

Mel Bay PRESENTS

THE DRUMMER'S COOK BOOK

DEVELOP YOUR OWN STYLE
FOR TODAY'S ROCK DRUMMING

by *John Pickering*

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PREFACE

In the past few years, rock has ceased to be the illegitimate offspring of the more socially acceptable forms of music. It has become an authentic hybrid of Blues, Jazz, and more recently, Gospel and Country music. It has emerged unscathed from the Shoo-bop, Shoo-bop era a separate and legitimate music form, still in its infancy granted, but nevertheless, an honest form with a new direction.

Rhythmically, Rock has advanced by leaps and bounds. As a result, much emphasis has been placed on the drummer. This is one in a series of books and it deals with one of the most important aspects of rock drumming: **RHYTHMIC IMPROVISATION**.

The object of this text is to **encourage and develop the drummer's ability to create and develop his own ideas from a basic format**. Rock music is, or should be, a form of personal expression. There can be no right or wrong ways to play. Everything must be reduced to the individual level. There should be very few general rules. If something works for an individual, then for that particular drummer it is right. **If something works for you, do it!**

A handwritten signature in black ink that reads "John Pickering". The signature is fluid and cursive, with "John" on top and "Pickering" below it, both written in a single continuous line.

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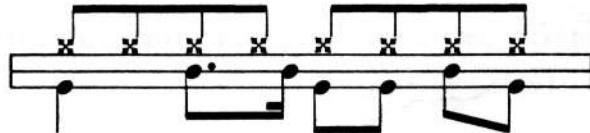
THE ROCK FEELING: An explanation of some of the different "feels" used in rock. A few exercises showing three basic high hat patterns, and their relationship to the overall feeling of a rhythm.

THE VARIATIONS AND DEVELOPMENT OF A BASIC FIGURE: A method of obtaining variations from a basic figure by 1) Changing the tonal structure of a figure 2) Changing the rhythmic structure of a figure.

RHYTHMIC IMPROVISATION: A study into the concept of improvising rhythmically. Improvising off of a basic rhythmic structure much in the manner of melodic improvisation.

CHAPTER ONE: Variations of a basic beat.

A series of eight 8 Bar solos built from the exercises in Chapter One.



CHAPTER TWO: Variations of a basic beat.

A series of eight 8 Bar solos built from the exercises in Chapter Two.



CYMBAL VARIATIONS WITH THE RIGHT HAND: A few exercises demonstrating the technique of varying the rhythm of the right hand and integrating it into the overall rhythm.

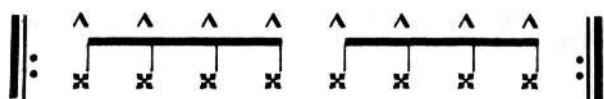
THE ROCK FEELING

Before going any further, an attempt must be made at explaining how to feel a rock rhythm. Every drummer has his own way of feeling a figure, but in general they all must give a rock sound.

Technical execution is not nearly as important as the feeling generated by the drummer. The most prevalent feeling in the newer tunes is borrowed from the Black Music of today. It is a combination of three or four feels combining together to give an overall effect.

Tempo is of utmost importance when discussing feeling. The figures in this book were designed to be played no faster than between $\text{♩} = 112$ to 120. As a general rule, it would be advisable to play every figure at many different tempos ranging between $\text{♩} = 60$ and 112. ANY TIME SPENT TRYING TO PLAY THESE FIGURES AT RIDICULOUS TEMPOS IS WASTED!!

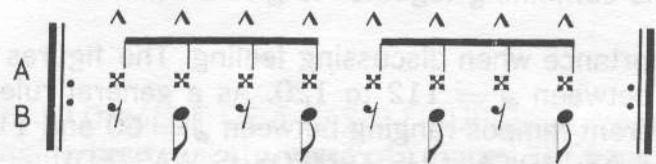
(A) Except for the obvious differences such as shuffles and 6/8 figures there is always an "8 to the bar" feeling. Usually it is played with the right hand, either on the ride cymbal or on a closed high hat. On occasion it is not so necessary to play this figure as it is to IMPLY it. As in all types of music, what the band is doing will govern what you, the drummer, will play behind them. Whether or not you choose to actually play the "8 to the bar", that feeling must always be there. Sometimes straight quarter notes suit the arrangement much better but they are still felt in eight. Don't think of just straight eighth notes in 4/4 but of an 8/8 time signature. Try counting 1 2 3 4 5 6 7 8, instead of 1 & 2 & 3 & 4 &.



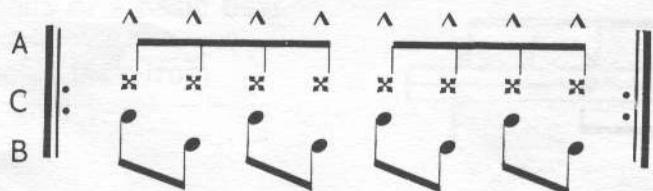
Note: Play each eighth note with an upstroke rather than a downstroke feeling. This gives the rhythm a lift and emphasizes the 8/8 feel.

THE ROCK FEELING (Cont.)

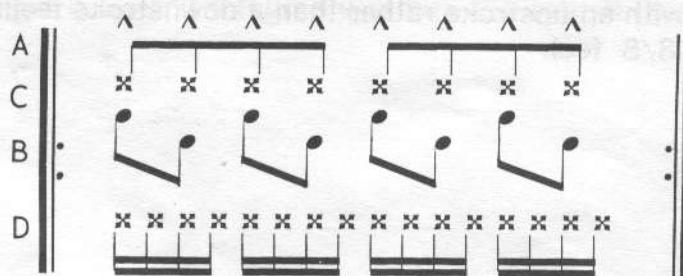
(B) Superimposed on top of (A) is a cut time or upbeat feeling. When played, it is most often done by the high hat, or on occasion, on the bass drum. Usually though it is merely insinuated.



(C) Next is the everpresent "4 to the bar" feeling. It is most effective when played by the high hat with the left foot, leaving the right foot and both hands free to play the rest of the figure. Once again, it isn't so necessary to play it as it is to IMPLY it.



(D) Last but not least, is the steady sixteenth note figure that rides on top of everything else. It isn't necessarily used in every arrangement. Some things sound better with an eighth note ride and not the sixteenth figure. It can be played by the tambourine or when the tempo and the arrangement will allow, it can be played by the right hand. It is most effective when played on a closed high hat.



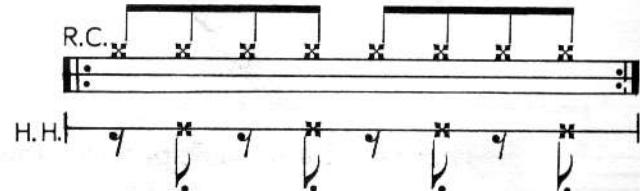
THE ROCK FEELING (Cont.)

Note: When practicing the right hand cymbal rhythm alone, counting in 8/8, (1 2 3 4 5 6 7 8) can be of great help in finding the intended upstroke feeling. However, to be realistic, most rock tunes are written in 4/4 but played with the upstroke feeling. They are not as a rule written in an 8/8 time signature. Therefore to avoid confusion, from this point on, all figures should be counted in 4/4 (1 & 2 & 3 & 4 &).

The following simple exercises should help clarify what is meant by an "upbeat" feeling.

Play a steady eighth note pattern on the ride cymbal with the right hand. Then along with that play the high hat (with a nice tight "chick" sound) on the offbeat eighth notes. (1 & 2 & 3 & 4 &) Note that the high hat pattern gives almost a cut time effect.

Using these two cymbal patterns as a basis,



Try playing some simple 4/4 snare and bass drum figures against them.

$\text{♩} = 72$

Repeat the above examples, using the same snare, bass, and high hat patterns, only this time change the ride cymbal figure from eighth notes to steady sixteenth notes. This gives the examples an entirely new sound and feeling. It cannot be stressed enough that every exercise and figure in this text be played against both a steady eighth note and sixteenth note ride rhythm.

THE ROCK FEELING (Cont.)

The pattern played by the H.Hat, whether it be "2 and 4, 1 2 3 4, or 1 & 2 & 3 & 4 &, is essential to the overall feeling of the rhythm. A change in the H. Hat pattern can cause a marked difference in the pulse of the figure being played on the drums.

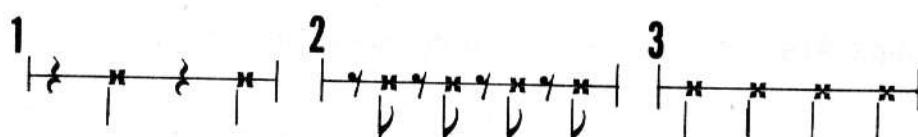
Example #1 has an upbeat feeling.

1

Example #2 has a more straight ahead "4 to the bar" feel.

2

There are three basic patterns that can be played on the H.Hat. They are:



Each of these provides a different feeling to the rhythm. The feels generated by these different H. Hat patterns can be used separately or they can be combined. For example, try playing the H.Hat on 2 and 4, but playing the ride cymbal with the upbeat feeling implied by the 1 & 2 & 3 & 4 & H.Hat pattern.

E.G.

Note: IT IS IMPERATIVE THAT EACH ONE OF THE ABOVE THREE HIGH HAT PATTERNS BE PLAYED IN CONJUNCTION WITH EVERY EXERCISE CONTAINED IN CHAPTERS ONE AND TWO.

THE VARIATIONS AND DEVELOPMENT OF A BASIC FIGURE

The developing of variations from a simple basic beat is the first and most important step to improvising rhythmically.

Before starting to change the figure at all, first try experimenting with the tonality of the original pattern. That simply means trying all the different possible hand and foot combinations without changing the original figure. Note that by changing the hand and foot combinations of the same riff, the sound is changed, thus in effect, creating a "new beat".

FOR EXAMPLE:

Figure #1 is the basic beat.



Figure #2 is rhythmically the same as figure #1 but with a different tonal structure, thereby making it a slightly different beat.



After experimenting with the tonality, the next step would be to vary the rhythmic structure slightly. Always take care to make sure that the figure, after any changes made, will still maintain the same pulse and general rhythm as the original beat. THE VARIATION MUST COMPLIMENT THE ORIGINAL!!

FOR EXAMPLE:

Figure #1 is the basic beat.



Figure #3 has a slightly different rhythmic structure, but still maintains the same pulse as figure #1. It complements instead of duplicating the original.



VARIATIONS AND DEVELOPMENT (Cont.)

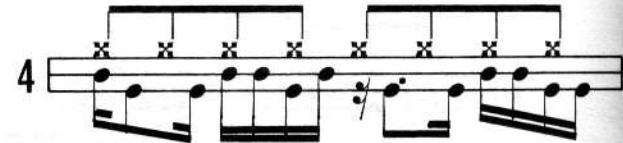
It must be noted that the principle of changing the tonal structure of the basic beat can also be applied to the variation. Thus making the number of variations off of any given figure very nearly infinite.

FOR EXAMPLE:

Figure #3 is the variation obtained on the previous page by varying the rhythmic structure of figure #1.



Figure #4 is rhythmically the same as figure #3, but the tonality has been changed, and thus another new variation has been obtained.

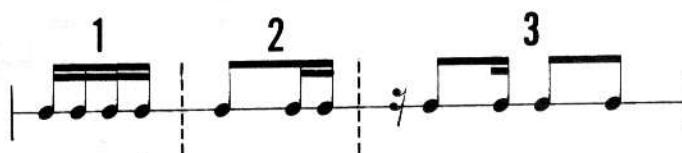


TONALITY

The principle of changing the tonal structure is basically a very simple one. However, a brief explanation is in order.

As was previously stated, the tonality, as referred to in this text, is limited to the different hand and foot combinations obtainable by the drummer. To be more specific, the combinations possible between the snare and bass drums. The high hat, cymbals, and tom-toms can also be utilized, but at present tonality will be confined to the snare and bass drums.

EXAMPLE: Below is a one bar figure, separated into sections, with some of the hand and foot combinations demonstrated.



TONALITY (Cont.)

1

A B C D E

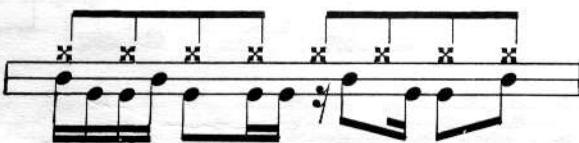
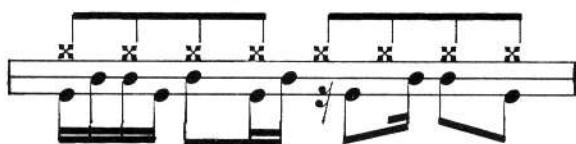
2

A B C D E

3

A B
C D

By combining a variation from each section, a new one bar figure is formed. For example: Try combining (1)a with (2)b and (3)c. Now combine (1)b with (2)b and (3)c, then (1)a with (2)a and (3)c and so on. It's easy to see that there are many possible combinations. The following are just a few examples.



It must be noted however, that not every combination of tonal and rhythmic variations are applicable in every instance. Each musical situation is different and must be dealt with accordingly.

Note: See the first section of Chapter Two for more examples of changing the tonal structure of a riff.

RHYTHMIC IMPROVISATION

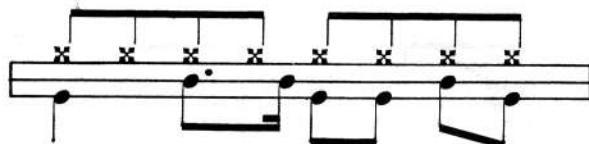
The majority of rock and jazz rock tunes are based on some kind of vamp or riff. A vamp being a constantly repeated figure played throughout the tune. It can be played by the bass player alone, or by the entire rhythm section, and on occasion by the brass and/or reed section as well. It would logically follow then that the best way of playing within the rock idiom would be to learn to think and play creatively off of and around a given vamp or riff.

That, in essence, is the concept of rhythmic improvisation. It simply means improvising around a basic rhythm pattern in the same manner as the more melodic instruments might improvise around a melody. It gives the drummer the chance to play longer more linear phrases, instead of being trapped in the rigidity of a one or two bar pattern.

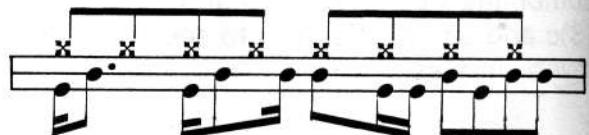
In order to maintain some semblance of musical coherence when improvising, the player must play within the chord structure of the tune and also keep the melody in mind. The same principle applies to the drummer when improvising rhythmically. He should keep in mind, the rhythmic structure of the arrangement and his playing should maintain the same pulse, feeling, and overall effect as generated by the basic original pattern.

The following is an example of one basic figure and two variations, one more applicable than the other:

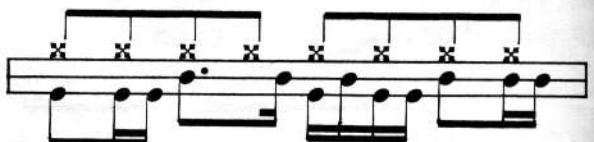
EXAMPLE



VARIATION #1



VARIATION #2



If played alongside the example, variation #1 would sound forced and feel very uncomfortable, whereas variation #2 has a tendency to roll with and compliment the original pattern.

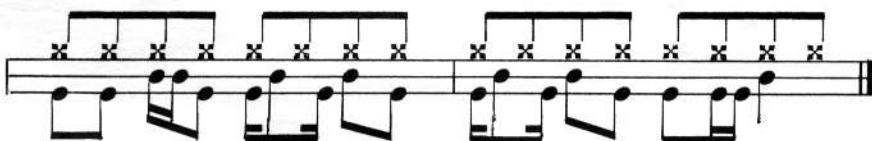
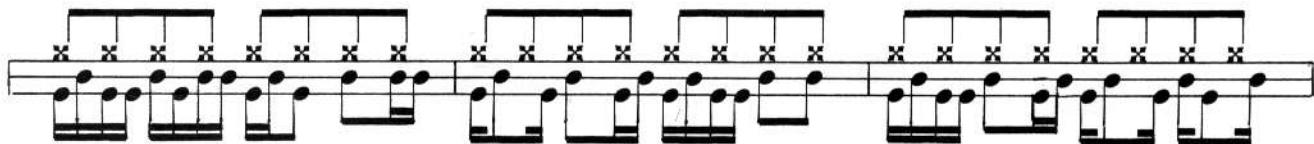
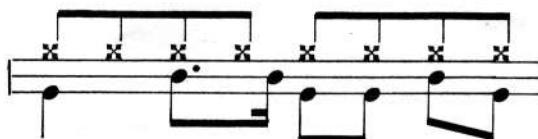
RHYTHMIC IMPROVISATION (Cont.)

A close examination of the newer rock tunes would reveal that the basic rhythm patterns used in most of them could be traced back to a handful of simple figures. The following pages are an extensive study into the variations and development of two of the most widely used figures. Most of the beats being played by today's drummers are variations of these patterns.

Each of these figures can be used separately as a basic beat, or they can be connected together to form longer more flowing rhythmic lines. If the basic one or two bar figure is constantly repeated without any variation, the effect would be a very rigid, "boxed in" feeling. By varying the basic beat slightly during a phrase, the rhythm has much more room to come alive and really "cook". An excellent idea would be to follow the bass player, and to use the variations to play off of his ideas. The professional doesn't need to be told, but a good general rule for the student would be to "ALWAYS LISTEN TO THE BASS PLAYER".

The following is an example of how to connect some of the variations together to form a longer more flowing phrase, giving a more linear effect while all the while maintaining the same rhythmic pulse as generated by the original beat.

BASIC BEAT:



Note: Once the concept itself is thoroughly understood, the individual drummer will find it very easy to develop his own variations and to mold them to his own particular style. That being the primary objective.

CHAPTERS ONE AND TWO MUST BE STUDIED SIMULTANEOUSLY!!

In order to obtain maximum benefit from this text, chapters one and two must be studied simultaneously. Practicing one or two pages at a time from each chapter would achieve by far, the best results. This text is not a technical exercise and it is not necessary to finish chapter one before starting chapter two. No constructive purpose would be served by studying them separately.

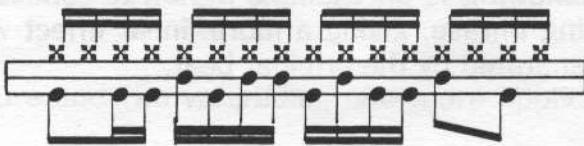
IT IS IMPERATIVE THAT EVERY VARIATION IS PLAYED TWICE! ONCE WITH A STEADY EIGHTH NOTE PATTERN ON THE RIGHT HAND, THEN AGAIN WITH A STEADY SIXTEENTH NOTE PATTERN ON THE RIGHT HAND.

FOR EXAMPLE:

1ST X

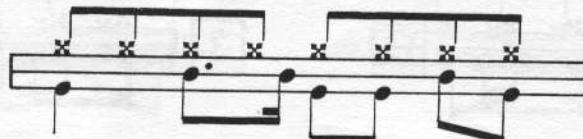


2ND X



CHAPTER I

BASIC FIGURE:



As was previously stated, the primary objective of this text is to show the development and some of the variations of two of the most used figures in rock drumming. Chapter One is a study into what could possibly be the oldest "fat-back" beat in rock.

When rock finally broke away from the original drum beat of



it evolved into a pattern that

could be described as the basis for the majority of drum beats being played by the rock drummers of today.



This basic pattern quickly

progressed onto the more sophisticated variations described in this text. In the newer arrangements this figure is seldom used in its basic form. However, its variations are among the most played beats in rock.

A musical staff with a box around the first note. The staff has four measures. The first measure contains a note with an 'x' and a note with a dot. The second measure contains two notes with dots. The third measure contains a note with an 'x' and a note with a dot. The fourth measure contains two notes with dots.

A musical staff with a tempo marking of 10. The staff consists of five horizontal lines. Above the staff, there are two vertical bar lines. Below the staff, there are two vertical bar lines. The notes are eighth notes. The first note has an 'x' above it. The second note has an 'x' above it. The third note has an 'x' above it. The fourth note has an 'x' above it. The fifth note has an 'x' above it. The sixth note has an 'x' above it. The seventh note has an 'x' above it. The eighth note has an 'x' above it.

