

CONTEMPORARY DRUMSET TECHNIQUES

INNOVATIVE CONCEPTS
FOR THE
CONTEMPORARY DRUMMER

4-CDs Included



RICK LATHAM

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About the Author

It was the success of his best-selling drum text, *Advanced Funk Studies*, that launched Rick Latham into the international percussion spotlight, but it has been his expertise as a versatile drummer and educator that has made him one of contemporary drummers' most respected players.

Rick started drumming at the age of twelve. Initially self-taught, his ears led him to such powerful rhythm and blues influences as the hit Motown and Atlantic label recording artists of the day, and such players as sessions great Bernard Purdie.

Playing club dates during his high school years, Rick attended to the technical aspects of drumming, but his primary focus was playing the "groove." Later, while earning a Bachelor of Arts degree in Percussion Performance at East Carolina University, he expanded his rhythmic and percussion related vocabulary, studying mallets and timpani under Harold Jones. It was during this period that he performed with such jazz greats as Bill Watrous, David Samuels, Jerry Coker, and David Friedman.

In 1977, he was granted a teaching apprenticeship at North Texas State University, where he taught mallets and snare, while working on his Masters Degree in Percussion with Ron Fink and Robert Shietroma, and studying drums with Jim Hall. The inspiration and knowledge Rick gained from these instructors prompted him to create *Advanced Funk Studies*. A text of original concepts, transcriptions of recorded works by his favorite drummers, and accompanied by audio cassettes, *Advanced Funk Studies* was an immediate hit, establishing itself as a leading source of reference with drummers and educators the world over.

In 1984, Rick relocated to Los Angeles, where he has since enjoyed the opportunity of playing with a long list of leading figures, including bluesman B.B. King, rockers Neal Schon and Pat Travers, as well as jazz guitarist Howard Roberts. His versatility has also been highlighted with such top entertainers as Rita Moreno, Ben Vereen, and Martha Reeves, on the theme for television's "9 to 5" series, "Fame," and the Quincy Jones produced soundtrack, *Fast Forward*.

In addition to maintaining a full playing schedule in Los Angeles — teaching, doing sessions, and leading his own band, LATHAM, Rick involves himself with producing records and will soon release his first instructional video.

He has also firmly established himself as a world class clinician. Appearances at such major gatherings as Germany's famed Koblenz International Drummers' Meeting and the Frankfurt Messe, as well as the United States N.A.M.M. shows, have provided the uninitiated with the opportunity to witness one of the new masters of contemporary drumset technique.

Foreword

The purpose of this book is to present original, creative, and exciting exercises for the DRUM-SET in a very modern stylistic setting. These exercises will hone the player's musical as well as technical skills while still allowing sufficient latitude for one to develop his or her own personal styles. By the use of the optional cassette tape, the learning process is enhanced by hearing all of the exercises played using the proper feel and phrasing.

As drummers, meeting the demands which are placed upon us for "THE RIGHT FEEL" is something we all strive to achieve. In order to meet these demands, certain styles and grooves must be mastered instantly. It is for this reason that a player should always work on new techniques that enable him or her to adapt easily to any situation. The exercises and patterns that follow have been found very effective in bringing about this adaption process.

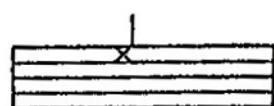
My entire approach to the drum set stems from exposure to the rudiments at an early age. I realized the importance of the rudiments and learned how basic hand patterns could be used around the drums. It is for this reason that I begin the book with what I call **Contemporary Rudiments**. These patterns are based on the 26 standard American rudiments but are more contemporary in sound (a modern Stick Control approach). Variations of these patterns will be used throughout the book. For players never exposed to the rudiments, these patterns will serve the purpose of basic hand exercises. To the players who have studied the rudiments, these exercises will initiate new and interesting ideas.

The concepts studied in this book are the things you should walk away with after working with them. Not just hundreds of new licks, the exercises and patterns are merely a few suggestions to show you how the concepts may be used. Most of the instructions will precede the exercises. Be sure to read all of the text carefully. This will give an overview of what should be accomplished from practicing the patterns. Some exercises will have multiple instructions. Read them all first, then choose and tackle one at a time. This way you will see how playing the exercises in one way will help another.

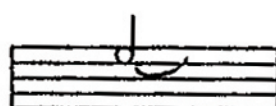
I am sure that you will see how these exercises will open new doors for the development of your own CONTEMPORARY DRUM SET TECHNIQUES.

Explanation of Notation

The notation used in this book is basically standard percussion notation. I have used some symbols with which the reader may be unfamiliar



