

A drum set is positioned in front of a tall bookshelf filled with books. The drum set includes a large white bass drum with 'TAMA' and 'Zildjian' logos, a snare drum, and two cymbals. The text '1 MONTH DRUM CHALLENGE' is overlaid in large, bold, black letters with a white dashed outline.

1 MONTH DRUM CHALLENGE

Are You Ready?



FREE

www.ConfidentDrummer.com

**CONFIDENT
DRUMMER**

1 Month Drum Challenge

A System To Make Your Practice More Effective.

Confident Drummer Series

by Eugenio Ventimiglia

© 2019, All Rights Reserved.



Advanced Drum Education Portal

Become A Musician Who Plays The Drums.

All The Rarely Talked About Topics, Covered In Depth To
Make You Fully Understand The Art Of Drumming.

- Explore The Free Resources -



Portal



Blog



NewsLetter



YouTube Channel

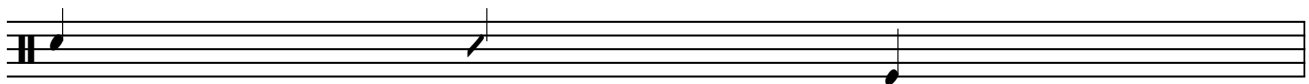


Instagram



Facebook

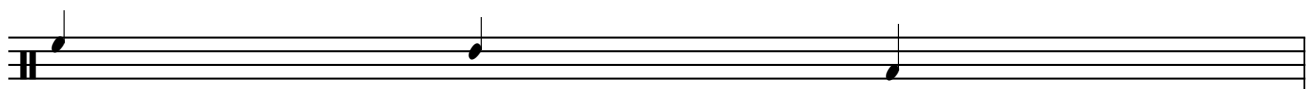
Notation



Snare Drum

Cross Stick

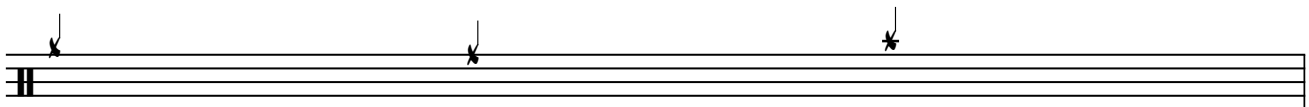
Bass Drum



Tom 1

Tom 2

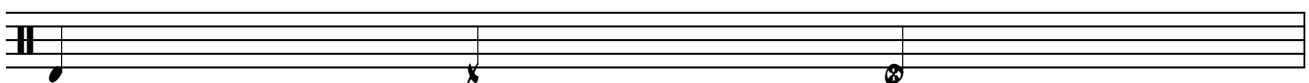
Floor Tom



Hi-Hat

Ride

Crash - Splash - China



Bass Drum Played with Left Foot

Hi-Hat Played with Left Foot

Hi-Hat Opening with Left Foot



Ghost Note

Hi-Hat Opening

Hi-Hat Opening and Closing

Contents:

- Click on the pages of the exercises to go to the related videos -

- Introduction	p.5
- The Method	p.10
- The Exercizes	p.15
- The Tables	p.18
- The Studies	p.24
- Part 1: Mechanics Of Movement	p.25
- Part 2: Coordination	p.27
- Part 3: Rudiments	p.29
- Part 4: Phrasing	p.31
- Part 5: Groove	p.33
- Part 6: Song Form	p.35
- Conclusion	p.38
- About the Author	p.41

Introduction:

Welcome to Confident Drummer, and thank you for deciding to download the '1 Month Drum Challenge' and take this one-month course.

If you had a chance to check out the Confident Drummer website you probably noticed it's entirely geared towards advanced drummers and it focuses on topics that are essential to reach true self-expression on the drums.

My goal here is to make you discover the effectiveness of practicing with a very detailed program, and to make you do that while challenging and advancing your current level of technical skill.

So that you can learn, through first-hand experience, that improvement is strictly related to the quality of your practice and studies, and not to the quantity.

By doing that you are going to internalize a system that you can then apply universally to all of your drum training, with a huge positive impact on the productivity of your practice sessions.

The philosophy behind these teachings is to identify the most powerful strategies, collect them and synthesize them in clear guidelines that can become a reference for all your future studies, once you see their effectiveness.

I believe it's important, because this is about the quality of the music that you will be able to create through the expression of your art, and so it is my desire that as many people as possible benefit from these ideas and solutions.

That's why this eBook is completely free and its download is not dependent on you leaving your email address or any other personal information.

I love freedom and I'm not a fan of modern marketing, with all the intrusive manipulation, pop-up windows and attempts to track the user.

If you find value in these materials, the Blog, the NewsLetter and all the free resources and products are online at your fingertips.

We all have the same number of hours in a day, but some drummers somehow get more things done, and as a result their improvement is faster. The reason is not that these people have more talent or work harder: rather, the key is that they use methods that allow them to make the most of the time they have.

In these pages we are going to get acquainted with all the Confident Drummer systems and principles.

If we want to play with more confidence, with more control, with more effectiveness, we need to focus on the 'how' and not so much on the 'what'.

The mistake that many musicians make is to constantly add new stuff, striving to increase the number of techniques, ideas and concepts available to them.

They focus their energies on the amount of information and not on the quality of what they are able to play.

In spite of the countless great artists that perform beautifully even with just the simplest ideas, many of us have the tendency to ignore this fact and try to improve by adding more knowledge, hoping that that will make us better.

Obviously it's important to expand our education, and in order to be good musicians we need to know a lot of complex things.

But the idea is that we can't make quantity the objective of our development as drummers, because if we do so, the means becomes the end, and as a result we'll never grow into masters of our craft.

In order to concentrate on the 'how' instead of the 'what' there's no better way than to pick a limited amount of studies and dig deep into them.

This is one of the keys to develop a high level of skill on the drums: going

deep!

It's a lot more effective to practice just one thing in a thousand different ways, because true technique is control, and if we become really proficient with even only one exercise, that level of mastery will naturally spill into everything we already know how to play or we will learn in the future.

As a matter of fact, we could even have an improper hand technique, but if we studied in great depth the movements and solutions of that approach, although not ideal, we would see great results anyway.

