THE NEW BREED

by Gary Chester

systems for the development of your own creativity

MODERN DRUMMER Publications, Inc.
DEDICATION

This book is dedicated to my wife, Janice, to my daughters Gayle, Jena, Amanda, and Katrina, to my son Timothy, and to all of my other "children": the students who have studied with me over the years, and who helped me prove that my systems work. This book would not have been possible without the help of Chris Adams, who not only painstakingly copied all of the systems and examples, but actually made creative contributions to the project.

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All drummers develop their own patterns, beats and methods of execution as they grow as musicians. However, when playing in the studios they come up against a variety of vastly different musical situations. During my many years in the studio I dealt with many different producers, some of whom played a little bit of drums, and some of whom wanted tricky and unique drum parts. I would take 15 minutes and write the parts out, then play them in the studio, and then take the parts home and file them away. I accumulated quite a few of what I call "systems"—things that weren't based on normal, everyday drum playing. This book illustrates many of these systems, and is designed to develop coordination, musicality, reading ability, and confidence. It also provides drummers with new and exciting material to help them develop individual creativity.

These systems are not designed to be played strictly as exercises, but used as tools to develop new musical ideas. In the studio, you must be prepared to play an incredible variety of musical genres—jazz, rock, Latin, fusion, country, etc. The material contained within these systems can be applied to any and all musical styles.

Another aspect of studio playing is sight reading. You should be able to sight-read anything without any problem. Of course, even if you are a great reader, if you come across some tricky patterns and you don't have the coordination to go with the reading, it will throw you. Therefore, the systems in this book will promote advanced reading and coordination not only of single-line drum parts, but multi-line drum parts as well.

The main benefit of mastering these systems, however, is the development of individual creativity. All musicians need inspiration and material to continue their own musical growth. Hopefully, the information contained in these systems will provide you with new possibilities and ideas for continued musical development. The systems will prepare you for things you might encounter in the studio—reading, coordination, flexibility. They will also prepare you to be part of current musical trends, and to create the music of the future.

Current trends in music allow these systems to be used more and more. Once a number of drummers master the systems and can sight-read multi-line drum music, it is possible that composers and arrangers will write music with this approach in mind. It is my hope that, by illustrating these systems, I can help drummers understand their instrument better and help them become members of the "new breed" of drummers who will take part in the shaping of modern music.
DEVELOPMENT OF ALL LIMBS

One of the biggest problems that many drummers have is the fact that they do not have complete control over all four limbs. Many drummers just practice snare drum exercises and do not incorporate the feet. By the same token, drummers who do incorporate the feet often have trouble leading with the left hand (if they are right-handed). Many drummers come to me and say, "My right hand is fine, but my left hand is terrible." It's the same thing with the feet—strong bass but weak hi-hat. My methods for using these systems cover all aspects of using all four limbs in a practical sense.

RIGHT- AND LEFT-HAND LEAD

All of the systems contained in this book will involve leading with the left hand as well as with the right. This will develop better control over the instrument and eliminate the idea of a weak hand. Most drummers find that, by practicing these exercises with either hand leading, the weaker side becomes the creative side: Since this side is not trained, it is easier for it to groove and play funkier. The concept of left-hand/right-hand lead is especially effective when used with two floor toms and three hi-hats—my concept of "territorial rights." Try to develop a balance in the center of your body, rather than focusing on your right or left.

MY APPROACH TO DRUM SETUP:
"TERRITORIAL RIGHTS"

In my drum setup, I use three hi-hats—two in the traditional position and one on the side above the floor tom. I also use a second floor tom to the left of the traditional hi-hat. I find that this offers tremendous flexibility, and I recommend using a similar setup when practicing these systems.

By using three hi-hats, you are opening up a whole new world of possibilities. You can lead with the right hand on the closed right hi-hat, and play patterns, beats, and accents on the drums, cymbals, or other hi-hat to create a variety of feels and tonal colors. You can also lead with the left and have right-hand flexibility. I call this approach "open arms": right-hand lead on the right hi-hat; left-hand lead on the left hi-hat. Crossing over the snare drum to play the hi-hat seems unnatural to me.

This brings us to the second floor tom, and the idea of territorial rights. I use the second floor tom (on the left side) for many sound possibilities. I find it easy to
simulate two bass drums by tuning the tom to the same pitch as the bass drum. It is also very useful when leading with the left hand.