Hi-Hat



Open Hi-Hat



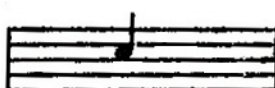
Cymbal



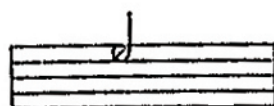
Bell of Cymbal



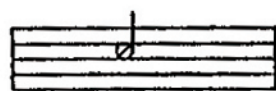
Cow Bell



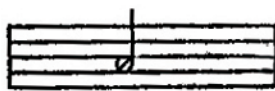
Snare Drum



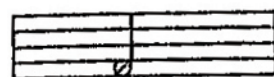
Tom 1



Tom 2



Tom 3



Tom 4



Bass Drum



Hi-Hat with Foot

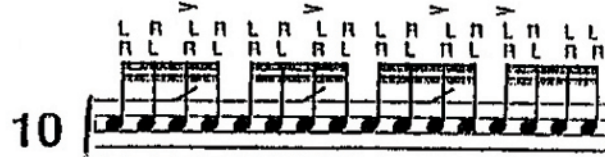
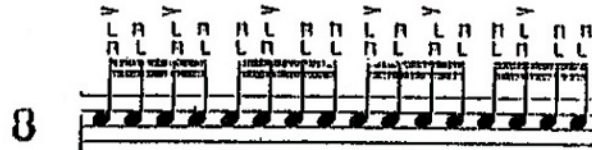
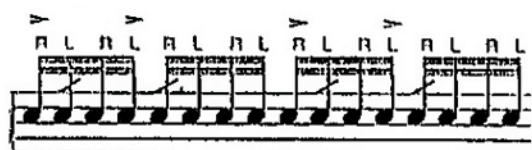
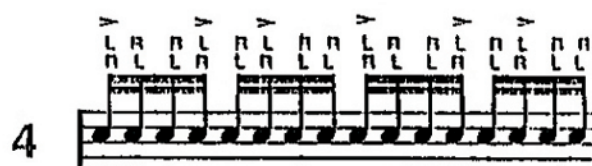
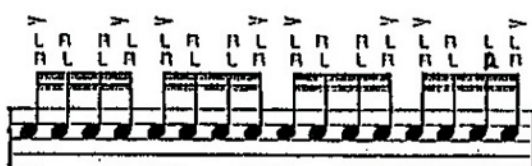
The accents written are my suggested interpretation of that particular pattern. Feel free to experiment with different accents as you wish.

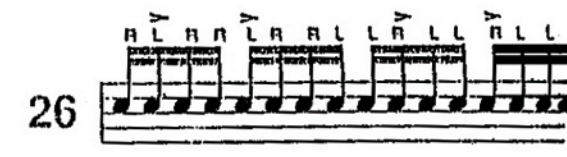
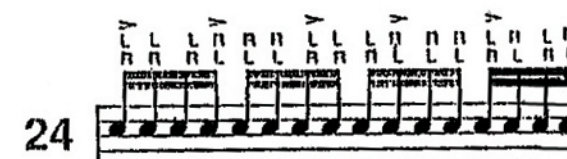
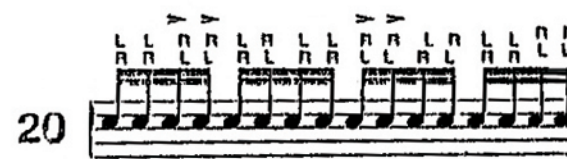
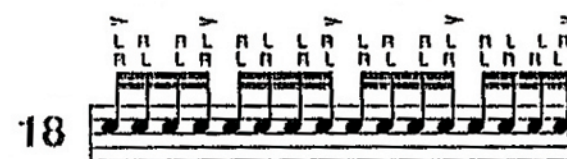
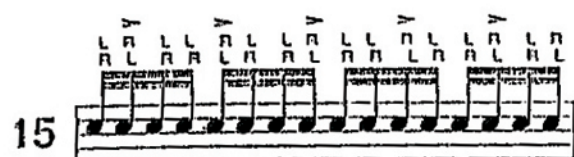
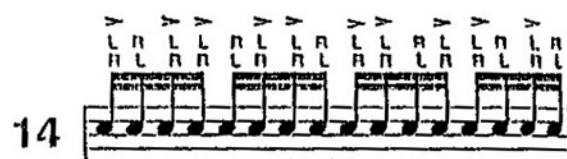
Some exercises will have no accents written. These are definitely open to your own interpretation. It is my suggestion to play every pattern with no accents at first. Once you have the pattern in your mind and hands, slowly begin to bring in the accents. Many of the patterns swing (or feel good naturally) so the accents that are written will automatically occur.

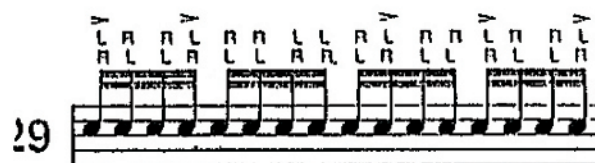
Contemporary Drum-Set Rudiments

Hand Exercises

(16th Note Sticking Patterns)

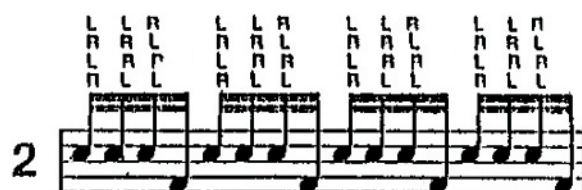






16th NOTE PATTERNS

Incorporating The Bass Drum







HAND EXERCISES

(8th note Triplets)







16th NOTE TRIPLET PATTERNS

Incorporating the Bass Drum



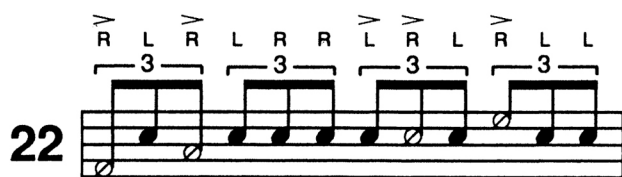
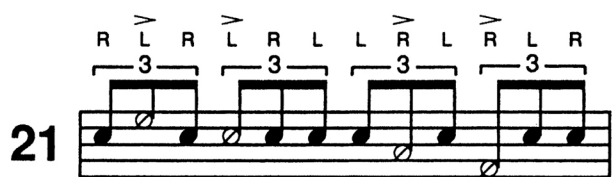


Incorporating The Tom-Toms

This group of exercises consist of one measure phrases that use combinations of sticking patterns found in the contemporary rudiments section. The toms are incorporated to bring about some interesting melodic ideas. These exercises should be practiced until a nice flow is achieved. The sticking is very important.

As these patterns become more comfortable experiment with creating your own patterns.







Using The Contemporary Rudiments

Now that you have been exposed to some different sticking patterns using the snare drum and the bass drum, this next group of exercises will show how to incorporate other voices of the drum set, such as the hi-hat, tom toms, cymbal, bell, or cowbell. There are two techniques used for doing this: "Voice Displacement" and "Voice Substitution." See examples 1, 1A, 1B, 1C, 1D.

