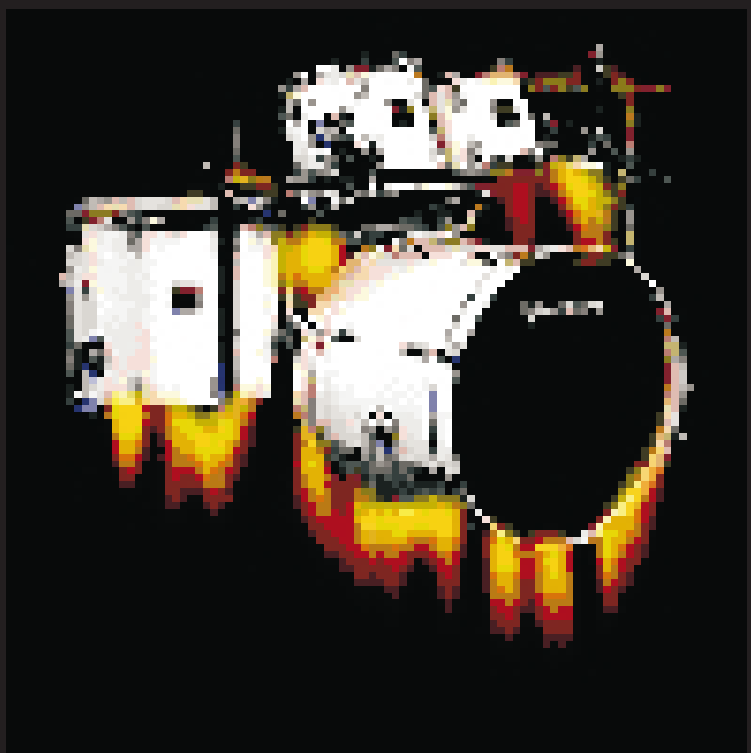
Drums Book 1

By Kevin Tuck



Lessons and printable teaching material for Drums

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Reading Practice

Introduction

Reading is always a problem for drummers of all ages, however I believe that it is not a problem if the basic issues are addressed right from the beginning.

This set of 20 “Reading Practice” sheets is designed to help students learn the basics of reading music, with very little to confuse them, so they can concentrate on reading and counting the note types accurately.

There is quite deliberately no dynamics, accents or articulation markings on them, and they are all in 4/4 time signature. I believe that students can learn these other things independently afterwards, but it is firstly of utmost importance that they know the note types and they can count rhythms correctly first.

Many drum teachers probably disagree with me on this, indeed I would have myself when I first started teaching, however in my experience of teaching drums I have found this to be the most effective way of teaching students to read music.

In this package have also supplied the snare drum solos and reading expansion sheets which deal with dynamics, accents and other time signatures.

Tips for teaching rhythm reading….

Students must COUNT OUT LOUD!.. this is vital to being a good reader..

I have not written in counts on any of the sheets, however they can be written in if the student is having trouble learning them.

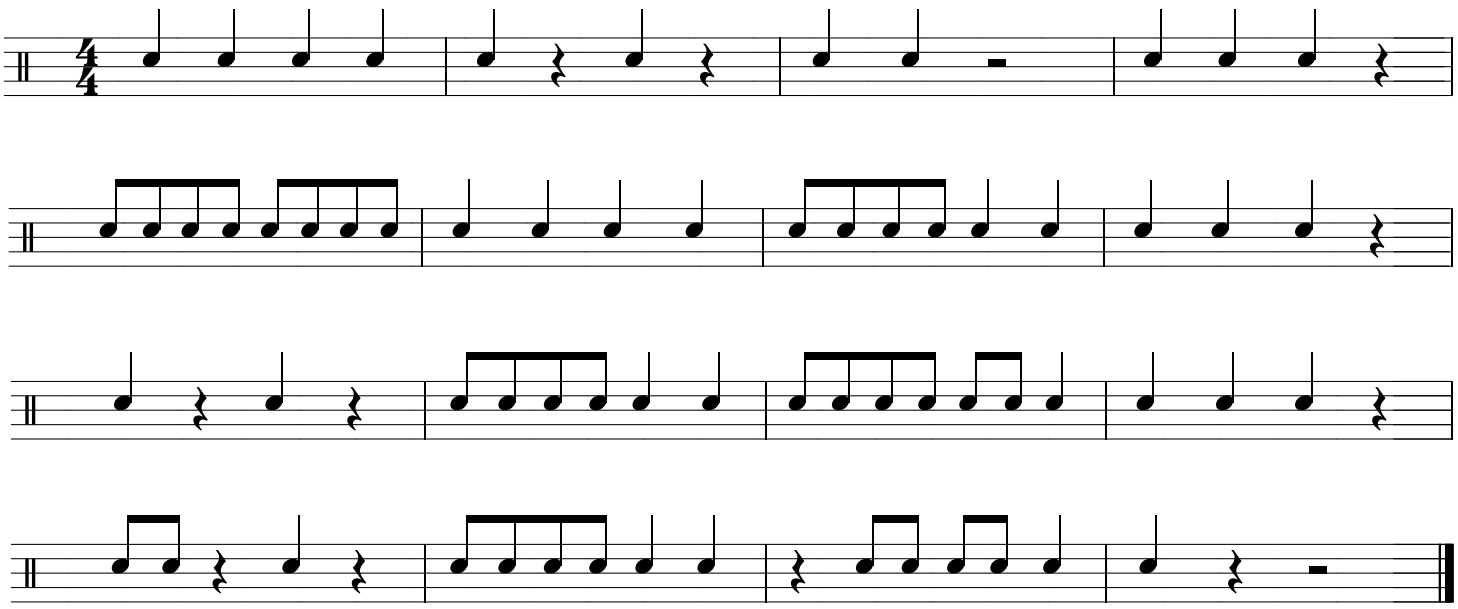
I insist that the student gives a note-perfect performance of each exercise before they can proceed to the next sheet, without any assistance from me.

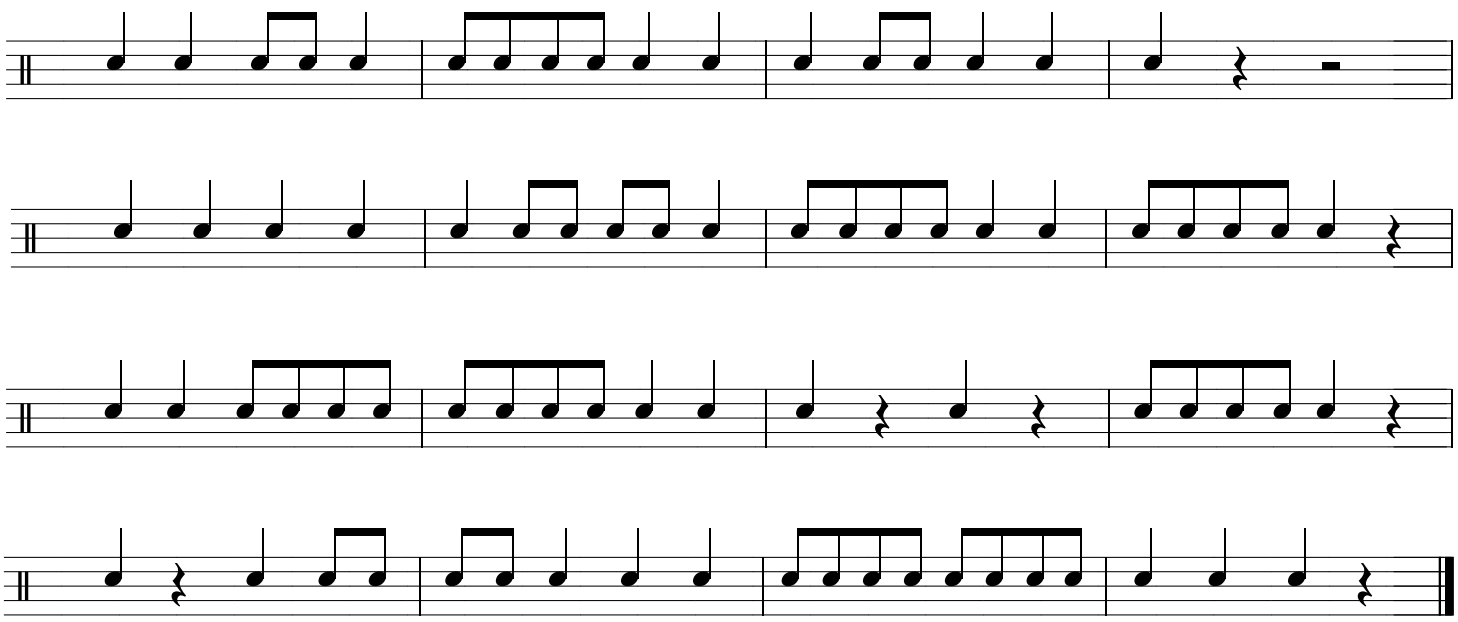
I also sign off each exercise as the student completes it, this gives them a sense of achievement, and a goal to complete the whole course.

Kevin Tuck
Feb. 2000

Reading Practice #1

Crotchets and Quavers
Quarter Notes and Eighth Notes





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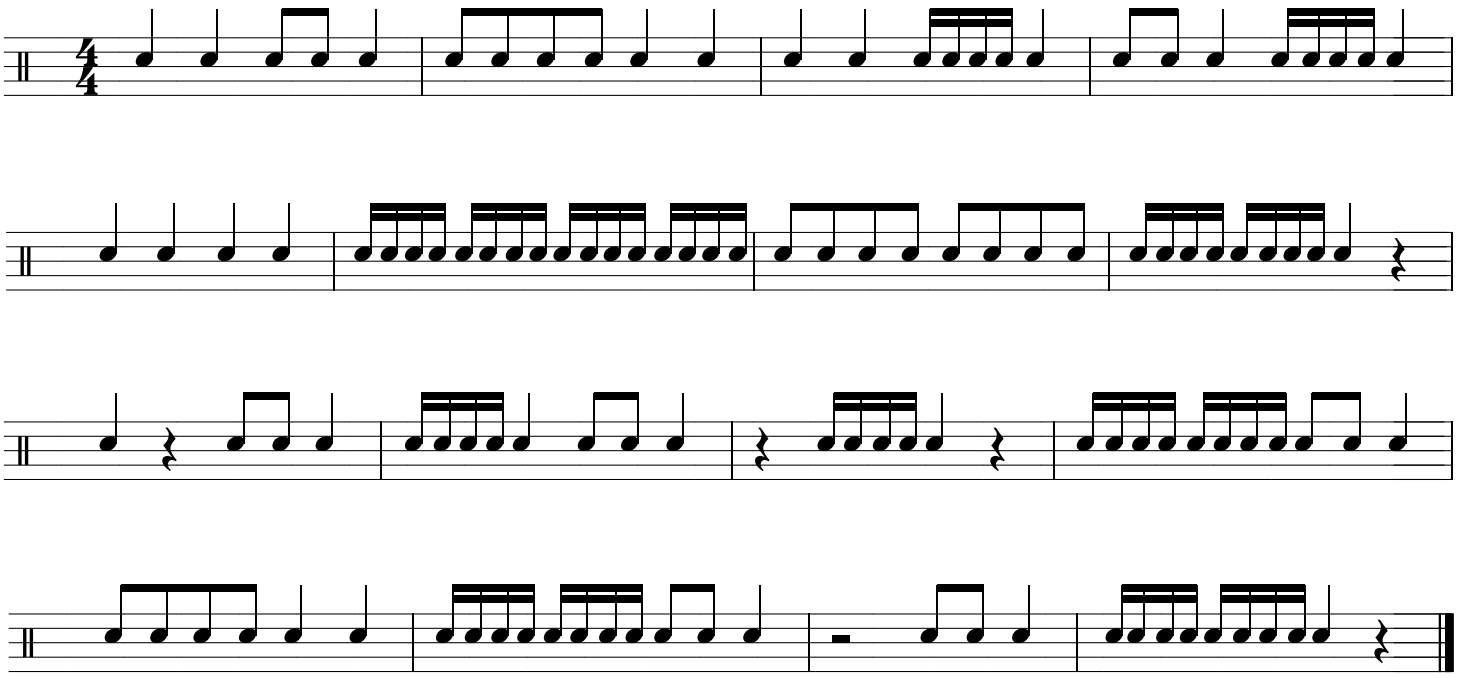
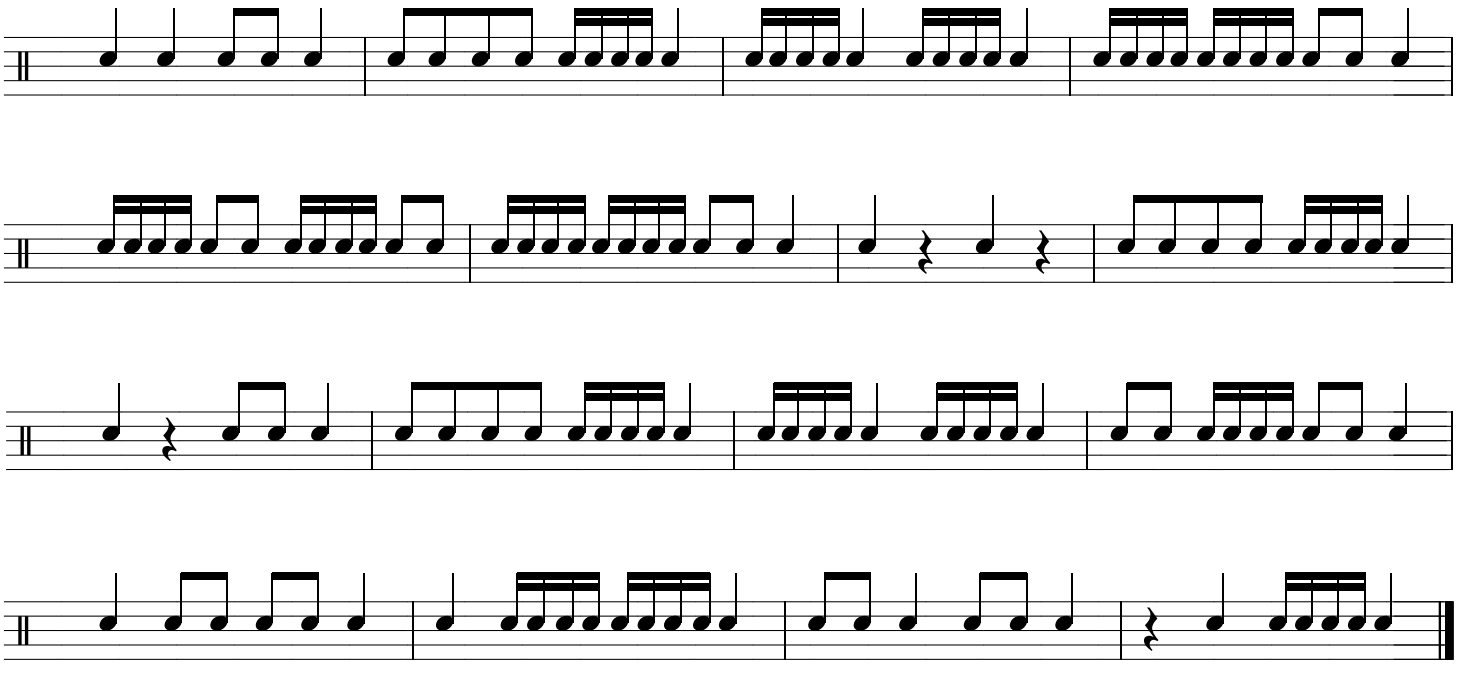
Reading Practice #2

Crotchets, Quavers and Semiquavers
Quarter Notes, Eighth Notes and Sixteenth Notes





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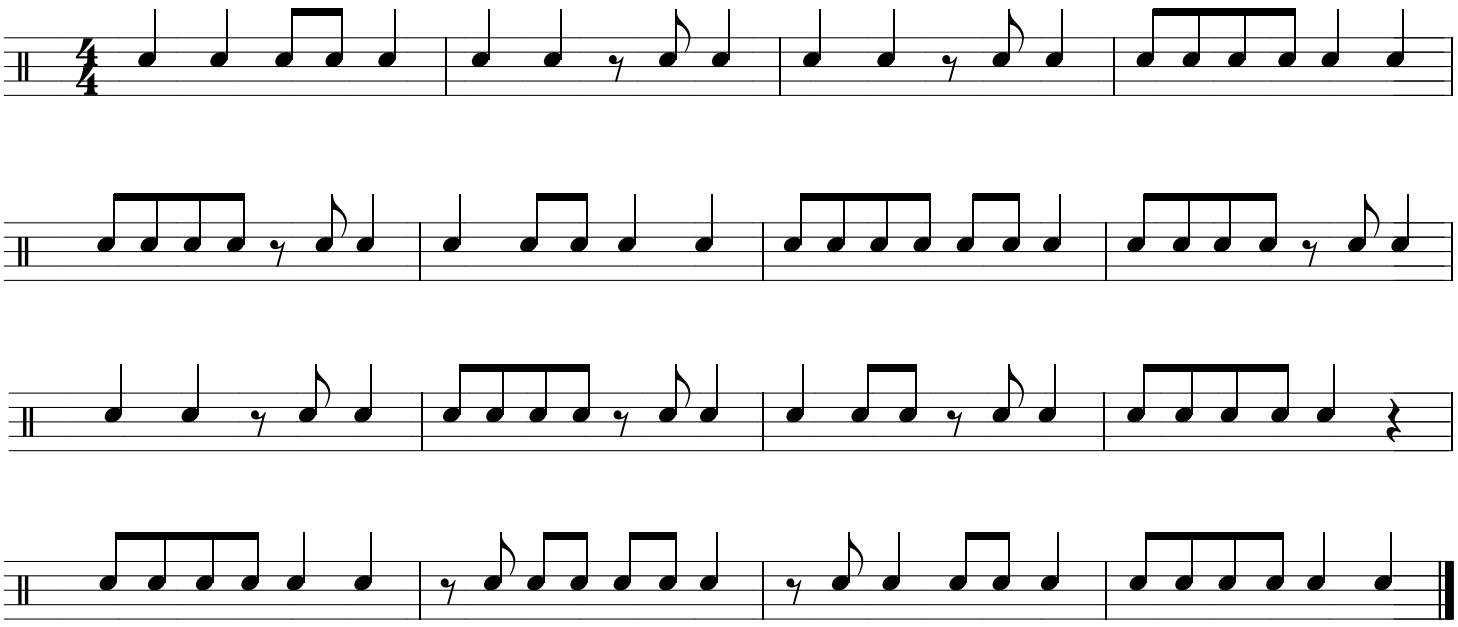
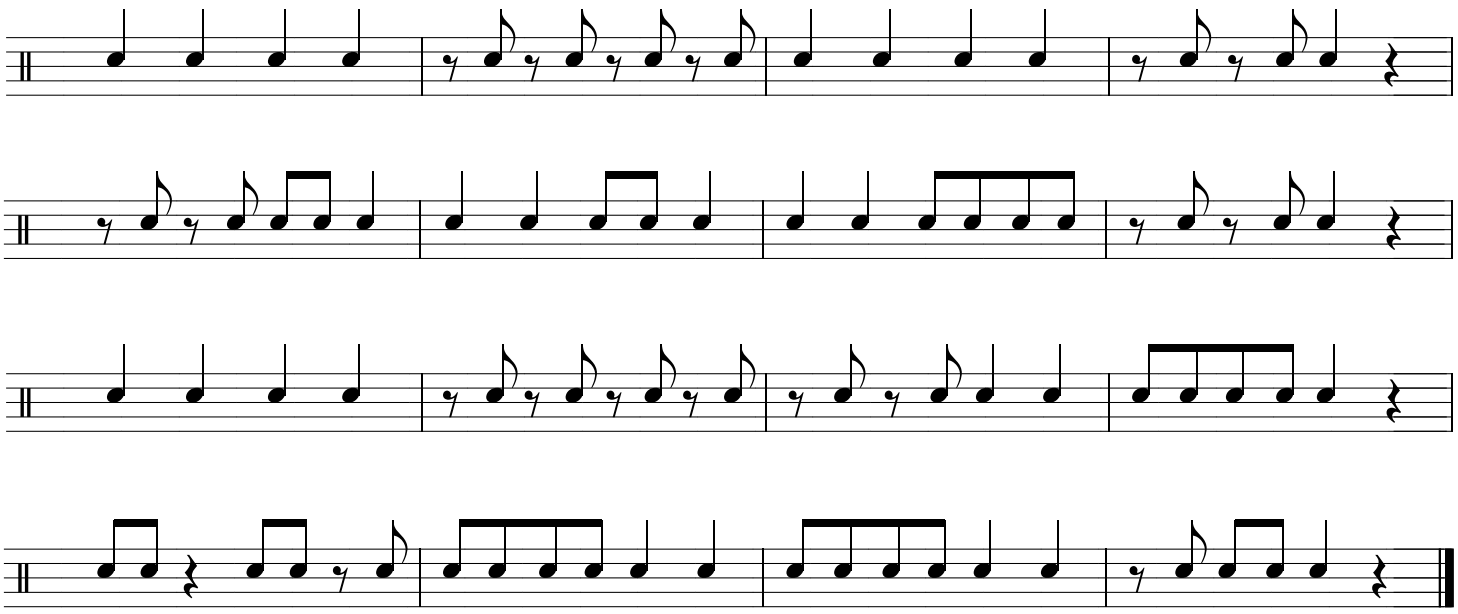
Reading Practice #3

Quaver Rests
Eighth Note Rests





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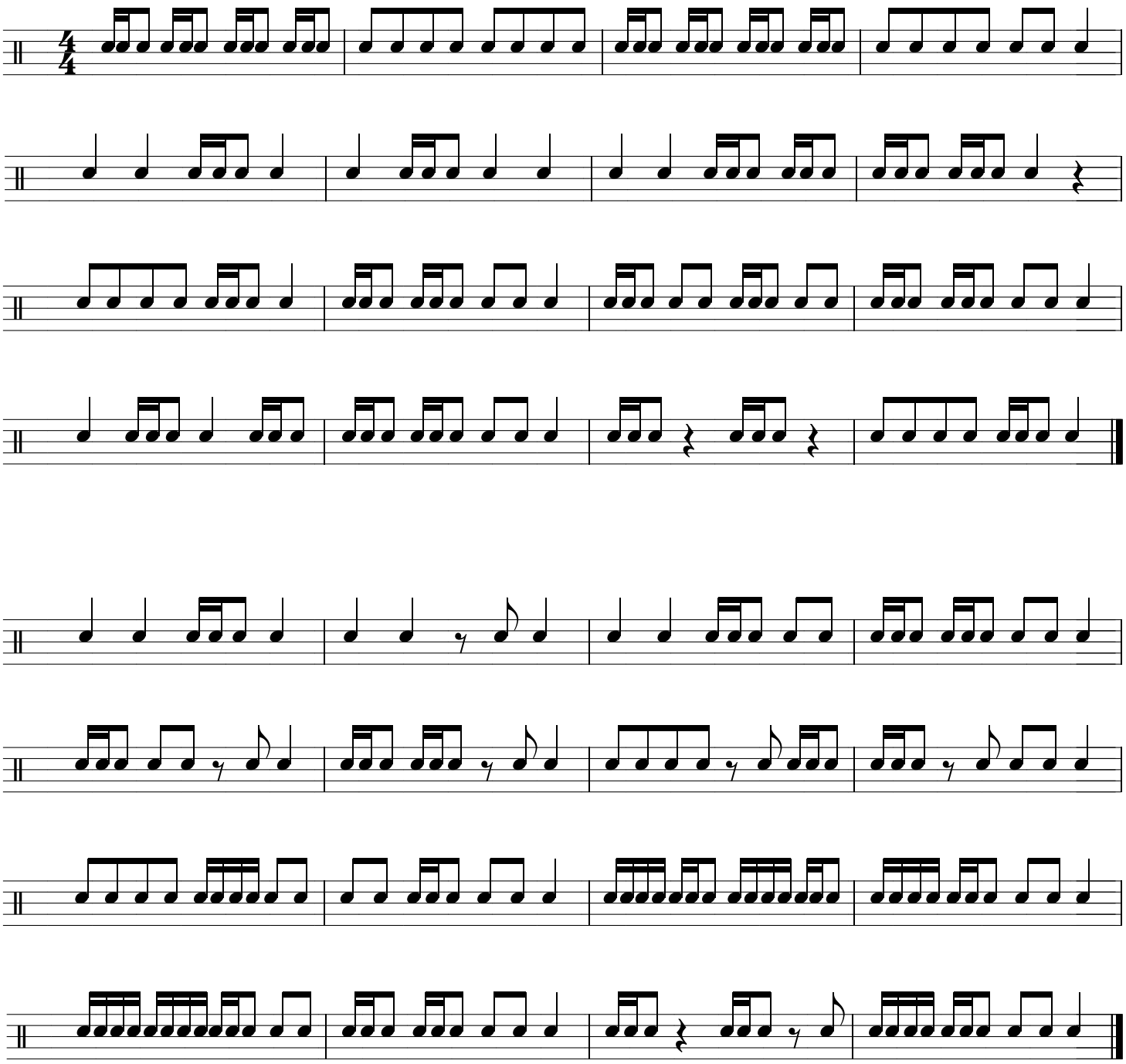
Reading Practice # 4

Mixing Quavers and Semiquavers (1e+)
Eighth notes and sixteenth notes



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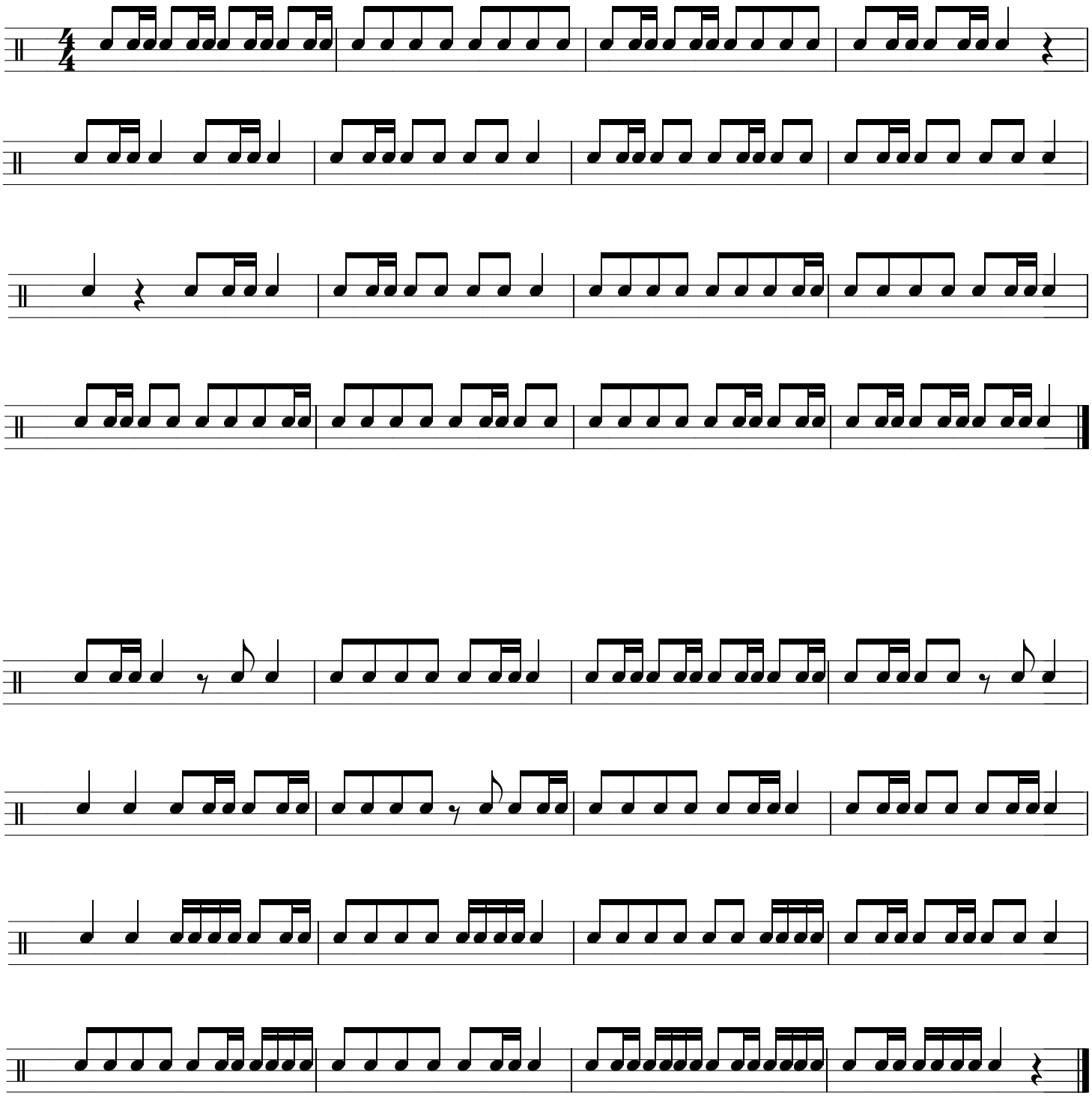
Reading Practice #5

Mixing Quavers and Semiquavers (1 +a)
Eighth and Sixteenth Notes



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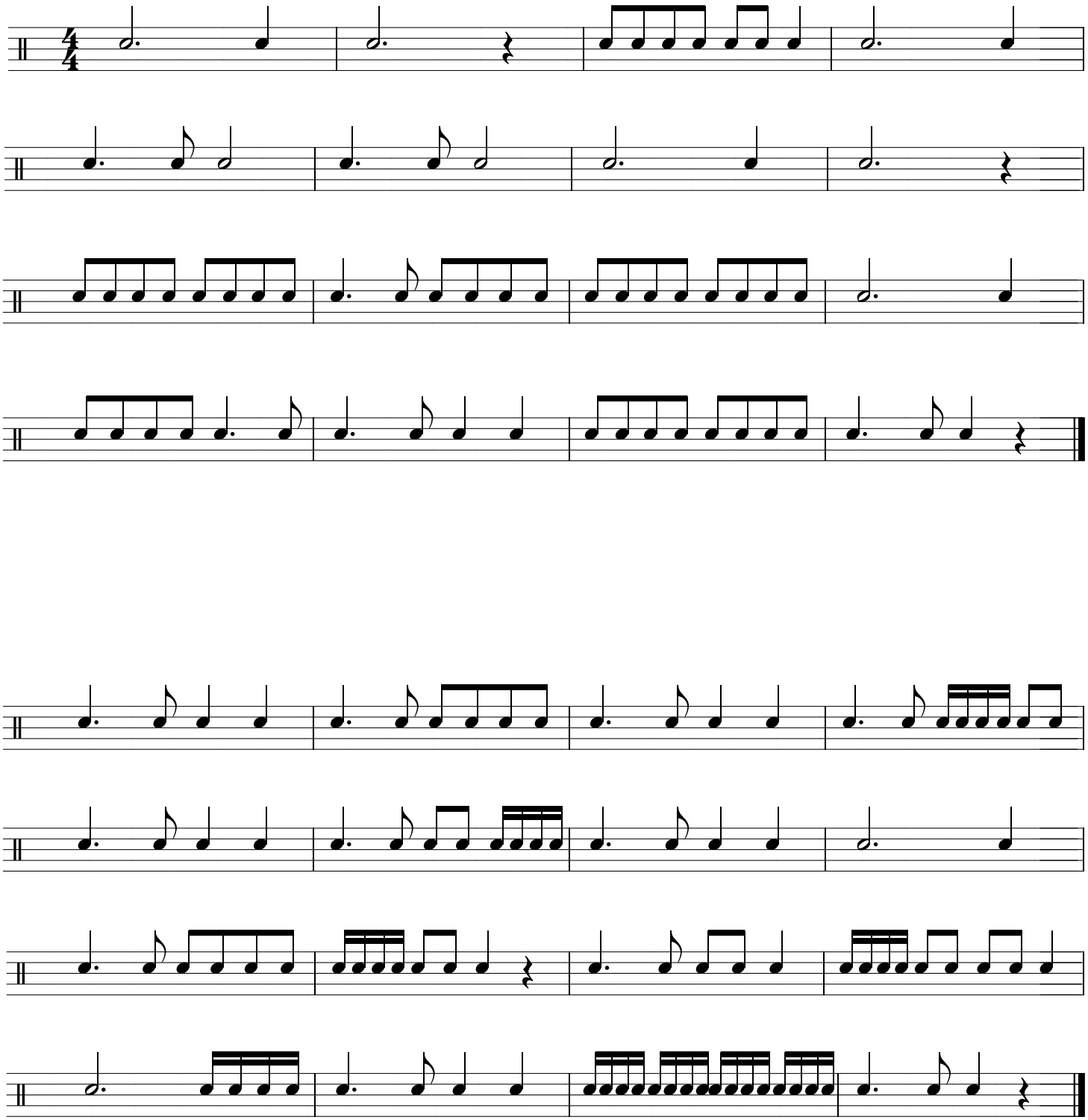
Reading Practice #6

Minims, Dotted Minims, Dotted Crotchets
Half Notes, Dotted Half Notes, and Dotted Quarter Notes