“Territorial rights” refers to playing the instruments on the left side with the left hand, and playing the instruments on the right side with the right hand.

As you can see from the photo, the small tom, hi-hat, cymbals, snare, and large tom (on the left) are most naturally played by the left hand, while the snare, small tom, large tom, hi-hat and cymbals on the right are played by the right hand. It is simple and logical. If you put a four-year-old child behind a set of drums, the child would not cross over to play the hi-hat.

I found that one of the biggest problems I had in the studio (as far as technical execution) was ending a fill on the right side and then getting back to the hi-hat. By using three hi-hats, two floor toms, and left- and right-hand leads, this is no longer a problem. Be sure that you use the same setup when you play that you use when you practice.

**BASS DRUM TECHNIQUE**

Many drummers wonder whether they should play the bass drum with the heel down or up. I feel that for today’s music you need to be able to play both ways.

I personally play with the heel down, and my power comes from the knee down, not from the hip. During my years in the studio, we very rarely played very loudly, and engineers were able to adjust my sound to whatever volume was needed.

However, today’s studio playing, as a rule, is much louder. With the invention of modern recording instruments, such as limiters, and the success of heavy rock bands, you are often called upon to play very loudly. Studio engineers today call the bass drum a kick drum, and many times that is what you do—kick it! I find that playing with the heel up gives you a short, staccato sound, and playing with the heel down gives you a more rounded sound. You will need to be able to play at all dynamic levels, so you should practice both methods. I, however, recommend more concentrated effort on the heel-down approach for control.

**POSTURE**

I’m a firm believer in sitting properly when you practice, play in the studio, or perform live. Good posture will help you keep your stamina and endurance, and prevent possible back injury.

In the studio, I would sometimes work 17- to 20-hour days. In 1969, I suffered a
slipped disc injury and was out of work for six months. Although I felt that my posture was okay, being more aware of specifics in this area might have helped to prevent this injury.

Another benefit of sitting correctly relates to hearing the instrument. Sitting with correct posture allows you to hear the entire set, as opposed to when you are leaning over the hi-hat or snare drum. It also enables you to play with a very natural balance of sound between each part.

I suggest using a mirror when you practice. You can check your posture, and even your facial expressions. Some students bite their lips or stick their tongues out. That just dissipates your energy.

**TIME**

The most important thing for a drummer is understanding time. This occurs with experience and dedicated practice. There are three basic time feels: on top, in the middle, and behind. You have to find out which time feel works in a particular situation.

*On Top*—This type of feel generates the most energy and excitement, but there is always a danger of rushing. In playing on top of the beat, you play with a feel slightly in front of the center of the beat.

*In The Middle*—This type of time feel is exactly that: in the middle of the beat.

*Behind*—This feel places the groove slightly behind the center of the beat. Playing with Count Basie requires playing behind.

In playing good time with a rhythm section, the bass player and drummer must work well together. It is great if you can find a bass player who you are comfortable with—one who feels time in the same place that you do. Then the two of you can figure out the type of feel required for a given session.

In practicing the systems, you should practice with a click track, because in the studio you must be able to work with it. People say that a metronome doesn’t swing. It doesn’t, but what you put with it will swing. Practicing the systems with a click will help develop a good sense of time, and will help develop the feel of working with a click. Practice the systems using all three types of time feels.

**GROOVE AND SWING**

The way to make these systems cook is to know them inside out. When reading a chart for the first time, just about any drummer, even one of the greats, will sound mechanical. But by the third or fourth time through, it should groove. The same idea applies to these systems. The first time you play it, it’s not going to swing. These are coordinating exercises, and they are hard. They will be (for the most part) unfamiliar to you, and nothing unfamiliar is going to cook right away. After you understand each system, sing each line, and hear and understand all the lines and parts. Then you can work on specifics about the groove.

After you can play each system reasonably well, tape yourself. Listen for spacing, sound, accents, dynamics, and musical approach. Criticize yourself to the x degree.

Grooving in the studio or with a rhythm section is not a one-person thing. You can practice grooving at home and play great. However, you might get with a rhythm section in which the bass player plays something that contradicts what you are playing, and the groove will be gone. There are many aspects to playing a groove. Bass, guitar, drums and keyboards all must groove together. Therefore, it is important to practice so that what you play feels good to you, but it is also important to get experience with other musicians and work on grooves together.

