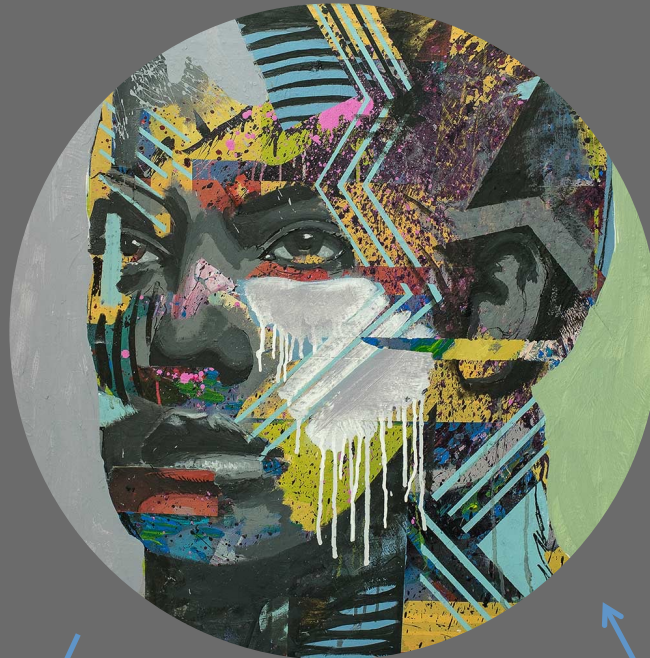


# How to achieve a meaning - and powerfull voice on the Drums

## VISION / GOAL



Painting by Dario De Siena

STORY  
TELLING

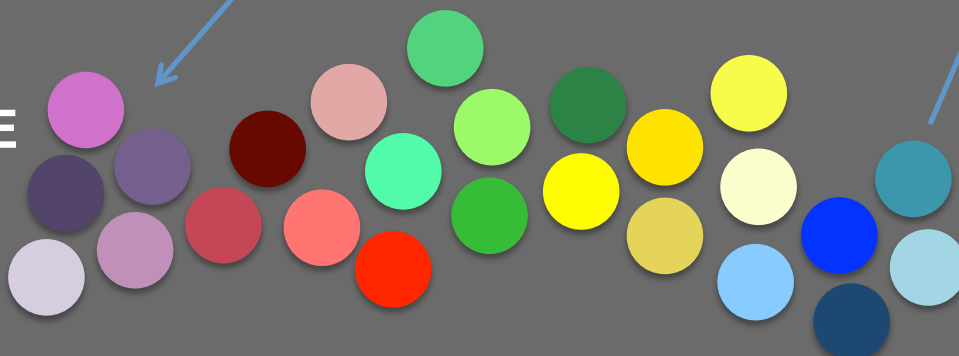
LETTERS



WORDS



SENTENCE



## ACCENTS

Sticking options for all building blocks and the basic exercise. Choose a sticking:

