

Andreas Kuch | Indra Tedjasukmana

BEATBOX COMPLETE

Sounds, Patterns, Styles

The Book for Classroom Practice and Self-Study

HELBLING

Innsbruck · Esslingen · Bern-Belp

Contents

Preface	4	Chapter 3: Hip-Hop	32
Beatboxing: From Subculture to Mainstream	4	Hip-Hop Sounds	32
Beatboxing versus Vocal Percussion.....	4	The Synth Snare	32
Learning How to Beatbox.....	4	Clap Sounds	32
The <i>Beatbox Complete</i> Concept.....	5	Scratching.....	34
How to Use This Book	5	Special Effects	37
A Final Word of Advice	6	Hip-Hop Patterns	38
 		Basic Patterns.....	39
Chapter 1: Rock I	8	Patterns That Include the Crab Scratch	39
The Basic Drum Kit: Bass Drum, Snare, Hi-Hat	8	Hip-Hop: Tandem Patterns	40
The Bass Drum	8	Solo Piece 3: <i>Rhythm in da House</i>	41
The Snare Drum.....	11	 	
The Hi-Hat.....	12	Workshop: Practicing	43
Substitutional Breathing	13	Tips	43
Rock Patterns for Bass Drum and Snare	14	Practice Regularly and in Short Intervals.....	43
Warm-Up Exercises for Hi-Hat Sounds	16	Find a Place with Good Acoustics.....	43
Applying the Hi-Hat.....	16	Dry Mouth?	44
The Hi-Hat on the Off-Beat	16	The Effects of Temperature	44
Using the Hi-Hat as a Pickup	18	Don't Get Discouraged—Hang in There!	44
Rock Patterns for Bass Drum, Snare, and Hi-Hat	19	Finding New Sounds	44
Solo Piece 1: <i>Vocal Drumming Activated</i>	21	Go Ahead and Play!	44
 		Integrating New Sounds.....	45
Chapter 2: Ballads	22	Be Inspired by Others	45
Ballad Patterns	22	Optimizing Sounds	45
New Sounds	23	Mirror, Mirror on the Wall	45
Click Sounds.....	23	Practicing with a Metronome.....	46
The Dm Bass Drum.....	24	Working on Rhythms and Patterns	46
Vocal Delay Effects	24	Practicing at a Slow Pace.....	46
Drum Fills for Ballads	25	Practicing with Musical Accompaniment.....	46
Solo Piece 2: <i>Reflections</i>	26	Practicing with the Audio Loop Tracks	47
 		The Metronome: An Indispensable Tool.....	47
Special Focus: Microphones	27	Working with the Video Clips.....	47
Holding the Microphone	27	Finding New Rhythms and Patterns	48
The Closed Position	27	Improvising.....	48
The Open Position	27	 	
The Throat Position.....	28	Chapter 4: Rock II	49
General Considerations	28	Sounds	49
Hardwired or Wireless Microphones	28	Snare Drum Variations	49
Microphone Hygiene	28	Tom-Toms	51
Beatbox Microphone Check	29	Crash Cymbal and Splash Cymbal	52
Beatbox Microphones.....	29	Techniques	52
Vocal Percussion Microphones	30	Hi-Hat Chains.....	52
Collar Microphones.....	30	Bass Drum Chains (Double Bass Technique)	54
		Cymbal with Bass Drum or Snare	54


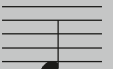






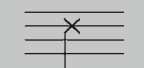
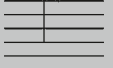


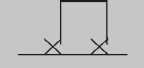
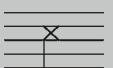

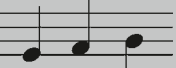
Rock Patterns and Fills	55
Rock Patterns with Bass Drum Variations	55
Rock Patterns with Hi-Hat Variations.....	56
Rock Fills.....	57
Rock: Tandem Patterns.....	58
Solo Piece 4: Tripstyles	59

Chapter 5: Latin Music	61
Clave Rhythmic Patterns: The Key to Latin Music ...	61
Sounds	62
Congas and Bongos	62
The Cowbell.....	63
The Shaker.....	64
Claves	65
Agogo Bells.....	66

