



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: Steve Smith: History of the US Beat/Drumset Technique**

**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.

## **TABLE OF CONTENTS**

**How to Use This Guide - 2**

**Keywords - 2**

**Chapter Summaries - 5**

**Cross-Reference Guide - 10**

**Suggested Multimedia Lessons - 11**

**Related Materials - 12**

**General Suggestions for Incorporating New Media - 13**

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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](http://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.

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## KEYWORDS

The following pages contain 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.

Keywords	DVD Chapter	DVD Chapter	DVD Chapter
2 and 4 afterbeats	History of the U.S. Beat - Rock and Roll		
2-beat Swing pulse	History of the U.S. Beat - Early New Orleans Jazz		
3-over-2 polyrhythm	Exercises for Developing a Swing Pulse - 3-over-2 polyrhythm		
4-Beat Swing Pulse	History of the U.S. Beat - Early New Orleans Jazz	History of the U.S Beat - Big Band Swing	
4 over 3	Exercises, Licks and Phrases - Tony Williams Lick	Drum Solo in 5/4 time	Drum Solo in 3/4 time
Accents	Exercises licks and Phrases - Accents and Rebounds w/4,3,2 note phrases	Hand Technique - Left Hand	Hand Technique - Right Hand
African Drumming	History of the U.S. Beat - The Formative Years		
Back Fulcrum	Hand Technique - Largest Range of Motion		
Balance Point	Hand Technique - Left Hand	Hand Technique - Right Hand	
Bebop	History of the U.S. Beat - Bebop		
Big Band	History of the U.S Beat - Big Band Swing		
Blues	History of the U.S. Beat - U.S. Roots Styles	History of the U.S Beat - Blues	
Breathing	The Art of Practice		
Constant Release	Foot Technique - Freddie Gruber Constant Release		
Country	History of the U.S. Beat - U.S. Roots Styles	History of the U.S. Beat - Country	
Early New Orleans Jazz	History of the U.S. Beat - Early New Orleans Jazz		
Fills	History of the U.S. Beat - Rock		
Flams	Exercises, Licks, and Phrases - Toms and Flams		
Forward Motion	Exercises, Licks, and Phrases - Motions: Time and Space		
French Grip	Hand Technique - Subtleties		
Fulcrum	Hand Technique - Left Hand	Hand Technique - Right Hand	
Funk	History of the U.S. Beat - Funk		
Fusion	History of the U.S. Beat - Jazz Rock		
Gospel	History of the U.S. Beat - U.S. Roots Styles	History of the U.S. Beat - Gospel	
Heel-Down Technique	Foot Technique - Bass Drum		
Heel Splash	Foot Technique - Left Foot Hi-hat		
Heel-Up Technique	Foot Technique - Bass Drum		
Heel/Toe Rocking Motion	Foot Technique - Left Foot Hi-Hat		
Heel/Toe/Leg	Foot Technique - Freddie Gruber Constant Release		
Hi-Hat	Bonus Materials - Hi-hat Solo		

Implied Metric Modulations	Exercises, Licks, and Phrases - Implied Metric Modulations		
Independence	Exercises, Licks, and Phrases - Independence/Interdependence	Exercises, Licks, and Phrases - Interdependent phrases of 3 and 2	
Interdependence	Exercises, Licks, and Phrases - Independence/Interdependence	Exercises, Licks, and Phrases - Motions Time and Space	Exercises, Licks, and Phrases - Interdependent phrases of 3 and 2
James Brown	History of the U.S. Beat - Funk		
Jazz Rock	History of the U.S. Beat - Jazz Rock		
John Bonham	Bonus Materials - John Bonham		
Metric Modulations	Exercises, Licks, and Phrases - Implied Metric Modulations	Exercises, Licks, and Phrases - Metric Modulations	
Moeller	Hand Technique - Left Hand	Hand Technique - Right Hand	
Motion	Exercises, Licks, and Phrases - Motions Exercise		
Odd Times	History of the U.S. Beat - Jazz Rock	Drum Solo in 5/4 time	Drum Solo in 3/4 time
Open/Closed Technique	Hand Technique - Subtleties		
Patting Juda	History of the U.S. Beat - The Formative Years		
Pedal Tension	Foot Technique - Bass Drum		
Ragtime	History of the U.S. Beat - Ragtime		
Ray Price Shuffle	History of the U.S. Beat - Country		
Rebounds	Exercises, Licks, and Phrases - Accents and Rebounds w/4,3,2 note phrases	Hand Technique - Left Hand	Hand Technique - Right Hand
Rhythm and Blues	History of the U.S. Beat - Rhythm and Blues		
Ride Cymbal	History of the U.S. Beat - Bebop		
Rock	History of the U.S. Beat - Rock		
Rock and Roll	History of the U.S. Beat - Rock and Roll		
Shuffle	Exercises for Developing a Swing Pulse - Shuffle to Straight 8ths	History of the U.S. Beat - Rhythm and Blues	History of the U.S. Beat - Blues
Space	Exercises, Licks, and Phrases - Motions Time and Space		
Swing Pulse	Exercises for Developing Swing Pulse	History of the U.S. Beat - the Formative Years	Most of the musical examples performed with live band
Tony Williams Splashing Motion	Foot Technique - Left Foot Hi-hat		
Traditional Grip	Hand Technique - Left Hand	Hand Technique - Subtleties	
Two-Beat March Feel	History of the U.S. Beat - Ragtime		
U. S. Roots Styles	History of the U.S. Beat - U.S. Roots Styles		
Western Swing	History of the U.S. Beat - Country		

