

The background of the cover features a photograph of a hand in a white shirt sleeve striking a cymbal on a drum set. The scene is dimly lit with blue and purple stage lights. A large, semi-circular red overlay covers the upper portion of the image, serving as a background for the title text.

A HAND GUIDE TO CHOPS DEVELOPMENT

OPARACHUKWU JOSHUA AYODEJI

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Lead Drums Instructor Hardend Drums Academy

DNath===="This is a wonderful book. It will crave your interest, educate and auto didact your paradigm, even if you are a novice or pro."

Samson SOSDRUMTECH===="Even a white man can read and testify positively, how influential the book has been to him...It is beyond the 4 walls of Africa."

Sam Sticks===="To everything in life there's a mystery behind it. Men get understanding only when they have been able to unravel the mystery of a particular thing. This book actually unravels the mystery of Chops. It is a book for everyone. It is simple and easy to understand."

AD Funk ==== "This e-book if objectively absorbed, will simply enlighten the ignorant and broaden the scope of the wise. Like the author rightly posited: "cake can be eaten without icing and bread can be had without butter". This is not to undermine the place of chops as they give sparks to the music, but is an attempt to correct the 21st century drummers errors of majoring on the minors and minoring on the majors."

Eddy Ben Ben===="This is not just a study book. It contains a whole lot of vital information that is worth millions. I encourage readers to apply what this book says to your drumming and experience the difference. I endorse this book."

EL Shola ==== "This book will expose you to the world of creativity and simplicity in applying chops and fills as required in the music. It is advised that readers open their minds to what the author has for them. This book is indeed loaded".

Small Sam ==== "This book is a high impact for musicians. It is a proper guide to what chops is all about. The very essence of Chops. It is a book you need to read and use".

Otitoju Olumide JesusSticks ===== "This book is exclusively detailed for the development of limbs and not just chops alone. It guides via a practical approach to each step of development, and has been tested and trusted. It contains sensitive and very vital lessons that any drummer in the world would desire when it comes to Chops with each step broken down from beginner to veteran. It is basically for everyone."

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I would be very ungrateful if I don't give due credit to certain people. People who in various capacities helped and aided the grand success of this project.

I am thus grateful to God for my Gift. I don't in any way feel entitled and just hope to be able to inspire someone, push another and finally aid my generation in the process of pruning my gift.

I must acknowledge SoulMan Eli, CEO of Drum Network Africa for creating such a great platform that has changed a lot of drummers perspective. He also designed the cover page of this great book.

Musical Crib is greatly appreciated for hosting this great book on it's site for free downloads. Please do well to continually check the site @ www.musicalcrib.com

I must thank Oladoyin Makinde for reviewing this manuscript with me. I must thank the great drummer friends and industry stakeholders who took time out to review this manuscript too.

In no particular order I thank: Soulman Eli(DNA), Ad Funk, DNath, Otitoju Olumide SOSDrumTech, Samson SOSDrumTech, Eddy Ben Ben SOSDrumTech, Small Sam, El Shola, Sam Sticks and all I may be unable to mention for want of space.

Finally, I dedicate this book to all budding drum students around the globe. I hope this aids and helps you all.

PREFACE

This book is written from a heart that seeks to reach out and teach. It contains the harnessed and pruned ideas of the author, discovered in the process of focused and detailed practicing.

The book is written in such a way that its ideas are totally self-help, employing an immediately applicable hands-on Instruction format. This book involves absolutely no sheet music and has the aim of teaching its ideas to you, challenging you to also indulge in focused practicing.

It opens up by trying to lay a solid foundation, explaining the concept of groove and its importance. It exposes the functions of the metronome and how to use it to build technique and measure progress made.

Though this hand guide to building great chops and fills may be the best of tools to unleash your inner potentials, the book will provide limited value to you if you procrastinate or do not take the effort to work out and learn the ideas taught here, adapting them as at when appropriate to suit your needs.

Therefore, it is of great importance to those who take up this volume, to do so with two hands and an open mind. They must see clearly at the out start that this hand guide is from a creative mind, and that the ideas that are expressed in this volume must be gleaned and learnt from.

If any user of this hand guide to chops development already believes that the best way to teach ones self is via the same things which he already knows or some fixed standards, this guide will not provide value.