There are so many examples of great drummers who use an incorrect grip and yet sound fantastic.

This obviously doesn't have to become an excuse for not studying the right techniques, because anything we do wrong is inevitably going to hold us back. And no matter how hard we work, we could be more effective without such impediment.

So, now that we are clear about the core principle of going deep and focusing on the 'how', we can move on to the studies we are going to practice in the next chapters.

The specific exercises, as far as the technical content goes, are just examples.

The true educational value is in the method applied to those exercises.

That's what I'd like you to learn and internalize and keep using so that you can take your skills to the next level.

The benefits lie in the structured approach, which can become a new powerful habit, and which has the potential to positively influence the way you study drums and music.

That's why the true challenge is in being able to apply the method.

We will discuss a very detailed plan, so that you won't have to worry about anything.

You are just going to have to follow the instructions, specifically, for 30

days, and then see the results at the end of the month.

But that's the hard part. You won't have to practice anything too difficult. Nothing you don't know how to play, because I assume you are already a good drummer. Nothing too fast.

But you are going to have to make a commitment. That's the only requirement.

You have to commit to spend 30 minutes a day practicing these studies, with attention to all details, filling in the tables that we are going to see shortly, paying attention to the tempo and the duration of each exercise.

As if you were being coached directly and in-person.

As I often say, the speed at which learning proceeds does not depend on the teacher, but depends on the student.

A good instructor could provide information and material for a year of practice in a single lesson.

But it's the dedication, commitment, determination and consistency of the student that determines how far the teacher can go with the quantity, quality and difficulty of the studies.

So there's one very important thing that I can't do for you. I can't take the decision to make the most of this course.

You have found this program, you like a good challenge, you realized this system can be very useful, it's free, and you are looking for solutions to take your playing to the next level and to overcome your blocks.

Now all you have to do is to take the last step and commit to practicing these studies every day for the next 30 days. If you do, I promise you will see huge progress in your technical proficiency.

I know I'm asking a lot, but I'm also going to put myself out there. Because I also have a main rule in teaching: if the student gets better, he owes it mostly to himself. But if he doesn't improve, I am accountable for it.

So I take responsibility for the quality of what I'm asking you to practice, with this level of respect for your time and resources.

Lastly, let's consider this idea: the difficult part is never knowing what needs to be done.

We already know what we should be doing. For instance, how many times have we heard that we need to start slow when we practice an exercise?

We know it. The hard part is to actually do it. The detailed instructions laid out in this method have also this objective: to make us overcome the natural tendency to avoid doing what we probably already know works best.

Many times this resistance comes from a lack of clarity about the steps to take, which here are explored in great detail.

Happy practice and I hope you enjoy this program!

The Method:

Now it's time to move on to the actual method. One of the most crucial elements of my philosophy is clarity.

If we clearly know where we are headed, then it's a lot more likely that we are going to get there.

We all had times when we started a practice session on the drums with no idea about what we were going to do.

And so we wasted a bunch of hours doing nothing productive and being confused.

The problem is that for some drummers that bunch of hours turns into a bunch of years...

Here are the guidelines of the program:

- 30 minutes every day, for six days a week, for the next four weeks, starting next Monday.

You can skip Sundays or any other day of the week, based on your needs.

- Each 30 minute session is going to be divided into 6 separate 5 minute segments, using a timer.

- The exercises are organized in 6 pages, one for each 5 minute section. Each page contains 6 exercises, one for each day of the week.

This way we are going to practice every day just one exercise from each of the 6 pages: the first on Monday, the second on Tuesday and so on.

Each one for 5 minutes, with a metronome, starting at the tempo we are going to define in a moment.

The exercises on each page are variations of the same idea. This means

that even though we repeat the same exact exercises only once every week, and just four times in total, we are still going to reinforce the same basic principles with each version.

Also each series of exercises focuses on specific areas of study, so one day we are going to be practicing a certain dynamic level, the next day a specific subdivision, and the day after a certain orchestration, for a full 30 minutes.

The action plan is as follows:

1- Before getting started with the course set some time aside and find out the starting tempo for each exercise.

This is the most important step of the whole program, because we will tend to begin playing at a pretty fast speed. But the best results will be achieved if we start at the slowest tempo we can handle.

As we have already said, technique is largely based on control, and control is only possible through repetition of the same exact movements, for long periods of time.

In order to keep these movements consistent and relaxed, we need to make sure we are playing slowly enough to keep our performance flawless.

As we know, technique is based on muscle memory, which is based on mechanical movements, reflexes and automatic movements, that are built through repetition.

So, what makes the difference? Not only, as we may think, the amount of repetition, but also (and here is the key) the QUALITY.

Because, as we know, perfect practice makes perfect.

Start reading each exercise, and while you play look for the tempo at which you execute it with perfect control and accuracy.

It doesn't matter how slow it gets. The tempo we are looking for has to

satisfy these conditions:

- You are perfectly relaxed.
- You are comfortable maintaining that speed.
- You play accurately, each stroke is precise, there are no differences between the hands, or between hands and feet.
- When playing for long periods of time you can keep all of the above going.

On the first table that you'll find in the next part of this eBook, which I recommend you print out, you can write down the tempo you discover with this process.

2- Start the first day, and for each exercise use the tempo you have written down. The following week, as you go through the same exercise, you can practice it 5 bpm faster.

Even though we are increasing the tempo in such small increments, it's crucial that we do that only if we feel completely comfortable, we have absolute control over what we are playing, and we still meet all the requirements seen above.

If we feel any tension, we should keep playing it at the same tempo. There's no point in speeding up unless we feel we have 100% control of what we are playing.

Tension is always caused by imperfections in the movement. It means that part of the necessary movement is not clear to us. So in trying to compensate for the lack of control, we tense up.

The way to solve this is to slow down until there is total clarity and mastery of each part of the motion required.

I assume that you have a clear understanding of all basic stick strokes, which are the foundation of drum mechanics of movement: Full Strokes, Up Strokes, Down Strokes and Tap Strokes.

It's an essential concept to keep in mind: we will never overcome a flaw in our technique by forcing the speed and trying to go faster, hoping that

overtime the problem will somehow get solved by itself.

Sometimes in order to take two steps forward we need to take one step back first. It's up to us to stay vigilant and make sure everything is working smoothly.

