

PROGRESSIVE STEPS TO

SYNCO-PATION

FOR THE MODERN DRUMMER

BY
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Alfred
22

Foreword

In Every band or ensemble, the drummer is called upon to give that group a Solid rhythmic foundation. Therefore it is important that every drummer have Excellent music reading skills. The goal of this book is to first introduce basic Music reading skills and then to explore many of the most common syncopation rhythms found in today's music.

Here are some suggestions on how to practice the rhythms and exercises found on this book:

- 1.Count out loud. This is a must in order to become a good reader.
- 2.Practice at various tempos from slow to fast.
3. Work on incorporating the syncopated rhythms you learn in this book around the full drumset (toms, cymbals, hi-hat, etc.).
4. Devote some of your practice time to playing with a metronome

Remember, there is no substitute for a good teacher

Since its publication, many drummers have asked me how I was inspired to write this book. I was teaching drums , giving 85 half-hour lessons each week with about 55 students. Monday to Friday.

First I would lesson to the student's last lesson and then write, demonstrate ,explain and play with them on their new lesson.

I then wrote all that stuff and made copies. I was carefull to protect my original work from plagiarism until I recieved an official copiright from Washington, D.C. I published it in 1958 and now it's in your hands/pc.

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Lesson One Playing quarter notes, quarter rests and half rests.

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15 

16-Bar Exercise









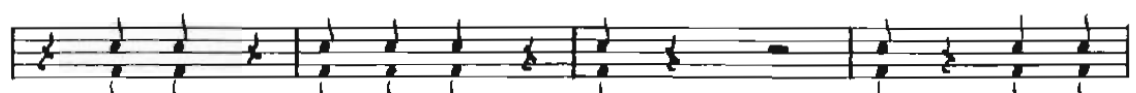
Lesson Two

Playing quarter notes, quarter rests and half rests in unison.

10 numbered musical staves for unison practice. Each staff contains four measures of music. The notation includes quarter notes, quarter rests, and half rests, all played in unison. The first staff begins with a treble clef and a common time signature (C). The notes and rests are distributed across the staves to provide a comprehensive practice of these rhythmic values.



16-Bar Exercise



Lesson Three

Playing quarter notes, quarter rests and half rests independently.

10 exercises for independent playing of quarter notes, quarter rests, and half rests.

Exercise 1: Treble clef, C major, 4/4 time. Four measures of quarter notes: C4-D4-E4-F4, G4-A4-B4-C5, A4-G4-F4-E4, D4-C4-B3-A3.

Exercise 2: Treble clef, C major, 4/4 time. Four measures of quarter notes: C4-D4-E4-F4, G4-A4-B4-C5, A4-G4-F4-E4, D4-C4-B3-A3.

Exercise 3: Treble clef, C major, 4/4 time. Four measures of quarter notes: C4-D4-E4-F4, G4-A4-B4-C5, A4-G4-F4-E4, D4-C4-B3-A3.

Exercise 4: Treble clef, C major, 4/4 time. Four measures of quarter notes: C4-D4-E4-F4, G4-A4-B4-C5, A4-G4-F4-E4, D4-C4-B3-A3.

Exercise 5: Treble clef, C major, 4/4 time. Four measures of quarter notes: C4-D4-E4-F4, G4-A4-B4-C5, A4-G4-F4-E4, D4-C4-B3-A3.

Exercise 6: Treble clef, C major, 4/4 time. Four measures of quarter notes: C4-D4-E4-F4, G4-A4-B4-C5, A4-G4-F4-E4, D4-C4-B3-A3.

Exercise 7: Treble clef, C major, 4/4 time. Four measures of quarter notes: C4-D4-E4-F4, G4-A4-B4-C5, A4-G4-F4-E4, D4-C4-B3-A3.

Exercise 8: Treble clef, C major, 4/4 time. Four measures of quarter notes: C4-D4-E4-F4, G4-A4-B4-C5, A4-G4-F4-E4, D4-C4-B3-A3.

Exercise 9: Treble clef, C major, 4/4 time. Four measures of quarter notes: C4-D4-E4-F4, G4-A4-B4-C5, A4-G4-F4-E4, D4-C4-B3-A3.

Exercise 10: Treble clef, C major, 4/4 time. Four measures of quarter notes: C4-D4-E4-F4, G4-A4-B4-C5, A4-G4-F4-E4, D4-C4-B3-A3.



16-Bar Exercise



Lesson Four

Playing eighth notes and quarter notes.

10 exercises for playing eighth notes and quarter notes on a five-line staff.

