

Kim Plainfield

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^ INTRODUCTION

A sense of rhythm exists in every person. What sets drummers apart from the rest is that for some reason, we are more responsive to its call. My goal is to help you discover the rhythms around us, to help take some of the mystery out of the more difficult rhythms, and to demonstrate how we can use these rhythms in a musical way.

It seems to me that as drummers we learn our craft in three steps. The first is simply by being aware of rhythms. Second, and perhaps most difficult, is by spending hours and hours practicing and learning our instrument. And the third involves playing with other musicians—acquiring our musical experience. The first and third steps cannot be learned from a music book. My goal is to help you with the second step—practicing and learning our instrument—which is what any dedicated musician spends most of his or her time doing. In this book we will cover most of the areas that I think a serious drummer needs to learn.

The first chapter is based on **Technique** and covers fundamental strokes, rudiments, foot development and balance at the drumset. The techniques covered in this chapter will greatly help your progress in the chapters that follow.

The second chapter explores **Contemporary Styles**, including funk, jazz, fusion and rock as well as Brazilian and Afro-Cuban rhythms. Numerous conceptual development exercises are included which will help you develop the necessary coordination and independence to make your playing more comfortable and natural. Rather than just working on the feel of each particular style, the structure is broken down to help you understand the rhythmic logic behind each.

The third chapter examines **Rhythmical Concepts** which will help further your understanding of rhythm and various rhythmical structures. Included in this section are discussions and exercises involving cross rhythms and polyrhythms. As with the other sections of this book, the goal is to internalize the rhythmic

concepts, which will then allow you to make practical use of the ideas by creating your own patterns and phrases.

In the back of the book you will find pages of rhythmic notation. These are used as rhythmic reading material (**Sources**) and are applied to different examples throughout the book. These examples include the **Quarter and 8th-Note Source**, **16th-Note Source Groups of I and II**, **Accented 8th-Note Triplet Source** and **Top and Bottom Exercises in 16th-Notes**. It is necessary to refer to these sources whenever they are indicated. If you only play the examples in the book and fail to use the notation, you won't gain the full benefit of the exercises and concepts being explored.

Any exercise, whether technical or conceptual, needs to have a practice procedure to make better and more practical use of it. You will notice that many of the exercises are accompanied by a recommended practice procedure. Using these practice procedures with their accompanying metronome markings will help you keep track of your progress and provide you with some additional incentives for your own development.

The CDs/audio cassette contain examples of the majority of the exercises found here. Before each example, you will hear a brief explanation which will help you reference the written examples. You will also notice that the examples in the book having corresponding examples on the CDs/audio cassette will have an indication that reads **Audio Example**. It's a good idea to reference them whenever an exercise is giving you trouble.

By reading the explanations before each exercise, examining the clearly notated rhythmic examples and listening to the CDs/audio cassette, I think you will be able to grasp the concepts in much the same way as if we were working on this material one on one. If you have any further questions on the material, please feel free to write me c/o Drummers Collective, 541 Avenue of the Americas, New York NY 10011 USA.

^ KEY



BD Snare Cross Brush Hi Alternate Mid Floor Hi-Hat Open Closed Closed Ride Cymbal Gongbell

1 Technique

All types of musicians possessing high levels of coordination and agility acquire these skills by developing their *technique*. As a drummer, the better your technique is, the easier it will be to express yourself on the drums. Weaknesses or inadequacies in technique will immediately translate into tension and lack of comfort on your instrument. Strong, well-rounded technique allows for comfort and relaxation, and then to freedom of movement, ease of expression and spontaneity. Technique is not binding and restrictive of one's style. On the contrary, technique provides us with the tools to make our ideas come alive on our instrument.

This chapter focuses on developing speed and endurance in both the hands and feet. There are a few sections involving coordination, but the more sophisticated coordination and independence exercises appear in the later chapters.

Correct movement is essential for good technique. As human beings we all have the same physical construction; it is only in size and proportion that we are different. Therefore, I think it is safe to

say that when playing rudiments or combinations, the movement of the limbs will be similar, regardless of the individual who plays them. Consequently, many of the exercises in this chapter are intended to help you internalize movements necessary for the execution of various rudiments and combinations. Even though there may be different movements among different drummers, you can still find similarities and certain movements which can be considered fundamental for playing the drums.

Observing an athlete will help establish this point. Short-distance runners all move in basically the same way. Long-distance runners also move basically the same, but their movement is radically different from that of short-distance runners. There are fundamental physical characteristics necessary for the most efficient performance, and this holds true for swimmers, gymnasts, bicycle riders, ball players, etc. Regardless of the individual performing a specific physical task, the movements will be similar when the task is being done efficiently.

^ PRACTICE PROCEDURE

The exercises and concepts discussed here will be much more useful if there is a means of assimilating them. In order to properly internalize and make practical use of the exercises in this book, I have included a method for practicing them. After many of the exercises you will find a *Recommended Practice Procedure* and a progress chart containing all the standard metronome markings.

The metronome markings are simply a way of checking your progress on the different exercises. In the progress chart boxes you will find as many as eight metronome markings, slow to fast, i.e., 100, 104, 108, 112, 116, 120, 126, 132, etc., in **bold** numbers. Always begin these exercises at the slowest speed and work up to the fastest, playing *each* of the eight speeds. When it is possible to play faster, the slowest speed should be crossed out and the next fastest speed added. Always maintain a block of eight speeds.

Example:

Eight metronome markings (slow to fast):

100, 104, 108, 112, 116, 120, 126, 132

When you are able to go faster than 132, cross out the slowest speed, in this case 100. Now you have: 104, 108, 112, 116, 120,

The progress chart for this exercise would look like this:

40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 63, 66, 69, 72, 76, 80, 84, 88, 92, 96, **100, 104, 108, 112, 116, 120, 126, 132, 138, 144, 152, 160, 168, 176, 184, 192, 200, 208**

After increasing your tempo the progress chart would look like this:

40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 63, 66, 69, 72, 76, 80, 84, 88, 92, 96, ~~100~~, **104, 108, 112, 116, 120, 126, 132, 138, 144, 152, 160, 168, 176, 184, 192, 200, 208**

Where they are not indicated, you can determine for yourself the eight metronome markings (or however many are indicated by the *Recommended Practice Procedure*). You should take care to set an appropriate starting speed which will insure the proper development of the exercise. Remember, playing an exercise cleanly, evenly and with precision is just as important as playing it fast.

^ SINGLE-STROKE ROLL EXERCISE

A precise and dynamic single-stroke roll is an essential part of strong technique on the drums. Mastering this will enhance all facets of your playing.

A teacher of mine, Jerry Granelli, along with Joe Morello, devised an exercise for developing a single-stroke roll at different tempos while increasing your endurance and speed. Ultimately, it will help you gain a *reserve* of speed and endurance, and as a result, any playing situation will be less taxing physically. The goal is to reach 100 counts with the metronome while playing 16th-notes with each hand separately, and finally to reach 100 counts of the metronome playing *alternating* 32nd-notes (all metronome markings in this exercise are equivalent to the quarter-note).

Example: Quarter-note = 80

Play 16th-notes with each hand separately (four notes to the beat), and count 1E+A, 2E+A, 3E+A, 4E+A, 5..., 6, 7, 8, 9, etc. up to 100.

After this is accomplished, play alternating 32nd-notes up to 100 counts.

At faster speeds this becomes virtually impossible. When 100 counts of the metronome can't be played, three attempts should be made with each hand separately. Record the *best* of those three attempts on the accompanying chart. Then, using the lowest attempt of the two hands, play both hands alternating (32nd-notes) up to that amount. When you have completed these steps, move on to the next metronome marking.

The following is a description of how this exercise works in theory. Two situations are described: in the first example, 100 counts of the metronome are accomplished, and in the second example, 100 counts are not.

Example 1 Quarter-note = 88

Right hand reaches 100 counts while playing 16th-notes. Left hand reaches 100 counts while playing 16th-notes. Now play 100 counts alternating (32nd-notes).

Example 1

MM	Right Hand	Left Hand	Hands Alternating
88	100	100	100

Example 2 Quarter-note = 116

Right hand reaches only 38 counts while playing 16th-notes. Left hand reaches only 33 counts while playing 16th-notes. Two more attempts need to be made with each hand.

Right hand (second attempt) reaches 41 counts; left hand (second attempt) reaches 35 counts.

Right hand (third attempt) reaches 37 counts; left hand (third attempt) reaches 31 counts.

On the chart, record 41 counts for the right hand and 35 counts for the left hand (the best attempts for each hand). Now play 35 counts alternating 32nd-notes (35 counts was the lowest of the best attempts between the two hands).

Each time you practice this exercise, be sure to play it at each metronome marking. The slower markings are just as important as the faster ones because they provide the necessary warm-up to play the faster speeds accurately. You should be striving to continually increase your speed and endurance. After a relatively short time, you will find that the metronome marking at which you are able to reach 100 counts will increase. You will also find that your top speed will begin to increase. Don't ignore the faster speeds. Even if you can only play one count of a metronome marking (i.e., quarter-note = 126), play that one count.


Eventually you will be able to play more counts and move on to faster speeds. If you can play 10 counts at 144, your single-stroke roll is in good shape. The goal of this exercise is not only to develop the ability to play fast, but also to develop the agility to play clearly and with control at a *full range of speeds*.


Example 2

MM	Right Hand	Left Hand	Hands Alternating
116	41	35	35

SINGLE-STROKE ROLL CHART

MM	Right Hand	Left Hand	Hands Alternating
60			
66			
72			
80			
88			
92			
96			
100			
104			
108			
112			
116			
120			
126			
132			
138			
144			

MM = 

Hands Separate = 

Hands Alternating = 

Proper movement is essential for playing a good single-stroke roll. The following points should be taken into account when practicing this exercise:

- Make sure that your sticks follow a straight path throughout the course of their movement.
The most economical path between two points is a straight line.
- Your hands should be positioned just slightly above the playing surface.
- Make sure that your hands don't restrict the bounce of the sticks.
- Push yourself, but avoid muscle tension or strain.

There have been many occasions where I have had students who either didn't know much about playing drum rudiments or didn't understand their importance in the development of drumming. The rudiments represent years of development and experimentation, and they are the foundation of drumming. When developed properly, they form the foundation necessary for control and coordination between the hands and feet.

DEVELOPMENT OF THE DOUBLE-STROKE ROLL

It's important to attain the same degree of mastery over the double-stroke roll that you have over the single-stroke roll. All rudiments, with the exception of the open and closed stroke rolls, are comprised of different combinations and permutations of single and double-strokes. Equal development of the single and double-strokes will help insure correct execution of all the rudiments.

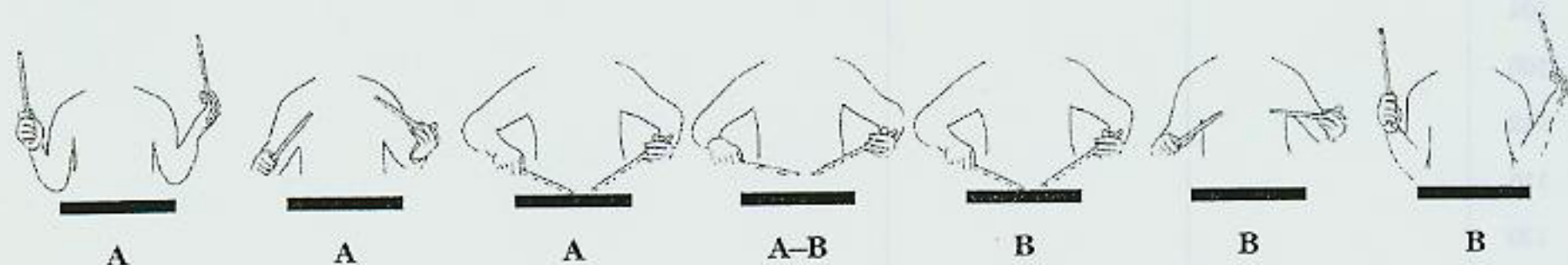
Proper movement for double-strokes is more complicated than for single-strokes. At slow speeds, there are *two* movements for each double-stroke, at faster speeds only *one*. A teacher of mine, Jack Taylor, made an exhaustive study concerning movement and development for executing double-stroke rolls. He referred to the downstroke as the "A stroke" and the upstroke as the "B stroke." The "A stroke" begins with your stick raised, fingers closed and elbows at your side, and ends just after the stick strikes the drum (the stick being 2-5" above the head), with the fingers open and elbows away from your side. The "B stroke" begins at this point

and strikes the drum again, after which the fingers are immediately closed; it ends with the stick raised and your elbows back by your side. Essentially, what you have is a *counter* motion of the elbows to your hands and sticks.

It may help to imagine the elbow as a counterweight to the mass of the hand and stick. The purpose of a counterweight is so that the motor doesn't have to work as hard.

An elevator works in much the same way. There is the passenger compartment (the hand and stick), a cable (the forearm), which wraps around a motor (the muscles), and finally the counterweight at the other end of the cable (the elbow). Because there is a counterweight, the primary function of the motor is to move the cable rather than *lift* or *lower* the elevator.

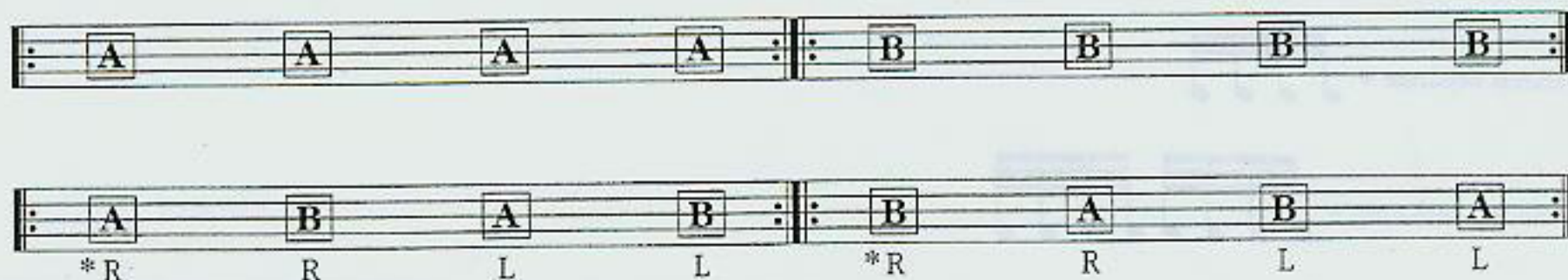
The following sequence of drawings helps illustrate the complete cycle of movement from the "A stroke" through the "B stroke."



The following exercise could be called *exaggeration and repetition*. The movement at slow speed is exaggerated while playing many repetitions. This method of practice will help make the correct movement automatic. Obviously at faster speeds the movement of the arms will be reduced and become more refined and less exaggerated; but make sure that the movement doesn't become distorted.

Double-Stroke Roll Exercise

You will notice that the instructions are to practice the exercise first using *tandem hands*. This means that your hands play together in *unison*. After playing in unison, practice the exercise hand to hand (alternating). You will notice that the recommended starting tempo is quarter-note = 50. If you can play this exercise at metronome marking 208, without compromising the "A" and "B" movement, you should be well on your way to developing the correct movement for playing double-strokes.



* (Use this sticking when alternating hands)

RECOMMENDED PRACTICE PROCEDURE

TANDEM HANDS

- Full Stroke - Entire exercise five times (including repeats)
- Medium Stroke - Entire exercise five times (including repeats)
- Small Stroke - Entire exercise five times (including repeats)

ALTERNATE HANDS

- Full Stroke - Entire exercise five times (including repeats)
- Medium Stroke - Entire exercise five times (including repeats)
- Small Stroke - Entire exercise five times (including repeats)

PROGRESS CHART

40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 63, 66, 69, 72, 76, 80, 84, 88, 92, 96, 100, 104, 108, 112, 116, 120, 126, 132, 138, 144, 152, 160, 168, 176, 184, 192, 200, 208

SINGLE • DOUBLE-STROKE EXERCISE

AUDIO EXAMPLE

This exercise combines the single and double-strokes. This combination is necessary for executing the remaining rudiments. The goal is to practice the following exercise while maintaining identical textures (sound and volume) in all of the strokes. This will help prevent sloppy and uneven execution of the other rudiments. Play exercises 1 and 2 (twelve times) at each metronome marking.

1



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



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



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

2



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



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



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

RECOMMENDED PRACTICE PROCEDURE

Exercise 1 – Play 12 times at each metronome marking

Exercise 2 – Play 12 times at each metronome marking

PROGRESS CHART

40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 63, 66, 69, 72, 76, 80, 84,
88, 92, 96, 100, 104, 108, 112, 116, 120, 126, 132, 138, 144, 152,
160, 168, 176, 184, 192, 200, 208

EIGHT METRONOME MARKINGS (SLOW TO FAST)

PRELIMINARY EXERCISE FOR PARADIDDLES

AUDIO EXAMPLE

The *paradiddle* provides more possibilities for application to the drumset than any other rudiment. With all the different types of paradiddles (*single, double, triple, paradiddle-diddle, quadruple and quintuple paradiddles*) and their combinations, the possibilities for different beats and fills are endless.

This exercise is a four-bar phrase which includes single, double and triple paradiddles. The four-bar phrase is first played leading with the right hand, then with the left hand; this equals one time through the exercise. Play the entire exercise eight times at each metronome marking. The recommended beginning tempo is quarter-note = 100.

Staff 1: S S S S D D D

Staff 2: T T T D

RECOMMENDED PRACTICE PROCEDURE

Entire exercise eight times at each metronome marking

PROGRESS CHART

40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 63, 66, 69, 72, 76, 80, 84, 88, 92, 96, 100, 104, 108, 112, 116, 120, 126, 132, 138, 144, 152, 160, 168, 176, 184, 192, 200, 208

EIGHT METRONOME MARKINGS (SLOW TO FAST)
BEGINNING TEMPO - QUARTER-NOTE = 100

PRELIMINARY EXERCISE FOR PARADIDDLE-DIDDLES

AUDIO EXAMPLE

This exercise uses the paradiddle-diddle juxtaposed in four different ways. The two single-strokes that mark the beginning of the rudiment occur in different places in each bar. The four-bar phrase is played five times at each metronome marking. The recommended beginning tempo is quarter-note = 60.

Staff 1: 6 6 6 6 6 6 6

Staff 2: 6 6 6 6 6 6 6

RECOMMENDED PRACTICE PROCEDURE

Entire exercise five times at each metronome marking

PROGRESS CHART

40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 63, 69, 72, 76, 80, 84, 88, 92, 96, 100, 104, 108, 112, 116, 120, 126, 132, 138, 144, 152, 160, 168, 176, 184, 192, 200, 208

EIGHT METRONOME MARKINGS (SLOW TO FAST)
BEGINNING TEMPO - QUARTER-NOTE = 60

PRELIMINARY MULTIDRUM ACCESS EXERCISE

AUDIO EXAMPLE

The following exercise is designed to facilitate ease of movement around the drumset. The idea is to exaggerate the movement while playing the quarters, 8ths and 16ths so that the 32nd-notes will feel effortless. Again, as with all technical exercises, *exaggeration of movement and persistent repetition at slow speeds* will pay off later in economy of motion and ease of execution at faster speeds.

The exercise consists of four lines, the first containing quarter-notes, the second 8th-notes, the third 16th-notes and the fourth line, 32nd-notes. Each line is orchestrated around the snare, high tom, middle tom and floor tom.

The entire exercise is played four times at each metronome marking and each line is repeated. The recommended beginning tempo is quarter-note = 60.

When playing this exercise, pay attention to the following:

- Lift the sticks off the drums all the way to shoulder height on the quarter, 8th and 16th-notes.
- Concentrate on staying relaxed while playing the 32nd-notes.
- Practice at a slow enough tempo to insure the upward stick movement all the way to the 32nd-notes.
- Use alternate sticking throughout the exercise unless otherwise indicated.

RECOMMENDED PRACTICE PROCEDURE

Entire exercise four times (including repeats) at each metronome marking

PROGRESS CHART

40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 63, 66, 69, 72, 76, 80, 84, 88, 92, 96, 100, 104, 108, 112, 116, 120, 126, 132, 138, 144, 152, 160, 168, 176, 184, 192, 200, 208

FIVE METRONOME MARKINGS (SLOW TO FAST)
BEGINNING TEMPO - QUARTER-NOTE = 60

ADDITIONAL MULTIDRUM PATTERNS

AUDIO EXAMPLE

The following are additional patterns offered as suggestions for rolls around the drumset. You should practice these, as well as any of your own patterns, with the same exaggerated movement and slow tempos described earlier in this section.

1

R L R L R L R L R L R L R L R L Simile

2

R L R L R L R L R L R L R L R L Simile

3

R L R L R L R L R L R L R L R L Simile

4

R L R L R L R L R L R L R L R L Simile R L L

▲ PRACTICING WITH BRUSHES

Because of their design, brushes do not provide the response or bounce of sticks. Playing a good double-stroke roll with brushes requires more relaxation and control than with sticks. Therefore, if we can perform a double-stroke roll easily with brushes, it should be effortless with sticks. I suggest that during all technical practice (practice devoted to building speed, dexterity and endurance in the hands) you periodically check the progress of your technique by playing the same exercise with both sticks and brushes.

An example would be to play a 16th-note double-stroke roll at quarter-note = 100, using brushes. It will be necessary to be very relaxed in order for the sound to be smooth and all notes to be equal in volume. Once you have reached this goal, immediately switch to sticks *without altering* your technique and play the same roll at the same tempo. If the roll feels easier, you are heading in the right direction; if it doesn't, stop immediately and go back to brushes. This time, check to make sure you are very relaxed. Continue this procedure of alternating between the brushes and the sticks until you find this state of relaxation, ease and clarity.

▲ BRUSHES • FURTHER STUDY

Using the *Single/Double-Stroke Exercise*, play the exercise six times with brushes, then six times with sticks, at each metronome marking.

Single • Double-Stroke Exercise With Brushes

1

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

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

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

2

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

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

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

RECOMMENDED PRACTICE PROCEDURE

Exercise 1—Six times with brushes, followed by six times with sticks at each metronome marking

Exercise 2—Six times with brushes, followed by six times with sticks at each metronome marking

PROGRESS CHART

40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 63, 66, 69, 72, 76, 80, 84, 88, 92, 96, 100, 104, 108, 112, 116, 120, 126, 132, 138, 144, 152, 160, 168, 176, 184, 200, 208

^ METHOD FOR PRACTICING RUDIMENTAL SOLOS

Earlier in this chapter I mentioned that a strong working knowledge of the rudiments is fundamental to establishing good technique. If you are interested in developing agility, comfort, relaxation and ease of expression on the drumset, take every opportunity to get your rudiments together.

Rather than isolating each rudiment and practicing it individually or using more repetitive practice patterns, I have developed a method for practicing rudimental solos using published material as my source. Playing the rudiments in this manner has become one of the most useful tools in the development of my technique. By practicing snare drum solos as exercises, I found that it was easier to spend long periods of time developing my technique, because I was doing it in a more interesting and musical fashion. The more interesting and musical your practice is, the easier it will be.

To accompany this section, I have written a 48-bar rudimental snare drum solo. Upon close examination, you will notice that it contains many of the standard rudiments. This solo is offered as a source from which to develop a rudimental practice routine. The idea is to become familiar enough with this piece so that you are able to play it without stopping or making mistakes. Once you accomplish that, establish six consecutive metronome markings (slow to fast) and begin practicing the piece twice through at each metronome marking. *You should always be striving to increase your speed.* If you can go faster, cross out your slowest speed and add the next highest speed.

Using this method with the rudimental solo, or any other rudimental literature, will give you an interesting and musical routine for practicing rudiments. Besides increasing your familiarity with the rudiments, you will also be increasing your ability to play them at faster speeds while integrating them into your technique.

When applying this method, pay attention to the following:

- The solo is to be played twice at each metronome marking.
- If you can go faster, cross out the slowest speed and add the next highest speed.
- Do not sacrifice cleanliness and precision for speed.
- Follow all stickings and observe all accents.

^ RUDIMENTAL SOLO

AUDIO EXAMPLE

The solo consists of 48 bars of music in 2/4 time, organized into four systems of 12 bars each. Each bar is marked with a specific sticking pattern (e.g., L, R, RL, LR, RLRL, LRLR, etc.) and includes various rhythmic notations such as accents (>), slurs, and numerical markings (7, 3, 5, 3) to guide the player through the complex patterns.

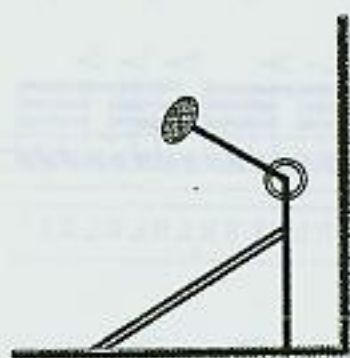
▲ PRELIMINARY BASS DRUM EXERCISE

Some of the concepts which guide movement in the hands can also be applied to the feet. One of the most important is the practice of making one movement and producing two notes (the double-stroke). The most widely-used movements with the feet involve the execution of single and double-strokes. More complicated movements involve three, four, or continuous strokes. The following exercise is designed for developing single and double-strokes on the bass drum. By exaggerating the motions of the three and four strokes, the singles and doubles will become easier to play.

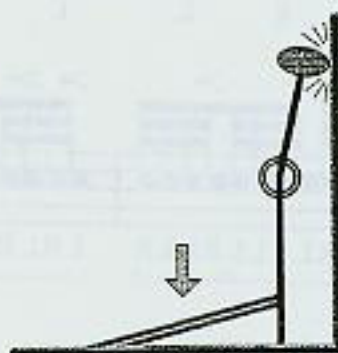
There are two movements used in this exercise: the **downstroke** (D) and the **upstroke** (U). The downstroke begins with the bass drum beater in its resting position, then striking the head and stopping approximately 1"-2" away from the head. *The heel is raised* and only the *toe* makes contact with the pedal. The upstroke starts at this position. The beater strikes the head (the heel remains raised and contact is made with the *ball* of the foot) and stops at the resting position. At the end of the upstroke, the heel is lowered to the pedal. *It is possible to leave the bass drum beater on the head at the end of the upstroke.* I often play this way in louder situations. In that case, your heel should not be lowered to the pedal and the beater doesn't return to the resting position.

