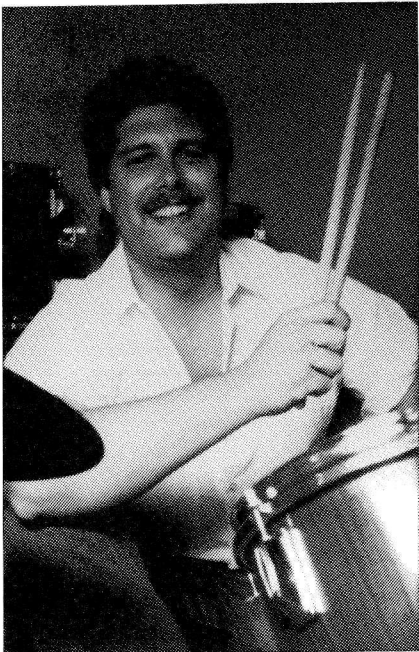

A Gary France Drum Workshop



Gary Douglass France is a native of Syracuse, New York USA. At the age of nine he began study with Herb Flower, Principal Percussionist of the Syracuse Symphony. At the age of sixteen Gary was selected to play drumset in the New York All State Stage Band. Studying with Jim Petercsak, Gary received his Bachelor of Music Degree in 1979 from the State University of New York at Potsdam. This intensive study of percussion has continued over twenty years.

During his freelance career Gary has performed with Theresa Brewer, Warren Covington, Rebecca Holden, Al Martino, Frank Sinatra (Jnr), Johnny Mince, Diahm Carroll, June Valley, Bob Crosby, and numerous other shows and productions. His contemporary interest has led to performances with Alvan Lucier, Joan Labarbra, Syracuse Society for New Music, The Dallas Brass, and the Abraxas Percussion Group. In 1983 Gary performed on a fifty nine city tour of the United States with the Clyde Beatty Circus Band during its 100th Anniversary.

In 1984 Gary entered North Texas State University as a graduate teaching fellow, where he performed at the Wichita Jazz Festival with the prestigious 2 O'clock Lab Band. Gary later was to become the first drummer to direct a lab band at North Texas, the 9 O'clock Band.

Having a keen interest in mallet percussion, Gary has studied vibraphone with Dave Samuels and David Friedman, concert marimba with Leigh Howard Stevens and contemporary keyboard literature with Dr Robert Schietroma. In 1985 Gary performed the world premier of David Friedman's "20 Minutes Off the Pavement" with the North Texas Percussion Ensemble. Not long after, he performed in Los Angeles with the North Texas ensemble at the Percussive Arts Societys International Convention and was that year the first editor of the convention daily "PASIC 85 News".

Since his appointment as visiting lecturer at the West Australian Conservatorium of Music, Gary has performed with Ricky May, Urbie Green, Danny Moss, Jackie Love, The Nova Ensemble, and will soon appear with jazz saxophone great, Ritchie Cole.

Gary is sponsored by the Avedis Zildjian Company, Yamaha Musical Products and Remo Incorporated. He has presented workshops throughout the United States, The Peoples Republic of China, and is currently involved in a tour of Australia and New Zealand. Beginning July 1988 Gary will assume residence at the Western Australia Conservatorium of Music as a Lecturer in Percussion.

All drumming is a combination of four basic strokes:

1. The arm stroke
2. The lower arm stroke
3. The wrist storke
4. The finger stroke

When both hands are combined each may play a combination of:

1. Singles R L R L etc.

Musical notation for single strokes. Above the staff, four vertical stems with circular heads represent the strokes, labeled R, L, R, L. Below the staff, a horizontal bar connects the stems. The staff has three lines, with labels Ht, Sd, and Lt on the left. The notes are on the first line (Ht), second line (Sd), and first space (Lt). Below the staff, the letters R, L, R, L are aligned with the notes.

2. Doubles R R L L etc.

Musical notation for double strokes. The staff has three lines, with labels Ht, Sd, and Lt on the left. The notes are on the first line (Ht), second line (Sd), and first space (Lt). Below the staff, the letters R, R, L, L, R, R, L, L are aligned with the notes.

3. Triples R R R L L L

Musical notation for triple strokes. The staff has three lines, with labels Ht, Sd, and Lt on the left. The notes are on the first line (Ht), second line (Sd), and first space (Lt). Below the staff, the letters R, R, R, L, L, L, R, R, R are aligned with the notes. The number 3 is written below each group of three notes.

The Rudimental Approach

Today's contemporary drummer has great demands placed upon him, both rhythmically and technically.

Below you will find a list of the most used rudiments in today's music. There are beginning, intermediate and professional tempo markings provided. Remember, technique is not an end in itself, but is a language or tool of expression.