If we become aware we have any trouble with the fundamentals we may need to take a few lessons with a good drum teacher to help us figure them out.

But we could also just need to go back to slower tempos and review and polish what we already know.

Which is exactly what we are doing here.

To sum it up, the idea is to increase the tempo by 5 beats per minute a week each time we feel we can do that effortlessly.

We go for the faster tempo and we see how we feel.

If we are not 100% comfortable, we simply go back to the original tempo, even if it means that we stay there for the whole month.

3- Stay focused, use a timer and practice with total relaxation and accuracy.

4- During your practice sessions eliminate every form of distraction: no notifications, smart phones, email, social media, news, no Amazon deliveries coming...just full engagement in what you are doing.

As you may have noticed, the speed at which we play is not particularly relevant.

You may not be very familiar with this kind of exercises, and therefore play everything very slowly. You will still benefit greatly from completing the program.

On the other hand, if you are already familiar with these studies then you can use this course to bring these kind of techniques to the next level.

As I already mentioned, the specific exercises are just examples...we

could be practicing many other things and in fact you can and will be using this exact method for anything you'd like to improve in the future.

If you habitually practice many hours a day, you can use this program as a warm-up, at the beginning of your session. If you only have 30 minutes a day, then make this your only practice for a month. I promise it's going to be worth it.

I know it sounds a bit restrictive to have all these rules. The point is that we are not trying to learn everything about music and drumming in one month.

It's very important to also jam and improvise during your practice time, and sometimes just let it all go and have fun.

But the objective here is to see a tangible, measurable improvement in our technique, by investing a small amount of time for a few weeks.

At the end of the month we will have increased the tempo by 20 bpm.

It may not seem a lot, but let's consider this:

- Our main focus is not on making our technique faster, it's on gaining more control. And on learning a method.

- Slow deliberate practice for long periods of time is the way to mastery, and at the end of the program we are going to notice that our actual top speed has increased a lot more than we thought.

That's because of a very important principle: speed is always a side effect of control.

- Even if we only sped up 5 bpm every week, over longer periods of time, like months and years, that would still mean going a lot faster.

The Exercises:

The exercises are all based on sextuplets and 6 note phrasing, also played over 32nd notes.

I find these to be always very musical and interesting to play, and so I used a lot of sixteenth note triplets to spice things up a bit.

As mentioned before, we are using these studies to internalize a method. Therefore we could really be playing anything else.

But still I tried to include in these few pages a condensed version of what I call 'being a musician who plays the drums'.

I believe we tend to evaluate drummers mostly on the basis of their technical proficiency.

But playing a musical instrument requires being effective in many areas. Basically we can identify three parts: the physical, the logical and the emotional parts, which are also the elements that govern our functioning as human beings.

Of course playing the drums is a very physical activity, and because of this technique is a very evident and direct way to assess a drummer's skill.

But that's definitely not the only part! Whether we are aware of it or not, we also have a logical, intellectual component, which is the one that determines our style, the ideas we have and what notes we play.

And then we have the emotional part, which shapes the emotions we feel and communicate as we perform.

This is a simple yet very important distinction, with deep implications. I believe it's really worthwhile spending some time thinking about it.

For instance, this framework makes clear the reasons why a drummer may have great technique, and yet at the same time be cold, not very engaging when he/she plays, and not really saying anything significant with his playing (limited emotional and logical parts).

A different drummer could have tons of beautiful ideas but could be unable to express them accurately (limited physical part). Someone else could have little technique but have almost magical powers in emotionally moving the listener (highly developed emotional part).

I'm sure we all have some examples that come to mind, and can maybe even see ourselves in a different light if we consider this model.

Hence what I tried to synthesize in the next chapters is a path that includes not only purely technical studies, but also a bit of the other parts, in order to cover as much ground as possible, while remaining focused.

Each of the 6 pages of exercises delves into one among the most important areas of drumming:

Page 1: Mechanics of Movement.

Page 2: Coordination.

Page 3: Rudiments.

Page 4: Phrasing.

Page 5: Groove.

Page 6: Song Form.

The 6 exercises on each page are variations of the same idea, which utilize some of the parameters we can apply to any study.

Simply put, parameters are elements that allow us to focus on the 'how', when working on any given 'what'.

They include things like: tempo, dynamics, subdivisions, stickings, accents, orchestrations, where we sit on the beat (ahead/behind), the level of swing we use, and so on.

However, to make sure things don't get too complicated, the exercises

we are going to study here don't explore advanced areas like playing ahead or behind the beat, or the level of shuffle feel.

Also, since the tempo at which we play is the main aspect we are considering, it won't appear in the parameters applied.

Here is how each page is organized:

Ex.1 - Basic exercise.

Ex.2 - Dynamic variation number 1- piano (playing softly).

Ex.3 - Dynamic variation number 2 - forte (playing loudly).

Ex.4 - Alternative subdivision displacement - 32nd notes.

Ex.5 - Orchestration number 1 - Toms.

Ex.6 - Orchestration number 2 - Cymbals.

By using this approach we are going to deal with little bits of information at the time and try so many combinations that we gain total control and mastery over it.

What we are going to end up with is precisely the level of quality we are looking for, the 'how' we want to cultivate.

The Tables:

In the next few pages we are going to find the tables that are to be used to monitor our progress and daily practice.

We have 5 pages, which I recommend you print out and use during the coming weeks.

The first table is the one where we are going to write down the starting tempo we have assessed.

Enter the tempo you've defined for each example.

The next four pages include tables for each week of practice. They have 6 columns (one for each day of the week), and 6 rows (one for each page of exercises).

We also find 6 cells for each row and column, one for each exercise, where we can record the beats per minute we have practiced at.

Filling in each cell will also indicate that we have completed the five minutes assignment for that day, for that exercise.

