




# The Seventh Element


Applying buzz strokes and rolls to your beats.

This element adds style, color, and texture to a beat. These strokes are achieved by allowing the stick to bounce one or more times. This is achieved by applying varying degrees of pressure to the stick via your grip. If you've never been in a drum line, or you haven't been keeping up on your practice pad sessions, you might have to experiment a little to get this down. You may also want to search out a reputable drum teacher to help you get this technique dialed in. The buzz strokes on the snare can be placed anywhere in the measure. They can be accented, ghosted, or mezzo forte.

## **Buzz strokes are notated like this:**

 **If there's one slash, it means to let the stick rebound twice (you get exactly two notes from one stroke).**

This is typically only used for buzz strokes applied to shorter notes (usually sixteenth notes), and for rolls. It's also known as a double stroke.

 **If there are two slashes, it means to let the stick rebound several times (lasting for the length of the note).**

If the buzz stroke is applied to a longer note (such as a quarter note), there will be more rebounds. If it's applied to a short note (such as an eighth or sixteenth note), there will be less rebounds. Again, you'll have to experiment with varying degrees of pressure and release in your grip in order to make this happen. If you want more rebounds (for a longer note), you'll loosen up your grip. If you want less rebounds (for a shorter note), you'll tighten up your grip. Again, you just have to experiment and find what works best for you.

(Note: This is just general notation for the purpose of *The Breakbeat Bible*. You'll find different notations in different books, especially more technical snare drum studies.)





*The Breakbeat Bible* provides the most in-depth study of breakbeat drumming in print. The style is divided into thirteen essential elements, with each element discussed in its own chapter. Hundreds of exercises and beats give the reader ample opportunity to practice the elements, which, when assembled, will give the drummer the ability to integrate a complete language of incredibly funky concepts into his or her playing.

Over 90 transcriptions of beats and breaks provide the reader with a window into hip-hop/breakbeat drumming. Included are some of the most sampled beats in music history—including information about the original song *and* later songs that used the sample.

Also included is a historical overview of hip-hop and breakbeat drumming, as well as biographies of many of the “architects” that helped design the culture.

The “Click Track Loops” chapter provides an incredibly challenging system for practicing the breakbeat/hip-hop elements and other grooves against various patterns programmed into a drum machine. These will help the reader attain new levels of tightness, precision, and groove in their drumming.

*The Breakbeat Bible* MP3 disc features examples of select exercises, beats, and eight-bar phrases from the book. It also contains five play-along instrumental tracks (with and without drums). There is also a bonus sample library featuring 30 individual drum/cymbal sounds.

**Bonus Sections include:**

Beats With Drops

Fills

Dubstep

\$19.99



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## Here's some examples of beats with buzz strokes:

This beat has a buzz stroke on the “ah” of 4:

Track 70

Musical notation for Track 70: A four-beat pattern in 4/4 time. The first three beats are quarter notes on G4, A4, and B4. The fourth beat consists of a quarter note on G4 followed by an eighth note on A4 with a buzz stroke (indicated by a double slash) and an eighth rest. A semi-circle icon above the staff indicates the start of the track.

This beat has a buzz stroke on the “e” of 3:

Track 72

Musical notation for Track 72: A four-beat pattern in 4/4 time. The first two beats are quarter notes on G4 and A4. The third beat consists of a quarter note on B4 followed by an eighth note on G4 with a buzz stroke (indicated by a double slash) and an eighth rest. The fourth beat is a quarter note on A4. A semi-circle icon above the staff indicates the start of the track.

This beat has a buzz stroke on the “and” of 2:

Track 71

Musical notation for Track 71: A four-beat pattern in 4/4 time. The first beat is a quarter note on G4. The second beat consists of a quarter note on A4 followed by an eighth note on B4 with a buzz stroke (indicated by a double slash) and an eighth rest. The third and fourth beats are quarter notes on G4 and A4. A semi-circle icon above the staff indicates the start of the track.

Buzz strokes sometimes occur on accented backbeats. Here's a beat with a buzz stroke on beat 4:

Track 73

Musical notation for Track 73: A four-beat pattern in 4/4 time. The first three beats are quarter notes on G4, A4, and B4. The fourth beat consists of a quarter note on G4 with a buzz stroke (indicated by a double slash). A semi-circle icon above the staff indicates the start of the track.

Make sure you allow the buzz stroke to last the full value of that eighth note on the “and” of 2.

Make sure you allow the buzz stroke to last the full value of that quarter note on beat 4. Again, you may need to experiment with varying degrees of pressure and release regarding your left-hand grip.

Play through the previous four example beats. Notice the extra layers of color and texture these buzz strokes add to the beats.

BREAKS



### “Chocolate Buttermilk”

Kool and the Gang

*Kool and the Gang* (De-lite Records, 1969)

This song features the great **George Brown** on drums. The break starts at 1:24. Notice the buzz strokes, including the one on the rack tom.

♩ = 113 bpm  
▶ 1:24

Musical notation for the drum break in 'Chocolate Buttermilk': A series of eight eighth notes on G4, followed by a quarter note on G4 with a buzz stroke (indicated by a double slash) and an eighth rest. A semi-circle icon above the staff indicates the start of the track.