

Joel Rothman's

BASIC DRUMMING

(Revised And Expanded Edition)

TABLE OF CONTENTS

ROCK BEATS	READING IN 4/4 TIME
ROCK BREAKS	READING IN 6/8 TIME
ROCK COORDINATION	READING ROLLS
DISCO DRUMMING	SYNCOPIATION STUDIES
JAZZ BEATS	TECHNIQUE STUDIES
JAZZ BREAKS	STICKING PATTERNS
JAZZ SOLOS	LEFT HAND CONTROL
JAZZ COORDINATION	ACCENT STUDIES
DANCE BAND BEATS	RUDIMENTS
LATIN RHYTHMS	DRUM MANUSCRIPT
MARCHING CADENCES	TYPICAL DRUM CHARTS

AND MUCH MORE!

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by Joel Rothman

TABLE OF CONTENTS

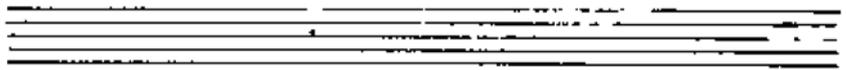
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|--------------------|----------------------|
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| DANCE BAND BEATS | RUDIMENTS |
| DANCE RHYTHMS | DRUM MANUSCRIPT |

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ELEMENTS OF MUSIC NOTATION

THE STAFF

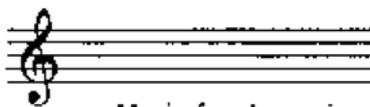
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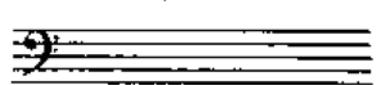
THE CLEF SIGN

is placed at the beginning of the music.

The Treble Clef



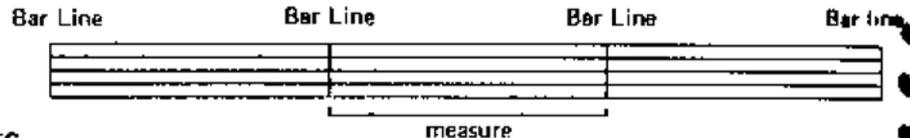
The Bass Clef



Music for drums is written mostly in the bass clef.

BAR LINES

separate the staff into measures.

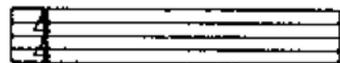


NOTES AND THEIR EQUIVALENT RESTS

Whole Note	Half Note	Quarter Note	Eighth Note	16th Note	32nd Note
Whole Rest	Half Rest	Quarter Rest	Eighth Rest	16th Rest	32nd Rest

THE TIME SIGNATURES

The Time Signatures are figures given in fractional form at the beginning of a piece of music. The numerator tells the number of beats to a measure; the denominator tells the kind of note receiving one beat.



GLOSSARY

TEMPO MARKS indicate the speed at which the music should be played. The most common markings are:

Slow Tempos

- Grave — Slowly, sadly
- Largo — Slowly, broadly
- Lento — Very slowly, very sadly
- Adagio — Slowly
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- Andantino — Somewhat faster than Andante

Moderate to Fast Tempos

- Moderato — At a moderate speed
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Common terms that indicate tempo changes are:

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- Ad libitum — (*abb. ad lib.*) — means at the performer's pleasure.

DYNAMIC MARKS indicate the degree of loudness or softness of the music.

The most common terms are:

- p* piano — Soft
- pp* pianissimo — Very soft
- mp* mezzo piano — Medium soft
- f* forte — Very loud
- ff* fortissimo — Very loud
- mf* mezzo forte — Medium loud
- sfz* sforzando — A short, strong accent

Extra Terms

- Da Capo (*D.C.*) — From the beginning
- Dal Segno (*D.S.*) — From the sign (%)
- Coda — A closing section added at the end of a piece, shown by the sign
- Fine — The end
- Poco a poco — Little by little
- Staccato — Short, detached
- Tutti — ALL everybody, ensemble

- crescendo (*abb. cresc.*)
A gradual increase in the volume.
- decrescendo (*abb. decresc.*)
Indicates a gradual decrease in the volume of the music.

PREFACE

For the past several years, teachers have requested that I write an "all-in-one" drum method for beginning to intermediate students. *BASIC DRUMMING* is just such a book. Obviously, no one study can possibly contain the total requirements of every private instructor saddled with the responsibility of tailoring a course of instruction to meet the individual needs of each student. Still, this book presents a wealth of highly organized material on a broad range of topics essential to the initial development of a well-rounded set player. Teachers will find sufficient exercises on most areas of drumming which they find necessary to teach. The one topic not covered in this book deals with the reading of drum charts. There simply wasn't enough room to explore the topic adequately. However, if this is an area of particular interest, I suggest the following books: *SHOW PRIMER*, *CUT TIME PARTS*, *DRUM ARRANGEMENTS*, *SHOW DRUMMING*, and *BIG BAND CHARTS*.

TABLE OF CONTENTS

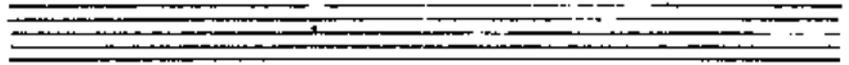
SECTION ONE – READING BASIC RHYTHMS	
Rolling in "Quarter" Time	Pgs. 3-35
Rolling in 6/8 Time	36-40
SECTION TWO – READING ROLLS	
Rolling in "Quarter" Time	42-50
Rolling in 6/8 Time	51
SECTION THREE – DRUM TECHNIQUE	
Basic Sticking Patterns	53-60
Left Hand Control	61-65
Accent Studies	66-70
Rudimental-Type Exercises	71-88
The 26 Standard Rudiments	89
Sticking Patterns with 5's and 7's	90
SECTION FOUR – BASIC ROCK DRUMMING	
Rock Beats with 1/8 Notes	92-95
Rock Beats with 1/16 Notes	96-106
Rock Beats with 1/16 Note Triplets	107-108
Rock Coordination Phrased 3/8, 3/8, 2/8	109
Rock Beats with a 6/8 or 12/8 Feel	110-113
Shuffle Rock Beats	114
1/16 Note Cymbal Beats	115-117
Rock Beats in 3/4, 5/4, & 7/4	118-119
Disco Drumming	120-125
Rock Breaks	126-131
SECTION FIVE – BASIC JAZZ DRUMMING	
Cymbal-Snare Coordination	133-139
Cymbal-Snare-Bass Coordination	140
Cymbal Variations	141
Simple Jazz Breaks	142
Four-Measure Solos	143-147
SECTION SIX – DANCE BAND BEATS AND VARIATIONS	
Part One: Rock Beats, Waltz, Lindy, Polka, Peabody, Tarantella, Mexican Hat Dance, Irish Jig, Jewish Beats, Greek Beats, Military Beats.	149-154
Part Two (Latin Rhythms): Clave Beat, Merengue, Bossa Nova, Mambo, Cha Cha, Rhumba, Beguine, Bolero, Samba, Tango, Afro Cuban, Conga, Paila Beats, Paso Doble.	155-158

NOTE: Three pages of drum manuscript paper are presented at the end.

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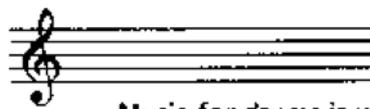
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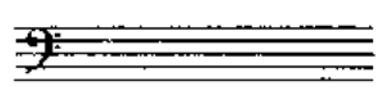
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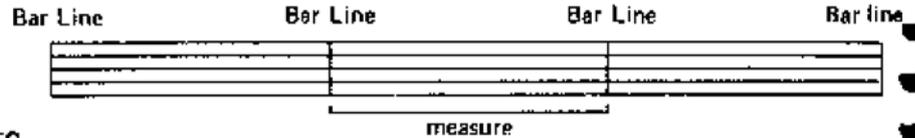
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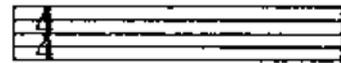


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SECTION ONE

READING BASIC RHYTHM

This section contains two main parts. The first, and most extensive part, deals with the reading of rhythm in "quarter" time, where the quarter-note represents the basic beat. The exercises are mostly in 4/4 time, but there are a few in 2/4 and 3/4 time. For added material in odd time signatures such as 5/4 and 7/4, I suggest the book **READING CAN BE ODD**.

The second part of this section deals with reading rhythm in 6/8 time, with the eighth-note acting as the basic beat. The book, **READING AND ROLLING IN 6/8 TIME**, contains an in-depth study of this topic.

Dynamic marks are sprinkled throughout the entire section. However, since the book is mostly for beginners, the dynamics should be thought of as secondary. First, try to gain understanding and fluency with the rhythm in each exercise, then replay the exercises and include the indicated dynamics. A more thorough presentation of dynamics can be found in **DYNAMIC CONTROL**, and **MUSICAL STUDIES FOR THE INTERMEDIATE SNARE DRUMMER**.

Once this section has been completed, return to the beginning and replay selected exercises in cut time. **READING AND ROLLING IN CUT TIME** is a separate book containing many etudes on the topic.

READING IN "QUARTER" TIME

1/4 NOTES AND 1/4 RESTS

count: 1 2 3 4

The image displays a series of ten musical staves, each containing four measures of music. The notation is designed for reading in quarter time, focusing on quarter notes and quarter rests. The first staff shows a sequence of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The second staff shows quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, with quarter rests in the second and fourth measures. The third staff shows quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, with quarter rests in the first and third measures. The fourth staff shows quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, with quarter rests in the first and second measures. The fifth staff shows quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, with quarter rests in the first, second, and fourth measures. The sixth staff shows quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, with quarter rests in the first, second, and third measures. The seventh staff shows quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, with quarter rests in the first, second, and fourth measures. The eighth staff shows quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, with quarter rests in the first, second, and third measures. The ninth staff shows quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, with quarter rests in the first, second, and fourth measures. The tenth staff shows quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, with quarter rests in the first, second, and third measures. Above the eighth staff, the letter 'I' is written above the first measure, and 'D' is written above the third measure. Above the ninth staff, 'I' is written above the first measure, and 'D' is written above the third measure. Above the tenth staff, 'I' is written above the first measure, and 'D' is written above the third measure.

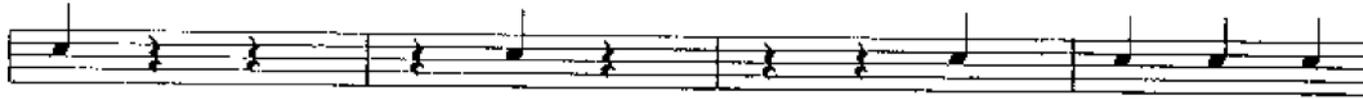
SUMMARY OF 1/4 NOTES AND 1/4 RESTS

count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



SUMMARY IN 3/4 TIME

count: 1 2 3 1 2 3 1 2 3 1 2 3



1/2 NOTES AND 1/4 NOTES

COUNT: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

This exercise consists of three staves of music in 4/4 time. The first staff contains four measures of music, each with a count above it: 1 2 3 4, 1 2 3 4, 1 2 3 4, and 1 2 3 4. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter); G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter); G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter); G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The second and third staves continue the exercise with similar rhythmic patterns.

1/2 NOTES, 1/4 NOTES, AND 1/4 RESTS

COUNT: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

This exercise consists of three staves of music in 4/4 time. The first staff contains four measures of music, each with a count above it: 1 2 3 4, 1 2 3 4, 1 2 3 4, and 1 2 3 4. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter); G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter); G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter); G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The second and third staves continue the exercise with similar rhythmic patterns.

HALF RESTS, WHOLE NOTES, AND WHOLE RESTS

COUNT: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

This exercise consists of three staves of music in 4/4 time. The first staff contains four measures of music, each with a count above it: 1 2 3 4, 1 2 3 4, 1 2 3 4, and 1 2 3 4. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter); G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter); G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter); G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The second and third staves continue the exercise with similar rhythmic patterns.

1/8 NOTES AND 1/4 NOTES

count: 1 2 3 4 + 1 2 3 4 + 1 2 3 + 4 1 2 3 + 4

This section contains three staves of music in 4/4 time. The first staff shows a sequence of four measures with counts: 1 2 3 4 +, 1 2 3 4 +, 1 2 3 + 4, and 1 2 3 + 4. The notes are quarter notes and eighth notes. The second and third staves continue the rhythmic patterns with eighth notes and quarter notes.

The + (plus) sign means to count "an"

count: 1 2 3 + 4 + 1 2 3 + 4 + 1 2 + 3 + 4 1 2 + 3 + 4

This section contains three staves of music in 4/4 time. The first staff shows a sequence of four measures with counts: 1 2 3 + 4 +, 1 2 3 + 4 +, 1 2 + 3 + 4, and 1 2 + 3 + 4. The notes are quarter notes and eighth notes. The second and third staves continue the rhythmic patterns. The second measure of the third staff is marked with a repeat sign and the text "(Repeat previous measure)".

count: 1 + 2 + 3 + 4 1 + 2 + 3 + 4 1 + 2 + 3 4 + 1 + 2 + 3 4 +

This section contains three staves of music in 4/4 time. The first staff shows a sequence of four measures with counts: 1 + 2 + 3 + 4, 1 + 2 + 3 + 4, 1 + 2 + 3 4 +, and 1 + 2 + 3 4 +. The notes are quarter notes and eighth notes. The second and third staves continue the rhythmic patterns with eighth notes and quarter notes.