Assessment:

	Page 1	Page 2	Page 3	Page 4	Page 5	Page 6
Ex.1	bpm	bpm	bpm	bpm	bpm	bpm
Ex.2	bpm	bpm	bpm	bpm	bpm	bpm
Ex.3	bpm	bpm	bpm	bpm	bpm	bpm
Ex.4	bpm	bpm	bpm	bpm	bpm	bpm
Ex.5	bpm	bpm	bpm	bpm	bpm	bpm
Ex.6	bpm	bpm	bpm	bpm	bpm	bpm

First Week:

	Day 1	Day 2	Day 3	Day 4	Day 5	Day 6
Page 1	Ex.1 bpm	Ex.2 bpm	Ex.3 bpm	Ex.4 bpm	Ex.5 bpm	Ex.6 bpm
Page 2	Ex.1 bpm	Ex.2 bpm	Ex.3 bpm	Ex.4 bpm	Ex.5 bpm	Ex.6 bpm
Page 3	Ex.1 bpm	Ex.2 bpm	Ex.3 bpm	Ex.4 bpm	Ex.5 bpm	Ex.6 bpm
Page 4	Ex.1 bpm	Ex.2 bpm	Ex.3 bpm	Ex.4 bpm	Ex.5 bpm	Ex.6 bpm
Page 5	Ex.1 bpm	Ex.2 bpm	Ex.3 bpm	Ex.4 bpm	Ex.5 bpm	Ex.6 bpm
Page 6	Ex.1 bpm	Ex.2 bpm	Ex.3 bpm	Ex.4 bpm	Ex.5 bpm	Ex.6 bpm

Second Week:

	Day 1	Day 2	Day 3	Day 4	Day 5	Day 6
Page 1	Ex.1 bpm	Ex.2 bpm	Ex.3 bpm	Ex.4 bpm	Ex.5 bpm	Ex.6 bpm
Page 2	Ex.1 bpm	Ex.2 bpm	Ex.3 bpm	Ex.4 bpm	Ex.5 bpm	Ex.6 bpm
Page 3	Ex.1 bpm	Ex.2 bpm	Ex.3 bpm	Ex.4 bpm	Ex.5 bpm	Ex.6 bpm
Page 4	Ex.1 bpm	Ex.2 bpm	Ex.3 bpm	Ex.4 bpm	Ex.5 bpm	Ex.6 bpm
Page 5	Ex.1 bpm	Ex.2 bpm	Ex.3 bpm	Ex.4 bpm	Ex.5 bpm	Ex.6 bpm
Page 6	Ex.1 bpm	Ex.2 bpm	Ex.3 bpm	Ex.4 bpm	Ex.5 bpm	Ex.6 bpm

Third Week:

	Day 1	Day 2	Day 3	Day 4	Day 5	Day 6
Page 1	Ex.1 bpm	Ex.2 bpm	Ex.3 bpm	Ex.4 bpm	Ex.5 bpm	Ex.6 bpm
Page 2	Ex.1 bpm	Ex.2 bpm	Ex.3 bpm	Ex.4 bpm	Ex.5 bpm	Ex.6 bpm
Page 3	Ex.1 bpm	Ex.2 bpm	Ex.3 bpm	Ex.4 bpm	Ex.5 bpm	Ex.6 bpm
Page 4	Ex.1 bpm	Ex.2 bpm	Ex.3 bpm	Ex.4 bpm	Ex.5 bpm	Ex.6 bpm
Page 5	Ex.1 bpm	Ex.2 bpm	Ex.3 bpm	Ex.4 bpm	Ex.5 bpm	Ex.6 bpm
Page 6	Ex.1 bpm	Ex.2 bpm	Ex.3 bpm	Ex.4 bpm	Ex.5 bpm	Ex.6 bpm

Fourth Week:

	Day 1	Day 2	Day 3	Day 4	Day 5	Day 6
Page 1	Ex.1 bpm	Ex.2 bpm	Ex.3 bpm	Ex.4 bpm	Ex.5 bpm	Ex.6 bpm
Page 2	Ex.1 bpm	Ex.2 bpm	Ex.3 bpm	Ex.4 bpm	Ex.5 bpm	Ex.6 bpm
Page 3	Ex.1 bpm	Ex.2 bpm	Ex.3 bpm	Ex.4 bpm	Ex.5 bpm	Ex.6 bpm
Page 4	Ex.1 bpm	Ex.2 bpm	Ex.3 bpm	Ex.4 bpm	Ex.5 bpm	Ex.6 bpm
Page 5	Ex.1 bpm	Ex.2 bpm	Ex.3 bpm	Ex.4 bpm	Ex.5 bpm	Ex.6 bpm
Page 6	Ex.1 bpm	Ex.2 bpm	Ex.3 bpm	Ex.4 bpm	Ex.5 bpm	Ex.6 bpm

The Studies:

In this section we are going to find the six pages of exercises, and in each one we'll see the variations to be studied as explained before.

Each day we will go through one example for each page, and at the end of the week we are going to have completed all 36 exercises.

In 4 weeks the process is going to have happened four times, allowing a technical improvement that we will definitely notice.

But also we are going to have installed a new powerful habit. The habit of practicing with consistency, discipline, specific goals, and attention to details. Because precision counts, and makes the difference.

Get yourself a metronome, eliminate all distractions and plunge into these pages!

Page 1 - Mechanics Of Movement:

In this first page we pay attention to sound, symmetry between the hands and fluidity of the movements we use to execute accents.

The first exercise is to be played at a 'mezzo forte' dynamic level, which means moderately loud, and suggests that we play at our natural starting volume.

From that level we can then take a step up or down in the next exercises.

All accents can be played as rimshots when using 'mezzo forte' and 'forte' dynamic levels.

In exercise number 4 we play the same pattern over 32nd notes. That means we are going to be in 3/4, to keep things even - 6 sextuplets in 4/4 means we have a total of 24 notes, and if we divide 24 by 8, we get 3 quarter notes.

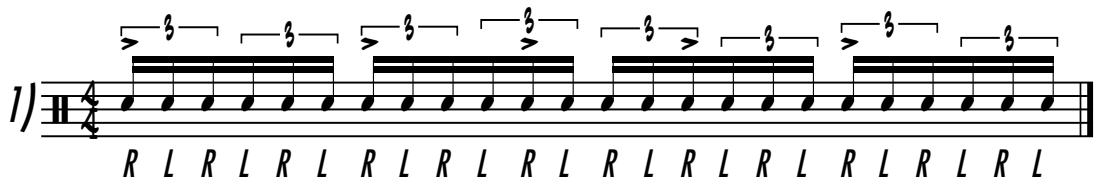
Then we have two orchestrations in exercise number 5 and 6. In the first one we play the accented notes on the Toms and in the second one on the Cymbals.