TEMPOS FOR RUDIMENTS

<u>RUDIMENT</u>	<u>Beg</u>	<u>Inter.</u>	<u>Prof.</u>
1. Single St. (32nds)	♩ = 80	90	100
2. Single St. Four	=144	162	180
3. Single St. Seven	=150	175	190
4. Multiple Bounce Roll (Buzz)	=120	120	120
5. Triple Stroke Roll (Fr. roll)	=94	122	144
6. Double St. Open Roll (32nd)	=110	125	144
7. Five St. Roll	=110	144	170
8. Six St. Roll	=100	120	150
9. Seven St. Roll (duple pulse) (triple pulse)	=100 ♩ =75	120 95	144 115
10. Nine St. Roll	♩ =100	120	144
11. Ten St. Roll	=100	120	144
12. Eleven St. Roll	=100	120	144
13. Thirteen St. Roll	=100	120	144
14. Fifteen St. Roll	=100	120	144
15. Seventeen St. Roll	=100	120	144
16. Single Paradiddle	=155	180	208
17. Double Paradiddle 6/8	♩ =88	104	120
18. Triple Paradiddle 4/4	♩ =136	160	180
19. Paradiddle Diddle 6/8	♩ =94	120	144
20. Flam	♩ =250	300	360
21. Flam Accent	♩ =112	160	190
22. Flam Tap	♩ =104	124	144
23. Flamaque	=110	130	150
24. Flam Paradiddle	=100	118	140
25. Single Flammed Mill	=104	114	128
26. Flam Paradiddle Diddle 6/8	♩ =60	78	88
27. Pataflafa 4/4	♩ =70	106	136
28. Swiss Army Triplet	=78	100	126
29. Inverted Flam Taps	=74	100	130
30. Flam Drag 6/8	♩ =98	122	150
31. Drag	♩ =144	208	230
32. Single Drag Tap	=140	175	200
33. Double Drag Tap 6/8	♩ =70	86	102
34. Lesson 25 4/4	♩ =100	124	150
35. Single Dragadiddle	=106	120	140
36. Drag Paradiddle #1 6/8	♩ =68	82	96
37. Drag Paradiddle #2 4/4	♩ =90	120	140
38. Single Ratamacue	=90	114	140
39. Double Ratamacue 6/8	♩ =58	72	88
40. Triple Ratamacue 4/4	♩ =90	112	140

Harmony and Melody

Drums are a combination of sounds, high, low, bright, dark.

I view the harmonic approach as being more than one sound played at the same time i.e.:

Bd & Sd High Tone and Low Tone

Bd & Cym Low Tone & Bd etc.

The two tone list is quite simple, however 3, 4 and 5 note chords are easily achieved, especially with electronics.

To this point we have only looked at sounds played together. The integration of right foot and left foot can greatly add to your combination of rhythmic variety.

