

# Single Beat Combinations

(Read downward)

1   
 • R L R L R L R L R L

13   
 R R R R L L L L R R R R L L L L

2   
 L R L R L R L R L R L R

14   
 R L R L R R L L R L R L R R L L

3   
 R R L L R R L L R R L L R R L L

15   
 L R L R L L R R L R L R L L R R

4   
 L L R R L L R R L L R R L L R R

16   
 R L R L R L R R L R L R L R L L

5   
 R L R R L R L L R L R R L R L L

17   
 R L R L R L L R L R L R L R R L

6   
 R L L R L R R L R L L R L R R L

18   
 R L R L R R L R L R L L R L L

7   
 R R L R L L R L R R L L R L L

19   
 R L R L R R R L R L R L R R R L

8   
 R L L L L R L R L R L R L R L R

20   
 L L L R L L L R L R L R L L L R

9   
 R R R L R R R L R R R L R R R L

21   
 R L R L R L L L R L R L R L L L

10   
 L L L R L L L R L L L R L L L R

22   
 L L L R L R R R L R L R L R R R

11   
 R L L L R L L L R L L L R L L L

23   
 R L L L R R R R L R L R L L L L

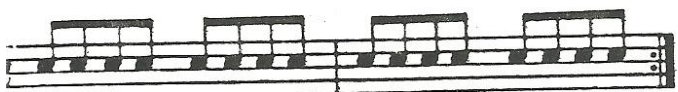
12   
 L R R R L R R R L R R R L R R R

24   
 R R L L R L R R L L L R L L L L

• R = right stick  
 • L = left stick

Repeat each exercise 20 times

# Single Beat Combinations



37  
R R L L R L L R L L R R L R R L



38  
L R L L L R L L L R L L L L R L L L



39  
R R L L L L R R R R L L L L L R R R



40  
R L R R L R R R L R L L L R L L L



41  
L L R R L L L R L L R R L L L L



42  
L R L L R R R R L R L L R R R R



43  
R R L L R R R L R R L L R R L L R L



44  
L R R L L R R L R L L R R R L



45  
L L R R L L L R L L R R L L L L



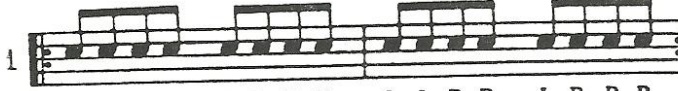
46  
R L L R L L R L R L L R L L L



47  
R R L L R L L L R R L L R L L L




48  
R L L R L R R R L R R L L L L



49  
L L R R L R R R L L R R L R R R



50  
R L L R R R R L L R R L L L L



51  
R L R R L R R L R L R R L R R L



52  
L R L L R L L R L R L L R L L R



53  
R L R R L L R L R L R R L L R L



54  
L R L L R R L R L R L L R R L R



55  
R L L R L L R L R L L R L L L



56  
L R R L R R L R L L R R R L



57  
R L L R R L L R R L L R R L L



58  
L R R L L R R L R L L R R R L



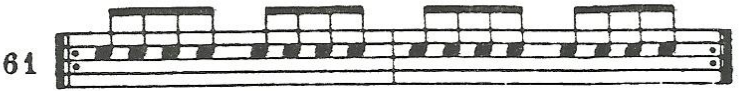
59  
R L L R L L R L R L L R R R L



60  
R L L R L R R R L R R L L L L

# Single Beat Combinations


49   
 R L L R L L L L R L L R L L L L


61   
 R L L L L R R R R R L L L L R R R R

50   
 L R R L R R R R L R R L R R R R

62   
 R L L L R R R R L R R R L L L L

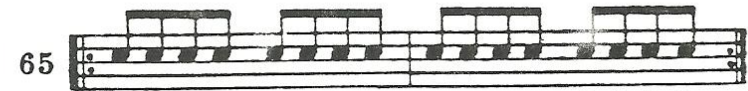
51   
 R R L R R R L R R R L R R L R


63   
 R R R L L L R R R L L L R R R L

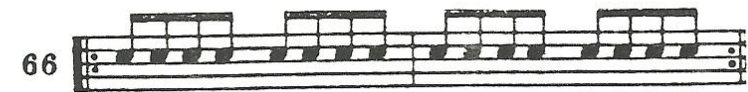
52   
 L L R L L L R L L L R L L R L


64   
 L L L R R R L L L R R R R L L L R

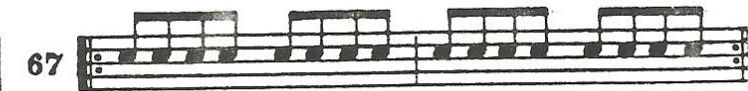
53   
 R R L R L L L R L L R L R R R L

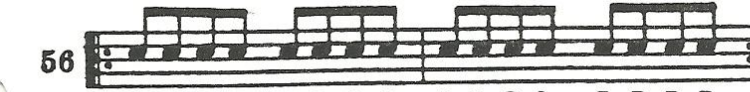
65   
 R R L R R L R R L R R L R L R L

54   
 R R L R L R R R L L R L R L L L

66   
 L L R L L R L L R R L L R L R L R

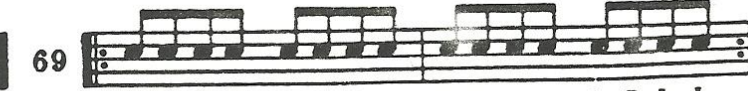
55   
 R R L R L L L L R R L R L L L L


67   
 R L L R L L R L L L L R L R L

56   
 L L R L R R R R L L R L R R R R


68   
 L R R L R R L R R L R R L R L R


57   
 R R R L L L L R R R R L L L R

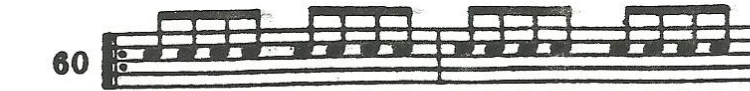
69   
 R L R R L L L L R R R R L R L L

58   
 R R R L R L L L R R R L R L L L

70   
 R R L L R L R R L L L L R R R R

59   
 L L L R L R R R L L L R L R R R

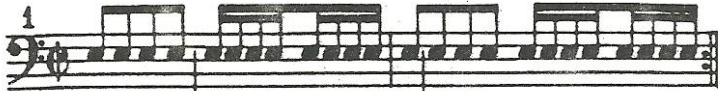
71   
 L L R R L R L L R R R R L L L L


60   
 R R R L R R R R L L L R L L L L


72   
 R R R R L L R R L R R L R L R L