Finally, the efficiency of this book is the same as the efficiency of a book that teaches "How To Swim". Though Both books may be filled with knowledge, ideas and immense insight on how to approach their respective topics, they will still prove ineffective to the reader who will not immediately begin to apply himself to its lessons. All a book on swimming can do for

you is to offer you suggestions on how best to go about plunging into water. The real plunge however, no one can take for you. You must plunge into water to practice what has been taught. A doctor may prescribe drugs for you, but you must take the medicine. In the same light, this book is filled with extracts of the pruned contents of the authors focused practice time. He hopes you will use them to unleash your own creativity.

Lead Drums Instructor
Hardend Drums Academy
November 10 2017

To:

Every User of the Book.

How You Can Profit From This Book

This book contains unusual, remarkable and practical approaches written in very simple language . It is NOT a Novel and its goal is NOT to make you mechanical during play. It is a book that harbors simple and workable ideas anyone can pick up and run with. To get the best from it, ensure that you approach it with an open mind; a mind open to new and creative ideas.

Therefore, start from the beginning for it gives you the foundation upon which further reading is built. It is not merely a book for chops. It is a book packed with the basics and tools needed to grow as a drummer.

Careful thought must be linked with intelligent action, or there can be no real development. Therefore, when a concept or an idea is described, and it appeals to you in any particular way or triggers another idea, stop practicing and pen this idea down. Think about how you can adapt it, improve on it, apply it and change it. You must work on it, and visualize yourself doing it so well and so easily that people can pay you for it.

Finally, for greater value, addition and appreciation, share copies of this free e-book to drummers deserving of it that they may also gain from its knowledge. The Sky is Wide Enough For All Of Us To Fly. I love you.

Oparachukwu
Lead Drums Instructor HDA

CHOPS CHOPS CHOPS

While it may be true that the word "Chops" has over time been over-used and bastardized, causing its actual meaning to be almost lost, the word "Chops" is not a bad or forbidden word. It is just a drummer jargon. A drummer slang word. The same as the jargon/slangword "kick" drum used to denote the bass drum.

While we will not attempt to discuss the origin of the word "Chops" on here, we must state unequivocally that the word "Chops" is a slang word for drum fills, drummer technique and general musicianship. The words "Chops" and "Licks", are slang words for drum fills, and may refer to a display of the drummers musicianship, technique, rudiment vocabulary and general showmanship. Thus, Fills, Chops, Licks and other emerging words are one and the same for describing a drummers repertoire of application skills within the music.

Drum fills are used within the music to add color, indicate entrances, point out passages within the music, as well as create moods within the music.

Fills, Chops and Licks will be used interchangeably in this publication to prevent a monotone.

PART ONE

GROOVE AND THE PLACE OF CHOPS

Let me start by saying that chops is not the music! Chops is not the groove, this truth cannot be overemphasized! The Music must not be sacrificed to execute chops. The music must never be sacrificed for showmanship. The music must never be sacrificed for technique, no matter how amazing or intricate it may sound, seem or appear.

In my years of teaching drums, I sometimes refer to and call laying down a steady groove, "Playing-Bottom-line". Ideally, the drummer principally keeps time, but as a band member, your bottom-line changes from just time keeping, to playing just enough as would interpret and convey the music, aid other band members and connect with your audience.

Playing bottom-line creates a charged atmosphere that enables a charged event. A charged and successful musical event. That is what playing bottom line is for a drummer. That is his groove. That is his Pocket.

Cake can be eaten without Icing, and bread can be had without butter. The same analogy applies to chops and music. The place of fills, licks and chops in music, is the same place as icing on cake, and the same place as butter on bread. The groove is bread, chops is butter. The music is cake, chops is Icing.

When chops and drum fills take the place of the music, it pushes out the groove and totally distracts the audience. Once distracted, the audience can only give a half-way listen to the music being performed.

Musicians who chop all through the music have their foundational problems from their practice time. They almost always practice drum fills in their personal space, and would naturally perform this numerous fills because that is all that's been stored up.

HERE'S WHY YOU SHOULD PLAY BOTTOM LINE(GROOVES) MORE.

The atmosphere clears up and becomes charged. Everyone (you, band members and your audience) can then very easily, ride with and feel the pulse of the music.

Your future as a drummer is reasonably ensured and secured, because everyone wants more than chops on their recording. The records on which the “bottom line” is solid are evergreen.