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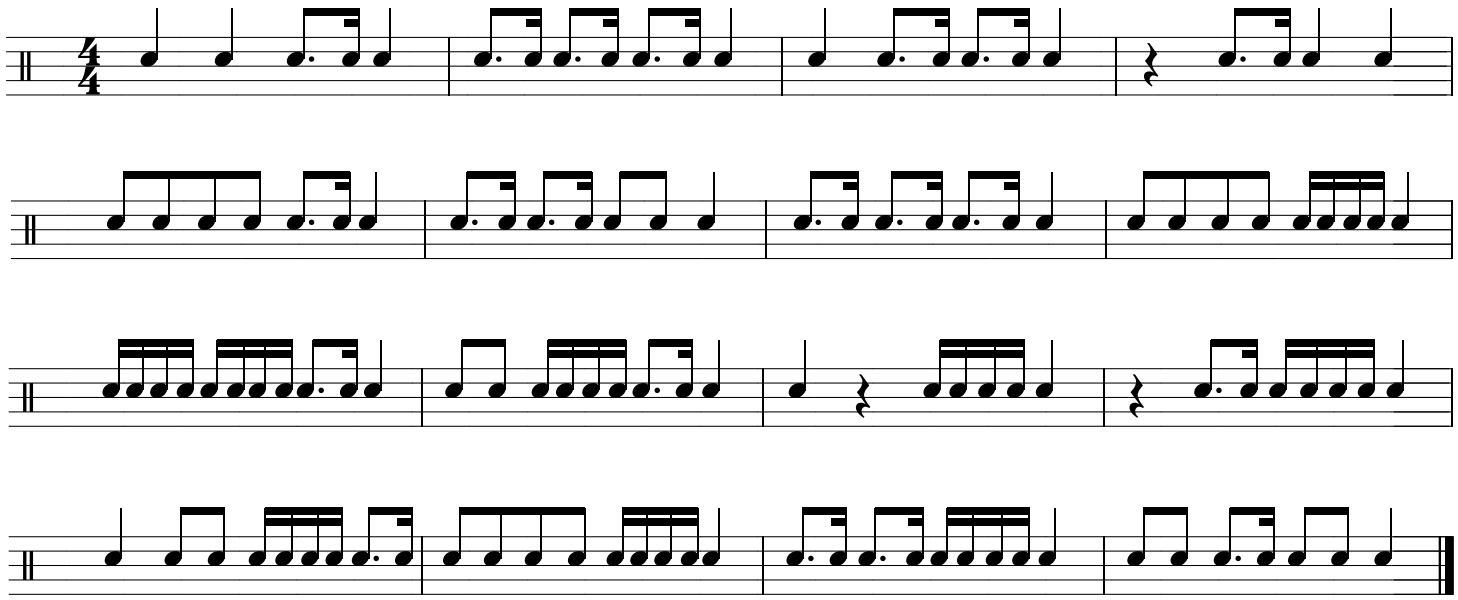
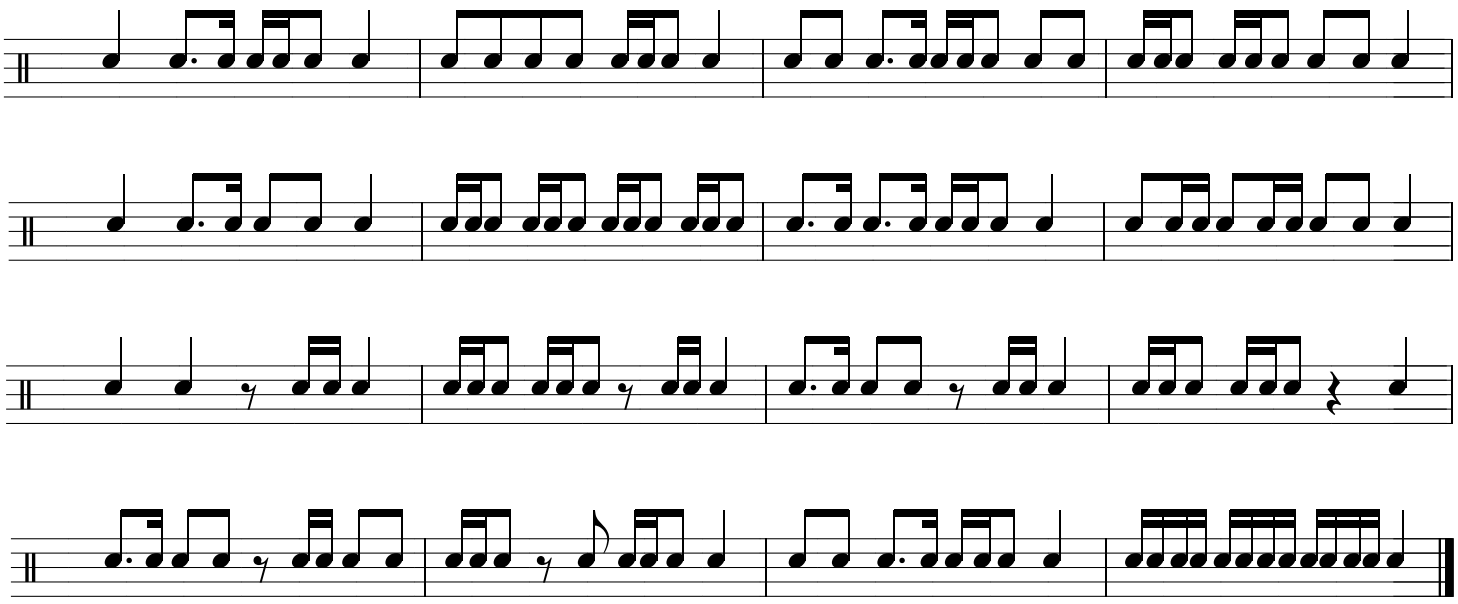
Reading Practice #7

Dotted Quavers, and Semiquavers
Dotted Eighths, and Sixteenths





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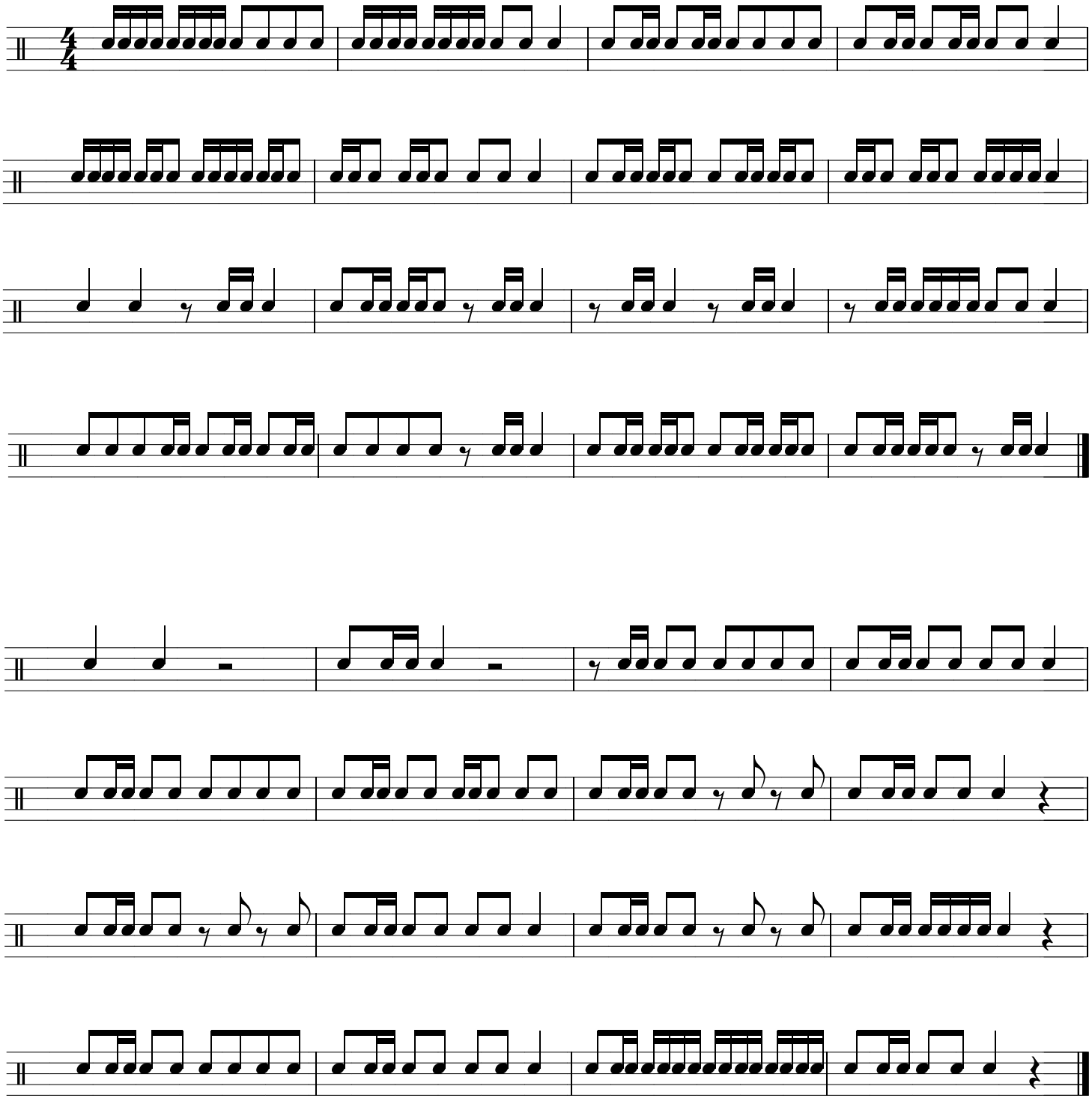
Reading Practice #8

Revision



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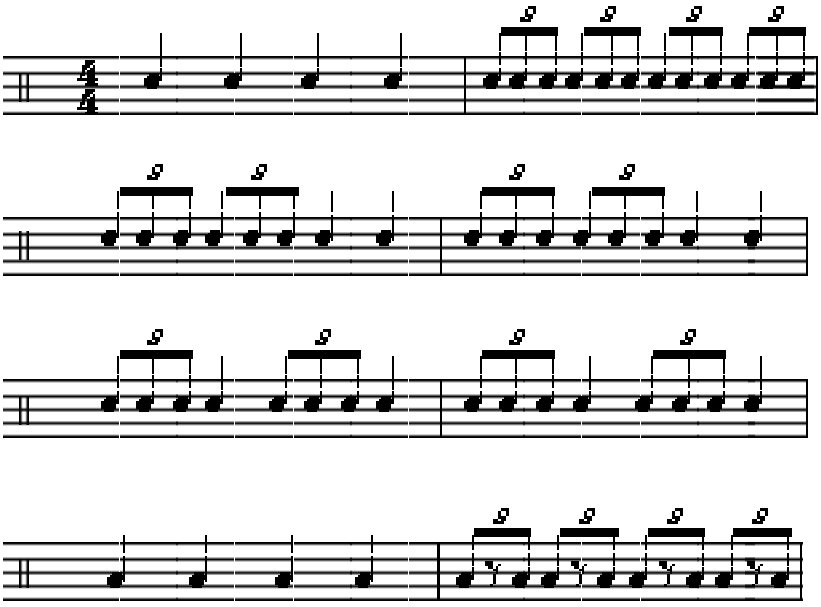
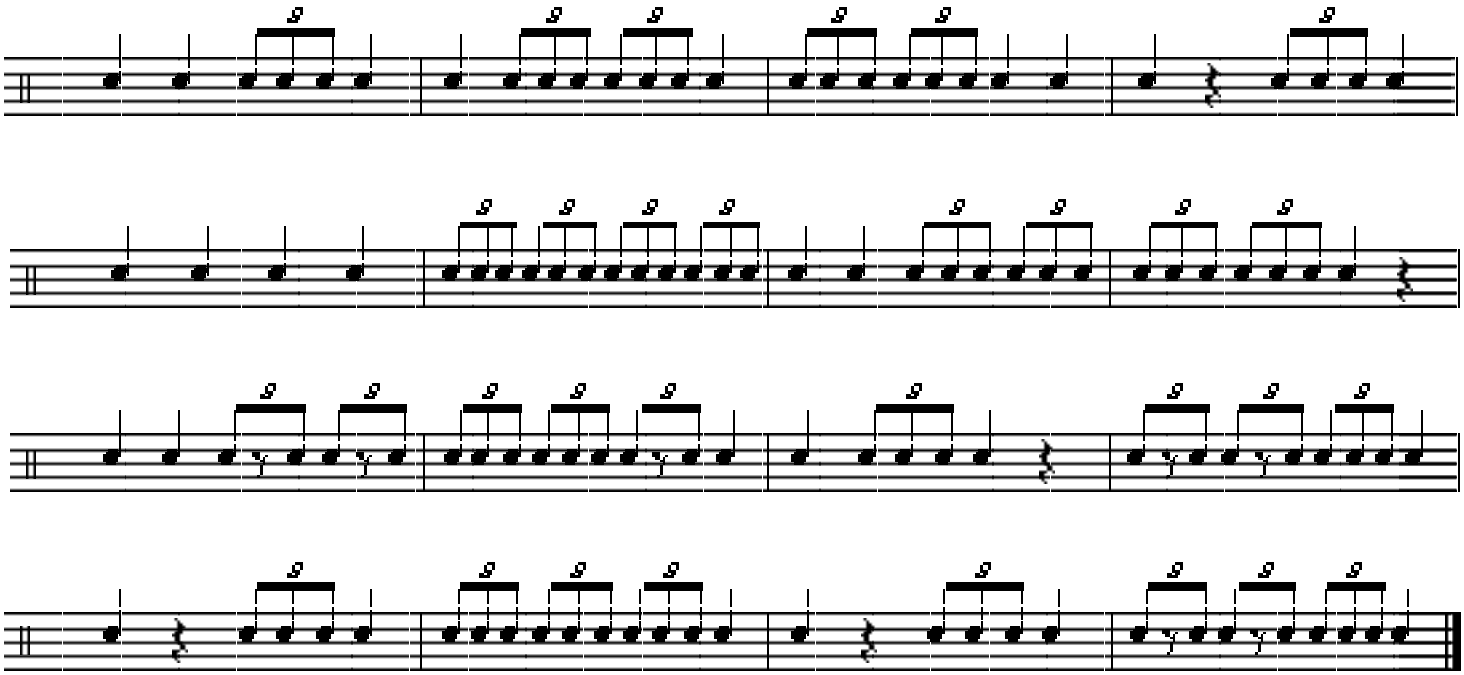
Reading Practice #9

Quaver Triplets

Preliminary Exersizes





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Reading Practice #10

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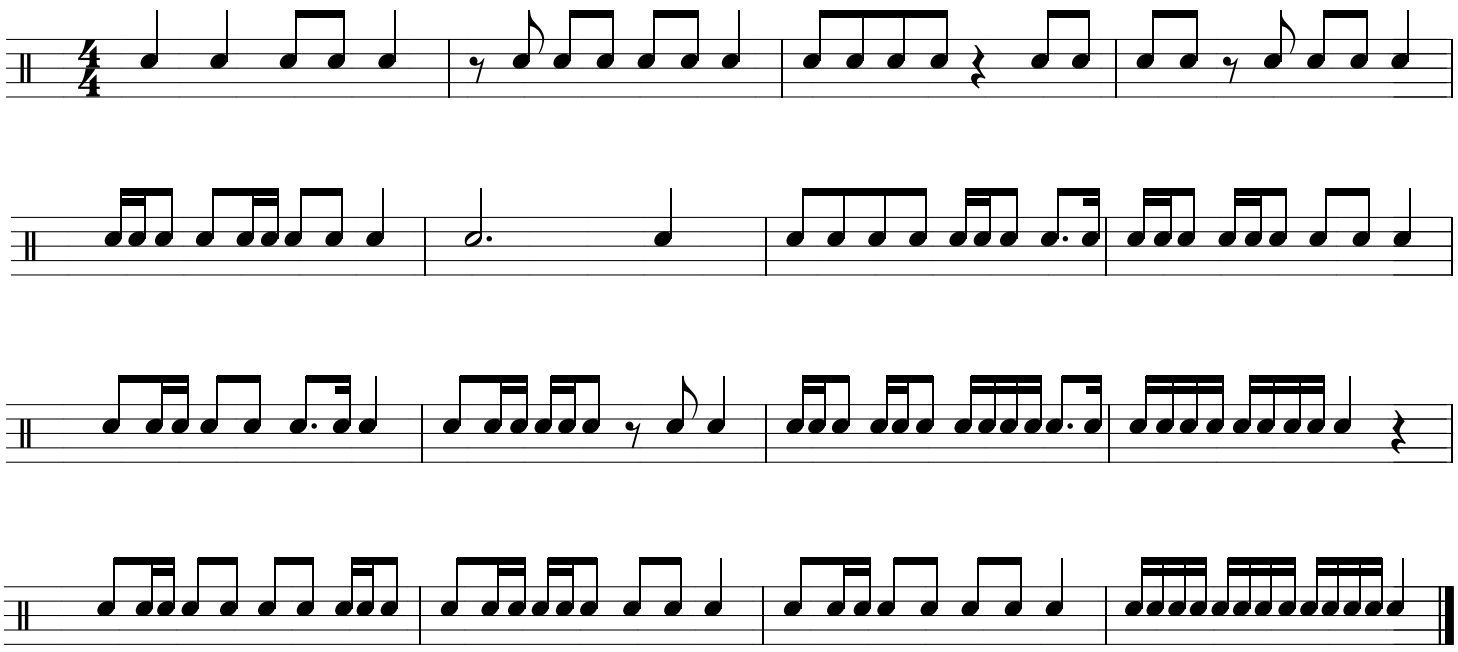

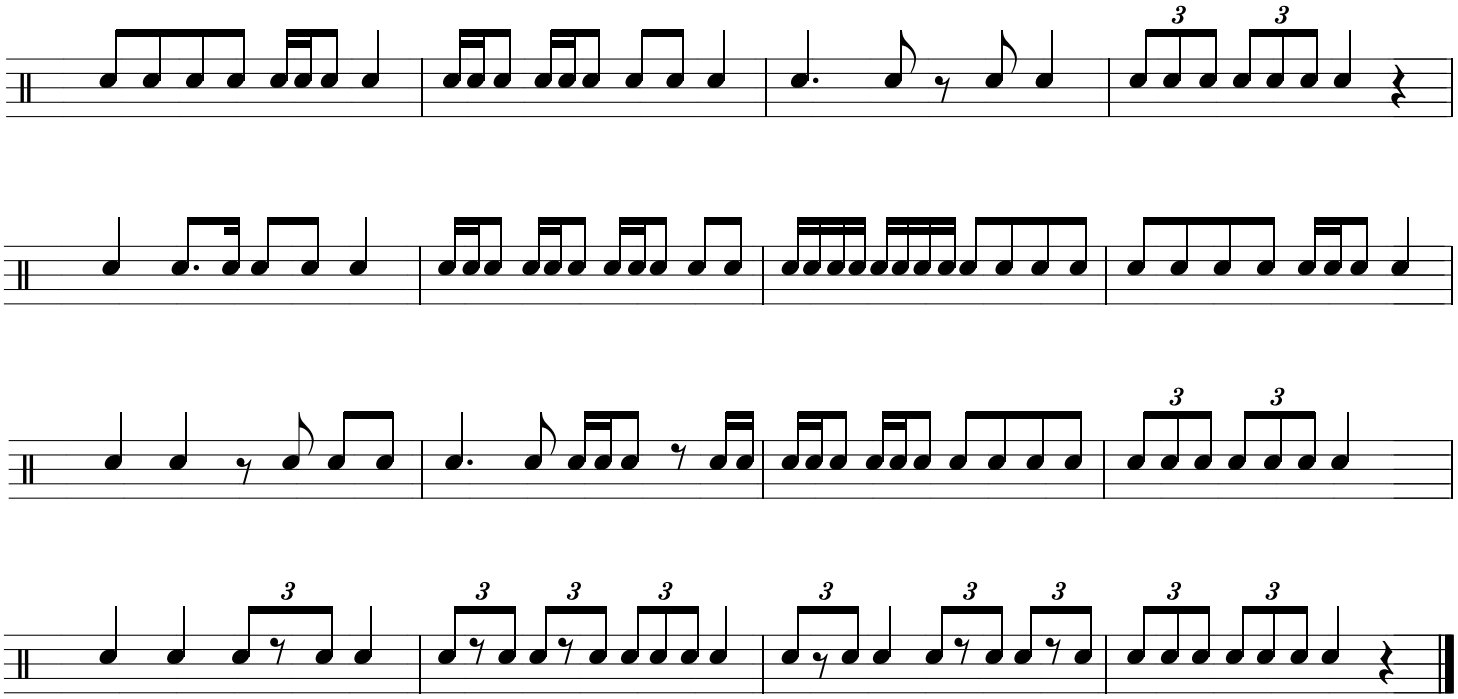

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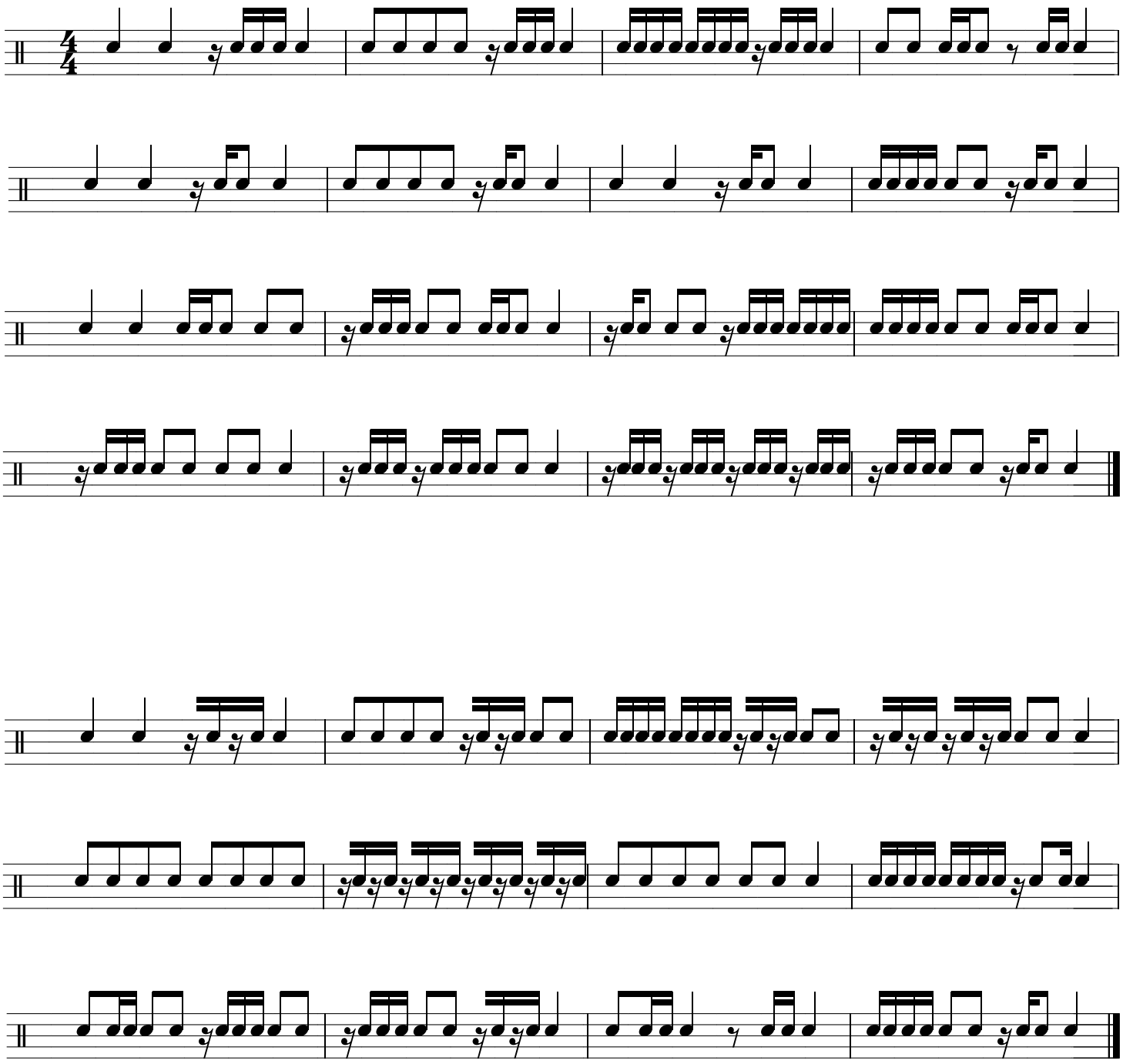
Reading Practice #11

Semiquaver rests
Sixteenth note rests



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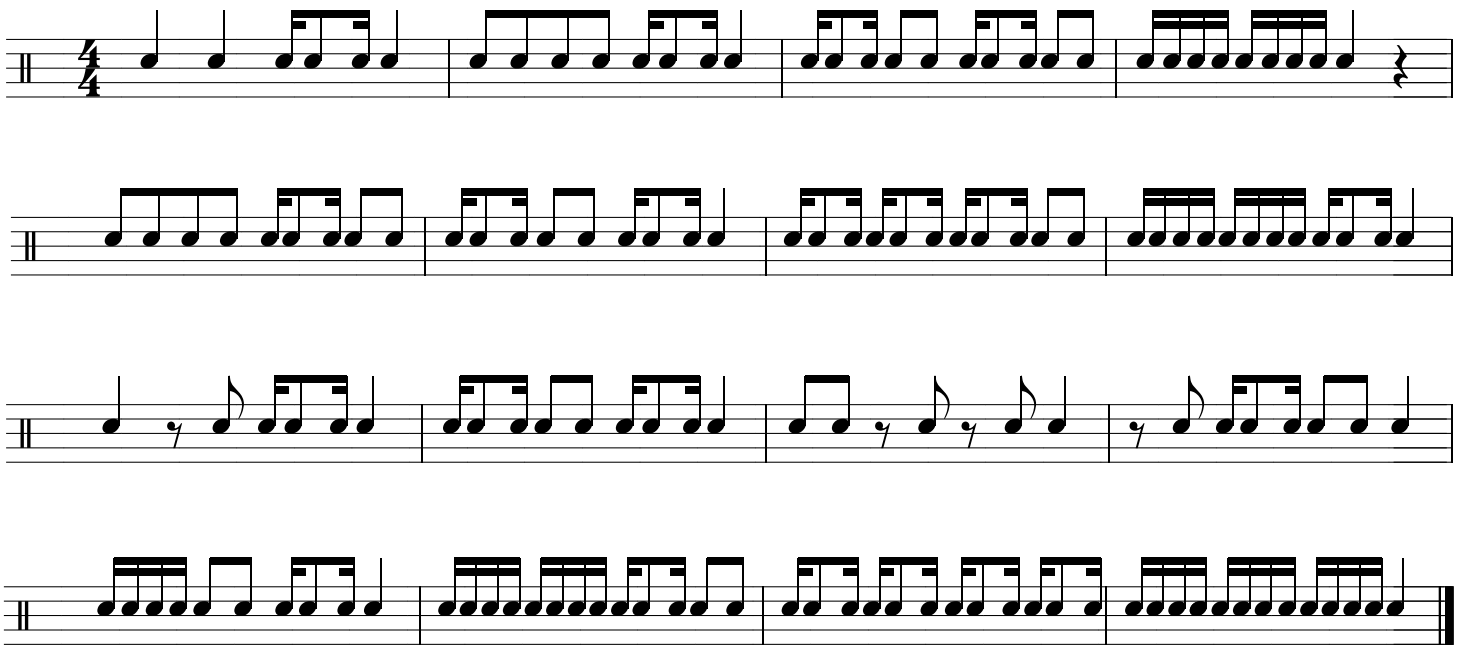
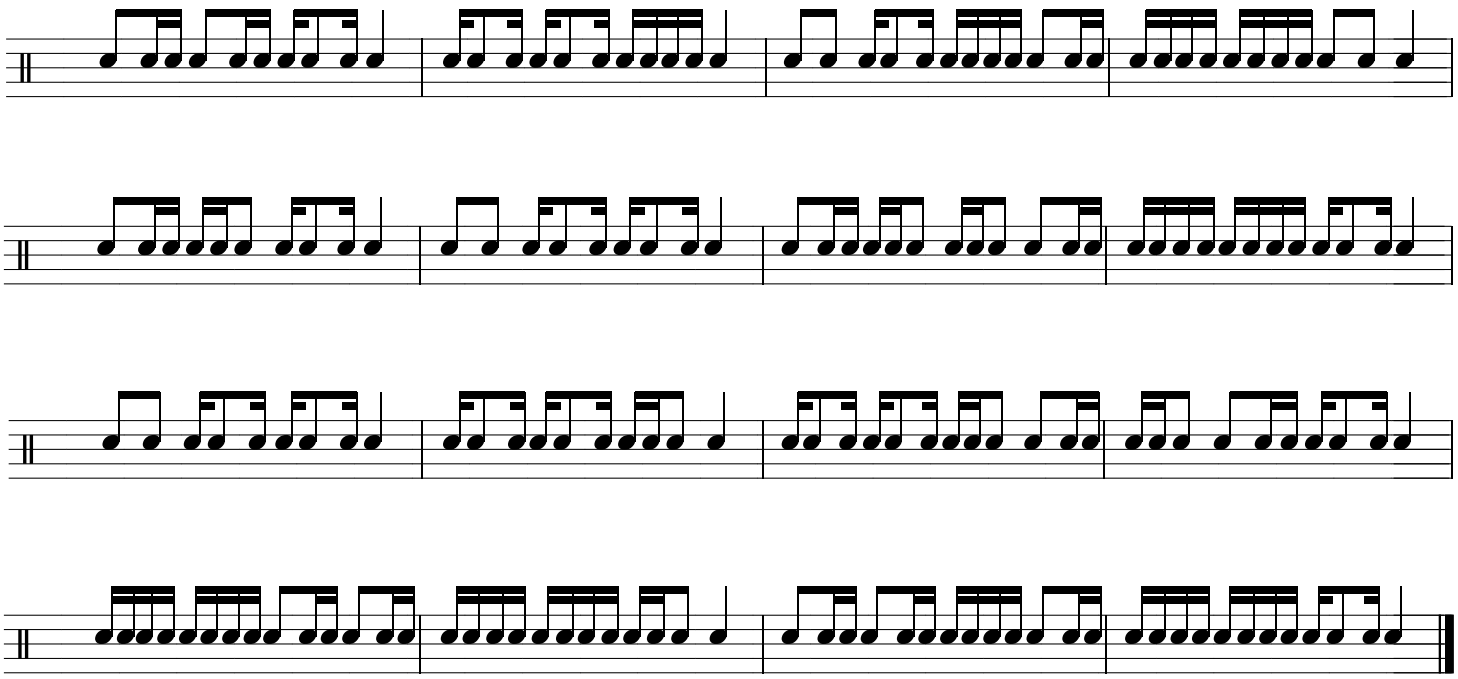
Reading Practice #12

Mixing Quavers and Semiquavers with syncopation (1e a)





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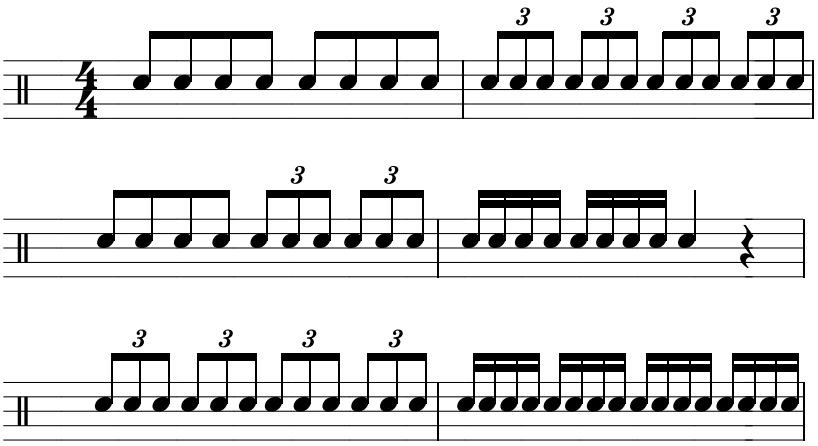
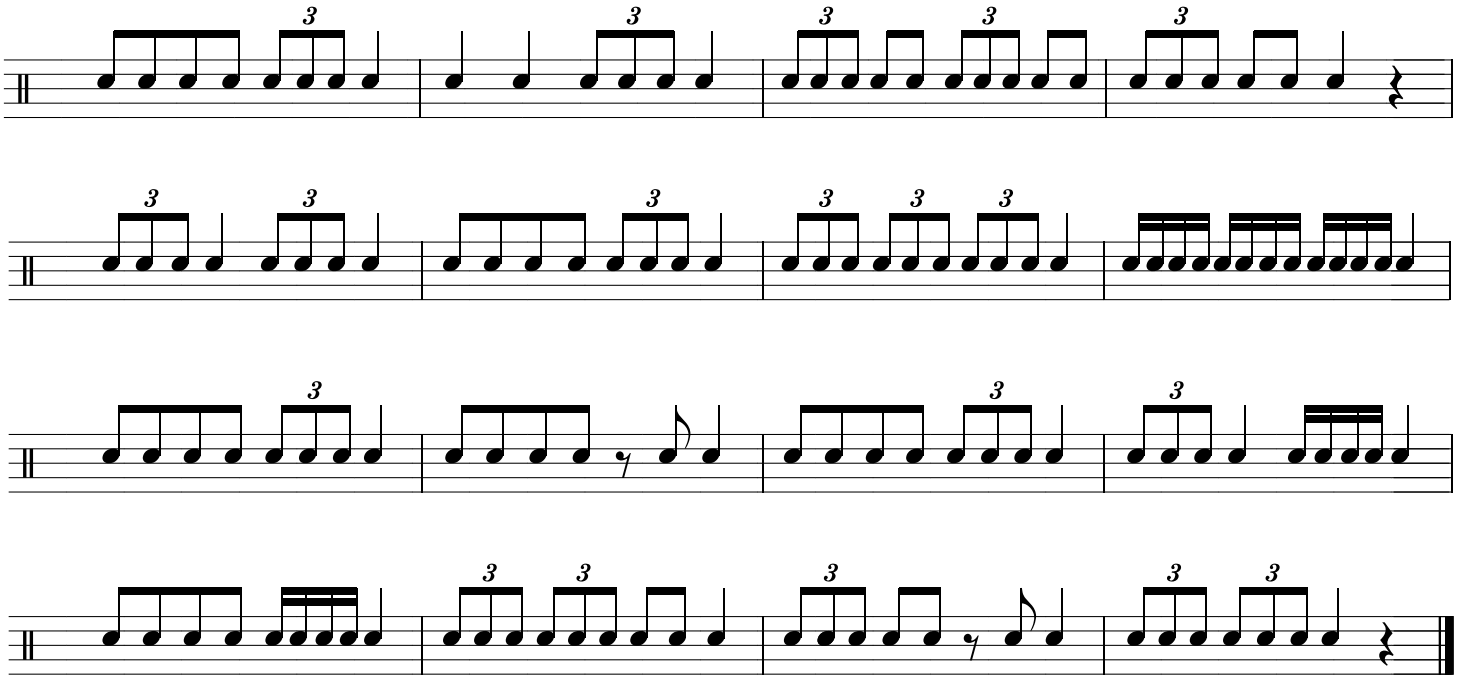
Reading Practice #13