SUMMARY OF 1/8 NOTES AND 1/4 NOTES

Count: 1 2 3 4 + 1 2 3 + 4 + 1 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1st and 2nd endings are commonly used in music. First, play the entire exercise including the 1st ending. Then go back to the beginning of the music. Do not play the 2nd ending at this time. The *second* time you play the exercise, skip the 1st ending measure and go directly to the 2nd ending.

SUMMARY IN 3/4 TIME

Count: 1 + 2 + 3 + 1 2 + 3 + 1 + 2 3 + 1 + 2 + 3

Note: From now on, dynamics marks will appear in most exercises.

1/8 RESTS ON THE UPBEAT

count: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

The first system consists of four measures of music in 4/4 time. Each measure begins with a quarter rest on the first beat, followed by eighth notes on the second, third, and fourth beats. The notes are: G4, A4, B4, C5 in the first measure; F4, G4, A4, B4 in the second; E4, F4, G4, A4 in the third; and D4, E4, F4, G4 in the fourth. The rests on the upbeats are quarter notes.

count: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

p

The second system consists of four measures of music in 4/4 time, marked *p*. The notes are: D4, E4, F4, G4 in the first measure; C4, D4, E4, F4 in the second; B3, C4, D4, E4 in the third; and A3, B3, C4, D4 in the fourth. The rests on the upbeats are quarter notes.

f

The third system consists of four measures of music in 4/4 time, marked *f*. The notes are: E4, F4, G4, A4 in the first measure; B4, C5, B4, A4 in the second; G4, F4, E4, D4 in the third; and C4, B3, A3, G3 in the fourth. The rests on the upbeats are quarter notes.

mf

The fourth system consists of four measures of music in 4/4 time, marked *mf*. The notes are: F4, G4, A4, B4 in the first measure; C5, B4, A4, G4 in the second; F4, E4, D4, C4 in the third; and B3, A3, G3, F3 in the fourth. The rests on the upbeats are quarter notes.

1/8 RESTS ON THE DOWNBEAT

count: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Musical notation for the first exercise, featuring four measures of music with 1/8 rests on the downbeats. The notation is on a single staff with a treble clef and a 4/4 time signature. The notes are quarter notes, and the rests are quarter rests on the first beat of each measure.

count: 1 + 2 + 3 + 4 1 + 2 + 3 4 + 1 + 2 3 + 4 + 1 + 2 + 3 + 4 +

mf

Musical notation for the second exercise, featuring four measures of music with 1/8 rests on the downbeats. The notation is on a single staff with a treble clef and a 4/4 time signature. The notes are quarter notes, and the rests are quarter rests on the first beat of each measure.

count: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

f

Musical notation for the third exercise, featuring four measures of music with 1/8 rests on the downbeats. The notation is on a single staff with a treble clef and a 4/4 time signature. The notes are quarter notes, and the rests are quarter rests on the first beat of each measure.

p

COMBINATIONS OF 1/8 RESTS ON THE UPBEAT AND DOWNBEAT

count: 1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 +

p

f

count: 1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 +

mf

cresc. poco a poco

ff

count: 1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 +

p-f

SUMMARY OF PREVIOUSLY LEARNED RHYTHMS

count: 1 + 2 + 3 + 4

1 + 2 3 + 4 +

1 + 2 + 3 4 +

1 + 2 3 + 4 +



mf sempre



TIES WITH 1/4 NOTES

(As written) (As played) (As written) (As played)

count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

mp

TIES WITH 1/2 NOTES

(As written) (As counted) (As written) (As counted)

count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

mf

TIES ONTO UPBEAT 1/8 NOTES

(As written) (As played) (As written) (As played)

count: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 1 + 2 + 3 + 4 + 1 + 2 + 3 4 +

mp

mf

TIES ONTO DOWNBEAT 1/8 NOTES

count: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

(As written) (As counted) (As written) (As counted)

p

mf

f

This section contains four systems of musical notation, each with two staves. The first system is marked *p* and includes dynamic markings *p* and *mf*. The second system is marked *mf*. The third system is marked *f*. Each system shows two variations: '(As written)' and '(As counted)'. The '(As counted)' version shows ties from the end of one measure to the beginning of the next, specifically onto the downbeat. The notation includes eighth notes, quarter notes, and rests, with a 4/4 time signature.

TIES FROM 1/8 NOTES ONTO 1/4 NOTES

mf

p *ff*

This section contains two systems of musical notation, each with two staves. The first system is marked *mf*. The second system is marked *p* and *ff*. The notation shows eighth notes tied to quarter notes in the following measure, illustrating how the tie extends the duration of the eighth note. The time signature is 4/4.

SUMMARY OF NOTES WITH TIES

mf-f

This section contains three systems of musical notation, each with two staves. The first system is marked *mf-f*. The notation shows various examples of notes with ties, including eighth notes tied to quarter notes and quarter notes tied to eighth notes. The time signature is 4/4.

DOTTED 1/2 NOTES

(As written) (As played) (As written) (As played)

count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

f-p

DOTTED 1/4 NOTES

(As written) (As played) (As written) (As played)

count: 1 2 + 3 4 1 2 + 3 4 1 2 3 4 + 1 2 3 4 +

1 2 + 3 4 + 1 2 + 3 4 + 1 2 3 + 4 1 2 3 + 4

f *decresc. poco a poco*

p

A single dot placed after a note increases its duration by a half.

SYNCOPIATION WITH 1/8 NOTES AND 1/4 NOTES

(As written) (As played) (As written) (As played)

count: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

count: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

f

p

count: 1 + 2 + 3 4 + 1 + 2 3 + 4 + 1 2 + 3 + 4 + 1 + 2 + 3 4

mf

SYNCOPATION WITH 1/8 RESTS ON THE DOWNBEAT

Count: 1 + 2 + 3 + 4 1 + 2 + 3 + 4 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

pp

ff

SYNCOPATION WITH RESTS AND DOTS

Count: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

p

mf

f

Fine

D.C. at Fine

MORE SYNCOPATION

(As written)

(As played)

(As written)

(As played)

count: 1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 +



count: 1 + 2 + 3 + 4 +

1 + 2 + 3 + 4

1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 +



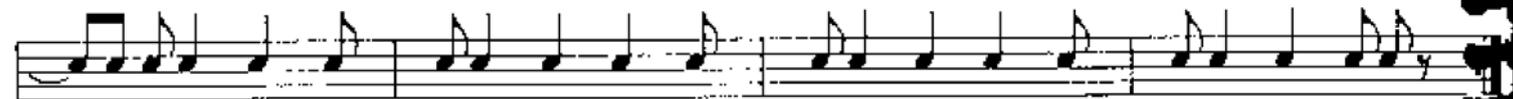
mf



p



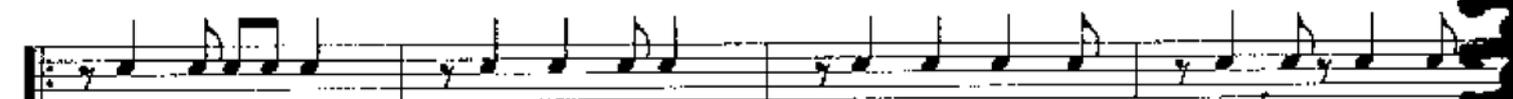
f



SUMMARY OF SYNCOPATION



f



ff



fff

INTRODUCING 1/16 NOTES

count: 1 + 2 + 3 + 4 e + d 1 + 2 + 3 + 4 e + d 1 + 2 + 3 e + d 4 + 1 + 2 + 3 e + d 4 +

mp

count: 1 + 2 + 3 e + d 4 e + d 1 + 2 + 3 e + d 4 e + d 1 + 2 e + d 3 + 4 e + d

mf

p ————— *f*

p ————— *f*

count: 1 + 2 + 3 e + d 1 + 2 e + d 3 + 1 e + d 2 + 3 + 1 e + d 2 e + d 3 +

f

p ————— *f*

p

mf

ff

{ } { } { } > > >

1/16 NOTES ON THE UPBEAT

count: 1 + 2 + 3 + 4 + d 1 + 2 + 3 + 4 + d 1 + 2 + 3 + d 4 + 1 + 2 + 3 + d 4 +

mf

f

count: 1 + 2 3 + 4 + d 1 + 2 3 + d 4 1 + 2 + d 3 + 4 1 + d 2 + 3 4

f-p

ff

count: 1 + 2e+d 3 4 + d 1 2 + d 3 + 4e + d 1 2 3e + d 4 + d 1 2e + d 3 + d 4

mp

p *pp* *ppp*

1/16 NOTES ON THE DOWNBEAT

count: 1 + 2 + 3 + 4 e + 1 + 2 + 3 + 4 e + 1 + 2 + 3 e + 4 + 1 + 2 + 3 e + 4 +

mf

p

count: 1 + 2 3 + 4 e + 1 + 2 3 e + 4 + 1 + 2 e + 3 + 4 1 e + 2 + 3 + 4

mf

f

p *f*

count: 1 e + d 2 3 + 4 e + 1 + 2 e + 3 e + d 4 1 e + d 2 + 3 e + 4 1 2 e + 3 + 4 e + d

p *f*

p *f* *p*

f *p* *ff*

1/16 NOTES ON THE UPBEAT AND DOWNBEAT

count: 1 + d 2 3 + 4 e + 1 + 2 + d 3 4 e + 1 2 + 3 + d 4 e + 1 + d 2 3 e + 4

p poco a poco cresc.

ff

SUMMARY OF 1/16 NOTES IN 3/4 TIME

count: 1 e + d 2 + d 3 e + 1 e + d 2 + d 3 e + 1 e + d 2 e + 3 + d 1 e + d 2 e + 3 + d

mf sempre

To Coda

D.S. al Coda

⊕ CODA

(staccato)

TIES ON 1/16 NOTES

(As written) (As counted) (As written) (As counted)

mf

f

DOTTED 1/8 NOTES

(As written)

(As played)

count: 1 + d 2 +

1 + d 2 +

count: 1 + 2 + 3 + 4 + d

1 + 2 + 3 + d 4 +

1 + 2 + d 3 + 4 +

1 + d 2 + 3 + 4 +

p

count: 1 + 2 + d 3 e + d 4

1 + d 2 e + d 3 + 4

1 + 2 + 3 + d 4 e + d

1 + d 2 e + d 3 + d 4

f

count: 1 + 2 + 3 + 4 +

1 + d 2 + d 3 + d 4 + d

mf

DOTTED 1/4 NOTES WITH 1/16 NOTES ON THE UPBEAT

(As written) (As played)

count: 1 2 + d 3 4 + d 1 2 + d 3 4 + d

count: 1+2 + 3e+d 4 1+2+d 3 e+d 4 1+2 + 3 + 4e+d 1+2+d 3+ 4e+d

p

mf

f

DOUBLE DOTTED 1/4 NOTES

(As written) (As played) (As played)

count: 1 2+d 3 4+d 1 2+d 3 4+d 1 2+d 3 4+d

count: 1+2+ 3e+d 4 1+2+d 3e+d 4 1+2+d 3e+d 4 1+2 d 3e+d 4

f

Two dots placed after a note increases its duration by three quarters of its original value.

SYNCOPATION WITH 1/8 NOTES AND 1/16 NOTES

(As written)

(As played)

(As counted)

count: 1 e + d 2 e + d

1 e + d 2 e + d

1 e + d 2 e + d

count: 1 e + d 2 e + d

1 e + d 2 e + d

1 e + d 2 e + d

1 e + d 2 e + d

f

f

p

f

p

f

count: 1 e + d 2 e + d

1 e + d 2 e + d

1 e + d 2 e + d

1 e + d 2 e + d

f-ff

1/8 NOTE AND 1/16 NOTE SYNCOPATION— WITH RESTS AND DOTS

count: 1 e + d 2 e + d 1 e + d 2 e + d 1 + d 2 e + d 1 e + d 2 + d

p

count: 1 e + d 2 e + d 1 e + d 2 e + d 1 + d 2 e + d 1 e + d 2 + d

mf

count: 1 e + d 2 e + d 1 e + d 2 e + d 1 + d 2 e + d 1 e + d 2 + d

f

count: 1 e + d 2 e + d 1 e + d 2 e + d 1 e + d 2 e + d 1 e + d 2 e + d

ff

fff

INTRODUCING 1/8 NOTE TRIPLETS

Count: 1 2 3 4 trip-let 1 2 3 4 trip-let 1 2 3 trip-let 4 1 2 3 trip-let 4

The musical score consists of seven systems of two staves each. The first system is in 4/4 time and includes dynamic markings *mf* and *ff*. The second system is in 4/4 time with a dynamic marking of *f*. The third system is in 4/4 time with a dynamic marking of *ff*. The fourth system is in 3/4 time with a dynamic marking of *pp-ff*. The fifth system is in 3/4 time. The sixth system is in 3/4 time. The seventh system is in 3/4 time. Each system contains various rhythmic patterns of eighth-note triplets, with some patterns including rests or specific groupings.