One sure way to work on developing your ability to play a bottom line groove is to make an habit of listening to the music, interpreting the music, and then entirely serving it. Another way is to begin to teach playing bottom line playing to other Instrument players. This is because if you begin to teach something, you will tend to do it more.

That said, the wrong way to practice and play chops, (and this would resonate with most of us) is to right after sitting behind a kit, play about two bars of the music/groove, then jump right in and start adding all the drum fills and chops in your repertoire. This is wrong.

The appropriate way to begin to approach developing fluid chops in your practice space, is to first internalize the music and lock down a steady pulsating groove. This is and can only be done by playing through a reasonable number of bars of the piece of music(usually about eight bars). Then chops may be introduced.

The appropriate way to approach infusing chops into the music during a performance follows about the same format. It is advised that you lock down a steady groove, by playing through bars of the music, causing you and your audience to internalize the pulse of the music, get into the feel of the music and stay there while you entertain and thrill them still.

Drum fills/Chops/Licks, practiced over a pulsating groove, would always yield a better musician, instrument player and band member. Drum fills/chops/licks, played over a pulsating groove, would always be musical and catchy to the ears of the audience.

Always remember that chops is not the music, and the music is not chops.
Licks are not the music, and music is not about licks.

DRUM KIT FOUNDATION FOR CHOPS

Nothing can be meaningful and or long lasting except it has a solid foundation.

The basic foundation for chops in a drum kit are:

The Bass Drum.

The Snare Drum.

The Hi-Hat.

A drum fill, lick or chop absent of the above trio as its foundation, would result in an endless and non-musical monotone. This will cause the audiences attention to taper off.

THE BASS DRUM:

The bass drum gives and delivers a regular and steady pulse, with the primary function of keeping the time. It is also used sometimes to deliver a varied foundation to the rhythm. While beginner drummers tend to play simple bass drum singles, intermediate drummers often play doubles on the bass drum with the advanced players playing more of subtle strokes against the drum.

When executing drum fills, the bass drum must always be a part of the fill and rhythm. This is important in order to prevent a drop or increase in the tempo, borne out of executing the drum fill. With this said, it's important to note that the bass drum serves a purpose other than just time keeping and tempo during chops. The bass drum takes on and becomes a melodic voice in conjunction with other parts of the kit being played.

The bass drum is mostly tuned and dampened to obtain a "thud" sound instead of a dry "thump" sound, to further help the bass drum form a melodic part of the kit, causing it to sound in tune with the rest of the kit during drum fills.

THE SNARE DRUM:

The snare drum is a fundamental ingredient of the drum kit, the backbone of many fills, and the centre of the drum kit. It provides the strongest regular accents, the back beat pattern, and lays the foundations of all fills and accents.

The snare drum provides the dry crack/tacky sound. It works to blend together the distinct strokes applied around the kit in a drum fill, causing them to be perceived as a single sustained melodic rhythm.

While the snare drum is generally best tuned to obtain a "dry crack" sound, the snare wires may be thrown to obtain a tom-tom sound from the same snare drum.

In executing drum fills, the snare drum must be played, as it is a major and congruent part of any drum fill. Most times, chops start from the snare and progress to the tom toms. During extended drum fills when the tom toms are being played, the snare drum should still be played in small fractions of the drum fill/chop to prevent a monotonous rumbling and to provide the much needed blend among the drum kit parts being played.

Always remember, the place of the snare drum is in the CENTRE.

THE HI-HAT:

The hi-hat is used to add color and feel to the music, mark song form changes, dynamic level changes, as well as changes from one passage to another in a song. The hi-hat twin cymbals keep the fine rhythm most of the time, with the subdivisions of the groove/beat placed or played on it.

The hi-hat is a vital tool for laying down a solid and steady groove, time keeping and providing the rhythmic foundation for a drum fill. It can be played by a single hand, both hands at once or can be operated independently by the left foot.

Executing or playing drum fills/chops without the bright sound and input of the hi-hat leaves the drum fill dry, empty, un-musical and boring.

THE PLACE OF THE BASS DRUM, SNARE DRUM AND HI-HAT IN SUMMARY

Even the most basic drum kit setups, include the bass drum, the snare drum and the hi-hat. This is because, these trio are the ones who ultimately provide and serve the music.

