



DRUM CHOPS FREE EXCERPT MASTERY

GOSPEL CHOPS & BEYOND

Eugenio Ventimiglia

**CONFIDENT
DRUMMER**

Confident Drummer

Free Resources

Drum Chops Mastery

Gospel Chops & Beyond

- FREE EXCERPT -

Confident Drummer Series

by Eugenio Ventimiglia

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Drum Chops Mastery Gospel Chops & Beyond

50 hours of shot footage, 2000 hours of work, more than 10 years of research.

Condensed in 270 pages, 950 licks, 4 hours of video demonstrations.

When I decided to write this method my objective was to create the ultimate drum chops guide.

Whenever I work on a book the idea is to try to put together the content I wish was available when I started exploring the topic, so that I could just buy it and not have to go through all that effort.

On the other hand, some smart guy said that if you really want to master a subject then you have to write a book about it.

It's truly amazing how much I've learned and I've improved during this process, and now I'm very excited to be able to share all of it with you.

I really believe in sharing quality content and I love helping drummers reach their goals.

That's why I offer the whole course for less than the cost of a drum lesson.

If you are interested in figuring out and mastering this area of drumming once and for all, this method is for you.

You will easily increase your speed, improve your soloing skills, learn how to express yourself in complex but fluent fills and flashy licks, develop your style, understand how to improvise.

I have organized the materials in clear and easy to study sections:

- Introduction and Theory.
- Linear Groupings.
- Rudimental Chops.
- Chops organized by Length.
- Chops organized by Subdivision.
- 100 Gospel Chops Collection.
- 50 Top Drummers Chop Collection.
- Chops Style Workout.
- Improvising with Gospel Chops and Licks.

I first of all start by explaining in detail the theory behind drum chops, a bit of history, what they are, the difference between licks, chops, fills and phrases.

Next, I go into how to make music with them, how to add your unique voice and personality, how to improvise with them and how to practice them effectively.

Then it's time to delve into tons of examples and exercises for each of the techniques explained.

I've also included a brief description of all the drummers transcribed, in which I talk about their style and their approach to playing chops.

In this free excerpt I'd like to share with you 36 cool licks, so that you can start improving immediately and have lots of fun while doing so.

Among other things you are going to find chops of drummers like Dennis Chambers, Omar Hakim, Adam Deitch, Benny Greb, Aaron Spears, Tony Royster, Gerald Heyward, Matt Garstka, Larnell Lewis, Gary Novak, Terry Bozzio, Antonio Sanchez.

The complete list of drummers analyzed, as well as the table of contents,

is included at the end of this 18 page PDF.

Each exercise is linked to its YouTube video demo, which you can access by clicking on the transcription.

If you want to check out the whole 11 minute video demo on YouTube, click [HERE](#).

To find out more and to buy the method you can visit the dedicated page here:

'Drum Chops Mastery – Gospel Chops & Beyond'

Groupings and Rudiments

Groupings 2-1
p.32 ex.4

1) Musical notation for Groupings 2-1. The staff shows a sequence of eighth notes grouped in pairs. Above the notes are three pairs of brackets, each labeled with a '3' and a downward-pointing arrow, indicating triplet groupings. The rhythm is in 4/4 time. The notation includes stems and beams connecting the notes.

R L R L R L R L

Single Paradiddle
p.51 ex.11

2) Musical notation for Single Paradiddle. The staff shows a sequence of eighth notes. Above the notes are four pairs of brackets, each labeled with a '3' and a downward-pointing arrow, indicating triplet groupings. The rhythm is in 4/4 time. The notation includes stems and beams connecting the notes.

R L L R L R R L R L L R L R R L R L L R L R R L

Double Paradiddle
p.53 ex.11

3) Musical notation for Double Paradiddle. The staff shows a sequence of eighth notes with some notes beamed together. Above the notes are four pairs of brackets, each labeled with a '3' and a downward-pointing arrow, indicating triplet groupings. The rhythm is in 4/4 time. The notation includes stems and beams connecting the notes.

R L R L R R L R L L R L R R L R L L R L R L R R L R L L R L

Five Stroke Roll
p.61 ex.9

4) Musical notation for Five Stroke Roll. The staff shows a sequence of eighth notes. Above the notes are four pairs of brackets, each labeled with a '3' and a downward-pointing arrow, indicating triplet groupings. The rhythm is in 4/4 time. The notation includes stems and beams connecting the notes.