Patterns: Traditional Latin Styles	67
Salsa.....	68
Bossa Nova.....	69
Samba	70
Patterns: Latin Fusion Styles	71
Merengue Fusion	71
Samba Fusion	72
Latin Hip-Hop.....	73
Solo Piece 5: L'avventura del ritmo	75

Appendix	76
About the Authors	76
DVD Contents: Audio Tracks	77
DVD Contents: Video Clips	78
Photo Credits	80

List of Sounds

<p>Agogo</p>  <p>kng kng</p>	<p>Bass Drum</p>  <p>B/Dm</p>	<p>Clap</p>  <p>Clap</p>	<p>Clave</p>  <p>c</p>
<p>Congas/Bongos</p>  <p>dm dm</p>	<p>Cowbell</p>  <p>dng</p>	<p>Crab Scratch</p>  <p>t/k</p>	<p>Crash Cymbal</p>  <p>Pshh</p>
<p>Filter Sounds</p>  <p>K(u)/K(i)</p>	<p>Hi-Hat</p>  <p>ts</p>	<p>Ks Click</p>  <p>Ks</p>	<p>Open K</p>  <p>Kh</p>
<p>Shaker</p>  <p>tf - kf tsh - k</p>	<p>Simple K</p>  <p>K</p>	<p>Snare Drum</p>  <p>Pf</p>	<p>Tom-Toms</p>  <p>dm dm dm</p>

CHAPTER 1: ROCK I

Let's get going! In this first chapter we will introduce and practice the basic beatbox sounds: bass drum, snare drum, and hi-hat. You will learn a selection of stylistically authentic patterns that will enable you to accompany rock and pop music in a variety of styles.

Most pop and rock music uses similar rhythmic structures. A typical song is in 4/4 time and has the emphasis of the bass drum on beats 1 and 3. These are also called downbeats. Beats 2 and 4, also called backbeats, feature the snare drum.

The pulsation between downbeat and backbeat provides the rhythmic foundation for rock and pop music.



Downbeat Backbeat Downbeat Backbeat

by the way: All values between downbeats and backbeats are called offbeats.

TIP: Most beatboxers use a microphone. We will take a closer look at microphones and how beatboxers use them in the technique starting on page 27. Beatboxing is not solely dependent on the use of a microphone. Especially in the beginning, we recommend exploring the sounds and rhythms presented in the first chapter unplugged. We recommend practicing exercises with a natural reverb like bathrooms or stairwells, in order to achieve good results even without a microphone.

The Basic Drum Kit: Bass Drum, Snare, Hi-Hat


The most important elements of a drum kit are the bass drum, snare drum, and hi-hat. Although drum kits include other elements,

these three sounds allow you to perform almost anything. So let's get started!

The Bass Drum

The bass drum is the largest single component of a drum kit, played with the right foot. It is struck with a beater attached to a pedal, which is why it's also called a kick drum. In rock music, the bass drum produces the low, heavy sound of downbeats.



TIP: All the sounds described in this book are also explained and demonstrated in the accompanying DVD (the icon  indicates the corresponding video content). Imitation is usually the best and fastest way to learn beatboxing. Nevertheless, we recommend that you read the instructions on sound production in the book, in order to maximize your learning program.

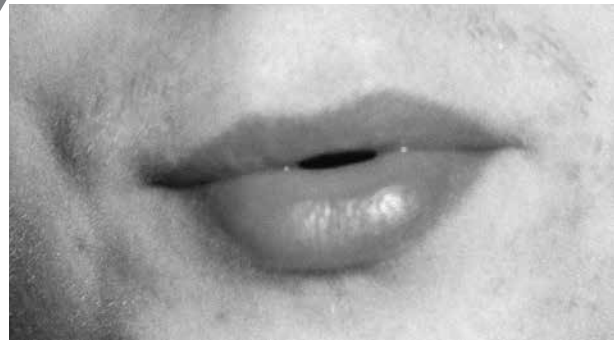
How It's Done



- ➔ The beatbox bass drum is based on a distinct “B” sound. You purse your lips slightly, build up the air pressure inside your mouth and then release with a solid “p”. This sound doesn’t require much breath, so the abdominal wall should remain virtually motionless.
- ➔ It is important that the sound production is centered at the middle of the lips, not at the corner of the mouth. The lips should be in a fixed position during the sound. If the bass drum sounds frail or the lips are floppy, it usually means the tension is too low. If the sound is too high, it might be due to too much tension.
- ➔ Finding the right amount of tension for the sound takes a while and requires some experimentation. As you train your lips, the muscles will adapt to the physical requirements of beatboxing and you will notice increased stamina and a more natural feel with continuing practice.