Voice Displacement: While playing a specific pattern, strike different surfaces of the Drum-Set while keeping the same sticking.

Voice Substitution: While playing a specific rhythmic pattern, parts of the beat are replaced by the bass drum or hi-hat (played with the foot). The sticking pattern may also change with substitution.

There will be only five examples written in this section. After mastering the contemporary drum-set rudiments, create some patterns of your own using voice displacement and substitution. Many more examples of this concept will be found in the contemporary drum-set patterns section at the end of the book.

1

Original Pattern

1A

Voice Displacement

1B

Voice Substitution

1C

Disp. & Subs. (BD)

1D

Disp. & Subs. (DB & HH)

2

The musical notation shows a single staff with a treble clef. It contains four groups of eighth notes, each group consisting of two notes beamed together. Above the staff, there are arrows indicating fingerings: > L R R L L R R L L R R L L R R L L R. Below the staff, there are dots corresponding to the notes.

Original Pattern

2A

Voice Displacement

2B

R L L [>]R L L R L L [>]R L L

Disp. & Subs.

2C

Diagram illustrating the 2C drum pattern. The notation shows a sequence of strokes on a five-line staff. Above the staff, the strokes are labeled: R R, L R R L, R R, and L R R L. The first two groups (R R and L R R L) are marked with an accent (>) above the first stroke. The pattern consists of eighth notes and quarter notes. Below the staff, the text "Disp. & Subs." is written.

2D

Disp. & Subs.

2E

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

Disp. & Subs.

2F

Disp. & Subs.

2G

Disp. & Subs.

After you become comfortable with these exercises and the concept of how to make the different variations, go back to the contemporary rudiments and start moving them around the set using the techniques of voice displacement and voice substitution. The possibilities are virtually endless.

3

Original Pattern

[illegible]

3B

The musical notation for exercise 3B consists of a single staff with a treble clef. It contains four measures of music. Above the staff, there are labels for each measure: 'L R', '> R L R L', 'L R', and '> R L R L'. The first measure has a half note on G4 and a half note on F4. The second measure has a half note on G4, a quarter note on F4, a quarter note on E4, and a quarter note on D4. The third measure has a half note on G4 and a half note on F4. The fourth measure has a half note on G4 and a half note on F4. The notes are marked with 'x' and 'o' symbols, indicating specific articulation or voicing techniques.

Voice Displacement

3C

3C

Diagram illustrating a musical exercise (3C) on a five-line staff. The exercise consists of four measures, each containing a triplet of eighth notes. Above each triplet, the letters 'R' and 'L' are written, indicating right and left hand positions, with an accent mark (>) above each letter. The notes are marked with 'X' below them, indicating displacement or substitution. The exercise is labeled 'Disp. & Subs.' below the staff.

3D

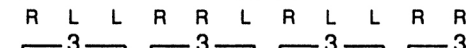
A musical staff with two lines. The top line contains four groups of notes, each with an accent (>) above it. The notes are: R (quarter), L (quarter), R (quarter), L (quarter), R (quarter), L (quarter), R (quarter), L (quarter). The bottom line contains four groups of notes, each with an 'X' below it. The notes are: X (quarter), X (quarter), X (quarter), X (quarter), X (quarter), X (quarter), X (quarter), X (quarter). The text 'Disp. & Subs.' is written below the staff.

Disp. & Subs.

4

Original Pattern

4A



Voice Displacement

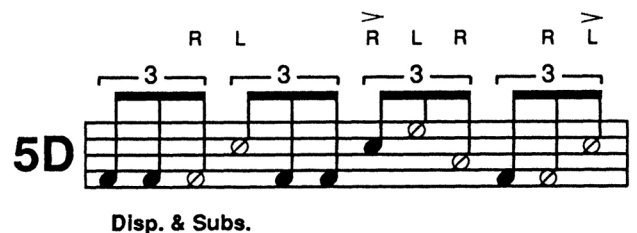
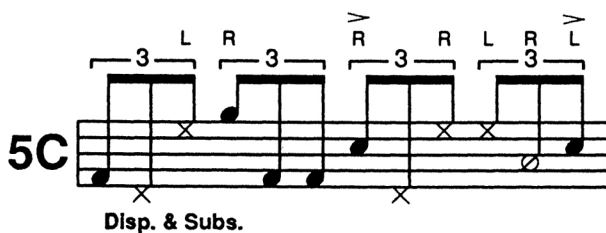
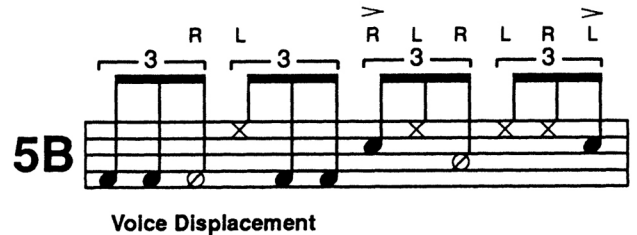
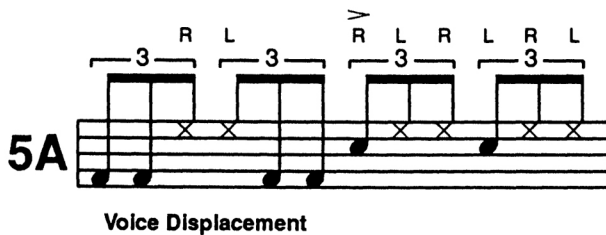
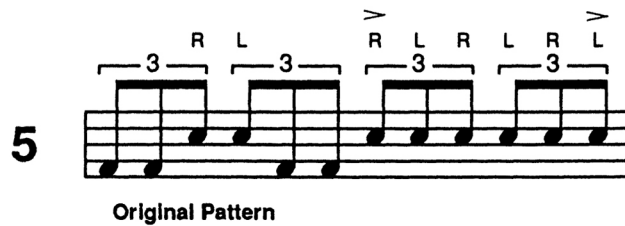
[illegible]

4C

Disp. & Subs.