**THE IMPORTANCE OF SINGING**

This concept represents one of the most important and beneficial ways of using the
systems. As you go through the systems, you will find that you have to sing various parts of the exercises. You will end up using the voice almost like a fifth limb, and this will help you in many ways. Some of them are:

1. **Ability to hear and feel the quarter note.** One of the first things you have to sing is the quarter note, along with the metronome, as you sight-read. The quarter note is the daddy of the bar, singing it really helps you hear exactly where the quarter is, and how everything you play relates to it. This will result in better time feel and better execution.

2. **Sight-reading ability.** As you advance through the systems, you will find yourself playing with all four limbs and singing a different part each time you play through an exercise. As you sight-read, you will sing the quarter note, then the snare drum part, then the line you are sight-reading, and in some cases, the upbeat and the hi-hat or cymbal part. Practicing in this manner helps you to sight-read without having to sing the melody line all the time, and enables you to recognize figures and execute them instinctively.

3. **Understanding of individual parts.** When playing complicated figures with all four limbs, you must be aware of each individual part that makes up the figure. In the studio, you may sometimes be asked to play the bass drum louder or the snare drum softer. You may find that, by changing just one part of the figure that you are playing, such as simplifying the snare drum or playing a part on the hi-hat instead of the snare, you can create a special effect or please a producer. By practicing these systems while singing a specific part, you will become acutely aware of each part, and thus be able to have more control over dynamics and more flexibility when you are playing.

4. **Alleviate mechanical reading.** Many drummers sight-read well, but they are not really hearing and feeling what they are playing because they are playing mechanically. By mastering the systems and being able to sing each part, sight reading will become less mechanical and more musical. You will be so familiar with figures that coordination and execution will not be a problem; you will be free to create a feel within the music you are sight-reading.

5. **Awareness of pitch and timbre.** When singing each individual part, you should sing in a tone very close to the part that you are focusing on. The snare drum vocal part should sound somewhat like a snare, bass drum like a bass drum, etc. Many drummers are not aware of tones and pitches. Most can hear a snare drum part, but when asked to play the same figure between tom-toms or on the bass drum, they are lost. When practicing the systems, you will find melodic lines shifting around among different instruments. Singing these different parts enables you to understand fully each tone color.

6. **Awareness of spacing.** Singing helps you to be aware of the placement of each beat and the spaces between each note. A common problem is rushing fills when excited. Singing will help you develop an accurate awareness of spacing and precise execution. Some of my students, after mastering the singing of each part, sing the rests while playing the exercise.

7. **Energy.** Singing can create a certain excitement and energy when you are practicing, playing in an isolation booth in the studio, or playing in a live performance situation. When you sing with energy, you play with energy.

8. **Breathing.** Another benefit that results from singing exercises is awareness of correct breathing. Try to sing a drum fill while breathing in. It is incredibly awkward. The fill flows naturally when you release the air. I feel that, if you breathe normally, your playing will flow normally.

A concept that helps many students is the idea of breathing in the same manner that a horn player breathes. Sometimes I have students write breath marks in each exercise to promote natural breathing.

The concept of singing will become more understandable as you go through the systems. Hopefully, you will find that this is a very enjoyable and beneficial part of your practice routine.
39 SYSTEMS

The following pages contain 39 basic patterns, called "systems," followed by ten pages of reading material, which are to be used as the "melodies" for each system.

Start by memorizing the system, being careful to play the correct instrument with the correct hand or foot. You will not be playing the melody yet, but be sure to notice where you are eventually to play it. Play the system many times, striving to make it feel as good as possible. While you are playing the system, sing the click pulse (quarter notes).

After you have memorized a system, turn to the first two Reading pages (14 and 15) and play them as the Melody of the system, on the instrument that is specified with each system. After you can play both pages from beginning to end comfortably, proceed to the second set of Melodies, and practice them the same way.

It is not intended that you rush through any of this material. Do not proceed onward until you have achieved total mental and physical independence and awareness with each system.

To aid your awareness, you should learn to sing each part that you are playing, in addition to singing the click pulse. In other words, while playing the complete System with Melody, sing (1) the click pulse, (2) the melody, (3) the snare drum line, (4) the cymbal line, (5) the hi-hat line, etc.

