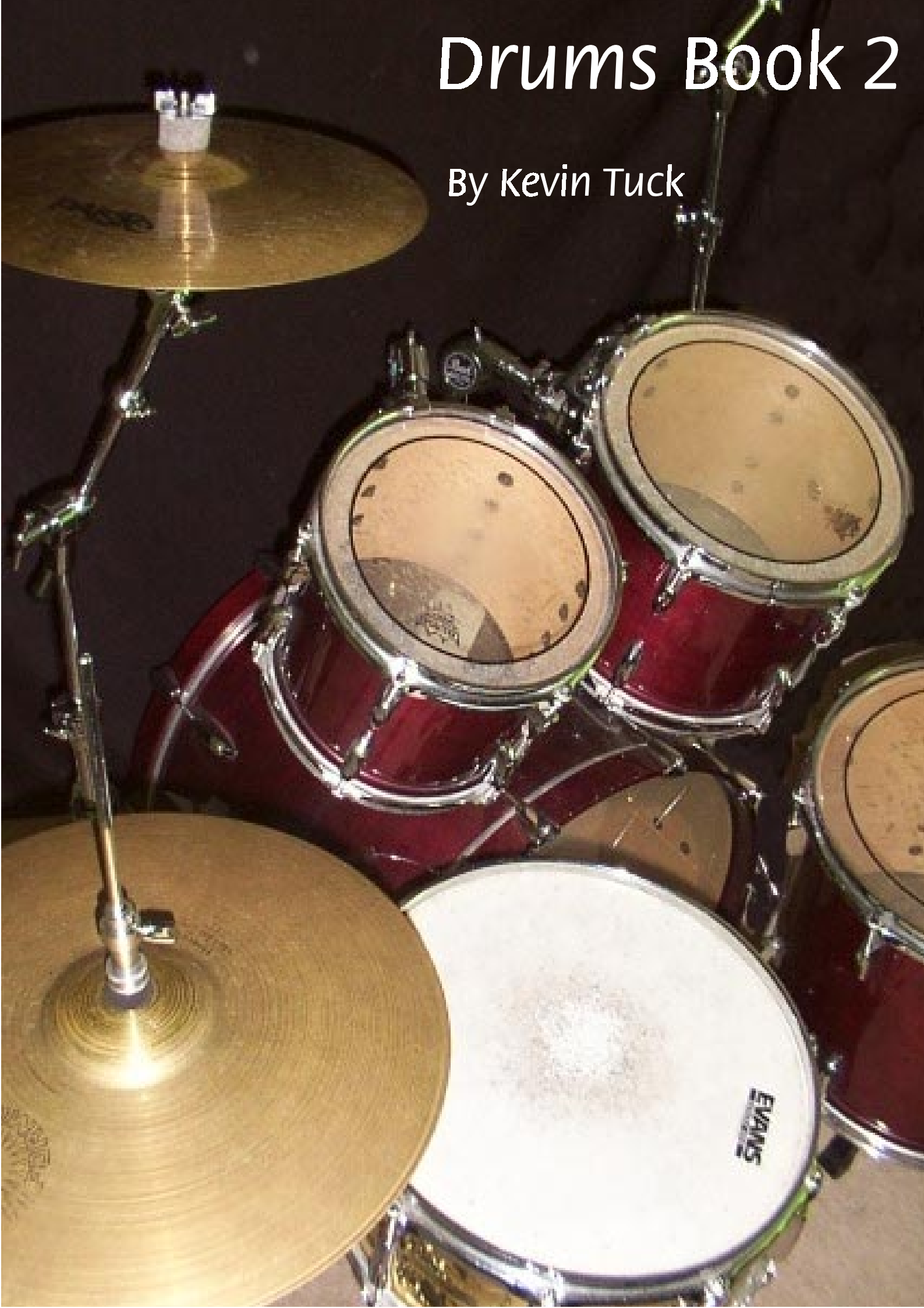
Drums Book 2

By Kevin Tuck



World Percussion Publications presents

Drums Book 2

Kevin Tuck

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About the Author

Kevin Tuck
M. Mus (performance)
B. Mus (education)

Kevin Tuck is a well known percussionist & educator, with a wealth of education and experience.

Kevin has been playing drums since he was five years old, and was playing with Dance bands at the age of 10. Kevin has played with many Rock and Jazz bands, as well as playing percussion with Symphony Orchestras.

Foreword

This book is designed as a collection of materials for beginning-intermediate drummers. The book is not designed as a "teach-yourself" method, rather it is designed to be worked through with a teacher in regular lessons.

The philosophy of this book is that the students have to learn the concepts through practice, rather than through reading masses of text. The skills & the musical patterns in this book are intended to be a small introduction to the world of drumming, and have been chosen because they are the most useful and practical.

The book has been put into sections so that students can work through the reading and drum kit sections independently. Students will always vary in how quickly they get through the drum kit section, as some students have better natural co-ordination than others.

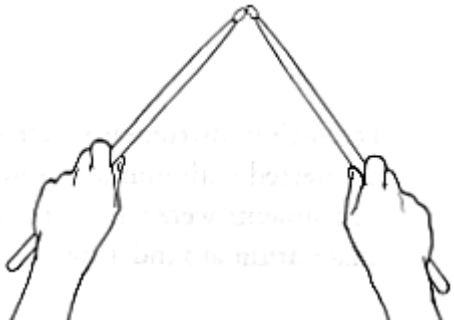
Most importantly this book is not intended to be used by itself : it is meant to be one tool in the learning of music. Students need regular inspiration through learning modern songs, playing in ensembles and listening to bands.

Holding the sticks

Stick is held between the thumb and forefinger -
The Fulcrum

Other 3 fingers wrap loosely around, and help in the motion of the stick

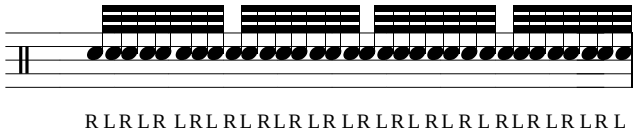
Keep your hands the right way up
with the back of your hand facing up, and your palm facing down.



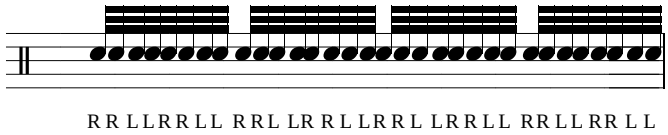
The Stick is moved with a combination of arm, Wrist, and finger movement

Drum Rudiments

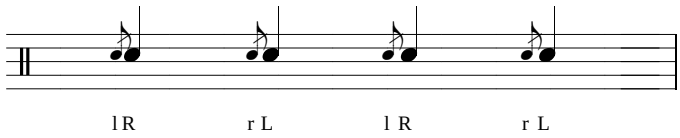
Rudiment #1
The Single Stroke Roll



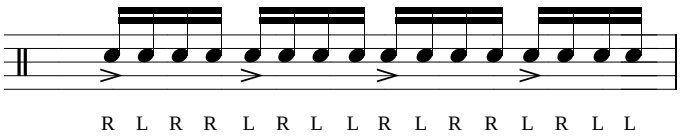
Rudiment #2
The Double Stroke Roll



Rudiment #3
Flams

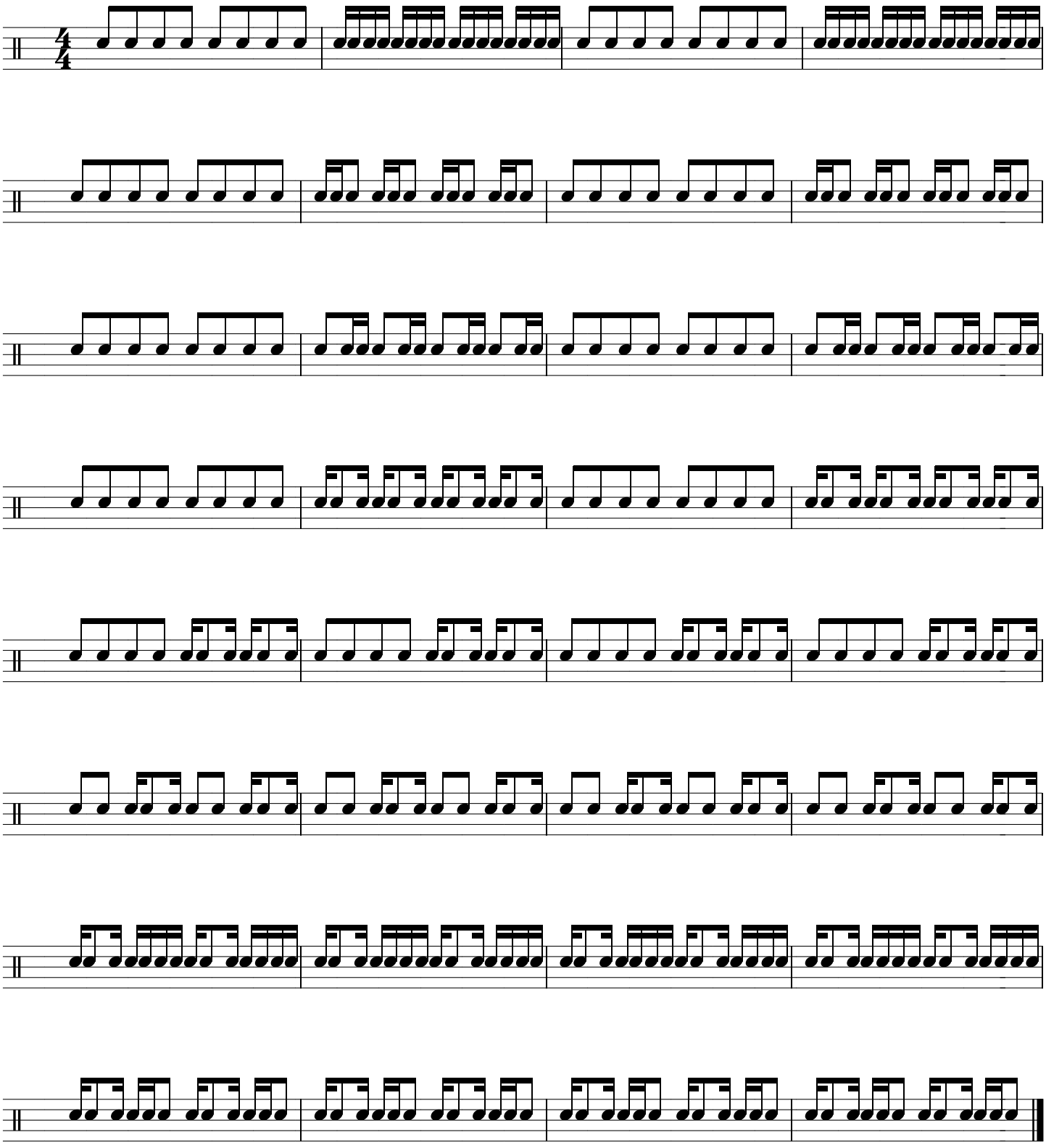


Rudiment #4
Single Paradiddles



Note Exercises

Semiquavers and Combinations



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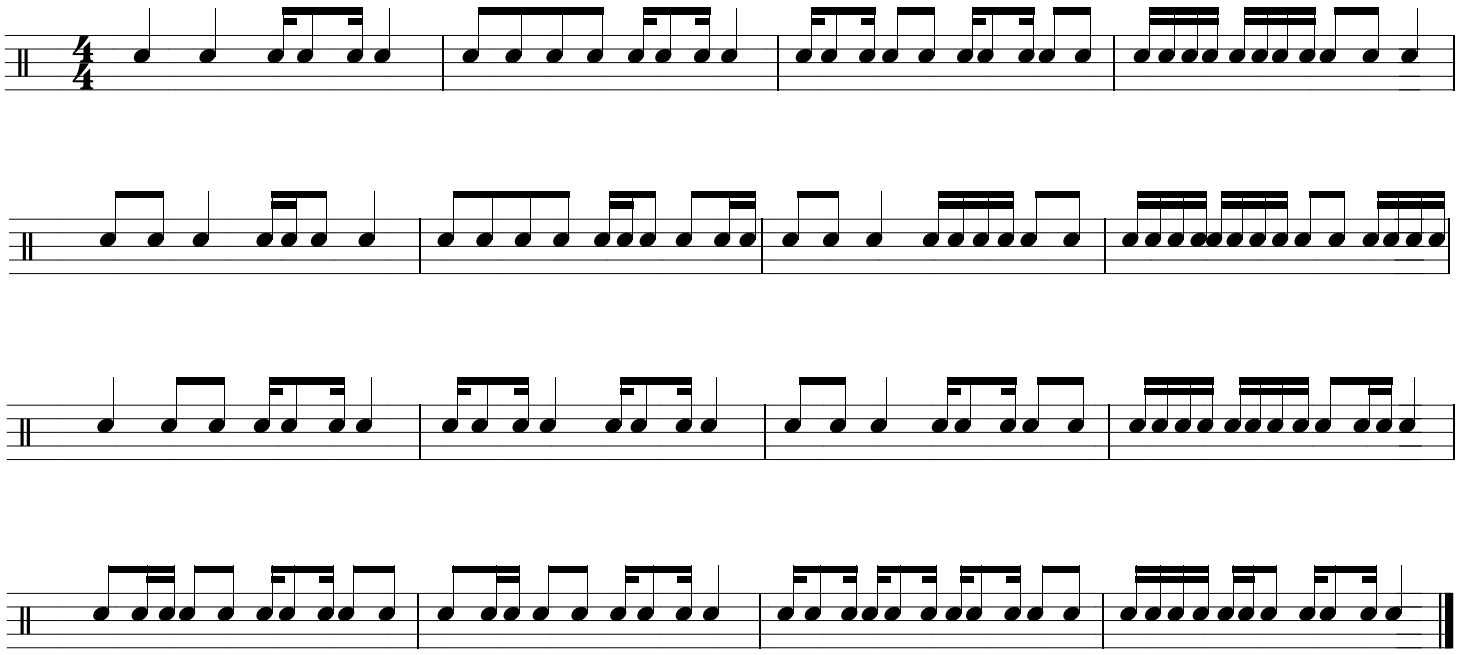
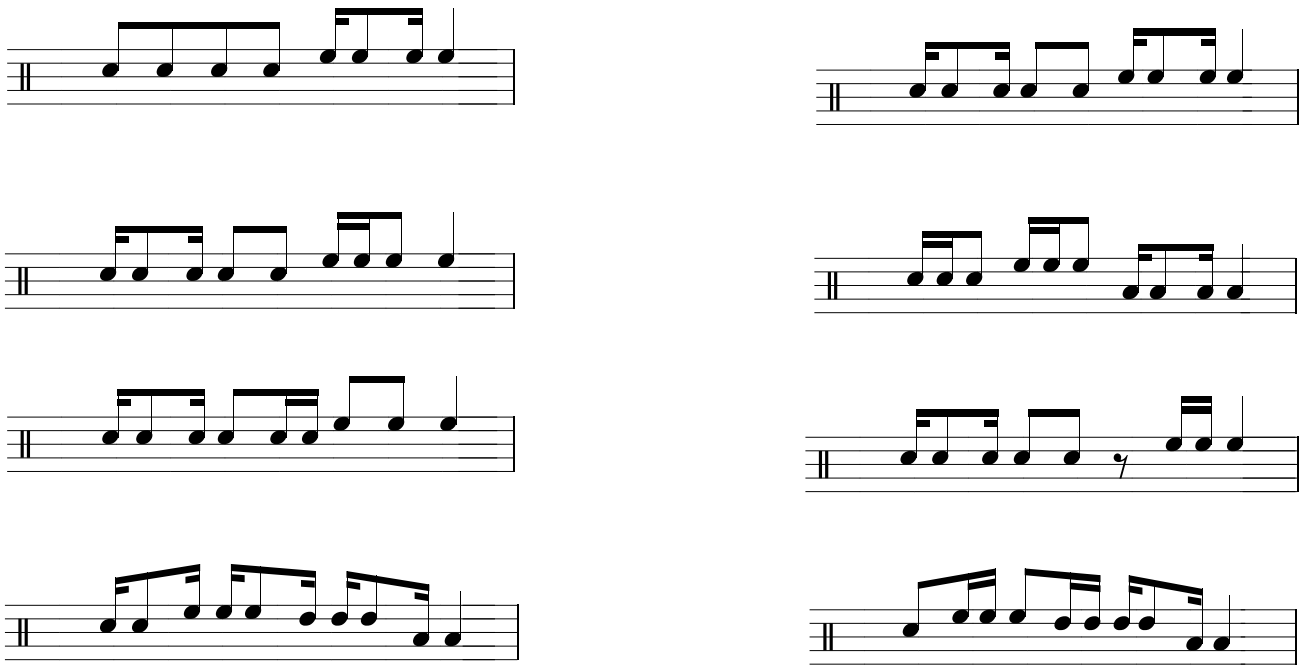
Reading Practice #1