In playing triplets, there are several counts that can be used. I suggest the student first count 1 trip-let, 2 trip-let, 3 trip-let, 4 trip-let. After developing a feel for the triplet rhythm, the count may be reduced to 1, 2, 3, 4.

The student should also become familiar with two distinct sticking patterns for the triplet. The first is alternating hands. The second is playing the triplets with two rights followed by a left (RRL). This pattern enables the player to always lead with his right hand. The triplets can also be played more rapidly with this sticking, and a natural accent falls on the third part of the triplet producing a more "swinging" sound. Both stickings are important and each should be incorporated at the appropriate time.

1/8 TRIPLETS WITH A REST ON THE UPBEAT

Three staves of musical notation in 4/4 time, featuring eighth-note triplets. The first staff is marked *mp* and the second staff is marked *f*. Each staff contains three measures of music, with a quarter rest on the upbeat of each measure. The triplets are grouped by a bracket with the number '3' above them.

1/8 TRIPLETS WITH A REST ON THE DOWNBEAT

Four staves of musical notation in 4/4 time, featuring eighth-note triplets. The first staff is marked *mf*. The first three staves contain three measures each, with a quarter rest on the downbeat of each measure. The fourth staff contains three measures, with a fermata sign over the final note of each triplet. The piece concludes with a *ff* dynamic marking.

The fermata sign over a note (\frown) means pause before proceeding.

SUMMARY IN 3/4 TIME

Three staves of musical notation in 3/4 time, featuring eighth-note triplets. The first staff is marked *f* and the second staff is marked *p*. Each staff contains four measures of music, with a quarter rest on the downbeat of each measure. The triplets are grouped by a bracket with the number '3' above them.

1/8 TRIPLETS WITH A REST IN THE MIDDLE

p

mf

f

mf

ff

To Coda ⊕

D.C. al Coda

⊕ CODA

1/8 NOTE TRIPLETS WITH TWO RESTS

Two staves of music in 4/4 time, marked *p*. The first staff contains four measures of eighth-note triplets, each with a '3' above it. The second staff contains four measures of eighth-note triplets, each with a '3' above it. The pattern of notes and rests is consistent across both staves.

1
2

Two staves of music in 4/4 time, marked *mf*. The first staff contains four measures of eighth-note triplets, each with a '3' above it. The second staff contains four measures of eighth-note triplets, each with a '3' above it. The pattern of notes and rests is consistent across both staves.

Two staves of music in 4/4 time, marked *f*. The first staff contains four measures of eighth-note triplets, each with a '3' above it. The second staff contains four measures of eighth-note triplets, each with a '3' above it. The pattern of notes and rests is consistent across both staves.

Two staves of music in 4/4 time, marked *mf*. The first staff contains four measures of eighth-note triplets, each with a '3' above it. The second staff contains four measures of eighth-note triplets, each with a '3' above it. The pattern of notes and rests is consistent across both staves.

Two staves of music in 4/4 time, marked *mf*. The first staff contains four measures of eighth-note triplets, each with a '3' above it. The second staff contains four measures of eighth-note triplets, each with a '3' above it. The pattern of notes and rests is consistent across both staves.

1/4 NOTE TRIPLETS

(As written) (As played) (As written) (As counted)

mf-f

ff

This section contains six staves of musical notation for 1/4 note triplets. The first staff shows the notation for '(As written)', '(As played)', '(As written)', and '(As counted)'. The subsequent five staves show rhythmic exercises with various triplet patterns, including some with slurs and accents. The first two staves are marked with *mf-f* and the last two with *ff*.

1/2 NOTE TRIPLETS

(As written) (As played) (As written) (As counted)

f-p

This section contains three staves of musical notation for 1/2 note triplets. The first staff shows the notation for '(As written)', '(As played)', '(As written)', and '(As counted)'. The subsequent two staves show rhythmic exercises with various triplet patterns, including some with slurs and accents. The first staff is marked with *f-p*.

1/8 NOTES AND 1/8 NOTE TRIPLETS

This section contains three systems of musical notation, each with three staves. The first system starts with a treble clef, a 4/4 time signature, and a key signature of one flat. It features eighth notes and eighth-note triplets. The first staff is marked *mf*, the second *f*, and the third *p*. The third system is marked *p poco a poco cresc.* and ends with a *f* dynamic. The second system is marked *mf-ff*. All systems consist of rhythmic patterns of eighth notes and eighth-note triplets.

1/8 NOTE TRIPLETS AND 1/16 NOTES

This section contains four systems of musical notation, each with three staves. The first system starts with a treble clef, a 4/4 time signature, and a key signature of one flat. It features eighth-note triplets and sixteenth notes. The first staff is marked *f*. Each system concludes with a 2/4 time signature. The exercises consist of rhythmic patterns combining eighth-note triplets and sixteenth notes.

1/16 NOTE TRIPLETS – FROM THE UPBEAT

Two staves of music in 4/4 time. The first staff begins with a *mf* dynamic. Both staves contain six measures of music, each featuring a triplet of eighth notes starting on the upbeat of the measure. The notes are G4, A4, and B4.

1/16 NOTE TRIPLETS – FROM THE DOWNBEAT

Two staves of music in 4/4 time. The first staff begins with a *f* dynamic. Both staves contain six measures of music, each featuring a triplet of eighth notes starting on the downbeat of the measure. The notes are G4, A4, and B4.

1/16 NOTE TRIPLETS FROM THE UPBEAT AND DOWNBEAT

Two staves of music in 4/4 time. The first staff begins with a *p* dynamic. The second staff begins with a *mf* dynamic. The first three measures of each staff feature triplets starting on the upbeat, and the last three measures feature triplets starting on the downbeat. Dynamics are marked as *p*, *mf*, *f*, and *ff* across the measures.

SUMMARY OF 1/16 NOTE TRIPLETS

Three staves of music in 4/4 time. The first staff begins with a *mf* dynamic. The first two staves contain six measures of music, each featuring a triplet of eighth notes starting on the upbeat of the measure. The notes are G4, A4, and B4. The third staff contains six measures of music, each featuring a triplet of eighth notes starting on the downbeat of the measure. The notes are G4, A4, and B4. Dynamics are marked as *mf*, *f*, and *p*.

READING IN 6/8 TIME

1/8 NOTES AND 1/8 RESTS

count: 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

mf sempre

The musical score is written on ten staves in 6/8 time. The first staff begins with a treble clef, a 6/8 time signature, and the instruction *mf sempre*. Above the first four measures of the first staff are counts: "1 2 3 4 5 6", "1 2 3 4 5 6", "1 2 3 4 5 6", and "1 2 3 4 5 6". The music consists of rhythmic patterns of eighth notes and eighth rests, with some measures containing beamed eighth notes. The patterns progress through various rhythmic combinations across the ten staves, including simple eighth notes, eighth rests, and beamed eighth notes.

1/4 NOTES AND DOTTED 1/4 NOTES

1 2 3 4 5 6

p

1 2 3 4 5 6

p

1 2 3 4 5 6

f

1 2 3 4 5 6

ff

INTRODUCING 1/16 NOTES

count: 1 2 3 4 5 6 +

f sempre

1 2 3 4 5 6 +

1 2 + 3 4 5 6

1 2 3 4 + 5 6

1 2 + 3 + 4 5 6

1 2 3 4 + 5 + 6

1 + 2 + 3 4 5 6

1 2 3 4 + 5 + 6 +

1 2 + 3 4 + 5 + 6

1 + 2 + 3 + 4 5 + 6

1 + 2 + 3 4 5 + 6 +

1 + 2 3 + 4 + 5 6

1/16 NOTE RESTS

Count: 1 2 3 + 4 5 6 +

Staff 1: Musical notation for the first staff, featuring rhythmic patterns of eighth notes and rests. The time signature is 7/8.

mf

1 2 + 3 4 5 + 6

Staff 2: Musical notation for the second staff, featuring rhythmic patterns of eighth notes and rests. The time signature is 7/8.

1 + 2 3 4 + 5 6

Staff 3: Musical notation for the third staff, featuring rhythmic patterns of eighth notes and rests. The time signature is 7/8.

1 2 + 3 + 4 5 + 6 +

Staff 4: Musical notation for the fourth staff, featuring rhythmic patterns of eighth notes and rests. The time signature is 7/8.

1 2 + 3 + 4 5 + 6 +

Staff 5: Musical notation for the fifth staff, featuring rhythmic patterns of eighth notes and rests. The time signature is 7/8.

1 + 2 + 3 4 + 5 + 6

Staff 6: Musical notation for the sixth staff, featuring rhythmic patterns of eighth notes and rests. The time signature is 7/8.

1 + 2 + 3 4 + 5 + 6

Staff 7: Musical notation for the seventh staff, featuring rhythmic patterns of eighth notes and rests. The time signature is 7/8.

1 + 2 3 + 4 + 5 6 +

Staff 8: Musical notation for the eighth staff, featuring rhythmic patterns of eighth notes and rests. The time signature is 7/8.

1 - 2 3 + 4 + 5 6 +

Staff 9: Musical notation for the ninth staff, featuring rhythmic patterns of eighth notes and rests. The time signature is 7/8.

1 + 2 + 3 + 4 + 5 + 6 +

Staff 10: Musical notation for the tenth staff, featuring rhythmic patterns of eighth notes and rests. The time signature is 7/8.

1 + 2 + 3 + 4 + 5 + 6 +

Staff 11: Musical notation for the eleventh staff, featuring rhythmic patterns of eighth notes and rests. The time signature is 7/8.

1 - 2 + 3 + 4 + 5 + 6

Staff 12: Musical notation for the twelfth staff, featuring rhythmic patterns of eighth notes and rests. The time signature is 7/8.

DOTTED 1/8 NOTES

count: 1 2 + 3 4 5 + 6

1 + 2 3 4 5 + 6

1 + 2 + 3 4 5 + 6

1 2 + 3 + 4 5 + 6

1 + 2 + 3 + 4 5 + 6

1 2 + 3 4 5 + 6 +

1 2 3 + 4 5 6 +

1 2 3 + 4 + 5 6

1 + 2 + 3 + 4 5 6 +

1 2 3 + 4 5 + 6

1 2 3 + 4 + 5 6 +

1 + 2 3 + 4 + 5 + 6

Rit.

SECTION TWO

READING ROLLS

There are two methods for teaching rolls. One is the press roll approach, where the student is able to produce a sustained roll in a comparatively short period of time. Rolls produced in this manner, however, initially sound sloppy and uneven. As the student progresses, it is expected that he will develop a finer skill to execute these rolls with smoothness and finesse. Proponents of this approach assert that for all practical purposes, since the press roll is the roll that is actually used, especially in orchestral playing, students should be trained early in their studies to think of a roll simply as a continuous and smooth sound for a given length of time.

The second method for teaching rolls is based upon the rudimental or traditional approach, which requires a student in the early stages of learning to play a precise number of "open" double strokes when he reads a written roll. As the student's technical prowess increases, he is able to play the open doubles at an increasingly greater speed. Eventually, the student will reach a maximum speed with open doubles, at which point the closed or press roll comes almost naturally. It takes an average student anywhere from one to two years to play a smooth closed roll through the rudimental approach. Although this method is initially tedious and time-consuming, its advocates claim that as an end result, the student gains much greater control and overall technique than in the press roll approach. Moreover, this greater control with open doubles and its resulting machine gun-like sound on the snare is extremely useful when it comes to playing jazz and rock solos around the drum set.

In general, this author tends to agree with the advocates of the latter method, and the approach that is notated on the following pages is basically a traditional or rudimental one. All exercises are presented as "measured" rolls, with a predetermined number of double strokes for each beat. The two approaches, however, are not mutually exclusive. Teaching the press roll should be initiated and incorporated at an early stage, in combination with the approach that I have chosen to illustrate. In fact, the exercises in this study not only can be played as written, with a predetermined number of double strokes per beat, but they can also be played with press rolls. It should be added that the same exercises could even be played with alternating sticking, thereby providing the reader with the opportunity to develop his single-stroke rolls.

One final point — the pages in this section contain measured rolls which are based upon doubling sixteenth-notes, enabling a nine-stroke roll to be played for each beat. If the section is replayed in cut time, the rolls would be played as five strokes to a beat. However, another group of measured rolls exists, based upon doubling sixteenth-note triplets, allowing thirteen-stroke rolls to be played for each beat. Since there isn't enough room to present a separate study with these triplet rolls, I suggest that the reader replay all the exercises, using thirteen-stroke rolls to a beat. Page 83 contains a series of exercises to develop triplet rolls.

For a further study of rolls in all their ramifications, I recommend the books **ROLL CONTROL**, and **ROLLS, ROLLS, ROLLS**.

ROLLS ON 1/4 NOTES

Nine strokes to a beat (quarter-note).

