

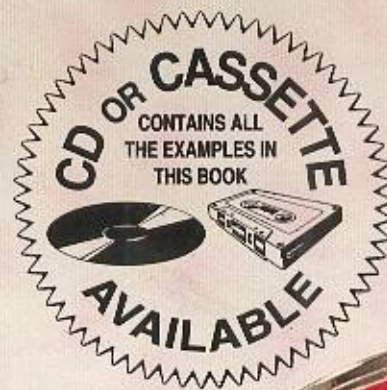
PROGRESSIVE

ROCK DRUMMING

From Beginner to Advanced Student

A comprehensive, lesson by lesson guide covering all aspects of playing drums in a group; including: Rock techniques and Timing, Solos, Rolls, Fills, Syncopation and Rudiments.

BY ANDY GRIFFITHS



Drum Galaxy

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PROGRESSIVE ROCK DRUMMING

FOR BEGINNER TO
ADVANCED STUDENT

BY ANDY GRIFFITHS



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'LARS ULRICH — METTALICA'



INTRODUCTION

The drummer, together with the bass guitarist, form what is called the 'rhythm section' of a group. They create the backing beat, driving force and 'tightness' necessary for a successful group. **PROGRESSIVE ROCK DRUMMING** will provide you with an essential guide to the rudiments, beats and rhythms used by drummers. Within the three main sections of the book, a lesson by lesson structure has been used to give a clear and carefully graded method of study. No previous musical knowledge is assumed.

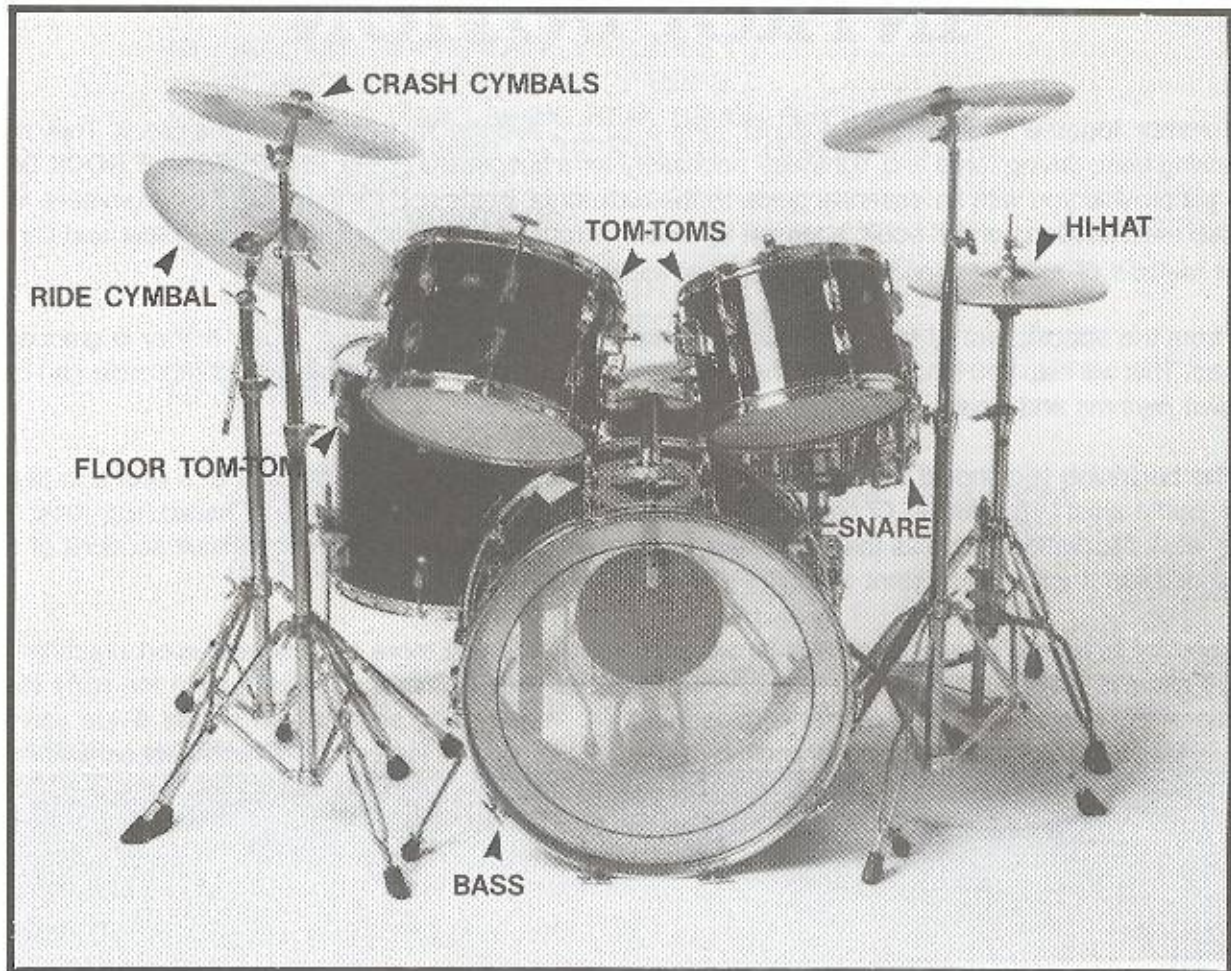
Aside from the specific aim of teaching drums to enable you to play in a group, music theory is gradually introduced. This will help you to understand the material being presented and enable you to improvise and create your own rhythms and beats.

From the beginning you should set yourself a goal. Many people learn drums because of a desire to play like their favourite artist (e.g. Stewart Copeland of the 'Police'), or to play a certain style of music (e.g. rock, 'funk', reggae, etc.). Motivations such as these will help you to persevere through the more difficult sections of work. As you develop it will be important to adjust and update your goals.

It is important to have a correct approach to practice. You will benefit more from several short practices (e.g. 45 - 60 minutes per day) than one or two long sessions per week. This is especially so in the early stages, because of the basic nature of the material being studied. In a practice session you should divide your time evenly between the study of new material and the revision of past work. It is a common mistake for semi-advanced students to practise only the pieces they can already play well. Although this is more enjoyable, it is not a very satisfactory method of practice. You should endeavour to correct mistakes and experiment with new ideas. You should combine the study of this book with constant experimentation and listening to other players. It is the author's belief that the guidance of an experienced teacher will be an invaluable aid in your progress.

'STEVE ADLER — GUNS & ROSES'

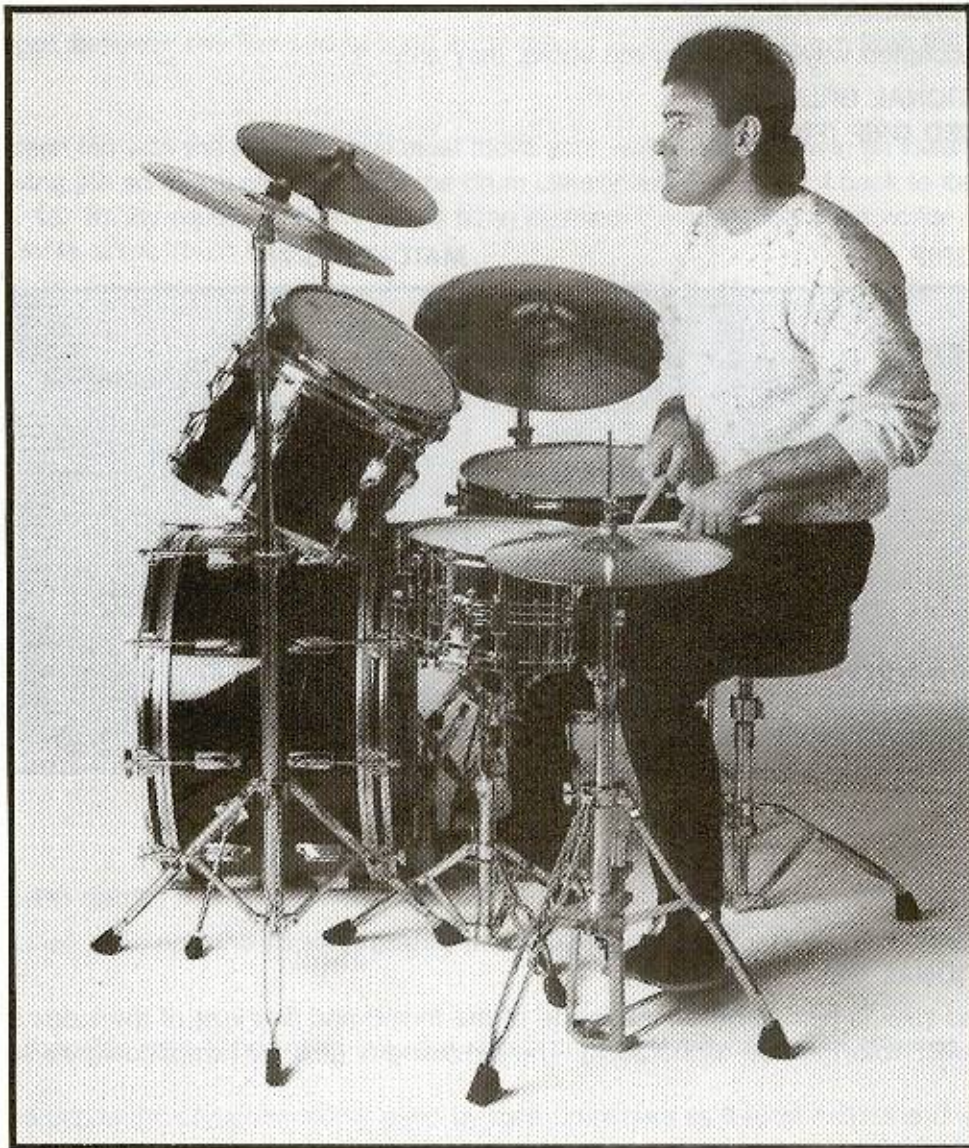




The standard drum kit consists of:

1. **1 BASS DRUM.** Sizes vary from 18"(45 cm.), 20"(50 cm.), 22"(55 cm.), 24"(60 cm.) and 26"(65 cm.) with 22"(55 cm.) being the average.
2. **1 SNARE DRUM,** 14"(35cm.), either wooden or metal, with varying depths, e.g. 5"(13cm.), 6½"(16cm.), 8"(20 cm.).
3. **1 FLOOR TOM-TOM,** 16"(40 Cm.), 18"(45 cm.).
4. **2 TOM TOMS** on the bass drum, varying in sizes from 12"(30 cm.) through to 16"(40 cm.), with 12" and 13"(30 cm. and 33 cm.) or 13" and 14"(33 cm. and 35 cm.) being the most popular combination.
5. **1 PAIR OF HI-HATS,** 14"(35 cm.) top and bottom.
6. **1 RIDE CYMBAL,** 18"(45 cm.) through to 22"(55 cm.), with 20"(50 cm.) being the most popular.
7. **2 CRASH CYMBALS,** sizes from 12"(30 cm.) through to 18"(45 cm.), with 16"(40 cm.) being the most popular.

These are only standard sizes and you will gradually develop your own preferences. Most major drum manufacturers make a variety of sizes and some will make them to your specification.



SEATING

Before you commence playing, a comfortable seating position is required. Your drum kit set-up is your own personal choice, but you should be able to reach the tom-toms and cymbals with ease and comfort. The main aim is for comfort and easy playing of the drum kit (**See Photo.**)

CHOOSING THE DRUM STICKS

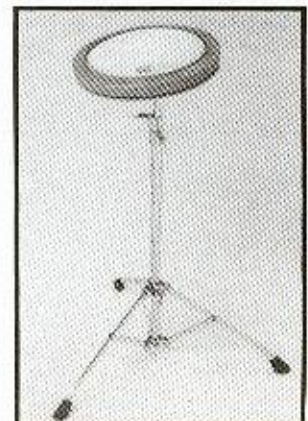
There are two types of sticks, nylon tip and wooden tip. Nylon tip sticks sound brighter and cleaner, which is most noticeable when playing on the cymbals.

When choosing a pair of sticks they should be of the same length, weight and straightness (test for straightness by rolling the sticks over a flat surface, if they don't wobble they are straight). A good starting stick would be a size 7A (marked on the side of the stick). As you progress you will be able to try different sizes and see what feels best to you. Try both nylon tip and wooden tip.

PRACTICE PADS

PRACTICE PADS are often used by drummers of all levels because:

1. They are quiet (to avoid complaints).
2. They are portable (e.g. lessons and holidays).
3. They have a similar bounce to a real drumskin.



HOLDING THE DRUM STICKS

There are two accepted ways of holding the sticks, they are:

1. THE TRADITIONAL GRIP (Photo. 1).
2. THE MATCHED GRIP (Photo. 2).

TRADITIONAL GRIP



PHOTO. 1

MATCHED GRIP



PHOTO. 2

1. THE TRADITIONAL GRIP

The right hand stick is held between the inside of the thumb and first joint of the index finger (about $\frac{1}{3}$ of the way down from the butt of the stick). The remaining fingers are wrapped lightly around the stick (Photo. 1).

To make a clean tap with the right hand you must move your wrist in a downward motion allowing the tip of the stick to strike the snare drum cleanly and then bring it back up to its original position (Photos 1a, b, c). By repeating this you will soon develop a smooth right hand action.



PHOTO. 1a



PHOTO. 1b



PHOTO. 1c

The left hand stick is held deep in the crotch of the thumb and first finger. It rests between the second and third finger, between the first and second joints (about $\frac{1}{3}$ of the way down from the butt of the stick) (**Photo. 1**).

To make a clean tap with the left hand you must move your wrist and forearm in an inward and downward motion, allowing the tip of the stick to strike the drum cleanly and then bring it back to its original position (**Photos. 1d, 1e, 1f**). By repeating this you will soon develop a smooth left hand action and be ready to proceed to more snare drum work.



PHOTO. 1d



PHOTO. 1e



PHOTO. 1f

2. THE MATCHED GRIP.

The right and left hand hold the sticks in exactly the same way as the right hand in the traditional grip (**Photo. 2**).

To make a clean tap with either hand you can repeat the stick movements in (**Photos. 1a, 1b, 1c**).

The matched grip is the style commonly used by rock drummers as it feels natural and more comfortable to play. The traditional grip is widely used by jazz, military band and orchestral drummers.

'LED ZEPPELIN':



RUDIMENTS OF MUSIC

Music is written on a **STAFF**, which consists of 5 parallel lines between which there are 4 spaces.

Music Staff.

