



The mission of the Hudson Music Teacher Integration Project, 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: Benny Greb: The Language of Drumming

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 - 4

Cross-Reference Guide - 7

Suggested Multimedia Lessons - 9

Related Materials - 9

General Suggestions for Incorporating New Media - 10

Credits:

Hudson Music T.I.P. Coordinator: Mike Sorrentino

Hudson Music Senior Drum Editor: Joe Bergamini

Guide Compiled by Mike Sorrentino

Edited by Joe Bergamini

Design and Layout by Joe Bergamini and Willie Rose

Hudson Music Staff/T.I.P. Contributors: Mike Hoff, David Levine, Dom Famularo, Paul Siegel, Rob Wallis

T.I.P. Advisory Board: Carl Allen, Neil Garthly, Donny Greundler, Steve Houghton, Sherri Maricle, Allison Miller, Rod Morgenstein, John Ramsay, Peter Retzlaff, Ed Soph, Jeff Salem, Skip Hadden

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	Chapter	Time	Disc
"Chid" Sound	IV. Talking - Time	07:55 - 11:12	Disc 2
"Diddles"	I. Letters - Rudiments-Diddles	29:10 - 32:24	Disc 1
"Doubling" the Words	II. Words - Positions	1:00:00 - 1:01:50	Disc 1
"Jazzing" up the Bass Drum Beater	IV. Talking - Sound Creativity	32:17 - 32:36	Disc 2
Alphabet Grooves	I. Letters - Set	35:43 - 36:00	Disc 1
Binary Letters	I. Letters	06:28 - 07:36	Disc 1
Brushes on a Cardboard Box	IV. Talking - Sound Creativity	42:40 - 43:05	Disc 2
Click	IV. Talking - Time	11:15 - 18:15	Disc 2
Crash Hats	IV. Talking - Sound Creativity	37:01 - 37:56	Disc 2
Double Note Singles	I. Letters - Rudiments - Double Note Singles	33:53 - 35:05	Disc 1
Dynamic Workout	I. Letters - snare and pad	21:41 - 24:09	Disc 1
First Position	II. Words - Positions	54:50 - 55:00	Disc 1
Flams	I. Letters - Rudiments - Flams	32:25 - 33:52	Disc 1
Form Improvisation	IV. Talking - Improvisation	03:52 - 05:50	Disc 2
Ghost Notes	I. Letters - Set	40:07 - 42:34	Disc 1
Head On Head	IV. Talking - Sound Creativity	32:38 - 34:17	Disc 2
Hi Hat/Snare Stick	IV. Talking - Sound Creativity	28:50 - 29:49	Disc 2
Improvisation	IV. Talking - Improvisation	03:00 - 07:50	Disc 2
Independence	II. Independence	1:07:59 - 1:11:00	Disc 1
Language of Drumming	Introduction	02:54 - 05:25	Disc 1
Letters	I. Letters	05:52 - 08:44	Disc 1
Listening	IV. Talking	00:10 - 03:00	Disc 2
Muffling	IV. Talking - Sound Creativity	35:04 - 36:06	Disc 2
Note Vaule Improvisation	IV. Talking - Improvisation	05:50 - 07:08	Disc 2
Odd Groupings	II. Words - Odd Groupings	48:26 - 50:00	Disc 1
Orchestrating the Words	II. Orchestration	1:01:52 - 1:03:10	Disc 1
Orchestration Improvisation	IV. Talking - Improvisation	07:10 - 07:50	Disc 2
Ostinato	I. Letters - Set	36:21 - 37:00	Disc 1
Playing ON records!	IV. Talking - Sound Creativity	36:07 - 37:00	Disc 2
Playing With Hands	IV. Talking - Sound Creativity	26:07 - 28:48	Disc 2
Playing with random objects	IV. Talking - Sound Creativity	29:50 - 32:16	Disc 2
Practicing without a click	IV. Talking - Time	18:16 - 21:42	Disc 2
Rhythmic Alphabet	Letters	08:13 - 08:45	Disc 1
Rhythmic Syntax	III. Syntax	1:15:04 - 1:22:22	Disc 1
Rudiments	I. Letters - Rudiments	28:37 - 35:42	Disc 1
Second Position	II. Words - Positions	55:16 - 58:41	Disc 1
Shuffle	I. Letters - Set - Bass Drum Ternary	43:39 - 45:50	Disc 1
Splash Hats	IV. Talking - Sound Creativity	37:57 - 38:42	Disc 2
Stacking Cymbals	IV. Talking - Sound Creativity	38:44 - 42:39	Disc 2
Stepped Hi Hat	I. Letters - Set	42:35 - 43:36	Disc 1
Sticking Workout	I. Letters - snare and pad	24:11 - 28:36	Disc 1
Subdivision Microscope	IV. Talking - Time	21:46 - 22:39	Disc 2
Ternary Letters	I. Letters	07:38 - 08:13	Disc 1
Third Position	II. Words - Positions	58:42 - 59:50	Disc 1
Time Awareness	IV. Talking - Time	7:55 - 25:45	Disc 2
Time check	I. Letters - snare and pad	20:19 - 21:39	Disc 1
Timetable System	IV. Talking - Time	22:41 - 25:45	Disc 2
Upside Down Snare Drum	IV. Talking - Sound Creativity	34:18 - 35:03	Disc 2
Warm up exercise	I. Letters - warm up	08:45 - 15:00	Disc 1
Words Recap	II. Words Recap	1:03:10 - 1:07:58	Disc 1