# Short Roll Combinations (Double Beat Rolls)

1   
 RLRL RLL RLL RLRL RLL RLL  
 • 9 stroke open roll


13   
 RLRL RLL RLL RLRL RLL RLL  
 7 stroke open roll

2   
 LRLR LLRR LLRR LRLR LLRR LLRR


14   
 LRLR LLRR LLR LRLR LLRR LLR

3   
 RLL RLL RLL RLL RLL RLL


15   
 RLL RLL RLL RLL RLL RLL

4   
 LLRR LLRR LLRR LLRR LLRR LLRR

16   
 LLRR LLRR LLR LLRR LLRR LLR


5   
 RLRR LLRR LLRR LRLR RLL RLL

17   
 RLRR LLRR LLR LRLR RLL RLL

6   
 RLLR LLRR LLRR LRLR RLL RLL

18   
 RLLR LLRR LLR LRLR RLL RLL

7   
 RRLR LLRR LLRR LLRL RLL RLL

19   
 RRLR LLRR LLR LLRL RLL RLL

8   
 RRRL RLL RLL RRRL RLL RLL


20   
 RRRL RLL RLL RRRL RLL RLL

9   
 LLLR LLRR LLRR LLLR LLRR LLRR


21   
 LLLR LLRR LLR LLLR LLRR LLR

10   
 RLLL RLL RLL RLLL RLL RLL

22   
 RLLL RLL RLL RLLL RLL RLL

11   
 LRRR LLRR LLRR LRRR LLRR LLRR

23   
 LRRR LLRR LLR LRRR LLRR LLR


12   
 RRRR LLRR LLRR LLLL RLL RLL


24   
 RRRR LLRR LLR LLLL RLL RLL


• (See paragraph on page 4 explaining "open roll")

# Triplets

(Read downward)

1   
 RLRL RRL LRL RLRL RRL LRL

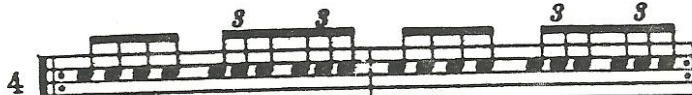
13   
 RLRL RRL RRL RLRL RRL RRL

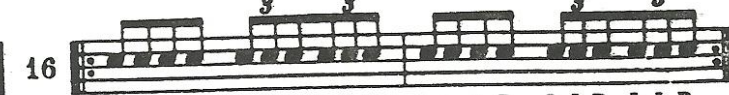
2   
 LRLR LRL RRL LLRR LRL RRL

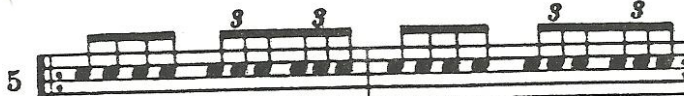
14   
 LRLR LLR LLR LRLR LLR LLR

3   
 RLL LRL RRL RLL RRL LRL


15   
 RLL RRL RRL RLL RRL RRL

4   
 LLRR LRL RRL LLRR LRL RRL


16   
 LLRR LLR LLR LLRR LLR LLR

5   
 RLRR LRL RRL LRL LRL RRL LRL

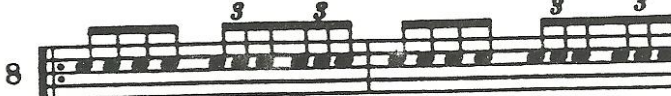
17   
 RLRR LLR LLR LRL LRL RRL RRL


6   
 RLLR LRL RRL LLRL RRL LRL

18   
 RLLR LLR LLR LLRL RRL RRL

7   
 RRLR LRL RRL LLRL RRL LRL

19   
 RRLR LLR LLR LLRL RRL RRL

8   
 RRLR RRL RRL RRRL RRL LRL

20   
 RRLR RRL RRL RRRL RRL RRL

9   
 LLLR LRL RRL LLRL LRL RRL


21   
 LLLR LLR LLR LLLR LLR LLR

10   
 RLLL RRL RRL RLLL RRL LRL

22   
 RLLL RRL RRL RLLL RRL RRL

11   
 LRRR LRL RRL LRRR LRL RRL

23   
 LRRR LLR LLR LRRR LLR LLR

12   
 RRRR LRL RRL LLLL RRL LRL

24   
 RRRR LLR LLR LLLL RRL RRL

• In fast tempo use tap(t) and rebound(r) for the first two beats of this triplet -



# Short Rolls and Triplets


1   
 R L R L R L R L R L R L R L R L R L

13   
 R R L L R L R L R L R R L L R R L R R L


2   
 L R L R L R L R L R L R L R L R L R

14   
 L L R R L R L R L R L L R R L L R L L R

3   
 R L R L R L R L R L R L R L R L R L

15   
 R R L L R L R L R L R R L L R R L R R L

4   
 L R L R L R L R L R L R L R L R L R


16   
 L L R R L R L R L R L L R R L L R L L R

5   
 R L R L R R L L R R L L R L R L R L R L

17   
 R R L L R R L L R R L L R R L L R R L R R L

6   
 L R L R L L R R L L R R L R L R L R L R


18   
 L L R R L L R R L L R R L L R R L L R L L R

7   
 R L R L R R L L R R L R L R L R L R L

19   
 R R L L R R L L R R L R L L R R L R R L

8   
 L R L R L L R R L L R R L R L R L R L R

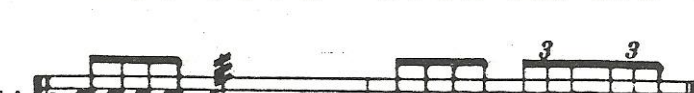
20   
 L L R R L L R R L L R R L L R R L L R L L R

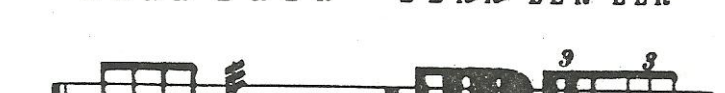
9   
 R L R L R L R L R L R L R L R L R L

21   
 R R L L R L R L R L R R L L R R L R R L

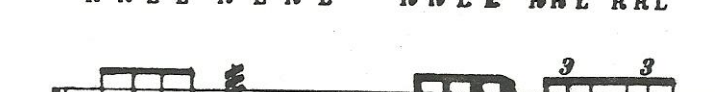
10   
 L R L R L R L R L R L R L R L R L R

22   
 L L R R L R L R L L R R L L R R L L R L L R

11   
 R L R L R L R L R L R L R L R L R L

23   
 R R L L R L R L R L R R L L R R L R R L

12   
 L R L R L R L R L R L R L R L R L R

24   
 L L R R L R L R L L R R L L R R L L R L L R

# LESSON FOUR

In this lesson eighth note beats on the bass drum are introduced.