When singing, it helps to sing a sound that resembles the particular instrument, and to sing it as rhythmically as possible out loud. For example, the bass drum part might sound like "boom," while you might sing the hi-hat part with a "chick" sound.

The following abbreviations are used in this book:

H.H. = hi-hat  Ride = ride cymbal (or additional closed hi-hat)
Bell = cymbal bell  B.D. = bass drum  Fl. tom = floor tom

Melody = Reading exercise pages

L.H. = Left hand  R.H. = Right hand
L. F. = Left foot  R.F. = Right foot

Examples:
R.H./Ride = Right hand on ride cymbal (or closed hi-hat)
L.H./Fl. tom = Left hand on floor tom
R.F/B.D./Melody = Right foot on bass drum plays melody
L.F/H.H. = Left foot on hi-hat

PRACTICE TIPS FOR SYSTEMS

I suggest practicing each bar at least four times, or as many times as it takes to get a good understanding of what you are playing. Start slowly and relax. The tendency is to rush through each measure and get right to the end. That is not the point of the exercise, although you will be able to do that after you have mastered each individual measure.

After you become familiar with the technical-coordination aspect of each system, then you can work on feel, groove, dynamics, and application for a variety of musical situations. For example, you could pretend that the line you are sight-reading on the bass drum is a horn melody line, and play everything with the hands dynamically as
though you were setting up a big band.
When you read these systems in practice, try to read the phrases across as you
would sight-read a page of music—not up and down. By this I mean that most people
relate each note to where it falls in relation to the quarter note. It is good to feel this
when you sing, but I do not recommend trying to read against the quarter.
These systems all work together. Try to work through them in order, as they are
designed to be practiced that way. Master these systems and you will have an
incredible variety of musical ideas, to be called upon as you need them.

1. L.H + R.H./H.H.
   R.F./B.D./Melody
   Left and right hands play simultaneously on hi-hats in this system. Be careful to
   avoid “flamming.”

2. R.H./H.H.
   L.H./S.D.
   R.F./B.D./Melody
   L.F./H.H.

3. L.H./H.H.
   R.H./S.D.
   R.F./B.D./Melody
   L.F./H.H.

4. R.H./H.H.
   L.H./S.D.
   R.F./B.D./Melody
   L.F./H.H.

5. L.H./H.H.
   R.H./S.D.
   R.F./B.D./Melody
   L.F./H.H.

   L.H./S.D.
   R.F./B.D./Melody
   L.F./H.H.

7. L.H./R.Cym.
   R.H./S.D.
   R.F./B.D./Melody
   L.F./H.H.
READING

The following pages are to be used as the “melodies” for the systems.

I-A
ADVANCED SYSTEMS

The following pages contain ten advanced systems, followed by ten additional pages of reading. Be sure to follow the instructions for each system carefully. Some of them involve playing the melody on snare drum, while others call upon you to play an alternating pattern with your hands between the snare drum and hi-hat.

The singing instructions for the first 39 systems apply to this section of the book as well. Singing is an important part of this entire learning process, and it shouldn’t be overlooked.

The reading examples in this section are based on two-bar phrases, each of which is repeated. At first, you might want to concentrate on one two-bar phrase at a time. But eventually, you should be able to play straight through the entire page without stopping.

These reading pages can also be used with the first 39 systems. Similarly, reading pages I-A through V-B can be used with the ten advanced systems. Remember that the ultimate goal is to be able to sight-read a melody line while playing a system, so do not stop with the reading exercises in this book. Take other reading books, such as Ralph Pace’s Variations Of Drumming, Ted Reed’s Syncopation, Danny Pucillo’s New Concepts Of Reading Drum Music, or Louie Bellson and Gil Breines’ Modern Reading Text In 4/4, and practice reading the rhythms in those books while playing the systems in this book.

1a

R.H./Cym.Bell
L.H./S.D.
R.F./B.D./Melody
L.F./H.H.

2a

L.H./Cym.Bell
R.H./S.D.
R.F./B.D./Melody
L.F./H.H.

3a

R.H./R.Cym.
L.H./S.D.
R.F./B.D./Melody
L.F./H.H.