Diagram illustrating the drum set for exercise 12, featuring two measures of 4/4 time. The first measure shows a bass drum (B) on the first beat, a snare drum (S) on the second beat, and a hi-hat (HH) on the third beat. The second measure shows a bass drum (B) on the first beat, a snare drum (S) on the second beat, and a hi-hat (HH) on the third beat.

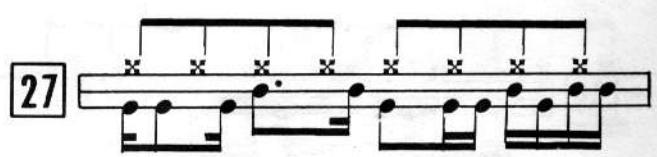
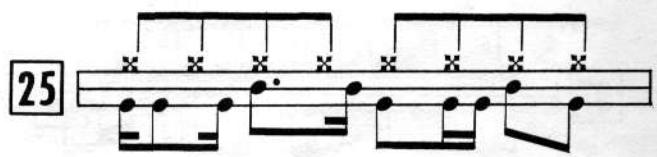
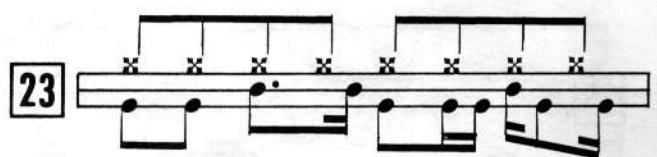
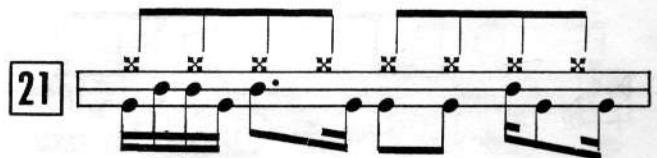
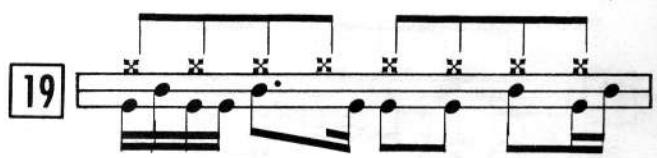
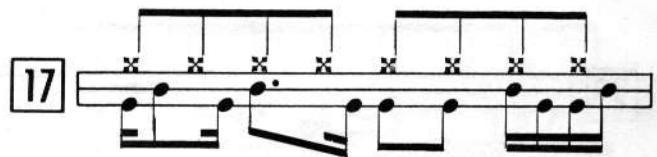
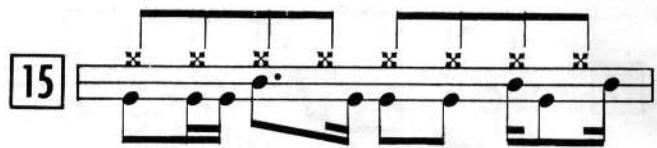
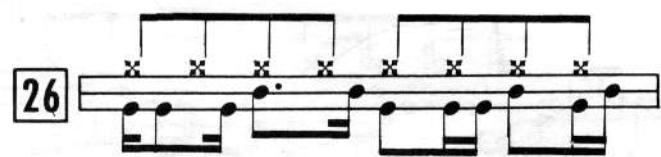
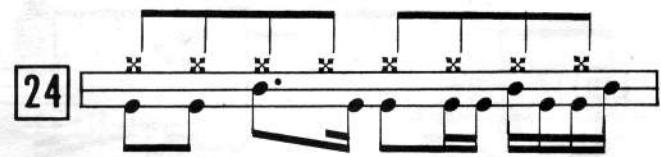
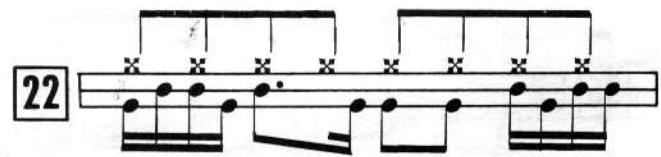
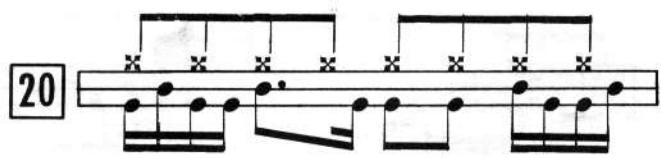
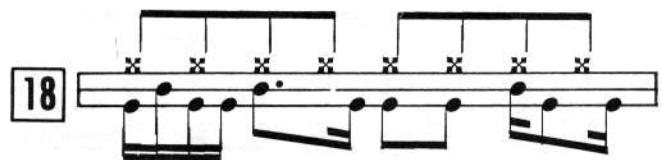
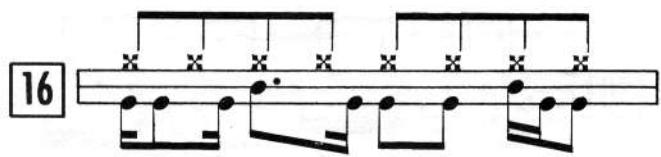
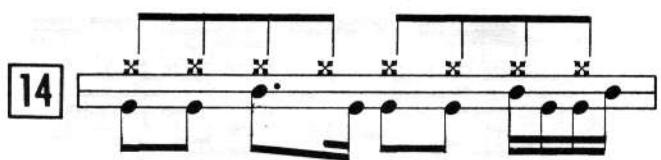
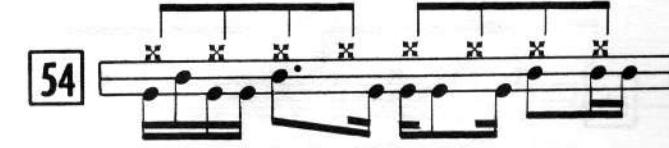
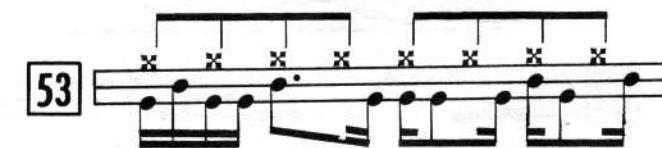
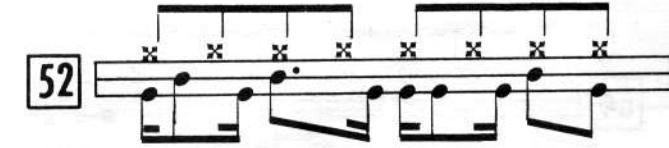
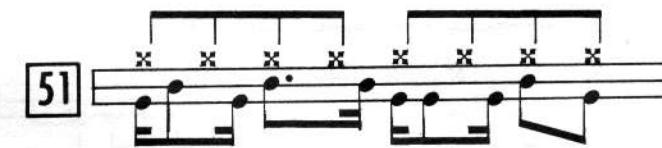
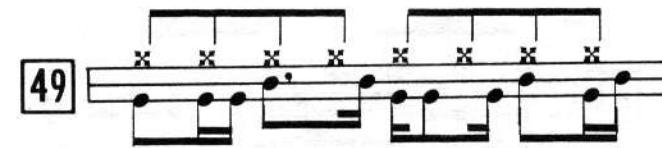
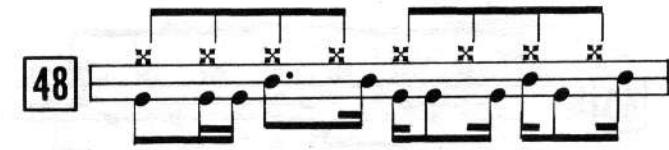
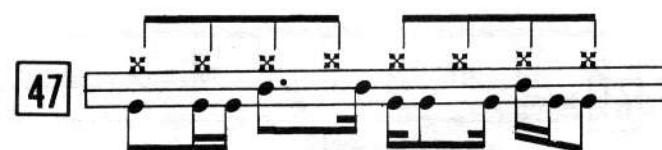
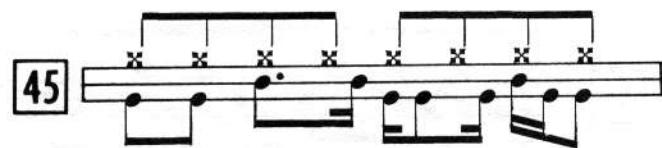
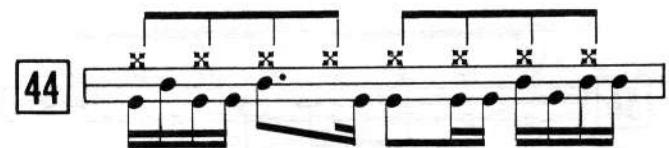
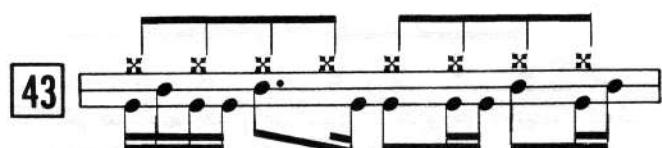
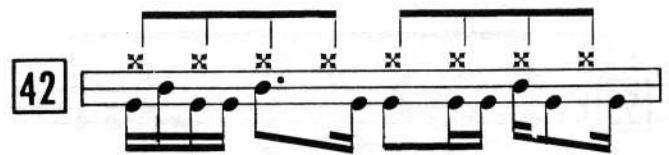
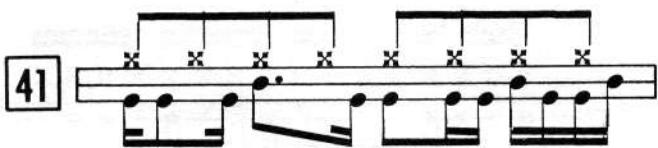
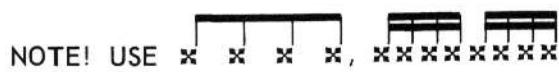


Diagram illustrating the bass drum pattern for exercise 30. The pattern consists of two measures. In the first measure, the bass drum plays on the first, third, and fifth sixteenth-note groups. In the second measure, it plays on the first, third, and fifth sixteenth-note groups.

40



NOTE! USE  RIDE FOR ALL FIGURES

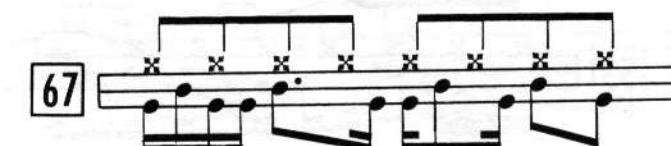
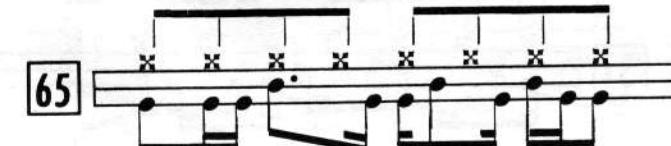
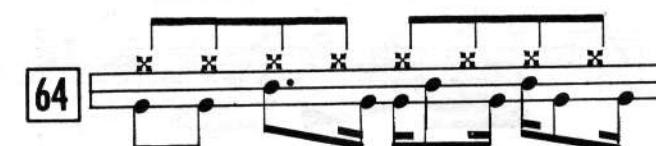
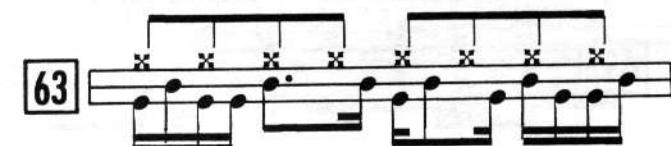
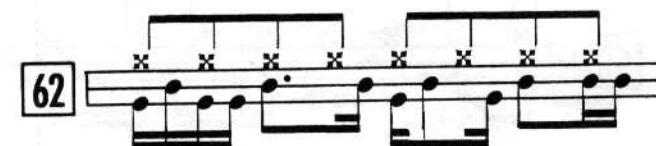
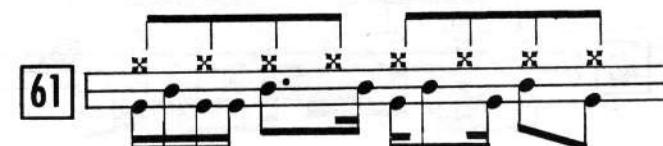
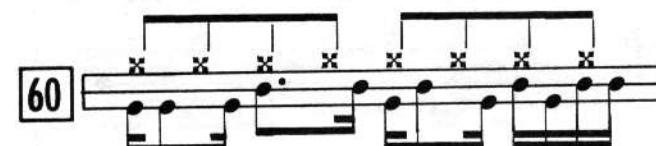
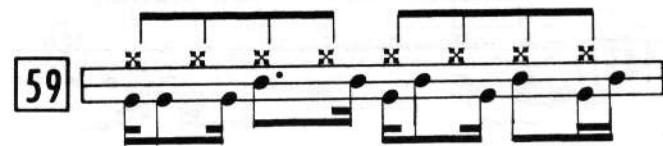
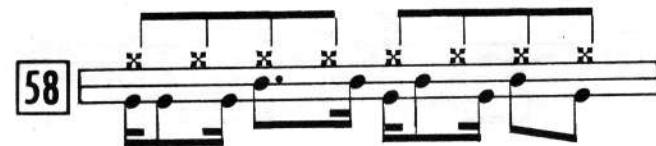
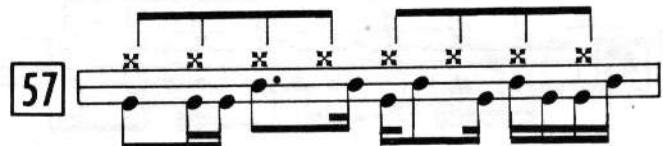
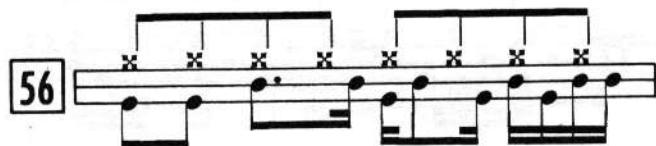
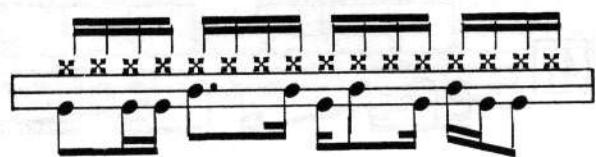
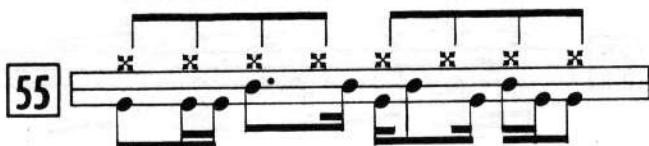
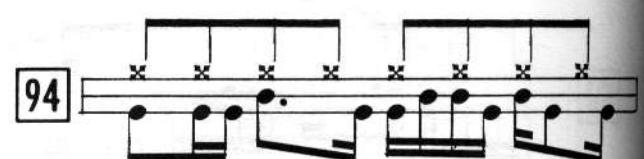
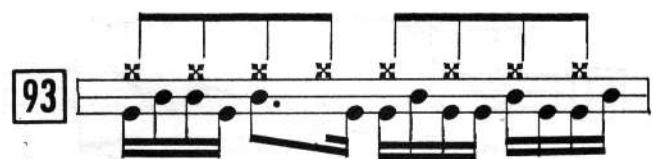
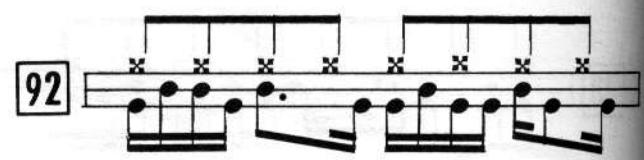
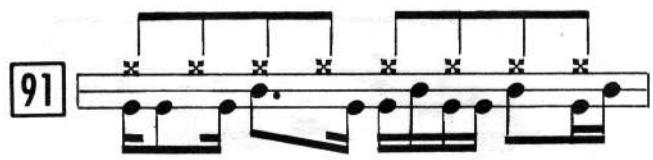
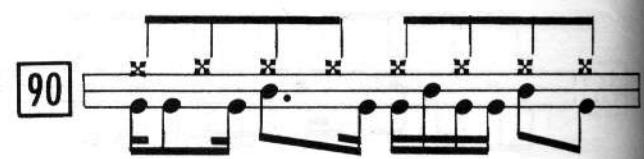
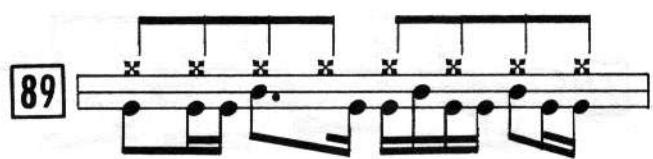
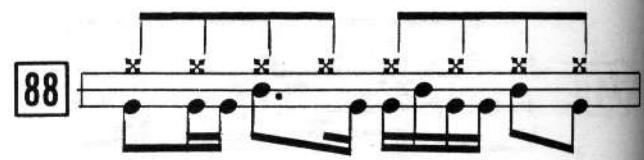
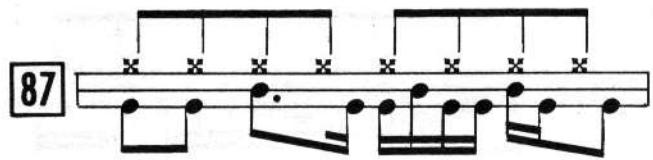
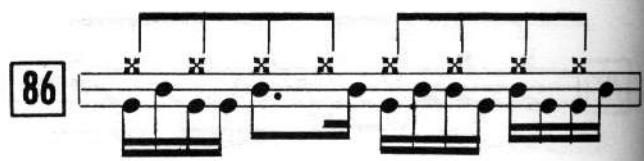
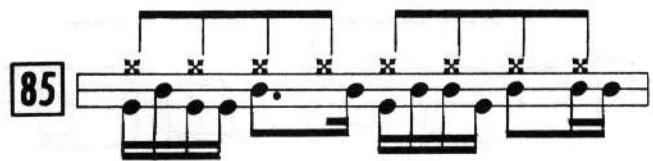
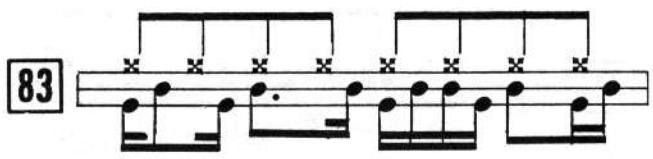
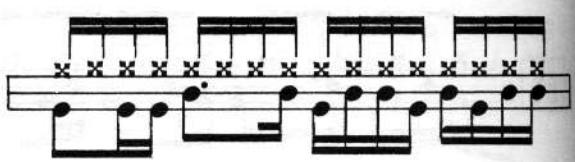
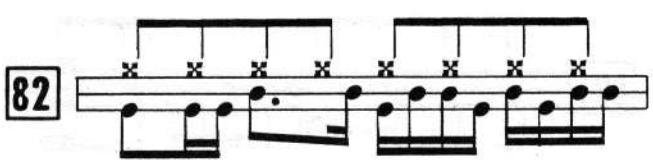
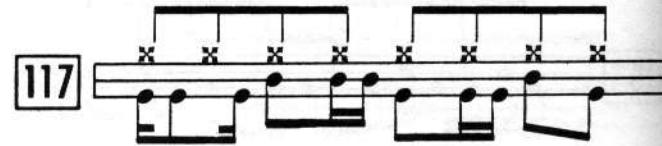
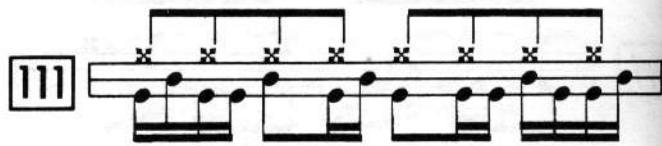
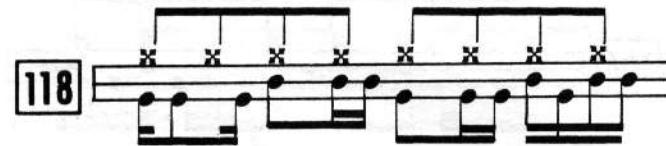
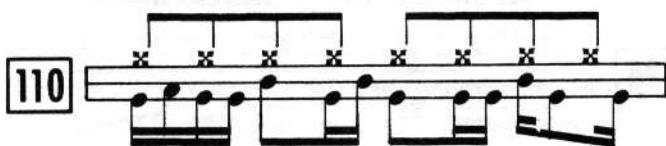
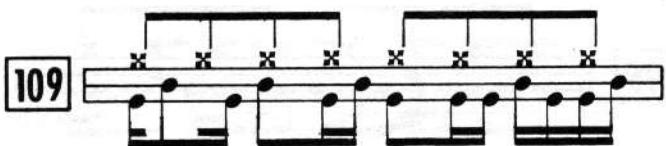


Diagram illustrating a 16th-note pattern on the snare drum (S) for exercise 73. The pattern consists of six groups of four 16th notes each, starting with an 'x' and ending with a dot. The first group is followed by a vertical bar line.