## EXERCISE 17

1 + 2 + 3 + 4 +

## EXERCISE 18

1 + 2 + 3 + 4 +

## EXERCISE 19

1 + 2 + 3 + 4 +

## EXERCISE 20

1 + 2 + 3 + 4 +

## EXERCISE 21

\*After playing each exercise individually try playing non-stop from Ex. 17-21.

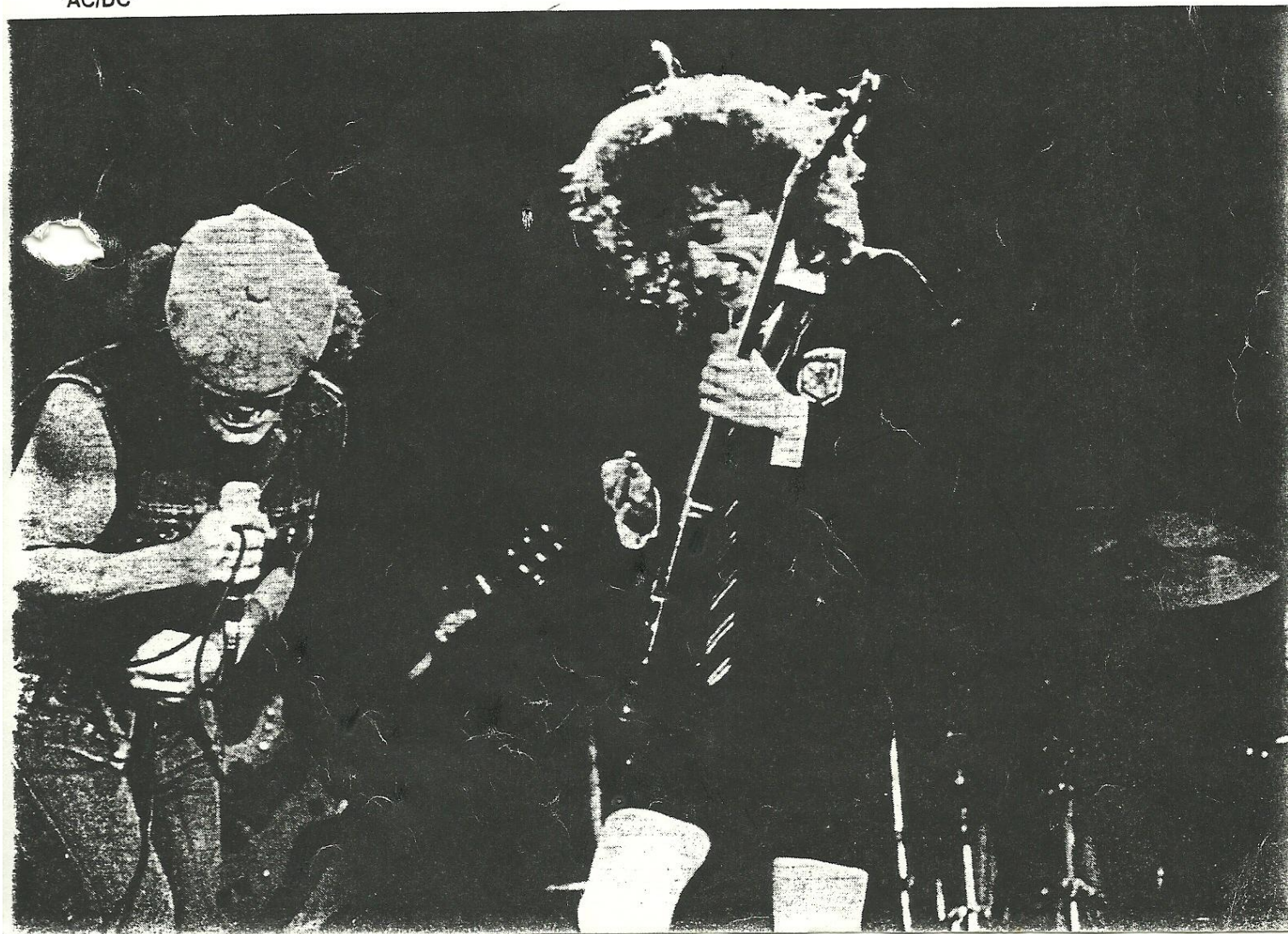
DRUM SOLO 1

EXERCISE 22

The image shows three staves of musical notation for a drum solo exercise. Each staff begins with a bass clef and a 4/4 time signature. The notation consists of rhythmic patterns represented by 'x' marks on the top line of the staff, indicating cymbal or snare hits. The first four measures of each staff contain these patterns, followed by a double bar line with a repeat sign. The patterns are as follows:

- Staff 1: Measure 1 (x x x x), Measure 2 (x x x x), Measure 3 (x x x x), Measure 4 (x x x x).
- Staff 2: Measure 1 (x x x x), Measure 2 (x x x x), Measure 3 (x x x x), Measure 4 (x x x x).
- Staff 3: Measure 1 (x x x x), Measure 2 (x x x x), Measure 3 (x x x x), Measure 4 (x x x x).

'AC/DC'



# LESSON SIX

## SYNCOPIATION

**SYNCOPIATION** is the accenting of a normally unaccented beat e.g. in  $\frac{4}{4}$  time the normal accent is on the first and third beats:

>                      > = ACCENT (Play louder)

$\frac{4}{4}$  | 1    2    3    4 |

so an example of syncopation could be:

$\frac{4}{4}$  | 1 + 2 + 3 + 4 + |

Syncopation is used in all forms of music e.g. rock, jazz, orchestral, Latin American, etc. Its main advantage is that it can make an otherwise plain beat sound interesting because of the 'off beat' rhythm.