The trio collectively help to provide the rhythmic foundation, the tempo, the pulse, the feel, the back beat, as well as bring every other part of the band and audience, into the musical sense and feel of the music.

They are used to create the very fundamental basis on which every other part musically sits and without which every other part musically falls.

When executing drum licks/chops/drum fills, the basic elements of the drum kit(Hi-hat, Bass, Snare), must not just be included, but must play a very key part of the drum fill, so as not to lose the musical sense of the drum lick.

Great drummers and performers take the Hi-hat, Snare, and Bass relationship very Seriously.

Chop Mechanics

GRIP

To achieve precise, accurate and ultimately tension free and fluid chops, the drummer must practice and perform, whilst gripping the stick at the balance point, to achieve optimal control of the stick. To achieve a fluid grip, the drummer must relax the arms and focus ultimately on working with the wrist and fingers to reduce stress and achieve muscle memory.

Full and entire movements are achieved with the arm. Full strokes are played from the wrist. The fingers control the rebound and finesse.

SIT UP STRAIGHT

This may seem very basic, but it is very important to know that how you sit affects your playing and performance.

Majority of drummers slouch their backs or tilt to one side when they play the drums and this is because they slouch/tilt during practice.

In the long term, playing like this would cause a lot of harm and unwanted stress on your lower back. Tilting for long durations of practice would put a strain on the body, drain you and leave you with pains in your back as you grow.

When you practice and when you play, you may notice that you slouch or that you curve your back/tilt to a side. You probably now have to be tilted to play at your best and it may be hard at first to sit up straight.

However, you must unlearn it, counter it and teach yourself to sit up with your back straight. Soon it would be second nature to you and you would be better off in the long run health wise and skill wise.

SIT AT THE RIGHT HEIGHT

Most drummers do not know or do not realize, that there is an appropriate sitting height for them. A sitting height that so suits them that they easily would execute ideas as they flow per time every time. The question then is "How high do you set your drum stool?" Because how high/low you sit behind the kit affects how much freedom, strength and endurance you would enjoy on for example your foot pedals.

Generally, to have enough room to operate your foot pedals, to deliver a consistent and powerful kick, you should adjust your drum stool such that with your feet on the pedals, your knees make an angle of 90-110 degrees. This means that you should have your knees sloping slightly downwards, as opposed to having straight knees after sitting on your drum stool. This slope however must not be so great that only the balls of your feet begin to make contact with the floor of the pedals.

WRISTS

Since the wrist does most of the work, it can get real painful after playing for long sessions using improper technique. Using improper technique, a wrong grip, tensing up during practice/performance etc, puts a lot of strain on the wrists. This increases friction which negatively affects your fluidity and speed. This costs you your performance in the mean time and your health in the long run.

THE PALMS

The palm and fingers get affected the most from long term practice/playing sessions. This is as a result of the constant friction between the stick, palm and fingers.

The continued rubbing and sliding of the stick against the skin of the palm and fingers soon gives blisters.

The occurrence of blisters can be reduced greatly by not gripping the sticks too tight and adopting the use of sticks with a stick finish that is suited to the skin texture of your hand. Hand gloves for drummers may also come in handy.

THE NO-FLY ZONE

It is not uncommon to get super excited about the music during practice, rehearsals or performance, and soon have the sticks fly around and boom! into your face, flog or brush your ears, or even hit your head ouch!, eyes, nose...ouch! and what have you during these moments. While these can be very painful events, as any hit to a part of the body would be, I admit that it often doesn't hurt as bad as it would have, if we were not playing drums and all super-excited.

You would agree however that it would be very painful and sad to lose an eye or inflict some permanent damage on oneself, in the course of practice or during performance.

Thus to protect the vitals of your own face from the pain of direct hits and the risk of permanent but unintended damage, it is advised that you adopt a no-fly zone.

So what is a No Fly-Zone? A No-Fly Zone is an imaginary safe area of your own choosing, consisting of the upward and sideward motions of your mallets, out of which your sticks would not rise or cover deliberately. You must adopt and have a safe area where your sticks don't rise to, come into or cross.