Downstroke (D) Movement

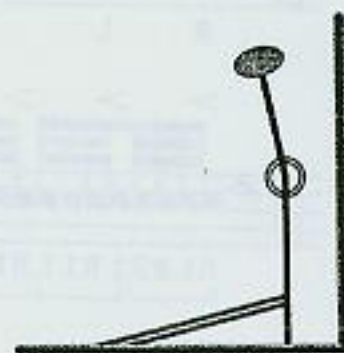
Resting Position



Striking Head

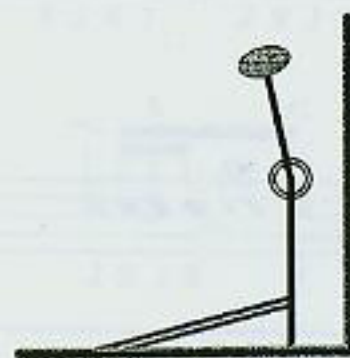


Stopping
(1-2 inches from head)

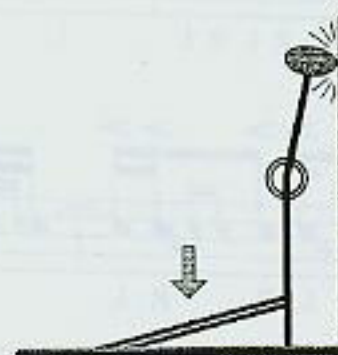


Upstroke (U) Movement

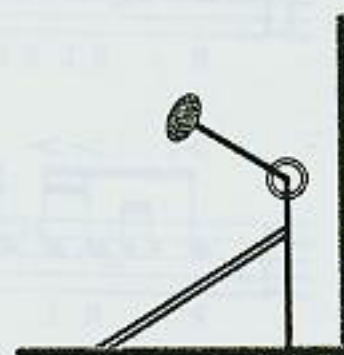
Beginning
(1-2 inches from head)



Striking Head



Resting Position



Many students ask whether it is better to play with your heel up or down on the pedal. My reply has always been that both methods have their advantages. Playing with the heel down gives greater control when playing at low volume. Playing with the heel up allows for greater power when playing at high volume and greater speed for playing two or more consecutive notes.

Both ways also produce different sounds. With the heel down, the sound is more round or legato. With the heel up, it is sharper,

power when you play with your heel up. This method uses the larger and more durable muscles of the calf. The heel-down method uses the smaller, more delicate muscles of the shin.

Nevertheless, I recommend developing both while practicing this exercise. Alternate daily between playing the exercise with the heel up and down. You will find, however, that if you play this exercise with your heel down, it will not be possible to use your toe for the downstroke and the ball of your foot for the upstroke.

PRELIMINARY BASS DRUM EXERCISE • PRACTICE PROCEDURE

All of the notes in the exercises are marked either "U" or "D." The letter "U" means play that particular note with an upstroke or "snap" motion. "D" means play the note with a downstroke. Despite the different strokes, the *sound* should always be consistent.

Remember, a specific movement is being learned. *In the following exercise, slow tempos are a must until the movement becomes internalized.*

You should also concentrate on developing dynamics with your bass drum. This can be done by playing the exercise with full, medium and small strokes. This method will also aid in increasing your sensitivity and control.

The recommended practice procedure is two metronome markings (slow to fast), playing the entire exercise five times at each metronome marking. Use this procedure with full, medium, and small strokes. The recommended beginning tempo is quarter-note = 40.

Preliminary Bass Drum Exercise

The exercise consists of six staves of music, each with a C-clef and a common time signature (C). The notes are marked with 'U' for upstroke and 'D' for downstroke.

- Staff 1: Four quarter notes, all marked 'U'.
- Staff 2: Four pairs of eighth notes, each pair marked 'D' and 'U'.
- Staff 3: Four pairs of eighth notes, each pair marked 'D' and 'U'.
- Staff 4: Four groups of three eighth notes, each group marked 'D', 'D', and 'U'.
- Staff 5: Four groups of three eighth notes, each group marked 'D', 'D', and 'U'.
- Staff 6: Four groups of three eighth notes, each group marked 'D', 'D', and 'U'.

RECOMMENDED PRACTICE PROCEDURE

Entire exercise five times at each metronome marking with full, medium and small strokes

PROGRESS CHART

40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 63, 66, 69, 72, 76, 80, 84, 88, 92, 96, 100, 104, 108, 112, 116, 120, 126, 132, 138, 144, 152, 160, 168, 176, 184, 192, 200, 208

TWO METRONOME MARKINGS (SLOW TO FAST)
BEGINNING TEMPO - QUARTER-NOTE = 40

^ HI-HAT TECHNIQUE

One of the most neglected areas of technique involves playing the hi-hat. Through trial and observation, I have come upon four basic movements that provide the foundation for hi-hat technique in a variety of musical situations. As with the bass drum, some play

exclusively with their heel up, some with their heel down. Others rock their foot, some flange their hi-hat, and a few drummers, such as Tony Williams, move their heel from side to side. The following are brief descriptions and illustrations of each technique.

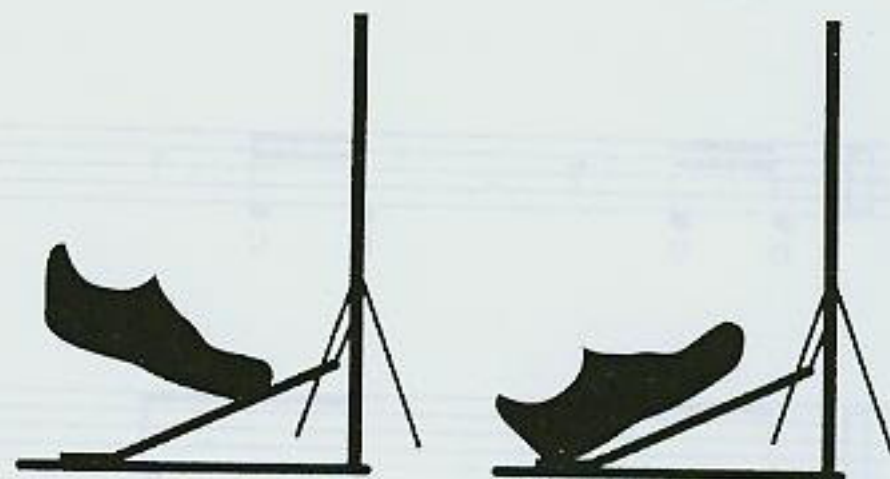
Heel Up

The toe is close to the linkage and the heel is up. This technique is commonly used for playing upbeats in all styles of music, including uptempo straight 8th-note situations.



Rocking (or "heel - toe")

The toe is close to the linkage on the upbeats, and the heel comes down on the downbeats. When the toe is down, the heel is up; when the heel is down, the toe is up. This is a more traditional way of playing upbeats in jazz, Afro-Cuban and Brazilian music and is also a prerequisite for learning how to *flange* the hi-hat.



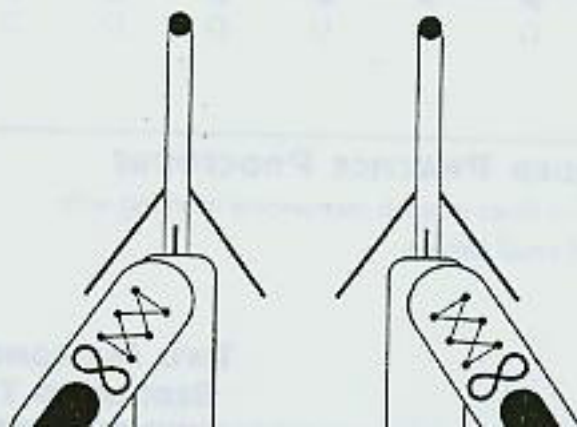
Flanging

AUDIO EXAMPLE

Flanging refers to the sound created by using your *foot* to bring the hi-hat cymbals together and then quickly opening them again. It can also be thought of as making an open sound on the hi-hat without using the stick. Again, the toe is close to the linkage; however, when the heel comes down it strikes the footboard just in front of the heel plate. This causes the cymbals to bounce off each other. It is especially effective in Afro-Cuban or fusion situations.

Side to Side

The toe is approximately two inches back from the linkage and the heel is slightly up and moving from one side of the footboard to the other. This movement has its advantages because it doesn't compete with gravity—there isn't much lifting of the leg to get the sound. Rather than the straight up-and-down motion of the heel (which causes the leg to move up and down), the heel moves from side to side, which reduces the up-and-down motion of the leg. This technique is especially useful for sustained fast tempos where 8th-notes are being played on the hi-hat. An exaggerated movement of touching the heel to the floor on either side of the foot board will help internalize the "side to side" technique.



PRELIMINARY HI-HAT MOVEMENT EXERCISE

This is a four-line exercise. The first line consists of upbeats on the hi-hat with the previously described heel-up technique. The second line is upbeats with the rocking motion. The third line has continuous 8th-notes flanging on the downbeats and closing the hi-hat on the upbeats. In the fourth line, you play continuous 8th-notes using the side to side technique.

The recommended practice procedure is six metronome markings (slow to fast).
The recommended beginning tempo is quarter-note = 60.

Heel Up



Rocking



Flanging



Side to Side



RECOMMENDED PRACTICE PROCEDURE

Entire exercise six times at each metronome marking

PROGRESS CHART

40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 63, 66, 69, 72, 76, 80, 84,
88, 92, 96, 100, 104, 108, 112, 116, 120, 126, 132, 138, 144, 152,
160, 168, 176, 184, 192, 200, 208

SIX METRONOME MARKINGS (SLOW TO FAST)
BEGINNING TEMPO - QUARTER-NOTE = 60

^ BALANCE

I have heard students complain that while executing certain grooves or figures involving both feet, they feel awkward or off-balance at the drumset. Obviously, they need to overcome this awkwardness in order to play naturally and effectively. My solution is to approach the way we use our feet at the drumset in much the same way as we walk and run. When we walk, we have to have both feet on the ground momentarily as we switch from one foot to the other. If we don't, we will lose our balance. When we run, it is no longer necessary to have both feet touching the ground as we switch from one foot to the other. Our speed creates momentum that enables us to switch in mid-air without losing our balance. In effect, we are making innumerable small leaps.

To me, walking is much the same as playing slower tempos or figures that have a lot of space. In order to help maintain balance, I leave my bass drum beater on the head or put my heel down on my bass drum pedal between notes. When I open my hi-hat for long notes, I put my heel down. If I were to open my hi-hat with my heel up on a long note, while playing the bass drum, I would feel like I was falling towards my hi-hat due to a momentary lack of support. However, if I keep my heel down

while opening my hi-hat, I have support and balance. Just as in walking, when the period of transition (space between the notes) is long, we need the stability of our feet on the ground.

Playing faster tempos or figures that have little space is like running. In these instances, it is not necessary to leave the beater on the bass drum head, or put your heel down when opening the hi-hat. The next note, or combinations between the feet, will soon follow and there isn't time for gravity to take effect and put one off-balance. Because the period of time between opening and closing the hi-hat is short, the drummer, like the runner, uses his momentum to help carry him along.

The remaining section of this chapter, and parts of the other chapters, are devoted to developing speed, coordination and balance between the feet. There will be many times in working on this when improper movement of the feet will result in imbalance. Try to remember: on long open notes, put your heel down on your hi-hat and/or rest the bass drum beater on the head, or leave your heel down on your bass drum pedal. On short notes, keep your heels up.

^ PRELIMINARY HI-HAT/BASS DRUM EXERCISE

AUDIO EXAMPLE

The three previous sections addressed bass drum technique, hi-hat technique and balance between the feet. This exercise is designed to coordinate all three concepts.

The accompanying exercise is based on playing alternating 16th-notes on the snare drum. When you see the hi-hat and bass drum written *in unison*, play the hi-hat instead of the snare. The hi-hat is opened at the same time (*with your foot*) and closed on the following 16th-note. All downbeats and "&'s" will be played with the right hand, and all "e's" and "a's" will be played with the left hand.

Repeat each line and play the entire exercise at quarter-note = 60 as a warm-up; then play the exercise straight through with no repeats. The recommended practice procedure is eight metronome markings (slow to fast), playing the entire exercise two times at each metronome marking.

When there are two hi-hat/bass drum combinations in succession, don't close the hi-hat in between the notes—leave it open, i.e.:



1

2

3

4

5

6

7

8

9

10

11

12

RECOMMENDED PRACTICE PROCEDURE

Entire exercise two times at each metronome marking

PROGRESS CHART

40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 63, 66, 69, 72, 76, 80, 84, 88, 92, 96, 100, 104, 108, 112, 116, 120, 126, 132, 138, 144, 152, 160, 168, 176, 184, 192, 200, 208

EIGHT METRONOME MARKINGS (SLOW TO FAST)

This exercise presents a perfect opportunity to experiment with balance between the feet. As I mentioned earlier, short open and

your heel down. Therefore, in a one-note combination, open your hi-hat with your heel up, and in a two-note combination, open your hi-hat and put your heel down.

PRELIMINARY HI-HAT/BASS DRUM EXERCISE • FURTHER STUDY

AUDIO EXAMPLE

Using the same exercise, all the notes played on the snare drum can be converted into 32nd-note double-strokes. This example uses the first two lines from the *Preliminary Hi-Hat Bass Drum Exercise*.

1

R LLRLL Simile

2

RRL RRL Simile Etc.

2 Contemporary Styles

This chapter focuses on the conceptual development of contemporary styles or feels. Learning about many different styles is part of what it means to be an accomplished, versatile and musical player. I have sought to provide conceptual developmental exercises that run the full gamut of today's music. We will explore styles ranging from funk, jazz, fusion and rock to Brazilian, Afro-Cuban and Afro-Cuban 6/8's.

These exercises attempt to do more than just provide a sampling of grooves. The ability to really play in a number of different feels stems from the conceptual development and understanding of those different feels—not from learning a few grooves. In these conceptual development exercises, we will try to gain an understanding of the logic or rhythmic concepts underlying each of these styles, so that playing them becomes

more natural. The goal is to be able to express your individuality within a particular style. Anyone who has played in a wide variety of situations knows that having a number of different styles at your disposal, and being able to play them all with feeling, is a welcomed skill.

Listening is also a very important aspect of learning new styles. An accomplished *player* is also an accomplished *listener*. Seek out recordings of different styles and try to imitate what the drummers are doing. Imitation is a natural process of learning and even of developing your own individuality. *Don't be self-conscious about copying something that has already been done, especially if it was done well.* How else can you discover what *hasn't* been done before?

^ FUNK CONCEPTS

"God, make me funky!" said Paul Jackson on the Headhunters album (not to be confused with the Herbie Hancock record also entitled *Headhunters*). God answered Paul's request by making the entire San Francisco East Bay funky. If there is one style of music that the San Francisco bay area can lay claim to, it is funk, or, in local jargon, "East Bay Grease." Bands such as Sly and the Family Stone, Cold Blood, The Pointer Sisters, and of course Tower of

Power all evolved out of the experimentation with Afro-Cuban, rhythm and blues and Motown influences that was happening in the middle to late 60's in the Bay Area.

I was born, raised, and did most of my musical study in the Bay Area, so naturally I have a strong affinity with funk music. Consequently, a large section of this chapter is devoted to funk rhythms.

Funk rhythms for the drums can be broken up into four basic approaches:

- A steady pattern or ostinato in the hands combined with a syncopated pattern in the bass drum.
- An ostinato in the bass drum part and a syncopated pattern in the hands.
- All limbs playing off each other without any ostinatos.
- "Linear phrased funk," where unison notes between the hands and the feet, or between the hands themselves, are very uncommon.

Funk is often categorized with labels like "half-time funk," "quarter-note funk," "8th-note funk," "16th-note funk," "funk-Latin" etc. These categories refer to specific types of feels. All well-rounded players have internalized personal libraries of grooves that fit all these different feels, and have the ability to play them using any one of the four approaches. They are also

capable of adapting and altering their grooves to compliment different styles of music within the funk genre. The first part of this chapter focuses on developing these different funk styles, as well as developing the coordination necessary for playing in a wide variety of funk situations.

^ SIX-WAY BEAT

AUDIO EXAMPLE

This exercise is a conceptual study based on the first approach, an ostinato with the hands and the bass drum part is syncopated. First, work on getting the hand pattern comfortable while paying strict attention to the open and closed hi-hat indications and snare drum accents. All unaccented snare drum notes should be in sharp contrast to the accented notes. These "soft" notes are

commonly referred to as *sympathetic* or *ghost notes*. Their name describes the way they should be played. A wide spread in dynamics on the snare is one of the main components of a successful groove. If all the snare drum notes are played at or near the same volume, the beat will sound cluttered and the *feel* will be compromised.

Six-Way Beat-Hand Ostinato Pattern



Below are six different bass drum patterns added to the hand ostinato pattern:

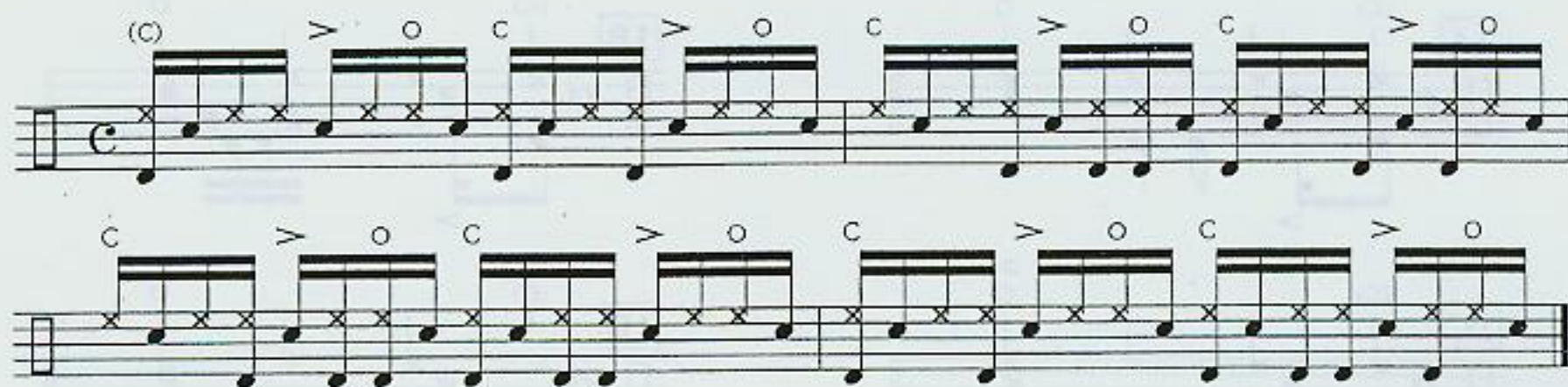
Six-Way Beat with Bass Drum Patterns

^ SIX-WAY BEAT • FURTHER STUDY

AUDIO EXAMPLE

Play this exercise after all six bass drum patterns have been mastered. Here, you simply combine segments of the previous six lines in order to create more melodic phrases. I have written a four-bar phrase to illustrate how you can combine the different

bass drum patterns. You should learn how to play this phrase, and then move on to creating your own phrases and randomly combine the six bass drum patterns. As a further variation, you can substitute the cymbal, preferably the bell, for the hi-hat.



^ "1 'A' 4" FUNK

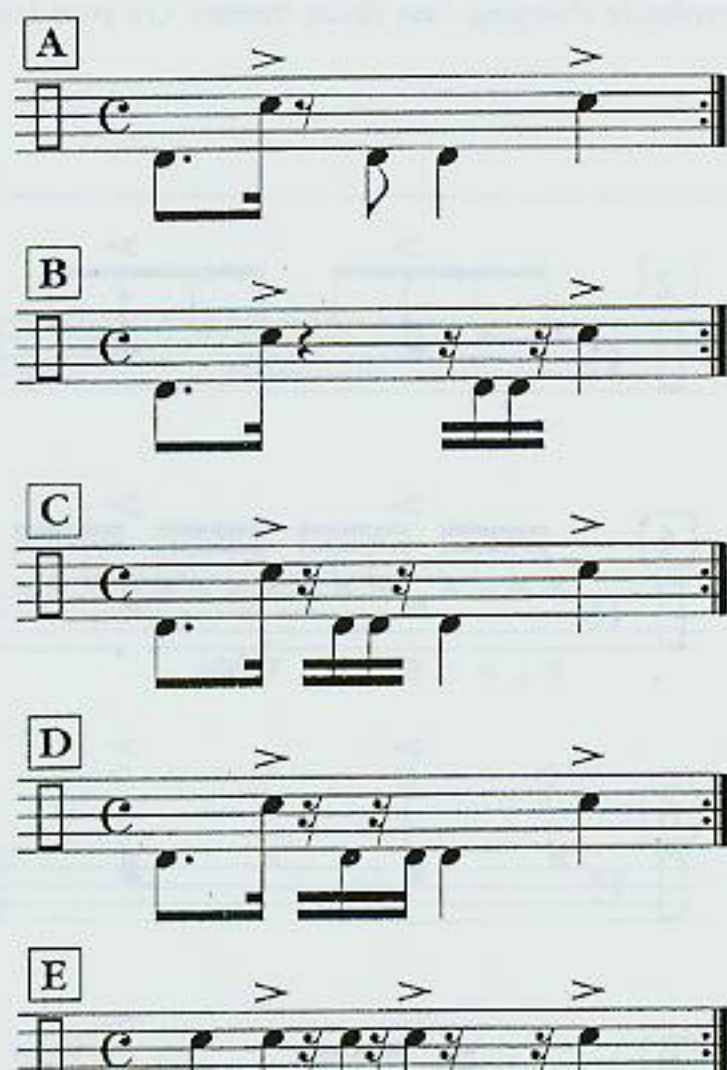
AUDIO EXAMPLE

This exercise is called "1 'A' 4" Funk because it relates to the location of the snare drum notes. The first snare drum note of the pattern is on the last 16th-note of beat 1 ("a"), and the second note is on beat 4. Moving the backbeat from beat 2 to the "a" of beat 1 was made famous by Harvey Mason on Herbie Hancock's tune "Chameleon" (from the *Headhunters* album). I think of it as an orchestration or substitute for playing the bass drum on the "a" of beat 1. Bass lines often have this note in their rhythmical framework.

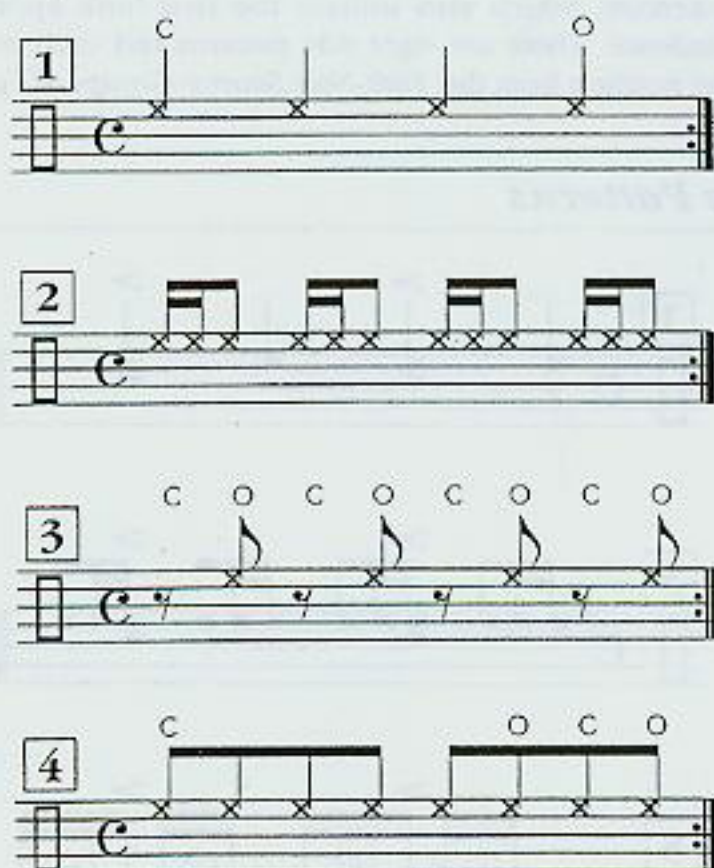
Consequently, this groove is a refreshing alternative to straight "1 and 4" on the snare and the bass drum on the "a" of "1."

The first and second funk approaches are covered in this exercise. You have different bass drum patterns against a steady snare pattern, applied to the four various ride patterns. While playing *Ride Pattern 1*, play each of the five bass drum and snare combinations. Then do the same with ride patterns 2, 3 and 4.

Bass Drum and Snare Combinations



Ride Patterns



Example: Ride Pattern #1 with Bass Drum and Snare Drum Combinations A–E

AUDIO EXAMPLE

^ FUNK APPLICATION

AUDIO EXAMPLE

This exercise, which also utilizes the first funk approach, offers further possibilities for development of coordination and independence. There are eight ride patterns and each is played over a constantly changing bass drum rhythm. On your bass drum, play the notation from the *16th-Note Source-Groups of I and II*.

Ride Patterns

Funk Application Example

This example uses *Ride Pattern #1* combined with the bass drum playing the notation from the first four bars of the *16th-Note Source Groups of I*. Remember, all the ride patterns are to be played against the notation from the *16th-Note Source Groups of I*.



When this has been accomplished, apply the same method utilizing *16th-Note Source Groups of II*.

STEPPING STONE PROCEDURE

Let me offer a suggestion for developing a type of coordination where one or more limbs are playing a constantly repeating pattern and another limb is playing a syncopated part. Instead of playing the patterns at very slow tempos and mathematically

figuring out where and how all the different limbs fall together, I feel it is better and more musical to play the repeating parts at a faster, more realistic tempo, and build up the syncopated parts *note by note*.

Example: Using Ride Pattern #1 from the previous page and the first bar from the *16th-Note Source Groups of I*:

1 Play the ride pattern at quarter-note = 100.



2 Once the ride pattern is comfortable, add the first note (played on the bass drum) and *only* the first note from the above mentioned bar. Always *continue* playing the ride patterns.



3 Once step two is comfortable, add the next note (the "a" of "1") while continuing to play the ride pattern. Again, don't stop playing the constant parts.



4 Once the new addition feels comfortable, add the next note (the "a" of "2") and so on.



It is imperative that new notes not be added until those already being played become comfortable and relaxed. Otherwise the flow and the groove will be disturbed.

The advantages of this method are threefold. First, because the constant parts are being played at more realistic tempos, there is more feeling to the particular groove. It is more musical and definitely less tedious from a learning standpoint.

Second, because the constant parts are being played *continuously*, they become established and natural much sooner than if they were played at slower, more laborious tempos.

Finally, as a result of building up the syncopated part note by note, it is easier to judge and have control over the *accuracy* of each note. The basic idea is to break down a groove or pattern and build it up piece by piece, instead of slowing it down in its entirety and then gradually speeding it up. Throughout the book this method for developing coordination will be referred to as the **Stepping Stone Procedure**.