An **EIGHTH NOTE REST**  $\text{r}$  means silence for the count of half a beat. It can be found anywhere in music and is counted in exactly the same way as an eighth note.

### EXERCISE 30

R    L            R L        R    L        RL    R    L        RL    R    L        RL

1    2    3    + 4    1    2    3 + 4    1    2    3 + 4    1    2    3 + 4    1    2    3 + 4

### EXERCISE 31

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

1 + 2 + 3 + 4    1 + 2 + 3 + 4    1 + 2 + 3 + 4    1 + 2 + 3 + 4

### EXERCISE 32

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

1    2 + 3 + 4 +    1    2 + 3 + 4 +    1    2 + 3 + 4 +    1    2 + 3 + 4 +

### EXERCISE 33

R    L    R L            R    L    RL            R    L    RL            R    L    RL

1 + 2 + 3 + 4    1 + 2 + 3 + 4    1 + 2 + 3 + 4    1 + 2 + 3 + 4


### EXERCISE 34

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

1 + 2 + 3 + 4 +    1 + 2 + 3 + 4 +    1 + 2 + 3 + 4 +    1 + 2 + 3 + 4 +

# LESSON EIGHT

## SIXTEENTH NOTES (OR SEMI QUAVERS)

A SIXTEENTH NOTE  has the value of half an eighth note. Thus two sixteenth notes equal an eighth note, and four sixteenth notes equal a quarter note.



Count 1 e + a

In the following exercises the bass drum keeps the beat.

### EXERCISE 37

R L R L R L RLRL RLRLRLRL RLRL RLRLRLRL RLRL RLRLRLRL

1 + 2 + 3 + 4 e + a etc.

### EXERCISE 38

RLRLR L R L RLRL RLRLRLRLRLRL

1 e + a 2 + 3 + 4 e + a etc.

### EXERCISE 39

R RLRLR L RLRL R RLRLR L RLRL

1 2 e + a 3 + 4 e + a etc.

### EXERCISE 40

RLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRL

1 e + a 2 e + a 3 e + a 4 + etc.

### EXERCISE 41

RLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRL

1 e + a 2 e + a 3 e + a 4 e + a etc.



# LESSON FIFTEEN

## SIXTEENTH NOTE RESTS

A **SIXTEENTH NOTE REST**  $\text{r}$  means silence for the count of a quarter of a beat. It can be found anywhere in music and is counted in exactly the same way as a sixteenth note. Here are some examples of sixteenth note rests:



1 e + a

Rest on the "+".



1 e + a

Rest on the "e".



1 e + a

Rest on the "1".



1 e + a

Rest on the "a".

The following drum beats incorporate the use of sixteenth note rests and dotted eighth and sixteenth notes.  
**EXERCISE 104** Examples of sixteenth note rests.

1 + 2 e + a 3 e + a 4 +

### EXERCISE 105

1 + 2 e + a 3 e + a 4 +

### EXERCISE 106

1 + 2 e + a 3 e + a 4 +

### EXERCISE 107

1 e + a 2 e + a 3 e + a 4 e + a

### EXERCISE 108

1 e + a 2 e + a 3 + 4 e + a

### EXERCISE 109

# LESSON SEVENTEEN

## RHYTHM REVIEW

The following rock beats incorporate the eighth and sixteenth note timing combinations you have been studying in the past three lessons.