TUNE YOUR DRUMS

A well tuned kit can make an average drummer sound super cool. In the same light, a drum kit that's not properly tuned can make a good drummer

sound quite lousy and disjointed. Your chops will sound displaced and discombobulated if your drums are tuned in a disjointed way. So make sure you have a well tuned kit (A well tuned kit should have a melody line). The melody line of your well tuned drum kit is what makes the sticking patterns of your chops, fills and licks look like a steady flow. Your chops should sound as a single super coordinated piece of music improvisations.

PRACTICE SURFACES

Practice may be done in various ways, and drummers are known to practice using diverse surfaces including but not limited to professional practice pads, conventional practice pads, pillows , acoustic kit drums, electronic drums, table surfaces, their own laps, sofas, air drumming, beds etc.

However, to achieve effective and efficient practicing, it is best to work with and get familiar, as much as possible, with playing surfaces that are in sync or almost in sync with real life performance surfaces.

In the light of this, we will discuss three of the above mentioned surfaces and how they affect our purpose.

PILLOWS: While it is true that no drum skin has the surface texture of a pillow, practicing with a pillow is known to help drummers a lot in working their hands and wrists. This is because the surface of a pillow sucks in and absorbs the stroke of the drummer, providing almost no rebound and forcing the drummer to play-in and lift-out every stroke. This means that all the motions played on the surface of the pillow would have to be deliberate.

This can easily provide a much needed workout for the hands and wrists.

PRACTICE PADS: Practice pads are about the most common tool used for practicing. There are various types of practice pads, ranging from the full drum practice pads to the single snare surface practice pads.

Practice pads would generally provide the kind of rebound that is lacking in using just pillows, and work on helping the drummer achieve greater control of strokes as they rebound on the real drums in live situations.

Practice pads may take on any shape and form and can be made from various kinds of material for its surfaces. Thus, the level of rebound from the pad is affected by the kind of material used.

DRUMS: No practice surfaces or simulations can perfectly mimic the real surface of the drums. Thus, the best way to go about practicing is in a way that is precise, effective, efficient, accurate and not lacking in a musical sense.

The most efficient way to practice is then through the use of real drums and less of simulations. When using the drums, you are not practicing for a live situation, you are actually in a live situation. You are not using simulations, you are in a live situation.

IN SUMMARY: while it's alright to practice with differing surfaces for the fun they provide, their technicality or even as a matter of necessity, practicing using real drums, provides the most appropriate simulation.

Surfaces like the pillow that suck in your stroke, teach your limbs to move deliberately by forcing you to lift and push the stick into its absorbing surface.

Surfaces like that of the practice pad, let your strokes bounce in, and rebound right out, thus teaching your limbs control. They are reputed to aid faster muscle memory because they focus on teaching control.

The use of real drums, amongst others, aids the growth of your musicality, broadens your application perspective, brings your creative sense to a live situation, teaches you creative orchestrations, as well as a control of dynamic levels and much more.

PART TWO

THE METRONOME

A Metronome is a mechanical or electronic device that is used to measure fractions of equal time. It emits a sound to indicate a specific Tempo. The Tempo (beats per minute-bpm) is adjustable.

The metronome has four (4) major Functions:

¶ It allows you to find an exact tempo.

For example, in the course of trying to score a song, you may use a Metronome to determine the tempo of the song.

¶ It acts as control for your Timing so that you don't rush up or slow down. For example, practicing to the click of a metronome helps you work on and builds your internal sense of time keeping. Also in live situations, playing alongside a backing track/loop helps keep all the musicians working as a team and on the same musical page.

¶ It shows you the level and boundaries of your technique.

Working with a metronome will reveal the limits of your technique. For example, you may be fine with single strokes at 60bpm but begin to choke up as you go up to 100bpm, then 110bpm. From your use of the metronome, You can then deduce your single stroke technique limit. Your single stroke focus during your practice time would now be pushing the limits revealed by the metronome.

¶ It indicates improvements which might otherwise go unnoticed.

The Metronome is to be used to track progress. Being able to play regular 70 bass drum singles per minute and working at bringing it up to 80 bass drum singles per minute indicates a growth and an improvement.

HOW TO USE THE METRONOME

¶ Select your Specific exercise.

¶ Calibrate/Set the metronome to a comfortable Tempo.

¶ Play your specific exercise through 'say' 20 times.

¶ Reset the metronome, making it 4 – 8 beats faster.

¶ Play the specific exercise another 'say' 20 times.

