | ○ | ● | ○ |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

Lesson Three

This lesson you will learn how to work with accents, or volume. To produce an accent, you simply hit the drum a little harder than normal, to produce an up feel.

(i.e. soft, soft, soft, soft, loud, soft, soft, soft, loud.....)

Accents are symbolised using the arrow above the circle. The first pattern shown below is (loud, soft, soft, soft, soft, soft, soft, soft.....) When your are comfortable with this move onto the following exercises.

Exercise 3A
Tracks 20, 21, 22

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| ⊙ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ⊙ | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

Exercise 3B
Tracks 23, 24, 25

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| ⊙ | ○ | ○ | ○ | ⊙ | ○ | ○ | ○ | ⊙ | ○ | ○ | ○ | ⊙ | ○ | ○ | ○ |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

Exercise 3C
Tracks 26, 27, 28

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| Ô | o | o | o | o | o | Ô | o | Ô | o | o | o | o | o | o | o |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

Exercise 3D
Tracks 29, 30, 31

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| Ô | o | o | Ô | o | o | o | o | Ô | o | o | Ô | o | o | o | o |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

Exercise 3E
Tracks 32, 33, 34

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| Ô | Ô | o | o | Ô | Ô | o | o | Ô | Ô | o | o | Ô | Ô | o | o |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

Exercise 3F
Tracks 35, 36, 37

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| Ô | o | o | Ô | o | o | Ô | o | Ô | o | o | o | Ô | Ô | Ô | Ô |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |



Lesson Four

This lesson you will learn how to work with spaces to give different feel to the music. You will in this, simply be leaving out certain strokes, returning on the hand that would be next if you hadn't left out a stroke. For example, the spaces are incorporated as follows. Right Left Right Space Right Left etc... As apposed to Right Left Right Space Left Right etc... So you are coming back in on the same hand as you left off on, when there is one space. If the space is longer then you come back in on the hand that corresponds to the note you come back in on. Again once you are confident move on to the following exercise.

Exercise 4A
Tracks 38,39,40

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| ○ | | | ○ | ○ | ○ | ○ | ○ | ○ | | | ○ | ○ | ○ | ○ | ○ |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

Exercise 4B
Tracks 41,42,43

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| ○ | | | | ○ | ○ | ○ | ○ | ○ | ○ | | | ○ | ○ | ○ | ○ |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

Exercise 4C
Tracks 44,45,46

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| ○ | ○ | ○ | ○ | ○ | | | | ○ | ○ | ○ | ○ | ○ | | | |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

The Rhythms

We will now go on to applying what we have learnt into a few basic drumming rhythms. Once again we will keep it simple to start off with and slowly increase the complexity as we go along. As with the exercises repeat each track until you are comfortable, then move on to the next. There is only one track for each rhythm and the tempo should be comfortable for most. Once you get comfortable with the technical side it is good to get into the feel of each rhythm. Based on the foundation laid so far we can make an endless number of rhythm combinations. We will start with a few I have made and then the rest will be open for you to explore.

Rhythm 1
Track 47

| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| ● | ○ | ○ | ○ | ⊙ | ○ | ○ | ○ | ● | ○ | ○ | ○ | ⊙ | ○ | ⊙ | ○ |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

Rhythm 2
Track 48

| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| ● | ○ | ● | ○ | ⊙ | ⊙ | ⊙ | ⊙ | ● | ○ | ● | ○ | ⊙ | ○ | ○ | ○ |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

Rhythm 3
Track 49

| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| ● | ○ | ○ | ● | ○ | ○ | ● | ○ | ● | ○ | ○ | ○ | ⊙ | ○ | ○ | ○ |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

Rhythm 4
Track 50

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| ● | Ô | ○ | ○ | Ô | ○ | ○ | ○ | ● | Ô | ○ | ○ | Ô | ○ | ○ | ○ |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

Rhythm 5
Track 51

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| ● | ○ | ● | ○ | ○ | ○ | Ô | ○ | ● | ○ | ○ | ○ | Ô | ○ | ○ | ○ |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

Rhythm 6
Track 52

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| ● | ○ | Ô | Ô | ● | ○ | Ô | ○ | ● | ○ | Ô | Ô | ● | ○ | Ô | ○ |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

Rhythm 7
Track 53

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| ● | ○ | ○ | ● | ○ | ○ | ● | ○ | ● | ○ | ○ | ○ | Ô | ○ | Ô | Ô |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

Rhythm 8
Track 54

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| Ô | ○ | ● | ○ | Ô | ○ | ○ | Ô | ○ | ○ | ● | ○ | Ô | ○ | ○ | ○ |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

Also check out track 55. Call and Response. Just echo back the calls you hear!!

your turn... use these blanks to write out your own rhythms

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

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|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

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| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
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| 1 | e | + | a | 2 | e | + | a | 3 | e | + | a | 4 | e | + | a |
| ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L |

Conclusion

This book was written in order to increase the enjoyment you get from drumming. Keeping this in mind it is good to remain light and keep the learning process itself an enjoyable one. To add life to your drumming you can play with a tape of your favorite music or you can purchase world music from your music store that is sure to contain drumming.

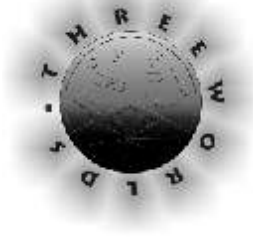
Also to drum in groups is one of the most enjoyable things I know. To be communicating beyond words, sharing in the rhythm, in life.

My hope is that you enjoy your instrument, and continue to make sounds of sweet music, to liven up the days and bring about newness.

In a quiet light

Jason.

Dawn Drums
a product of
Threeworlds
www.threeworlds.com.au
07 5526 0900



Tuning Instructions

Four simple steps to tuning your drum.

One

Untie the tuning cord from the neck of the drum. Result - as in figure one.

Two

Thread this cord under the two rungs following on from the previous tuning knot, as shown in figure 2.

Three

Now thread the cord back under the first of these two rungs, as seen in figure three.

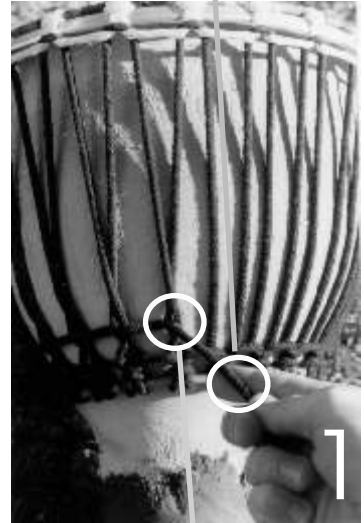
Four

Pull the cord until the two rungs cross over each other. This will require some force. It should end up looking like figure one again.

Every time you repeat this procedure, you are tensioning the skin. You DO NOT have to go the full way around the drum, to complete. Test the pitch of the drum after each knot you do, until you are satisfied with it.

Finish up by wrapping the cord around the neck of the drum as it was when you started. Any difficulties, please phone Jason on 07 5526 0900
email- info@dawndrums.com
www.dawndrums.com

Tuning Cord



Tuning Knot



SILENCE

Silence is essential. Silence is the foundation. On its own silence is without experience, but coupled with the right amount of sound it is made into music.

SOUND

Sound is what dances in silence. To know the dances well is to be able to make others dance.

TIME

Time is like the river that flows on, and on. It is the story.

SOUL

The creator, the thinking. The soul, you, are the one that makes it happen.

Threeworlds.

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