R LL RR L RR LL R L R L R L R R R R L L

Chops Collection by Length

6 Note Lick
p.76 ex.2

1) *R L R L R L R L R L R L R L R L R L R L R L R L*

7 Note Lick
p.82 ex.2

2) *R L L R L L R L L R L L R L L R L L R L L R L R L*

10 Note Lick
p.96 ex.1

3) *R L L L R L L R L R L L L R L L R L R L L L R L L L R L L*

12 Note Lick
p.101 ex.2

4) *R L L L R L L R L L L R L L L R L L R L L L R L L L R L L*

15 Note Lick
p.104 ex.1

5) *R L L R L R L L R L L R L L R L L R L L R L R L*

R L R L L R L L R L R L R L R L R L L R L L

Gospel Chops

Binary Lick
p.108 ex.17

1) *R L R L R R L R R L R L R R L R R L R R L R L R R L*

Ternary Lick
p.110 ex.7

2) *R L L R L R L L R L L R L L R L R L*

Ternary Lick
p.110 ex.10

3) *R L L R L R L L R L R L L R L L R R L L R R L L R*

100 Gospel Chops
p.117 ex.2

4) *R L L R L L R L L R L L R L L*

100 Gospel Chops
p.118 ex.10

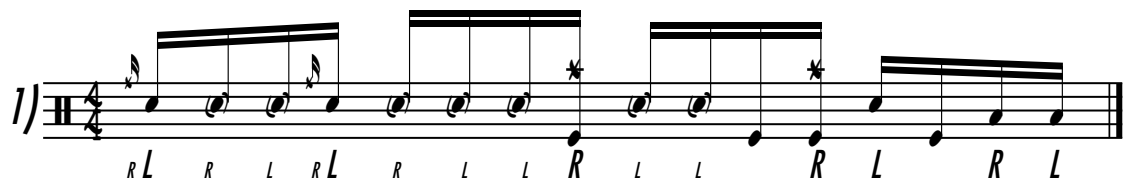
5) *R L R L R R L R L L R L L L R L L*

100 Gospel Chops
p.123 ex.41

6) *R L rL R L R L rL R L*

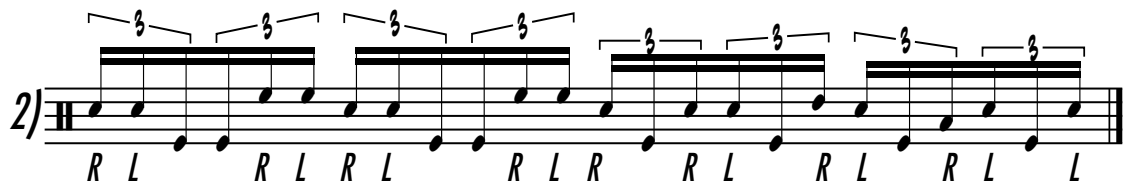
Gospel Chops

100 Gospel Chops
p.124 ex.44

1) 

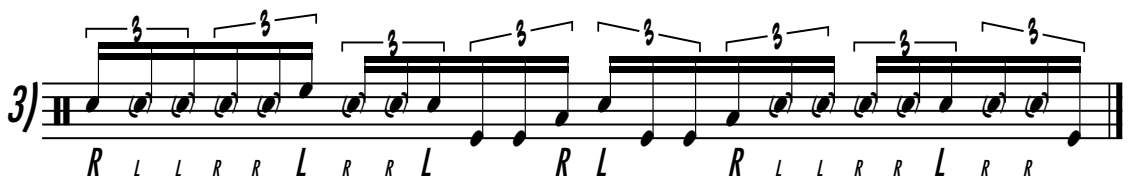
R L R L R L R L L R L L R L R L

100 Gospel Chops
p.127 ex.62

2) 

R L R L R L R L R L R L R L R L L

100 Gospel Chops
p.128 ex.67

3) 

R L L R R L R R L R L R L L R R L R R

100 Gospel Chops
p.130 ex.80

4) 

