

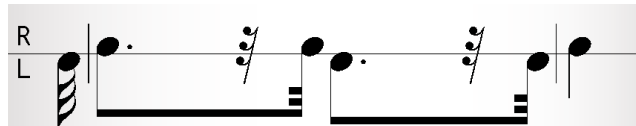
Foto: Dagmar Rickert



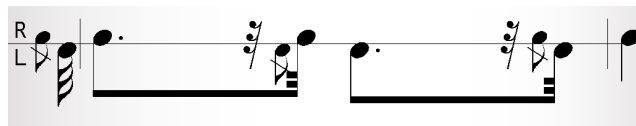
Claus Heßler – Bands live/
 Studio: Flux, Barbara Dennerlein, New York Voices, Herb Ellis, Mike Stern;
 Lehrtätigkeit: Popakademie Mannheim, Hochschule für Musik und Darstellende Kunst Frankfurt, Berufsfachschule für Musik Dinkelsbühl, Distinguished Professor Keimyung University, Daegu/Südkorea; Lehrbuchautor

Die zweite Charge vom »Coup«

Nach der »Coup de Charge«-Attacke im vorigen Heft serviert euch Claus Heßler hier eine weitere Vertiefung, um nicht zu sagen Erweiterung – mit anderen Figuren aus dieser Kategorie im direkten Vergleich.



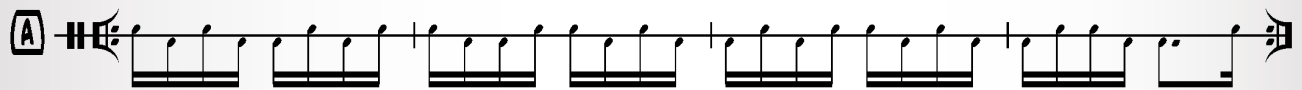
◀ Abb. 1: Der »Coup de Charge« nach Schweizer Art im »Rudimental Codex«



◀ Abb. 2: Der »Coup de Charge mit Schlepp« nach Schweizer Art im »Rudimental Codex«

Abb. 3: Übekomplex: »Coup der Charge«

BASIS-STICKING



FLAMS - OHNE AKZENT



FLAMS - MIT AKZENT

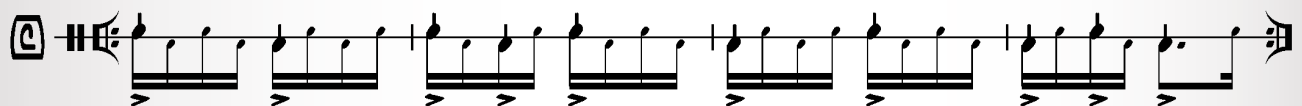
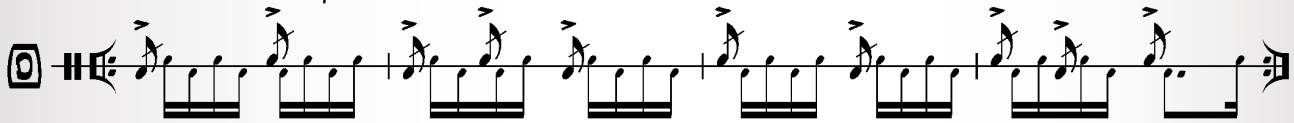
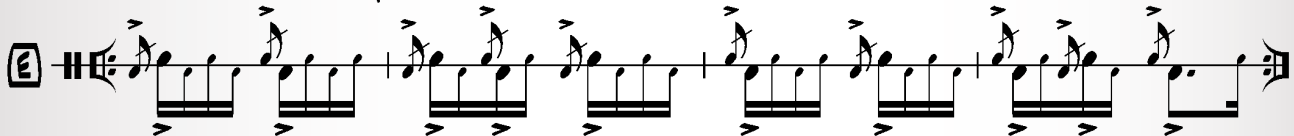


