

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



Reading Practice #2

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



Reading Practice #3

Quaver Rests
Eighth Note Rests

The musical score consists of eight staves of music in 4/4 time. The first staff begins with a 4/4 time signature. The music is composed of eighth notes and quaver rests, with various rhythmic patterns across the staves. The notes are placed on the first and second lines of the staff, and the rests are placed on the first, second, and third lines. The score is divided into four measures per staff, with a double bar line at the end of each staff.

Reading Practice # 4

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

The image displays a musical score for 'Reading Practice # 4' in 4/4 time. The score is written on eight staves, each containing four measures of music. The notation includes eighth notes, sixteenth notes, and rests. The first staff starts with a 4/4 time signature. The music progresses through various rhythmic patterns, including runs of eighth and sixteenth notes, and rests. The final measure of the eighth staff ends with a double bar line.

Reading Practice #5

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

The musical score consists of eight staves, each containing four measures of music. The time signature is 4/4. The exercises are as follows:

- Staff 1: Measure 1 has a 4-measure rest. Measure 2: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Measure 3: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Measure 4: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.
- Staff 2: Measure 1: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Measure 2: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Measure 3: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Measure 4: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.
- Staff 3: Measure 1: 4-measure rest. Measure 2: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Measure 3: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Measure 4: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.
- Staff 4: Measure 1: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Measure 2: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Measure 3: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Measure 4: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.
- Staff 5: Measure 1: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Measure 2: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Measure 3: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Measure 4: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.
- Staff 6: Measure 1: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Measure 2: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Measure 3: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Measure 4: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.
- Staff 7: Measure 1: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Measure 2: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Measure 3: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Measure 4: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.
- Staff 8: Measure 1: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Measure 2: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Measure 3: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Measure 4: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.

Reading Practice #6

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

The image displays ten staves of musical notation in 4/4 time. The notation includes various rhythmic values: minims (half notes), dotted minims (dotted half notes), dotted crotchets (dotted quarter notes), half notes, and dotted half notes. The patterns are as follows:

- Staff 1: Minim, Minim, Dotted Minim, Rest, Quarter, Quarter, Quarter, Quarter, Quarter, Minim, Minim.
- Staff 2: Minim, Dotted Minim, Half Note, Minim, Dotted Minim, Half Note, Minim, Minim, Dotted Minim, Rest.
- Staff 3: Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Minim, Dotted Minim, Quarter, Quarter, Quarter, Quarter, Minim, Minim.
- Staff 4: Quarter, Quarter, Quarter, Quarter, Minim, Dotted Minim, Minim, Dotted Minim, Quarter, Quarter, Quarter, Quarter, Minim, Dotted Minim, Rest.
- Staff 5: Minim, Dotted Minim, Half Note, Minim, Dotted Minim, Quarter, Quarter, Quarter, Quarter, Minim, Dotted Minim, Quarter, Quarter, Quarter, Quarter.
- Staff 6: Minim, Dotted Minim, Half Note, Minim, Dotted Minim, Quarter, Quarter, Quarter, Quarter, Minim, Dotted Minim, Half Note, Minim, Minim.
- Staff 7: Minim, Dotted Minim, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Rest, Minim, Dotted Minim, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter.
- Staff 8: Minim, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Minim, Dotted Minim, Rest.

Reading Practice #7

Dotted Quavers, and Semiquavers
Dotted Eighthths, and Sixteenthths

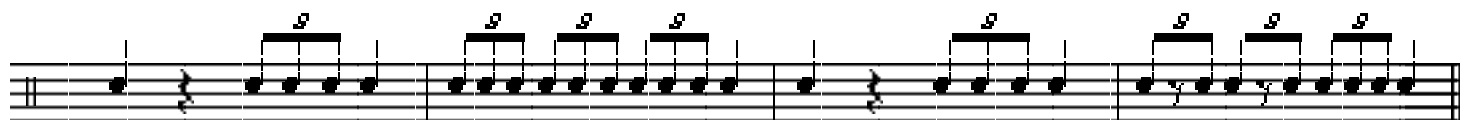
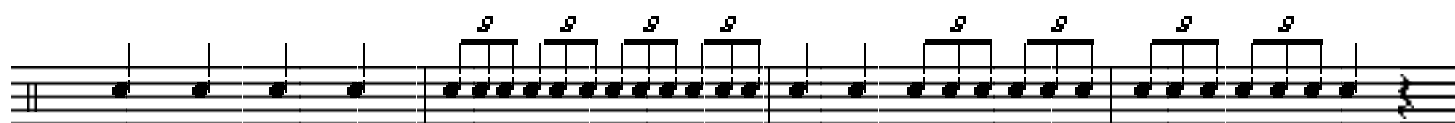
The musical score consists of ten staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The exercises are as follows:

- Staff 1: Four measures. Measure 1: quarter, quarter, dotted quarter, quarter. Measure 2: dotted quarter, eighth, eighth, dotted quarter, eighth, eighth. Measure 3: quarter, dotted quarter, eighth, eighth, dotted quarter, eighth, eighth. Measure 4: quarter rest, dotted quarter, quarter, quarter.
- Staff 2: Four measures. Measure 1: eighth, eighth, eighth, eighth, dotted quarter, quarter. Measure 2: dotted quarter, eighth, eighth, dotted quarter, eighth, eighth. Measure 3: quarter, dotted quarter, eighth, eighth, dotted quarter, eighth, eighth. Measure 4: eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth.
- Staff 3: Four measures. Measure 1: eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter. Measure 2: eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter. Measure 3: quarter rest, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter. Measure 4: quarter rest, dotted quarter, eighth, eighth, dotted quarter, eighth, eighth.
- Staff 4: Four measures. Measure 1: quarter, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter. Measure 2: eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter. Measure 3: quarter, dotted quarter, eighth, eighth, dotted quarter, eighth, eighth. Measure 4: quarter, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter.
- Staff 5: Four measures. Measure 1: quarter, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter. Measure 2: eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter. Measure 3: quarter, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter. Measure 4: eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter.
- Staff 6: Four measures. Measure 1: quarter, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter. Measure 2: eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter. Measure 3: quarter, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter. Measure 4: eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter.
- Staff 7: Four measures. Measure 1: quarter, quarter, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter. Measure 2: eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter. Measure 3: quarter, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter. Measure 4: eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter.
- Staff 8: Four measures. Measure 1: quarter, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter. Measure 2: eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter. Measure 3: quarter, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter. Measure 4: eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter.
- Staff 9: Four measures. Measure 1: quarter, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter. Measure 2: eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter. Measure 3: quarter, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter. Measure 4: eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter.
- Staff 10: Four measures. Measure 1: quarter, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter. Measure 2: eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter. Measure 3: quarter, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter. Measure 4: eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, dotted quarter, quarter.

Reading Practice #9

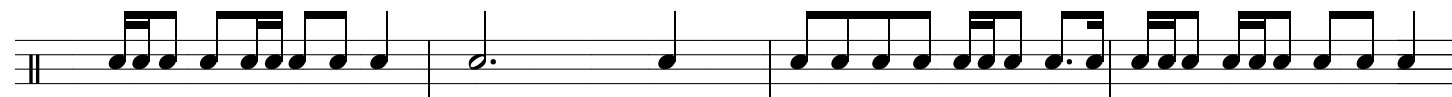
Quaver Triplets

Preliminary Exercises



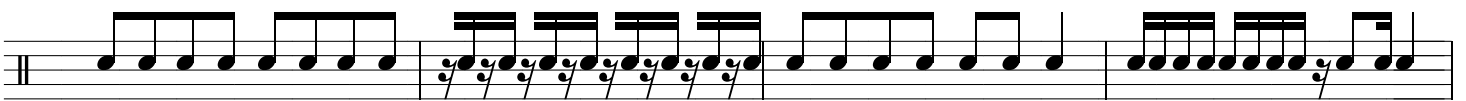
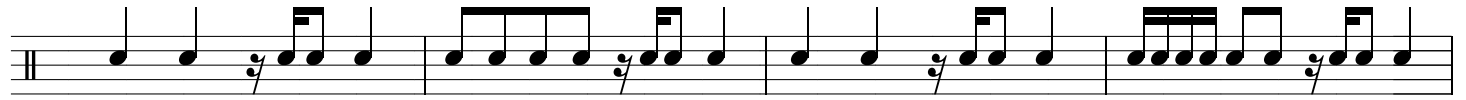
Reading Practice #10

Revision



Reading Practice #11

Semiquaver rests
Sixteenth note rests



Reading Practice #12

Mixing Quavers and Semiquavers with syncopation (1e a)



Reading Practice #13

Mixing Quaver Triplets with other notes

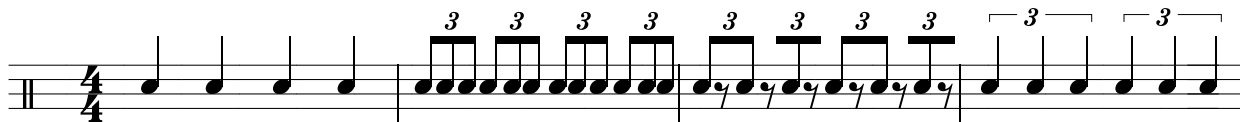
Preliminary Exercises

The musical score consists of four systems of two staves each, all in 4/4 time. The first system begins with a treble clef and a 4/4 time signature. The first staff of each system contains a sequence of eighth notes, with the second half of the staff containing four groups of quaver triplets, each marked with a '3'. The second staff of each system contains a sequence of eighth notes, with the second half of the staff containing two groups of quaver triplets, each marked with a '3', followed by a quarter rest. The third system's first staff contains a sequence of eighth notes, with the second half of the staff containing four groups of quaver triplets, each marked with a '3'. The second staff of the third system contains a sequence of eighth notes, with the second half of the staff containing three groups of quaver triplets, each marked with a '3', followed by a quarter rest. The fourth system's first staff contains a sequence of eighth notes, with the second half of the staff containing three groups of quaver triplets, each marked with a '3', followed by a quarter rest. The second staff of the fourth system contains a sequence of eighth notes, with the second half of the staff containing two groups of quaver triplets, each marked with a '3', followed by a quarter rest.