LINEAR FUNK

AUDIO EXAMPLE

Linear funk, as explained in the fourth approach, whereby 16th-notes are broken up between the ride, snare, hi-hat and bass drum, has made its mark as the "hip" way to play funk with players like Steve Gadd, Dave Garibaldi and Dave Weckl.

This way of playing funk offers the possibility of more syncopated and modern-sounding grooves. It also represents a

very different approach to playing ensemble figures. For instance, an accent on the "&" of "4" doesn't necessarily have to be a crash. It is possible to play the accent on your hi-hat without the bass drum, or on your snare, or at the same time have the accent integrated into your beat. For me, linear funk offers the most challenging and intricate way to play a funk groove.

The *Quarter and 8th-Note Source* provides the notation for this linear funk study. There are guidelines that must be followed in order to apply 16th-note linear funk phrasing to the notation. As illustrated in the accompanying *Linear Funk* exercise, each type of note, or note and rest combination, is assigned a specific ride,

snare and bass drum phrase which we will call **Linear Substitutions**. At first, the application will be slow; however, the method is simple. You merely substitute the appropriate phrase for its equivalent note or note and rest combination.

Whenever you see an 8th-note, substitute it with this phrase:



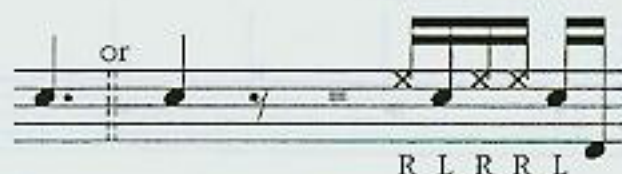
Quarter-notes, 8th-notes tied to 8th-notes and 8th-notes followed by an 8th-note rest, are substituted by this equivalent phrase:



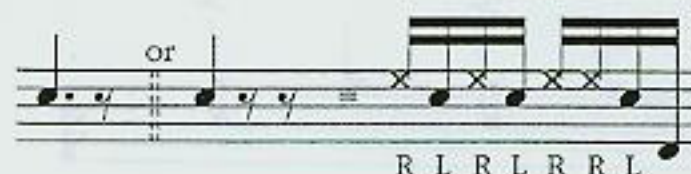
Quarter-notes followed by a quarter-note rest are substituted by this equivalent phrase:



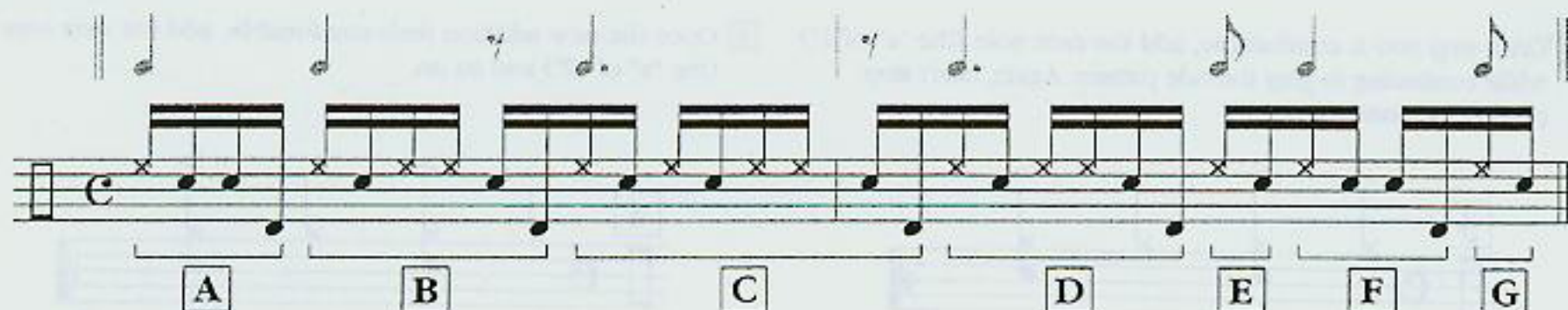
Dotted quarter-notes or quarter-notes followed by an 8th-note rest are substituted by this equivalent phrase:



Dotted quarter-notes followed by an 8th-note rest or quarter-notes followed by two 8th-note rests are substituted by this equivalent phrase:



The example below uses the first two bars of the *third* line from the *Quarter and 8th-Note Source*:



This type of application, whereby a phrase, pattern or rudiment is substituted for a specific note or note and rest combination will be referred to as a **Conceptual Application Study**. A rundown

of the substitutions for these two bars is as follows (please refer to the example as you read this description), beginning in the first bar of the third line:

A Quarter-note =



B Quarter-note followed by an 8th-note rest =



C Dotted quarter-note followed by an 8th-note rest =



D Dotted quarter-note =



E 8th-note =



F Quarter-note =



G 8th-note =



LINEAR FUNK • FURTHER STUDY

AUDIO EXAMPLE

This exercise incorporates an accent on the third beat of each bar in order to create a "backbeat." Incorporating a backbeat in every bar will make this application sound much more like a groove. If you are already playing a note on the snare drum on beat 3, simply accent it. If, however, as in the second bar of the example,

the note on beat 3 is on the hi-hat, you must accent it *and* re-orchestrate the note onto the snare. Remember that all unaccented snare drum notes are to be considered ghost notes. Play them softly. This example uses the same two bars as the previous example.

Without Backbeat

1

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

With Backbeat

2

Simile (R)

ADDITIONAL LINEAR GROOVES

AUDIO EXAMPLE

Here are three additional linear grooves that you might enjoy:

1

2

3

SWING TIME CONVERSION

In this exercise, we convert standard quarter and 8th-note notation into a triplet feel. This makes it possible to read standard notation and instantaneously convert it into a "swing" or shuffle feel. Every drummer should possess this skill, because 99% of the charts written for swing and shuffle feels will appear in standard quarter and 8th-note notation. This skill is also valuable because it allows us to completely reinterpret all standard notation into swing time for the purpose of developing technical exercises, grooves, fills, coordination concepts and solos. In the sections that follow, we will frequently employ swing time conversion.

I have used the first two bars from the *Quarter and 8th-Note Source* as an example. These two bars are superimposed over two bars of 8th-note triplets and finally converted into swing time.

Basically, there are only two points to remember: first, the downbeats in the original standard notation remain downbeats. Second, all upbeats correspond to the third note of the triplet on their respective beats (1 trip LET, 2 trip LET, 3 trip LET, 4 trip LET). If you have an upbeat written on the "&" of beat 1, it will be played at the same time as would the last note of the triplet on beat 1.

Let's take a look at a breakdown of the example:

- The only complicated part of this conversion process is dealing with the upbeats (notes on the "&" of beats 1, 2, 3 or 4). In the first bar there are upbeats on the "&" of beats 1 and 2. In the second bar we have upbeats on the "&" of beats 3 and 4.
- The "triplet transposition" shows how the upbeats are repositioned to the third note of the triplet on beats 1 and 2, (in the first bar), and the third note of the triplet on beats 3 and 4 in the second bar. These notes are also marked with an asterisk (*).
- The conversion shows what remains after you take out all the unaccented notes of the triplet transposition. The downbeats have remained and the upbeats are now moved to the third note of a triplet grouping.

Quarter-Eighth
Source



Triplet
Transposition



Conversion



Apply the *Swing Time Conversion* concept to all of the *Quarter and 8th-Note Source*. First play alternating 8th-note triplets and accent the notation as described in the previous instructions. Then, by leaving out the unaccented notes, play the notation in swing time. *Master this ability*. It will be a valuable skill throughout your playing endeavors.

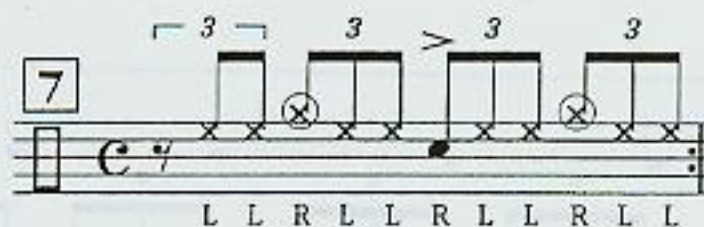
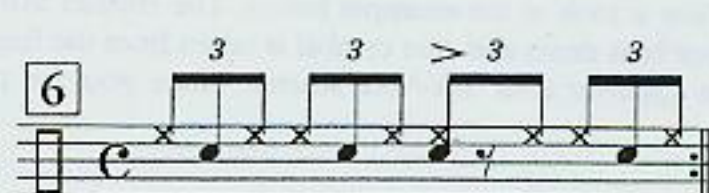
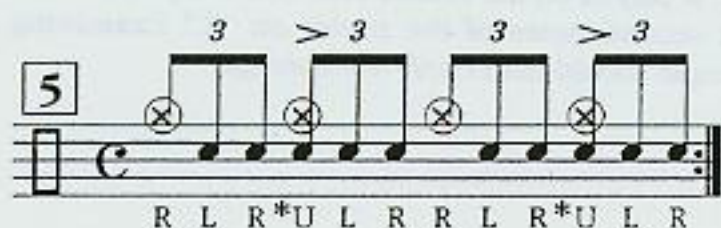
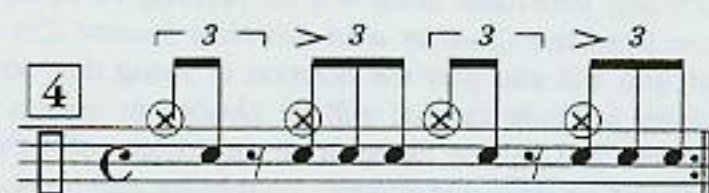
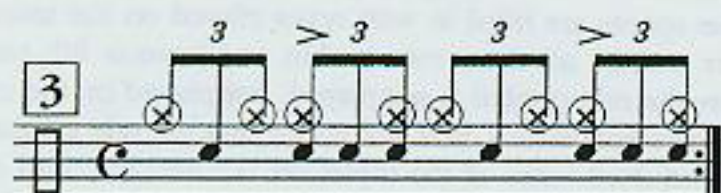
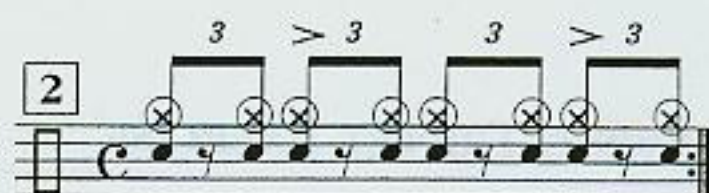
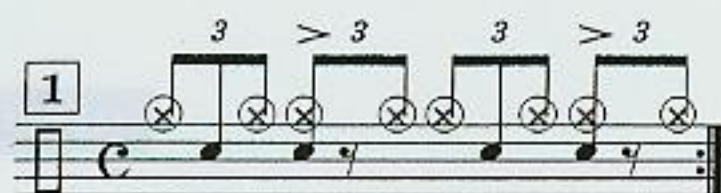
SHUFFLE APPLICATION

AUDIO EXAMPLE

This section focuses on developing coordination and independence for the shuffle feel. Here we use the quarter and 8th-note notation that I have supplied. The exercise is based on converting the notation to swing time and applying the converted notation to shuffle ride patterns. This application is identical in concept to the earlier section entitled *Funk Application*.

There are five double-time and two half-time shuffle ride patterns, each of which is played over the bass drum playing the *Quarter and 8th-Note Source* in swing time.

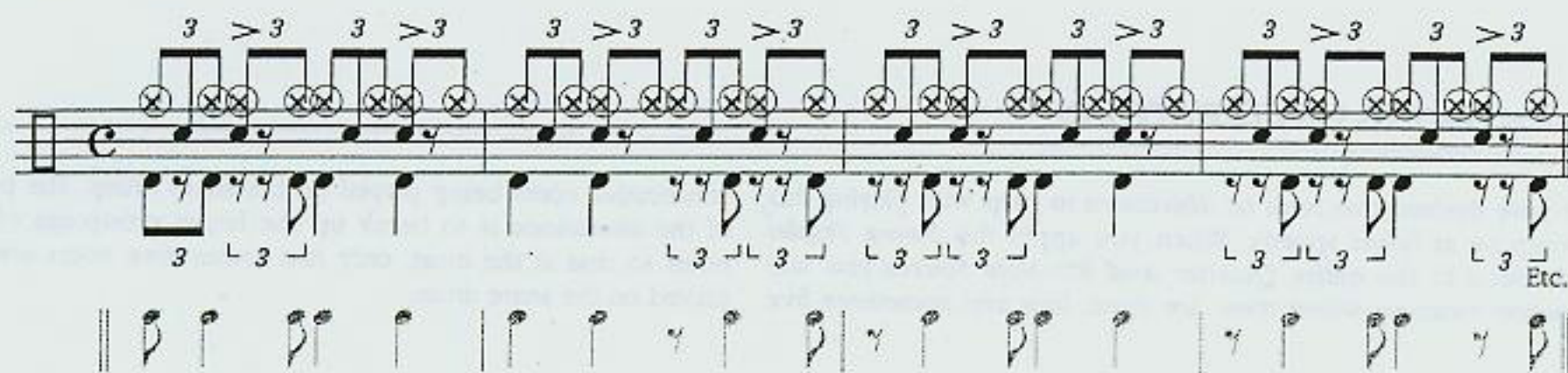
Shuffle Rides



* U = unison sticking

The example uses ride pattern #1, along with the first four bars of the *Quarter and 8th-Note Source*. As mentioned before, if you encounter coordination difficulties, implement the *Stepping Stone Procedure* described earlier in this chapter.

Shuffle Application Example



SWING TRIPLETS

After reviewing my playing experience and honestly taking stock of my strengths, I would consider myself more a progressive fusion player than a jazz player. In my opinion drummers like Elvin Jones, Tony Williams, Jack DeJohnette and Al Foster, to name a few, are *jazz* players. However, if I were to single out one exercise that has helped me the most in becoming proficient at playing jazz, it would have to be this *Swing Triplets* exercise.

This exercise provides a strong *practical foundation* for playing jazz. It stresses extensive use of all four limbs and helps establish the triplet feel necessary for playing jazz. Much of the phrasing in swing playing stems from the use of triplets (including broken triplet groupings and "orchestrating" triplets).

This section is aimed at initiating this process. Of course it does not constitute all there is to know about playing jazz.

As with any musical style, proficiency in jazz playing requires a lot of listening and further independence exercises. Seek out all the jazz recordings you can and search for the roots of this American art form. Drummers like Philly Joe Jones, Max Roach, Art Blakey, Billy Higgins, Elvin Jones and Grady Tate are some of the all time great jazz drummers. It is important that you gain insight as to where the *feel* and *phrasing* of jazz comes from. The emphasis of this *Swing Triplets* exercise is to allow you to get your foot in the door and help you play jazz better and more comfortably.

SWING TRIPLET EXERCISE

AUDIO EXAMPLE

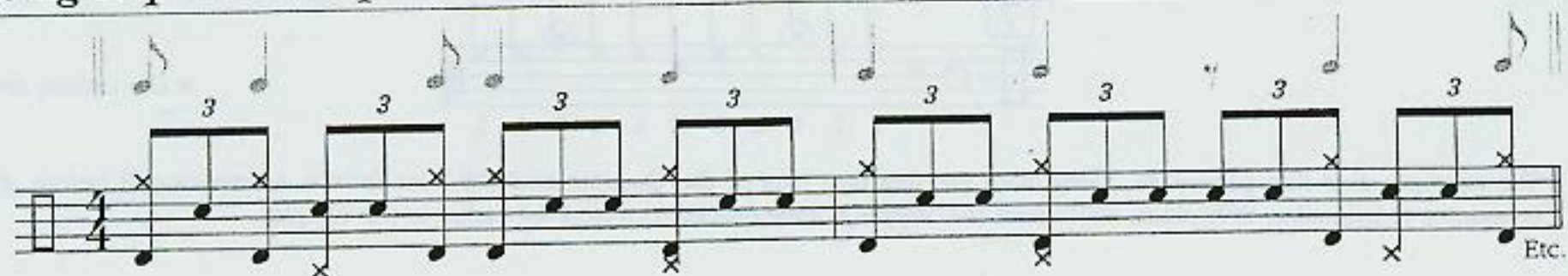
In this study, your bass drum will be playing, *in swing time*, the notation from the *Quarter and 8th-Note Source*. On your ride cymbal, you will also play the notation in swing time so that your bass drum and ride cymbal will be playing in unison. On your snare drum, you will be filling in all the triplet notes that are not being played on your ride cymbal. Your hi-hat can be played on "2 and 4" or on all four quarter-notes.

Take a look at the example below. The rhythm that is played on your bass drum and ride cymbal is taken from the first two bars of the *Quarter and 8th-Note Source*. Since you are playing in

swing time, there are triplet *spaces* or "gaps" in the ride pattern. These spaces are filled in with notes played on the snare drum. In other words, all the notes within continuous 8th-note triplet where the ride cymbal is *not* played, are played on the snare drum.

More specifically, you will notice that the ride cymbal is on the first and third notes of the triplet on "1," and the third note of the triplet on "2" (in the first bar of the example). The snare drum, in turn, is played on the second note of the triplet on "1," and the first and second notes of the triplet on "2." Examining the musical example should help clarify the concept.

Swing Triplets Example



SWING • ALTERATIONS

I have devised two rules or *alterations* to help with playing this exercise at faster speeds. When you apply the *Swing Triplet Exercise* to the entire *Quarter and 8th-Note Source* you will notice instances where there are three, four and sometimes five

consecutive notes being played on the snare drum. The purpose of the alterations is to break up the larger groupings of snare notes so that at the most, only *two* consecutive notes are being played on the snare drum.

SWING • ALTERATION I

AUDIO EXAMPLE

This rule applies to spaces between notes which are greater than a quarter-note and begin on a *downbeat*. The accompanying example uses the second bar from the notation (*Quarter and 8th-Note Source*). You will notice that between beat 2 and the "&" of beat 3, there is a space greater than a quarter-note. Consequently, there are four notes in succession on the snare. In order to break up these notes, you must move the snare note that is on the *downbeat* within the space, to the cymbal.

Look at the music example below. The note in question is the snare note on beat 3. With the alteration, it is now played on

the cymbal. It is also helpful to remember that if a space begins on beat 1, and is greater than a quarter-note, the snare note on beat 2 will be played on the cymbal. If a space begins on beat 2, and is greater than a quarter-note, the snare note on beat 3 will be played on the cymbal, as it is in the example. If the same happens on beat 3, the snare note on beat 4 will be played on the cymbal. Finally, if the same happens on beat 4, the snare note on beat 1 of the next bar will be played on the cymbal. Look for the places in the *Quarter and 8th-Note Source* where *Alteration I* applies and practice the example with the alteration.

SWING • ALTERATION II

AUDIO EXAMPLE

Swing Alteration II applies to spaces between notes which are greater than a quarter-note and begin on an *upbeat*. The following example uses the first and second bars of the third line in the *Quarter and 8th-Note Source*. You will notice that *Alteration I* applies to the space between beat 2 and the "&" of beat 3 (the space is longer than a quarter-note and it begins on a *downbeat*). However, the space from the "&" of beat 3 in the first bar to the "&" of beat 1 in the second bar is where *Alteration II* will apply (the space is greater than a quarter-note and it begins on an *upbeat*).

Alteration II will also apply to the space from the "&" of beat 1 to beat 3 in the second bar. The notes in question for *Alteration II* are the third note of the triplet on "4" in the first bar and the

first note of the triplet on "1" in the second bar. Also in question is the third note of the triplet on beat 2 of the second bar. Normally these notes would be played on the snare drum; however, with the alteration, they are played on the cymbal.

All notes that are on the third beat of a triplet within a space where *Alteration II* applies will be played on the cymbal instead of the snare.

Furthermore, if there is a *downbeat* directly following the third note of a triplet, it is also moved to the cymbal. The first note of the triplet on beat 1 of the second bar exemplifies this. Play the example both with and without the alteration so that you become accustomed to the concept of *Alteration II*.

In order to make practical use of the **Swing Triplets**, you should observe the following:

- The snare drum has to be played softly. Sometimes the snare is accented while playing jazz; however, within the context of the *Swing Triplets* exercise, it is not.
- The bass drum also has to be played lightly. Swing is punctuated more from the cymbal than the bass drum. If the bass drum is played too loud, the feel will be too heavy. When playing swing, don't approach playing your bass drum as though you were playing a funk or rock groove.
- Remember that you are playing triplets and not 8th or 16th-notes. The triplet feel is the basis of swing time. Without it, you won't be swinging.
- After you have mastered the application of the *Swing Triplets* to the *Quarter and 8th-Note Source*, try to break up the notation. Play two bars of time and then two bars from the notation. Or play four bars of time followed by four bars from the notation. Or play six bars of time and two bars from the notation. Experiment with all different combinations.

The CD/audio cassette contains a demonstration of these alterations in which the first sixteen bars of the *Quarter and 8th-Note Source* are played at a slow tempo, and all the notes subject to *Alteration I or II* are accented on the bell of the cymbal. This will help you to further understand these concepts.

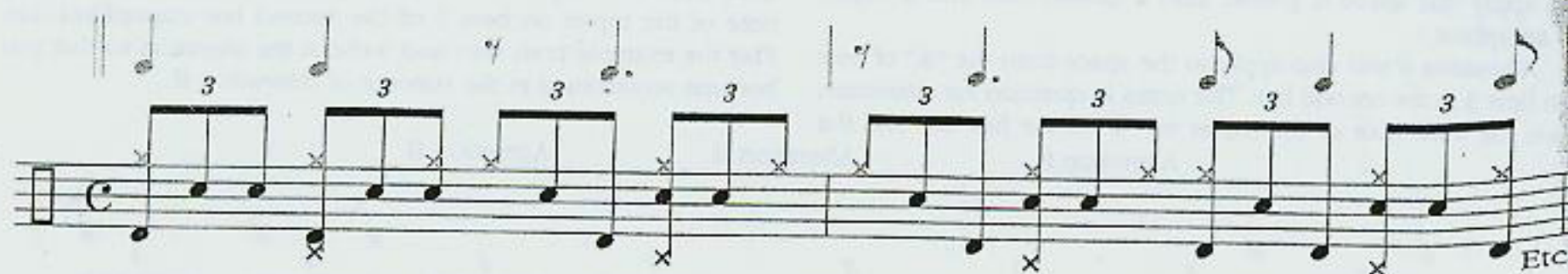
SWING • FURTHER STUDY

AUDIO EXAMPLE

This exercise will help establish a greater degree of independence between your ride cymbal and snare drum, and between your ride cymbal and bass drum. Initially, this study for the *Swing Triplets* may prove to be more difficult than the previous method. Nevertheless, it is useful in learning how to play swing time where the ride cymbal maintains the steady swing ride and the snare and bass drum continue to have syncopated interplay.

Essentially, your snare drum and bass drum play in exactly the same way as the previous method. The bass drum plays the notation in swing time and the snare plays all the unaccented triplet notes. Continue to apply the concepts of *Swing Alterations I and II*.

This means that the snare will never play more than two notes in succession. It remains exactly the same as in the previous method when your ride cymbal was included. The only difference now is that the ride cymbal is playing its own steady pattern. If you take a look at the example, you will notice that what is written for the snare and the bass drum is identical to the altered example in *Alteration II*. Practice this slowly, as it will take some time to become comfortable with the concept. The *Stepping Stone Procedure* may be useful here. The accompanying example uses the first and second bars from the third line of the *Quarter and 8th-Note Source*.



^ BRAZILIAN RHYTHMS • SAMBA

The *samba* is one of the most popular musical styles of Brazil. The rhythm of samba is famous worldwide and has become a necessary part of every drummer's vocabulary. This section will feature exercises for the development of your feet, as well as exercises for independence between the feet and hands.

^ SAMBA • PRELIMINARY BASS DRUM AND HI-HAT EXERCISE

AUDIO EXAMPLE

Your feet have to be strong and independent in order to play a samba. First begin by practicing the bass drum exercise (with a metronome) along with the different hi-hat patterns.

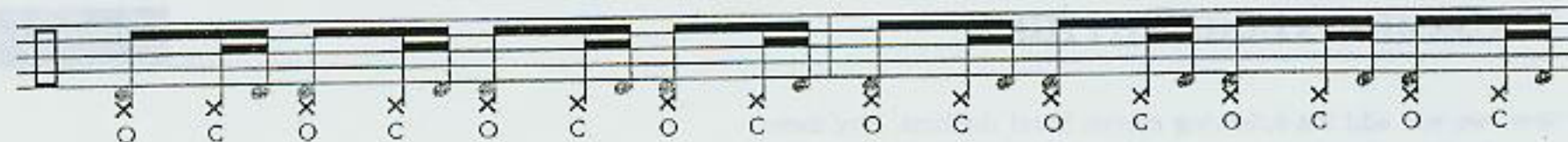
Heel Up



Side to Side



Flanging



Side to Side



If you have difficulty executing the hi-hat patterns, refer to the hi-hat technical section on pages 18 and 19.

Playing a samba requires a much different approach than playing funk or rock. Remember that sambas should be light. They should create a "floating" feeling. With the exception of the surdo drum (the oversized floor tom-like drum that is played with a mallet), all Brazilian percussion instruments are high-pitched and soft or light in texture. In order to emulate their sounds on the drums, sambas should be played lightly and delicately. You should also strive to have an even balance on the drumset while playing a samba.

Don't let any individual part of your set, such as your snare, bass drum, hi-hat or cymbal, dominate or overpower the other parts.

Airto Moreira, Robertinho Silva (Milton Nascimento, Toninho Horta) and Teo Lima (Djavan, studio sessions), among others, masters of the samba. Try listening to any recordings with these drummers to get a better sense of the samba feel. In general, listening to any Brazilian music will help your understanding of samba.

It should be noted that Brazilian music is traditionally written in 2/4. I have written the rhythms in 4/4 to make it easier to apply the Source Material, which is also written in 4/4.

^ SAMBA • PRELIMINARY HAND PATTERNS

AUDIO EXAMPLE

Applying these four hand patterns will help solidify your feet and insure proper execution of the bass drum rhythm. Pay close attention to the notes your bass drum plays in unison with these preliminary hand patterns, namely, all downbeats and "a's."

A good working tempo range for playing sambas is quarter-note 120–138. Try to develop this exercise up to that range of speed. This will provide a strong foundation for the hand and coordination exercises on the upcoming pages.

1

2

3

4

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

^ SAMBA • HAND RHYTHMS

AUDIO EXAMPLE

Next, we will add the following eleven hand rhythms. Play these over the bass drum/hi-hat patterns, with your hands in unison, one hand on the snare and the other on the cymbal. Observe all accents. Accents make the difference between a rhythm played with feeling (a groove) and just a bunch of notes.

