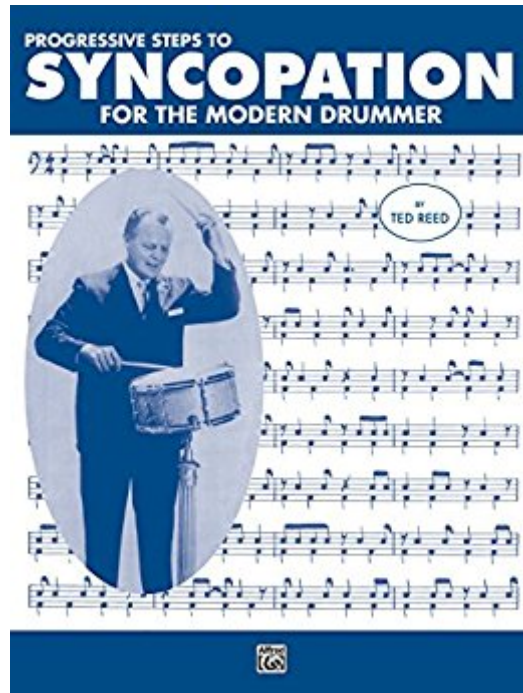


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Progressive Steps To Syncopation For The Modern Drummer: Drum Set (Ted Reed Publications)



Synopsis

Voted second on Modern Drummer's list of 25 Greatest Drum Books in 1993, *Progressive Steps to Syncopation for the Modern Drummer* is one of the most versatile and practical works ever written for drums. Created exclusively to address syncopation, it has earned its place as a standard tool for teaching beginning drummers syncopation and strengthening reading skills. This book includes many accented eighths, dotted eighths and sixteenths, eighth-note triplets and sixteenth notes for extended solos. In addition, teachers can develop many of their own examples from it.

Book Information

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Customer Reviews

Syncopation is much more than a nicely graduated reading text. Used skillfully, and with a good teacher, this classic can go a long way towards teaching the elements of limb independence and co-ordination. Superimposing ostinato patterns over the "as written" notation reveals a world of possibilities. Bass players, as well as others, can derive benefit from the complexities of reading the syncopated figures in this book. Each exercise places quarter notes in each measure so that the student can always see the relationship of the downbeat to the exercise. Drummers, get this book,

get Stone's Stick Control, get a good teacher, and you will be well on the way to the ranks of the musically monstrous.

If you want to significantly improve your independence skills, buy this book and then find an instructor who can show you the more than 40 different ways to apply it to the drum set. Alan Dawson used this book extensively with his students. Thankfully, one of his students has documented those 40+ ways. See "The Drummer's Complete Vocabulary As Taught by Alan Dawson" (Paperback), by author John Ramsay. Ramsay did a great job of identifying (and providing audio examples) of the numerous ways you can apply Syncopation. An excellent precursor to this book is Jim Chapin's "Advanced Techniques for the Modern Drummer". That book will help you develop the basic independence you'll need to dive into Syncopation. Or if you already possess the ability to play the swing ostinato while playing swung eighth notes and triplets and sixteenth notes between your snare drum and bass drum, then you can likely dive right in.

This is not a "so you want to rock" book you find at the music store chain, this is to drumming what sanding and joinery is to a woodworker. Anybody that calls themselves a drummer has this hurdle to climb, a must for a serious drummer. My 1st teacher gave me this and "Stick Control" in the 1981 when I started taking drum lessons. I wasn't sure why I was learning to swing when the trend was rock, but I soon found myself deconstructing every song into these patterns. This book is written in jazz notation, meaning that it does not include the ride cymbal and hi-hat patterns in every bar. You should be able to play all of these patterns with a swing ride (dotted eighth note) and the hit-hat on 2 and four. It sounds easy, but playing straight 8th or 16th notes on the left hand while swinging in triplet time on the right can really be frustrating. Make sure to reverse your hands after you've mastered your dominant technique, this breaks the limb dependence. My teacher told me that I should be relaxed enough to be able to play all of these patterns and recite the gettysburg address at the same time. This book unravels rhythm in a way that has been duplicated, but never matched over the years.

If you're a beginner and just learning how to read music (for drums) this is a great book. It is good to have a teacher go through this book with you, and maybe add in some things... it is always good and very helpful to count out loud while going through this book. The book is only snare + bass, and starts with quarters, then goes on to eights, sixteenths, triplets, and even sixteenth-note triplets. It also has a few rolls, and in the end it teaches you accents.

I started drumming a couple of months ago. For 3 months I watched youtube and other drumming DVDs. I liked it but did not sound very good. About 2 months ago I got a teacher and his requirement was this book to start. Two weeks with this book I learned more and understand more than the three months I played before. My instructor would show me how it would sound and how to practice with this book. I would go home and practice for a couple of hours a week. You will get what you put into this book. For beginners, this book will make you better. You just have to put the time/work into using it. With a good teacher and this book, you can improve even faster. UPDATE: After playing drums for a couple of years now, I really think that this book is a strong selection for your library. I have since moved to other books and learned a ton of new beats and rhythms. I still find myself coming back to this book. I am using it to inspire drum fill ideas. Just moving the snare this around the toms or sometimes splitting the hits between the snare and cymbal. Very strong book if you use it.

Great Book. MANY MANY Professional SESSION drummers have worked out of this book, and teach from it as well. Page 38 This page most session guys know by heart. Just take a lesson from one and ask them about it. They'll play it off of the top of their head. OK - why is this book great? First: It very much gives you Jazz phrasing / rhythms in a nut shell. These rhythmic figures are very Jazz language based / representative. There are MANY ways to use these rhythms - you need a GOOD teacher to show you how. There is so much to apply this to, it just goes on and on. Buy this book and The Drummer's Complete Vocabulary As Taught by Alan Dawson. Alans book goes into detail on the MANY ways to use Ted Reeds syncopation. Ask any professional Jazz drummer, and they'll say the same (OR MAYBE) they WONT until YOU PAY THEM FOR A PRIVATE LESSON. Well, now you know for free. Go knock yourself out and woodshed. When it pays off thank me for this review. best of luck, have fun with it.

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