Semiquaver & Quaver Combinations

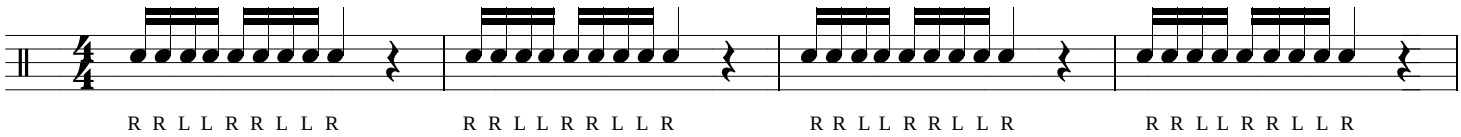


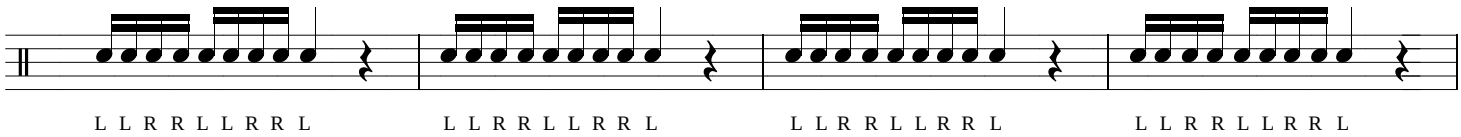
Drum

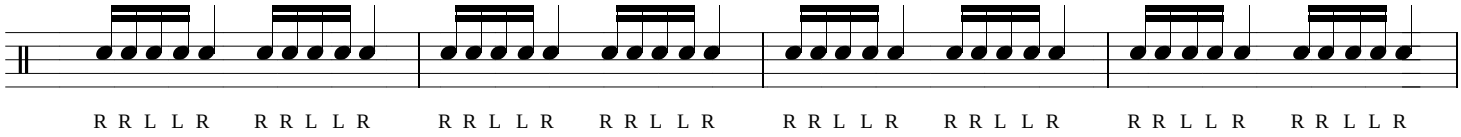


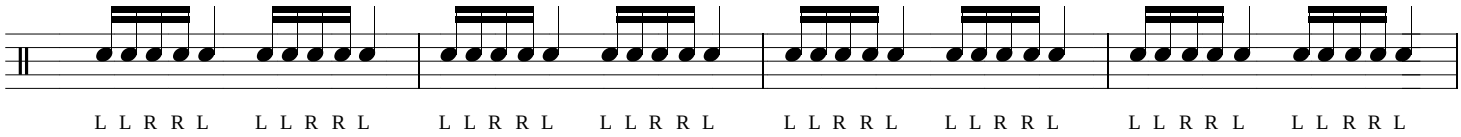
Note Exercises

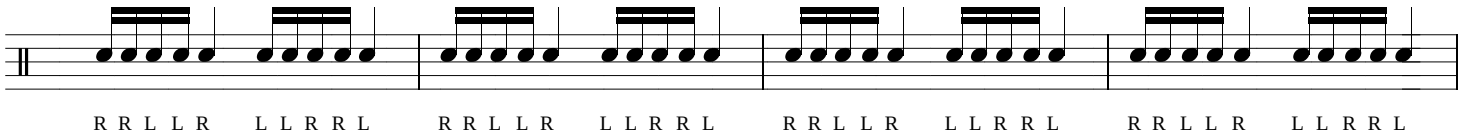
Double Stroke Rolls

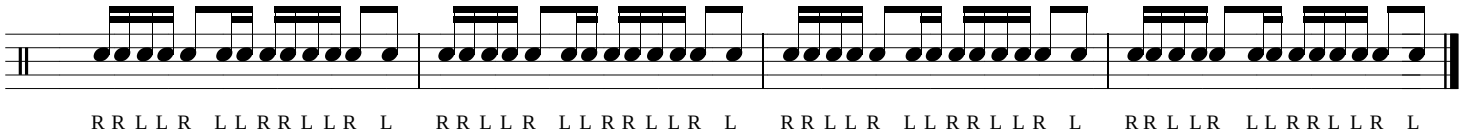


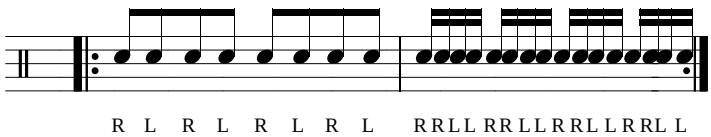


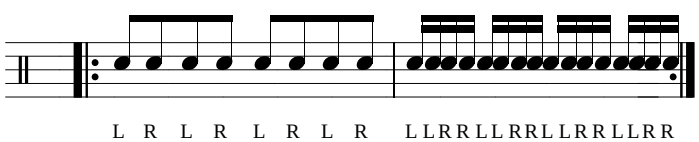






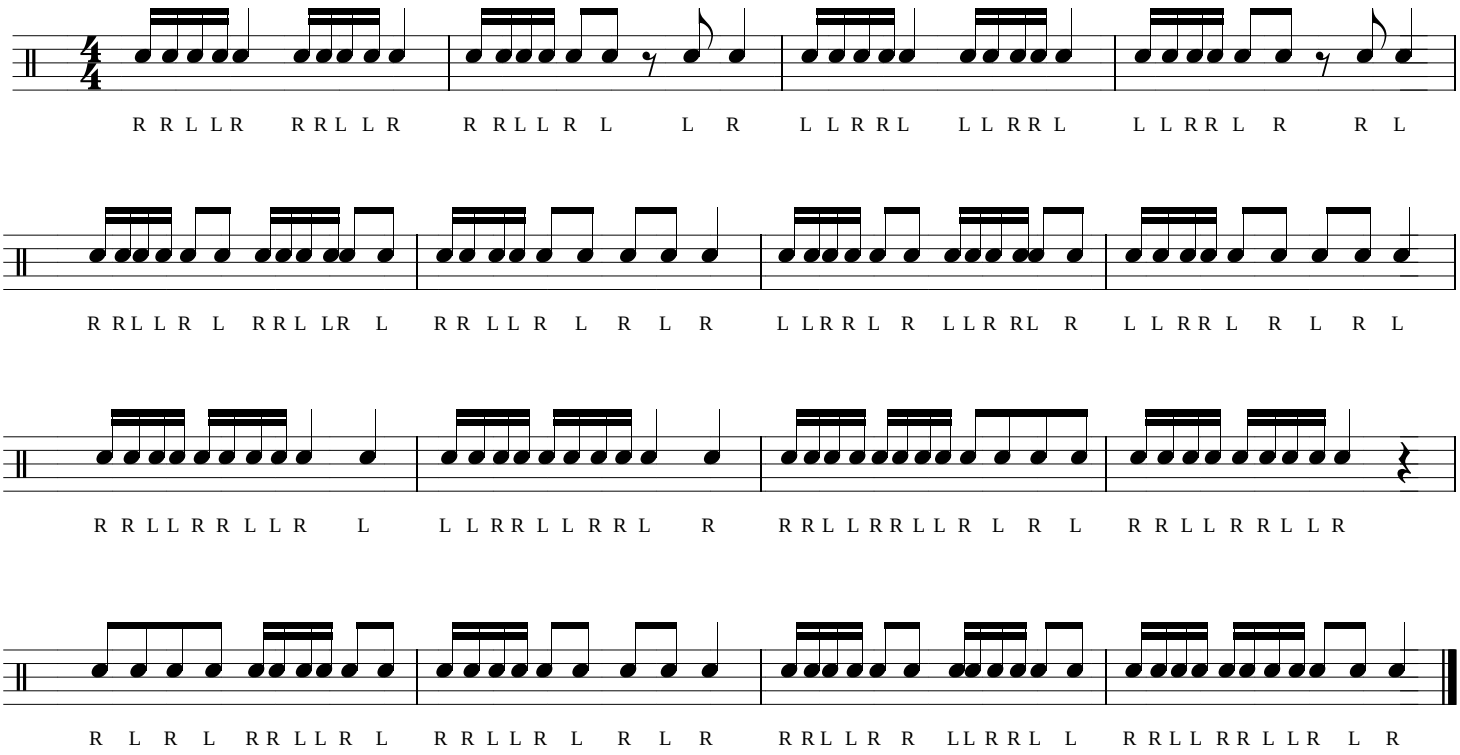






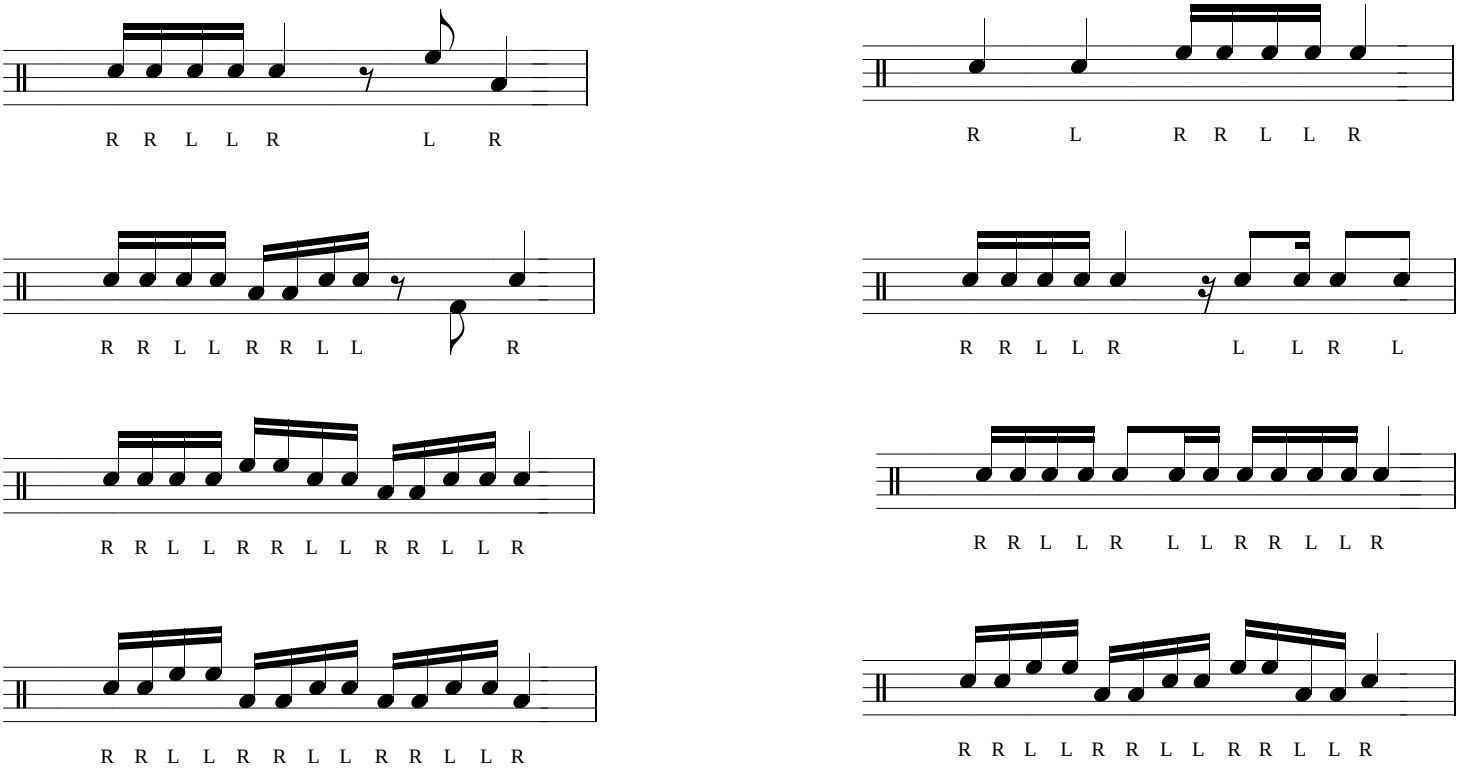
Reading Practice #2

Starting double stroke rolls



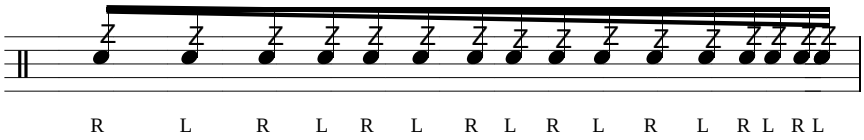
Drum Fills

Using Double Strokes

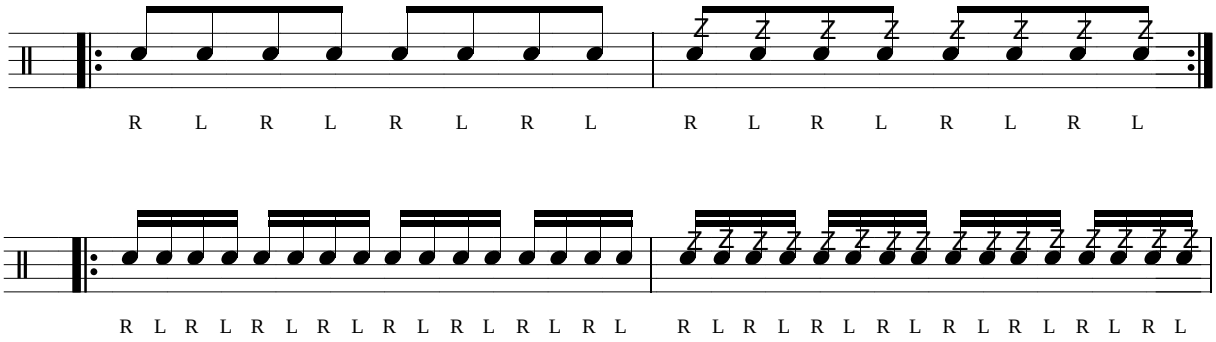


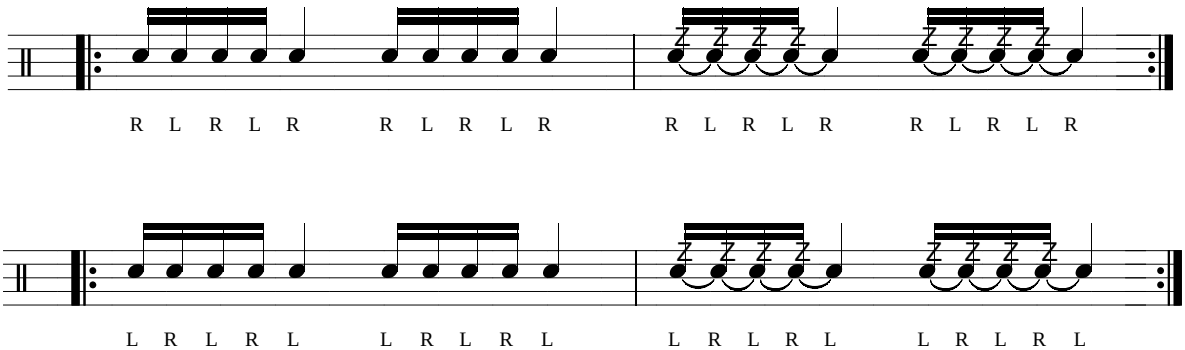
Drum Rudiments

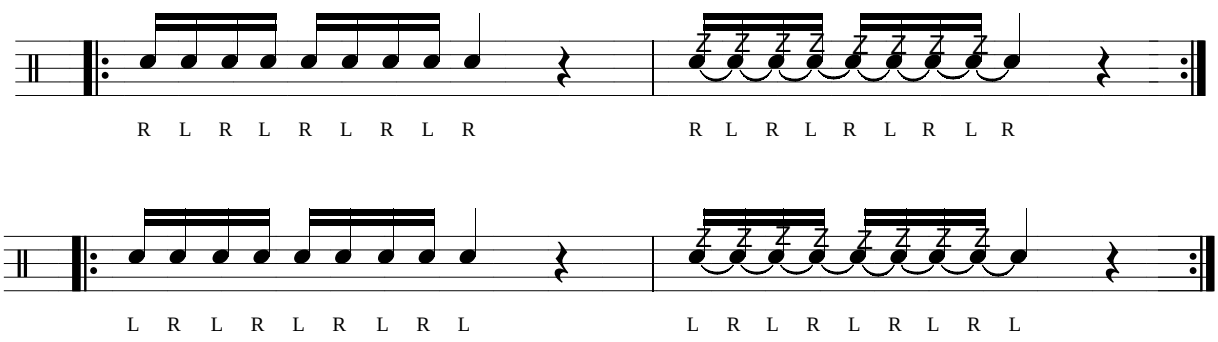
Rudment #5
The Buzz Roll

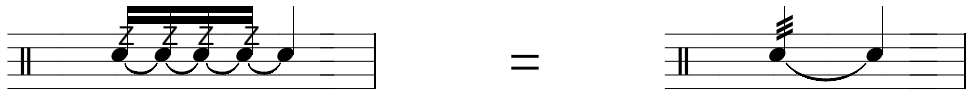


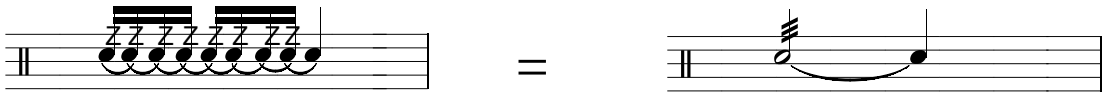
Developing the Buzz Roll







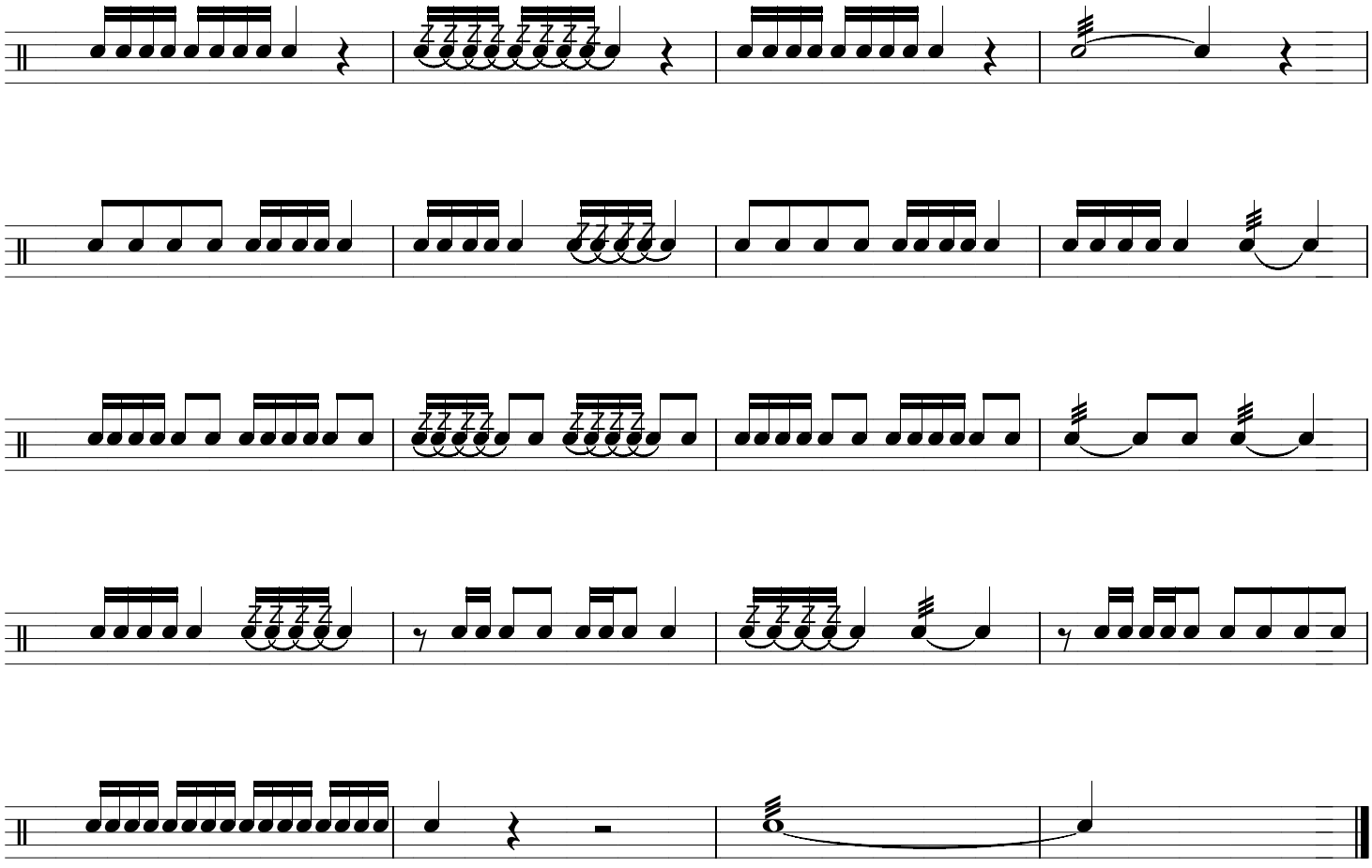




Roll, Roll, Roll

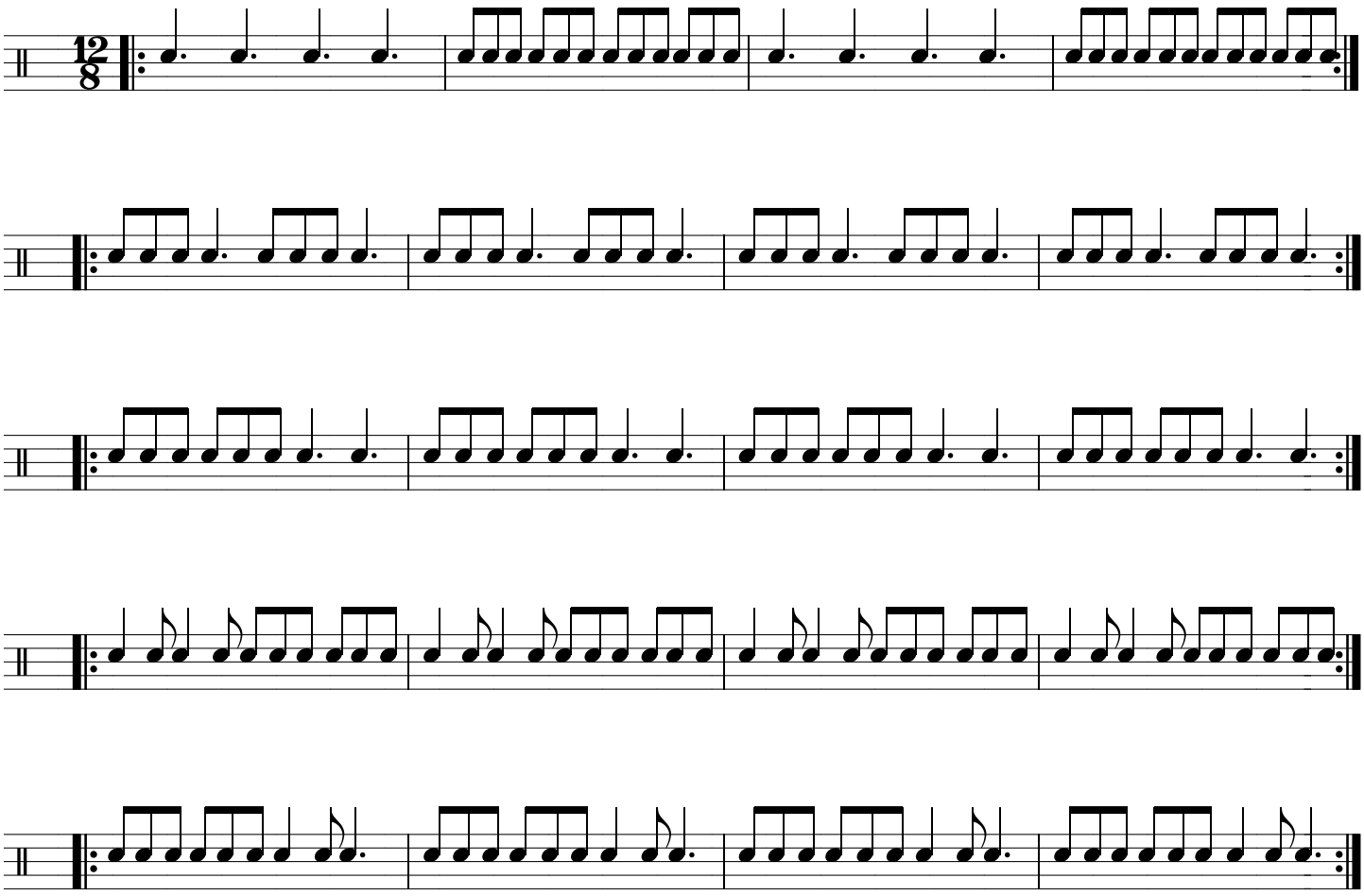
Snare Drum Solo

"Closed" rolls throughout

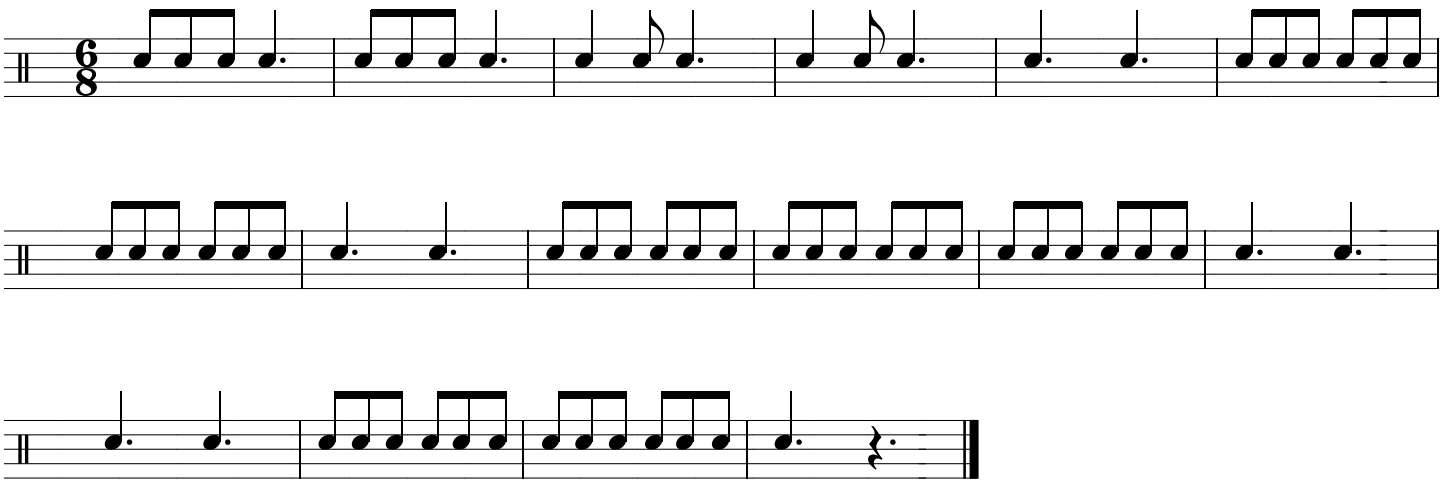


Note Exercises

Compound Time



"Mini March"



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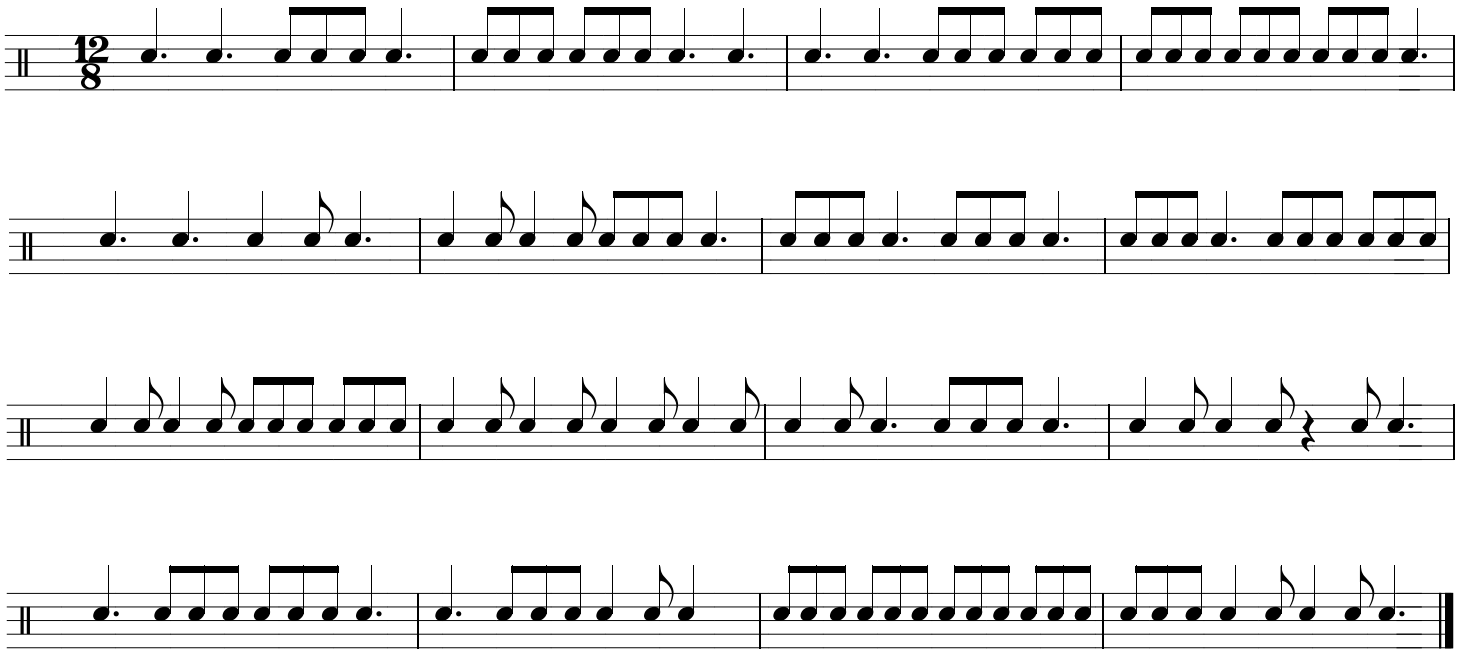
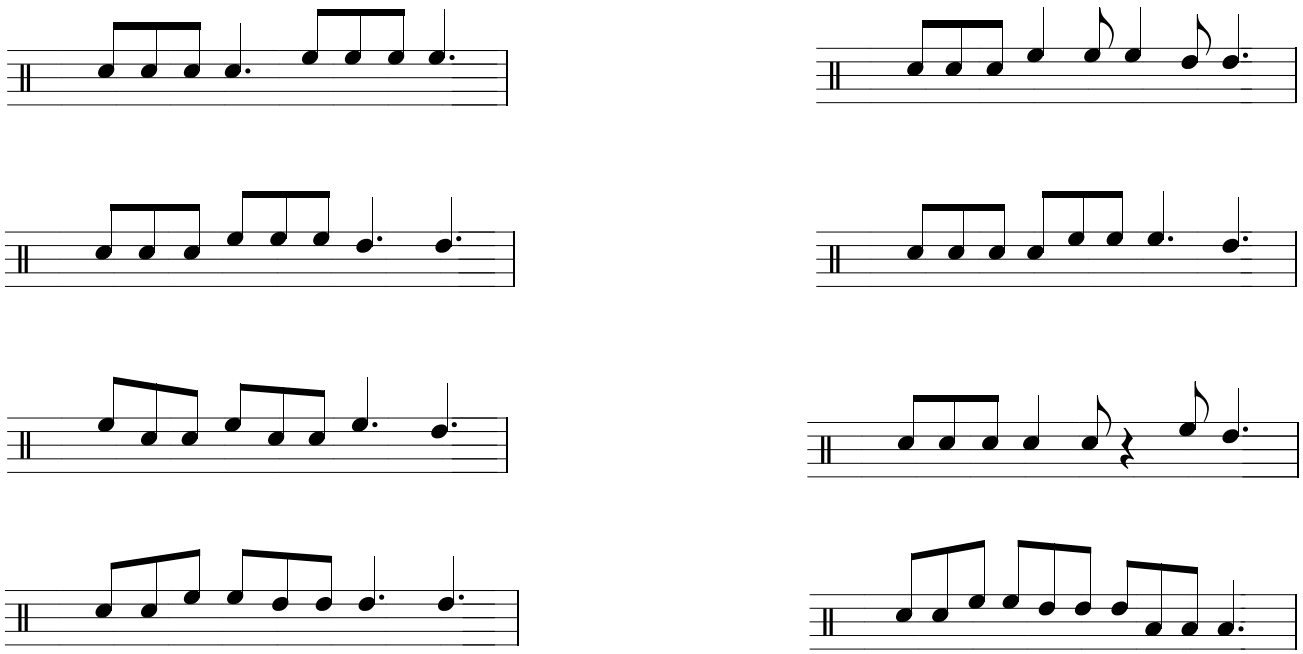
Reading Practice #3

Compound Time



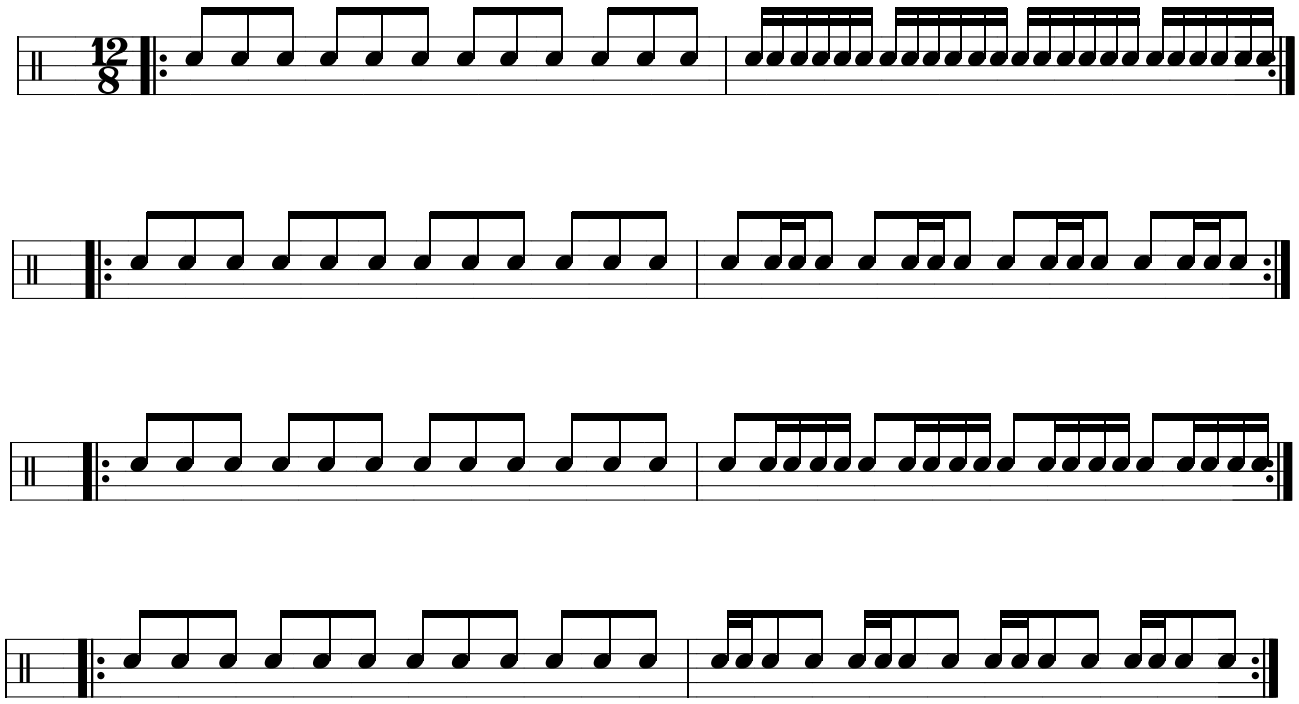
Drum Fills*



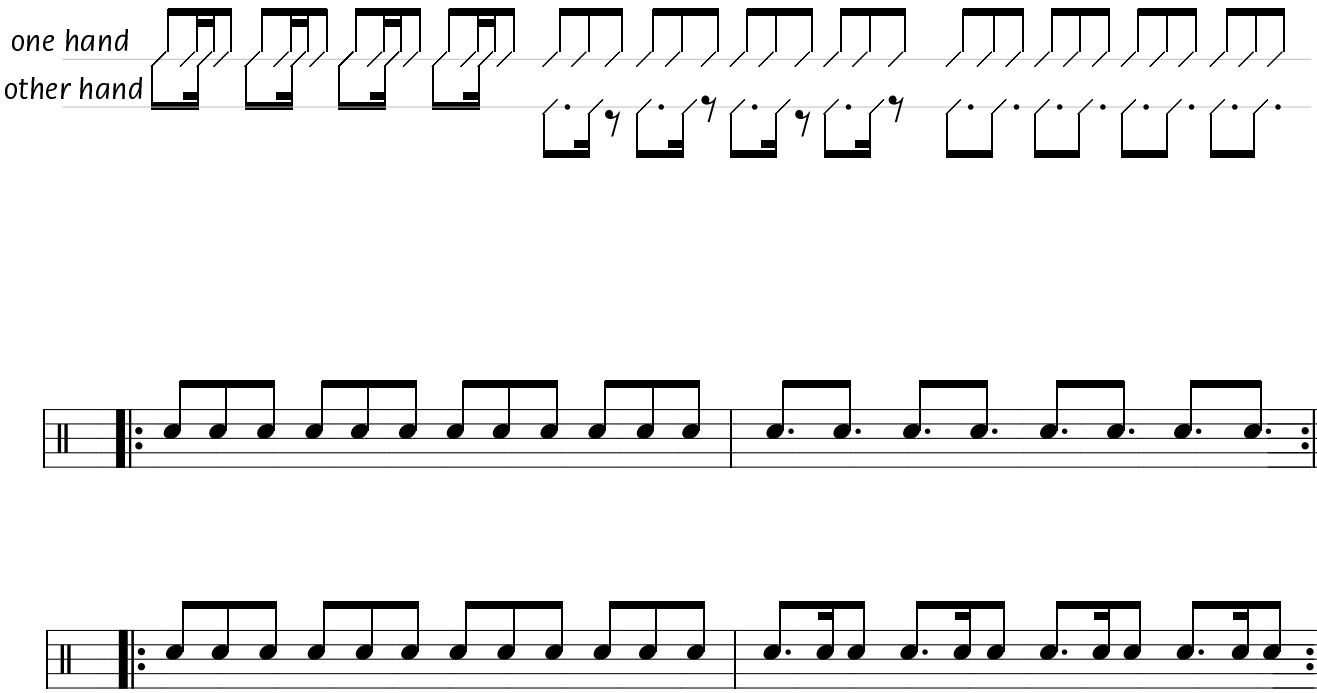
*Play these with a Triplet Pattern

Note Exercises

Compound Time

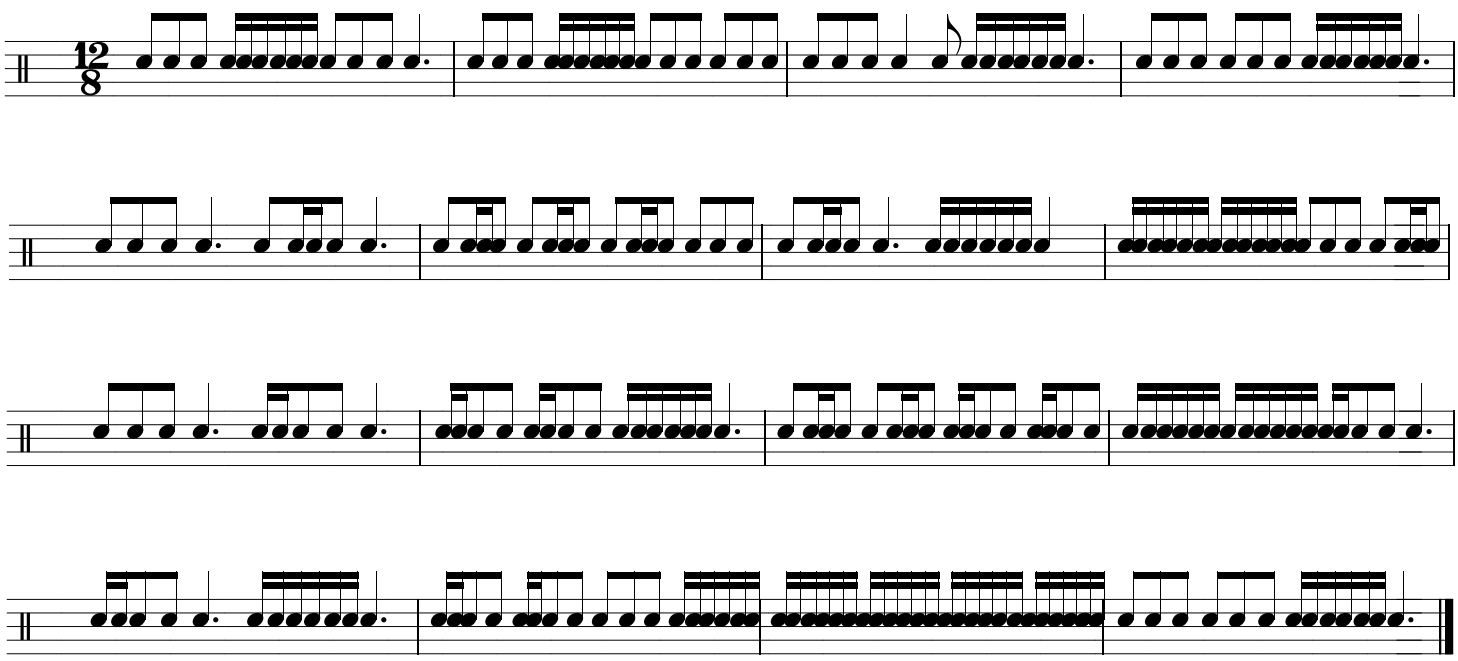


Co-ordination practice - 3 against 2

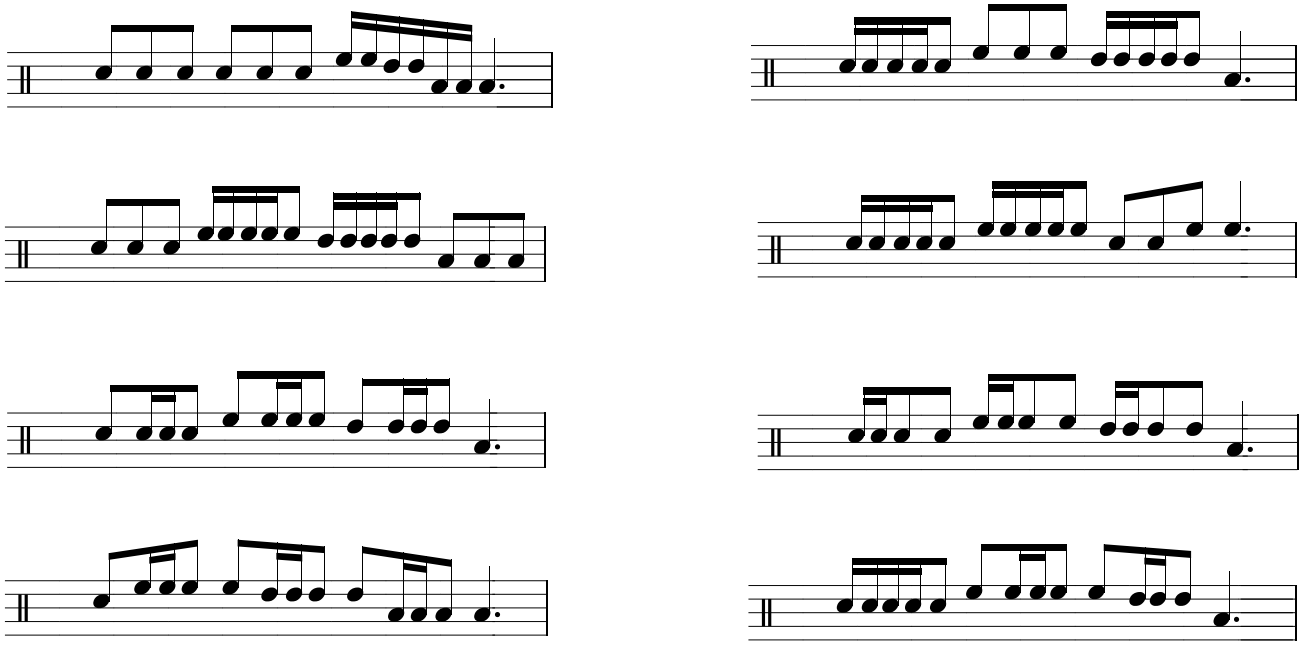


Reading Practice #4

Compound Time



Drum Fills*

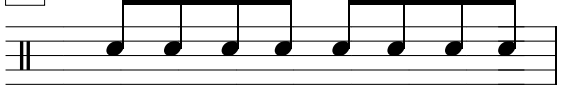


*Play these with a Triplet Pattern

Sticking Patterns

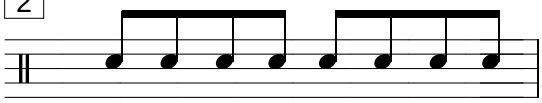
Page 1

1



R L R L R L R L

2



L R L R L R L R

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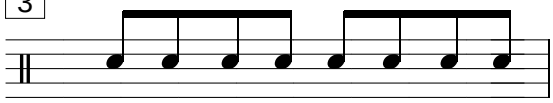
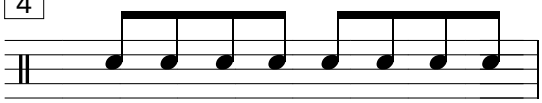


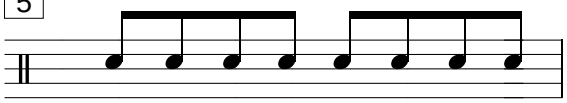
R R L L R R L L

4



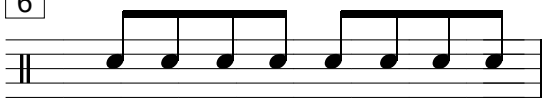
L L R R L L R R

5



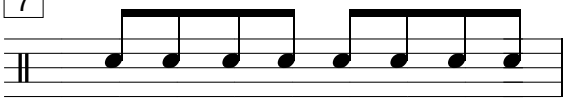
R L L L R L L L

6



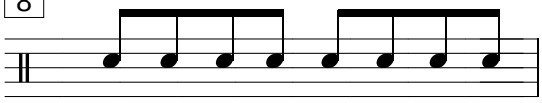
L R R R L R R R

7



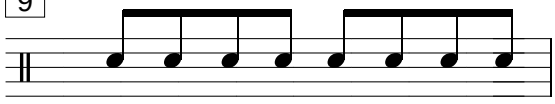
R R R L R R R L

8



L L L R L L L R

9



R L R R R L R R

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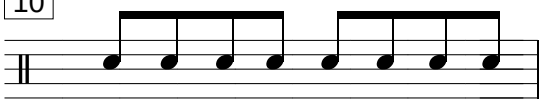

L R L L L R L L

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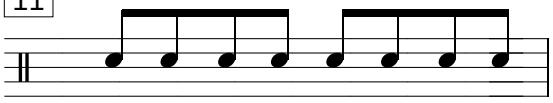

R L R R L R L L

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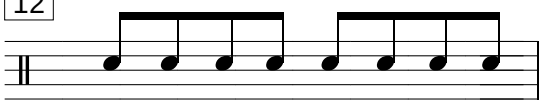

R L R L L R L R

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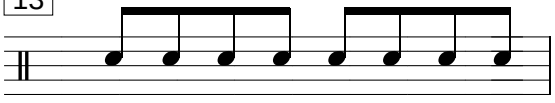
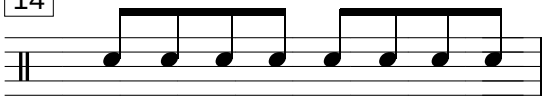


R R L R L L R L

14



R L L R L R R L

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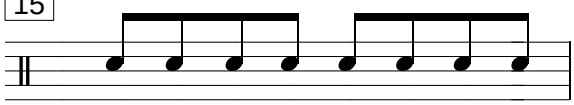

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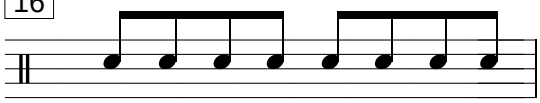

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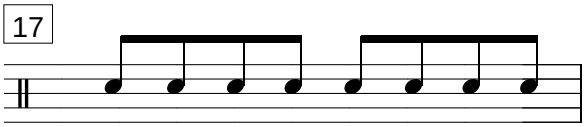

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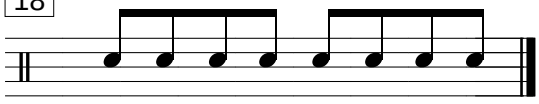

R L L L L R R R

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Sticking Patterns

Page 2

Triplet Stickings

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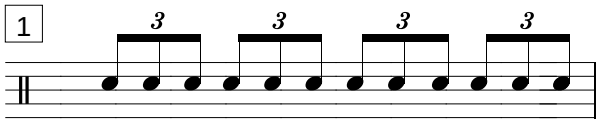

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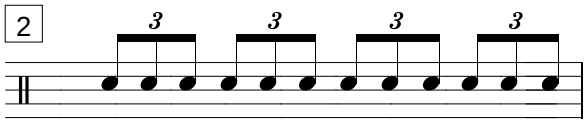

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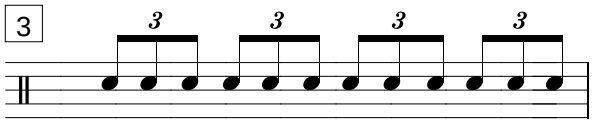

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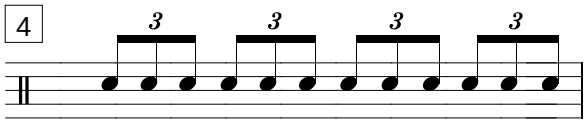

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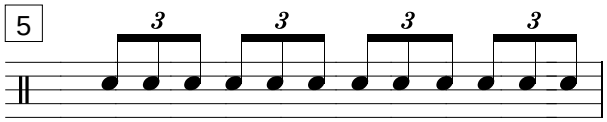

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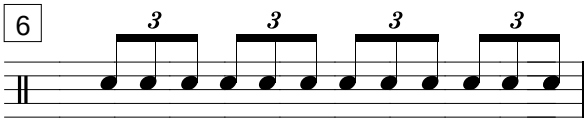

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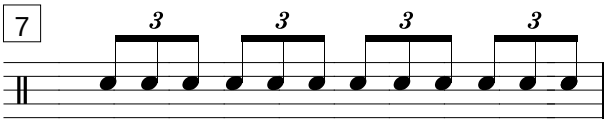

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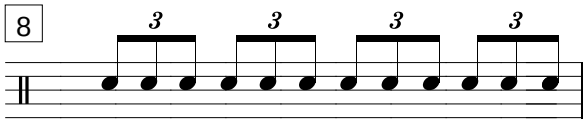

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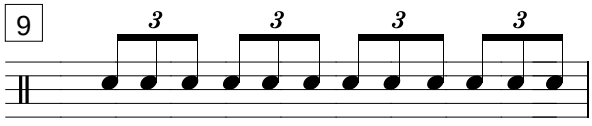

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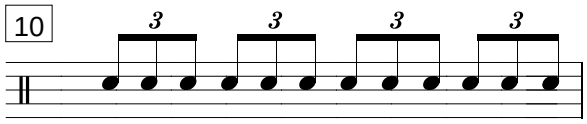

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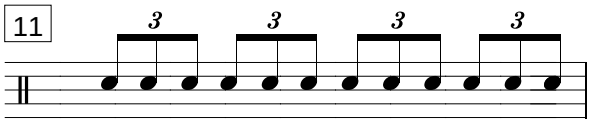

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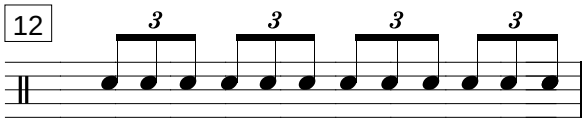

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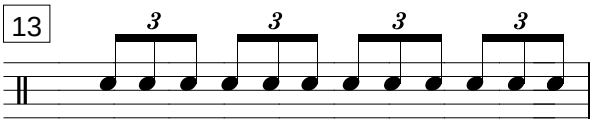

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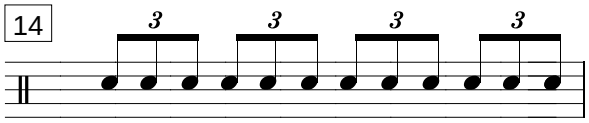

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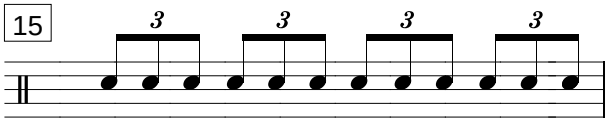

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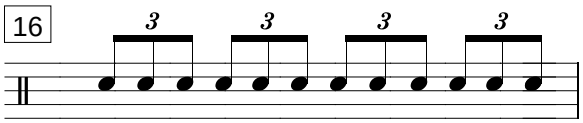

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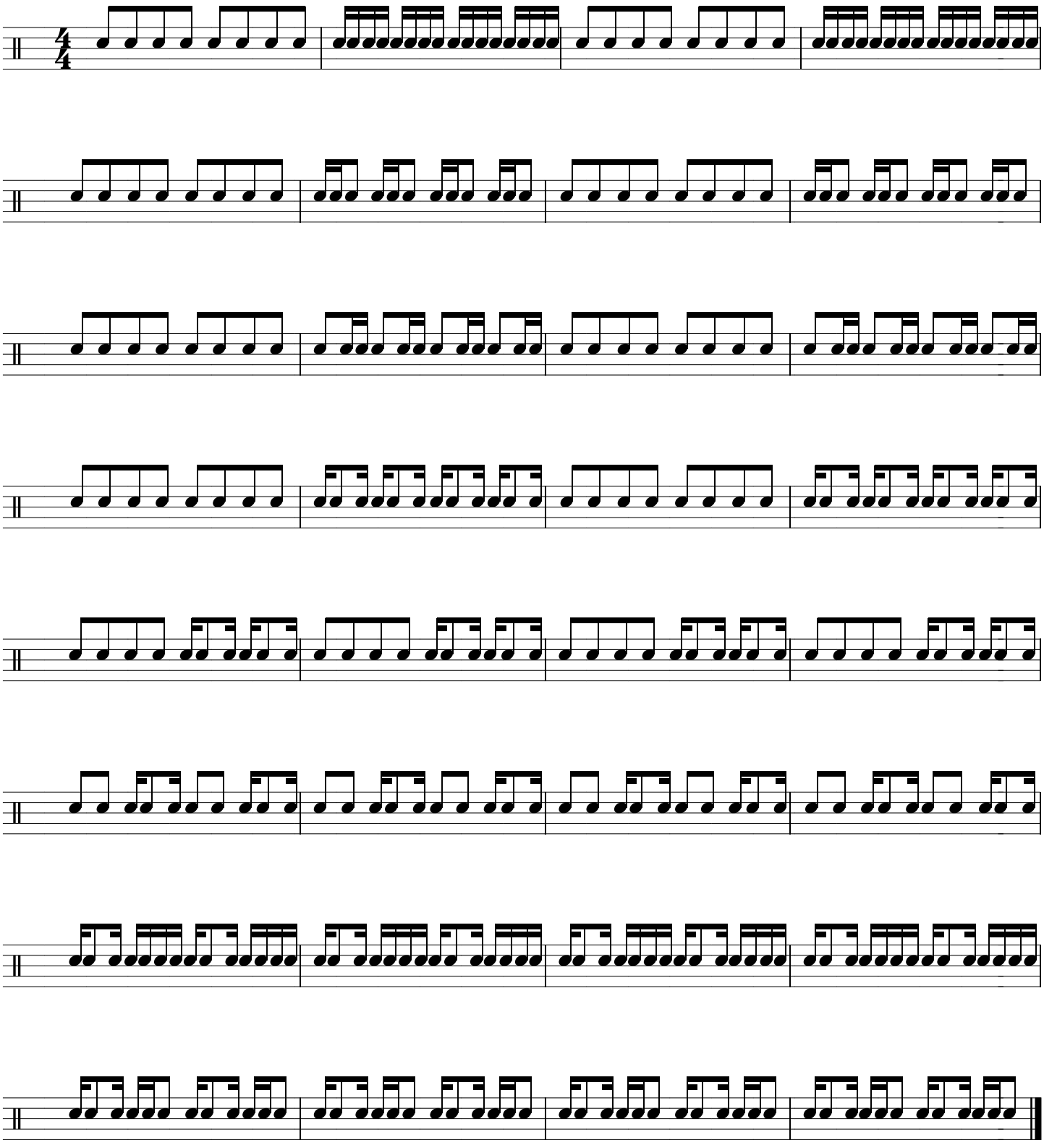
Note Exercises