**[A]** R L R L

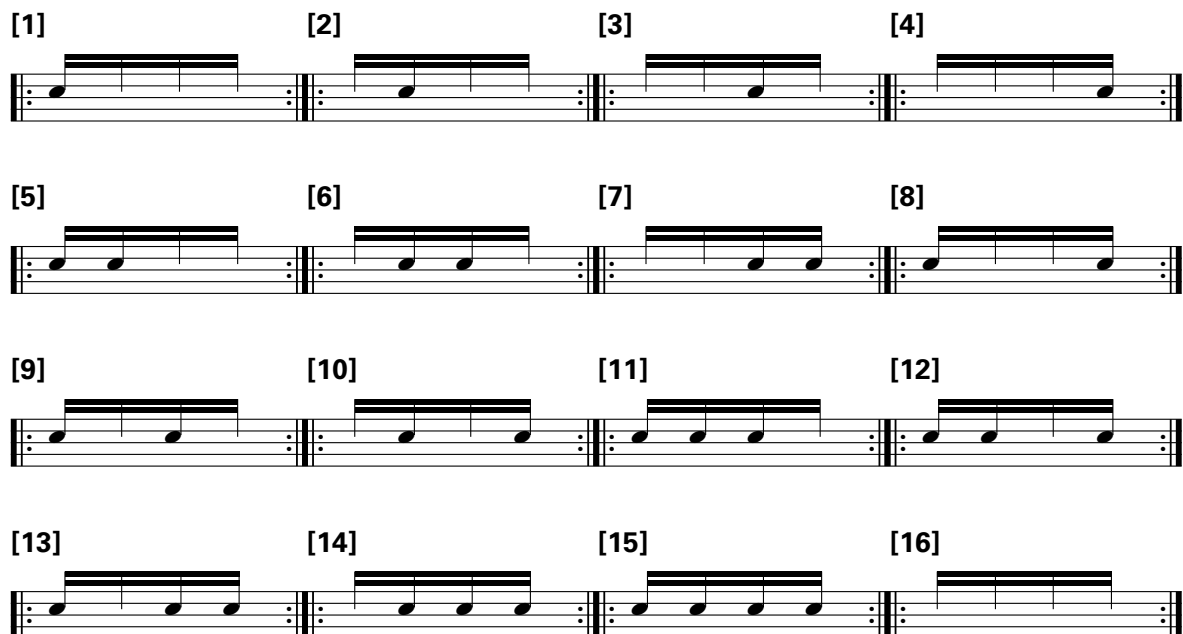
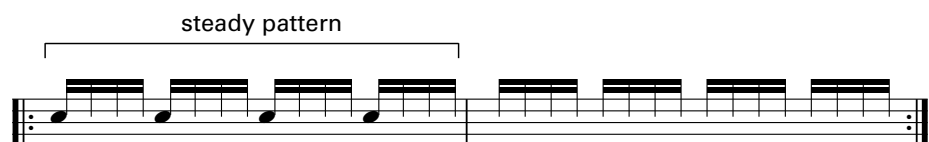
**[B]** R R L L

**[C]** R L L R

**[D]** R L R R L R L L

**[E]** R L L R L R R L

**Basic exercise**



options for steady pattern



VARIATION A



VARIATION B



VARIATION C

# WORDS

16TH NOTES | SECTION C

**PAD BOOK**  
FUNDAMENTAL WORKOUTS  
ANIKA NILLES

## ACCENTS in Patterns and Groupings 5

[A] R L R L [B] R R L L [C] R L L R [D] R L L R L R R L  
[E] R R L R L L R L [F] R L R L L R L R



### 3/2 SON CLAVE



### 2/3 SON CLAVE



### 3/2 RUMBA CLAVE



### 2/3 RUMBA CLAVE



### CASCARA



# WORDS

STICKINGS

**PAD BOOK**  
FUNDAMENTAL WORKOUTS  
ANIKA NILLES

## GROUPING STICKINGS & ACCENTS 2



### HOW TO READ THE MUSIC NOTATION



= Play accent notes

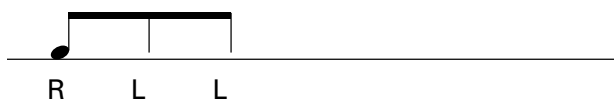


= Play ghost notes or rest!

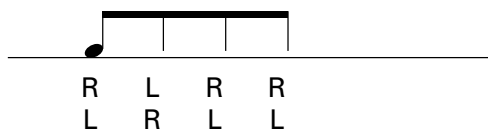
#### Sticking: 2 strokes with accent on 1



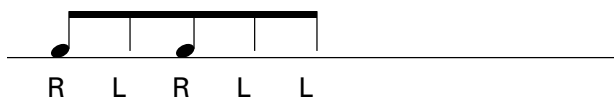
#### Sticking: 3 strokes with accent on 1



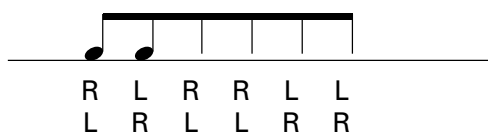
#### Sticking: 4 strokes with accent on 1