4a

L.H./R.Cym.
R.H./S.D.
R.F./B.D./Melody
L.F./H.H.
If you have a third hi-hat, you can play upbeats with your left foot on systems 9a and 10a.
ADVANCED READING
EXERCISE 1

\[ \begin{align*} 
&\text{\large 4} \quad \text{d} \quad \text{e} \quad \text{d}^{\#} \quad \text{z} \\
&\text{\large 4} \quad \text{d} \quad \text{d}^{\#} \quad \text{z} \\
&\text{\large 4} \quad \text{e} \quad \text{e} \quad \text{d} \quad \text{d}^{\#} \quad \text{z} \\
&\text{\large 4} \quad \text{d} \quad \text{d}^{\#} \quad \text{z} \\
&\text{\large 4} \quad \text{d} \quad \text{d}^{\#} \quad \text{z} \\
&\text{\large 4} \quad \text{d} \quad \text{d}^{\#} \quad \text{z} \\
&\text{\large 4} \quad \text{d} \quad \text{d}^{\#} \quad \text{z} \\
&\text{\large 4} \quad \text{d} \quad \text{d}^{\#} \quad \text{z} \\
&\text{\large 4} \quad \text{d} \quad \text{d}^{\#} \quad \text{z} \end{align*} \]
EXERCISE 3

\[\text{Music notation for Exercise 3}\]
EXERCISE 4
EXERCISE 7
EXERCISE 10
CONCEPTS: Part 2

CONCENTRATION
You will find that mastering the systems requires a lot of concentration. You are singing one part and sight-reading another. It is hard, but you will find it easier as you go through the systems. You will find that it is also very helpful in developing concentration for precision in the studio or in performance.

One student in describing a lesson with me once said, “When I go for a lesson with you, Gary, the dogs come in and out, your wife comes in, the phone rings, three students are in there hanging around for their lessons—all in the same room while I’m having my lesson. Do you expect me to concentrate through all of that?” My answer was, “Absolutely.” You should have confidence in yourself and be able to concentrate on what you are doing, no matter who is watching, or listening, or what’s going on around you. It’s hard, but it’s worth working towards this goal.

CONFIDENCE
After you master these systems, you will feel a certain satisfaction in knowing that you can play some very complicated and exciting things. A problem, however, is remembering that many times you will be required to play simply. This becomes a problem because you have so much that you are able to play, but something simple is what works. Sometimes what you play is what makes something musical; sometimes it’s what you don’t play. The confidence comes in knowing that you can cover any musical situation, from something simple to something complex.

TUNING OF DRUMS
Studio equipment and techniques are constantly changing and improving. They have come a long way from the old two-, three-, and four-track recordings of the 1960s. When I was actively involved in studio playing, each studio had a different sound; each isolation booth was different. I would bring my own drums, and tune specifically for each studio.

You still need to tune your drums for each studio situation, but with today’s advanced studio technology, a major factor is the engineer. My advice is to get as much playing experience in the studio as possible, and learn as much about modern recording techniques as you can. Become familiar with microphones, placement, and equalization. Also, listen to the drum sound in the booth during playbacks. Ask questions and discuss the drum sound with the engineer. In this manner, you will familiarize yourself with the type of drum sound that you need. In playing these systems, tune the drums so they sound great to you, and are enjoyable to play. You must feel comfortable with the sound of the instrument.

I’ve been recommending that my students get small, portable P.A. systems and microphones for their drums for small-club use and practice. In large concerts, of course, this is not needed, as the P.A. systems usually cover drum amplification and monitoring. However, today’s modern playing demands well-defined drum sounds, and a small portable P.A. fits the need perfectly. That way you do not have to strain to increase your volume. You can hear every note you play no matter how loud the rest of the band is, and you can enjoy a full, rounded drum sound. Also, you can add effects such as delay and reverb for interesting sounds. Therefore, you can keep the balance, energy, etc., that you worked so hard to get. Remember, it doesn’t have to be loud to have energy.
READING
In the studio, you find a large variety in the types of drum parts. You can get a lead sheet, which consists of chords and melody, and that is the same part for all members of the rhythm section. You may get a drum part with minimal figures and cues on it, or you may get a complicated, fully written out drum part. It is important to become aware of what these parts represent, and then develop skills at interpreting these charts to play musically and creatively.

Arrangers who know you and know how well you read might write out exactly what they want you to play. By the same token, they might not write anything for you, because they know that you will come up with a groove or feeling that is better than anything they can write. This approach allows the innovative talent of the drummer to surface. Writing a simple drum part by knowing a particular drummer's skills makes an arranger's job a lot easier.