4D

Disp. & Subs.



After Using The Rudiments

Now that you have finished the first section of the book, really give some thought to the concepts that you have covered.

By taking some basic sticking patterns and incorporating different voices of the drum set, hundreds of beats and fills can be created and the variations are limitless.

As well as developing new sticking patterns, notice that your four way co-ordination is also becoming more useful. The four way co-ordination will be utilized more and more throughout the book.

Carefully notice the sticking patterns that will be used and how they relate back to the contemporary rudiments.

It can not be stressed enough how important the sticking is.

Think of each exercise first beat to beat, then look at the overall measure.

Drum Set Interpretation Exercises

16th Note Patterns

(Snare Drum, Bass Drum, Hi-Hat and Cymbal)

The exercises that follow are very important and will have multiple uses around the drum set. Each pattern will be written using only snare drum and bass drum. However each pattern will have seven different interpretations. These interpretations would be as follows:

Ex. 1

Interpretation (1) Play pattern as written paying close attention to accents and sticking. Notice that there are many occasions where a double bass drum stroke will fall against a single snare stroke. This is not a flam effect and should be played exactly together. When playing these patterns. First play even sixteenth notes. Once you have the pattern down, you can funk it up by swinging the sixteenths like the dotted sixteenth, thirty-second figure below.

This interpretation is similar to a cajun or New Orleans kind of feel.
(Additional explanation on tape)

Ex. 2

Interpretation (2) Playing the right hand on the hi-hat and the left hand on the snare drum (or vice versa). Bass drum as written.

Ex. 3

Interpretation (3) Playing the right and left hand alternating on the hi-hat with a back beat (snare drum) on beat two or the "and" of beat two, and beat four or the "and" of four.

Ex. 4



Interpretation (4) Playing right hand on ride cymbal (bell of cymbal on the beat, middle of cymbal on the "and" of the beat). Left hand playing hi-hat and snare drum (accent as you wish).

Ex. 5



Interpretation (5) Playing right hand on ride cymbal and snare drum (middle of cymbal on the beat, bell of cymbal on the "and"), catching back beat (snare drum) on beats 2 and 4, when possible. Left hand playing hi-hat (or snare drum when bass drum falls on 2 or 4). See pattern number 5.

Ex. 6



Interpretation (6) Hands play this basic sticking pattern RLRR,LRRL (bass drum as written) Right on hi-hat, left on snare drum.

Ex. 7



Interpretation (7) Same as number 6 but with reverse sticking LRLL,RLLR. Left on hi-hat, right on snare drum.

Note: The accents are only indicated on the original pattern. As the voicing and sticking change so do the accents. It is possible to maintain the same accents with some of the interpretation. But this is not crucial. I believe each person will have their own idea for accent placement. Many will come naturally as the pattern is perfected.

All double bass drum strokes should be accented for proper feel.