Semiquavers and Combinations



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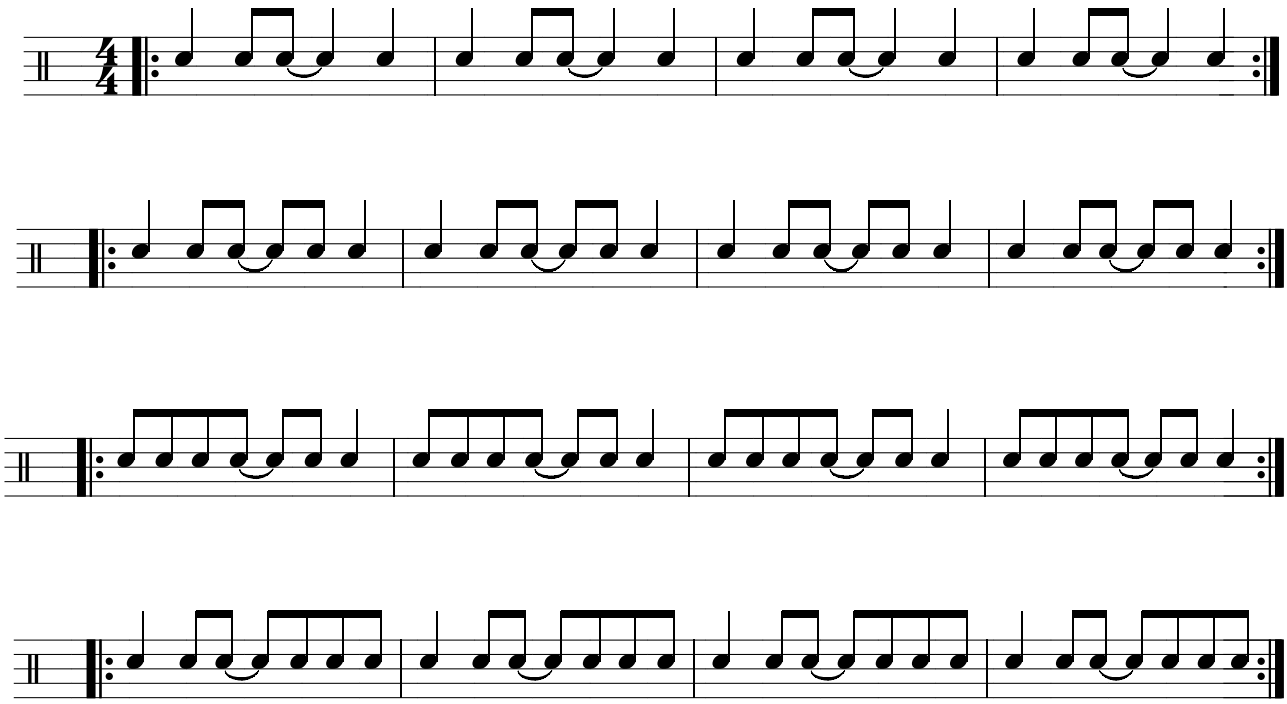
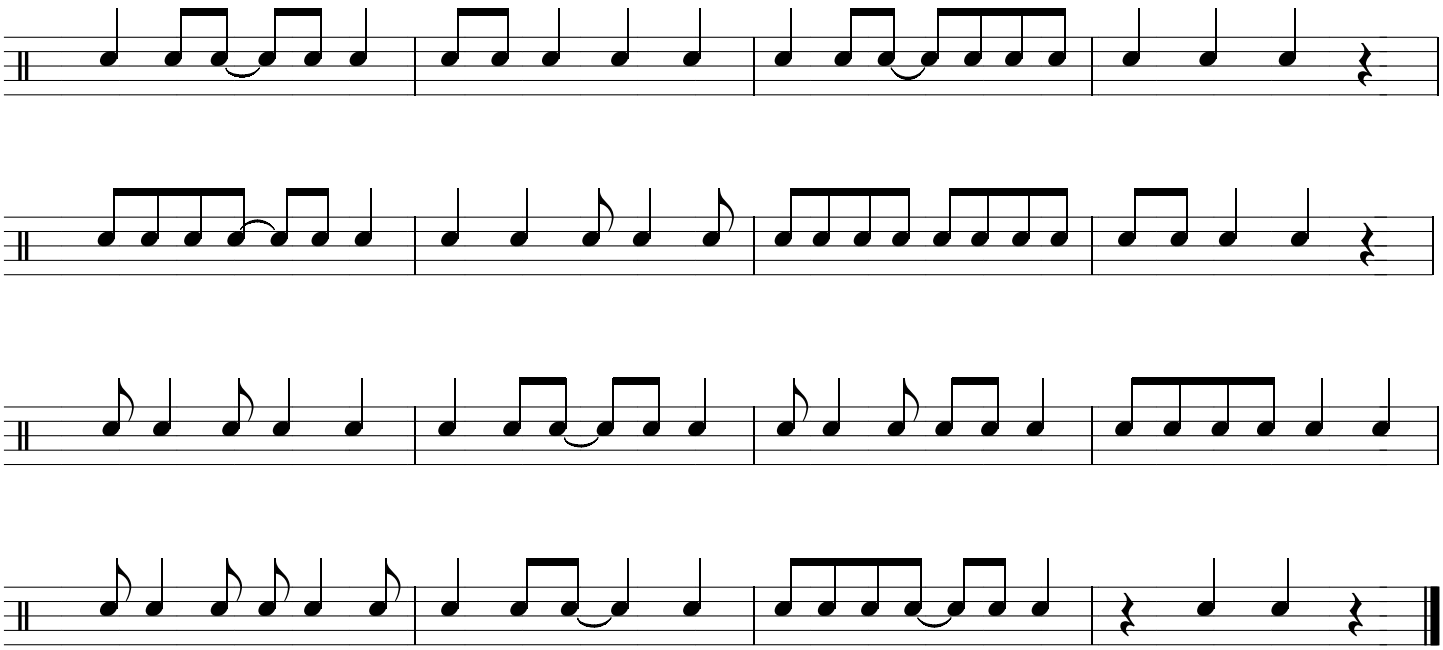
Note Exercises

Tied Notes



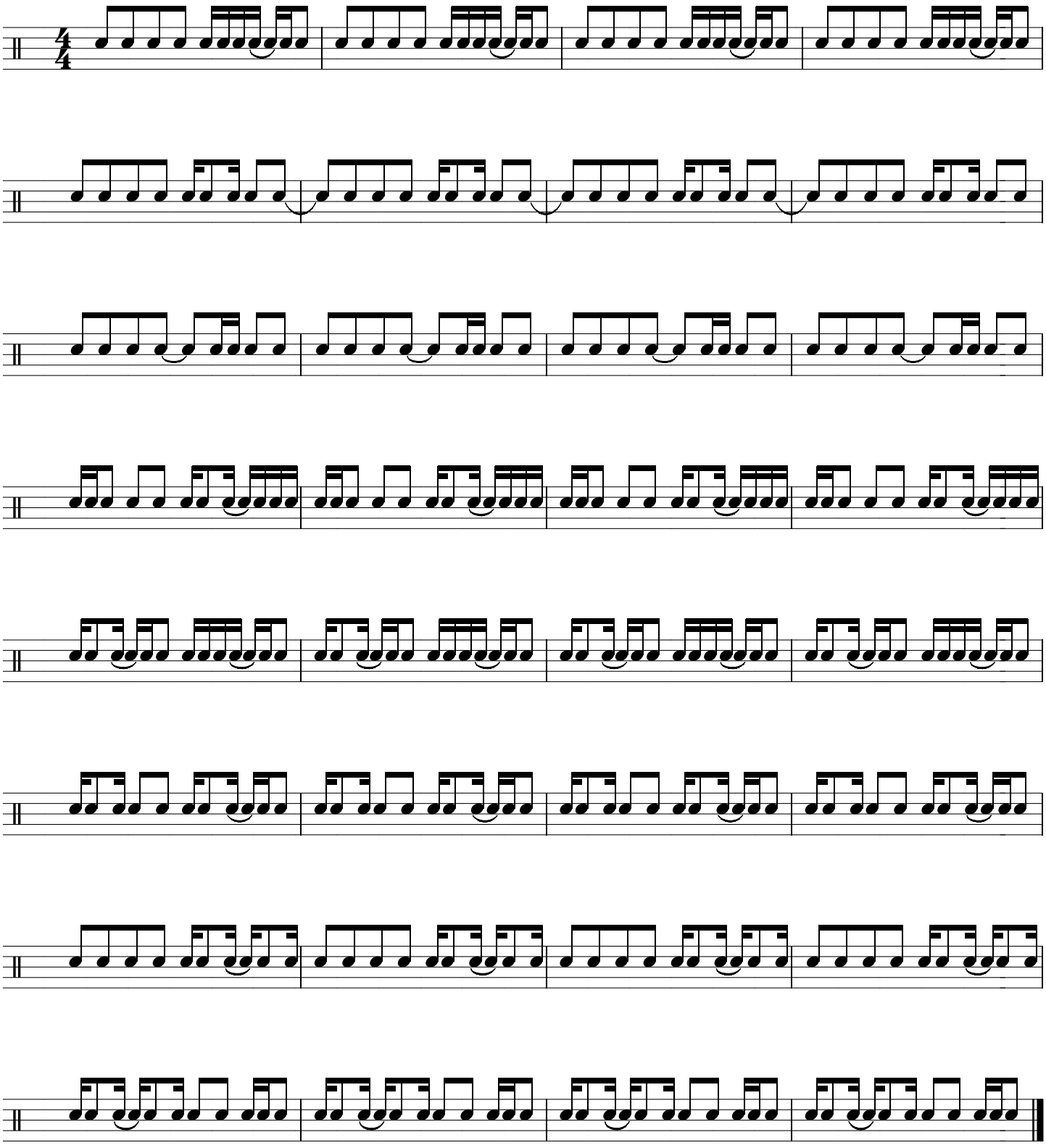
Reading Practice #6

Tied & Syncopated Notes



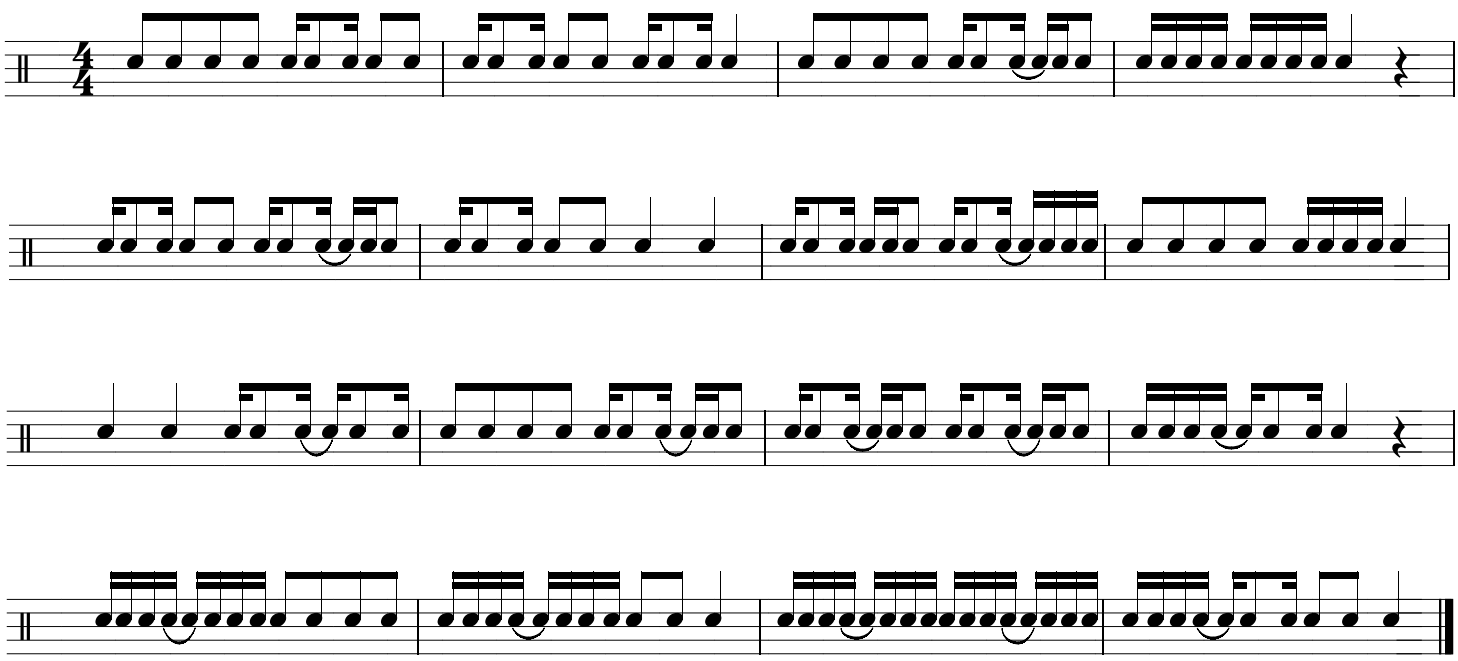
Note Exercises

Syncopated Semiquavers wth Ties

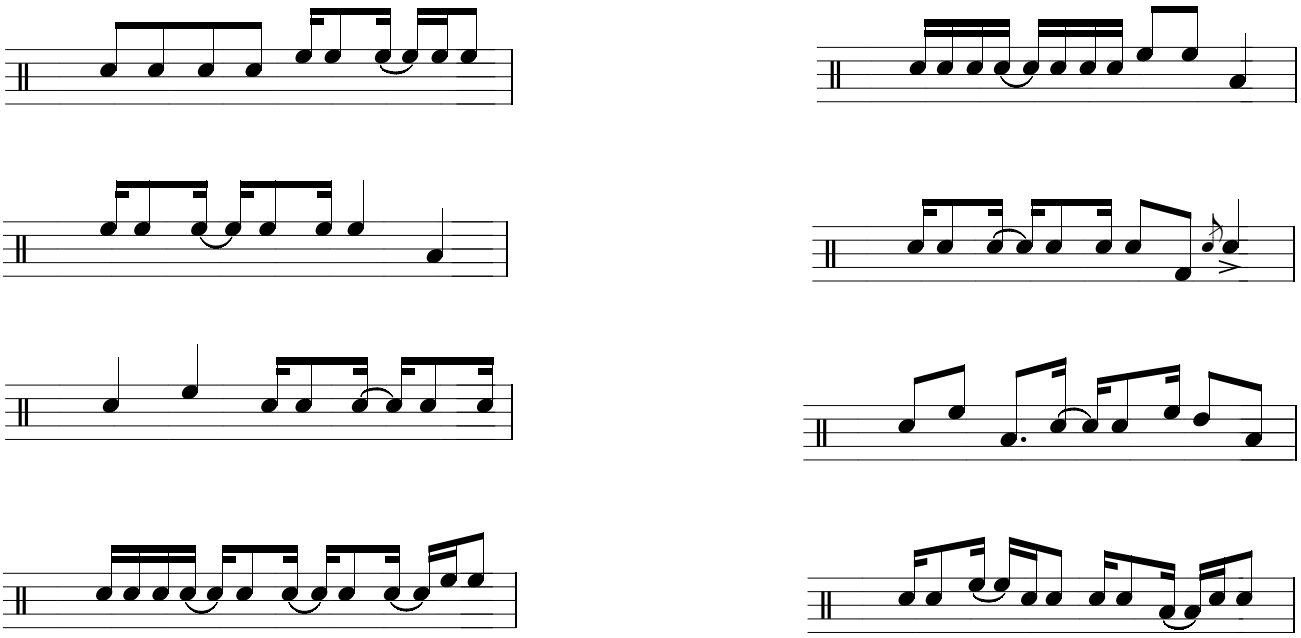


Reading Practice #7

Semiquaver & Quaver Combinations
with Syncopation & Ties



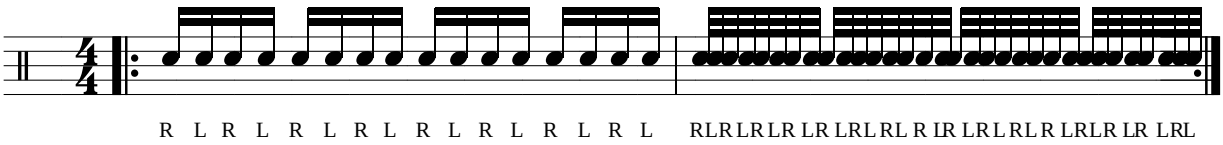
Drum



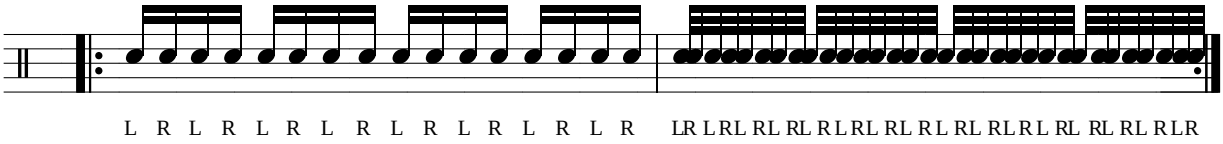
Note Exercises

Demisemiquavers
Single & Double Stroke Rolls

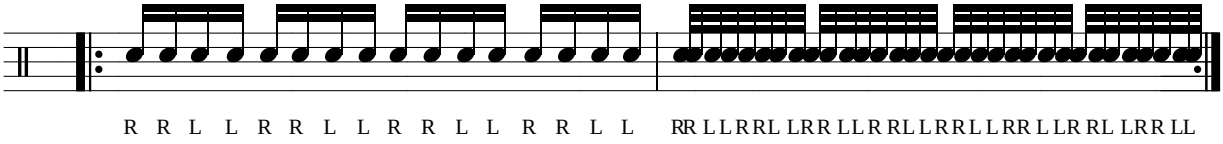
Single Strokes - Right Hand Lead



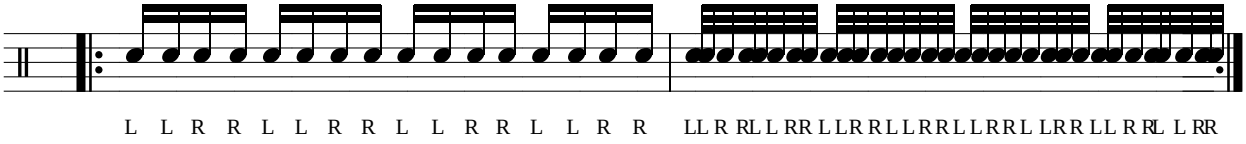
Single Strokes - Left Hand Lead



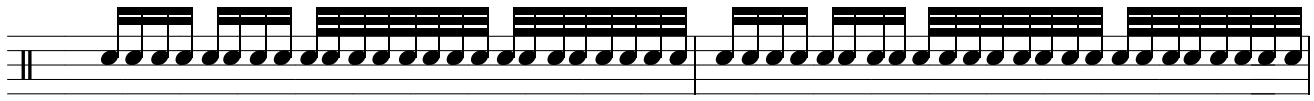
Double Strokes - Right hand lead

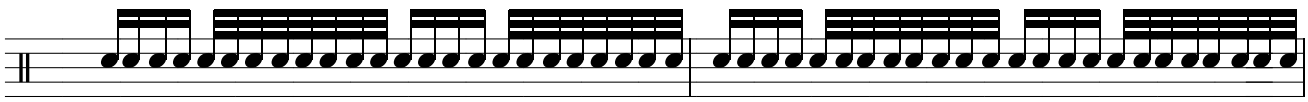


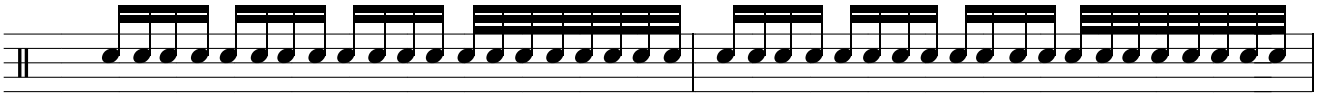
Double Strokes - left hand lead



Apply all four of the above stickings to these three patterns:

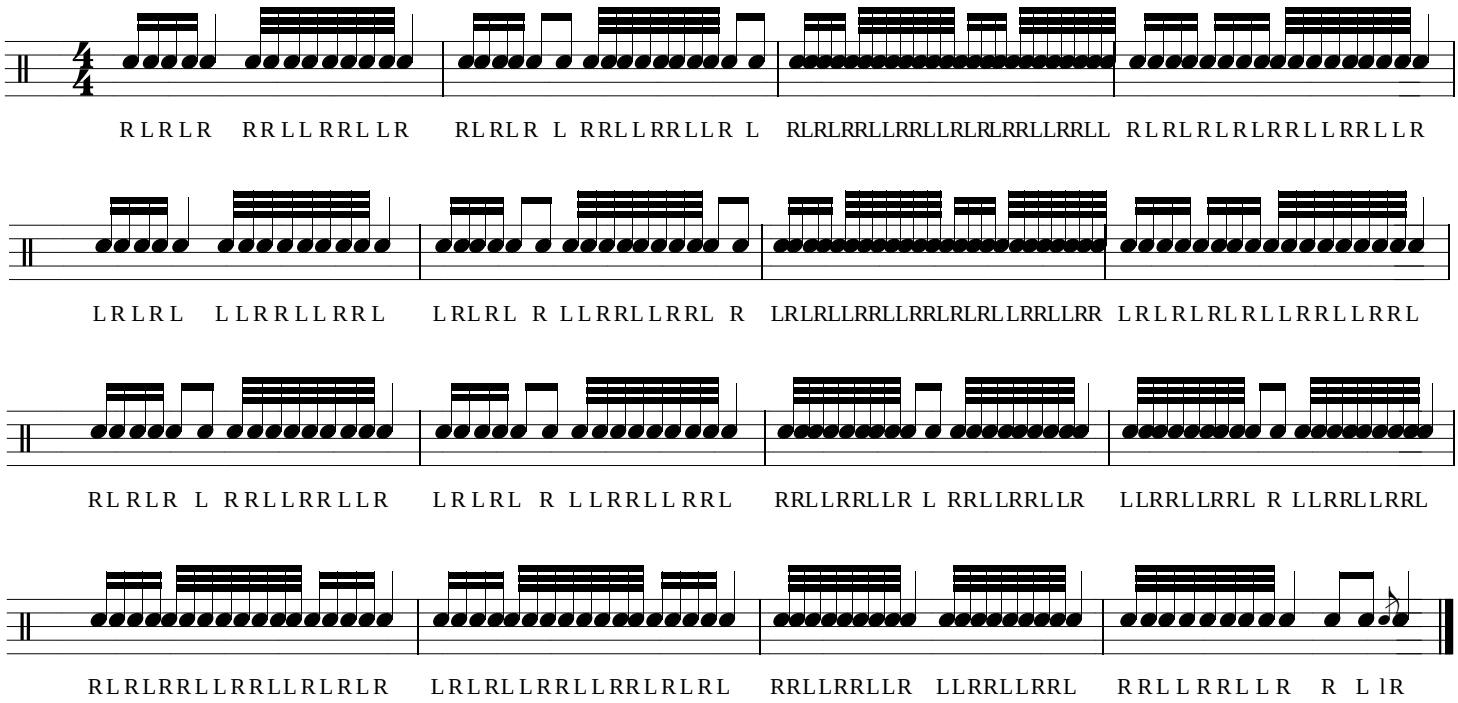




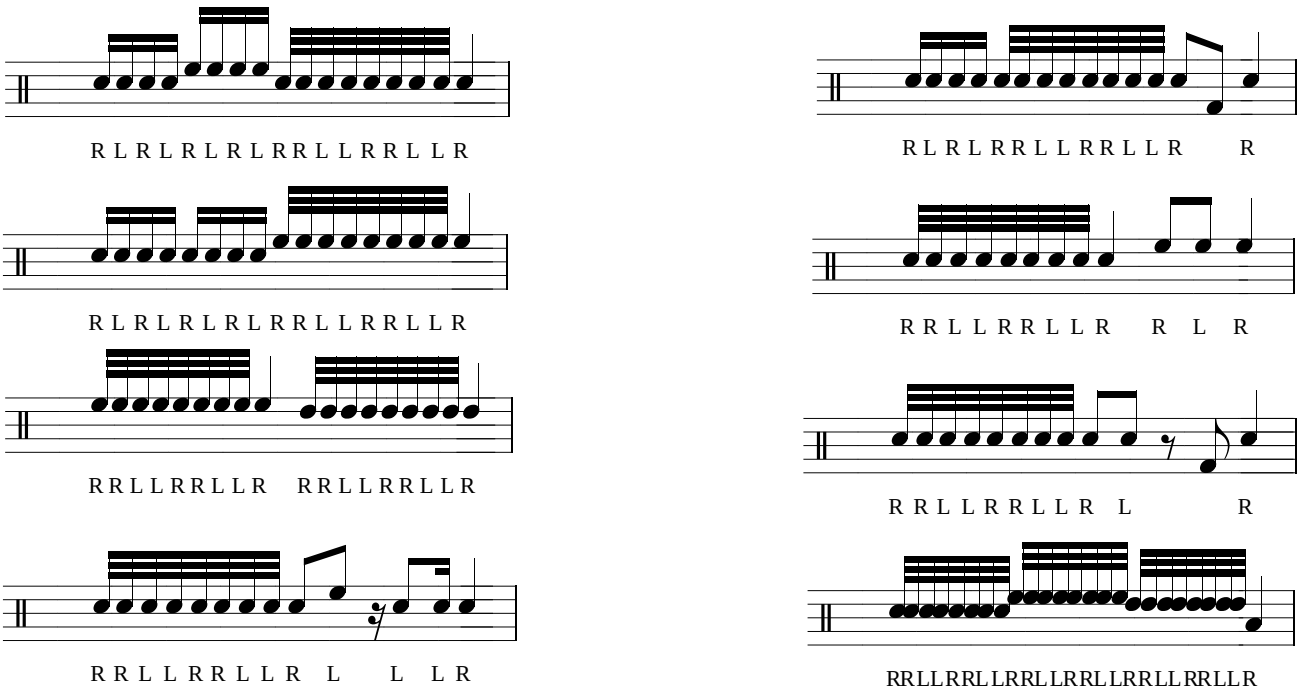


Reading Practice #8

Demisemiquavers
with double stroke rolls



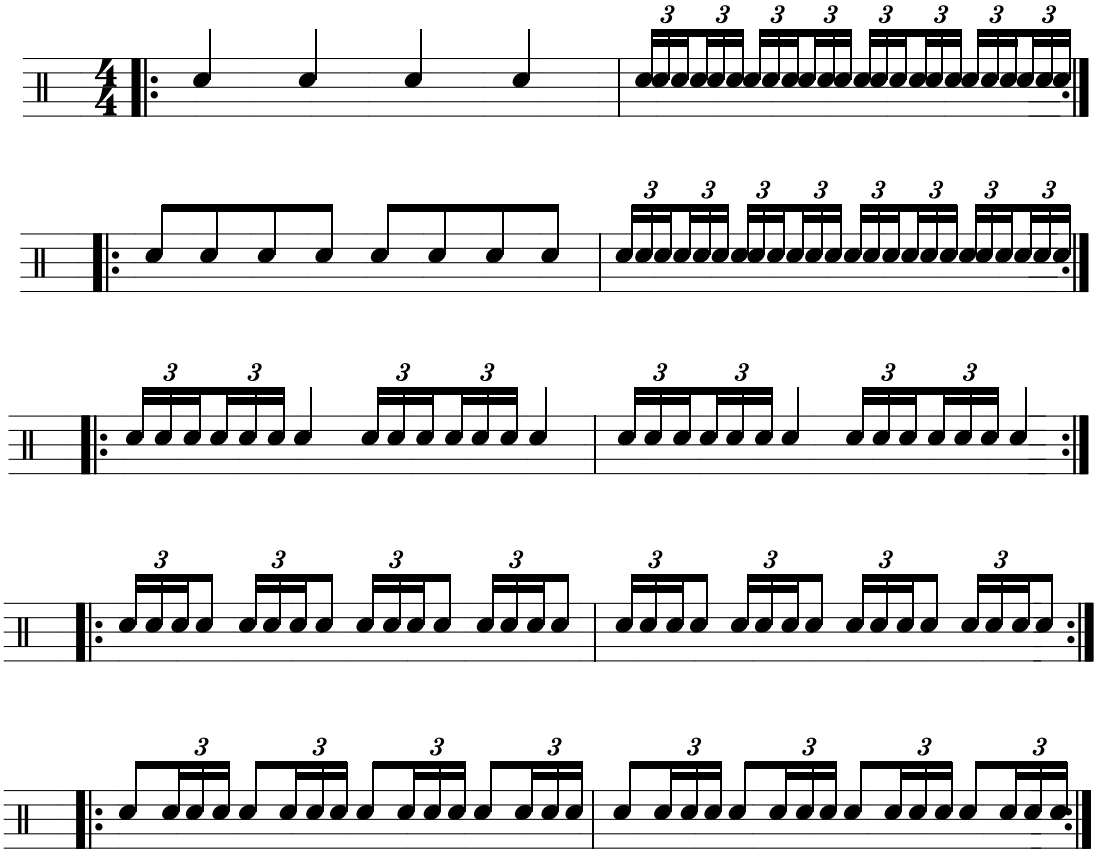
Drum



*Other Stickings can be used for these fills

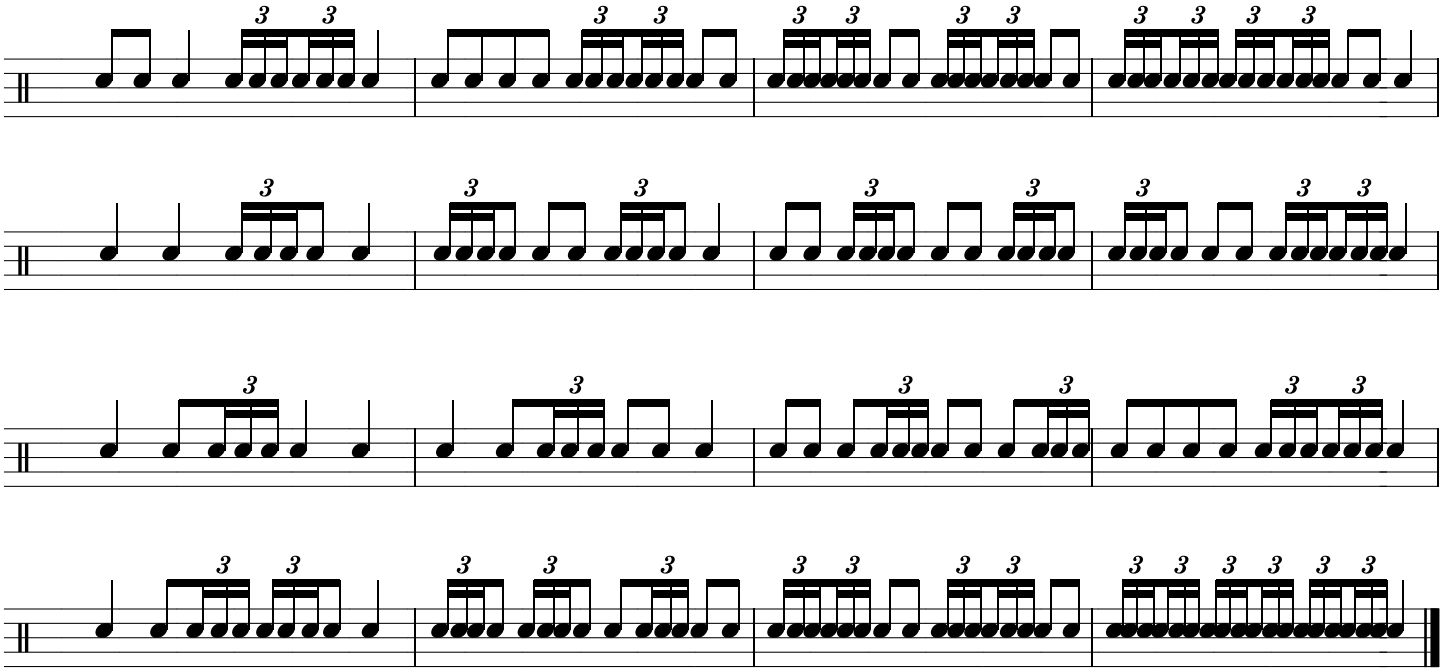
Note Exercises

Semiquaver Triplets



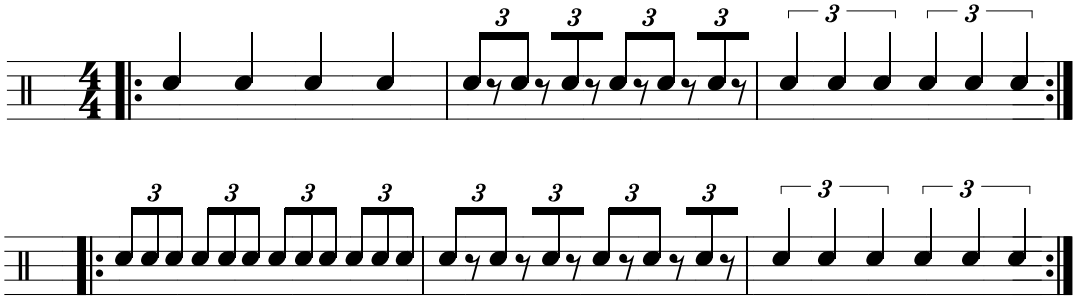
Reading Practice #9

Semiquaver triplets



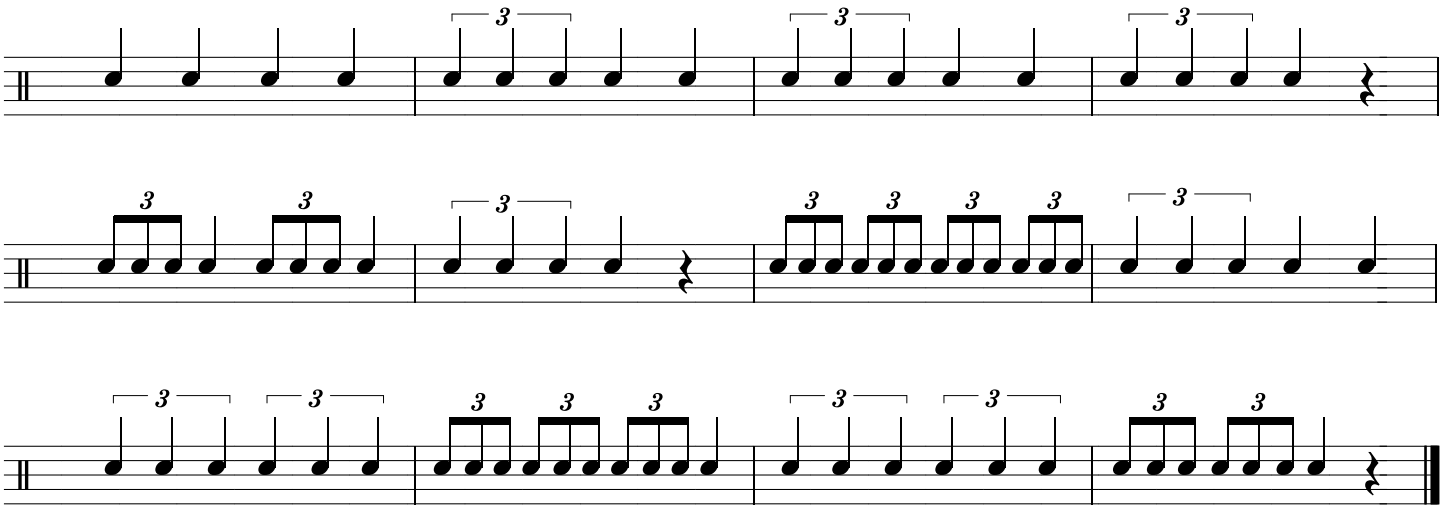
Note Exercises

Crotchet Triplets



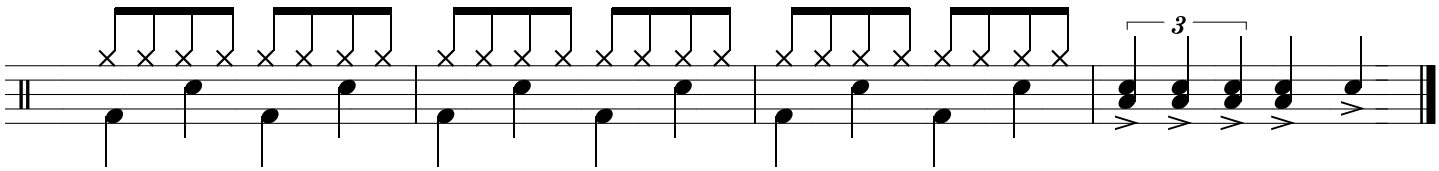
Reading Practice #10

Crotchet Triplets

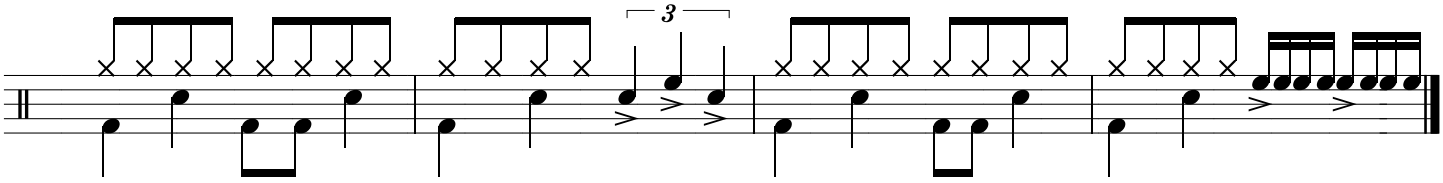


Musical Examples

Bon Jovi - "livin on a prayer"