1

2

3

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

4

5

6

7

8

9

10

11

SAMBA • FURTHER STUDY I

AUDIO EXAMPLE

In this exercise we begin to develop a greater degree of independence for playing sambas. Set a goal for yourself of being able to play whatever you want over the samba foot patterns.

The following six ride patterns are to be played over all eleven hand rhythms from pages 36-37. While playing the first

ride pattern with the right hand, play each of the eleven hand rhythms with the left hand. Then move on to the second ride pattern and play all eleven hand rhythms against it. Do the same with the third, fourth, fifth and sixth ride patterns. The example shows each ride pattern over the first hand rhythm.

Ride Patterns

Example With Hand Rhythm #1



The image displays six musical examples, numbered 1 through 6, each showing a ride pattern over a hand rhythm. Each example consists of two staves: the top staff for the ride pattern and the bottom staff for the hand rhythm. The hand rhythm is a consistent pattern of eighth and sixteenth notes. The ride patterns vary in their rhythmic structure. Examples 1 through 5 show the ride pattern with a double bar line and a repeat sign, followed by the text "BD/HH Continue". Example 6 shows the ride pattern with a double bar line and a repeat sign, followed by the text "BD/HH Continue". A note in example 6 is labeled "FT written on ST space".

1

2

3

4

5

6

BD/HH Continue

BD/HH Continue

BD/HH Continue

BD/HH Continue

BD/HH Continue

FT written on ST space

^ SAMBA • FURTHER STUDY II

AUDIO EXAMPLE

This study adds another dimension of independence by developing your ability to play many different accents and accent groupings while playing alternating 16th-notes. Utilizing the 16th-note notation in the *16th-Note Source-Groups of I and II*, you

simply accent the alternating 16th-notes that correspond to the notation. In other words, you accent the notation that I have supplied while playing alternating 16th-notes. This example uses the first four bars from *16th-Note Source-Groups of I*.

^ SAMBA • FURTHER STUDY III

AUDIO EXAMPLE

Here, the same ideas in independence are stressed as in the previous exercise, except that 8th-note triplets are used instead of 16th-notes. As you become able to play both this and the 16th-note accentuation from *Further Study II*, numerous possibilities for fills and solos will open up.

Use the 8th-note triplet notation that I have supplied (*Accented 8th-Note Triplet Source*) over the samba bass drum/hi-hat patterns.

First, play the notation using alternate sticking, then with unison sticking, and finally, substitute flams for the existing accents. All accents that fall on the right stick become right-hand flams. All accents that fall on the left stick become left-hand flams.

The examples use the first bar from the *Accented 8th-Note Triplet Source*. Each example is written according to the instructions.

Alternate Sticking

Unison Sticking

Flam Sticking

SAMBA • FURTHER STUDY IV

AUDIO EXAMPLE

The following exercise is the most difficult independence application for the samba. Your left hand plays the notation from the *16th-Note Source-Groups of I and II*. Your right hand plays the ride patterns from *Samba/Further Study I*, and also the orchestrated "1e&, 2e&, 3e&, 4e&" ride pattern that is written below.

Notice that this ride pattern is orchestrated between the ride cymbal and the floor tom.

The example uses the first four bars from the *16th-Note Source Groups Of One*.

FT written on ST space

BD/HH Continue

Etc.

SAMBA • TWO HAND PATTERNS

AUDIO EXAMPLE

Here are five two-hand patterns. I often use the first three in fusion settings, while the fourth and fifth more closely resemble traditional samba rhythms. As before, play these patterns over the samba bass drum/hi-hat combinations.

1

2

3

4

5

U R R L R L R U R R L R L L R U R R L R L R U R R L R L L R

^ SAMBA HAND ORIENTATION

The purpose of this section is to try to clear up any misconceptions or misunderstandings concerning samba hand patterns. It has been my observation that most drummers, with the exception of those from Brazil, are unclear as to precisely what to play with their hands in order to make a samba feel authentic. It is common to find drummers proficient at playing

the samba bass drum ostinato, yet vague with regard to the hand patterns played over the bass drum. This ambiguity distracts from the samba feel even if the bass drum ostinato is played correctly. It is important to understand that a very specific hand orientation is necessary in order to play a genuine samba.

^ "SAMBA CLAVE"

Below are two rhythms which I call the *samba clave*. In traditional Brazilian music, there is no "clave" rhythm, as there is in Afro-Cuban music. However, these next two rhythms serve a similar purpose in Brazilian music as does the clave in Afro-Cuban. The "samba clave" provides an underlying rhythmic structure and orientation that is essential when performing a samba. While working with Tania Maria, I realized that these rhythms, or abbreviations of them, were dominant in sambas. Then, after listening to numerous Brazilian records, I noticed that they occur throughout the music on almost every instrument. I heard the rhythms on the percussion instruments (cuica, pandeiro, tamborim, ago-go bells, whistles), on the guitar, piano, bass, and of course, on the drums. Eventually I started to

incorporate these rhythms into my hand patterns in order to produce a samba with a *samba feel*.

You will notice that these two rhythms are basically the reverse of one another. Consequently, it is important to determine *which rhythm* is being emphasized by the music, so that your hand orientation will be appropriate. If the music is emphasizing the first rhythm and your hand patterns are based on the second, the feel will be awkward. The same is true in Afro-Cuban music. Namely, if the music and percussion is based on a 2:3 clave and your beat is based on a 3:2 clave, the drums will clash with the rest of the instruments. It isn't necessary to play these rhythms verbatim, but rather to incorporate their structure into your hand patterns.



^ SURDO ACCENTUATIONS

Below you will find five patterns which illustrate different accentuations that are played on the Brazilian surdo drums. The surdo is an essential part of the samba rhythm. Therefore it is very useful to incorporate some of the rhythms played on the surdos into your hand patterns while playing sambas. This can be easily

accomplished by playing beats 2 and 4 on your floor tom. Patterns 2, 3, 4 and 5 illustrate variations on the basic "2 and 4" of the surdo. I have found that various combinations of the *Surdo Accentuations* and the samba clave are invaluable in creating hand patterns that make for a true samba feel.

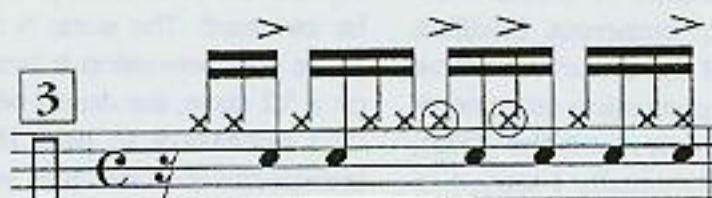
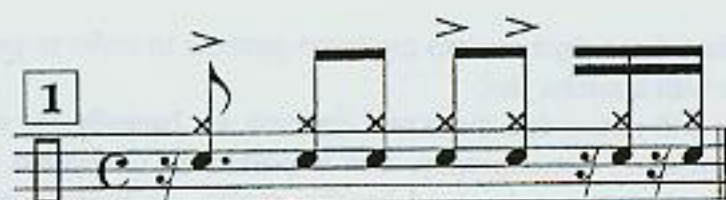


PERSONAL RIDE PATTERNS

AUDIO EXAMPLE

Here are three hand patterns which I often use in playing a samba. The second pattern combines elements of the samba clave and the *Surdo Accentuations*. Try to create your own patterns, employing the samba clave and the *Surdo Accentuations*. Your sambas will benefit immensely from this type of approach.

For additional Brazilian rhythms and information, I recommend the book, *Brazilian Rhythms for Drumset*, by Duduka da Fonseca and Bob Weiner, also published by Manhattan Music.



^ **BALÃO**

Like the samba, the *baião* (pronounced "by-own") is a prevalent musical and rhythmic style from Brazil. Due to its constantly repeating rhythm, the *baião* can be classified as an ostinato. In my opinion, there are three bass drum ostinatos that require equally advanced degrees of independence and coordination: *samba*, *baião* and the Afro-Cuban *tumbao*. This study is based on the *baião*.

The general purpose of this section is to provide exercises and independence studies to make the baião as flexible as the samba. I am particularly attracted to the baião because it has more rhythmic space than the samba and it seems to propel the time more. Also, due to the syncopated bass drum line, the downbeats aren't as labored as they are in the samba. In addition, the baião offers wonderful groove and solo possibilities.

BAIÃO • PRELIMINARY EXERCISE

AUDIO EXAMPLE

This exercise illustrates two possibilities for hi-hat patterns, to be played along with the baião bass drum figure. In pattern A, you play the hi-hat on upbeats. In pattern B, you flange the hi-hat on the downbeats and close it on the upbeats. Master both examples before moving on.



BAIÃO • HAND EXAMPLE

AUDIO EXAMPLE

In this exercise you accent the notation from the *16th-Note Source-Groups of I and II* while playing alternating 16th-notes over the bass drum/hi-hat pattern. This offers numerous possibilities for fills or solos over the baião. As a warm-up to this

exercise, play alternating 16th-notes, without the accents, on the snare drum. Then move on to accenting the notation. The *Stepping Stone Procedure* is very helpful here. The example uses the first four bars from the *16th-Note Source-Groups of I*.

BAIÃO • FURTHER STUDY I

AUDIO EXAMPLE

This exercise opens up new possibilities for fills and solos over the baião by using roll combinations. Here, all *unaccented* notes of the alternating 16th notes from the previous exercise (which uses the *16th-Note Source-Groups of I and II*) are converted into *32nd-note double-strokes*.

In other words, if you have a right-handed unaccented 16th-note, you simply replace it with a right-handed 32nd-note double-stroke. Left-handed unaccented 16th-notes become left-handed 32nd-note double-strokes. The example uses the first four bars from the *16th-Note Source-Groups of I*.

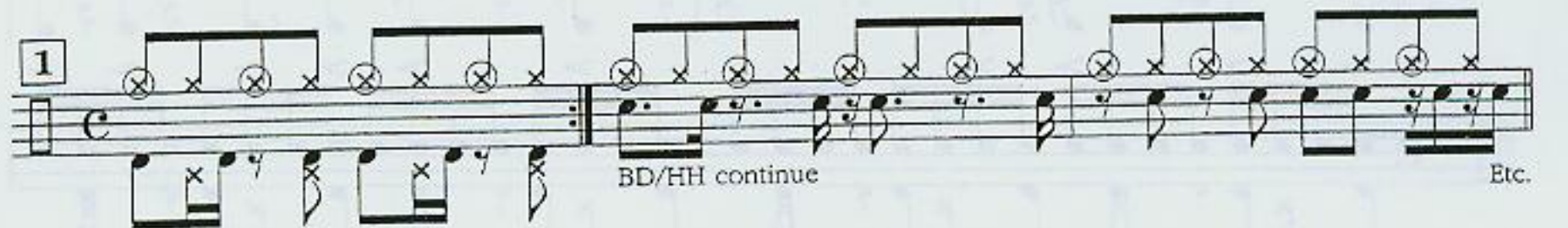
BAIÃO FURTHER STUDY II • RIDE PATTERNS

AUDIO EXAMPLE

Now we will increase the coordination level of the baião by adding independence between the hands. Play each of the six different ride patterns illustrated in the samba section with the right hand, and play the notation from the 16th-Note Source-Groups of I and II with the left hand.


You will find these combinations very challenging at first. I suggest that you use the *Stepping Stone Procedure*. The following examples illustrate all six ride patterns coupled with the first two bars of the 16th-Note Source-Groups of I.

1



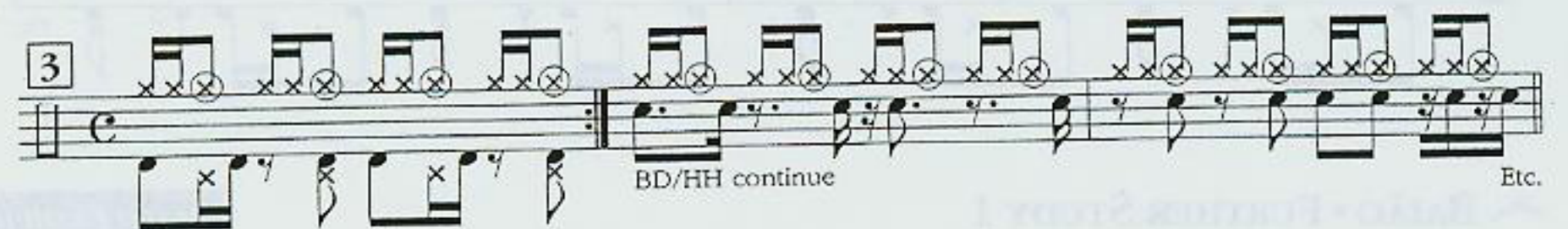
BD/HH continue Etc.

2




BD/HH continue Etc.

3




BD/HH continue Etc.

4




BD/HH continue Etc.

5



BD/HH continue Etc.

6



BD/HH continue Etc.

BAIÃO • PERSONAL RIDE PATTERNS

AUDIO EXAMPLE

The following are three ride patterns which I often use in playing the baião. Try to develop some of your own ride patterns.

AFRO-CUBAN RHYTHMS

Afro-Cuban rhythms, like Brazilian rhythms, are influencing music all over the world. A solid working knowledge of these rhythms is imperative if you want to be a versatile player. I am called upon in practically every playing situation to execute some sort of Latin or Afro-Cuban feel. These rhythms represent the

main foundation for many of the grooves we hear on the drumset. In this section, I will try to give you a practical guide for applying Afro-Cuban rhythms to the drumset. After many years of study, practice and playing, I have come up with an assortment of drumset applications for what I call *The Basic Five*.

The Basic Five:

Mozambique

Guaguanco

Mambo

Songo

Afro-Cuban 6/8

When playing Afro-Cuban rhythms, it is vital that you understand the function of the *clave* (pronounced "clab-vay"). It is an integral part of these rhythms. Sometimes I think of clave as the glue or "centering force" that binds them together. With its syncopated pattern, it anchors the rhythms, because at all times some part of the clave can be heard. The beauty of it is that while there may be unisons of any given rhythm with the clave, there will also be counterpoint. Consider that in your basic Latin ensemble, there will be at least four percussionists. Something is needed to hold all that rhythm together. The clave serves this purpose perfectly.

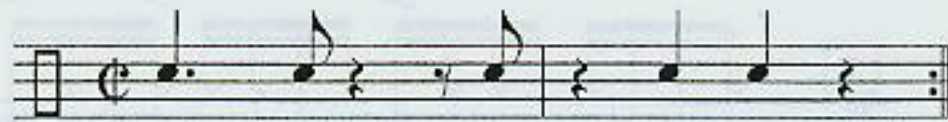
Think of the clave not only as a centering force but also as a foundation on which to build. Once you get used to it, you will always welcome its accompaniment.

As you become more involved with Afro-Cuban rhythms, you will discover that the clave is classified as either *son* or *rumba* *clave*. It also may be either a 3:2 or 2:3 clave. It is a 3:2 clave when the bar that has three notes comes before the bar that has two notes. A 2:3 clave is the reverse of this. The only difference between son clave and rumba clave is that in son clave, the third note of the bar with three notes is on beat 4, whereas in rumba clave, the third note is on the "and" of beat 4.

3:2 Son Clave



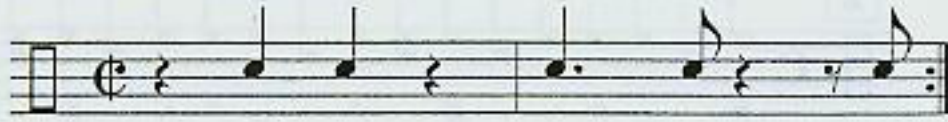
3:2 Rumba Clave



2:3 Son Clave

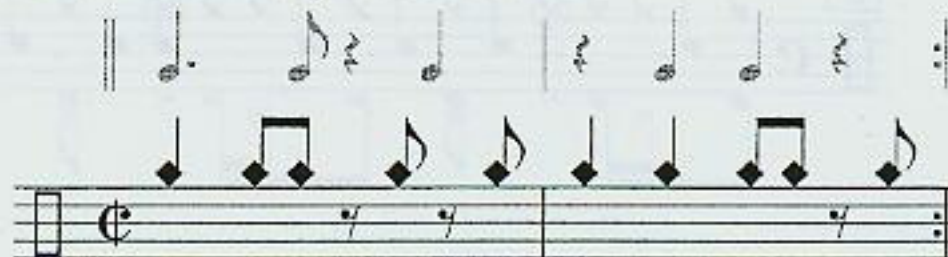


2:3 Rumba Clave



There is a specific cowbell part that accompanies the clave, which is called the *cascara*. It is sometimes played with both hands on the shell of the timbales. Due to the relationship of the cascara part to the clave, it can also appear in two forms, one the reverse of the other. The cascara part which accompanies the 3:2 clave looks like this:

Cascara with 3:2 Son Clave



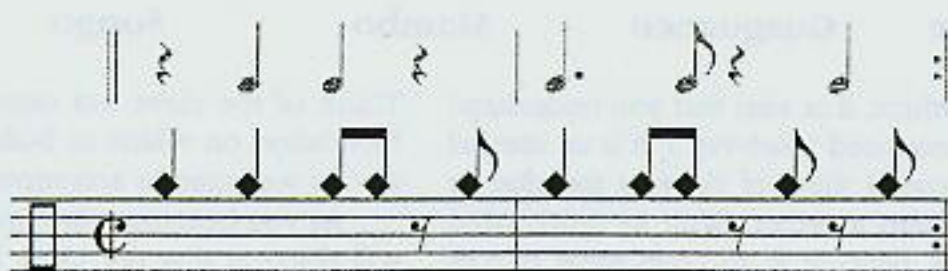
AUDIO EXAMPLE

Cascara with 3:2 Rumba Clave

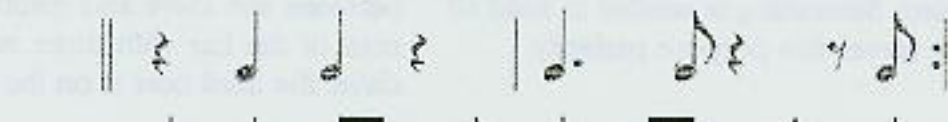


The cascara part which accompanies the 2:3 clave looks like this:

Cascara with 2:3 Son Clave



Cascara with 2:3 Rumba Clave



Listening is mandatory! Seek out those records that have the original, "legit" styles and also the more contemporary records. By listening, you will get more in touch with how these rhythms should sound and *feel*. You will find out how they work in ensemble situations and what the bass player plays. Also, try to get together with some percussionists to hear how the rhythms sound and work on the instruments for which they were intended, and how they fit in on the drumset.

Two excellent books on this subject are *Afro-Cuban Rhythms for Drumset* by Frank Malabe and Bob Weiner, and *Developing the Clave: Afro-Cuban Grooves for Bass and Drums* by Lincoln Goines and Robby Ameen. Both books are also published by Manhattan Music and contain discographies that will help you in your search for recordings.

▲ MOZAMBIQUE

AUDIO EXAMPLE

The mozambique (pronounced "moh-zam-bee-kay") drumset pattern can have a snare drum accent on the "&" of beat 4, or the "&" of beat 2. Below are three patterns with three alternate bass drum rhythms for the first pattern. All cowbell rhythms can be played on the bell of the cymbal. The mozambique is based on the 2:3 clave.

The musical notation consists of six staves, each representing a different Mozambique drum pattern. The first staff, labeled '1', shows a snare drum pattern with accents on the second and fourth beats. The second staff, labeled '1A', shows an alternate bass drum pattern for the first staff. The third staff, labeled '1B', shows another alternate bass drum pattern. The fourth staff, labeled '1C', shows a third alternate bass drum pattern. The fifth staff, labeled '2', shows a second snare drum pattern. The sixth staff, labeled '3', shows a third snare drum pattern. All patterns are in 4/4 time and are based on the 2:3 clave.

^ GUAGUANCO

AUDIO EXAMPLE

Before you play the first guaguanco (pronounced "wah-wahn-kob") rhythm, take some time to familiarize yourself with the way the cascara part (on the cymbal or cowbell) combines with the tom, snare and bass drum parts. You will notice that the orientation is reversed, depending upon whether the pattern is in 2:3 or 3:2 clave.

When playing the guaguanco rhythm with a percussionist, it can be more colorful if the drumset player plays the guaguanco based on the 3:2 clave. The drumset rhythm will be answering the percussion rhythm, which is based on the 2:3 clave.

It should also be noted that traditionally the guaguanco rhythm is based on the 2:3 clave.

Of the five guaguanco patterns that follow, Numbers 1, 2 and 3 are based on the 3:2 clave. Here, the drums will be answering the percussionist. Traditionally the melodic line "lays" over the 2-part, such as in patterns 4 and 5. It is also possible to reverse these patterns so that they are based on the 2:3 clave. Patterns 4 and 5 are based on the 2:3 clave. Patterns 2-5 were created by percussionist and fellow teacher, Frank Malabe.

Guaguanco (3:2)



Guaguanco (2:3)



MAMBO

AUDIO EXAMPLE

Here are two mambo patterns, the first of which is the traditional bell pattern. Notice that there are "optional" notes in the pattern shown in parenthesis (). These notes indicate where the mambo bell pattern can be varied.

Experiment with playing the bell pattern by playing all of the optional notes, then some of them, and finally drop them all out.

The second pattern is a groove that incorporates elements of the mambo bell pattern and the 2:3 clave. The mambo is based on the 2:3 clave.

Mambo (2:3)



SONGO

AUDIO EXAMPLE

The *songo* is one of the most recently-developed Afro-Cuban rhythms. It deserves special attention because it wasn't created on congas or timbales but rather on the drumset. Thanks to the inventiveness of Jose "Changuito" Quintana, drummer/timbalero with the Cuban group Los Van Van, we now have an Afro-Cuban rhythm which originated on the drumset.

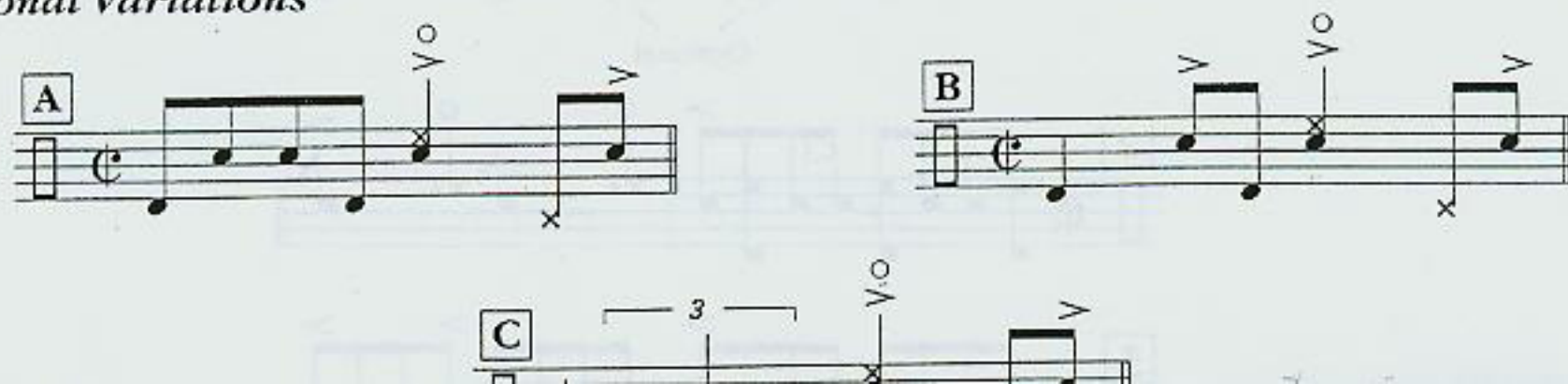
I have included four *songo* patterns, along with three possibilities for "optional variations." While playing the *songo*, it is possible to slip one of these variations in as a substitute for the first bar every four bars. This will make your *songo* sound "looser." Pattern 4 is another Frank Malabe creation. The *songo* is based on the 2:3 clave.

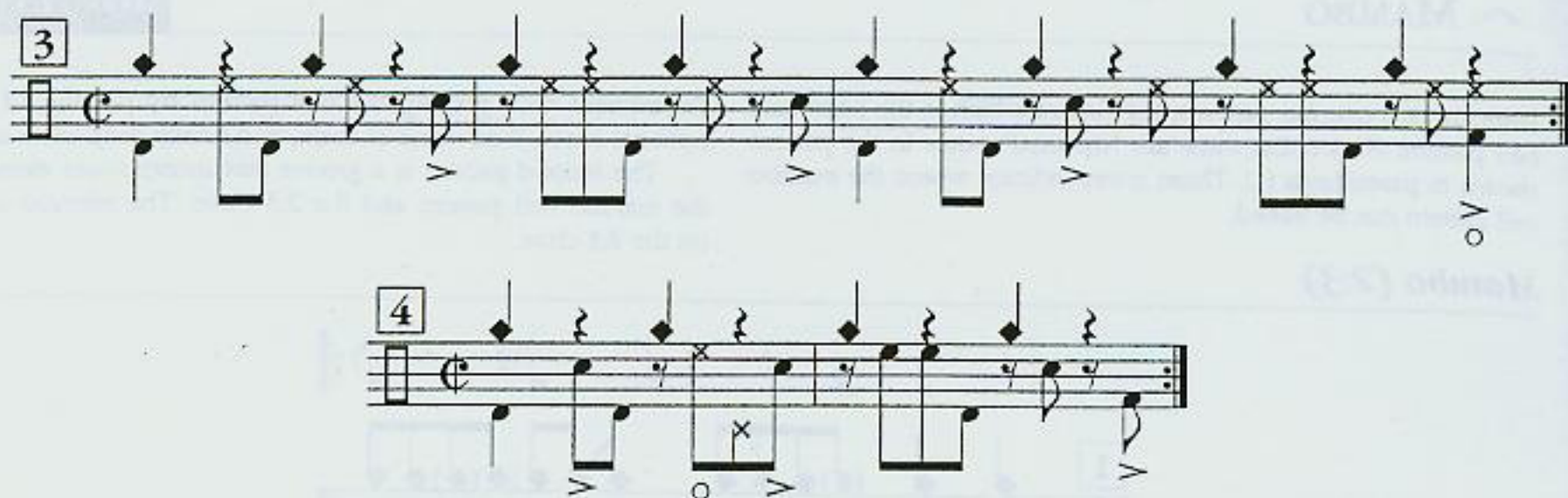
My personal preference is to play the hi-hat on beats 2 and 4 with my foot; however, it is traditionally played on beats 1 and 3.