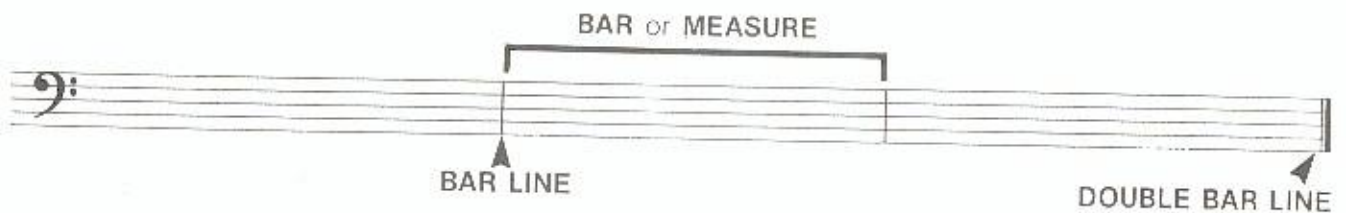


All drum music begins with the **BASS CLEF** sign. This sign is also used for low pitched instruments such as the bass guitar and the bass line of a piano part.



BAR LINES are drawn across the staff, which divide the music into sections called **BARS** or **MEASURES**.

A **DOUBLE BAR LINE** signifies either the end of the music, or the end of an important section of it.



Two dots placed before a double bar line indicate that the music is to be repeated, from the beginning of the piece of music or from a previous set of repeat signs.



TIME SIGNATURES

At the beginning of each piece of music, after the bass clef, is the time signature. The time signature indicates the 'feel' of the music e.g. rock ($\frac{4}{4}$), waltz ($\frac{3}{4}$), etc.



TIME SIGNATURE

The time signature indicates the number of beats per bar (the top number) and the type of note receiving one beat (the bottom number). For example:

$\frac{4}{4}$ - this indicates 4 beats per bar.

$\frac{4}{4}$ - this indicates that each beat is worth a quarter note (crotchet).

$\frac{4}{4}$ is the most common time signature used in rock music and is sometimes represented by this symbol **C**

called **COMMON TIME**.



Other time signatures used in this book are $\frac{3}{4}$, $\frac{6}{8}$ and $\frac{12}{8}$ time.

SECTION ONE

EXPLANATION OF DRUM NOTATION

Three measures of a bass clef staff illustrating Hi-Hat notation. The first measure shows a vertical line with an 'x' at the bottom, labeled 'HI-HAT'. The second measure shows a vertical line with an 'x' at the bottom and a small circle above it, labeled 'OPEN HI-HAT'. The third measure shows a vertical line with an 'x' at the bottom, labeled 'CLOSED HI-HAT'.

HI-HAT

OPEN HI-HAT

CLOSED HI-HAT

Two measures of a bass clef staff illustrating Bass Drum and Snare Drum notation. The first measure shows a quarter note with a vertical line extending downwards from the stem, labeled 'BASS DRUM'. The second measure shows a quarter note with a vertical line extending upwards from the stem, labeled 'SNARE DRUM'.

BASS DRUM

SNARE DRUM

Two measures of a bass clef staff illustrating Ride Cymbal and Crash Cymbal notation. The first measure shows a vertical line with an 'x' at the bottom, labeled 'RIDE CYMBAL'. The second measure shows a vertical line with an 'x' at the bottom and a circle around the 'x', labeled 'CRASH CYMBAL'.

RIDE CYMBAL

CRASH CYMBAL

Four measures of a bass clef staff illustrating Tom Tom notation. The first measure shows a quarter note with a vertical line extending upwards from the stem, labeled 'SMALL TOM TOM'. The second measure shows a quarter note with a vertical line extending upwards from the stem, labeled 'MEDIUM TOM TOM'. The third measure shows a quarter note with a vertical line extending upwards from the stem, labeled 'LARGE (FLOOR) TOM TOM'. The fourth measure shows a quarter note with a vertical line extending upwards from the stem and an 'x' at the top of the stem, labeled 'SMALL TOM TOM WITH CYMBAL'.

SMALL TOM TOM

MEDIUM TOM TOM

LARGE (FLOOR) TOM TOM

SMALL TOM TOM WITH CYMBAL

LESSON ONE

RIGHT AND LEFT HAND EXERCISES

The first exercises are played using the snare drum and involve right and left hand alternation.

First make a clean tap with your right hand (**Photo. 3a**) and as your right hand is returned to its original position make a clean tap with your left hand (**Photo. 3b**). Repeat the procedure. The important thing to remember in every exercise is to relax and don't let your wrists and forearms tense up as this will make your taps sound uneven and jerky, thus preventing you from increasing your speed steadily.



PHOTO. 3a

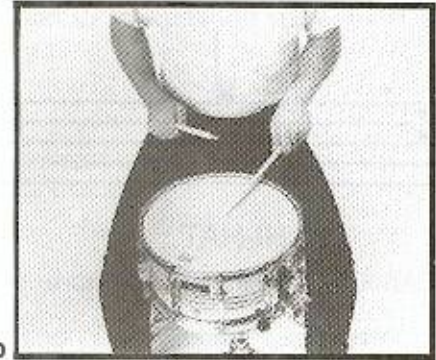


PHOTO. 3b

A **QUARTER NOTE** (sometimes called a **CROTCHET**) ♩ has the value of 1 beat and 4 quarter notes are needed for 1 bar in $\frac{4}{4}$ time, i.e. a quarter note is played on each beat.

Ex. 1 will be played on the snare drum (S/D), written in the second space from the top of the staff. The L - left hand and the R - right hand will alternate (**Refer To Photos. 3a and 3b**) in $\frac{4}{4}$ time.

EXERCISE 1

HAND	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L
S/D																		

Count	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4		
Aloud																		Repeat Sign

NOTE - Start each exercise with the right hand and then try starting each exercise with the left hand. By approaching every exercise in this manner you will not be dependant on one hand starting all the time.

This next exercise shall be played using double strokes of the right and left hand. Play the exercise through first **RRLL**, then play it through **LLRR**.

EXERCISE 2

HAND	R	R	L	L	R	R	L	L	R	R	L	L	R	R	L	L
	L	L	R	R	L	L	R	R	L	L	R	R	L	L	R	R

Count	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
Aloud																

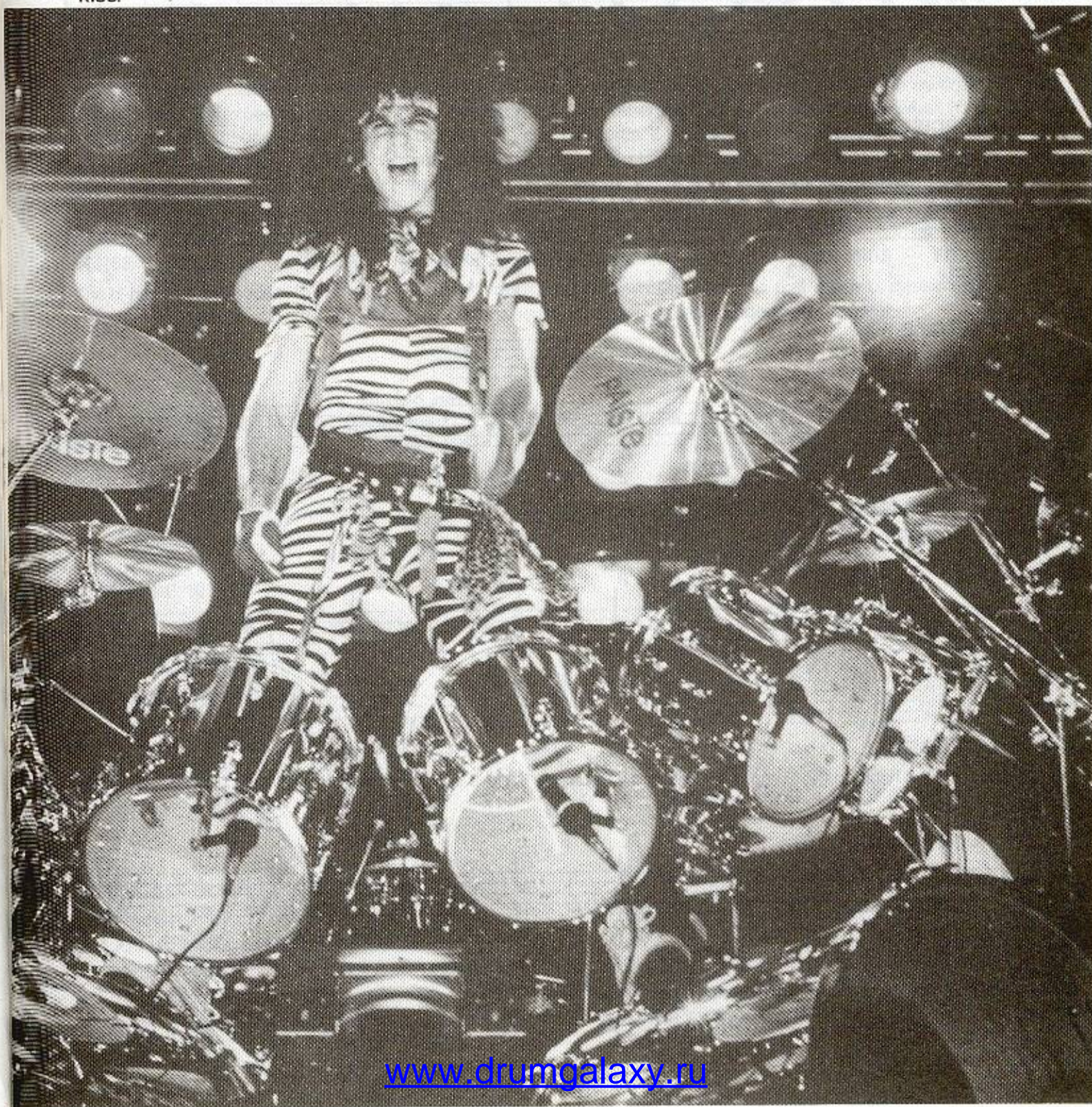
Ex. 3 combines the bass drum [B/D] with the snare drum. The bass drum is played using the right foot and is written in the bottom space of the staff.

EXERCISE 3

Repeat sign indicating an exact repeat of the previous bar

Count Aloud 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

'KISS'



LESSON TWO

Ex. 4 introduces the **QUARTER NOTE REST** $\frac{1}{4}$. This means silence for the count of 1 beat. It can be found anywhere in the music and is counted in exactly the same way as a quarter note.

QUARTER NOTES AND RESTS

EXERCISE 4

Hand L R L R L R L $\frac{1}{4}$ Note Rest R L R L R L R $\frac{1}{4}$ Note Rest

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

EXERCISE 5

Hand L R L R L R L R L R L R

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

EXERCISE 6

Hand L R L R L R L R L R

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

EXERCISE 7

Hand L R L R L R L R L R

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

EXERCISE 8

Use the left hand on the 2 and 4 counts, and rest on the 1 and 3 counts, while the bass drum plays on all counts.

$\frac{1}{4}$ Note Rest L L L L L L L L

S/D B/D

Count Aloud 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

The Cymbals [Ride (R/C) and closed Hi-Hats (H/H)] are indicated thus ✱, and are written on the top line of the staff.

Ex. 9 introduces the **CYMBAL PATTERN** which will enable you to play a complete drum pattern. Use the ride cymbal (R/C) tapping it on every beat (1,2,3,4) with your right hand, while the bass drum (B/D) taps on every beat (1,2,3,4), and the snare drum (S/D) is tapped on every 2 and 4 beat (with the left hand).

EXERCISE 9

Left Hand R/C

S/D

B/D

Count Aloud

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

With all the beats discussed in this book, do not restrict yourself to playing them just on the ride cymbal or hi-hats (H/H). Try experimenting playing the cymbal pattern on other parts of the drum kit e.g. cowbell (C/B), tom-toms (small, medium, large), the rim of the snare and tom-toms. If you listen to records very carefully, you can pick out the sections of music where the cymbal pattern is played on the ride cymbal and then moved to the hi-hat or crash cymbal (C/C). Here is typical example of how a song may be structured and where the cymbal pattern could be played.

H/H CYM H/H CYM H/H or CYM H/H CYM

VERSE — CHORUS — VERSE — CHORUS — INSTRUMENTAL — VERSE — CHORUS — FINISH.

The hi-hat can be added to **Ex. 9**. Use the left foot to push down the pedal so that the two cymbals click together. Whenever you see the hi-hat in this position it must be closed together on the beat.

Closed H/H
with foot
on the beat

Play the H/H with the L. foot on the 2 & 4 count (with the snare) while the B/D and R/C are played on all counts (1,2,3,4).

EXERCISE 10

Right Hand R/C

Left Hand S/D

Right Foot B/D

Left Foot H/H

Count Aloud

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



TROUBLESHOOTING

Remember:

1. To hold sticks correctly.
2. To relax and not to tense up your forearms and wrists.
3. To read slowly at first until you can play the exercise smoothly and then attempt to increase your speed.
4. To watch for repeat and rest signs and other relevant information as you play each exercise.

LESSON THREE

EIGHTH NOTES

An **EIGHTH NOTE** (or **QUAVER**)  is worth half a beat in $\frac{4}{4}$ time. Two eighth notes, which are usually joined by a line across the top of the two notes.  have the same value as a quarter note. Eighth notes are counted as such:



Count: 1 + 2 + 3 + 4 +
Say Aloud: "one and two and three and four and"

Ex. 11 uses a combination of quarter notes and eighth notes, played on the snare drum.

EXERCISE 11



Count Aloud 1 + 2 3 4 1 + 2 3 4 etc.

EXERCISE 12



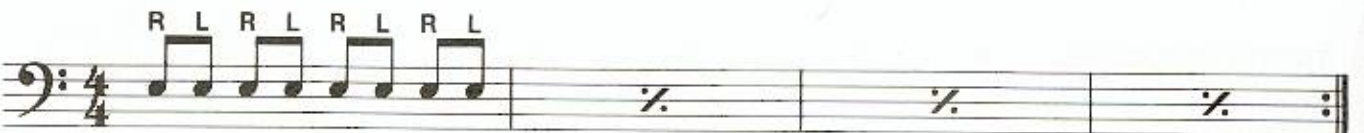
Count Aloud 1 + 2 + 3 4 1 + 2 + 3 4 etc.

EXERCISE 13



Count Aloud 1 + 2 + 3 + 4 1 + 2 + 3 + 4 etc.

EXERCISE 14



Count Aloud 1 + 2 + 3 + 4 + etc.

Now you have learnt some basic eighth note exercises you can move onto rock beats using a basic eighth note cymbal pattern to each bar. Use either the ride cymbal or the hi-hats (closed), playing with the right hand. The cymbal pattern will be played 1+2+3+4+; the bass drum will be played on the 1,2,3,4 and the snare drum will be played on the 2 and 4 counts.