Reading Practice #14

Crotchet Triplets

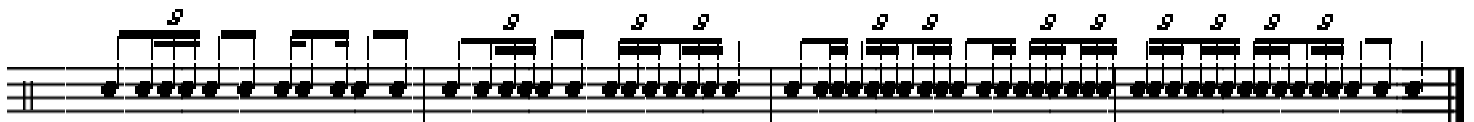
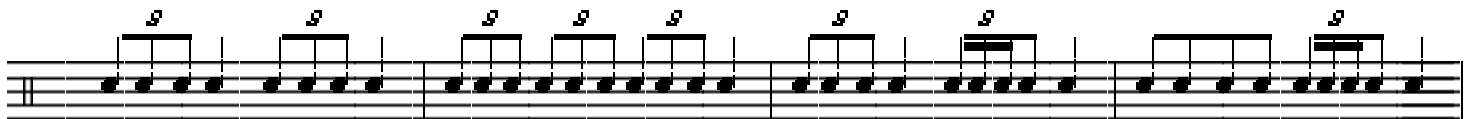
1/4 Note Triplets



Reading Practice #15

Semiquaver Triplets

1/16 Note Triplets



Reading Practice #16

Preparing for Syncopation



Reading Practice #17

Syncopation



Reading Practice 18

Syncopation with Ties



Reading Practice #19

Syncopated Semiquavers

The musical score consists of eight systems of two staves each, all in 4/4 time. The first system begins with a 4/4 time signature. The notation features a variety of syncopated rhythms using semiquaver notes. The patterns include: 1) groups of four semiquavers starting on the second or third beat; 2) groups of four semiquavers starting on the first beat but with a syncopated accent; 3) groups of four semiquavers starting on the first beat with a syncopated accent on the second or third beat; 4) groups of four semiquavers starting on the first beat with a syncopated accent on the fourth beat; 5) groups of four semiquavers starting on the first beat with a syncopated accent on the second and fourth beats; 6) groups of four semiquavers starting on the first beat with a syncopated accent on the second, third, and fourth beats; 7) groups of four semiquavers starting on the first beat with a syncopated accent on the second and third beats; 8) groups of four semiquavers starting on the first beat with a syncopated accent on the second, third, and fourth beats. The score concludes with a double bar line and repeat dots.

Reading Practice #20

Revision



Dynamically Speaking.....

Snare Drum Solo

The score is written for a snare drum in 4/4 time. It consists of eight staves of music. The first staff begins with a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. Dynamic markings are used throughout to indicate changes in volume, including *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *ff* (fortissimo). Some markings are connected by lines, indicating a gradual change in dynamics. There are also accents and slurs used to shape the notes. The piece concludes with a double bar line.

Semi Madness

Snare Drum Solo

The musical score is written for a snare drum solo in 4/4 time. It consists of ten staves of rhythmic notation. The notation uses standard musical symbols for notes, rests, and dynamics, with 'x' marks indicating specific drum sounds. The first staff begins with a 4/4 time signature. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, often marked with accents (>) to indicate emphasis. The notation is presented on a grand staff with a treble clef on the left side of each staff.

Drum Kit Notation Guide

For Drum Kit Exercises by Kevin Tuck

Legend for drum notation symbols:

- Kick: A quarter note with a stem pointing down.
- Snare: A quarter note with a stem pointing up.
- Rim Click: A quarter note with a stem pointing up and a circle on the note head.
- Closed Hi-Hat: A quarter note with a stem pointing up and an 'x' above the note head.
- Open Hi-Hat: A quarter note with a stem pointing up, an 'o' above the note head, and an 'x' above the 'o'.
- Pedal: A quarter note with a stem pointing down and an 'x' above the note head.
- Ride: A quarter note with a stem pointing up and an 'x' above the note head.
- Crash: A quarter note with a stem pointing up and an 'x' above the note head.
- Splash: A quarter note with a stem pointing up, an 'x' above the note head, and a horizontal line below the note head.

Notation for Tom exercises:

- 3 Toms: A sequence of three quarter notes with stems pointing up, on different lines of the staff.
- 4 Toms: A sequence of four quarter notes with stems pointing up, on different lines of the staff.
- 5 Toms: A sequence of five quarter notes with stems pointing up, on different lines of the staff.

Basic Rock Patterns

Sheet 1

The Basic Rock Pattern :

1

2

Bass Drum Variations:

3

4

5

6

7

8

Basic Rock Patterns

Sheet 2

1

2

3

4

Bass Drum Variations with 8th note/Quaver Rests

5

6

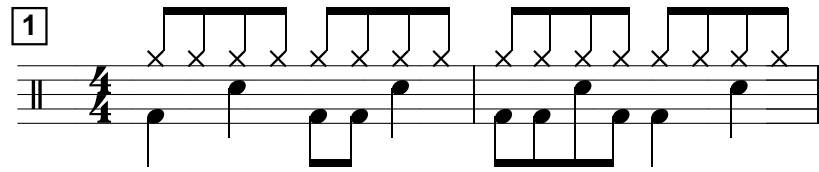
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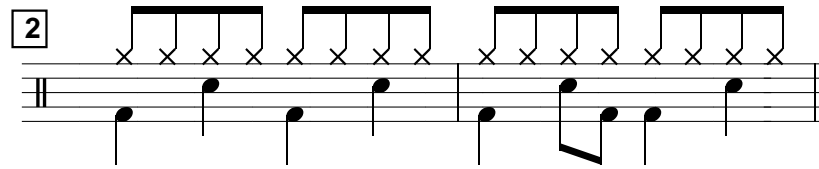
Rock Patterns

2 bar Patterns

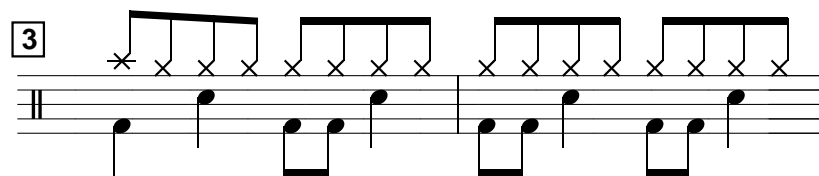
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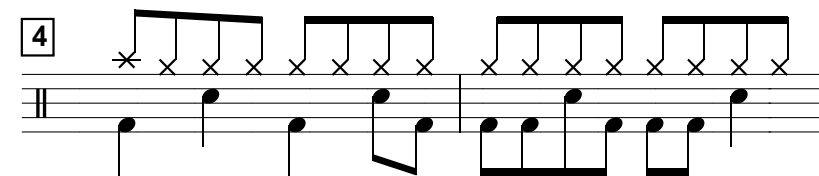
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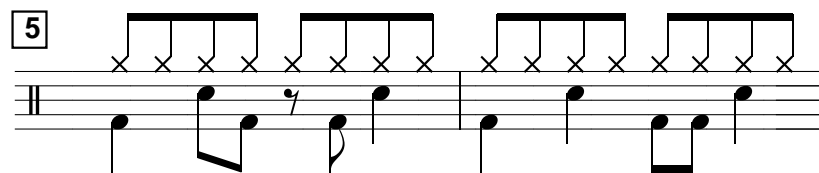
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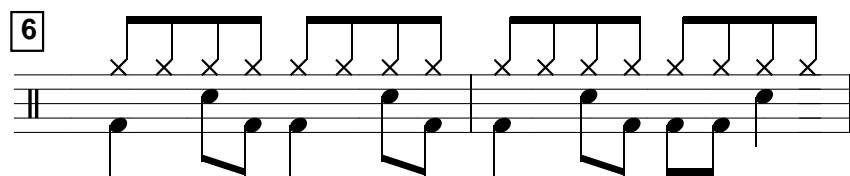
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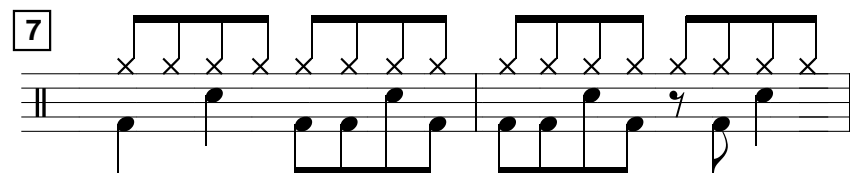
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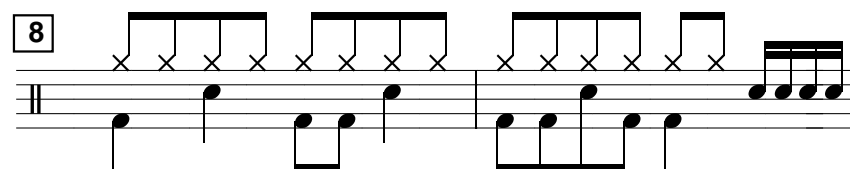
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7



8



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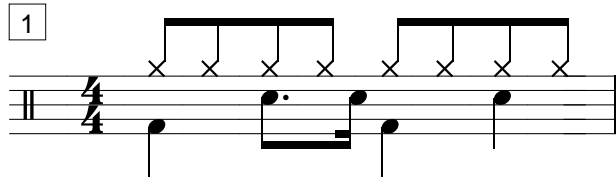
Basic Rock 4 Bar Phrasing

The image displays a musical score for a 4-bar rock phrasing exercise. It consists of eight staves, each representing a 4-measure phrase. The first staff includes a key signature of one sharp (F#) and a 4/4 time signature. The notation features a consistent bass line of quarter notes (G2, A2, B2, C3) and a variety of drum patterns indicated by 'x' marks above the staff. The drum patterns include eighth-note runs, quarter notes, and rests. The eighth staff concludes with a double bar line and a repeat sign.