Mixing Quaver Triplets with other notes

Preliminary Exersizes





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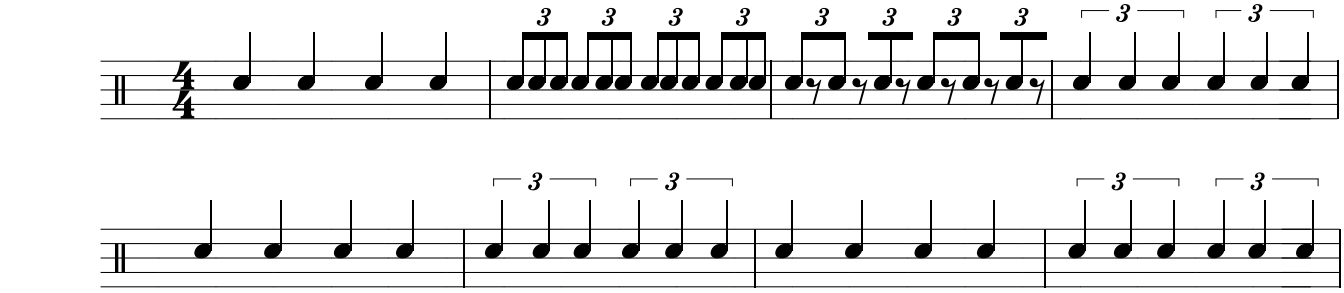
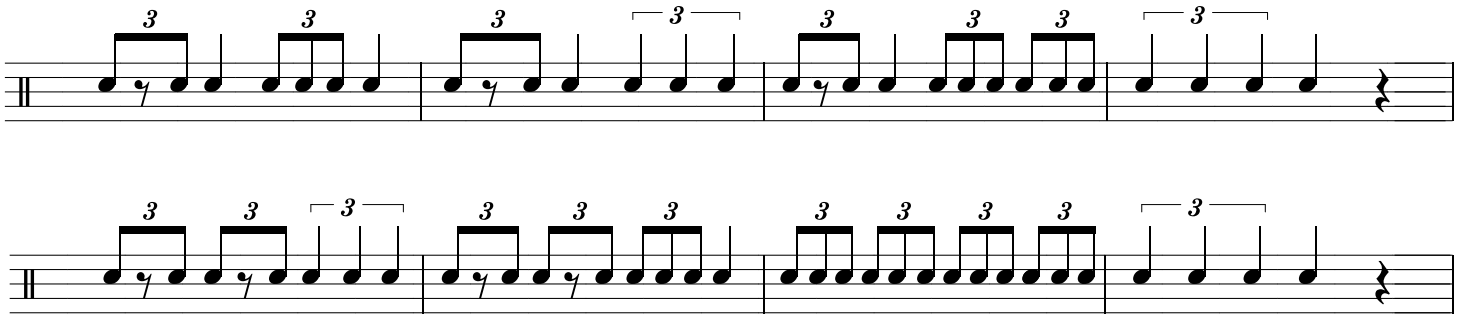
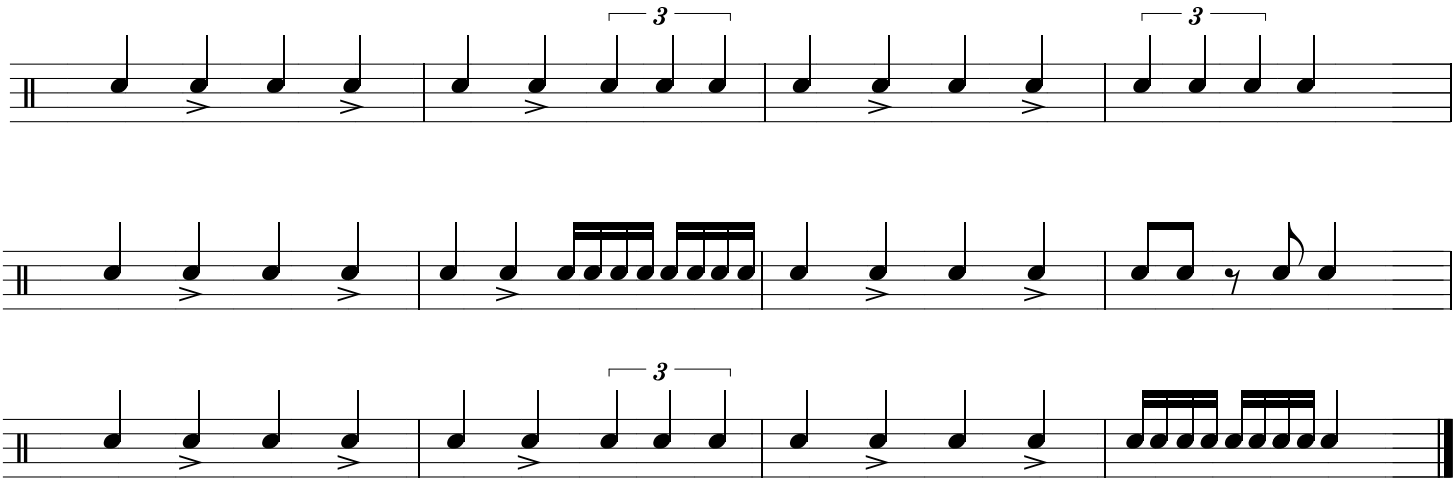
Reading Practice #14

Crotchet Triplets
1/4 Note Triplets







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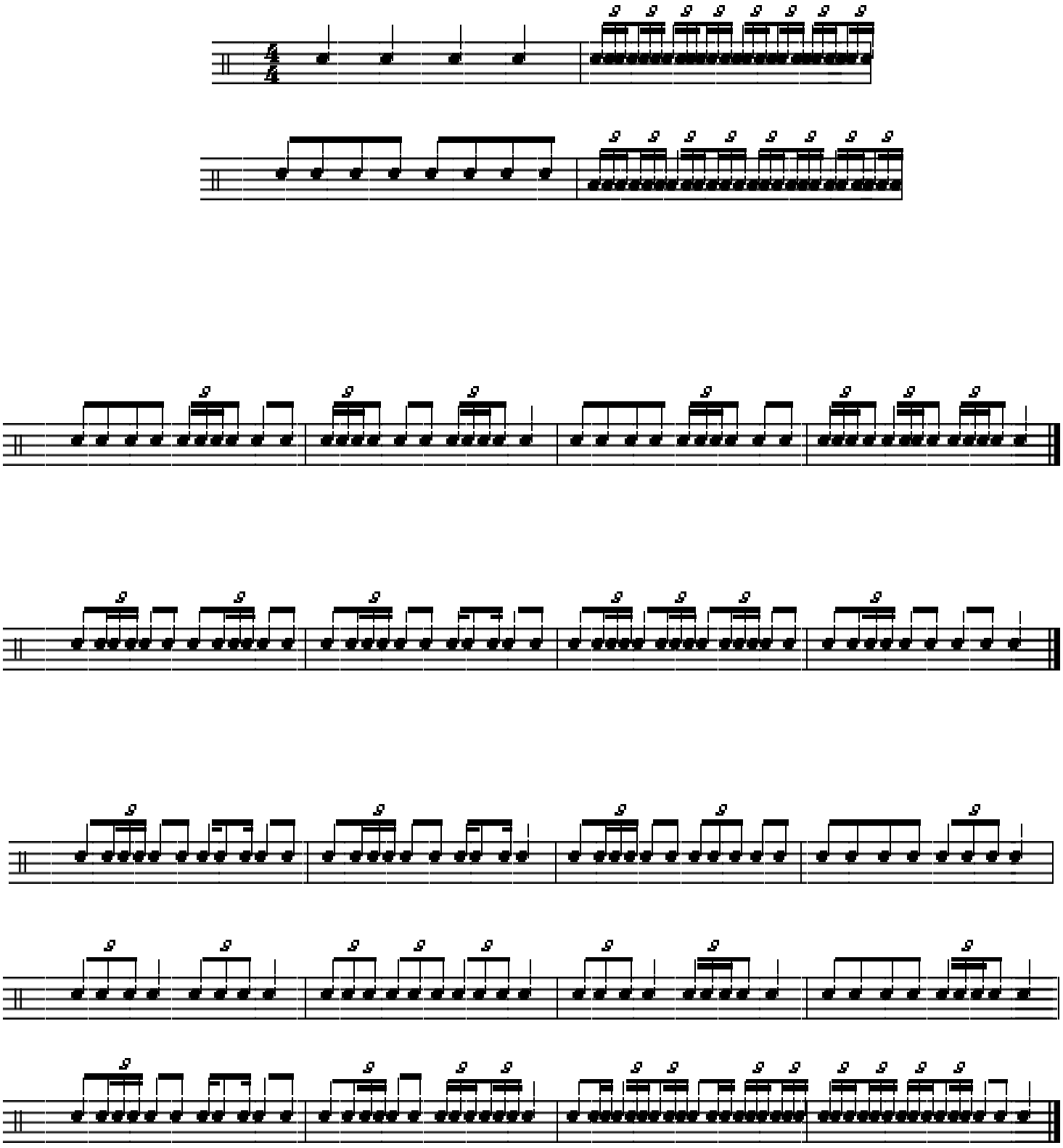
Reading Practice #15

Semiquaver Triplets
1/16 Note Triplets



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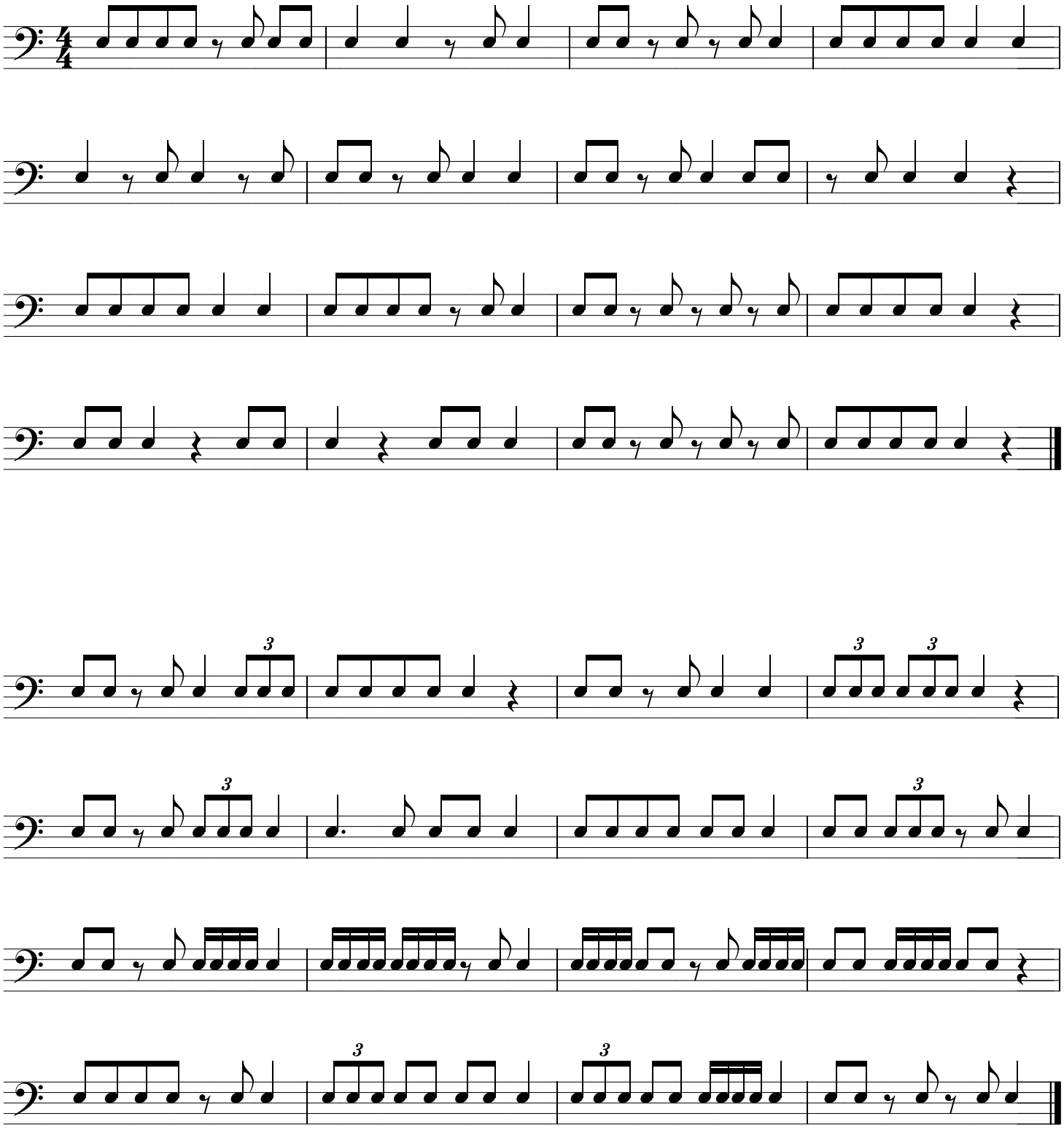
Reading Practice #16

Preparing for Syncopation



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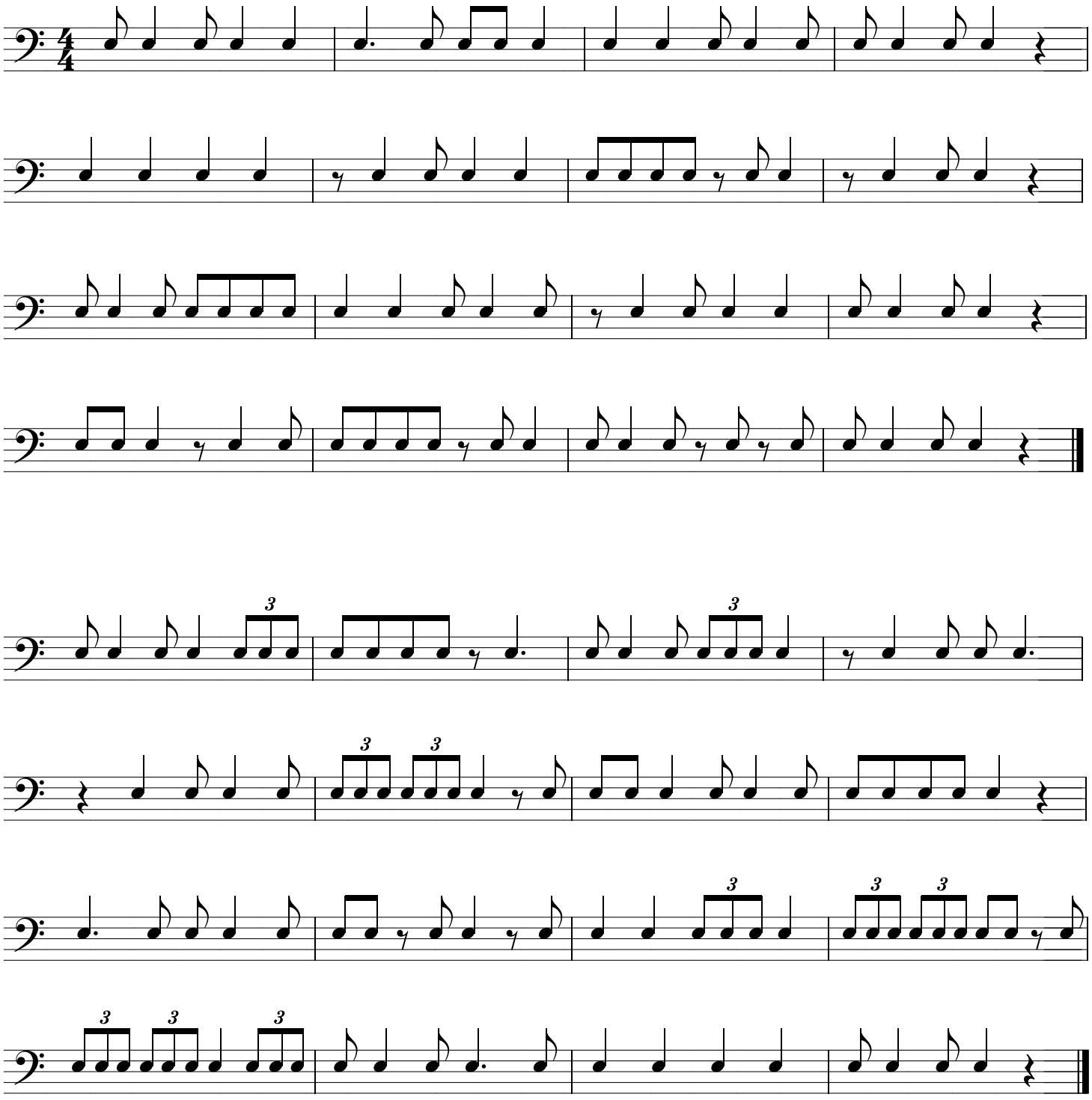
Reading Practice #17

Syncopation



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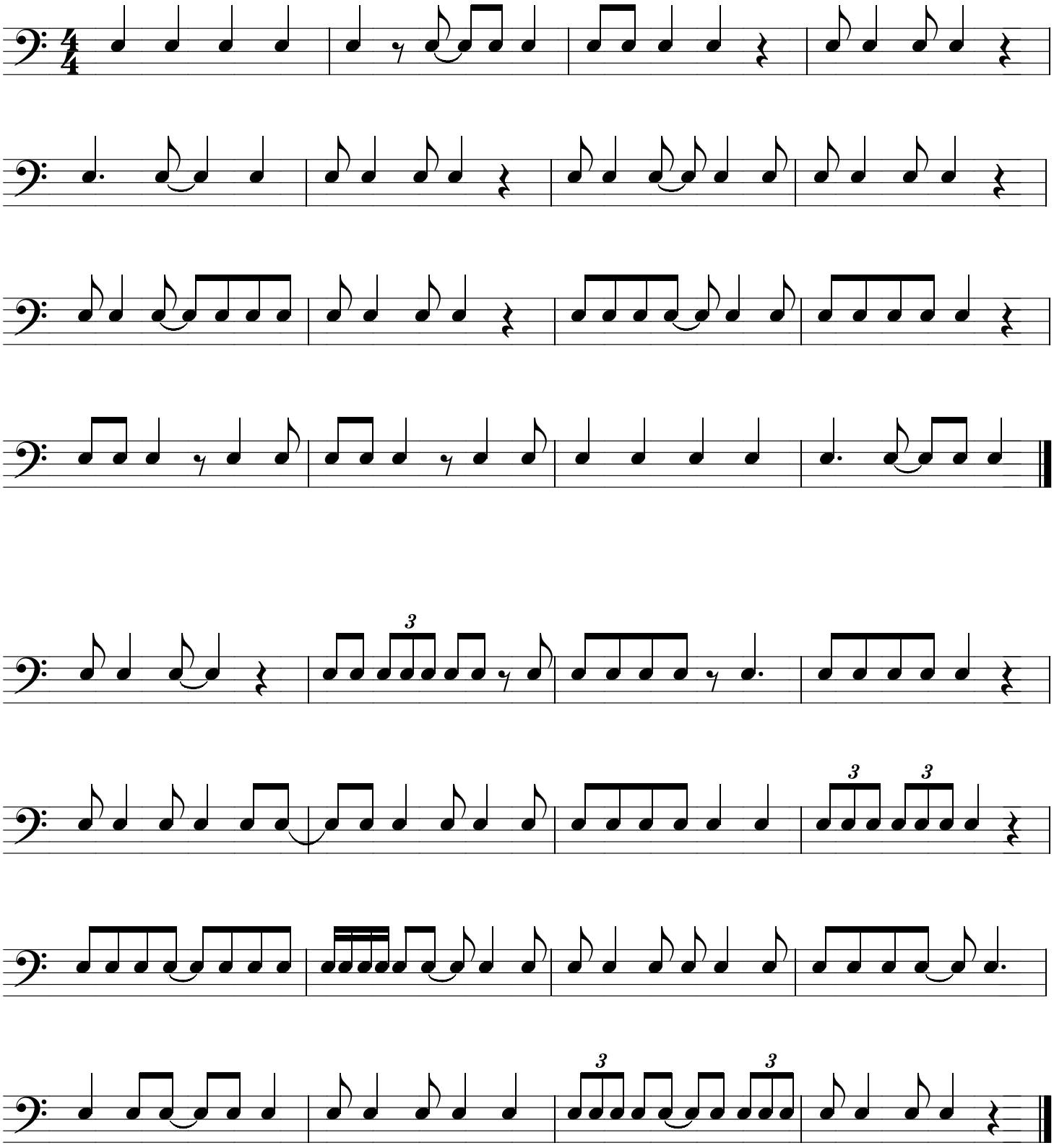
Reading Practice 18

Syncopation with Ties



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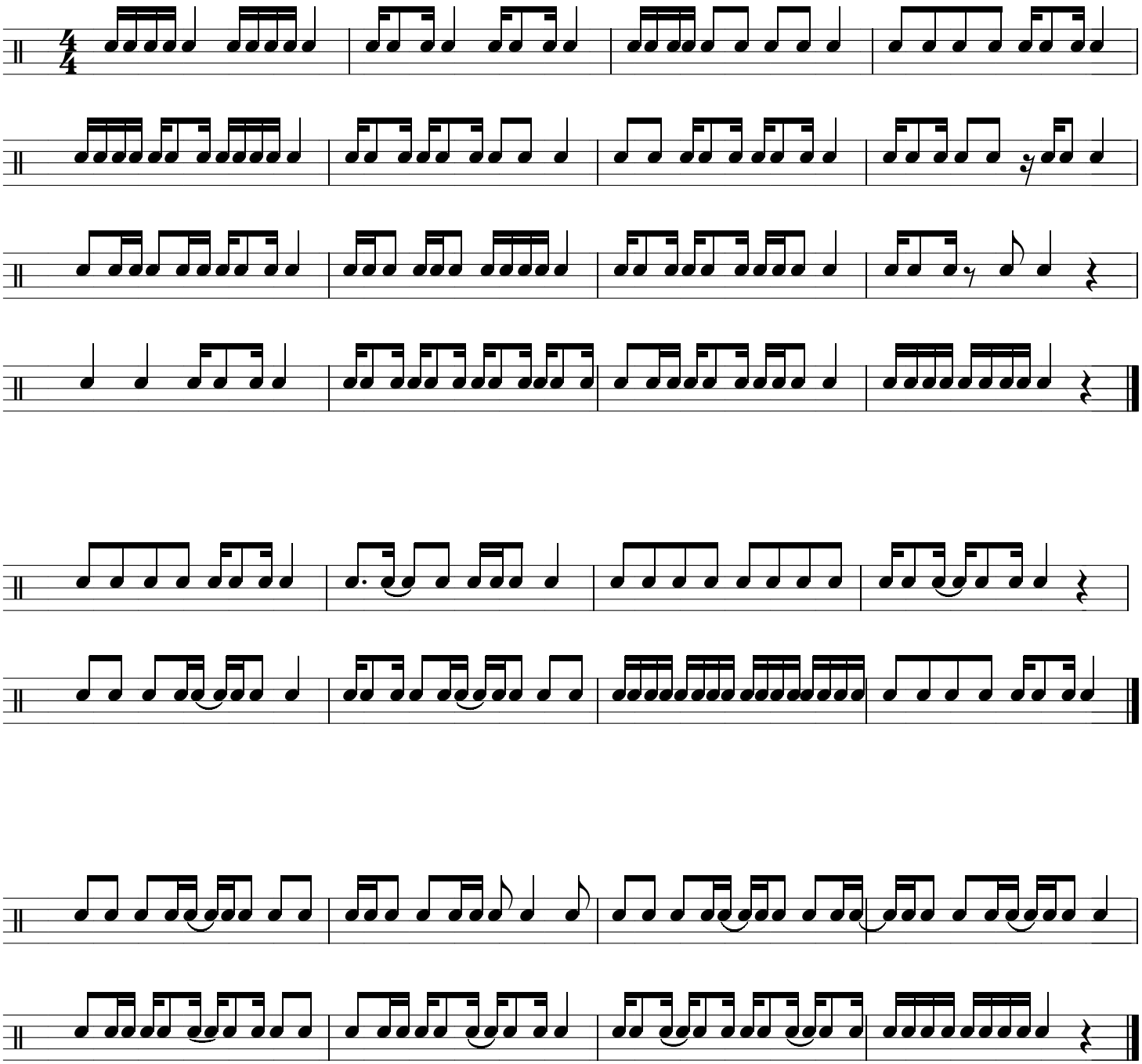
Reading Practice #19

Syncopated Semiquavers



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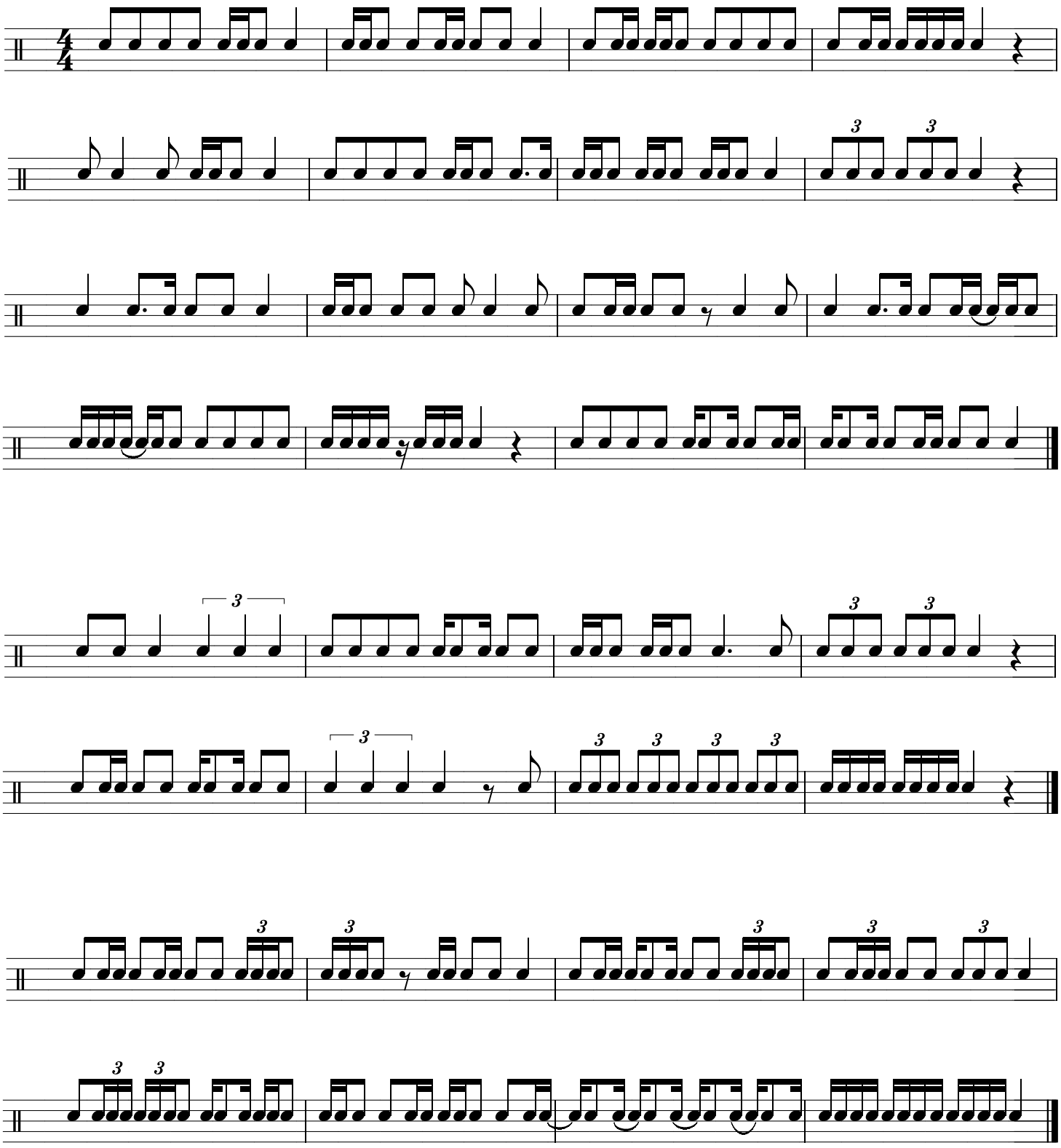
Reading Practice #20

Revision



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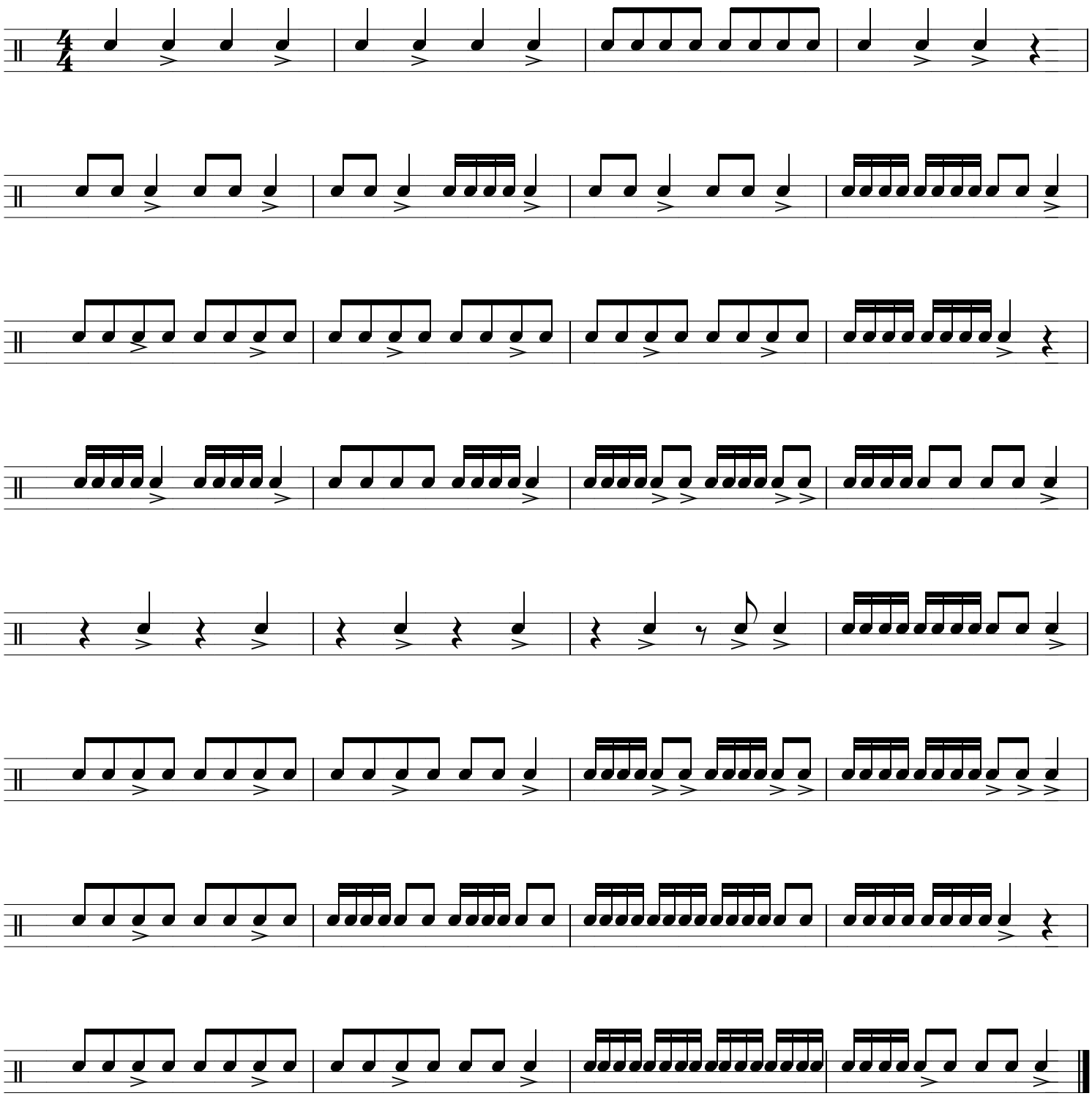
Rockin' the Snare

Snare Drum Solo



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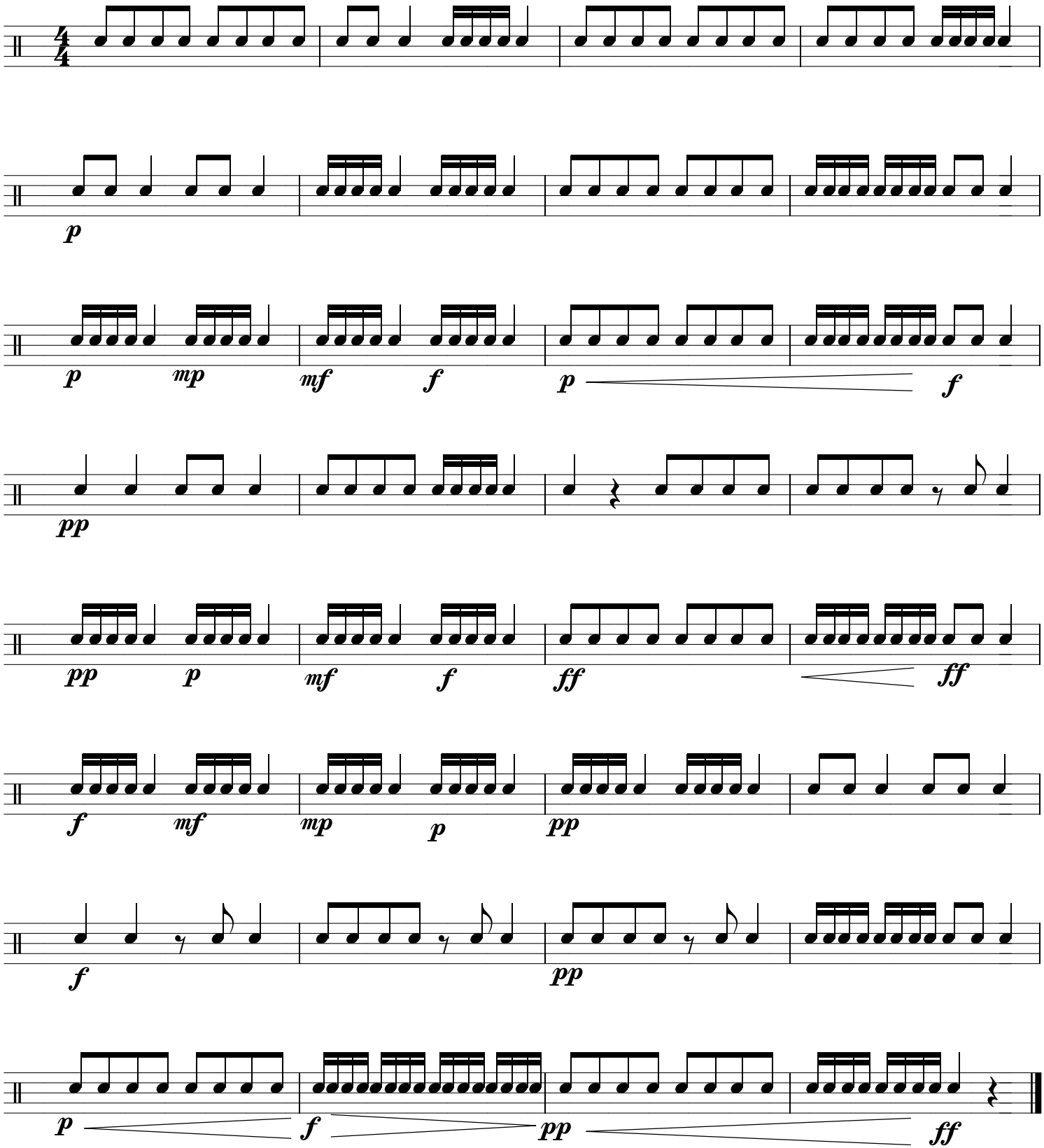
Dynamically Speaking.....