Songo Patterns



Optional Variations





AFRO-CUBAN • ALTERNATIVE GROOVES

STYLING

After years of experimentation, I have come up with some variations on the more traditional Afro-Cuban rhythms. With the exception of the songo, none of the Afro-Cuban rhythms were designed for the drumset, and often seem to sound better on hand percussion than they do on the drumset. This dilemma prompted me to find alternatives.

COMMON ACCENTS

Here is a rhythmic phrase, or group of accents, that is inherent in the mozambique, guaguanco, mambo and songo:



If you take a moment to look over the above-mentioned rhythms, you will find that they *all* contain some orchestrated form of these *Common Accents*.

With this in mind, I felt it would be interesting to come up with grooves based on the *Common Accents*, but oriented to the drumset. The songo does deserve special mention and could be considered an alternative itself. First, it is a rhythm that was created on the drumset. Second, due to its rhythmic structure, it fits in easily with many of the traditional Afro-Cuban rhythms. Third, the *Common Accents* are very clear in the songo rhythm.

And finally, once you become comfortable playing, orchestrating and making adaptations of the songo, you will find that it becomes a style and feel all unto itself.

The following patterns are a way of adapting Afro-Cuban rhythms to make them "fit better" on the drumset. Patterns 1, 2 and 3 are based on the *Common Accent* concept. Try to come up with your own grooves based on these accents and then get together with a percussionist.

Common Accent Patterns

AUDIO EXAMPLE



Alternative Mozambique Patterns

4

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

Optional

Alternative Mambo Patterns

6

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

Optional

AFRO-CUBAN 6/8

It is generally accepted that the 4/4 clave evolved from the 6/8's. The original 6/8 clave can be found in African rhythms hundreds of years old. While practicing, notice that the 6/8 and 4/4 claves sound very similar, despite their drastically different sounding cowbell rhythms.

To hear 6/8's played in a contemporary setting, I recommend Chick Corea's album *Touchstone*. Alex Acuna's performance is, in my opinion, one of the best 6/8's on drumset recorded to date. It would also be advisable to get a hold of some traditional recordings in 6/8, to better understand this feel and where it comes from.

The examples below illustrate three possible ways to notate the 6/8 cowbell rhythm over the 6/8 clave. The first is the traditional method, the second is the way it would look in 4/4 time. The third, I feel, is the most practical way to notate the 6/8 cowbell rhythm and clave.

Generally in *contemporary* settings, because of the way that 6/8 is written, counted, or felt, it is more appropriate, I feel, to notate it in one bar rather than in two bars or in 4/4. Consequently, I have chosen to write out all the 6/8's in one bar.

6/8 Cowbell Rhythm (Nanigo) with 6/8 Clave on Cross-stick

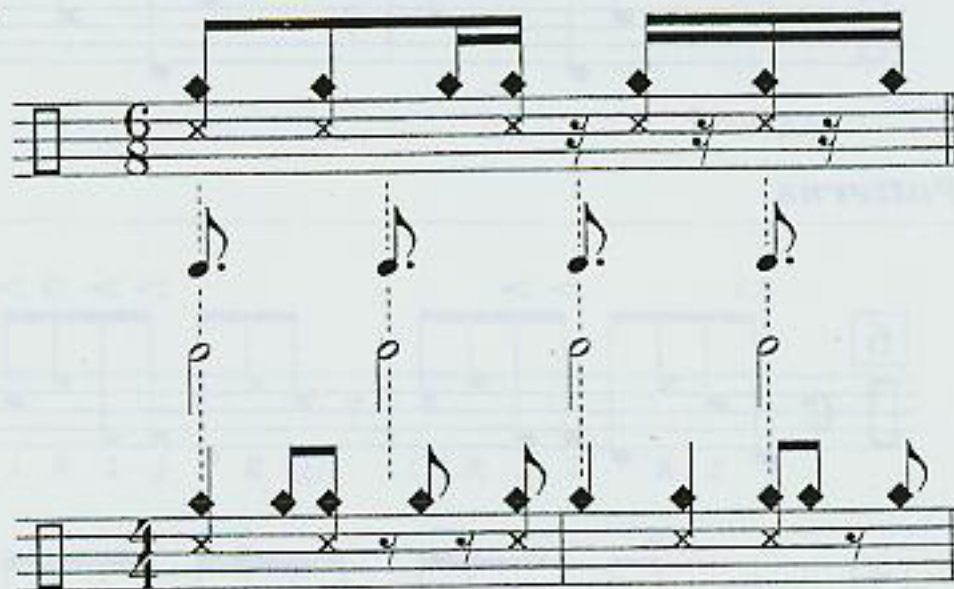
L R L L R L L R L L R L

Optional

6/8 To 4/4 CONVERSION

This example illustrates how the 6/8 cowbell rhythm and clave relates to the 4/4 cowbell rhythm and its clave. Provided that the dotted 8th-note in 6/8 is equivalent to the half-note in 4/4, it is possible to analyze and compare the two rhythms and their respective claves. This is done as follows:

- 1 Set a metronome or drum machine to play the dotted 8th-note pulse.
- 2 Play the 6/8 cowbell rhythm along with its clave to this pulse.
- 3 When this is comfortable, switch to playing the 4/4 cowbell rhythm and its clave. Keep in mind that even though the pulse remains the same, it's now equivalent to the half-note in 4/4.
- 4 Keep switching back and forth between 6/8 and 4/4 until it feels natural, then try to leave out both cowbell rhythms and just play the two claves back and forth.

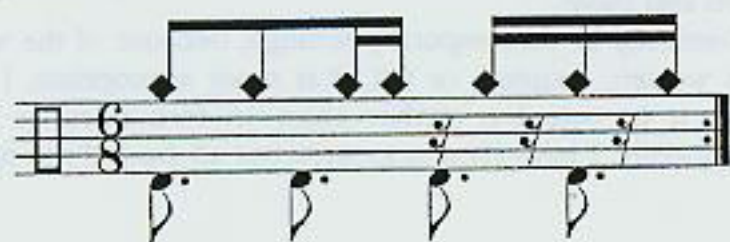


6/8 AND COUNTERPARTS

AUDIO EXAMPLE

6/8 and Counterparts is an exercise in combining the 6/8 cowbell rhythm along with the dotted 8th-note pattern with the bass drum, to a number of counter rhythms indigenous to African 6/8's. Get well acquainted with the primary rhythm before attempting any one of the five counter rhythms. This will prove to be a serious exercise in coordination. Remember to use the *Stepping Stone Procedure* if necessary.

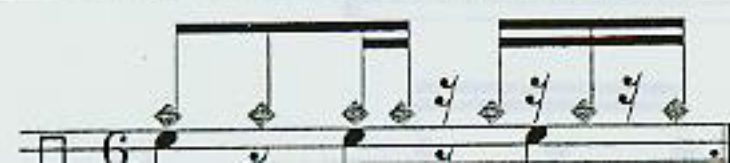
Primary Rhythm



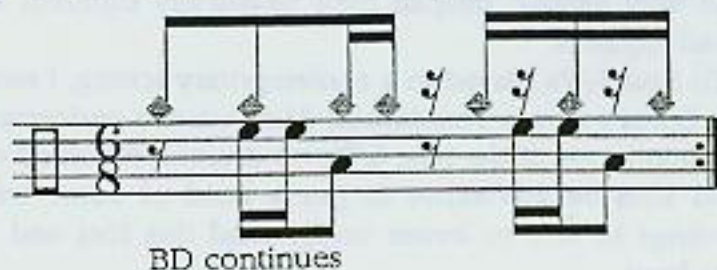
Counter Rhythm 2



Counter Rhythm 4



Counter Rhythm 1



Counter Rhythm 3



Counter Rhythm 5



ALTERNATIVE GROOVES IN 6/8

AUDIO EXAMPLE

Here are a few more patterns which may help provide you with drumset-oriented alternatives to traditional rhythms. Pattern #6 was created by Frank Malabe. Groove #8 is an *anticipatory rhythm*. After playing the first two bars, keep repeating the second two.

All the ride parts can be played either on the hi-hat or the bell of the cymbal. As with all the patterns that I have written, play the unaccented snare notes softly (just a reminder).

1

1A

2

3

4

5

6

7

U L R L L R L R L L R L L R

8

^ TUMBAO

In the previous sections, we explored a number of Afro-Cuban rhythms and covered some alternatives to the traditional rhythms. Here, we will go a step further in the same direction.

Tumbao means bass. It usually refers to the bass line or the rhythm played on the lowest conga drum. One night I heard Dave Weckl and Anthony Jackson playing with Michel Camilo, and I was struck by their unique, modern approach to playing Afro-Cuban rhythms. It was a new and refreshing alternative, one which sounded more appropriate on the instruments they were playing. Essentially, they were treating the tumbao as if they were playing a funk ostinato. On his bass drum, Dave was playing the rhythm of the Afro-Cuban tumbao (bass part) and on top of this he played patterns which, while derived from Afro-Cuban

rhythms, were totally innovative in this context. That was the beauty of it: he could have played more traditional-type phrases, but he chose not to. The pattern with his bass drum was enough to convey the Afro-Cuban feel.

Another advantage of this approach is that playing a part on the drumset that is complimentary to the traditional rhythms, rather than imitative of them, leaves more room for the percussionist.

The procedure for studying and applying this exercise is the same as in the baião section, except that the bass drum notes on beats 1 and 3 are omitted. When these notes are omitted from the baião ostinato and the rhythm is converted to cut-time, the bass drum pattern becomes the same as the rhythm of the common Afro-Cuban bass line, or tumbao.

Baião • Tumbao Ostinato Comparison

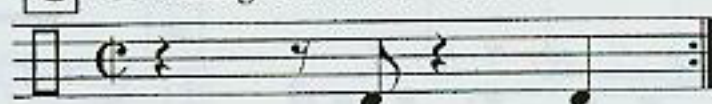
A Baião ostinato



B Omitting beats 1 & 3



C Converting to cut time = tumbao

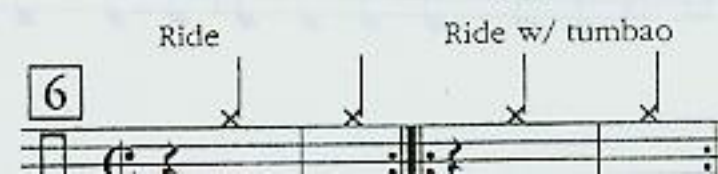
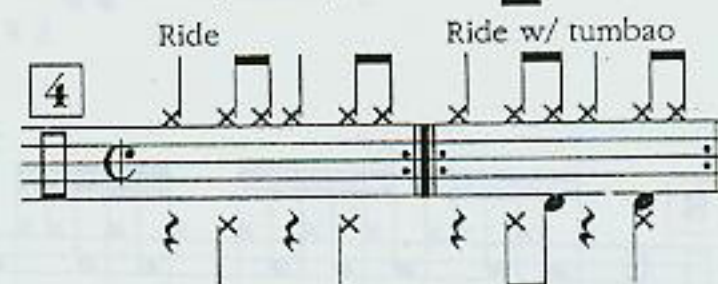
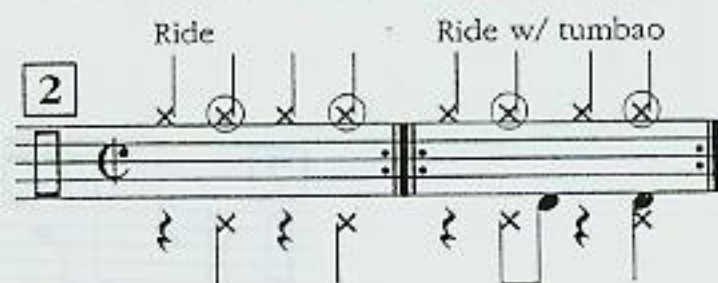
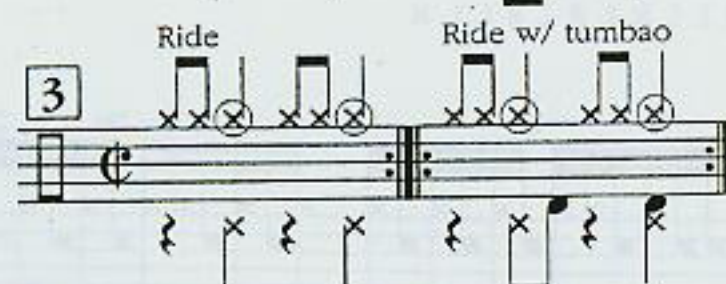
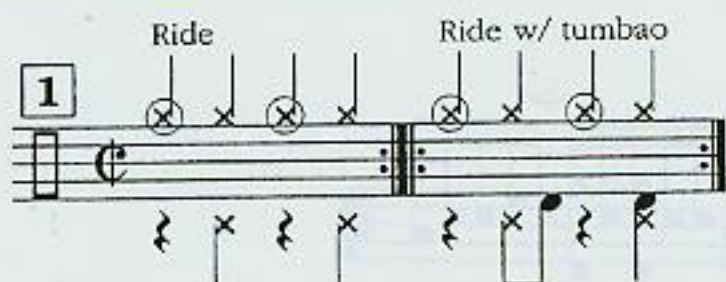


^ TUMBAO • RIDE PATTERNS

AUDIO EXAMPLE

The following six examples illustrate the Afro-Cuban bass drum/hi-hat ostinato, along with the six ride patterns from the baião section. However, notice that the patterns are now written in cut-time.

Ride Patterns In Cut-Time



Tumbao • Ride Pattern Example:

AUDIO EXAMPLE

Play all six ride patterns the same as in the baião ostinato section over all the notation from the *Quarter and 8th-Note Source*. This example shows the Afro-Cuban tumbao bass drum and hi-hat pattern with the first ride pattern. This is coupled with the left hand playing the notation from the first eight bars of the *Quarter and 8th-Note Source*.

The musical notation consists of two systems, each with a single staff. The first system is labeled "BD/HH Continue" and the second system is labeled "Etc.". Both systems show a continuous pattern of eighth notes and quarter notes, with the first system ending with a double bar line and the second system continuing the pattern.

Now apply the remaining ride patterns to the *Quarter and 8th-Note Source*.

TUMBAO • FURTHER STUDY I

AUDIO EXAMPLE

Now, while continuing the tumbao pattern on your bass drum and hi-hat, play alternating 8th-notes on the snare drum and accent the notation from the *Quarter and 8th-Note Source*.

The musical notation consists of two systems, each with a single staff. The first system is labeled "Etc." and the second system is labeled "Etc.". Both systems show a continuous pattern of eighth notes and quarter notes, with the first system ending with a double bar line and the second system continuing the pattern.

TUMBAO • FURTHER STUDY II

AUDIO EXAMPLE

Here we embellish *Further Study I* by changing all *unaccented* notes into *16th-note double-strokes*. This exercise, along with the others, will greatly increase your independence in playing the tumbao ostinato. The example uses the first eight bars from the *Quarter and 8th-Note Source*.

The first system consists of 8 bars. The rhythmic notation below the bass line is: R L R R L R L L R L L, R L L R L L R R L R R L, R R L R R L R L L R L L, R R L R R L R L L R R L.

The second system also consists of 8 bars. The rhythmic notation below the bass line is: R L L R L L R L R R L, R R L R R L R R L R L L, R L L R L L R R L R R L, R L L R L L R L R R L. The pattern ends with "Etc."

TUMBAO • PERSONAL RIDE PATTERNS

AUDIO EXAMPLE

Here are some additional ride patterns of mine which I use while playing the tumbao bass drum rhythm. Again, try to come up with some of your own.

Example 1 shows a melody line with a sequence of eighth and sixteenth notes, some marked with an 'x' in a circle. The bass line below it shows the corresponding 16th-note double strokes.

Example 2 shows a melody line with a sequence of eighth and sixteenth notes, some marked with an 'o' in a circle. The bass line below it shows the corresponding 16th-note double strokes.

3 *Rhythmical Concepts*

This chapter is devoted to the exploration of fill and solo concepts. It is by far the most advanced chapter of this book, due to the level of difficulty of the exercises and concepts it covers. A brief classification of the subjects to be covered is as follows:

- **Rolls**, including multi-accented condensed phrasing, and combining five, seven, and nine-stroke rolls.
- **Paradiddles**—conceptual application studies for 16th-note, 16th-note triplet and 32nd-note paradiddles.
- **Cross-rhythms** and cross-rhythmical applications.
- **Multiple hand and foot applications** of six and nine-stroke rolls.
- **Hand and foot combinations**, including linear phrasing.
- **Polyrhythms** and polyrhythmical applications.
- Orchestrated, polyrhythmic and cross-rhythmical **flam and paradiddle** applications.

Careful study of the two previous chapters is recommended before you begin this chapter. You will be much better prepared to explore these concepts if you have mastered the material in chapters 1 and 2. As in the second chapter, the main emphasis here is to provide and illustrate concepts that will enable you to invent your own patterns. This should be your goal as you study this material. Instead of just adding some new "licks" to your repertoire, try to gain an understanding of the logic and feel behind these concepts so that you can make them your own. In short, work toward playing in your own voice.

Many sections of this chapter make use of rudiments, sometimes played very fast; so a strong technical and rudimental foundation is necessary. If you don't already feel confident of your technical ability, I suggest that you spend more time with the first chapter.

Everything in this chapter is geared toward practical application. These concepts are intended to be played with other musicians. Have fun with them—don't labor over them because of technical handicaps.

Most sections of this chapter have recommended tempos or metronome markings as "goals," which I feel is a necessary and appropriate way to apply these concepts. There are also recommended practice procedures, i.e. "Eight metronome markings—slow to fast." Refer to the beginning of the book for an explanation of this procedure. *All* sections should be practiced with a metronome or drum machine.

Modern cross-rhythmic and polyrhythmic concepts will be explored. It is essential that you have a clear understanding of the common pulse as you work on these concepts. Metronomes and drum machines are the perfect tools for this.

^ ROLLING IN TRIPLETS

This exercise is designed to build your *rolling* skills for fills and solos. By developing the ability to play triplet rolls in addition to 16th and 32nd-note rolls, you increase the number of situations where rolls can be applied.

For instance, if you are playing tempos that are too *slow* for 16th-note rolls and too *fast* for 32nd-note rolls, triplet rolls work perfectly. Triplet rolls are also very useful for playing fills or solos in swing and shuffle feels.

^ ROLLING IN TRIPLETS • STEP I

This first step is necessary for applying 16th-note triplet double-strokes to existing quarter and 8th-note notation. While playing alternating 8th-note triplets, accent the triplet notes that correspond to the notation from the *Quarter and 8th-Note Source* (this, of course, is done in "swing time." Refer back to to the

Swing Time Conversion section in the second chapter if you are unclear about converting standard notation into swing time). The example uses the first four bars from the *Quarter and 8th-Note Source*, and illustrates how the notation corresponds to alternating 8th-note triplets which have been accented accordingly.

^ ROLLING IN TRIPLETS • STEP II

AUDIO EXAMPLE

Now we will add double-strokes to all the unaccented notes (notes of the triplets that *do not* correspond to the notation in the *Quarter and 8th-Note Source*). Look at the music example below and isolate the first beat. The first and third notes of the triplet on beat 1 are accented, the second note is not. The unaccented note becomes a double-stroke.

Keep in mind that all right-handed *unaccented* notes become right-handed *double-strokes*, and all left-handed *unaccented* notes become left-handed *double-strokes*.

Using the triplet roll concept, play the entire *Quarter and 8th-Note Source* at a slow tempo. When you feel comfortable with the exercise, use the practice procedure of eight metronome markings, slow to fast. A suggested goal for speed is quarter-note = 200.

RECOMMENDED PRACTICE PROCEDURE
Entire exercise one time at each metronome marking

PROGRESS CHART
40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 63, 66, 69, 72, 76, 80, 84, 88, 92, 96, 100, 104, 108, 112, 116, 120, 126, 132, 138, 144, 152, 160, 168, 176, 184, 192, 200, 208

ROLLING IN TRIPLETS • FURTHER STUDY I WITH TOMS

AUDIO EXAMPLE

Here is a suggestion for *orchestrating* the triplet rolls. In this exercise, you play the *accented* notes on the toms instead of the snare. For starters, play the right-hand accents on the low (floor) tom, and the left-hand accents on the high tom, as in the example below.

The musical notation consists of two staves. The top staff shows a sequence of eighth notes with accents (>) and triplet markings (3). The bottom staff shows a continuous triplet roll on a single line, with accents (>) placed above every other triplet. The notation is in common time (C) and ends with 'Etc.'

ROLLING IN TRIPLETS • FURTHER STUDY II WITH ACCENTS ON CYMBALS

AUDIO EXAMPLE

Here is another suggestion for orchestrating the triplet rolls. In this exercise, *every other* accent is played on the cymbals in unison with the bass drum. The common tendency is to play *every* accent

on the cymbals, so orchestrating every other accent might feel bit awkward at first. With a little practice it will start to feel more comfortable and the end result will be much more interesting.

The musical notation consists of two staves. The top staff shows a sequence of eighth notes with accents (>) and triplet markings (3). The bottom staff shows a continuous triplet roll on a single line, with accents (>) placed above every other triplet. The notation is in common time (C) and ends with 'Etc.'

▲ ROLLING IN TRIPLETS (As APPLIED TO THE ACCENTED 8TH-NOTE TRIPLET SOURCE)

Applying 16th-note triplet rolls to existing notation is taken a step further in this section. Here, you will be using the *Accented 8th-Note Triplet Source*. Application of 16th-note triplet rolls to the *Accented 8th-Note Triplet Source* is a simpler process than it is

with the *Quarter and 8th-Note Source*. Since the notation is already written in 8th-note triplets, it isn't necessary to apply any swing time conversion.

▲ ROLLING IN TRIPLETS • STEP II

AUDIO EXAMPLE

The following exercise is identical to *Step II* of the previous section. All *unaccented* notes become 16th-note triplet double-strokes. The example uses the first four bars of #1 from the *Accented 8th-Note Triplet Source*.

The image displays two systems of musical notation for a piano exercise titled "Rhythm of the Rain". Each system consists of a piano staff (top) and a guitar staff (bottom). The piano staves feature a sequence of eighth-note triplets, each marked with an accent (>) and the number 3. The guitar staves show a corresponding rhythmic pattern using eighth notes, with some notes beamed together to represent triplets. Below the guitar staves, the fingerings are indicated by letters: R for Right hand and L for Left hand. The first system's fingering is: R L L R L R R L L R L L R R L L. The second system's fingering is: R L L R R L R R L R L L R R L L. The notation is presented in a clear, black-and-white format, typical of a music manuscript.

RECOMMENDED PRACTICE PROCEDURE

Play numbers 1 – 10, four times at each metronome marking

PROGRESS CHART

40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 63, 66, 69, 72, 76, 80, 84,
88, 92, 96, 100, 104, 108, 112, 116, 120, 126, 132, 138, 144, 152,
160, 168, 176, 184, 192, 200, 208

EIGHT METRONOME MARKINGS (SLOW TO FAST)

▲ TRIPLET ROLLS • EXAMPLE II

When using the *Accented 8th-Note Triplet Source* material, you will notice that occasionally accents occur on the *second* note of the triplet groupings. Previously, all accents have been on either

the *first* or *third* notes of the triplets. The following example illustrates the “inside” accents by using the first four bars of #3 from the *Accented 8th-Note Triplet Source*.

The Fish Song

Guitar: *Allegretto*

Vocal: *Allegretto*

Lyrics: The fish are in the water, / The fish are in the water, / The fish are in the water, / The fish are in the water.

^ TRIPLET ROLLS • EXAMPLE III

The next two examples, which are not based on any extra source material, represent an interesting way to use triplet rolls, and the resulting figures are polyrhythmic. In this example, *every triplet note* played with the *right hand* is accented.

Accenting in this manner accentuates the quarter-note triplet. The accompanying example shows how the accents line up with quarter-note triplets.

Example III shows two staves. The top staff contains four groups of quarter-note triplets, each marked with a '3' and a bracket. The bottom staff contains eight groups of eighth-note triplets, each marked with a '3' and an accent (>). The rhythm is polyrhythmic, with the right hand playing quarter-note triplets and the left hand playing eighth-note triplets. The bottom staff is divided into two measures of four groups each. The fingerings R L L R L L R L L L are written below the bottom staff.

^ TRIPLET ROLLS • EXAMPLE IV

In this example, *every triplet note* played with the *left hand* is accented. This emphasizes the quarter-note triplet starting on the second note of the 8th-note triplet on beat 1.

The following example shows how the accents line up with the *juxtaposed* quarter-note triplets.

Example IV shows two staves. The top staff contains four groups of quarter-note triplets, each marked with a '3' and a bracket. The bottom staff contains eight groups of eighth-note triplets, each marked with a '3' and an accent (>). The rhythm is polyrhythmic, with the left hand playing quarter-note triplets and the right hand playing eighth-note triplets. The bottom staff is divided into two measures of four groups each. The fingerings R R L R R L R R L R R L R R L R R L are written below the bottom staff.

^ TOP/BOTTOM EXERCISES IN TRIPLETS AND 16TH-NOTES

AUDIO EXAMPLE

This section explores a number of possibilities for developing combinations between the hands (the "top") and the bass drum (the "bottom"). After hearing Tony Williams play awesome combinations between his hands and his bass drum, I felt compelled to figure out some exercises that would help me develop a similar ability. Using the *Accented 8th-Note Triplet Source*, I was able to come up with a method for improving my

hand/foot coordination and develop what I call *Top/Bottom* combinations.

Applying these to the drumset, both in triplet and 16th-note form, is fairly simple. You merely play all the *accented* notes with your hands *in unison* and substitute all the *unaccented* notes with your *bass drum*. I usually split my hands up around the drumset, i.e., left hand on snare, right hand on floor tom.

#1 on the first page of the *Accented 8th-Note Triplet Source* would look like this:



Letters A and B, of the *Top/Bottom Exercises In 16th-Notes*, would look like this:



Practice both the triplet and 16th-note *Top/Bottom* combinations at a slow tempo, paying close attention to the accuracy and evenness of the triplets and 16ths, as well as the balance between your hands and foot. Once you feel comfortable, gradually increase the speed. Eventually you should be able to string all the phrases together on play time and/or fills in between the phrases.

becomes *natural* to play combinations like this during fills or solos. Incorporating your bass drum amid hand figures will greatly increase your fill and solo capability, as well as elevating and adding color to your overall playing.

I might add that these exercises provide the perfect opportunity to experiment with and practice the bass drum

▲ TRIPLET AND 16TH-NOTE FLAMS

The exercises in this section are designed to improve your ability to play flams. Your goal should be to make flams an integral part of your playing vocabulary. As with the *Top/Bottom* combinations, the drumming of Tony Williams was my main inspiration in developing these flam exercises.