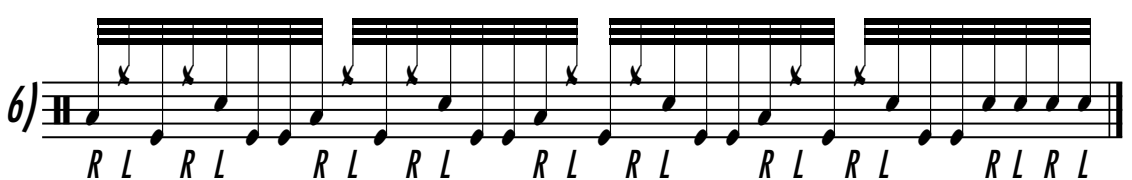
R L R L L R L R L L R L R R L R L L R L R R L R L L

100 Gospel Chops
p.131 ex.88

5) 

R L L R L R R L R L L R L R R L R L L R L R R L R L L R L R R L

100 Gospel Chops
p.133 ex.98

6) 

R L R L R L R L R L R L R L R L R L R L

50 Top Drummers Chop Collection

Dennis Chambers
p.144 ex.4

1) R L L R R L R R L R R L R L R L R L R L R L R L R L

Omar Hakim
p.150 ex.4

2) R L L R L R L R L L R L R L R L R L R L

Adam Deitch
p.168 ex.5

3) R L L R R L R L L R L R L L R L L R R L R L L R L R L L

Benny Greb
p.172 ex.4

4) R L R L R L R L R L R L R L R L R L R L R L R L

Aaron Spears
p.174 ex.6

5) R L R L R L R L R L R L R L R L R L R L

Tony Royster
p.180 ex.5

6) R L L L R R L R L R L R R R L R L R L R L R L

50 Top Drummers Chop Collection

Gerald Heyward
p.182 ex.5

1) Musical notation for Gerald Heyward's drum chop exercise 1). The exercise is in 4/4 time and consists of four measures. The first measure has a right-hand pattern (RLR) with an accent on the first note. The second measure has a left-hand pattern (LRLR). The third measure has a left-hand pattern (LRLR). The fourth measure has a left-hand pattern (LRLR) with accents on the first and second notes. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat.

Matt Garstka
p.184 ex.5

2) Musical notation for Matt Garstka's drum chop exercise 2). The exercise is in 4/4 time and consists of four measures. The first measure has a left-hand pattern (LRLRL) with a triplet of the first three notes and an accent on the fourth. The second measure has a right-hand pattern (RL) followed by a left-hand pattern (LRLRL) with a triplet of the last three notes and an accent on the first. The third measure has a right-hand pattern (RL) followed by a left-hand pattern (LRLRL) with a triplet of the last three notes and an accent on the first. The fourth measure has a right-hand pattern (RL) followed by a left-hand pattern (LRLRL) with a triplet of the last three notes and an accent on the first. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat.

Larnell Lewis
p.186 ex.4

3) Musical notation for Larnell Lewis's drum chop exercise 3). The exercise is in 4/4 time and consists of four measures. Each measure has a left-hand pattern (LRL) with an accent on the first note. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat.

Gary Novak
p.192 ex.4

4) Musical notation for Gary Novak's drum chop exercise 4). The exercise is in 4/4 time and consists of four measures. Each measure has a right-hand pattern (RLRL) with a triplet of the first three notes and an accent on the fourth. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat.

Terry Bozzio
p.198 ex.4

5) Musical notation for Terry Bozzio's drum chop exercise 5). The exercise is in 4/4 time and consists of four measures. Each measure has a right-hand pattern (RLRLRLRL) with accents on the first and second notes. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat.

Antonio Sanchez
p.226 ex.5

6) Musical notation for Antonio Sanchez's drum chop exercise 6). The exercise is in 4/4 time and consists of four measures. Each measure has a right-hand pattern (RLRL) with a triplet of the first three notes and an accent on the fourth. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat.

Chops Style Workout

Lick 2
p.252 ex.1

1) *R L L R L L R L R L R L R L*

Lick 4
p.259 ex.2

2) *R L L L R L L L R L L L R L L L R L L L R L L L*

6

Vinnie's Lick
p.264 ex.3

3) *RL R L RL R L L RL R L RL R L L RL R L RL R L*

7

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