EXERCISE 15

Count 1 + 2 + 3 + 4 +

Play this beat in exactly the same manner as Ex. 15 except the bass drum is played only on the 1 and 3, resting on the 2 and 4.

EXERCISE 16

Count 1 + 2 + 3 + 4 + etc.

'ROLLING STONES'



LESSON FOUR

In this lesson eighth note beats on the bass drum are introduced.

EXERCISE 17



EXERCISE 18



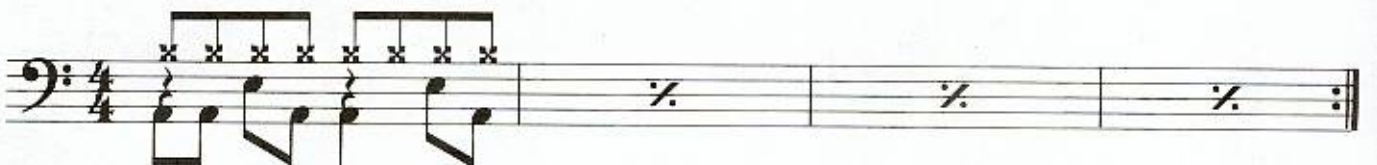
EXERCISE 19



EXERCISE 20



EXERCISE 21



*After playing each exercise individually try playing non-stop from Ex. 17-21.

DRUM SOLO 1

EXERCISE 22

The image shows three staves of musical notation for Exercise 22. Each staff begins with a bass clef and a 4/4 time signature. The notation consists of rhythmic patterns using eighth and sixteenth notes, often grouped with beams and marked with 'x' symbols above them. The first staff has a pattern of eighth notes with 'x' marks, followed by a quarter note, and then a group of eighth notes. The second and third staves follow a similar structure, with the third staff ending in a double bar line with a repeat sign.

'AC/DC'



LESSON FIVE

SNARE DRUM STUDIES

The following exercises, using eighth notes, will increase your reading ability and wrist control. These eighth note wrist exercises must be done before every practice as a warm up. Start **VERY SLOWLY** and gradually increase the speed until you cannot go any faster then **GRADUALLY** slow down again. These exercises are designed to build up strength and stamina in your wrists and increase control of your rolls.

EXERCISE 23

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

EXERCISE 24

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

EXERCISE 25

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

EXERCISE 26

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

EXERCISE 27

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

EXERCISE 28

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

EXERCISE 29

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

LESSON SIX

SYNCOPIATION

SYNCOPIATION is the accenting of a normally unaccented beat e.g. in $\frac{4}{4}$ time the normal accent is on the first and third beats:

> > = ACCENT (Play louder)

$\frac{4}{4}$ | 1 2 3 4 |

so an example of syncopation could be:

$\frac{4}{4}$ | 1 + 2 + 3 + 4 + |

Syncopation is used in all forms of music e.g. rock, jazz, orchestral, Latin American, etc. Its main advantage is that it can make an otherwise plain beat sound interesting because of the 'off beat' rhythm.

An **EIGHTH NOTE REST** $\frac{1}{2}$ means silence for the count of half a beat. It can be found anywhere in music and is counted in exactly the same way as an eighth note.

EXERCISE 30

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

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

EXERCISE 31

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

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

EXERCISE 32

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

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

EXERCISE 33

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

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

EXERCISE 34

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

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

LESSON SEVEN

$\frac{3}{4}$ TIME

Many popular songs are written in $\frac{3}{4}$ TIME. This is often called **WALTZ TIME** and indicates three quarter note beats per bar. In $\frac{3}{4}$ time the first beat of each bar is emphasized, as such:

$\frac{3}{4}$ $\overset{>}{1}$ 2 3	$\overset{>}{1}$ 2 3	
Loud Soft Soft	Loud Soft Soft	

To give this feeling (called **LILT**) place the bass drum on the first beat and the hi-hat (closing with the foot) on the following two beats.

EXERCISE 35

Strong	Strong	Strong	Strong									
$\overset{>}{}$	$\overset{>}{}$	$\overset{>}{}$	$\overset{>}{}$									
Count	1	2	3	1	2	3	1	2	3	1	2	3

EXERCISE 36


R/C	\times	\times	\times	%	%	%
1	2	3	= H/H Foot			

'CHRIS SLADE — AC/DC'



LESSON EIGHT


SIXTEENTH NOTES (OR SEMI QUAVERS)

A **SIXTEENTH NOTE**  has the value of half an eighth note. Thus two sixteenth notes equal an eighth note, and four sixteenth notes equal a quarter note.



In the following exercises the bass drum keeps the beat.


EXERCISE 37



R L R L R L RLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

1 + 2 + 3 + 4 e + a etc.


EXERCISE 38



RLRLR L R L RLRL RLRLRLRLRLRL RLRLRLRLRLRL

1 e + a 2 + 3 + 4 e + a etc.

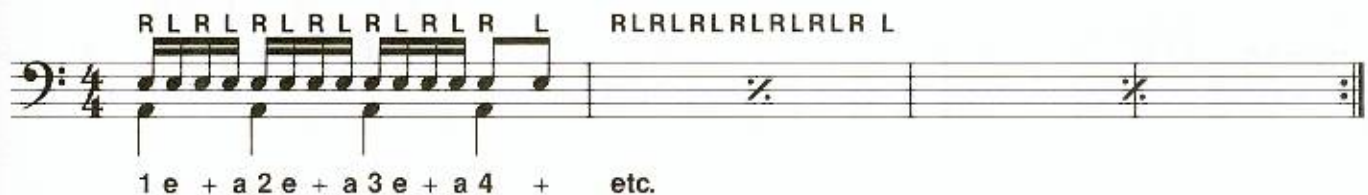
EXERCISE 39



R RLRLR L RLRL R RLRLR L RLRL

1 2 e + a 3 + 4 e + a etc.

EXERCISE 40



RLRLRLRLRLRLRLRLRL L RLRLRLRLRLRLRLRL

1 e + a 2 e + a 3 e + a 4 + etc.

EXERCISE 41



RLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRL

1 e + a 2 e + a 3 e + a 4 e + a etc.

EXERCISE 42

Here is a 16 bar exercise using quarter, eighth and sixteenth notes and rests.

Hand	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																														
Count	1	2	3	4	1 + 2	3 + 4 +	1	2	3 + 4	1 + 2 + 3 + 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	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								
	1	+	2	+	3	e + a	4	e + a	1	+	2	e + a	3	+	4	e + a																																												

	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	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L
	1	+	2	e + a	3	e + a	4	e + a	1	e + a	2	e + a	3	+	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	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						
	1	2	3 + 4	1 + 2	3 + 4	1 + 2 + 3	4 +	1	+	2	e + a	3	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	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				
	1	e + a	2	e + a	3	4	+	1	+	2	+	3	+	4	+	1	+	2	3	+	4	1	+	2	3	+	4	1	+	2	+	3	+	4	+																									

EXERCISE 45



EXERCISE 46



EXERCISE 47



'VAN HALEN'



LESSON TEN

FILLS

A **FILL** is any variation of stick movements from the basic beat used to fill out or color the music.

Fills are usually found at the beginning and ending of songs, at the end of certain bars (i.e. when the song changes from verse to chorus and vice-versa), or when leading into an instrumental. There are no set rules for fills, but they must be in time with the piece of music you are playing and tastefully played. Any part of the drum kit can be used, with rolls around the tom-toms and crashing cymbals being very common.

DYNAMICS (the varying degrees of softness and loudness in music) play an important role in music as they add color and feeling.

It is important to note that you don't need to put every fill you know into one break as some of the best sounding fills are the ones with the least amount of playing in them. You will find that most fills come at the end of every 4, 8, 12 or 16 bars, with the fill taking up the last 1 or 2 beats of the bar or the whole last bar, e.g. in a 12 bar progression you might play the standard beat for 11 bars and use a fill in the last bar to lead back into a repeat of the progression.

In these exercises we will combine a beat with a fill, with the fill taking up 1 or 2 beats of the bar.

EXERCISE 48

Count 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4e + a

EXERCISE 49

3e + a 4e + a

EXERCISE 50

Fill

EXERCISE 51

Fill

EXERCISE 52

EXERCISE 53

In these exercises we will use fills taking up all 4 beats in the last bar with the preceding 3 bars being a basic beat.

EXERCISE 54

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

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 55

EXERCISE 56

EXERCISE 57

EXERCISE 58

SOLO 2

EXERCISE 59

RLRL

RLRLRLRL

RLRLRLRLRLRLRLRL

JOEY KRAMER — AERO SMITH



LESSON ELEVEN

EIGHTH AND SIXTEENTH NOTE COMBINATIONS

Interesting beats can be created by joining sixteenth notes and eighth notes. They are written and counted as such:



Count 1 e + a



Count 1 e + a

EXERCISE 60

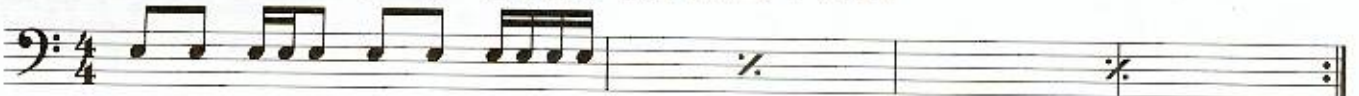
R L R L R L R L R L R L R L



1 + 2 e + a 3 + 4 + etc.

EXERCISE 61

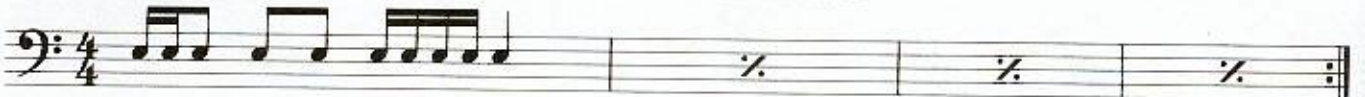
R L R L R L R L R L R L R L R L R L



1 + 2 e + a 3 + 4 e + a etc.

EXERCISE 62

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



1 e + a 2 + 3 e + a 4 + etc.

EXERCISE 63

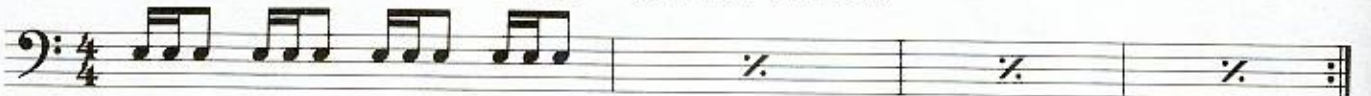
R L R L R L R L R L R L R L R L R L



1 e + a 2 e + a 3 e + a 4 + etc.

EXERCISE 64

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



1 e + a 2 e + a 3 e + a 4 e + a etc.

EXERCISE 65

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



1 + 2 e + a 3 + 4 e + a

LESSON TWELVE

ADVANCED FILLS

In **LESSON NINE** you were introduced to fills using straight sixteenth note timing.

Here are some more fills, this time using more advanced variations of sixteenth note timing.

EXERCISE 76

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

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 77

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

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 78

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

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 79

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

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 80

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

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 81

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

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 82

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

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 83

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

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 84

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

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 85

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

1 e + a 2 e + a 3 e + a 4 e + a




'DAVE HOLLAND — EX-JUDAS PRIEST'



LESSON THIRTEEN

DOTTED NOTES

A small dot after any note makes it last half as long again (one and a half times its normal length).

A quarter note  which lasts for one beat in $\frac{4}{4}$ time, lasts for one and a half beats when a dot is placed after it (). Dotted quarter notes are best counted with 'and' between each beat. You will often find them mixed with eighth notes ().



EXERCISE 86



Count 1 2 + 3 4

EXERCISE 87



1 2 + 3 4 +

EXERCISE 88



1 2 + 3 4 +

In the following exercises dotted quarter notes are used in a rock beat.

EXERCISE 89



EXERCISE 90



EXERCISE 91



EXERCISE 92



LESSON FOURTEEN

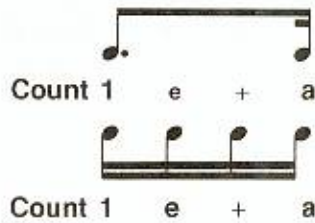
DOTTED EIGHTH AND SIXTEENTH NOTES

The dot increases the value of the preceding note by one half. Since an eighth note equals two sixteenth notes, a dotted eighth note equals three sixteenth notes.



A dotted eighth note and sixteenth note add up to one beat.

Count like this:



This combination is called a **DOTTED EIGHTH AND SIXTEENTH**.

EXERCISES USING DOTTED NOTES

EXERCISE 93

L R L R L R L R L R

1 2 e + a 3 4 1 2 e + a 3 4

EXERCISE 94

L R L R L R L R L R

1 2 3 e + a 4 1 2 3 e + a 4

EXERCISE 95

L R L R L R L R L R

1 2 3 4 e + a 1 2 3 4 e + a

EXERCISE 96

L R L R L R L R L R

1 e + a 2 e + a 3 4 1 e + a 2 e + a 3 4

EXERCISE 97

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

1 e + a 2 e + a 3 e + a 4 1 e + a 2 e + a 3 e + a 4

EXERCISE 98

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

1 e + a 2 3 4 e + a 1 e + a 2 3 4 e + a

EXERCISE 99

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

1 e + a 2 3 e + a 4 e + a 1 e + a 2 3 e + a 4 e + a

EXERCISE 100

L R L R L R L R

1 e + a 2 e + a 3 e + a 4 e + a

The following drum beats use dotted eighth and sixteenth notes between the bass drum and the snare. The hi-hat plays straight eighth notes throughout.

EXERCISE 101

1 + 2 + 3 + 4 e + a

EXERCISE 102

1 + 2 e + a 3 + 4 e - a

EXERCISE 103

1 + 2 e + a 3 + 4 e - a

LESSON FIFTEEN

SIXTEENTH NOTE RESTS

A **SIXTEENTH NOTE REST** r means silence for the count of a quarter of a beat. It can be found anywhere in music and is counted in exactly the same way as a sixteenth note. Here are some examples of sixteenth note rests:



Rest on the "+".



Rest on the "e".



Rest on the "1".



Rest on the "a".

The following drum beats incorporate the use of sixteenth note rests and dotted eighth and sixteenth notes.

EXERCISE 104 Examples of sixteenth note rests.

1 + 2 e + a 3 e + a 4 +

EXERCISE 105

1 + 2 e + a 3 e + a 4 +

EXERCISE 106

1 + 2 e + a 3 e + a 4 +

EXERCISE 107

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 108

1 e + a 2 e + a 3 + 4 e + a

EXERCISE 109

1 e + a 2 e + a 3 e + a 4 +

LESSON SIXTEEN

DOTTED EIGHTH AND SIXTEENTH NOTE ROCK BEATS

The following eighth and sixteenth note timing is very common in rock drumming.



