



The mission of the Hudson Music Teacher Integration Program, or T.I.P., is to further and enhance drum education by encouraging the use of New Media by drum educators (in both private and public settings) and by offering suggestions and methods for incorporating these tools into their teaching practices. This will be done through the development of Teacher's Guides for new media, as well as print and electronic distribution of T.I.P. support materials, and interactive online participation from T.I.P. members and the drumming community at large. An important component will be the formation of and input from a T.I.P. Advisory Board, whose members will be chosen from a wide variety of musical styles, geographic locations, and teaching practices.

DVD TEACHER'S GUIDE: Gregg Bissonette: Musical Drumming in Different Styles

Purpose of this guide: This guide is designed to give you, the drum/percussion teacher, an overview of this DVD along with suggestions for incorporating it into your teaching practice.

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HOW TO USE THIS TIP TEACHER'S GUIDE

This guide is designed to give drummers some insights into ways of using the ideas on the DVD. The guides are written from the perspective of a drum teacher, but they can be easily adapted to be used by anyone. They consist of five main parts: keywords, chapter summaries, multimedia lesson suggestions, a list of cross reference materials, and suggestions for incorporating the material into your teaching practice.

Keywords are provided as an “at-a-glance” list for you to quickly find where a certain topic is discussed or demonstrated. Think of it as a very detailed table of contents. Simply find the word you’re looking for on the left and its relevant sections on the DVD are listed to the right.

Chapter Summaries are provided to give a quick overview of the contents of the DVD. By looking these over you can see which chapters will exactly address a desired topic. This can be especially handy in a lesson, when time is of the essence.

The **Cross-Reference Guide** gives examples of how you can use common books and standard drum literature with the information on the DVD. This is provided in a chart format, and we mainly reference the most common drum books. Feel free to substitute others as you see fit, and share suggestions with us via www.hudsonmusic.com.

Suggested Multimedia Lessons are ideas for incorporating new media into your teaching or studying. Most of these suggestions will use the DVD material with some other format, and all will attempt to reinforce the material in ways that go beyond a simple viewing.

Related Materials is a list of other media that relate to the topics covered in this DVD.

General Suggestions for Incorporating New Media are ideas that can be applied in general, throughout your teaching practice.

KEYWORDS

The following page contains a Keywords table. This table functions as a combination glossary/quick reference chart. The left column contains keywords: topics of interest that are contained on this DVD. The right columns contain a listing of the chapters on the DVD where this topic/subject is discussed. This will enable you to quickly find topics for use during lessons.

Keyword	Song/Chapter	Song/Chapter	Song/Chapter
“Manic Depression”; Jimi Hendrix	Noah's Ark		
“Take 5”; Joe Morello; Dave Brubeck	Noah's Ark		
12 Bar Blues progression	Cloudy Day		
2 -3 clave	No Hay Parqueo		
3-2 clave	No Hay Parqueo		
32nd notes	Marbles		
7/8 Time	Noah's Ark		
“777-9311”; Morris Day and the Time	Marbles		
AABA form	Lum Lum		
Afro-Cuban	No Hay Parqueo		
Articulation	Big Band Medium Tempo		
Beat Displacement	Marbles		
Benefits of Singing	Submarine		
Blues Song Form	Cloudy Day		
Bo Diddley	Train to Willoughby		
Boogaloo Beat	Submarine		
Cascara	No Hay Parqueo		
Changuito	No Hay Parqueo		
Chopping Wood	Big Band Medium Tempo		
Chris Layton; Stevie Ray Vaughan	Cloudy Day		
Clave	No Hay Parqueo		
Click Track	Control Room Warm Up Session		
Double Paradiddle	Marbles		
Drum Fills	Submarine	Big Band Medium Tempo	
Dynamic Control	Marbles		
Ear Protection	Submarine		
Elvin Jones	Lum Lum		
Fast Swing	Big Band Uptempo Performance	Tribute To Tony	
Flams	Tribute to Tony		
Foo Fighters; Dave Grohl; Taylor Hawkins	Train to Willoughby		
Ghost Notes	Marbles		
Inverted Paradiddle	Marbles		
James Brown	Marbles		
Jimmy Branly	No Hay Parqueo		
Kicks	Big Band Medium Tempo		
Long and short phrasing	No Hay Parqueo	Big Band Medium Tempo	
Marcus Miller	Marbles		
New Orleans Second Line	Train to Willoughby		
Odd Times	Noah's Ark		
Open Hi Hat	Marbles		
Paradiddle Stickings	Marbles		
Phrasing in solos	No Hay Parqueo		
Playing in 7	Noah's Ark		
Playing in 9	Noah's Ark		
Proper Volume for Jazz	Lum Lum		
Riding on the Crash Cymbal	Submarine		
Rumba Clave	No Hay Parqueo		
Samba	Big Band Medium Tempo		
Setups	Big Band Medium Tempo		
Sextuplets	Marbles		
Soloing	No Hay Parqueo		
Son Clave	No Hay Parqueo		
Song Form	Marbles	Submarine	Lum Lum
Sonic Balance	Lum Lum		
Steve Jordan	Marbles		
Tap Dancing	Marbles		
Texas Shuffle	Cloudy Day		
Timbales	No Hay Parqueo		
Tony Williams	Submarine	Tribute To Tony	
Upside Down Snare Drum	Marbles		