CHAPTER SUMMARIES

The premise of this DVD is that drumming can be learned in a manner that is familiar to us all: by drawing similarities to the way we learn a spoken language. By equating rhythms to letters, words, and sentences, we can begin to build our own drumming vocabulary. Drummers of all levels can understand this material, although beginners will benefit from the assistance of a good teacher. The “movie” that plays in the background of the menu is a good indicator that this DVD is not typical of those we’ve grown accustomed to. The playfulness of the rhythmic explorations of Benny’s morning can be seen throughout the DVD in Benny’s performances and explanations.

DISC 1

Intro

The end goal of Benny’s system is total freedom to express yourself on the instrument. By developing a “rhythmic alphabet” of 24 “letters,” this system allows you to combine rhythms in ways similar to combining letters to form words and sentences. There are no “stock” licks on this DVD; rather it contains a system to create your own drumming vocabulary.

Letters

- Letters are the shortest sound in the Latin languages that, when combined with others and put into context, have a specific meaning. A single note on a drum is not a letter, as it requires context to give it meaning. This context would be its relation to time, pulse, and subdivision.
- The binary letters are all of the sixteen possible combinations of four even subdivisions in a quarter note.
- The ternary letters are the eight possible combinations of three even subdivisions in a quarter note.
- These binary and ternary letters represent the vast majority of phrases in most styles of modern music.
- Benny suggests finding a piece of sheet music and marking these phrases. Most pieces can be marked almost entirely consisting of these “letters.”
- The “Letters” warm up consists of simply clapping the letters four times while saying a neutral sound of “chid” with your mouth.
- “Tea for Steve” is a duet between Benny on a Sonor Jungle snare drum and Pete Lockett on Tabla, which features the two drummers verbalizing Konokol.
- The Time Check consists of playing the “alphabet” with your sticks while still saying the “chid” sound with your mouth.
- The Dynamic Workout uses the letters as accent patterns while the rest of the subdivisions are played unaccented. In the case of the Binary letters this would sound and feel like an accented 16th-note pattern.
- The Sticking Workout is similar to the Dynamic Workout but uses a hand-to-hand sticking.
- The second part of the second workout is a right hand lead, with the left hand filling in the unaccented notes. Be sure to switch lead hands. Try to play without accenting the lead hand.

Rudiments

- Benny gives a slightly different take on the rudiments by looking at them as “embellishments” as opposed to phrases.
- The rudiments are grouped into diddles, flams and “double-note singles” which are then inserted into the rhythmic alphabet.
- The diddles are presented first by playing a double stroke where the accent would occur in the rhythmic alphabet. The second presentation accents the letter and then doubles the strokes on the unaccented notes.

- Flams are next to be inserted into the alphabet. Be careful to make sure the proper hand is playing the accent and grace note.
- Double note singles sound like the diddles and are the same rhythmically, but the sticking is all single strokes.
- Although they are presented only in the binary form on the DVD, in the downloadable eBook the ternary phrases are presented in the same order. Benny makes a quick mention and demonstration of the ternary phrases at the end of this section.

Set

- The letters are first applied to the bass drum while playing a simple hand ostinato to produce “alphabet” grooves.
- The alphabet is then played on the hi-hat with the right hand while the left hand and bass drum play an ostinato. It is then demonstrated in the open-handed style.
- The ghost note exercise applies the alphabet as ghost notes in the left hand while maintaining a solid 2 and 4 backbeat.
- The stepped hi-hat follows the same format by playing the alphabet with the hi-hat foot while playing a groove with a brush in the right hand with a kick and snare drum pattern. Only the single-note phrases are demonstrated.
- Two more stepped hi-hat phrases are demonstrated: 8th notes and then “e” and “ah” while the other three limbs play on the set.
- The ternary bass drum patterns are shown with a shuffle hand pattern.
- The hi-hat hand and ghost notes are shown the same way.
- The left hand ternary letters are then shown on the snare, played against a swing ride pattern, then moved around the kit.