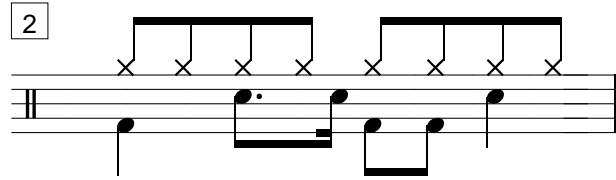
Rock Patterns

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

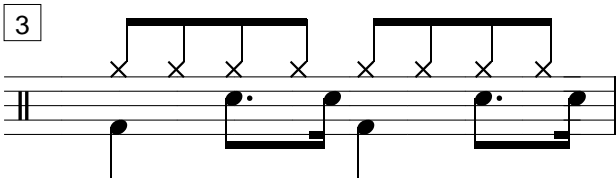
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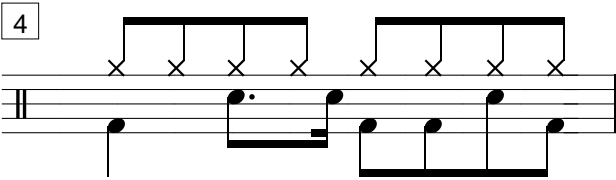
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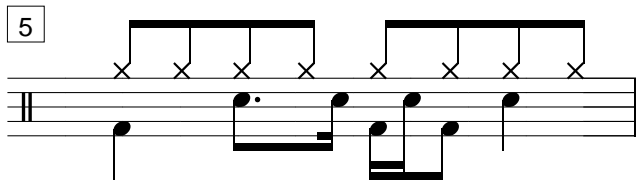
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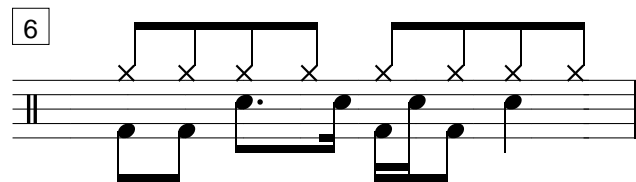
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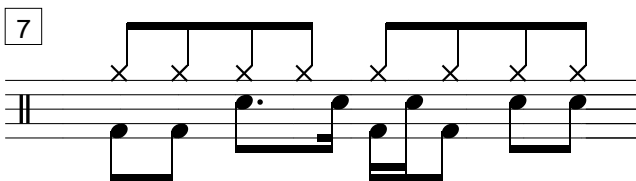
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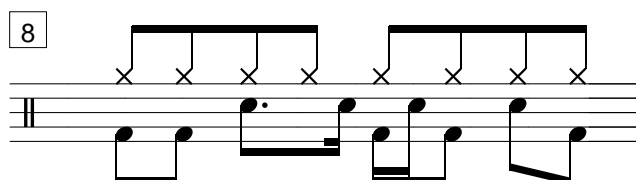
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7



8



Rock Patterns

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

The image displays nine numbered measures of musical notation for a rock pattern. Each measure consists of two staves: the top staff represents the snare drum and the bottom staff represents the bass drum. The time signature is 4/4. The snare drum patterns are consistent across all measures, while the bass drum patterns vary. Measure 1 includes a 4/4 time signature.

Measure 1: Snare (x x x x | x x x x), Bass (quarter, quarter, dotted quarter, quarter)

Measure 2: Snare (x x x x | x x x x), Bass (quarter, quarter, quarter, quarter)

Measure 3: Snare (x x x x | x x x x), Bass (quarter, quarter, quarter, quarter)

Measure 4: Snare (x x x x | x x x x), Bass (quarter, quarter, quarter, quarter)

Measure 5: Snare (x x x x | x x x x), Bass (quarter, quarter, quarter, quarter)

Measure 6: Snare (x x x x | x x x x), Bass (quarter, quarter, quarter, quarter)

Measure 7: Snare (x x x x | x x x x), Bass (quarter, quarter, quarter, quarter)

Measure 8: Snare (x x x x | x x x x), Bass (quarter, quarter, quarter, quarter)

Measure 9: Snare (x x x x | x x x x), Bass (quarter, quarter, quarter, quarter)

Rock Rhythms

Stage 2, Sheet 3

1

2

3

4

5

6

7

8

Rock Rhythms

Stage 2, Sheet 4

1

2

3

4

5

6

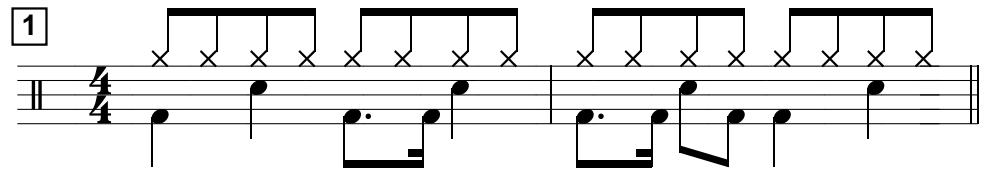
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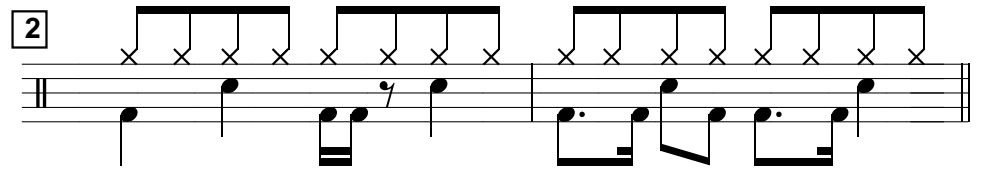
Rock Phrases

2 bar Patterns

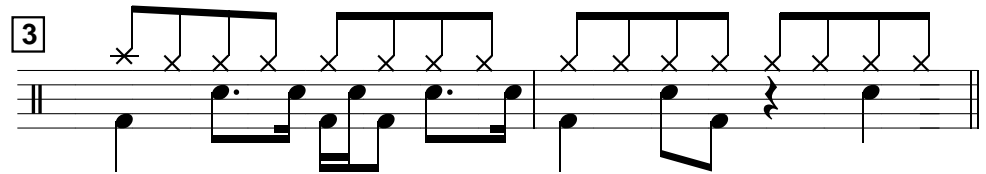
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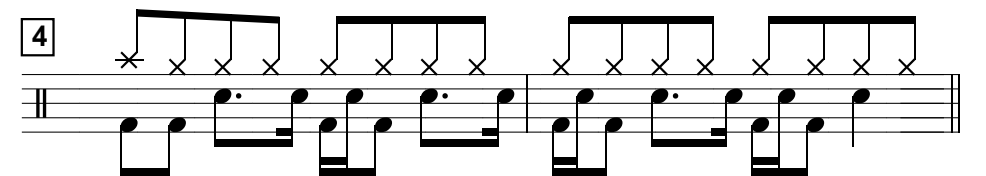
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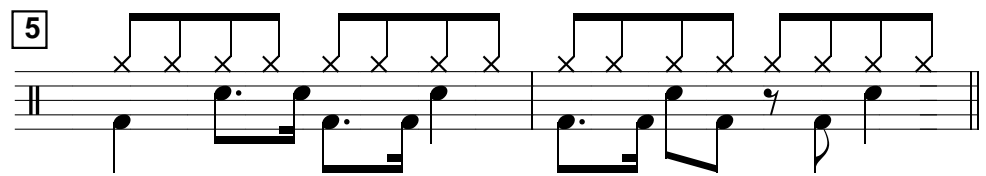
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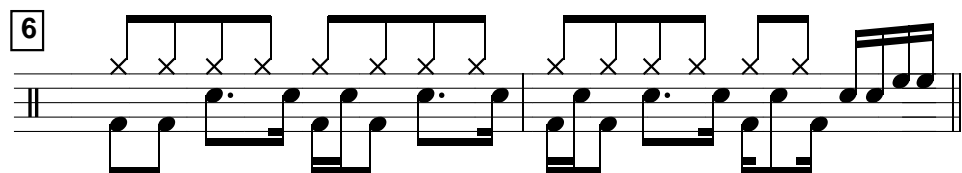
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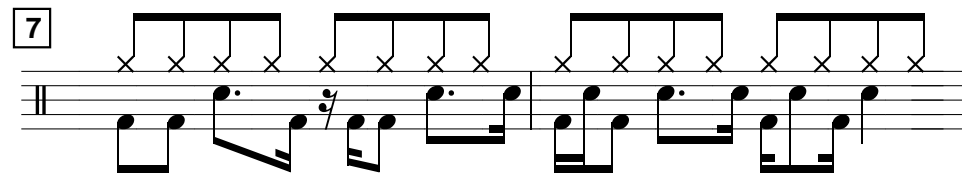
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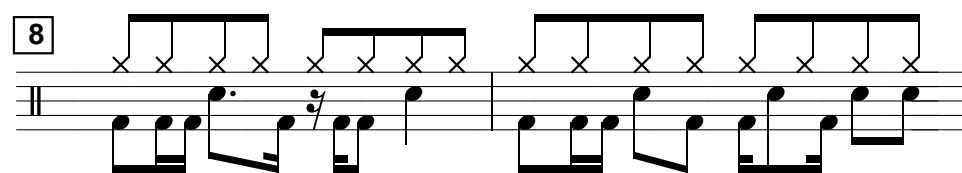
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7