Musical staff 122 consists of two measures. The first measure has four eighth notes with 'x' marks above them. The second measure has eight eighth notes with 'x' marks above them.

Musical staff 125 consists of two measures. The first measure has four eighth notes on the first, third, fifth, and seventh strings. The second measure has five eighth notes on the first, third, fourth, fifth, and seventh strings.

Musical staff 126 consists of two measures. The first measure has four eighth notes on the A string, each marked with an 'x' above it. The second measure has eight eighth notes on the A string, with the first four marked with 'x's above them.

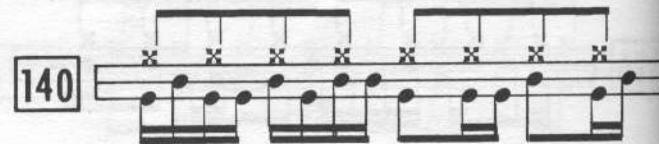
Musical staff 129 consists of two measures. The first measure has four eighth notes with 'x' marks above them, grouped by a bracket. The second measure has five eighth notes with 'x' marks above them, grouped by a bracket. The notes are positioned on the first, third, and fifth lines of the staff.

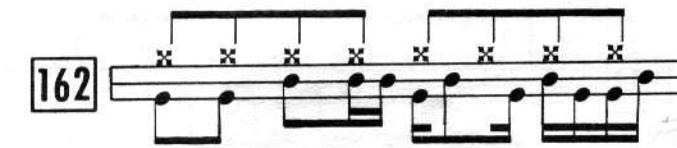
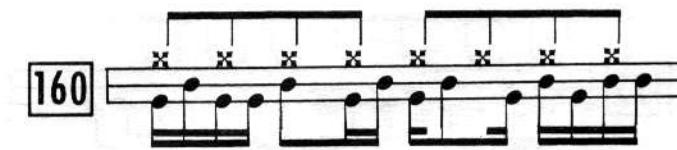
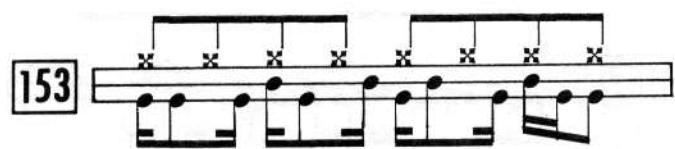
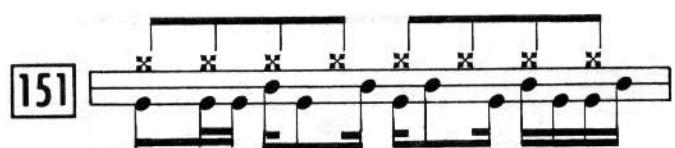
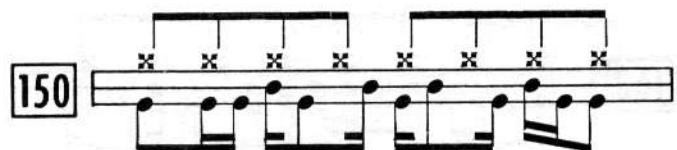
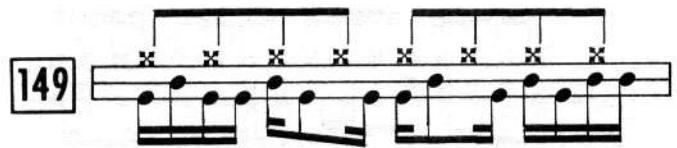
132

Diagram illustrating eighth-note patterns across two staves. The first staff shows a sequence of eighth notes with 'x' marks above them. The second staff shows a sequence of eighth notes with black dots above them.

Musical staff 134 consists of two staves. The top staff has a treble clef, a common time signature, and a key signature of one sharp. It features a repeating pattern of eighth notes: a pair of 'x' marks followed by a pair of vertical stems with dots. The bottom staff has a bass clef, a common time signature, and a key signature of one sharp. It features a repeating pattern of eighth notes: a pair of vertical stems with dots followed by a pair of 'x' marks.

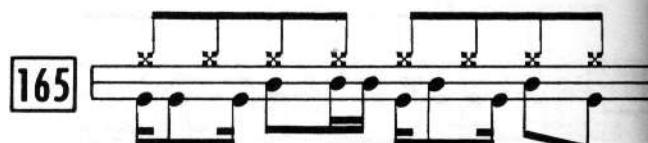
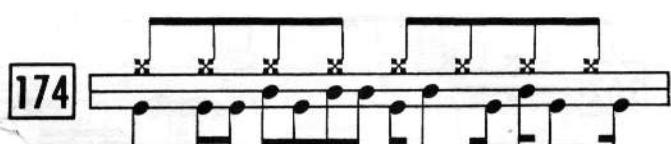
NOTE! USE  ,  , RIDE FOR ALL FIGURES

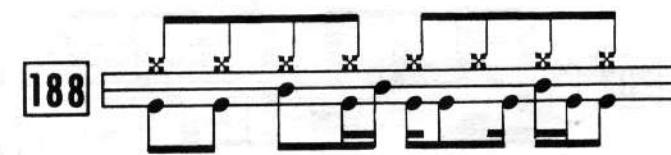
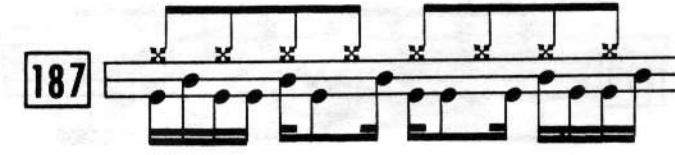
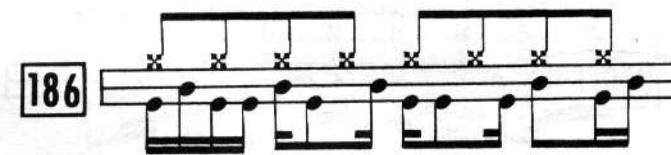
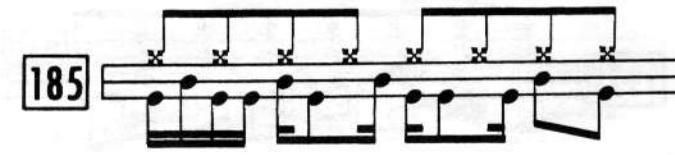
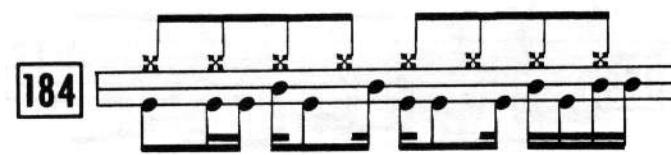
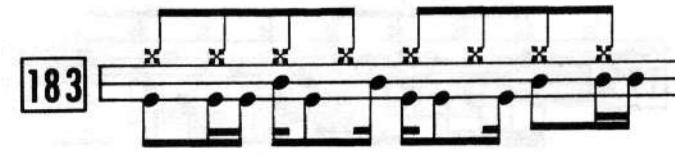
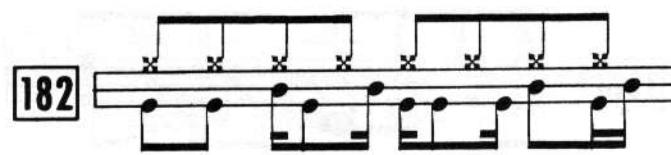
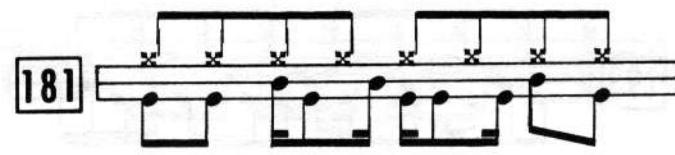
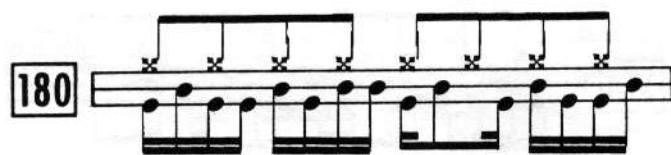
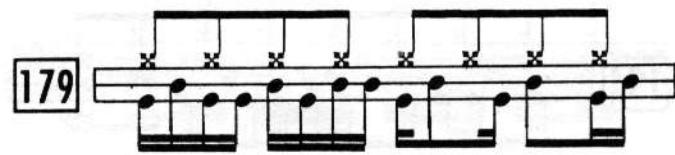
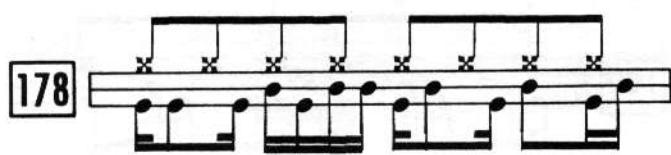
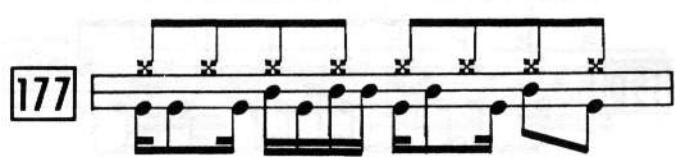
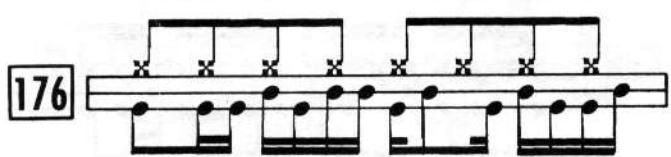






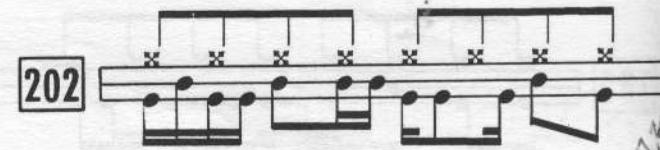
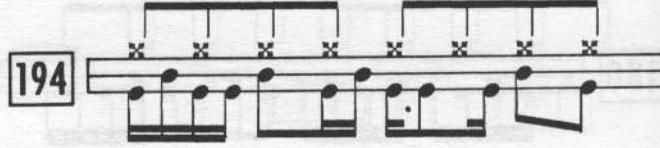
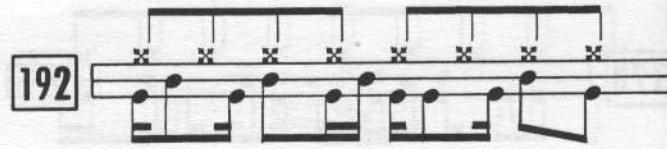
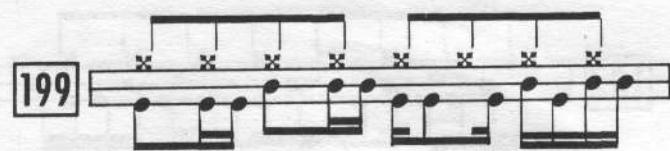
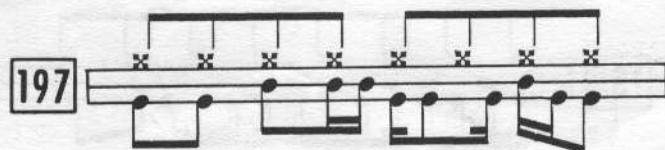
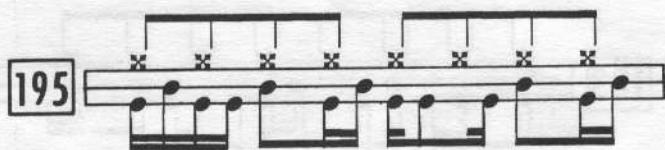
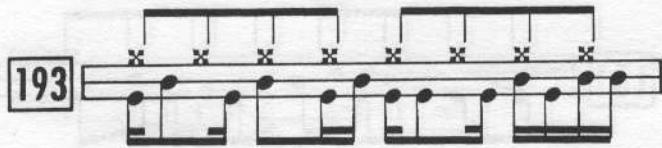
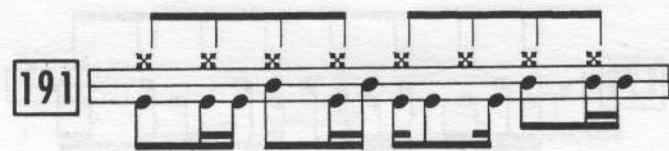
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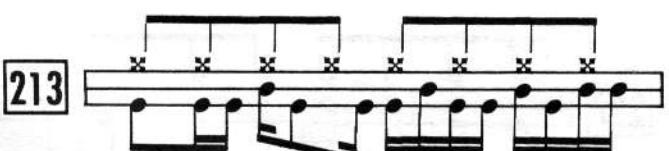
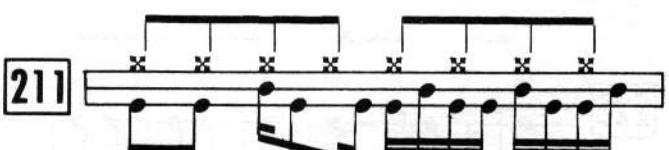
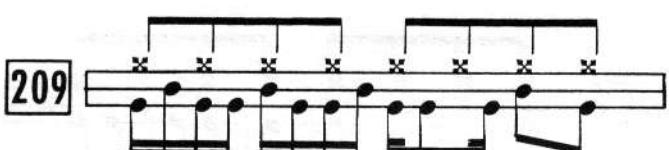
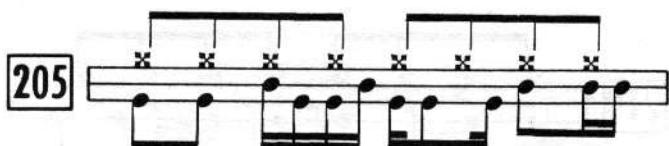
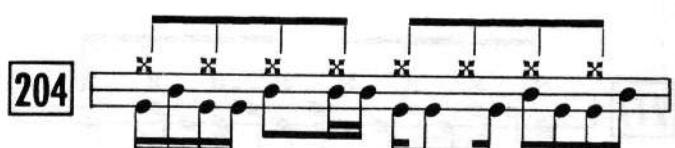
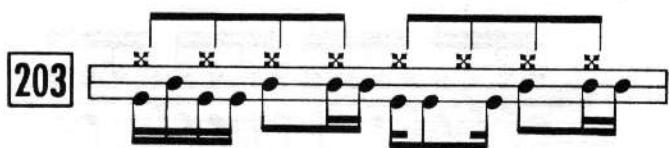




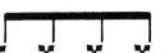


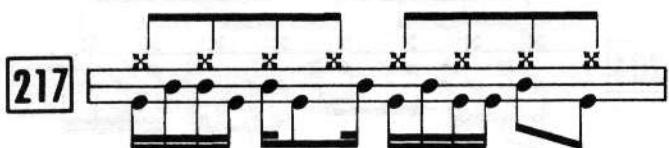
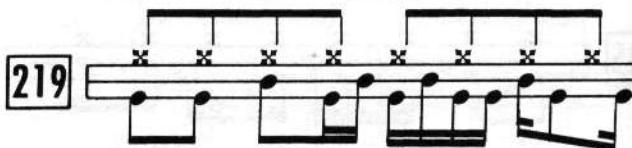
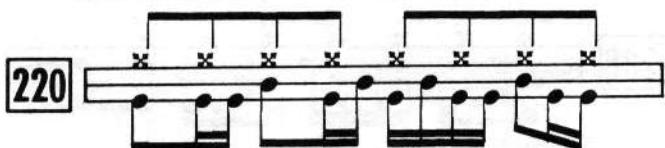
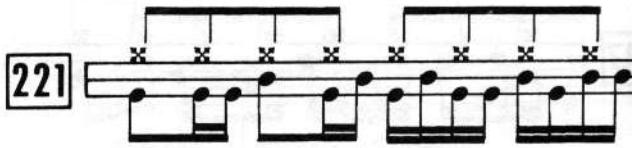
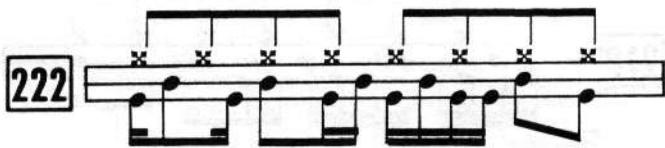
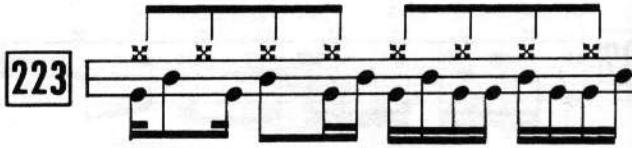
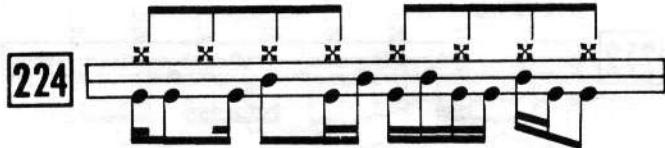
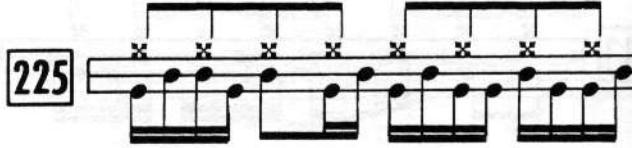
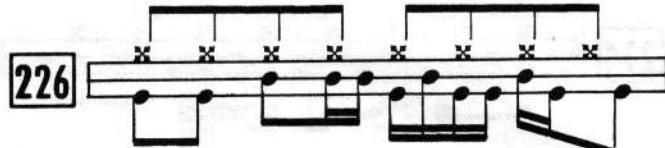
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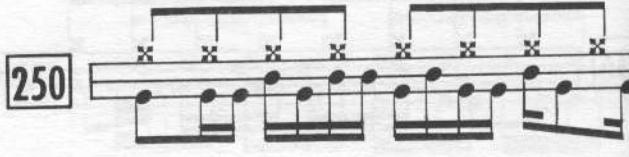
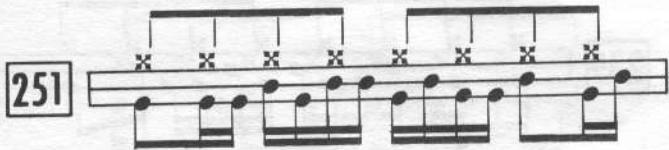
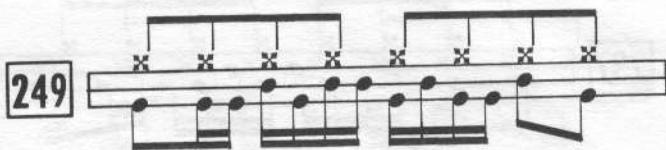
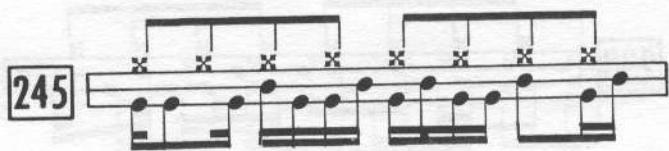
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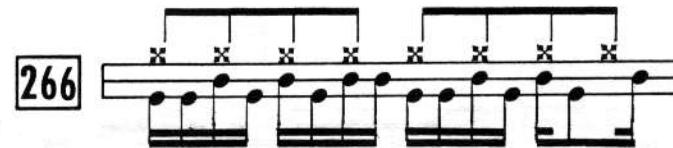
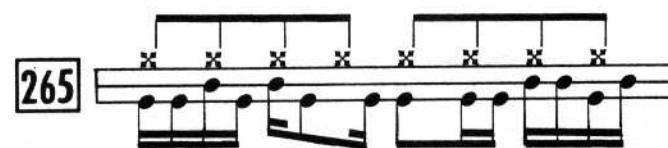
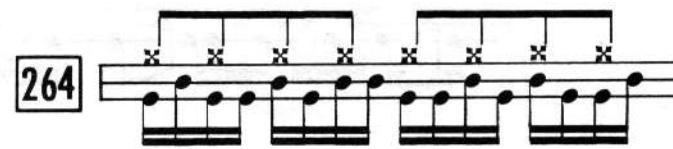
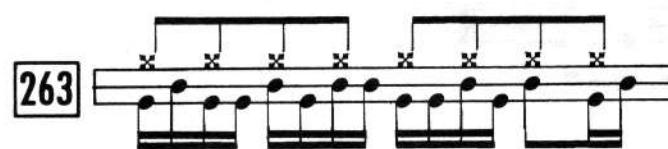
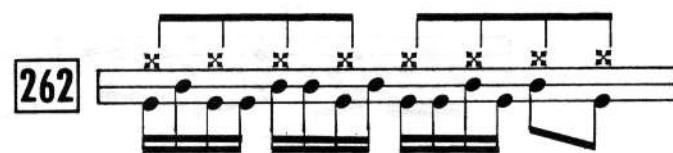
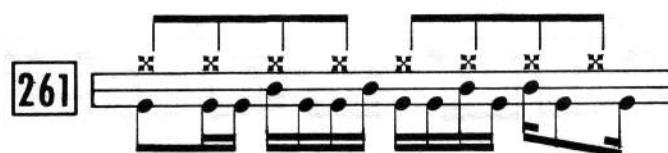
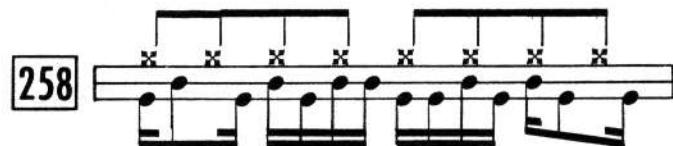
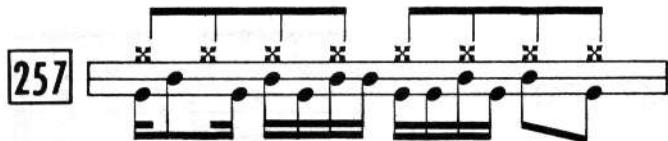
NOTE! USE  ,  , RIDE FOR ALL FIGURES