> > > > > > >
 R R L L L L L L R L L L L
 1

Original Pattern

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

Interpretation 2

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

Interpretation 3

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

Interpretation 4

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

Interpretation 5

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

Interpretation 6

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

Interpretation 7

> > > > > >
 R L L L L L L L L L L L L
 2

Original Pattern

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

Interpretation 2

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

Interpretation 3



Interpretation 4



Interpretation 5



Interpretation 6



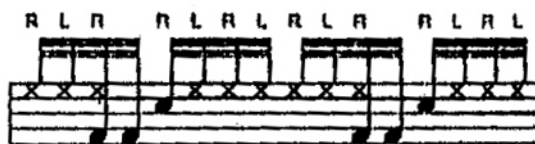
Interpretation 7



Original Pattern



Interpretation 2



Interpretation 3



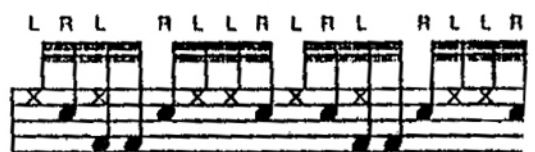
Interpretation 4



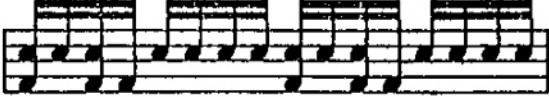
Interpretation 5



Interpretation 6



Interpretation 7

> > > > > >
 R L R R L R L R L R L
 4 
 Original Pattern

R L R R L R L R L R L

 Interpretation 2

R L R R L R L R L R L

 Interpretation 3

R L R R L R L R L R L

 Interpretation 4

R L R R L R L R L R L

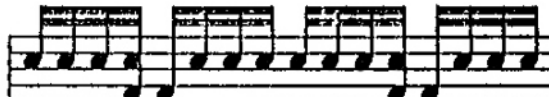
 Interpretation 5

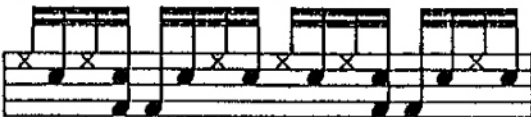
R L R L R L R L R L R L

 Interpretation 6

L A L R L L A L L A L R

 Interpretation 7

> > > > > >
 R L A L L R L A L L L A L
 5 
 Original Pattern

R L A L L R L A L L L A L

 Interpretation 2

R L A L L R L A L L L A L

 Interpretation 3



Interpretation 4



Interpretation 5



Interpretation 6



Interpretation 7



Original Pattern



Interpretation 2



Interpretation 3



Interpretation 4



Interpretation 5



Interpretation 6



Interpretation 7

7

> > > > > >

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

Original Pattern

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

Interpretation 2

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

Interpretation 3

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

Interpretation 4

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

Interpretation 5

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

Interpretation 6

L L L R L L L L L R

Interpretation 7

8

> > > > > >

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

Original Pattern

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

Interpretation 2

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

Interpretation 3



Interpretation 4



Interpretation 5



Interpretation 6



Interpretation 7



Interpretation 2



Interpretation 3



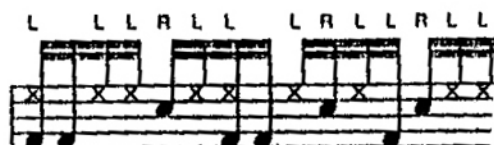
Interpretation 4



Interpretation 5



Interpretation 6



Interpretation 7

$\vee$ $\vee$ $\vee$ $\vee$ $\vee$
 R R L R L R R L L R L R L

10

Original Pattern

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

Interpretation 2

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

Interpretation 3

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

Interpretation 4

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

Interpretation 5

R R R L R R R L R L R A L

Interpretation 6

L L L R L L L R L A L L R

Interpretation 7

$\vee$ $\vee$ $\vee$ $\vee$ $\vee$
 R L L R L R R L R R L R L

11

Original Pattern

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

Interpretation 2

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

Interpretation 3



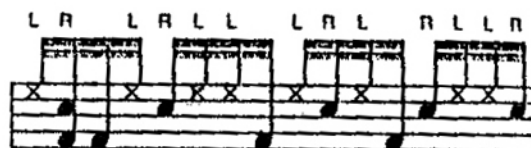
Interpretation 4



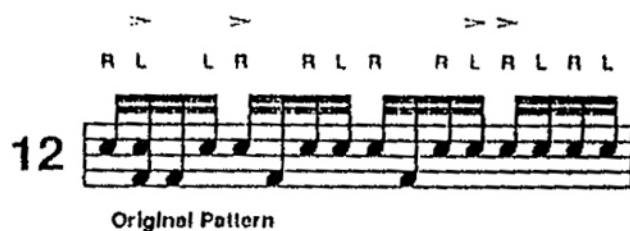
Interpretation 5



Interpretation 6



Interpretation 7



Interpretation 2



Interpretation 3



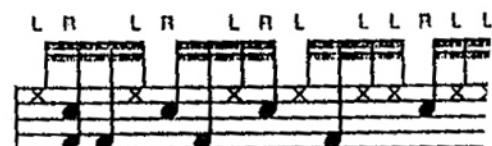
Interpretation 4



Interpretation 5



Interpretation 6



Interpretation 7



Interpretation 4



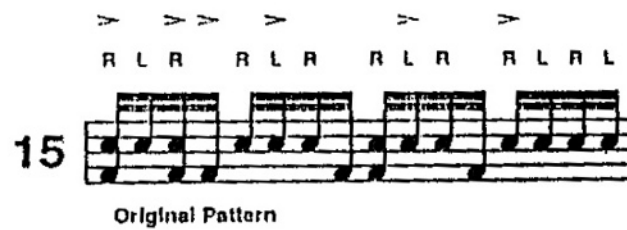
Interpretation 5



Interpretation 6



Interpretation 7



Interpretation 2



Interpretation 3



Interpretation 4



Interpretation 5



Interpretation 6



Interpretation 7

Triplet Patterns

(Snare Drum, Bass Drum, Hi-Hat and Cymbal)

Now we will look at some triplet exercises using snare drum, bass drum, hi-hat, and ride cymbal. Like the preceding sixteenth note exercises each pattern will have different interpretations. These interpretations should be as follows:

Ex. 1

Interpretation (1) Play the pattern as written paying close attention to the accents and sticking.

Ex. 2

Interpretation (2) Playing the right hand on the hi-hat and the left hand on the snare drum (bass drum as written).

Ex. 3

Interpretation (3) Playing the right on the bell of the ride cymbal and the left hand on the snare drum and hi-hat as notated (bass drum as written).

Think of the right and left hand as alternating triplets i.e. (RLR, LRL, RLR, LRL) then leave out the appropriate stroke.

1

R R L R L R R L

Original Pattern

R R L R L R R L

Interpretation 2

R R L R L R R L

Interpretation 3

2

R L L R L R L L

Original Pattern

R L L R L R L L

Interpretation 2

R L L R L R L L

Interpretation 3

3

R L R R L R L R R L

Original Pattern

R L R R L R L R R L

Interpretation 2

R L R R L R L R R L

Interpretation 3

4

Original Pattern

Interpretation 2

Interpretation 3

5

Original Pattern

Interpretation 2

Interpretation 3

6

Original Pattern

Interpretation 2

Interpretation 3

7

R L L R L L R L L R L

Original Pattern

Interpretation 2

Interpretation 3

8

R R L R R L R R L

Original Pattern

Interpretation 2

Interpretation 3

9

R L R R L R R L R

Original Pattern

Interpretation 2

Interpretation 3



Original Pattern



Interpretation 2



Interpretation 3



Original Pattern



Interpretation 2



Interpretation 3



Original Pattern



Interpretation 2



Interpretation 3

Hand Doubles Against Single Bass Drum Strokes

Just as practiced in the drum set interpretation exercises (two bass drum strokes against a single hand snare stroke), it is also important to become accustomed to playing two hand strokes against a single bass drum stroke. This is already a more common or familiar practice. However, I think you will find the following exercises very useful and challenging. These exercises will be written using only hi-hat, snare drum, and bass drum. Other voices may be used. Practice incorporating these patterns into two or four measure phrases. (also try these playing both hands on the snare drum, bass drum as written)