When playing on the Cymbals we also add the Bass Drum to make it sound more powerful.

Except for exercise number 2 and 3, everything else is meant to be played at our natural dynamic level, the 'mezzo forte' starting point we defined before.

Part 1 - Mechanics Of Movement

Dynamics: mf

1) 

R L R L R L R L R L R L R L R L R L

Dynamics: p

2) 

R L R L R L R L R L R L R L R L R L

Dynamics: f

3) 

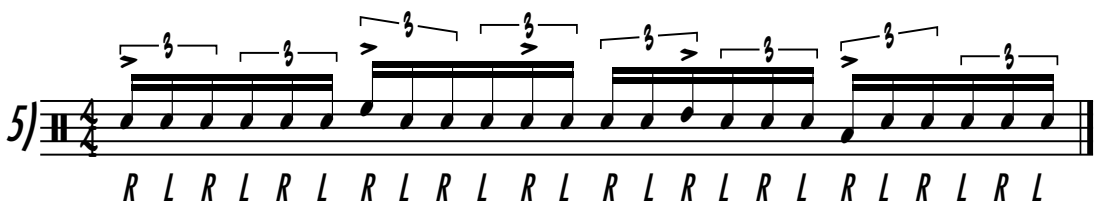
R L R L R L R L R L R L R L R L R L

*32nd Note
Arrangement*

4) 

R L R L R L R L R L R L R L R L R L

*Tom
Orchestration*

5) 

R L R L R L R L R L R L R L R L R L

*Cymbal
Orchestration*

6) 

R L R L R L R L R L R L R L R L R L

Page 2 - Coordination:

Let's move on to some fun coordination studies.

As you may have notice, the phrase we played had a polyrhythm going on in the second and third beat of each bar.

The accent played every 4 notes, over a sixteenth note triplets grid, generates a 4 against 3 polyrhythm.

In this examples we use two different hand/foot note groupings: the first one includes 6 notes, 4 with the hands and 2 with the Bass Drum.

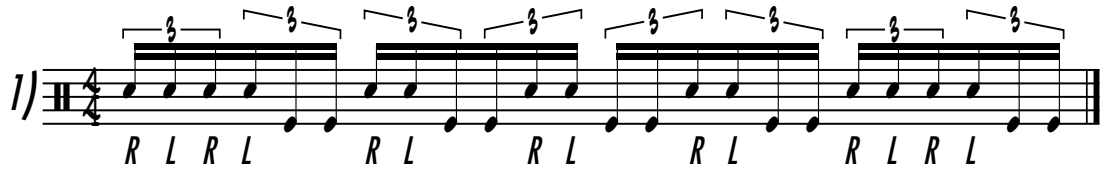
For the polyrhythmic section we play a 4 note grouping, with 2 Snare Drum and 2 Bass Drum notes.

Make sure you try using the heel down technique when playing at softer dynamics.

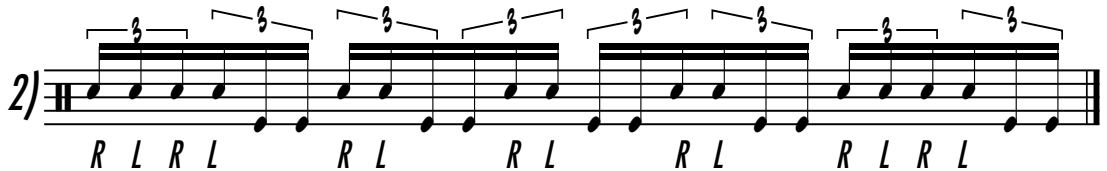
In the last exercise we see how this kind of studies can be used to create unusual and interesting grooves.

Part 2 - Coordination

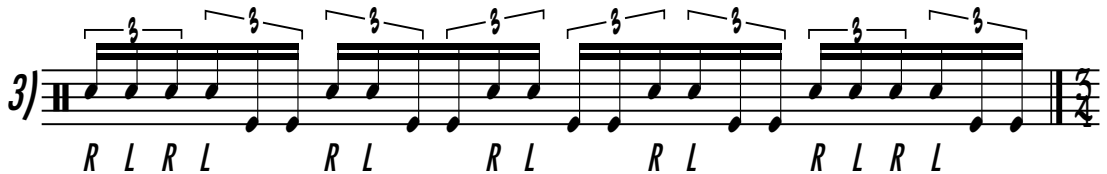
Dynamics: mf



Dynamics: p



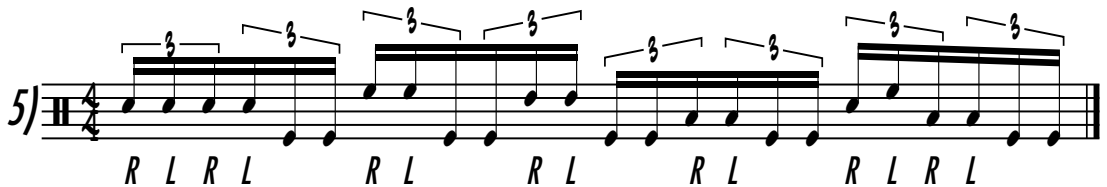
Dynamics: f



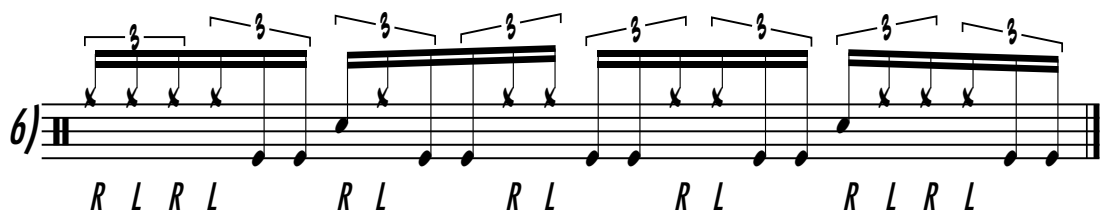
*32nd Note
Arrangement*



*Tom
Orchestration*



*Hi-Hat and Snare
Orchestration*



Page 3 - Rudiments:

Now it's time to increase our dexterity with rudiments. To do that, we are going to focus on my favourite rudiment: the paradiddle-diddle.