8



Rock Rhythms

Stage 3, Adding Semiquaver Triplets

1

4/4

2

4/4

3

4/4

4

4/4

5

4/4

6

4/4

7

4/4

8

4/4

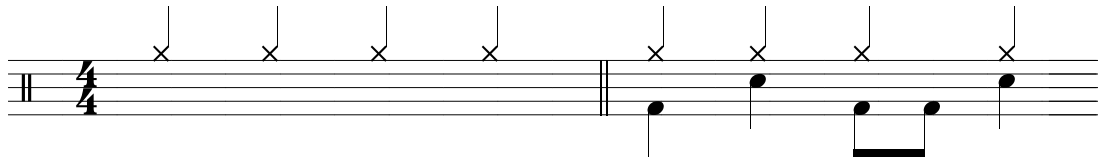
Hi-Hat Patterns

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

Crotchets

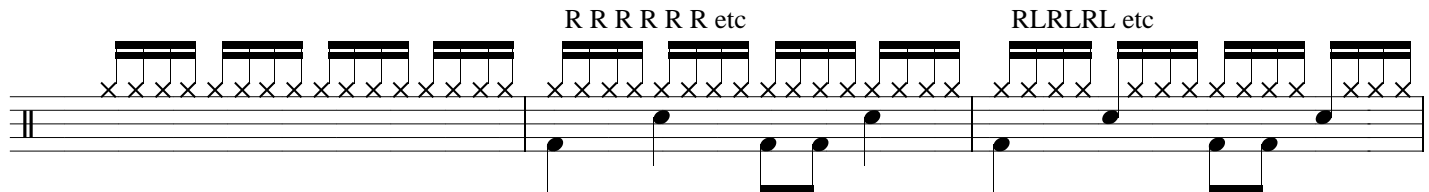
Play on Loose Hi-Hats or the Ride

*Example
(sheet 1, number 3)*



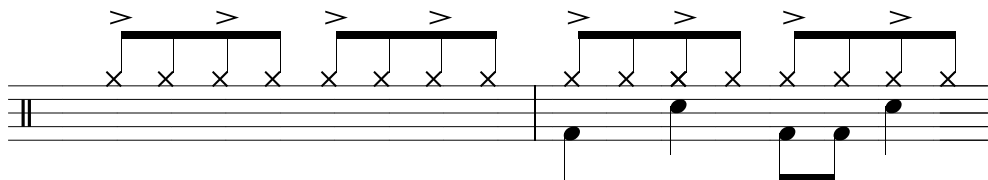
Semiquavers

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

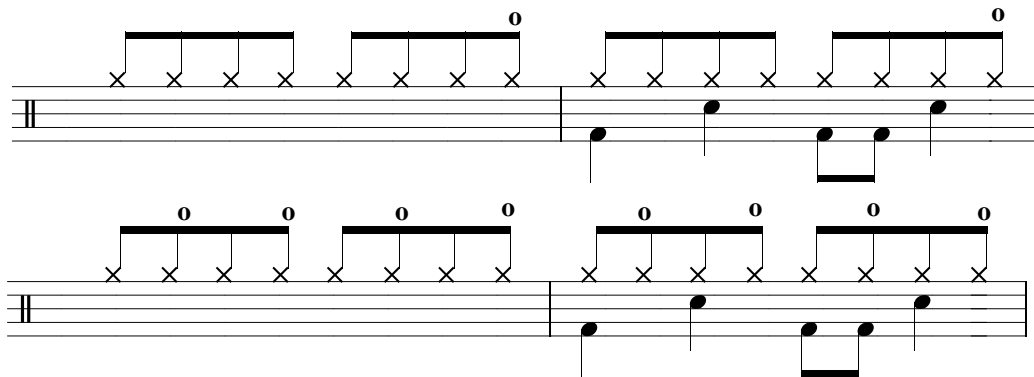


Accents

Very Important in getting a good feel!



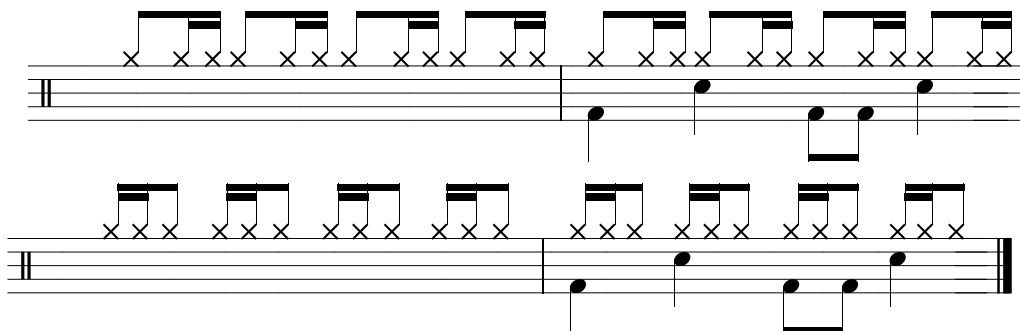
Hi-Hat Openings



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

Have Fun!....

Others



Semiquavers on the hi-hat

Semiquavers can be played on the Hi-Hat using either One hand (ex 1) or two hands (ex 2, depending on the tempo of the song:

example 1

Example 1 consists of eight staves of musical notation in 4/4 time. Each staff features a hi-hat pattern of semiquavers (marked with 'x') and a bass line. The patterns are as follows:

- Staff 1: Four groups of four semiquavers, each followed by a quarter note.
- Staff 2: Four groups of four semiquavers, each followed by a quarter note.
- Staff 3: Four groups of four semiquavers, each followed by a quarter note.
- Staff 4: Four groups of four semiquavers, each followed by a quarter note.
- Staff 5: Four groups of four semiquavers, each followed by a quarter note.
- Staff 6: Four groups of four semiquavers, each followed by a quarter note.
- Staff 7: Four groups of four semiquavers, each followed by a quarter note.
- Staff 8: Four groups of four semiquavers, each followed by a quarter note.

example 2

R L R L R L R L etc

Example 2 consists of eight staves of musical notation in 4/4 time. Each staff features a hi-hat pattern of semiquavers and a bass line. The patterns are as follows:

- Staff 1: Four groups of four semiquavers, each followed by a quarter note.
- Staff 2: Four groups of four semiquavers, each followed by a quarter note.
- Staff 3: Four groups of four semiquavers, each followed by a quarter note.
- Staff 4: Four groups of four semiquavers, each followed by a quarter note.
- Staff 5: Four groups of four semiquavers, each followed by a quarter note.
- Staff 6: Four groups of four semiquavers, each followed by a quarter note.
- Staff 7: Four groups of four semiquavers, each followed by a quarter note.
- Staff 8: Four groups of four semiquavers, each followed by a quarter note.

Basic Patterns with Crotchets on Hi-hat

Three musical staves in 4/4 time showing basic crotchet patterns on a hi-hat. The first staff has four quarter notes with 'x' marks above them. The second staff has a quarter note, a pair of eighth notes, a quarter note, and a pair of eighth notes. The third staff has a quarter note, a pair of eighth notes, a pair of eighth notes, a quarter note, and a pair of eighth notes.

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

4

5

6

7

8

Page 2

1

2

3

4

5

6

7

8

Shuffle Patterns

The Basic Shuffle Pattern:

1

With Bass drum on every beat:

2

Bass Drum Variations

3

4

5

6

7

Shuffle with Crotchets on the Cymbal:

8

9

More Shuffle Patterns

1

2

3

4

5

6

7

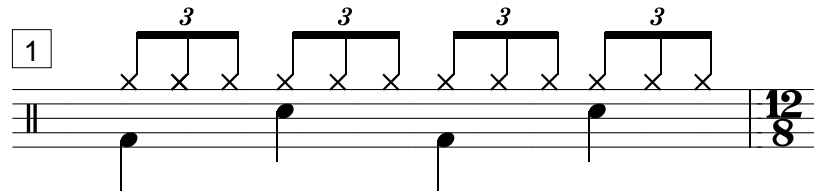
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Drum Kit Patterns - Triplet Type

for Rhythm and Blues/Rock Ballads

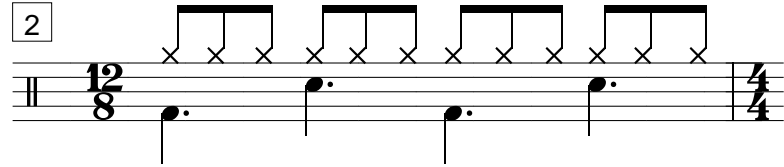
Basic Pattern:
Written in 4/4 Time:

1



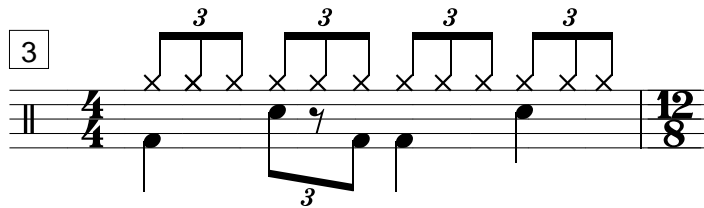
Basic Pattern
written in 12/8/ Time

2

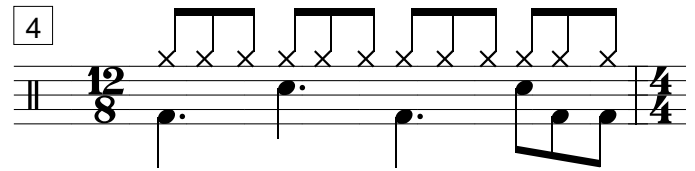


Variations

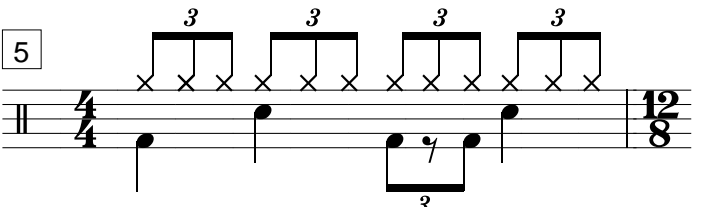
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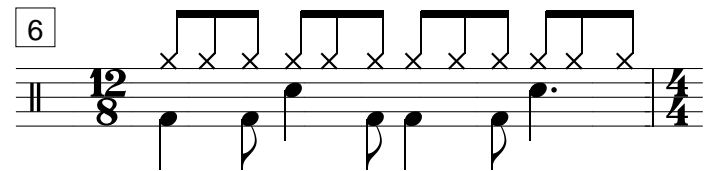
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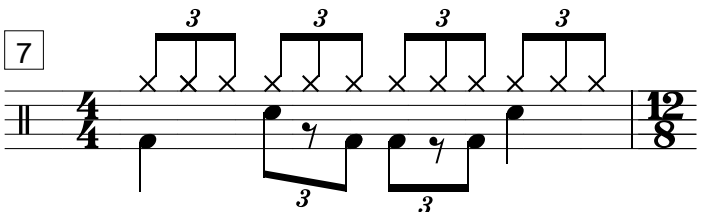
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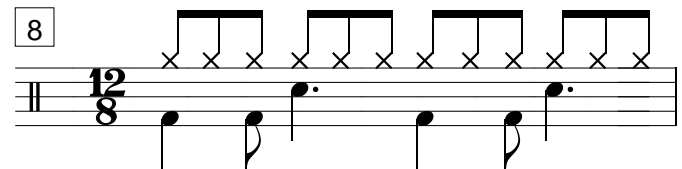
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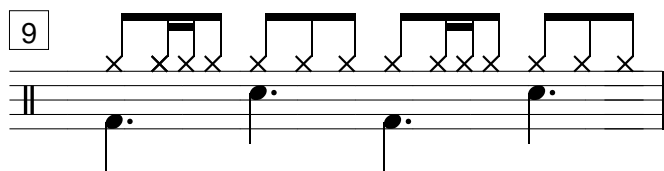
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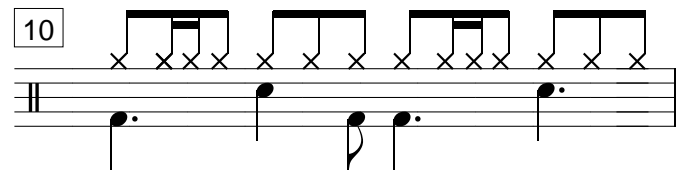
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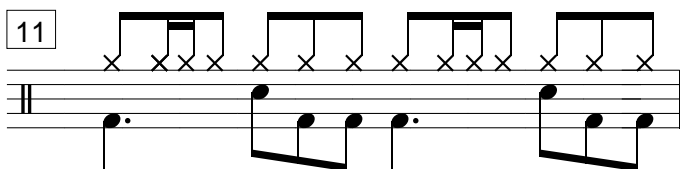
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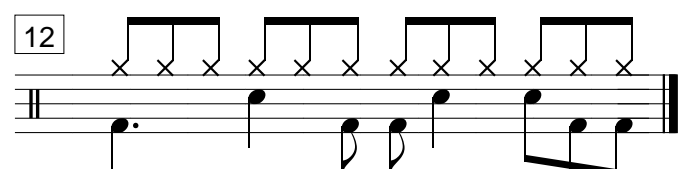
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11



12



Drum Kit Patterns - Triplet Type

for Rhythm and Blues/Rock Ballads

Sheet 2

1

2

3

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11

12

13

14

15

16

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

17

Independence

Sheet #1

These exercises 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 exercise as written, bringing in and out the snare drum.