Snare Drum Solo



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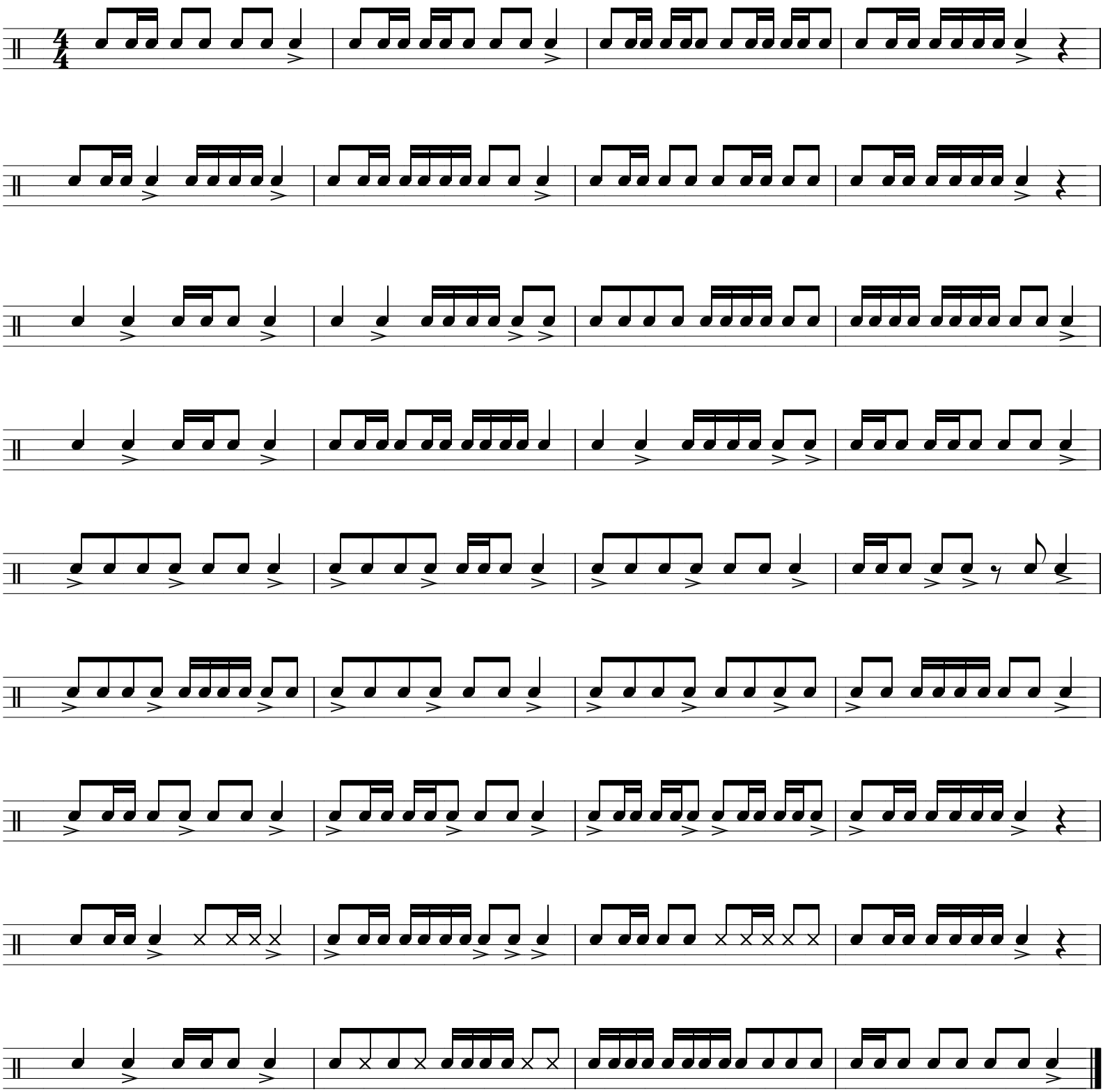
Semi Madness

Snare Drum Solo



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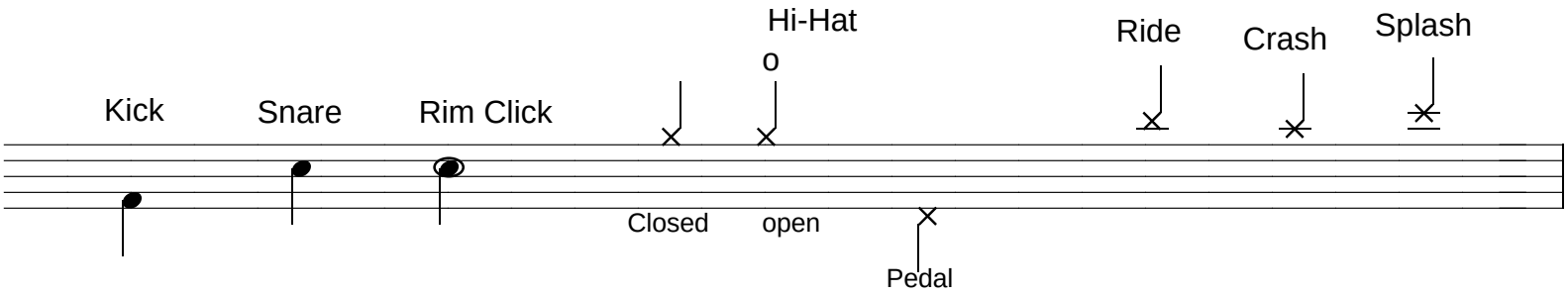
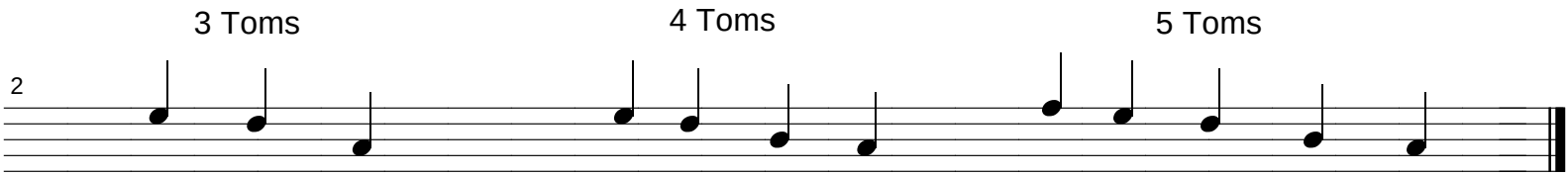
Drum Kit Notation Guide

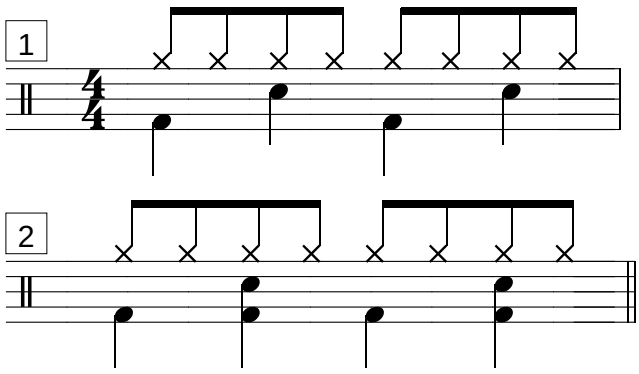
For Drum Kit Exersizes by Kevin Tuck



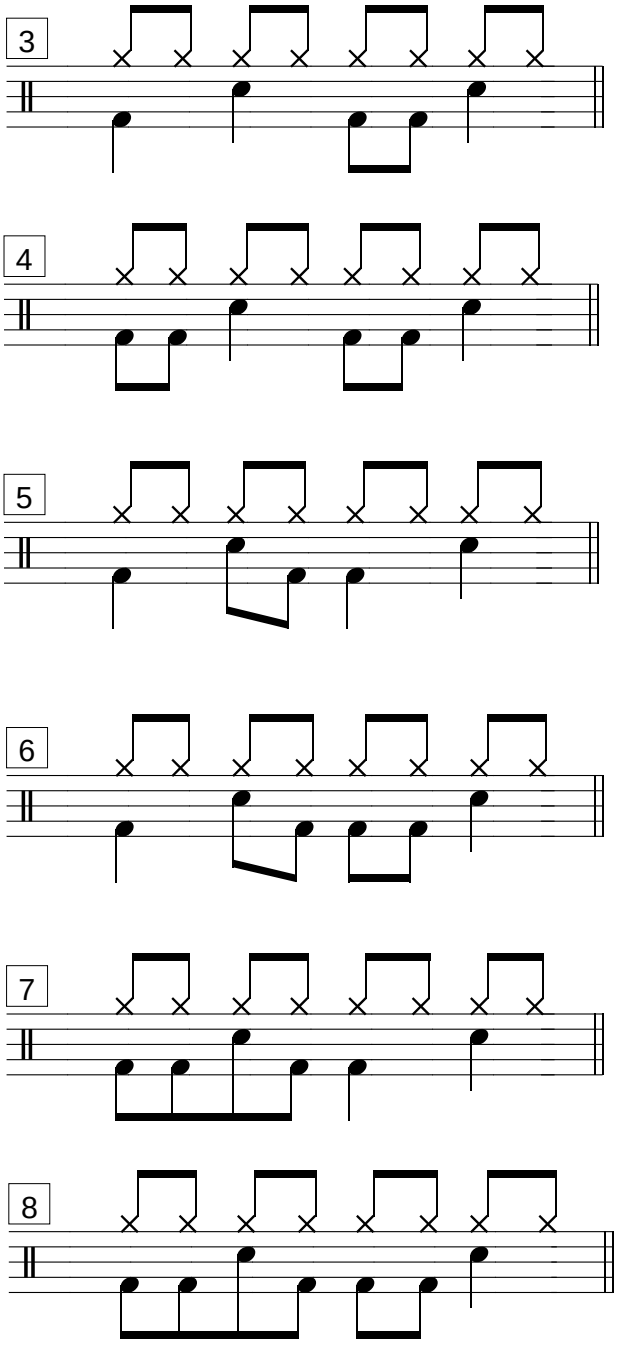


Basic Rock Patterns
Sheet 1

The Basic Rock Pattern :



Bass Drum Variations:



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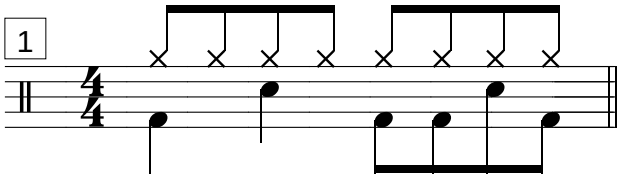
Basic Rock Patterns

Sheet 2

1



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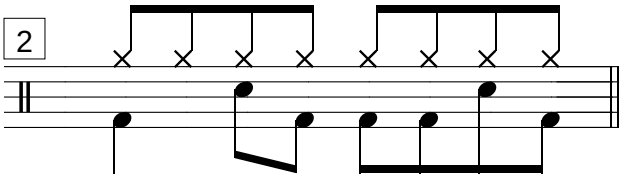

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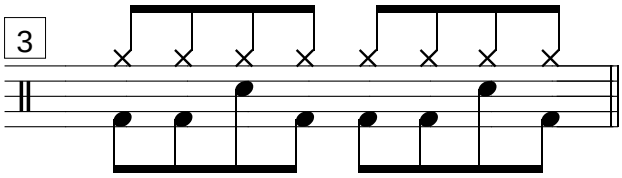

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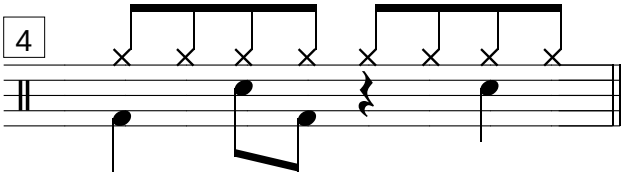
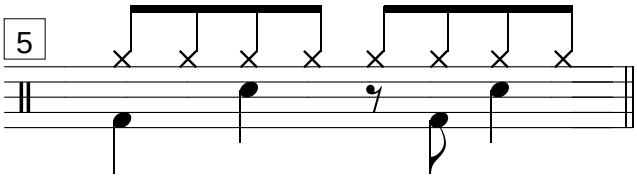


Bass Drum Variations with 8th note/Quaver Rests

5



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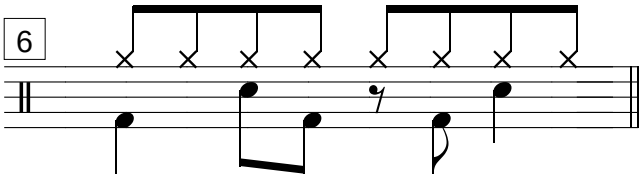

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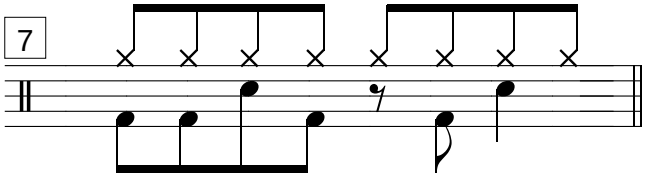

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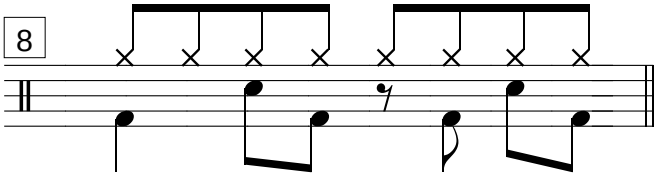

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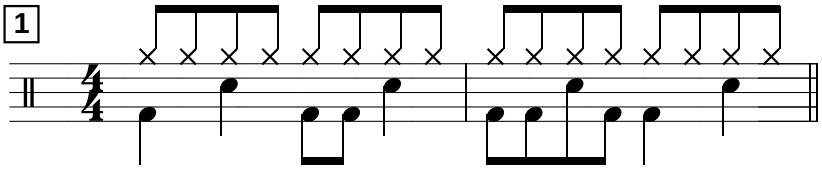
Rock Patterns

2 bar Patterns

1



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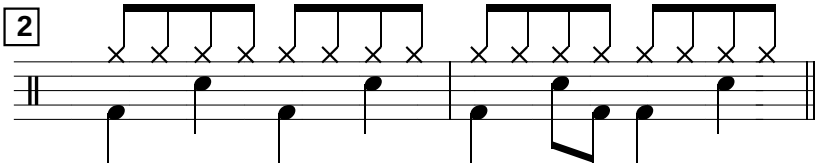

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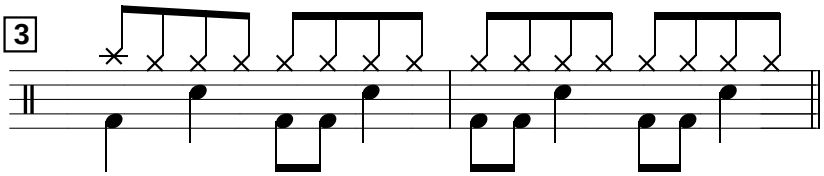

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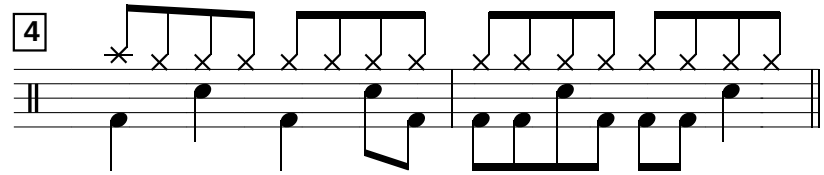

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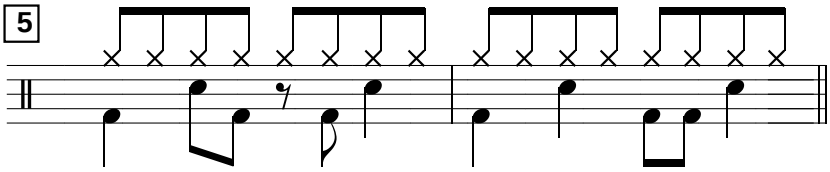

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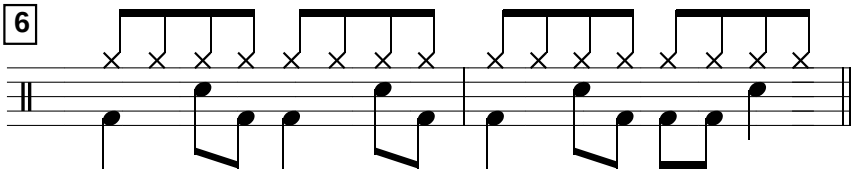

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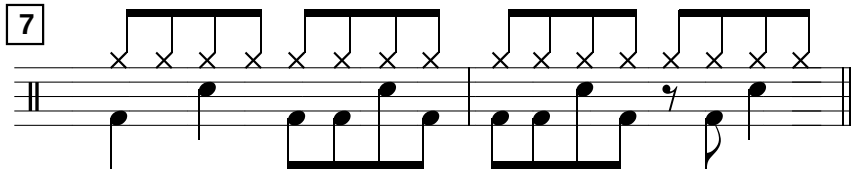

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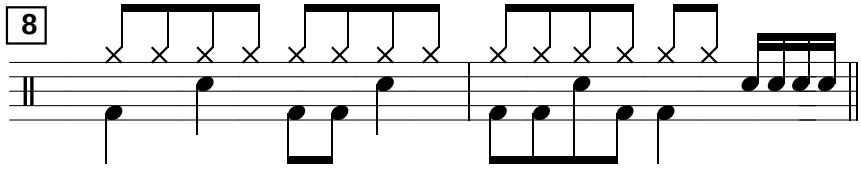

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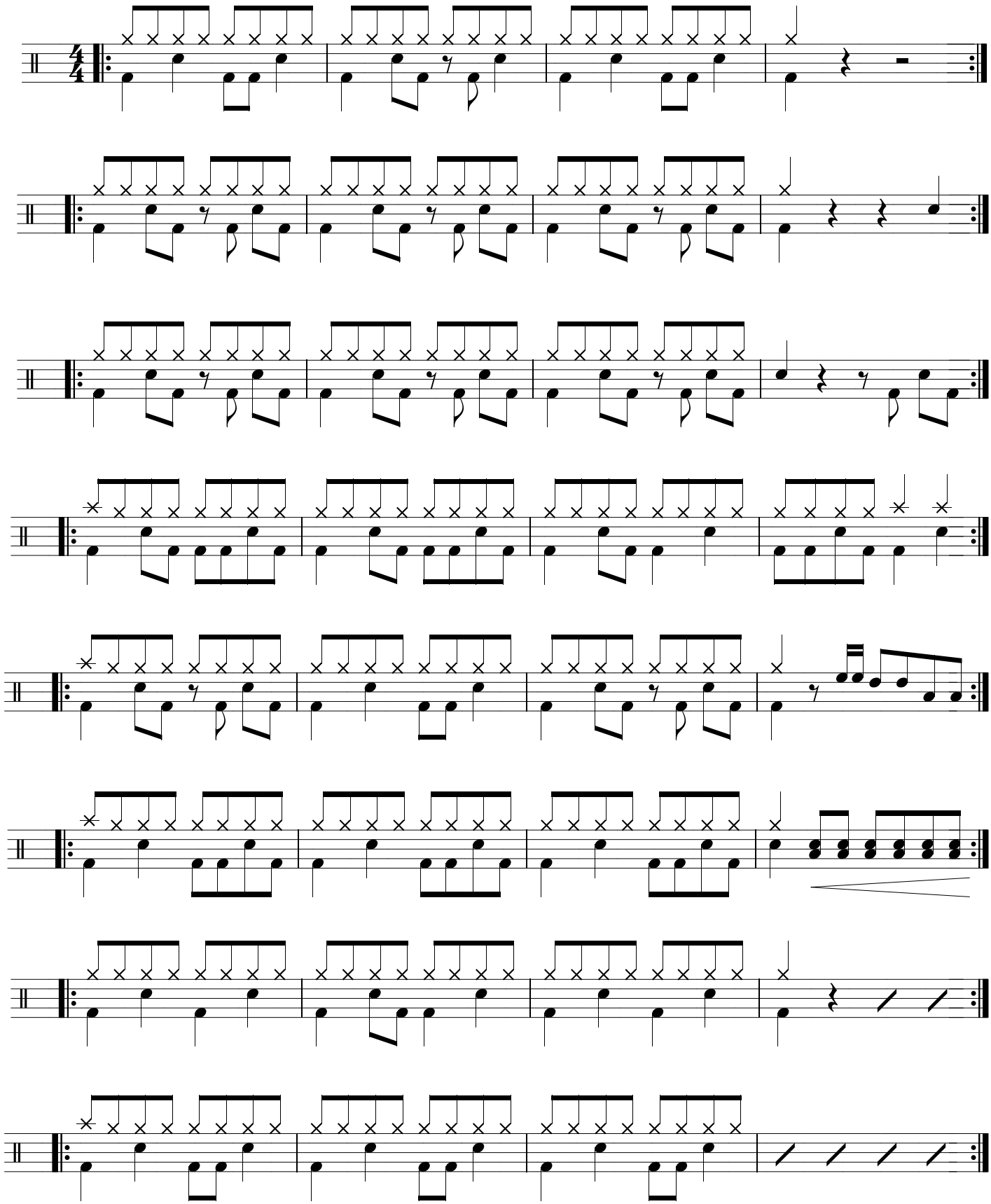
Basic Rock
4 Bar Phrasing



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Rock Patterns

Stage 2, Sheet 1 - "Snares in the Middle"

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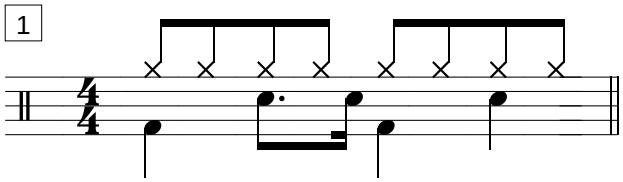

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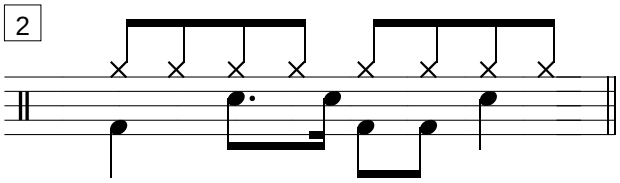

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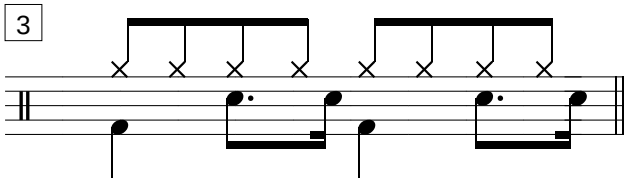

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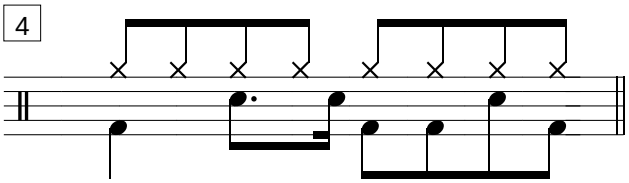

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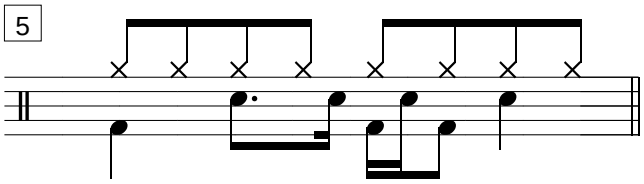

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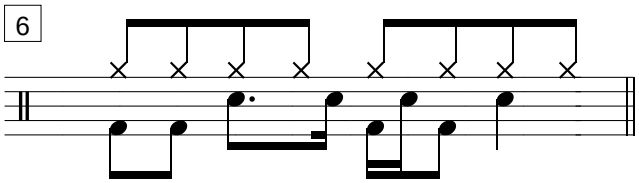

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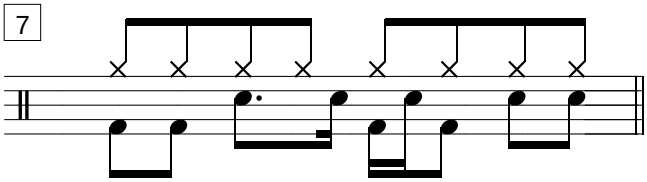

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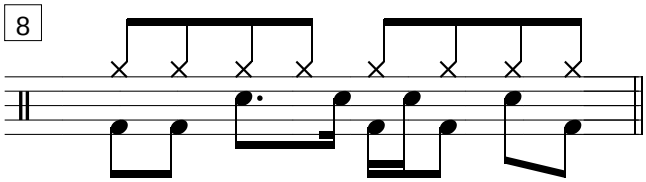

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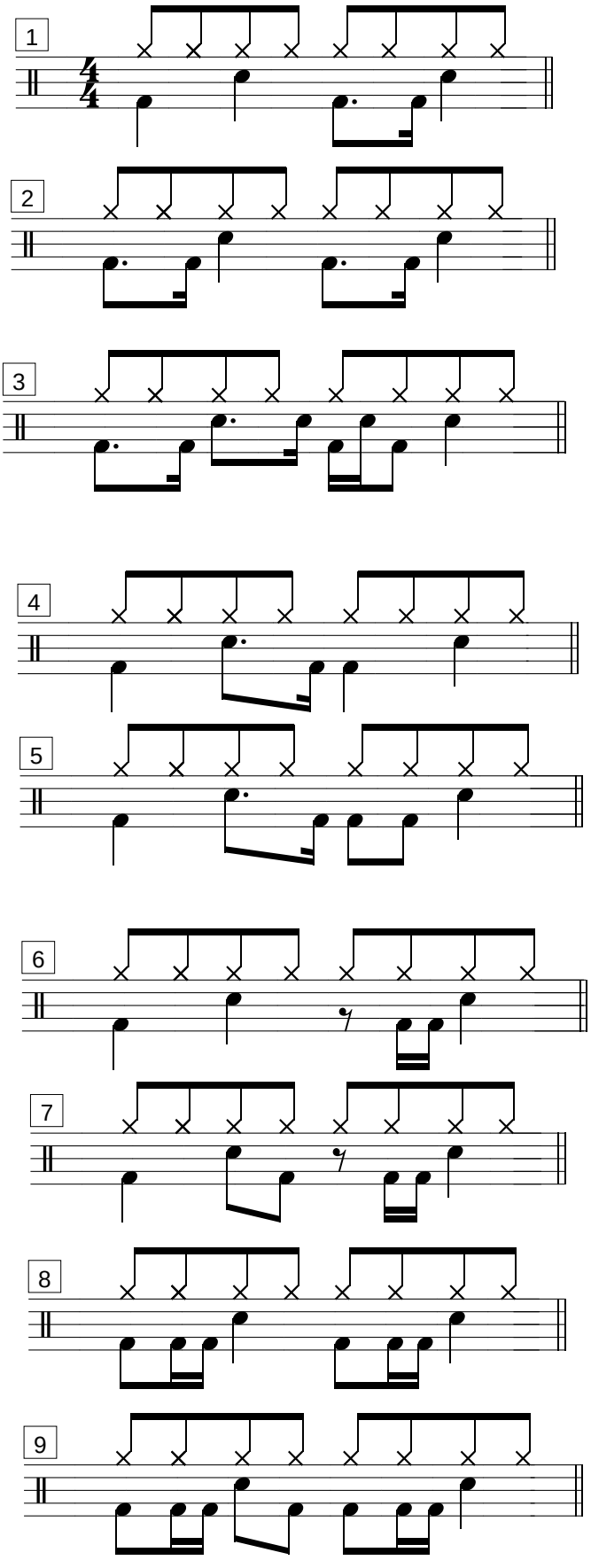
Rock Patterns

Stage 2, sheet 2 - "Bass and snare in the middle..."



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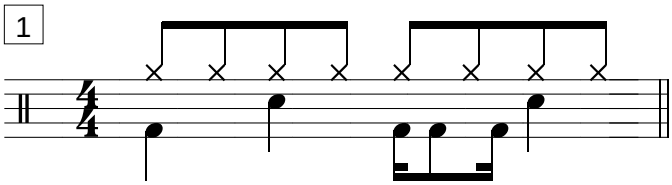
Rock Rhythms

Stage 2, Sheet 3

1



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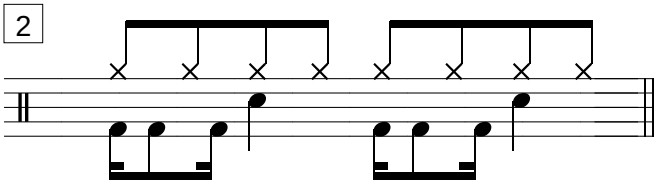

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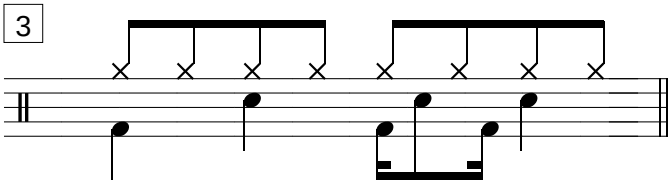

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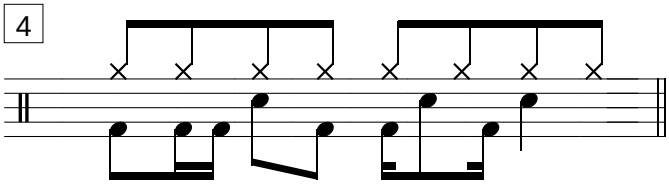

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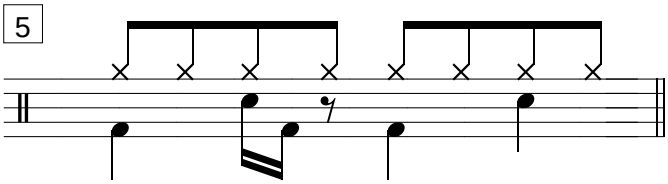

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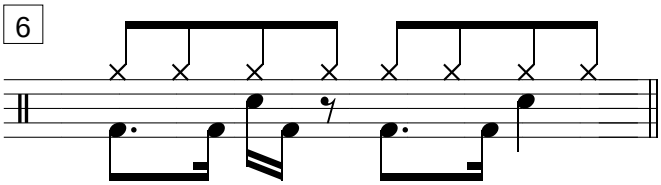

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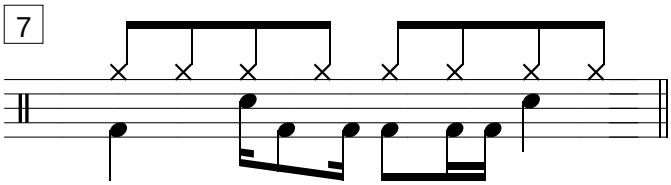

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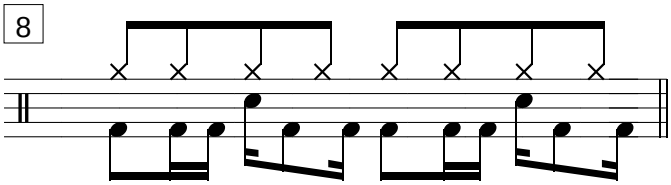

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Rock Rhythms

Stage 2, Sheet 4

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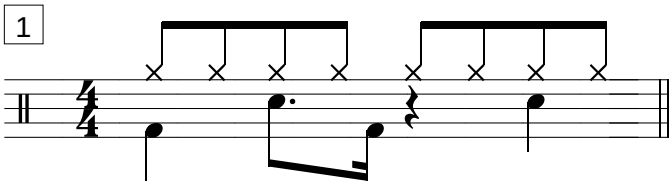

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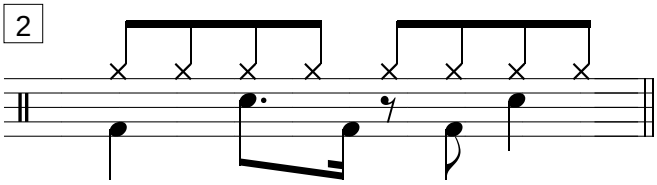

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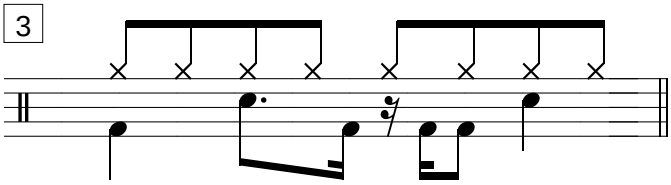

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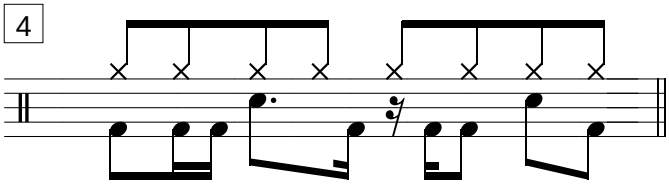

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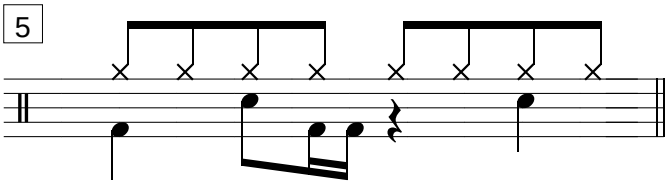

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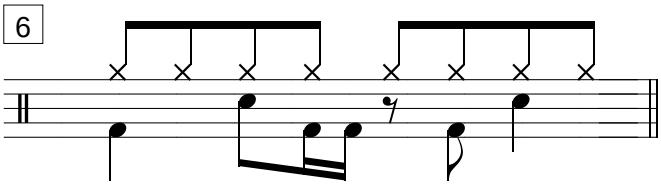

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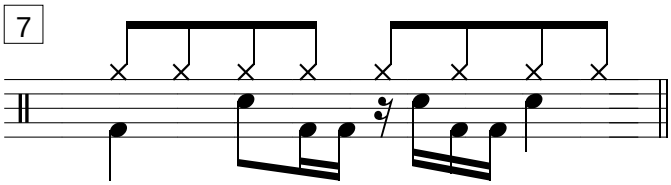

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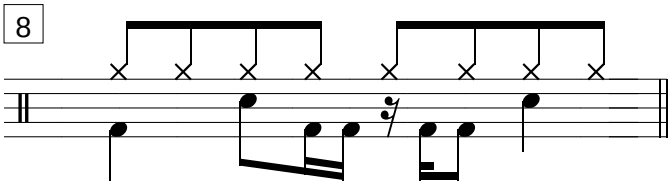