(As written)

(As played)

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

ROLLS ON 1/2 NOTES

Four staves of musical notation for the exercise 'ROLLS ON 1/2 NOTES'. Each staff contains a sequence of notes with slurs and ties, demonstrating the technique of rolling on half notes. The notes are arranged in a way that shows the transition from one note to the next, with slurs and ties indicating the duration of the roll.

ROLLS ON DOTTED 1/2 NOTES

Three staves of musical notation for the exercise 'ROLLS ON DOTTED 1/2 NOTES'. Each staff contains a sequence of notes with slurs and ties, demonstrating the technique of rolling on dotted half notes. The notes are arranged in a way that shows the transition from one note to the next, with slurs and ties indicating the duration of the roll.

ROLLS ON WHOLE NOTES

Three staves of musical notation for the exercise 'ROLLS ON WHOLE NOTES'. Each staff contains a sequence of notes with slurs and ties, demonstrating the technique of rolling on whole notes. The notes are arranged in a way that shows the transition from one note to the next, with slurs and ties indicating the duration of the roll.

1/8 NOTE ROLLS FROM THE DOWNBEAT

(As written) (As played)

R R L L R L L R R L

5 strokes

(As written) (As played)

1/8 NOTE ROLLS FROM THE UPBEAT

(As written) (As played)

R R R L L R
— 5 strokes —

1/8 NOTE ROLLS FROM THE UPBEAT AND DOWNBEAT

This section contains six staves of musical notation. The first staff begins with a treble clef and a 4/4 time signature. Each staff contains a sequence of eighth-note rolls, with some measures featuring slurs and ties to indicate the continuous nature of the exercise. The rolls are performed on a single melodic line.

COMBINING PREVIOUSLY LEARNED ROLLS

This section contains four staves of musical notation. Each staff combines different rhythmic patterns and roll techniques learned in previous sections. The notation includes various rests, slurs, and ties, demonstrating how to integrate these elements into a cohesive musical phrase.

ROLLS ON SYNCOPATED RHYTHMS

(As written) (As played)

(As written) (As played)

(As written) (As played)

The musical score consists of ten staves of music. The first staff is divided into three pairs of measures, each pair labeled '(As written)' and '(As played)'. The '(As played)' versions show a more complex, syncopated rhythm. The remaining nine staves are single lines of music, each containing four measures. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams, illustrating the syncopated patterns discussed in the title.

ROLLS WITHOUT TIES

(As written)

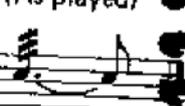
(As played)

(As written)

(As played)

(As written)

(As played)



SUMMARY OF ROLLS WITH AND WITHOUT TIES



ROLLS TIED TO 1/16 NOTES

A musical score consisting of ten staves of music. The notation is complex, featuring many beamed sixteenth notes and groups of notes with diagonal lines through them, likely representing rolls. The score is divided into two systems of five staves each. The second staff of the second system contains two sub-sections: the first is labeled '(As written)' and the second is labeled '(As played)'. The '(As played)' section shows a different rhythmic interpretation of the notes, with some notes appearing as eighth notes instead of sixteenth notes.

DOTTED 1/8 NOTE ROLLS ON THE DOWNBEAT

(As Written) (As Played)

7 stroke rolls

DOTTED 1/8 NOTE ROLLS ON THE COUNT of "e"

(As Written) (As played)

1 e + d 2 + 1 e + d 2 +

7 stroke roll

ROLLING IN 6/8 TIME

This page contains ten staves of musical notation in 6/8 time. The notation is arranged in a single system with ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of chords and melodic lines. The first four staves feature a sequence of chords, with some chords being sustained across multiple measures. The fifth staff introduces a melodic line with eighth notes. The sixth and seventh staves continue with a mix of chords and melodic fragments. The eighth and ninth staves show a more active melodic line with eighth notes and sixteenth notes. The tenth staff concludes the piece with a final chord and a double bar line.

SECTION THREE

BASIC DRUM TECHNIQUE

This section starts with basic sticking patterns using eighth-notes and triplets. For the most part, the right hand is featured, and it predominates in all the exercises. Replaying each exercise in reverse will allow the left hand to play the predominant role, and the second part of this section presents a comprehensive study tailored specifically to develop left hand control.

The third part of Section Three is an accent study with eighth-notes and triplets. By playing all accented notes on various tom toms, and all unaccented notes on the snare, the reader will be able to develop fluency with fundamental patterns around the drums. If you desire extra material along these lines, I suggest the following two books: *A QUARTET OF RECIPES AROUND THE DRUMS*, and *CROSS STICKING AROUND THE DRUMS*.

After the accent study, there is an extensive presentation of rudimental-type exercises including flams, ruffs, drags, single-stroke rolls, double-stroke open rolls, paradiddles, the 26 standard rudiments, as well as special exercises with quintuplets and septuplets.

EASY DRUM SOLOS TO DEVELOP TECHNIQUE is a new book which incorporates all these topics in easy-to-play four-measure solos.

BASIC STICKING PATTERNS WITH 1/8 NOTES

(Featuring the Right Hand)

1. R R R R L L L L

2. R R R R R L L L

3. R R R L R R R L

4. R R R L L L R L

5. R R L R R R L R

6. R R L R R R R L

7. R R L R R R L L

8. R R L R R L L R

9. R R L R R L R L

10. R R L R L L R L

11. R R L R L R L L

12. R R L R L R R L

13. R R L R L R L R

14. R L R R R L R R

15. R L R R R L L L

16. R L R R R L R L

17. R L R R L R L L

18. R L R R L L R L

19. R L R R L R R L

20. R L R R L R L R

21. R R L L R R R L

22. R R L L R L R R

23. R R L L R L L L

24. R R L L R R L L

25. R R L L L R L L

26. R R L L R L R L

27. R L R L R R R R

28. R L R L R R R L

29. R L R L R R L R

30. R L R L R L R R

31. R L R L R L L L

32. R L R L R R L L

33. R L R L R L L R

34. R L R L R L R L

35. R L R L L R L L

36. R L R L L L R L

37. R L R L L R L R

38. R L R L L R R L

39. R L L R R L L R

40. R L L R L L L L

41. R L L R R L L L

42. R L L R L R R L

43. R L L R R L R L

44. R L L R L R L R

COMBINING BASIC STICKING PATTERNS FOR TWO MEASURES

Group One

1. 1. $\frac{4}{4}$ R L R L R L R L | R L R L R L L L

2. 2. R L R L R L R L | R L R L R R L L

3. 3. R L R L R L R L | R L L R L L R L

4. 4. R L R L R L R L | R R L R L R R L

5. 5. R L R L R L R L | R L R R L R L L

6. 6. R L R L R L R L | R L R R L R R L

7. 7. R L R L R L R L | R L L R L R L L

8. 8. R L R L R L R L | L R L R L R L R

9. 9. R L R L R L R L | L R R L R R L R

10. 10. R L R L R L R L | L R L L R L L L

Group Two

1. 1. R L R L R R L R | R L R R L R L L

2. 2. R L R L R R L R | R L R R L R R L

3. 3. R L R L R R L R | R L R L R R L L

4. 4. R L R L R R L R | R L R L L R L L

5. 5. R L R L R R L R | R L L R L R L L

6. 6. R L R L R R L R | R L L R L L R L

7. 7. R L R L R R L R | L R L R L R L R

8. 8. R L R L R R L R | L R L R L R R L

9. 9. R L R L R R L R | L R R L R R L R

10. 10. R L R L R R L R | L L R L L R L L

Group Three

1.
 R L R R L R R L | R R L R R L R L

2.
 R L R R L R R L | R R L R L R L R

3.
 R L R R L R R L | R R L R L R R L

4.
 R L R R L R R L | R R L R L R L L

5.
 R L R R L R R L | R L R R L R L R

6.
 R L R R L R R L | R L R R L R L L

7.
 R L R R L R R L | R R L L R R L L

8.
 R L R R L R R L | R R L L R R L R

9.
 R L R R L R R L | L R R L R R L R

10.
 R L R R L R R L | L R R L R R L R

Group Four

1.
 R L R R L R L L | R L R R L R R L

2.
 R L R R L R L L | R L R R L R L R

3.
 R L R R L R L L | R R L L R R L L

4.
 R L R R L R L L | R R L R R L R L

5.
 R L R R L R L L | R R L R L R R L

6.
 R L R R L R L L | R R L R L L R L

7.
 R L R R L R L L | R L L R R L L R

8.
 R L R R L R L L | R L L R L R L L

9.
 R L R R L R L L | R L L R L R R L

10.
 R L R R L R L L | R L L R L L R L

Group Five

1. 4/4
R L L R L L R L | R R L R L R R L

2. 4/4
R L L R L L L A L | R R L R L R L L

3. 4/4
R L L R L L R L | R L R R L R A L

4. 4/4
R L L R L L R L | R L R R L R L R

5. 4/4
R L L R L L R L | L A L L R L R L

6. 4/4
R L L R L L A L | L R L L R R L L

7. 4/4
R L L A L L R L | L R L L R R L R

8. 4/4
R L L R L L R L | L A L R L R L R

9. 4/4
R L L R L L R L | L R L R L R L L

10. 4/4
R L L R L L R L | L R R L R R L R

Group Six

1. 4/4
R R L R R L R R | L R L R L R L L

2. 4/4
R R L R R L R R | L R L R L L R L

3. 4/4
R R L R R L R R | L R L R L R R L

4. 4/4
R R L R R L R R | L R L R R L L L

5. 4/4
R R L R R L R R | L L R R L R L L

6. 4/4
R R L R R L R R | L L R R L L R L

7. 4/4
R R L R R L R R | L L R L L R L L

8. 4/4
R R L R R L R R | L L R L L R A L

9. 4/4
R R L R R L R R | L R R L R R L L

10. 4/4
R R L R R L R R | L R R L R R L R

MISCELLANEOUS EXERCISES

1. 1. RRLRLRL RRLRLRL

2. 2. RRLRLRL RRLRLRL

3. 3. RRLRLRL RLRLRLRL

4. 4. RRLRLRL LRLRLRL

5. 5. RRLRLRL RLRLRLRL

6. 6. RRLRLRL RLRLRLRL

7. 7. RRLRLRL RLLRLRL

8. 8. RRLRLRL LRLRLRL

9. 9. RRLRLRL RRLRLRL

10. 10. RRLRLRL RRLRLRL

11. 11. RRLRLRL RLRLRLRL

12. 12. RRLRLRL LRLRLRL

13. 13. RLRLRLRL RLRLRLRL

14. 14. RLRLRLRL LRLRLRL

15. 15. RLRLRLRL LRLRLRL

16. 16. RLRLRLRL LRLRLRL

17. 17. RLLRLRL RLRLRLRL

18. 18. RLLRLRL RLLRLRL

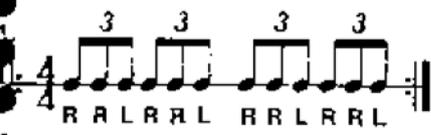
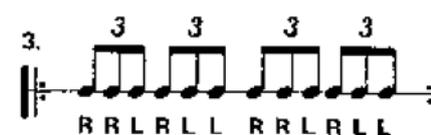
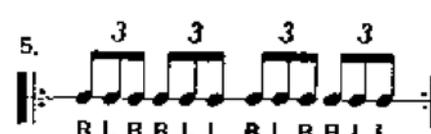
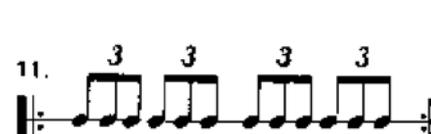
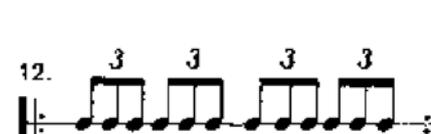
19. 19. RLLRLRL LRLRLRL

20. 20. RLLRLRL LLRLRLRL

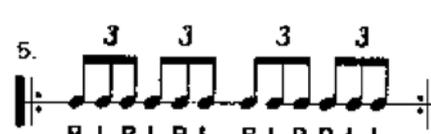
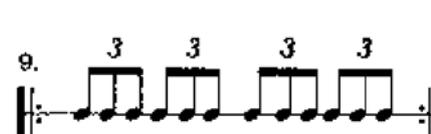
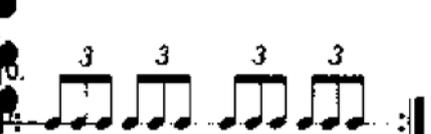
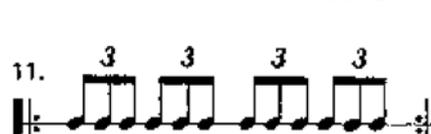
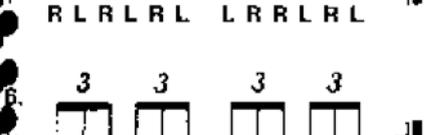
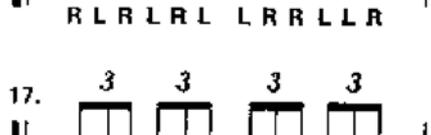
21. 21. RRLRLRL RRLRLRL

22. 22. RRLRLRL RRLRLRL

BASIC STICKING PATTERNS WITH TRIPLETS

1. 	2. 	3. 
4. 	5. 	6. 
7. 	8. 	9. 
10. 	11. 	12. 