Step 3) Learn the exercise 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

Independence

Sheet #2

↓ x x x ↓ x x x ↓ x x x ↓ x x x

↓ x x x ↓ x x x ↓ x x x ↓ x x x

↓ x x x ↓ x x x ↓ x x x ↓ x x x

↓ x x x ↓ x x x ↓ x x x ↓ x x x

↓ x x x ↓ x x x ↓ x x x ↓ x x x

↓ x x x ↓ x x x ↓ x x x ↓ x x x

Also try playing these exercises alternating bars between snare drum and bass drum.

Don't forget the Hi-Hat!

Independence

Sheet #3

one bar patterns

↓ x x x ↓ x x x ↓ x x x ↓ x x x

↓ x x x ↓ x x x ↓ x x x ↓ x x x

↓ x x x ↓ x x x ↓ x x x ↓ x x x

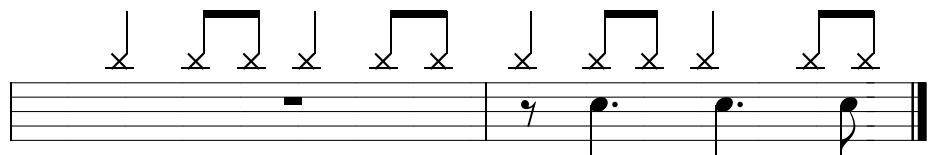
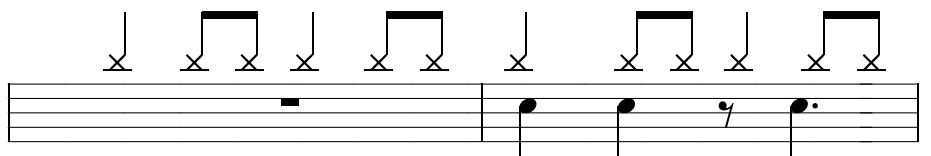
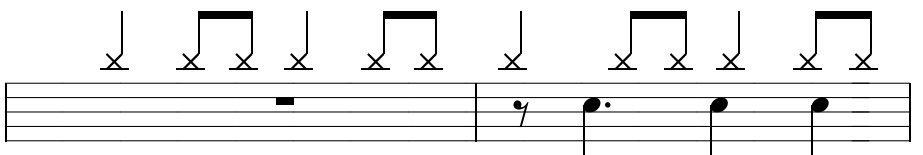
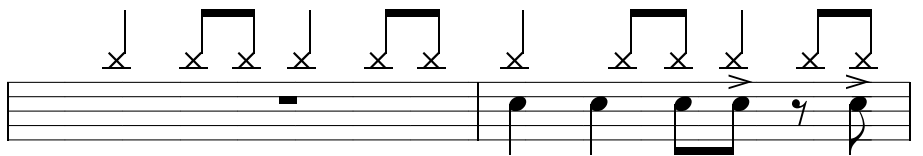
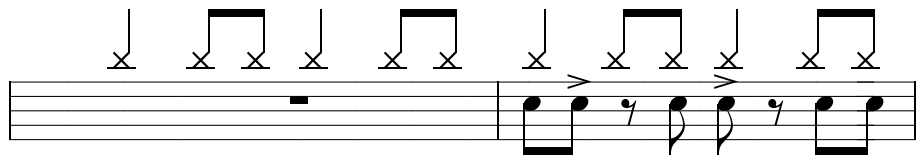
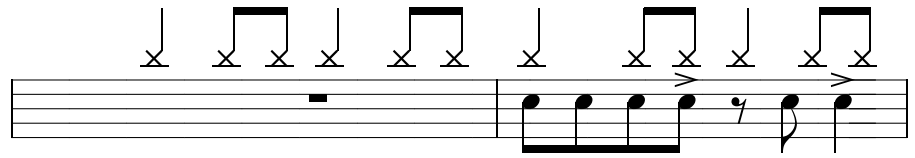
↓ x x x ↓ x x x ↓ x x x ↓ x x x

↓ x x x ↓ x x x ↓ x x x ↓ x x x

↓ x x x ↓ x x x ↓ x x x ↓ x x x

Independence

Sheet #4



Swing Independence

Sheet #5

Swung
Quavers

Triplets



In these exercises, 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.

Exercise 1: A five-line staff with a treble clef. Above the staff, there are four groups of rhythmic notation: a single eighth note, a triplet of eighth notes, a single eighth note, a triplet of eighth notes, a single eighth note, a triplet of eighth notes, a single eighth note, and a triplet of eighth notes. Below the staff, there are four groups of triplet eighth notes, each marked with a '3' underneath. The first group of triplet eighth notes is aligned with the third note of the first triplet above the staff.

Exercise 2: A five-line staff with a treble clef. Above the staff, there are four groups of rhythmic notation: a single eighth note, a triplet of eighth notes, a single eighth note, a triplet of eighth notes, a single eighth note, a triplet of eighth notes, a single eighth note, and a triplet of eighth notes. Below the staff, there are four groups of triplet eighth notes, each marked with a '3' underneath. The first group of triplet eighth notes is aligned with the third note of the first triplet above the staff.

Exercise 3: A five-line staff with a treble clef. Above the staff, there are four groups of rhythmic notation: a single eighth note, a triplet of eighth notes, a single eighth note, a triplet of eighth notes, a single eighth note, a triplet of eighth notes, a single eighth note, and a triplet of eighth notes. Below the staff, there are four groups of triplet eighth notes, each marked with a '3' underneath. The first group of triplet eighth notes is aligned with the third note of the first triplet above the staff.

Exercise 4: A five-line staff with a treble clef. Above the staff, there are four groups of rhythmic notation: a single eighth note, a triplet of eighth notes, a single eighth note, a triplet of eighth notes, a single eighth note, a triplet of eighth notes, a single eighth note, and a triplet of eighth notes. Below the staff, there are four groups of triplet eighth notes, each marked with a '3' underneath. The first group of triplet eighth notes is aligned with the third note of the first triplet above the staff.

Exercise 5: A five-line staff with a treble clef. Above the staff, there are four groups of rhythmic notation: a single eighth note, a triplet of eighth notes, a single eighth note, a triplet of eighth notes, a single eighth note, a triplet of eighth notes, a single eighth note, and a triplet of eighth notes. Below the staff, there are four groups of triplet eighth notes, each marked with a '3' underneath. The first group of triplet eighth notes is aligned with the third note of the first triplet above the staff.

Exercise 6: A five-line staff with a treble clef. Above the staff, there are four groups of rhythmic notation: a single eighth note, a triplet of eighth notes, a single eighth note, a triplet of eighth notes, a single eighth note, a triplet of eighth notes, a single eighth note, and a triplet of eighth notes. Below the staff, there are four groups of triplet eighth notes, each marked with a '3' underneath. The first group of triplet eighth notes is aligned with the third note of the first triplet above the staff.

Independence

Sheet #6

Mixing Snare & Bass

The first staff consists of two parts. The top part is a snare drum pattern represented by 'x' marks on a five-line staff. The pattern is: | x | x x x | x | x x x | x | x x x | x | x x x |. The bottom part is a bass line on a five-line staff, starting with a whole rest in the first measure, followed by a quarter rest in the second measure. The bass line then plays a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

The second staff consists of two parts. The top part is a snare drum pattern: | x | x x x | x | x x x | x | x x x | x | x x x |. The bottom part is a bass line: | whole rest | quarter rest | G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

The third staff consists of two parts. The top part is a snare drum pattern: | x | x x x | x | x x x | x | x x x | x | x x x |. The bottom part is a bass line: | whole rest | quarter rest | G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