Exercise 1: Bass clef, common time (C). The melody consists of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The bass line consists of quarter notes: G1, C2, F2, B1.

Exercise 2: Treble clef. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2.

Exercise 3: Treble clef. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2.

Exercise 4: Treble clef. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2.

Exercise 5: Treble clef. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2.

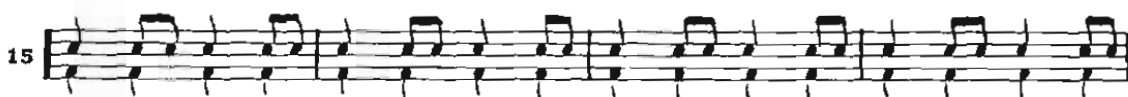
Exercise 6: Treble clef. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2.

Exercise 7: Treble clef. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2.

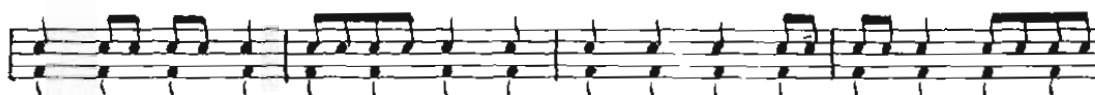
Exercise 8: Treble clef. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2.

Exercise 9: Treble clef. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2.

Exercise 10: Treble clef. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2.



20-Bar Exercise



Lesson Five

Playing dotted eighth/sixteenth notes and quarter notes.

10 exercises for playing dotted eighth/sixteenth notes and quarter notes.

Exercise 1: Treble clef, 9/8 time signature. The melody consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, 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D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, 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D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, 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D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-298, G-298, F#-298, E-298, D-298, C-298, B-299, A-299, G-299, F#-299, E-299, D-299, C-299, B-30

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20-Bar Exercise

A musical score for the song 'The Rose Tree'. It consists of five systems of music, each with a vocal line and a piano accompaniment line. The key signature is one flat (B-flat) and the time signature is common time (C). The melody is simple and catchy, with the piano accompaniment providing a steady harmonic support. The lyrics are written below the vocal line.

Lesson Six

Playing eighth-note triplets and quarter notes.

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Lesson Seven

Playing eighth-note triplets, eighth notes and quarter notes.

The image displays ten staves of musical notation, numbered 1 through 10 on the left. Each staff is written on a five-line staff with a treble clef and a 4/4 time signature. The notation consists of eighth-note triplets and eighth notes. The first four staves (1-4) show a consistent pattern of eighth-note triplets in the right hand and quarter notes in the left hand. Staves 5 through 10 introduce more complex rhythmic patterns, including eighth-note triplets and eighth notes in both hands, with some staves featuring more intricate triplet groupings. The notation is clear and legible, with a focus on the rhythmic patterns described in the lesson title.



16-Bar Exercise



Lesson Eight

Playing eighth-note triplets and dotted eighth/sixteenth notes.

10 exercises for playing eighth-note triplets and dotted eighth/sixteenth notes.

1. Bass clef, 4/4 time. Four measures of eighth-note triplets.

2. Treble clef, 4/4 time. Four measures of eighth-note triplets.

3. Bass clef, 4/4 time. Four measures of eighth-note triplets.

4. Treble clef, 4/4 time. Four measures of eighth-note triplets.

5. Bass clef, 4/4 time. Four measures of eighth-note triplets.

6. Treble clef, 4/4 time. Four measures of eighth-note triplets.

7. Bass clef, 4/4 time. Four measures of eighth-note triplets.

8. Treble clef, 4/4 time. Four measures of eighth-note triplets.

9. Bass clef, 4/4 time. Four measures of eighth-note triplets.

10. Treble clef, 4/4 time. Four measures of eighth-note triplets.

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16-Bar Exercise









Lesson Nine

Playing sixteenth notes and quarter notes.

10 exercises for playing sixteenth notes and quarter notes in 2/4 time.

Exercise 1: Treble clef, 2/4 time. Four measures of eighth-note pairs (beamed sixteenth notes) on a descending scale: G4, F4, E4, D4, C4, B3, A3, G3.

Exercise 2: Treble clef, 2/4 time. Four measures of eighth-note pairs on an ascending scale: G3, A3, B3, C4, D4, E4, F4, G4.

Exercise 3: Treble clef, 2/4 time. Four measures of eighth-note pairs on a descending scale: G4, F4, E4, D4, C4, B3, A3, G3.