Combination Hand and Foot Doubles





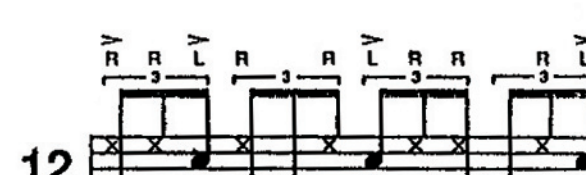
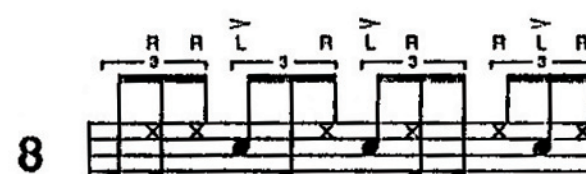
Hand Doubles Against Single Bass Drum Strokes

Triplet Patterns



Combination Hand and Foot Doubles

Triplet Patterns



Hi-Hat Foot Substitution

The following exercises are designed as a contemporary independence study. By sounding the Hi-Hat close with the foot, you can develop four way co-ordination, that can be incorporated in different grooves.

The musical notation for the 'L' exercise consists of a single staff with a treble clef. It features a sequence of notes: a half note on G4, a quarter note on A4, a quarter note on B4, a half note on C5, a quarter note on B4, a quarter note on A4, and a half note on G4. Above the staff, there are four groups of 'L' and 'R' labels, each with a small 'V' above it, indicating fingerings for the notes. Below the staff, there are 'X' marks under the first, third, fifth, and seventh notes, likely indicating breath marks or specific articulation points.

[illegible]

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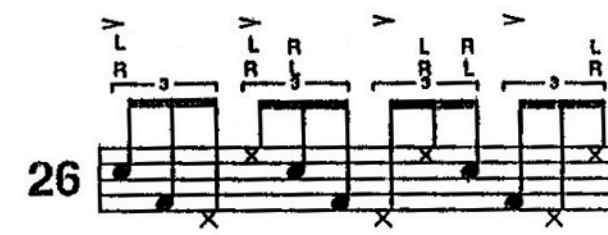
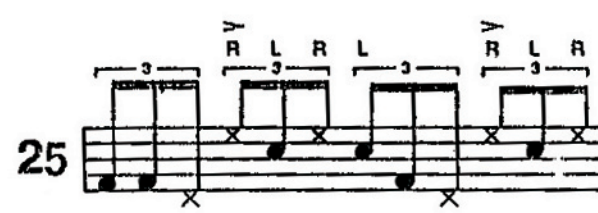
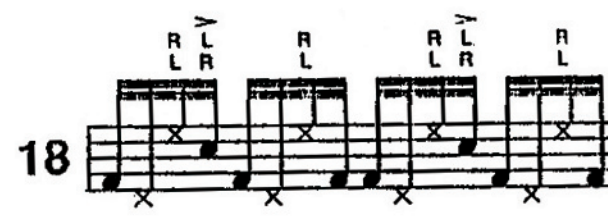
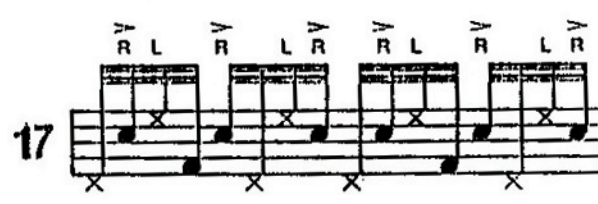
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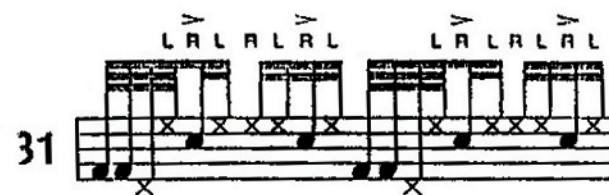
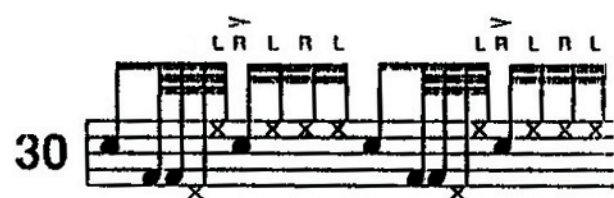
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8

10

12





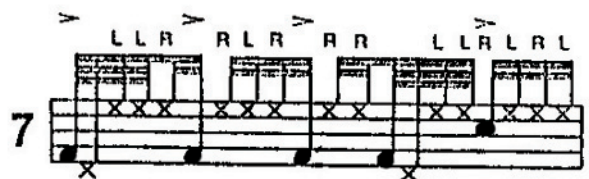
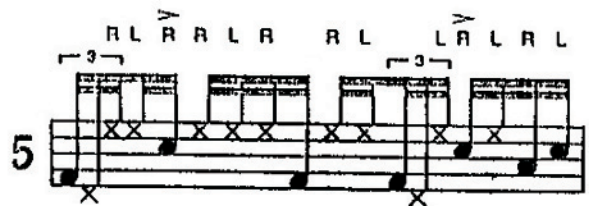
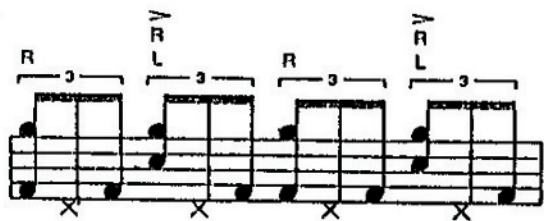
Using Hi-Hat Foot Substitutions

(One Measure Groove Exercises)

The following exercises are just a few of the possibilities for using the previous combinations of Hi-Hat foot substitutions. After mastering these patterns create some of your own.

(Be sure that the Hi-Hat close is loud enough to balance with with the other voices of the set. Create a nice "chip" sound.)