COMBINATIONS OF BASIC TRIPLET PATTERNS

1. 	2. 	3. 
4. 	5. 	6. 
7. 	8. 	9. 
10. 	11. 	12. 
13. 	14. 	15. 
16. 	17. 	18. 

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33.

LEFT HAND CONTROL

LEFT HAND STICKING PATTERNS WITH EIGHTH NOTES FOR ONE MEASURE

1. R L L L L L L L

2. R L L L R L L L

3. R L R L L L L L

4. R L L R L L L L

5. R L L L L R L L

6. L R L L R L L L

7. L R L L L R L L

8. L L R L L L R L

9. L L R L L R L L

10. L L L R L L L R

11. L R L R L R L L

12. L R L R L L R L

13. L R L R L L R R

14. L R L R L R L R

15. L L R R L L L R

16. L L R R L L R L

17. L L R L L L R R

18. L L R L L L R R

19. L R L L L R L R

20. L R R L L R R L

21. L R R L L L L R

22. L R R L L L R R

23. L R R L L R L L

24. L R R L L L R R

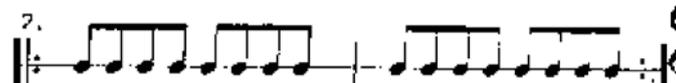
25. L L L R L R L R

26. L L L R L L R L

27. L L L R L R L L

LEFT HAND STICKING PATTERNS WITH EIGHTH NOTES FOR TWO MEASURES

1. 
 R L L L L R L L L L L R L L L

2. 
 R L L L L R L L L L L R L L L L

3. 
 R L L L L R L L L R L L L R L L L

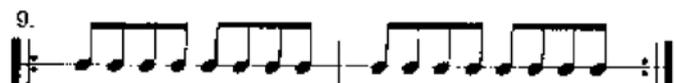
4. 
 R L L L L R L L L R L L L L L L L

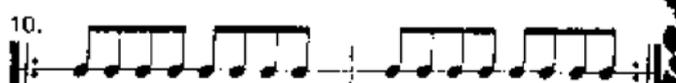
5. 
 R L L L R L L L R L L L L R L L

6. 
 R L L L R L L L R L L R L L L L

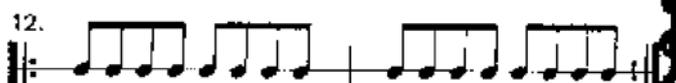
7. 
 R L L L R L L L L R L L L R L L L

8. 
 R L L L R L L L L L R L L R L L

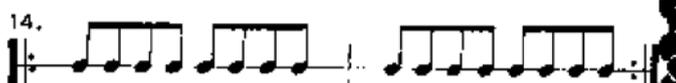
9. 
 R L L R L L L L L R L L L R L L L

10. 
 R L L R L L L L L L R L L R L L

11. 
 R L L R L L L R L L R L L R L L

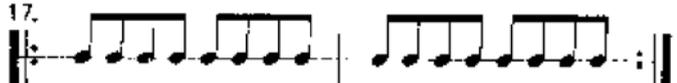
12. 
 R L L R L L R L L R L L L L L L

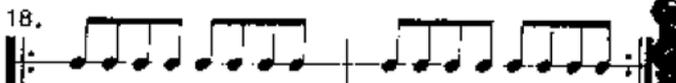
13. 
 R L L R L L L L L R L L L R L L L

14. 
 R L L R L L R L L R L R L R L L

15. 
 R L L R L L R L L L R L L R L L

16. 
 L R L L L R L L L L R L L R L L

17. 
 L R L L L L R L L R L L L R L L

18. 
 L R L L L L R L L L R L L R L L

19. 
 L R L L L R L L L R L L L R L L

20. 
 L R L L L R L L L L R L L R L L

21. 
 L L R L L R L L L R L L L R L L

22. 
 L L R L L L R L L L R L L R L L

LEFT HAND STICKING PATTERNS WITH EIGHTH NOTES FOR FOUR MEASURES

1. R L L L L L L L R L L L L L L L R L L L R L L L R L L L L L L L

2. R L L L L R L L R L L L L R L L R L L L R L L L R L L L L R L L

3. R L L L L R L L R L L L L R L L R L L R L L L L L R L L L L L L

4. R L L L R L L L R L L L R L L L R L L R L L L L L R L L R L L L

5. R L L R L L L L R L L R L L L L R L L R L L L L L L L R L L L L

6. R L L R L L R L R L L R L L R L R L L R L L R L L R L L R L L L

7. R L L R L R L L R L L R L R L L R L L R L R L R L R L R L R L L

8. R L R L L L L L R L R L L L L L R L L L R L L L R L R L L L L L

9. R L R L L L L L R L R L L L L L R L R L L L L L L R L L R L L L

10. L R L L R L L L L R L L R L L L L R L L R L L R L L R L L R L L

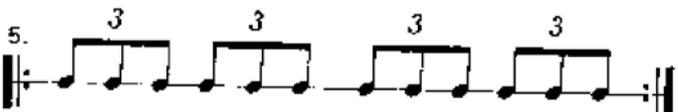
LEFT HAND STICKING PATTERNS WITH TRIPLETS FOR ONE MEASURE

1. 
 R L L L L L R L L L L L

2. 
 R L L L R L R L L L R L

3. 
 R L L L R L R L L L L L

4. 
 R L L R L L R L L R L L

5. 
 R L L R L L R L L L L L

6. 
 R L L R L L R L L L R L

7. 
 R L R L L L R L R L L L

8. 
 R L L R L L R L R L L L

9. 
 R L L L R L R L R L L L

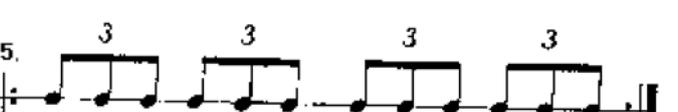
10. 
 R L L L R L L L R L L L

11. 
 R L L L R L L L R L R L

12. 
 L R L L R L L R L L R L

13. 
 L R L L R L L R L R L L

14. 
 L R L R L L L R L R L L

15. 
 L L R L L R L L R L L R

16. 
 L R L L R L L L R L L R

17. 
 L R L R L R L L R L L R

18. 
 L R L R L R L R L L L R L

19. 
 L R L R L R L L R R L L

20. 
 L R L R L R L R L R L L

LEFT HAND STICKING PATTERNS WITH TRIPLETS FOR TWO MEASURES

1. 4/4 R L L L L L R L L L L L R L L R L L R L L L L L

2. R L L L R L R L L L R L R L L R L L L R L

3. R L L R L L R L L R L L R L L L R L L L R L L L

4. R L L L R L R L L L R L R L L L R L L L L L

5. R L L L L L R L L L L L R L L L R L L L L L L L

6. R L R L L L R L R L L L R L L R L L R L R L L L

7. R L R L L L R L R L L L R L L L R L L L R L L L L

8. L R L L R L L R L L L R L L R L R L L L R L R L L

9. L R L R L R L R L R L R L R L L L R L L L R L

10. L R L R L R L R L R L R L L L R L L L R L L R L L R

ACCENT STUDIES

ACCENTS ON 1/8 NOTES (For One Measure)

1. ** R L R L R L R L*

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

19.

20.

21.

22.

23.

24.

25.

26.

27.

28.

29.

30.

31.

32.

33.

34.

35.

36.

37.

38.

39.

40.

* Note: On all the pages with accents, play the exercises with alternating sticking (single strokes), leading with the right hand.

Also, try placing accented notes on the tom toms, and unaccented notes on the snare drum. This will develop the facility for moving from one drum to another during breaks and solos.

ACCENTS ON 1/8 NOTES (For Four Measures)

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

19.

20.

21.

22.

23.

24.

25.

26.

27.

28.

29.

30.

31.

32.

33.