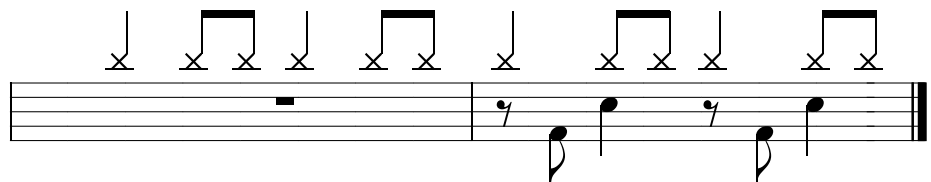
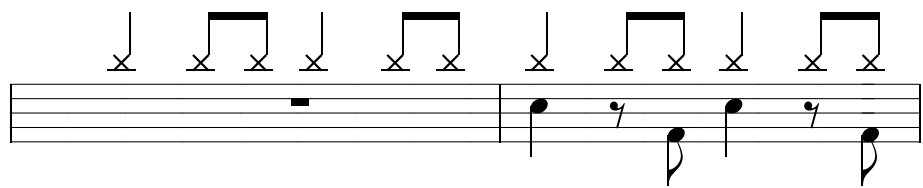
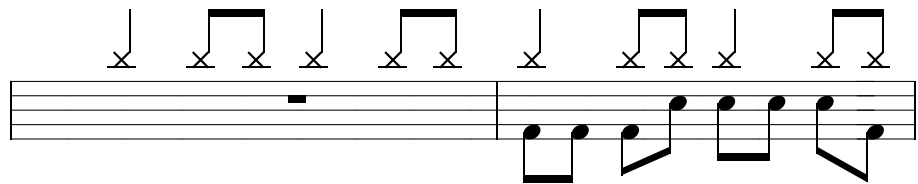
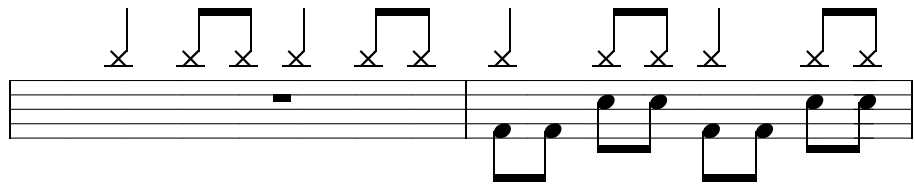
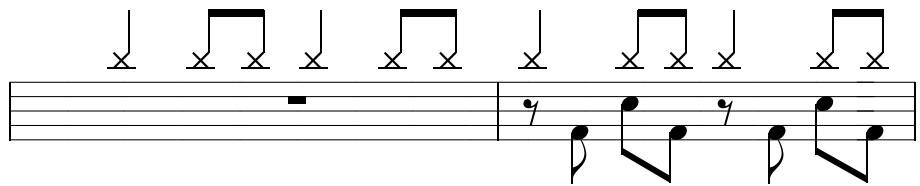
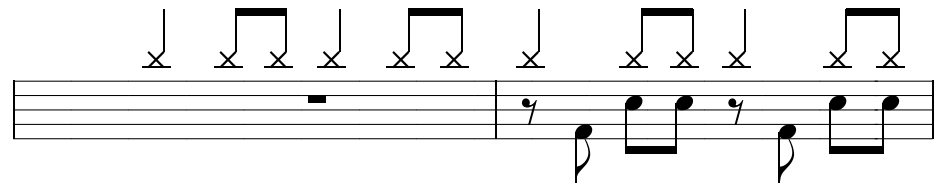
The fourth staff consists of two parts. The top part is a snare drum pattern: | x | x x x | x | x x x | x | x x x | x | x x x |. The bottom part is a bass line: | whole rest | quarter rest | G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

The fifth staff consists of two parts. The top part is a snare drum pattern: | x | x x x | x | x x x | x | x x x | x | x x x |. The bottom part is a bass line: | whole rest | quarter rest | G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

The sixth staff consists of two parts. The top part is a snare drum pattern: | x | x x x | x | x x x | x | x x x | x | x x x |. The bottom part is a bass line: | whole rest | quarter rest | G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

Independence

Sheet #7



Independence

Sheet #8

Bass Drum Exercises

The first exercise consists of two measures. The first measure contains a series of rhythmic symbols: a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, and a pair of eighth notes. The second measure contains a musical staff with a quarter rest, followed by a quarter note, an eighth note, a quarter note, an eighth note, and a quarter note.

The second exercise consists of two measures. The first measure contains a series of rhythmic symbols: a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, and a pair of eighth notes. The second measure contains a musical staff with a quarter rest, followed by a quarter note, an eighth note, a quarter note, an eighth note, and a quarter note.

The third exercise consists of two measures. The first measure contains a series of rhythmic symbols: a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, and a pair of eighth notes. The second measure contains a musical staff with a quarter rest, followed by a quarter note, an eighth note, a quarter note, an eighth note, and a quarter note.

The fourth exercise consists of two measures. The first measure contains a series of rhythmic symbols: a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, and a pair of eighth notes. The second measure contains a musical staff with a quarter rest, followed by a quarter note, an eighth note, a quarter note, an eighth note, and a quarter note.

The fifth exercise consists of two measures. The first measure contains a series of rhythmic symbols: a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, and a pair of eighth notes. The second measure contains a musical staff with a quarter rest, followed by a quarter note, an eighth note, a quarter note, an eighth note, and a quarter note.

The sixth exercise consists of two measures. The first measure contains a series of rhythmic symbols: a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, and a pair of eighth notes. The second measure contains a musical staff with a quarter rest, followed by a quarter note, an eighth note, a quarter note, an eighth note, and a quarter note.

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Melodic Exercises

These Exercises are simply melodic rhythms, which can be played against the ride cymbal pattern. They are a good exercise 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!!

The image displays seven musical staves in 4/4 time, each containing a melodic exercise. Above each staff, there are 'x' marks with vertical lines pointing down to specific notes, indicating where to play the ride cymbal pattern. The exercises vary in complexity and rhythm, including eighth notes, quarter notes, and various rests.

Melodic Exercises

Sheet 2

Swung Quavers



The first staff shows a sequence of eighth notes and triplets. The second staff features a triplet of eighth notes followed by a quarter note, then a quarter rest, and another triplet. The third staff continues with similar patterns, ending with a double bar line. The fourth staff starts with a double bar line and includes a triplet of eighth notes. The fifth staff has a quarter note, a quarter rest, and a triplet of eighth notes. The sixth staff concludes with a quarter note, a quarter rest, and a double bar line.

Melodic Exercises

Sheet 3

Swung Quavers



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 drummer's 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-emphasise 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 drummer's 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 embellish it."

Orchestration:

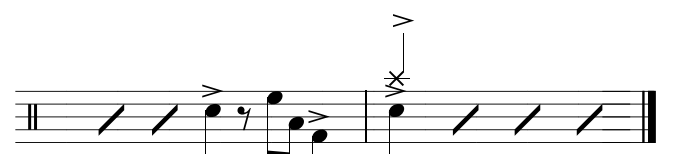
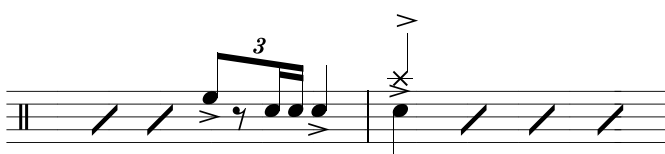
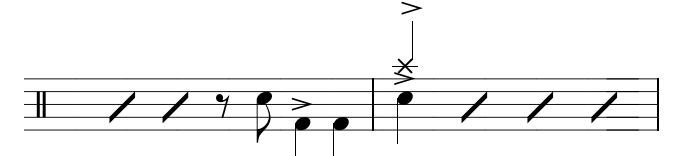
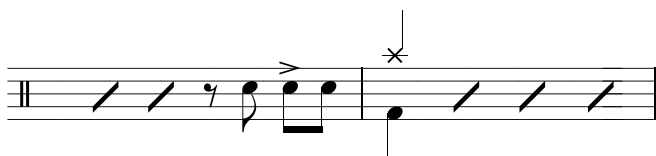
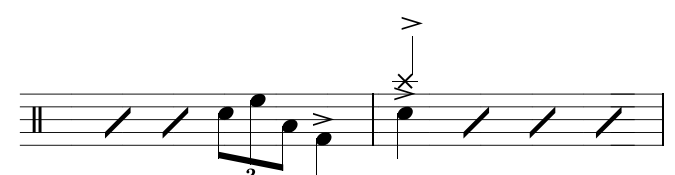
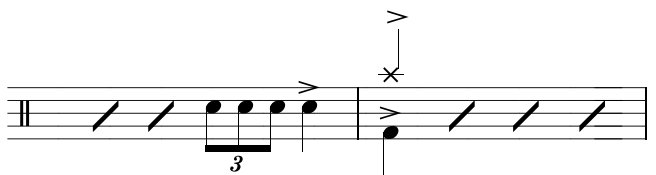
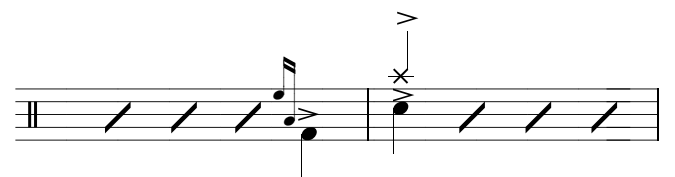
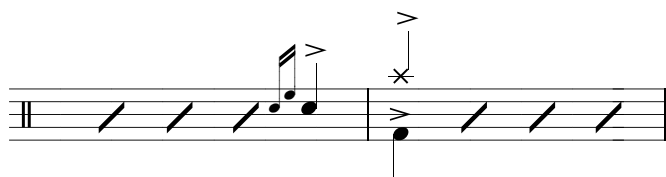
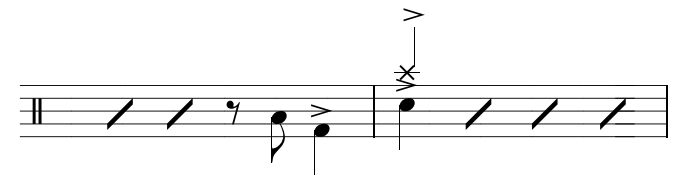
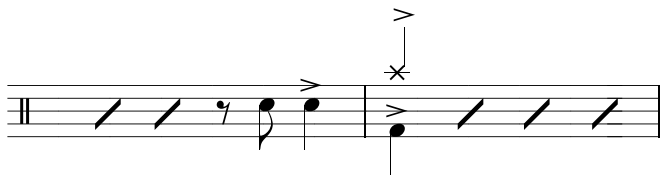
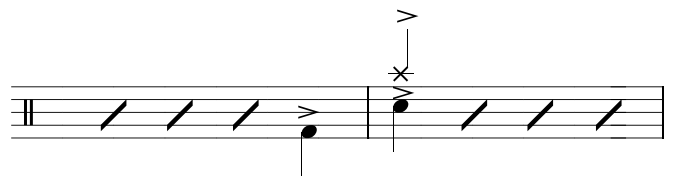
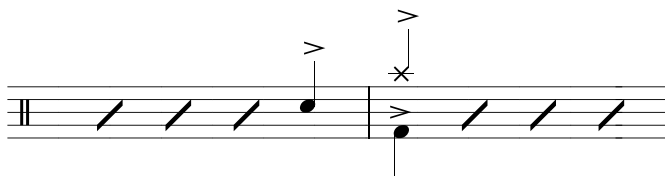
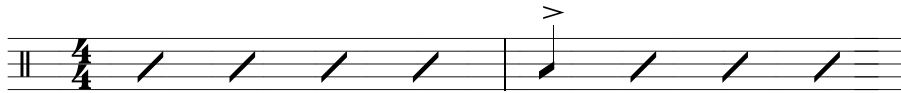
A crash cymbal is not generally strong enough by itself to emphasise the figure, so it is usually played in unison with the snare or bass drums.

"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 embellish it.