Exercise 4: Treble clef, 2/4 time. Four measures of eighth-note pairs on an ascending scale: G3, A3, B3, C4, D4, E4, F4, G4.

Exercise 5: Treble clef, 2/4 time. Four measures of eighth-note pairs on a descending scale: G4, F4, E4, D4, C4, B3, A3, G3.

Exercise 6: Treble clef, 2/4 time. Four measures of eighth-note pairs on an ascending scale: G3, A3, B3, C4, D4, E4, F4, G4.

Exercise 7: Treble clef, 2/4 time. Four measures of eighth-note pairs on a descending scale: G4, F4, E4, D4, C4, B3, A3, G3.

Exercise 8: Treble clef, 2/4 time. Four measures of eighth-note pairs on an ascending scale: G3, A3, B3, C4, D4, E4, F4, G4.

Exercise 9: Treble clef, 2/4 time. Four measures of eighth-note pairs on a descending scale: G4, F4, E4, D4, C4, B3, A3, G3.

Exercise 10: Treble clef, 2/4 time. Four measures of eighth-note pairs on an ascending scale: G3, A3, B3, C4, D4, E4, F4, G4.

Lesson Ten

Playing sixteenth notes and eighth notes.

10 exercises for playing sixteenth and eighth notes.

Exercise 1: Treble clef, 2/4 time. Four measures of eighth-note pairs (G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4) and eighth-note pairs (F4-G4, G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4).

Exercise 2: Treble clef, 2/4 time. Four measures of eighth-note pairs (G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4) and eighth-note pairs (F4-G4, G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4).

Exercise 3: Treble clef, 2/4 time. Four measures of eighth-note pairs (G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4) and eighth-note pairs (F4-G4, G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4).

Exercise 4: Treble clef, 2/4 time. Four measures of eighth-note pairs (G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4) and eighth-note pairs (F4-G4, G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4).

Exercise 5: Treble clef, 2/4 time. Four measures of eighth-note pairs (G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4) and eighth-note pairs (F4-G4, G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4).

Exercise 6: Treble clef, 2/4 time. Four measures of eighth-note pairs (G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4) and eighth-note pairs (F4-G4, G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4).

Exercise 7: Treble clef, 2/4 time. Four measures of eighth-note pairs (G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4) and eighth-note pairs (F4-G4, G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4).

Exercise 8: Treble clef, 2/4 time. Four measures of eighth-note pairs (G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4) and eighth-note pairs (F4-G4, G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4).

Exercise 9: Treble clef, 2/4 time. Four measures of eighth-note pairs (G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4) and eighth-note pairs (F4-G4, G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4).

Exercise 10: Treble clef, 2/4 time. Four measures of eighth-note pairs (G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4) and eighth-note pairs (F4-G4, G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4).



20-Bar Exercise



Lesson Eleven

Playing sixteenth notes and eighth notes.

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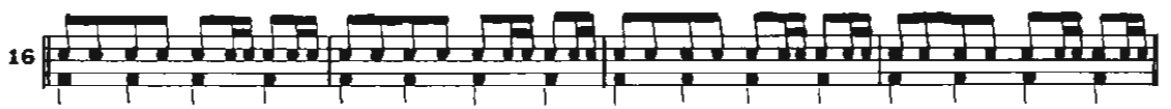
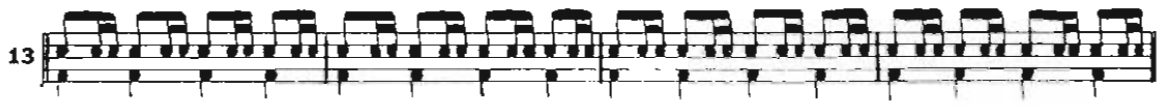
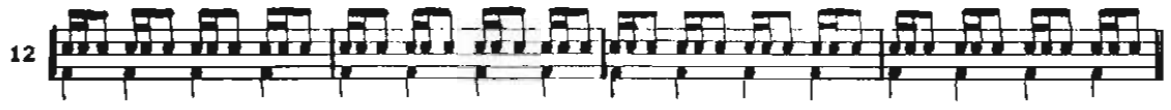
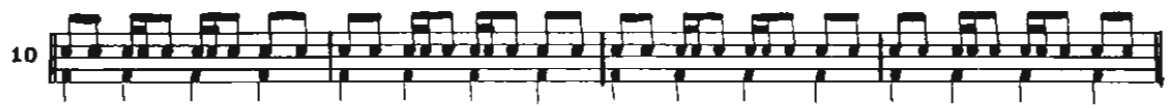
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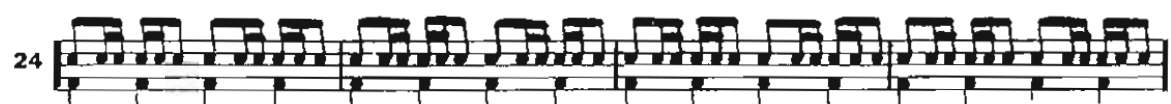
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40-Bar Exercise

