



Workbook

Reading Lessons with Joe Porcaro, Ralph Humphrey,
Terry Bozzio, Gregg Bissonette and Don Lombardi

Introduction to Drum Channel Reading Course

A language is a means of communication, a form of expression. In English, we use combinations of letters to form words, which can then be spoken. In reading music, we use a combination of notes and rests to form sounds and spaces called rhythms, which can then be played. In music, as is any language, there are rules to follow and skills to master before you can successfully interpret and convey the ideas of others. It is our intent to explain the fundamental rules of reading rhythms and guide to towards mastering the skills necessary to easily play what you read. In order for you to successfully play and hear what you read or read what you play; you must obtain not only the reading skills, but also the technical skills necessary to do so.

With concentrated practice, you will gain more than the ability to play the exercises in this course correctly. You will gain an understanding of the rules and mechanics of how to read and hear rhythms. The next step, which is explained at the end of this course, will be to read in a less mechanical, more musical way. Just as you don't think of each individual letter when reading English, you will eventually read music in a like manner. Of course, this comes after many hours of practice.

What will reading do for you as a drummer?

1. Improve your musicianship.
2. Help you to relate to what is heard as a drum rhythm to what is viewed as music notation. (Read what is played and play what is read.)
3. Give you more confidence when performing and auditioning for jobs.
4. Allow you to sight read a drum chart and perform in a musical way.
5. You'll be in demand for work.
6. Will decrease the stress level when performing.
7. It will help when transcribing.
8. Learn and understand form in music.
9. Increase your credibility in the music business and with other musicians.

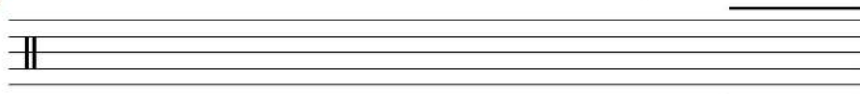
The Drum Channel Reading Course will provide you with important theory information such as:

1. The theory of note and rest values.
2. The theory of time signatures.
3. Counting systems.
4. The definition and understanding of musical terms.
5. Rhythmic ear training that develops various rhythms.
6. The theory of odd times, changing meter and polyrhythms.
7. Learning to take down dictation of rhythm that one hears.

Lesson 1

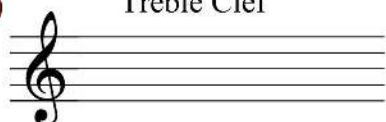
Principles of Music Notation

- ① Each staff (stave) has five lines and four spaces. Lines written above or below the stave are called leger lines.

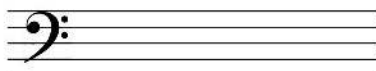


Snare drum and drumset notation will normally apply to bass clef or neutral clef also known as a percussion clef.

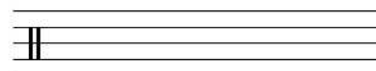
②



Bass Clef



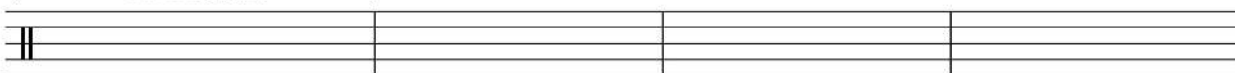
Neutral Clef



Bar-lines are vertical lines through the stave that indicate the beginning and end of a measure.

③

A Measure



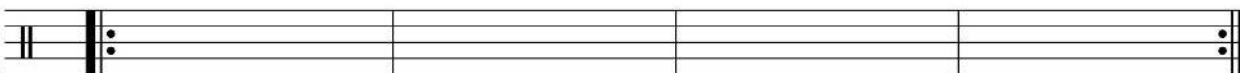
④

A double bar-line would indicate the end of a musical section.



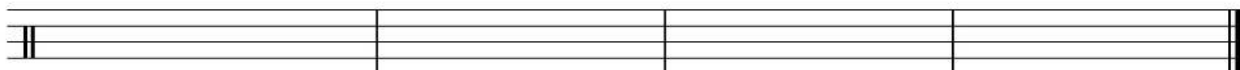
⑤

A double bar-line with two dots is called a repeat sign and means to repeat once unless otherwise directed. "Vamp" means to continue repeating until directed to go on.



⑥

A heavy double bar-line at the end indicates Finish or Fine, the end of a composition.



Note: Numbers ① - ⑥ are chapter marks that match numbers under the scroll bar in the DrumChannel.com video player for Reading Lesson 1.

Lesson 1

Fill in the blanks

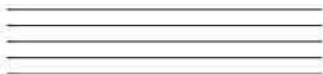
Principles of Music Notation

The five lines and four spaces are called the _____.

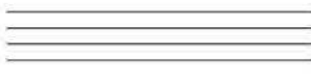


Snare drum and drumset notation will normally apply to bass clef or neutral clef also known as a percussion clef. **Write the three clef signs below:**

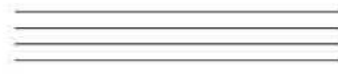
Treble Clef



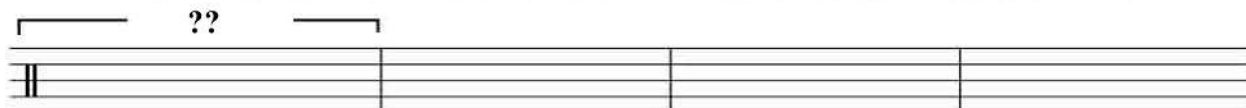
Bass Clef



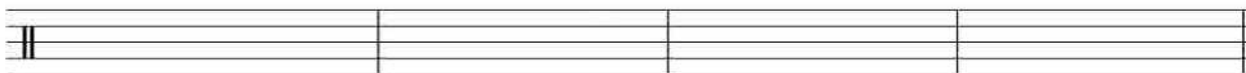
Neutral Clef



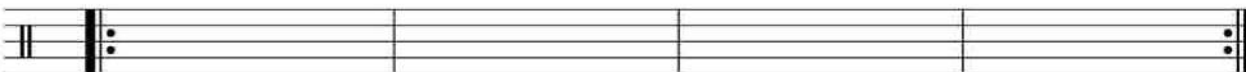
Bar-lines are vertical lines through the staff that indicate the beginning and end of a _____.



A double bar-line would indicate the _____ of a musical section.



A double bar-line with two dots is called a _____ sign.



The heavy double bar-line at the end of a composition is called the _____.



II

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