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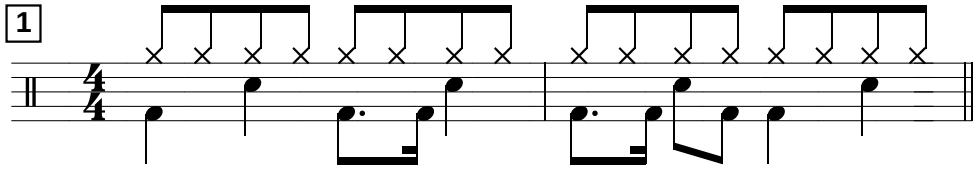
Rock Phrases

2 bar Patterns

1



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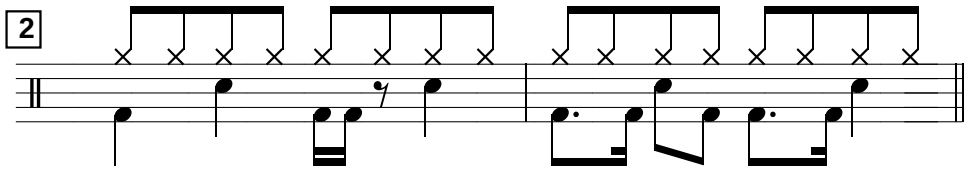

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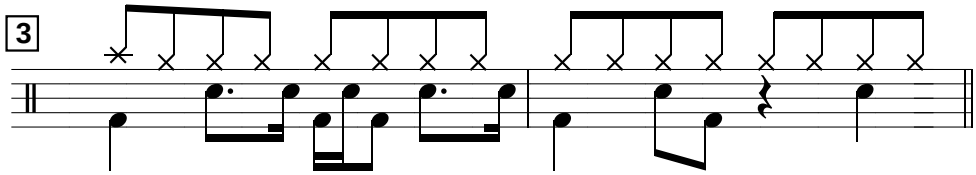

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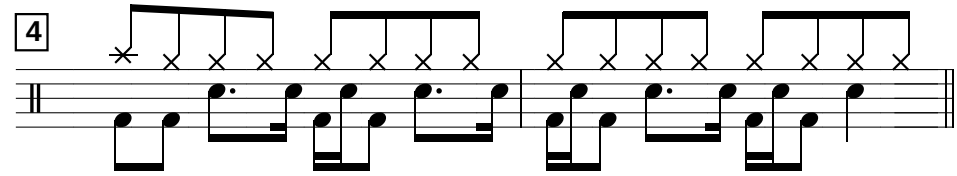

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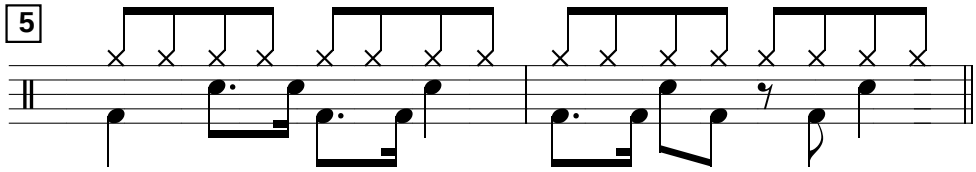

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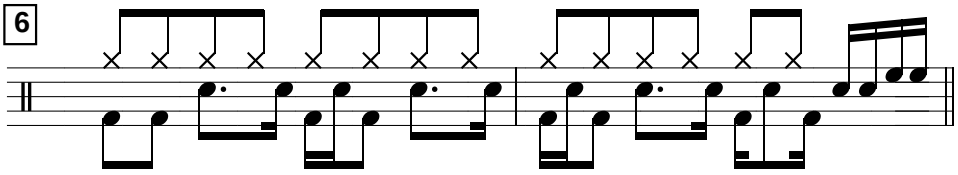

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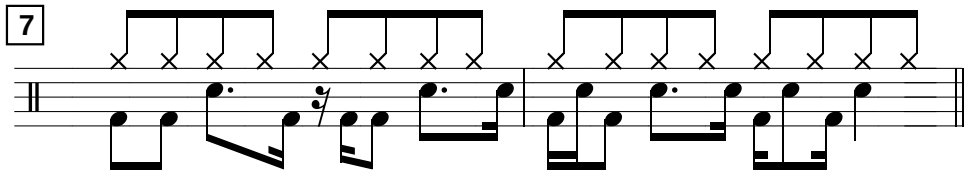

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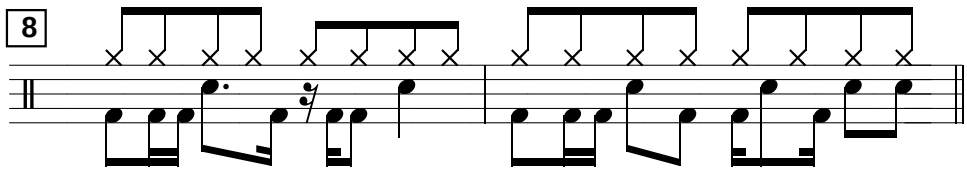

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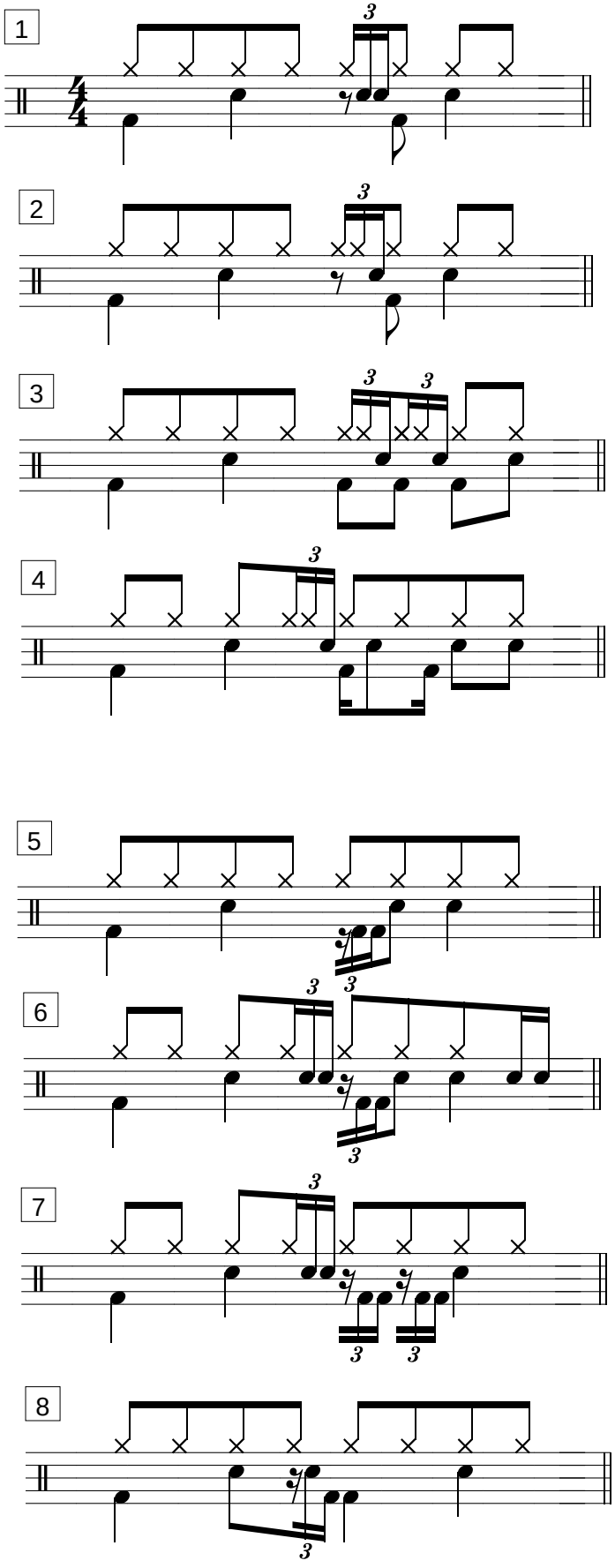
Rock Rhythms

Stage 3, Adding Semiquaver Triplets



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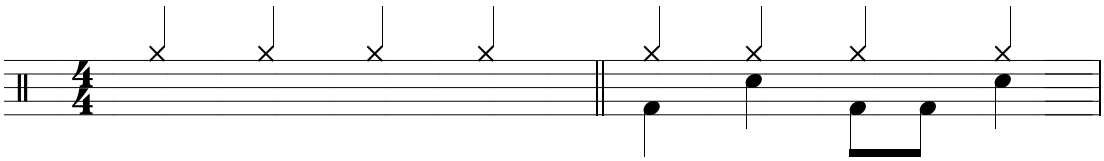
Hi-Hat Patterns

This is a list of Alternate Hi-Hat Patterns that can be applied to most of the previous patterns.

Crotchets
Play on Loose Hi-Hats or the Ride

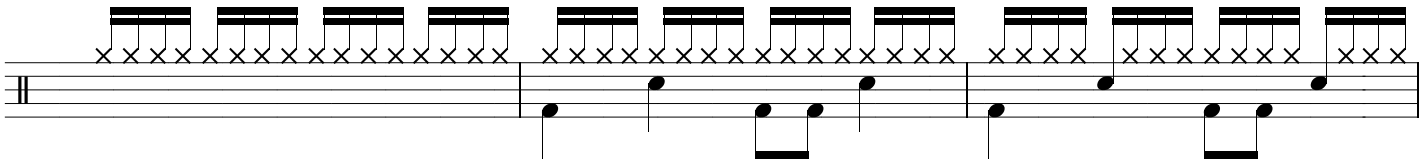
Example
(sheet 1, number 3)



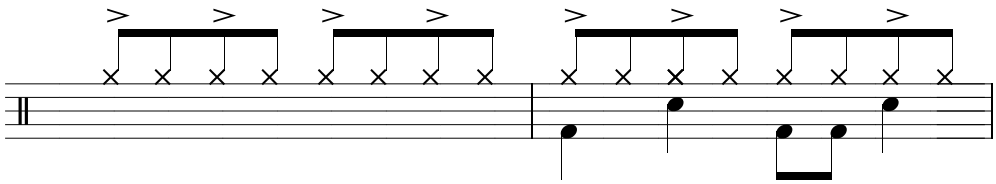
Semiquavers
Can be played with one hand, or both depending on the tempo

R R R R R R etc

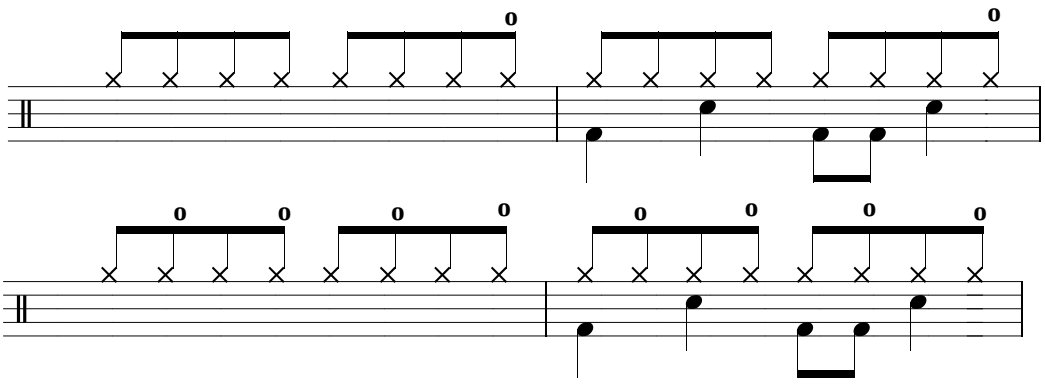
RLRLRL etc



Accents
Very Important in getting a good feel!



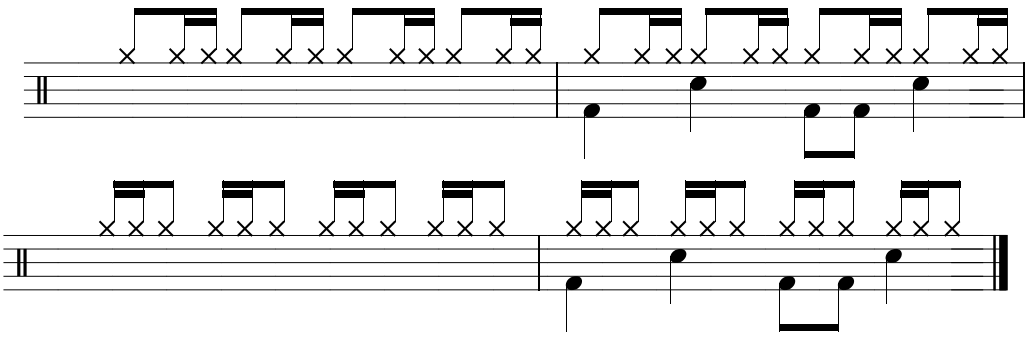
Hi-Hat Openings



These are Just an example - There are Hundreds of other cymbal patterns that can be played over these exersize sheets.

Have Fun!....

Others



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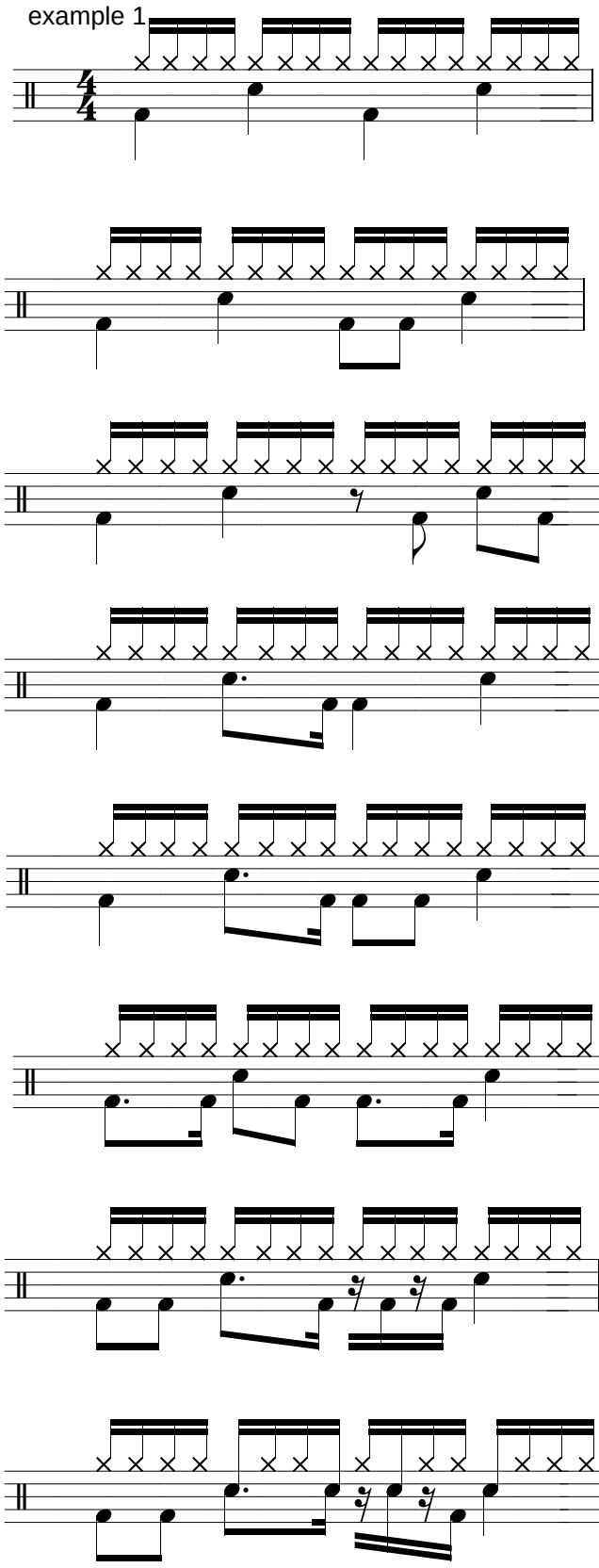
Semiquavers on the hi-hat

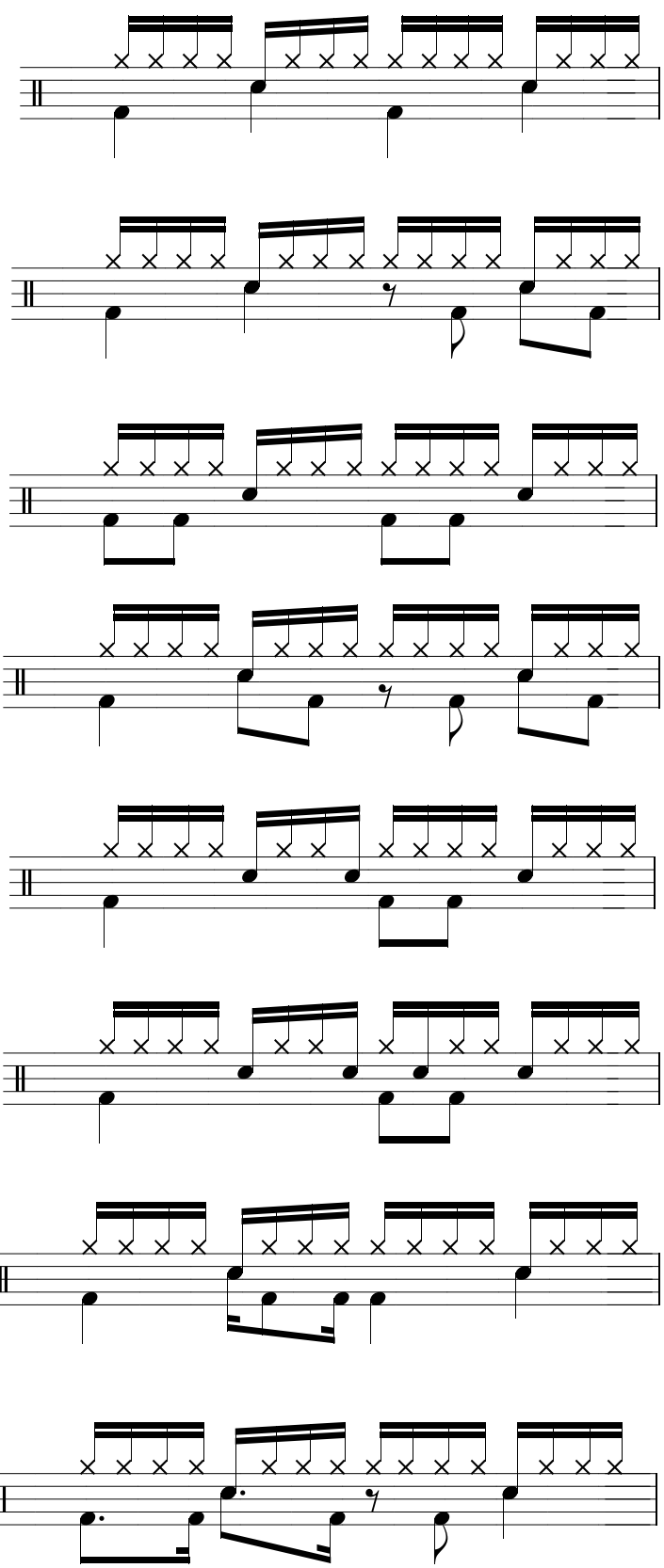
Semiquavers can be played on the Hi-Hat using either One hand (ex 10 or two hands (ex 2, depending on the tempo of the song:

example 1



example 2

R L R L **R** L R L etc



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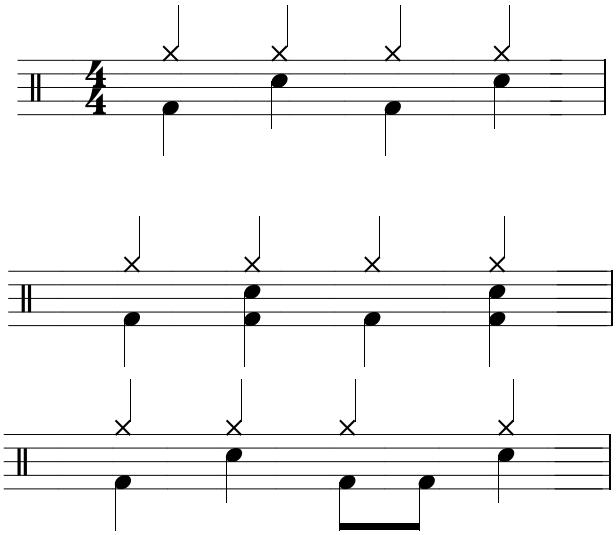
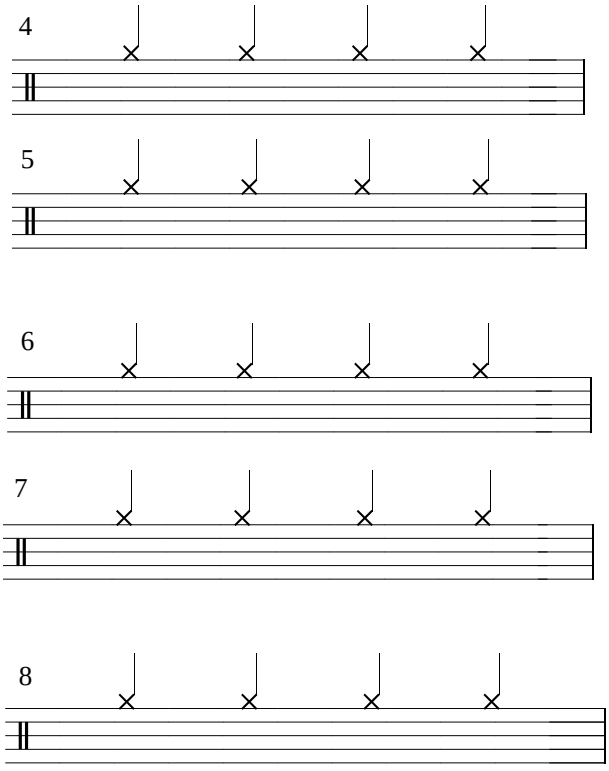
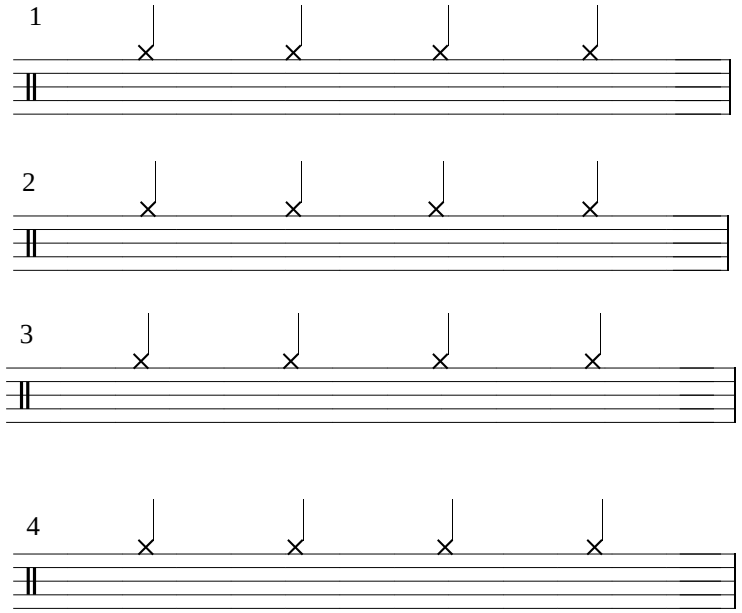
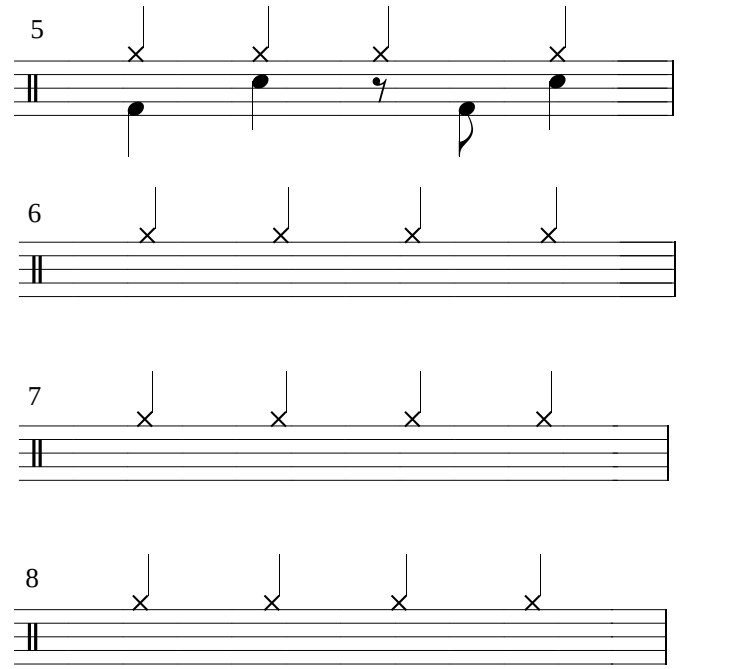
Basic Patterns with Crotchets on Hi-hat



copy in the Bass & Snare voice from the rest of "Basic Rock patterns page 1", and the "Basic Rock patterns page 2" here







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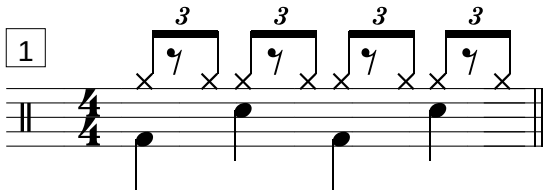
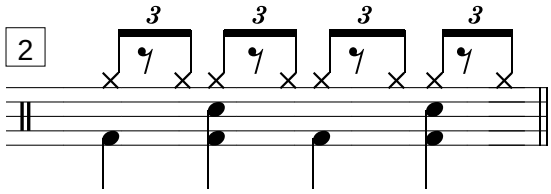
Shuffle Patterns

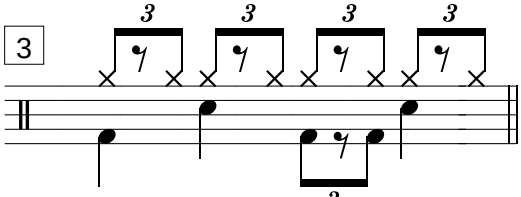
The Basic Shuffle Pattern:

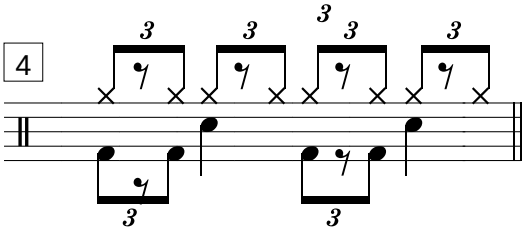


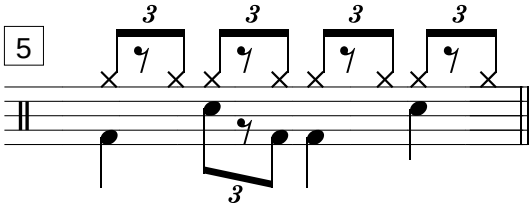
With Bass drum on every beat:

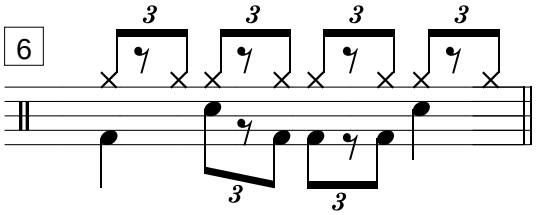


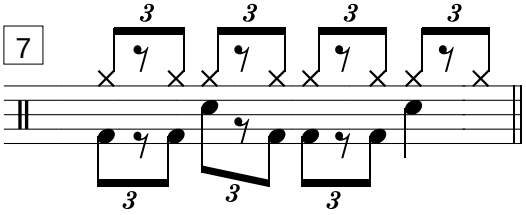
Bass Drum Variations



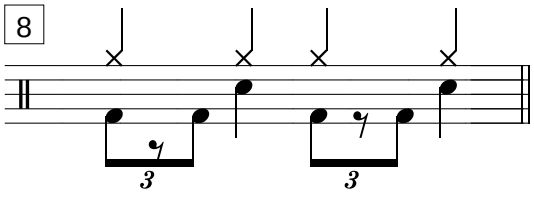


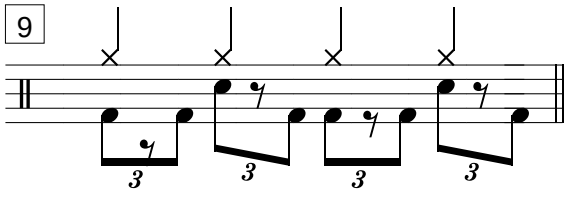






Shuffle with Crotchets on the Cymbal:





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More Shuffle Patterns

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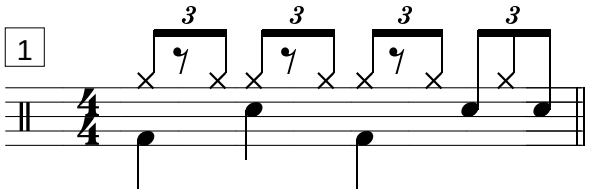

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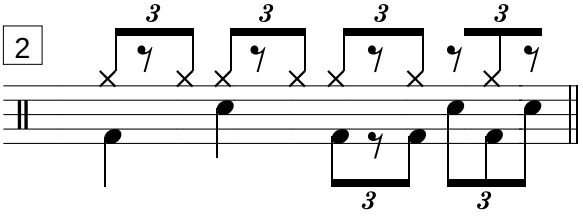

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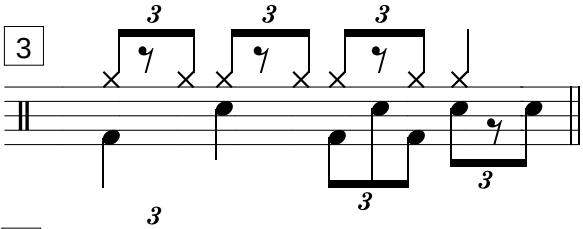

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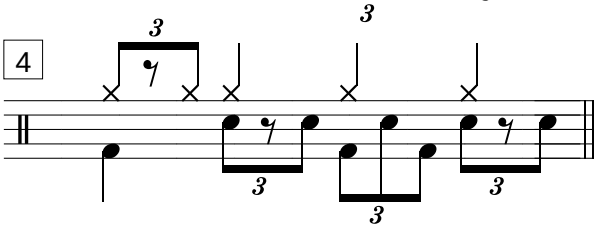

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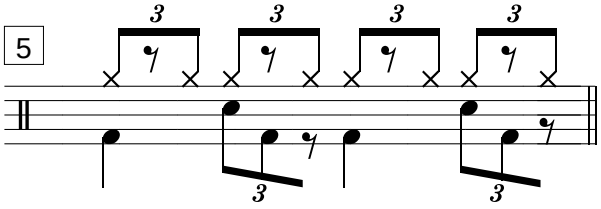

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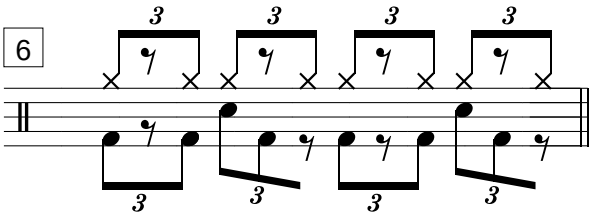

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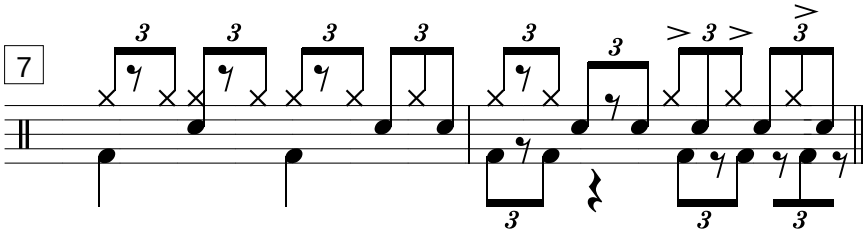

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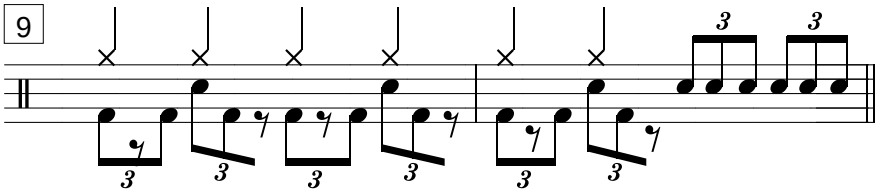

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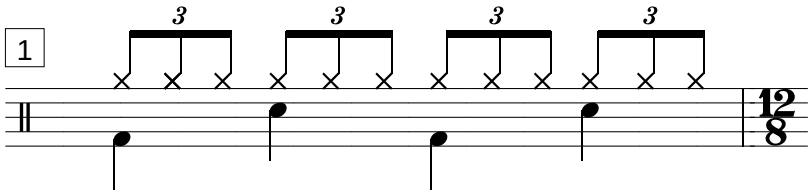
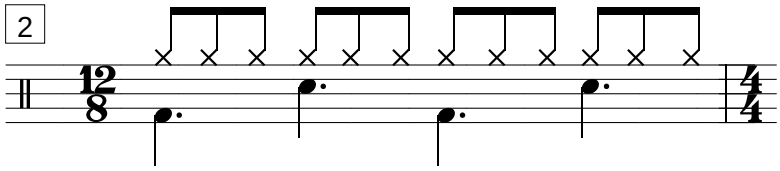
Drum Kit Patterns - Triplet Type

for Rhythm and Blues/Rock Ballads

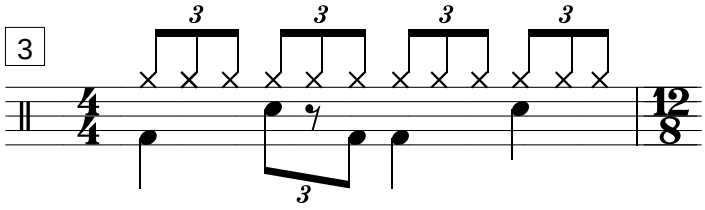
Basic Pattern:
Written in 4/4 Time:

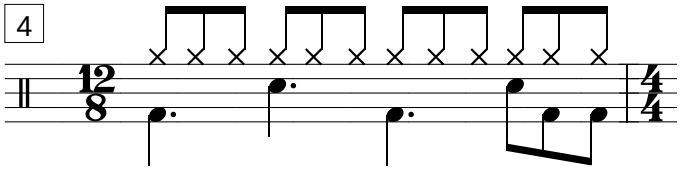


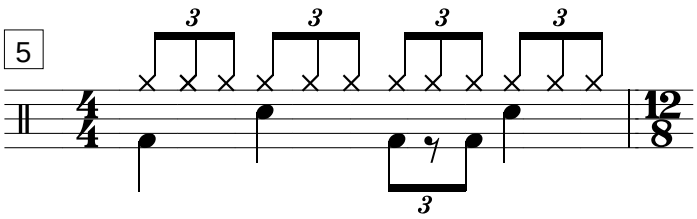
Basic Pattern
written in 12/8/ Time

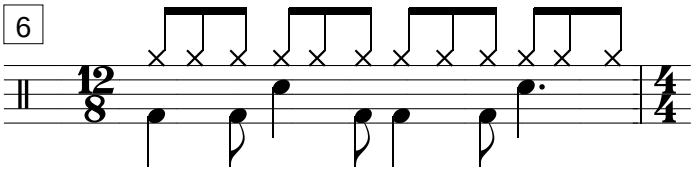


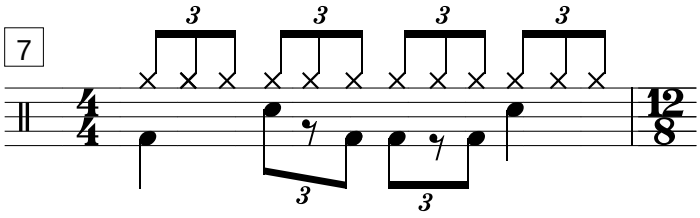
Variations

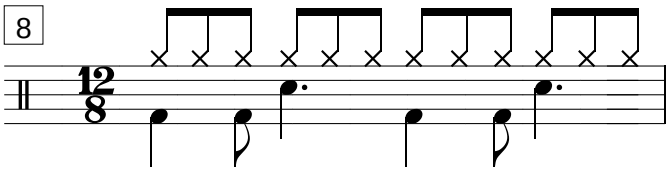


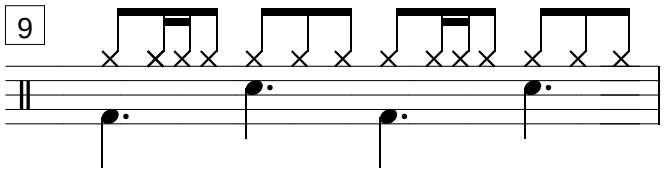


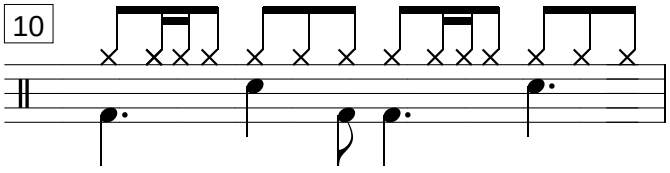


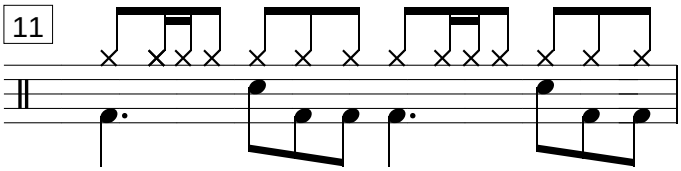


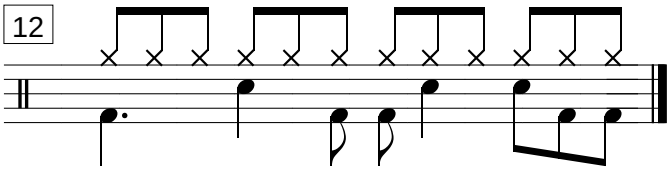












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Drum Kit Patterns - Triplet Type

for Rhythm and Blues/Rock Ballads

Sheet 2

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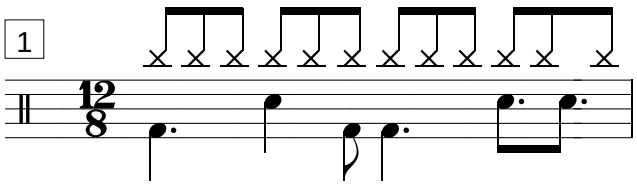

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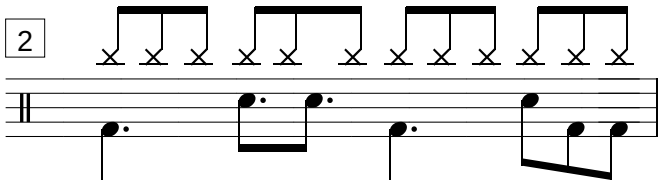

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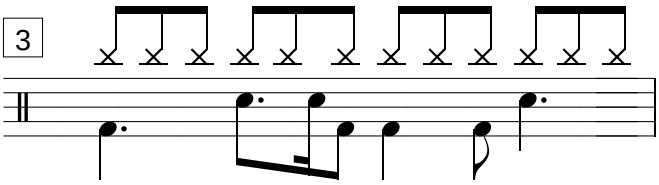

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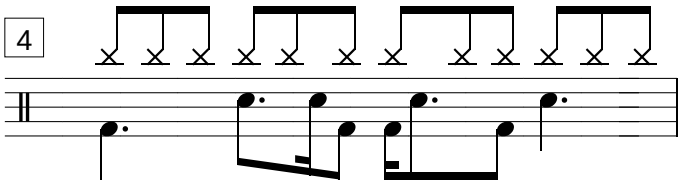

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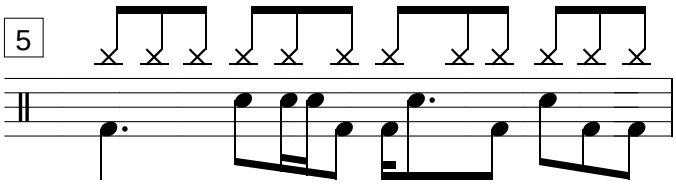

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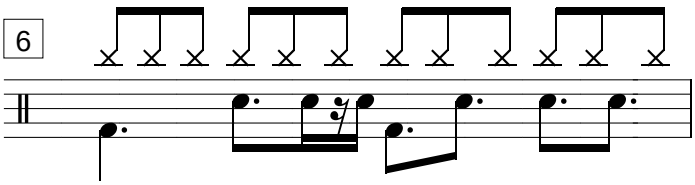

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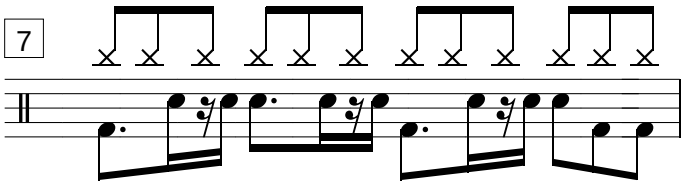

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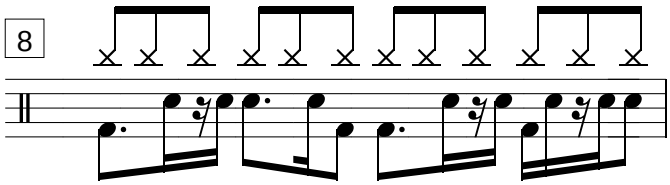

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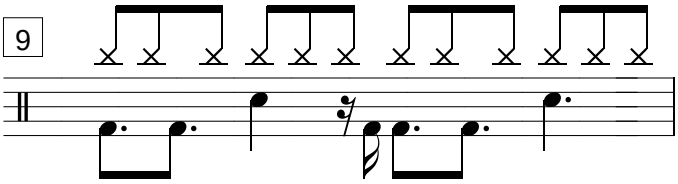

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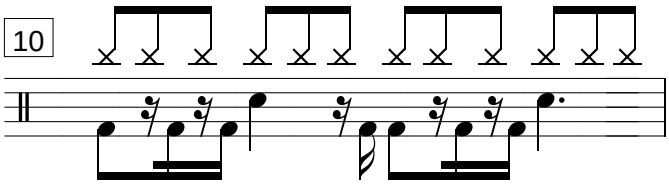

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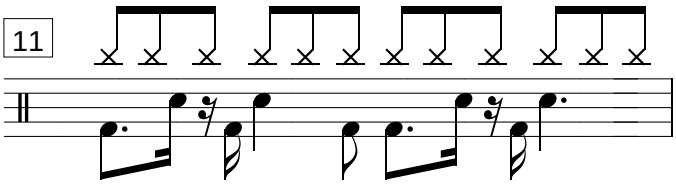

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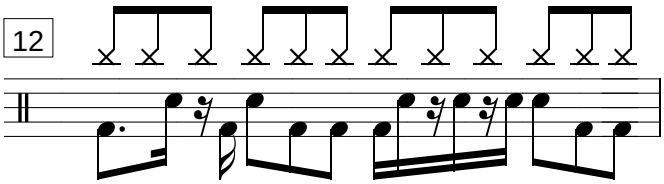

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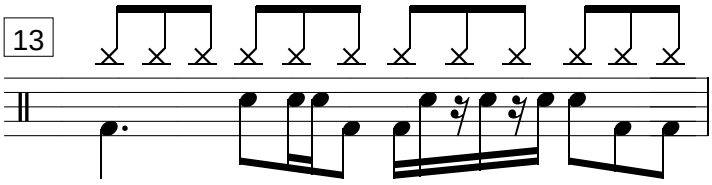

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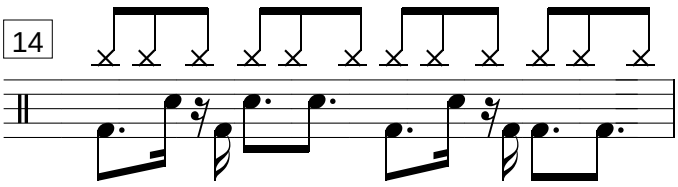

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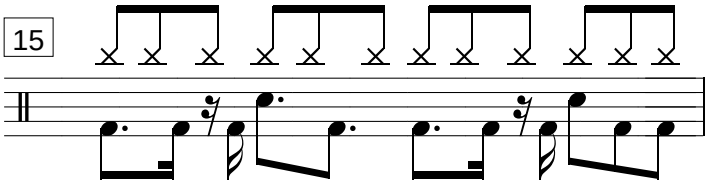

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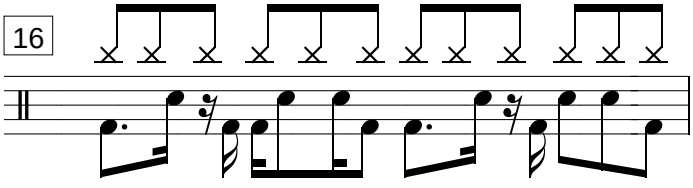
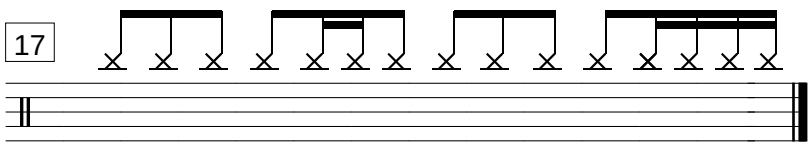


Also Try all of these rhythms with semiquaver variations in the cymbal pattern for example:

17



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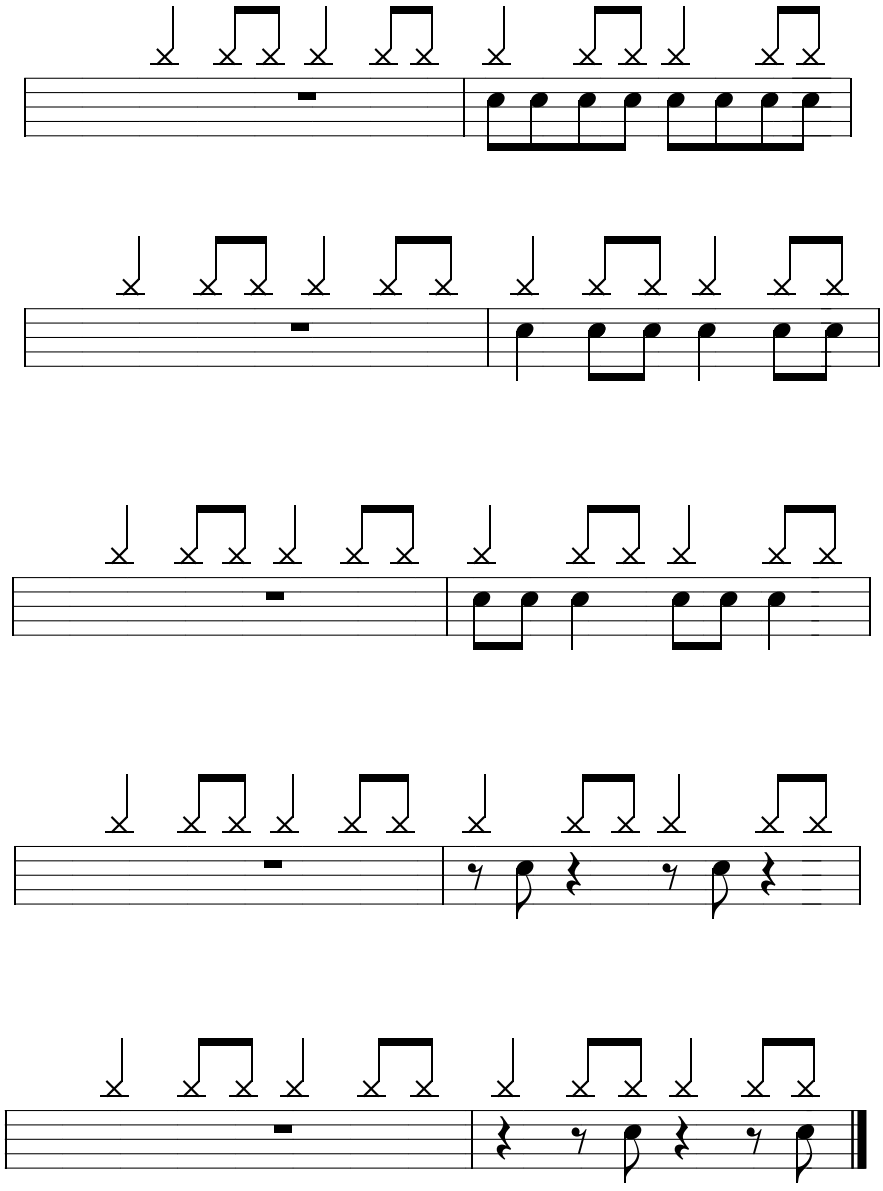
Independence
Sheet #1

These exersizes are designed to develop the independence of both the left hand and the bass drum.
Step 1) Play the second bar only.. with the snare drum against the ride cymbal... very slowly
Step 2) Then add the hi-hat on 2&4 of every bar, and play the exersize as written, bringing in and out the snare drum.
Step 3) Learn the exersize playing the snare drum line on the bass drum.

Swung Quavers

Hi-Hat should be played with the left foot on beat 2 & 4 of every bar



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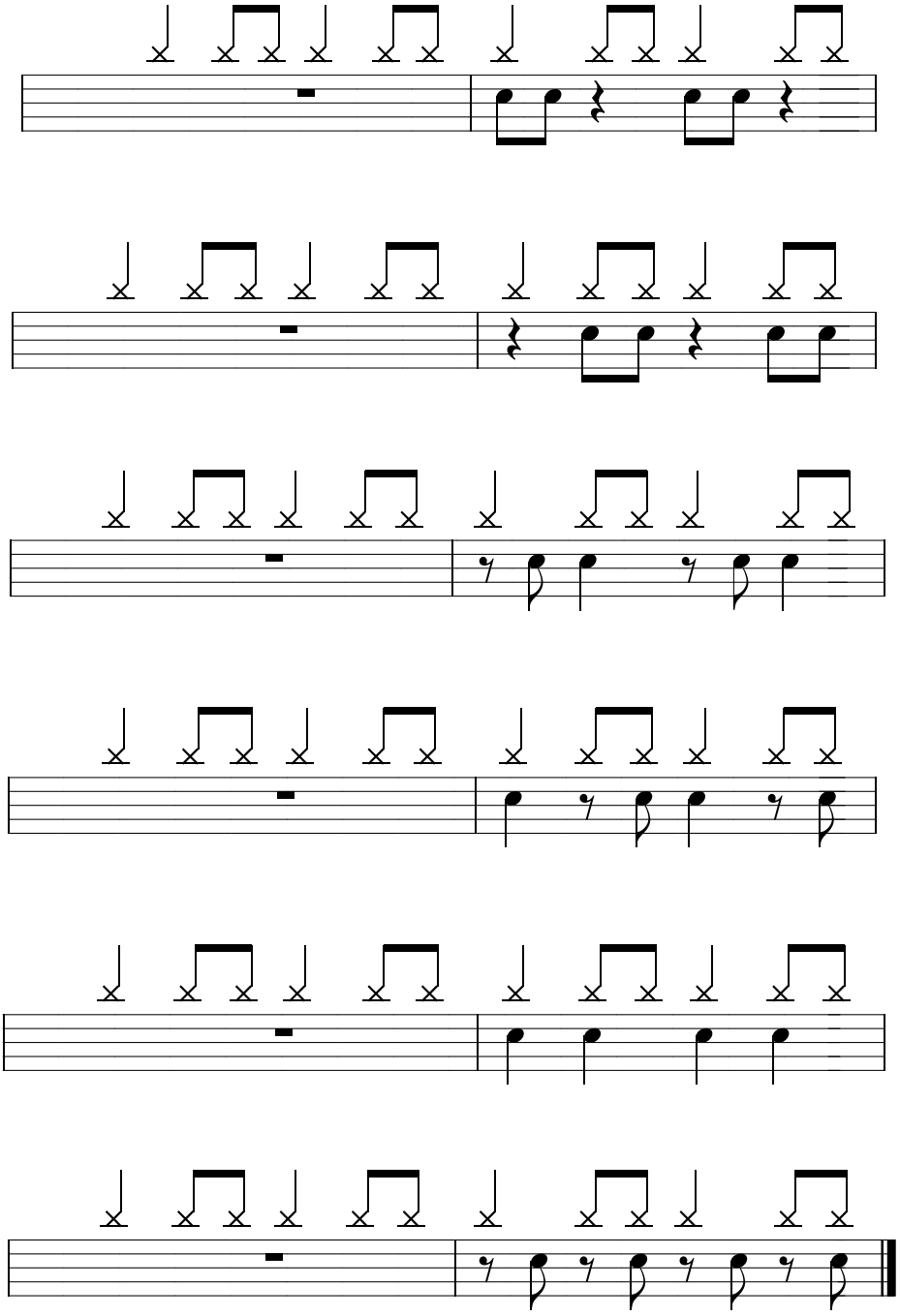
Independence
Sheet #2



Also try playing these exersizes alternating bars between snare drum and bass drum.
Don't forget the Hi-Hat!

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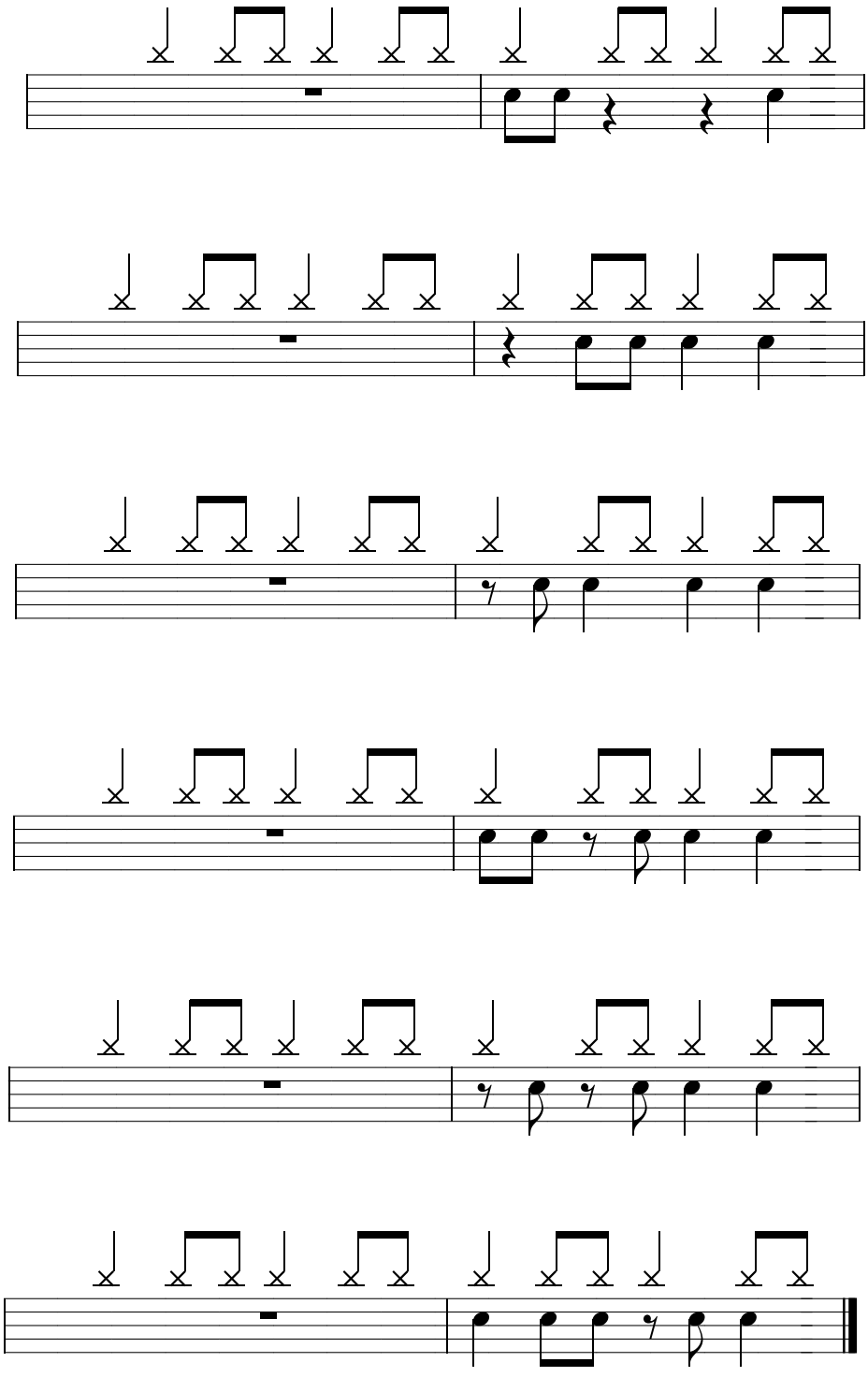
Independence
Sheet #3

one bar patterns



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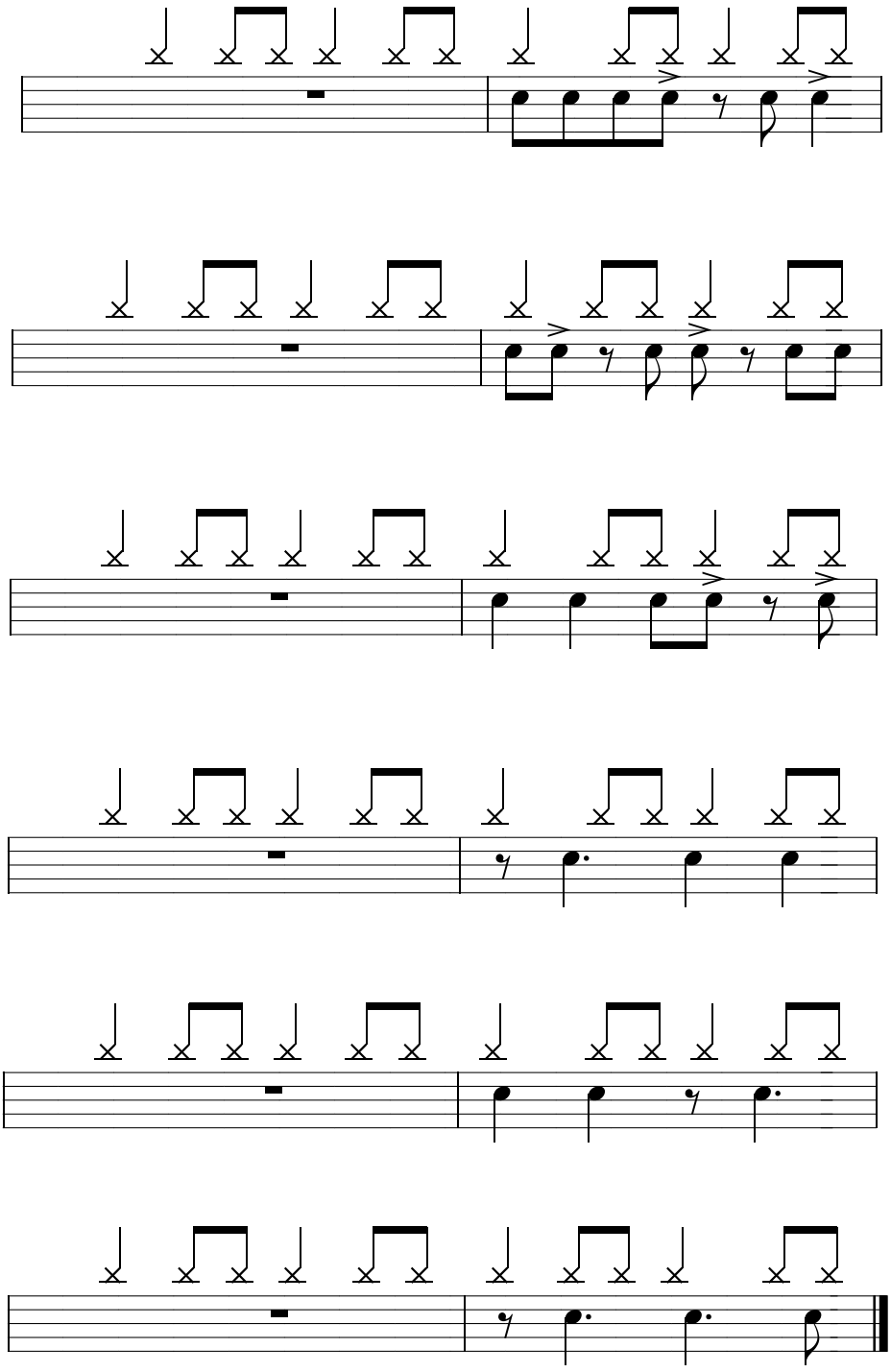
Independence
Sheet #4



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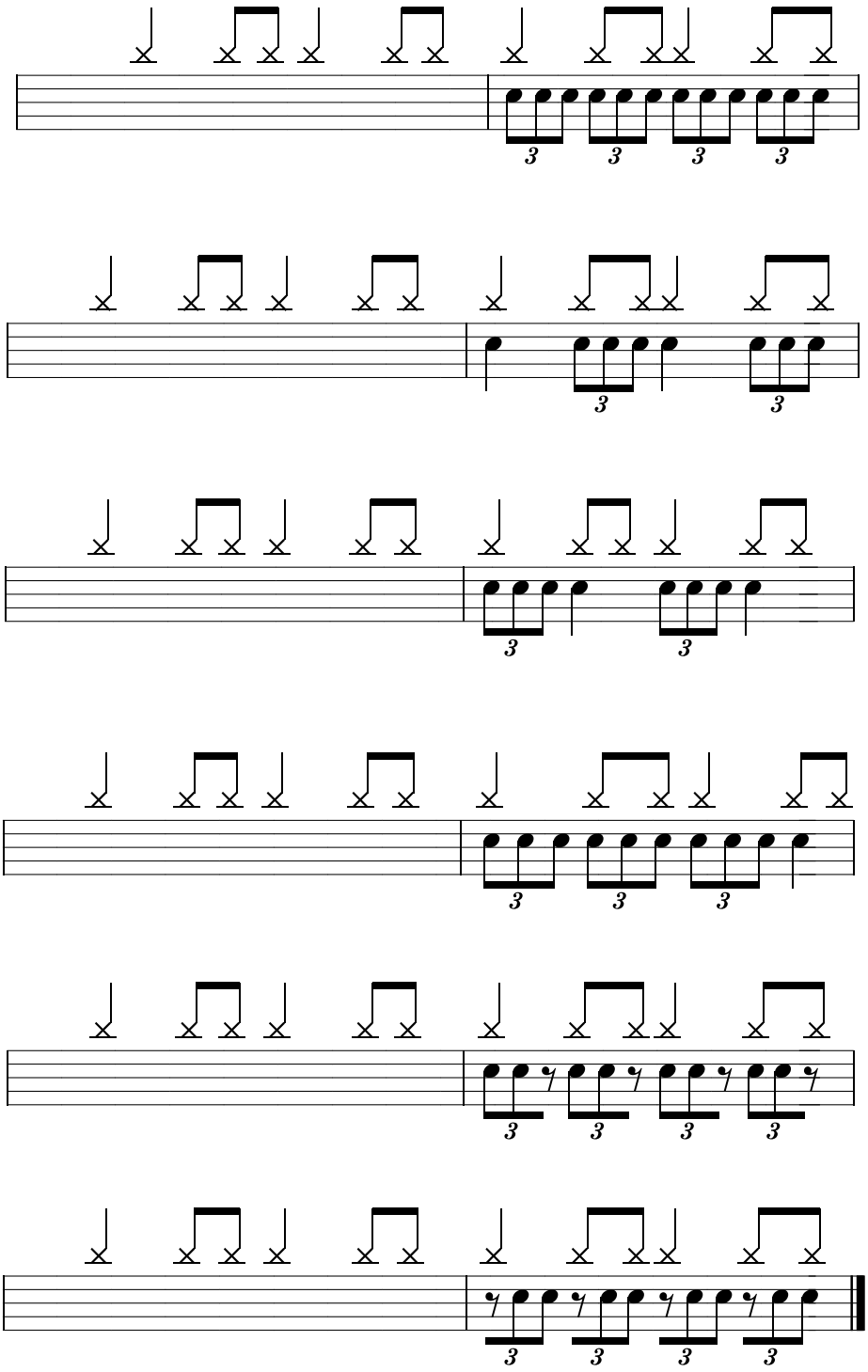
Swing Independence
Sheet #5

Triplets

Swung
Quavers

3
♪ = ♪

In these exersizes, the cymbal always lines up with the third note of the triplet, as that is the way the quavers are always played in swing, so that is why the notation looks a little strange.