The first exercise utilizes the accompanying *8th-Note Triplet Flam Notation* and employs "Swiss Triplet Sticking." Swiss triplet sticking is a more economical way than the traditional American method to execute the rudiment called the *flam accent*.

Flam Accent • American Sticking



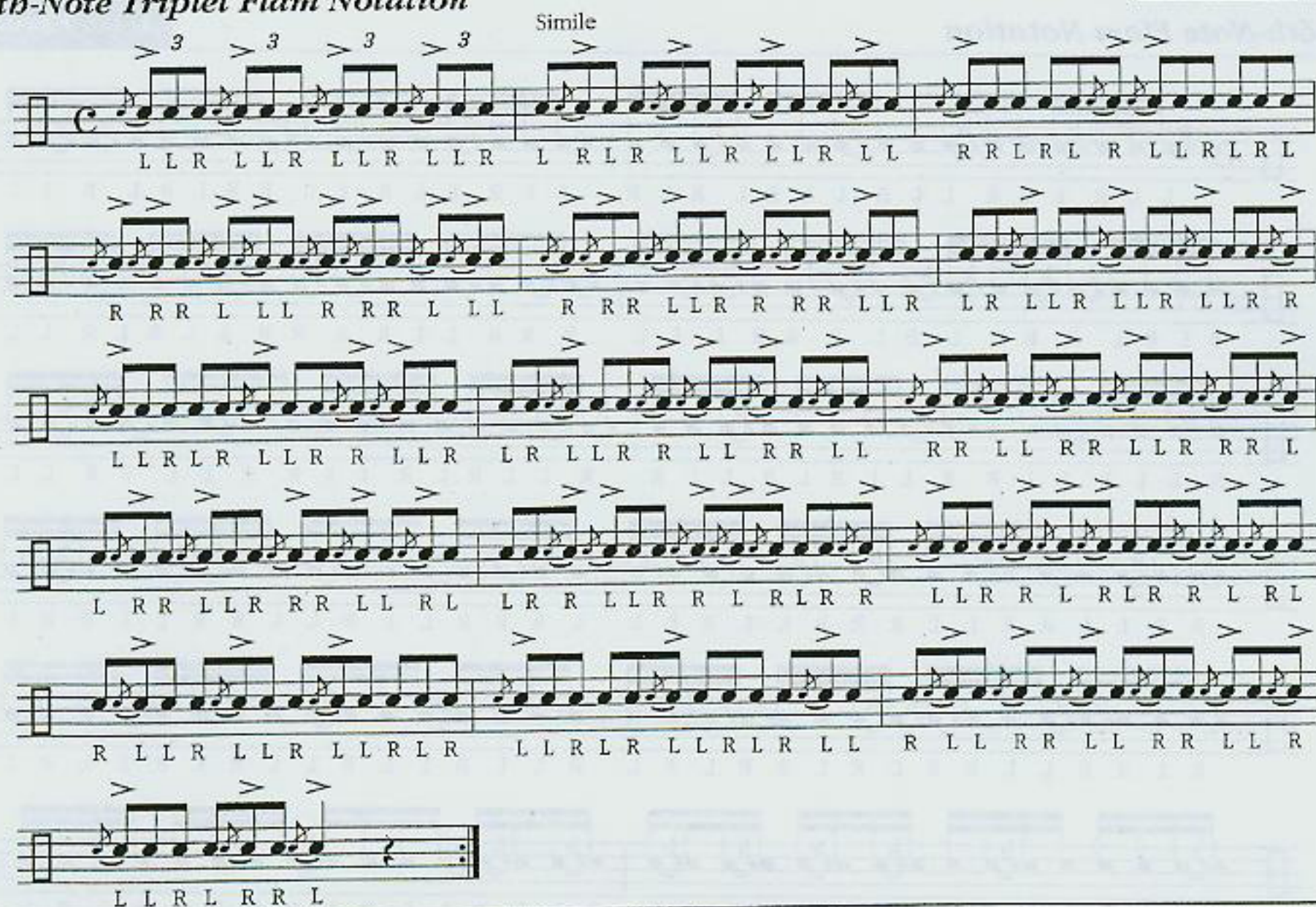
Flam Accent • Swiss Sticking



Close observation of the two flam examples shows that the Swiss method requires only *two successive strokes* in each hand, whereas the American method requires *three*. Due to this "energy-saving" feature, I decided to use Swiss sticking in the flammed 8th-note triplets whenever possible. Be sure to check out the stickings.

8th-Note Triplet Flam Notation

AUDIO EXAMPLE



RECOMMENDED PRACTICE PROCEDURE

Entire exercise five times at each metronome marking

PROGRESS CHART

40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 63, 66, 69, 72, 76, 80, 84,
88, 92, 96, 100, 104, 108, 112, 116, 120, 126, 132, 138, 144, 152,
160, 168, 176, 184, 192, 200, 208

Triplet-to-16th-Note Conversion

This exercise converts the flammed 8th-note triplets into 16th-notes. The 16th-note conversion uses the same sticking as the original triplet exercise. Here is an illustration of how the first four bars of the *8th-Note Triplet Flam Notation* are converted into 16th-note flam notation:

16th-Note Flam Notation

AUDIO EXAMPLE

RECOMMENDED PRACTICE PROCEDURE

Entire exercise five times at each metronome marking

PROGRESS CHART

40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 63, 66, 69, 72, 76, 80, 84, 88, 92, 96, 100, 104, 108, 112, 116, 120, 126, 132, 138, 144, 152,

16TH-NOTE PARADIDDLE APPLICATION

In the second chapter, I introduced what I called a *Conceptual Application Study*, a process by which a *phrase, pattern or combination* is substituted for a specific note or note and rest combination from given material. This section is another Conceptual Application Study which uses the *Quarter and 8th-Note Source*. The application of 16th-note paradiddles covered here will be especially helpful in increasing speed and endurance, building agility around the drumset, and increasing your fill and solo capabilities.

I was originally introduced to this study through a similar system devised by Kenwood Dennard. His approach used Ted Reed's book *Syncopation For The Modern Drummer*, which I recommend as an additional source for quarter and 8th-note notation. Every type of note (8ths, quarters and dotted quarters) and every type of note and rest combination is assigned a specific 16th-note paradiddle. The exception is the *8th-note* where it is assigned only *two 16th-notes*, played either RL or LR.

Substitutions

8th-notes are substituted by two 16th-notes, played either RL or LR.



Quarter-notes, quarter-note rests, 8th-notes tied to 8th-notes, and 8th-notes followed by an 8th-note rest are substituted by *single paradiddles*.



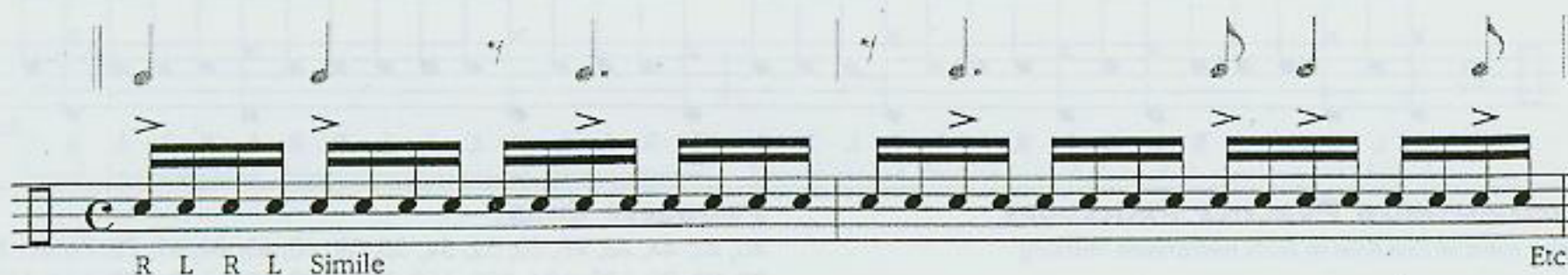
Dotted quarter-notes or quarter-notes followed by an 8th-note rest are substituted by *double paradiddles*.



Dotted quarter-notes followed by an 8th-note rest or quarter-notes followed by two 8th-note rests are substituted by *triple paradiddles*.



Before attempting to play this paradiddle application, I suggest that you simply play *alternating 16th-notes and accent* the notation. This will help familiarize you with the way the 16th-note paradiddle application will *sound*. Here is an example using the first two bars from the third line of the *Quarter and 8th-Note Source*.

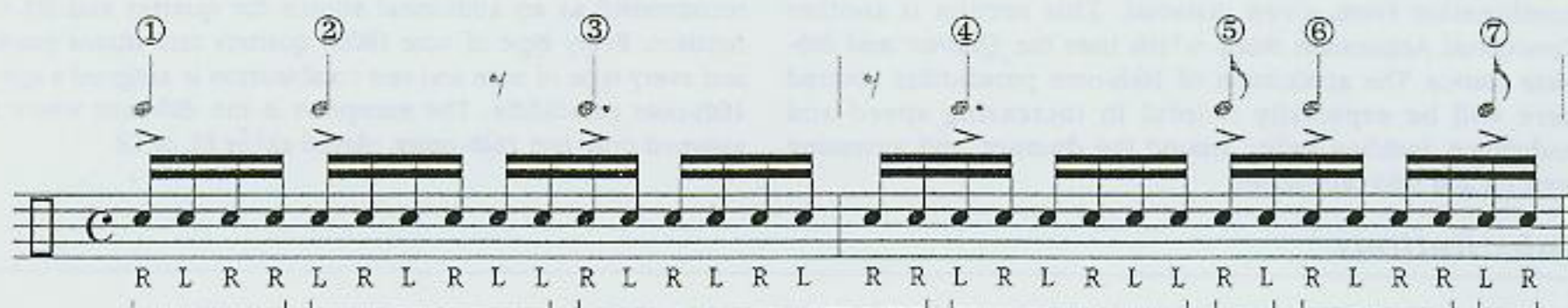


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Now that you know what is assigned to each type of note and each note and rest combination, simply substitute the appropriate paradiddle for its corresponding note, or note and rest combination. The first example uses the first and second bars from the third line of the *Quarter and 8th-Note Source*. The notation and substitutions for these two bars is as follows:

16th-Note Paradiddle Application • Example

AUDIO EXAMPLE



① Quarter-note—play a single paradiddle.

② Quarter-note followed by an 8th-note rest—play a double paradiddle.

③ Dotted quarter-note followed by an 8th-note rest—play a triple paradiddle.

④ Dotted quarter-note—play a double paradiddle.

⑤ 8th-note—play two 16ths (RL) (You play RL because there is a left hand stroke preceding the 8th-note.)

⑥ Quarter-note—play a single paradiddle.

⑦ 8th-note—play two 16ths (LR) because a right hand stroke precedes the 8th-note.

Practice this application slowly until the concept becomes familiar. Once you feel comfortable with it, apply the paradiddle substitutions to the entire *Quarter and 8th-Note Source*. The *Recommended Practice Procedure* is eight metronome markings (slow to fast). A suggested goal for speed is quarter-note = 208.

RECOMMENDED PRACTICE PROCEDURE

Entire exercise one time at each metronome marking

PROGRESS CHART

40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 63, 66, 69, 72, 76, 88, 80, 84, 92, 96, 100, 104, 108, 112, 116, 120, 126, 132, 138, 144, 152, 160, 168, 176, 184, 192, 200, 208

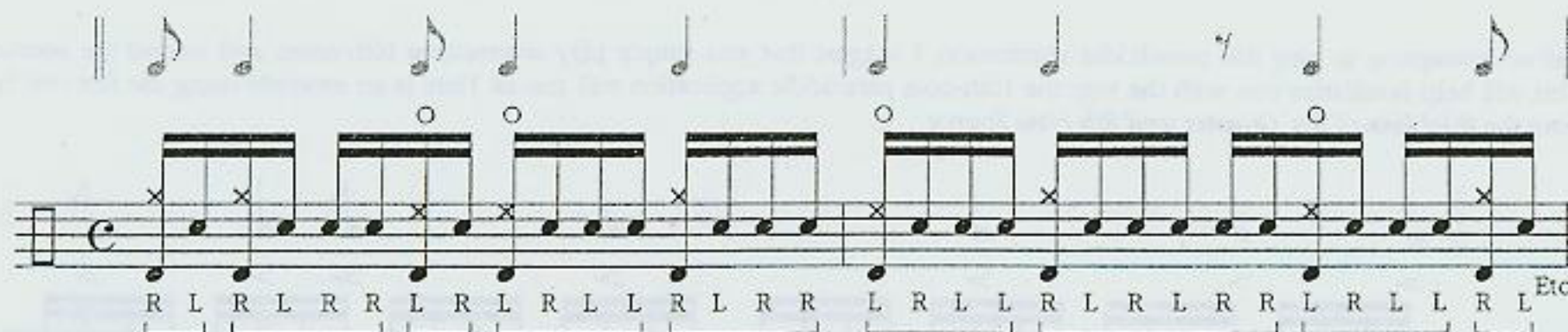
EIGHT METRONOME MARKINGS (SLOW TO FAST)
GOAL - QUARTER-NOTE = 208

16TH-NOTE PARADIDDLE APPLICATION • FURTHER STUDY

AUDIO EXAMPLE

In this study, all the accents are played on the cymbals. Keep in mind that the *first* note of each *substitution* is the one that will correspond to the notation.

All right-hand accents are played on crash cymbals, and all left-hand accents are played on the open and then closed hi-hat. The example uses the first and second bars, from the first line of the *Quarter and 8th-Note Source*.



RECOMMENDED PRACTICE PROCEDURE

Entire exercise one time at each metronome marking

PROGRESS CHART

40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 63, 66, 69, 72, 76, 80, 84, 88, 92, 96, 100, 104, 108, 112, 116, 120, 126, 132, 138, 144, 152, 160, 168, 176, 184, 192, 200, 208

EIGHT METRONOME MARKINGS (SLOW TO FAST)
GOAL - QUARTER-NOTE = 208

16TH-NOTE TRIPLET PARADIDDLE APPLICATION

This next exercise is identical in concept to the 16th-note paradiddle application of the previous section. Here, however, 16th-note *triplet* paradiddles are being applied. It should be obvious that certain tempos will not be appropriate for straight 16th-note paradiddles, being either too slow or too fast. In such instances, 16th-note *triplet* paradiddles will provide the perfect alternative.

You will notice that there is a complete listing of all the different types of paradiddle substitutions, except for the 8th-note

on an *upbeat*. In that instance you would play *two 16th-notes* in *triplet* form, either *right to left* hand or *left to right* hand. As in the previous section, simply substitute the appropriate paradiddle for its corresponding note or note and rest combination.

Since 16th-note triplets are being used, the notation won't work unless it is converted to swing time (refer to the "Swing Time Conversion" section of the second chapter).

Substitutions

8th-notes or 8th-note rests on *downbeats* are substituted by *single paradiddles*:



8th-notes on *upbeats* are substituted by two 16th notes in triplet form—played either RL or LR:



Quarter-notes, quarter-note rests, 8th-notes tied to 8th-notes, and 8th-notes followed by an 8th-note rest (on *upbeats* or *downbeats*) are substituted by *double paradiddles*:



Dotted quarter-notes on *downbeats* are substituted by a *double* and *single paradiddle combination*:

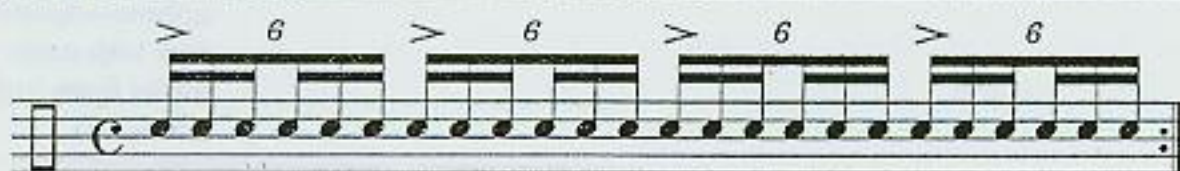


Dotted quarter-notes or quarter-notes followed by an 8th-note rest on *upbeats* are substituted by *triple paradiddles*:

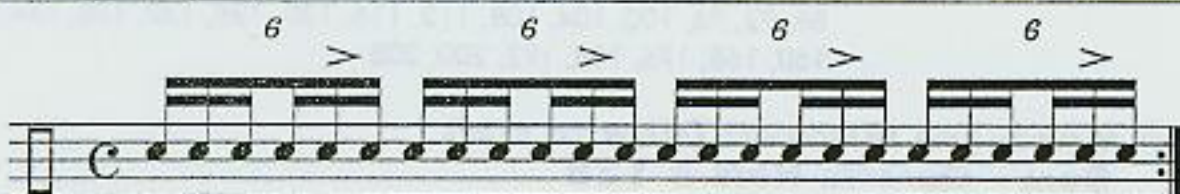


Start off by playing straight alternating 16th-note triplets, and accent the notation in swing time. This will help you hear how it will sound when you begin applying the 16th-note triplet paradiddles. It is helpful to remember that all downbeats will remain downbeats, and all upbeats will be played on the *fifth* note of each 16th-note triplet.

Example of downbeats:



Example of upbeats:



Continued on next page

An example of the notation accented amid alternating 16th-note triplets follows. The notation is the third line of the *Quarter and 8th-Note Source*.

R L R L R L Simile

Etc.

Once you are comfortable with this, begin the triplet paradiddle substitutions. I recommend practicing this at eight metronome markings (slow to fast), with a suggested goal for speed being

quarter-note = 138. The substitution example uses the first two bars of the third line from the same notation. A description of the notation and the substitutions for these two bars is as follows:

16th-Note Triplet Paradiddle Application Example

AUDIO EXAMPLE

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

① Quarter-note—substitute a double paradiddle.

② Quarter-note—substitute a double paradiddle.

③ 8th note rest on a downbeat—substitute an *unaccented* single paradiddle.

④ Dotted quarter-note on an upbeat—substitute a triple paradiddle.

⑤ 8th note rest on a downbeat—substitute an *unaccented* single paradiddle.

⑥ Dotted quarter-note on an upbeat—substitute a triple paradiddle.

⑦ 8th-note on a downbeat—substitute a single paradiddle.

⑧ Quarter-note—substitute a double paradiddle.

⑨ 8th-note on an upbeat—substitute two 16th-notes in triplet form (right to left hand).

RECOMMENDED PRACTICE PROCEDURE

Entire exercise one time at each metronome marking

PROGRESS CHART

40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 63, 66, 69, 72, 76, 80, 84, 88, 92, 96, 100, 104, 108, 112, 116, 120, 126, 132, 138, 144, 152, 160, 168, 176, 184, 192, 200, 208

EIGHT METRONOME MARKINGS (SLOW TO FAST)
GOAL - QUARTER-NOTE = 138

16TH-NOTE TRIPLET PARADIDDLE APPLICATION • FURTHER STUDY

AUDIO EXAMPLE

This exercise is the same idea as the *Further Study* in the previous section. All accents (notes corresponding to the notation) are played on the cymbals: right-hand accents on the crash cymbal, left-hand accents on the open and then closed hi-hat.

Remember that paradiddles which begin on rests are unaccented. The example uses the first two bars from the first line of the *Quarter and 8th-Note Source*.

ODD RUFFS • A STUDY IN CROSS-RHYTHMS

Now we come to a conceptual study of cross-rhythms. This section explores how different cross-rhythms interact with a given pulse (in 4/4 time) and with each other. Cross-rhythms should not be confused with polyrhythms. The term *cross-rhythm* refers to odd groupings of notes, such as 8th, 16th or 32nd-notes, played in succession. The odd groupings usually consist of three, five, six, seven, nine or ten notes. When these are played in succession, the first beat of each grouping *does not coincide with the downbeats of even-bar groupings* (such as two, four, or eight-bar groupings). Cross-rhythms *cross over the bar-lines of even-bar groups*.

Polyrhythms ("poly" meaning *many*) are two or more rhythms played simultaneously against one another. Common polyrhythms include 3 against 2, 3 against 4, 5 against 4, and 4 against 6.

The downbeats of each rhythm *coincide* with one another, creating *unisons*. For example, the polyrhythm 3 against 2 is three evenly-spaced beats played at the same time as two evenly-spaced beats. The first beat of both rhythms occurs at the same time in every measure or every time the polyrhythm is played.

However, the first beat of an odd grouping in a cross-rhythm will *not* coincide with a downbeat for many bars. When it does, it will occur in an odd number of bars. For example, a cross-rhythm in 4/4 time, where every group of three 16-notes is accented, will require three full measures before an accent will coincide with a downbeat. Another example would be a cross-rhythm in 4/4 time where every group of five 16-notes is accented. Here, five full measures are required before an accent will coincide with a downbeat.

Continued on next page

Odd Ruffs • Two-Bar Phrases

AUDIO EXAMPLE

The *Odd Ruffs* exercise illustrates five two-bar phrases of 16th-notes, in which three, four, five, six and seven-note groupings are accented. Two 32nd-notes begin each grouping. You may recognize the groups of three: this was a lick made famous by Billy Cobham. The two 32nd-notes are a nice deviation from the more traditional-sounding cross-rhythms.

Practice each of these two-bar phrases with a metronome. It is important that you learn to *feel* the time *through* the cross-rhythms. Playing cross-rhythms by calculation (i.e., executing cross-rhythms by calculating that there are ten groups of three 16th-notes in a two-bar phrase, plus a few extra 16ths), rather than by feeling, will result in a tentative and uncertain execution.

When you feel comfortable with the two-bar phrases, try playing four-bar phrases. This will further your understanding of cross-rhythms and increase your ability to feel them. In order to play complicated figures such as cross-rhythms, a strong sense of time and pulse is necessary. Consequently it stands to reason that your overall sense of time will be strengthened as a result of learning how to play cross-rhythms. Develop the speed of the two-bar phrases so that you can play them at a minimum tempo of quarter-note = 126.



The image displays five musical staves, each representing a two-bar phrase of 16th notes. Each staff begins with a C-clef and a common time signature (C). The notes are grouped into sets of three, four, five, six, and seven notes respectively, with the first two notes of each group being 32nd notes. Accents (>) are placed over the first note of each group. Below each staff is a rhythmic pattern and the word 'Simile'.

- 3's:** RLR L RLR L Simile
- 4's:** RLR L L RLR L L Simile
- 5's:** RLR L R L RLR L R L Simile
- 6's:** RLR L R L L RLR L R L L Simile
- 7's:** RLR L R L R L RLR L R L R L Simile

COMBINED SEGMENTS

The groups listed below, letters A-O, offer a number of suggestions for combining the different odd groupings. All the groups are equivalent to two bars in 4/4 time.

The first group, **Letter A** (3/ 3/ 3/ 5/ 5/ 5/ 4/ 4), indicates an odd grouping of "3"  played three times.

Then an odd grouping of "5"  played three times, and finally a grouping of "4"  two times.

In musical notation it looks like this:

Combined Segments • Example A—3/ 3/ 3/ 5/ 5/ 5/ 4/ 4

AUDIO EXAMPLE



A number of examples have indications of "+" 4, "+ 1, "+ 2, etc. This means that it is necessary to *add* that number of 16th-notes in order to fill the total complement of thirty-two 16th-notes in a two-bar phrase.

Letter B (3/ 3/ 6/ 6/ 5/ 5+4) indicates that you play a group of "3" two times, a group of "6" two times, a group of "5" two times, and finally that you must add an additional four 16th-notes. In musical notation it looks like this:

Combined Segments • Example B—3/ 3/ 6/ 6/ 5/ 5+4

AUDIO EXAMPLE



Practice all of these combinations until you are comfortable with them. Again, I suggest a *minimum* speed of quarter-note = 126.

Groups beginning with "3"

- A 3/ 3/ 3/ 5/ 5/ 5/ 4/ 4
B 3/ 3/ 6/ 6/ 5/ 5+4
C 3/ 3/ 7/ 7/ 4/ 4/ 4

Groups beginning with "4"

- D 4/ 4/ 5/ 5/ 5/ 3/ 3/ 3
E 4/ 3/ 3/ 3/ 6/ 6/ 6+1
F 4/ 4/ 7/ 7/ 5/ 5

Groups beginning with "5"

- G 5/ 5/ 5/ 6/ 6/ 3+2
H 5/ 6/ 6/ 7/ 7+1
I 5/ 5/ 5/ 7/ 4/ 4+2

Groups beginning with "6"

- J 6/ 6/ 5/ 4/ 4/ 4+3
K 6/ 7/ 7/ 3/ 3/ 3/ 3
L 6/ 6/ 6/ 3/ 5/ 5+1

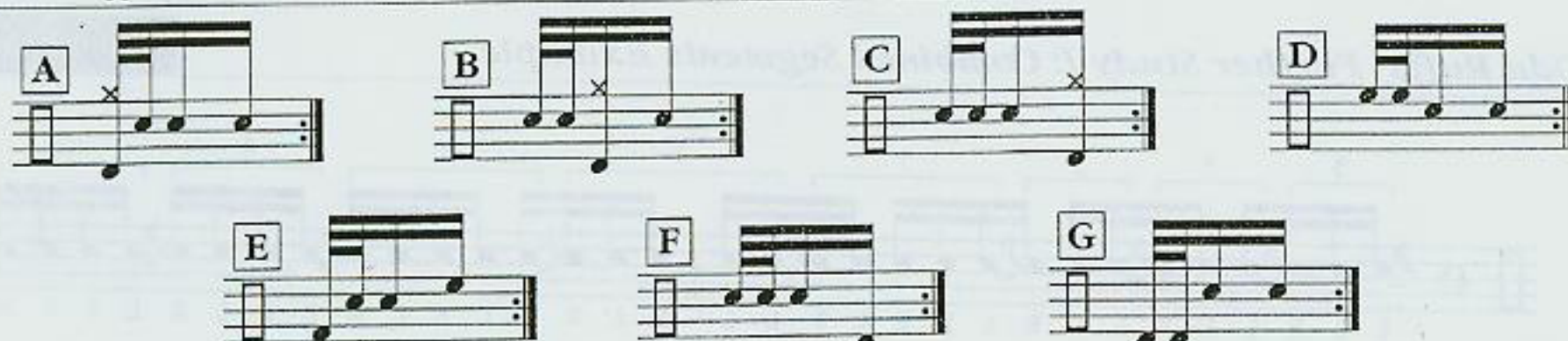
Groups beginning with "7"

- M 7/ 6/ 6/ 5/ 5+3
N 7/ 7/ 3/ 3/ 4/ 4/ 4
O 7/ 7/ 5/ 5/ 3/ 3+2

ORCHESTRATIONS

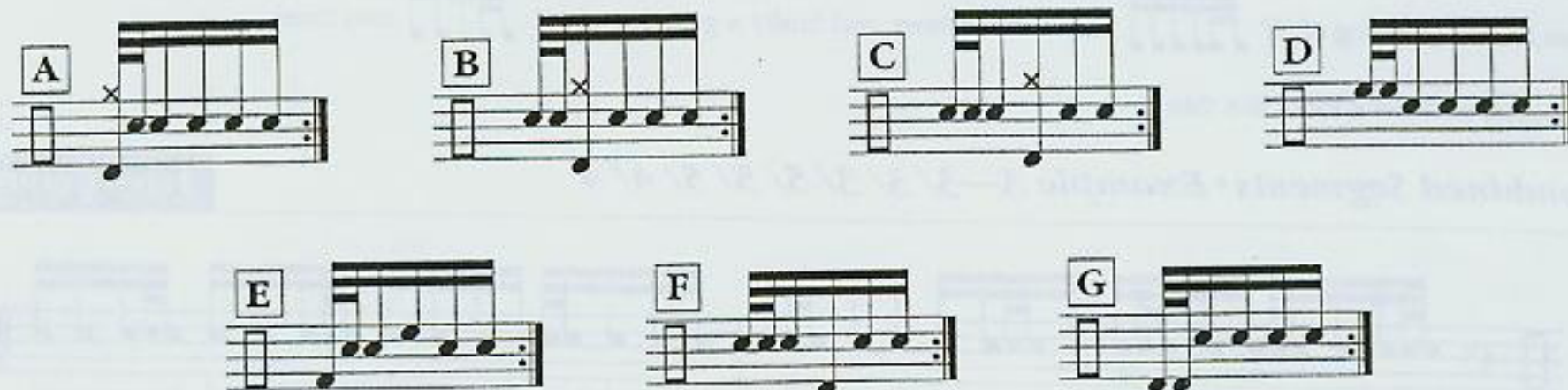
The following are a number of suggestions for orchestrating the *Odd Ruffs*. The first example uses the group of three 16th-notes.