#### Sticking: 5 strokes with accent on 1 and 3



#### Sticking: 6 strokes with accent on 1 and 2



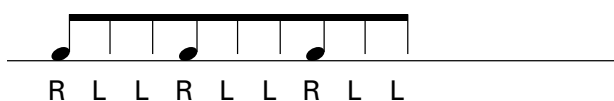
#### Sticking: 7 strokes with accent on 1, 3, and 5



#### Sticking: 8 strokes with accent on 1 and 5



#### Sticking: 9 strokes with accent on 1, 4, and 7



# SENTENCES

16TEL-NOTEN | TEIL B

**PAD BOOK**  
FUNDAMENTAL WORKOUTS  
ANIK A NILLES

## LESETEXT 1: 16TEL-NOTEN

The image displays 12 horizontal staves of musical notation, each containing two measures of music. The notation is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The first measure of each staff contains a sequence of 16 notes, and the second measure contains a sequence of 16 notes. The notes are written in a compact, rhythmic style, with many beamed notes. The exercises are designed to be played on a pad, as indicated by the title 'PAD BOOK'.

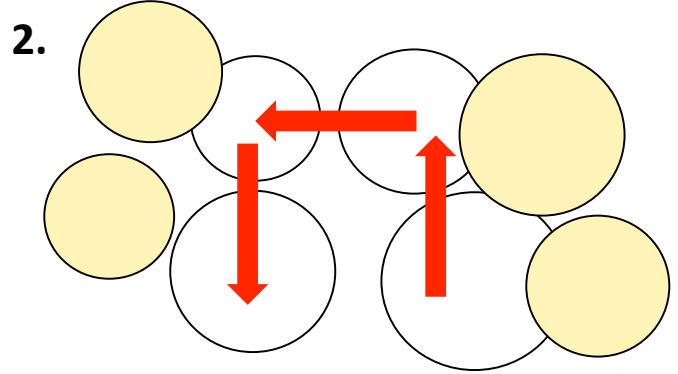
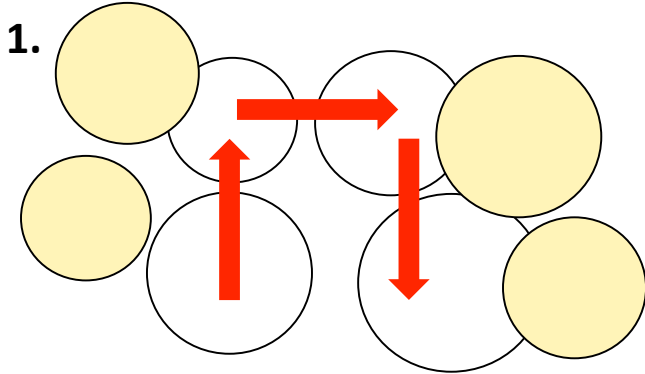
# LETTERS - WORDS - SENTENCES