A musical score for a 40-Bar Exercise in C major, 2/4 time. The score consists of ten staves, each containing four measures of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, often beamed in groups of four. The bass line consists of a steady eighth-note accompaniment. The exercise concludes with a double bar line and a repeat sign on the final staff.

48-Bar Exercise

This musical score is a 48-bar exercise in bass clef, common time (C). The melody is written on a single staff, while the accompaniment is written on a grand staff (treble and bass clefs). The melody begins with a half note G2, followed by quarter notes A2, B2, and C3, and then a series of eighth and sixteenth notes. The accompaniment features a steady eighth-note bass line in the left hand and a more complex right hand with sixteenth-note patterns and occasional rests. The exercise concludes with a final half note G2.

Lesson Twelve

Playing eighth notes, eighth rests and quarter notes.

This musical exercise consists of 12 lines of music, each containing four measures. The time signature is 4/4. The exercise is designed to practice eighth notes, eighth rests, and quarter notes. The notation is as follows:

- Line 1:** Treble clef, key signature of one flat (Bb). The melody starts on G4, moving up stepwise to D5 in the first measure, then down stepwise to G4 in the second measure. The third and fourth measures contain quarter notes G4 and F4, respectively.
- Line 2:** Treble clef, key signature of one flat (Bb). The melody starts on G4, moving up stepwise to D5 in the first measure, then down stepwise to G4 in the second measure. The third and fourth measures contain quarter notes G4 and F4, respectively.
- Line 3:** Treble clef, key signature of one flat (Bb). The melody starts on G4, moving up stepwise to D5 in the first measure, then down stepwise to G4 in the second measure. The third and fourth measures contain quarter notes G4 and F4, respectively.
- Line 4:** Treble clef, key signature of one flat (Bb). The melody starts on G4, moving up stepwise to D5 in the first measure, then down stepwise to G4 in the second measure. The third and fourth measures contain quarter notes G4 and F4, respectively.
- Line 5:** Treble clef, key signature of one flat (Bb). The melody starts on G4, moving up stepwise to D5 in the first measure, then down stepwise to G4 in the second measure. The third and fourth measures contain quarter notes G4 and F4, respectively.
- Line 6:** Treble clef, key signature of one flat (Bb). The melody starts on G4, moving up stepwise to D5 in the first measure, then down stepwise to G4 in the second measure. The third and fourth measures contain quarter notes G4 and F4, respectively.
- Line 7:** Treble clef, key signature of one flat (Bb). The melody starts on G4, moving up stepwise to D5 in the first measure, then down stepwise to G4 in the second measure. The third and fourth measures contain quarter notes G4 and F4, respectively.
- Line 8:** Treble clef, key signature of one flat (Bb). The melody starts on G4, moving up stepwise to D5 in the first measure, then down stepwise to G4 in the second measure. The third and fourth measures contain quarter notes G4 and F4, respectively.
- Line 9:** Treble clef, key signature of one flat (Bb). The melody starts on G4, moving up stepwise to D5 in the first measure, then down stepwise to G4 in the second measure. The third and fourth measures contain quarter notes G4 and F4, respectively.
- Line 10:** Treble clef, key signature of one flat (Bb). The melody starts on G4, moving up stepwise to D5 in the first measure, then down stepwise to G4 in the second measure. The third and fourth measures contain quarter notes G4 and F4, respectively.
- Line 11:** Treble clef, key signature of one flat (Bb). The melody starts on G4, moving up stepwise to D5 in the first measure, then down stepwise to G4 in the second measure. The third and fourth measures contain quarter notes G4 and F4, respectively.
- Line 12:** Treble clef, key signature of one flat (Bb). The melody starts on G4, moving up stepwise to D5 in the first measure, then down stepwise to G4 in the second measure. The third and fourth measures contain quarter notes G4 and F4, respectively.

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48-Bar Exercise



Syncopation Set 1

Syncopation occurs when a temporary displacement of the regular metrical accent occurs, causing the emphasis to shift from a strong accent to a weak accent. In the examples below, each pattern (A, B and C) sounds the same, yet is written differently.