Not only the paradiddle-diddle is a six note pattern (so it naturally fits into sextuplets), but it's also incredibly musical and allows for infinite arrangements, some of which we are going to explore here.

Here the non-accented notes are played as ghost notes, to emphasize the phrase.

Notice how much more musical this rudiment sounds when we make sure the accented and non-accented notes are played at clearly distinct dynamic levels.

In example number 4 we play the paradiddle-diddle over 32nd notes. In this case we encounter a new polyrhythm.

Since it's a six note pattern, if we play it in 32nd notes we hear a 3 against 4 polyrhythm with a new cycle every 3 quarter notes.

Part 3 - Rudiments

Dynamics: mf

1) 

R L L R R L R L L R R L R L L R R L R L L R R L

Dynamics: p

2) 

R L L R R L R L L R R L R L L R R L R L L R R L

Dynamics: f

3) 

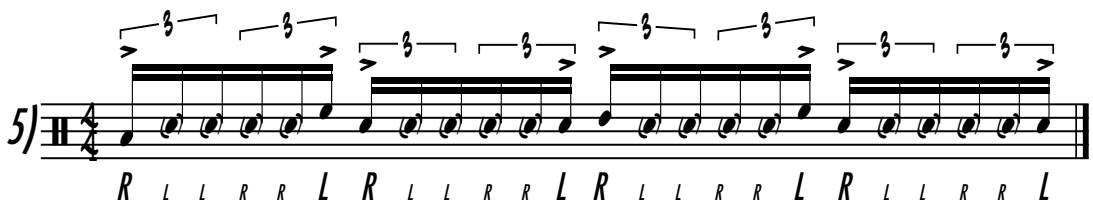
R L L R R L R L L R R L R L L R R L R L L R R L

*32nd Note
Arrangement*

4) 

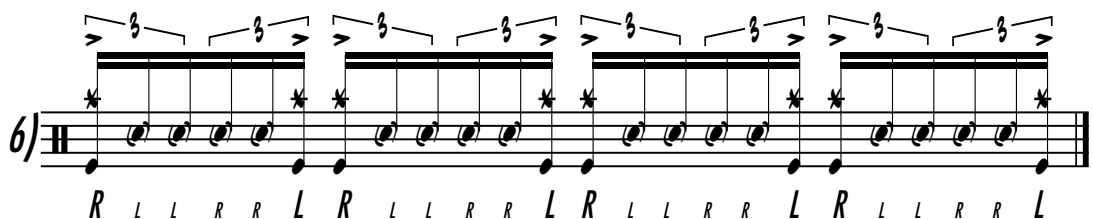
R L L R R L R L L R R L R L L R R L R L L R R L

*Tom
Orchestration*

5) 

R L L R R L R L L R R L R L L R R L R L L R R L

*Cymbal
Orchestration*

6) 

R L L R R L R L L R R L R L L R R L R L L R R L

Page 4 - Phrasing:

This page is all about phrasing. I've chosen a lick that is very popular because of its musicality and versatility.

So for many of us that's going to be just a review, in which case you can work towards higher tempos.

If you are new to this lick, it's going to be a great new element to add to your repertoire.

Again, notice how triplet based phrasing, when played on binary subdivisions, tends to create unexpected and rhythmically interesting accent displacements.

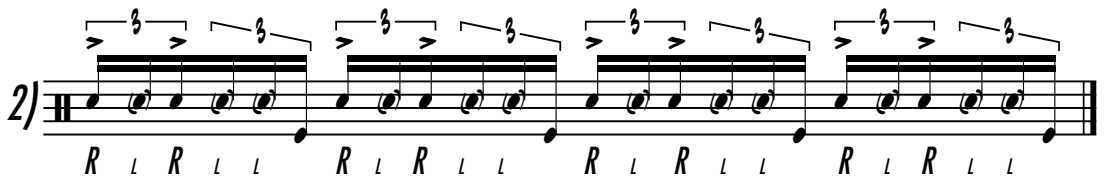
In exercise number 6 we orchestrate the sticking between the Hi-Hat and the Snare Drum to turn it into a beautiful groove.

Part 4 - Phrasing

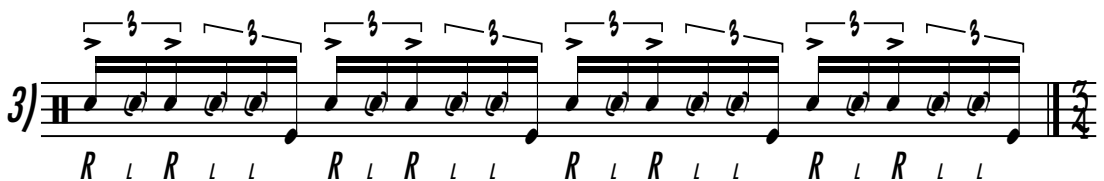
Dynamics: mf

1) 

Dynamics: p

2) 

Dynamics: f

3) 

*32nd Note
Arrangement*

4) 

*Tom
Orchestration*

5) 

*Hi-Hat and Snare
Orchestration*

6) 

Page 5 - Groove:

Now it's time to work on groove. What could be better than a half time shuffle to work on this aspect of our playing?

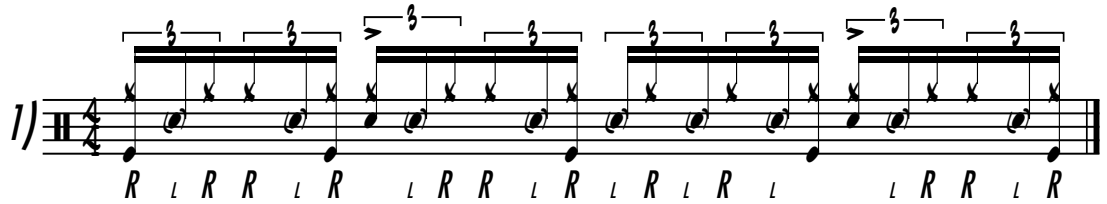
Shuffle pattern on the Hi-Hat, ghost notes, advanced Bass Drum coordination: that's all it takes to challenge our ability to make a beat really groove.