The Beatles - "Day Tripper"

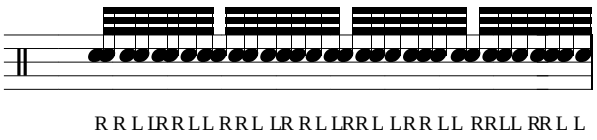


Drum Rudiments

Double Stroke Roll Ridiments

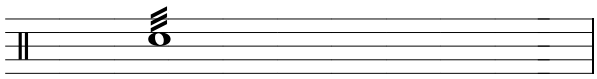
The Double Stroke Roll - "Open" Roll

(as played)

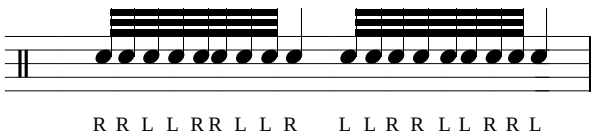


=

(as written)



Rudiment #6
The Nine Stroke Roll



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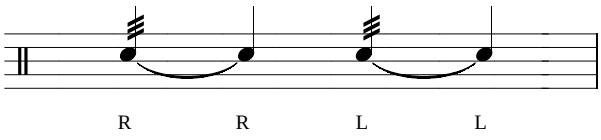
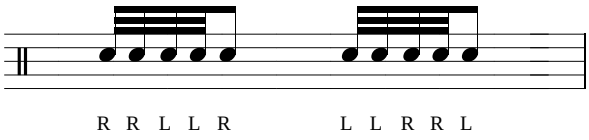


Rudiment #7
The Five Stroke Roll



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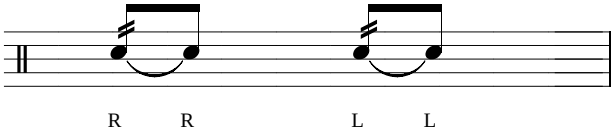
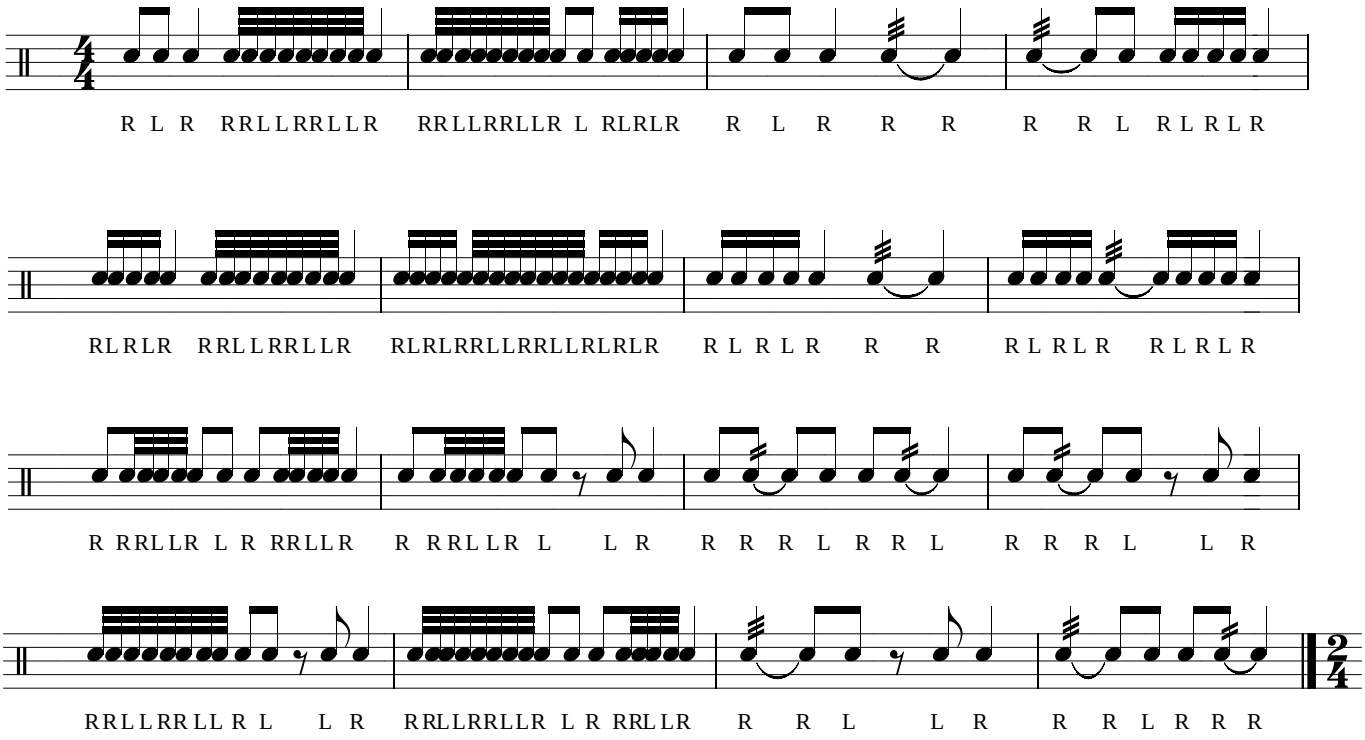


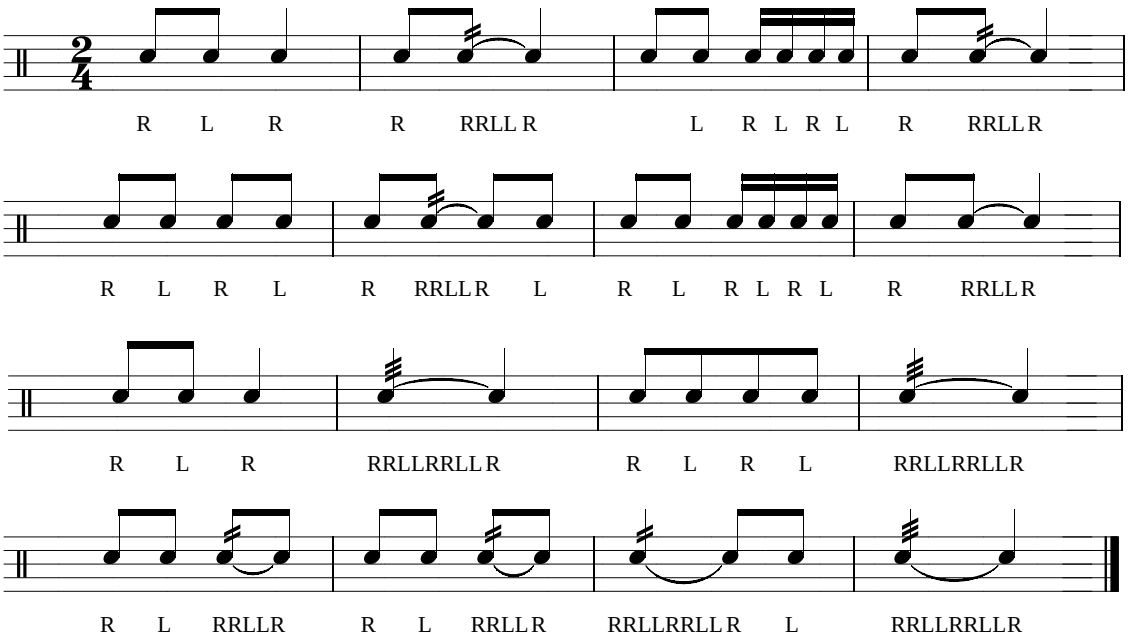
Fives and Nines

Snare Drum Solo



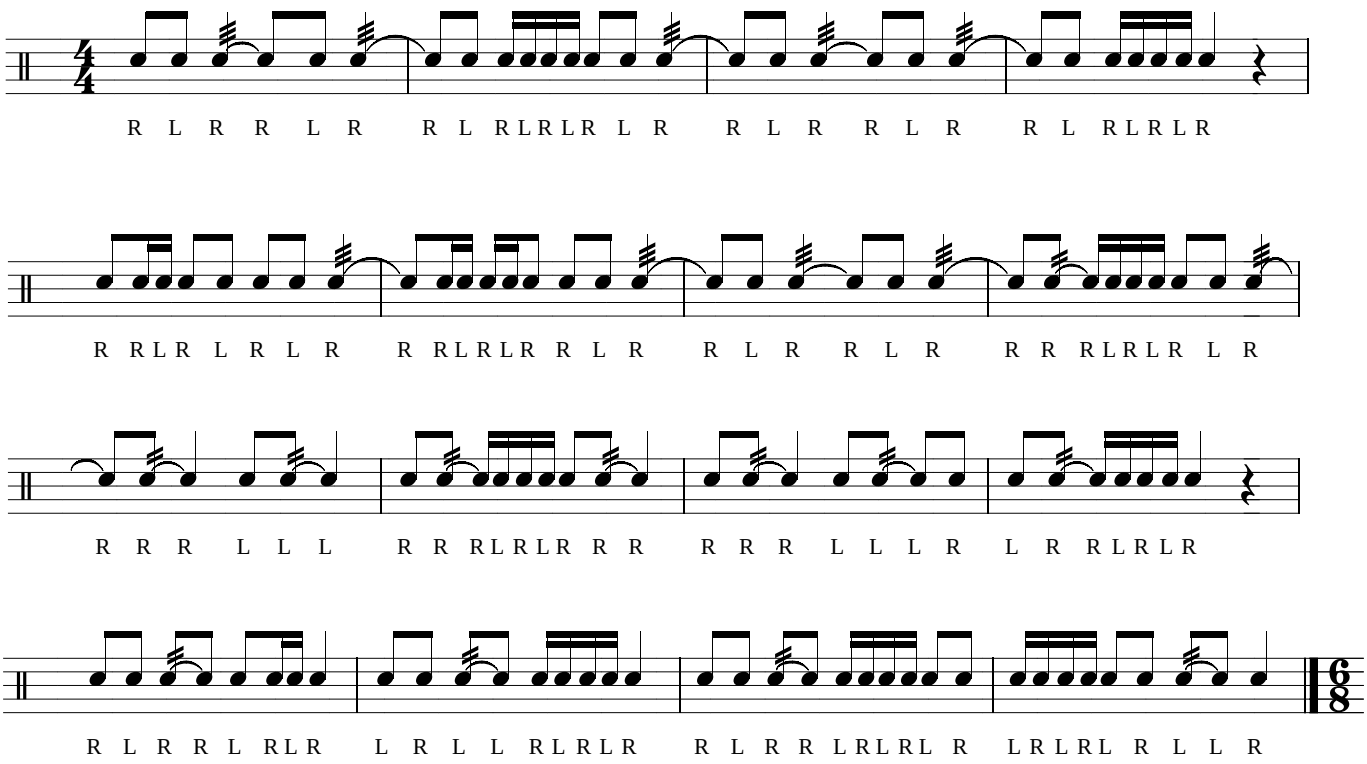
Classic Marchin'

snare drum solo



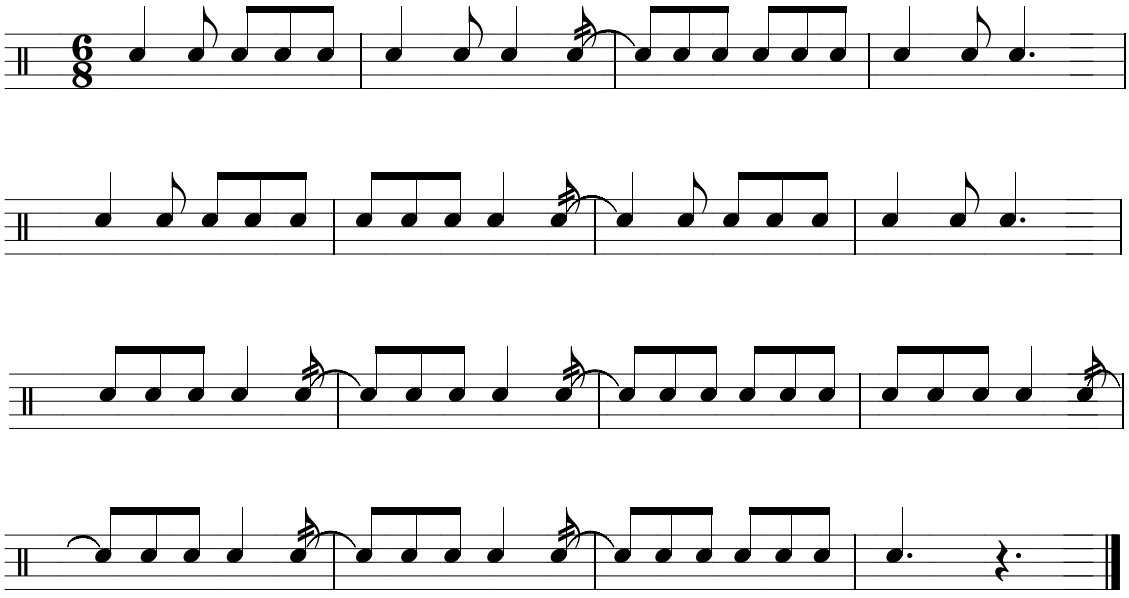
Roll and Rock

Snare Drum Solo

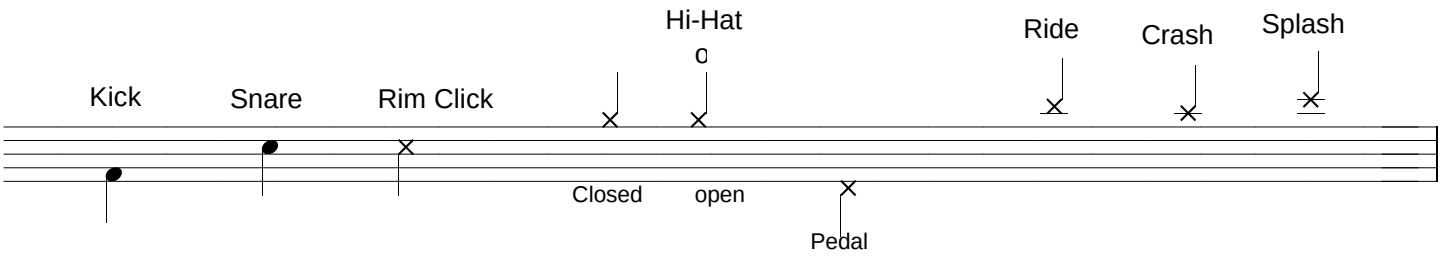


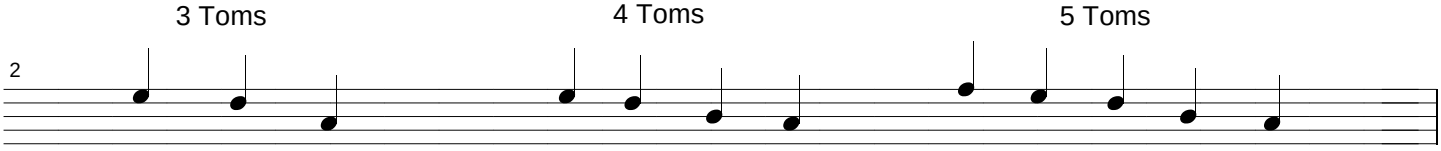
Five's in Six

Snare Drum Solo



Notation Guide for Drum Kit





Drum Patterns

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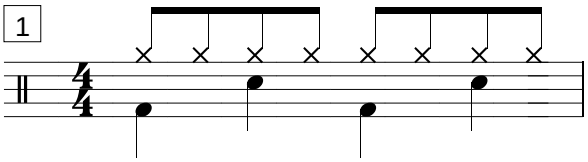

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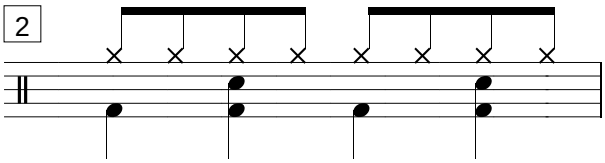

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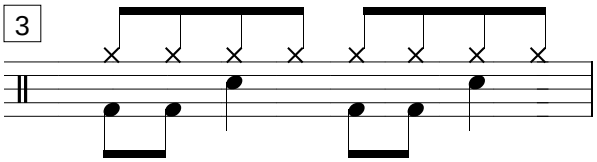

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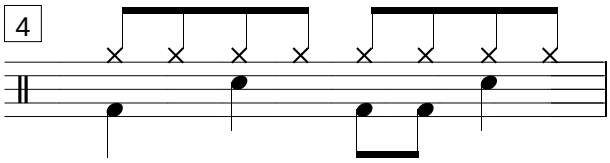

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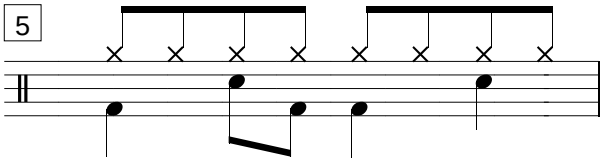

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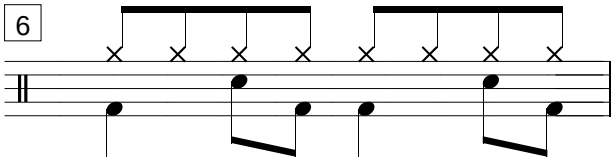

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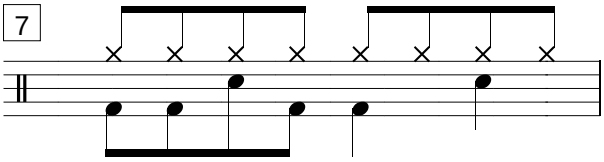

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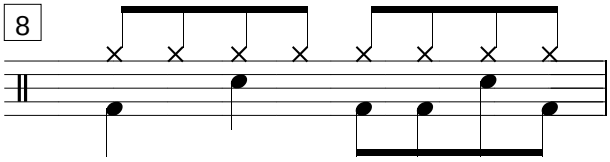

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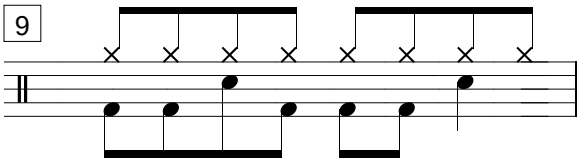

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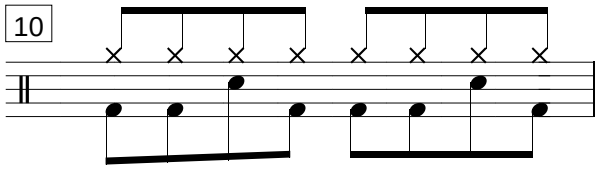

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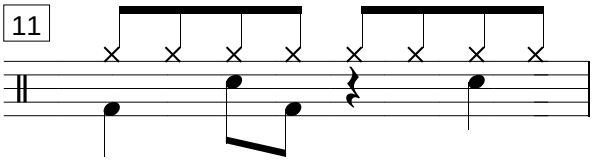

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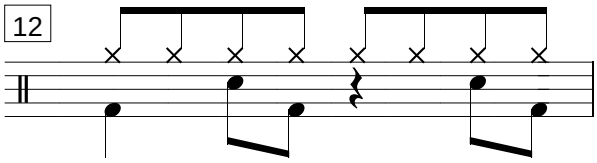

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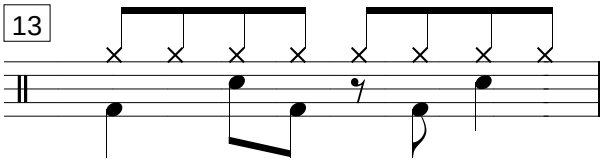

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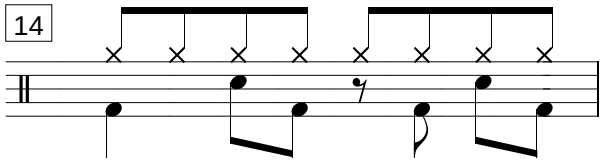

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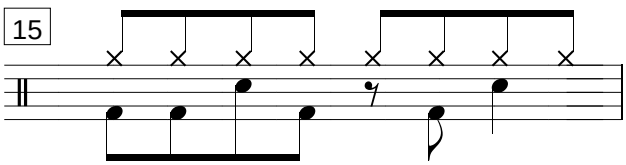

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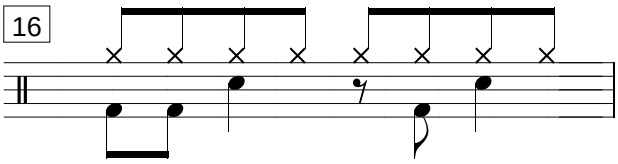

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Drum Patterns

"Snares in the middle"

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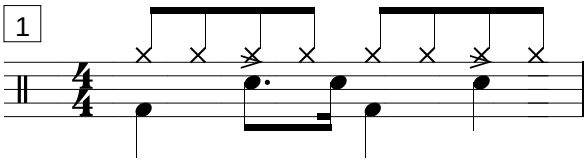

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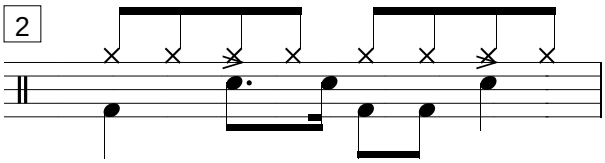

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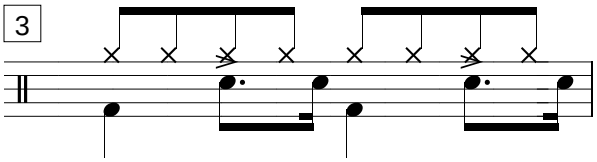

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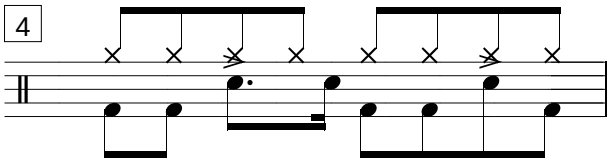

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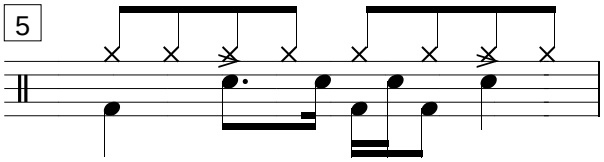

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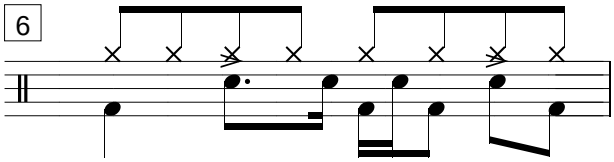

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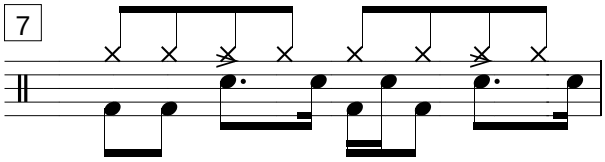

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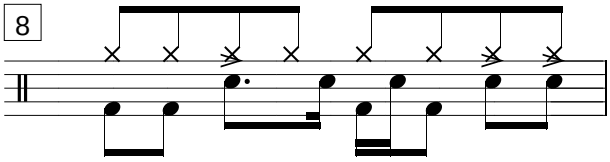

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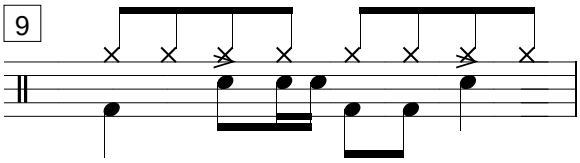

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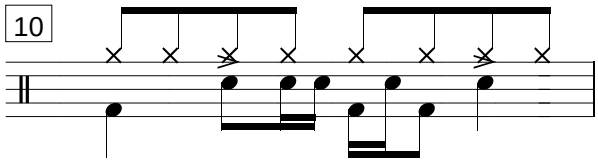

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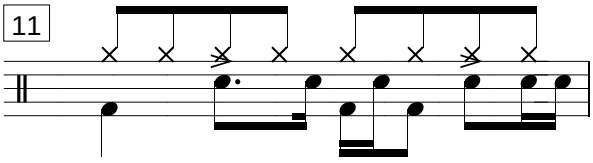

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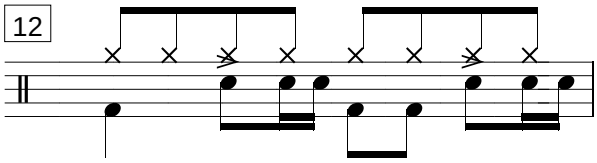

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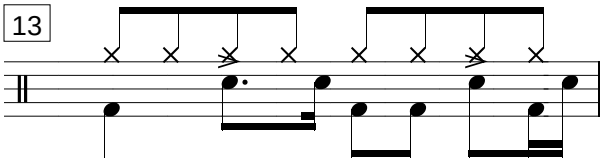

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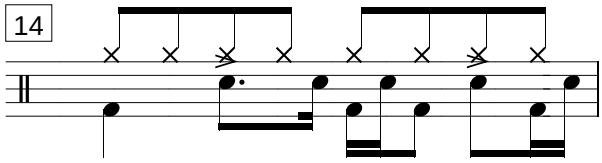

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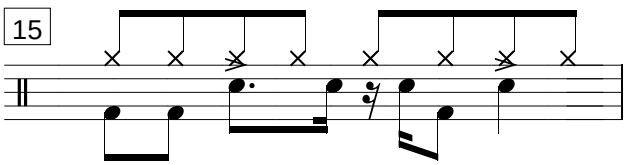

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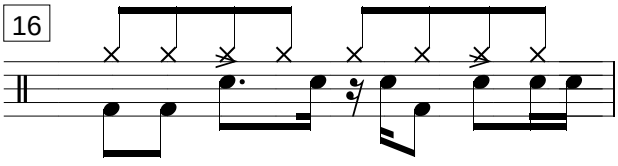

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Drum Patterns

"Bass in the middle"

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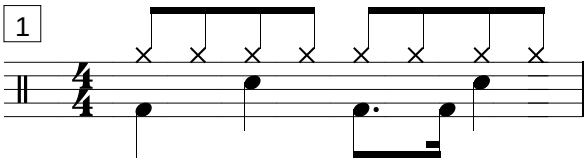

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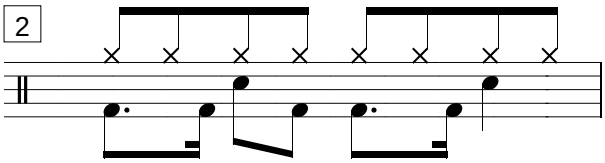

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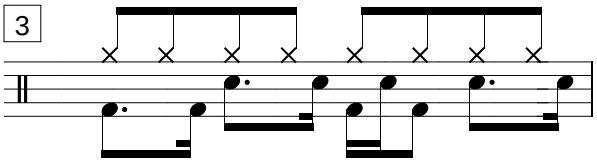

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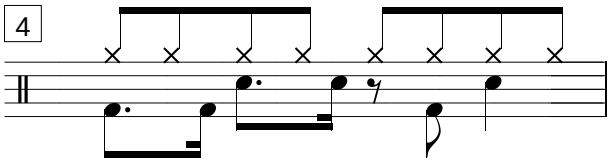

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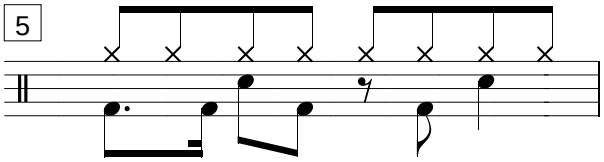

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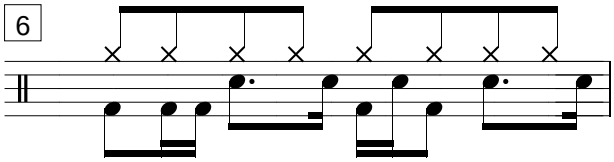

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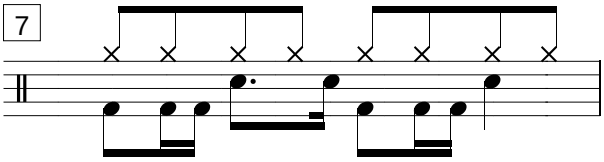

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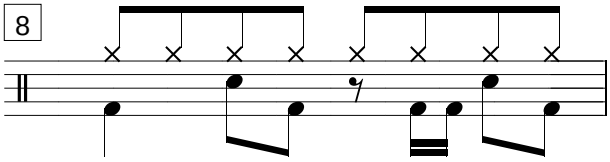

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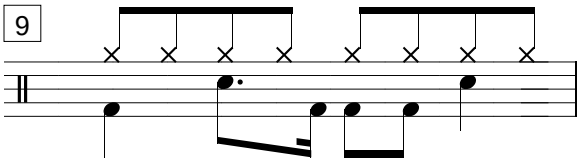

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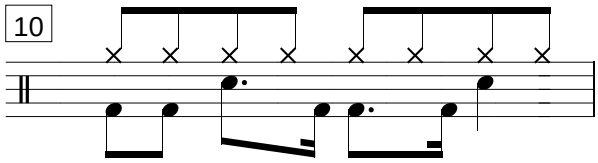

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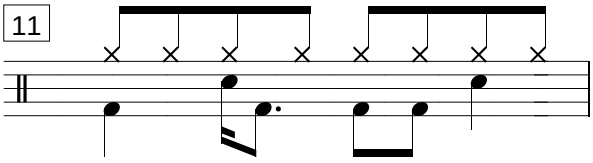

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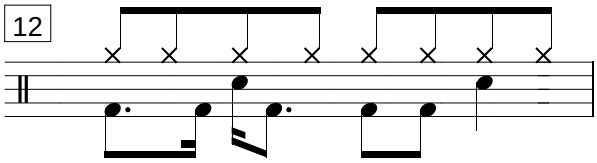

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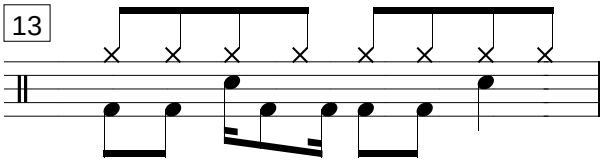

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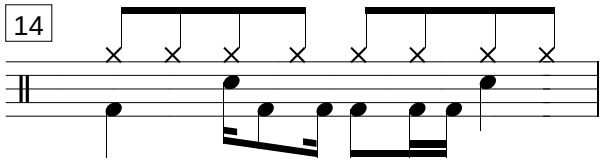

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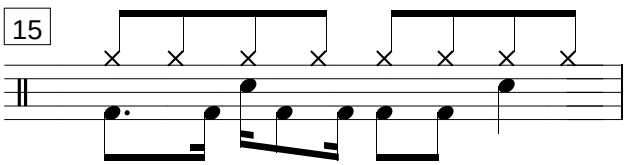

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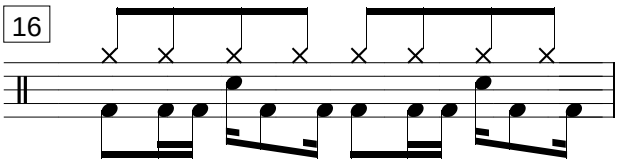

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Drum Patterns

"Bass & snare in the middle"

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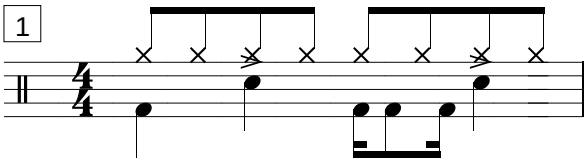

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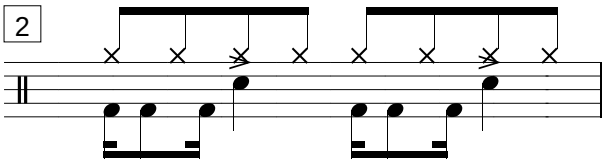

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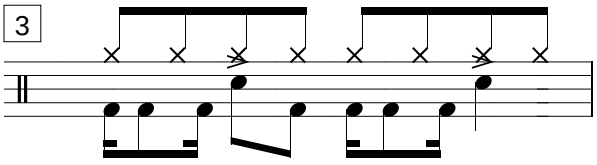

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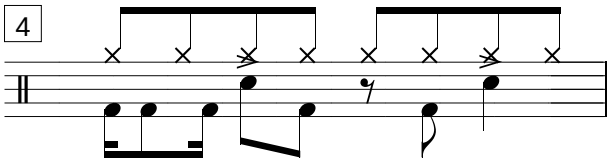

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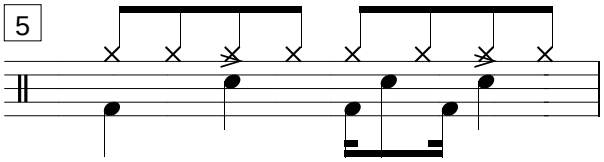

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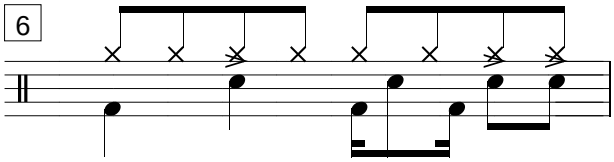

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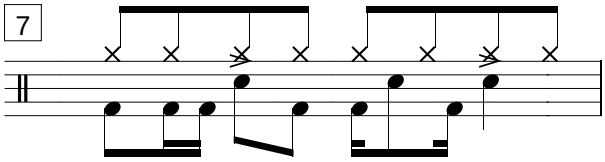

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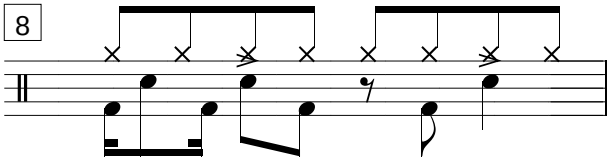

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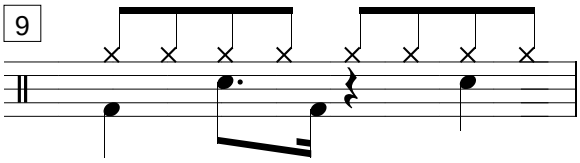

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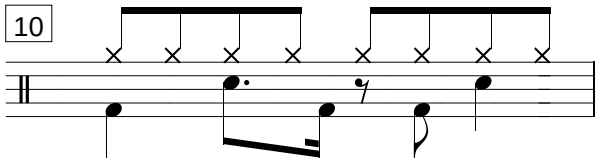

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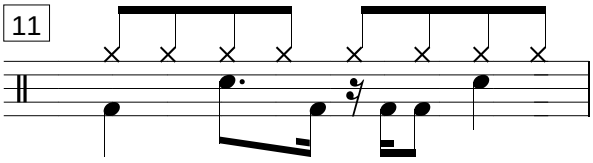