### EXERCISE 124

1 + 2 e + a 3 e + a 4 +

### EXERCISE 125

1 e + a 2 e + a 3 e + a 4 e + a

### EXERCISE 126

1 e + a 2 e + a 3 e + a 4 e + a

### EXERCISE 127

1 e + a 2 e + a 3 e + a 4 +

### EXERCISE 128

1 e + a 2 e + a 3 e + a 4 e + a

## EXERCISE 129

1 e + a 2 e + a 3 e + a 4 +

## EXERCISE 130

1 e + a 2 e + a 3 e + a 4 e + a

## EXERCISE 131

1 e + a 2 e + a 3 e + a 4 e + a

## EXERCISE 132

1 e + a 2 e + a 3 e + a 4 e + a

## EXERCISE 133

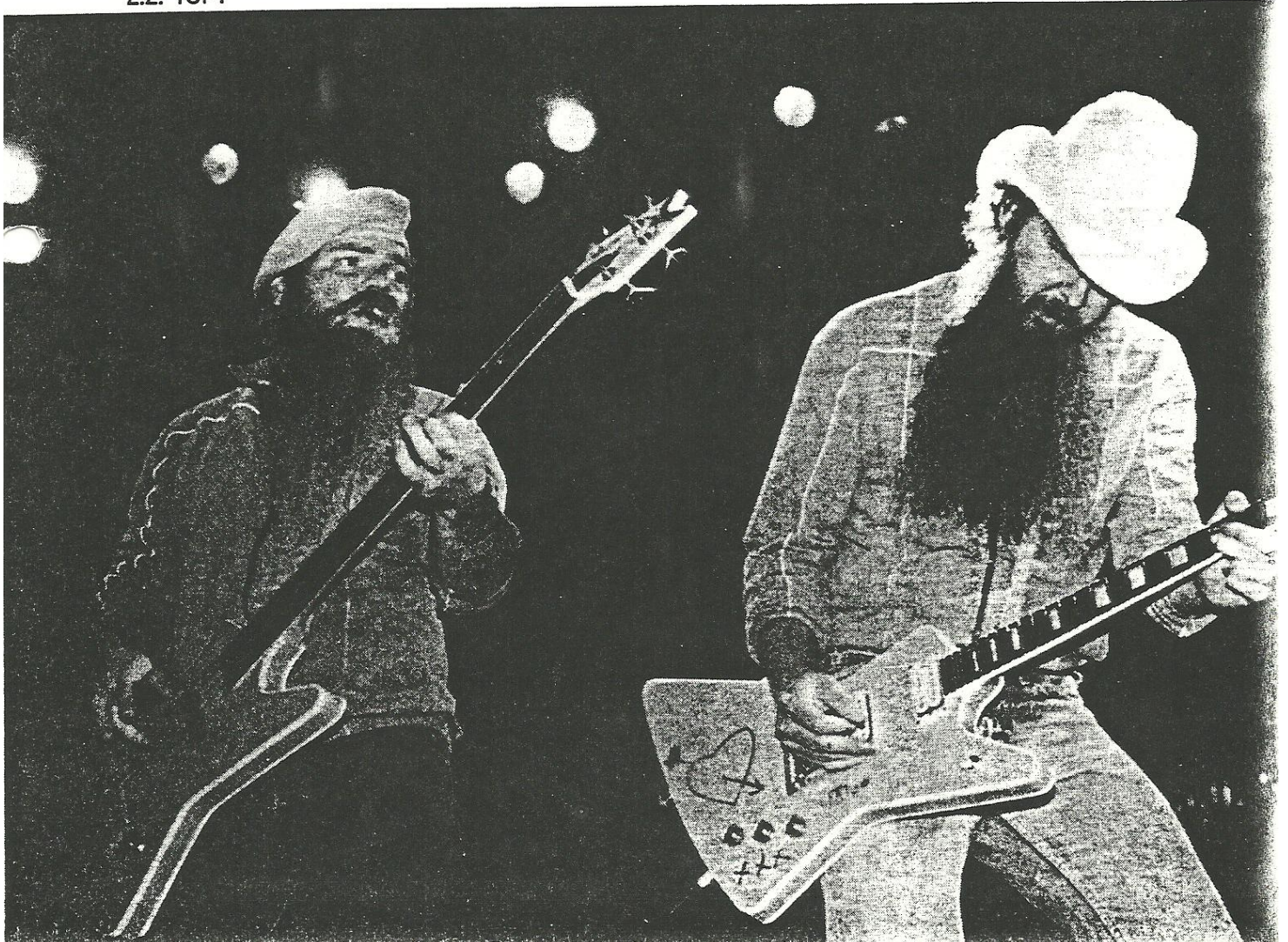
1 + 2 e + a 3 + 4 e + a

Here is a 12 bar exercise using dotted notes in rock beats.

### EXERCISE 134

The image displays four staves of musical notation for Exercise 134, a 12-bar exercise in 4/4 time. Each staff begins with a bass clef and a 4/4 time signature. The notation consists of rhythmic patterns of eighth and dotted eighth notes, often grouped in pairs. Above the notes, there are 'x' marks indicating fretted strings. The exercise is divided into four 3-bar segments. The first three bars of each segment feature a consistent rhythmic pattern, while the fourth bar of each segment introduces a variation, often including a triplet or a change in note values. The final bar of the entire exercise concludes with a double bar line.

### 'Z.Z. TOP'



# LESSON EIGHTEEN

## QUARTER NOTE CYMBAL PATTERNS

Here are some rock beats using **QUARTER NOTE CYMBAL PATTERNS**.

### EXERCISE 136

1 2 3 + 4 1 2 + 3 4 + 1 2 3 4 + 1 2 3 4 + 1 2 3 4 + 1 2 3 4 +

### EXERCISE 137

1 + 2 + 3 + 4 + 1 2 + 3 4 1 2 + 3 4 + 1 + 2 + 3 + 4 +

### EXERCISE 138

1 2 + 3 + 4 + 1 2 + 3 + 4 + 1 2 + 3 + 4 + 1 + 2 + 3 4 -

### EXERCISE 139

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 4

Rock beats using dotted eighth and sixteenth notes between the bass drum and snare drum will give a 'swing' or 'bouncing' feel when playing quarter notes on the cymbal pattern.

### EXERCISE 140

1 2 3 e + a 4

EXERCISE 141

1 e + a 2      3 e + a 4

EXERCISE 142

1      2 e + a 3      4

EXERCISE 143

1 e + a 2 e + a 3 e + a 4

EXERCISE 144

1 e + a 2 e + a 3 e + a 4 e + a

# LESSON NINETEEN

## THE SHUFFLE RHYTHM

The **SHUFFLE RHYTHM** is based on the cymbal pattern playing continuous dotted eighth and sixteenth notes giving the whole beat a 'swinging' or 'bouncing' feeling.

Normal eighth note patterns look like this:

Count    1 + 2 + 3 + 4 +

Shuffle rhythm patterns look like this:

Count    1 e + a 2 e + a 3 e + a 4 e + a

### EXERCISE 145

### EXERCISE 146

### EXERCISE 147

### EXERCISE 148

### EXERCISE 149

### EXERCISE 150

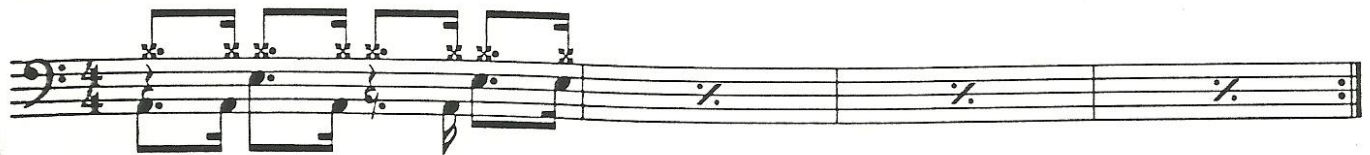
## EXERCISE 151



## EXERCISE 152



## EXERCISE 153



After practising each exercise individually try playing all the way through from Ex. 145-153 without stopping.

## DRUM SOLO 4

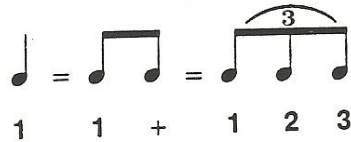
## EXERCISE 154

Musical notation for Exercise 154, drum solo, bass clef, 4/4 time signature. The exercise consists of four staves of music. Each staff shows a sequence of eighth-note chords with asterisks above them, indicating a specific technique. The notation is complex, with many notes and rests, and includes repeat signs at the end of each staff.

# LESSON TWENTY

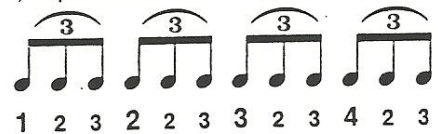
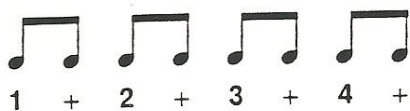
## THE TRIPLET

A **TRIPLET** is a group of three notes played in the same time as two notes of the same kind. The most common triplets are eighth note triplets, indicated by a curved line with the figure 3 above it.



