

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

1 + 2 + 3 + 4 +

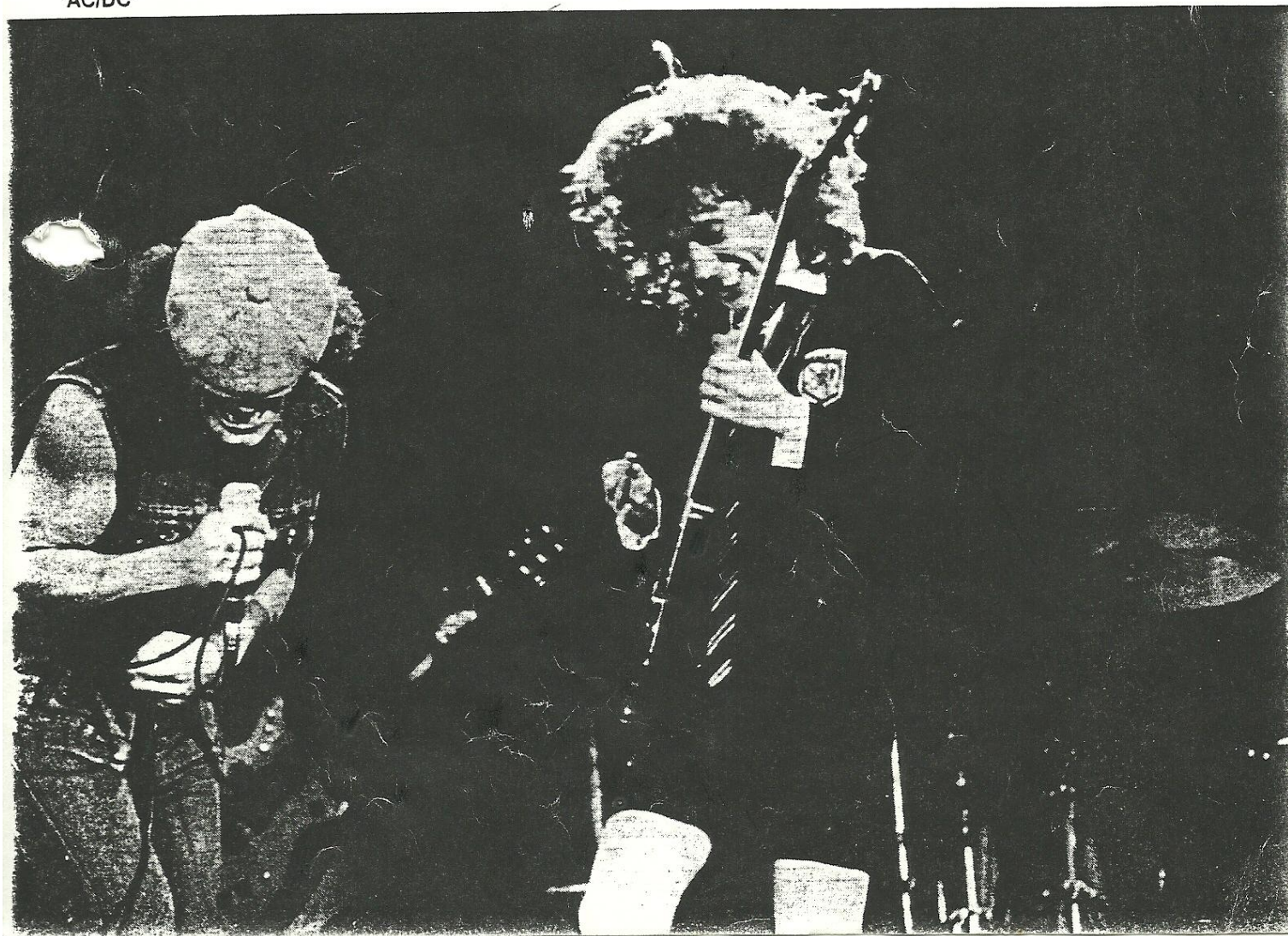
*After playing each exercise individually try playing non-stop from Ex. 17-21.

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 above the staff and notes below. The first staff has four measures of rhythmic patterns, followed by a double bar line and a repeat sign. The second and third staves follow a similar structure, each with four measures of rhythmic patterns and a double bar line with a repeat sign.