HH
Ht
Sd
Lt
Bd

R R R LF L L L RF

HH
Sd
Lt

H.H. / W / Stick

THE BASS DRUM

1. Play quadrant studies with alternation of bass drum i.e.

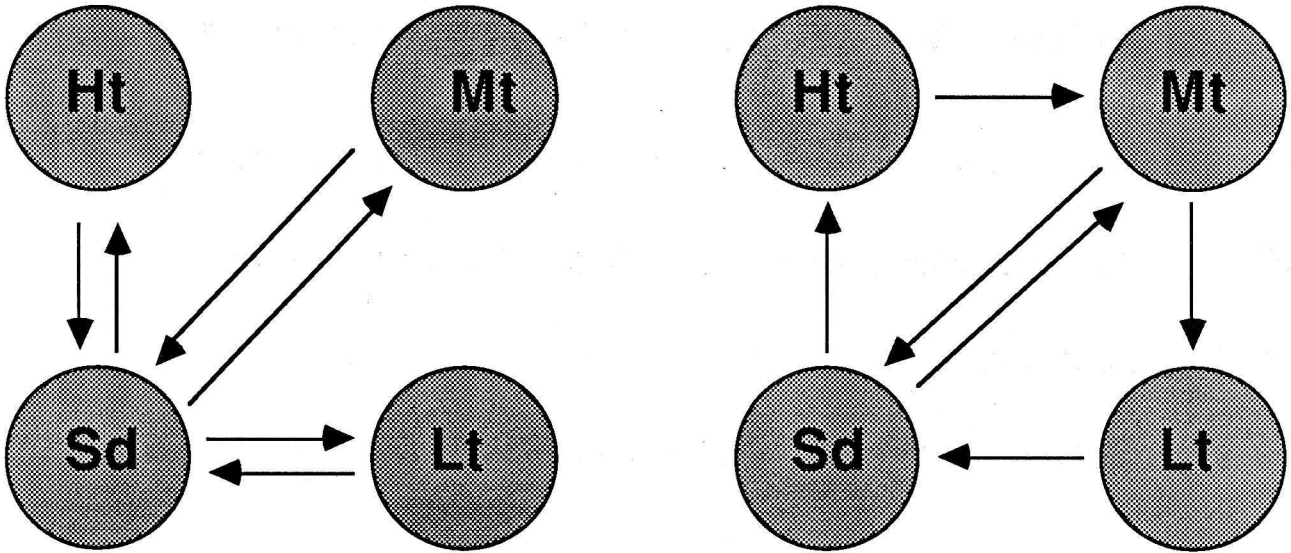
Sd
Bd

2. Substitute Hi Hat
3. Alter rhythm, i.e.: 3s, 4s, 5s, 6s, 7s etc.

The Application to Drum Set

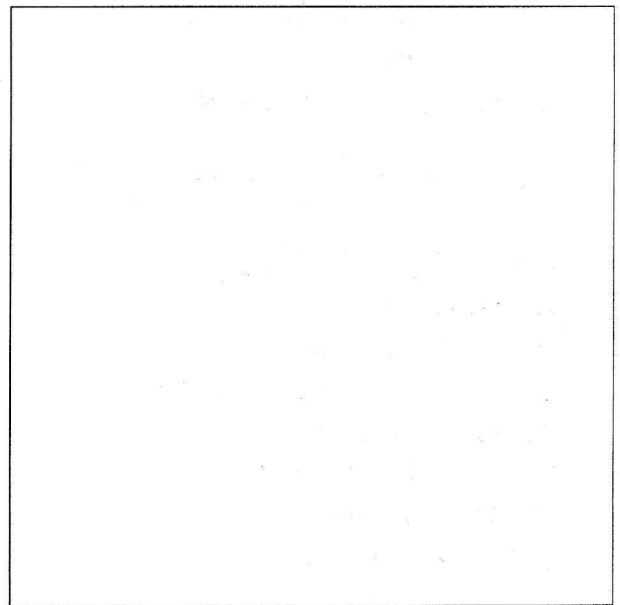
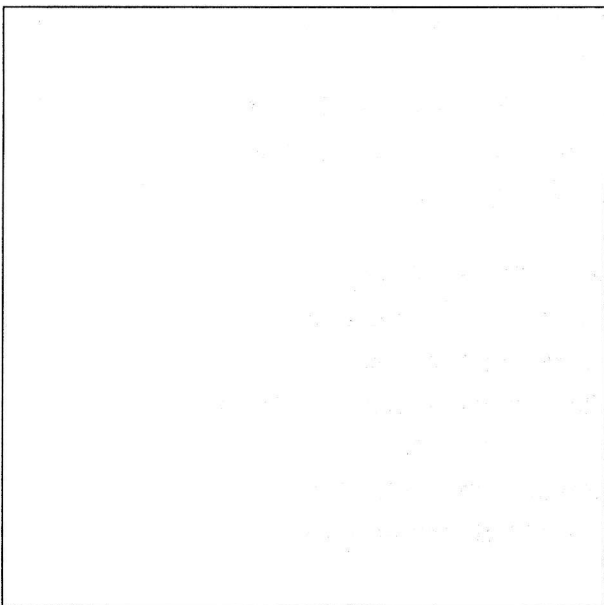
THE QUADRANT

I break my drumset into natural quadrants and practice combinations of singles, doubles and triplets within each quadrant, i.e.:



Obviously the more drums and cymbals the more quadrants can be created and practiced.

BE CREATIVE!



Text

Here are some recommended text which should help you work on the fundamentals of drumming.

Forty Essential Rudiments as adopted by the Percussion Arts Society International.

Feldstein Sandy, Snare Drum Rudiment Dictionary Alfred Publishing 1980, Sherman Oaks, California

Stone George Lawrence, Stick Control for the Drummer, George B Stone & Son Inc. Boston, Mass.

Hammond Charlie, Drumset Reading Workbook, North Texas Percussion Press 1986, Denton, Texas

Pickering John, Melbay's Studio Jazz Cookbook. 1979 Melbay Publications, Pacific MO

Chaffee Gary, Patterns - Rhythm & Meter Vol 1 1976. GC Music, Hyde Park, Mass

Chaffee Gary, Patterns, Stickings, Vol 2, 1976 G C music, Hyde Park, Ma

Transcriptions for Drumset 1987 North Texas Percussion Press, Denton Yamaha 9000 Recording Series Drum Set.

Gary's Set Up

Yamaha 9000 Recording Series
Drum Set.

8" 10" 12" 12" 14" 16" Toms

8" x 14" Snare Drum

710 Foot pedal

Either 700 or 900 Series Boom
Cymbal Stands

All 900 Series Tom Mounts

Zildjian Cymbal Library

22" Heavy 'K' Ride

20" Medium 'A' Ride

20" Medium 'A' Ride with Rivets

20" Medium 'K' Ride

20" Light 'K' with Rivets

18" Thin 'A' Crash

17" Dark 'K' Crash

16" Dark 'K' Crash

16" Paper Thin 'A'

10" Splash

20" China Boy 'K'

18" Swish

1 pair New Beat 14" Hi Hats

1 pair Heavy 'K' 13" Hi Hats

1 pair Dynabeat 13" Hi Hats

Remo Drum Heads

Pop Rock and Jazz Rock

Remo Pinstripe on top

Clear Ambassador on bottom

Be Bop and Latin

Coated Ambassador top

Clear Diplomat bottom