Abb. 3: Übekomplex: »Coup de Charge«

FRANZ. COUP DE CHARGE



SCHWEIZER COUP DE CHARGE



SCHWEIZER COUP DE CHARGE MIT SCHLEPP

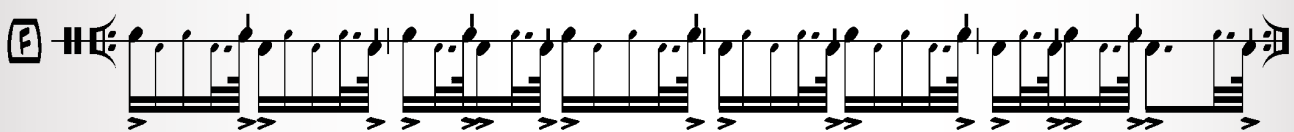
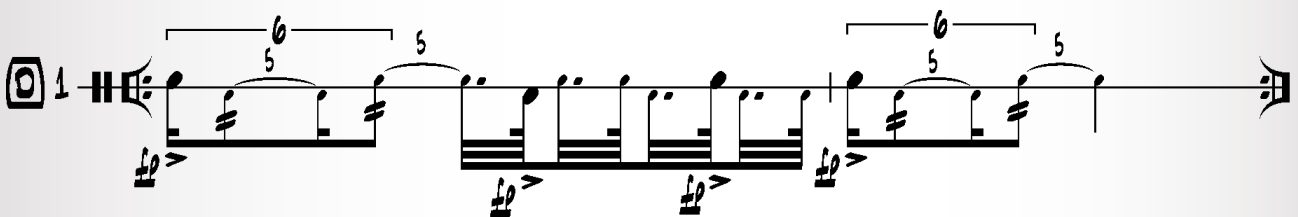
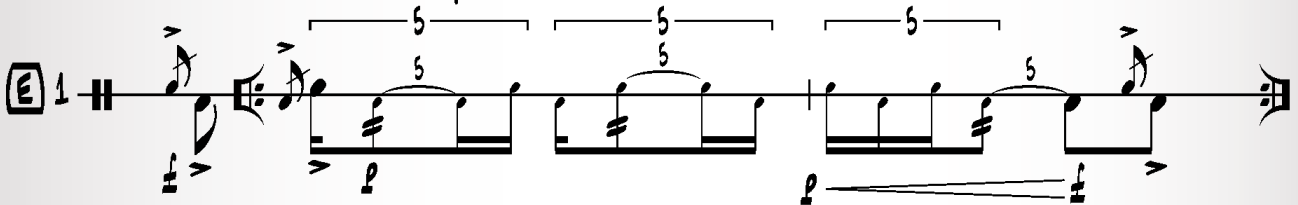


Abb. 4: Beispiele für typische Anwendungen

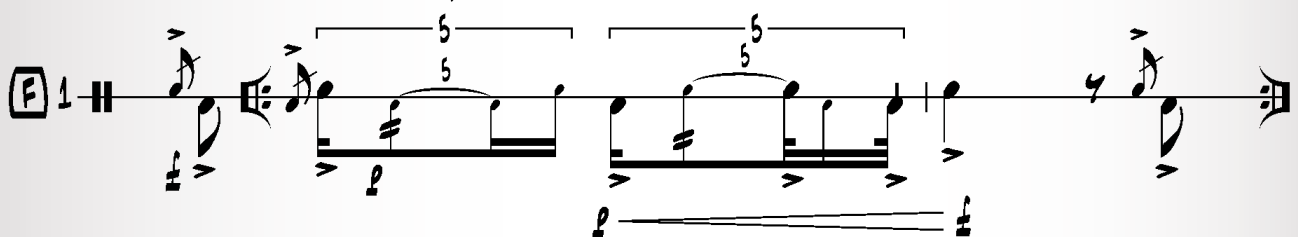
FRANZ. COUP DE CHARGE



SCHWEIZER COUP DE CHARGE



SCHWEIZER COUP DE CHARGE MIT SCHLEPP





Daniel Schild – studierte am Düsseldorfer Drummers Institute sowie an der Mannheimer Musikhochschule. Durch seine Vielseitigkeit erspielte er sich einen Namen, war Bundesjazzorchester-Mitglied, ist häufiger Gast bei Drumevents und spielt(e) für Künstler wie Afshin, Blaze Bayley (Iron Maiden), CHIMA oder Jonas Monar.

Die Groovewurzeln des Funk

In dieser neuen Workshopreihe bringt euch Daniel Schild einige wahre Stilikonen des Schlagzeugspiels näher – Must-know-Funkgrooves, Motown, Boogaloo und New-Orleans-Funk. Mit Letzterem geht es los: Ein berühmter funky Style, der seine Wurzeln in New Orleans hat, ist das Second-Line-Drumming.