There is another type of arranger who writes a very complicated drum part for you, figuring that if it doesn't work, parts can be eliminated. However, I've found from experience that, with a complicated part, it normally takes a lot longer to get a good groove. Usually, what you must do in a situation like this is use your ears, and your musical and technical ability to figure out what works for what the arranger really wants. Most of the time, you can find something that you are comfortable with and that also works for the arranger. Mastering these systems will increase your vocabulary of possibilities.

Very few recording arrangers really know what a drummer can do, so they usually write parts that tend to be simplistic to protect themselves and the session. Experience, sensitivity, confidence and proper attitude are the most important aspects of dealing with studio situations.

LISTENING
Successful studio musicians don't lock into one type of music. They are aware of all types—jazz, fusion, rock, country, pop, R&B—and can play them all authentically. Learning about these styles comes from listening extensively to all types of music, and knowing what is called for.

A problem in playing along with records is the fact that, since the drum part and time feel are already established, you are following along. But that can also be beneficial from an analytical point of view. You can learn what the great drummers do in a particular musical situation, learn from it, and apply it to your own playing.

DEVELOPING CREATIVITY
You must figure out for yourself how far you want to go. There are no rules, just endless possibilities for musical development. One person will practice just a little; others will practice eight hours a day. Some will be professional musicians and musical innovators; others will play for fun on weekends. It's all up to you to take it to whatever level you desire.

All of your deficiencies will surface during practice sessions, but that is what practicing is for. Some people get bored when they practice. I feel that boredom comes from not being able to concentrate, for whatever reason. Some people just don't like hard things, others are lazy, while for others, being a professional musician is not the right thing. It's all up to you.

No two drummers approach music the same way. No two drummers will play and apply these systems in the same way. What I do hope, though, is that these systems will provide you with some fresh ideas to develop your own creativity, so that you can take part in forging new directions in music, making you an important part of the "New Breed."
COMPOSITE SYSTEMS

The possibilities for creating new systems is endless. One way is to select a cymbal, snare drum and hi-hat pattern from one of the given systems, and then to select a bass drum pattern from one of the reading exercises. For example, take the cymbal, snare and hi-hat part from system 28, and play the first measure of reading III-A on the bass drum.

After you can play this system comfortably, practice reading the melodies on the snare drum. Using the system given above, and reading III-A with it, the first four measures would be played as follows:

You should practice all of the reading pages with that same cymbal, snare drum and hi-hat pattern.

Once you are comfortable with that, use the second measure of III-A as the bass drum pattern, and repeat the process. Here's how that system would look with the first four bars of reading II-B.

As you go through the various reading pages in this manner, you will discover patterns that you particularly like, as well as some that you don't. Go back to the ones you like and use them. Also, don't be afraid to inject your own ideas—an extra note or two, open hi-hat effects, or whatever. That's how you develop your own creativity, and your own musical personality.

The following pages contain several combinations of systems and reading exercises, to give you an idea of what is possible. Certainly you should spend time working on the examples that are given, but don't stop there. I am only giving you four measures at a time. Be sure to go back to the actual reading pages and develop the ability to read the entire page while playing the system. Also, be sure to continue to develop your own systems, based on the procedure shown in this chapter. If you only play the patterns given in the book, you'll just be a Gary Chester clone, and frankly, the world doesn't need any of those. Be your own person by developing your own ideas.
COMPOSITE SYSTEM 1

System 2
R.H./H.H.
L.H./S.D.
L.F./H.H.

Composite system 1

Reading I-A, measure 8

Composite system 1 with first four measures of reading I-A on snare drum.

COMPOSITE SYSTEM 2

System 4
R.H./H.H.
L.H./S.D.
L.F./H.H.

Composite system 2

Reading I-B, measure 21

Composite system 2 with first four measures of reading I-B on snare drum.
**COMPOSITE SYSTEM 3**
System 6
R.H./R.Cym.
L.H./S.D.
L.F./H.H.

Reading II-A, measure 12

Composite system 3

Composite system 3 with first four measures of reading II-A on snare drum.

**COMPOSITE SYSTEM 4**
System 8
R.H./R.Cym.
L.H./S.D.
L.F./H.H.

Reading II-B, measure 9

Composite system 4

Composite system 4 with first four measures of reading II-B on snare drum.
Composite System 5

System 10

R.H./R.Cym.
L.H./S.D.
L.F./H.H.