## ORCHESTRATION – A MUSICAL TOOL

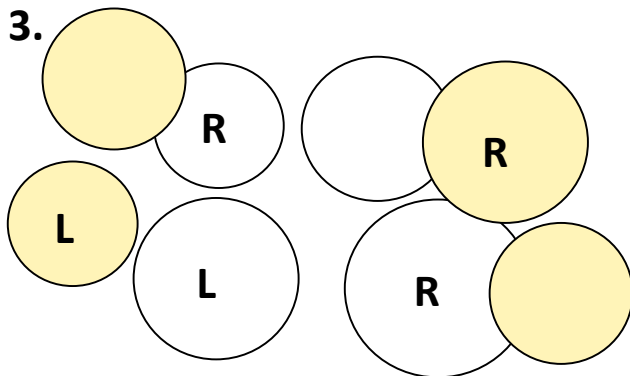
EXAMPLES OF ORCHESTRATION OPTIONS

© Anika Nilles 2019

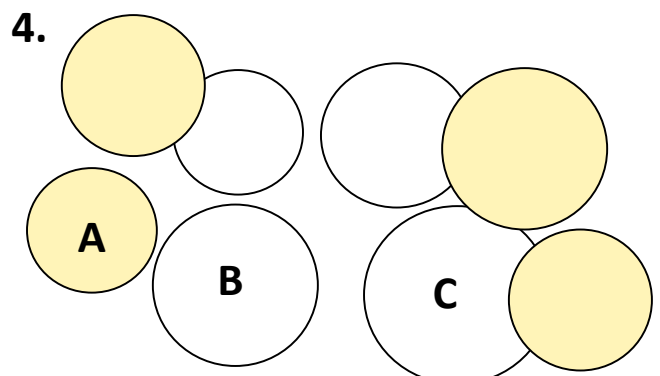
[A] Specific Order how to run over the toms



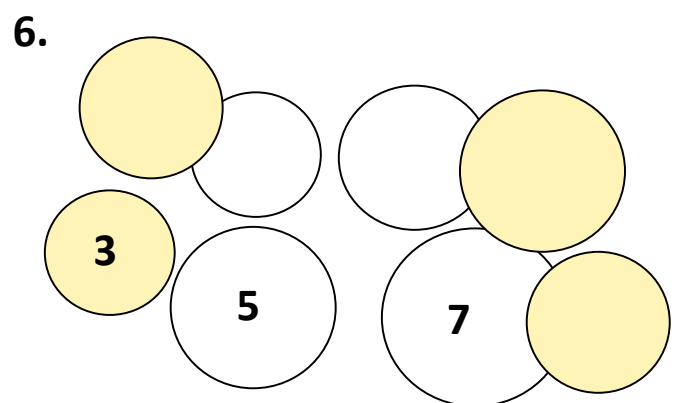
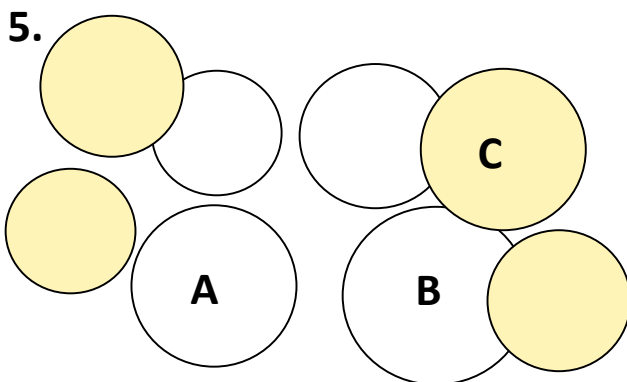
[B] Split your hands to specific Sounds



[C] limit your orchestration Options to 3 Sounds



[D] Arrange the Groupings to specific Sounds



## Coordination - RH Freedom

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## How the RH breaks out as a time keeper and creates rhythms

The following Exercises are very good to develop your RH skills and independence

- Reading the Chart as a right Hand Pattern on the Hi-hat
- Keep Kick and Snare as a „Ostinato“ going while your RH is playing the Chart

**A**



**B**

Section B of the musical score. It begins with a treble staff containing a half note G4, a quarter note A4, a quarter rest, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. This is followed by a double bar line and a repeat sign. The section then continues with a treble staff containing a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bass staff contains a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The section ends with a double bar line and a repeat sign.

The first system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a common time signature (C). The melody is written on a single staff. The first measure contains a quarter rest, followed by a quarter note G4, an eighth rest, a quarter note A4, a quarter note G4, a quarter rest, and a quarter note F4. This is followed by a double bar line with repeat dots. The second measure of the system contains a quarter rest, a quarter note G4, an eighth rest, a quarter note A4, a quarter note G4, a quarter rest, and a quarter note F4. The system ends with a double bar line.

**D**



musical notation for the second ending of the exercise, starting with a repeat sign and ending with a double bar line and repeat dots.