'AC/DC'



LESSON SIX

SYNCOPATION

SYNCOPATION 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** 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 RL R L R L RL R L R L RL

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 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** 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 1 e + a 1 e + a 1 e + a

Rest on the "+". Rest on the "e". Rest on the "1". 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

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

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

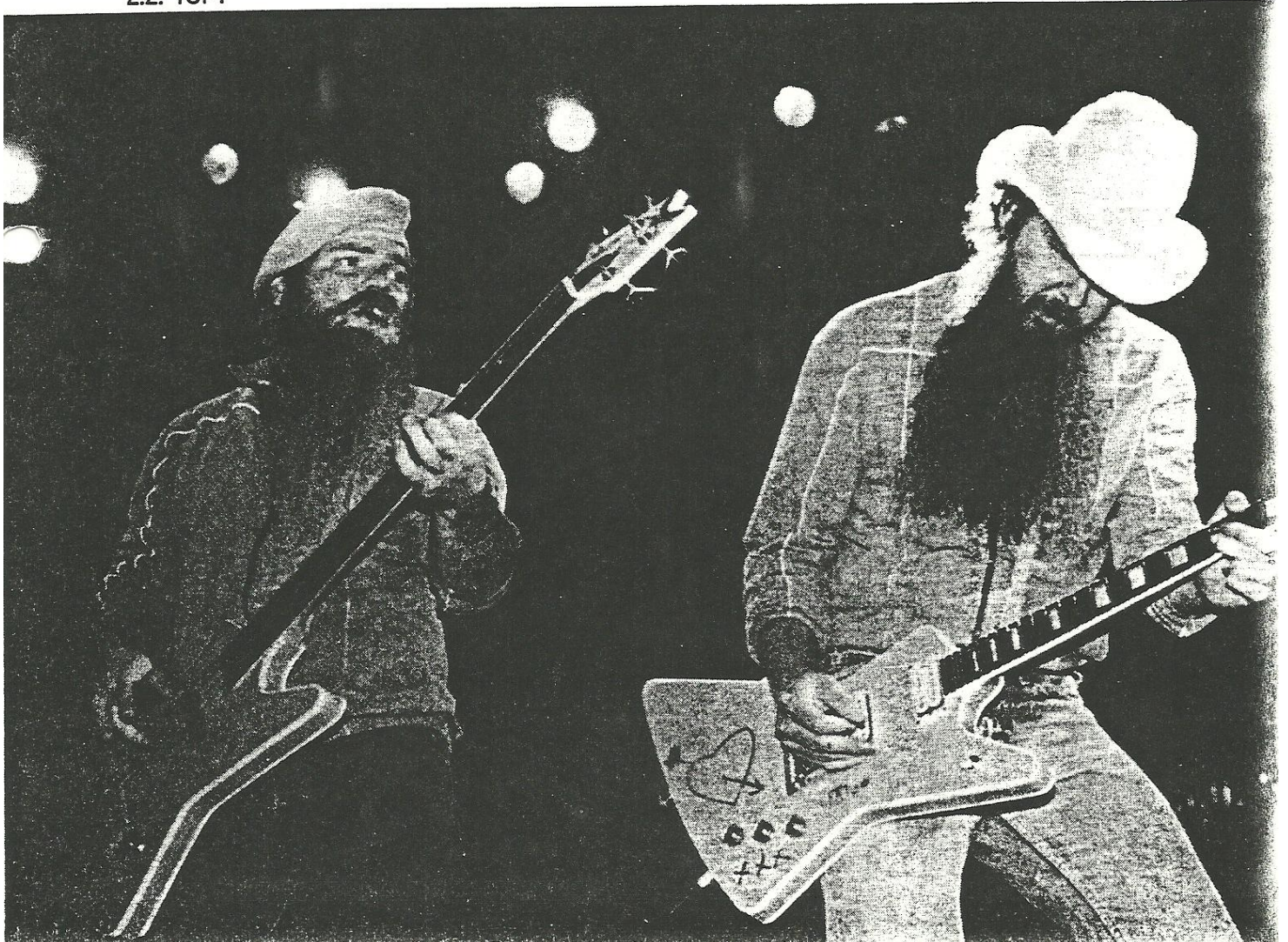
EXERCISE 133

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

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

EXERCISE 134

The exercise consists of four staves of music in 4/4 time. Each staff begins with a bass clef and a 4/4 time signature. The notation features a series of dotted eighth notes followed by sixteenth notes, creating a rhythmic pattern. The first staff has a key signature change to one flat (B-flat) in the final two bars. The second and third staves continue the rhythmic exercise with various note groupings. The fourth staff concludes the exercise with a final chord and 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 + 1 + 2 + 3 + 4 +