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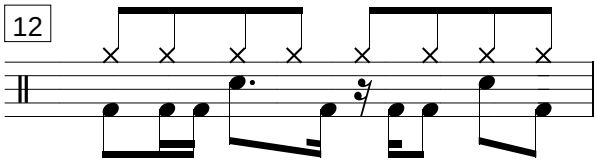

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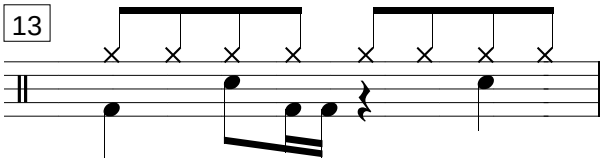

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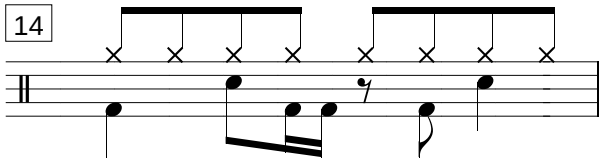

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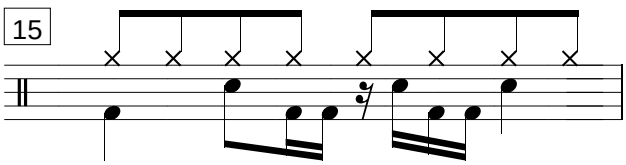

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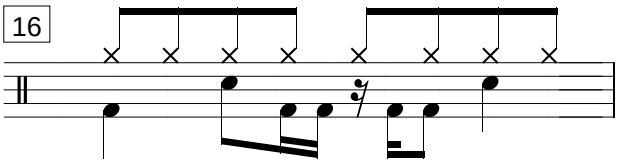

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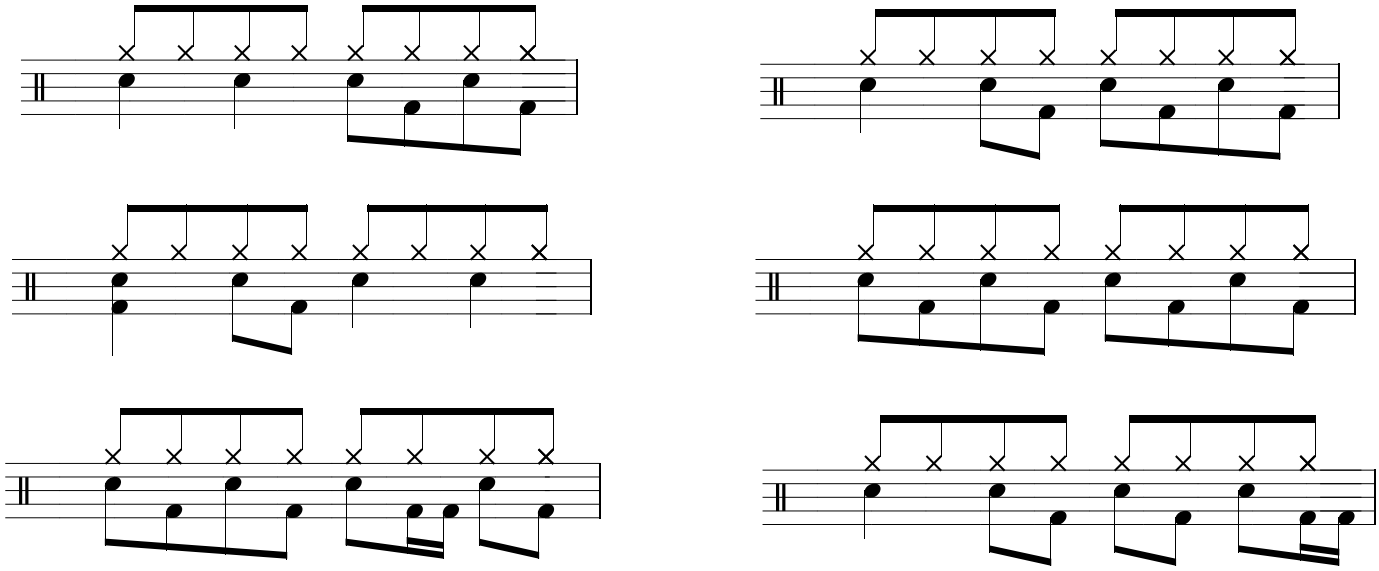
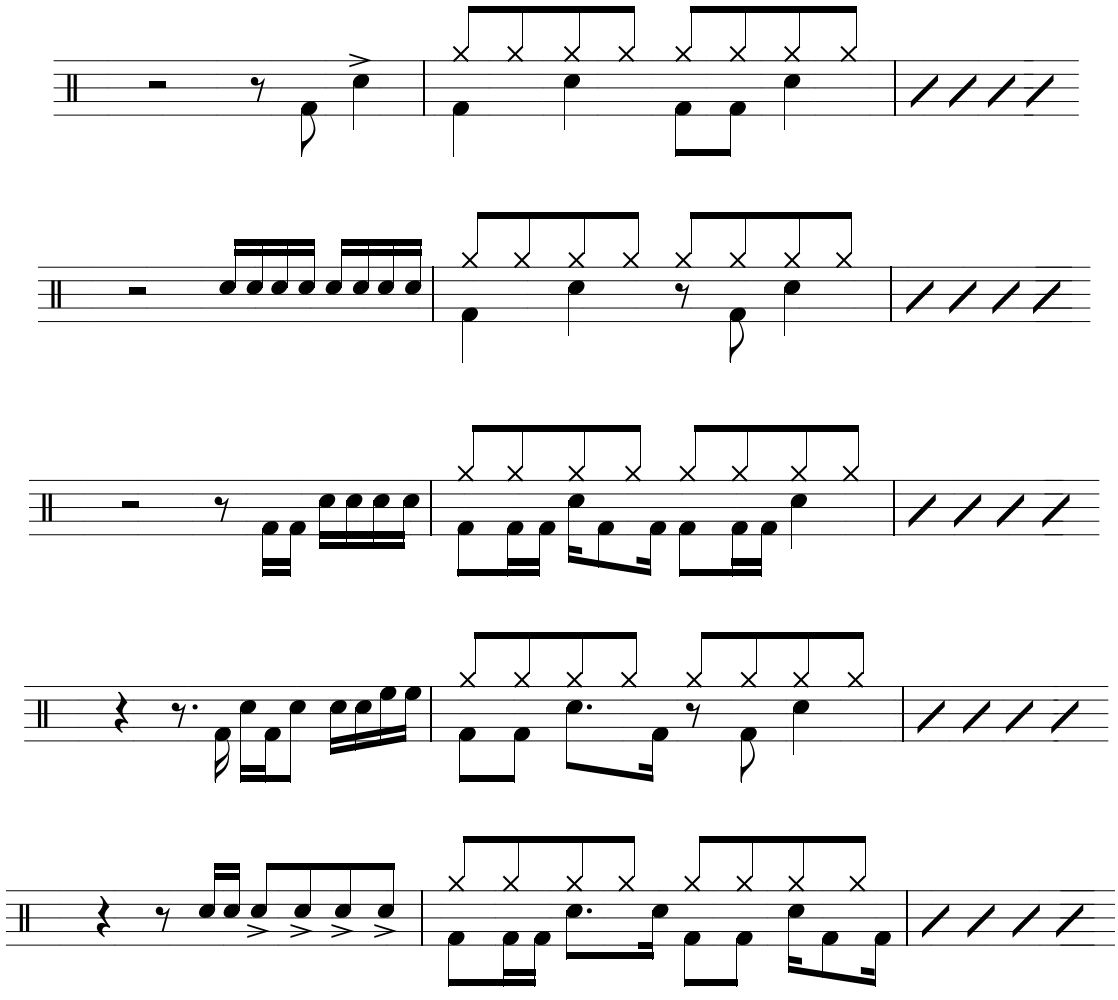
Drum Patterns

Snare on all 4 beats



Pickup Fills



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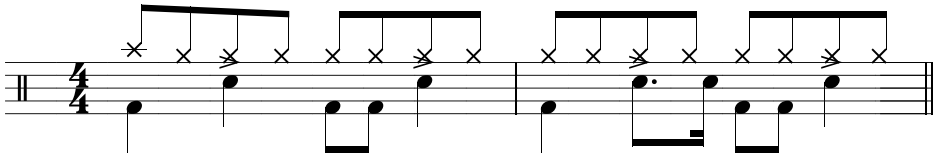
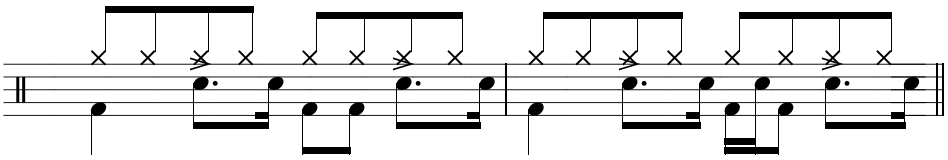
Rock Phrases

2 bar Patterns

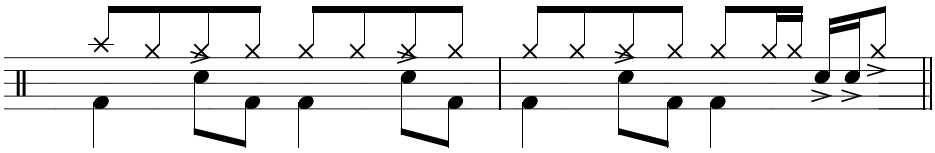
The Offspring "Gone Away" (chorus)



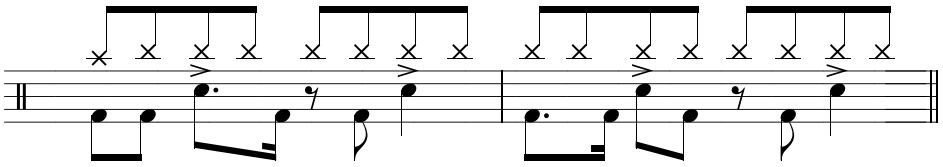
Smashmouth "Cant get enough of you baby" (instrumental)



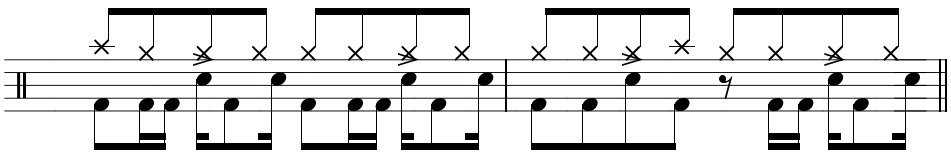
Wild Cherry "Play that Funky Music"



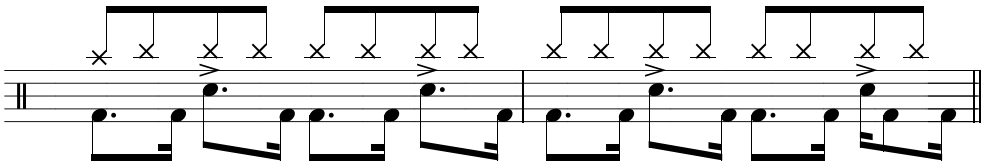
Third Eye Blind "Semicharmed Life"



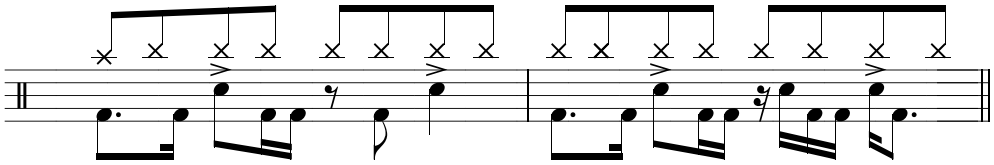
Green Day "When I come around"



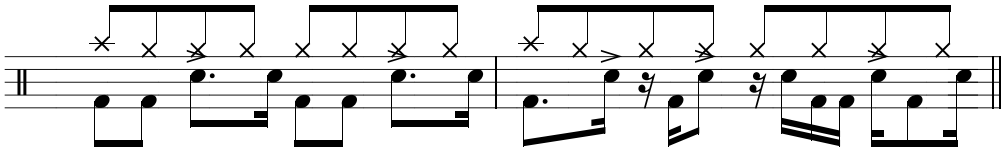
Pearl Jam "Alive" (chorus)



Red Hot Chilli Peppers "Under the Bridge" (last chorus)



Jebediah - "Harpoon" (verse)



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Triplet Patterns

(Written in 12/8 Time)

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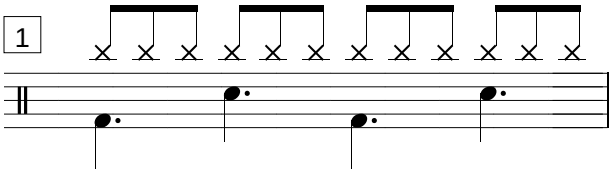

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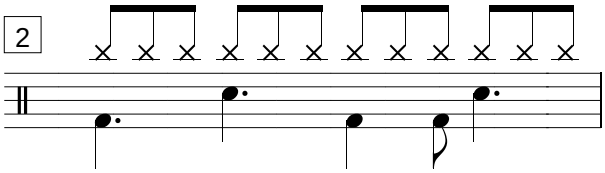

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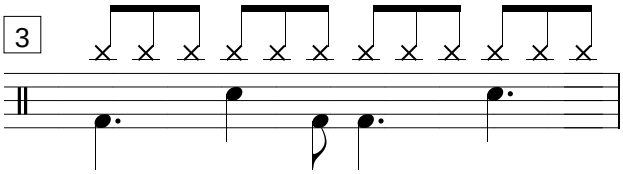

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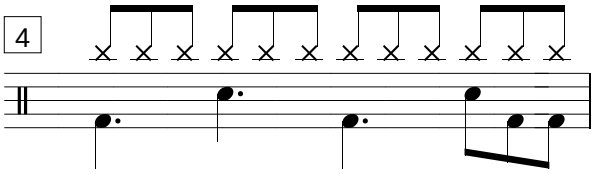

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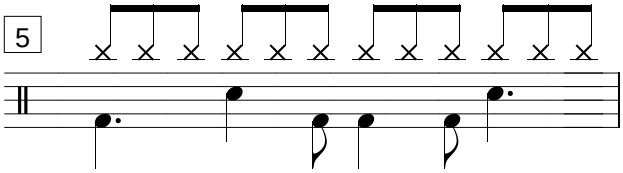

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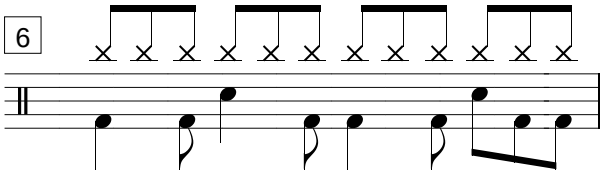

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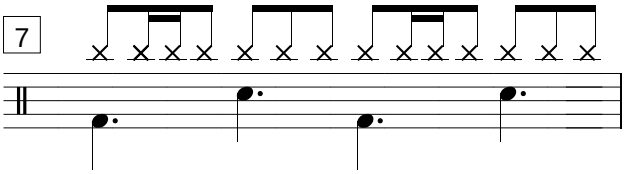

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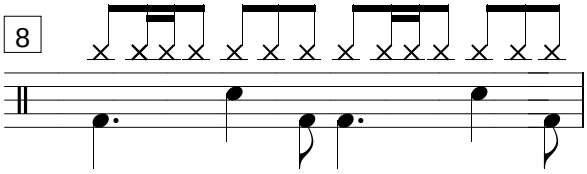

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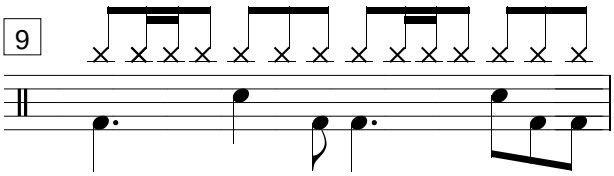

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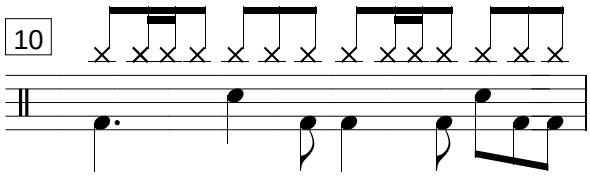

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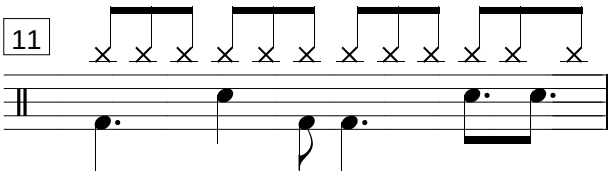

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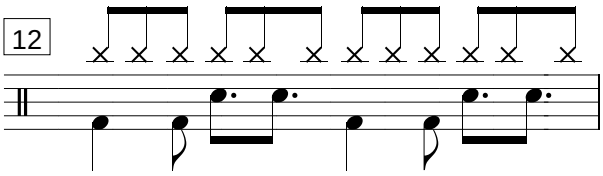

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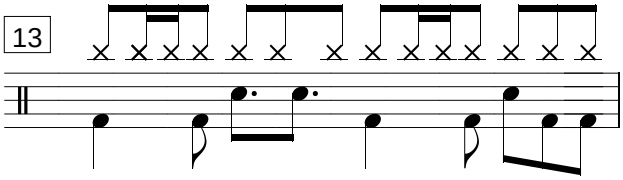

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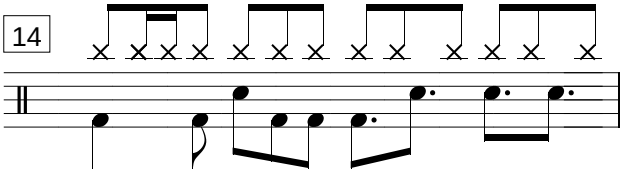

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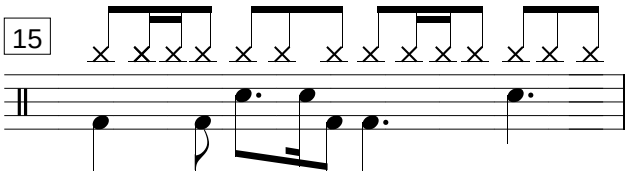

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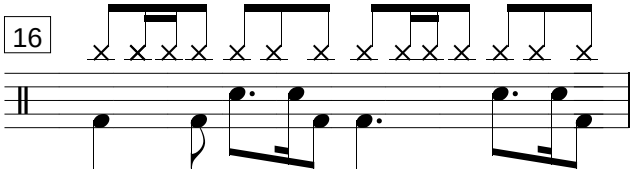

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Triplet Patterns

(written in 12/8 Time)

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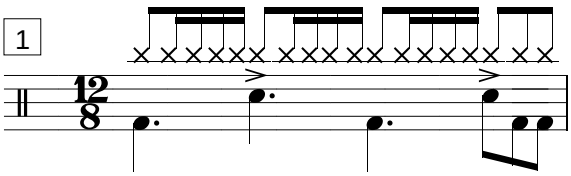

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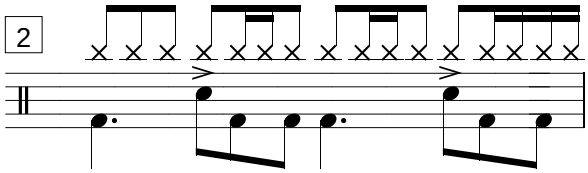

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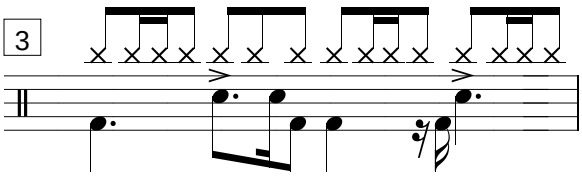

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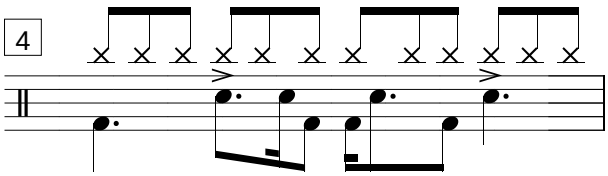

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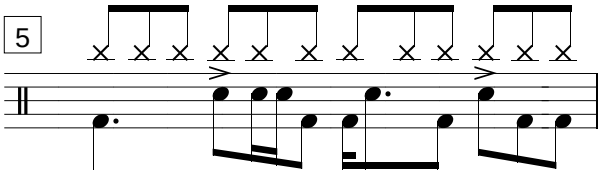

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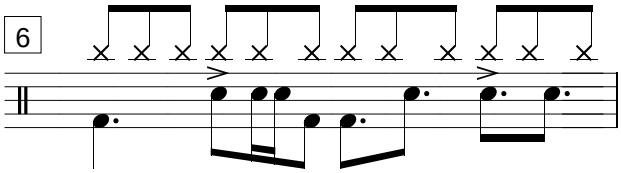

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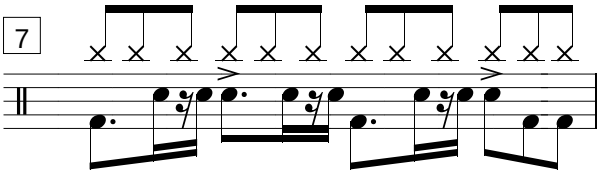

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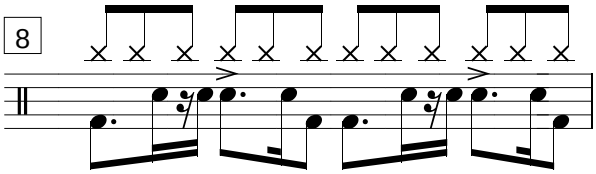

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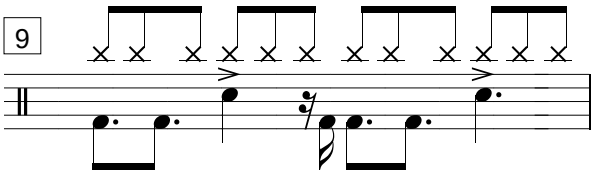

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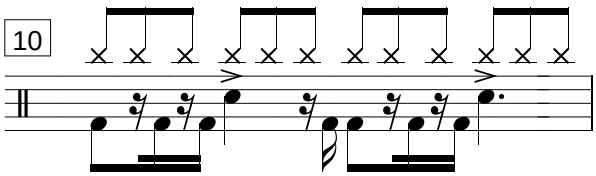

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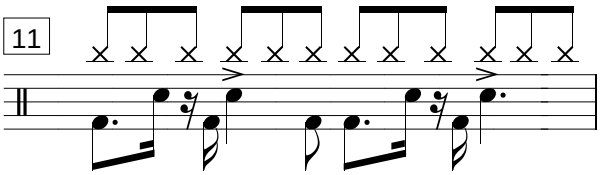

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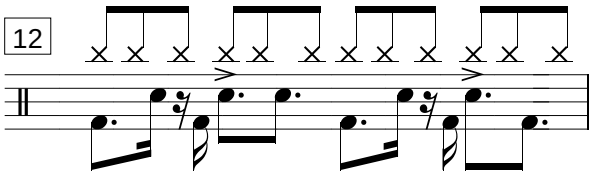

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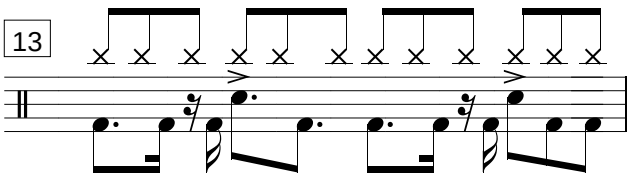

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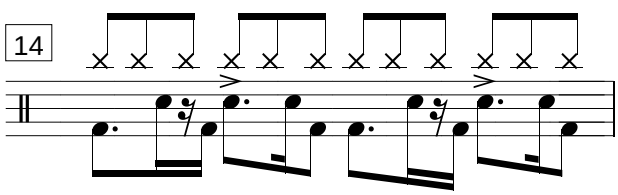

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Shuffle Patterns

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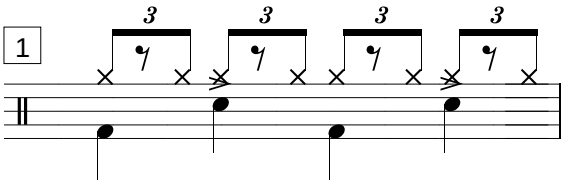

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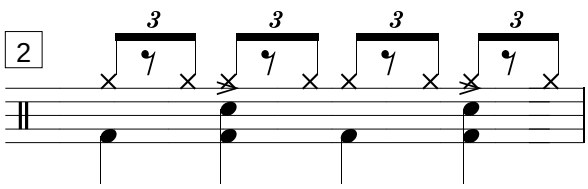

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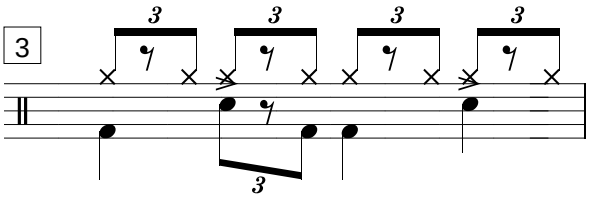

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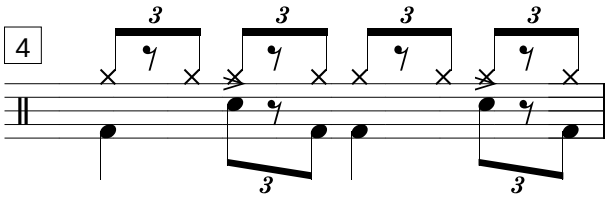

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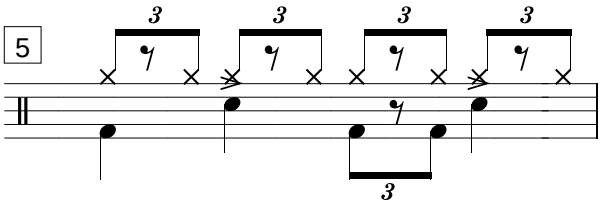

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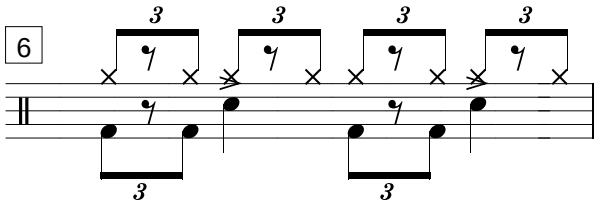

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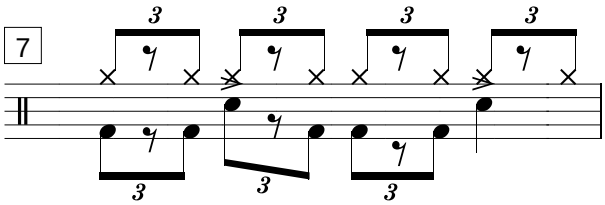

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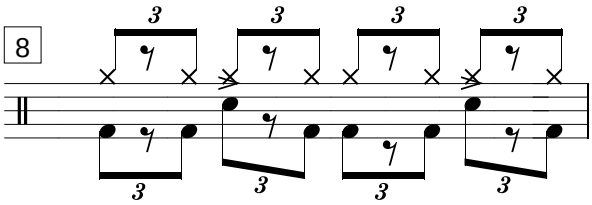

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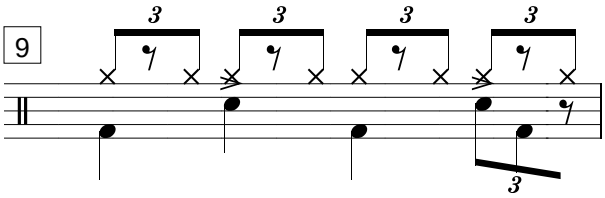

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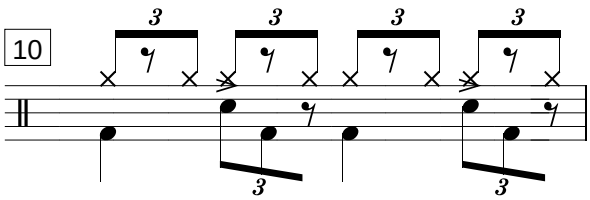

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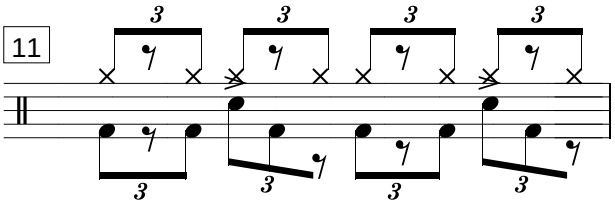

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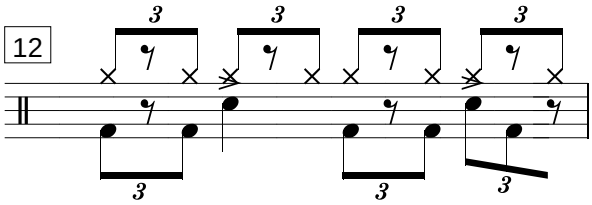

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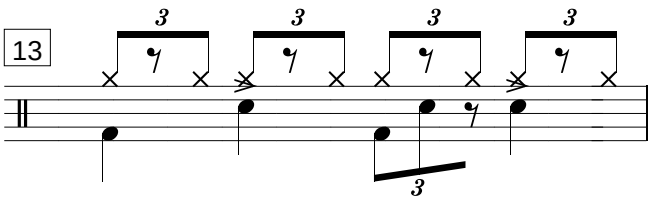

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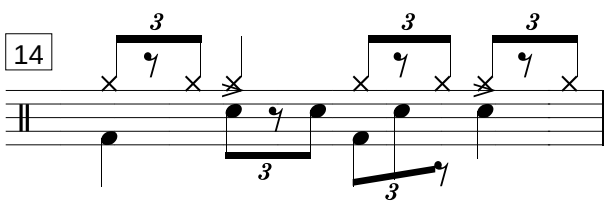

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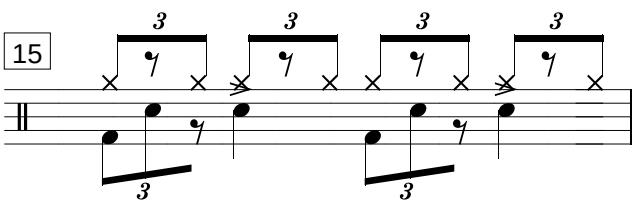

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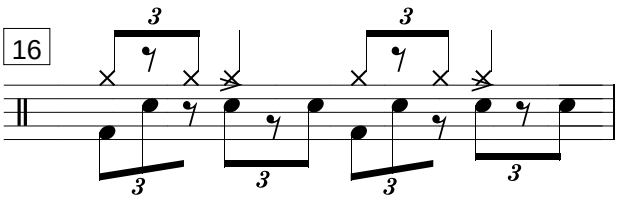

Shuffle Patterns

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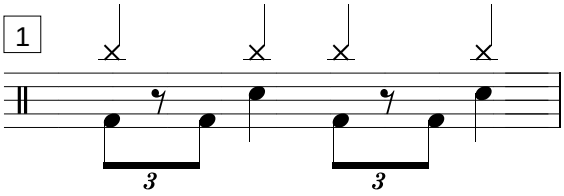

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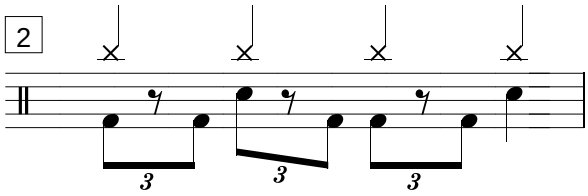

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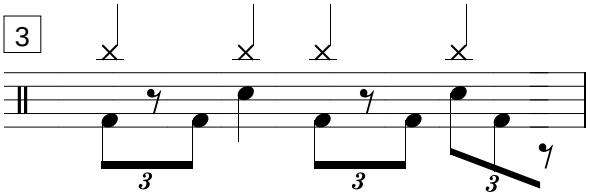

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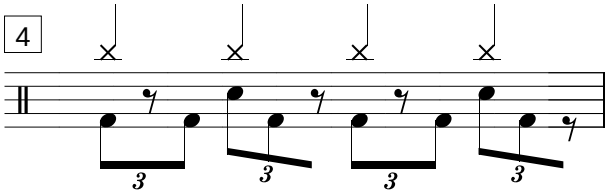

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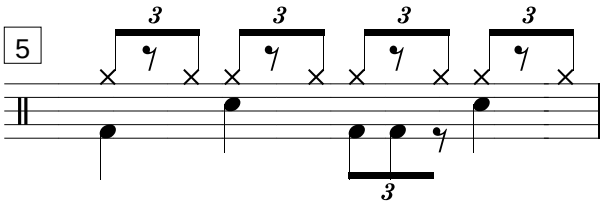

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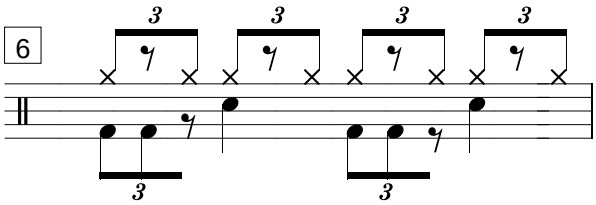

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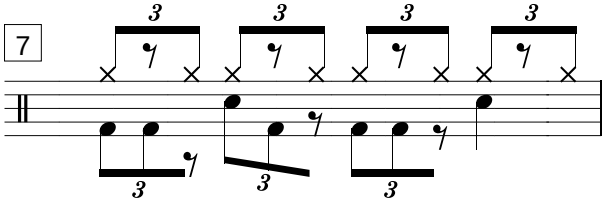

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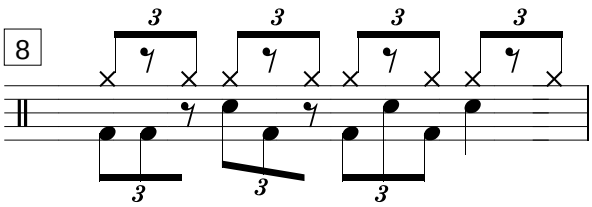

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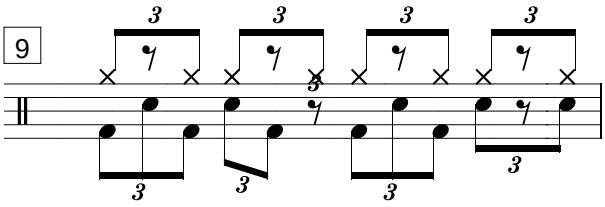

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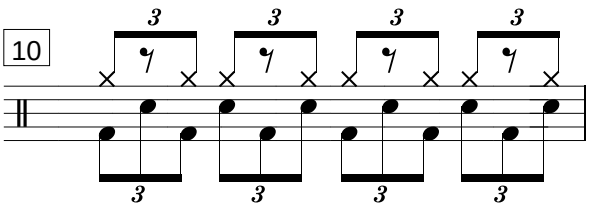

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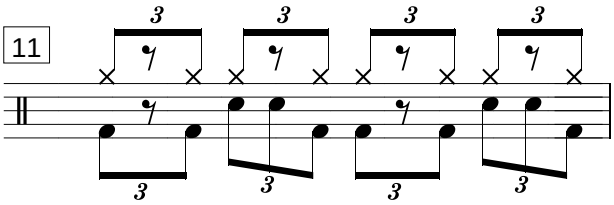

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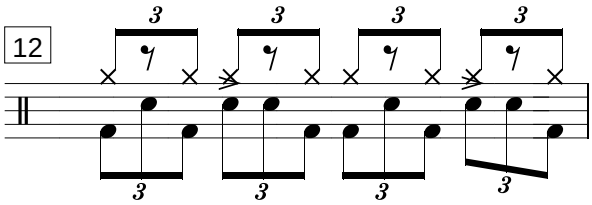

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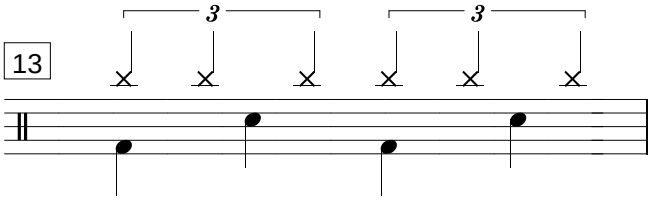

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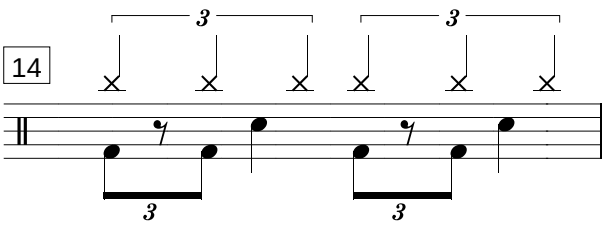

