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Audio examples performed by Rich Lackowski.  
 Instructional photos by Larry Lytle.

**In this section, we'll learn how to play the kick drum and the hi-hat with your feet.**

There are two basic foot techniques for drummers: heel up and heel down.

**Heel up:** This is a technique where the ball of the foot and the toes remain on the pedal at all times, but the heel is raised off the pedal. This is a common technique for drummers who need a lot of volume and power from their kick drum.



**Heel down:** This is a technique in which the bottom of the entire foot is in contact with the pedal at all times. This is a technique commonly used by drummers looking for very soft volume from their kick drum.



Many drummers switch back and forth freely between these two techniques. You can use either the heel up or heel down technique with your hi-hat foot as well. One technique is not better or worse than the other. It's just a matter of personal preference, so use whichever technique is most comfortable for you.




Whether you're playing heel up or heel down, make sure you don't lean your body to the side in any direction. Your upper body should be centered and balanced right over your seat.

## “Walk This Way”

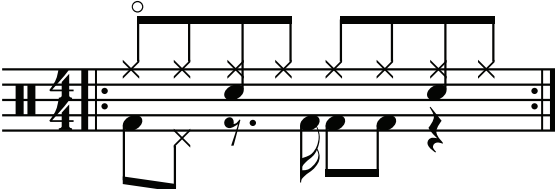
FROM AEROSMITH'S *TOYS IN THE ATTIC* (1975)

The beat that kicks off this epic rock classic is another that features a tasty open hi-hat, compliments of Joey Kramer.

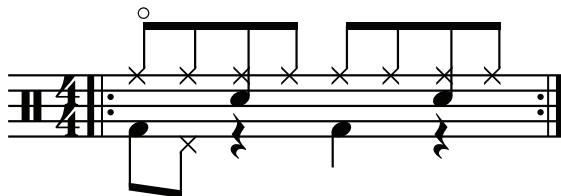
Original transcription (Intro):

Track 18 

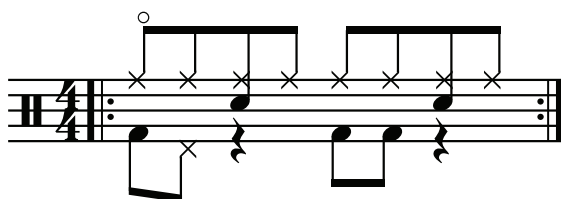
♩ = 109



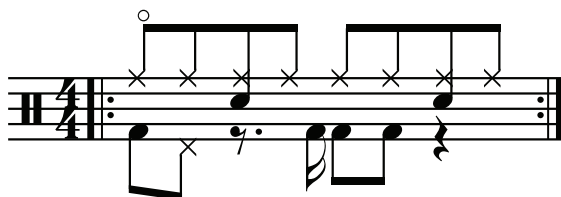
Let's start by playing eighth notes on the hi-hat with your right hand, the snare on beats 2 and 4 with your left hand, the kick on beats 1 and 3, and an open hi-hat on beat 1. Since the open hi-hat hit is on beat 1, raise your left foot off the hi-hat pedal as you simultaneously hit the hi-hat with your stick on beat 1, and then stomp your foot back down on the hi-hat pedal as you simultaneously hit the hi-hat with your stick on the “&” of beat 1. This will take some practice to perfect, but stick with it. Start slowly, and gradually increase the tempo as you feel comfortable.



Now that you feel more comfortable playing the basic open hi-hat groove, let's add some spice to the beat by adding a kick drum hit on the “&” of beat 3.



Finally, let's add one last kick drum hit, this time on the “ah” of beat 2, and you'll be playing this legendary beat just like Joey Kramer played it on the recording!



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Audio examples performed by Rich Lackowski.  
Instructional photos by Larry Lytle.

## “Bad to the Bone”

FROM GEORGE THOROGOOD & THE DESTROYERS' *BAD TO THE BONE* (1982)

Jeff Simon's fill on the intro of “Bad to the Bone” builds on the same type of fill that Bonham played on “You Shook Me” and adds some embellishments that closely tie in with George Thorogood's catchy guitar riff. Let's try playing the fill by itself, ending with a simultaneous kick and crash hit on beat 1 of the following measure.

Original transcription (0:06):

♩ = 100

Track 19

Now, try playing the fill right into the beat of the song, just like it's played on the original recording.

Track 20

## “Texas Flood”

FROM STEVIE RAY VAUGHAN AND DOUBLE TROUBLE'S *TEXAS FLOOD* (1983)

Chris Layton cues the band with this short fill that starts with a drag on the snare on beat 10, carries through with high tom and floor tom hits on beats 11 and 12, respectively, and ends with a simultaneous kick and ride hit on beat 1 of the following measure. Go ahead and try playing the drum fill just like Layton plays it on the recording.

Original transcription (Intro):

♩. = 60

Track 21

Now, try playing the drum fill as smoothly as you can, right into the drum beat for the song. Notice that a very similar drum fill occurs at the end of measure 2 of the tune. Practice the fill that leads into the beat, and also the fill leading out of the beat, until you can play them both comfortably and smoothly.

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*Audio examples performed by Rich Lackowski.  
Instructional photos by Larry Lytle.*



# "The Trees"

FROM RUSH'S *HEMISPHERES* (1978)

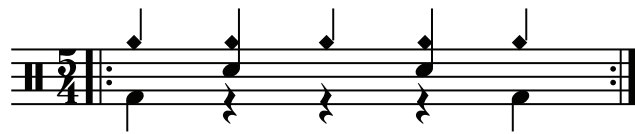
Neil Peart is one of the most respected and talented drummers to ever play the instrument, and he's inspired countless people to pick up the sticks and play the drums. Peart is revered for his ability to play well in any time signature. This excerpt and lesson features Neil Peart's  $\frac{5}{4}$  groove on "The Trees."

Original transcription (2:53):

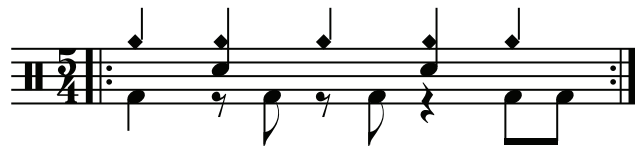
Track 38   $\text{♩} = 137$



Let's start by playing quarter notes on the bell of the ride cymbal, the snare on beats 2 and 4, and the kick on beats 1 and 5.



Now, let's play the same groove as in the previous lesson, but this time, we'll add kick hits on the "&" of beats 2, 3, and 5.



Next, let's play quarter notes on the bell of the ride cymbal, the snare on beats 1, 2, and 4, and the kick on the "&" of beats 2 and 3, on beat 5, and on the "ah" of beat 5.



Finally, combine what we've learned in the previous lessons and play the  $\frac{5}{4}$  groove just like Neil Peart plays it on the recording!