217**218****219****220****221****222****223****224****225****226****227****228****229**

Musical staff 242 consists of two measures. The first measure has four eighth notes with 'x' marks above them. The second measure has five eighth notes with 'x' marks above them.

Musical staff 243 consists of two measures. The first measure has four eighth notes with 'x' marks above them. The second measure has five eighth notes with 'x' marks above them.



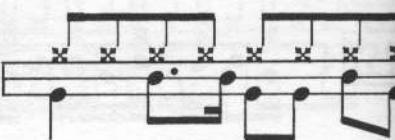


CHAPTER I

PART II

The following are a few eight bar solos designed to demonstrate, in practice, the theory of improvising rhythmically. Most of the figures used are the variations shown in parts one and two. They are connected together in solos in an effort to show how a one or two bar figure can be turned into a longer phrase.

- 8 BAR SOLOS - BASIC BEAT:



1

2

3



4



5**6**

7



8



CHAPTER II

BASIC FIGURE:



The figure represented in Chapter Two is perhaps a little more up to date than the figure in Chapter One. It is used quite frequently in modern rock arrangements.

The variations shown here are by no means the only ones. They are merely samples chosen at random. The number of variations possible from a basic pattern are almost infinite. The student must be encouraged to develop his own variations.

ALL FIGURES ARE TO BE PLAYED AGAINST AN EIGHTH NOTE AND A SIXTEENTH NOTE RIDE!

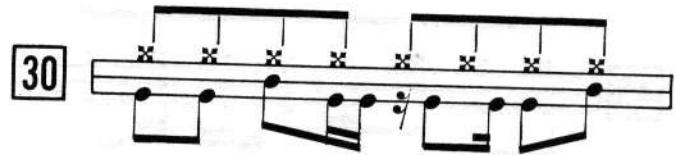
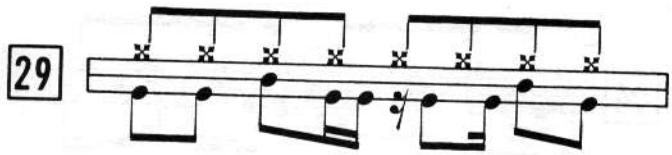
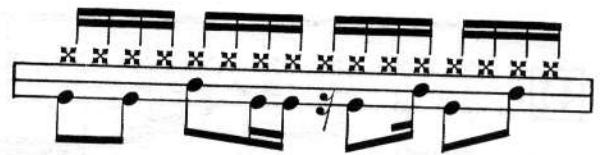
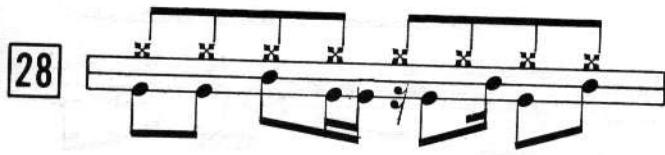
CHAPTER II

Diagram 15 shows a musical staff with two measures. The first measure consists of four eighth notes on the top line, each with a vertical stroke through its middle. The second measure also consists of four eighth notes on the top line, with the third note having a vertical stroke through its middle.

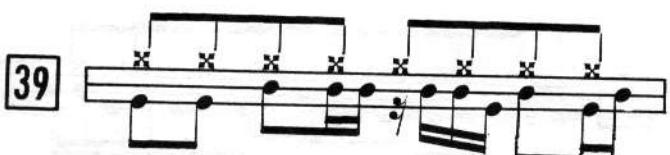
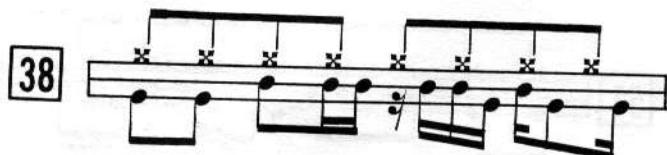
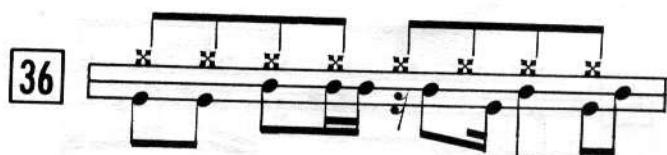
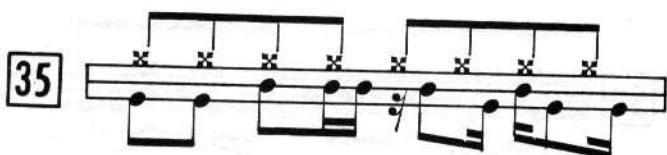
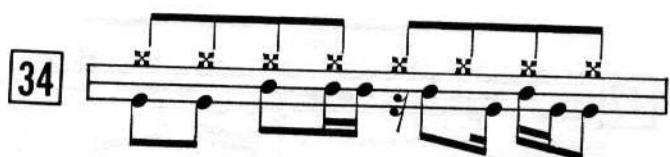
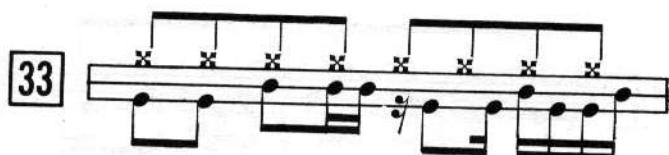
A musical staff consisting of two horizontal lines. Above the top line, there is a bracketed tempo marking containing the number "17". Below the staff, there are two sets of vertical stems extending downwards from the top line. The first set of stems has four "x" marks above them and two solid black dots below them. The second set of stems has four "x" marks above them and one solid black dot below them.

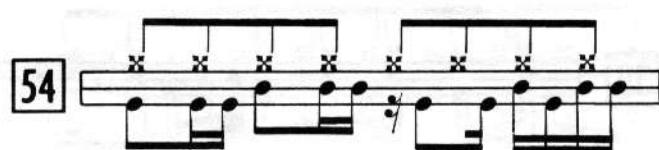
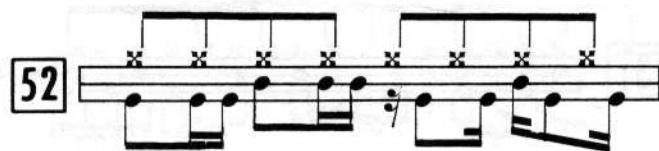
Diagram illustrating the drum set for Exercise 19, featuring a snare drum, bass drum, and two tom-toms. The snare drum has a continuous eighth-note pattern. The bass drum provides a steady eighth-note pulse. The first tom-tom plays eighth notes on the first and third beats. The second tom-tom plays eighth notes on the second and fourth beats.

A diagram of a drum set with the snare drum highlighted. The snare drum has a 16th-note pattern: x-x-x-x | x-x-x-x. The bass drum has a continuous eighth-note pattern: - - - - | - - - -.



PART II





NOTE! USE  , RIDE FOR ALL FIGURES

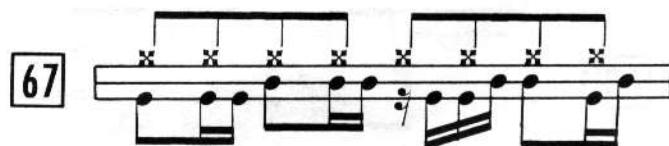
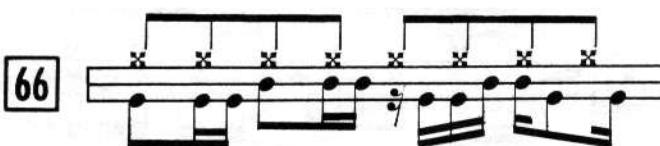
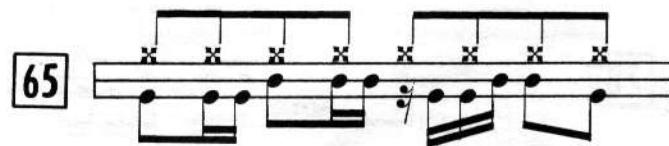
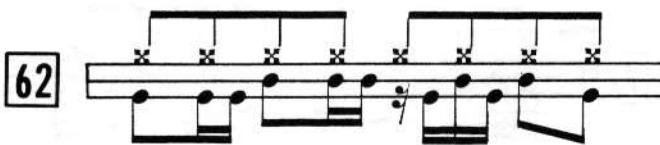
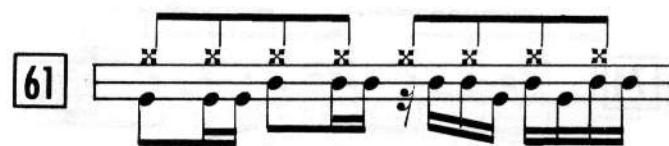
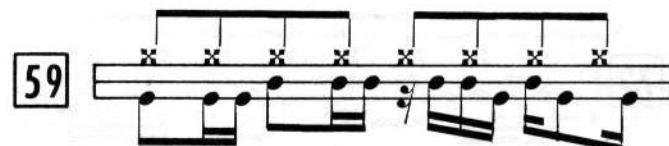
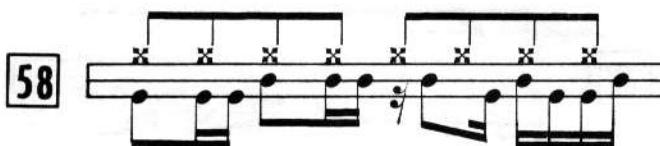
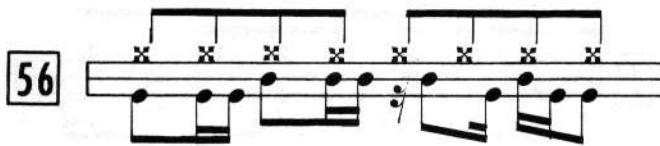
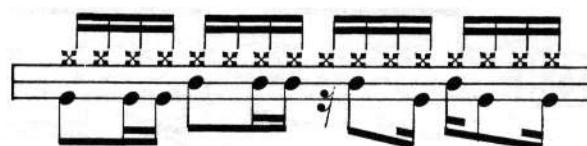


Diagram illustrating a 16th-note pattern on the snare drum (S) for exercise 69. The pattern consists of two measures. The first measure contains four groups of four 16th notes each, with 'x' marks above the first, third, and fourth groups. The second measure contains four groups of four 16th notes each, with 'x' marks above the first, third, and fourth groups.

Diagram illustrating the bass drum pattern for exercise 71. The pattern consists of two measures. The first measure features a bass drum on the first, third, and fifth sixteenth notes of a common time signature. The second measure begins with a bass drum on the first sixteenth note, followed by a rest, and then continues with a bass drum on the first and third sixteenth notes.

Guitar tablature exercise 74 consists of two measures. The first measure shows a sequence of eighth-note chords: B, A, G, F, E, D. The second measure shows a sequence of eighth-note chords: C, B, A, G, F, E. Grace notes are indicated by small 'x' marks above the strings.

Diagram illustrating the bass drum pattern for exercise 76. The pattern consists of two measures. In the first measure, there are four strokes on the bass drum. In the second measure, there are three strokes on the bass drum. The pattern is indicated by vertical lines above the notes.

81

This image shows a page of drum set sheet music. The page number '81' is in the top left corner. The music consists of two measures. Each measure has four vertical stems representing snare drum strokes. The first measure has four 'x' marks above the stems. The second measure has three 'x' marks above the stems. The first measure also features a bass drum stroke indicated by a vertical bar with a dot at the bottom. The second measure features a bass drum stroke indicated by a vertical bar with a dot at the bottom.

The image shows musical notation for exercise 82. It consists of two measures on a single staff. The first measure starts with a bass clef, a common time signature, and a key signature of one sharp. It contains four groups of three eighth notes each, with the first note in each group being a black dot (whole note) and the following two notes being black dots (half notes). Above the staff, there are four 'x' marks above the first four groups of notes. The second measure begins with a treble clef, a common time signature, and a key signature of one sharp. It contains four groups of three eighth notes each, with the first note in each group being a black dot (whole note) and the following two notes being black dots (half notes). Above the staff, there are four 'x' marks above the first four groups of notes.

A diagram of a drum set focusing on the bass drum. The bass drum is at the bottom, with four vertical lines above it representing the heads of the snare drum, tom-tom, and two cymbals. The first measure shows a bass drum stroke followed by three off-beat strokes. The second measure shows a bass drum stroke followed by two off-beat strokes. The third measure shows a bass drum stroke followed by three off-beat strokes.

A musical exercise for the right hand on a five-line staff. It consists of two measures. The first measure starts with a bass note followed by four eighth-note pairs (two pairs per measure). The second measure starts with a bass note followed by four eighth-note pairs. Above the staff, there are two sets of six boxes each, likely for marking or counting.

Musical staff for exercise 86, featuring eighth-note patterns on a single line.

87

A diagram of a drum set for measure 88. The bass drum (B) has four strokes on the top head. The snare drum (S) has two strokes on the top head, followed by a sixteenth note rest, and then two more strokes on the top head.

A musical staff consisting of two measures. The first measure has four eighth notes with 'x' marks above them. The second measure has five eighth notes with 'x' marks above them. The staff is in common time.

91

A hand-drawn musical score for Exercise 92. It consists of two staves. The top staff has four measures, each starting with an 'x' and ending with a vertical bar. The bottom staff has six measures, each starting with a black dot and ending with a vertical bar. Measures 1-3 have a single note per measure. Measures 4-6 have pairs of notes per measure, with the second note being smaller than the first.

94

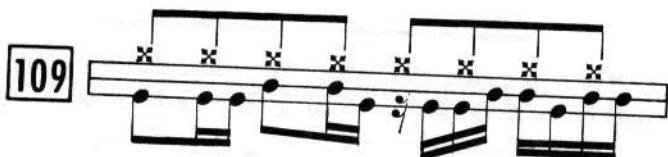
A musical exercise for the right hand on a five-line staff. It consists of two measures. The first measure has six strokes (x) above the staff and six notes below. The second measure has five strokes (x) above the staff and five notes below. The notes are primarily eighth notes, with some sixteenth notes and a sixteenth note rest.

98

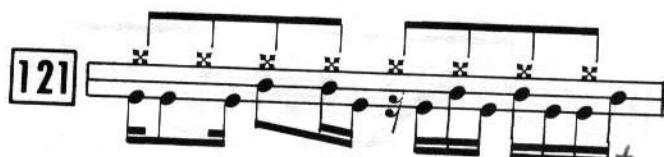
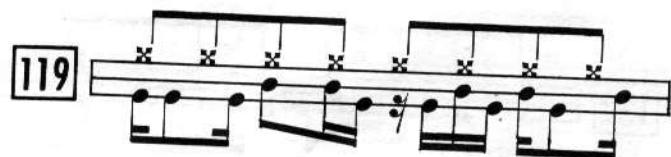
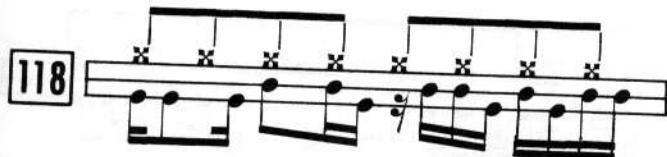
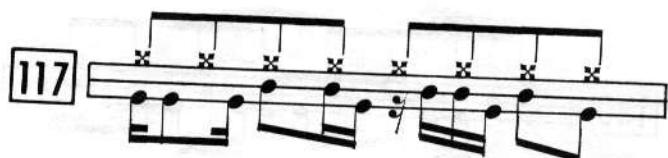
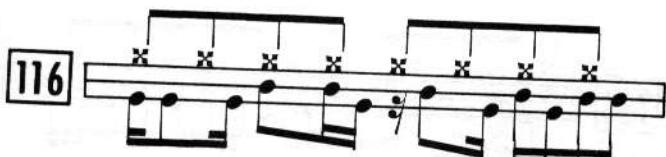
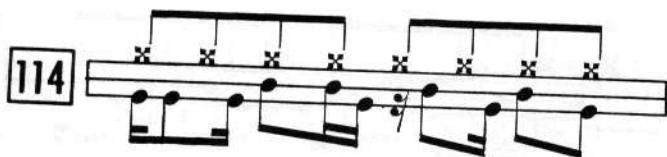
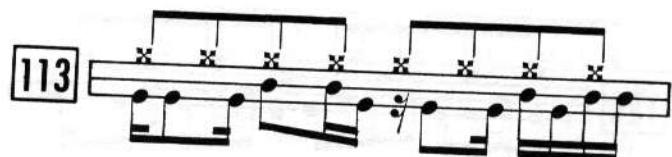
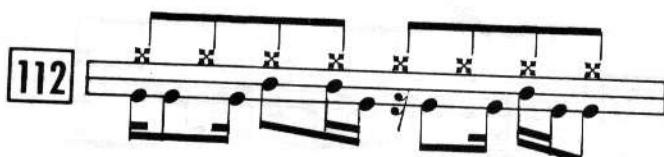
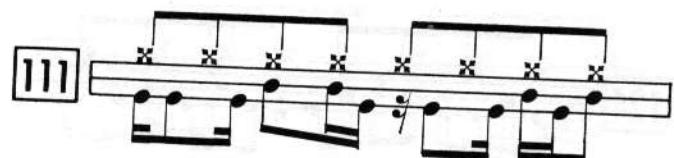
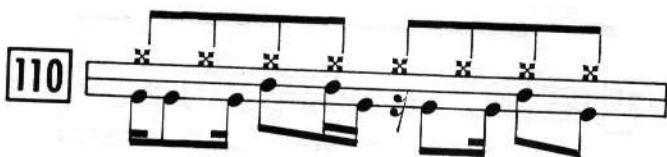
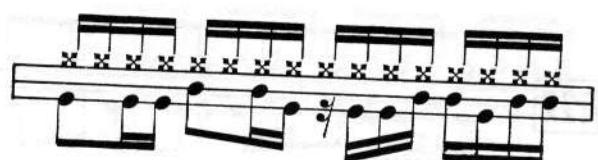
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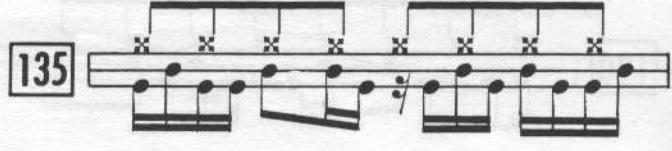
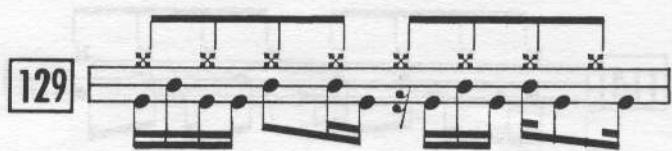
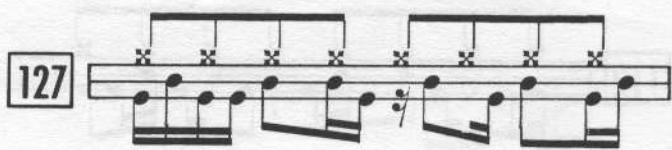
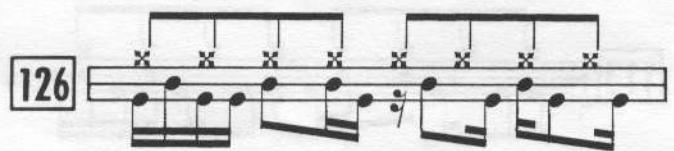
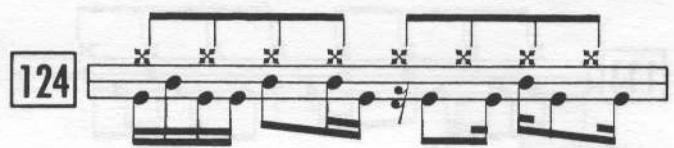
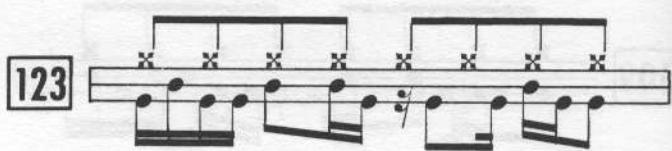
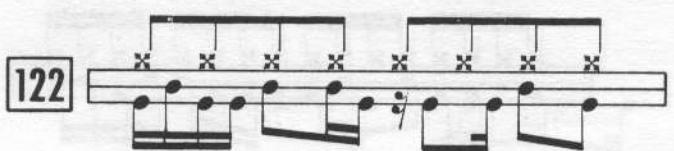
101