# CHAPTER SUMMARIES

## DISC 1: DRUMSET TECHNIQUE

### Opening / Steve's Greeting

- Good technique transcends style.
- Good technique feels easy, sounds good, and is not harmful.
- Steve considers himself a U.S. ethnic drummer with a jazz foundation.
- Jazz is the foundation of all U.S. music.

### Swing Pulse Solo

- Begins with brushes and switches to sticks.
- Beginning with a swing pulse, he switches to a rock feel and includes metric modulations, double bass drums and showmanship.

### Hand Technique

#### Left Hand

- Demonstrates fulcrum and balance point.
- Demonstrates Moeller movement of throwing stick outwards and then using momentum and gravity to get accent and two rebounds.
- Points out the importance of knowing where the surface actually is, so one does not play into or through the head, but off the head.
- Left-hand demonstration is in the traditional grip.

#### Right Hand

- Demonstrates fulcrum between middle finger and thumb, not index finger as is common.
- Finding the balance point.
- Stick is an extension of the arm.
- Plays accented triplets in the Moeller fashion, whipping the accented notes and allowing the stick to rebound on the unaccented notes.

#### Subtleties

- When playing lighter music, a benefit of the traditional grip is that the weight of the hand is under the stick, helping to give a lighter sound.
- Your sound is greatly enhanced by having a loose grip, allowing the sticks to resonate.
- Demonstrates other left hand movements.
- Demonstrates the open/closed or drop/catch right hand technique..

#### Largest Range Of Motion

- Shift fulcrum to back two fingers.
- Hands turn inward on the way up.
- Align hands with the speed that the stick rebounds off the head.

#### Putting it All Together

- Plays a single-stroke roll with matched grip to demonstrate adjusting grips as speed increases.
- Shows full range of motion for left hand traditional grip.
- Grips and motion change to suit the musical situation.

### Foot Technique

#### Bass Drum

- Shows his personal bass drum setup.
- Heel-down demonstration.
- Discussion of pedal spring tension.
- Shows heel-up and “full-foot” technique.
- Emphasis on allowing beater to come “all the way back.”

### **Freddie Gruber Constant Release**

- Beater constantly releases from the head.
- Extremely slow demonstration of the movement without producing sound, then speeds up.
- 2-,3-, and 4huh-note patterns where heel plays accent similar to Moeller for hands.
- Demonstrates full leg movement.
- 6-note exercise.
- Emphasizes that regardless of which technique is used, the beater movement is the same.

### **Centering/Grounding**

- Playing comes from bottom up.
- Hands feel like they “drop into the foot.”

### **Left Foot hi-hat**

- Demonstrates heel/toe rocking motion.
- Shows side-to-side L.F. while feathering quarter notes on bass drum.
- Tony Williams hi-hat splashing technique.
- Hi-hat heel splashes.
- Left-side double pedal demonstration combines hi-hat technique and R.F. bass-drum technique.

### **The Art of Practice**

- Daily practice is the best way to make forward motion.
- Be organized, patient, and consistent.
- Practice new movements slowly and quietly.
- Strive for control at different volumes and tempos.
- Grasp the intellectual parts and, through repetition, the motions eventually play themselves.
- Breathing is important; breathe slowly and relaxed.
- Use a mirror.