Second Line Patterns

Snare Drum

1 $\frac{4}{4}$: R L R L R L R L R L R L R L

2 $\frac{4}{4}$: R L R L R L R L R L R L R L

3 $\frac{4}{4}$: R L R L R L R L R L R L R L

4 $\frac{4}{4}$: R L R L R L R L R L R L R L

5 $\frac{4}{4}$: R L R L R L R L R L R L R L

6 $\frac{4}{4}$: R L R L R L R L R L R L R L

7 $\frac{4}{4}$: R L R L R L R L R L R L R L

8 $\frac{4}{4}$ ||:  ||:
 R L R L R L R L R L R L R L R L

Second Line Patterns

Bass Drum und Hihat

9 $\frac{4}{4}$ ||:  ||:
 Bass Drum Hihat Drum (Fuß) Splash-Opener

10 $\frac{4}{4}$ ||:  ||:

11 $\frac{4}{4}$ ||:  ||:

12 $\frac{4}{4}$ ||:  ||:

13 $\frac{4}{4}$ ||:  ||:

14 $\frac{4}{4}$ ||:  ||:

15 $\frac{4}{4}$ ||:  ||:

16 $\frac{4}{4}$ ||:  ||:

The Meters »Hey Pocky Way«

17 $\frac{4}{4}$ ||:  ||:

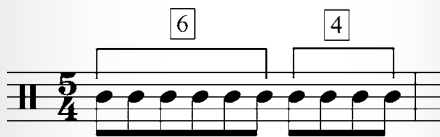


Phil Maturano – Bands: Maynard Ferguson, Billy Childs, The Rat Pack u.v.m.; Lehrtätigkeit: PIT/ L.A., Drummers Collective/ NY, Drummers Institute, Konservatorien Arnheim, Maastricht (NL); Bücher: »Working the Inner Clock«, »Latin Soloing for the Drumset«, »The Left Foot Clave Handbook«

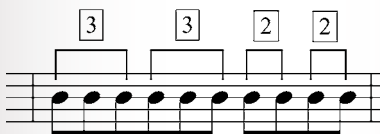
Take Five!

Auch in dieser Workshopfolge dreht es sich weiter um ungerade Metren im Jazzdrumming. Dabei geht Phil Maturano mit euch einen Klassiker an, der auch außerhalb des Genres bekannt ist, nämlich den Star unter den Fünfergrooves: »Take Five« von Dave Brubeck – getrommelt von Joe Morello.

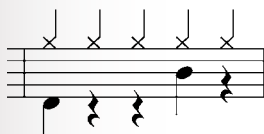
Bsp. 1



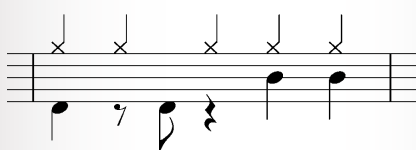
Bsp. 2



Bsp. 3



Bsp. 4



Bsp. 5: Akzente in 6/4- bzw. 3/3/2/2-Gruppierung

Two staves of musical notation. The first staff shows a sequence of eighth notes with accents (>) over the 1st, 4th, 7th, and 10th notes. The second staff shows a similar sequence with accents over the 1st, 4th, 7th, and 10th notes, but with a different rhythmic grouping.

Bsp. 6

A single staff of musical notation representing a drum part. It consists of a series of eighth notes and rests, with a double bar line at the beginning.

Bsp. 7

A single staff of musical notation representing a drum part. It consists of a series of eighth notes and rests, with a double bar line at the beginning.

Bsp. 8

Two staves of musical notation. The first staff has a bracket labeled '6' over the first six notes and a bracket labeled '4' over the next four notes. Below the staff is the sequence: R L R R L L R R L L R R L R L L R R L L. The second staff has brackets labeled '3', '3', '2', and '2' over groups of notes.

Bsp. 9

A single staff of musical notation showing a sequence of quarter notes and rests, with repeat signs at the beginning and end.

Bsp. 10

A single staff of musical notation showing a sequence of quarter notes and rests, with repeat signs at the beginning and end.

Bsp. 11

A single staff of musical notation showing a sequence of eighth notes and rests, with a 5/4 time signature and repeat signs at the beginning and end.