1 e + a

Hit on 1 and 'e'. Rest on '+'. Hit on 'a'.

EXERCISE 110

Hand R L R L R L R L R L R L R L



Count 1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 111

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

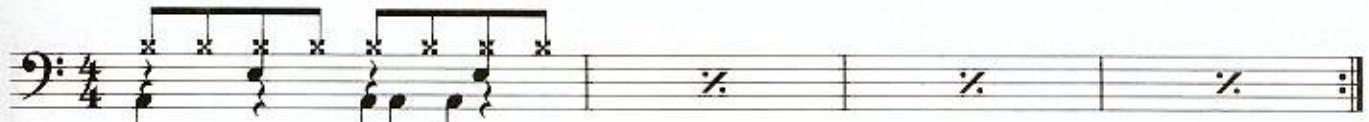


1 + 2 e + a 3 + 4 e + a

The following rock beats and fills incorporate the above timing.

ROCK BEATS:

EXERCISE 112



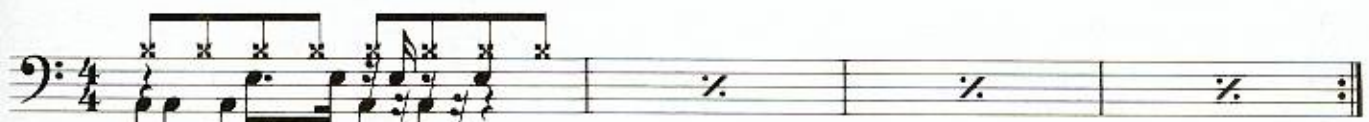
1 + 2 + 3 e + a 4 +

EXERCISE 113



1 e + a 2 + 3 e + a 4 +

EXERCISE 114



1 e + a 2 + a 3 e + a 4 +

FILLS: USING ABOVE TIMING

EXERCISE 115

RL LRL LRL LRL L

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 116

RL LRLRLRL LRLRL

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 117

RLRLRL LRLRLRL L

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 118

RLR LR LRLR LR L

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 119

RL LRLRLRLR LR L

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 120

R LRLR LR LRLR L

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 121

RL LRLRLR LLRLRL

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 122

RLRLRL LRLR L RL

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 123

RL LRLR LR LR RL

1 e + a 2 e + a 3 e + a 4 e + a

'TOM PETTY AND THE HEARTBREAKERS'



LESSON SEVENTEEN

RHYTHM REVIEW

The following rock beats incorporate the eighth and sixteenth note timing combinations you have been studying in the past three lessons.

EXERCISE 124

1 + 2 e + a 3 e + a 4 +

EXERCISE 125

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 126

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 127

1 e + a 2 e + a 3 e + a 4 +

EXERCISE 128

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 129

1 e + a 2 e + a 3 e + a 4 +

EXERCISE 130

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 131

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 132

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 133

1 + 2 e + a 3 + 4 e + a

Here is a 12 bar exercise using dotted notes in rock beats.

EXERCISE 134

The exercise is written in bass clef, 4/4 time. It consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. The notation features a series of dotted notes, primarily eighth and sixteenth notes, with many notes marked with an 'x' above them, indicating a specific rhythmic pattern or technique. The exercise concludes with a double bar line and repeat dots.

'Z.Z. TOP'



DRUM SOLO 3

EXERCISE 135

The image displays a musical score for a drum solo exercise. It consists of six staves of music, all written in bass clef with a 4/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Above the notes, there are 'x' marks indicating specific drum sounds. Hand indicators 'R' and 'L' are placed above the staves to denote right and left hand patterns. The first staff has 'x' marks above the notes. The second staff has 'R L' above the final two notes. The third staff has 'x' marks above the notes. The fourth staff has 'R R L R L R L R L R L R L' above the notes. The fifth staff has 'x' marks above the notes. The sixth staff has 'R L L R L L R L R L R L R L R L R L R L' above the notes. The score concludes with a double bar line and repeat dots.

LESSON EIGHTEEN

QUARTER NOTE CYMBAL PATTERNS

Here are some rock beats using **QUARTER NOTE CYMBAL PATTERNS**.

EXERCISE 136

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

EXERCISE 137

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

EXERCISE 138

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

EXERCISE 139

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

Rock beats using dotted eighth and sixteenth notes between the bass drum and snare drum will give a 'swing-ing' or 'bouncing' feel when playing quarter notes on the cymbal pattern.

EXERCISE 140

1 2 3 e + a 4

EXERCISE 141

1 e + a 2 3 e + a 4

EXERCISE 142

1 2 e + a 3 4

EXERCISE 143

1 e + a 2 e + a 3 e + a 4

EXERCISE 144

1 e + a 2 e + a 3 e + a 4 e + a

LESSON NINETEEN

THE SHUFFLE RHYTHM

The **SHUFFLE RHYTHM** is based on the cymbal pattern playing continuous dotted eighth and sixteenth notes giving the whole beat a 'swinging' or 'bouncing' feeling.

Normal eighth note patterns look like this:



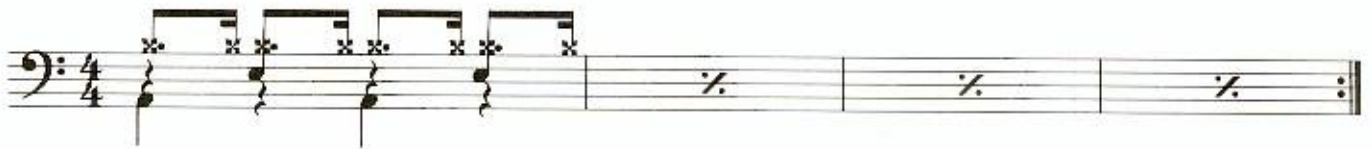
Count 1 + 2 + 3 + 4 +

Shuffle rhythm patterns look like this:



Count 1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 145



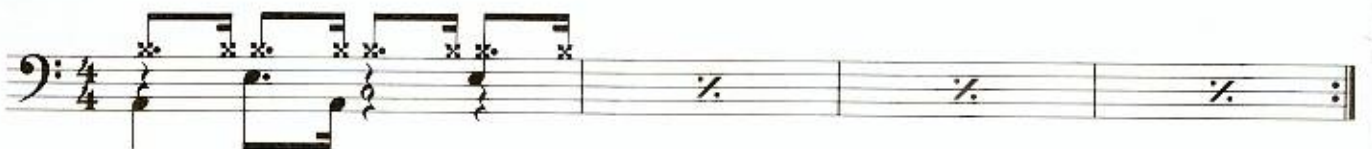
EXERCISE 146



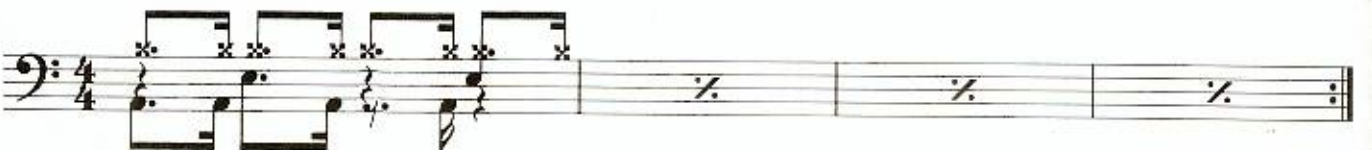
EXERCISE 147



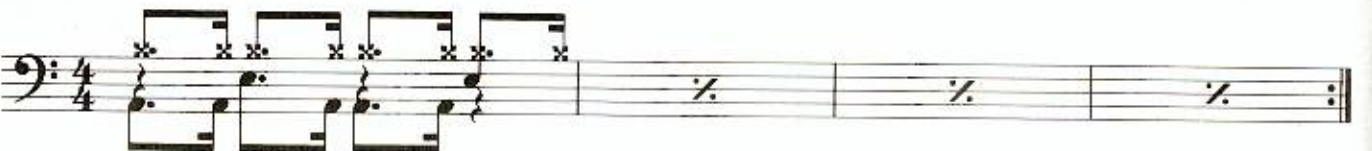
EXERCISE 148



EXERCISE 149



EXERCISE 150



EXERCISE 151

EXERCISE 152

EXERCISE 153

After practising each exercise individually try playing all the way through from Ex. 145-153 without stopping.

DRUM SOLO 4

EXERCISE 154

In Drum music (for simplification) the cymbal pattern is commonly **written** like this

However, if played as written, it would sound jerky and would not flow.

What is actually **played** by most drummers is this

This is done in order to produce a more even flowing feel. Hence, the shuffle beat may also be written using this triplet cymbal Pattern (see Triplets in the next lesson and Ex. 339 and 340).

LESSON TWENTY

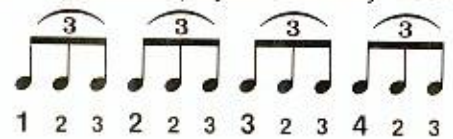
THE TRIPLET

A **TRIPLET** is a group of three notes played in the same time as two notes of the same kind. The most common triplets are eighth note triplets, indicated by a curved line with the figure 3 above it.



The triplet is used frequently in rock drumming and jazz drumming, whether it be played as a fill (using snare and tom-toms and rolling around them), or various combinations between your hands and feet on the bass drum, and hi-hat.

Just as eighth notes are played smoothly when joined together e.g. , triplets are played smoothly also e.g. .



Try these exercises going from eighth notes for 1 bar to triplet notes for the second bar, using the bass drum to help you keep time.

EXERCISE 155

R R R R R R R R R R R R R R R R R R R R R R

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

EXERCISE 156

L L L L L L L L L L L L L L L L L L L L L L

EXERCISE 157

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

Exercises using eighth note triplets.

EXERCISE 158

R L R L R L R L RLRL R L RLRL R L RLRL

LESSON TWENTY-ONE

SIXTEENTH NOTE TRIPLETS

In **SIXTEENTH NOTE TRIPLETS** six evenly spaced notes are played on 1 beat, indicated thus:



The following exercises use sixteenth note triplets.

EXERCISE 167

R L RLRLRLR L R LRLRLR L

EXERCISE 168

R L R LRLRLR L R L RLRLRL

EXERCISE 169

RLRLRLR L R LRLRLRL R L

EXERCISE 170

R LRLRLRL R L RLRLRLR L

EXERCISE 171

RLRLRLR LRLRLRL

EXERCISE 172

R L RLRLRLRLRLRL

EXERCISE 192



EXERCISE 193



EXERCISE 194



EXERCISE 195



EXERCISE 196



EXERCISE 197



EXERCISE 198



EXERCISE 199



EXERCISE 200 Accented Triplets eighth notes.



EXERCISE 201

EXERCISE 202

EXERCISE 203

EXERCISE 204

EXERCISE 205

EXERCISE 206

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

EXERCISE 207

EXERCISE 208

EXERCISE 209

SECTION TWO

LESSON TWENTY-THREE

DRUM RUDIMENTS

DRUM RUDIMENTS are basic drum techniques required to achieve greater stick control. These rudiments shall be introduced over the next twelve lessons and are essential for the development of drumming skills. In this book the exercises illustrating the rudiments are played on the whole drum kit and not just the snare drum. When playing these rudiments it is **ESSENTIAL** to observe the correct timing and correct 'sticking' (eg. **RLLLR**).

RUDIMENT NO. 1

THE LONG ROLL OR DOUBLE STROKE ROLL

The **LONG ROLL** is formed by playing two left taps or two right taps, followed by two right taps or two left taps respectively. e.g. **LLRLLRLLRR** or **RLLRLLRLL**.

As you play this rudiment you will probably find that you can play it either slow or fast, but cannot play from slow going through to fast. It is this transition in the middle which gives students the most trouble. The reason for this is that when you are playing the roll slowly you are playing **ONE** tap with **ONE** wrist movement, but as your speed increases you begin playing **TWO** taps with **ONE** wrist movement. This is called **THE BOUNCE**. The bounce is achieved by playing the first beat as usual (with the wrist **AND** forearm), while the second beat is 'bounced' and controlled by the fingers. The wrist remains in the **DOWN** position.

The following exercise introduces thirty-second notes . There are eight thirty-second notes in one quarter note, as illustrated below:



Because of the speed of thirty-second notes, you will play by 'feel' rather than counting each individual note.

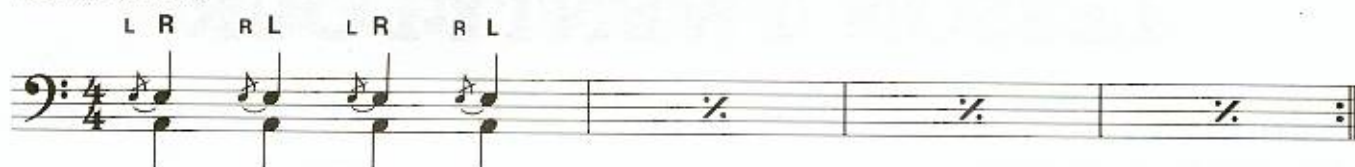
Try bouncing each hand separately and then together to play **Ex. 210**. Make sure you relax and don't tense up and you will find the bounce will come after diligent practice.

EXERCISE 210

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

Count 1 2 3 4 1 + 2 + 3 + 4 + 1 e + a 2 e + a 3 e + a 4 e + a = 1 quarter note
 Feel rather than count.

EXERCISE 214



EXERCISE 215



EXERCISE 216



'JOHN BONHAM — LED ZEPPELIN'



LESSON TWENTY-FIVE

RUDIMENT NO. 4 THE FLAM TAP

This rudiment is commonly used in marching bands but is also used in rock drumming. The majority of **MARCHING MUSIC** is written in either $\frac{2}{4}$ or $\frac{6}{8}$ time and can be adopted in rock music, most of which is played in $\frac{4}{4}$ time.

EXERCISE 217

LR R RL L

1 + 2 + etc.

EXERCISE 218

LR RRL LLR RRL L

1 + 2 + 3 + 4 + etc.

EXERCISE 219

L R RL R RLRLR R

1 + 2 + 3 + 4 +

'METTALICA'



LESSON TWENTY-SIX

TIME SIGNATURES - SIMPLE AND COMPOUND TIME




A **TIME SIGNATURE** consists of two numbers. The top number tells how many beats per bar, while the bottom number shows the value of each beat. The bottom number in any time signature can only be a note. e.g. quarter note, eighth note etc.

$\frac{4}{4}$ - this represents 4/1, which indicates the number of beats per bar (4).

$\frac{4}{4}$ - this represents 1/4, which indicates that the beats are quarter notes (crotchets).