(A) 1 + 2 + 3 4 (B) 1 + 2 + 3 4 (C) 1 +2 + 3 4

12

Syncopation Set 2

The following 48 exercises begin with the 12 rhythms found in Set 1 with new rhythms gradually introduced.

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EXERCISE ONE



Exercise two

The image displays a musical score for 'Exercise two', consisting of ten staves of music. The notation is written in 4/4 time, indicated by the '4' over the '4' in the first staff. The music is composed of eighth and sixteenth notes, often beamed together in groups, and includes rests. The staves are arranged vertically, and the music progresses from top to bottom. The notation is clean and professional, typical of a printed musical score.

Exercise ThRee



Exercise four

The image displays a musical score for 'Exercise four', consisting of ten staves of music. The notation is written in 4/4 time, with a key signature of one flat (B-flat). The score is organized into two systems of five staves each. The first system begins with a treble clef and a key signature of one flat. The music is composed of eighth and sixteenth notes, often beamed together in groups, and includes various rests. The second system continues the piece, maintaining the same notation style. The final staff of the exercise concludes with a double bar line and a repeat sign.

Exercise five

The image displays a musical score for 'Exercise five', consisting of ten staves of music. The notation is written in 4/4 time, indicated by the '4' over the '4' in the first staff. The music is composed of eighth and sixteenth notes, often beamed together in groups, and includes various rests. The staves are arranged vertically, and the music progresses from top to bottom. The notation is clear and legible, with a focus on rhythmic patterns and melodic lines.

Exercise siX

The image displays a musical score for 'Exercise siX', consisting of ten staves of music. The notation is written in 4/4 time, with a key signature of one flat (B-flat). The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. The first staff begins with a treble clef and a key signature of one flat. The subsequent staves continue the melodic and harmonic development, featuring various rhythmic patterns and phrasing. The final staff concludes with a double bar line and a repeat sign. The overall structure is a single melodic line with a steady harmonic accompaniment.

Exercise seven

The image displays a musical score for 'Exercise seven', consisting of ten staves of music. The notation is written in 2/4 time, indicated by the 'C' time signature on the first staff. The music is composed of eighth and sixteenth notes, often beamed together in groups, and includes rests. The melody is primarily located on the upper line of each staff, while the lower line often contains sustained notes or rests. The exercise concludes with a double bar line on the final staff.

Exercise eight



Exercise nine

The musical score for Exercise nine is written in 2/4 time and consists of ten staves. The notation includes a variety of rhythmic patterns, primarily focusing on eighth and sixteenth notes, often grouped in triplets. Accents are placed above many of the notes to indicate emphasis. The exercise begins with a treble clef and a key signature of one flat (B-flat). The first staff starts with a 3/4 measure, followed by eighth notes. The second staff continues with eighth notes and includes a triplet of eighth notes. The third staff features a mix of eighth and sixteenth notes. The fourth staff has a triplet of eighth notes followed by a quarter note. The fifth staff includes a triplet of eighth notes and a quarter note. The sixth staff starts with a triplet of eighth notes and continues with eighth notes. The seventh staff has a triplet of eighth notes and a quarter note. The eighth staff features a triplet of eighth notes and a quarter note. The ninth staff has a triplet of eighth notes and a quarter note. The tenth staff concludes the exercise with a triplet of eighth notes and a quarter note, ending with a double bar line.

Lesson One

Accented eighth notes.

For variety, the *accented notes* on pages 47–63 may be played on the small tom-tom, large tom-tom, cymbals, etc. They may also be used for accented roll studies by buzzing each note. For example:



12 numbered staves of musical notation, each containing a sequence of accented eighth notes. The notation is arranged in a single system, with each staff numbered 1 through 12 on the left. The notes are beamed in groups of four, with an accent mark (>) above each group. The notes are on the second line of the staff, representing the note G.

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28-Bar Exercise



lesson two

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1 2 3 4 5 6 7 8 9 10 11

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This image displays a page of musical notation, likely for a piano or organ piece. It consists of 12 staves, numbered 12 through 23. Each staff contains a continuous melodic line, primarily composed of eighth and sixteenth notes, often beamed together in groups of four or six. The notation includes various musical symbols such as slurs, ties, and dynamic markings like 'f' and 'p'. The piece concludes with a double bar line and repeat dots at the end of staff 23.