CHAPTER SUMMARIES

DISC 1

Introduction

- Focus of this DVD is to help drummers be musically diverse and well-rounded.
- Having different influences is the key to developing one's own style.
- Drum solos are NOT the most important part of playing drums, the drummer's most important job is providing the pulse.
- Styles "relate" to each other.
- Three-way mixture to development: 1. Practice rudiments 2. Play along with tracks 3. Play with other musicians

"Marbles"

- Several different stylistic influences on this song.
- Inspired by drummers of James Brown, and Steve Jordan's drumming on "Snakes" by Marcus Miller.
- Breaks down basic groove, then shows how to embellish with paradiddle stickings, ghost notes, etc.
- Demonstrates paradiddles and some variations.
- 32nd-note embellishments are influenced by/reminiscent of tap dancing.
- Demonstrates beat from "777-9311" by Morris Day and the Time.
- To articulate an open hi-hat sound, hit the curve of the cymbal with the shoulder of the stick.
- In R&B drumming, the bass drum should closely match the bass guitar.
- Drummers should play according to the form of the song. Gregg demonstrates how his playing changes over the course of the song in order to enhance the song's form.
- Musical drummers play dynamically, as drummers have the most dynamic control over the band.
- Demonstrates double paradiddle phrased as sextuplets, then other accent possibilities.
- Discusses beat displacement, and then demonstrates displacing a simple beat by one 16th note.
- Demonstrates displacing an inverted paradiddle.
- Demonstrates playing on the snare drum upside down for drum-n-bass effects.

"Submarine"

- Ear protection.
- The benefits of singing.
- Riding on the crash cymbal.
- The Boogaloo beat, and its relation to the main groove for "Submarine."
- The importance of choosing the right kit, sticks and heads for the gig.
- Drum fills; a fill should add something to the end of the phrase.
- Demonstrates the main grooves and fills while keeping the bass drum playing constant eighth notes.
- Tony Williams flam licks.
- Explains the lick in the solo section: RH LF LH RF
- Playing comes from the heart, don't "think" while you play; play for the moment.
- Drummers must know song form.
- Playing in Ringo Starr's Band.
- Drummers should put the song and vocals first.

"No Hay Parqueo"

- Afro-Cuban, salsa influence.
- Gregg also plays trumpet on this song.
- It is important to listen to and check out a style before beginning to study it.
- Discussion of clave, and the differences between rumba and son; 3-2 and 2-3.

- Demonstrates cascara on side of floor tom.
- Discussion of bass drum in Afro-Cuban styles.
- Demonstrates main groove of 2-3 rumba clave, quarters on left foot cowbell, right hand on larger cowbell with bass drum improvising.
- Snare drums with the snares turned off be used to emulate timbales.
- Gregg learned much of this style from Jimmy Branly and Changuito.
- Discussion of long and short note phrasing, with Gregg playing trumpet.
- Discussion of soling and phrasing—drummers should leave space in solos. In Latin styles, try to emulate timbale players. To sound authentic, the 8th-note/2 16th-note phrase should be played in between straight and triplets. Demonstrated by a short “timbale” solo.