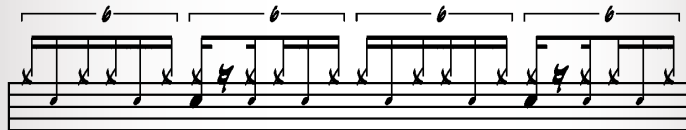


Jost Nickel – Bands live und/oder Studio: Jan Delay & Disko No.1, Mousse T., Seeed, Marla Glen, Schiller, Matalex feat. Randy Brecker und Jean Paul Bourelly, Nils Gessinger, Maxim Nucci u.a.; Lehrtätigkeit: Popakademie Mannheim, Popkurs Hamburg, Clinics

Die Ghostnote-Kür

Beim letzten Mal ging es um zwei verschiedenartige Ghostnote-Figuren, die ihr mit Bassdrummotiven aus Lesetexten kombiniert habt. Heute legt Jost Nickel nach und schraubt den Anspruch höher.

Beispiel 1



Beispiel 2



Beispiel 3



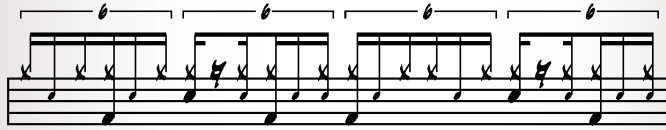
Beispiel 4



Beispiel 5



Beispiel 6



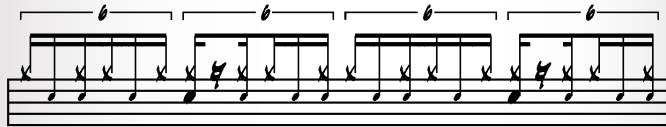
Beispiel 7



Beispiel 8



Beispiel 9



Beispiel 10



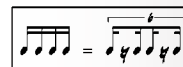
Beispiel 11



Beispiel 12



Lesetext 1



Lesetext 2



Lesetext 3





Andy Gillmann – aktuelle Band: Forsonics; Clinics in ganz Europa; Dozententätigkeit am Drummers Institute in Krefeld und an der Robert-Schumann-Musikhochschule in Düsseldorf; Autor verschiedener Schlagzeuglehrbücher und -DVDs im Leu-Verlag.

Zwei Schritte weiter zur Unabhängigkeit

Nach den regelmäßigen Akzentpatterns zeigt euch Andy Gillmann dieses Mal zwei wichtige und nicht ganz einfache Schritte für die rechte Hand respektive eure Führhand.

The musical notation is presented in three staves, all in 4/4 time.
 Staff 1: Labeled '1', it contains four measures of triplet eighth notes (x x x) with an accent mark (>) above each triplet.
 Staff 2: Labeled '2', it contains eight measures of eighth notes with accents. The first four measures are eighth notes (o) with accents (>). The last four measures are eighth notes (x) with accents (>).
 Staff 3: Labeled '2', it contains eight measures of eighth notes with accents. The first four measures are eighth notes (o) with accents (>). The last four measures are eighth notes (x) with accents (>).
 The notation uses 'x' for cymbals and 'o' for drums.

Drum notation for snare drum. The staff contains two measures of music. Each measure consists of four groups of triplets, each marked with a '3' and a right-pointing arrow. Each triplet consists of three eighth notes.

Drum notation for snare drum. The staff contains two measures of music. Each measure consists of four groups of triplets, each marked with a '3' and a right-pointing arrow. Each triplet consists of three eighth notes.

3

Musical notation for bass drum in 4/4 time. The staff contains two measures. The first measure has a quarter note followed by a triplet of eighth notes. The second measure has a quarter note followed by a triplet of eighth notes. The triplet patterns are marked with a '3' and a bracket.

4

Drum notation for snare drum. The staff contains two measures. The first measure has a quarter note followed by a triplet of eighth notes. The second measure has a quarter note followed by a triplet of eighth notes. The triplet patterns are marked with a '3' and a bracket.

Drum notation for snare drum. The staff contains two measures. The first measure has a quarter note followed by a triplet of eighth notes. The second measure has a quarter note followed by a triplet of eighth notes. The triplet patterns are marked with a '3' and a bracket.

Drum notation for snare drum. The staff contains two measures. The first measure has a quarter note followed by a triplet of eighth notes. The second measure has a quarter note followed by a triplet of eighth notes. The triplet patterns are marked with a '3' and a bracket.