EXERCISE 138

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

EXERCISE 139

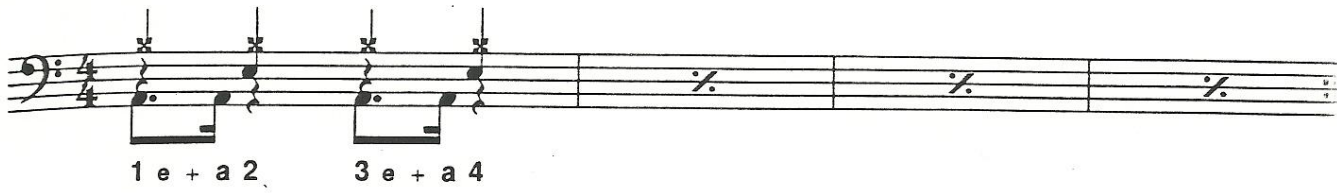
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 4

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

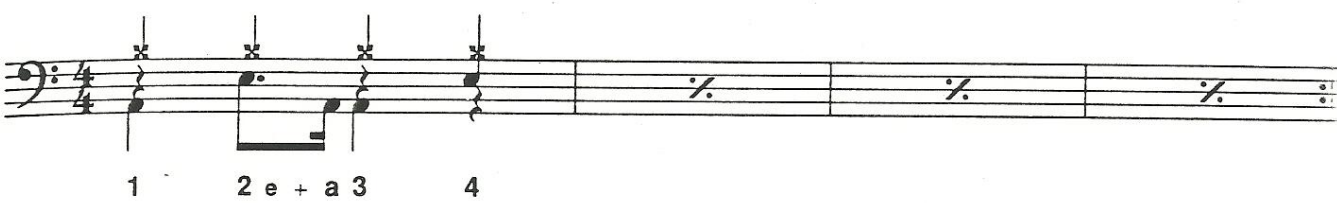
1 2 3 e + a 4

EXERCISE 141



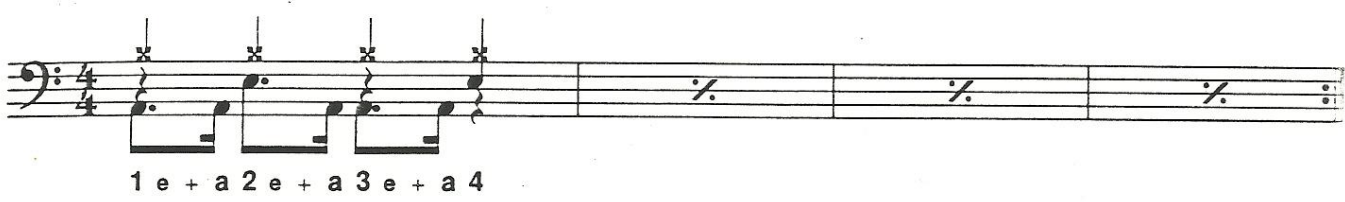
Musical notation for Exercise 141 in bass clef, 4/4 time. The first measure contains two eighth notes: G2 (labeled '1 e + a 2') and A2 (labeled '3 e + a 4'). The second measure contains two eighth notes: G2 and A2. The third and fourth measures each contain a single eighth note: G2. The fifth, sixth, and seventh measures each contain a single eighth note: G2. The eighth measure contains a double bar line.

EXERCISE 142



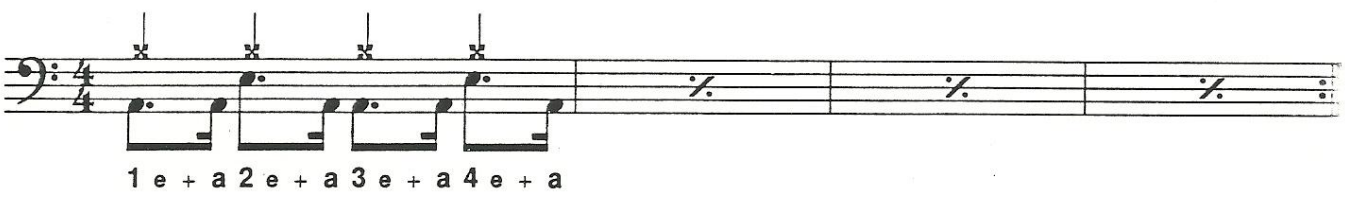
Musical notation for Exercise 142 in bass clef, 4/4 time. The first measure contains two eighth notes: G2 (labeled '1') and A2 (labeled '2 e + a 3'). The second measure contains two eighth notes: G2 and A2. The third and fourth measures each contain a single eighth note: G2. The fifth, sixth, and seventh measures each contain a single eighth note: G2. The eighth measure contains a double bar line.