“Lum Lum”

- Inspired by Elvin Jones.
- AABA form.
- Smaller, 4-piece kit with jazz cymbals.
- In jazz, the ride cymbal is the loudest voice in the kit, and the focus of time. Snare drum and bass drum should be quieter, so be aware of sonic balance.
- Switch cymbals when the song switches sections.
- Everybody in the band plays the form.
- To find the proper volume for jazz, play at a volume that does not drown out an acoustic piano.

Control Room Warm Up Session

- Some tips on the benefits of listening to yourself and playing with a click.

“Obligatory Drum Solo”

- Extended solo using many of the concepts discussed on the DVD.

DISC 2

“Noah’s Ark”

- Mainly in 7/8 time.
- Discussion of odd times and “Take 5” by Dave Brubeck with Joe Morello.
- Demonstrates “Manic Depression” by Jimi Hendrix.
- Demonstrates “Led Boots” by Jeff Beck.
- The ultimate goal in playing odd times is to be able to feel the music as opposed to counting.
- Demonstrates 5/4 counted as a group of 2 then a group of 3, then reversed, then with a hi-hat pattern that crosses the bar line.
- Presents some examples of breaking up 7 into groups of 2 and 3, as well as some examples of the same concept in 9.

“Big Band”

Medium-Tempo Performance

- Drummers don’t have to catch every note in every phrase.
- Match the articulation of the horn players: long sounds on the drums with long notes in the horns.
- When deciding what notes to “catch” only catch the “important” ones. 8th notes that are followed by other 8th notes are “unimportant.”
- One idea is to play tom and snare as filler notes during unimportant notes in a phrase.
- Discussion of Big Band setups, fills and kicks.
- Demonstrates playing big band figures with both hands simultaneously over a samba foot pattern.
- Trombone demonstration of long and short articulations

- Make sure your cymbals do not ring over when playing short notes.
- Don't catch figures just for the sake of catching them, only catch them if you can do it in time and keep the time flowing, and articulate them musically.
- Demonstrates "chopping wood"; laying in solid 2 and 4 on the snare drum during a shout chorus.

Uptempo Performance

"Train to Willoughby"

- Inspired by the drummers of Foo Fighters.
- Demonstrates main groove.
- Discussion of New Orleans Second Line drumming.
- Demonstrates the pitches of his toms, melody for "Footprints" by Wayne Shorter. Intervals are: floor tom to largest rack is a fifth, floor tom to middle rack is an octave, floor tom to smallest tom is an octave plus a minor third. Snare drum is tuned low but not to any particular pitch.
- Demonstrates Bo Diddley beat around toms.
- Chorus rides on crash.

Studio Drumming

- Be set up early.
- Its important to know what kind of song you'll be playing before getting sounds; listen to the demo first.
- Demonstrates a sound check groove to use while getting sounds that incorporates all the sounds in a kit as opposed to playing each drum individually .
- Listen to the demo and learn the grooves and fills that were played originally. Then with the artist's encouragement infuse your own ideas if they ask for them.
- Check your ego at the door; play for the song.

"Cloudy Day"

- Discussion of Blues Song form and the 12-bar blues progression.
- Demonstration of the "Texas Shuffle" and discussion of Chris Layton.
- Playing jazz will help all your shuffle playing, as all styles relate.
- Demonstrate "parallel" motion of both hands while playing a shuffle.
- Demonstrates some variations, including a dotted quarter and eighth note bass drum pattern and hi-hat foot patterns inspired by Steve Gadd.
- Demonstrates shout chorus applications.
- Demonstrates some blues and shuffle fills.

The Gigging Drummer

- Discusses important aspects of being a professional drummer including auditions, health, warming up, grip, and other topics.

"Tribute to Tony"

- Don't react to every lick played in the band.
- Demonstrates some classic Tony Williams concepts: flam licks and fast swing tempos.
- Passion lies at the heart of all drumming, and drummers should seek to light a fire under the band.

CROSS-REFERENCE GUIDE

Here are some specific ways to incorporate this DVD with existing books you may already be using. The chart can be found on the following page.