RUDIMENTAL-TYPE EXERCISES

EXERCISES WITH FLAMS

1.
 R R R R
L L L L

2.
 L L L L
L R R R

3.
 R L R L
L R L R

4.
 R A L L
L L A R

5.
 R R R R
L L L L

6.
 R R L L
R L R L

7.
 R A R R
R L R L

8.
 R A L L
R L L L

9.
 R R R R
L L L L

10.
 R R L L
R L R L

11.
 3/4
L L L L
R R L R

12.
 R L R L
R R L L

13.
 R L R L
R L R L

14.
 3 3
R R R R
R R L L

15.
 3 3
R R L R
R L L R

16.
 3 3
R A A A
R L L L

17.
 3 3
R L R L
R R R R

18.
 3 3
R L R L
L R L R

19.
 3 3
R L R R
R A L L

20.
 3 3 3 3
R L R L
R L L L

21.
 3 3 3 3
R L R L
R R R R

22.
 3 3 3 3
R L A L
R R R R

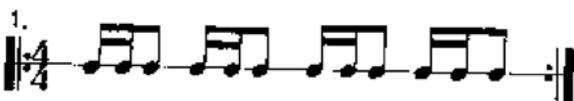
23.
 3 3 3 3
R R A R
R R R R

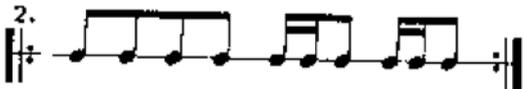
24.
 3 3 3
R L R L
L R R L

25.
 3 3 3
R L R L
R R R R

EXERCISES WITH RUFFS

3 STROKE OPEN RUFFS (FROM THE DOWNBEAT)

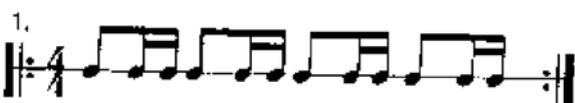
1. 
R L R L R L R L L

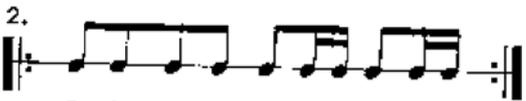
2. 
R L R L R L R L L

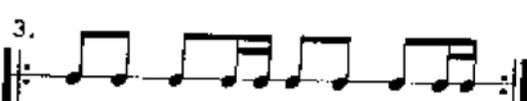
3. 
R L R L R L R L L

4. 
R L R L R L R L L R L R L R L R L R L R L R L R L L R L L R L L

3 STROKE OPEN RUFFS (FROM THE UPBEAT)

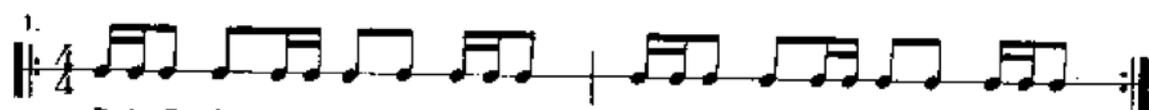
1. 
R L R L R L L R L R

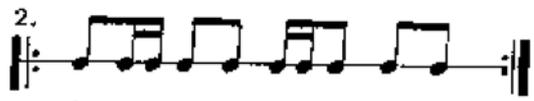
2. 
R L R L R L R L L

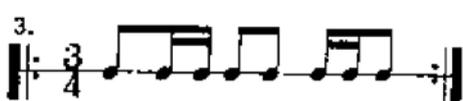
3. 
R L R L R L L R L R

4. 
R L R L R L R L L R L R L R L R L R L R L R L R L L R L L R L L

3 STROKE OPEN RUFFS (FROM THE DOWNBEAT AND UPBEAT)

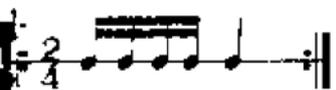
1. 
R L R L R L R L L L R L R L R L L

2. 
R L R L R L R L L

3. 
R L R L R L L

OPEN ROLLS—SINGLE STROKES

5 STROKE OPEN ROLLS FROM THE DOWNBEAT

1.  R L R L R

2.  L R L R L

3.  R L R L R L R L R L

 R L R L R L R L R L

 R L R L R L R L R L

 R L R L R L R L R L

5 STROKE OPEN ROLLS FROM THE UPBEAT

1.  R L R L R L

2.  R L R L R L

3.  R L R L R L R L R L

 R L R L R L R L R L

 R L R L R L R L R L

 R L R L R L R L R L

5 STROKE OPEN ROLLS FROM THE DOWNBEAT AND UPBEAT

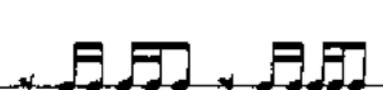
1.  R L R L R L R L R L

2.  R L R L R L R L R L

 R L R L R L R L R L

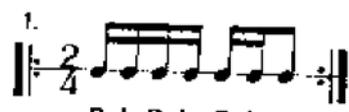
 R L R L R L R L R L

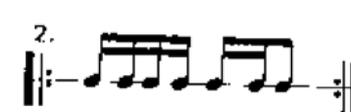
3.  R L R L R L R L R L

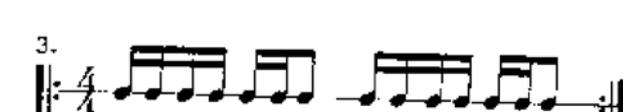
 R L R L R L R L R L

 R L R L R L R L R L

7 STROKE OPEN ROLLS FROM THE DOWNBEAT

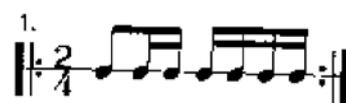
1.  RLRLRLR

2.  LRLRLRL

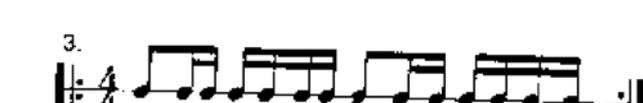
3.  RLRLRLRLRLRLRLRL

4.  RL

7 STROKE OPEN ROLLS FROM THE UPBEAT

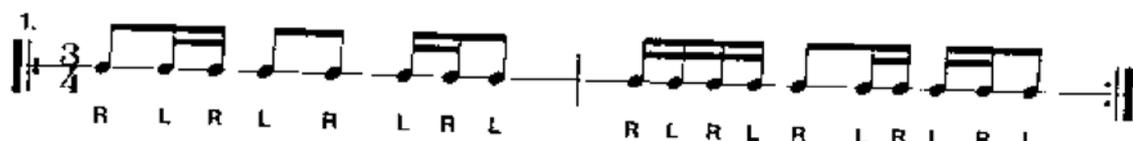
1.  RRLRLRL

2.  LLRLRLR

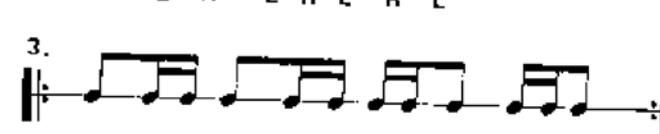
3.  RLRLRLRLRLRLRLRL

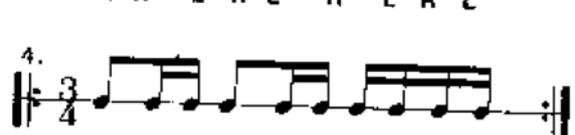
4.  RL

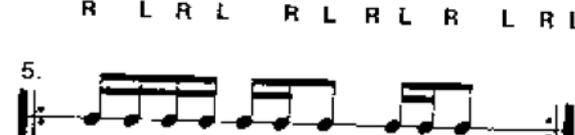
COMBINATIONS OF PREVIOUSLY LEARNED OPEN SINGLE STROKE ROLLS

1.  RL

2.  RL

3.  RL

4.  RL

5.  RL

6.  RL

7.  RL

8.  RL

9 STROKE OPEN ROLLS FROM THE DOWNBEAT

1.  **R L R L R L R L R**

2.  **L R L R L R L R L**

3.  **R L R L R L R L R**

 **L R L R L R L R L**

 **R L R L R L R L R**

 **R L R L R L R L R**

 **R L R L R L R L R**

9 STROKE OPEN ROLLS FROM THE UPBEAT

1.  **L R L R L R L R L**

2.  **R L R L R L R L R**

3.  **R L R L R L R L R**

 **L R L R L R L R L**

 **R L R L R L R L R**

 **R L R L R L R L R**

 **R L R L R L R L R**

9 STROKE OPEN ROLLS FROM THE DOWNBEAT AND UPBEAT

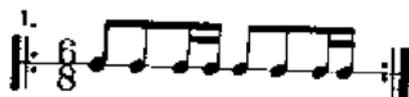
1.  **R L R L R L R L R**

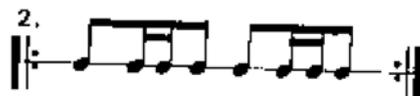
 **L R L R L R L R L**

2.  **R L R L R L R L R**

 **L A L R L R L R L**

OPEN RUFFS AND SINGLE STROKE ROLLS IN 6/8 TIME

1. 
R L R L R L R L

2. 
R L R L R L R L

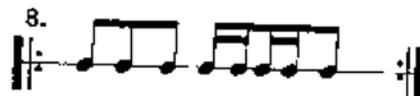
3. 
R L R L R L R L

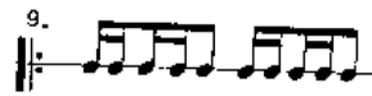
4. 
R L R L R L R L

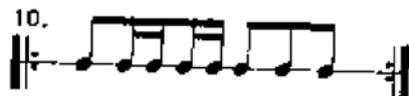
5. 
R L R L R L R L

6. 
R L R L R L R L L R L R L R L R L

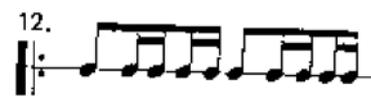
7. 
R L R L R L R L

8. 
R L R L R L R L

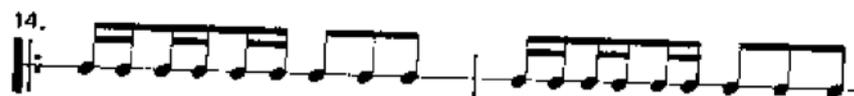
9. 
R L R L R L R L

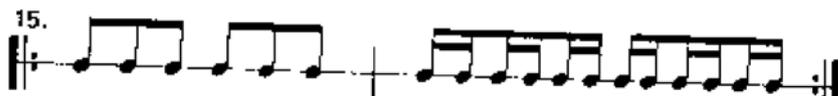
10. 
R L R L R L R L

11. 
R L R L R L R L

12. 
R L R L R L R L

13. 
R L R L R L R L

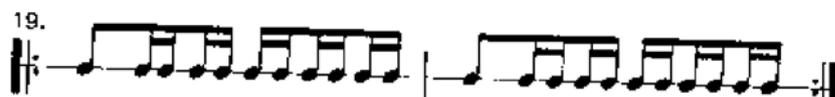
14. 
R L R L R L R L L R L R L R L R L

15. 
R L R L R L R L R L R L R L R L R L

16. 
R L R L R L R L

17. 
R L R L R L R L

18. 
R L R L R L R L R L R L R L R L R L

19. 
R L R L R L R L R L R L R L R L R L

EXERCISES WITH DRAGS

OPEN DRAGS FROM THE DOWNBEAT

1. 
R R L R R L R R L R R L

2. 
R L R L R R L R R L

3. 
R L R R L R L R R L

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

OPEN DRAGS FROM THE UPBEAT

1. 
R L L R L L R L L R L L

2. 
R L R L R L L R L L

3. 
R L R L L R L R L L

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

OPEN DRAGS FROM THE DOWNBEAT AND UPBEAT

1. 
R R L R L L R L R R L

2. 
R L L R L R R L R L

3. 
R L L R L L R L R R L

4. 
R L L R L R R L

OPEN ROLLS – DOUBLE STROKE

5 STROKE OPEN ROLLS FROM THE DOWNBEAT

1. 2. 3. 4.

5 STROKE OPEN ROLLS FROM THE UPBEAT

1. 2. 3. 4.

5 STROKE OPEN ROLLS FROM THE DOWNBEAT AND UPBEAT

1. 2. 3.

7 STROKE OPEN ROLLS FROM THE DOWNBEAT

1. 2.

7 STROKE OPEN ROLLS FROM THE UPBEAT

1. 2.

COMBINATIONS OF PREVIOUSLY LEARNED OPEN DOUBLE STROKE ROLLS

1.

2.

3.

4.

5.

6.

7.

8.

9 STROKE OPEN ROLLS FROM THE DOWNBEAT

1.
 R R L L R R L L R

2.
 L L R R L L R R L

3.
 R R L L R R L L R

L L R R L L R R L

4.
 R L R L L R R L L R

R L R L L R R L L R

R L R L L R R L L R

9 STROKE OPEN ROLLS FROM THE UPBEAT

1.
 L L R R L L R R L

2.
 R R L L R R L L R

3.
 L L R R L L R R L

R R L L R R L L R

4.
 R L R L L R R L L R

R L R L L R R L L R

R L R L L R R L L R

9 STROKE OPEN ROLLS FROM THE DOWNBEAT AND UPBEAT

1.
 R A L L R R L L R

L L R R L L R A L

2.
 R A L L R R L L R

L L R R L L R A L

OPEN DRAGS AND DOUBLE-STROKE ROLLS IN 6/8 TIME

1. R L R L R LL

2. R L R L RRL

3. RRL RRL R L

4. RRL R LLR L

5. R LLR R LLR

6. R LLR L RRL

7. R L RRL R LL

8. RRL RRL RRL

9. R LLR LLR LL

10. RRLR L R L

11. RRLR LLR L

12. RRLR L RRL

13. R L RRL RRL

14. R L L R L RRL

15. R L L R L RRL

16. R L L R L RRL

17. R L L R L RRL

18. R L L R L RRL

19. R L L R L RRL

20. R L R L L RRL

21. R L L R L RRL

22. R L L R L RRL

23. R L R L L RRL

24. R L L R L RRL

25. R L L R L RRL

26. R L L R L RRL

27. R L R L R L RRL R L L R L RRL

EXERCISES FOR MEASURED ROLLS

Based on Doubling 1/16 Notes
(9 stroke roll to a beat)

1. 2. 3.

4.

5. 6. 7. 8.

9. 10. 11.

12. 13. 14.

15. 16. 17. 18. 19.

20. 21. 22.

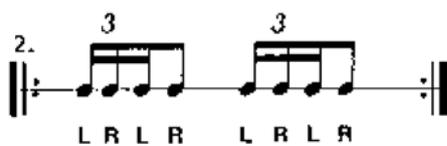
23. 24. 25.

26. 27. 28. 29.

30. 31. 32.

EXERCISES WITH 4 STROKE RUFFS

4 STROKE OPEN RUFFS FROM THE DOWNBEAT

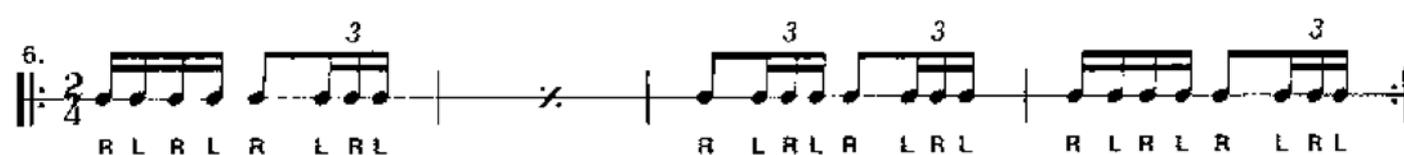
1.  2.  3. 

4. 

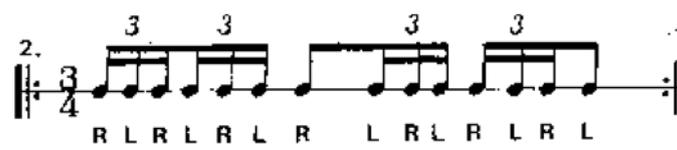
4 STROKE OPEN RUFFS FROM THE UPBEAT

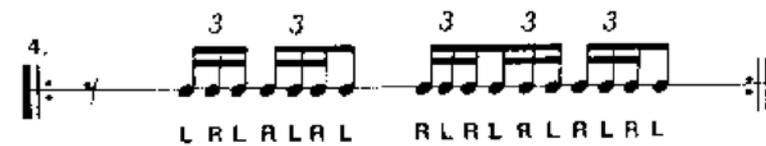
1.  2.  3. 

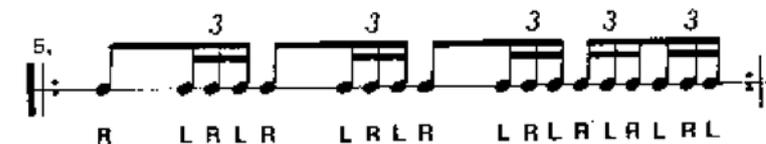
4.  5. 

6. 

COMBINATION OF OPEN 4 STROKE RUFFS ON THE DOWNBEAT AND UPBEAT

1.  2. 

3.  4. 

5. 