106

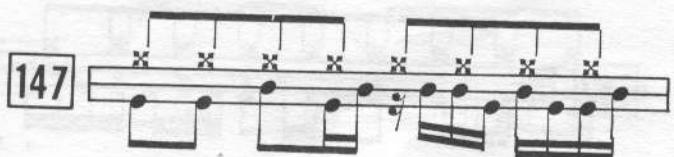
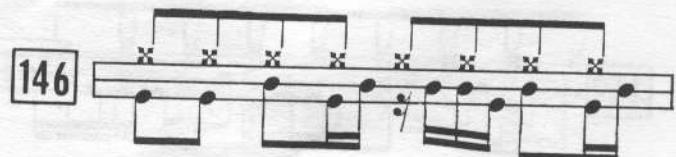
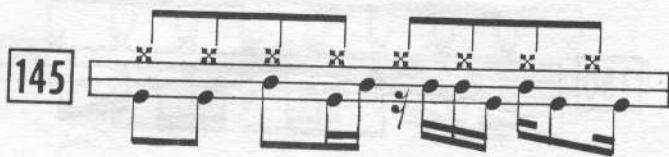
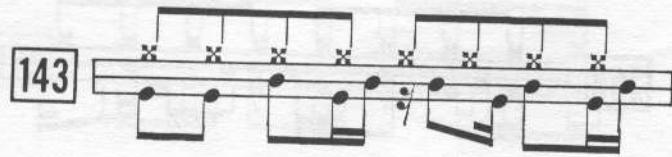
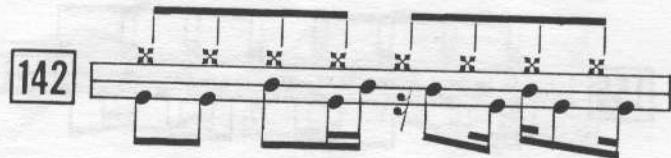
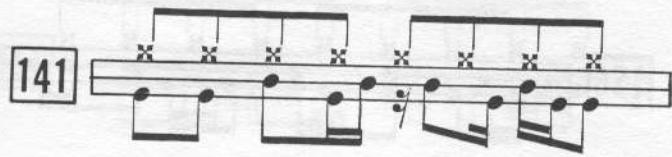
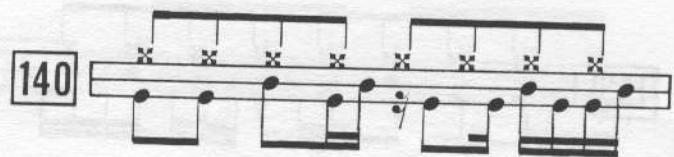
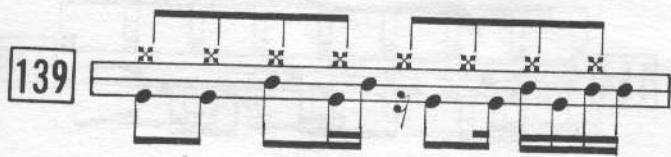
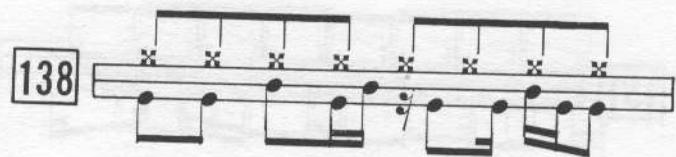
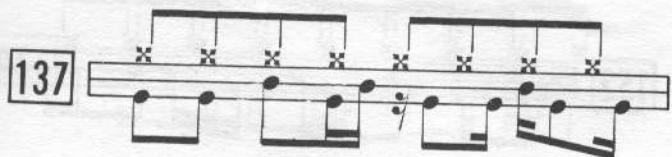
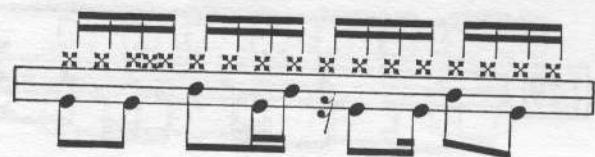
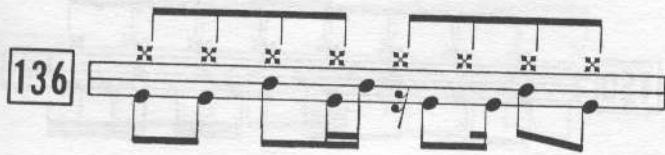


or





NOTE! USE   RIDE FOR ALL FIGURES



Musical staff for exercise 150, featuring a series of eighth-note patterns. The first two groups of notes have a vertical bar line between them. The third group has a vertical bar line at the beginning and a vertical bar line with a repeat sign at the end.

Hand drumming exercise 151 consists of two measures. The first measure shows a pattern of sixteenth-note strokes on the top row and eighth-note strokes on the bottom row. The second measure shows a pattern of eighth-note strokes on the top row and sixteenth-note strokes on the bottom row.

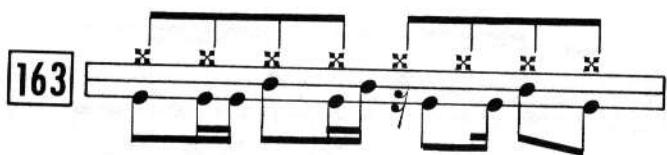
153

A musical staff with sixteenth-note patterns. The first measure shows a descending eighth-note scale (A-G-F-E-D-C-B). The second measure shows a descending eighth-note scale (A-G-F-E-D-C-B). The third measure shows a descending eighth-note scale (A-G-F-E-D-C-B). The fourth measure shows a descending eighth-note scale (A-G-F-E-D-C-B).

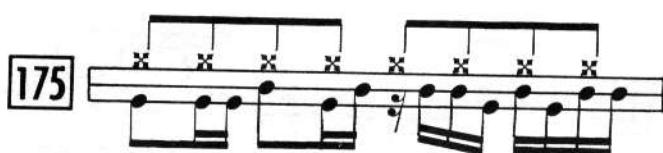
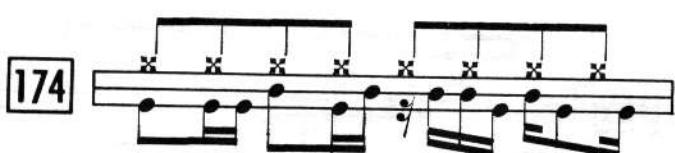
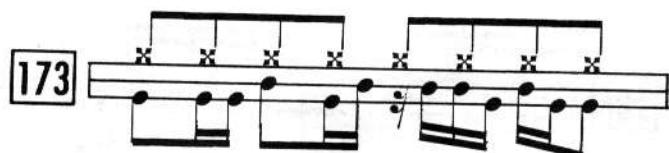
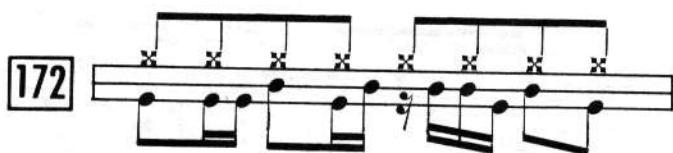
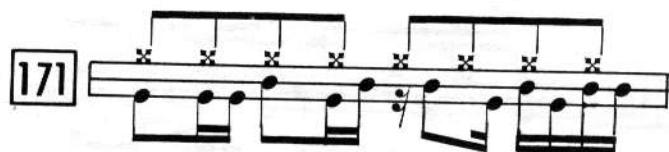
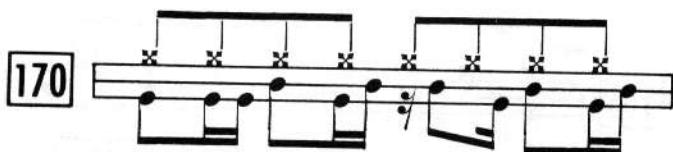
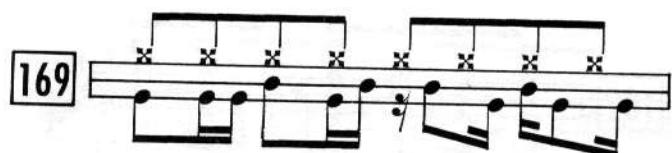
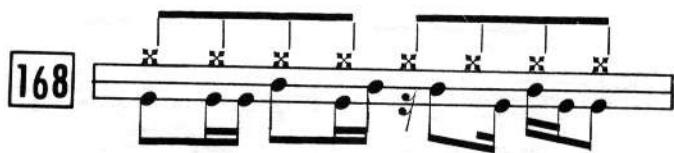
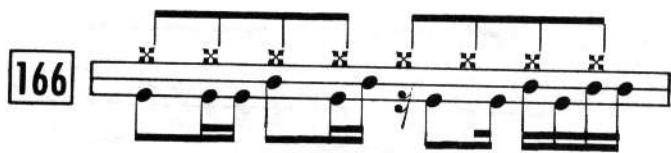
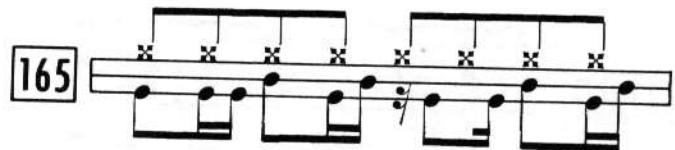
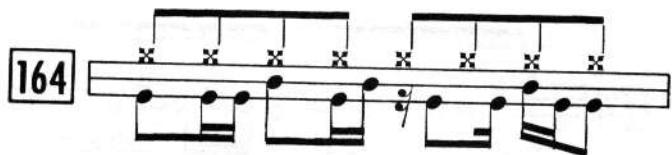
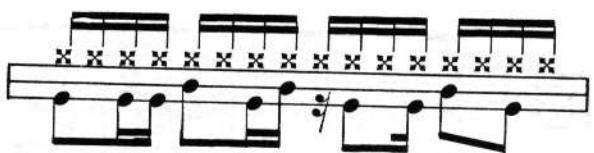
Musical staff 154 consists of two measures. The first measure contains four eighth notes, each with a vertical stroke through its stem. The second measure contains five eighth notes, with the first four having vertical strokes and the fifth note having a diagonal slash through its stem.

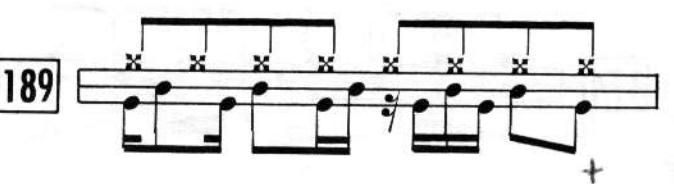
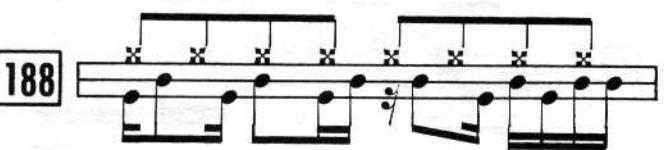
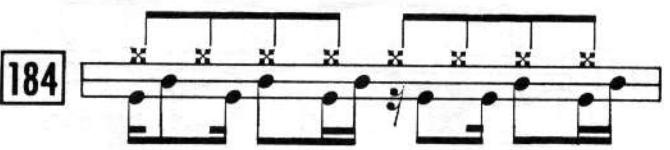
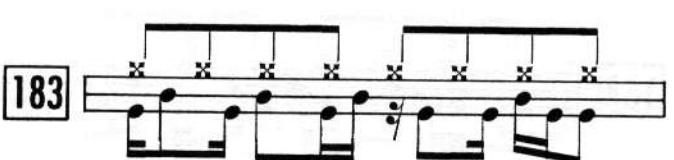
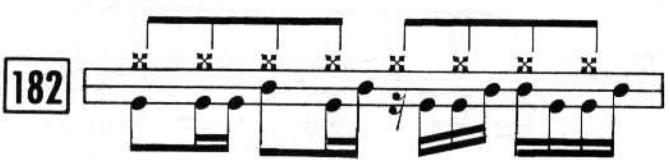
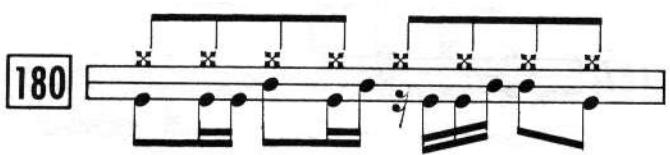
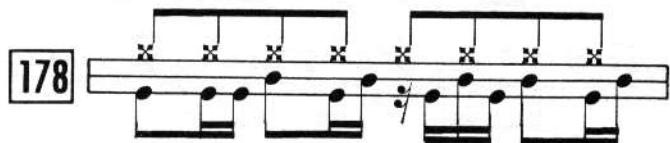
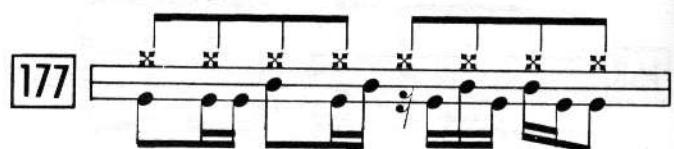
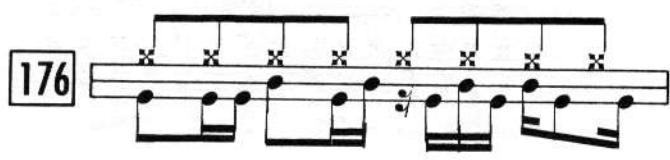
Musical staff 160 consists of two measures. The first measure has six eighth notes grouped by a brace, with the first note having a vertical stroke and the others having diagonal strokes. The second measure has five eighth notes grouped by a brace, with the first note having a vertical stroke and the others having diagonal strokes.

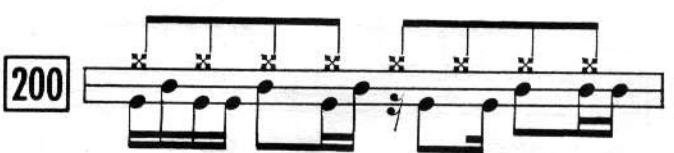
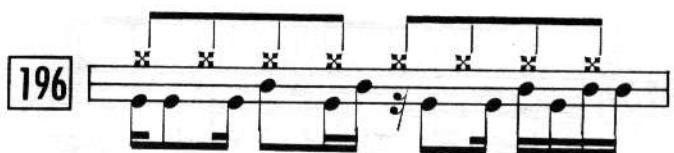
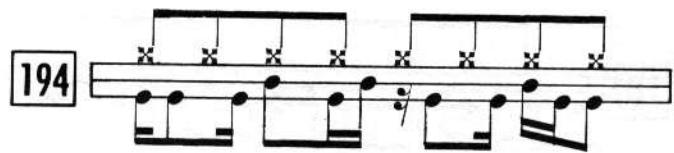
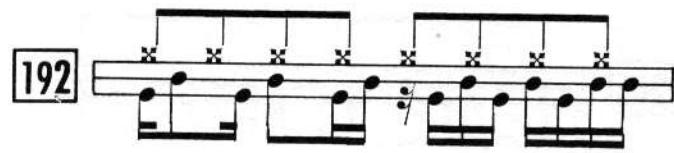
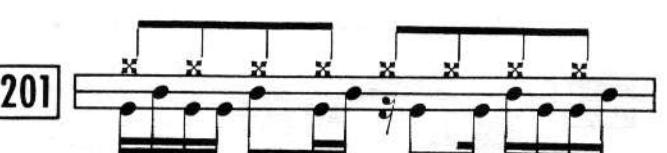
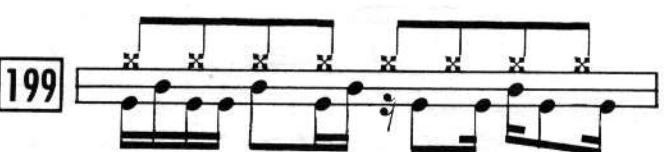
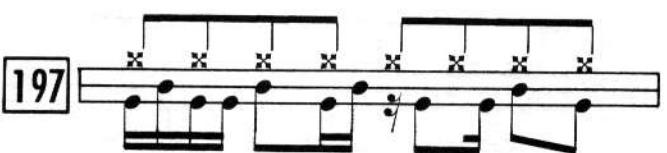
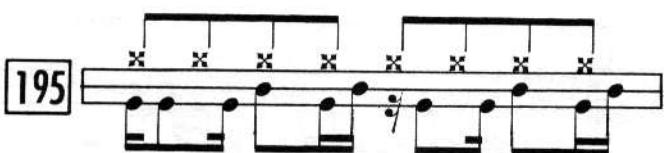
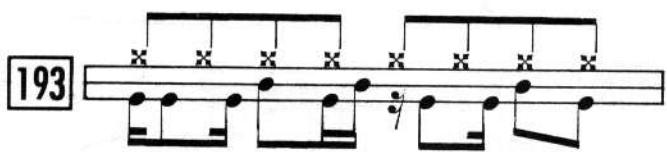
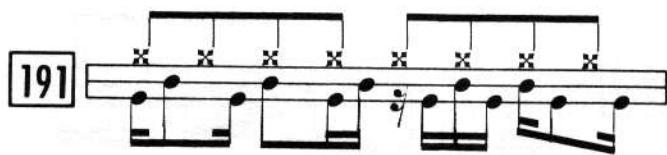
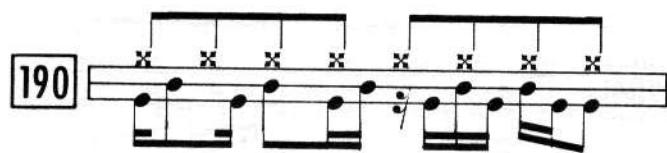
Hand drumming exercise 162 consists of a single hand drum playing a continuous 16th-note pattern. The pattern starts with an upbeat of two eighth notes, followed by a measure of sixteenth notes grouped in pairs. The grouping continues throughout the exercise.