Position of the Mouth before the Bass Drum Sound



Position of the Mouth after the Bass Drum Sound

TIP: Sometimes you can see beatboxers forming a “cup” with their hands in front of their mouth—even when they aren’t using microphones. This limits the acoustic effects, so we can’t recommend doing it. Instead, many beatboxers **move their arms and hands around** as if they were **playing an imaginary drum kit**. This not only looks cooler but will also give your performance more energy and drive.

Rock Patterns for Bass Drum and Snare

Once you have mastered the three basic sounds, you're ready to tackle the first rock patterns. You can use them to beatbox in all rock

styles. First, we're going to explore patterns using only the bass drum and the snare. We'll add the hi-hat later (see page 15 and onwards).

The Basic Rock Pattern

This pattern uses the bass drum on the downbeat and the snare drum on the backbeat and serves as the foundation for all variations that follow.

08

21 B Pf

Variations

Variation 1: Add an additional bass drum before or after the bass drum on beat 3 (see video clip 08 for patterns 21–23).

08

22 B Pf B B Pf

23 B Pf B B Pf

Variation 2: This one is a little funkier, but fun. Simply shift the bass drum on beat 3 forward or backward by a sixteenth note.

09

24 B Pf B Pf

25 B Pf B Pf

26 B Pf B B Pf

INFO: Of course you can also apply variation 1 and variation 2 to the bass drum on beat 1. You can either play an additional strike of bass drum on 4+ (like pickup) or omit it and play it on beat 1+ or 4+ instead.

Variation 3: For a special effect you can insert an additional snare drum on beat 4+ or on beat 3+.

27

B Pf Pf

28

B Pf B Pf Pf

Combinations: By starting out with the basic pattern (page 14) and then adding the variations you can develop numerous patterns.

29

B Pf B Pf

30

B B Pf B Pf

31

B B Pf B Pf

32

B Pf B Pf B

33

B B Pf Pf B Pf

34

B Pf B B Pf Pf

TIP: If you're beatboxing for longer periods, your mouth might dry out, so make sure to drink plenty of water. We recommend non-carbonated water because sparkling water can cause trouble.

Drum Fills for Ballads

Fills are small rhythmical variations and are often used at the end of a phrase, verse, chorus, or any other formal element of a song. The following

characteristic fills are suitable for ballads (in video clip 30 you can hear how pattern 1 from page 22 several times followed by a variety of fills).

⑧

Dm ts ts ts Pf Dm ts Dm

⑩

Dm Pf ts Dm Pf ts

⑨

Dm ts ts Pf ts Dm Dm ts

⑪

Dm ts ts Pf Pf ts Dm

SUGGESTED PRACTICE SONGS

Bob Dylan: *Knockin' on Heaven's Door*

Aerosmith: *I Don't Want to Walk on the Moon*

Alicia Keys: *If I Ain't Got You*

Seal: *Kiss from a Rose*

The Beatles: *Hey Jude*

Eric Clapton: *Tears in Heaven*

You can also play along with the drum patterns and fills from the audio section of the DVD (28).



Vocal Percussion Microphones

INFO: These vocal percussion microphones are only suited for the open position.

Rode S1: The Authentic Mic

The Rode S1 is a condenser microphone that was specifically designed for **live performance**. It is ideal for **clarity and brilliance at high frequencies** and generates a very **natural, unaltered sound**. It makes the Rode S1 ideal for musical styles that require a bright and natural, almost acoustic sound. Multiple foam layers inside the capsule minimize extraneous noise.



beyerdynamic M 88 TG: The Power Mic

The M 88 TG is particularly **powerful at low frequencies**. It's the best choice for vocal percussionists and beatboxers who want more power and weight in their **bass drum sound**. The M 88 TG also works very well with clap and click sounds.