4 STROKE RUFFS IN 6/8 TIME

1. R L R L R L R L

2. R L R L R L R L

3. R L R L R L R L

4. R L R L R L R L

5. R L R L R L R L

6. R L R L R L R L

7. R L R L R L R L

8. R L R L R L R L

9. R R L R L R R L

10. R L R L R L R L

11. R L R L R L R L

ADDITIONAL EXERCISES

1. R L R L R L R L

2. R L R L R L R L

3. R L R L R L R L

4. R L R L R L R L

5. R L R L R L R L

6. R L R L R L R L

7. R L R L R L R L

8. R L R L R L R L

9. R L R L R L R L

PARADIDDLE STUDIES

SINGLE PARADIDDLES

FORM A

1. 2/4 R L R R L R L L

2. 2/4 R L R R L R L L

3. 2/4 R L R R L R L L

4. 3/4 R L R R L R L R R L

5. 2/4 R L R L L R L R L L

6. 5/4 R L R R L R L R R L R L R R L L L L

7. 4/4 R L R R L R L L L R R L L R L L L R L L

FORM B

(The "diddle" at the beginning)

2/4 R R L R L L R L

FORM C

(The "diddle" in the middle)

2/4 R L L R L R R L

COMBINATIONS

FORMS A + B

2/4 R L R R L L R L

FORMS A + C

2/4 R L R R L R R L

FORMS B + A

2/4 R R L R L R L L

FORMS B + C

2/4 R R L R L R R L

FORMS C + A

2/4 R L L R L R L L

FORMS C + B

2/4 R L L R L R L L

DOUBLE PARADIDDLES

FORM A

1. 3/4 R L R L R R | L R L R L L

2. 3/4 R L R L R R | L R L R L L

3. 4/4 R L R L R R | L R L R L L

4. 4/4 R L R L R R | L R L R L L

5. 2/4 R L R L | R R L L

6. 2/4 R L R L R L | L L

7. 3/4 R L R L R R | L R L R L L

FORM B

3/4 R R L R L R | L L R L R L

FORM C

3/4 R L R R L R | L R L L R L

FORM D

3/4 R L R L L R | L R L R R L

FORM E

3/4 R L L R L R | L R R L R L

PARADIDDLE-DIDDLES

FORM A

3/4 R L R R L L

FORM B

3/4 R R L L R L

FORM C

3/4 R L L R R L

2/4 R L R R | L L

2/4 R R L L | R L

2/4 R L L R | R L

TRIPLE PARADIDDLES

4/4 R L R L R L R R | L R L R L R L L

4/4 R L R L R L R R | L R L R L R L L

COMBINING SINGLE AND DOUBLE PARADIDDLES

1. 4/4 R L R L R R L R L R R L

2. 4/4 R L R L R R L R L R L R L L

3. 4/4 R L R R L R L L R L R L R L L

4. 5/4 R L R R L A L L R L R L R R L R L R L L

5. 4/4 $\overset{3}{\text{R L R}}$ $\overset{3}{\text{L R R}}$ $\overset{3}{\text{L R L}}$ $\overset{3}{\text{R L L}}$ | $\overset{3}{\text{R L R}}$ $\overset{3}{\text{L R R}}$ $\overset{3}{\text{L R L}}$ $\overset{3}{\text{R L L}}$

$\overset{3}{\text{R L R}}$ $\overset{3}{\text{R L R}}$ $\overset{3}{\text{L L R}}$ $\overset{3}{\text{L R R}}$ | $\overset{3}{\text{L R L}}$ $\overset{3}{\text{L R L}}$ $\overset{3}{\text{R R L}}$ $\overset{3}{\text{R L L}}$

COMBINING SINGLE AND TRIPLE PARADIDDLES

1. 3/4 R L R R L R L R L R L L

2. 4/4 R L R L R L R R L R L L

3. 4/4 R L R R L R L L R L R R L R L L

4/4 R L R L R L R R L R L R L R L L

4. 4/4 R L A L L R L R L R L R L L

5. 4/4 R L R L R L L L R L R L L

COMBINING DOUBLE AND TRIPLE PARADIDDLES

1. 4/4 R L R L R L L R L R L R L L

2. 3/4 $\overset{3}{\text{R L R}}$ $\overset{3}{\text{L R R}}$ $\overset{3}{\text{L R L}}$ $\overset{3}{\text{L R L}}$ | 4/4 R L R L R L R R L R L R L R L L

STICKING PATTERNS WITH GROUPS OF 5's

1. 2. 3. 4. 5. 6. 7. 8.

DOUBLING 5's (Eleven-stroke Open Rolls)

1. 2. 3. 4.

STICKING PATTERNS WITH GROUPS OF 7's

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

DOUBLING 7's (Fifteen-stroke Open Rolls)

1. 2.

SECTION FOUR

BASIC ROCK DRUMMING

The material in this section is designed to develop the necessary skills for playing various forms of rock music. Included are the following topics:

ROCK BEATS WITH EIGHTH-NOTES AND QUARTER-NOTES
ROCK BEATS WITH 1/16 NOTE PATTERNS FOR SNARE DRUM
ROCK BEATS WITH 1/16 NOTE PATTERNS FOR BASS DRUM
ROCK BEATS WITH 1/16 NOTE PATTERNS FOR SNARE AND BASS
ROCK BEATS WITH 1/16 NOTE TRIPLET PATTERNS
ROCK BEATS WITH A 6/8 or 12/8 FEEL
SHUFFLE ROCK BEATS
ROCK BEATS WITH 1/16 NOTES ON THE HI-HAT
ROCK BEATS IN 3/4, 5/4 AND 7/4 TIME
DISCO ROCK BEATS
ROCK BREAKS

If added material is sought, I suggest the following books: DISCO DRUMMING, THE MONSTER BOOK OF ROCK DRUMMING, FOUR-WAY INDEPENDENCE FOR ROCK DRUMMING, and ROCK BREAKS IN A NUTSHELL.

ONE-MEASURE ROCK BEATS (The Snare on Two and Four)

1.

Cymbal
Snare
Bass

2.

3.

Cymbal
Snare
Bass

4.

5.

Cymbal
Snare
Bass

6.

7.

Cymbal
Snare
Bass

8.

9.

Cymbal
Snare
Bass

10.

11.

Cymbal
Snare
Bass

12.

13.

Cymbal
Snare
Bass

14.

15.

Cymbal
Snare
Bass

16.

17.

Cymbal
Snare
Bass

18.

19.

Cymbal
Snare
Bass

20.

1. Cymbal Snare Bass

2. Cymbal Snare Bass

3. Cymbal Snare Bass

4. Cymbal Snare Bass

5. Cymbal Snare Bass

6. Cymbal Snare Bass

7. Cymbal Snare Bass

8. Cymbal Snare Bass

9. Cymbal Snare Bass

10. Cymbal Snare Bass

11. Cymbal Snare Bass

12. Cymbal Snare Bass

13. Cymbal Snare Bass

14. Cymbal Snare Bass

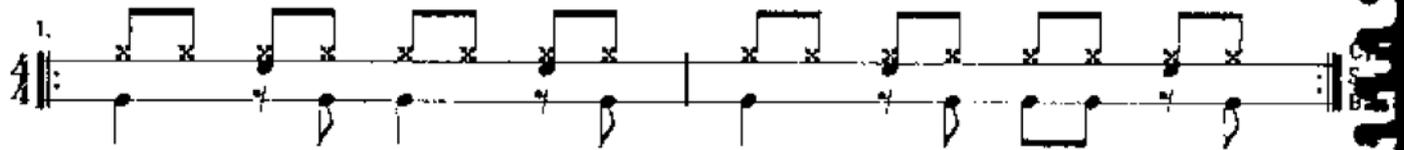
15. Cymbal Snare Bass

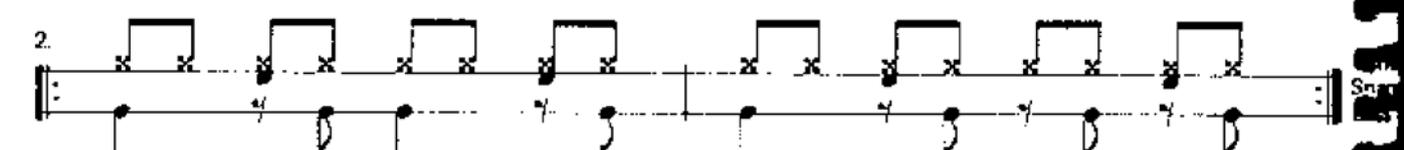
16. Cymbal Snare Bass

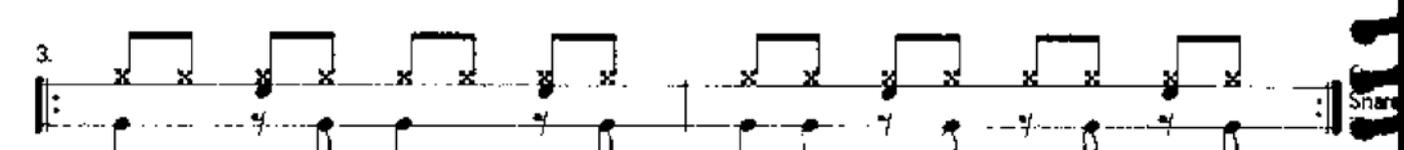
17. Cymbal Snare Bass

18. Cymbal Snare Bass

TWO-MEASURE COMBINATIONS

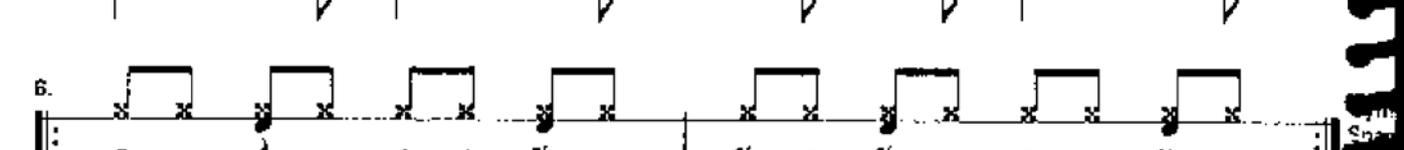
1. 

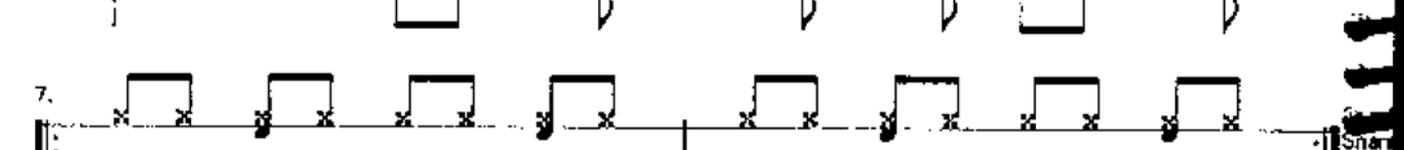
2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

1/8 NOTE VARIATIONS FOR SNARE DRUM

Musical notation for variation 1, showing a sequence of eighth notes on a staff with a cymbal symbol above and a bass drum symbol below.

Cymbal
Snare
Bass

Musical notation for variation 2, showing a sequence of eighth notes on a staff with a cymbal symbol above and a bass drum symbol below.

Cymbal
Snare
Bass

Musical notation for variation 3, showing a sequence of eighth notes on a staff with a cymbal symbol above and a bass drum symbol below.

Cymbal
Snare
Bass

Musical notation for variation 4, showing a sequence of eighth notes on a staff with a cymbal symbol above and a bass drum symbol below.

Cymbal
Snare
Bass

Musical notation for variation 5, showing a sequence of eighth notes on a staff with a cymbal symbol above and a bass drum symbol below.

Cymbal
Snare
Bass

Musical notation for variation 6, showing a sequence of eighth notes on a staff with a cymbal symbol above and a bass drum symbol below.

Cymbal
Snare
Bass

Musical notation for variation 7, showing a sequence of eighth notes on a staff with a cymbal symbol above and a bass drum symbol below.

Cymbal
Snare
Bass

Musical notation for variation 8, showing a sequence of eighth notes on a staff with a cymbal symbol above and a bass drum symbol below.

Cymbal
Snare
Bass

Musical notation for variation 9, showing a sequence of eighth notes on a staff with a cymbal symbol above and a bass drum symbol below.

Cymbal
Snare
Bass

Musical notation for variation 10, showing a sequence of eighth notes on a staff with a cymbal symbol above and a bass drum symbol below.

2.

Musical notation for variation 11, showing a sequence of eighth notes on a staff with a cymbal symbol above and a bass drum symbol below.

4.

Musical notation for variation 12, showing a sequence of eighth notes on a staff with a cymbal symbol above and a bass drum symbol below.

6.

Musical notation for variation 13, showing a sequence of eighth notes on a staff with a cymbal symbol above and a bass drum symbol below.

8.

Musical notation for variation 14, showing a sequence of eighth notes on a staff with a cymbal symbol above and a bass drum symbol below.

10.

Musical notation for variation 15, showing a sequence of eighth notes on a staff with a cymbal symbol above and a bass drum symbol below.

12.

Musical notation for variation 16, showing a sequence of eighth notes on a staff with a cymbal symbol above and a bass drum symbol below.

14.

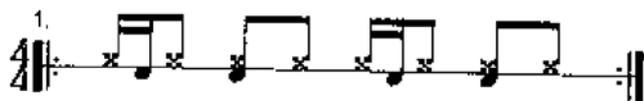
Musical notation for variation 17, showing a sequence of eighth notes on a staff with a cymbal symbol above and a bass drum symbol below.

16.

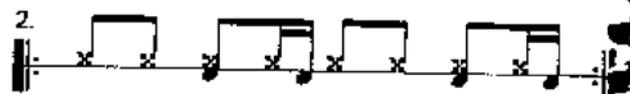
Musical notation for variation 18, showing a sequence of eighth notes on a staff with a cymbal symbol above and a bass drum symbol below.

18.

1/16 NOTE PATTERNS FOR SNARE DRUM (Bass Drum Part Omitted)

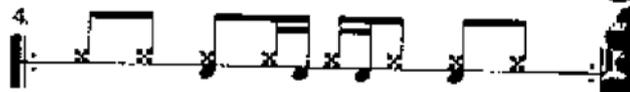
1. 

Cymbal Snare

2. 

3. 