All the little imperfections are going to be under the magnifying glass, and that's great because we are going to be able to clearly see them. And we can only fix what we are aware of.

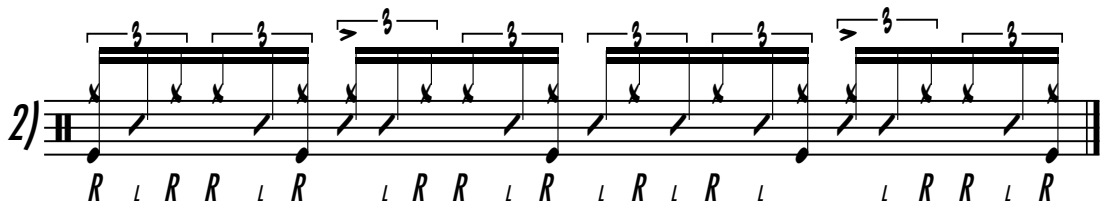
Each of the six variations we are practicing here is a great tool to facilitate a leap forward in our ability to make any pattern groove.

Part 5 - Groove

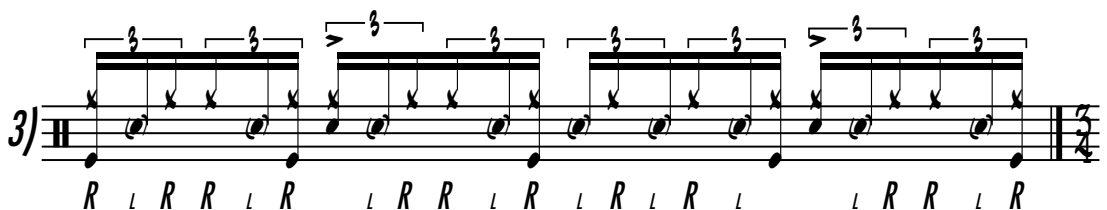
Dynamics: mf

1) 

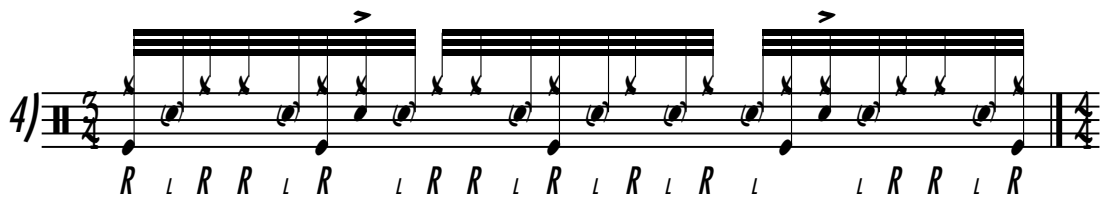
Dynamics: p
Crosstick and
closed Hi-Hat

2) 

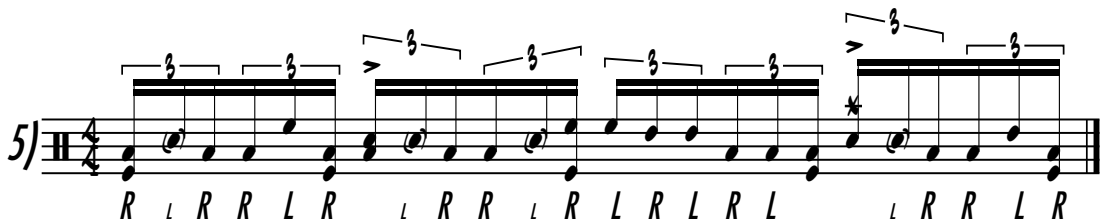
Dynamics: f
Rimshot and
open Hi-Hat

3) 

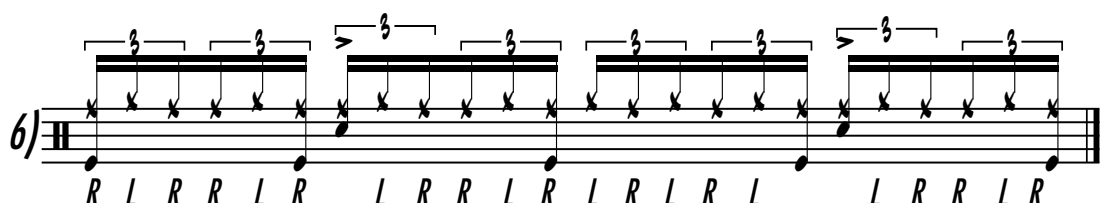
32nd Note
Arrangement

4) 

Tom
Orchestration

5) 

Hi-Hat and Ride
Orchestration

6) 

Page 6 - Song Form:

Let's dive into one of the most important elements of making music, regardless of what we play.

One of the biggest obstacle in learning to play a musical instrument is the gap between what we practice and what we actually need to play when we are making music.

This situation is caused by the tendency to practice single exercises, mechanically, with no awareness of what it takes to turn them into music.

Over the course of many years of teaching drums it's become clear to me that the only way to avoid this trap is to reframe practice time and start seeing it as music making.

There are many ways we can play any exercise and perform it as if we were playing a song.

We can pay special attention to all the parameters we mentioned: dynamics, orchestration, time feel and so on.

But we can also play it with more emotion, meaning, intensity.

The difference may seem insignificant, but these kind of approach brings everything we practice to another level.

By thinking musically even when studying the simplest exercise, we are reinforcing that channel of expression.

We are going to get used to always think musically, and to be in the mental state that is needed to play songs.

So that we won't have to make any adjustments when moving on to actual performance.

Practically what we can do is to apply everything we have worked on in all these pages.

But also, the fastest way to turn into music anything we are playing, is transitioning back and forth between different ideas.

There's no point in being able to play a million patterns if then we can't mix them smoothly.

Because we are never going to play a song which only has one groove for its whole duration.

Music requires that we tell a story, we mix things, we support the song with a variety of sounds, dynamics, ideas and solutions. And it needs us to do that while making it all feel great.

That's why the next page is all about alternating ideas. As we know the most common scenario is mixing grooves and fills.

That's what we are going to do here, and we are going to stick to a simple 8th note groove, because it's the most common situation and it's also pretty tricky to go back and forth between eighths and sextuplets.