Shure Beta 87A: The Versatile Mic

The Beta 87A combines **powerful bass with a crystal clear top**. Hi-hats, cymbals, and snare drums work best with this microphone. Despite being a highly sensitive microphone, the Beta 87A is extremely feedback-resistant. Numerous salsa groups and vocal percussionists use and recommend this microphone.



Collar Microphones

VOCOMMUNION Groove The Groove Collar

TH100 is a collar microphone and is **used in combination with a handheld microphone**. It's also called "The Groove Collar" and picks up sounds directly from the throat. It is especially good for **bass drums, sung bass notes, and other bass frequencies**.



Scratching

Scratching describes the forward and backward movement of a vinyl record on a turntable. Depending on what type of music is played on the exact spot where the record is being scratched, different sounds and acoustic effects can be

heard. Scratching is very playful, especially with rhythms, and if you develop good scratching technique, you can significantly influence the overall sound.

The Crab Scratch



For the Crab Scratch technique, you will use a hand in front of your mouth. When you put certain points of the hand against the pursed lips and suck the air inwards, the swirl of the air between your lips and hand will create a

- ➔ Hold your hand in a vertical position in front of your mouth. Then, turn all fingers except the thumb by 90 degrees, so the index finger and thumb form a cross.
- ➔ When you suck in air while covering your mouth with the outer edge of your thumb and your index finger crossed, you will hear a scratching sound. Usually it takes a little time until you find your personal "sweet spot."
- ➔ You can alter the pitch of the scratch by inhaling faster or slower. You can also add rhythm to the sound by pronouncing it for a few seconds.
- ➔ Another cool effect is to alter the sound by letting the tip of the tongue flick against the upper palate (see beat 2 and 4 of the first bar in pattern 2, and beat 4 of the second bar in pattern 5).



Crab Scratch

Crab Scratching Exercises

37

Here are some exercises for the Crab Scratch. Note that all of these examples are performed inwards, so you will probably have to breathe out after each of the patterns.

① 09

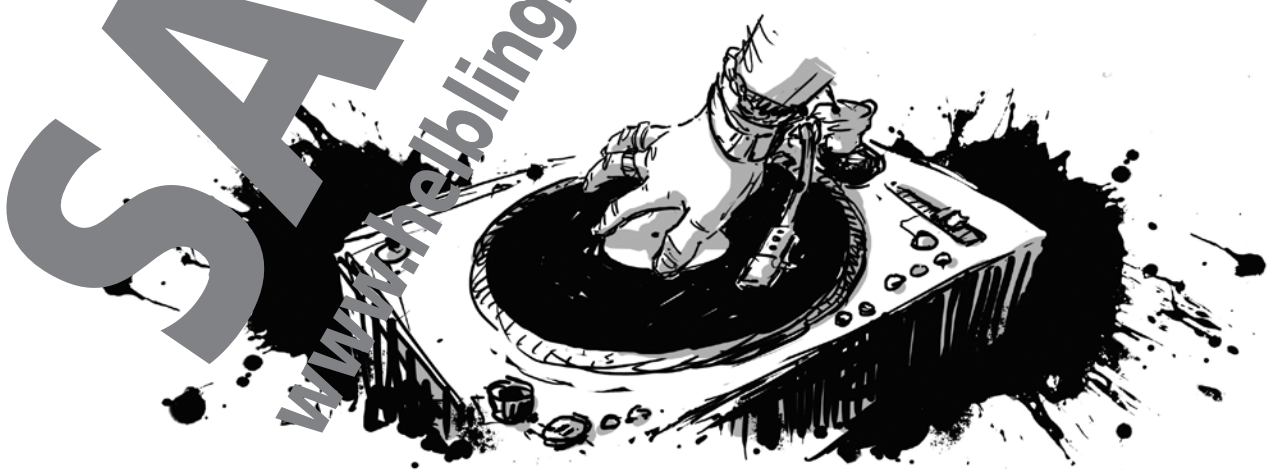
② 09

③ 09

④ 10

⑤ 10

⑥ 10



Basic Patterns



Now you can try out some hip-hop patterns. In video clip 44 and audio loop 11, you'll

hear different core sounds. Find your own personal favorite!