### **Practice Demonstration**

- Applies practice concepts to the development of a cross-over pattern.
- Practice with musical form.
- Practice both with and without a click.
- Warm up first, and stop when fatigued.

### **Exercises for Developing a Swing Pulse**

#### **Developing a Swing Pulse**

- Plays a “Sing, Sing, Sing” type of example.
- Swing pulse is the rhythmic foundation of U.S. drumming.
- Having a strong swing pulse at the core of one’s playing is vital.

### **3-over-2 polyrhythm**

- Breaks down the rhythm and orchestrates on drum set.

### **Motion, Space and Time**

- The more consistent the space the stick moves between notes, the more consistent the time will be shuffle to straight 8ths.
- Plays shuffle beat then shows its transformation to straight 8ths and goes back and forth a few times between shuffle and straight beats.

### **3-over-2 with Feet**

- Right foot feathers bass drum, left foot plays a syncopated quarter note triplet. Hands begin with jazz ride pattern, then switch to straightened 8ths then back.

## **Shifting Perspective**

- Shows the different ways to hear the same rhythm depending on perspective.

## **Exercises, Licks and Phrases**

### **Intro**

- Performs a gospel tune.

### **Motions Exercise**

- Left hand plays the motions of all 8th notes, regardless of whether or not it plays the notes.
- Helps to build relative balance between snare drum and bass drum, and volume in fills.
- Demonstrates using the intro to “Rock and Roll” by Led Zeppelin.

### **Hand Exercise**

- Double stroke roll permutations, combination of single- and double-stroke rolls.

### **Hand and Foot Exercises**

- Alternating hand/foot pattern using accented and unaccented notes in 2-, 3- and 4-note phrases.

### **Toms and Flams**

- Split flams to two drums for bigger sound.
- Demonstration of Swiss army triplet 3-note phrase: LR R L.
- Demonstration of 4-note phrase: LR R L L.
- Demonstration of 6-note phrase: LR R L R L L.

### **Tony Williams Lick**

- 4-over-3, claps phrase and demonstrates lick.

### **Drum Solo in 3/4 time**

- Similar to “Drum Also Waltzes,” many Tony Williams references.

### **Drum Solo in 5/4 time**

- Similar to “Take 5.”

### **Accents and rebounds with 2-, 3-, and 4-Note Rhythms**

- Plays 4-note rhythm with hands together, then right hand switches to 3-note rhythm against it.
- 3-note rhythm in hands together then the right switches to a 2-note rhythm.
- Emphasis on allowing stick to rebound.

### **Independence/Interdependence**

- Solo performance with excellent views of left-hand Moeller technique.

### **Motions, Time, and Space**

- The entire motion of stick affects time playing. Shaker or tambourine playing is a good example of motion creating sound.
- Moving a consistent amount of space between notes makes it easier to play in time by filling the space with motion.
- One of the secrets of “independence” is depending on a limb to play a consistent rhythm.
- The limbs work Interdependently.

### **Shifting Focus**

- Independence should be called interdependence.
- Interdependent Phrases of 3s and 2s.
- Many seemingly complex jazz coordination patterns are combinations of 2- and 3-beat patterns.
- Plays extended piece using jazz time broken into 2- and 3-beat phrases.

### **Implied Metric Modulations**

- Demonstrates quarter-note triplets as sounding like a bar of 6 over a bar of 4.
- Tempo remains constant during metric modulations.
- Examples of Vital Information songs “Perfect Date” and “Cranial Jam.”
- “Sideways Blues”- dotted-quarter-note feel comes out evenly after 12 bars.

### **Metric Modulations**

- Imply a different tempo related to original tempo but the band actually moves to the new tempo.
- “Layers of Rhythm”, plays ostinato pattern with feet then plays various hand patterns over it.

### **Fast Fusion Playing**

- Relax, not as many notes as it sounds.
- Inspired by Billy Cobham.

## **DISC 2: HISTORY OF THE U.S. BEAT**

### **History of the U.S. Beat - the Formative Years**

- U.S. beat is based on the swing pulse, and a combination of music from Africa and Europe.
- The African hand drumming technique was not handed down as a result of “no-drumming laws.”
- Discussion of improvised slave drumming and its evolution into tap dancing and drum set .
- Footage of Baby Dodds

### **Ragtime**

- Invention of the bass drum pedal.
- Drum set consists of bass drum, snare drum, and woodblock.
- 2-beat marching feel.