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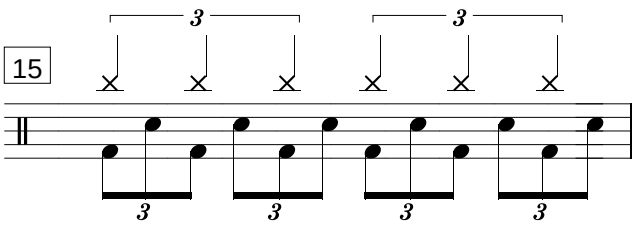

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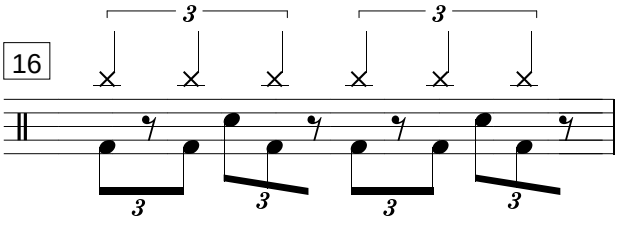

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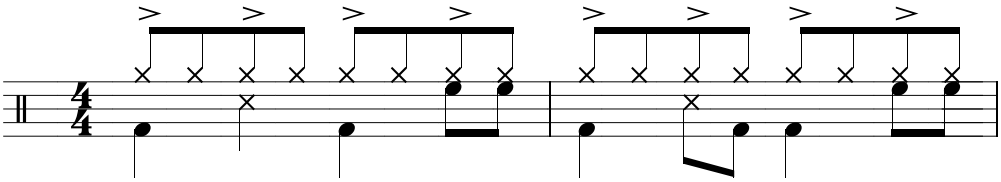
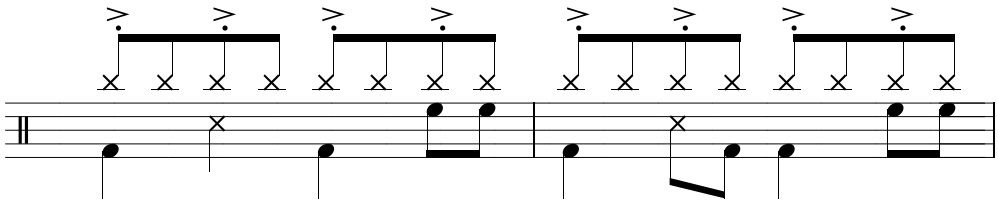
Cha Cha Patterns

Simple version with Hi-hat or Ride Cymbal

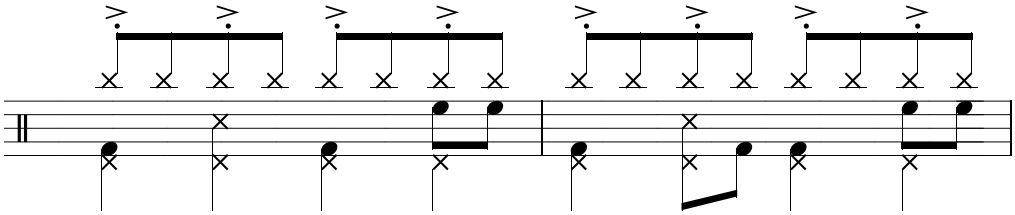


Bell on the beat, Flat off the beat

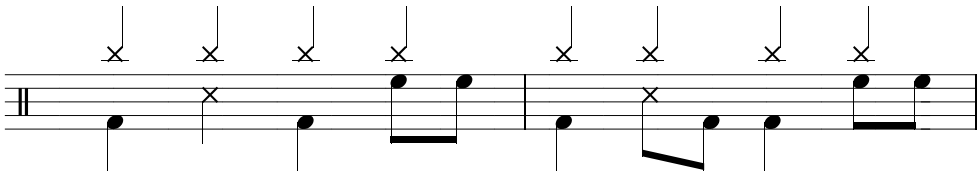
B F B F etc



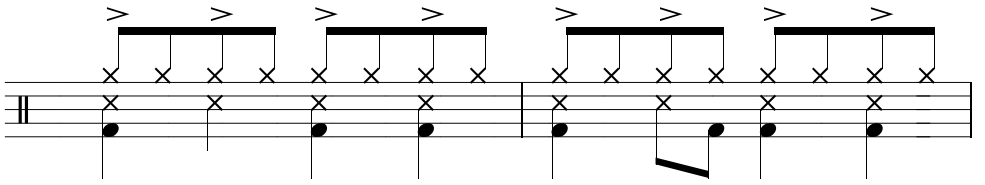
Adding Hihat 4 beats to the bar

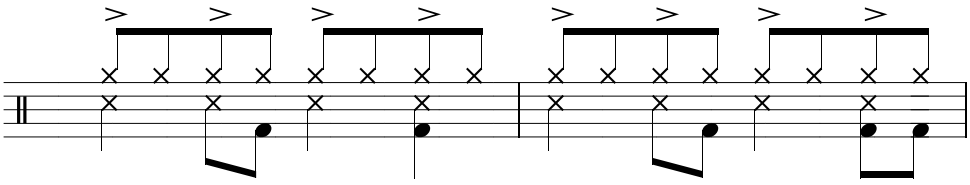


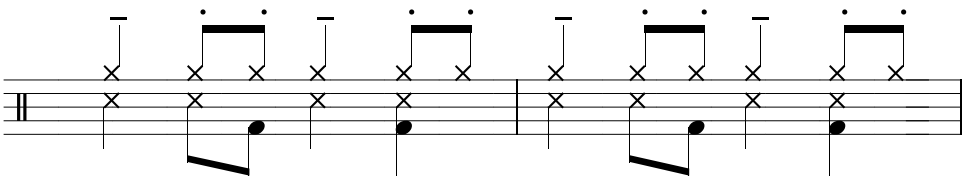
Crotchets on Ride cymbal bell or Cowbell