⑦

B ts S ts ts B S ts B S ts S ts B S ts

⑧

B ts S B ts B B S ts B S B S B

⑨

B ts B S B ts B ts B S ts S ts B S ts

⑩

B ts S ts B S B ts S ts S ts B B S B

Patterns That Include Crab Scratch



Including Crab Scratch (page 39) in basic patterns produces a nice effect. Breathing shouldn't be a problem when you can inhale

on the Crab Scratch and exhale on all other sounds.

⑪

B ts t k t Pf ts B ts Pf t k t k B Pf ts

⑫

B ts Pf t Pf ts B ts ts Pf t t Pf ts

Solo Piece 3: *Rhythm in da House*

49

Music: Andreas Kuch
© Helbling

Inward Clap
B Bass Drum

Closed Position

B ts B Clap B ts B Clap ts ts B B ts B Clap B

4

B ts B Clap ts ts B Clap B B ts B Clap ts B Clap B B B B B

7

B ts B Clap B B Clap B ts B ts B ts ts B Clap B

9

B ts Clap ts ts Clap B B ts B Clap B ts ts B Pf

11

B ts Clap ts Clap ts Clap ts B B ts B Clap ts B Clap ts B Clap t k

13

B t k t Pf t B t Pf t t Pf ts B

15

ts ts ts ts B Pf t k t k t t B B ts B Pf

Rock Patterns and Fills

INFO: In the following patterns, you can pick any of the bass drum, snare drum, and tom-tom sounds you have learned so far. “B” stands for **bass drum** in general, “S” for **snare drums** including click and clap sounds (see pages 23–24 and 31–32) and “dm” for all **tom-tom** sounds (any pitch).

Rock Patterns with Bass Drum Variations

59–60

You can find patterns 1a to 4b in video clip 59 and patterns 5a to 8b in video clip 60.

<p>①a</p> <p>B S B S</p>	<p>①b</p> <p>B ts S ts B ts B S ts</p>
<p>②a</p> <p>B S S S</p>	<p>②b</p> <p>B ts S ts B ts S ts B</p>
<p>③a</p> <p>B S B S</p>	<p>③b</p> <p>B ts B S B B ts S ts</p>
<p>④a</p> <p>B S B S B S</p>	<p>④b</p> <p>B B ts B S B B ts S ts</p>
<p>⑤a</p> <p>B S B B B S</p>	<p>⑤b</p> <p>B ts S B B B B S ts</p>
<p>⑥a</p> <p>B BBBS B S</p>	<p>⑥b</p> <p>B BBBS B B B S ts</p>

The Shaker

In Latin music styles, the shaker takes over the same function as the hi-hat does in pop and rock music (see chapter 1, page 16 and onwards). Shakers—also called “ganzás” in Brazil—come in many different shapes and sizes. Single or double cylindrical shakers and egg shakers are common.

The shaker’s continuous pulse unifies the clave pattern with other percussion lines. It acts as a binder and thus ensures the characteristic, full sound of Latin music. Since the shaker continuously plays subdivisions of 8th or 16th notes, it also lends clarity and order to the complexity of Latin rhythms.



How It’s Done



- ➔ Start by practicing hi-hat patterns of 16th notes, which are common in pop and rock music:

⑧ ts-ks-ts-l ts-ks-ts-ks ts-ks ts-ks-ks

- ➔ While doing the hi-hat pattern, try slowly reshaping the “s” into an “f” (see pattern 9 on page 16). The mouth will gradually close and the tongue will rise. The lips will inflate, giving you a handbell look. That’s what we’re going for! If you’ve done it right, the shaker will sound light and sandy.



The Enriched Shaker

Practice the following pattern very slowly and then gradually speed it up until you have reached 112 BPM.

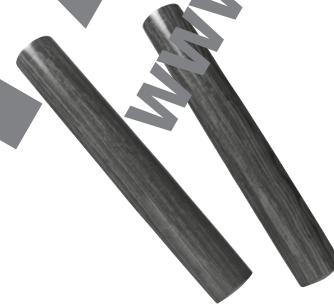
A nice alternative is to enrich the shaker sound by dispersing “sh” sounds between the consonants.