Odd Ruffs • Orchestrations



You can apply these orchestrations to all of the different groupings. This will expand the possibilities for working with the *Odd Ruffs* and will at the same time increase your proficiency at playing cross-rhythms around the drumset. Applying the same orchestrations to the grouping of "5's" gives us this:

Odd Ruffs • Orchestrations (5's)



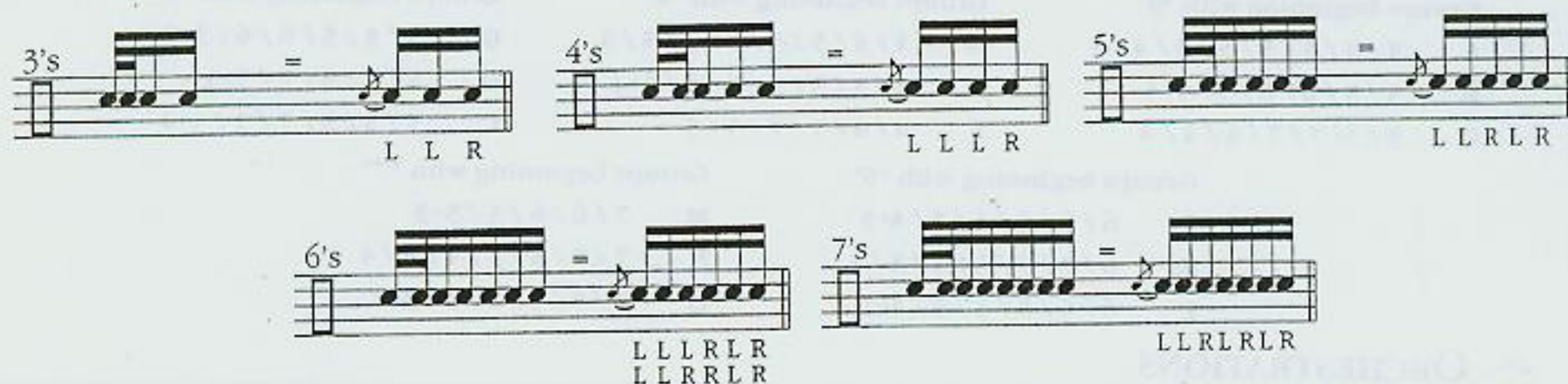
This section represents a very important concept, that of rhythmical *awareness*. Cross-rhythms are the initiation into the more progressive and complicated forms of rhythmic structure. The ability to play cross-rhythms freely is a necessary component for a more musical form of expression on the drums. It makes

your playing more interesting. All the great drummers use cross-rhythms extensively and freely. Spend a good deal of time on cross-rhythmical applications and explore as many different types of cross-rhythms as you can.

▲ ODD RUFFS • FURTHER STUDY I

Here is an alternative application for the different groupings of the *Odd Ruffs*. Simply substitute a 16th-note flam for the two 32nd-notes at the beginning of each grouping. The following examples show how the *Odd Ruffs* grouping will look when the

32nd-notes are replaced by a 16th-note flam. The sticking indicated is what I consider the most economical way to play these figures. If my sticking suggestions seem awkward, don't feel bound by them.



First practice all of the two-bar phrases of the *Odd Ruffs*, using flams. When this is comfortable, apply the flams to the *Combined Segments* of the *Odd Ruffs*. The example uses the first combination (Letter A): 3/ 3/ 3/ 5/ 5/ 5/ 4/ 4.

Odd Ruffs • Further Study I: Combined Segments Example

AUDIO EXAMPLE



▲ ODD RUFFS • FURTHER STUDY II

Now we will replace all 16th-notes with 32nd-notes. For example, the original group of "3's" consists of two 32nd-notes and two 16th-notes. When the 16th-notes are replaced with 32nd-notes, you end up with six 32nd-notes.

A The "3's" become a double paradiddle.

B The "4's" become a triple paradiddle.

C The "5's" become a single and double paradiddle combination, or my own figure which I call a quintuple paradiddle.

D The "6's" become two double paradiddles.

E The "7's" become a combination of two single paradiddles and one double paradiddle.

I have given examples of each grouping as it will appear when all 16th-notes are replaced by 32nd-notes. Also notice that every resulting 32nd-note phrase is assigned a specific type of paradiddle or combination of paradiddles. These are as follows:

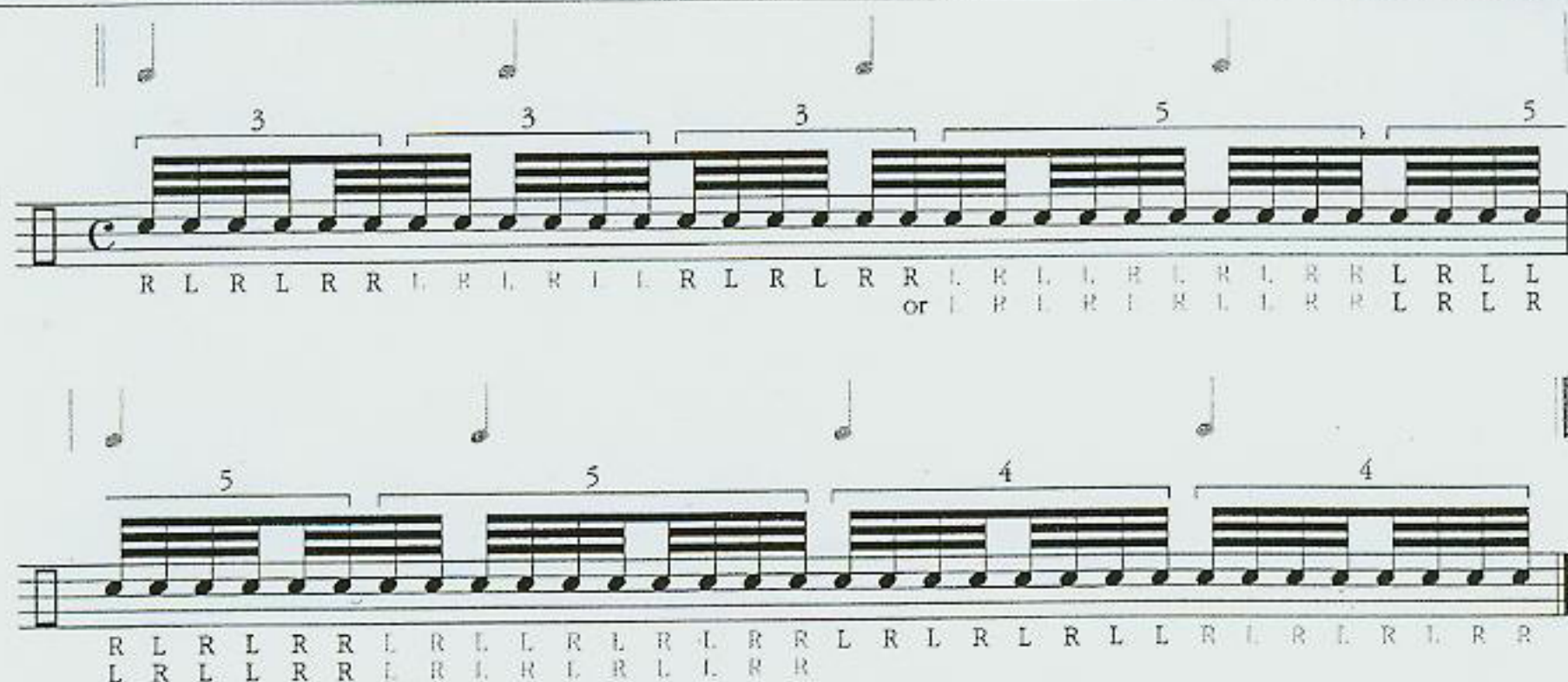
Practice all the two-bar phrases of the *Odd Ruffs* using the 32nd-note phrases listed below, and make sure that you substitute the appropriate paradiddles. When this is comfortable, apply the 32nd-note phrases with their corresponding paradiddles to the *Combined Segments* of the *Odd Ruffs*. The example below uses the first combination (Letter A): 3/ 3/ 3/ 5/ 5/ 5/ 4/ 4.

32nd-Note Groupings



Odd Ruffs • Further Study II: Example Letter A With 32nd-Notes

AUDIO EXAMPLE



Ultimately, I encourage you to make up your own phrases equivalent to three, four, five, six or seven 16th-notes. The reason for this *Odd Ruffs* section is to provide you with a method for developing cross-rhythmical playing.

Once you have worked out some figures of your own, you can apply them to the *Combined Segments* and, in doing so, you will have made good use of the *Odd Ruffs* method to develop your own style of cross-rhythmical playing.

▲ ODD PARADIDDLES • FIVES AND SEVENS IN 32ND-NOTES

There are many possibilities for paradiddles beyond the common singles, doubles and triples. Here, we will explore paradiddles equivalent to five or seven, 16th-notes. Since these odd paradiddles are equivalent to odd groupings of 16th-notes, they will be cross-rhythmic in nature and will provide cross-rhythmic applications that go beyond the previous *Odd Ruffs* section.

The first *Odd Paradiddle*, labeled "5's," has three different stickings. Since we're dealing with 32nd-notes, remember that ten 32nd-notes equals five 16th-notes. The first sticking is simply a combination of a single and a double paradiddle. The second sticking is called a quadruple paradiddle. The third sticking, which I introduced in the previous section, is called a *quintuple paradiddle*.



1. R L R R L R L R L L or L R L L R L R L R R
2. R L R L R L R L R R or L R L R L R L R L L
3. R L R L R L R R L L or L R L R L R L L R R (recommended sticking)

The second *Odd Paradiddle*, labeled "7's," has two stickings. This is simply a combination of two single paradiddles and one double paradiddle, or two single paradiddles and one paradiddle-diddle. Here again we are dealing with 32nd-notes. Consequently, *fourteen* 32nd-notes is equivalent to *seven* 16th-notes.



- R L R R L R L L R L R L R R or L R L L R L R R L R L R L L
- R L R R L R L L R L R R L L or L R L L R L R R L R L R L R

Practice both of these odd paradiddles with all the different stickings before moving on to the two-bar combinations.

^ ODD PARADIDDLE TWO-BAR COMBINATIONS

AUDIO EXAMPLE

The next example offers a method by which the *Odd Paradiddles* along with the single and double paradiddles, can be combined to form two-bar phrases. First, each type of paradiddle is assigned a number:

Single paradiddles = 1
Double paradiddles = 2
Fives = 5
Sevens = 7

The numbers are then combined to form two-bar phrases. Remember that all these paradiddles are in 32nd-note form. The example illustrates the two-bar combination 5/ 5/ 5/ 7/ 1/ 2/ 2/ 1. The breakdown is as follows:

5/ 5/ 5/ The "Odd Paradiddle/5's" – played three times.
7/ The "Odd Paradiddle/7's" – played one time.
1/ A single paradiddle – played one time.
2/2/ A double paradiddle – played two times.
1/ A single paradiddle – played one time.

This example is equivalent to a two-bar phrase. Practice the example until you become familiar with combining the different paradiddles.

The first two-bar phrase consists of the following sequence of strokes: R L R L R L R R L L (5), R L R L R L R R L L (5), R L R L R L R R L L (5), R L R L R L R R L L (7), R L R L R L R R L L (1), R L R L R L R R L L (2), R L R L R L R R L L (2), R L R L R L R R L L (1).

The second two-bar phrase consists of the following sequence of strokes: R R L R L L R L R R (7), R L R L L R L R L L (1), R L R L R R L R L R L L (2), R L R L R L L R L R L L (2), R L R L R L L R L R L L (2), R L R L R L L R L R L L (1).

^ OTHER ODD PARADIDDLE COMBINATIONS

Here are three more suggestions for paradiddle combinations equaling two bars. Don't forget to invent your own phrases!

- #1 7/7/5/5/1/2/2
- #2 1/2/2/2/5/5/7/1/1
- #3 5/7/1/5/7/2/2

^ ODD PARADIDDLES • FURTHER STUDY

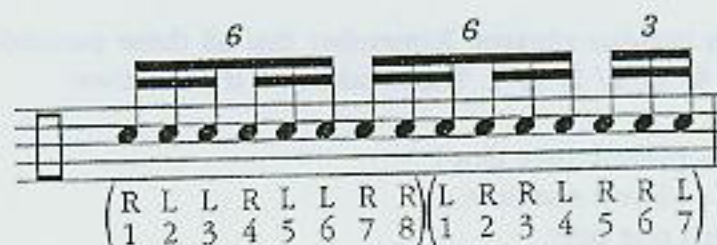
As a suggestion for orchestrating these different combinations, orchestrate the paradiddles exactly as instructed before, where 16th-note paradiddles and 16th-note triplet paradiddles are applied to the *Quarter and 8th-Note Source*.

All paradiddles that begin with the *right hand*, are played on the *crash cymbal*, and all paradiddles that begin with the *left hand*, are played on the *open and (then closed) hi-hat*.

AUDIO EXAMPLE

Follow all sticking and pay special attention to the sticking in the seventh line, which contains an eight-note phrase, followed by a seven-note phrase.

The sticking is as follows:



Condensed Phrasing “Lines”

1 
RLLRLLRLLRLLRRLRRLRRLRRL RLLRLLRLLRLLRRLRRLRRLRRL

2 
RLLRRLRLLRRLRRLRRLRRLRRL RLLRRLRLLRRLRRLRRLRRLRRL

3 
RLLRRLRLLRRLRRLRRLRRLRRL RLLRRLRLLRRLRRLRRLRRLRRL

4 
RLRRLRLRLRRLRLRLRLRLRLRL RLRRLRLRLRRLRLRLRLRLRLRL

5 
RLLRRLRRLRRLRRLRRLRRLRRL RRLRLLRRLRRLRRLRRLRRLRRL

6 
RLLRRLRRLRRLRRLRRLRRLRRL RRLRRLRRLRRLRRLRRLRRLRRL

7 
RLLRRLRRLRRLRRLRRLRRLRRL RRLRRLRRLRRLRRLRRLRRLRRL

^ COMBINED ONE-BAR GROUPINGS = TWO BARS

The following exercise combines one bar from one line along with a bar from a different line. You can combine either the first or second-bar from the first line indicated with the first or second bar from the other line that is indicated. In letter "A," for example, you play one bar from "line 1" followed by one-bar from "line 2." Letter "A" could be played as follows:

Letter "A"

Combined 1 Bar Groupings = 2 Bars

A Lines 1 & 2	E Lines 1 & 6	I Lines 5 & 7
B Lines 1 & 3	F Lines 1 & 7	J Lines 6 & 7
C Lines 1 & 4	G Lines 2 & 5	K Lines 4 & 6
D Lines 1 & 5	H Lines 2 & 6	L Lines 3 & 5

^ COMBINED SEGMENTS = TWO BARS

AUDIO EXAMPLE

Here we have some more extensive and intricate combinations of the seven different lines. Refer to the downbeats from the seven lines as 1, 2, 3, 4, 5, 6, 7, 8 rather than 1, 2, 3, 4 - 1, 2, 3, 4. Letter "A" instructs you to play the first and second beats from line 1, followed by the third, fourth, fifth and sixth beats from line 4, and

finally the seventh and eighth beats from line 5. In this example the *fifth* and *sixth* beats of line 4 are equivalent to the *first* and *second* beats of the *second-bar* of line 4. The *seventh* and *eighth* beats of line 5 are equivalent to the *third* and *fourth* beats of the *second-bar* of line 5. Letter "A" looks like this:

Example Of "Letter A" [Line 1 (Beats 1, 2) + Line 4 (Beats 3, 4, 5, 6) + Line 5 (Beats 7, 8)]

At first, this method might seem a bit confusing. However, it will help if you remember that whenever you are instructed to play the *fifth*, *sixth*, *seventh* or *eighth* beats from any given line, it is the same as playing the *first*, *second*, *third* or *fourth* beats from the *second-bar* of that line.

It may also be helpful to write out each example. (Don't forget, the numbers that appear in the parentheses refer to the beats that are played from the line indicated.)

- A Line 1 (Beats 1,2) + Line 4 (Beats 3, 4, 5, 6) + Line 5 (Beats 7,8)
- B Line 3 (1, 2) + Line 5 (3, 4) + Line 6 (5, 6, 7, 8)
- C Line 7 (1, 2, 3, 4) + Line 3 (5, 6, 7, 8)
- D Line 1 (1, 2, 3) + Line 5 (4, 5, 6) + Line 6 (7, 8)
- E Line 5 (1, 2, 3, 4) + Line 6 (5, 6) + Line 1 (7, 8)
- F Line 7 (1, 2, 3) + Line 5 (4, 5, 6) + Line 1 (7, 8)
- G Line 3 (1, 2) + Line 1 (3, 4) + Line 5 (5, 6, 7, 8)
- H Line 6 (1, 2, 3) + Line 5 (4, 5) + Line 3 (6) + Line 4 (7, 8)
- I Line 7 (1, 2, 3, 4) + Line 6 (5, 6, 7) + Line 1 (8)

^ JUXTAPOSITION OF THE SIX-STROKE ROLL (PARADIDDLE-DIDDLE)

The six-stroke roll, also known as the paradiddle-diddle, is a familiar and widely-used rudiment in classical and contemporary drumming styles. However, the possibilities for juxtaposition of the six-stroke roll are somewhat less well-known. To *juxtapose* something means to shift or move its position in relation to something having a fixed position. In this section we will practice *starting* the roll on *different* notes within 16th-note triplets.

In other words, we are shifting the starting position of the six-stroke roll in relation to the downbeat. The resulting figures are then combined and orchestrated.

The following example illustrates five different juxtapositions for the six-stroke roll. You will notice that the two single strokes, which initiate the roll are enclosed in boxes. For each position, the boxes coincide with different notes of the 16th-note triplets.

6

1.	R	L	R	R	L	L
2.	R	R	L	R	L	L
3.	R	R	L	L	R	L
4.	R	L	L	R	R	L
5.	R	L	L	R	L	R

^ SIX-STROKE ROLL • PRELIMINARY EXERCISE I

AUDIO EXAMPLE

This exercise puts the five different juxtapositions together in a five-bar phrase. Notice that it is necessary to reverse the sticking every time you repeat the phrase. Practice this exercise until you can play it comfortably at quarter-note = 144.

Once you get this five-bar phrase up to speed, you will begin to hear the different qualities of each position, as well as the different possibilities for fills and solos.

Staff 1: Four groups of six-stroke rolls, each with an accent (>>) and a '6' above. Sticking patterns are provided below each group.

Staff 2: Four groups of six-stroke rolls, each with an accent (>>) and a '6' above. Sticking patterns are provided below each group.

Staff 3: Four groups of six-stroke rolls, each with an accent (>>) and a '6' above. Sticking patterns are provided below each group.

SIX-STROKE ROLL • FURTHER STUDY I

The next example illustrates two possibilities for orchestrating the six-stroke roll. One is to play the single-strokes of the roll (either RL or LR) on the cymbals along with the bass drum. The other is to play the double strokes of the roll on the toms. The example uses both the first and second juxtapositions.

Top staff notation: > > 6 > > 6 > > 6 > > 6

Bottom staff notation: > 6 > > 6 > > 6 > > 6

Sticking patterns for the top staff: R L R R L L R L R R L L R L R R L L R L R R L L

Sticking patterns for the bottom staff: R R L R L L R R L R L L R R L R L L R R L R L L

SIX-STROKE ROLL • FURTHER STUDY II

Here, the two single-strokes of the six-stroke roll are replaced by two bass drum notes. This can also be considered an exercise in linear phrasing. These types of linear phrases, in which a double on the bass drum is interspersed with singles or doubles in the hands, can be heard in the playing of Tony Williams, Jack DeJohnette, Steve Gadd, and more recently, Dave Weckl and Vinnie Colaiuta.

The example below uses the first juxtaposition. Notice that out of the six 16th-note triplets, two notes are played on the bass

drum and the other four are played on the snare. (The four notes on the snare need not be restricted to just the snare. When these notes are orchestrated on other drums, you will end up with a incredible array of combinations.) You will also notice that I have written three different stickings for the four snare drum notes. These "alternate" stickings further increase the possibilities of orchestration for the six-stroke roll. Develop this example so that you can play it comfortably at quarter-note = 132.

Sticking patterns: L R L R R L R L L L L R L R R L R L L L L L R L R R L R L L L L L R L R R L R L L L L

SIX-STROKE ROLL • PRELIMINARY EXERCISE II

AUDIO EXAMPLE

Now let's combine two of the previous concepts, namely, the five different juxtapositions and replacing the two single-strokes of the six-stroke roll, with two bass drum notes. You will notice that all of the single-strokes in the five-bar phrase from Exercise #1 are replaced by the bass drum. At the end of the third bar you will notice an asterisk (*). Instead of playing this note on the bass drum,

you can leave it on the snare drum, so as to avoid playing three bass drum notes in a row which would tend to slow down the exercise. Practice using all three alternate stickings from *Six-Stroke Roll/Further Study II*. Develop this exercise so that you can play it comfortably at quarter-note = 112.



SIX-STROKE ROLL • FURTHER STUDY III

In this exercise, I suggest playing two notes on the cymbal along with the previous bass drum substitutions. With your right hand, play a cymbal, preferably the ride, along with each bass drum note. Due to sticking constraints, you must use the third sticking

pattern from *Further Study II* for the four snare notes (LRL). This application will make the six-stroke roll, regardless of the juxtaposition, look like this:



Here again, you need not restrict the four snare notes to the snare drum. Experiment with playing these notes on other drums.

SIX-STROKE ROLL • ADDITIONAL PATTERNS

AUDIO EXAMPLE

This exercise expands the six-stroke roll ideas to *nine* 16th-notes in triplet form. In each pattern, the sticking is similar, the main difference being that they are juxtaposed. Practice each pattern separately in order to get comfortable with their stickings. Then try

to play each in a two-bar phrase. Do this with a metronome as you will be playing a cross-rhythm. The example is a two-bar phrase using the *third* pattern.

9

1

R L R L L R R L L

2

9

R L R L L R R L L

9

3

R R L R L L R L L

Example of a Two-Bar Phrase

[illegible]

SIX-STROKE ROLL • FURTHER STUDY IV

AUDIO EXAMPLE

The following exercise combines the six-stroke roll, and the groups of nine, using the third group of nine from *Additional Patterns* and the altered six-stroke roll from *Further Study III*. Again, you should use a metronome and be able to play the example at quarter-note = 132.

The phrases that result from combining the six-stroke roll and the groups of nine are fantastic in their sound and in the unusual cross-rhythmical combinations that they create. At first, keeping track of the time might prove somewhat confusing.

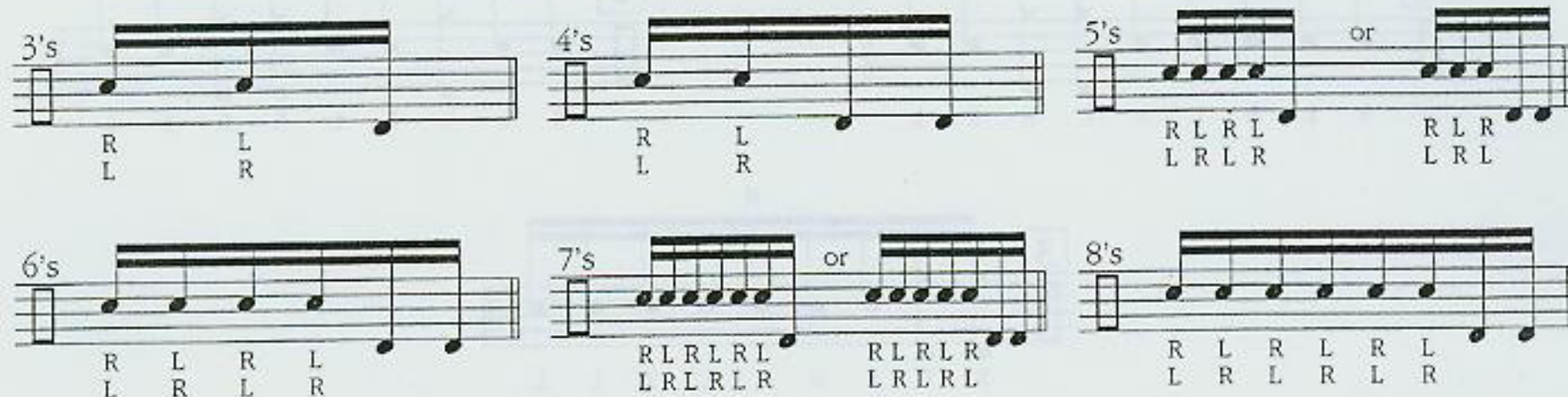
With a little bit of practice you will begin to hear the time through these figures. Try to come up with your own combinations using the six-stroke roll and the groups of nine.