### **Early New Orleans Jazz**

- Early 1900s to 1930s.
- Strong 2-beat or 4-beat swing pulse.
- Time is played on snare drum, woodblock, or rims.
- Drum set now includes small tom, small cymbals, cowbell, and China cymbal.

### **Big Band Swing**

- Invention of hi-hat. Time is primarily played on hi-hat.
- Addition of floor tom, and its use as a solo instrument.
- Cymbals increase in size.
- Pulse is a very definite 4/4 swing.
- Plays 2 examples - one with hi-hat as the primary timekeeper and the second using the floor tom as primary time keeper.

### **Bebop**

- Invented in 1940s.
- Ride cymbal becomes focus of time playing, punctuated by snare and bass drum figures.
- Completes the modern drum set.

### **Rhythm and Blues**

- First commercial music that used the accented 2 and 4, originally played with group handclaps.
- Small-group music that evolved out of big band music.
- Drumming became simplified and more of a “part.”
- Shuffle rhythm develops.

### **U.S. Roots Styles**

- Blues, Country, and Gospel.
- Did not originally use drum set.

- Original drummers were jazz drummers.

### **Gospel**

- Plays example.

### **Blues**

- Plays with a two-handed shuffle.

### **Country (Western Swing)**

- Drum set was added in 1950s, one of the first musics outside of jazz to use drum set.
- Originally the country drummers just used brushes on the snare drum.
- Ray Price Shuffle - right-hand brush, left-hand cross-stick.

### **Rock and Roll**

- Developed in the early 1950s.
- Based heavily on the swing feel with a solid 2 and 4 on the snare drum.
- Eventually beats started to even out due to the influence of boogie-woogie piano players playing somewhere between swing and straight 8ths.
- Plays 2 examples- first swing-based, second straighter.

### **Rock**

- Developed in the 1960s and early 1970s, many influential players came from the U.K.
- Marks the beginning of players from outside the U.S. assimilating the U.S. drumset tradition and adding to it.
- Strong swing pulse and loose approach.
- Moves to the current setup with Vital information for this example with many fills.

### **Funk**

- Originated in 1960s and 1970s.
- Demonstrates classic James Brown Grooves.
- “Sex Machine” instrumental is example.

### **Jazz/Rock**

- Develops in the mid-1960s.
- Jazz musicians brought in elements of free jazz, modal jazz, pop, rock and music of other cultures.
- In 1970s becomes known as Fusion.
- Drummers developed virtuosity and the ability to play in odd times.
- Drumsets got larger.
- Uses Vital Information set to demonstrate this style and all of the concepts contained in the DVD.
- Songs include: “Mr. T.C.,” “Soul Principle,” “Sideways Blues,” “Swamp Stomp,” “Cranial Jam,” “Perfect Date,” “Over and Out.”

# CROSS-REFERENCE GUIDE

Here are some specific ways to incorporate this DVD with existing books you may already be using.

## Hand Technique

This section of the DVD introduces Steve's concepts regarding hand technique. There is special consideration given to the traditional grip and the development of a natural rebound.

## Foot Technique

In-depth discussion of both bass drum and hi-hat foot technique.

## Developing a Swing Pulse

The swing pulse lies at the heart of all U.S. music. There is intense coverage of the swing rhythm in many areas of the DVD, and there are many books that address this topic.

## Polyrhythms/Metric Modulations

There are many discussions of the 3-against-2 polyrhythm, as well as metric modulations and implied metric modulations. Many are demonstrated in performances with Vital Information.

## Styles

There are many styles performed, covering the development of the drumset from its origins to the modern style and setup. This essentially would include every book ever written.

Hand Technique Books	Hand Technique	Foot Technique	Developing A Swing Pulse	Polyrhythms/Metric Modulations	Styles
<i>Stick Control</i> (George Lawrence Stone)	•				
<i>Master Studies</i> (Joe Morello)	•				
<i>It's Your Move</i> (Dom Famularo and Joe Bergamini)	•				
<i>Patterns Series: Rhythm and Meter</i> (Gary Chaffee)	•			p. 34 - 85	
<i>Master Studies II</i> (Joe Morello)	•				
<i>Accents and Rebounds</i> (George Lawrence Stone)	•				
<b>Drumset Technique Books</b>					
<i>Patterns: Time Functioning</i> (Gary Chaffee)		p. 11 - 14	p. 25 - 40		
<i>Double Bass Drumming</i> (Joe Franco)		•			
<i>The New Breed</i> (Gary Chester)		•			
<i>Syncopation</i> (Ted Reed)			•		
<i>Advanced Techniques For the Modern Drummer</i> (Jim Chapin)			•		•
<i>The Art of Bop Drumming</i> (John Riley)			•		•
<i>The Drummer's Complete Vocabulary as Taught by Alan Dawson</i> (John Ramsay)			•		•
<i>The Encyclopedia of Double Bass Drumming</i> (Bobby Rondinelli and Michael Lauren)		•			•
<i>Advanced Funk Studies</i> (Rick Latham)					•
<i>Future Sounds</i> (David Garibaldi)					•
<i>The Code of Funk</i> (David Garibaldi)					•