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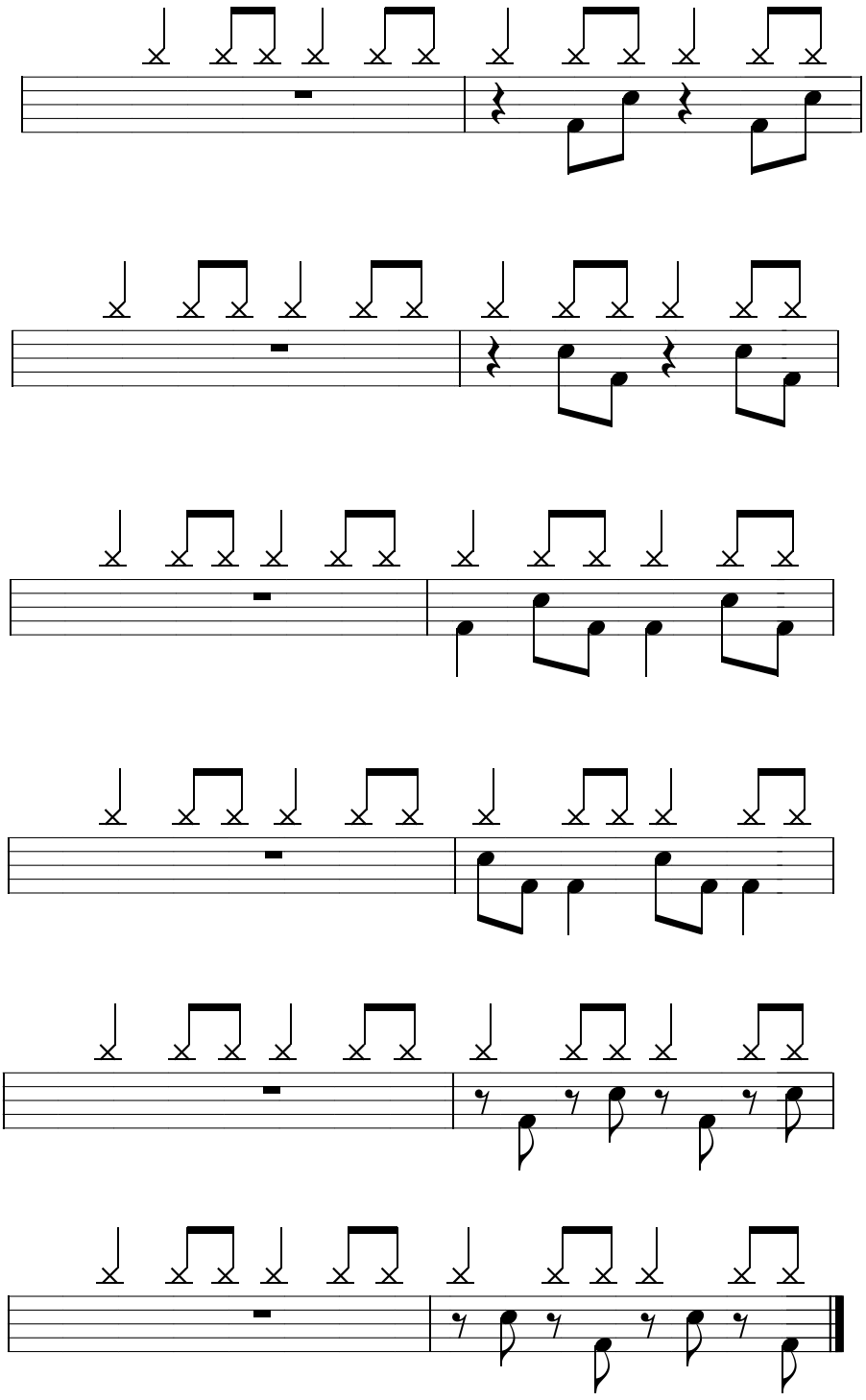
Independence
Sheet #6

Mixing Snare & Bass



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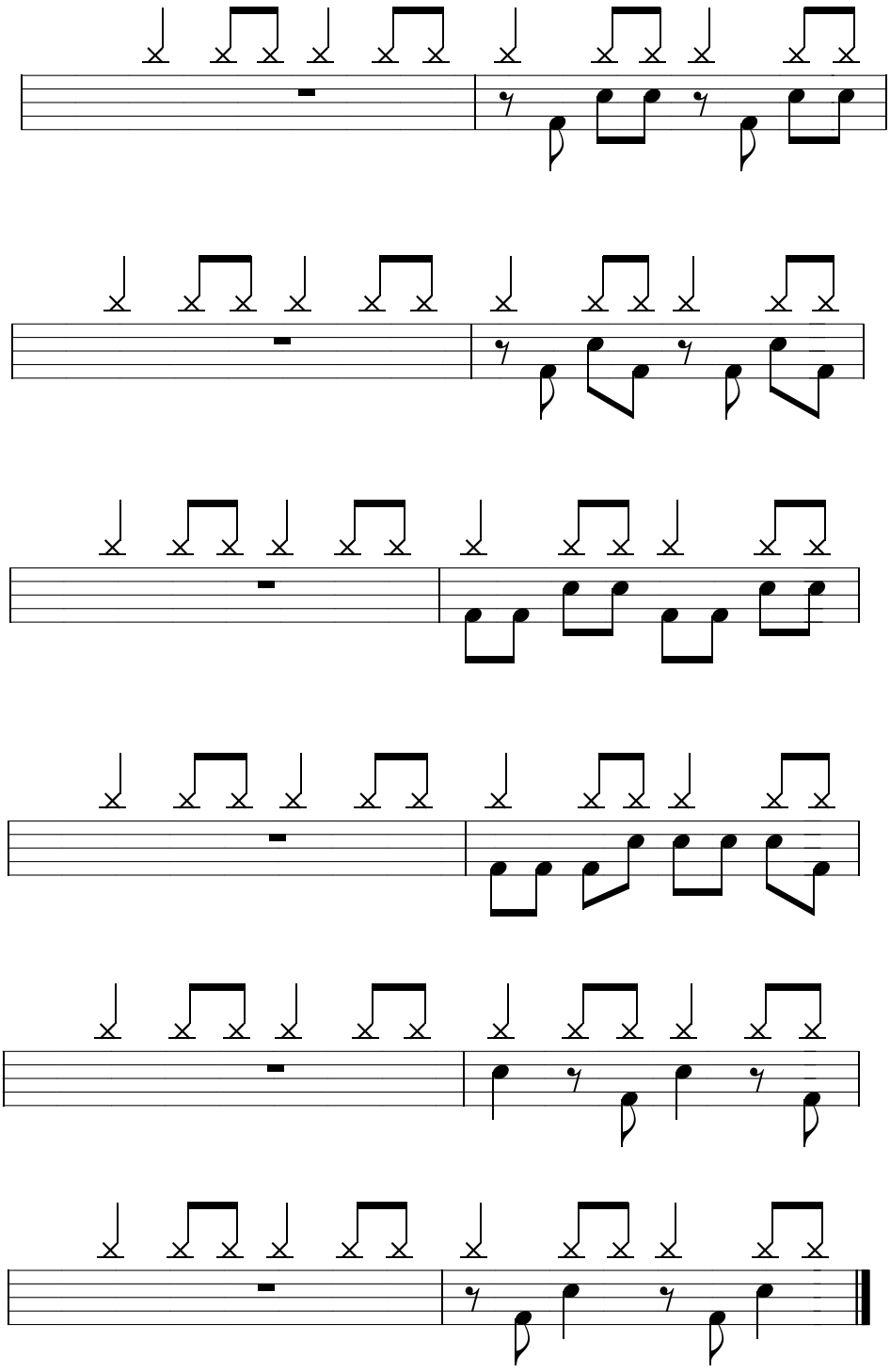
Independence
Sheet #7



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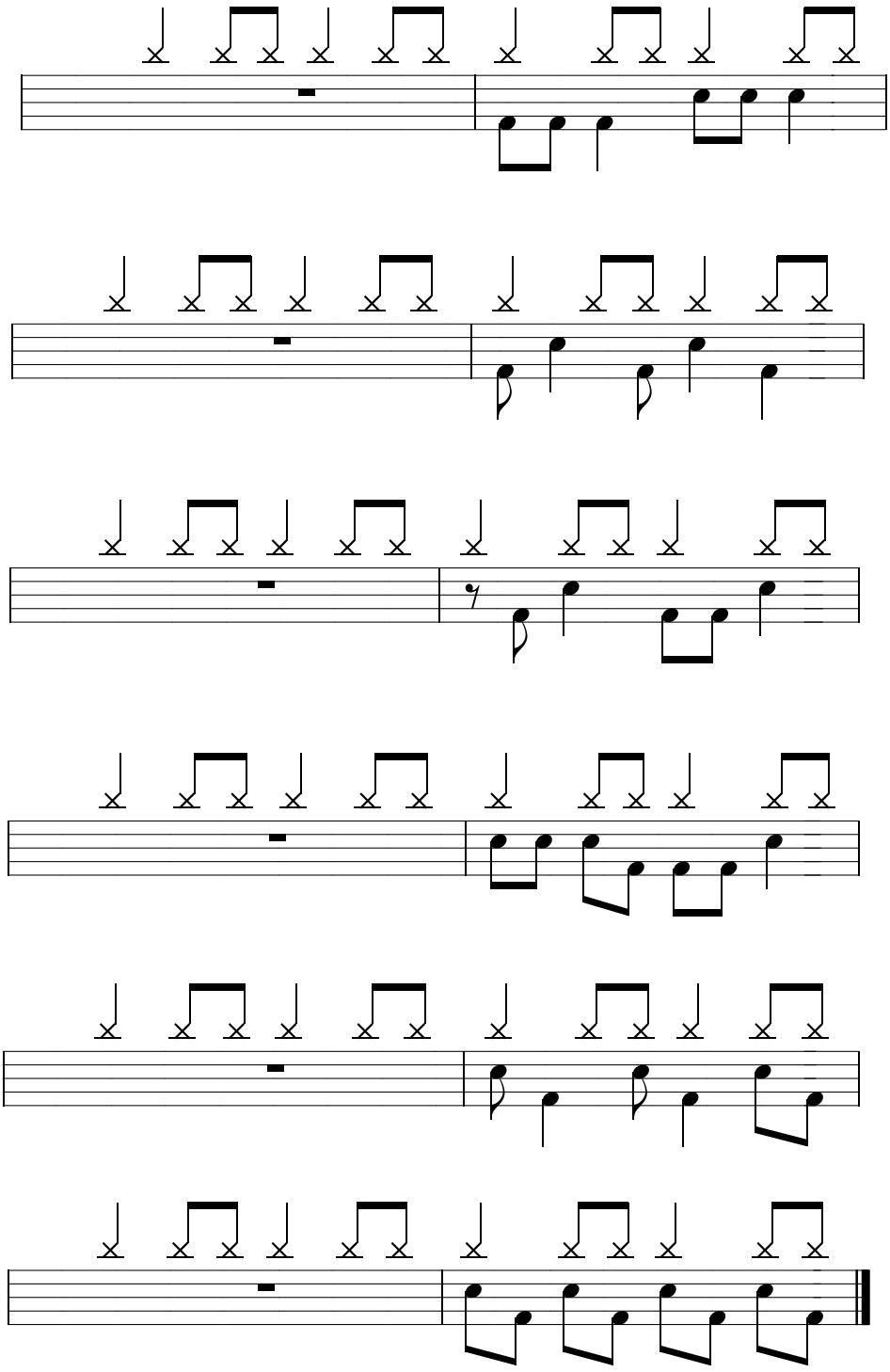
Independence
Sheet #8

Bass Drum Exersizes



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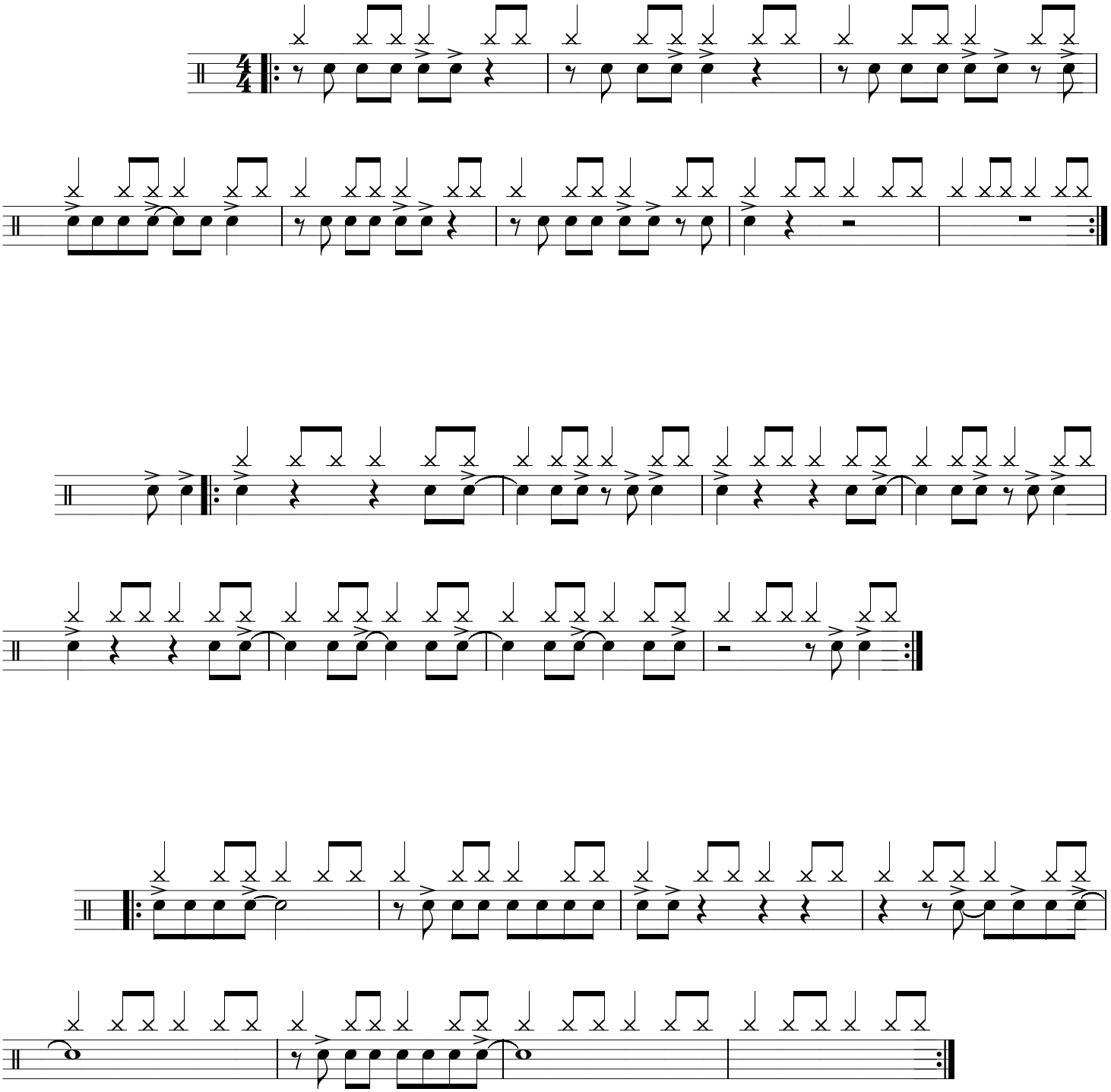
Melodic Exersizes

These Exersizes are simply melodic rhythms, which can be played against the ride cymbal pattern. They are a good exersize to develop independence, but remember that you would never actually play all of these notes when playing a jazz tune, as this would make it too "crowded".

"Some of these rhythms are taken from the melodies of famous jazz tunes....see if you can guess which ones they are!!



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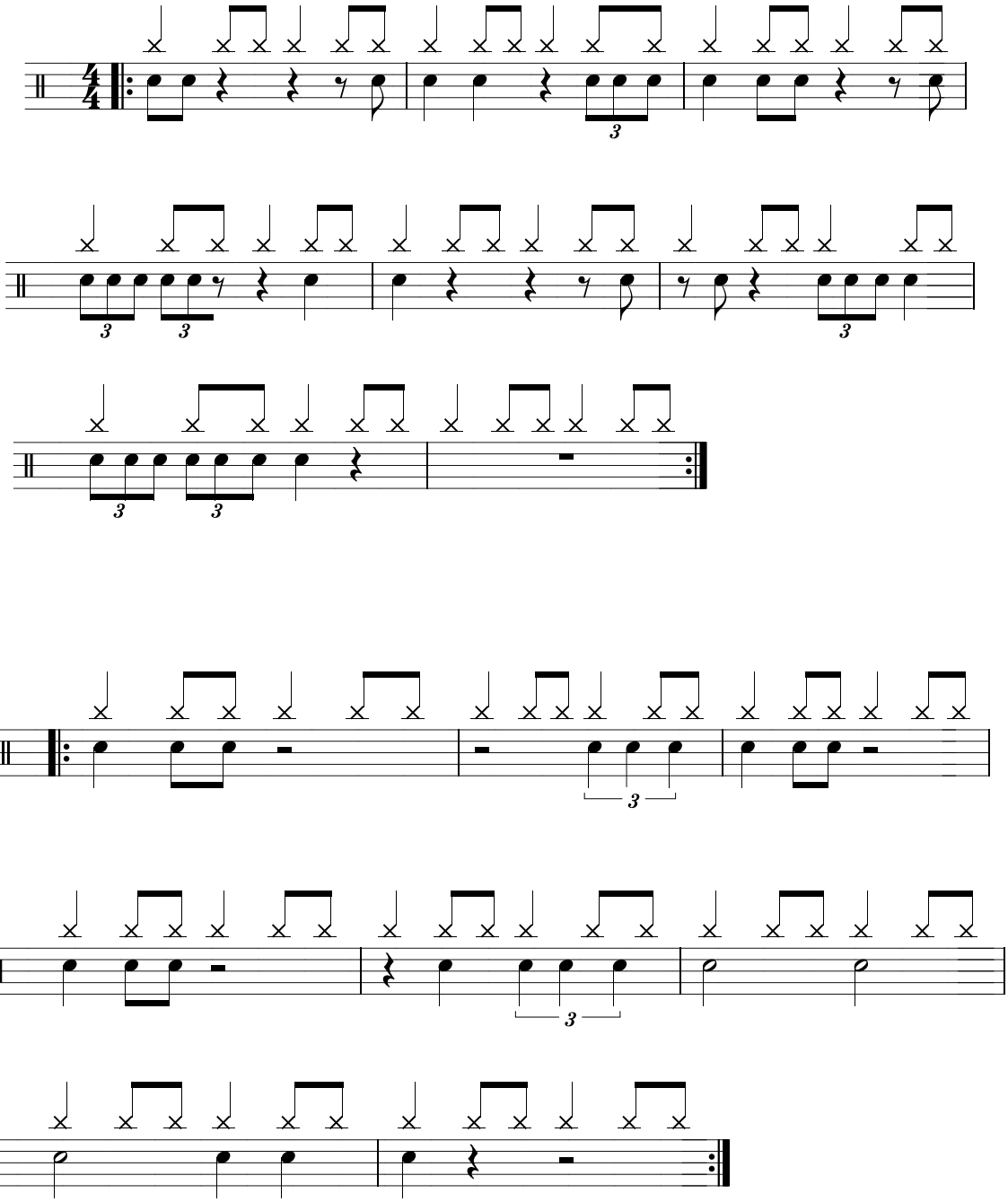
Melodic Exersizes

Sheet 2

Swung Quavers



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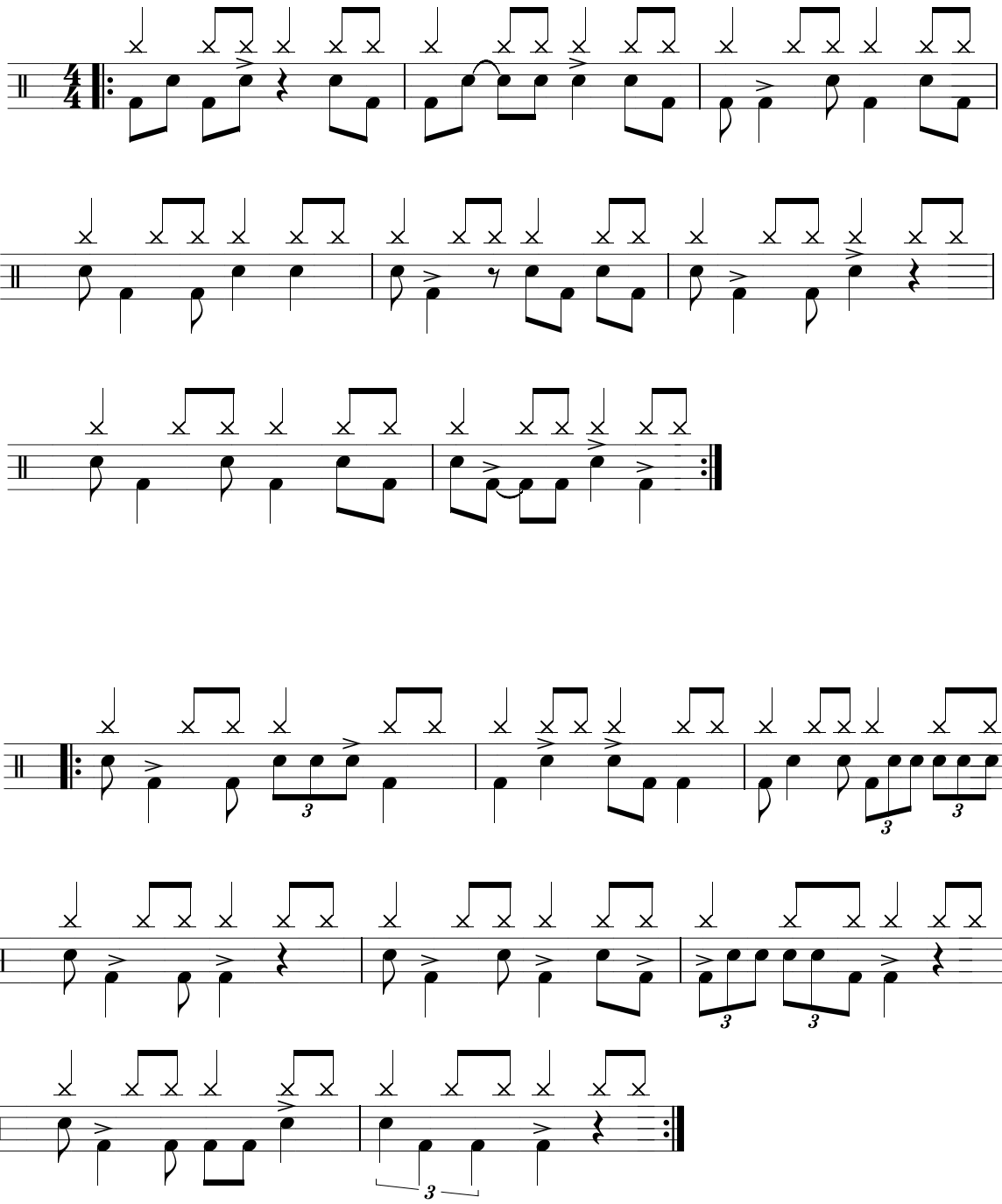
Melodic Exersizes

Sheet 3

Swung Quavers



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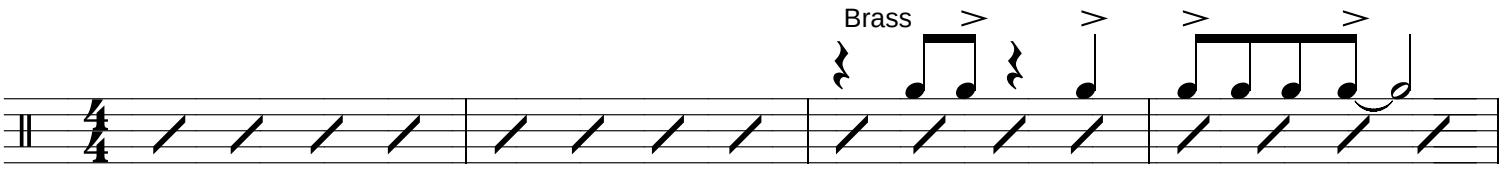
Swing Figures

Section or Ensemble Figures?

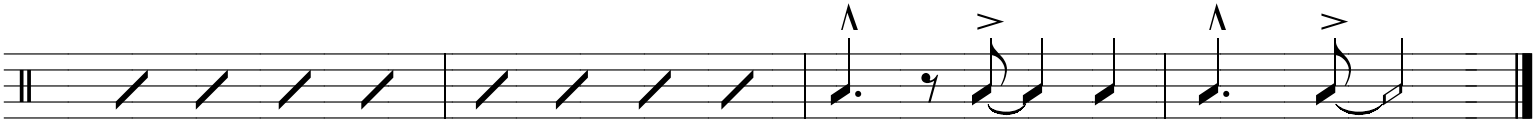
There are two types of figure usually found in swing charts

A ***section figure*** is usually written above the staff, usually played by only one section of the band, and the time slashes continue under the figure



When encountering this type of figure. the drummers role is to keep the time going underneath the figure, and lightly compliment it with the snare and bass drums. It is important not to over-empahasise every section figure that is found in a chart, or the drums will be too "busy" and take away from the section that is playing.

An ***ensemble figure*** is usually written on the staff, replacing the time slashes, and noteheads are replaced by slashes, and usually have accents over the most important notes.



When encountering this type of figure the drummers role is to;

-Stop the time and play the figure with the band, crashing cymbals on the important notes.

-Play a "set-up" which leads to the figure

A set up usually consists of one main note immediately preceding the figure, with an extra few notes to embelish it. "
Orchestration:

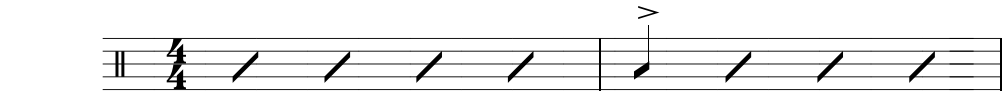
A crash cymbal is not generally strong enough by itself to emphasise the figure, so it is usually played in unison with the snare or bass drums.

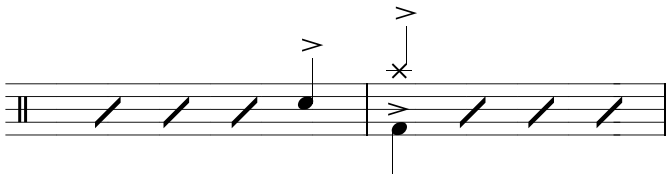
"If playing the figure with the snare & crash the set up is usually played with the bass drum, and if playing the figure with the bass & crash then the set up note would be played on the snare drum.

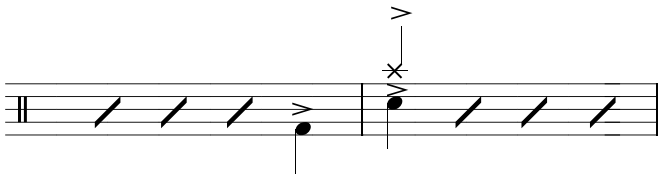
Setting up ensemble figures (figures on the beat)

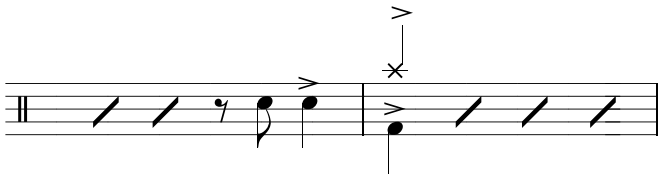
Generally when a figure is on the beat, the setup should be played on the beat immediately before it, and extra notes can be added before the set-up note to embelish it.

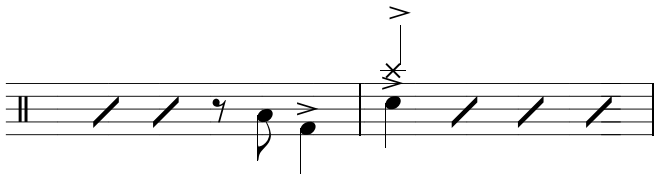
Here is a single note ensemble figure and some possible set-ups for it

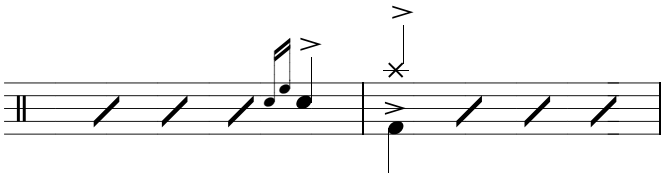


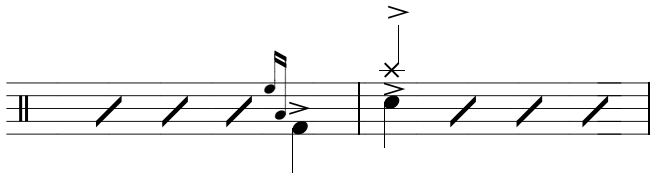


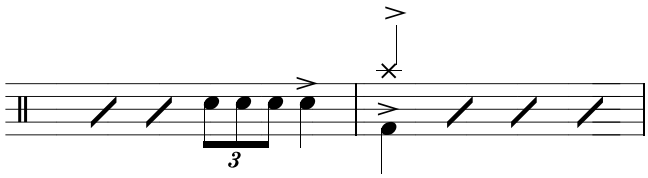


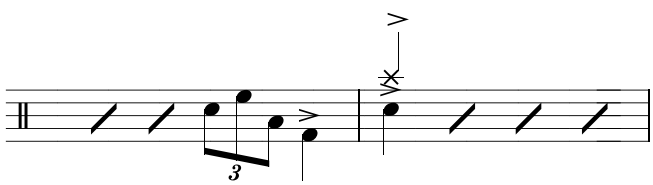


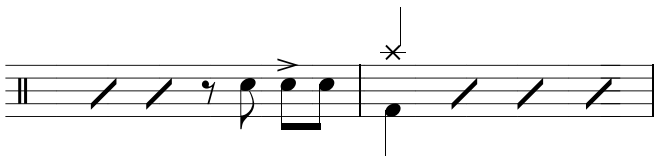


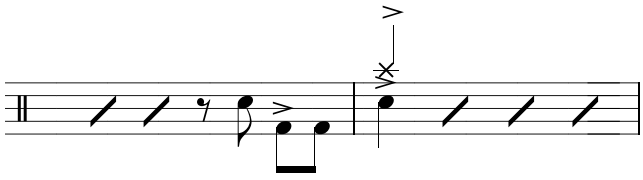


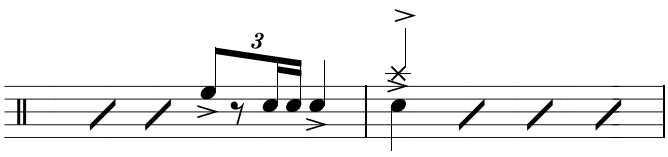


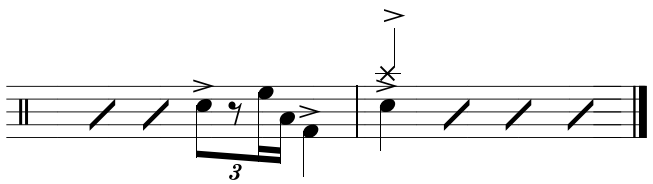








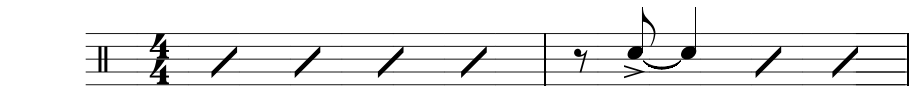


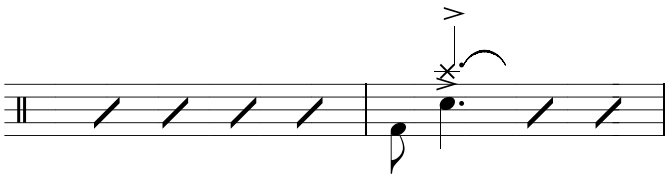


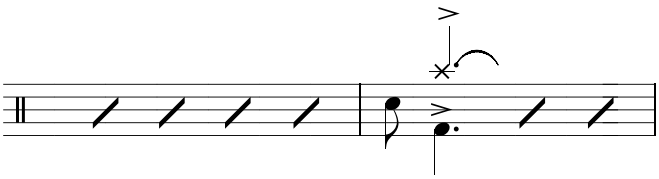
Setting up one note ensemble figures (figures off the beat)

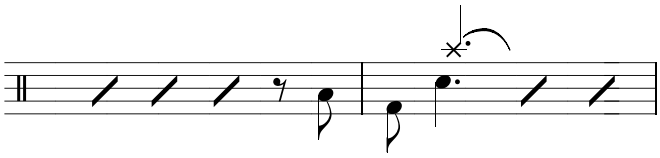
When a figure is off the beat, the setup note should be played on the beat which the figure is after, and additional notes can be added before the main set-up not

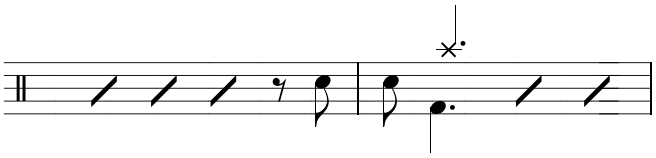
Here is a single note ensemble figure and some possible set-ups for it

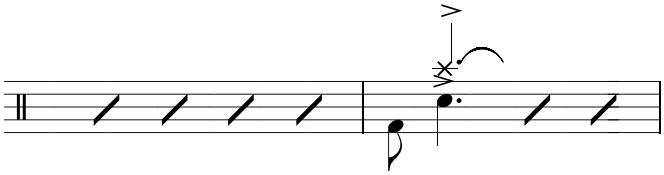


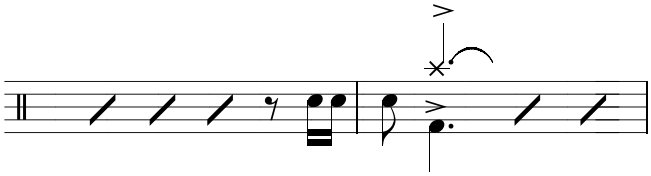


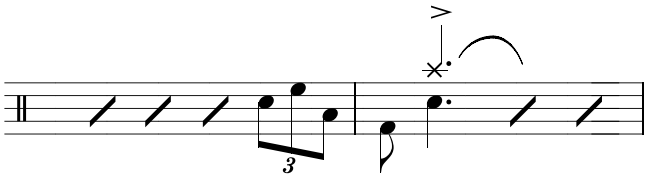


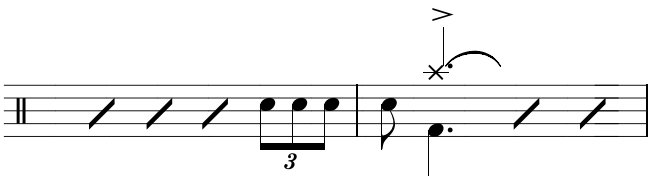




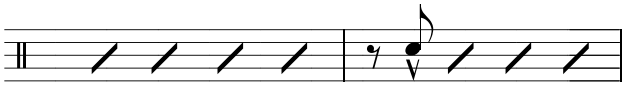


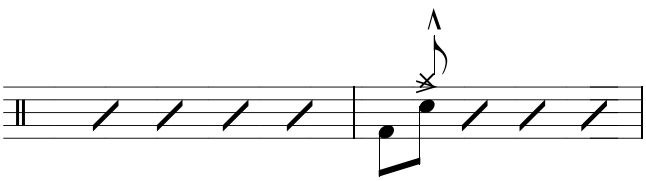


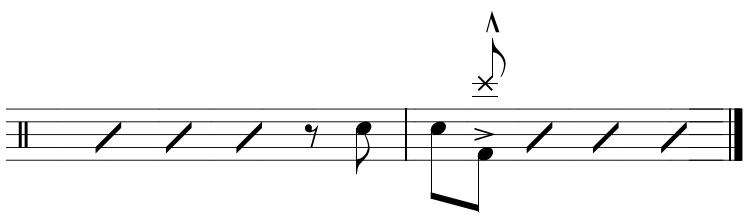




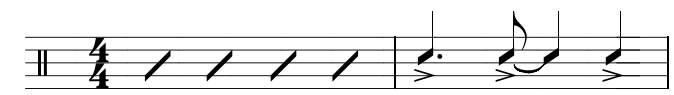
If the figure is written as shorter note, and/or written with a capped accent( ), then avoid playing a crash cymbal, unless you can choke it. Use the hi-hat or a splash cymbal to give a shorter sound.

