## A Beat a Week

A TOTAL PERCUSSION APPROACH TO PLAYING THE DRUMSET

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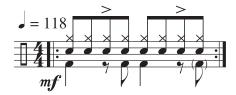
## **TABLE OF CONTENTS**

Introduction	4
Chapter 1: Ride Interpretations—Part 1  Week 1: One Wing (bridge)  Week 2: You Never Know	6
Week 3: Spiders (Kidsmoke)  Week 4: I'll Fight	
Chapter 2: Ride Interpretations—Part 2  Week 5: Fruita.  Week 6: I'm a Wheel.  Week 7: Art of Almost (ending)  Week 8: Born Alone (verse)	11 12 13
Chapter 3: Beats with Implied Meters  Week 9: Everything That Glitters  Week 10: Art of Almost  Week 11: The Late Greats  Week 12: Hey Chicken	
Chapter 4: Beats Incorporating Percussion  Week 13: Rain Drops Keep Falling on My Head  Week 14: Bull Black Nova  Week 15: Cars and Parties.  Week 16: Laminated Cat	
Chapter 5: Beats with Unconventional Hi-Hat Use  Week 17: Deadlights  Week 18: Carnival Knowledge  Week 19: I Might  Week 20: Anomaly, Mvt. 4	31 32 33
Chapter 6: Pattern Beats  Week 21: The Ties That Bind Us  Week 22: Deeper Down.  Week 23: One Wing (verse)  Week 24: Great Escape.	
Chapter 7: Beats In $\frac{3}{4}$ Time  Week 25: What I Don't Believe  Week 26: All Comedians Suffer  Week 27: Insignificance  Week 28: Side with the Seeds	

Chapter 8: Beats In Odd Times	50
Week 29: Poor Places	51
Week 30: Cricket Conquers Cave	53
Week 31: Accidental Chase	55
Week 32: Apostolic	57
Chapter 9: Beats with Melody	58
Week 33: Wild Things	59
Week 34: Radio Cure	62
Week 35: I Am Trying to Break Your Heart	63
Week 36: Kamera	65
Chapter 10: Tom-Centric Beats	67
Week 37: Life Left Him There	
Week 38: Another Night on This Earth	69
Week 39: Wishful Thinking	
Week 40: Elegant Transaction	
Chapter 11: Beats Inspired by Other Beats	72
Week 41: Please Patronize Our Sponsors	
Week 42: Born Alone (chorus)	
Week 43: Rising Red Lung	
Week 44: Whole Love	79
Chapter 12: Beats with Brushes	82
Week 45: Trigger	
Week 46: Life Goes Off	
Week 47: A Change of Heart	
Week 48: Muzzle of Bees	
Chapter 13: Beats Associated with Programmed Beats	90
Week 49: Starve Them to Death	
Week 50: Heavy Metal Drummer	
Week 51: Makeout	
Week 52: Projections of (what) Might	93

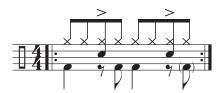
Similar to the last beat from "Spiders," the beat for "I'll Fight" also has a constant eighth-note pulse throughout, except this time it's on the snare drum. I've found that on certain types of songs and at the right tempo, reinforcing the traditional eighth note ride-cymbal pattern by doubling it on the snare drum can add a sense of solidity and strengthen the overall groove. It's subtle enough that it might be more felt than heard, but in my experience it works and unifies everything.

Example 4A: I'll Fight (Verse 0:18)



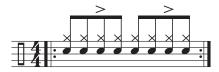
If you strip away the snare drum/ride double, you get a common beat.

**Example 4B:** Without Snare Drum Reinforcement



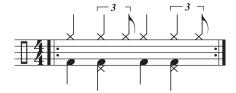
I tend to accent both the hi-hat and snare drum on counts 2 and 4, but it's good to able to accent the snare alone as well.

Example 4C: Hands Only



I was first exposed to the idea of a part being more felt than heard while learning big band drumming in college. It was common practice in the earlier days of big bands (the '20s and '30s) to keep a steady pulse on the bass drum and not just the ride cymbal. It has a unifying effect on the band and glues everything together by providing a subtle, low-end anchor. Here's an example of what I'm talking about. This is the same idea, but just in a different style of music and on a different voice of the drumset.

Example 4D: Implied Bass Drum



The Minus 5 from Down With Wilco

There's something about the song and its playful elements, changing feels, and affected vocals that have always resonated with me. This is the groove from the bridge section of the song. The preceding verse is much more of a traditional waltz feel, with snare drum press rolls and a swung feel. For the bridge, I chose to straighten out the feel as a contrast, which is kind of what the bridge is all about anyway.

This beat might sound a bit odd or complex, but it's actually very straightforward and part of most drummers' vocabulary.

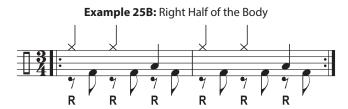
First, let's try the actual beat.

Full Beat

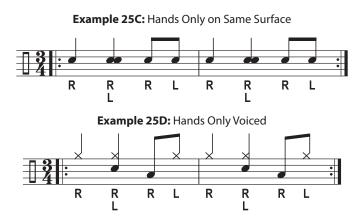
Full Beat

Full Reat

Now, let's break it down to just the right hand and right foot. You can see the bass remains constant on the upbeats, and the right hand just moves from two hi-hat notes to the floor tom on count 3.



Next, just try what the hands are playing. First, play on one surface (the snare drum), and then with the proper voicings of the beat. Notice that in Ex. 25C, on count 2, we have double-stops and not flams. These need to remain tight in Ex. 25D so they don't dilute the driving aspect of the beat. And, keep in mind that your right hand will be switching back and forth between the hi-hat and floor tom in Ex. 25D.



The trickiest part of this groove will be the "+" of count 3. This is the only time the right foot isn't alone. Again, make sure the left hand isn't flamming with the bass drum but is perfectly locked in with it.



If you can play Ex. 25E solidly, this beat will pose no problems for you.