⑨ 77

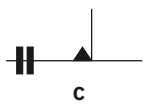
⑩ 77

Claves

Claves are a pair of wooden sticks that produce a penetrating click sound when they are struck against each other. They are typically used to play the different clave patterns (see page 61).



How It's Done



→ The clave sound is based on a tongue click. If you listen closely, the click consists of two parts: the clucking release from the palate and then the thud of the tongue hitting the bottom of the mouth. For the claves sound, you only need the first part: the clucking release from the palate.



Claves Exercises

Now you can practice the clave patterns with the new clave sound. You should count two beats per bar and feel the pulse on the half

note, which is the case for most Latin music (see page 74).

3-2 Samba Clave

2-3 Son Clave

Rumba Clave

2-3 Rumba Clave

APPENDIX

About the Authors



Andreas Kuch

- Born in Waiblingen, Germany in 1988
- Composer, arranger, pianist, and beatboxer
- Sacred music and music education studies at the Hochschule für Musik FRANZ LISZT, Weimar
- Special award winner (improvisation) at the 10. *Bundeswettbewerb Schulpraktisches Klavierspiel GROTRIAN-STEINWEG 2010*
- 2011–12 choir director of the award-winning jazz choir Voice It, Dresden
- Composer and double bass player for the international opera project *Inanna* in Stuttgart, Düsseldorf, and Zurich
- Musical director (composer, arranger) and beatboxer of the a cappella music theater composition *Spitzname Schneiderlein* at the Theater der Jungen Welt, Leipzig
- Beatboxing coach in the project *Grenzsänger* with media coverage by the MDR
- Beatboxer for “Open Singings” at the *EUROPA CANTAT XIX* in Pécs, Hungary (2015)
- Workshop activities in the field classroom beatboxing across Germany

Contact: beatbox@andreaskuch.de



Indra Tedjasukmana

- Born in Stuttgart, Germany in 1984
- Multi-award-winning beatboxer, vocalist, and vocal arranger
- Sought after workshop clinician in the field of beatboxing and vocal arranging
- Winner *German Pop Music Awards 2010, Outstanding Vocal Percussionist Award* in Varese, Italy (2011), as well as *Best Vocal Percussionist* in Taipei, Taiwan (2012)
- Jury member in international beatboxing championships in Vienna, Berlin, and London
- Worldwide tours have included performances in Canada, Indonesia, Italy, Hungary, Czech Republic, Slovenia, Slovakia, Switzerland, Austria, Belgium, Holland, England, France, Spain, Finland, Estonia, Taiwan, and Singapore
- Featured beatboxer in Bobby McFerrin’s ensemble of the vocal opera *Bobble*
- Lecturer at music academies and conservatories throughout Europe
- Crossover collaborations and performances with the Leipzig Radio Symphony Orchestra and the international barbershop quartet champions Vocal Spectrum

Contact: info@leading-voices.com

DVD Contents: Audio Tracks*



Audio Loops

Track	Title	Content	Page(s)
CHAPTER 1: ROCK I			
01	Bass Drum Exercises	Patterns 3, 4, 6, 8	10
02	Snare Drum Exercises	Patterns 10, 11	12
03	Hi-Hat Exercises	Patterns 14, 16, 18, 19	13
04	Rock Patterns for Bass Drum and Snare	Patterns 25, 26, 28, 31	14/15
05	Rock Patterns for Bass Drum, Snare, and Hi-Hat (1)	Patterns 62b, 63b, 65b	19
06	Rock Patterns for Bass Drum, Snare, and Hi-Hat (2)	Patterns 67b, 69b, 73b	19/20
CHAPTER 2: BALLADS			
07	Ballad Patterns	Patterns 1, 2, 3	22/23
08	Vocal Delay Effects	Patterns 5, 6	24
CHAPTER 3: HIP-HOP			
09	Crab Scratching Exercises (1)	Patterns 1, 2	35
10	Crab Scratching Exercises (2)	Patterns 4, 5, 6	35
11	Basic Hip-Hop Patterns	Patterns 8, 9	39
12	Hip-Hop Patterns That Include the Crab Scratch	Patterns 11, 12	39
CHAPTER 4: ROCK II			
13	Rock Patterns with Bass Drum Variations (1)	Patterns 3a, 4a	55
14	Rock Patterns with Bass Drum Variations (2)	Patterns 5b, 6b, 7a	55/56
15	Rock Patterns with Hi-Hat Variations (1)	Patterns 9a, 11a	56
16	Rock Patterns with Hi-Hat Variations (2)	Patterns 12a, 13a	56
17	Rock Fills (1)	Patterns 14b, 15a, 17a	57
18	Rock Fills (2)	Patterns 18a, 19b, 20a	57
CHAPTER 5: LATIN MUSIC			
19	Congas and Bongos Exercises	Patterns 1, 2	62
20	Salsa	Patterns 13, 14	68
21	Bossa Nova	Patterns 17, 18	69
22	Samba	Patterns 21, 22	70
23	Merengue Fusion	Patterns 25, 26	71
24	Samba Fusion	Patterns 29, 30	72
25	Latin Hip-Hop	Pattern 34	73