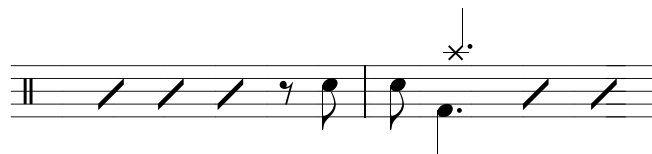
Here is a single note ensemble figure and some possible set-ups for it



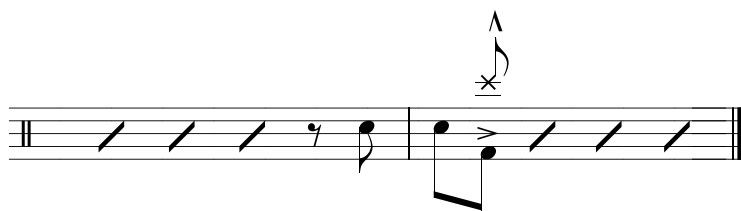
Setting up one note ensemble figures (figures off the beat)

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 note

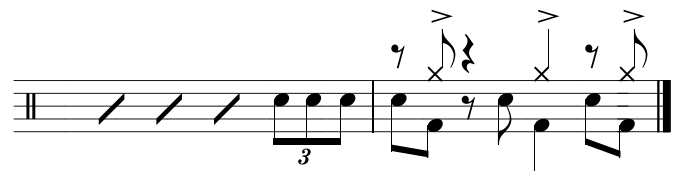
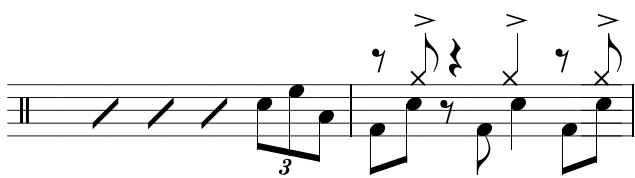
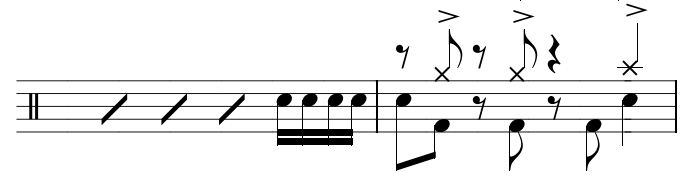
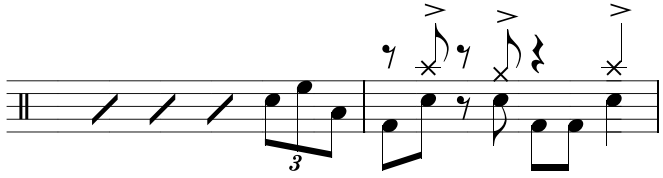
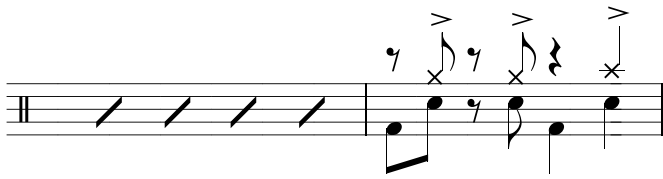
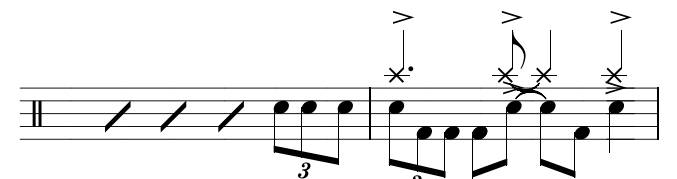
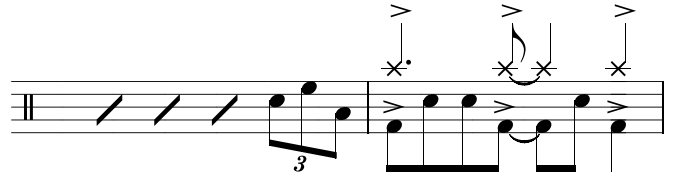
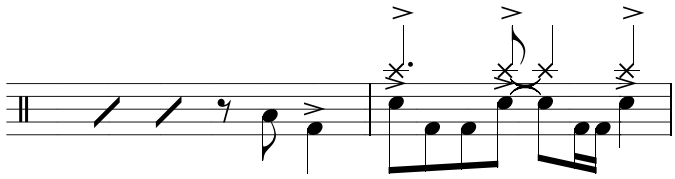
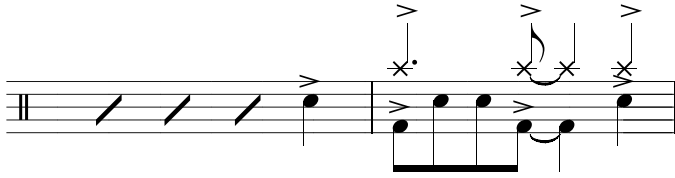
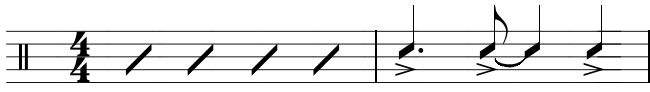
Here is a single note ensemble figure and some possible set-ups for it



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.



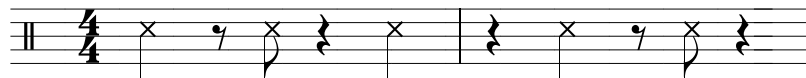
ensemble figures
one bar figure examples



The Bossa Nova

The Bossa Nova originates 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 execution of it. The Bossa Nova is an indispensable part of Jazz Music, and also appears in Ballads and Pop songs.

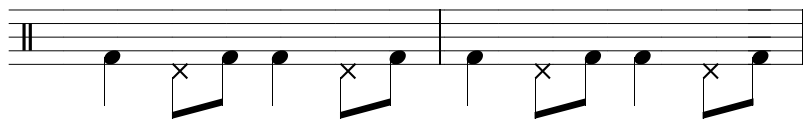
The main difference between the Bossa Nova and other straight 8th Patterns is in the Rim Click or Paila Part, which is a type of "Clave"



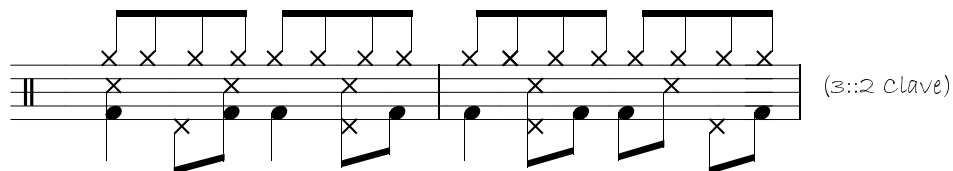
This is added to a Brazilian "Samba" bass drum line, which fits with the Bass Lines of the music.



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

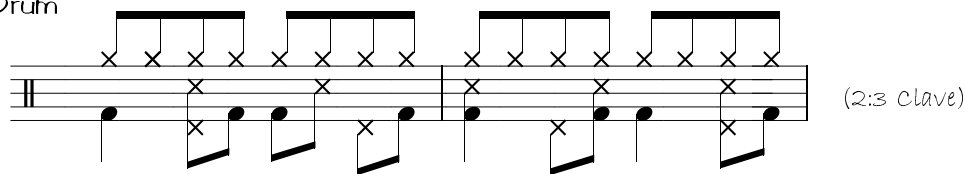


Add some relaxed Quavers on the Hi-Hat or Ride Cymbal and we have the Basic Bossa Nova Pattern.

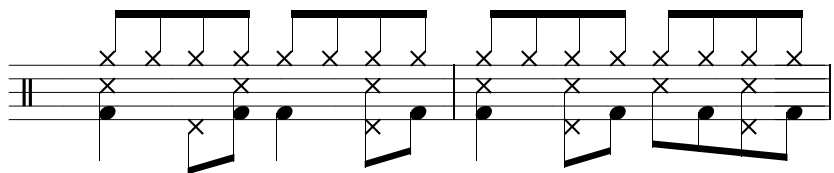
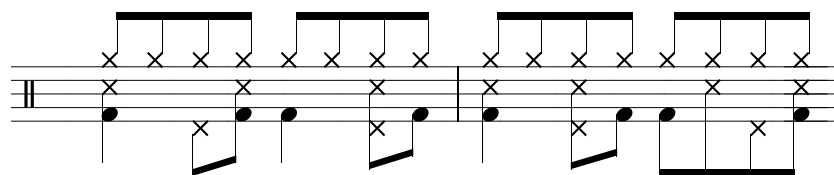


As with other Latin music, sometimes the "Clave" is reversed, so that the second bar is placed first, and the first bar second. This means that all fills have to fit in with this phrasing of the pattern. Drummers need to be fluent in both Versions of the Bossa Nova "Clave"

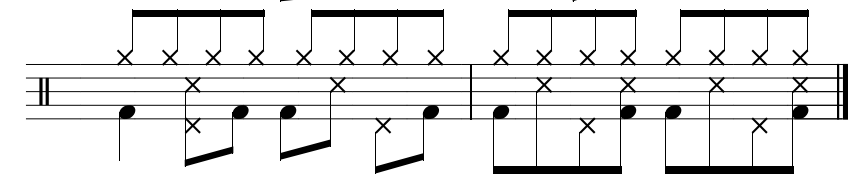
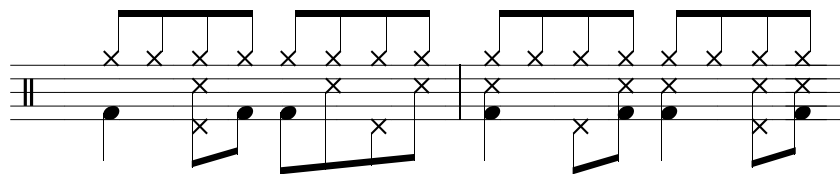
The Cymbal Pattern can also be played using a brush on the Snare Drum



3:2 Clave Variations



2:3 Clave Variations



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'

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:

Musical notation for the basic elements of a Mambo in a percussion section, presented in 4/4 time. The notation is organized into four staves:

- claves:** Shows a two-measure pattern. The first measure contains a dotted quarter note followed by a quarter note. The second measure contains a quarter note followed by a quarter note.
- maracas:** Shows a steady eighth-note pattern with an accent (>) on every eighth note.
- congas:** Shows a pattern of quarter notes with accents (>) on the first, third, and fifth eighth notes of each measure. There are also some 'o' symbols above the notes, possibly indicating a specific sound or technique.
- cowbell:** Shows a pattern of quarter notes with accents (>) on the first, third, and fifth eighth notes of each measure.