That's the simplest kind of song form: one bar of time and one bar of phrasing.

Of course we could extend it to 4, 8 or even 16 bars. But the point here is to narrow down the critical elements, and that is exactly the transition.

For this reason the two bar structure is the most effective, as it allows us to practice the difficult part over and over in very little time.

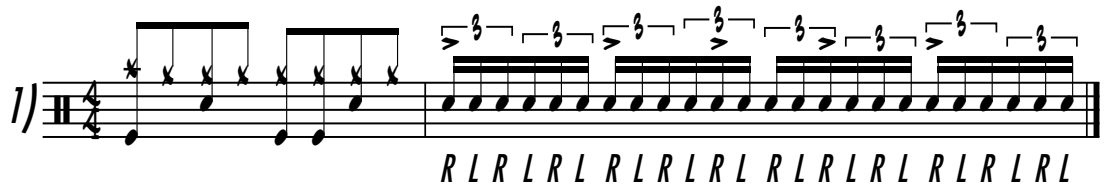
Kind of a Verse/Chorus basic song form simulation.

We are probably going to be at fairly slow tempos, and that will be useful too because it will reinforce our ability to accurately play even the simplest beats.

Feel free to play different grooves. Just make sure you make it sound tight.

Part 6 - Song Form

*Mechanics Of
Movement*

1) 

R L R L R L R L R L R L R L R L R L R L R L

Coordination

2) 

R L R L R L R L R L R L R L R L R L R L R L

Rudiments

3) 

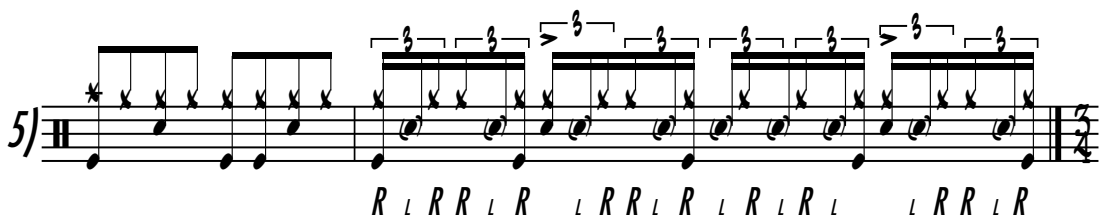
R L L R R L R L L R R L R L L R R L R L L R R L

Phrasing

4) 

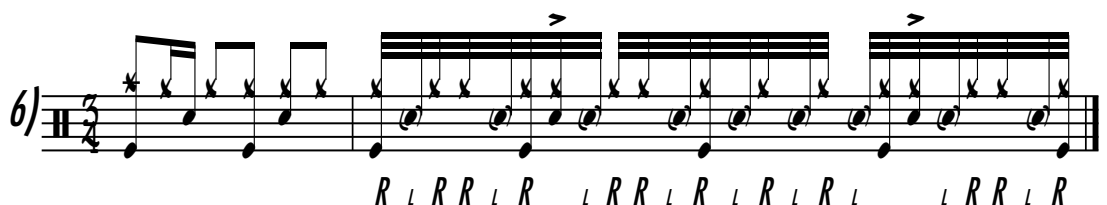
R L R L L R L R L L R L R L L R L R L L

Groove

5) 

R L R R L R L R R L R L R L L R R L R

*3/4 Groove
Example*

6) 

R L R R L R L R R L R L R L L R R L R

Conclusion:

Congratulations, you've done it!

I admire you for the effort you put into studying this course and I appreciate your investment of time and energy.

Let's wrap this up with some final thoughts. It can be very useful to measure what progress we have made over the course of these 4 weeks.

Of course we have the tempo we started at and the tempo we reached after a month.

Now let's try to assess your overall improvement.

If you think about one month ago, on a scale from 1 to 10 how would you rate the level of competence you had in playing these studies?

On this scale, 1 means no control and 10 means total confidence and mastery over it.

Then evaluate where you are now, 4 weeks later.
Did you get better? How much?

Think about this: if you have seen an improvement, even of just a couple of points, in only a month and in a few minutes of daily practice, what could happen to your technical proficiency if you applied this methodology to everything you practice from now on?

The potential is unbelievable. Think what you could achieve if you used this system, that as you have seen is based on very simple principles, 3 or 4 hours every day for the next few years.

As you notice, practicing like this doesn't require any extra effort. Just the opposite is true: having clear detailed instructions, freed you from the pressure of having to plan out what to study, for how long, at what tempo

and so on.

You can be your own best teacher, if you know how to do it.

That's exactly what I wanted you to learn with this drum challenge. Now that you know it through experience, and you have seen the results, you are ready to make the most of your practice time.

Feel free to share this eBook with your drummer friends and even with other musicians, since the principles are the same for every instrument.

Show them how it only takes 5 minutes and a few smart ideas to enable a huge leap forward in their playing.

The secret is to stay focused, to have a clear direction and to go deep, studying the 'how' of things.

And ultimately, the secret is to take action and actually use what you learn.

Drop me a line if you have any questions. Thanks and stay tuned ;)

About the Author:

Eugenio Ventimiglia is an Italian freelance drummer and educator.

Throughout his career he has performed in a multitude of musical contexts, playing 1000 concerts, participating in 100 records and teaching hundreds of students.

Moved by a strong passion for music, which drives him to keep evolving, the objectives of his research are freedom of expression, intensity of the emotions communicated, and the exploration of new territories.

His vibrant style comes from the desire to discover various languages and sounds, and the desire to always play for the music, including the various influences with no boundaries to creativity.

He has studied at Modern Music Academy in Milan and then at the Drummers Collective in New York, where he has lived for two years, expanding his understanding of world class musicians and gathering a musical knowledge which promoted a deep personal and artistic growth.

He then completed his studies at CambioMusica in Brescia.

He has played in extremely different musical settings, from jazz ensembles to funk, pop and rock bands, to progressive rock bands.

He has also experience in a wide range of contexts, that go from the tour to the recording studio to the TV show.

He endorses Tama drums and Zildjian cymbals.

He is also the creator and developer of the 'Confident Drummer Project'.

All of this with one common denominator: true love for the art of drumming in every form, nuance, and color you can think of.

www.EugenioVentimiglia.com