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This block contains five staves of musical notation, numbered 24 through 28. Each staff features a treble clef and a key signature of one flat (B-flat). The music consists of eighth-note chords, with each note in the chord marked with an accent (>). The chords are played in a steady, rhythmic pattern across the measures.

28-Bar Exercise



This block contains seven staves of musical notation for a 28-Bar Exercise. The notation is consistent with the previous block, featuring a treble clef, a key signature of one flat, and eighth-note chords with accents. The exercise spans 28 measures, with the final measure ending with a double bar line.

lesson three

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[illegible]

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Musical score for 'The Rose Tree' (continued). The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The music is in 2/4 time. The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, quarter notes, and rests. The number 15 is written at the beginning of the staff.

20







36-Bar exercise

This musical exercise consists of 36 measures, organized into nine systems of four measures each. The notation is in 4/4 time, with a bass clef and a key signature of one flat (B-flat). The melody is written on the upper staff of each system, while the lower staff contains a steady bass line of quarter notes: B-flat, D-flat, F, and B-flat. The melody is composed of eighth notes, with many groups of three notes beamed together and marked with a '3' and an accent (>) to indicate triplets. The exercise concludes with a double bar line and repeat dots at the end of the ninth system.

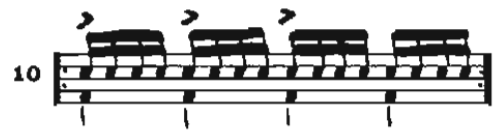
Lesson Four

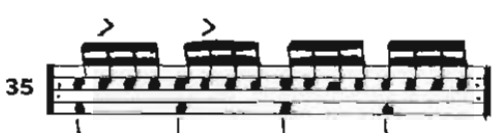
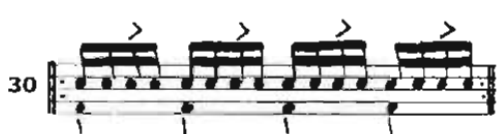
Triplets with mixed sticking.

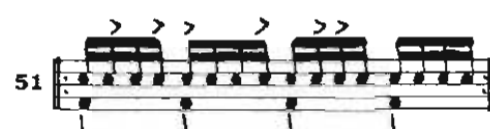
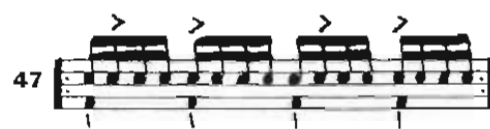
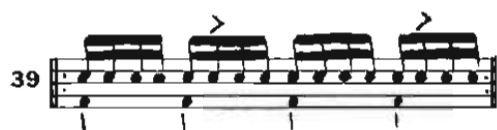
This musical score is designed for a 12-staff drum set, likely a 12-piece marching band or drum corps. Each staff is numbered 1 through 12 on the left. The music is written in 4/4 time, with a key signature of one flat (B-flat). The score is organized into four measures per staff, with a repeat sign at the end of the fourth measure. The notation includes various drum symbols (snare, bass, cymbal, etc.) and triplet markings (three notes beamed together with a '3' above them). The sticking patterns are mixed, meaning they vary across the staves and measures. The score is presented in a clear, professional layout with a white background and black notation.

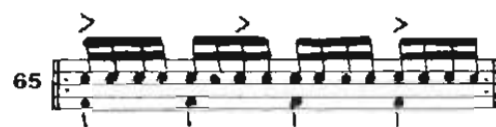
Lesson Five

Accented sixteenth notes.









The Ted Reed Drum Catalog

Progressive Steps to Syncopation for the Modern Drummer (17308)

Voted 2nd on *Modern Drummer's* list of 25 Greatest Drum Books in 1993, *Progressive Steps to Syncopation for the Modern Drummer* is one of the most versatile and practical works ever written for drums. Created exclusively to address syncopation, it has earned its place as a standard tool for teaching beginning drummers syncopation and strengthening reading skills. This book includes many accented eighths, dotted eighths and sixteenths, eighth-note triplets and sixteenth notes for extended solos. In addition, teachers can develop many of their own examples from it.

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(17310) Book Two

Featuring exercises which can be played in practice and in actual performances, *Drum Solos and Fill-Ins for the Progressive Drummer* contains 4-, 8- and 16-bar solos plus fill-ins from several top drummers. This book is designed specifically to help the beginning drum student develop individual technique and musical ability. Special emphasis is placed on introducing students to four-bar solos to improve drum solo skills. It also includes 13 pages of fill-ins. More challenging than Book One, Book Two features solos and fills inspired by one of the world's greatest drummers — Buddy Rich.

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and emule soon ;)**