Contemporary Triplet Exercises

Hand and Feet Alignment (Shuffle, Half Time Shuffle, Hip-Hop Patterns)

The following exercises are all derived from various combinations of triplets to create different types of shuffle feels.

It is very important to make sure that the strokes that fall together are played precisely. This is necessary for the proper feel. Often these types of patterns are rushed or the foot patterns do not align properly with the hands.

Some of the following stickings are very tricky. Start them slowly and make sure you maintain the triplet feeling (Placement of the backbeat is crucial).

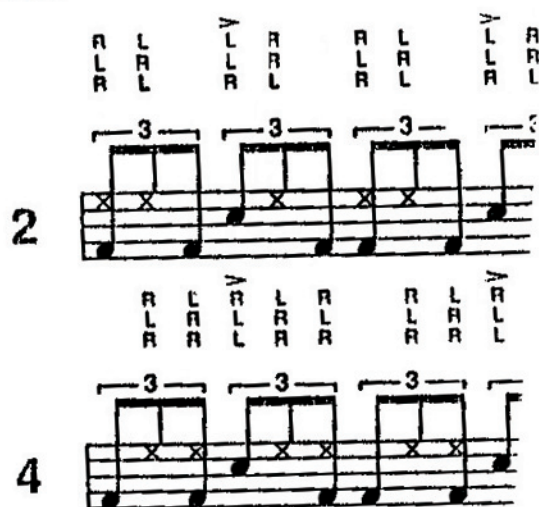
With the shuffle patterns the backbeat will fall on beats 2 and 4 (emphasis on 2 and 4).

With the half time shuffle the backbeat will fall on beat 3 (emphasis on 3).

With the hip-hop patterns the backbeat will fall on beats 2 and 4 (emphasis on 2 and 4).

After mastering these exercises alone with the proper feel and phrasing, incorporate them by playing them as the last measure of a four measure phrase.

Shuffle Hand Alignment





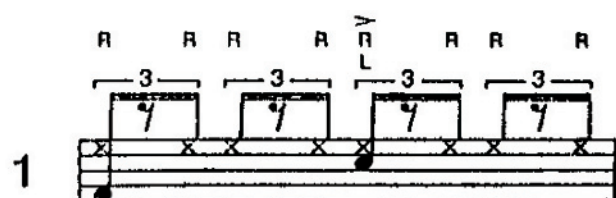
Shuffle Patterns

Foot Alignment





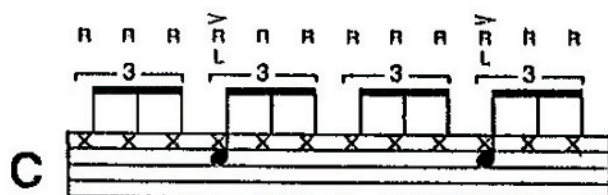
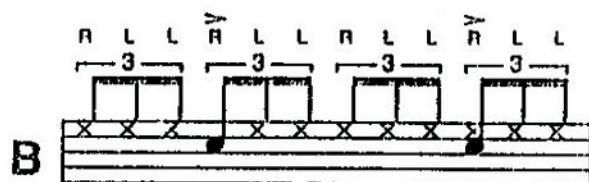
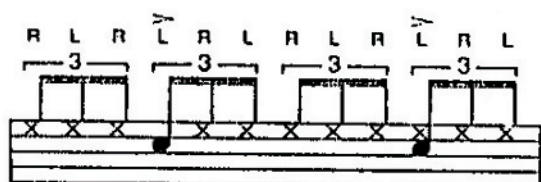
Half Time Shuffle Patterns



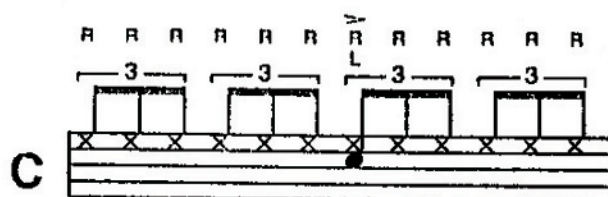
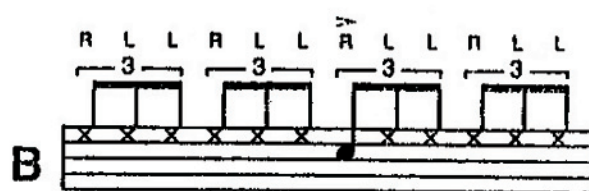


To make sure of the alignment between hands and feet you can also play the **shuffle patterns** and **half-time shuffle patterns** using the following stickings. (Bass drum and snare as written.)

Shuffle Patterns

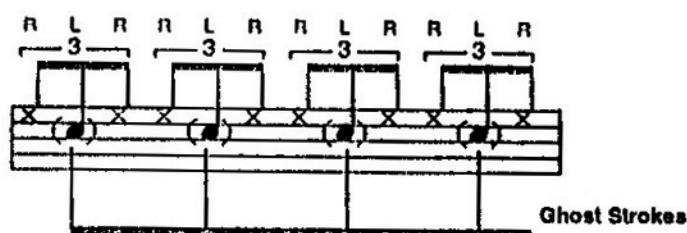


Half Time Shuffle



Ghosting The Shuffle

This technique has become very popular. In fact many people do it without even knowing it. The ghost is simply the unaccented second stroke of a triplet pattern (shuffle).



The left strokes on the snare drum are played very lightly. Filling in the triplet (shuffle) pattern and creating a smoother, rolling feeling.

The following exercises show a few ways to use the ghost.