¶ Repeat step 4 and 5 again until you reach a tempo where you begin to struggle and tense up.

¶ Reset the metronome making it 4 – 8 beats slower and again play the exercise 'say' 20 times.

¶ Whenever you feel tense, repeat step 7.

Remember, the way to achieve speed and fluidity is to remain relaxed and practice precisely. Practicing when you are tense will only teach you to have to be tense to play and in the long term may cause you a lot of physical body harm.

FOUR BASIC WAYS TO BUILD FILLS

I must own up to you on this truth: I'm yet to come across a drummer that has an extra hand or an extra leg. All the amazing drummers I know characteristically possess a pair of upper limbs(hands) and a pair of lower limbs(feet).

What this means deductively is that regardless of how monstrous the fill is, how great sounding the lick is, or how super duper bomber the chops are, they consist of combinations of none other than the trio of R, L, K. Where R=Right, L=Left and K=Kick. No drummer has an extra limb. ALL FILLS are thus built around variations and repetitions of the R, L, K trio. Thus we intend to look at how to build fills.

The Direct Rudiment Application Method:

The first basic step to building fills is the direct application method.

Majority of rudiments when written in traditional form, come with a default time signature. Take for example the Paradiddle. The Paradiddle comes with a default 4/4 signature, while the Double Paradiddle comes with a default 6/8 time signature.

Thus to begin to apply any rudiment directly, you should first determine it's default time signature then seek to directly apply it to songs that are in the same default time signature as the rudiment. Quite simple right?

Now what if you want to apply a rudiment in default 6/4 to a 4/4 groove? Check the next method.

The Adaptive Time Signature Method:

The default time signature of some rudiments e.g rudiments in 2/4

or 6/8 may make them look unusable outside of their default time signature (say in 4/4) because they have a different, or contrasting default time signature.

Rudiments with default time signatures other than the time signature you're playing/practicing to, can be adapted simply by tweaking how you place, play and phrase it's composition stickings.

For example, if a 2/4 bar is played twice, the effect will be the same as playing one single bar of 4/4 time. ($2 \times 2 = 4$).

In the same light, if each note in a 6/8 bar are treated as triplets of a 4/4 bar, then 4/4 time signature can be formulated from the 6/8 default time signature.

Thus fills can be developed and integrated from just tweaking a few things like default time signature and phrasing.

The Rudiment Overlap Method:

Rudiments don't have to be applied directly. They can be tweaked and are often being tweaked, to create new and more amazing drum fills. Characteristically, two or more rudiments or fractions of rudiments may become combined so as to give a single fill, thereby creating entirely new sounding patterns.

For example, rudiment combinations of the Single Stroke roll, may be overlapped with Doubles and then finished out with a Six Stroke roll. The Single Paradiddle may be joined to multiple Double Stroke rolls. Triple strokes can be joined to Flams etc.

The Rudiment Permutation Method: A single rudiment can be taken and

permuted to develop other creative sticking patterns. Take for example the Paradiddle- R L R R L R L L. When permuted, it would give...

R L R R L R L L

L R R L R L L R

R R L R L L R L

R L R L L R L R

L R L L R L R R

R L L R L R R L

L L R L R R L R

L R L R R L R L

How to Permute Rudiments and Sticking Patterns?

Simply write out your original sticking pattern and then rewrite it again but start from the second note of the rudiment/sticking pattern.

For example if the Rudiment is ABBCD CDBBA, your first permute will look somewhat like this...BBCDC DBBAA. You then repeat the process again with the first permute to derive the second.

HOW TO PRACTICE RUDIMENTS INTO A GROOVE.

How do I Apply Rudiments...? This is a fundamental and re-occurring question for a lot of drummers. As a matter of fact, I'm almost always asked this same question at differing workshops and clinics. The truth however is that there are many ways from which one may choose to begin to approach infusing Chops into a groove.

One Method which I use, endorse and teach (primarily because I created it in my personal practice space), is what I would be teaching to you.

Here is how it goes :

The **FIRST** thing you want to do is to gather a playlist of songs you are very familiar and cool with. The reason for this instruction is rather very simple. In developing, building and executing chops, you want to be "feeling" and not "thinking" your way through the songs you are playing to. Those songs you have probably heard all your life like a gazillion times?...those are NOT the ones. There are those songs you've probably heard just tens of times....**THOSE ARE THE ONES.**

The **SECOND** thing you want to do is select a song from your chosen playlist, and play it the way it was originally played on the track without any fills or any other extras or add-ons. The goal of this is so you can further become familiar with and internalize the nitty-gritty of the song.