“Marbles”

Funk song based on the style of Steve Jordan and James Brown, with paradiddle sticking variations.

“Submarine”

Hard-rock song that alternates between 3/4 time and a Boogaloo beat, with Gregg on lead vocals.

“No Hay Parqueo”

Afro-Cuban song based on clave. Discussion of clave, cascara, and phrasing with a horn section.

“Noah’s Ark”

Mainly in 7/8 time, includes a discussion of classic songs in odd time, and different methods of counting.

“Lum Lum”

Elvin Jones-inspired piece with emphasis on song form.

“Cloudy Day”

Blues song based on a 12-bar progression and a Texas shuffle.

“Big Band”

Two examples of Big Band drumming and setting up figures.

“Tribute to Tony”

Jazz tune inspired by Tony Williams, containing many classic Tony licks.

“Train To Willoughby”

This song is a combination of a tom-tom beat inspired by the Foo Fighters and a New Orleans Second Line beat.

Books: Elementary	Marbles	Submarine	No Hay Parqueo	Noah's Ark	Lum Lum	Cloudy Day	Big Band	Tribute to Tony	Train To Willoughby
<i>Modern Reading Text in 4/4</i> (Louie Bellson)							•		
<i>Progressive Steps to SYNCOPATION for the Modern Drummer</i> (Ted Reed)			•			•	•		
<i>Groove Essentials</i> (Tommy Igoe)	•		•		•		•		
<i>Blues Drum Basics</i> (Alfred)						•			
Books: Intermediate to Advanced									
<i>The New Method for Afro-Cuban Drumming</i> (Jimmy Branley)			•		•				
<i>Advanced Techniques for the Modern Drummer</i> (Jim Chapin)					•		•	•	
<i>Even in the Odds</i> (Ralph Humphrey)		•		•	•				
<i>Studio and Big Band Drumming</i> (Steve Houghton)							•		
<i>Syncopated Big Band Figures</i> (Jake Hanna)							•		
<i>Welcome to Odd Times</i> (Michael Lauren)		•		•	•				
<i>Hands, Grooves and Fills</i> (Pat Petrillo)	•								•
<i>Code of Funk</i> (David Garibaldi)	•								
<i>Double Pedal Gold</i> (Joe Morton)		•							•
<i>Double Pedal Metal</i> (Steve Kilgallon)		•							•
<i>The Art of Bop Drumming</i> (John Riley)				•	•		•		
<i>The Commandments of R&B Drumming</i> (Zoro)	•								
<i>Double Bass Drumming</i> (Joe Franco)		•							
<i>The Drummer's Complete Vocabulary as Taught by Alan Dawson</i> (John Ramsay)								•	
<i>The Funky Beat</i> (David Garibaldi)	•								
<i>Patterns: Time Functioning</i> (Gary Chaffee)				•					•
<i>Realistic Rock</i> (Carmine Appice)		•	•	•					•
<i>Afro-Cuban Grooves For Bass and Drums</i> (Robbie Ameen and Lincoln Goines)			•		•				
Videos, DVDs									
<i>Phil Maturano: Afro-Cuban Drumming For the Drum Set</i>			•		•				
<i>Steve Smith: Drum Legacy</i>					•		•	•	
<i>Tommy Igoe: Groove Essentials</i>	•		•			•	•		•
<i>Steve Smith: Drumset Technique and History of the US Beat</i>	•					•	•	•	•

SUGGESTED MULTIMEDIA LESSONS

There is a wide spectrum of styles covered in this DVD. As such, it is impossible to list all the ways one can benefit from incorporating it into a teaching curriculum. Here are just a few ways to inspire and motivate students.