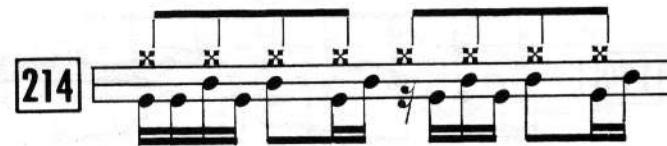
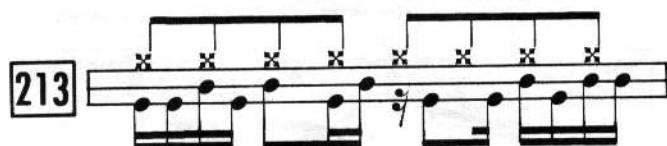
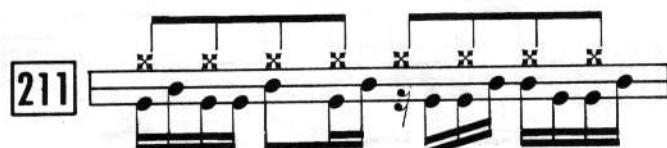
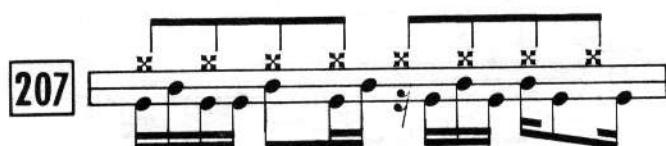
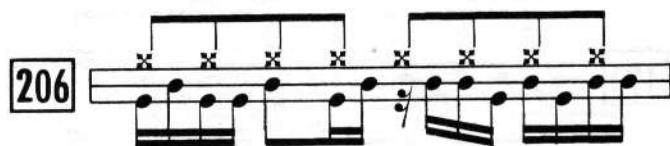
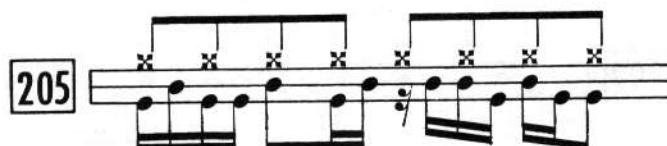
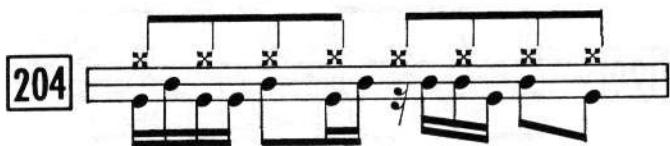
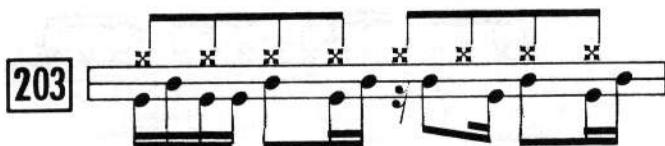


or

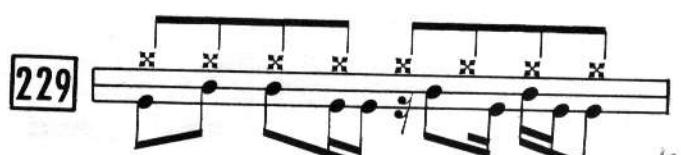
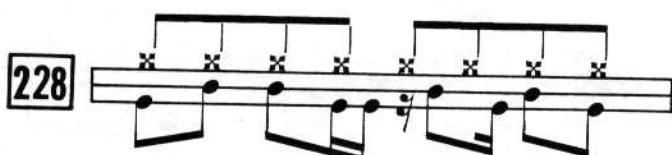
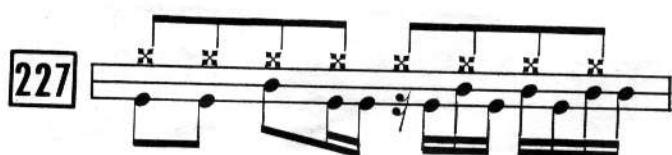
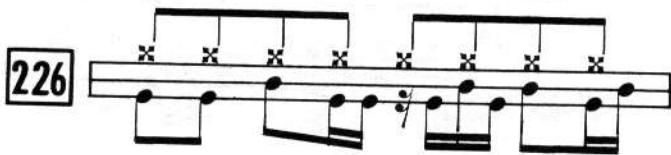
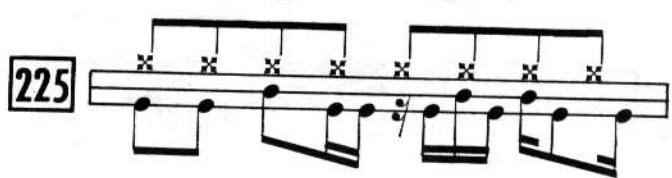
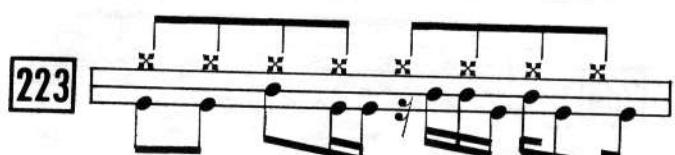
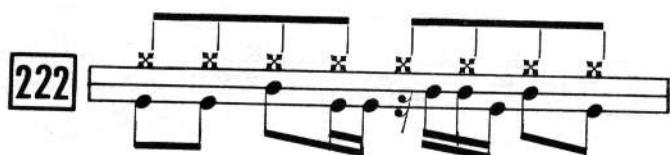
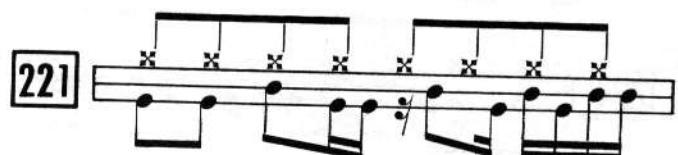
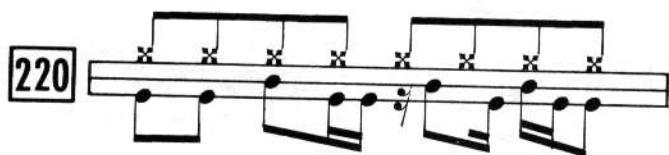
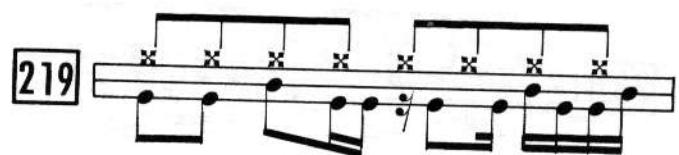
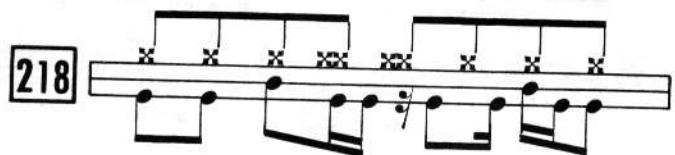
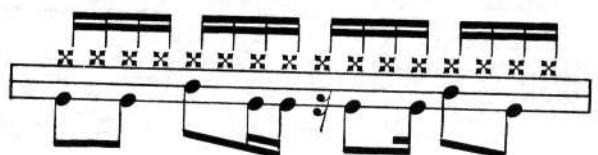
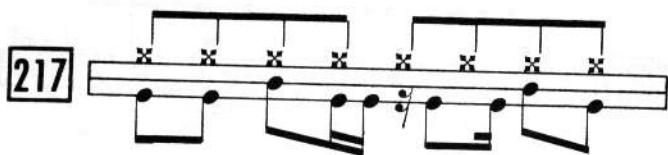


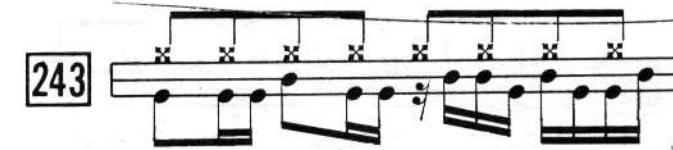
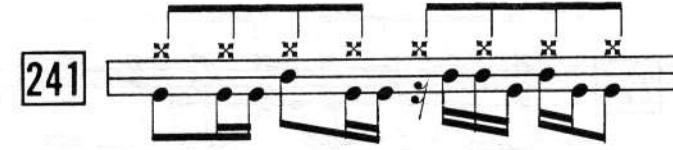
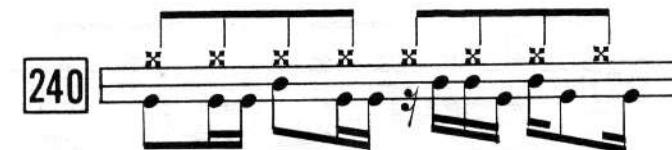
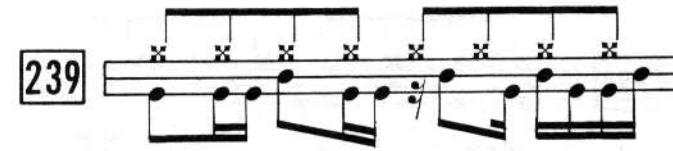
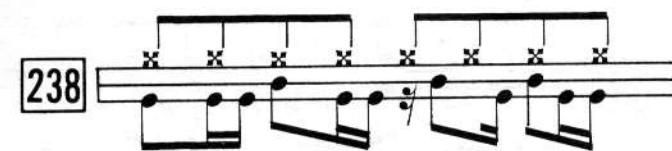
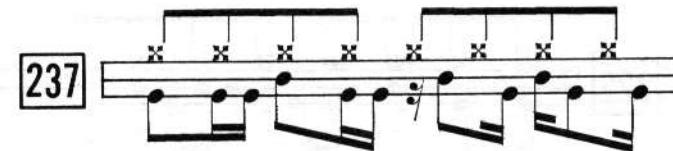
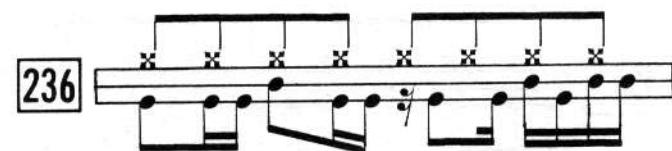
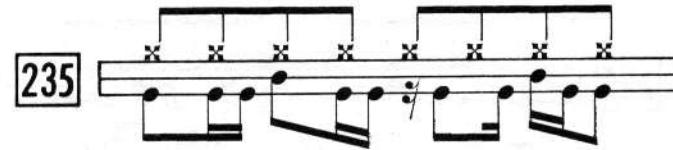
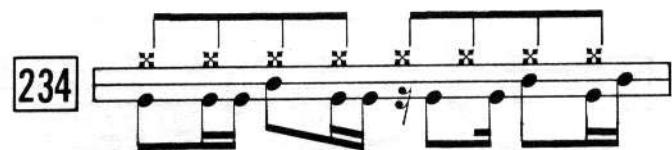
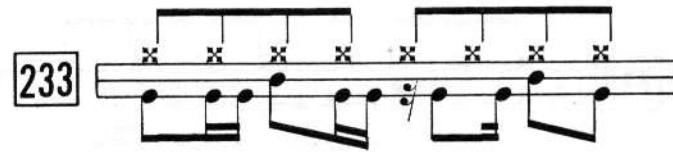
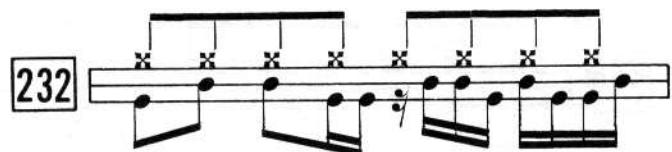
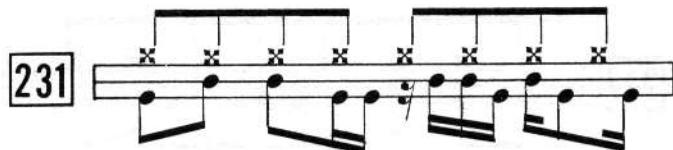
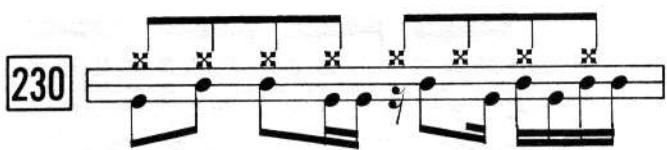


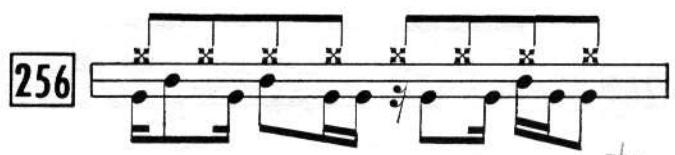
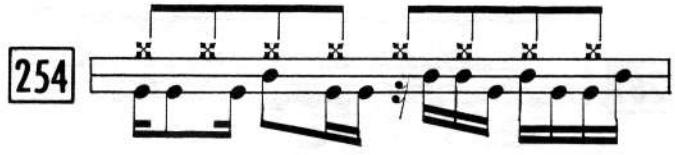
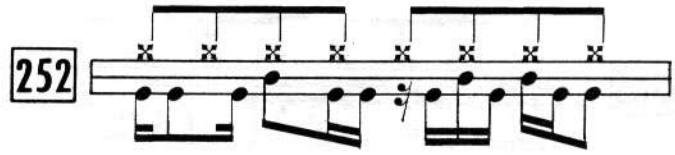
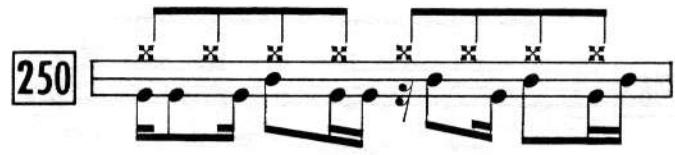
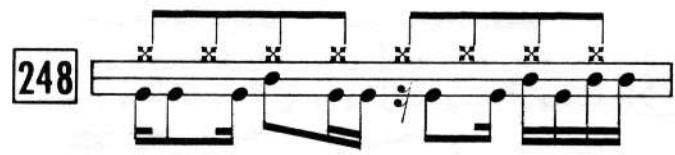
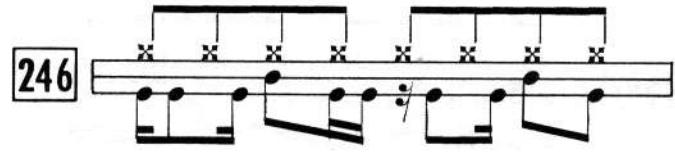
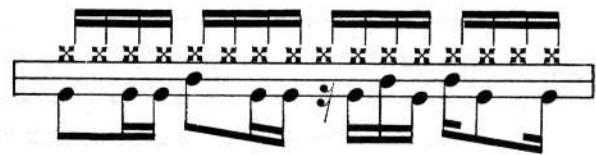
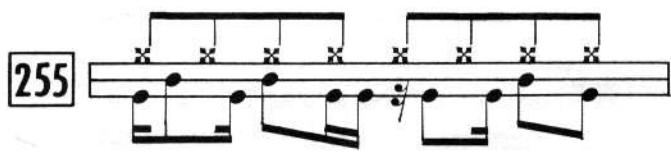
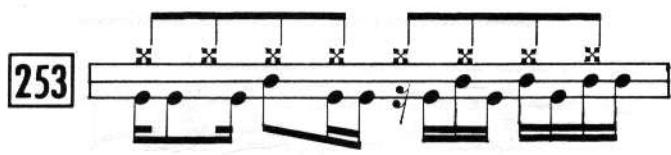
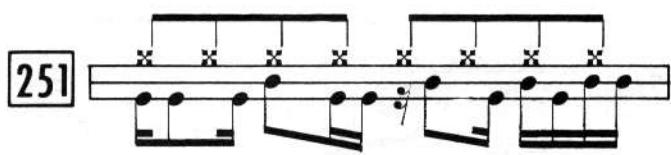
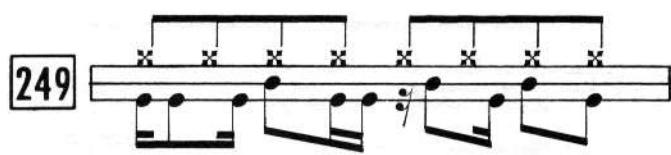
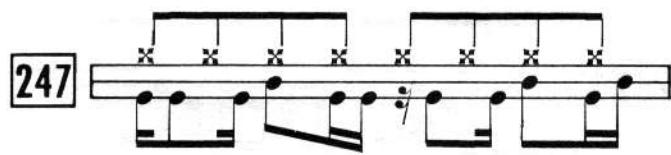
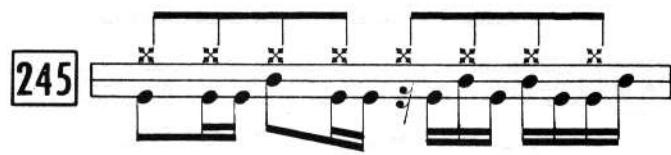
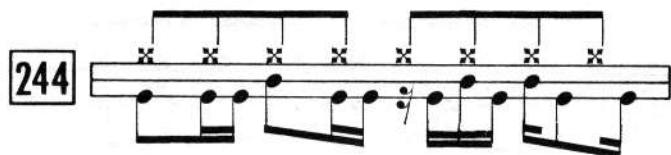