The **THIRD** thing in line is for you to take out the rudiment/sticking(s) pattern you're working with and begin to play it over the song, but such that the song only serves a time keeping function and doesn't interfere with the on-going rudiment and vice-versa.

NEXT, you want to go back to playing the groove of the same song, **BUT THIS TIME**, using your working rudiment/sticking pattern as a fill, in the time of the song, everywhere in the song that the drummer on the recording does a fill.

NOW this is quite crazy but you need to switch things back up a bit

and PLAY FILLS all THROUGH the groove of the song and LAY A GROOVE where the drummer PLAYS FILLS.

LAST (and not LEAST lol), Take the track and PLAY FILLS all through the track, KEEPING the TIME ALONE.

Now, isn't it obvious why I teach and endorse this method? It's simply because it's all encompassing. It would teach you to groove. It will teach you discipline. It would teach you patience. It will teach you endurance. It will teach you to fill responsibly too. It will unleash your creativity and equip you for teaching too. It's a total package.

NOTE: Differing types of songs would give you differing ranges of possibilities. Thus you may adapt and adjust as you deem musically necessarily.

A Hands-On Guide to Infusing Chops

The practice format described on here is in common time, and has in it a lot of knowledge that you can creatively bring to bear in your personal practice space. It describes how to build chops into a groove even without music. It allows you to take any groove(s) of your choosing and begin to work fills creatively into them. It is very important that you stay in time all through so use a Metronome and COUNT OUT LOUD as you begin.

I encourage you to count out loud over the metronome because this action by itself has an effect on the brain that actually stops your being mechanical, moving your creativity a notch up....

You will learn by using this format, how to play fills in long and small fractions of time, within a pocket groove of your choosing. You also can expand this basic format to include fills in odd-time.

The numbers used here, represent the beat counts, on which you are to keep the groove of your choosing going on. The words Fill/Chop/Lick indicate where your improvisations should come in. You're free to use any fills of your choosing but MUST be precise, concise, stay within the time, and crash on the One. There are points where you're to hold back, be silent and just count too. Respect this passages.

(1) 1—2—3—4- = Groove on these beats.

(2) Fill—Fill—Fill—Fill = Chop on these beats.

(3) One! = Crash on beats.

(4) /__twice__/ = Play the bar above it twice.

EXERCISE ONE:

(A) *1—2—3—4 - - - Fill—Fill—Fill—Fill—ONE!*

(B) *1—2—3—4 - - - Fill—Fill—Fill—Fill—ONE!*
/__twice__/

(C) *1—2—3—4 - - - Fill—Fill—Fill—Fill—ONE!*
/____twice____/

(D) *1—2—3—4 - - - Fill—Fill—Fill—Fill—ONE!*
/__twice__/ /____twice____/

EXERCISE TWO:

(A) *1—2—3—4 - - - 1—Fill—Fill—Fill—ONE!*

(B) *1—2—3—4 - - - 1—Fill—Fill—Fill—ONE!*
/__twice__/

(C) *1—2—3—4 - - - 1—Fill—Fill—Fill—ONE!*
/__twice__/

(D) *1—2—3—4 - - - 1—Fill—Fill—Fill—ONE!*
/__twice__/ . /__twice__/

EXERCISE THREE:

(A) *1—2—3—4- - - Fill—Fill—Fill—Fill—ONE!*

/__silent__/

(B) *1—2—3—4- - - Fill—Fill—Fill—Fill—ONE!*

/__silent__/ /__twice__/

(C) *1—2—3—4- - - Fill—Fill—Fill—Fill—ONE!*

*silent*****play*****silent*****play*

(D) *1—2—3—4- - - Fill—Fill—Fill—Fill—ONE!*

*play*****silent*****play*****silent*

EXERCISE FOUR:

(A) *1—2—3—4- - - 1—2—Fill—Fill—ONE!*

(B) *1—2—3—4- - - 1—2—Fill—Fill—ONE!*
/__twice__/

(C) *1—2—3—4- - - 1—2—Fill—Fill—ONE!*
/__twice__/

(D) *1—2—3—4- - - 1—2—Fill—Fill—ONE!*
/__twice__/ /__twice__/

EXERCISE FIVE:

(A) *1—2—3—4- - - 1—2—3—Fill—ONE!*

(B) *1—2—3—4- - - 1—2—3—Fill—ONE!*

/__twice__/ .. /__twice__/

(C) *1—2—3—4- - - 1—2—3—Fill—ONE!*

/__twice__/

(D) *1—2—3—4- - - 1—2—3—Fill—ONE!*

/__twice__/

Tip: Flams and Flam based rudiments come in handy for the small fractions of time.

THE 31-DAYS DRUMMER PRACTICE PLAN PDF

No! The 31-Days Drummer Practice Plan PDF is not a Novel. It is a program in PDF format(like this one). It changes your practicing. It is a program that took two whole years to complete its activity selection, activity alignment and activity arrangement.

The 31-Days Drummer Practice Plan Program is designed in such a way that you're only told what to do each day (and days of your choosing). You're not in anyway told how you must do it. This works to enable you set your mind on a task and at the same time unleash your own innate creativity as how to go about it....albeit with a guide. Intriguing right?

Admittedly, the book is unusual. Yet it harbors in it, in the simplest of forms, how you can strategically grow on all sides as a drummer and musician even from your personal practice space. It will teach you to approach each day with a new decision to accomplish each task and play through each routine.

It is straight 31 Days of systematic and carefully arranged practice activities, delivering preloaded and intricately structured precise and concise practice activities to every user.

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The 31-Days Drummer Practice Plan PDF is sold for N1,800 or \$8 if you are buying outside the shores. The PDF is received via WhatsApp or Email.

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The Suitcase Pad:



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The Grand Pad:

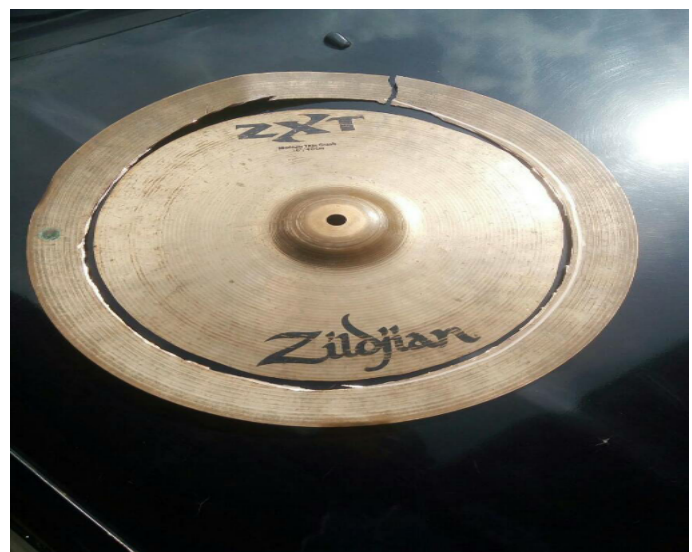
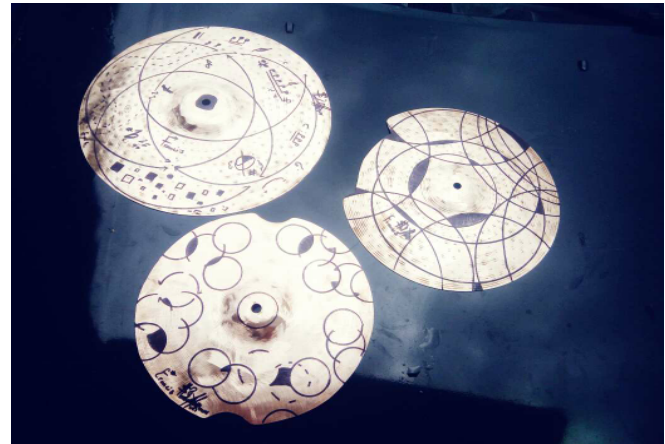


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ABOUT THE AUTHOR

The name **Oparachukwu** is a well known brand name when it comes to drums, as Oparachukwu Joshua Ayodeji is a widely acclaimed drummer, clinician and a drum instructor per excellence.

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I would love to hear from you.

I Love You.