Versions for use when playing with a conga player

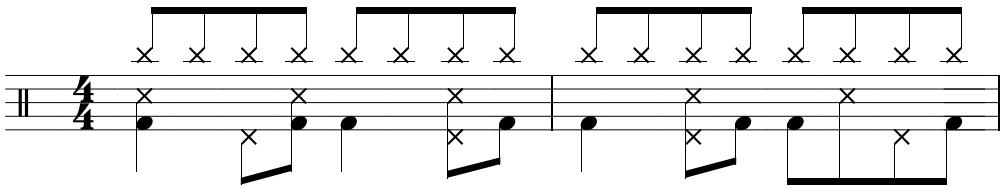




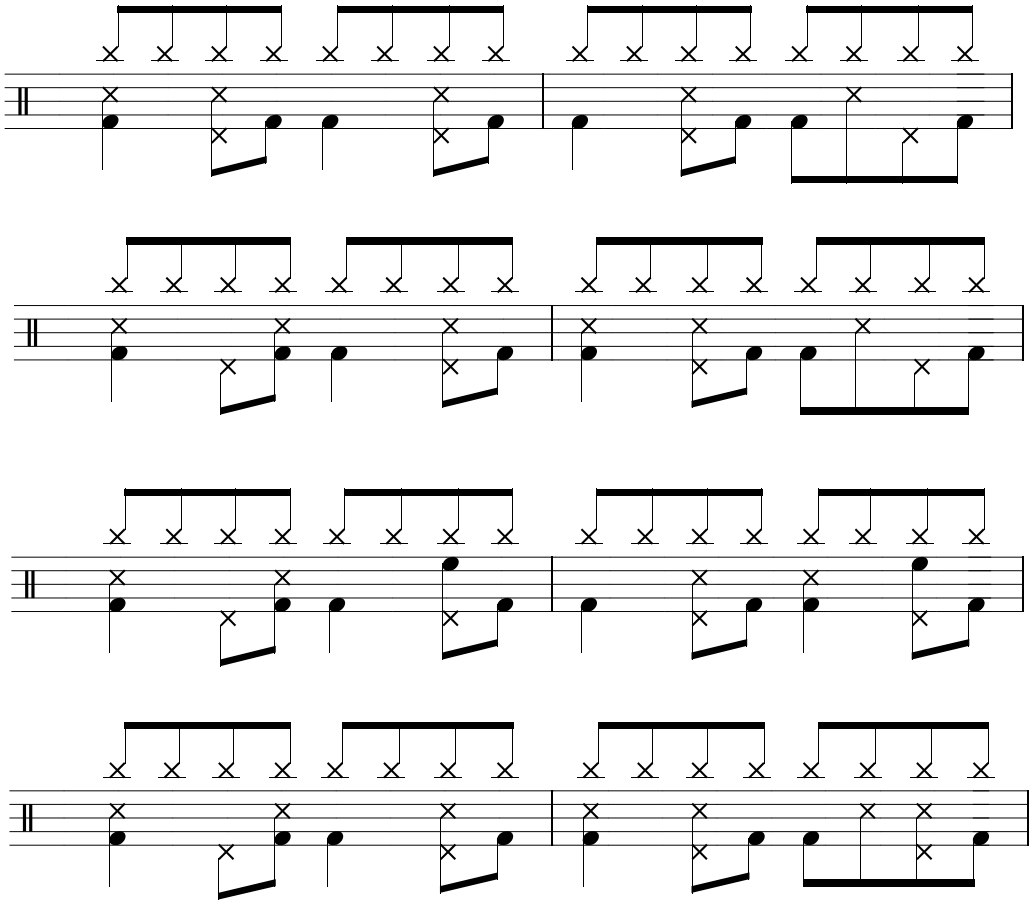


Bossa Nova Patterns

Basic Bossa Nova pattern

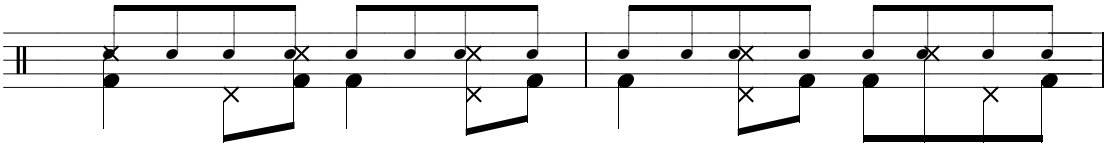


Variations

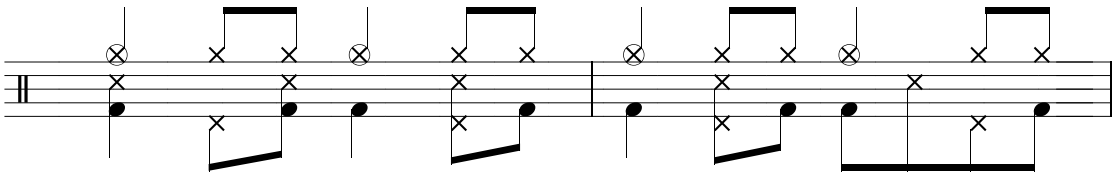


Right Hand Variations

Play RH with Brush on Snare Drum

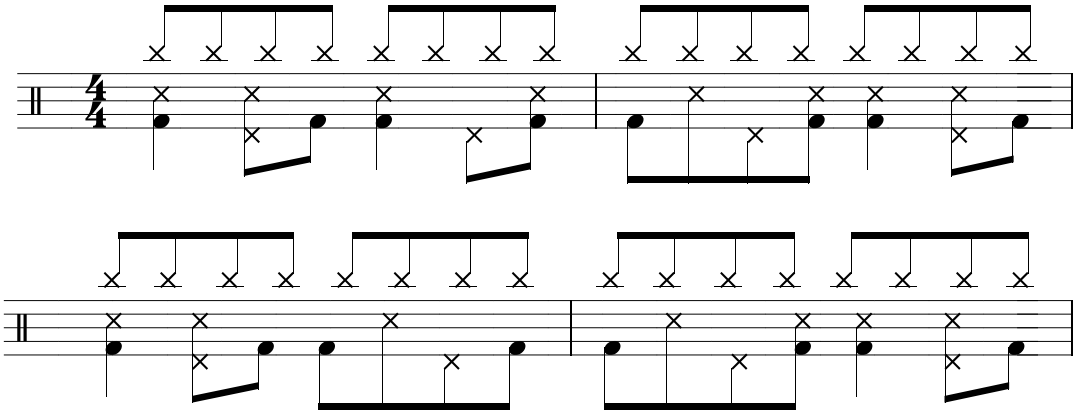


Open/Closed hi-Hat

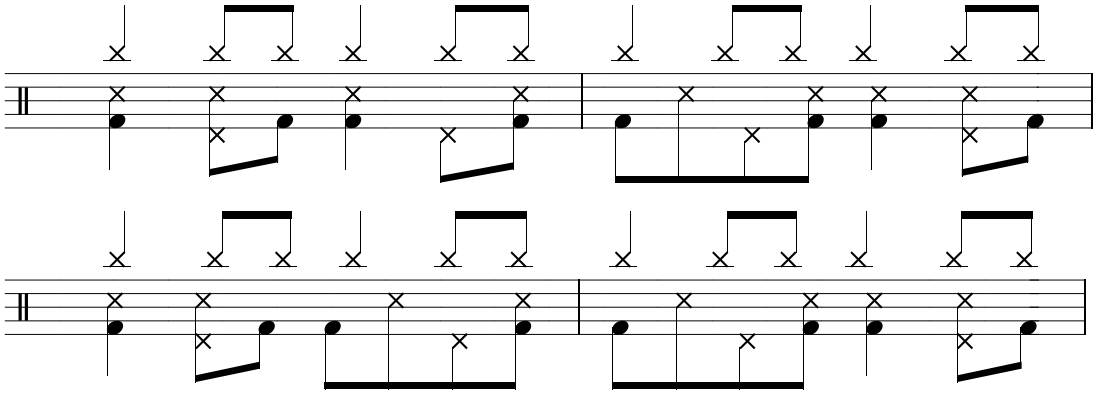


Samba Patterns

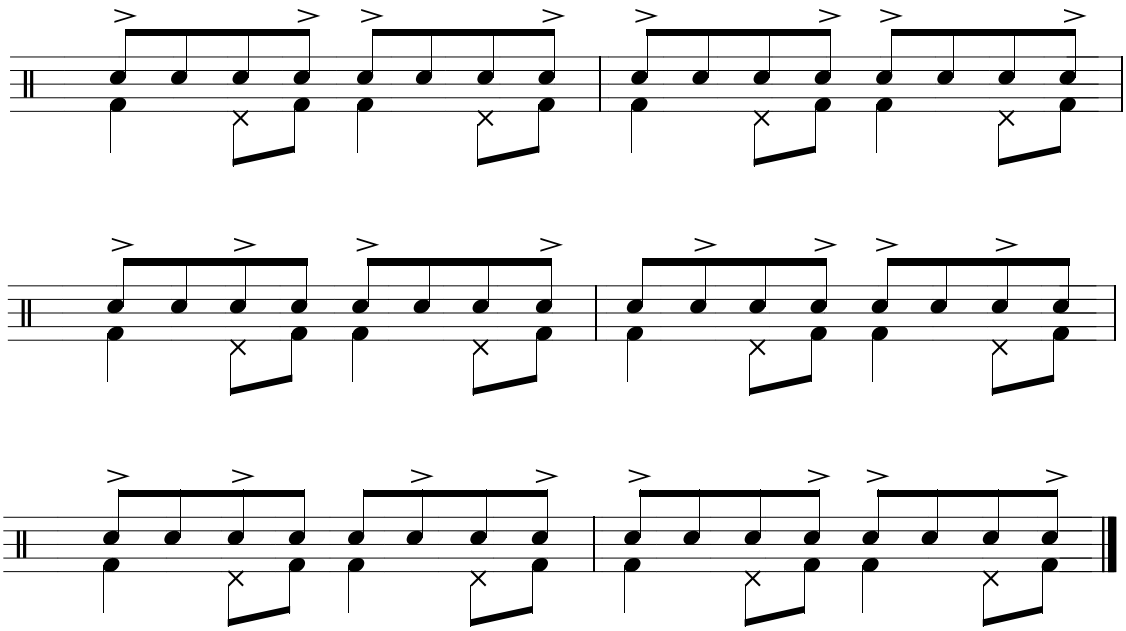
Slow - Medium Sambas



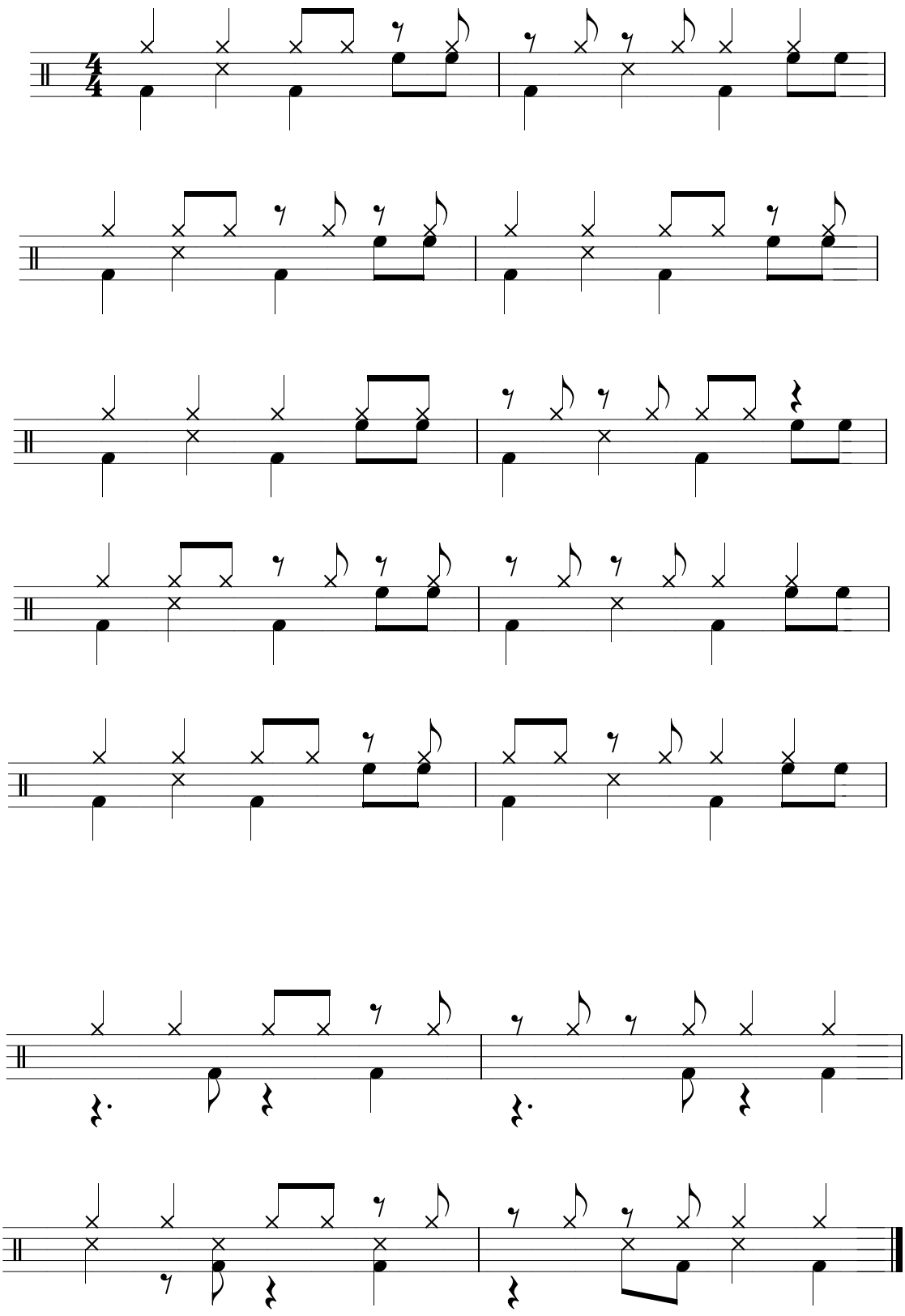
Medium - Fast Sambas



Brushes on Snare Drum



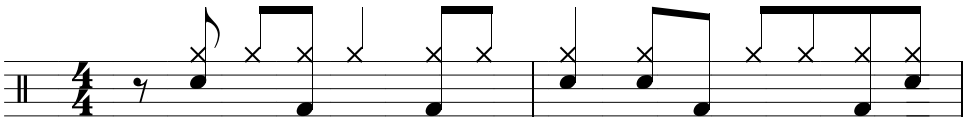
Mambo Patterns



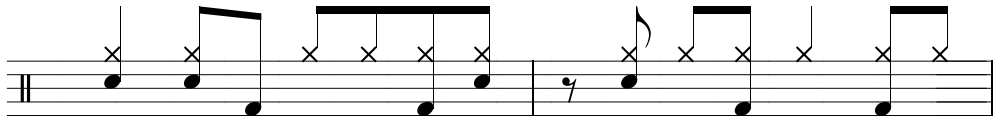
Other Latin Grooves

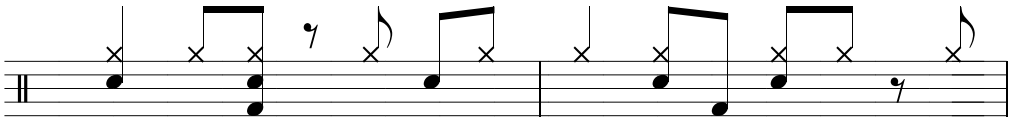
Salsa

3:2 Clave Form

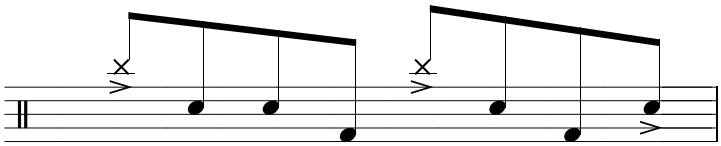


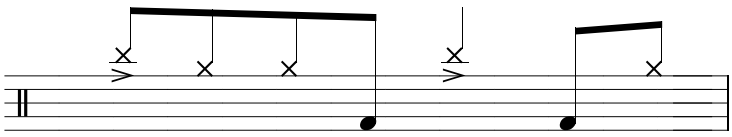
2:3 Clave Form

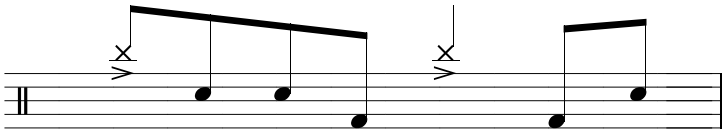




Songo

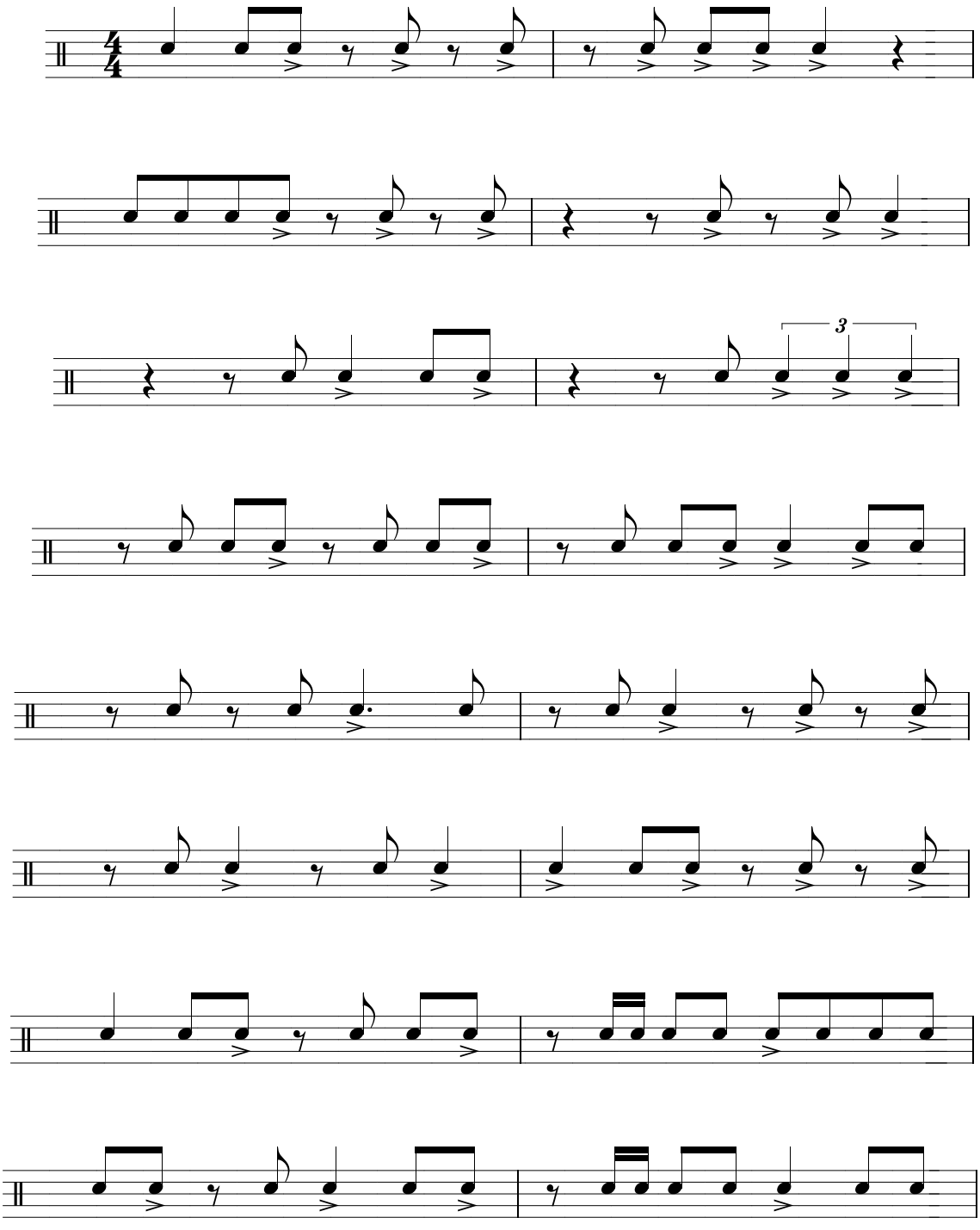






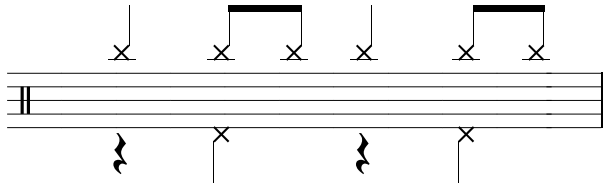
Latin Phrases

Use these phrases as drum fills with any of the previous latin grooves

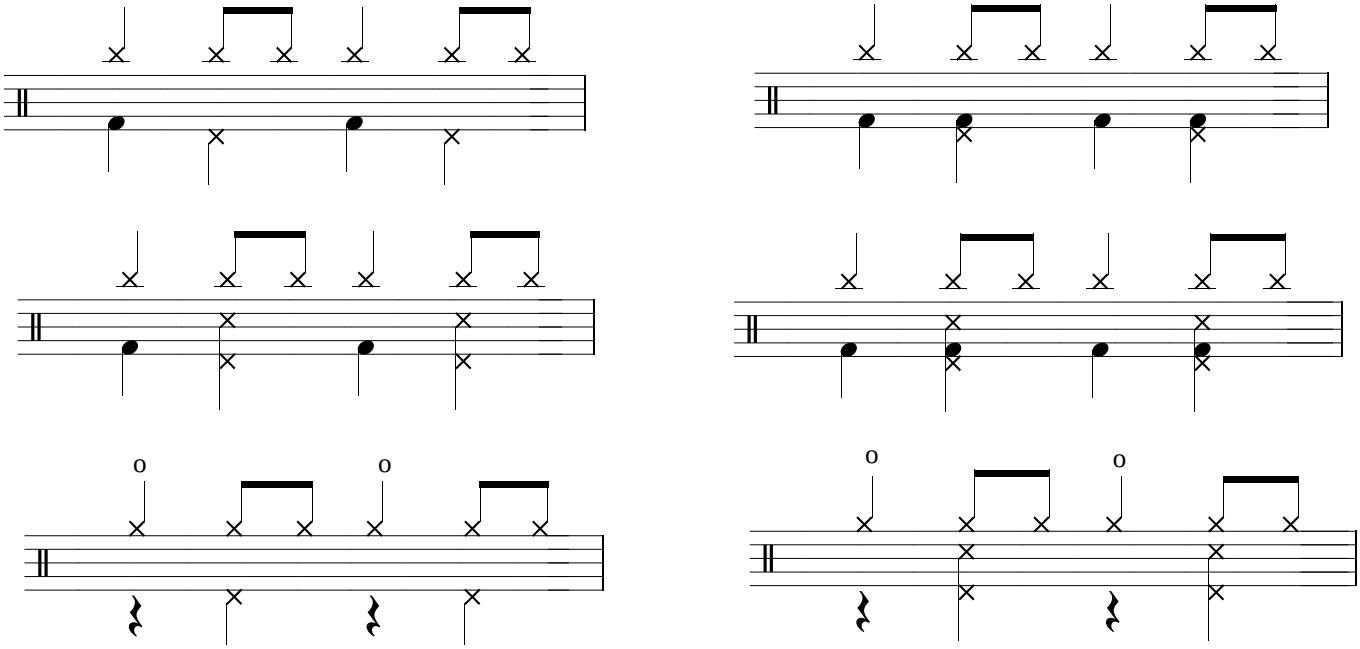


Swing Patterns

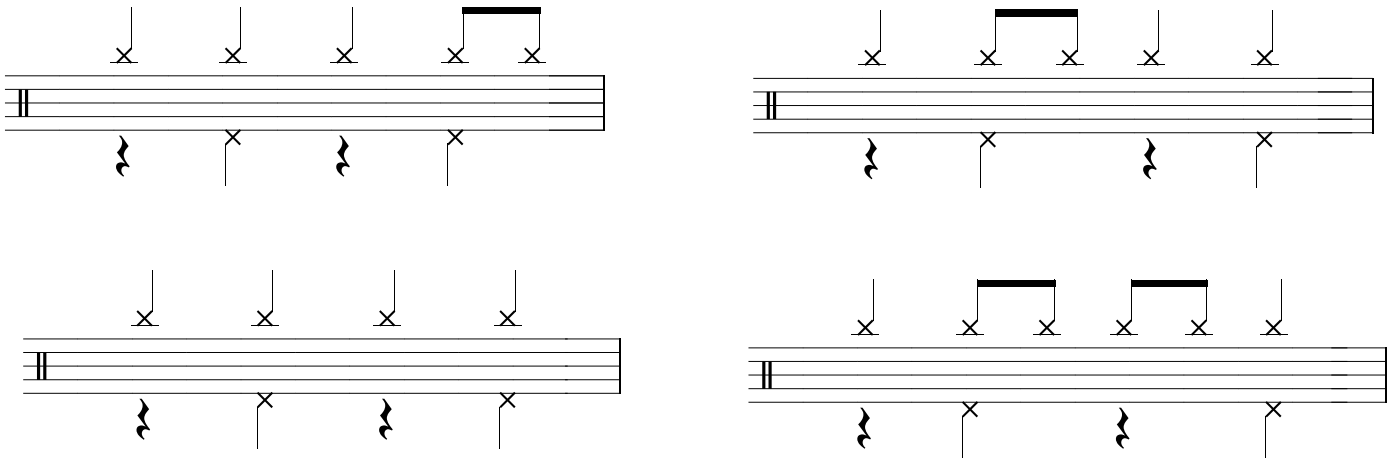
Basic Swing Pattern



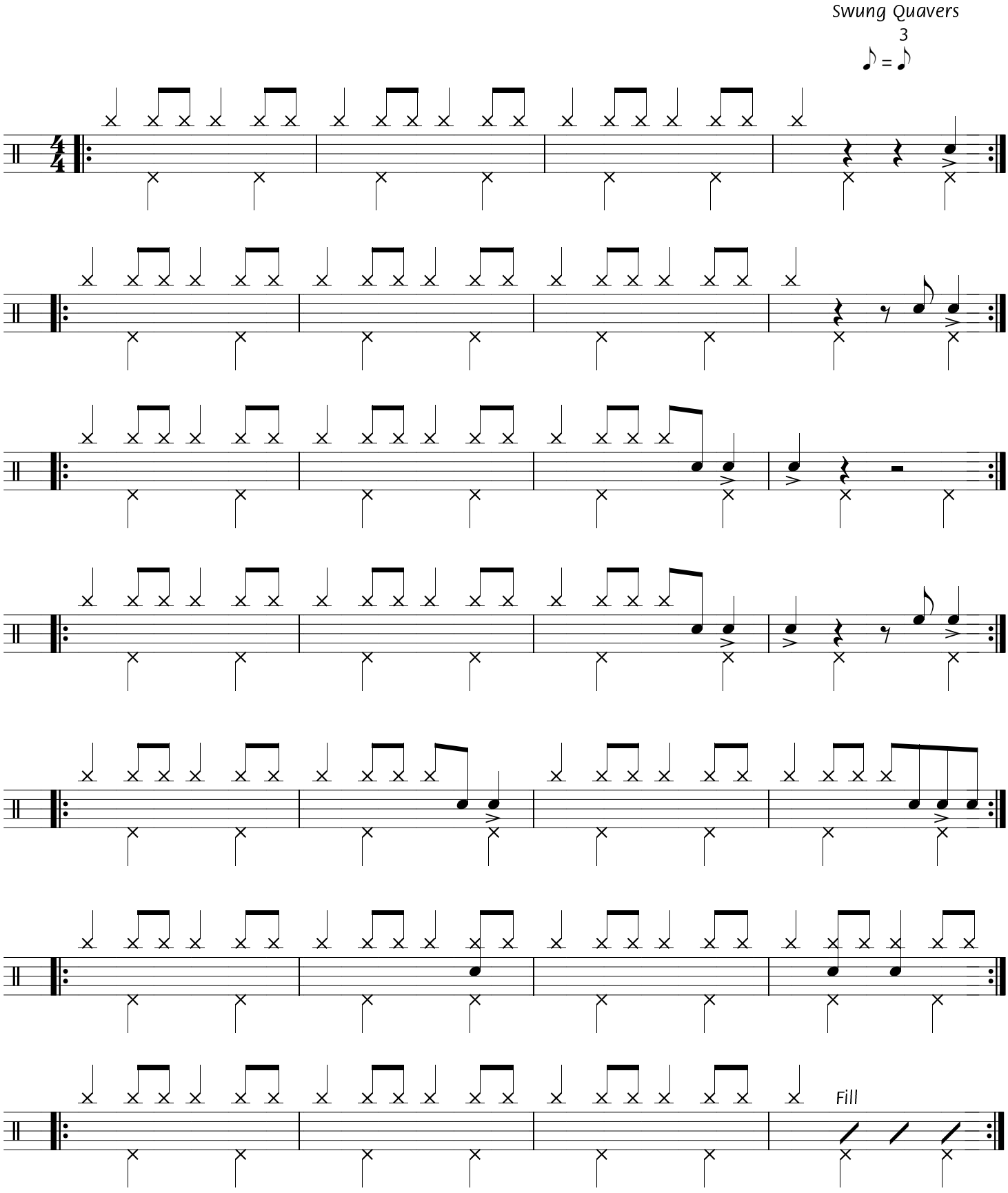
Time Keeping Variations



Ride Cymbal Variations



Swing Phrases



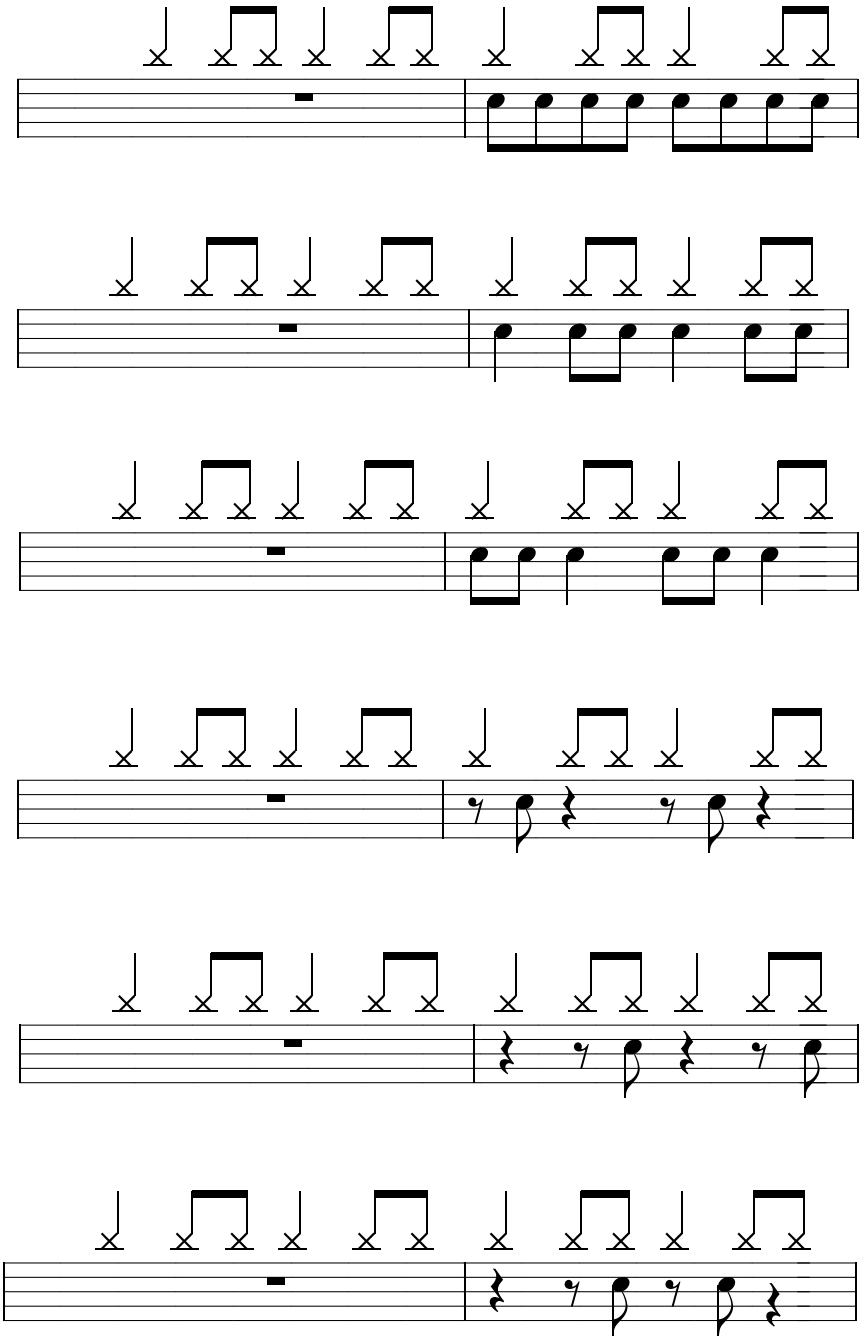
Swing Patterns

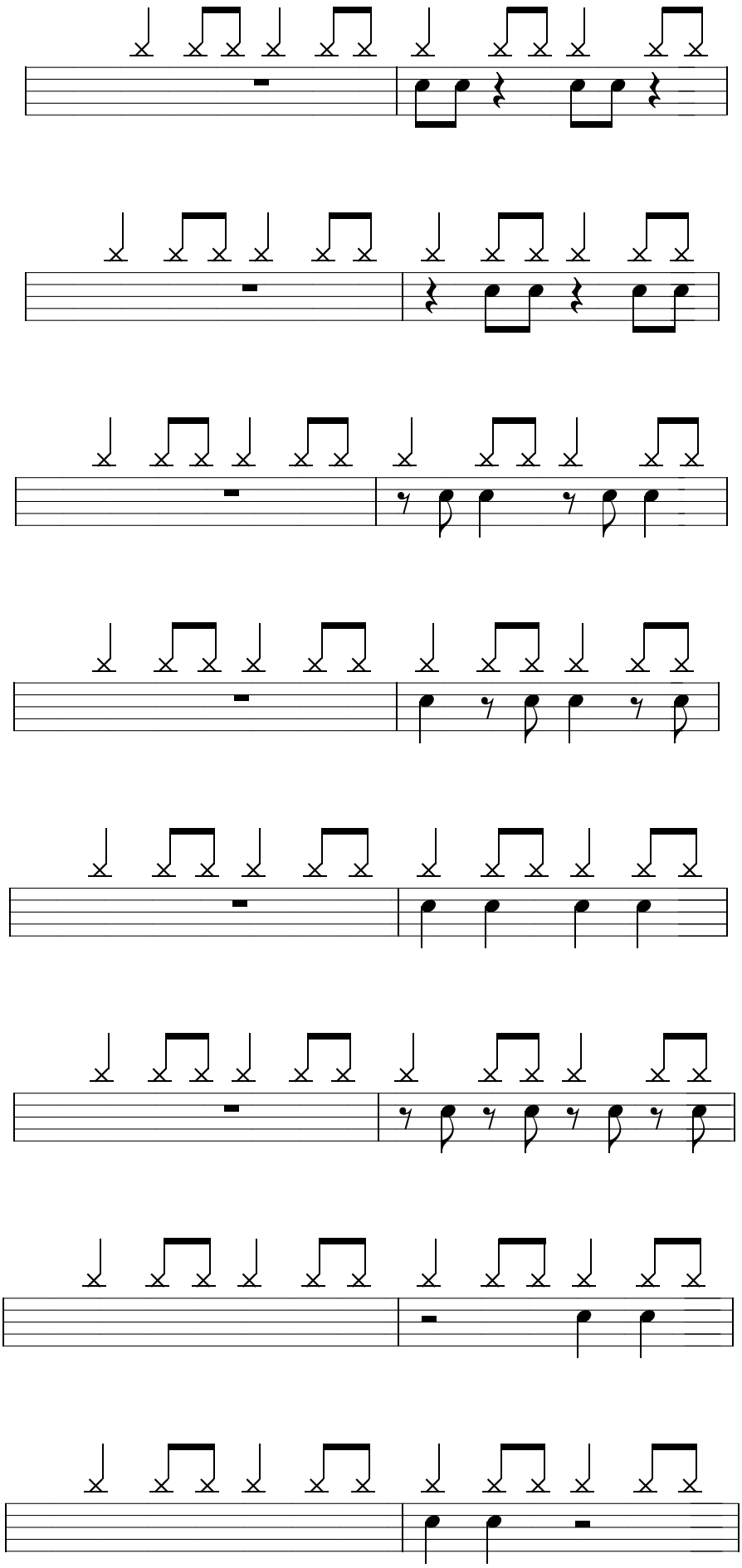
Independence

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

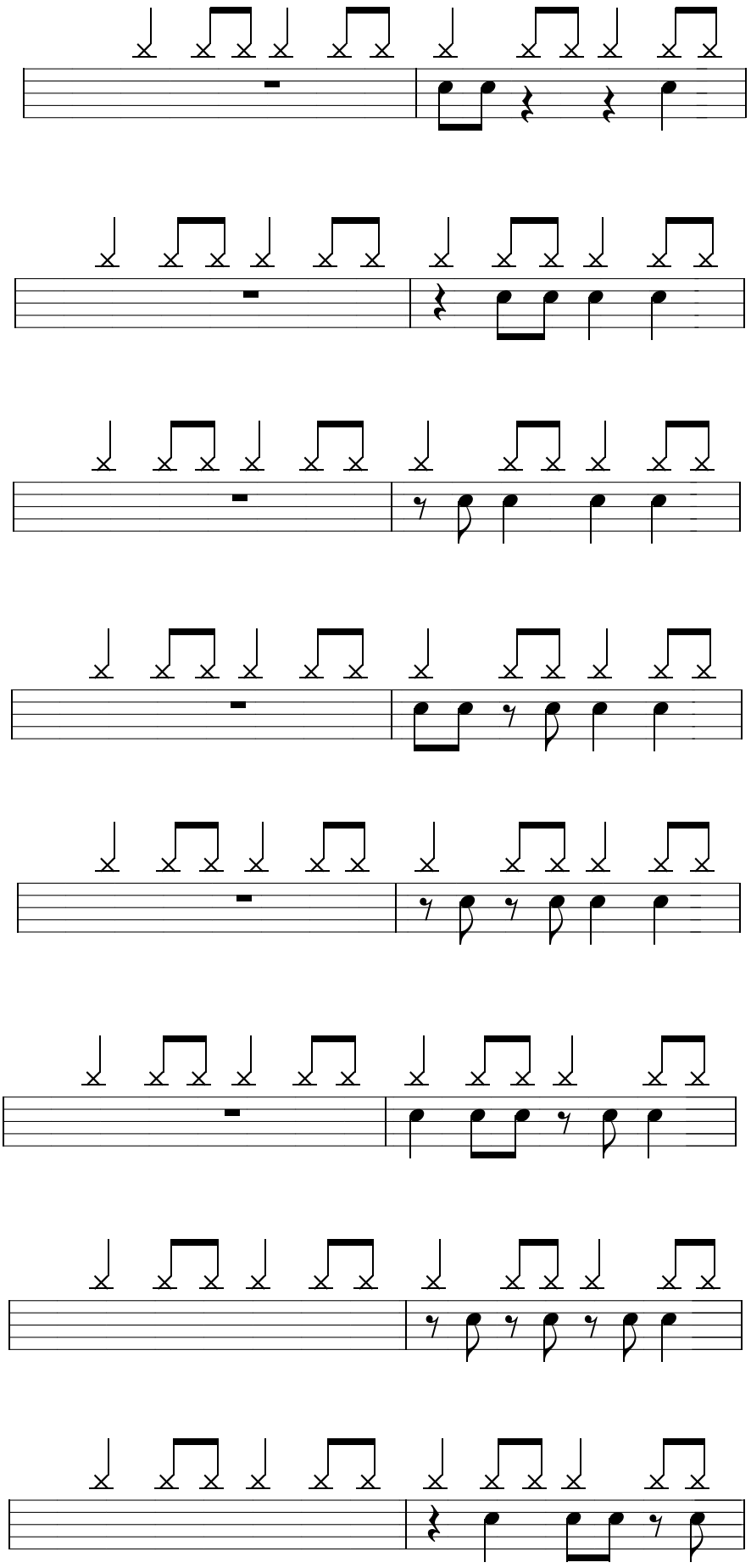
Swung Quavers

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





Independence Page #3



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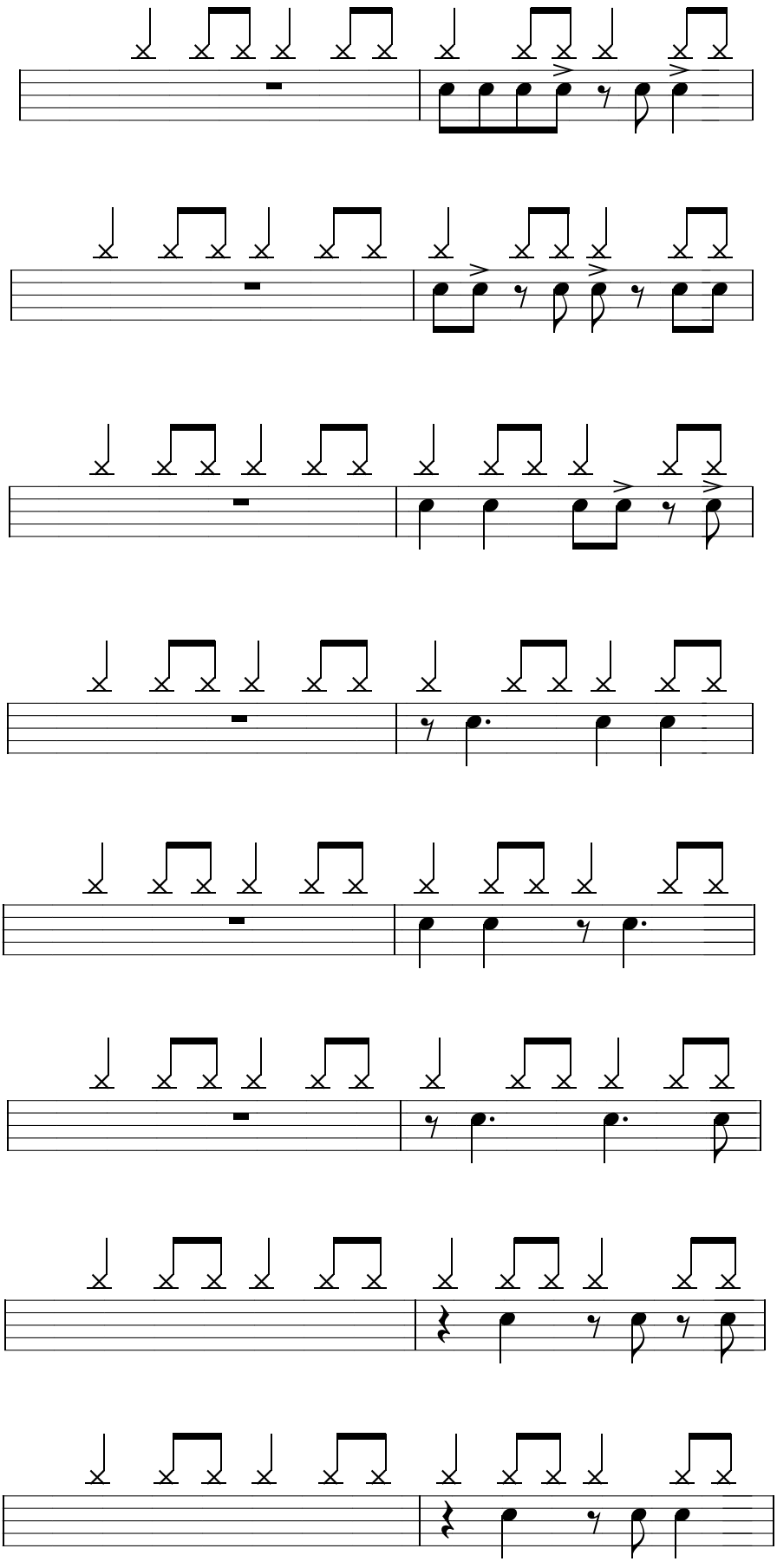
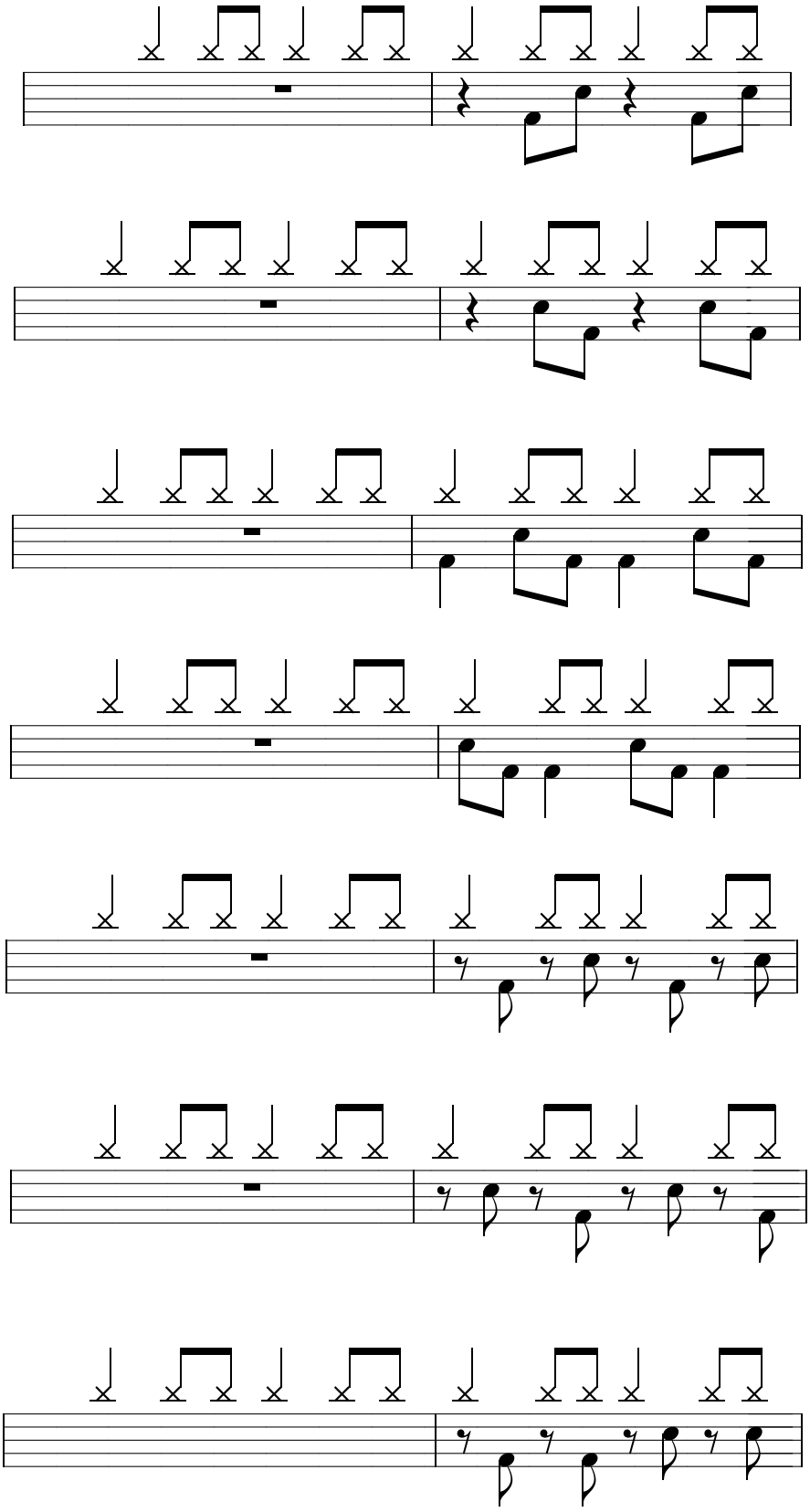
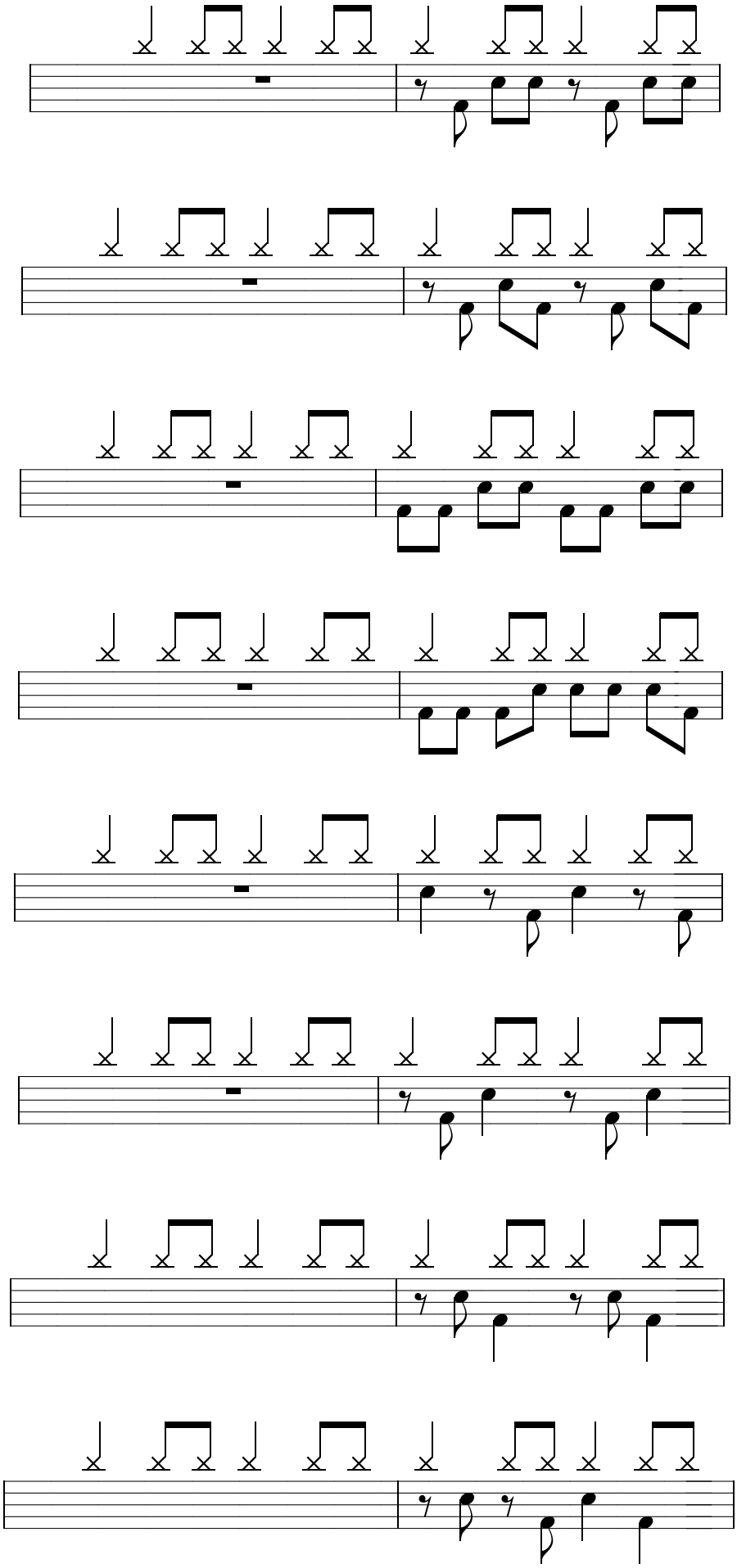


Independence Page #5

Mixing Snare & Bass



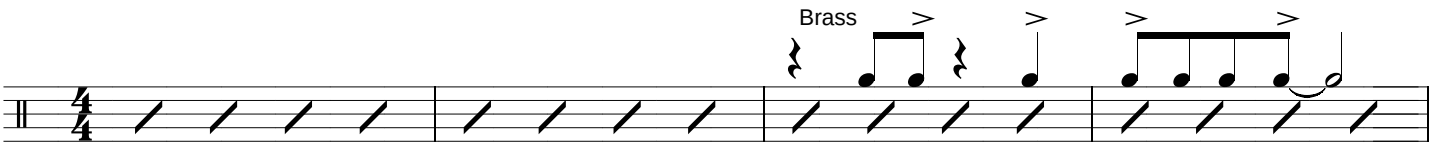


Swing Figures

Section or Ensemble Figures?

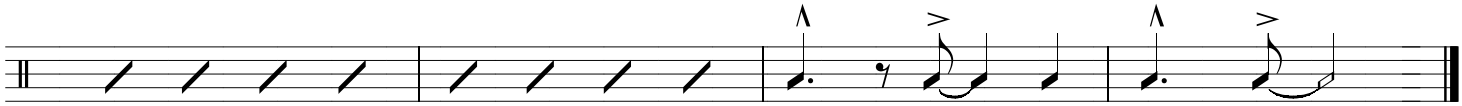
There are two types of figure usually found in swing charts

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



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

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



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

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

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

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

Orchestration:

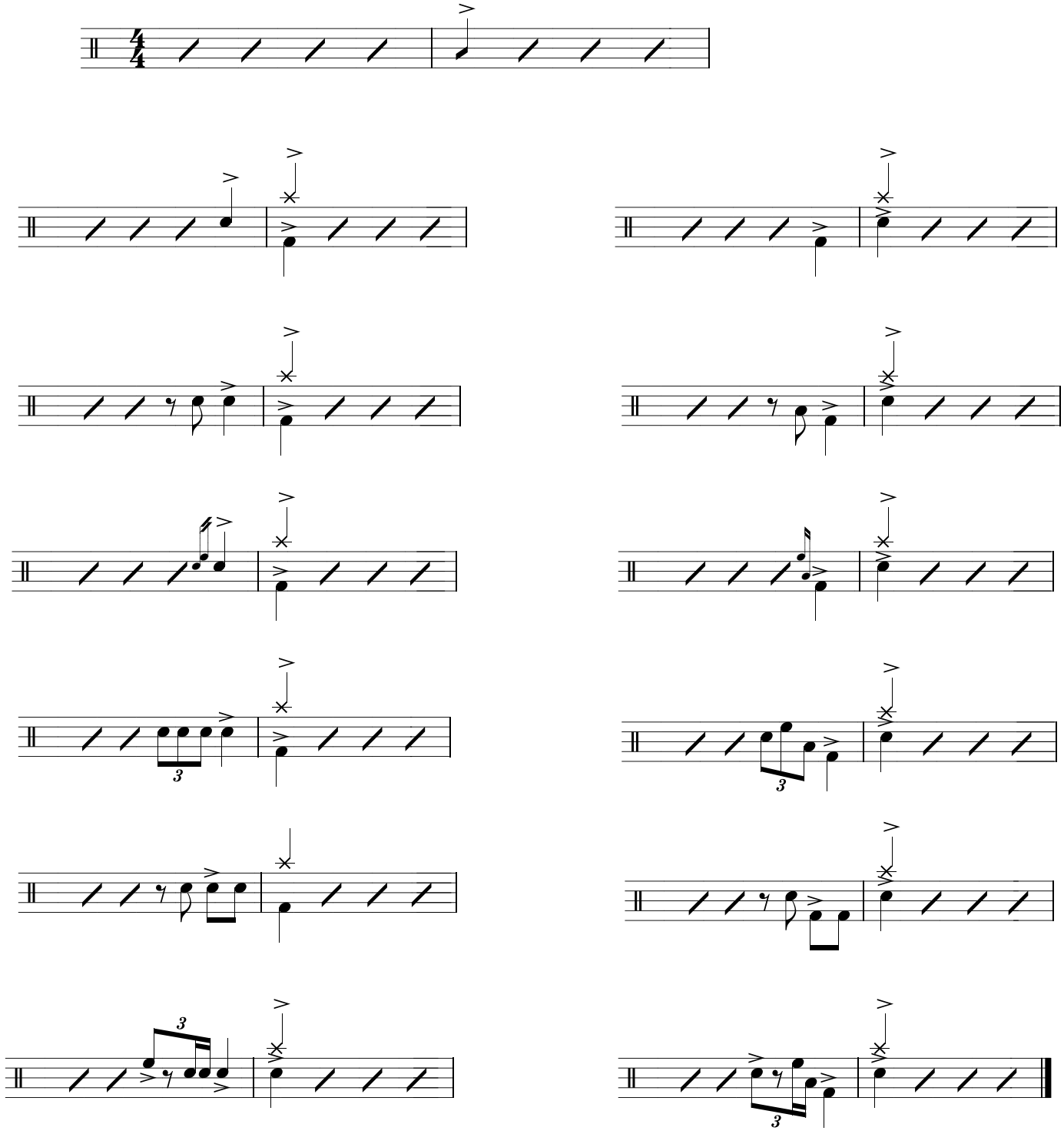
A crash cymbal is not generally strong enough by itself to emphasise the figure, so it is usually played in unison with the snare or bass drums.

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

Setting up ensemble figures (figures on the beat)

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

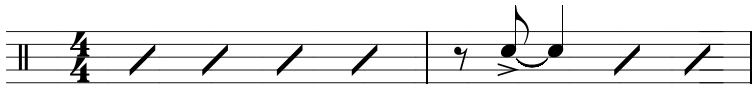
Here is a single note ensemble figure and some possible set-ups for it

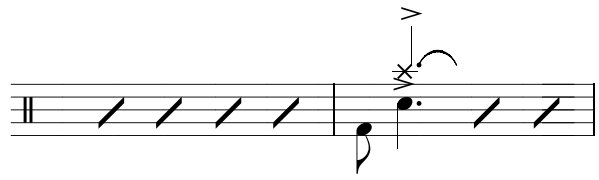


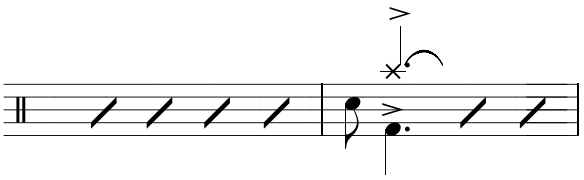
Setting up one note ensemble figures (figures off the beat)

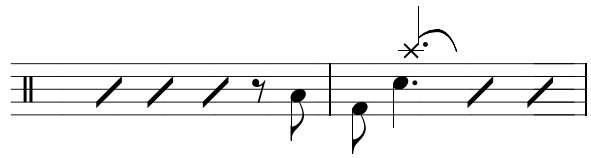
When a figure is off the beat, the setup note should be played on the beat which the figure is after, and additional notes can be added before th

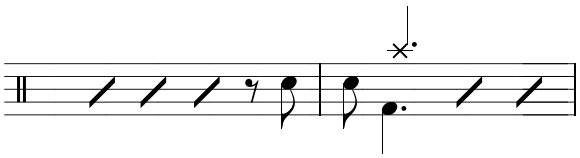
Here is a single note ensemble figure and some possible set-ups for it

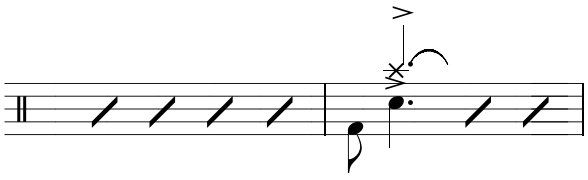


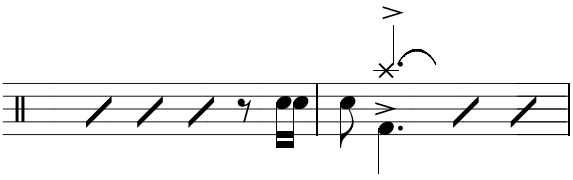


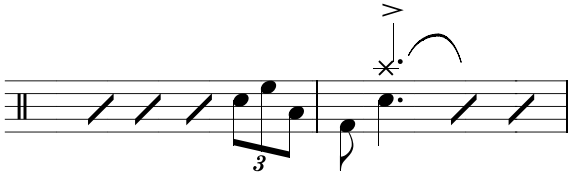


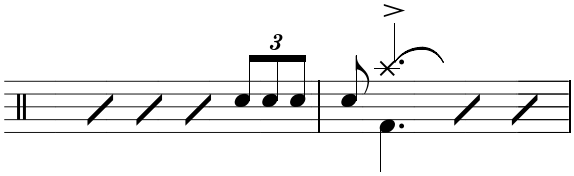




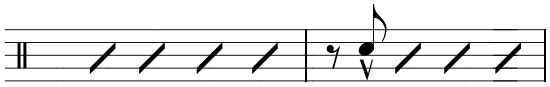


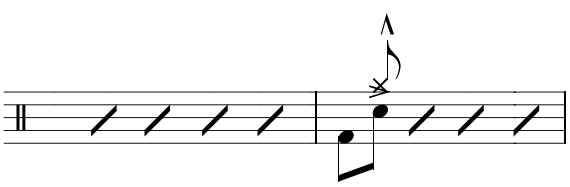


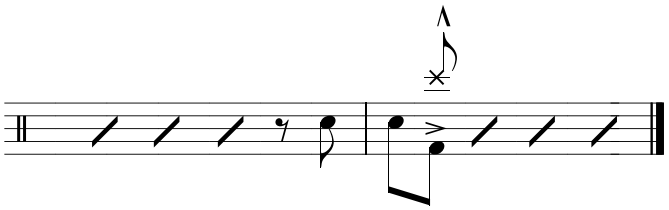




If the figure is written as shorter note, and/or written with a capped accent ( ), try to avoid playing a crash cymbal, unless you can choke it. Use the hi-hat or a splash cymbal to give a shorter sound.