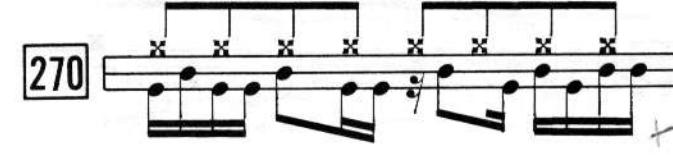
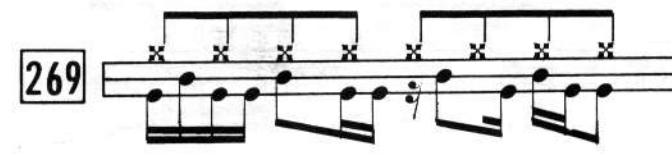
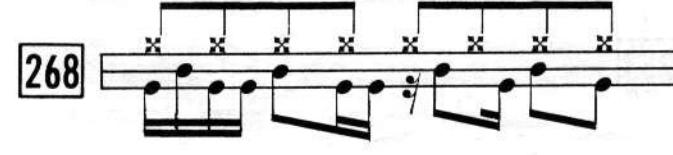
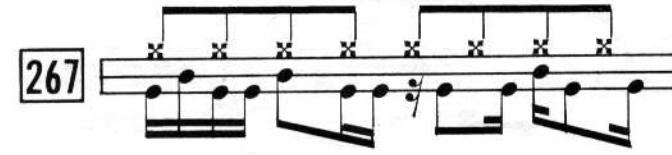
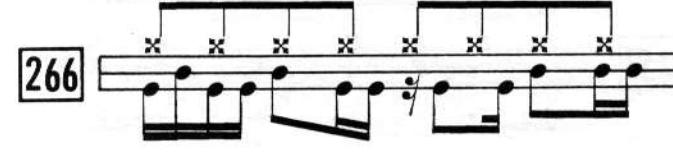
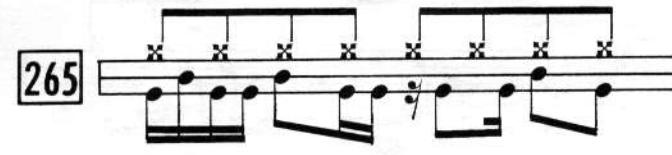
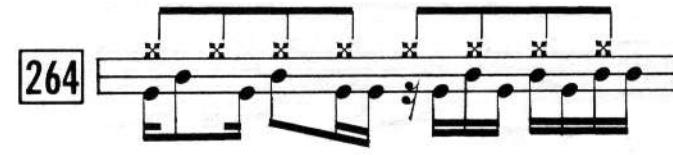
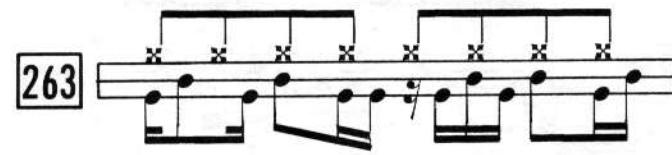
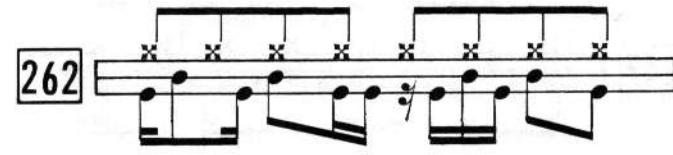
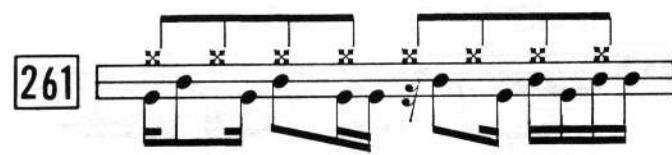
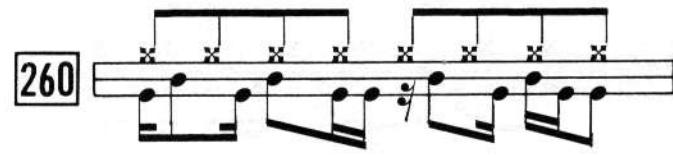
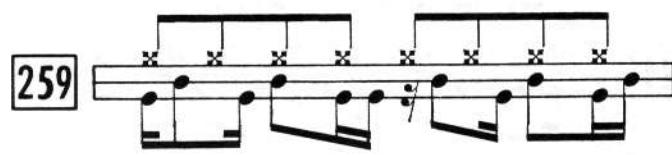
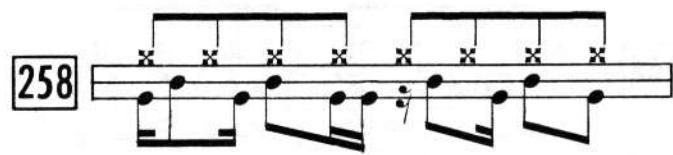
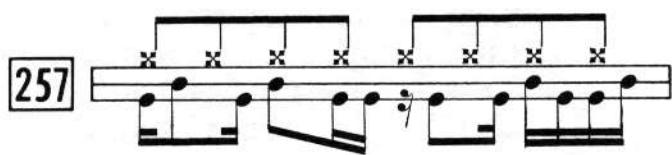


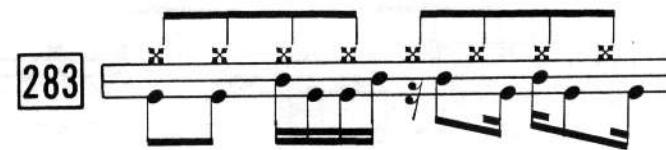
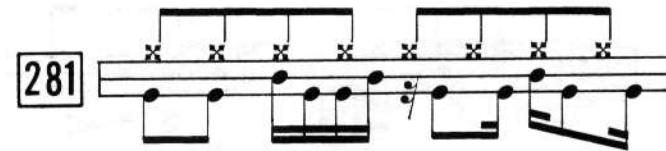
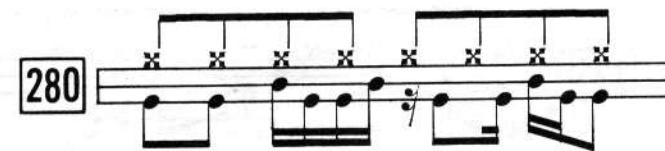
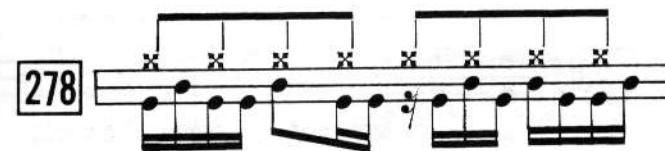
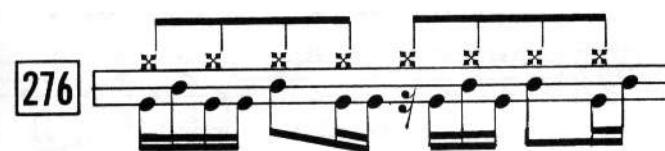
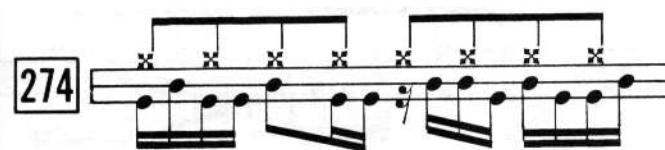
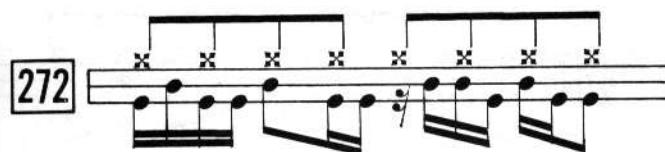
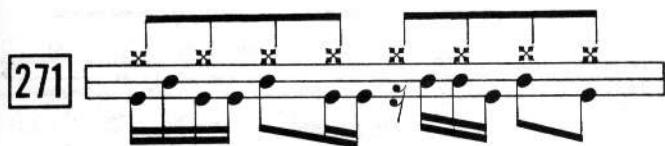
NOTE! USE  ,  , RIDE FOR ALL FIGURES











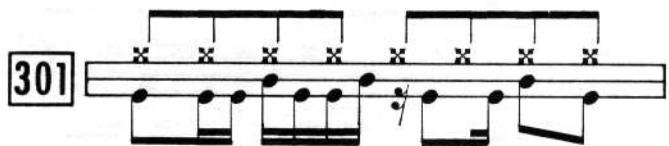
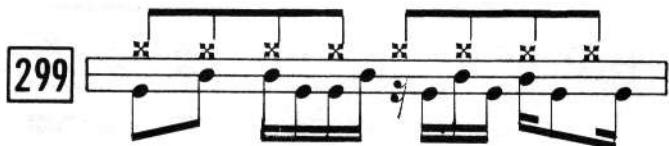
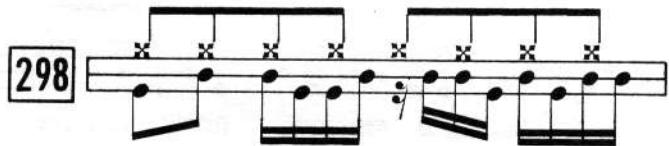
The image shows a musical score for Exercise 284. It consists of two measures of music on a single staff. The first measure starts with a quarter note followed by six eighth notes. The second measure starts with a quarter note followed by five eighth notes. Above the staff, there are two sets of four boxes each, likely indicating fingerings or stroke patterns. Measure numbers 284 are printed in a box on the left side.

Diagram illustrating a bass drum pattern for exercise 285. The pattern consists of two measures. In the first measure, there are four strokes on the bass drum (marked with 'x') and one note on the snare drum (marked with a dot). In the second measure, there are three strokes on the bass drum (marked with 'x') and one note on the snare drum (marked with a dot).

296

A musical score for exercise 297. It consists of two measures on a single staff. The first measure starts with a bass clef, a common time signature, and a key signature of one sharp. The notes are eighth notes. The second measure begins with a treble clef, a key signature of one sharp, and a repeat sign. The notes continue as eighth notes. The score is divided into measures by vertical bar lines.

NOTE! USE  ,  , RIDE FOR ALL FIGURES



314

This image shows a page from a drum set sheet music book. It features a title '314' in a large black box at the top left. Below the title is a staff system for a drum set. The top staff consists of eight vertical lines with 'x' marks above them, representing cymbals. The bottom staff has two sets of vertical lines with dots and dashes, representing bass drums. Between these two staves is a horizontal bar with a '÷' symbol, indicating a tempo change.

A musical score for Exercise 324. The first measure consists of two groups of four eighth notes each, with the first note of each group marked with an 'x'. The second measure consists of two groups of four eighth notes each, with the first note of each group marked with an 'x'. The notes are grouped by vertical bar lines and horizontal beams.

A musical score for a drum set. The left page number is 325. The score consists of two measures. Each measure has four vertical stems representing snare drum strokes. The first measure shows a pattern of eighth-note pairs: a pair of strokes on the first beat, a pair of rests on the second, a pair of strokes on the third, and a pair of rests on the fourth. The second measure continues this pattern with a pair of strokes on the first beat, a pair of rests on the second, and a pair of strokes on the third beat, followed by a single stroke on the fourth beat.

A musical score for exercise 327. It consists of two measures on four-line staff paper. The first measure shows a continuous eighth-note pattern starting with an 'x' (cross) at the top of the first line. The second measure continues this pattern, with the first four notes also starting with an 'x'. The third measure begins with a vertical bar line and contains three pairs of eighth-note patterns, each starting with an 'x' at the top of the first line.

Musical example 334 shows a bass line with two measures. The first measure consists of two groups of four eighth notes each, separated by a vertical bar line. The second measure starts with a rest followed by a bass note, then continues with two groups of four eighth notes each, separated by a vertical bar line.

A musical score for exercise 337. It consists of two measures of music on a single staff. The first measure starts with a bass clef, a common time signature, and a key signature of one sharp. It features a continuous eighth-note pattern: a pair of eighth notes followed by a sixteenth note, then another pair of eighth notes followed by a sixteenth note, and so on. The second measure begins with a sharp sign indicating a change in key signature. It continues the eighth-note pattern established in the first measure.

A musical score for exercise 339. It consists of two measures on a single staff. The first measure shows a continuous eighth-note pattern starting with a dotted quarter note followed by six eighth notes. The second measure starts with a sixteenth note followed by a dotted eighth note, then continues with a sixteenth note followed by five eighth notes. The notes are grouped by vertical bar lines and horizontal beams. Measures are numbered 339.

Diagram illustrating the bass drum pattern for exercise 340. The pattern consists of two measures. Each measure starts with a bass drum stroke (indicated by an 'x' above the staff) followed by a series of eighth-note strokes on the bass drum. The first measure has four strokes, and the second measure has five strokes. The pattern is repeated in the next measure.

Diagram illustrating the drum set for measure 342, featuring a bass drum, snare drum, and hi-hat.

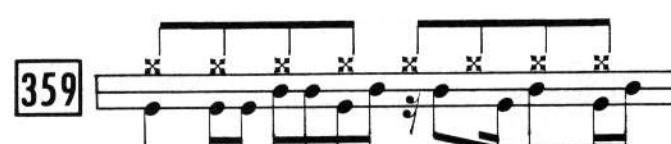
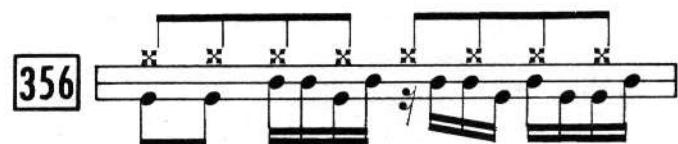
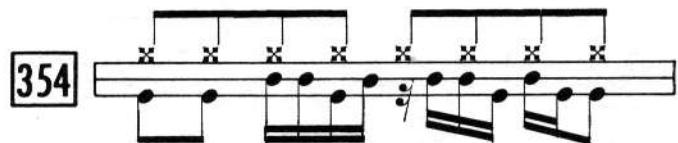
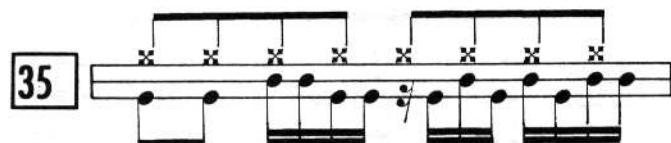
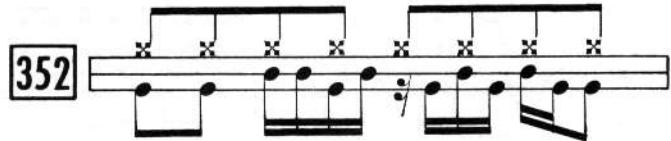
Diagram illustrating a 16th-note pattern on the snare drum (S) across four measures. The pattern consists of a sixteenth note followed by a eighth note, then another sixteenth note, and finally a sixteenth note. This pattern repeats three times, followed by a measure of rests.

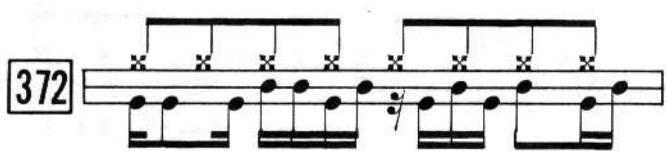
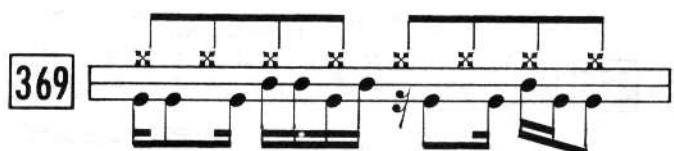
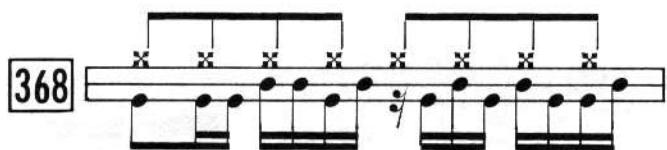
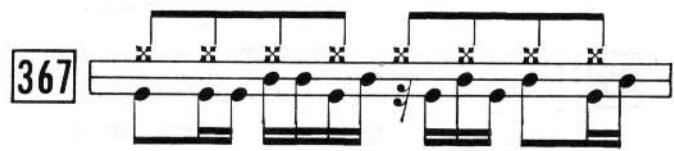
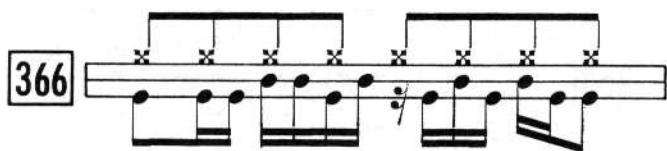
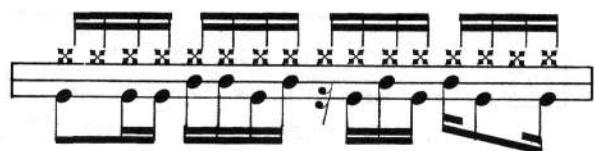
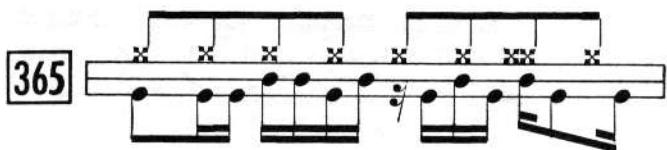
344

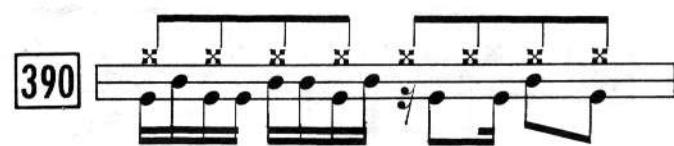
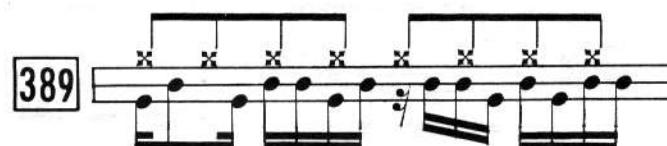
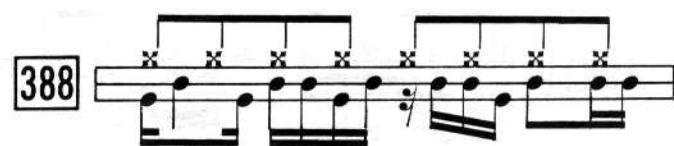
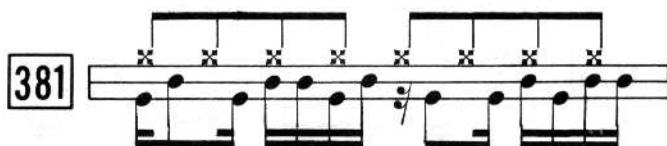
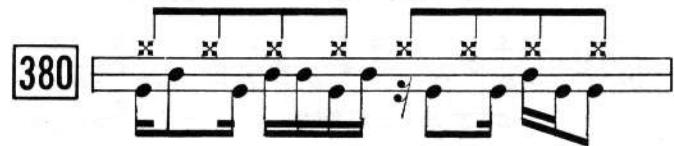
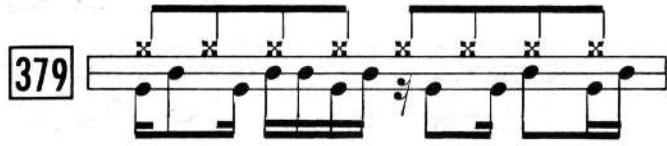
A diagram of a drum set with various drums and cymbals labeled with 'x' marks indicating where to play.

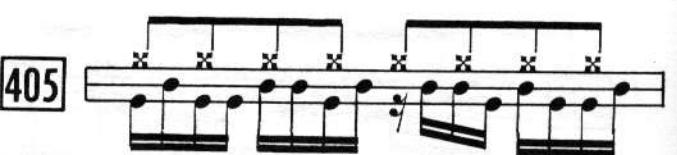
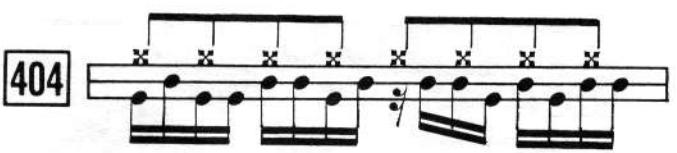
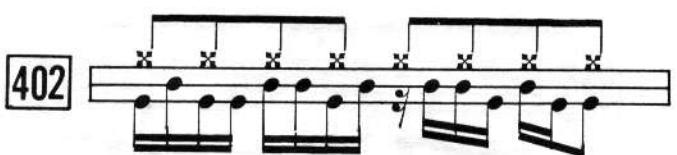
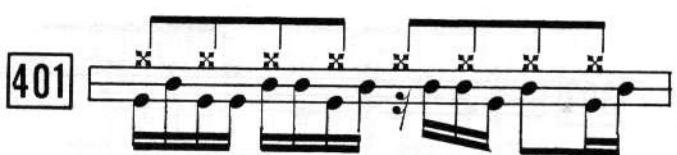
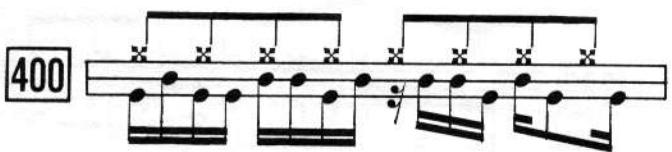
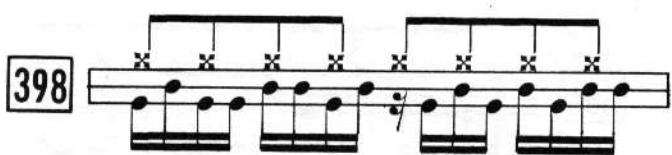
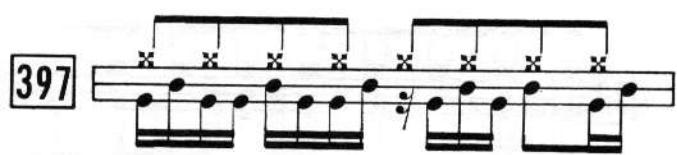
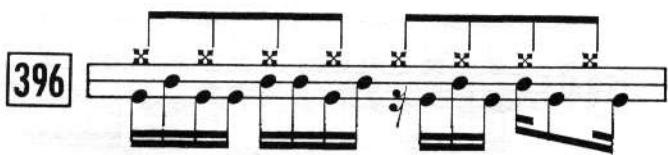
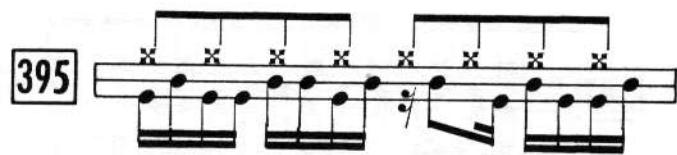
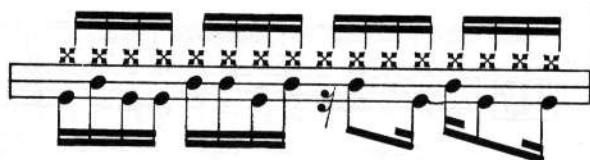
Musical score for exercise 349, featuring two measures of sixteenth-note patterns. The first measure consists of six groups of four sixteenth notes each, with the first note of each group crossed out. The second measure consists of five groups of four sixteenth notes each, with the first note of each group crossed out.