The triplet is used frequently in rock drumming and jazz drumming, whether it be played as a fill (using snare and tom-toms and rolling around them), or various combinations between your hands and feet on the bass drum, and hi-hat.

Just as eighth notes are played smoothly when joined together e.g. , triplets are played smoothly also e.g. .



Try these exercises going from eighth notes for 1 bar to triplet notes for the second bar, using the bass drum to help you keep time.

### EXERCISE 155

R R R R R R R R R R R R R R R R R

Count 1 + 2 + 3 + 4 + 1 2 3 2 2 3 3 2 3 4 2 3

### EXERCISE 156

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

### EXERCISE 157

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

Exercises using eighth note triplets.

### EXERCISE 158

R L R L R L R L RLRL R L RLRL R L RLRL

EXERCISE 159

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

EXERCISE 160

R L R L R L RLRL R L RLRL R L RLRL R L

EXERCISE 161

R L R L R L R LRLR L R LRLR L R LRLR L

EXERCISE 162

R L R L R L R L R L

EXERCISE 163

R L R L R L R L R L

EXERCISE 164

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

EXERCISE 165

R L R L R L R L R L

EXERCISE 166

R L R L R L R L R L

# LESSON TWENTY-ONE

## SIXTEENTH NOTE TRIPLETS

In **SIXTEENTH NOTE TRIPLETS** six evenly spaced notes are played on 1 beat, indicated thus:



The following exercises use sixteenth note triplets.

### EXERCISE 167

R L RLRLRLR L R LRLRLR L

### EXERCISE 168

R L R LRLRLR L R L RLRLRL

### EXERCISE 169

RLRLRLR L R LRLRLR R L

### EXERCISE 170

R LRLRLRL R L RLRLRLR L

### EXERCISE 171

RLRLRLR LRLRLRL

### EXERCISE 172

R L RLRLRLRLRLRL







EXERCISE 192

EXERCISE 193

EXERCISE 194

EXERCISE 195

EXERCISE 196

EXERCISE 197

EXERCISE 198

EXERCISE 199

EXERCISE 200 Accented Triplets eighth notes.

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

EXERCISE 201

EXERCISE 202

EXERCISE 203

EXERCISE 204

EXERCISE 205

EXERCISE 206

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

EXERCISE 207

EXERCISE 208

EXERCISE 209

# LESSON THIRTY-SIX

$\frac{12}{8}$  TIME.

In Lesson Twenty-Five, you were introduced to compound time, where the basic beat is a dotted note and is thus divisible by 3.  $\frac{12}{8}$  time is another example of compound time, where there are 4 dotted quarter note beats per bar. e.g.



1 + a 2 + a 3 + a 4 + a

Basic  
Beat:



$\frac{12}{8}$  timing is commonly found in blues songs and very slow ballads.

## EXERCISE 298

Musical notation for Exercise 298 in 12/8 time. The first four measures show a bass clef, a key signature of one flat, and a pattern of eighth notes with 'x' marks above them. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4. The last three measures are marked with a double bar line and repeat dots.

1 + a 2 + a 3 + a 4 + a etc.

## EXERCISE 299

Musical notation for Exercise 299 in 12/8 time. The first four measures show a bass clef, a key signature of one flat, and a pattern of eighth notes with 'x' marks above them. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4. The last three measures are marked with a double bar line and repeat dots.

## EXERCISE 300

Musical notation for Exercise 300 in 12/8 time. The first four measures show a bass clef, a key signature of one flat, and a pattern of eighth notes with 'x' marks above them. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4. The last three measures are marked with a double bar line and repeat dots.

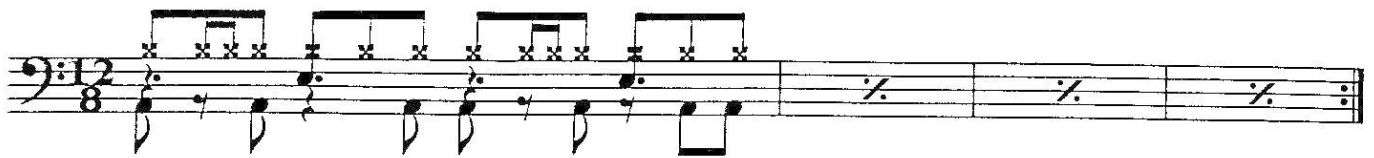
## EXERCISE 301

Musical notation for Exercise 301 in 12/8 time. The first four measures show a bass clef, a key signature of one flat, and a pattern of eighth notes with 'x' marks above them. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4. The last three measures are marked with a double bar line and repeat dots.

## EXERCISE 302

Musical notation for Exercise 302 in 12/8 time. The first four measures show a bass clef, a key signature of one flat, and a pattern of eighth notes with 'x' marks above them. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4. The last three measures are marked with a double bar line and repeat dots.

## EXERCISE 303



## DRUM SOLO 5

## EXERCISE 304



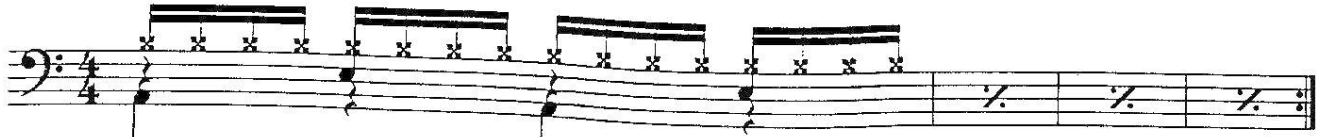
'HEWY LEWIS AND THE NEWS'.



# LESSON FORTY-THREE

ROCK BEATS USING SIXTEENTH NOTES ON THE HI-HAT OR CYMBAL IN  $\frac{4}{4}$  TIME

## EXERCISE 350



Count 1 e + a 2 e + a 3 e + a 4 e + a etc.