Play-Alongs

26	Rock	Play-along with drums
27	Rock	Play-along without drums
28	Ballad	Play-along with minimal drums
29	Hip-Hop	Play-along with drums
30	Hip-Hop	Play-along without drums
31	Latin	Play-along with drums
32	Latin	Play-along without drums

* The audio tracks are also available as MP3 files; see the note on the inside back cover of the book.

DVD Contents: Video Clips



Track	Title	Content	Page(s)
Chapter 1: ROCK I			
01	The Bass Drum	How it's done	9
02	Bass Drum Exercises	Patterns 1–8 (4x each)	10
03	The Snare Drum	How it's done	11
04	Snare Drum Exercises	Patterns 9–12 (4x each)	12
05	The Hi-Hat	How it's done	12
06	Hi-Hat Exercises	Patterns 13–20 (4x each)	13
07	Substitutional Breathing	Demonstration	13
08	Basic Rock Pattern and Variation 1	Patterns 21–23 (4x each)	14
09	Rock: Variation 2	Patterns 24–26 (4x each)	14
10	Rock: Variation 3	Patterns 27–28 (4x each)	15
11	Rock: Combinations	Patterns 29–34 (4x each)	15
12	Hi-Hat with Basic Drum Kit	Demonstration	16
13	Hi-Hat as a Filler	Patterns 35–36 (4x each)	16
14	Hi-Hat after the Bass Drum	Patterns 37–40 (4x each)	16
15	Hi-Hat after the Snare Drum	Patterns 41–44 (4x each)	17
16	Hi-Hat on the Off-Beat, Combinations	Patterns 45–48 (4x each)	17
17	Hi-Hat before the Bass Drum	Patterns 49–52 (4x each)	18
18	Hi-Hat before the Snare Drum	Patterns 53–56 (4x each)	18
19	Hi-Hat as a Pickup, Combinations	Patterns 57–60 (4x each)	18
20	Rock Patterns for Bass Drum, Snare, and Hi-Hat (1)	Patterns 61a–66b (2x each)	19
21	Rock Patterns for Bass Drum, Snare, and Hi-Hat (2)	Patterns 67a–74b (2x each)	19/20
22	<i>Vocal Drumming Activated (Unplugged)</i>	Solo Piece 1 (without microphone)	21
23	<i>Vocal Drumming Activated (Amplified)</i>	Solo Piece 1 (with microphone)	21
CHAPTER 2: BALLADS			
24	Ballad Patterns	Patterns 1–3 (2x each)	22/23
25	The Simple K Click	How it's done	23
26	The Ks Click	How it's done	23
27	The Open K Click	How it's done	24
28	The Dm Bass Drum	How it's done	24
29	Vocal Delay Effects	Patterns 4–7 (4x each)	24
30	Drum Fills for Ballads	Patterns 8–11 (2x each)	25
31	<i>Reflections</i>	Solo Piece 2	26
SPECIAL FOCUS: MICROPHONES			
32	Throat Position	Demonstration	28