Composite system 5

Composite system 5 with first four measures of reading III-A on snare drum.

Composite System 6

System 12

R.H./H.H.
L.H./S.D.
L.F./H.H.

Composite system 6

Composite system 6 with first four measures of reading III-B on snare drum.
COMPOSITE SYSTEM 7
System 14
Reading IV-A, measure 10

Composite system 7

Composite system 7 with first four measures of reading IV-A on floor tom.

COMPOSITE SYSTEM 8
System 11
Reading IV-B, measure 5

Composite system 8

Composite system 8 with first four measures of reading IV-B on snare drum.
COMPOSITE SYSTEM 9
System 7
L.H./R.Cym.
R.H./S.D.
L.F./H.H.

Reading V-A, measure 3

Composite system 9

Composite system 9 with first four measures of reading V-A on snare drum.

COMPOSITE SYSTEM 10
System 5
L.H./H.H.
R.H./S.D.
L.F./H.H.

Reading V-B, measure 29

Composite system 10

Composite system 10 with first four measures of reading V-B on snare drum.
GARY'S GROOVES

Obviously, a lot of the systems and patterns used in this book are more for practice and development than they are for grooves that can be played in real situations. But by practicing those exercises, you will gain the technique and control of the instrument necessary for you to create your own grooves. The following are some grooves that I particularly like. They are based on techniques that are developed by the systems, but they also include things like accents and open/closed hi-hat effects. You may like some of these grooves; you may not like others. That's not important. What is important is that you go on to create your own grooves and patterns.
APPLICATIONS

The following groove was played by drummer Dave Weckl in the tune "Gdansk," on the Paquito D'Rivera album, Why Not? It demonstrates a practical application of the systems, especially the use of "territorial rights."

The following excerpt, again by Dave Weckl, is from the Bill Conners album Step It. This section occurs during the guitar solo on the tune "Cookies," and shows a practical application of multiple hi-hats.

Drummer Howard Joines used double hi-hats when he played the Broadway show Little Shop Of Horrors, as shown here.
The drummers whose comments are listed below are the greatest exponents of my method. In my opinion, these are the up-and-coming drummers of today.

— Gary Chester

Gary's systems have helped me to make tremendous improvement in my time feel, coordination, studio playing, and overall approach to the drumset. I recommend this book to all serious students of the drums.

— Danny Gottlieb

Through working with Gary Chester's systems in conjunction with a click track, my time has improved dramatically. I have become much more aware of each note I play, my listening spectrum has opened way up, and my ambidexterity has improved tremendously. Most important, my means of expression has been greatly enhanced.

— Gary Seligson

Gary Chester's systems strengthen time concept, coordination, and mental awareness.

— Rob Greenfield

Gary's systems are the ultimate in coordination and concentration. If you can imagine one drummer sounding like three or four drummers, you're on the right track.

— Tony Cruz

Gary's teaching system is the most challenging I've ever seen. It focuses on reading, coordination, time, feel, and concentration level all at the same time.

— Dave Weckl

Gary's method of teaching has shown me the true meaning of coordination, and how to accomplish the same things with my left hand that I can do with my right.

— Chris Harfenist

From studying Gary Chester's systems, my reading has improved to the point where I can read three to four lines simultaneously at sight. Also, my ability to execute difficult parts has improved to where anything I play or read in a working situation seems incredibly easy.

— Roger Post

Through Gary's approach, I can express myself as never before. He has given me a complete concept of my instrument.

— Jimmy Vallis

Through Gary Chester's approach to the drumset, I discovered two different personalities in my playing. By leading with either the right hand or the left hand, I can create two completely different sounds. This concept has worked very successfully in my recording and performing with the John Cougar Mellencamp band.

— Kenny Aronoff

Gary's systems are excellent for developing the skills and concepts necessary for good drumming as well as good musicianship.

— Howard Joines

Gary's systems have helped me develop a much stronger sense of time and awareness in conjunction with flow and sensitivity. Most importantly, the systems have given me the strongest sense of balance and center I have ever experienced behind the drums.

— Chris Adams
The systems in this book will help you to develop your coordination and reading ability, and will give you a greater awareness of time, all of which will allow you to be part of the "new breed" of studio drummers.