Incorporating the Ghost



Basic Shuffle Pattern



Shuffle With Ghost



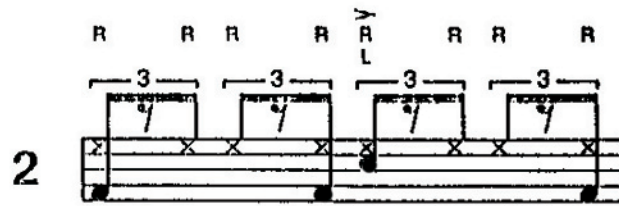
With Ghost Every Beat



With Right Hand Backbeat



Ghost With Continuous Hi-Hat



Basic Halfline Shuffle



Half Time With Ghost

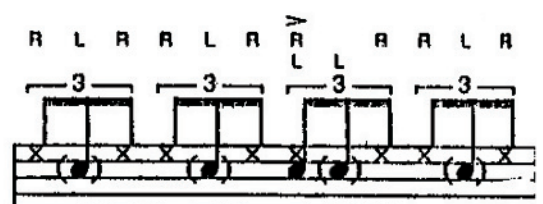
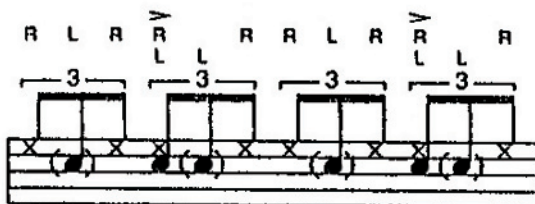


With Right Hand Backbeat

For some great shuffle grooves go back and play the shuffle patterns and half time shuffle patterns using the ghost when possible (some examples played on tape).

When playing the backbeat followed by this ghost with the left hand the backbeat must remain strong while the ghost must be played softly to match the other ghost strokes.

The following two exercises must be practiced until the proper feel is achieved.

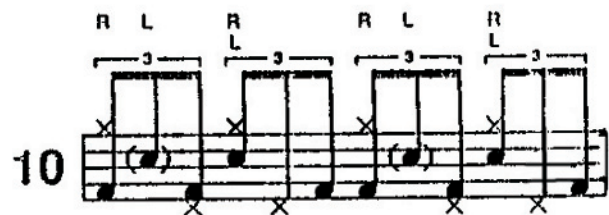
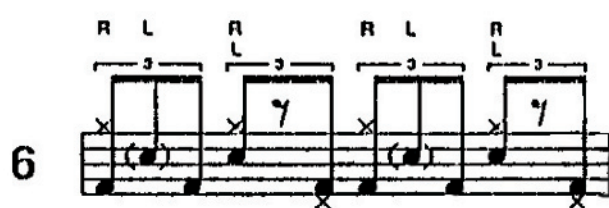
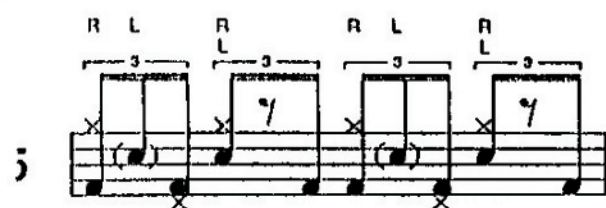


Shuffle Patterns Using Hi-Hat Foot Substitution

The following patterns are based on a basic shuffle pattern (Ex. 1). The Hi-Hat close with the foot is then played on different parts of the triplet to create some nice shuffle grooves. Again alignment is very important here especially when the feet play together.



Basic Shuffle Pattern



For a very challenging exercise go back and play the shuffle patterns and the half time shuffle patterns using the following hi-hat pattern. Bass drum and snare as written.
Example shown: Shuffle Pattern #1.



Hi-Hat Triplet Pattern

Make sure that the hi-hat open is on the third stroke of the triplet and closed exactly on the beat. The tendency is to open the hi-hat too soon.

For more extensive study of using hi-hat foot substitutions with shuffle patterns: once again, go back to the shuffle patterns and halftime shuffle patterns using the following cymbal and hi-hat foot substitution patterns (A, B, C, D, E, F).

Example Shown: 2E) Shuffle Pattern #2
Cymbal Hi-hat Pattern E
6F) Half Time Shuffle Pattern #6
Cymbal Hi-Hat Pattern F

Ex. 1



Shuffle Pattern number 1 with Hi-Hat Pattern

Ex. 2E



Ex. 6F



Cymbal Hi-Hat Patterns

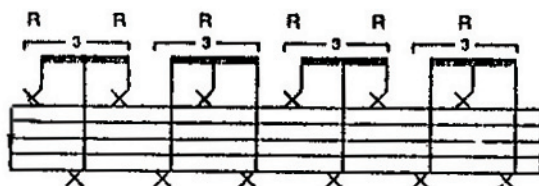
A



B



C



D



E



F



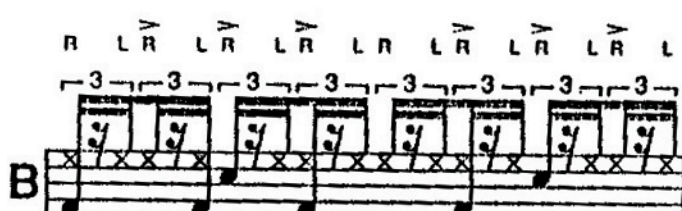
Hip-Hop Patterns

The following exercises are just a few examples of how to use triplets to create some interesting hip-hop (or double time shuffle) patterns. These patterns should be played with a relaxed feel. Strive for a tempo of 88 - 100 B.P.M.

First play the patterns as even sixteenths. Once you feel comfortable with them, try playing all of the patterns with the alternating sticking (Ex. B) with emphasis on the "ands" of the beat(s). Hand and foot alignment again is very important.



Basic Hip-Hop



Hip-Hop with Alternating Strokes



Hip-Hop with Hi-Hat Substitution

Contemporary Drum Set Patterns

Combination Patterns And Fills

The patterns and fills that follow are just a few of the combinations possible when using the techniques we have covered throughout this book. After mastering these, experiment with creating patterns of your own.