## EXERCISE 351



## EXERCISE 352



## EXERCISE 353



## EXERCISE 354



## EXERCISE 355



## EXERCISE 356

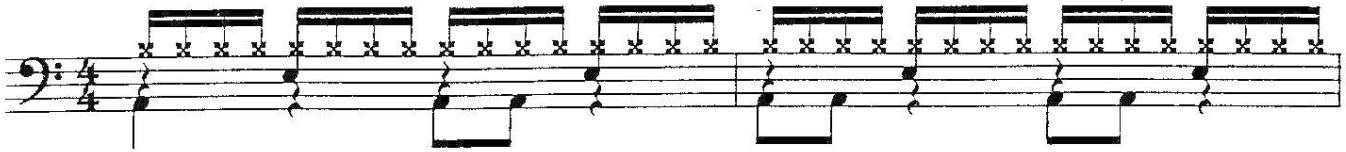


## EXERCISE 357

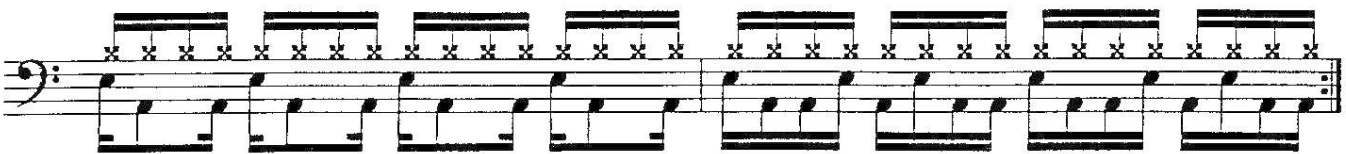
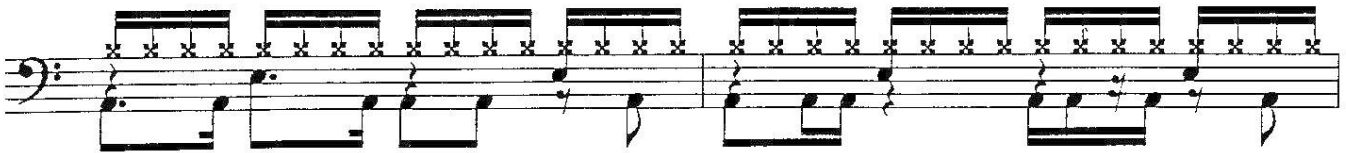


Here is an 8 bar exercise using sixteenth notes on the cymbal.

EXERCISE 358



Count 1 e + a 2 e + a 3 e + a 4 e + a etc.



'KISS'



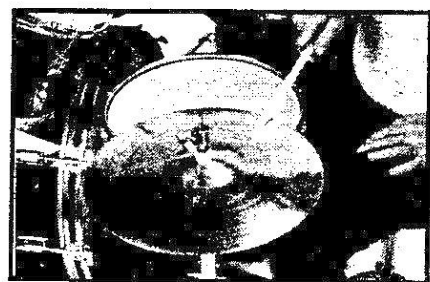
# LESSON FORTY-FOUR

## DISCO BEATS

**DISCO BEATS** are basically rock beats with emphasis being placed on the hi-hat playing eighth or sixteenth notes. Open the hi-hat with your foot on the '+' section of the count (off beat) and close it on the number section of the count (on the beat). As the hi-hat is opening it is hit with the stick. This is indicated by the O placed above the hi-hat.

**EXERCISE 359** Open      Close      Open      Close

1 + 2 + 3 + 4 +



"1" Closed



"+" Open



"2" Closed

**EXERCISE 360**

**EXERCISE 361**

**EXERCISE 362**

**EXERCISE 363**

Count 1 e + a 2 + 3 e + a 4 +

**EXERCISE 364**



# LESSON FORTY-FIVE

## DISCO BEAT VARIATIONS

The following exercises feature a **DISCO BEAT** using sixteenth notes on the hi-hat opening it in various places.

### EXERCISE 369

1 e + a 2 e + a 3 e + a 4 e + a

### EXERCISE 370

### EXERCISE 371

### EXERCISE 372

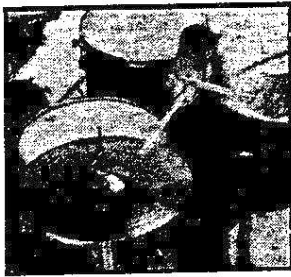
### EXERCISE 373

### EXERCISE 374

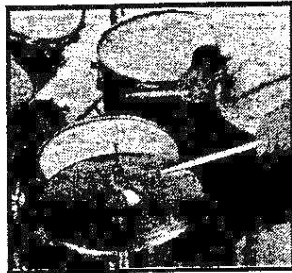
1 e + a 2 e + a 3 e + a 4 e + a

# LESSON FORTY-SIX

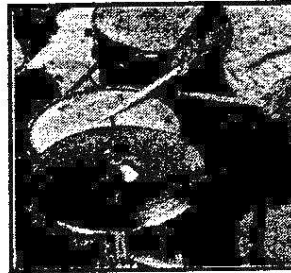
Another variation of the disco beat used very frequently in rock is called 'alternate' sticking i.e. alternating both right and left hand on the hi-hat. (RLRLRLRL etc.). The snare is played with the right hand moving over to it (see Photos).



"+"



"a"



"2"



"e"

EXERCISE 375

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

1 e (+ a 2 e) + a 3 e + a 4 e + a  
see photos.

EXERCISE 376

EXERCISE 377

EXERCISE 378

EXERCISE 379

Now try alternate sticking on the hi-hat with it opening.

EXERCISE 380

Open Close

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

Musical notation for Exercise 380 in 4/4 time. The notation shows a bass line with eighth notes and a hi-hat line with 'x' marks. Above the hi-hat line, there are two groups of notes: 'R L R L' with an upward-pointing triangle above the second 'L', and 'R L R L' with a downward-pointing triangle above the first 'R'. This is followed by another 'R L R L' group with an upward-pointing triangle above the second 'L', and a final 'R L R L' group with an upward-pointing triangle above the second 'L'. The exercise concludes with three measures of repeat signs.

EXERCISE 381

Musical notation for Exercise 381 in 4/4 time. The notation shows a bass line with eighth notes and a hi-hat line with 'x' marks. Above the hi-hat line, there are four groups of eighth notes: 'R L R L', 'R L R L', 'R L R L', and 'R L R L'. The first and third groups have an upward-pointing triangle above the second 'L'. The exercise concludes with three measures of repeat signs.