^ TOP • BOTTOM LINEAR PHRASING

This section combines linear phrasing (using combinations between your hands and bass drum) with some of the cross-rhythmic concepts discussed earlier. These exercises could be called *cross-rhythmic linear phrases*.

Below are six linear phrases, or "sources," which will be used in making extended linear phrases. All the phrases are composed of 16th-notes arranged in groups of 3's, 4's, 5's, 6's, 7's and 8's.

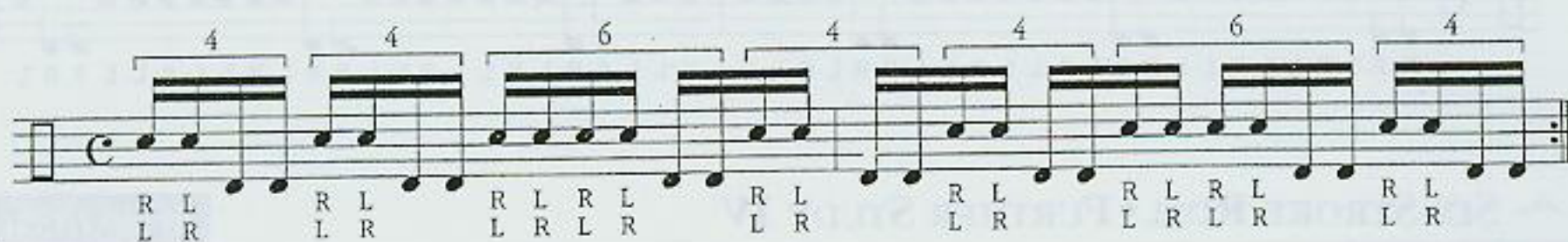
There are numerous other possibilities for combinations of the individual phrases, and I encourage you to come up with your own. Practicing each phrase individually until it feels comfortable. This will make it easier for you to combine short phrases to make longer phrases.



^ TOP • BOTTOM PRELIMINARY EXERCISE

AUDIO EXAMPLE

This exercise is a two-bar phrase employing 4's and 6's. I suggest practicing this exercise first because it will help initiate the *Top/Bottom Linear Phrasing* idea that is being explored. The sticking indicated can lead with either hand. A recommended goal is quarter-note = 184.



^ TWO-BAR COMBINATIONS

AUDIO EXAMPLE

Finally, we have *Two-Bar Combinations*, which utilize all of the previously illustrated phrases. For the purposes of creating two-bar combinations, or combinations of any length, each phrase has been assigned a specific number: 3's = 3, 4's = 4, 5's = 5, 6's = 6, 7's = 7, 8's = 8.

My first suggestion, 4/ 4/ 5/ 5/ 5/ 6/ 3, is accompanied by a written example. I have supplied four more combinations, all of which equal two bars of 4/4 time. Try to come up with your own combinations and don't limit yourself to two-bar phrases. The longer the combination, the more musical it will sound.

Two-Bar Combination—4/ 4/ 5/ 5/ 5/ 6/ 3



Additional Combinations:

- 6/ 7/ 7/ 8/ 4
- 6/ 8/ 6/ 8/ 4
- 5/ 5/ 3/ 3/ 4/ 6/ 6/
- 6/ 4/ 6/ 4/ 7/ 5, Etc.

POLYRHYTHMS

It would be unusual for a drummer not to have come across the term "polyrhythm." It is, however, a widely misused and misunderstood term. *Polyrhythm* refers to two or more rhythms played against one another at the same time.

Unlike *cross-rhythms*, the downbeats of polyrhythms coincide with one another. The most common polyrhythm is "3 against 2," in which three evenly-spaced beats are played within the same time frame as two evenly-spaced beats. Their downbeats are played in unison:

3 against 2



Another common polyrhythm is "3 against 4," where 3 evenly-spaced beats are played within the same time frame as four evenly-spaced beats. Again, the downbeats of each rhythm are in unison:

3 against 4



This section will introduce a method for figuring out different polyrhythms and offer some suggestions for polyrhythmic phrases. This is not by any means a complete guide to polyrhythms. There are two books that I would recommend which will add to your polyrhythmic knowledge and ability. One is Fred Albright's *Rhythmic Analysis*, and the other is Gary Chaffee's *Patterns Vol. 1*.

Get comfortable with the polyrhythms "3 against 4" and "6 against 4," as these are the most common. Using a metronome which will be equivalent to the quarter-note in 4/4 time, try playing half-note triplets ("3 against 4") and quarter-note triplets ("6 against 4") against it. If this proves too difficult, play 8th-note

triplets to the metronome and *accent every group of four notes*. This results in the accents coinciding with a half-note triplet. Then try 8th-note triplets, *accenting every group of two notes*. This results in the accents coinciding with a quarter-note triplet. The example illustrates how the quarter- and half-note triplets are superimposed over 8th-note triplets. When this is comfortable, just eliminate the unaccented notes and you will be left with the appropriate polyrhythms. The first example shows how the polyrhythms "3 against 4" (which is equivalent to a half-note triplet), "6 against 4" (equivalent to two quarter-note triplets), and "5 against 4" line up against the quarter-note in 4/4 time. Notice that half of "6 against 4" would be "3 against 2".

AUDIO EXAMPLE

POLYRHYTHM CHART

3 vs. 4

6 vs. 4
or
3 vs. 2

5 vs. 4

PROCEDURE FOR POLYRHYTHMIC EXECUTION

The following is a step-by-step description for figuring out polyrhythms. This will work for any polyrhythm having no more than two rhythms. The polyrhythm "5 against 4" is used as an example and the process is written out. Study this method and try using it to figure out other polyrhythms.

The second example illustrates the polyrhythm "7 against 3." Here, while playing *seven notes per quarter-note in 3/4 time*, you accent every group of three notes.

Once you have followed this procedure for whatever polyrhythm you are working on, simply eliminate the unaccented notes and you will be left with the appropriate polyrhythm. *Always* use a metronome when working with polyrhythms. It is easy to get fooled into believing you are executing them correctly when in fact you might not be. Take your time. Eventually you will begin to hear the different polyrhythms.

5 vs. 4

Step 1 The first number (5 vs. 4) is the number of notes per beat (i.e., play five notes per beat).

Step 2 The second number (5 vs. 4) indicates the time signature being played against (i.e., the time signature is 4/4).

Step 3 The second number (5 vs. 4) also indicates the frequency of the accents (i.e., every group of four notes of the quintuplets (5's) is accented).

Step 4 While playing five notes per quarter-note in 4/4 time, you accent every group of four notes.

"5 vs. 4"

1

AUDIO EXAMPLE

"7 vs. 3"

2

POLYRHYTHMIC PARADIDDLES

AUDIO EXAMPLE

This section deals with the concept of single, double and triple paradiddles in triplet form and further explores the polyrhythmic qualities of the quarter- and half-note triplets. As you study and play the exercises in this section, playing in 4/4 time, keep these three basic rules in mind:

- 1 When playing *single*-paradiddles in 16th-note triplet form, the first note of each paradiddle coincides with the *quarter-note triplet*.
- 2 When playing *double*-paradiddles in 16th-note triplet form, the first note of each double paradiddle coincides with the *quarter-note*.
- 3 When playing *triple*-paradiddles in 16th-note triplet form, the first note of each triple paradiddle coincides with the *half-note triplet*.

The example below illustrates all three rules. On top, there is one bar of quarter-notes in 4/4 time. Beneath this, there are two quarter-note triplets which line up with single paradiddles in 16th-note triplet form. Then you have double paradiddles in 16th-note triplet form which line up with the quarter-note. Finally, there is a half-note triplet which lines up with triple paradiddles in 16th-note triplet form. We shall refer to the single paradiddles as "Line 1," the double paradiddles as "Line 2," and the triple paradiddles as "Line 3."

When practicing, it is helpful to remember the following points:

- Consecutive single paradiddles in 16th-note triplet form are analogous to the polyrhythm "6 against 4."
- Consecutive double paradiddles in 16th-note triplet form are analogous to the quarter-note.
- Consecutive triple paradiddles in 16th-note triplet form are analogous to the polyrhythm "3 against 4."

Polyrhythmic Paradiddles

The musical notation illustrates three types of paradiddles in 4/4 time:

- Line 1:** Single paradiddles in 16th-note triplet form. The first note of each triplet coincides with a quarter-note triplet. The notation shows a staff with notes, a bracketed triplet indicator, and a sequence of 'R' and 'L' foot indicators below the staff.
- Line 2:** Double paradiddles in 16th-note triplet form. The first note of each double triplet coincides with a quarter note. The notation shows a staff with notes, a bracketed triplet indicator, and a sequence of 'R' and 'L' foot indicators below the staff.
- Line 3:** Triple paradiddles in 16th-note triplet form. The first note of each triple triplet coincides with a half-note triplet. The notation shows a staff with notes, a bracketed triplet indicator, and a sequence of 'R' and 'L' foot indicators below the staff.

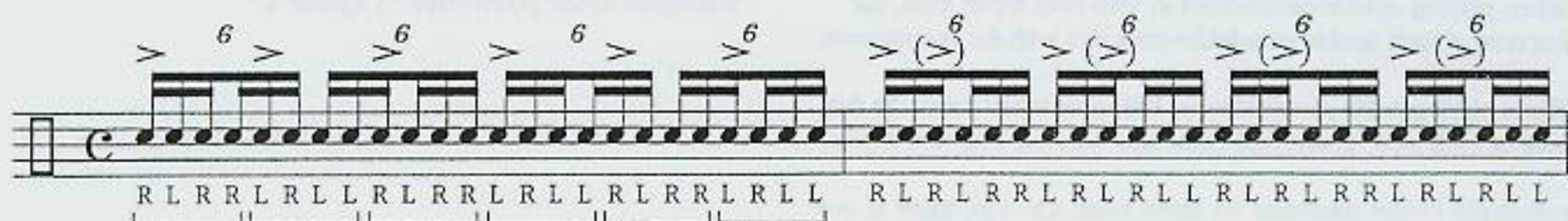
ONE-BAR COMBINATIONS = TWO BARS

AUDIO EXAMPLE

Here are a number of suggestions for putting together complete bars of the three different paradiddles from the 3 "lines" of the previous page. Letter "A" instructs you to play Line 1 (one bar of single paradiddles in 16th-note triplet form) and then Line 2 (one bar of double paradiddles in 16th-note triplet form).

In letter "B" you play Line 1 (one bar of single paradiddles in 16th-note triplet form) and then Line 3 (one bar of triple paradiddles in 16th-note triplet form). Practice each until they are comfortable, using a metronome.

Example • Letter "A" Line 1 & Line 2



- | | |
|-------------------|-------------------|
| A Line 1 & Line 2 | F Line 3 & Line 2 |
| B Line 1 & Line 3 | G Line 1 repeated |
| C Line 2 & Line 3 | H Line 2 repeated |
| D Line 2 & Line 1 | I Line 3 repeated |
| E Line 3 & Line 1 | |

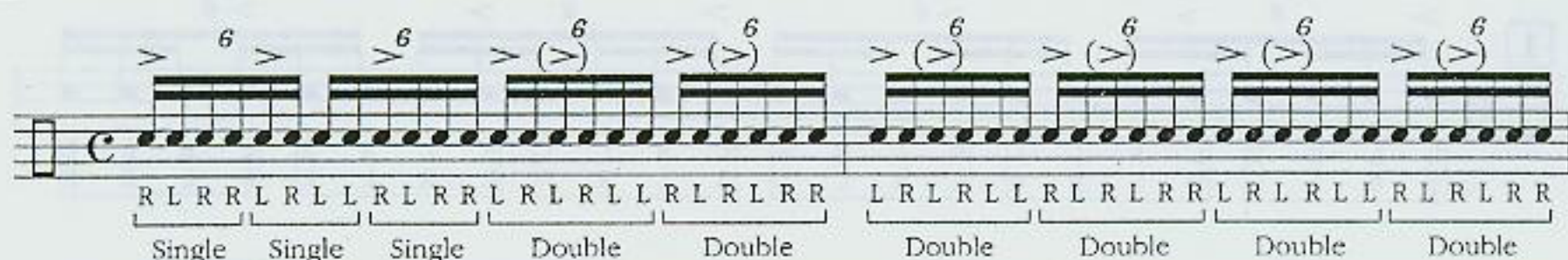
COMBINED PARADIDDLES = TWO BARS

AUDIO EXAMPLE

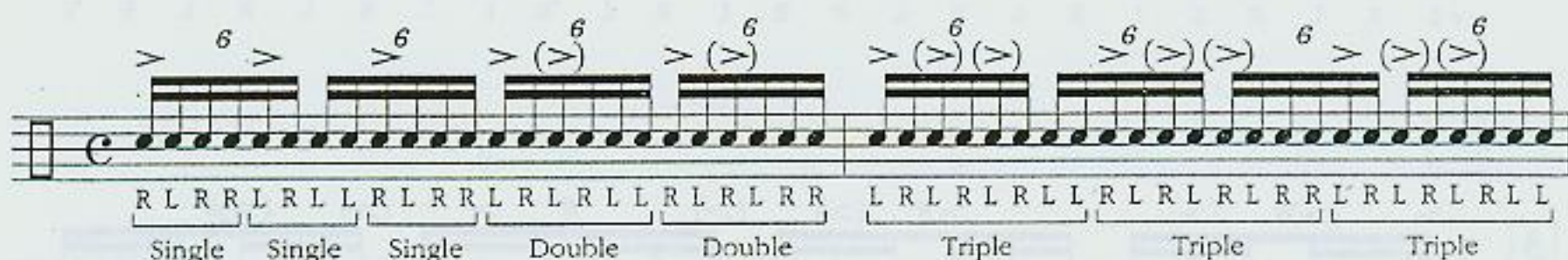
This exercise offers suggestions for creating interesting polyrhythmic phrases by combining the three triplet paradiddles in different ways. All of these combinations equal two bars in 4/4 time. Letter "A" is three single paradiddles from Line 1 followed by six double paradiddles from Line 2. Letter "B" is three single paradiddles from Line 1, followed by two double paradiddles from Line 2 and three triple paradiddles from Line 3.

Below, you will find written examples of letters A and B. The possibilities are endless and provide a wealth of solo material. Similar to the other 16th-note triplet concepts that have been discussed, these figures will provide combinations for fills and solos where 16ths or 32nds might be inappropriate. Again, use a metronome.

A Line 1 (Three Single Paradiddles) + Line 2 (Six Double Paradiddles)



B Line 1 (Three Single Paradiddles) + Line 2 (Two Double Paradiddles) + Line 3 (Three Triple Paradiddles)



- | |
|--|
| C Line 1 (four single paradiddles) + Line 3 (four triple paradiddles) |
| D Line 3 (two triple paradiddles) + Line 1 (five single paradiddles) + Line 2 (two double paradiddles) |
| E Line 1 (two single paradiddles) + Line 3 (two triple paradiddles) + Line 2 (four double paradiddles) |
| F Line 2 (two double paradiddles) + Line 1 (one single paradiddle) + Line 3 (four triple paradiddles) |

POLYRHYTHMIC SUGGESTIONS

AUDIO EXAMPLE

This section lays out a number of polyrhythmic combinations, organized into four different categories. It is not meant as a complete listing of all the polyrhythmic possibilities in these four categories, but simply a selection of ideas that will serve as an introduction to the enormous range of polyrhythmical playing.

"3 against 4" Idiom

"3 against 4" represents one of the most common polyrhythmic categories. You can hear combinations of this type in much jazz-time playing, fusion fills and solos, and especially in the solo phrases of Afro-Cuban drummers. The ideas given here are based on either 8th or 16th-note triplets.

Remember that when you accent or build a phrase around *four beats of 8th-note triplets* or *eight beats of 16th-note triplets*, it will be equivalent to a *half-note triplet (3 against 4)*. This will be helpful to keep in mind when you are figuring out your own combinations.

The following examples illustrate various polyrhythmic combinations for the "3 against 4" idiom. Each example is written on a single staff in common time (C), with a 4-beat measure divided into four groups of 3 eighth notes (triplets) and a 4-beat measure divided into four groups of 4 eighth notes (quadruplets).

- Example 1:** Features a complex pattern of accents and slurs over the triplet groups. The notation includes 'x' marks above some notes and slurs over groups of notes. The rhythm is: R L R L R L R R L R L R L R L L R L R L R L R R.
- Example 2:** Features a pattern of accents and slurs over the triplet groups. The notation includes 'x' marks above some notes and slurs over groups of notes. The rhythm is: R L R L R L R R L R L R L R L L R L R L R L R R.
- Example 3:** Features a pattern of accents and slurs over the triplet groups. The notation includes 'x' marks above some notes and slurs over groups of notes. The rhythm is: R L R L R L R R L R L R L R L L R L R L R L R R.
- Example 4:** Features a pattern of accents and slurs over the triplet groups. The notation includes 'x' marks above some notes and slurs over groups of notes. The rhythm is: R L R L R L R R L R L R L R L L R L R L R L R R.
- Example 5:** Features a pattern of accents and slurs over the triplet groups. The notation includes 'x' marks above some notes and slurs over groups of notes. The rhythm is: R L R L R L R R L R L R L R L L R L R L R L R R.
- Example 6:** Features a pattern of accents and slurs over the triplet groups. The notation includes 'x' marks above some notes and slurs over groups of notes. The rhythm is: R L R L R L R R L R L R L R L L R L R L R L R R.

"5 against 4" Idiom

"5 against 4" is somewhat more elusive than "3 against 4." It will require more time and practice before you can hear how the two rhythms sound together. Using the *Procedure for Polyrythmic Execution* from the previous section will help you get this idea down faster.

The following example illustrates a polyrhythmic combination for the "5 against 4" idiom. It is written on a single staff in common time (C), with a 4-beat measure divided into four groups of 5 eighth notes (quintuplets) and a 4-beat measure divided into four groups of 4 eighth notes (quadruplets).

- Example 7:** Features a pattern of accents and slurs over the quintuplet groups. The notation includes 'x' marks above some notes and slurs over groups of notes. The rhythm is: R L R R L R L L R L R R L R L L R L R R.

"4 against 6" Idiom

AUDIO EXAMPLE

"4 against 6" is more common and more accessible than "5 against 4." You can hear combinations of this type in jazz, fusion and Afro-Cuban playing. In the second and third examples, you will see "4:3" written above each group of four 16th-notes. This means that in the same space where you would normally be playing three 16th-notes in 6/8 time, you are now playing *four* 16th-notes.

Each group of four 16th-notes is in itself a polyrhythm. Hence, the second and third examples can be thought of as a polyrhythm within a polyrhythm. One thing to remember is that all four examples for "4 against 6" coincide with the *dotted 8th-note* in 6/8 time.

Four musical examples (1-4) illustrating the "4 against 6" idiom in 6/8 time. Each example consists of a single staff with a 6/8 time signature. Example 1 shows four groups of four 16th notes, each marked with a '4:3' ratio. Example 2 shows four groups of four 16th notes, each marked with a '4:3' ratio, with the notes labeled R, L, R, R, L, R, L, L. Example 3 shows four groups of four 16th notes, each marked with a '4:3' ratio. Example 4 shows four groups of four 16th notes, each marked with a '4:3' ratio.

"4 against 3" Idiom

AUDIO EXAMPLE

"4 against 3" can be heard mostly in jazz or jazz/fusion playing. In the second example, take notice of the "4:3" indication. Here, where you would normally be playing three 16th-notes in 3/4 time, you are now playing *four* 16th-notes.

Two musical examples (1-2) illustrating the "4 against 3" idiom in 3/4 time. Each example consists of a single staff with a 3/4 time signature. Example 1 shows four groups of four 16th notes, each marked with a '4:3' ratio. Example 2 shows four groups of four 16th notes, each marked with a '4:3' ratio, with the notes labeled R, L, L, R, L, L, R, L, L, R, L, L.

^ ADDITIONAL FLAM CONCEPTS

AUDIO EXAMPLE

This section, which I put together with the help of Frank Katz, combines the polyrhythms, cross-rhythms and flam applications covered in this chapter. The purpose of this is to offer ideas or suggestions for putting these concepts together. It is not intended as an exercise with specific practice procedures, or to develop a specific concept.

These phrases are made up of 16th-notes, 8th-note triplets and 16th-note triplets. In addition, we will use the concept of juxtaposition in this section. Specific sticking has been included for

all the phrases. These stickings are basically an offshoot of the Swiss triplet sticking, which I find to be the most economical way to play these patterns. However, if you find that a different sticking is more comfortable for you, feel free to employ it.

Letter "A" contains 16th-note phrases using groupings of three, four, five and seven notes. Please note that the groupings of seven 16th-notes are a combination of three and four-note groupings. All of these phrases are then juxtaposed by *one 16th-note* so that they start on the *second 16th-note of beat 1* (the "e" of beat 1).

A

4's

Juxtaposed

3's

Juxtaposed

5's

Juxtaposed

7's (3+4)

Juxtaposed

The musical notation for section A consists of seven staves, each representing a different grouping of 16th notes. Each staff is divided into two measures by a double bar line. The first measure contains a sequence of 16th notes, and the second measure contains a sequence of 16th notes that are 'juxtaposed' to the first measure, meaning they start on the second 16th note of the first measure. The groupings are: 4's, 3's, 5's, 7's (3+4), and their juxtaposed versions. The 7's (3+4) grouping is specifically marked with brackets and the number 7 above the notes. The sticking for each note is indicated by 'L' for left hand and 'R' for right hand.

Sticking patterns for the 4's, 3's, 5's, and 7's (3+4) groupings are as follows:

- 4's: L L L R L L L R L L L R L L L R
- 3's: L L R L L R L L R L L R L L R L
- 5's: R L L R L L R L L R L L R L L R
- 7's (3+4): L L R L L L R L L R L L L R L L

The juxtaposed versions of these groupings start on the second 16th note of the first measure, as indicated by the 'Juxtaposed' label and the corresponding sticking patterns.

Additional Flam Concepts, cont.

AUDIO EXAMPLE

Letter "B" contains 8th-note triplet phrases using groupings of three, four (which is equivalent to the polyrhythm "3 against 4"), five and seven notes. Here again, the seven-note groupings are a combination of three and four-note groupings. All of these phrases are juxtaposed by *one note*, so that they start on the *second note* of the triplet on beat 1.

B

3's

3 3 3 3 3 3 3 3

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

Juxtaposed 3

3 3 3 3 3 3 3 3

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

4's

3 3 3 3 3 3 3 3

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

Juxtaposed 3

3 3 3 3 3 3 3 3

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

5's

3 3 3 3 3 3 3 3

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

Juxtaposed 3

3 3 3 3 3 3 3 3

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

7's (3+4)

3 3 3 3 3 3 3 3

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

Juxtaposed 3

3 3 3 3 3 3 3 3

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

Additional Flam Concepts, cont.

AUDIO EXAMPLE

Letter "C" contains 16th-note triplet phrases using groupings of three, four (equivalent to the polyrhythm "3 against 2"), seven and five notes. Again, the seven-note groupings are a combination of three and four-note groupings; however, the five-note groupings

are different in that they are constructed from *alternate* phrases of three and five-note groupings and three and four-note groupings. Here, the phrases of three, four, and seven notes are juxtaposed by one note.

C 3's

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

Juxtaposed

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

4's

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

Juxtaposed

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

Continued on next page

Additional Flam Concepts, cont.

The first staff is labeled "7's (3+4)". It shows four measures of music. Each measure contains a triplet of eighth notes (labeled "7") and a group of sixteenth notes (labeled "6"). The notes are beamed together. Below the staff, the footwork is written as: L L R L L L R L L R L L L R L L R L L R.

The second staff shows four measures of music. Each measure contains a triplet of eighth notes (labeled "7") and a group of sixteenth notes (labeled "6"). The notes are beamed together. Below the staff, the footwork is written as: L L L R L L R L L L R L L R L L R L L R.

The third staff is labeled "Juxtaposed". It shows four measures of music. Each measure contains a triplet of eighth notes (labeled "7") and a group of sixteenth notes (labeled "6"). The notes are beamed together. Below the staff, the footwork is written as: R L L R L L L R L L R L L R L L R L L R L L.

The fourth staff shows four measures of music. Each measure contains a triplet of eighth notes (labeled "7") and a group of sixteenth notes (labeled "6"). The notes are beamed together. Below the staff, the footwork is written as: R L L L R L L R L L L R L L R L L R L L R L L.

Even though the 16th-note triplet phrases labeled "5's" consist of eight and seven notes respectively, they coincide with five-note groupings of 16th-notes. The flams will occur at the *same time* as would the *first and third* notes of five-note groupings of 16th-notes.

I have written 16th-notes over the 16th-note triplet phrases where the first and third notes of each *five-note grouping* is *accented*. This illustrates how the accents of the 16th-notes and flams of the 16th-note triplets coincide with each other.

The first staff is labeled "5's (3+5) (3+4)". It shows four measures of music. Each measure contains a triplet of eighth notes (labeled "5's") and a group of sixteenth notes (labeled "6"). The notes are beamed together. Above the triplet, there are accents (>) over the first and third notes. Below the staff, the footwork is written as: L L R L L R L R L L R L L R L L R L L R L.

The second staff shows four measures of music. Each measure contains a triplet of eighth notes (labeled "5's") and a group of sixteenth notes (labeled "6"). The notes are beamed together. Above the triplet, there are accents (>) over the first and third notes. Below the staff, the footwork is written as: L R L L L R L L R L L R L L R L L R L L R.

FLAM CONCEPTS • FURTHER STUDY I

AUDIO EXAMPLE

Here are four suggestions for orchestrating the *Additional Flam Concepts*. Since the smallest grouping consists of three notes, each of these orchestrations can be applied to any of the phrases in this section.



FLAM CONCEPTS • FURTHER STUDY II

AUDIO EXAMPLE

This study explores the possibility of combining different phrases in regular and juxtaposed form. I have written one example to illustrate the numerous rhythmic possibilities that exist when the regular and juxtaposed forms are combined. Notice that it is sometimes necessary to alter the original stickings of the regular forms in order to juxtapose certain figures.

As always when working with polyrhythmic and cross-rhythmic phrases, use a metronome. This section explores cross-rhythms that haven't been discussed so far, namely the 8th-note and 16th-note triplet phrases labeled "5's" and "7's."

Note: "J" and "R" after the numbers indicate what phrases are juxtaposed and which are regular.