The Basic pattern Adapted to the Drum Kit:

Bell of Ride Cymbal or Cowbell

Musical notation for the basic pattern adapted to a drum kit. The notation is on a single staff and shows a sequence of notes and rests. The notes are quarter notes, and the rests are quarter notes. The pattern is: quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x).

Variations of the Bell Pattern

Musical notation for variations of the bell pattern. The notation is on a single staff and shows six different variations of the basic pattern. Each variation is a sequence of notes and rests, with the notes being quarter notes and the rests being quarter notes. The variations are:

- Quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x).
- Quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x).
- Quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x).
- Quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x).
- Quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x).
- Quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x), quarter note (x).

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

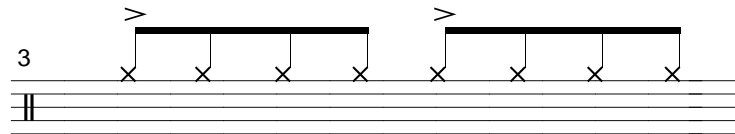
At the heart of The Samba Batucada is the "Surdo" (a type of Bass Drum)
It's basic rhythm consists of a muted tone on beat 1 and an open tone on beat 2.



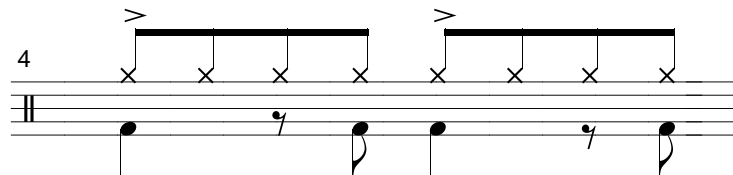
This is usually enhanced with some quavers as follows:



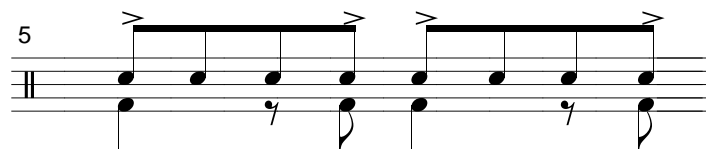
There is a large amount of Brazillian Percussion Instruments which appear in the "Samba Bat shakers. Ago-go Bells, Triangles, Snare Drums, Tambourines etc. One of the most important "Chocallo" which plays:



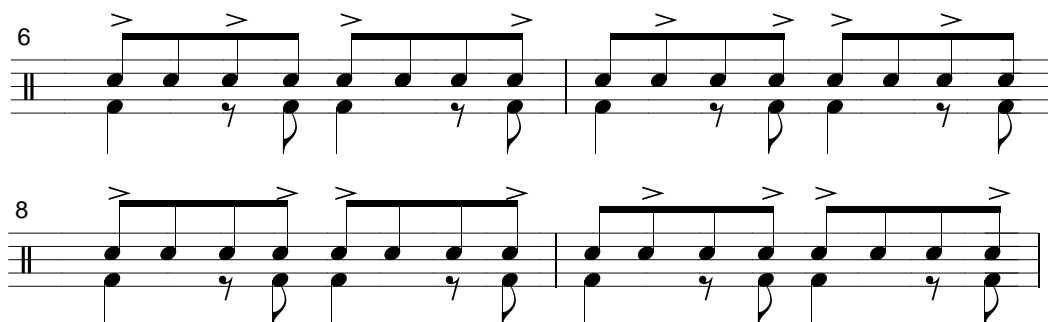
The simplest way of Performing a Samba on the Drum Kit is simply to play the Samba Bass Drum Part with the Bass Drum and The Shaker part on the Hi-Hat:



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

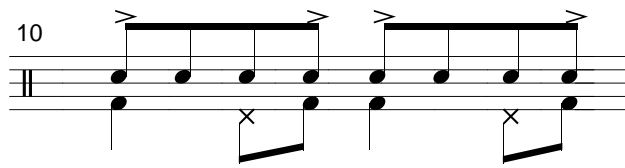


Other rhythms can be incorporated into the snare drum part to create more rhythmic interest and excitement.

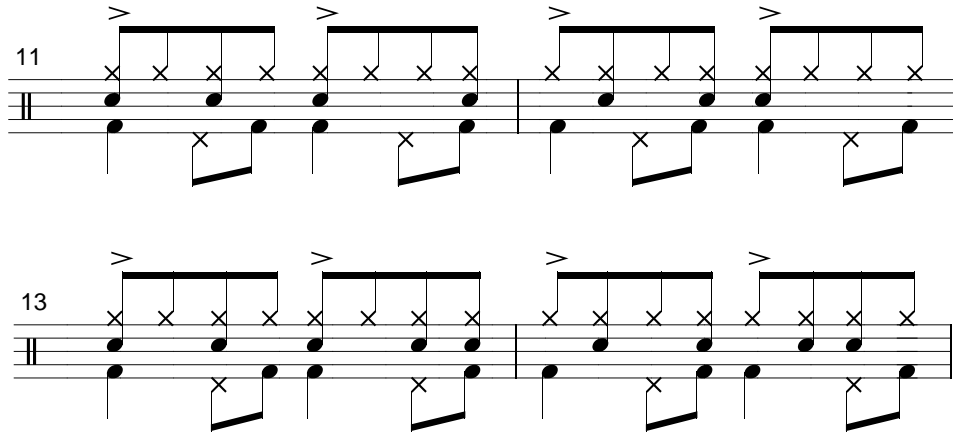


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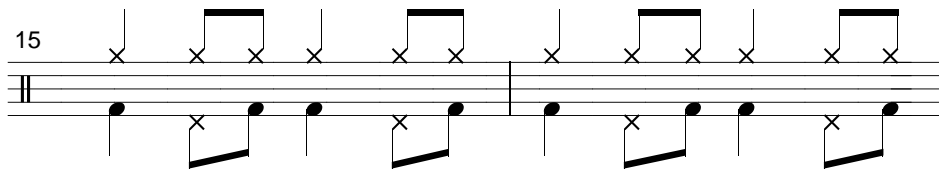
The Hi-Hat is also traditionally added on Beats 2 and 4 by most Jazz Drummers playing sambas, as this makes the beat more steady.



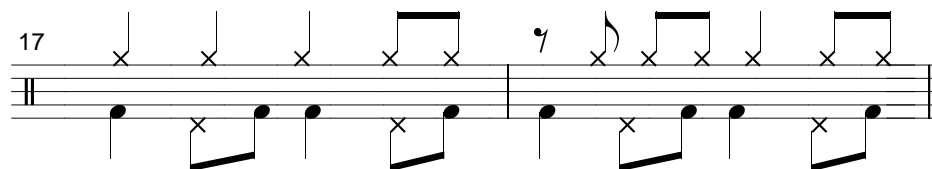
At Slower Tempi, the ride cymbal or hi-hat could be played with one hand, leaving the left hand free to play samba rhythms on the snare drum. In softer songs the ride can be played with a brush, and the snare can be played with a mallet.



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 - particular 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, Airtio Rhythms and Colours - Listen and Play, (Manhattan Music)

Standard Drum Rudiments

1. Roll Rudiments

A. Single stroke roll rudiments

1. Single Stroke Roll

RLRLRLRLRLRLRLRL

2. Single Stroke Four

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

3. Single Stroke Seven

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

B. Multiple bounce roll rudiments

4. Multiple bounce (buzz) roll

5. Triple Stroke Roll

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

C. Double stroke roll rudiments

6. Double Stroke Open Roll

RRLRRL etc
LLRRLR

7. Five Stroke Roll

R R L L

8. Six Stroke Roll

R L R L
L R L R

9. Seven Stroke Roll

L R L R
R L R L

10. Nine Stroke Roll

R R L L

11. Ten Stroke Roll

R RL R RL
L LR L LR

12. Eleven Stroke Roll

R L R L
L R L R

13. Thirteen Stroke Roll

R R L L

14. Fifteen Stroke Roll

R L R L
L R L R

15. Seventeen Stroke Roll

R R
L L

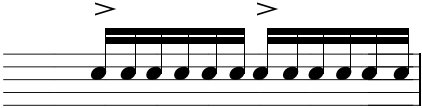
2. Paradiddle Rudiments

16. Single Paradiddle



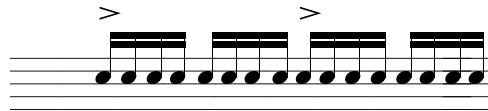
R L R R L R L L

17. Double Paradiddle



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

18. Triple Paradiddle



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

19. Single Paradiddle-diddle



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

3. Flam Rudiments

20. Flam



^LR ^RL

21. Flam Accent



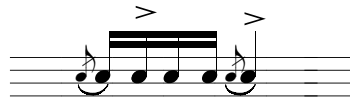
^LR L R ^RL R L

22. Flam Tap



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

23. Flamacue



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

24. Flam Paradiddle



^LR L R R ^RL R L L

25. Single Flammed Mill



^LR R L R ^RL L R L

26. Flam Paradiddle-diddle



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

27. PataFlaFla



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

28. Swiss Army Triplet



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

29. Inverted Flam Tap



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

30. Flam Drag



^LR L L R ^RL R R L

4. Drag Rudiments

31. Drag



^{LL}R ^{RR}L

32. Single Drag Tap



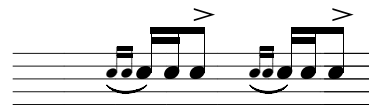
^{RR}R L ^{LL}R L

33. Double Drag Tap



^{LL}R ^{LL}R L ^{RR}L ^{RR}L R

34. Lesson 25



^{LL}R L R ^{LL}R L R
^{RR}L R L ^{RR}L R L

35. Dragadiddle



^{RR}L R L ^{LL}R L L

36. Drag Paradiddle #1



R ^{LL}R L R R L ^{RR}L R L L

37. Drag Paradiddle #2



R ^{LL}R ^{LL}R L R R L ^{RR}L ^{RR}L R L L

38. Single Ratamacue



^{LL}R L R L ^{RR}L R L R

39. Double Ratamacue



^{LL}R ^{LL}R L R L ^{RR}L ^{RR}L R L R

40. Triple Ratamacue



^{LL}R ^{LL}R ^{LL}R L R L R L ^{RR}L ^{RR}L ^{RR}L R L R