EXERCISE 382

Musical notation for Exercise 382 in 4/4 time. The notation shows a bass line with eighth notes and a hi-hat line with 'x' marks. Above the hi-hat line, there are four groups of eighth notes: 'R L R L', 'R L R L', 'R L R L', and 'R L R L'. The first and third groups have an upward-pointing triangle above the second 'L'. The exercise concludes with three measures of repeat signs.

EXERCISE 383

Musical notation for Exercise 383 in 4/4 time. The notation shows a bass line with eighth notes and a hi-hat line with 'x' marks. Above the hi-hat line, there are four groups of eighth notes: 'R L R L', 'R L R L', 'R L R L', and 'R L R L'. The first and third groups have an upward-pointing triangle above the second 'L'. The exercise concludes with three measures of repeat signs.

DRUM SOLO 8.

EXERCISE 384

L RL

Top staff of musical notation for Exercise 384 in 4/4 time. The notation shows a bass line with eighth notes and a hi-hat line with eighth notes. Above the hi-hat line, there are six eighth notes with upward-pointing triangles above them, followed by a pair of eighth notes labeled 'L' and 'RL'. The exercise concludes with a measure of repeat signs.

= = = = = L R L R L R L R L R L R L R L R L R L R L R L

Bottom staff of musical notation for Exercise 384 in 4/4 time. The notation shows a bass line with eighth notes and a hi-hat line with 'x' marks. Above the hi-hat line, there are two groups of eighth notes: 'L R L R L R L R L R L R L R L R L R L R L R L'. The exercise concludes with a measure of repeat signs.

# LESSON FORTY-SEVEN

## ROCK BEATS USING SIXTEENTH NOTE TRIPLETS

**SIXTEENTH NOTE TRIPLETS** are commonplace in rock today, being used widely in 'funk-rock' style bands. They can be played effectively on either the snare drum or the bass drum. The important thing to remember is that the first sixteenth note in each group is usually left out as indicated by the rest  $\text{r}$

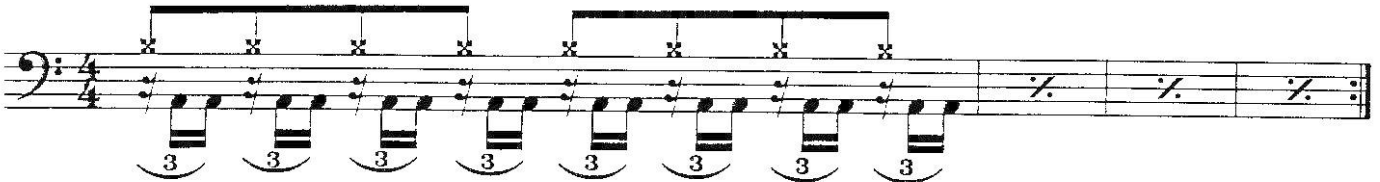
Triplets on the snare drum

### EXERCISE 385



Triplets on the bass drum

### EXERCISE 386



**Note:** The triplets must fit between the cymbal pattern being played.

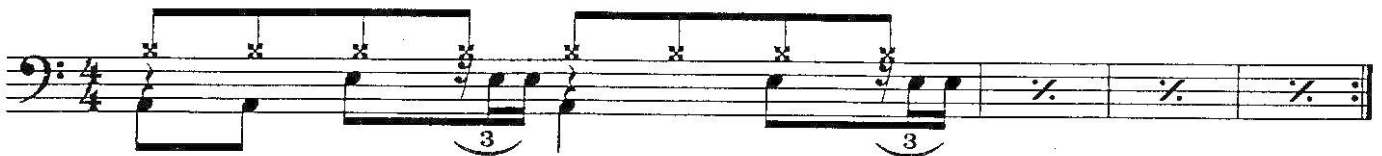
### EXERCISE 387



### EXERCISE 388



### EXERCISE 389



### EXERCISE 390



EXERCISE 391

Musical notation for Exercise 391, bass clef, 4/4 time. The exercise consists of two measures of eighth-note chords with 'x' marks above them, followed by two measures of eighth-note triplets, and ends with three repeat signs.

EXERCISE 392

Musical notation for Exercise 392, bass clef, 4/4 time. The exercise consists of two measures of eighth-note chords with 'x' marks above them, followed by two measures of eighth-note triplets, and ends with three repeat signs.

EXERCISE 393

Musical notation for Exercise 393, bass clef, 4/4 time. The exercise consists of two measures of eighth-note chords with 'x' marks above them, followed by two measures of eighth-note triplets, and ends with three repeat signs.

EXERCISE 394

Musical notation for Exercise 394, bass clef, 4/4 time. The exercise consists of two measures of eighth-note chords with 'x' marks above them, followed by two measures of eighth-note triplets, and ends with three repeat signs.

EXERCISE 395

Musical notation for Exercise 395, bass clef, 4/4 time. The exercise consists of two measures of eighth-note chords with 'x' marks above them, followed by two measures of eighth-note triplets, and ends with three repeat signs.

EXERCISE 396

Musical notation for Exercise 396, bass clef, 4/4 time. The exercise consists of two measures of eighth-note chords with 'x' marks above them, followed by two measures of eighth-note triplets, and ends with three repeat signs.

# LESSON FORTY-EIGHT

## SYNCOATED ROCK BEATS

Syncopation was first introduced in **Lesson 6** and expanded upon in **Lessons 37 to 39** with Latin American beats.

The exercises below feature syncopated rock beats. Play each one four times.

## SYNCOATED BEATS

We have discussed syncopation earlier in its basic form and in a beat form (i.e. the bossa nova). Now we will try a few exercises in rock beat format, over 2 bars.

### EXERCISE 397

1 + 2 + a 3 + 4 + 1 + 2 + 3 + 4 +

### EXERCISE 398

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

### EXERCISE 399

1 e + a 2 + 3 + 4 e + a 1 e + a 2 + 3 e + a 4 +

## REGGAE BEATS

**REGGAE BEATS** are syncopated beats that generally involve the left hand playing with the stick across the rim of the snare drum. The bass drum plays on the second and fourth beats.

### EXERCISE 400

Count 1 e + a 2 + 3 e + a 4 +