Read exercises E-H as a Hihat Pattern while keeping the Kick and Snare exactly like on Exercises A-D.

[illegible]

**G** **H**

The image shows a musical staff with a treble clef. The G note is a quarter note on the first line. The H note is a half note on the second line. The notes are connected by a slur.

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**A** Group of 3 - Accent Pattern - Sticking R L L

**B** Hi Hat - moving accents

**C** Hi Hat Group of 3 - displacements

D

displacement 1

E

displacement 2

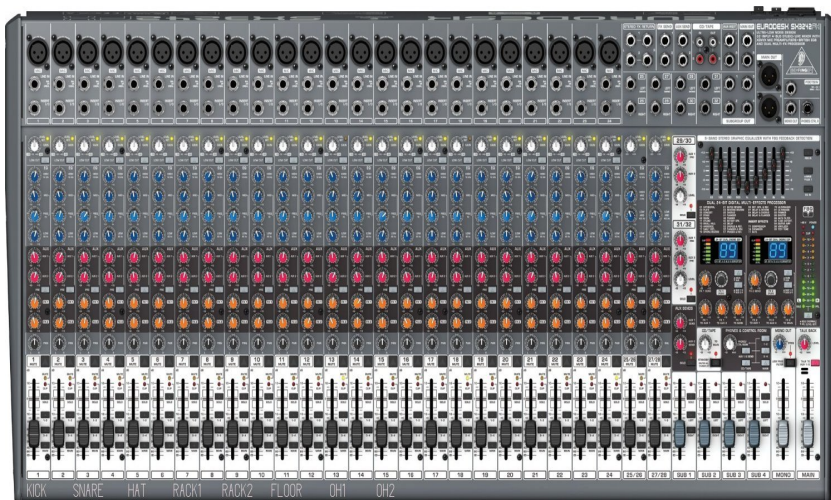


F

**Hi Hat Group of 3 - 3 bars run**



## The mixing desk practice



### *The role of emotion in music-making*

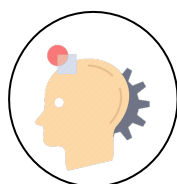
*One of the primary functions of music is to convey emotion – to move the listener. In order to do this, a musician needs to be able to identify with the feelings portrayed within the music and have a sense of what emotions the composer wanted to express. Without this dimension, a performance is merely a technical exercise. Focusing on musical intention in the form of the inherent emotional messages is an even more sophisticated and effective form of focus than focusing on the sound or shape of a phrase.*

## Some thoughts

Using DYNAMICS is one of the most important tools in playing music. Especially as a drummer, DYNAMICS on the Drums are the ultimate voice – the tool to tell a musical story. DYNAMICS allow emotions to convey in the performance – adding colors to this beautiful Instrument and have a deep impact on other musicians playing as well as on yours.

It opens tons of new options to express yourself on the drum set. Achieving big dynamic range and a good control for the use of it is necessary for every drummer who wants to sound musically. It is THE musically tool! DYNAMICS shouldn't be happen by Accident. With the use of accents, crescendo, different volume levels you create melodies within a regular rhythm. You create a rhythmical melody within "the melody". Lets say a Paradiddle has already an own sound by the use of the Sticking, but adding accents here and there, you create a new melody to it. You take the words to letters and can start to tell a story. DYNAMIC is an important tool, which should be introduced and used mindful with emotion, feel and intention.

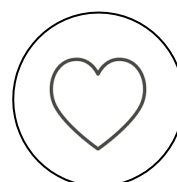
I always loved the idea of practicing like a producer is handling a Desc. Moving the controller from "mute to the loudest" point, stopping somewhere between, just moving two controlers up and down and hold on with all other in the initial position. Taking the Full Drum Set and modify the general volume of the kit up and down in different levels. This exercise costs a lot of limp, muscle, hand and feet control. Start now and see firsthand how it feels practicing.



Imagination  
of a sound



use of ear



Emotions