Words

- The letters are combined to form musical words or rhythmic phrases.

Odd Groupings

- Benny describes his method of assigning common words to odd groupings to make them easier to count. “radio” = 3, “university” = 5, “listen to the radio” = 7. Then he counts them out in a bar of 4/4 as sixteenth notes.
- The phrases are clapped against the neutral “chid” sound with accents on the beginning of the group, played hand-to-hand on a pad, then put through the same sticking, rudimental, and drum set workouts as described in the earlier section.
- The groupings of 3, 5, and 7 are then moved to the second and third positions (beginning on the second or third sixteenth note) and then played through all of the workouts.
- The groupings are then demonstrated by “doubling” the accents, or accenting the first two notes of the grouping of 3, the first four notes of the grouping of 5, and the first six notes of the grouping of 7.
- The accents are then demonstrated being divided between bass drum and snare drum.
- The “Words Recap Sheets” give many different ways of combining the groupings, and Benny demonstrates many of them and gives some ideas on how to expand their application.

Independence

- The odd groupings can be used as a system to build independence and inter-dependence. Benny demonstrates playing the grouping of 3 in the feet while the hands play through the 3, 5, and 7 groupings in all of their positions. He then improvises over the foot pattern.

Brass Band Performance

- Performance of a funk/jazz tune with a quartet of drums, trumpet, trombone, and tuba

DISC 2

Talking

- This section begins with a discussion of the importance of listening, and the difference between intellectual and emotional listening.

Improvisation

- The improvisation section begins with a discussion of musical awareness.
- Form improvisation begins with a two-bar pattern wherein you play one bar then repeat it exactly.
- The same idea is presented with a two-bar phrase that is repeated.
- Note value improvisation is where the note value stays the same throughout the solo, and you explore how much music you can make by playing only that rate of notes (for example, only 8th notes).
- Orchestration improvisation is when you limit your sound choice to just one or only a few instruments.

Time

- This section begins with a discussion of the benefits of using the “chid” sound for the click or quarter-note pulse.
- Benny plays some improvised sections while placing the “chid” on the quarter-note pulse, upbeat eighth notes, and 16th-note offbeats.
- Benny demonstrates some exercises of singing a phrase while having a click move from downbeats to upbeats using eighth notes, triplets, and 16th notes. He then demonstrates on the drums.
- Benny discusses the importance of drummers having confidence in their time and presents some ideas of practicing with clicks that drop in and out.
- The “subdivision microscope” approach sets up a click that contains all the subdivisions, 16th notes for example, and the goal is to hit them all spot on.
- The “Time Table” system deals with the phenomena of “comfort zones.” The Time Tables are contained in the eBook and present a system of finding where you have strengths and weaknesses playing certain grooves and patterns.

Sound Creativity

- This section presents a collection of ideas on how to get different sounds out of the drum kit including: playing with hands, playing on the sides of the drums and hardware, pitch effects, playing hi-hat and snare with the same stick, playing with random objects, sweat bands on bass drum beaters, head on head, upside down snare drum, muffled drums and cymbals, playing on top of records placed on a snare drum, crash hats, splash hats, stacking cymbals, Benny’s signature Meinl combination, and brushes on cardboard boxes.

Conclusion/Closing Solo

- Benny concludes with a brief discussion of honesty in performance, and plays an extended solo using the concepts from the DVD.

Bonus Materials

- The bonus materials contain some very interesting insights into the life of a top drummer including behind-the-scenes footage of clinic tours, visits to the Meinl and Pro-Mark factories, a great drum duet with Johnny Rabb, and a thorough explanation of his gear.

CROSS-REFERENCE GUIDE

Most of the useful supplemental materials to *The Language of Drumming* exist in play-along books. In an effort to keep this Teacher's Guide brief, we've included only the most relevant books, and very few DVDs. The chart can be found on the following page.

Letters

24 phrases that make up the rhythmic alphabet.

Words

By combining the letters we build rhythmic "words".

Independence

The "words" are orchestrated on different limbs.