SIMPLE TIME




SIMPLE TIME occurs when the beat falls on undotted notes (quarter notes, half notes, eighth notes etc.) and thus every beat is divisible by two. In $\frac{4}{4}$ time the basic beat is a quarter note, which can be split into groups of two thus:

QUARTER NOTE	
EIGHTH NOTE	
SIXTEENTH NOTE	

Other common examples of simple time are $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{3}{8}$. $\frac{2}{4}$ time indicates 2 quarter note beats per bar, $\frac{3}{4}$ time indicates 3 quarter note beats per bar, and $\frac{3}{8}$ time indicates 3 eighth note beats per bar (rhythmically similar to $\frac{3}{4}$ time).


COMPOUND TIME

A beat can also occur on a dotted note, making it divisible into groups of three. This is called **COMPOUND TIME**.

DOTTED QUARTER NOTE	
EIGHTH NOTE	
SIXTEENTH NOTE	

The most common examples of compound time are $\frac{6}{8}$ and $\frac{12}{8}$. The interpretation of these time signatures is different from those of simple time. $\frac{6}{8}$ represents 6 eighth note beats per bar. It can also represent 2 beats per bar i.e. 2 dotted quarter notes. This is calculated by dividing the top number by 3, to get the number of beats per bar ($6 \div 3 = 2$); and dividing the bottom number by 2 ($8 \div 2 = 4$) to get the type of dotted note receiving 1 beat. This results in a different rhythm feel for compound time. Compare $\frac{6}{8}$ to $\frac{3}{4}$ time, where they both can obtain 6 eighth notes in a bar.

EXERCISE 220 SIMPLE TIME



EXERCISE 221 COMPOUND TIME



EXERCISE 222



EXERCISE 223

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

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

RUDIMENT NO. 5
THE FLAM ACCENT

This rudiment is generally played in $\frac{6}{8}$ time, but again can also be played in $\frac{2}{4}$ time or for rock in $\frac{4}{4}$ time. In $\frac{2}{4}$ and $\frac{4}{4}$ time it will be played as a triplet.

EXERCISE 224

L R L R R L R L

Count 1 2 3 4 5 6 etc.

EXERCISE 225

L R L R R L R L

EXERCISE 226

L R L R R L R L

EXERCISE 227

LR L RRL R LLR L RRL R L

RUDIMENT NO. 6
THE FLAMACUE

This rudiment combines both the flam technique and accents.

EXERCISE 228

L R L R LLR R L R L RRL

LESSON TWENTY-SEVEN

RUDIMENT NO. 7

THE SINGLE PARADIDDLE

The **SINGLE PARADIDDLE** consists of two groups of four notes (e.g. sixteenth notes) played either **RLRR LLLL** or **LLLL RLRR**. As the single paradiddle is not played strictly alternating (i.e. **RLRLRL** etc.) certain solos and fills can be played faster and more comfortably when moving around the kit.

EXERCISE 229

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

The following exercises are single paradiddles with the accent placed on different beats. Practise each exercise starting firstly with the right hand and then with the left hand.

EXERCISE 230

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

EXERCISE 231

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

In the following exercises the accents are replaced by the tom toms.

EXERCISE 232

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

EXERCISE 233

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

EXERCISE 234

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



EXERCISE 235

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



Here are some beats with paradiddle fills.

EXERCISE 236

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



EXERCISE 237

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



EXERCISE 238

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



EXERCISE 239

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



RUDIMENT NO. 8
THE FLAM PARADIDDLE

EXERCISE 240

LR L R RR LR L L LR LR RR LR L LLR L R RR LR L L



EXERCISE 241

LRL RRR L R L LLRL R RR LR L L



EXERCISE 242

LR L R RR LR L LLR L RR LR R L L



'HERMAN RAREBELL — SCORPIONS'



LESSON TWENTY-EIGHT

ROLLS

ROLLS give you the ability to hold a note for a certain length of time on any drum or cymbal. They have their origin in military and traditional styles.

In each roll study an exercise in military and modern style will be given. The slur line beneath each abbreviated roll means that it should be played as smoothly as possible.

RUDIMENT NO. 9 THE FIVE STROKE ROLL MODERN STYLE

EXERCISE 243

R R L L R L L R R L

MILITARY STYLE

Most military music is written in $\frac{2}{4}$ time and you will find the five stroke roll very common. This exercise is in $\frac{2}{4}$ time with the last 2 bars being in abbreviated form. Abbreviations are used to condense the written form of rolls on the staff and hence simplify sight reading. The abbreviation of the five stroke roll is written thus:

EXERCISE 244

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

Rock beats using the **FIVE STROKE ROLL** in a two bar fill.

EXERCISE 245

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

This exercise introduces the **CRASH CYMBAL** placing it at the end of the last five stroke roll in the last bar.

EXERCISE 246

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

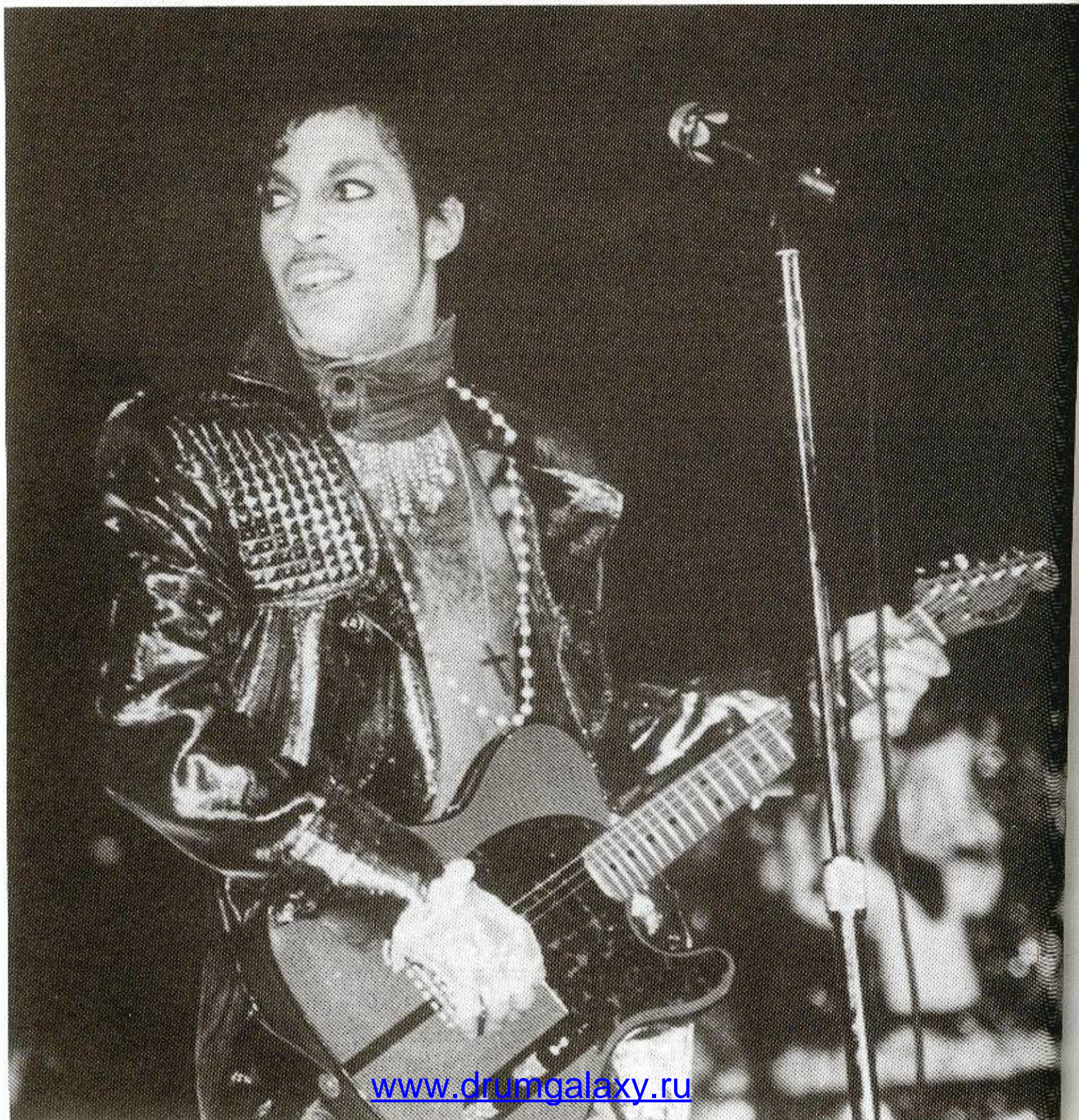
The five stroke roll can be used as a short fill. The last note of the five stroke roll is played on the cymbal when you return to the beginning of the first bar.

EXERCISE 247

R RRL

The musical notation is on a bass clef staff in 4/4 time. It features five bars of music. The first four bars each contain a five-stroke roll (marked with 'x') over a bass line. The fifth bar contains a five-stroke roll on a cymbal (marked with 'x') followed by a double bar line and a repeat sign. The notation ends with a final note on a cymbal.


'PRINCE'



LESSON TWENTY-NINE


RUDIMENT NO. 10

THE SEVEN STROKE ROLL

Ex. 248 introduces the thirty-second note rest i.e. 

LLRRLLR LLRRLLR LLRRLLR LLRRLLR L-RL-RL-RL-R



As seen in the last bar the seven stroke roll is abbreviated thus: 

The **SEVEN STROKE ROLL** used as a one bar fill.

EXERCISE 249

RRLLRRL RRLLRRL RRLLRRL RRLLRRL



RUDIMENT NO. 11

THE NINE STROKE ROLL

EXERCISE 250

RRLLRRLR LLRRLLRRL



The **NINE STROKE ROLL** used as a two bar fill.

EXERCISE 251

RRLLRRLR RRLLRRLR



EXERCISE 252

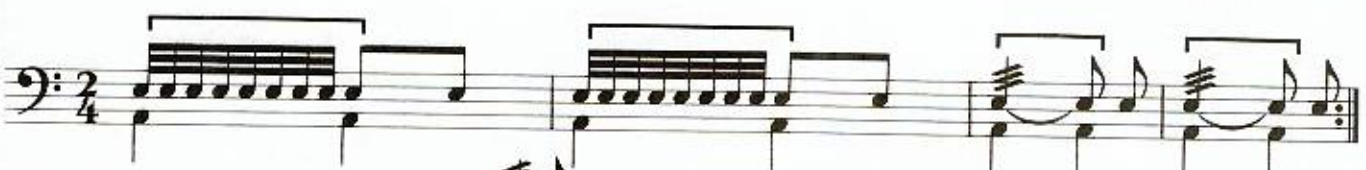
RRLLRRLR Crash cymbal




The nine stroke roll used in military style.

EXERCISE 253

LLRRLLRRL R LLRRLLRRL R L-LR L-LR



The nine stroke roll is abbreviated thus: 

The slur line joining the two notes indicates all notes are to be played smoothly.

LESSON THIRTY

RUDIMENT NO. 12
THE TEN STROKE ROLL

EXERCISE 254

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

The ten stroke roll as a one bar fill.

EXERCISE 255

R R L L R R L L R L

EXERCISE 256

L L R R L L R R L R

The ten stroke roll in abbreviated style is written thus:

EXERCISE 257

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

RUDIMENT NO. 13
THE ELEVEN STROKE ROLL

EXERCISE 258

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

The eleven stroke roll used as a one bar fill.

EXERCISE 259

R R L L R R L L R R L



EXERCISE 260

L L R R L L R R L L R



The eleven stroke roll in abbreviated form is written thus: 

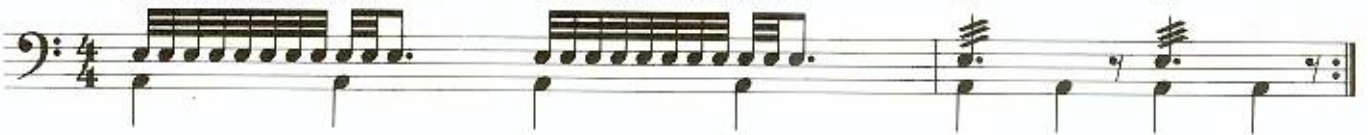
EXERCISE 261

R R L L R R L L R R L

R R L L R R L L R R L

R

R



'U2'



LESSON THIRTY-ONE

RUDIMENT NO. 14 THE THIRTEEN STROKE ROLL

EXERCISE 262

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

The thirteen stroke roll used as a one bar fill.

EXERCISE 263

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

The thirteen stroke roll is abbreviated thus:  (Closed)

EXERCISE 264

(Open) (Closed)

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

RUDIMENT NO. 15 THE FIFTEEN STROKE ROLL

EXERCISE 265

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

The fifteen stroke roll used as a one bar fill.

EXERCISE 266

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

The fifteen stroke roll is abbreviated thus: . This exercise introduces the **HALF NOTE** (or **MINIM**)  which is worth two counts.

EXERCISE 267

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

SUMMARY OF ABBREVIATED ROLLS

	— 5 STROKE ROLL
	— 7 STROKE ROLL
	— 9 STROKE ROLL
	— 10 STROKE ROLL
	— 11 STROKE ROLL
	— 13 STROKE ROLL
	— 15 STROKE ROLL

Here is an 8 bar exercise using the rolls we have learnt so far.

EXERCISE 268

LESSON THIRTY-TWO

RUDIMENT NO. 16

THE DOUBLE PARADIDDLE

The **DOUBLE PARADIDDLE** consists of two groups of six notes (eg. eighth notes) played either **LRLRL RLRLR** or **RLRLR LRLRL**.

The Double Paradiddle in $\frac{3}{4}$ time.

EXERCISE 269

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

The double paradiddle in $\frac{6}{8}$ time.

EXERCISE 270

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

The Double Paradiddle in $\frac{4}{4}$ time using triplets.

EXERCISE 271

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

The Double Paradiddle used as a one bar Fill.

EXERCISE 272

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

RUDIMENT NO. 17

THE FLAM PARADIDDLE-DIDDLE

The Flam Paradiddle-diddle in $\frac{6}{8}$ time.

EXERCISE 273

LR L R R L L RL R L L R R

The flam paradiddle-diddle in $\frac{4}{4}$ time.