Drum notation for snare drum. The staff contains two measures. The first measure has a quarter note followed by a triplet of eighth notes. The second measure has a quarter note followed by a triplet of eighth notes. The triplet patterns are marked with a '3' and a bracket.



Anika Nilles – ist deutsche Drummerin, Songwriterin und Produzentin. Nach dem Studium an der Popakademie Mannheim konzentriert sie sich auf das Schreiben und Produzieren eigener Songs und gibt Clinics. Bei ihren Tracks, die sich stilistisch zwischen Pop und Rock bewegen, zählt vor allem eines: Groove!

»Switching Stickings« – fliegender Handsatzwechsel

In dieser Folge ihrer Workshopreihe widmet sich Anika Nilles dem Thema »Switching Stickings«. Dazu hat sie euch die wohl bekanntesten Handsätze notiert. Wie ihr daraus ein effektives Warm-up kreiert, erfahrt ihr jetzt.

Abb. 1: Switching Sticking A



Abb. 2: Switching Sticking A1



Abb. 3: Switching Sticking B

Two staves of musical notation for Abb. 3. The first staff contains two measures of music with stickings: R L R R L R L L R L R R L R L L and R L L R L R R L R L L R L R R L. The second staff contains two measures of music with stickings: R R L R L L R L R R L R L L R L and R L R L L R L R R L R L L R L R.

Abb. 4: Switching Sticking B1

Two staves of musical notation for Abb. 4. The first staff contains two measures of music with stickings: R L R R L R L L R L R R L R L L and R L L R L R R L R L L R L R R L. The second staff contains two measures of music with stickings: R R L R L L R L R R L R L L R L and R L R L L R L R R L R L L R L R.

Abb. 5: Switching Sticking C

Two staves of musical notation for Abb. 5. The first staff contains two measures of music with triplets and stickings: R L R R L L R L R R L L and R R L R L L R R L R L L. The second staff contains two measures of music with triplets and stickings: R L L R R L R L L R R L and R R L L R L R R L L R L.

Abb. 6: Switching Sticking C1

Two staves of musical notation for Abb. 6. The first staff contains two measures of music with triplets and stickings: R L R R L L R L R R L L and R R L R L L R R L R L L. The second staff contains two measures of music with triplets and stickings: R L L R R L R L L R R L and R R L L R L R R L L R L.



Dirk Brand – Bands: AXXIS, Asia, Weather Girls, Gloria Gaynor u.v.a.; Dozententätigkeit: Westfälische Wilhelms-Universität Münster, Modern Music School, Berufsfachschule Drumstudies »Electronic Drums & Styles«, Rock-Pop-Jazz-Akademie Mittelhessen; Lehrbuchautor

Three-Stroke-Ruffs mal ganz geschwind

In dieser Folge zeigt euch Dirk Brand, wie ihr euer Doppelbassdrum-Spiel mit Three-Stroke-Ruffs würzen könnt. Das Tempo wird hierbei merklich angezogen. Geübt wird aber wie immer erst einmal langsam.

The image displays three staves of musical notation for double bass drum, labeled 1), 2), and 3). Each staff shows a rhythmic pattern of eighth notes with accents and beams, set in 4/4 time. The notation includes various rhythmic values and accents to guide the player.

The image displays five musical exercises, numbered 4) through 8), arranged vertically. Each exercise is written on two staves. The top staff of each exercise contains a rhythmic pattern of eighth notes with 'x' marks above them, indicating cymbal or snare hits. The bottom staff contains a corresponding rhythmic pattern of eighth notes with stems pointing downwards. Each exercise is marked with a dynamic accent (>) above the first note of each measure. Exercise 4) features a pattern of eighth notes with stems pointing down, followed by a quarter note with a stem pointing down. Exercise 5) features a pattern of eighth notes with stems pointing down, followed by a quarter note with a stem pointing down. Exercise 6) features a pattern of eighth notes with stems pointing down, followed by a quarter note with a stem pointing down. Exercise 7) features a pattern of eighth notes with stems pointing down, followed by a quarter note with a stem pointing down. Exercise 8) features a pattern of eighth notes with stems pointing down, followed by a quarter note with a stem pointing down. Each exercise is marked with a dynamic accent (>) above the first note of each measure.