Improvisation

The "words" can be combined in countless ways, opening up our ability to "speak" on the instrument

Time

This sections contains ideas and exercises to develop your inner sense of time.

Books	Letters	Words	Independence	Improvisation	Time
<i>Groove Essentials 1.0</i> - Tommy Igoe					•
<i>Patterns: Rhythm and Meter</i> - Gary Chaffee	•				
<i>Patterns: Stickings</i> - Gary Chaffee	•	A and C Stickings		•	pp62 and 63
<i>Patterns: Technique</i> - Gary Chaffee	•	Compound Stickings		•	
<i>The New Breed</i> - Gary Chester	•	•	•	•	•
<i>The New Breed 2</i> - Gary Chester and Chris Adams	•	•	•	•	•
<i>Groove Essentials 2.0</i> - Tommy Igoe					•
<i>Stick Control</i> - George Lawrence Stone	•	•	•	•	•
<i>Hands, Grooves and Fills</i> - Pat Petrillo					
<i>Patterns Time Functioning</i> - Gary Chaffee	Sections 1 and 2 (fat back and jazz independence)	Section 3 linear phrasing	•	•	•
<i>Master Studies</i> - Joe Morello					
<i>Master Studies 2</i> - Joe Morello					
<i>Advanced Techniques for the Modern Drummer</i> - Jim Chapin			•	•	•
<i>Progressive Steps to Syncopation</i> - Ted Reed	•		•	•	•
<i>Mastering the Tables of Time</i> - David Stanoch	•	•			•
<i>Messin Wid Da Bull</i> - Jeff Salem	•				•
<i>The Code of Funk</i> - David Garibaldi					•
<i>The Drumset Musician</i> - Rod Morgenstein and Rick Mattingly					•
<i>Turn it Up and Lay it Down</i> - Joe Bergmaini and Kevin Fuhrman					•
<i>The Art of Bop Drumming</i> - John Riley					•
<i>It's Your Move</i> - Dom Famularo with Joe Bergamini	•				
Videos, DVDs					
<i>Groove Essentials 1.0</i> - Tommy Igoe					•
<i>Groove Essentials 2.0</i> - Tommy Igoe					•
<i>Secret Weapons for the Modern Drummer</i> - Jojo Mayer	•				
<i>Breaking the Code</i> - David Garibaldi			•	•	•

SUGGESTED MULTIMEDIA LESSONS

- Use a pencil to circle the “Letters” in a chart from any play-along package. Explore other ways of playing the “Letter” when it occurs.
 - Record the student playing the “Letters” warm up with a click track playing the subdivisions. Or better yet, program a drum machine or loop to play the subdivisions. Analyze for accuracy with the rhythms.
 - Any of the play-along packages would work (especially slower songs) as great practice pieces with which to work on the alphabet. Because some phrases will sound better than others with different songs, the student’s musicality will be strengthened. See if the student can point out which ones fit the music and which ones do not.
 - Using Pro Tools or an adjustable speed MP3 player, use a play-along track in place of a click for Benny’s “Comfort Zone” exercise.
 - Have the student play the alphabet grooves along with an appropriate selection from *Groove Essentials*, *The Code of Funk*, *Messin Wid Da Bull* or another play-along book.
-

RELATED MATERIALS

The information in this DVD can be universally applied to any style of drumming. Its relation to other teaching materials, therefore, is quite vast. Two works that deserve special mention as being extremely closely related are Gary Chaffee’s Patterns series and Gary Chester’s *The New Breed*, and *The New Breed 2* by Gary Chester and Chris Adams.

Books

Groove Essentials 1.0 - Tommy Igoe
Groove Essentials 2.0 - Tommy Igoe
Stick Control - George Lawrence Stone
Hands, Grooves and Fills - Pat Petrillo
Master Studies - Joe Morello
Master Studies 2 - Joe Morello
Advanced Techniques for the Modern Drummer - Jim Chapin
Progressive Steps to Syncopation - Ted Reed
Mastering the Tables of Time - David Stanoch
Messin Wid Da Bull - Jeff Salem
The Code of Funk - David Garibaldi
The Drumset Musician - Rod Morgenstein and Rick Mattingly
Turn it Up and Lay it Down - Joe Bergmaini and Kevin Fuhrman
The Art of Bop Drumming - John Riley
It’s Your Move - Dom Famularo with Joe Bergamini

DVDs

Groove Essentials 1.0 - Tommy Igoe
Groove Essentials 2.0 - Tommy Igoe
Secret Weapons for the Modern Drummer - Jojo Mayer
Breaking the Code - David Garibaldi

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.