EXERCISE 274

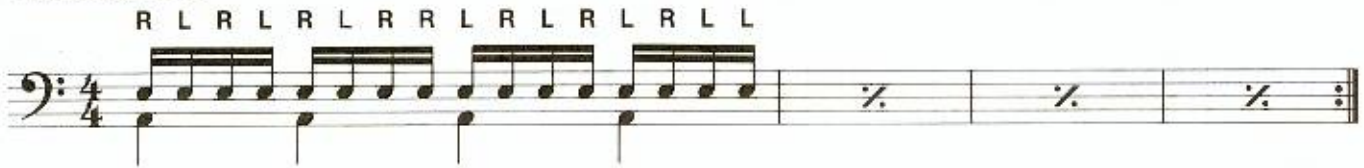


THE TRIPLE PARADIDDLE

EXERCISE 275



EXERCISE 276




'LED ZEPPELIN'



LESSON THIRTY-THREE

RUDIMENT NO. 18

THE DRAG (OR RUFF)

The **DRAG** contains two 'grace notes' followed by one main note . The two grace notes are played with the one hand e.g. LLR or RRL. Remember they are played as close as possible before the main beat, but have no real time value.

EXERCISE 277

LLR LLR LLR LLR



EXERCISE 278

RRL RRL RRL RRL



EXERCISE 279

LLR RRL LLR RRL



RUDIMENT NO. 19

THE SINGLE DRAG

The **SINGLE DRAG** combines a Drag with dotted eighths and sixteenths.

EXERCISE 280

R LLR L RRL R LLR L RRL



RUDIMENT NO. 20

THE DOUBLE DRAG IN 6/8 TIME

EXERCISE 281

LLR LLR L RRL RRL R



RUDIMENT NO. 21

THE DRAG PARADIDDLE NO. 1

EXERCISE 282

R LLR L R R L RRL R L L



RUDIMENT NO. 22

THE DRAG PARADIDDLE NO. 2

EXERCISE 283

R LLR LLR L R R L RRL RRL R L L



LESSON THIRTY-FOUR

RUDIMENT NO. 23 THE SINGLE RATAMACUE

EXERCISE 284

LLR L R L RRL R L R LLR L R L RRL R L R

RUDIMENT NO. 24 THE DOUBLE RATAMACUE

EXERCISE 285

LLR LLR L R L RRL RRL R L R

RUDIMENT NO. 25 THE TRIPLE RATAMACUE

EXERCISE 286

LLR LLR LLR L R L RRL RRL RRL R L R

RUDIMENT NO. 26 This Rudiment is called Lesson Twenty-Five.

EXERCISE 287

LLR L R LLR L R LLR L R LLR L R
RRL R L RRL R L RRL R L RRL R L

Lesson twenty-five inverted

EXERCISE 288

R LLR L R LLR L R LLR L R LLR L
L RRL R L RRL R L RRL R L RRL R

LESSON THIRTY-FIVE

THE FOUR STROKE RUFF.

This rudiment is an extension of the drag. It is played in exactly the same manner except there are three 'grace notes' preceding the main note instead of two.



EXERCISE 289

LRLR RLRL LRLR RLRL

1 2 3 4

The **FOUR STROKE RUFF** used as a one bar fill.

EXERCISE 290

RLRL RLRL RLRL RLRL

THE SIX STROKE ROLL

EXERCISE 291

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

In abbreviated form the **SIX STROKE ROLL** is indicated thus

EXERCISE 292

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

The following three exercises use the six stroke roll as a one bar fill.

EXERCISE 293

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

EXERCISE 294

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

EXERCISE 295

LLRRL R LLRRL R LLRRL R LLRRL R

The flam accent no. 2 in $\frac{6}{8}$ time.

This exercise is an extension of **Rudiment 5**.

EXERCISE 296

L R R R L L

R L L L R R

The flam accent no. 2 in $\frac{4}{4}$ time.

EXERCISE 297

R L LL R R R L L L R R

MICK FLEETWOOD 'FLEETWOOD MAC'




SECTION THREE

LESSON THIRTY-SIX

$\frac{12}{8}$ TIME.

In Lesson Twenty-Five, you were introduced to compound time, where the basic beat is a dotted note and is thus divisible by 3. $\frac{12}{8}$ time is another example of compound time, where there are 4 dotted quarter note beats per bar, e.g.

$\frac{12}{8}$ |  |

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

Basic Beat: 

$\frac{12}{8}$ timing is commonly found in blues songs and very slow ballads.

EXERCISE 298



1 + a 2 + a 3 + a 4 + a etc.

EXERCISE 299



EXERCISE 300



EXERCISE 301



EXERCISE 302



EXERCISE 303



DRUM SOLO 5

EXERCISE 304

Musical notation for Exercise 304, bass clef, 12/8 time signature, consisting of three staves. Each staff contains a sequence of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The pattern repeats every four measures. The first measure has four eighth notes, the second has two eighth notes followed by a quarter note, the third has two eighth notes followed by a quarter note, and the fourth has two eighth notes followed by a quarter note. The exercise concludes with three measures of a double bar line and repeat sign.

'RICK ALLEN — DEF LEPPARD'



LESSON THIRTY-SEVEN

LATIN AMERICAN BEATS

LATIN AMERICAN BEATS are used widely in 60/40 bands playing at cabarets, dances and hotels. 60/40 bands are bands that play a selection of old pop standards (approximately 60%) and 'Top 40' tunes (40%). There are many different interpretations of each beat, and it is up to you to experiment. Here are some beats that are the most popular and very useful.

THE CHA-CHA

Play this beat on the hi-hat with the left hand playing on the snare drum and the right hand playing on the small tom-tom on the '4+'. **Note:** all these beats can also be played with the butt of the left stick striking the rim of the snare drum.

EXERCISE 305a

RH

Hi-hats

1 + 2 + 3 + 4 +

Often, in Latin American beats, the 'RIM' of the snare drum is hit (instead of the skin), indicated thus:



Generally the 'BUTT' of the stick is used (See Photo. 4).



EXERCISE 305b

1 + 2 + 3 + 4 +

EXERCISE 306

Play this beat with the right hand on the ride cymbal and the left foot closing the hi-hat on each count (1,2,3,4). The left hand plays the tom-tom on the '4+' in the first bar, and the floor tom on the '+3' in the second bar. **Note:** The ride cymbal pattern is continuous all the way through and should not stop when you strike the tom-toms.

Note right hand cymbal pattern and left hand tom-tom being played together on the "4 +" section of each bar.

EXERCISE 306

RH on
Ride Cym.

Count 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + etc.

Approach this exercise in the same manner as Exercise 306.

EXERCISE 307

LH LTT

LESSON THIRTY-EIGHT

THE MAMBO

The **MAMBO** can sound very similar to the cha-cha except that the ride cymbal pattern is broken up around the snare drum and tom-toms. The hi-hat will be closing on the second and fourth beats.

EXERCISE 308

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

EXERCISE 309

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

EXERCISE 310

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

ROCK AND ROLL MAMBO

The **MAMBO** can be adapted to rock by simply changing the bass drum pattern. The hi-hat continues to close on the second and fourth beats with the main cymbal pattern being played on the ride cymbal.

EXERCISE 311

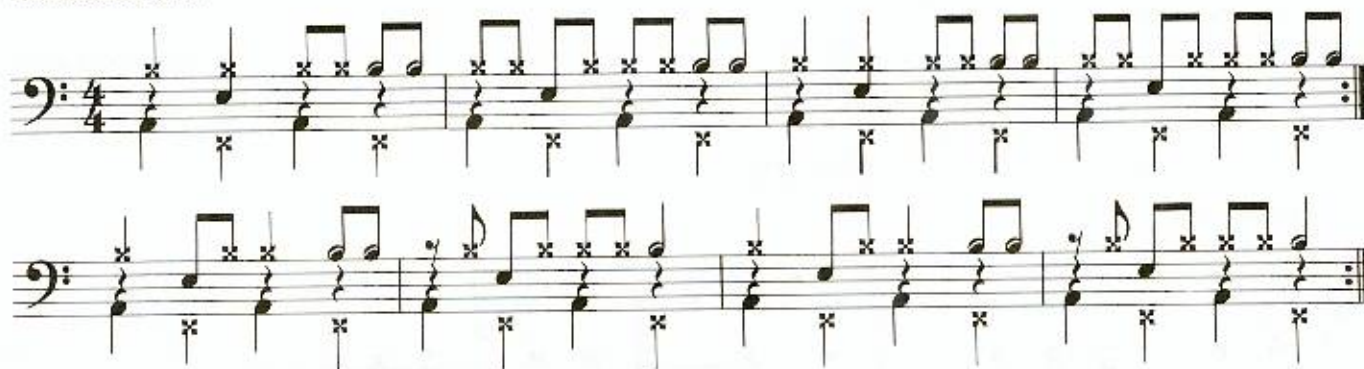
Count 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

EXERCISE 312

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

DRUM SOLO 6

EXERCISE 313



BRUCE SPRINGSTEEN.



LESSON THIRTY-NINE

THE BOSSA NOVA

This rhythm would be one of the most difficult of the Latin American rhythms. This is due to the snare drum and bass drum playing syncopated notes in varying places, while the hi-hat pattern, closing with the left foot, is constant (being played on beats 2 & 4). First play the cymbal pattern and snare together and then, once you have the feel, add the bass drum; and then finally the hi-hat.

EXERCISE 314

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

THE FAST SAMBA

This rhythm is, as the name suggests, played fairly briskly. It covers two bars and the tom-tom notes are all played with the right hand.

EXERCISE 315

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

THE SLOW RHUMBA

This rhythm is given its feel by the bass drum being played on the first, third and fourth beats only.

EXERCISE 316

Count 1 + 2 + 3 + 4 +

CLAVE RHYTHM

This rhythm can be played on a cowbell, woodblock, muted snare (snare wires off) or any other percussion instrument, with the rhythm very often being played over the top of the other drums.

EXERCISE 317

Do not play

Count 1 2 + 3 4 1 2 3 4

The curved line in the first bar of the above exercise is called a **TIE**. It indicates that the value of the second note is added to that of the first note. The second note is not played. Ties should not be confused with slur lines (As Introduced In Lesson 24) which indicate that a group of notes are to be played smoothly (eg. in a roll).

LESSON FORTY

INTRODUCTION TO JAZZ AND INDEPENDENCE

INDEPENDENCE is the ability to play two or more disconnected actions at the same time, with the resulting aim being to free both hands and feet from dependence on each other, but without breaking the rhythm flow.

First start with the right hand, playing what is called a 'swing' pattern on the ride cymbal with dotted eighth and sixteenth notes. It is very similar to the shuffle rhythm (**See Lesson 19**) except it is played with the shuffle feel on the second and fourth beats only.

EXERCISE 318

1 2 e + a 3 4 e + a

In all the following exercises the ride cymbal is played with a swing feel throughout. The snare pattern is different in each, helping to develop your right and left hand independence.

Then add the snare drum on the 2 & 4.

EXERCISE 319

1 2 e + a 3 4 e + a

EXERCISE 320

1 2 e + a 3 4 e + a

EXERCISE 321

1 2 e + a 3 4 e - a

EXERCISE 322

1 2 e + a 3 4 e + a

EXERCISE 323



1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 324



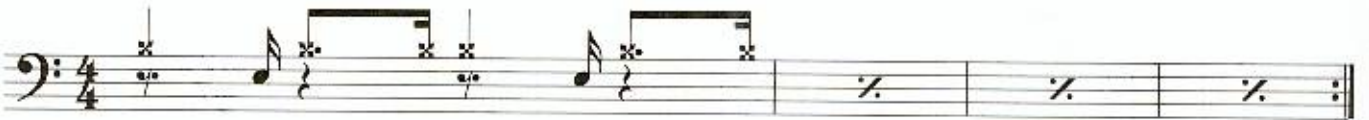
1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 325



1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 326



1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 327



1 e + a 2 e + a 3 e + a 4 e + a

LESSON FORTY-ONE

ADVANCED INDEPENDENCE STUDIES

The following exercises introduce the bass drum and hi-hat on all 4 beats (closing on the 2 & 4).

EXERCISE 328

Exercise 328 is a bass line in 4/4 time. The first four measures feature a bass drum on every beat (marked with 'x') and a hi-hat on every beat (marked with a slash and a vertical line). The notes are: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter). The last three measures are marked with a slash and a vertical line, indicating a hi-hat pattern, and end with a double bar line.

EXERCISE 329

Exercise 329 is a bass line in 4/4 time. The first four measures feature a bass drum on every beat (marked with 'x') and a hi-hat on every beat (marked with a slash and a vertical line). The notes are: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter). The last three measures are marked with a slash and a vertical line, indicating a hi-hat pattern, and end with a double bar line.

EXERCISE 330

Exercise 330 is a bass line in 4/4 time. The first four measures feature a bass drum on every beat (marked with 'x') and a hi-hat on every beat (marked with a slash and a vertical line). The notes are: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter). The last three measures are marked with a slash and a vertical line, indicating a hi-hat pattern, and end with a double bar line.

EXERCISE 331

Exercise 331 is a bass line in 4/4 time. The first four measures feature a bass drum on every beat (marked with 'x') and a hi-hat on every beat (marked with a slash and a vertical line). The notes are: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter). The last three measures are marked with a slash and a vertical line, indicating a hi-hat pattern, and end with a double bar line.

EXERCISE 332

Exercise 332 is a bass line in 4/4 time. The first four measures feature a bass drum on every beat (marked with 'x') and a hi-hat on every beat (marked with a slash and a vertical line). The notes are: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter). The last three measures are marked with a slash and a vertical line, indicating a hi-hat pattern, and end with a double bar line.

Here is an 8 bar exercise utilizing the independence studies given in this lesson.

EXERCISE 333

The musical score for Exercise 333 consists of four staves of bass clef notation in 4/4 time. The first three staves feature eighth notes and quarter notes with various rhythmic patterns and rests. The fourth staff includes triplet markings over groups of three eighth notes. The exercise is designed to be played on a bass guitar, as indicated by the 'x' marks on the strings in the notation.

'MEGADETH'

DRUM SOLO 7

EXERCISE 334

The image displays six staves of drum notation for Exercise 334, set in 4/4 time. Each staff begins with a bass clef and a 4/4 time signature. The notation uses various rhythmic symbols: vertical stems with asterisks for snare or cymbal hits, horizontal beams for eighth-note patterns, and solid black dots for bass drum hits. The exercise is divided into six measures, each containing a complex sequence of rhythmic patterns. The notation is consistent across all six staves, indicating a single melodic line for a drum set.

LESSON FORTY-TWO

JAZZ FILLS USING THE SWING BEAT

Triplets, when used with the swing beat create interesting fills. Here are a few examples:

EXERCISE 335

EXERCISE 336

EXERCISE 337

EXERCISE 338

The swing beat may also be written using triplet cymbal patterns e.g. notice the eighth note rest in the middle of the triplet group. This creates the 'swing' feel.