Videos, DVDs					
<i>Jojo Mayer: Secret Weapons for the Modern Drummer</i>	•				
<i>Jim Chapin: Control, Power, Speed, Endurance</i>	•		•		
<i>Bob Breithaupt: Snare Drum Basics</i>	•	•	•		
<i>Master Series: Antonio Sanchez</i>	•				
<i>Jeff Queen: Playing with Sticks</i>	•				
<i>Master Series: Steve Gadd</i>	•	•			•
<i>Tommy Igoe Groove Essentials</i>					•
<i>Musical Drumming In Different Styles (Gregg Bissonette)</i>					•
<i>Classic Jazz Drummers (Sid Catlett, Ray Bauduc, Gene Krupa, et all)</i>					•
<i>Classic Drum Solos Vol 1 (Sonny Payne, Rufus Jones, Buddy Rich, et all)</i>					•

## SUGGESTED MULTIMEDIA LESSONS

This DVD covers has two main themes: technique development and historical perspective on the development of the drumset. Here are some ideas on how to incorporate this material in a multimedia lesson format:

- Select a style and view the segment on the DVD with the student. Then record the student playing along with a simple chart from *Groove Essentials* by Tommy Igoe, or a similar beginner play along package. Follow this up with more advanced tunes from the same style, until all the styles on the DVD are covered.
- View the technique section with the student and have them try some of the movements. Videotape them and give them the tape or disc to take home for review. Video the next lesson so they can see the improvements.
- Identify some of the most prominent drummers in each style on the *History of the U.S. Beat* disc and have the student conduct an internet search to come back next lesson with a list of five to ten songs each drummer played on.
- After having a student view a segment on a style either in the lesson or at home, show examples, on iTunes (or any music download service) of some of your favorite songs in that style.

Here are some other ways to incorporate this DVD into your teaching.

- Watch the hand technique section with the student, and have the student experiment with the different movements
- Watch the section on foot technique, and compare/contrast the sounds and feel of the different movements. Use a camcorder or mirror to allow the student to see their foot movements from a better angle.

- View Steve’s “Art of Practice” section and discuss with the student how this might help get over roadblocks they might be experiencing
- Watch the 3-against-2 polyrhythm section and have the student play the “2” while you play the “3”, and then reverse roles.
- View an individual style, such as funk, and then have the student perform a song from that style in *Groove Essentials* by Tommy Igoe, or another play-along package. Record the song using your computer’s recording software and listen back together.

## **RELATED MATERIALS**

### **Books:**

*Syncopation* (Ted Reed)

*Patterns Series* (Gary Chaffee)

*The Complete Drummer’s Vocabulary as Taught by Alan Dawson* (John Ramsay)

*The New Breed* (Gary Chester)

*Stick Control* (George Lawrence Stone)

*Master Studies* (Joe Morello)

*It’s Your Move* (Dom Famularo and Joe Bergamini)

*Master Studies II* (Joe Morello)

*Accents and Rebounds* (George Lawrence Stone)

*Double Bass Drumming* (Joe Franco)

*Advanced Techniques for the Modern Drummer* (Jim Chapin)

*The Art of Bop Drumming* (John Riley)

*The Encyclopedia of Double Bass Drumming* (Bobby Rondinelli and Michael Lauren)

*Advanced Funk Studies* (Rick Latham)

*Future Sounds* (David Garibaldi)

*The Code of Funk* (David Garibaldi)

### **Videos/DVDs:**

*Jojo Mayer: Secret Weapons for the Modern Drummer*

*Jim Chapin: Control Power Speed Endurance*

*Bob Breithaupt: Snare Drum Basics*

*Antonio Sanchez: Hudson Master Series*

*Jeff Queen: Playing With Sticks*

*Steve Gadd: Hudson Music Master Series*

*Tommy Igoe: Groove Essentials*

# 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.