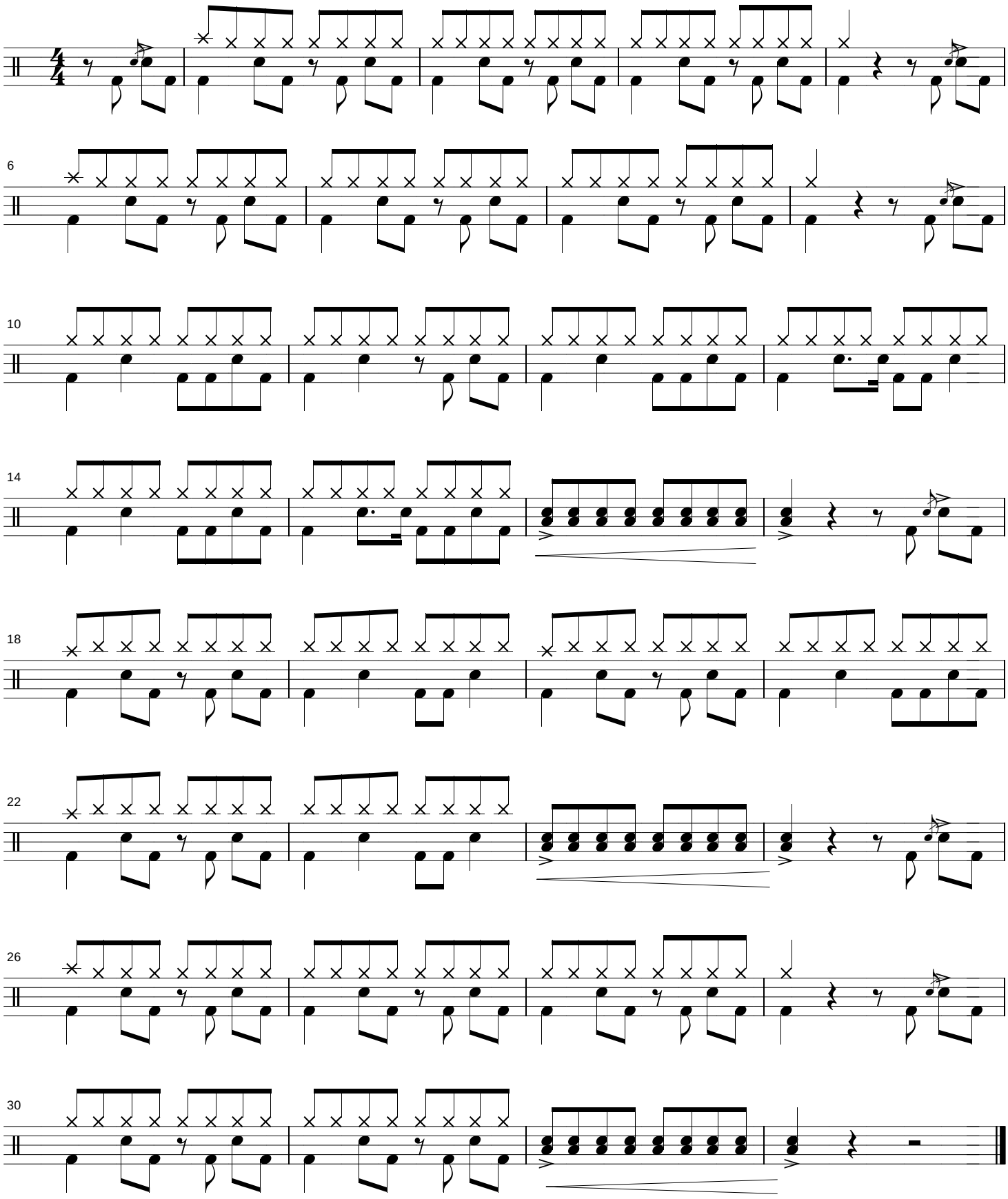


Section 3 Drum Kit Solos

Drum Kit Solo #1

"Rockin Along"

Kevin Tuck



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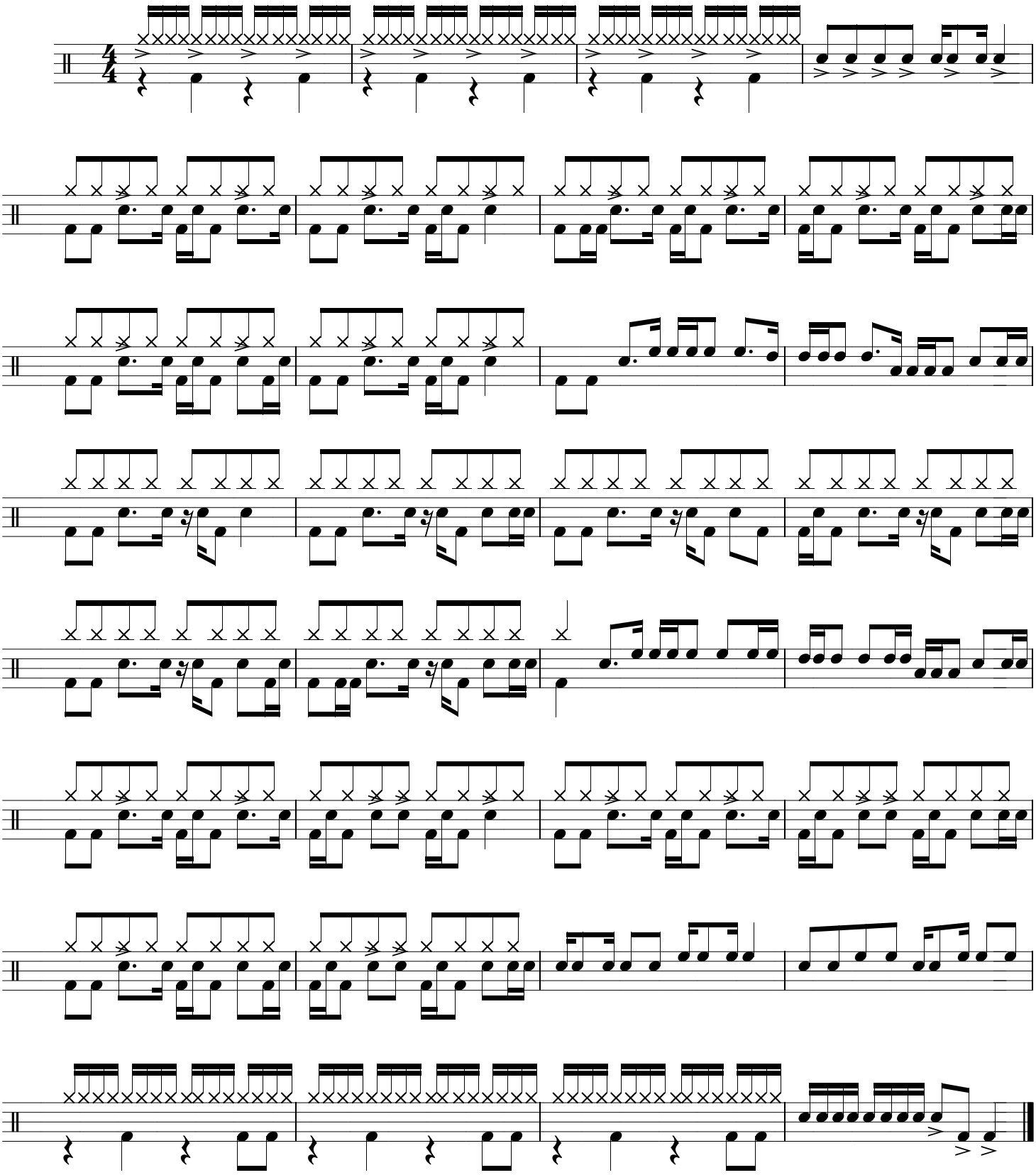
Drum Kit Solo #2

"Groovy Town"

Kevin Tuck



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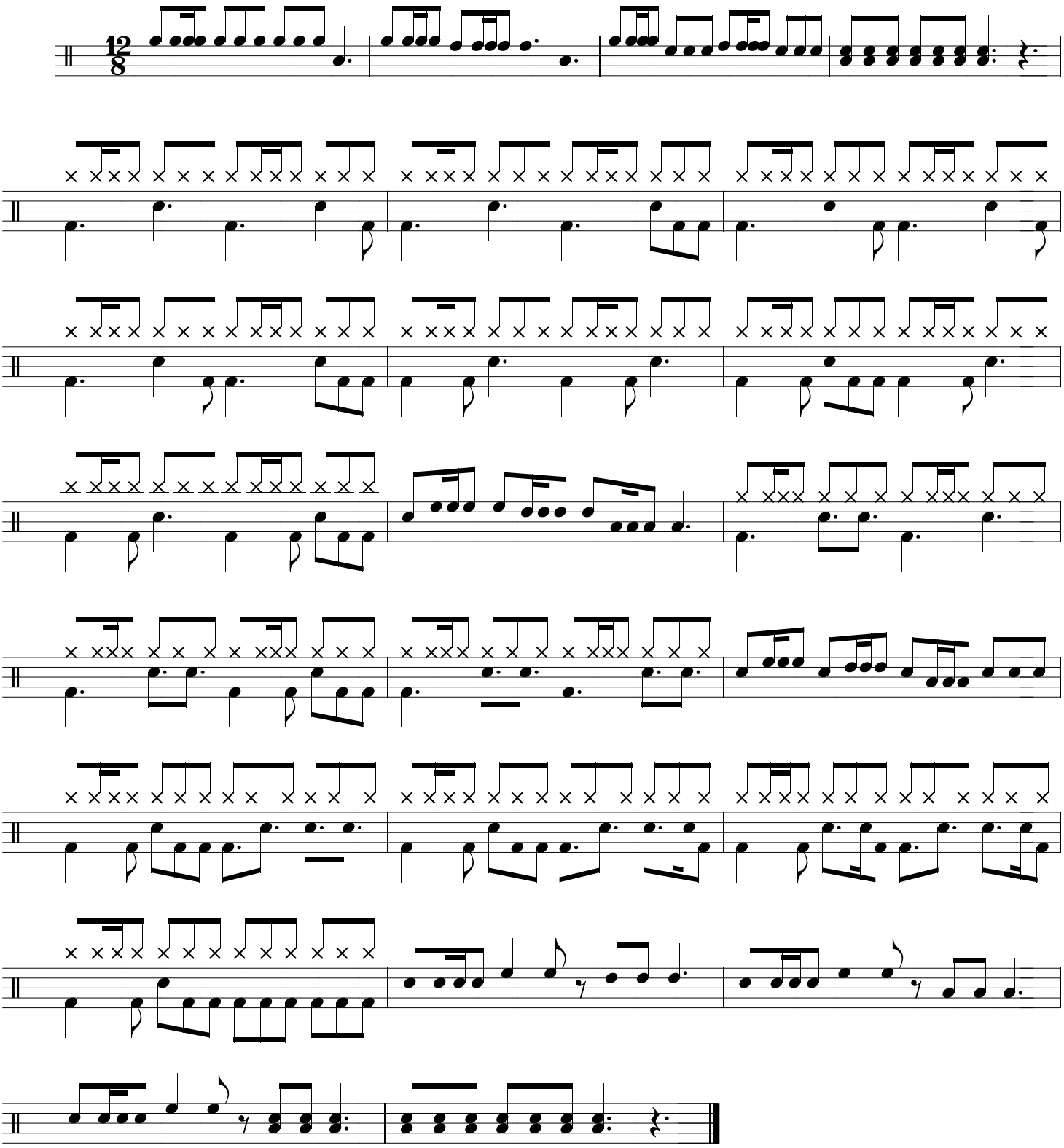
Drum Kit Solo #3

Twelve Eight

Kevin Tuck



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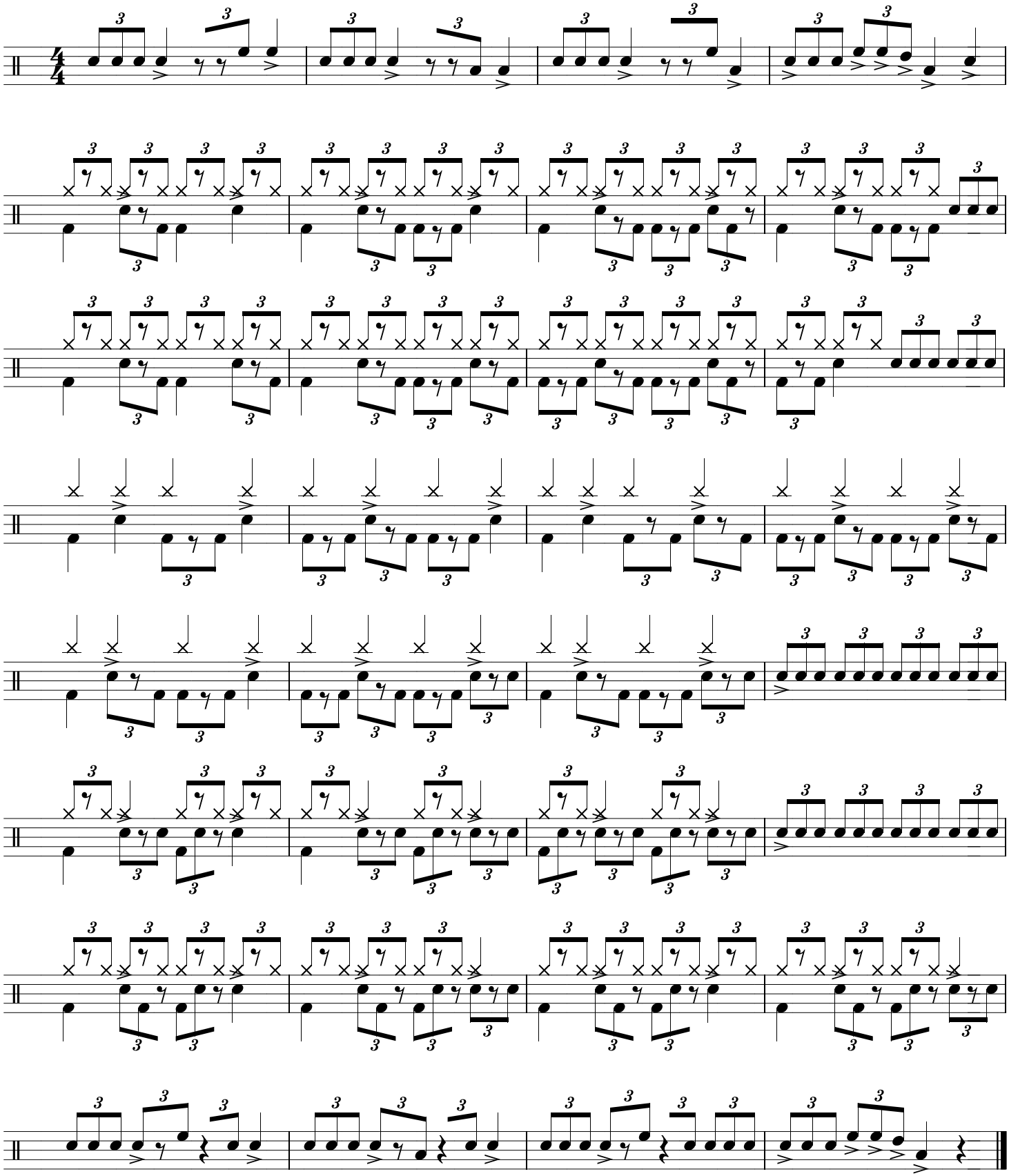
Drum Kit Solo #4

Shuffle Up!

Kevin Tuck



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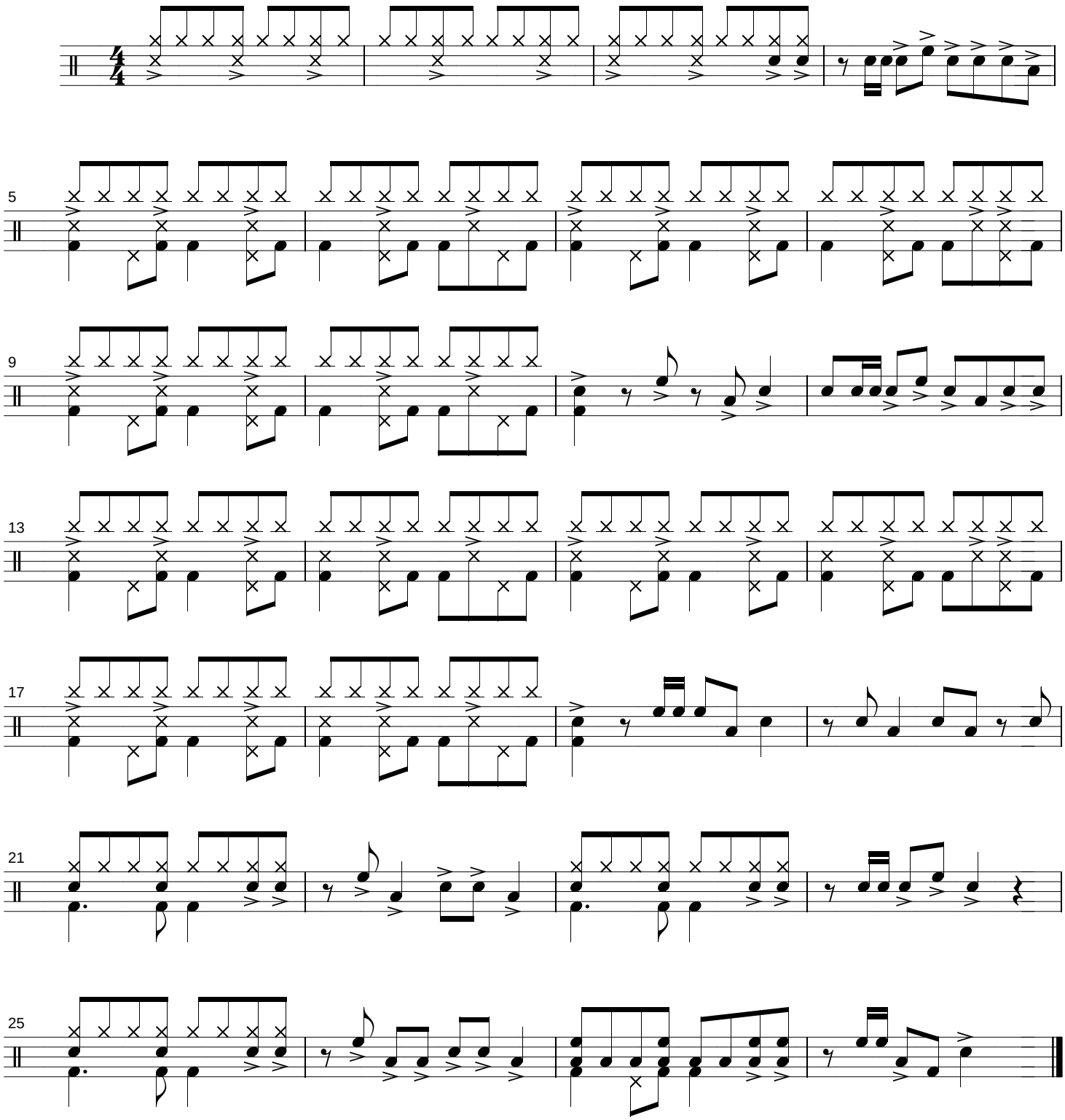
Drum Kit Solo #5

Groovy baby!

Bossa Nova Solo



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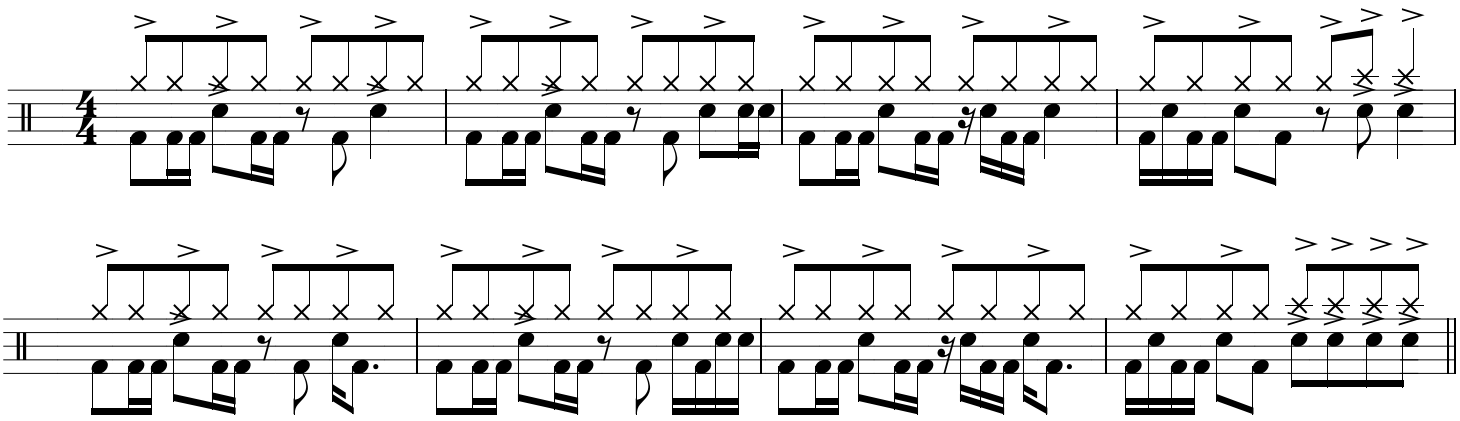
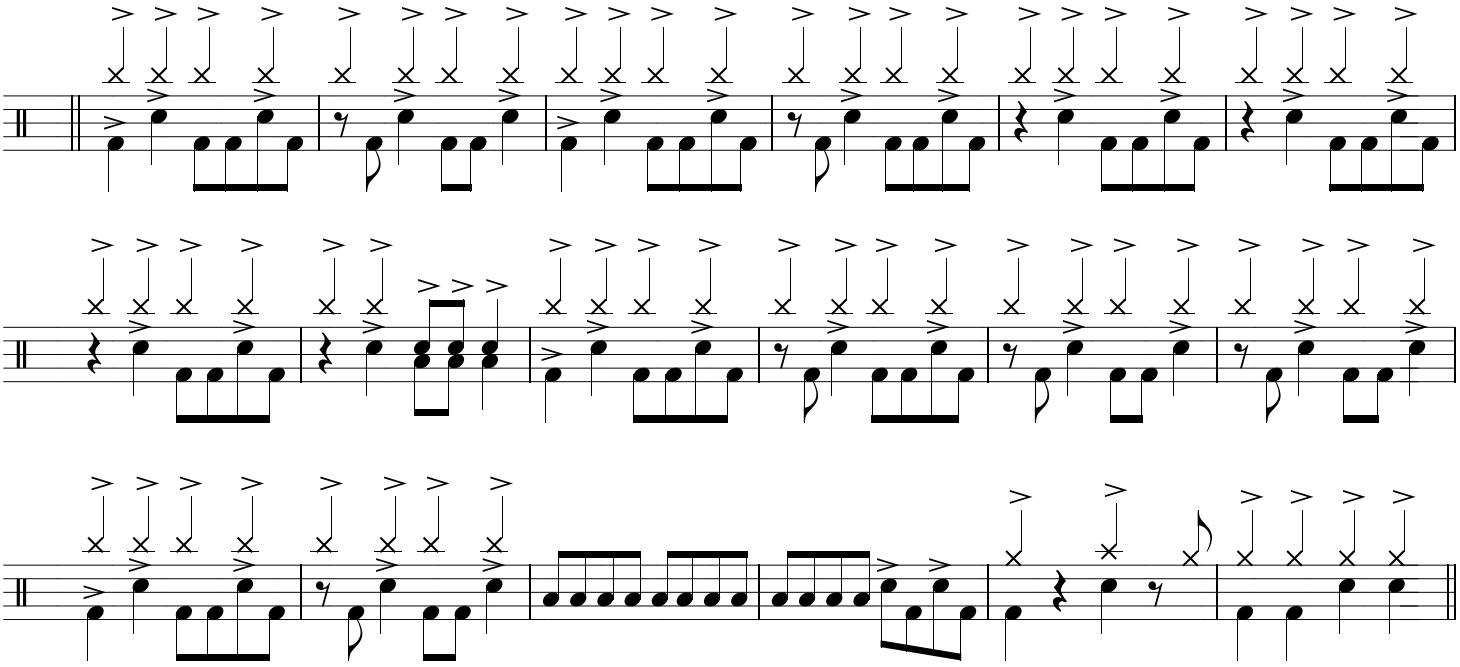
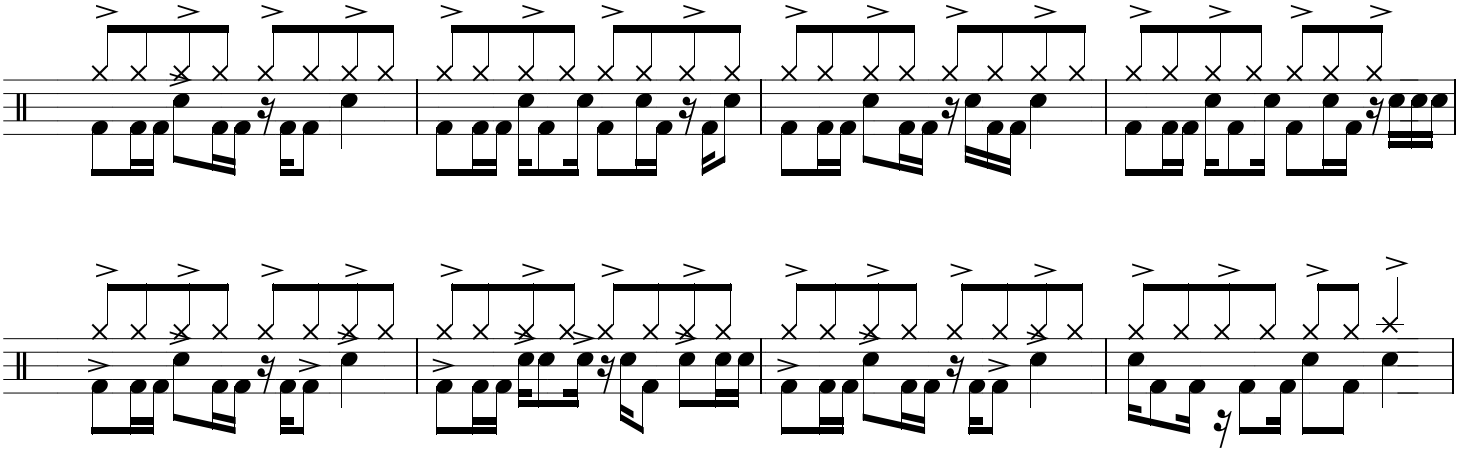
"Double Up!"



Double Time ♪=♩



Half Time ♩=♪



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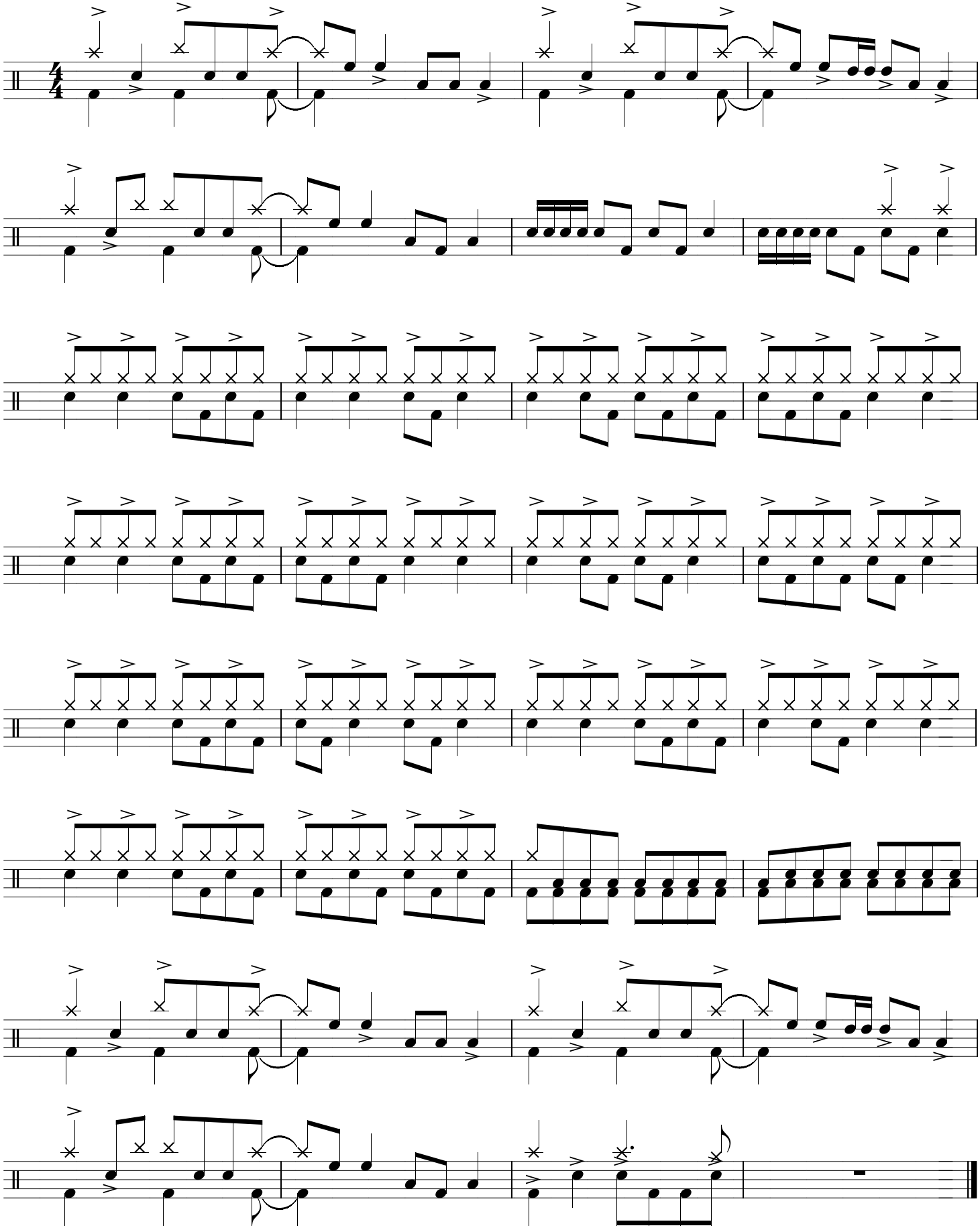
Drum Kit Solo #7

Thats Not Freedom!



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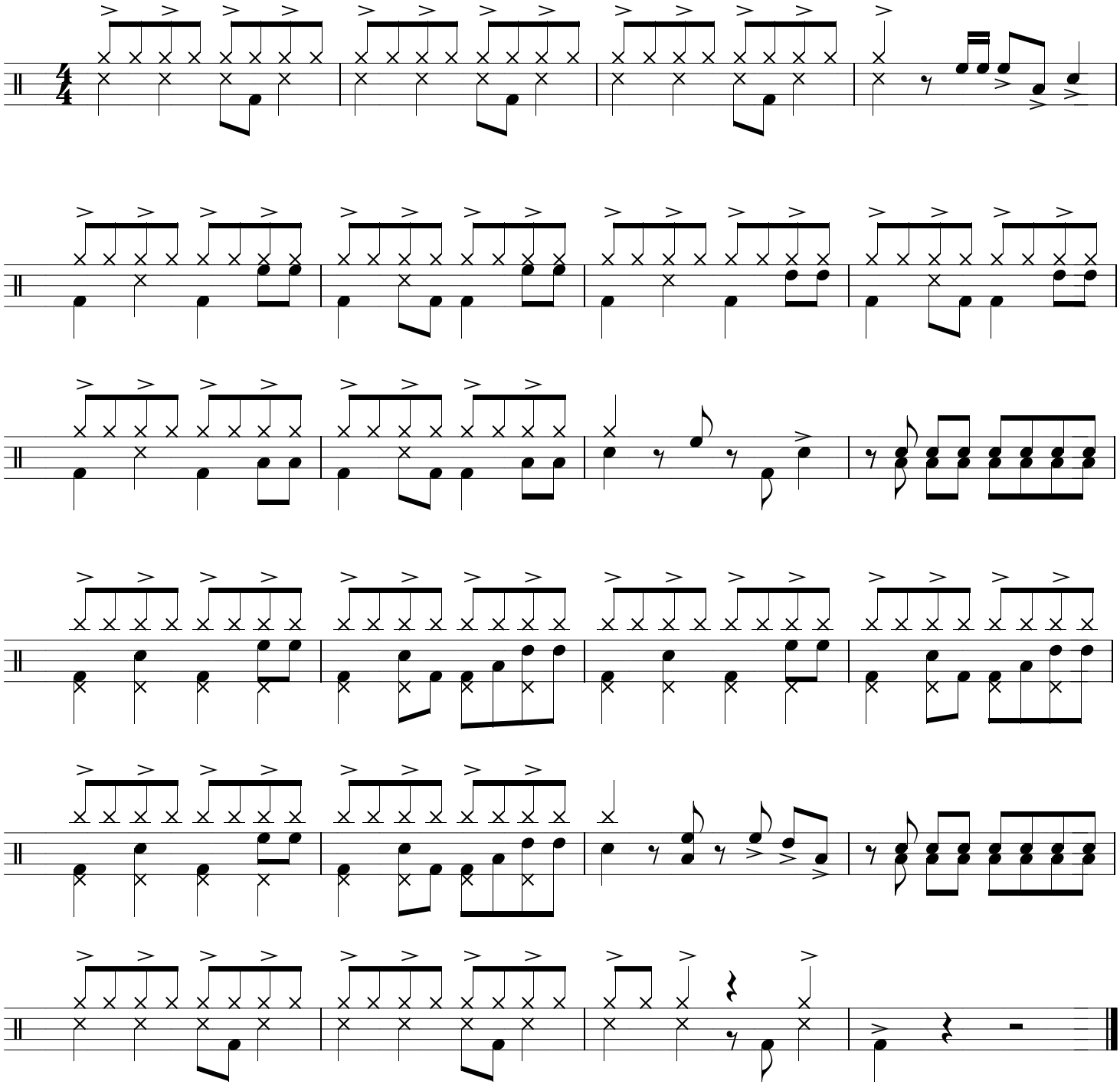
Drum Kit Solo #8

Tea for Three



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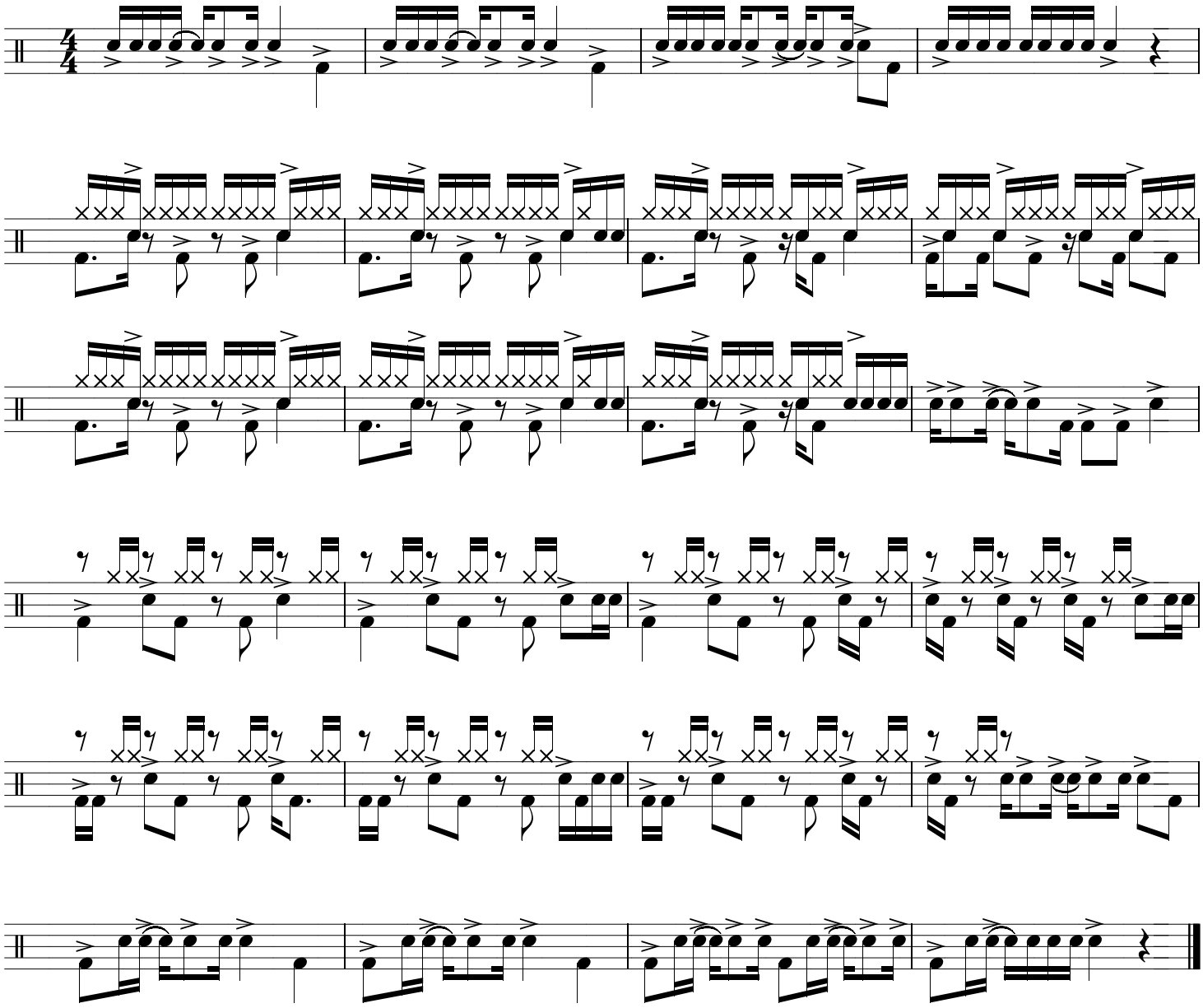
Drum Kit Solo #9

Whole lotta Funk



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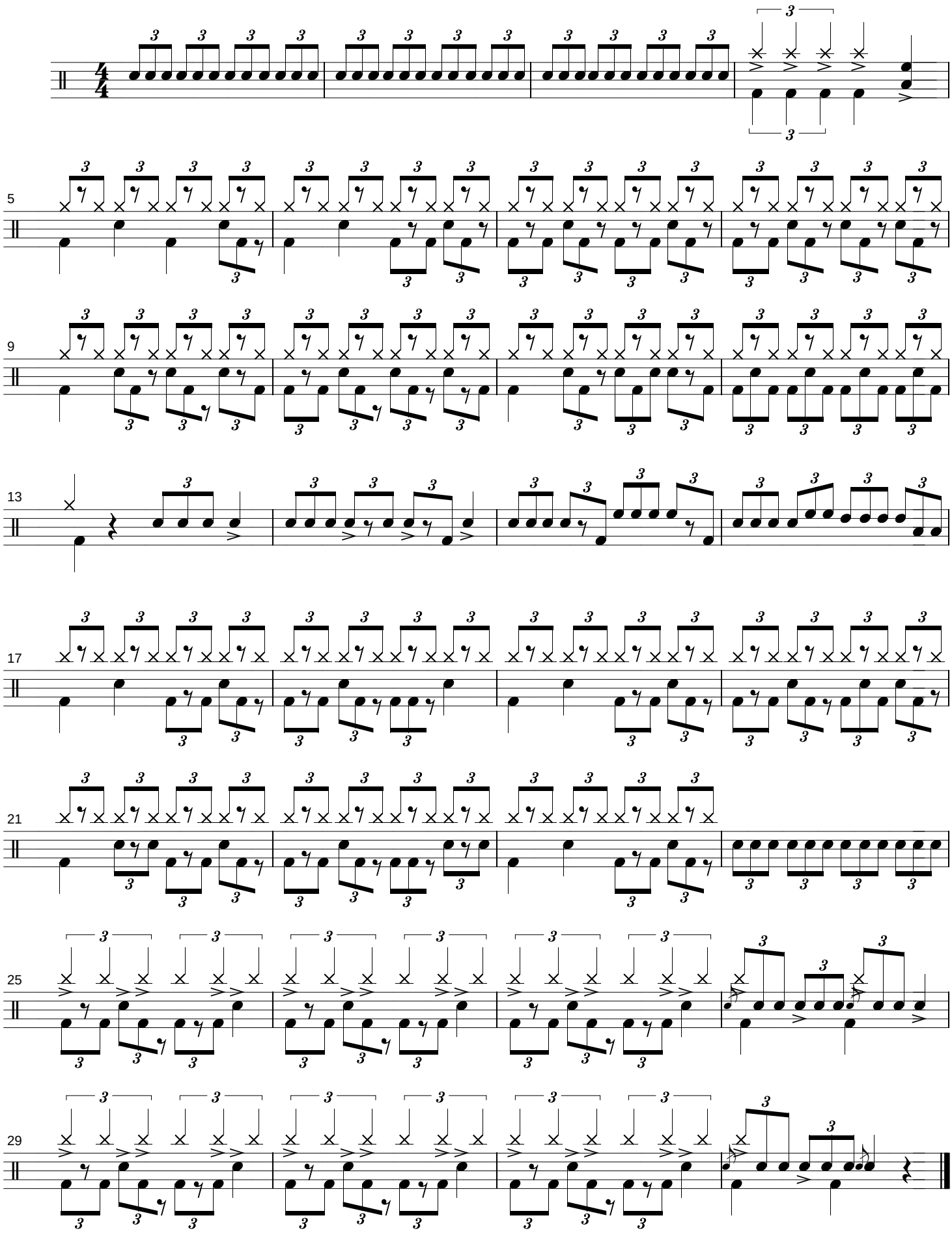
Shuffle Train



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Also by the same Author:

- Drums Book 1
- Drum Classic Songs
- Drum Hits 2001-2002

Coming Soon :

- Drums Book 3
- Drum Hits 2003