EXERCISE 339

EXERCISE 340

EXERCISE 341



EXERCISE 342



EXERCISE 343



EXERCISE 344



EXERCISE 345



EXERCISE 346



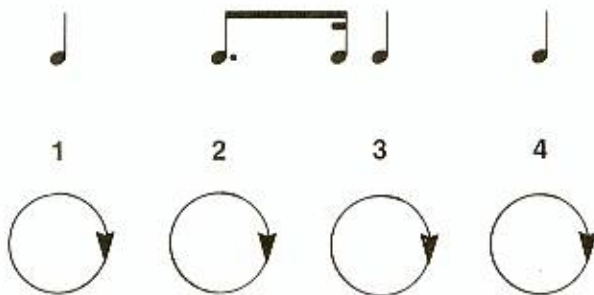
BRUSH RHYTHMS

The wire brushes are used when a quieter or more subtle rhythm is required. They would be used in a dance band for slow and medium tempo swing songs.

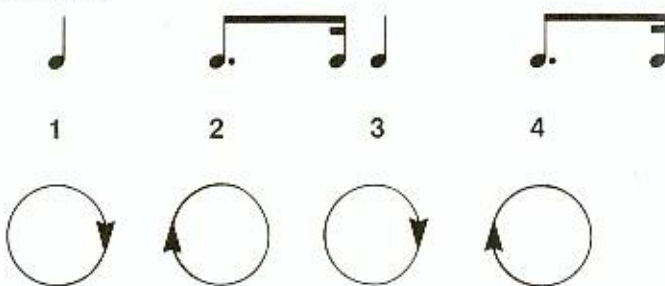
The right hand will be playing the same pattern as the swing beat in the jazz section, with the bass drum playing on the first and third beats, while the hi-hat is closing with the left foot on the second and fourth beats.

EXERCISE 347

The left hand will be rotating the brush on the head of the snare drum in an oval shape, going from the outer edge to the centre and back continuously. The brush should be in the centre position with each beat.

EXERCISE 348

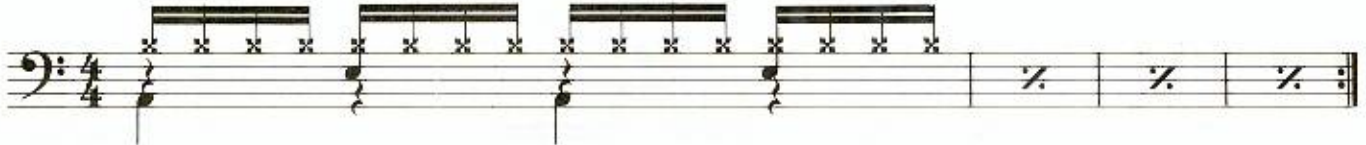
If you cannot keep up the pace of the rhythm with the left hand in faster tempos then just slow the left hand down so that you are rotating at half the speed before. The brush should now be in the centre for 1 beat and then at the edge for the second beat, back to the centre for the third beat and out to the edge for the fourth beat.

EXERCISE 349

LESSON FORTY-THREE

ROCK BEATS USING SIXTEENTH NOTES ON THE HI-HAT OR CYMBAL IN $\frac{4}{4}$ TIME

EXERCISE 350

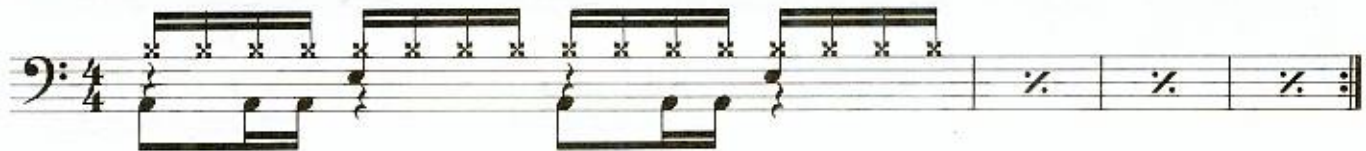


Count 1 e + a 2 e + a 3 e + a 4 e + a etc.

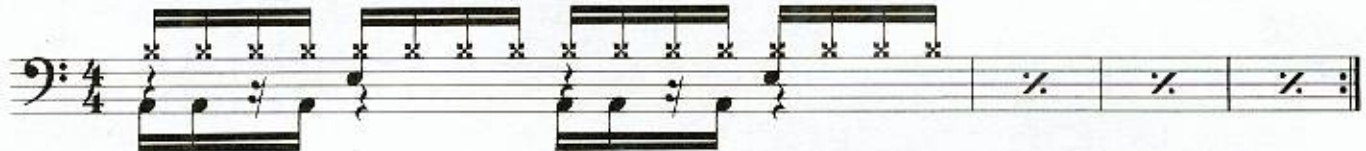
EXERCISE 351



EXERCISE 352



EXERCISE 353



EXERCISE 354



EXERCISE 355



EXERCISE 356



EXERCISE 357



Here is an 8 bar exercise using sixteenth notes on the cymbal.

EXERCISE 358

Count 1 e + a 2 e + a 3 e + a 4 e + a etc.



'KISS'



LESSON FORTY-FOUR

DISCO BEATS

DISCO BEATS are basically rock beats with emphasis being placed on the hi-hat playing eighth or sixteenth notes. Open the hi-hat with your foot on the '+' section of the count (off beat) and close it on the number section of the count (on the beat). As the hi-hat is opening it is hit with the stick. This is indicated by the O placed above the hi-hat.

EXERCISE 359

Open Close Open Close

1 + 2 + 3 + 4 +



"1" Closed



"+" Open



"2" Closed

EXERCISE 360

EXERCISE 361

EXERCISE 362

EXERCISE 363

Count 1 e + a 2 + 3 e + a 4 +

EXERCISE 364

Now by only playing the hi-hat on the '+' section of the count you can vary the disco rhythm accenting the offbeat even further. Although the following exercises are played with an open hi-hat (off the beat), it may be beneficial to first practise them with a closed hi-hat.

EXERCISE 365

1 + 2 + 3 + 4 +

EXERCISE 366

1 + 2 + 3 + 4 +

EXERCISE 367

1 e + a 2 e + a 3 + 4 +

EXERCISE 368

1 e + a 2 e + a 3 e + a 4 +

LESSON FORTY-FIVE

DISCO BEAT VARIATIONS

The following exercises feature a **DISCO BEAT** using sixteenth notes on the hi-hat opening it in various places.

EXERCISE 369

1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 370

EXERCISE 371

EXERCISE 372

EXERCISE 373

EXERCISE 374

1 e + a 2 e + a 3 e + a 4 e + a

LESSON FORTY-SIX

Another variation of the disco beat used very frequently in rock is called 'alternate' sticking i.e. alternating both right and left hand on the hi-hat. (RLRLRL etc.). The snare is played with the right hand moving over to it (see Photos).



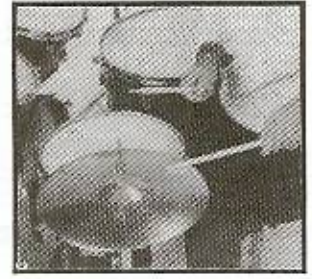
“+”



“a”



“2”



“e”

EXERCISE 375

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

1 e (+ a 2 e) + a 3 e + a 4 e + a
see photos.

EXERCISE 376

EXERCISE 377

EXERCISE 378

EXERCISE 379

Now try alternate sticking on the hi-hat with it opening.

EXERCISE 380 Open Close

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

EXERCISE 381

EXERCISE 382

EXERCISE 383

DRUM SOLO 8.

EXERCISE 384

L RL

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

LESSON FORTY-SEVEN

ROCK BEATS USING SIXTEENTH NOTE TRIPLETS

SIXTEENTH NOTE TRIPLETS are commonplace in rock today, being used widely in 'funk-rock' style bands. They can be played effectively on either the snare drum or the bass drum. The important thing to remember is that the first sixteenth note in each group is usually left out as indicated by the rest r .

Triplets on the snare drum

EXERCISE 385

Triplets on the bass drum

EXERCISE 386

Note: The triplets must fit between the cymbal pattern being played.

EXERCISE 387

EXERCISE 388

EXERCISE 389

EXERCISE 390

EXERCISE 391



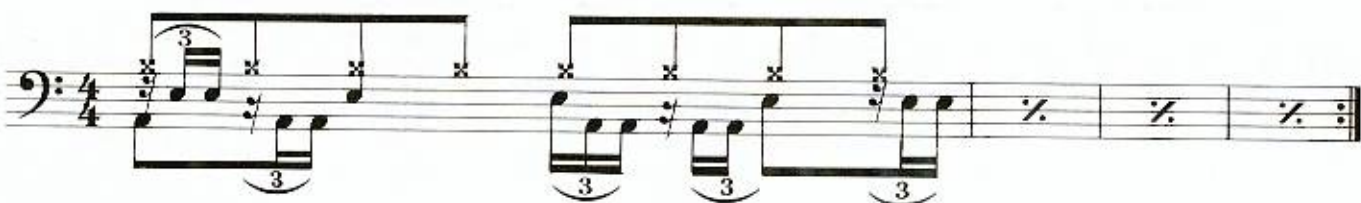
EXERCISE 392



EXERCISE 393



EXERCISE 394



EXERCISE 395



EXERCISE 396



LESSON FORTY-EIGHT

SYNCOPATED ROCK BEATS

Syncopation was first introduced in **Lesson 6** and expanded upon in **Lessons 37** to **39** with Latin American beats.

The exercises below feature syncopated rock beats. Play each one four times.

SYNCOPATED BEATS

We have discussed syncopation earlier in its basic form and in a beat form (i.e. the bossa nova). Now we will try a few exercises in rock beat format, over 2 bars.

EXERCISE 397

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

EXERCISE 398

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

EXERCISE 399

1 e + a 2 + 3 + 4 e + a 1 e + a 2 + 3 e + a 4 +

REGGAE BEATS

REGGAE BEATS are syncopated beats that generally involve the left hand playing with the stick across the rim of the snare drum. The bass drum plays on the second and fourth beats.

EXERCISE 400

Count 1 e + a 2 + 3 e + a 4 +

EXERCISE 401



Count 1 e + a 2 + 3 e + a 4 +

EXERCISE 402



Count 1 e + a 2 + 3 e + a 4 +

To give the reggae rhythm a different effect you may wish to play certain snare drum notes on the skin and not the rim.

'TOMMY ALDRIDGE'



LESSON FORTY-NINE

ADDITIONAL BEAT STUDIES

EXERCISE 403

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

EXERCISE 404

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

EXERCISE 405

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

EXERCISE 406

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

EXERCISE 407

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

EXERCISE 408

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

EXERCISE 409

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

EXERCISE 410

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

MARK KNOFFLER OF 'DIRE STRAITS'



LESSON FIFTY

INTRODUCTION FILLS

Here are some **INTRODUCTION FILLS** to start a song with.

EXERCISE 411

R L R R L R R L

1 2 3 e + a 4 e + a

EXERCISE 412

R L R R L R L L

1 2 3 e + a 4 e + a

EXERCISE 413

R L R L R L R L

1 2 3 e + a 4 e + a

EXERCISE 414

R L R L R L R L

1 2 3 e + a 4 e + a

EXERCISE 415

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

1 2 3 + 4 +

APPENDIX ONE

TUNING

It is essential for your drums to be in tune, so that they will produce a good sound for either live or studio work. Each drum can be tuned to a specific note, but it is more important for each individual drum to be in tune with itself, and then in tune with the rest of the kit.

The main problem with tuning for most beginners is that the ear is not able to determine slight differences in pitch. For this reason you should seek the aid of a teacher or an experienced drummer.

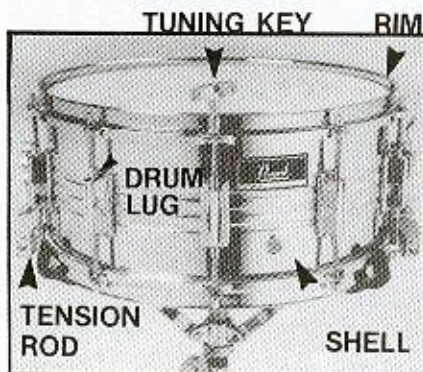
The important thing to remember in tuning is that each drum is evenly in tune with itself. This means that if you strike the drum about 1" (2.5 cm.) from each tension rod (**See Photo.**) the note should sound the same. Use a **TEN LUG** snare drum as an example. Assuming the tension rods are all loose, start tightening from no. 1 tension rod through to no. 10 tension rod in that order (see Diagram) until finger tight. Then turn to no. 1 tension rod one turn (using a drum key), now strike the drum about 1" (2.5 cm.) from the tension rod listening very carefully to the note. Now tune tension rod no. 2 to exactly the same note as tension rod no. 1. Now repeat the procedure through to tension rod no. 10 using tension rod no. 1 as a reference point. Continue this process until you reach the required note, making sure that the note is the same at every tension rod. The bottom head of the snare should be tuned in exactly the same manner keeping it higher in pitch than the top (or batter head). This will give the snare a crisp and defined note cutting through the other deeper pitches of the drum kit. The pitch of the snare drum should be higher than the toms. It may be easier to tune the snare by releasing the snare wires.

The bass drum should have a deep, well defined flat sound if you are playing rock, with the skin being slightly looser. If you are playing in a jazz or big band the skins should be tuned higher to give a boomier, open sound. A piece of felt 2"3" (5 cm.-7.5 cm.) wide running vertically down the striking side of the bass drum will help to muffle or flatten the sound.

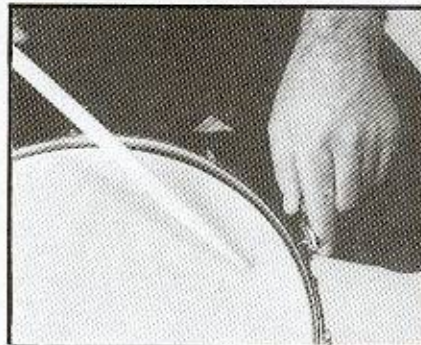
When tuning the toms start with the floor tom and tune it to a deep, rich sound. If you have two toms on the bass drum tune the larger one slightly higher in pitch than the floor tom, and the smaller tom slightly higher in pitch than the larger tom.

If you want to dampen the toms (to make them sound flatter), you should dampen them from the outside, not the inside. Inside dampeners only choke the drum, restricting natural movement of the head.

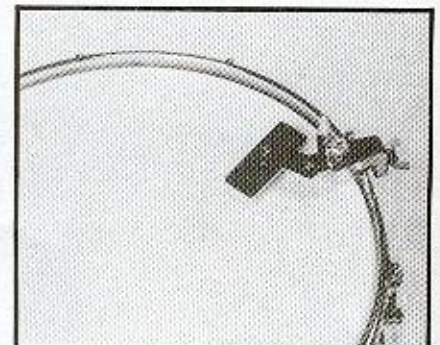
You will get the best out of your drums if you practise tuning as much as possible. Experiment with different notes on each drum. If you can tune your drums successfully you will save the recording studio, or live sound engineer, a lot of headaches.