Track	Title	Content	Page(s)
CHAPTER 3: HIP-HOP			
33	The Dsh Snare	How it's done	32
34	The Inward Clap	How it's done	33
35	The Outward Clap	How it's done	33
36	The Crab Scratch	How it's done	34
37	Crab Scratching Exercises	Patterns 1–6 (2x each)	35
38	Vocal Scratching (Steps 1 to 3)	How it's done	36
39	Vocal Scratching with Glissando	Demonstration	36
40	Filter Sounds	How it's done	37
41	The Inward Click Roll	How it's done	37
42	The Helicopter Click Roll	How it's done	38
43	The Chainsaw	How it's done	38
44	Basic Hip-Hop Patterns	Patterns 7–10 (2x each)	39
45	Hip-Hop: Patterns That Include the Crab Scratch	Patterns 11–12 (2x each)	39
46	Hip-Hop: Tandem Patterns (Complete)	Patterns 13–16 (4x each)	40
47	Hip-Hop: Tandem Patterns (1)	Patterns 13–14 (4x each)	40
48	Hip-Hop: Tandem Patterns (2)	Patterns 15–16 (4x each)	40
49	<i>Rhythm in da House</i>	Solo Piece 3	41/42
CHAPTER 4: ROCK II			
50	The Wide Snare	How it's done	50
51	The Full Snare	How it's done	50
52	The Voiced Snare	How it's done	50
53	Tom-Toms	How it's done	51
54	Synth Tom	How it's done	51
55	Crash Cymbal and Splash Cymbal	How it's done	52
56	Hi-Hat Chains with Accents	Demonstration	53
57	Bass Drum Chains	Demonstration	54
58	Bass Drum/Snare with Crash Cymbal	Demonstration	54
59	Rock Patterns with Bass Drum Variations (1)	Patterns 1a–4b (2x each)	55
60	Rock Patterns with Bass Drum Variations (2)	Patterns 5a–8b (2x each)	55/56
61	Rock Patterns with Hi-Hat Variations (1)	Patterns 9a–11b (2x each)	56
62	Rock Patterns with Hi-Hat Variations (2)	Patterns 12a–13b (2x each)	56
63	Rock Fills (1)	Patterns 14a–17b (1x each)	57
64	Rock Fills (2)	Patterns 18a–21b (1x each)	57
65	Rock: Tandem Patterns (1)	Patterns 22–24 (2x each)	58
66	Rock: Tandem Patterns (2)	Patterns 25–27 (2x each)	58/59
67	<i>Tripstyles</i>	Solo Piece 4	59/60

DVD Contents: Video Clips



Track	Title	Content	Page(s)
CHAPTER 5: LATIN MUSIC			
68	The 3-2 Son Clave	Demonstration	61
69	The 3-2 Rumba Clave	Demonstration	61
70	The 2-3 Son Clave	Demonstration	61
71	The 2-3 Rumba Clave	Demonstration	61
72	Congas and Bongos	How it's done	62
73	Congas and Bongos Exercises	Patterns 1–2 (4x each)	62
74	The Cowbell	How it's done	63
75	Cowbell Exercises	Patterns 3 and 5 (4x each)	63
76	The Shaker	How it's done/Pattern 8	64
77	The Enriched Shaker	How it's done/Patterns 9–10	65
78	Claves	How it's done	65
79	Agogo Bells	How it's done	66
80	Agogo Bells Exercises	Patterns 11–12 (4x each)	67
81	Salsa (Solo)	Patterns 13–14 (4x each)	68
82	Salsa (Tandem)	Pattern 15 (8x)	68
83	Bossa Nova (Solo)	Patterns 17–18 (4x each)	69
84	Bossa Nova (Tandem)	Pattern 19 (8x)	69
85	Samba (Solo)	Patterns 21–22 (8x each)	70
86	Samba (Tandem)	Pattern 23 (8x)	70
87	Merengue Fusion (Solo)	Patterns 25–26 (8x each)	71
88	Merengue Fusion (Tandem)	Pattern 27 (4x)	71
89	Samba Fusion (Solo)	Patterns 29–30 (8x each)	72
90	Samba Fusion (Tandem)	Pattern 31 (4x)	72
91	Latin Hip-Hop (Solo)	Pattern 34 (4x)	73
92	Latin Hip-Hop (Tandem)	Pattern 35 (4x)	73
93	<i>L'avventura del ritmo</i>	Solo Piece 5	75

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