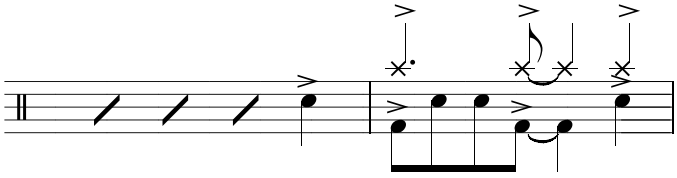


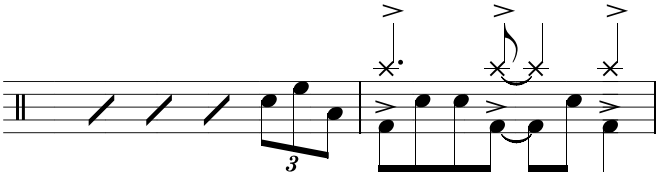


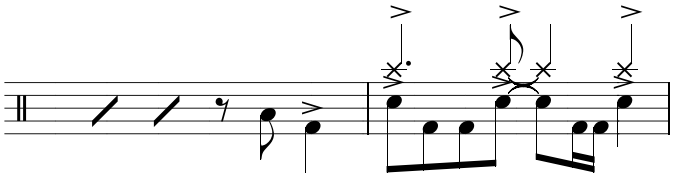


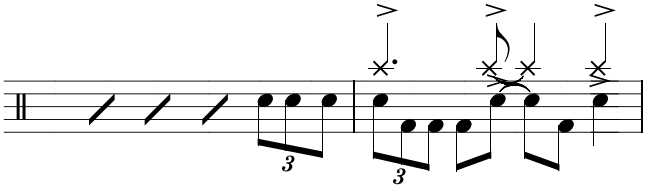
ensemble figures
one bar figure examples

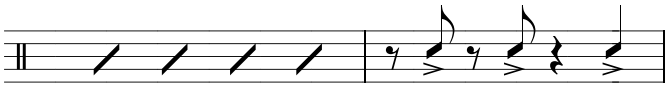


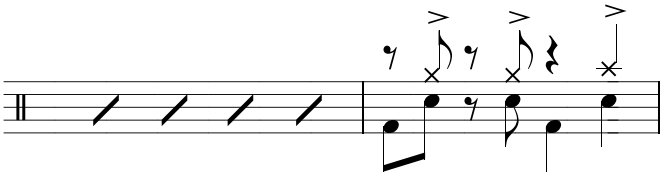


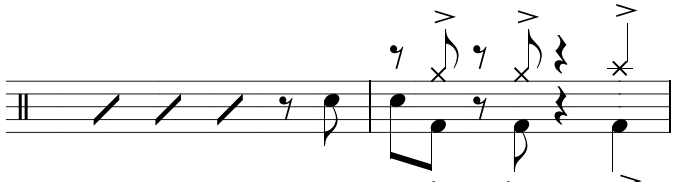


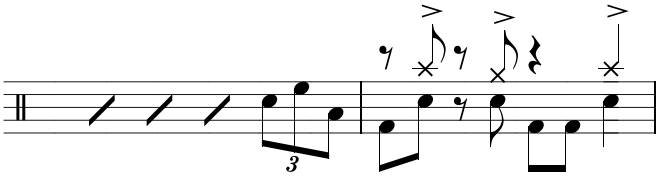


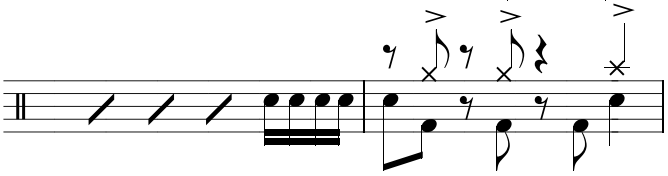


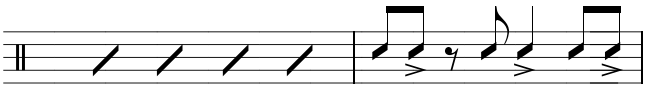


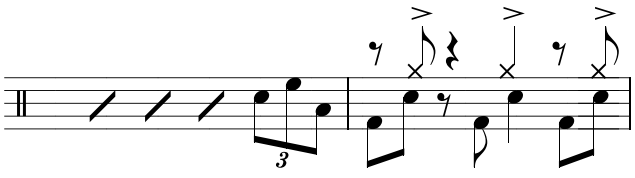


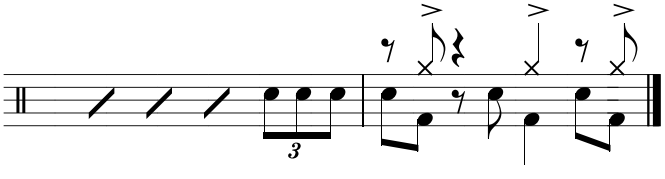






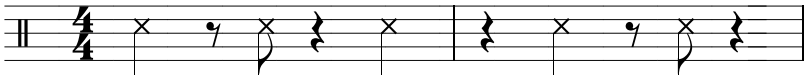




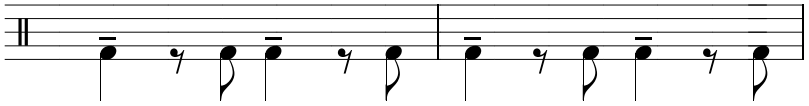


The Bossa Nova

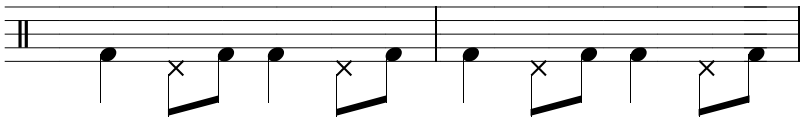
The Bossa Nova origionates in Brazil, and has become the most popular of all the Latin Styles. It is essential for the Jazz and Rock Drummer to have a strong understanding of the Bossa Nova style, and be fluent in the exectution of it. The Bossa Nova is a indespensable part of Jazz Music, and also appears in Ballads and Pop songs.
The main difference between the Bossa Nova and other straight 8th Patterns is in the Rim Click or Paila Part, which is a type of "Clave"



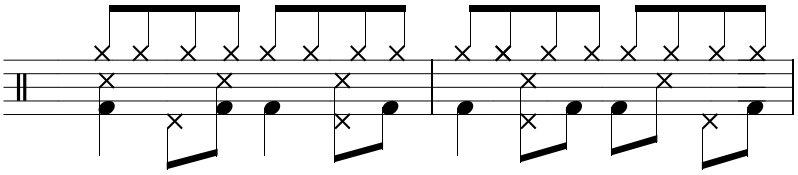
This is added to a brazillian "Samba" bass drum line, which fits with the Bass Lines of the music.



The Hi-Hat is also added on 2 & 4 of each bar, to create a underlying pulse with the bass drum



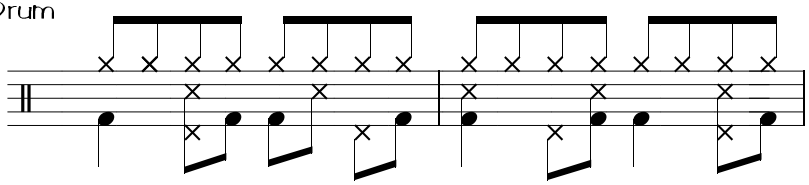
Add some relaxed Quavers on the Hi-Hat or Ride Cymbal and we have the Basic Bossa Nova Pattern.



(3::2 Clave)

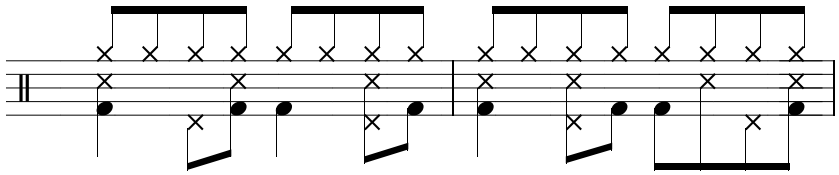
As with other Latin music, sometimes the "Clave" is reversed, so that the second bar is placed first, and the first bar second. This means that all fills have to fit in with this phrasing of the pattern. Drummers need to be fluent in both Versions of the Bossa Nova "Clave"

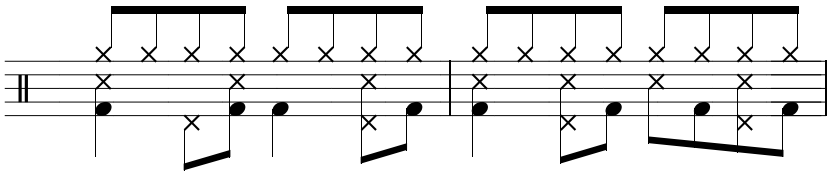
The Cymbal Pattern can also be played using a brush on the Snare Drum



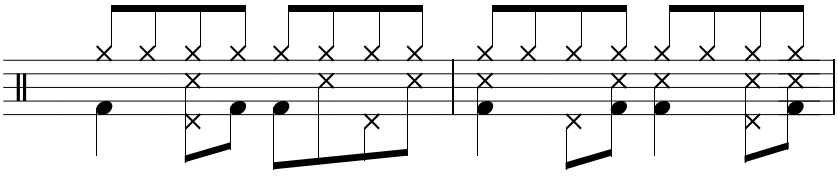
(2:3 Clave)

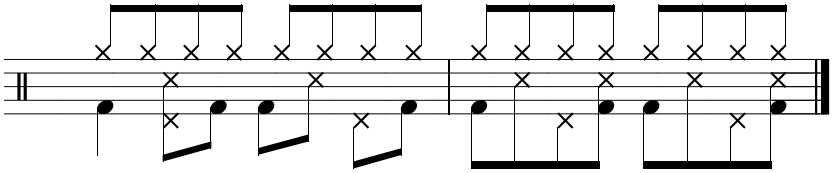
3:2 Clave Variations





2:3 Clave Variations





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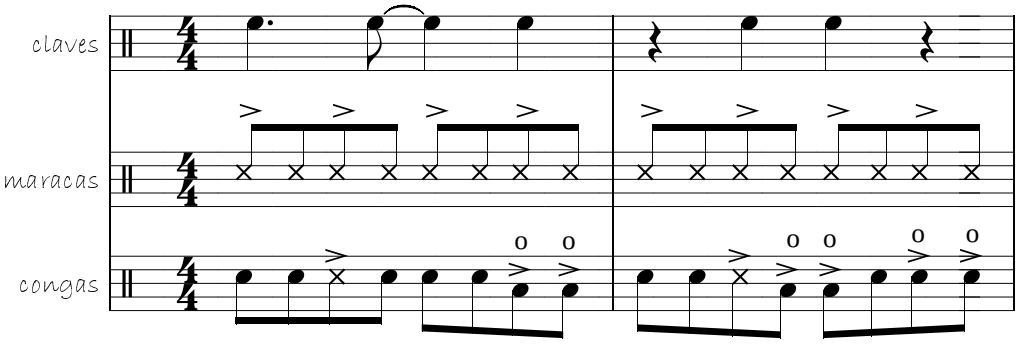
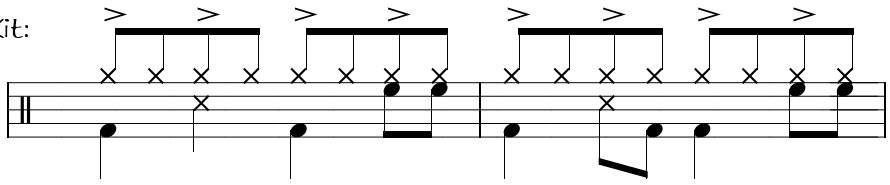
The Cha Cha

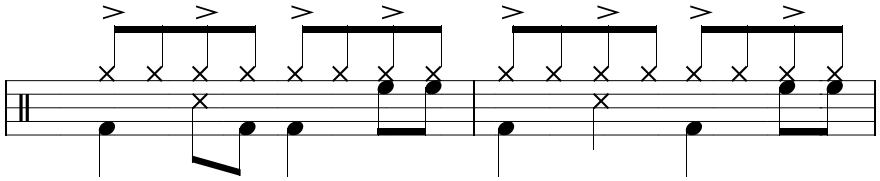
The cha-cha-cha is one of the simplest, and most popular of the cuban rhythms. Cha-Cha-Cha, or Cha-Cha as it is more commonly known is a dance rhythm with an even accentuation of four beats in a bar. The simple rhythm and 4/4 feeling makes it very compatible with other types of music such as Rock. The rock group Santana are well known for incorporating these types of rhythms into their music.
As with All latin rhythms, the best way to work them out on the drum kit is to look at the traditional hand percussion instruments that are used in the style.
The Basic Rhythm performed on Claves, Maracas and Congas (3:2 Clave):



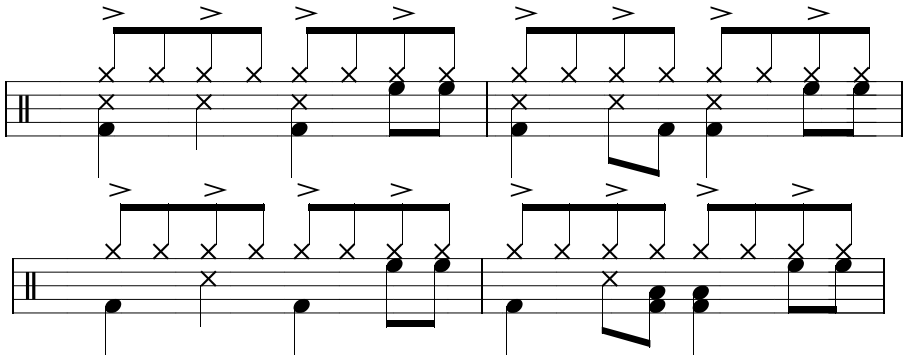
Adapted to the drum Kit:



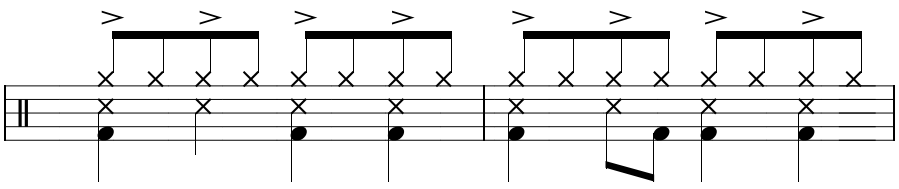
In Reverse (2:3) Clave:



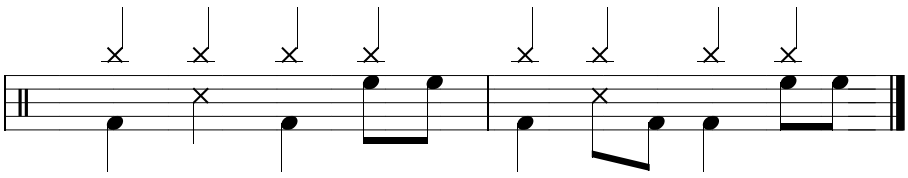
Variations:



When there is a conga player and a drum kit player, avoid doubling the conga part with the Tom-Toms. This gives the drummer a chance to reinforce the feeling of four in a bar with the RimClick.



Alternatively, crotchets can be played on the Bell of the Ride Cymbal or Cowbell



Suggested Listening:
Arturo Sandoval, Danzon (Dance on), Track 6 "Danzon" and Track 8 "Suavito"
Santana, The Best of Santana, Track 1 "She's not there" and Track 9 "Oye Como Va"

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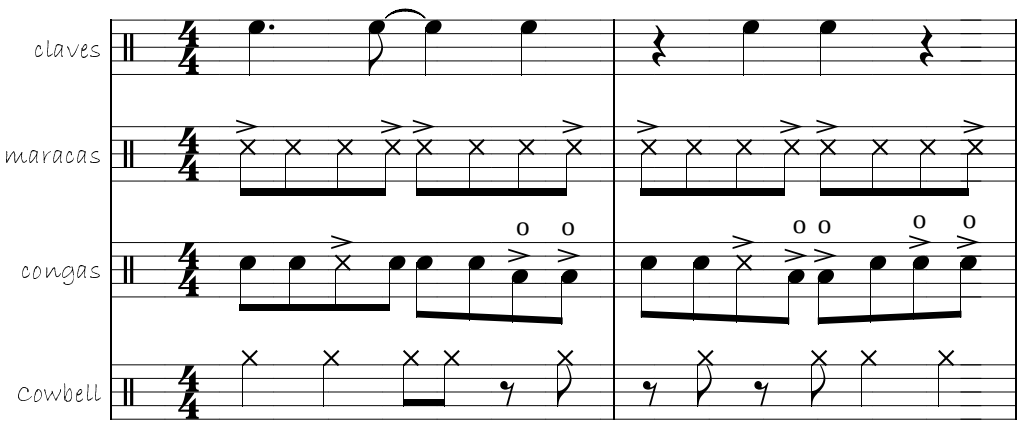
The Mambo

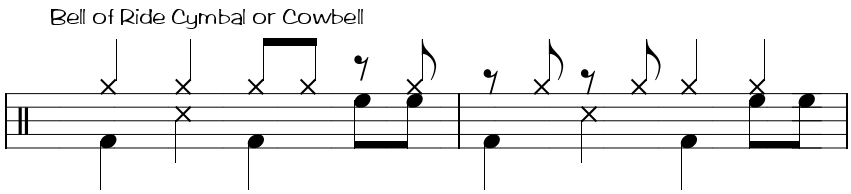
The Mambo is also from Cuba, but is slightly more complex than the cha-cha, due to the more intricate cowbell patterns. The Clave and Conga are more or less the same as the Cha Cha, but played faster, and the rhythm has more of a feeling of two beats in a bar, rather than four.

The Basic elements of a Mambo in a percussion section:

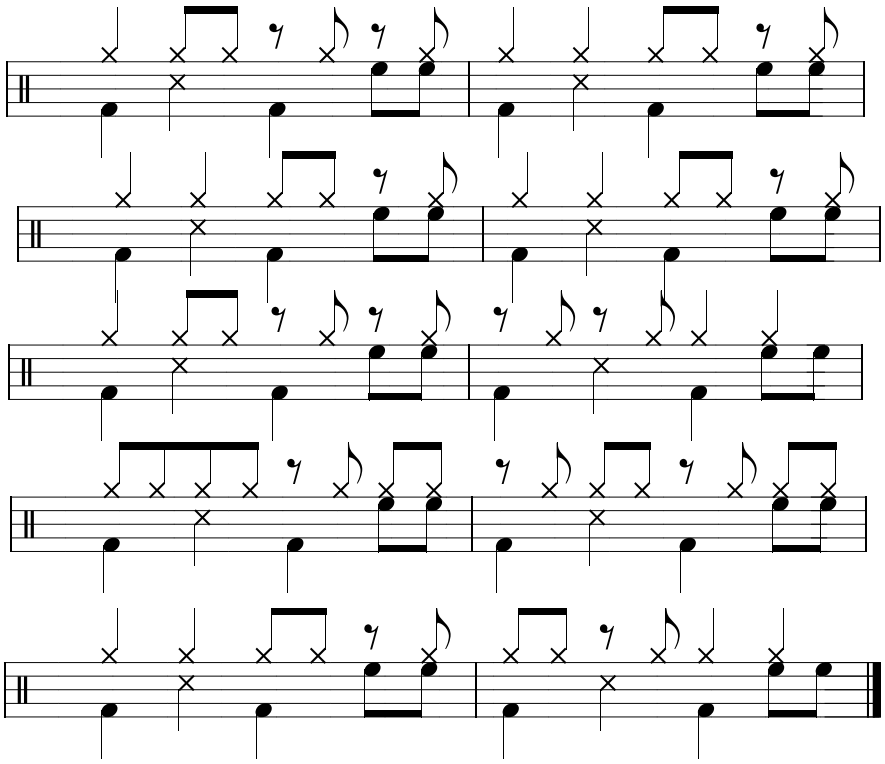


The Basic pattern Adapted to the Drum Kit:

Bell of Ride Cymbal or Cowbell



Variations of the Bell Pattern



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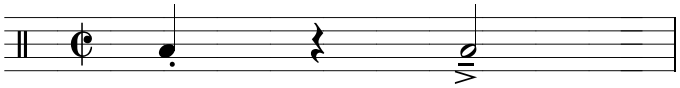
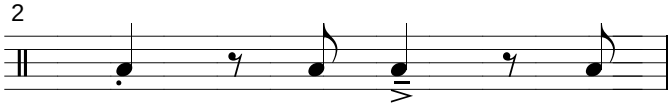
The Samba

Like the Bossa Nova, the Samba has its origins in Brazil, but like the other latin styles, it has undergone a lot of changes in its history. The Samba is fundamentally a Dance rhythm - it's pulse and groove should make you want to get up and jump onto the dance floor.
All sambas are in some way related to the "Samba Batucada" or "Street Samba". This is most famous from the Carnival in the City of Rio de Janeiro

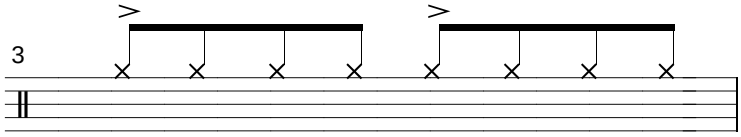
At the heart of The Samba Batucada is the "Surdo" (a type of Bass Drum)
It's basic rhythm consists of a muted tone on beat 1 and an open tone on beat 2.



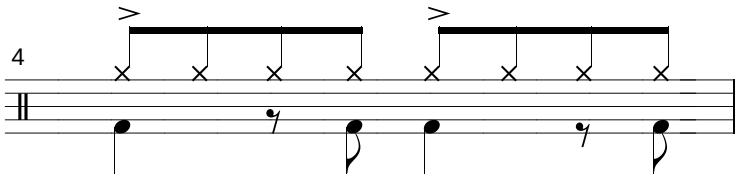
This is usually enhanced with some quavers as follows:



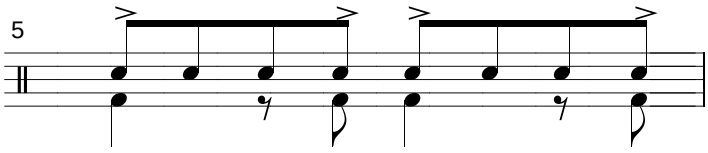
There is a large amount of Brazillian Percussion Instruments which appear in the "Samba Bat shakers, Ago-go Bells, Triangles, Snare Drums, Tambourines etc. One of the most important "Chocallo" which plays:



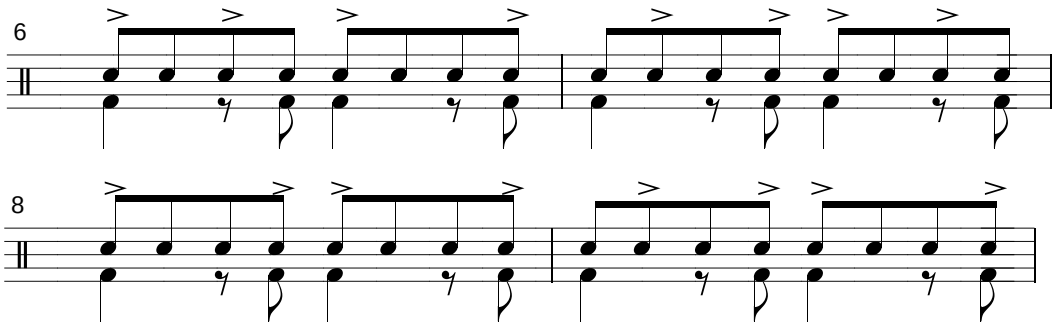
The simplest way of Performing a Samba on the Drum Kit is simply to play the Samba Bass Drum Part with the Bass Drum and The Shaker part on the Hi-Hat:



The other common way of playing this kind of samba is with Brushes on the Snare Drum, as Follows:



Other rhythms can be incorporated into the snare drum part to create more rhythmic interest and excitement.



Cont. on next page.....

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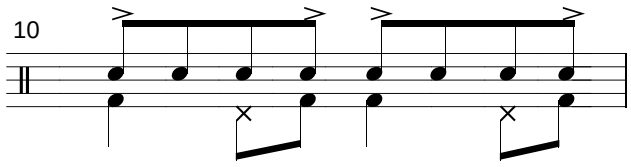
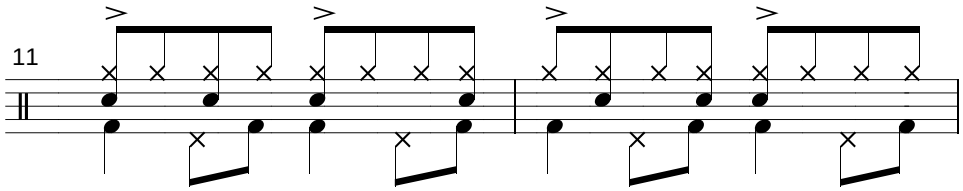
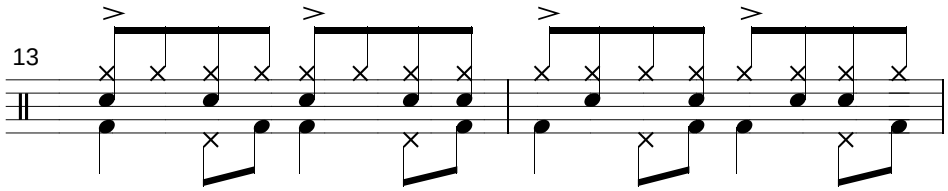
The Hi-Hat is also traditionally added on Beats 2 and 4 by most Jazz Drummers playing sambas, as this makes the beat more steady.

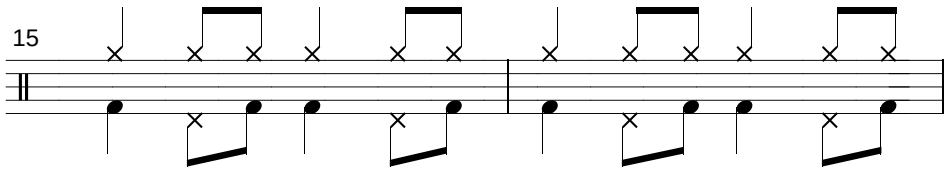


At Slower Tempi, the ride cymbal or hi-hat could be played with one hand, leaving the left hand free t
samba rhythms on the snare drum.
In softer songs the ride can be played with a brush, and the snare can be played with a mallet.

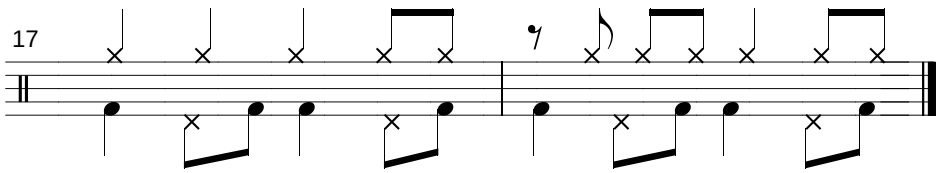




When playing a little faster, the ride can still be used, playing like a "Straight swing" kind of pattern, over the top of the bass and Hi-Hat



Another way of using the Ride Cymbal in a samba is to improvise a cowbell type pattern on it. It is important to keep the Bass and Hi-Hat going in a samba style, so that it doesn't turn into a Mambo.



Suggested Listening:
Santana- The Best of Santana - particulary Tracks 3 "carnaval" and 6 "samba pa ti"
Paul Simon The Rhythm of the Saints, Track 7, and Graceland

Further Reading:
The following books have much more detail on Latin Rhythms and Music:
Morales, Humberto and Adler, Henry Latin American Rhythm Instruments,
(Henry Adler Publishing)
Sulsbruck, Berger Latin American Rhythm Instruments
Moriere, Airto Rhythms and Colours - Listen and Play, (Manhattan Music)

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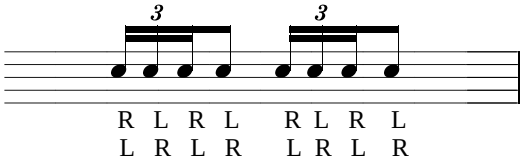
Standard Drum Rudiments

1. Roll Rudiments

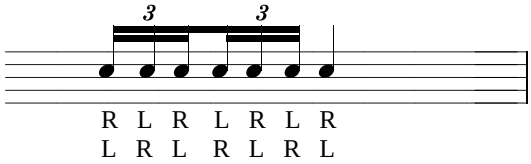
A. Single stroke roll rudiments

1. Single Stroke Roll

2 Single Stroke Four

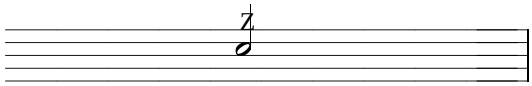


3. Single Stroke Seven

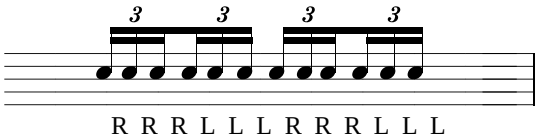


B. Multiple bounce roll rudiments

4. Multiple bounce (buzz) roll

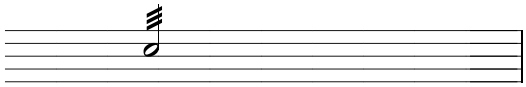


5. Triple Stroke Roll

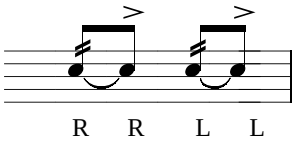


C. Double stroke roll rudiments

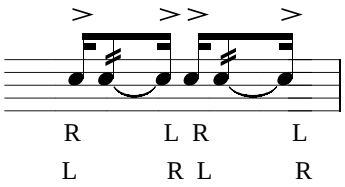
6 Double Stroke Open Roll



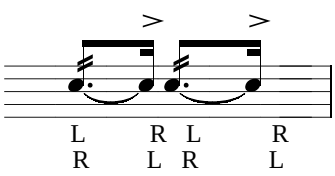
7. Five Stroke Roll



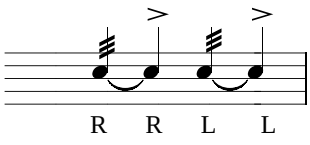
8. Six Stroke Roll



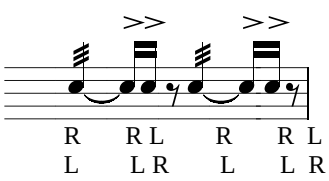
9. Seven Stroke Roll



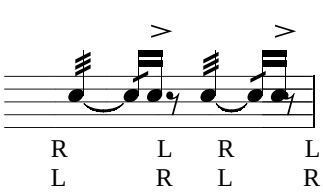
10. Nine Stroke Roll



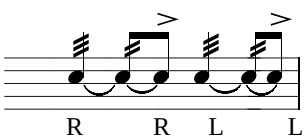
11. Ten Stroke Roll



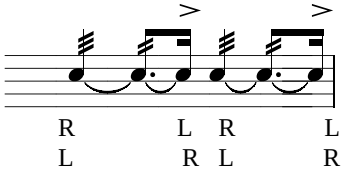
12. Eleven Stroke Roll



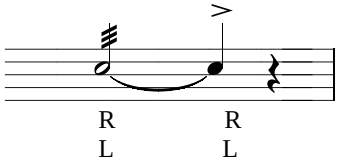
13. Thirteen Stroke Roll



14. Fifteen Stroke Roll

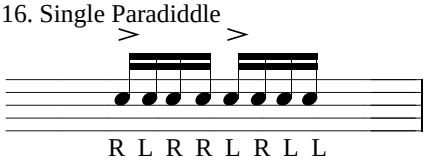


15. Seventeen Stroke Roll

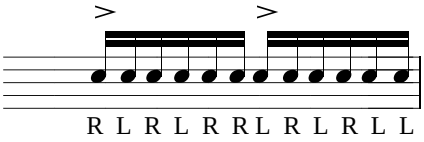


2. Paradiddle Rudiments

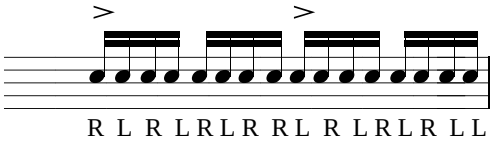
16. Single Paradiddle



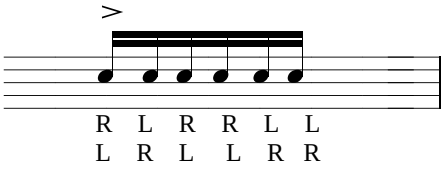
17. Double Paradiddle



18. Triple Paradiddle

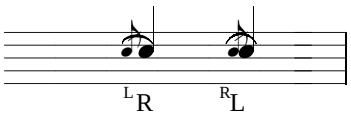


19. Single Paradiddle-diddle

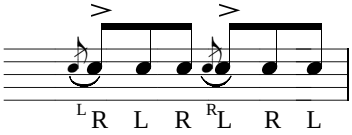


3. Flam Rudiments

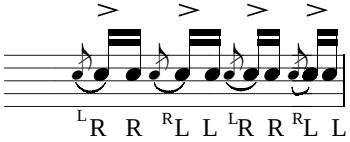
20 Flam



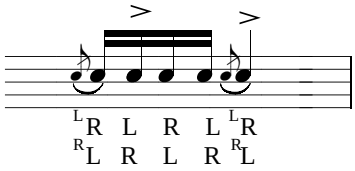
21. Flam Accent



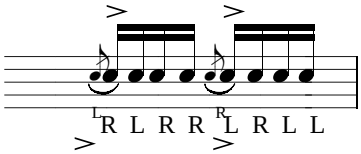
22. Flam Tap



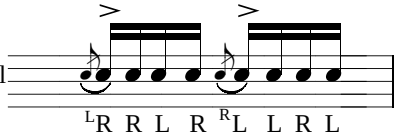
23. Flamacue



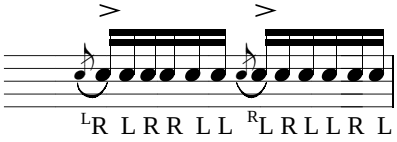
24. Flam Paradiddle



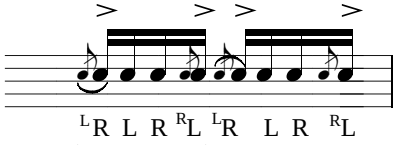
25. Single Flammed Mill



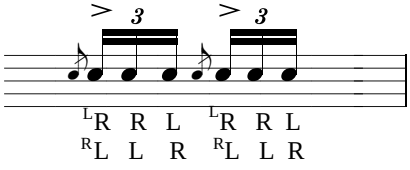
26. Flam Paradiddle-diddle



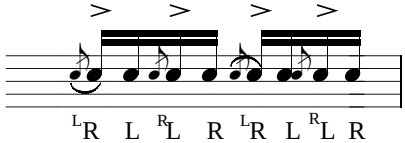
27. PataFlaFla



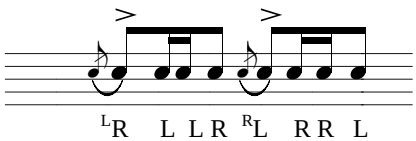
28 Swiss Army Triplet



29. Inverted Flam Tap

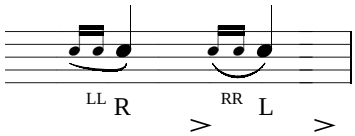


30. Flam Drag

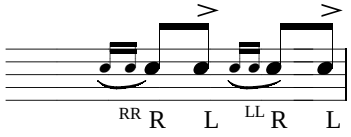


4. Drag Rudiments

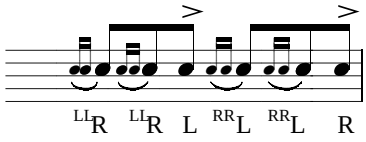
31. Drag



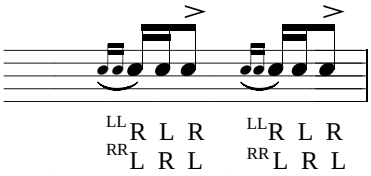
32. Single Drag Tap



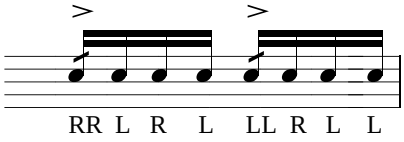
33. Double Drag Tap



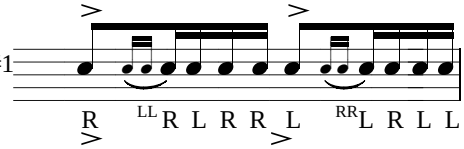
34. Lesson 25



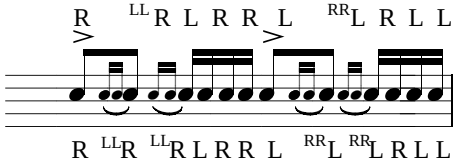
35. Dragadiddle



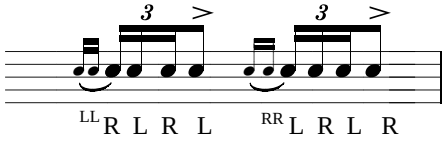
36. Drag Paradiddle #1



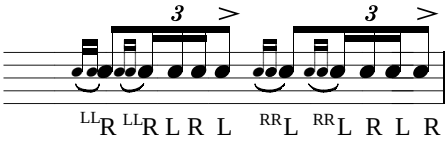
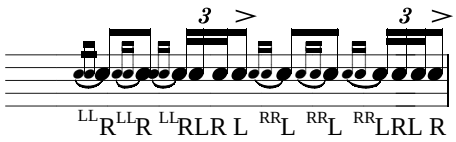
37. Drag Paradiddle #2



38. Single Ratamacue



39. Double Ratamacue



40. Triple Ratamacue