SNARE DRUM



STRIKING DRUM



DAMPENER

APPENDIX TWO

GROUPS

A successful group is not just a mixture of good musicians. You will need to be aware of the many other factors involved in order to avoid the pitfalls that cause many groups to disband within a very short time. The following ideas should increase your awareness of the problems facing a group, and how to avoid them.

1. GROUP DIRECTION

Before forming a group, you should talk with prospective musicians about their aims for the group. You may decide to form what is called a '60/40' group; the type that plays at cabarets, dances and hotels. This type of group plays a selection of old pop standards (approx. 60%) and 'Top 40' tunes (40%). 60/40 groups can be assured of a steady income, although recognition will not go beyond the local scene.

A different aim for the group may be to play mainly original material in the eventual hope of cutting a record and going on tours. Groups of this type generally do not make much money until they have become well known.

If you are forming a new group you may find it more beneficial to play a 60/40 style to gain experience and money to invest in top quality equipment.

Decide on the number of musicians, the type of instruments and the basic style of music before forming the group.

2. MUSIC CHOICE

The style of music you play must be one that is enjoyed by all group members (not just a majority vote). Listen to other bands playing their various different styles and take particular note of the audience reaction in order to gauge the appeal of each style. Once you have decided on a style, aim specifically towards the section of people who enjoy that type of music. This will immediately decrease the number of possible venues for you to play at; but remember that you cannot please everyone and you should therefore aim to play to the type of people whom you will please.

3. THE GROUP STRUCTURE

A group can be divided into two basic sections; a 'rhythm section' and a 'lead section'. The instruments of the rhythm section include drums, and bass (which lay down the basic beat), and rhythm guitar (which 'fills-out' the basic beat). These instruments must co-ordinate to provide the background rhythm; the 'tightness' of the group will depend on it. The lead section usually consists of lead guitar, vocals and keyboards (which may be used as either a lead or rhythm instrument). The lead instrument acts as a separate voice from the vocals and 'leads' in and out of each section or verse of a song (i.e. an introduction or a 'lead break').

All instruments must work as a team, in order to provide a combined group sound.

4. REHEARSALS

In a serious group you will spend more time rehearsing than doing anything else, so it is important to be properly organised. As far as possible, each session should have an objective which you should strive to achieve.

Remember that the performance of a song involves not only the music, but also sound balance and stage presentation. These facets should be practised as part of the rehearsal. As well as group rehearsal, you should practise individually. Concentrate particularly on the harder sections of your songs, so that it will be easier to play them when working with the group. It is far more beneficial and time saving for each member to attend group rehearsal with full knowledge of his part.

The underlying theme of all the above topics is one of group unity, both on and off stage. This is essential if the group is to survive together as an effective musical unit.

COPYING BEATS AND FILLS FROM RECORDS

As a drummer, you will sometimes be required to play a given beat from a record (as compared to creating your own). Copying from records can be difficult at first, so here are a few suggestions:

1. Start with a simple beat. Tape it onto a cassette so that you can play it many times over without damaging the record.
2. Listen carefully to the cymbal pattern and determine whether the notes being played on the hi-hat or ride cymbal are either quarter, eighth or sixteenth notes, and what time signature the song is in. The majority of rock songs are in $\frac{4}{4}$ time.
3. Then listen to the snare drum and determine where those notes fall. They generally fall on the **2 & 4** in each bar of most rock beats.
4. The bass drum is next, and again you will have to listen closely and count as you go through each bar so you place the notes in the correct position.
5. The 'fills or breaks' are the hardest part of the song to pick out. If you break down each bar into the main quarter notes (e.g. $\frac{4}{4}$: four quarter notes, count 1,2,3,4) you can then dissect all of the other eighth and sixteenth notes and piece it all together.
6. Practise record copying (often referred to as 'transcribing') regularly.

'LED ZEPPELIN'



GLOSSARY OF MUSICAL TERMS

ACCENT — a sign, >, used to indicate a predominant beat.

AD LIB — to be played at the performer's own discretion.

BAR — A division of music occurring between two bar lines (also call a 'measure').

BAR LINE — a vertical line drawn across the staff which divides the music into equal sections called bars.

BASS — the lower regions of pitch.

BASS CLEF — a sign placed at the beginning of the staff to fix the pitch of notes placed on it.



CHORD — a combination of three or more different notes played together.

COMMON TIME — an indication of $\frac{4}{4}$ time - four quarter note beats per bar. Also written **C**

COMPOUND TIME — occurs when the beat falls on a dotted note, which is a divisible by three: e.g. $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$.

DOT — a sign placed after a note indicating that its time value is extended by a half. e.g. in $\frac{4}{4}$ time.




2 Beats



3 Beats


DOUBLE BAR LINE — two vertical lines close together, indicating the end of a piece, or section thereof.


DYNAMICS — the varying degrees of softness and loudness in music.

EIGHTH NOTE — a note with the value of half a beat in $\frac{4}{4}$ time, indicated thus  (also called a quaver).

The **eight note rest** indicating half a beat of silence, is written: 


FILLS — any variation of stick movement from the basic beat and used to fill out or color the music.

HALF NOTE — a note with the value of two beats in $\frac{4}{4}$ time, indicated thus:  (also called a minim).

The half note rest, indicating two beats of silence, is written:  third staff line. 


IMPROVISE — to perform spontaneously; i.e. not from memory or from a written copy.


INTRO — introduction to a song (e.g. using fills).

METRONOME — a device which indicates the number of beats per minute, and which can be adjusted in accordance to the desired tempo. e.g. **MM** (Maelzel Metronome)  = 60 indicates 60 quarter note beats per minute.

NOTATION — the written representation of music, by means of symbols (music on a staff).

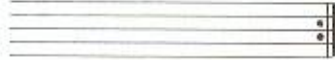
NOTE — a single sound with a given pitch and duration.

QUARTER NOTE — a note with the value of one beat in $\frac{4}{4}$ time, indicated thus  (also called a crotchet).

The quarter note rest, indicating one beat of silence, is written: 

REGGAE — a Jamaican rhythm featuring an accent on the second and fourth beats (in $\frac{4}{4}$ time).

REPEAT SIGNS — in music, used to indicate a repeat of a section of music, by means of two dots placed before a double bar line:






A repeat sign , indicates an exact repeat of the previous bar.

REST — the notation of an absence of sound in music.

RHYTHM — the aspect of music concerned with tempo, duration and accents of notes. Tempo indicates the speed of a piece (fast or slow); duration indicates the time value of each note (quarter note, eighth note, sixteenth note, etc.); and accents indicate which beat is more prominent (in rock the first and third beats; in reggae the second and fourth beats).

SIMPLE TIME — occurs when the beat falls on an undotted note, which is thus divisible by two.

SIXTEENTH NOTE — a note with the value of a quarter of a beat in $\frac{4}{4}$ time, indicated thus  (also called a semiquaver). The sixteenth note rest, indicating a quarter beat of silence, is written: .

SLUR LINE — notes with slur line are to be played smoothly - 

STAFF — five parallel lines together with four spaces, upon which music is written.

SYNCOPIATION — the placing of an accent on a normally unaccented beat. e.g.:

1 [>] 2 [>] 3 [>] 4 1 + 2 [>] 3 + 4 [>]

TEMPO — the speed of a piece.

TIE — a curved line joining two or more notes of the same pitch, where the second note(s) is not played, but its time value is added to that of the first note.






1 + 1 = 2 counts

TIME SIGNATURE — a sign at the beginning of a piece which indicates, by means of figures, the number of beats per bar (top figure), and the type of note receiving one beat (bottom figure).

TRIPLET — a group of three notes played in the same time as two notes of the same kind. Eighth note triplet:

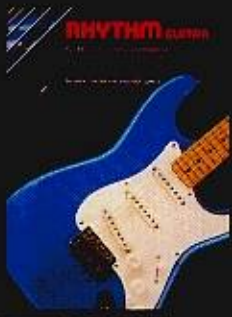


WHOLE NOTE — a note with the value of four beats in $\frac{4}{4}$ time, indicated thus  (also called a semibreve).

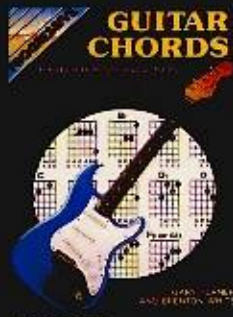
Whole note rest, indicating four beats of silence, is written:  fourth staff line. 



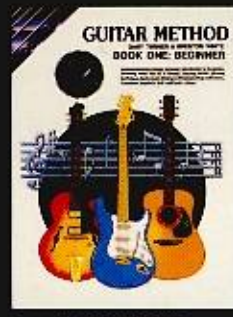
www.drumgalaxy.ru



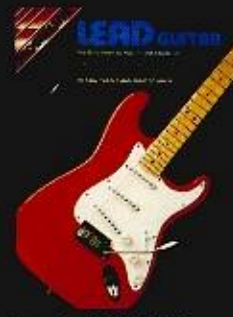
PROGRESSIVE RHYTHM GUITAR



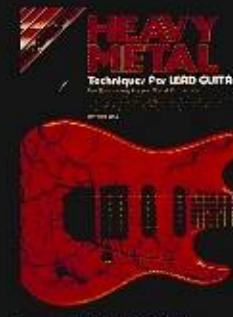
PROGRESSIVE GUITAR CHORDS



PROGRESSIVE GUITAR METHOD BOOKS 1 & 2



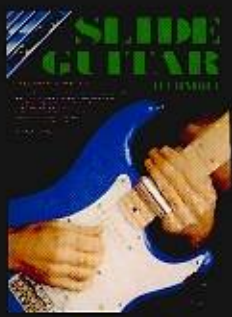
PROGRESSIVE LEAD GUITAR



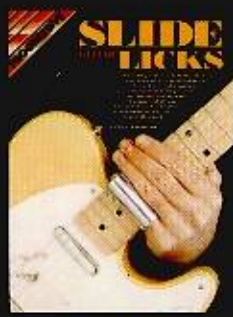
PROGRESSIVE HEAVY METAL LEAD GUITAR TECHNIQUE



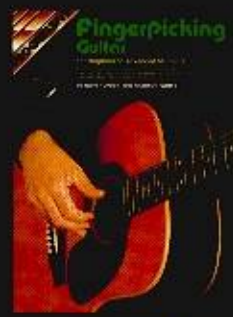
PROGRESSIVE HEAVY METAL LEAD GUITAR LICKS Vol. 1



PROGRESSIVE SLIDE GUITAR TECHNIQUE



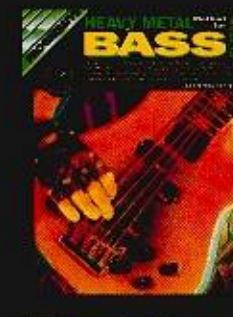
PROGRESSIVE SLIDE GUITAR LICKS



PROGRESSIVE FINGERPICKING GUITAR



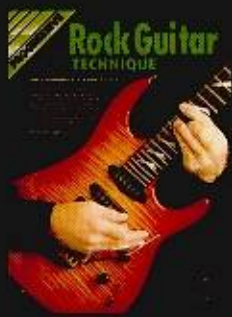
PROGRESSIVE FINGERPICKING GUITAR LICKS



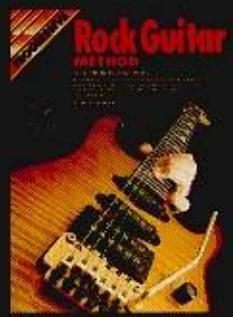
PROGRESSIVE HEAVY METAL METHOD FOR BASS GUITAR



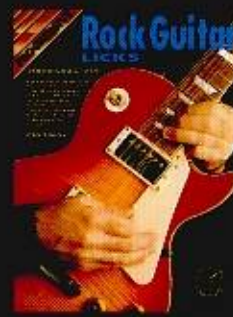
PROGRESSIVE HEAVY METAL TECHNIQUE FOR BASS GUITAR



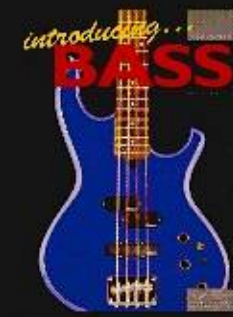
PROGRESSIVE ROCK GUITAR TECHNIQUE



PROGRESSIVE ROCK GUITAR METHOD



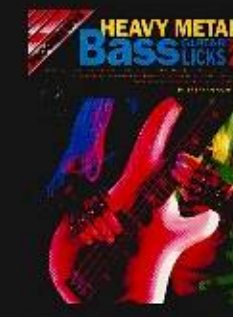
PROGRESSIVE ROCK GUITAR LICKS



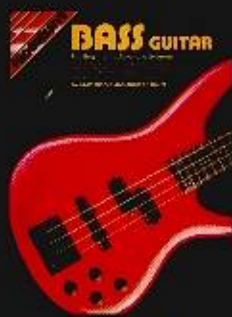
INTRODUCING BASS GUITAR



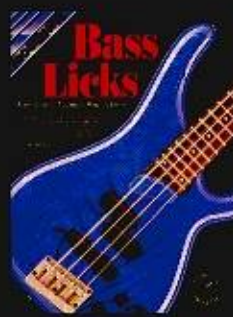
PROGRESSIVE HEAVY METAL BASS GUITAR LICKS Vol.1



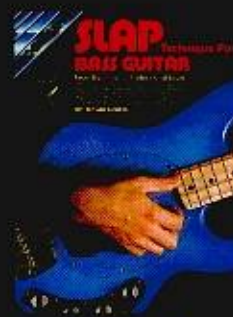
PROGRESSIVE HEAVY METAL BASS GUITAR LICKS Vol.2



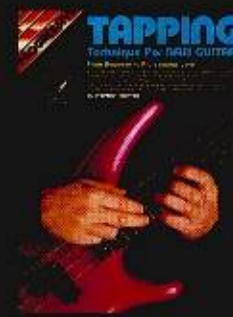
PROGRESSIVE BASS GUITAR



PROGRESSIVE BASS GUITAR LICKS



PROGRESSIVE SLAP TECHNIQUE FOR BASS GUITAR



PROGRESSIVE TAPPING TECHNIQUE FOR BASS GUITAR



PROGRESSIVE HARMONICA METHOD



PROGRESSIVE BLUES HARMONICA



PROGRESSIVE SAXOPHONE METHOD BOOK 2



PROGRESSIVE ROCK DRUMMING



PROGRESSIVE DRUM SYNCOPATION



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