- This DVD works quite well with *Groove Essentials* by Tommy Igoe. As many of the songs in Gregg's DVD are advanced, you can point a student to a simpler version of the style in *Groove Essentials*, then work their way towards playing the more difficult version in this DVD.
 - The Vic Firth Artist Series CD contains "Submarine" without drums in a play-along format. Record the student playing along.
 - This DVD contains a heavy Tony Williams influence. After watching "Tribute to Tony," find some YouTube footage of Tony playing the original licks.
 - View "Cloudy Day" and compare it to "Pride" and "Joy" by Stevie Ray Vaughan.
 - Have the student find as many examples as they can of the RH,LF,LH,RF lick. Ask the student to find as many examples of other drummers who play this lick as possible (hint: two are Vinnie Colaiuta and Steve Smith).
 - Many of these concepts come directly from the teachings of Alan Dawson. Find many exercises in John Ramsay's *The Drummer's Complete Vocabulary as Taught by Alan Dawson*.
-

RELATED MATERIALS

Books

- Groove Essentials* (Tommy Igoe)
- The New Method for Afro-Cuban Drumming* (Jimmy Branley)
- Advanced Techniques for the Modern Drummer* (Jim Chapin)
- Even in the Odds* (Ralph Humphrey)
- Studio and Big Band Drumming* (Steve Houghton)
- Syncopated Big Band Figures* (Jake Hanna)
- Modern Reading Text in 4/4* (Louie Bellson)
- Syncopation* (Ted Reed)
- Welcome to Odd Times* (Michael Lauren)
- Hands, Grooves and Fills* (Pat Petrillo)
- Code of Funk* (David Garibaldi)
- Double Pedal Gold* (Joe Morton)
- Double Pedal Metal* (Steve Kilgallon)
- The Art of Bop Drumming* (John Riley)
- The Commandments of R&B Drumming* (Zoro)
- Double Bass Drumming* (Joe Franco)
- The Drummer's Complete Vocabulary as Taught by Alan Dawson* (John Ramsay)
- The Funky Beat* (David Garibaldi)
- Patterns: Time Functioning* (Gary Chaffee)
- Realistic Rock* (Carmine Appice)
- Afro-Cuban Grooves For Bass and Drums* (Robbie Ameen and Lincoln Goines)

DVDs

Standing in the Shadows of Motown

Tony Williams Band Live in New York

Phil Maturano: Afro-Cuban Drumming For the Drum Set

Steve Smith: Drum Legacy

Gene Krupa: Swing Swing Swing

Tommy Igoe: Groove Essentials

Steve Smith: Drumset Technique and History of the US Beat

Classic Drum Solos Vol 1

Classic Drum Solos Vol 2

Classic Jazz Drummers

Buddy Rich: Buddy Rich At the Top

Buddy Rich Live at the Montreal Jazz Festival

GENERAL SUGGESTIONS FOR INCORPORATING NEW MEDIA

As we move into the twenty first century, we have an incredible amount of new technology available to us. This technology is more affordable than ever before. As a result, it is fairly inexpensive to equip a teaching studio with all the tools necessary to incorporate new media into your practice. The following are some ideas on how to bring your teaching fully into the present.

Tools/Technology/Gear

Computers have found their way into just about every conceivable facet of our daily lives. They certainly have their place in regards to drum education. A personal computer can be a great tool for teachers. Organizing lesson plans, scheduling, music storage, recording and access to information via the internet are only a few of the ways they can be used on a regular basis. Laptop computers make all of these applications possible on the run. MP3 players have made it possible to carry huge music libraries with you wherever you are. They have also made the transfer of music from one person to another very easy. Digital video now works seamlessly with computers and the internet. Videos can be edited and uploaded within minutes. Here is a list of gear that we feel is essential to a state of the art teaching studio:

- Computer with internet access (Laptop if you are teaching on the road)
- Digital recording software (Macs now come with Garageband standard)
- Microphones
- MP3 player
- Digital Camcorder

Suggested Applications/Lesson Plans

The following are some practical methods of incorporating technology into lessons:

1. Use a digital camcorder to record all or part of the lesson. Give the student the disc or transfer the footage into a computer for editing.
2. Use recording software on the computer to record the student playing along to tracks, such as those in *Groove Essentials* by Tommy Igoe. Email a quick mix to the student for them to review when they get home.
3. Record the lesson as an MP3 and burn it to a disk for the student to listen to in their car, or on their MP3 player.
4. Use the internet to show footage, pictures or to play music when exposing the student to a new artist or style.
5. Play a section of a DVD to demonstrate a topic then further demonstrate and refine that idea in the person. For example, you can use Jojo Mayer's description of the Moeller technique from his DVD then you as the teacher can help the student identify problems and refine their execution.