A page from a drum set sheet music book, page 350. It features a grid of 12 boxes for drumming exercises. The first two columns have four boxes each, and the third column has three boxes. Each box contains a different combination of x's and dots representing drum strokes.









CHAPTER II

PART III

RHYTHMIC IMPROVISATION

The following are a few eight bar solos designed to demonstrate, in practice, the theory of improvising rhythmically. Most of the figures used are the variations shown in parts one and two. They are connected together in solos in an effort to show how a one or two bar figure can be turned into a longer phrase. 4, 8, 12 bars, etc.

The solos as they are, are playable. However, in an actual musical situation, the solos would probably be played much looser and would not stick quite as close to the basic beat. How close to the basic figure the drummer stays depends largely on the musical situation.

ABOVE ALL ELSE, MUSICIANSHIP AND TASTE MUST BE EMPHASIZED!
TECHNIQUE IS ALWAYS SECONDARY TO MUSICIANSHIP.

Note: Once again it must be emphasized that all the solos must be played with both an eighth note and a sixteenth note ride on the right hand. The sixteenth note ride gives an entirely different feeling and sound than does the eighth note ride. For this reason they both must be used.

- 8 BAR SOLOS - BASIC BEAT:



1

A two-line musical staff for a drum solo. The top line shows a continuous pattern of sixteenth-note pairs and eighth notes. The bottom line shows a continuous pattern of eighth notes. There are two 'X' marks above the staff, indicating specific notes or rests.

A continuation of the two-line musical staff for Drum Solo 1. It shows a continuous pattern of sixteenth-note pairs and eighth notes on the top line, and eighth notes on the bottom line. There are two 'X' marks above the staff.

A continuation of the two-line musical staff for Drum Solo 1. It shows a continuous pattern of sixteenth-note pairs and eighth notes on the top line, and eighth notes on the bottom line. There are two 'X' marks above the staff.

2

A continuation of the two-line musical staff for Drum Solo 2. It shows a continuous pattern of sixteenth-note pairs and eighth notes on the top line, and eighth notes on the bottom line. There are two 'X' marks above the staff.

A continuation of the two-line musical staff for Drum Solo 2. It shows a continuous pattern of sixteenth-note pairs and eighth notes on the top line, and eighth notes on the bottom line. There are two 'X' marks above the staff.

A continuation of the two-line musical staff for Drum Solo 2. It shows a continuous pattern of sixteenth-note pairs and eighth notes on the top line, and eighth notes on the bottom line. There are two 'X' marks above the staff.

3



4



5



6



7



Algunos de los acordes más comunes en el jazz son el dominante (tono de base) y el menor (tono de base). Los acordes de dominante suelen ser más fuertes que los acordes menores, ya que tienen una mayor tensión.



8



CYMBAL VARIATIONS WITH THE RIGHT HAND

The first step to cymbal variations is to change the sound of the ride pattern without actually changing the rhythmic figure. This applies mainly to when the right hand is being played on a closed high hat, a practice that is used quite frequently in rock drumming.

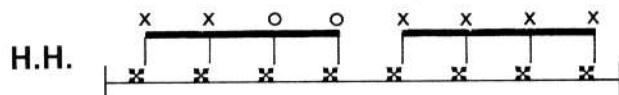
Changing the sound can be accomplished quite simply by opening the high hat cymbals slightly for a short time and then closing them again. When the high hat cymbals are struck in a slightly open position they ring a little, and in contrast to the normal staccato effect of a closed H.Hat, they tend to give a much broader sound, almost changing the duration of the notes.

Note: X denotes a closed H.Hat.

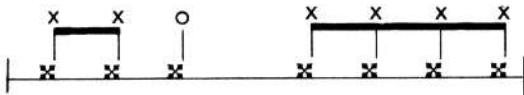
O denotes an open H. Hat.

FOR EXAMPLE:

PLAYED AS:



HEARD AS:



Notice that when the second two eighth notes of the bar (2 &) in the above example, are played with the H.Hat cymbals slightly open it sounds almost as though they were a quarter note held into the third beat of the bar.

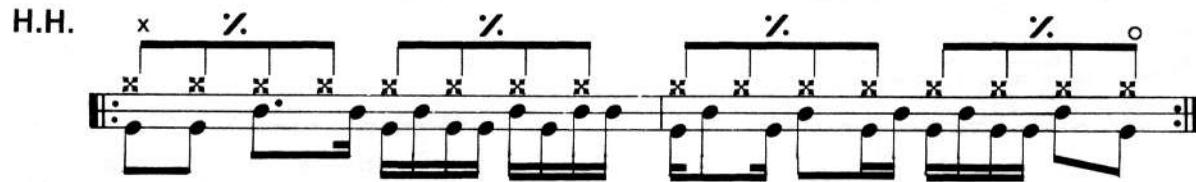
Because of the broader sound produced, this practice can be very useful in "re-enforcing" accents played on either the snare or the bass drum. For example, if the H.Hat is opened slightly on the second and/or fourth beats of the bar, along with the usual snare accent a much "heavier", more definite feeling is obtained. It would not be advisable to use this device on every accent (EG: Every 2nd and 4th beat of the bar for the entire tune) however, when used occasionally and with taste it can be quite effective.

CYMBAL VARIATIONS WITH THE RIGHT HAND (Cont.)

By keeping the H.Hat cymbals open for only one instead of two eighth notes, a shorter, much different effect is achieved. This practice is most effective when played on the off-beat eighth notes (1 & 2 & 3 & 4 &). Definitely not all of these notes, but only when they are in a position so as to make some kind of musical sense.

These shorter little accents have a tendency to lead into something else, thereby making them very handy to use at the end of a phrase. (1 bar, 2 bar, 4, 8, etc.)

FOR EXAMPLE: By placing one of these cymbal figures at the end of a two bar phrase it tends to give the effect of finishing off the one phrase and either leading into a new one or into a repeat of the old one.



They also come in quite handy in setting up accents, such as the usual ones on the 2nd and 4th beats of the bar. Once again, if used to excess they will lose their effectiveness.

EG:

H.H.

CYMBAL VARIATIONS WITH THE RIGHT HAND (Cont.)

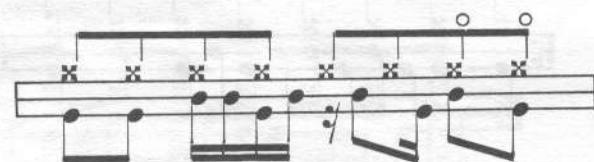
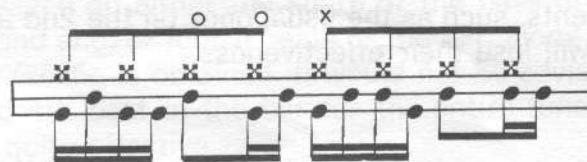
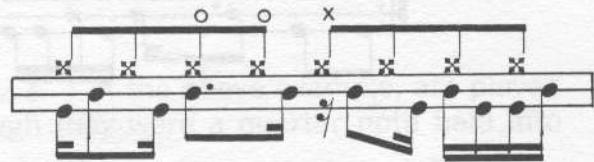
THE FEW HIGH HAT ACCENTS DESCRIBED ON THE PREVIOUS PAGES CAN BE AND SHOULD BE APPLIED TO ALL THE EXERCISES AND FIGURES CONTAINED IN THIS TEXT.

By merely varying the sound of the high hat slightly, the feeling and sound of a figure can be changed substantially. This can add a little variety, and much musical colour and flavouring to your drumming. For the best possible effect, these accents should be applied with taste.

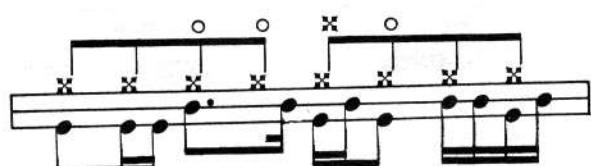
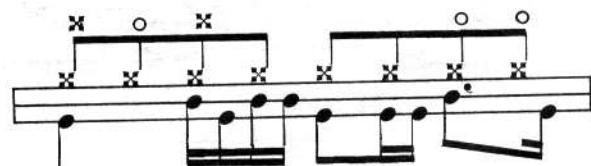
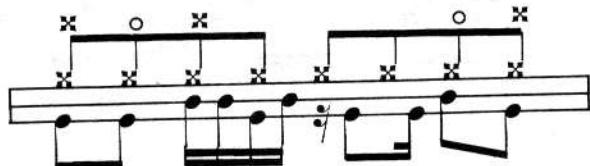
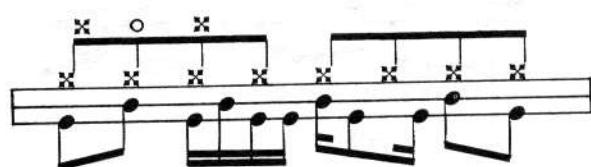
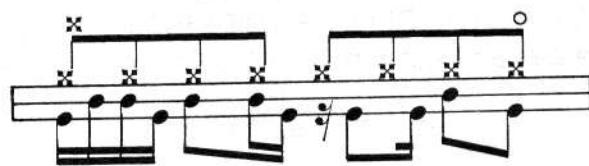
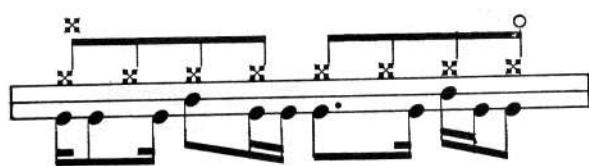
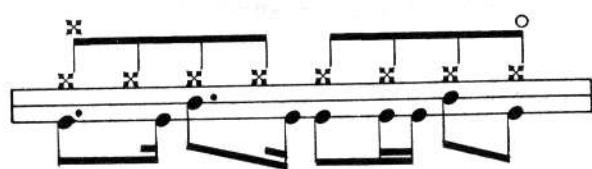
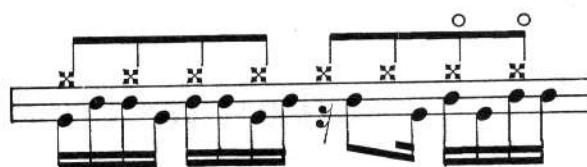
The following are a few figures taken from Chapters One and Two, with the high hat accents added to them.

Note: For the following exercises the cymbal rhythm, unless marked with an **O**, will be played on a closed high hat. Only the notes so marked are to be played on an open H.Hat. If the note immediately following an open note is marked with an **X** it must be played closed.

EG: Both notes played open.  Second note played closed. 



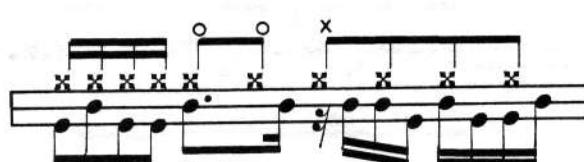
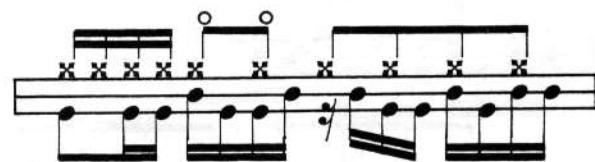
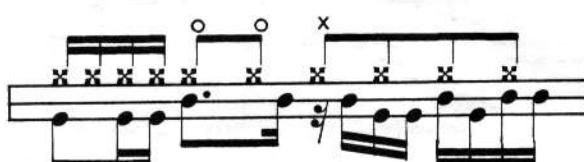
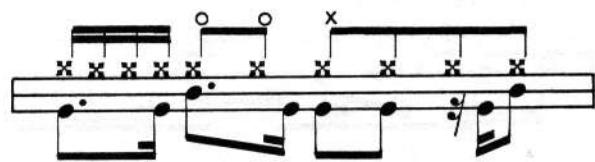
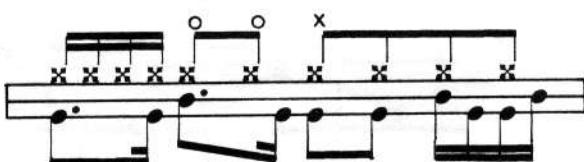
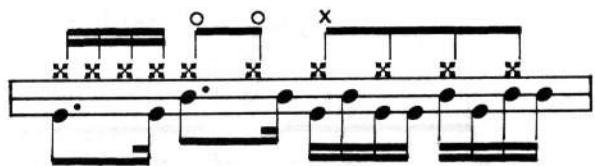
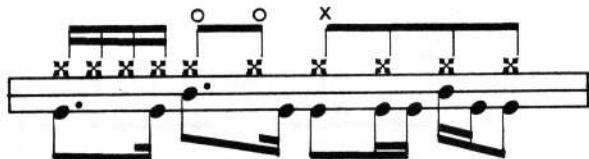
CYMBAL VARIATIONS WITH THE RIGHT HAND (Cont.)



CYMBAL VARIATIONS WITH THE RIGHT HAND (Cont.)

Much care must be taken, when using changing rhythm patterns with the right hand, to ensure that the pulse and feeling of the original rhythm is not disturbed. More so than with any other device in this text, there is a time and place for changing the ride rhythm. Care should be taken to make sure the rhythm doesn't get too busy.

The following are a few examples of some of the figures that can be obtained by changing the rhythmic structure of the right hand. Most of these figures can be played on either the RIDE CYMBAL, THE BELL OF THE RIDE CYMBAL, OR THE CLOSED HIGH HAT. If a figure is more suitable to a closed high hat than the bell of the ride cymbal, etc., it will be indicated beside the figure.



Note: Most of the figures are marked to be played on the H.Hat (o,x.). Play them on the H.Hat, then eliminate the o and x markings and repeat the exercises on the ride cymbal and on the bell.

CYMBAL VARIATIONS WITH THE RIGHT HAND (Cont.)

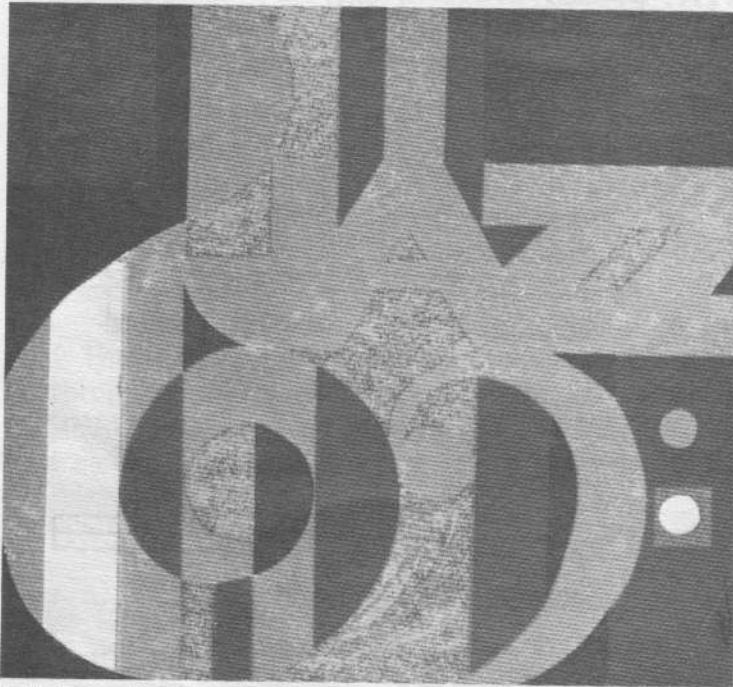
A musical score for two voices. The top staff consists of two measures. The first measure contains a single eighth note followed by a fermata. The second measure contains a single eighth note followed by a fermata. The bottom staff consists of four measures. The first measure contains a dotted half note followed by a quarter note. The second measure contains a dotted half note followed by a quarter note. The third measure contains a dotted half note followed by a quarter note. The fourth measure contains a dotted half note followed by a quarter note.

The image shows a musical score for a three-drum set. The top staff consists of three vertical lines representing the Snare drum, with a 'x' indicating a hit on the first and third beats of each measure. The middle staff consists of two vertical lines representing the Bass drum, with a 'x' on the second beat of each measure. The bottom staff consists of two vertical lines representing the Tom drums, with a 'p' indicating a hit on the first beat of each measure.

* These exercises are especially effective when played on the high hat

Mel Bay's Studio/Jazz Drum Cookbook

by John Pickering



 Mel Bay Publications, Inc.
Pacific, Mo. 63069

Mel Bay's Drum Improvising Studies

For Jazz and Rock
by Joe Lambert



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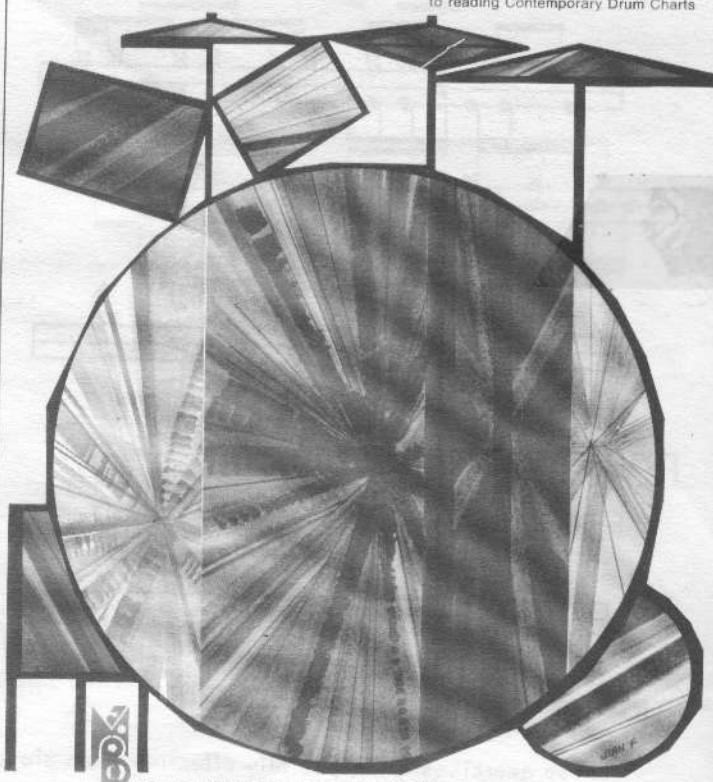


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Mel Bay's **STAGE BAND**

DRUMMERS' GUIDE

by John Pickering A guide
to reading Contemporary Drum Charts



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Drum Method Vol. 1 (Snare)

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Drum Set Tunes

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Fun with Drums

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Killer Fillers for Drum Set

Melodic Solo Encounters for Drum Set

Progressive Steps to Drum Freedom

12 Etudes for Snare Drum

18 Rudimental Snare Drum Duets

Fusion Drumming

Snare Drum Pocketbook

Snare Drum Primer

Syncopated Rhythms for the Contemporary Drummer