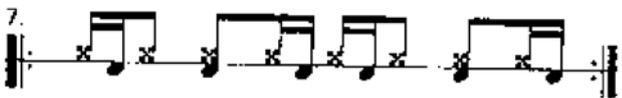
Cymbal Snare

4. 

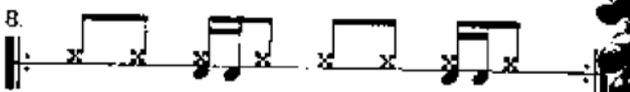
5. 

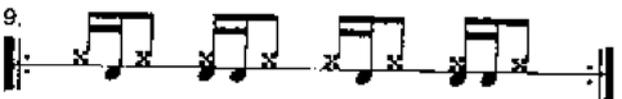
Cymbal Snare

6. 

7. 

Cymbal Snare

8. 

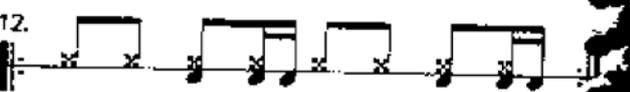
9. 

Cymbal Snare

10. 

11. 

Cymbal Snare

12. 

13. 

Cymbal Snare

14. 

15. 

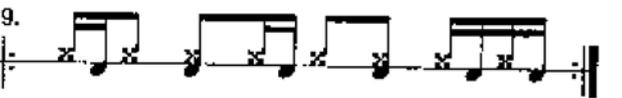
Cymbal Snare

16. 

17. 

Cymbal Snare

18. 

19. 

Cymbal Snare

20. 

1/16 NOTE PATTERNS FOR SNARE DRUM (Bass Drum Part Included)

1.

Cymbal
Snare
Bass

2.

3.

Cymbal
Snare
Bass

4.

5.

Cymbal
Snare
Bass

6.

7.

Cymbal
Snare
Bass

8.

9.

Cymbal
Snare
Bass

10.

11.

Cymbal
Snare
Bass

12.

13.

Cymbal
Snare
Bass

14.

15.

Cymbal
Snare
Bass

16.

17.

Cymbal
Snare
Bass

18.

1. 

Cymbal
Snare
Bass

3. 

Cymbal
Snare
Bass

5. 

Cymbal
Snare
Bass

7. 

Cymbal
Snare
Bass

9. 

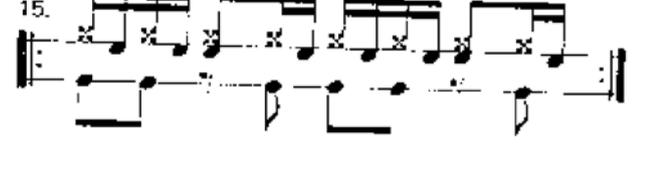
Cymbal
Snare
Bass

11. 

Cymbal
Snare
Bass

13. 

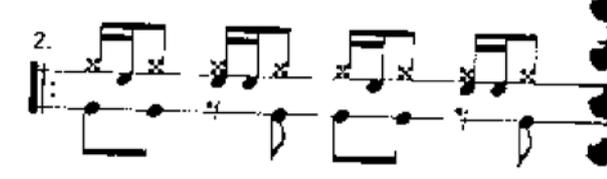
Cymbal
Snare
Bass

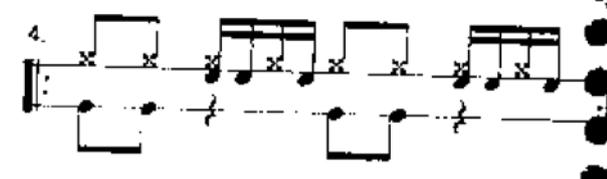
15. 

Cymbal
Snare
Bass

17. 

Cymbal
Snare
Bass

2. 

4. 

6. 

8. 

10. 

12. 

14. 

16. 

18. 

1/16 NOTE PATTERNS FOR BASS DRUM – IN 2/4 TIME

(Snare Drum Played on the Count of Two)

1. Cym. Snare Bass

2. Cym. Snare Bass

3. Cym. Snare Bass

4. Cym. Snare Bass

5. Cym. Snare Bass

6. Cym. Snare Bass

7. Cym. Snare Bass

8. Cym. Snare Bass

9. Cym. Snare Bass

10. Cym. Snare Bass

11. Cym. Snare Bass

12. Cym. Snare Bass

13. Cym. Snare Bass

14. Cym. Snare Bass

15. Cym. Snare Bass

16. Cym. Snare Bass

17. Cym. Snare Bass

18. Cym. Snare Bass

19. Cym. Snare Bass

20. Cym. Snare Bass

21. Cym. Snare Bass

22. Cym. Snare Bass

23. Cym. Snare Bass

24. Cym. Snare Bass

25. Cym. Snare Bass

26. Cym. Snare Bass

27. Cym. Snare Bass

28. Cym. Snare Bass

29. Cym. Snare Bass

30. Cym. Snare Bass

31. Cym. Snare Bass

32. Cym. Snare Bass

1/16 NOTE PATTERNS FOR BASS DRUM – IN 4/4 TIME (Snare Drum Played on the Count of Two and Four)

1.

Cymbal
Snare
Bass

2.

3.

Cymbal
Snare
Bass

4.

5.

Cymbal
Snare
Bass

6.

7.

Cymbal
Snare
Bass

8.

9.

Cymbal
Snare
Bass

10.

11.

Cymbal
Snare
Bass

12.

13.

Cymbal
Snare
Bass

14.

15.

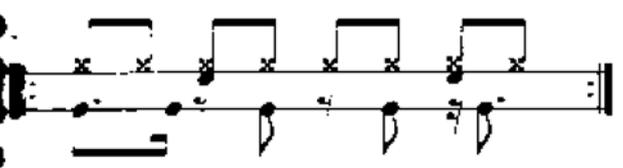
Cymbal
Snare
Bass

16.

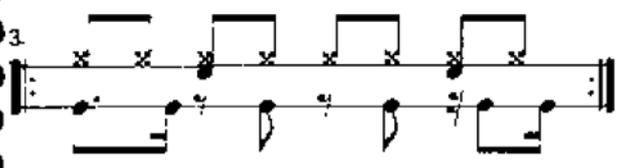
17.

Cymbal
Snare
Bass

18.

1. 

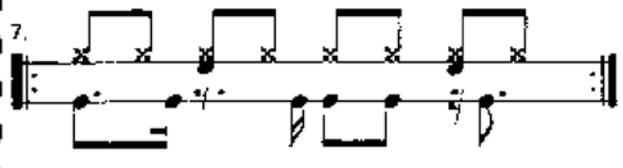
Cymbal
Snare
Bass

3. 

Cymbal
Snare
Bass

5. 

Cymbal
Snare
Bass

7. 

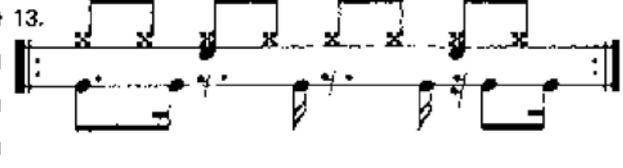
Cymbal
Snare
Bass

9. 

Cymbal
Snare
Bass

11. 

Cymbal
Snare
Bass

13. 

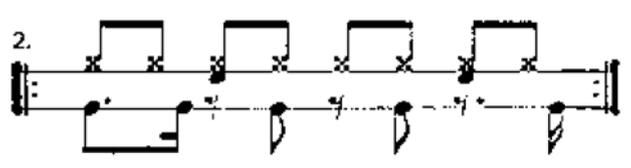
Cymbal
Snare
Bass

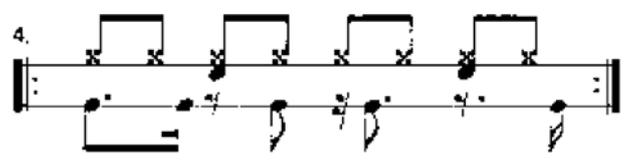
15. 

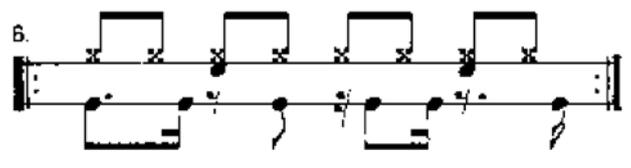
Cymbal
Snare
Bass

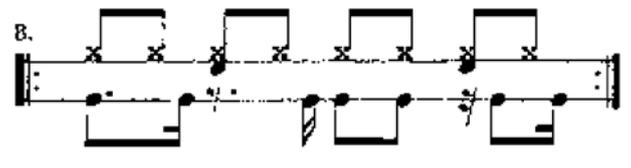
17. 

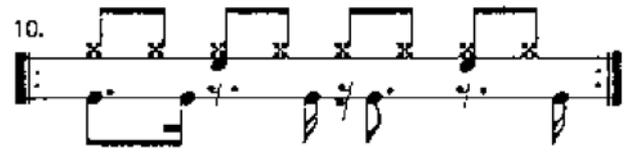
Cymbal
Snare
Bass

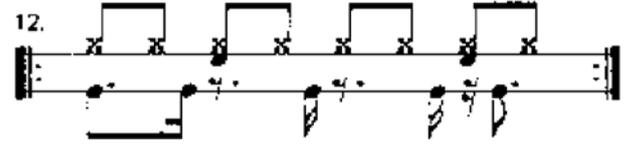
2. 

4. 

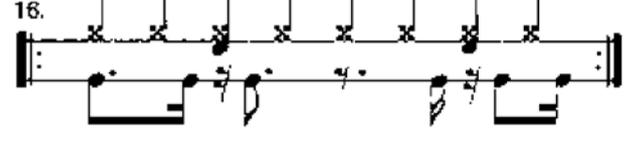
6. 

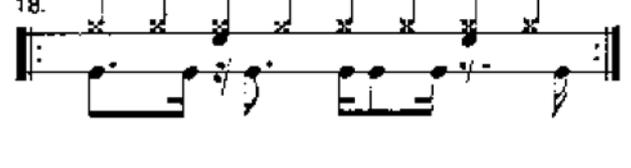
8. 

10. 

12. 

14. 

16. 

18. 

1.

Cymbal
Snare
Bass

3.

Cymbal
Snare
Bass

5.

Cymbal
Snare
Bass

7.

Cymbal
Snare
Bass

9.

Cymbal
Snare
Bass

11.

Cymbal
Snare
Bass

13.

Cymbal
Snare
Bass

15.

Cymbal
Snare
Bass

17.

Cymbal
Snare
Bass

2.

4.

6.

8.

10.

12.

14.

16.

18.

1. 2. 3. 4.

5. 6. 7. 8.

1. 2. 3. 4.

5. 6. 7. 8.

1. 2. 3. 4.

5. 6. 7. 8.

1. 2. 3. 4.

5. 6. 7. 8.

1/16 NOTE PATTERNS FOR BOTH SNARE AND BASS (IN 4/4 TIME)

1.

Cymbal
Snare
Bass

2.

3.

Cymbal
Snare
Bass

4.

5.

Cymbal
Snare
Bass

6.

7.

Cymbal
Snare
Bass

8.

9.

Cymbal
Snare
Bass

10.

11.

Cymbal
Snare
Bass

12.

13.

Cymbal
Snare
Bass

14.

15.

Cymbal
Snare
Bass

16.

17.

Cymbal
Snare
Bass

18.

1. Musical notation for measure 1, featuring Cymbal, Snare, and Bass parts.

Cymbal
Snare
Bass

3. Musical notation for measure 3, featuring Cymbal, Snare, and Bass parts.

Cymbal
Snare
Bass

5. Musical notation for measure 5, featuring Cymbal, Snare, and Bass parts.

Cymbal
Snare
Bass

7. Musical notation for measure 7, featuring Cymbal, Snare, and Bass parts.

Cymbal
Snare
Bass

9. Musical notation for measure 9, featuring Cymbal, Snare, and Bass parts.

Cymbal
Snare
Bass

11. Musical notation for measure 11, featuring Cymbal, Snare, and Bass parts.

Cymbal
Snare
Bass

13. Musical notation for measure 13, featuring Cymbal, Snare, and Bass parts.

Cymbal
Snare
Bass

15. Musical notation for measure 15, featuring Cymbal, Snare, and Bass parts.

Cymbal
Snare
Bass

17. Musical notation for measure 17, featuring Cymbal, Snare, and Bass parts.

Cymbal
Snare
Bass

2. Musical notation for measure 2, featuring Cymbal, Snare, and Bass parts.

4. Musical notation for measure 4, featuring Cymbal, Snare, and Bass parts.

6. Musical notation for measure 6, featuring Cymbal, Snare, and Bass parts.

8. Musical notation for measure 8, featuring Cymbal, Snare, and Bass parts.

10. Musical notation for measure 10, featuring Cymbal, Snare, and Bass parts.

12. Musical notation for measure 12, featuring Cymbal, Snare, and Bass parts.

14. Musical notation for measure 14, featuring Cymbal, Snare, and Bass parts.

16. Musical notation for measure 16, featuring Cymbal, Snare, and Bass parts.

18. Musical notation for measure 18, featuring Cymbal, Snare, and Bass parts.