EXERCISE 143



Musical notation for Exercise 143 in bass clef, 4/4 time. The first measure contains two eighth notes: G2 (labeled '1 e + a 2') and A2 (labeled '2 e + a 3'). The second measure contains two eighth notes: G2 (labeled '3 e + a 4') and A2. The third and fourth measures each contain a single eighth note: G2. The fifth, sixth, and seventh measures each contain a single eighth note: G2. The eighth measure contains a double bar line.

EXERCISE 144



Musical notation for Exercise 144 in bass clef, 4/4 time. The first measure contains two eighth notes: G2 (labeled '1 e + a 2') and A2 (labeled '2 e + a 3'). The second measure contains two eighth notes: G2 (labeled '3 e + a 4') and A2. The third and fourth measures each contain a single eighth note: G2. The fifth, sixth, and seventh measures each contain a single eighth note: G2. The eighth measure contains a double bar line.

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

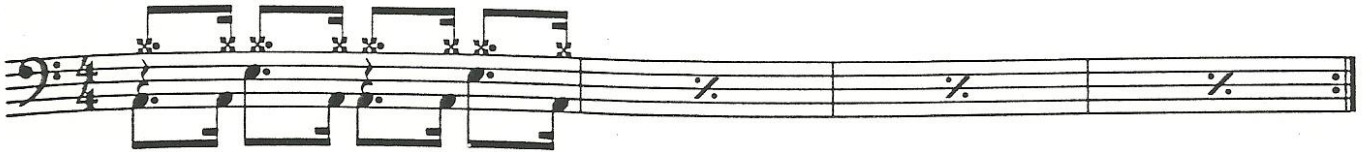
EXERCISE 147

EXERCISE 148

EXERCISE 149

EXERCISE 150

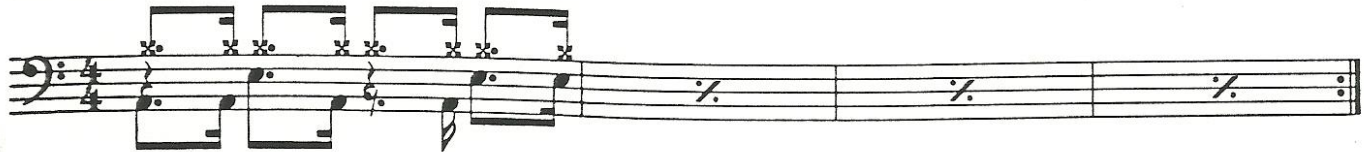
EXERCISE 151



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

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.

1 1 + 1 2 3

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. .

1 + 2 + 3 + 4 +

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

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 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 L L L

EXERCISE 157

R L 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

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

EXERCISE 201

Musical notation for Exercise 201, featuring a bass clef and a 4/4 time signature. The exercise consists of a single melodic line with a steady eighth-note pulse. The notes are grouped into eighths, and each group is marked with a '3' and an accent (>) above it, indicating a triplet. The exercise spans eight measures.

EXERCISE 202

Musical notation for Exercise 202, featuring a bass clef and a 4/4 time signature. The exercise consists of a single melodic line with a steady eighth-note pulse. The notes are grouped into eighths, and each group is marked with a '3' and an accent (>) above it, indicating a triplet. The exercise spans eight measures.

EXERCISE 203

Musical notation for Exercise 203, featuring a bass clef and a 4/4 time signature. The exercise consists of a single melodic line with a steady eighth-note pulse. The notes are grouped into eighths, and each group is marked with a '3' and an accent (>) above it, indicating a triplet. The exercise spans eight measures.

EXERCISE 204

Musical notation for Exercise 204, featuring a bass clef and a 4/4 time signature. The exercise consists of a single melodic line with a steady eighth-note pulse. The notes are grouped into eighths, and each group is marked with a '3' and an accent (>) above it, indicating a triplet. The exercise spans eight measures.

EXERCISE 205

Musical notation for Exercise 205, featuring a bass clef and a 4/4 time signature. The exercise consists of a single melodic line with a steady eighth-note pulse. The notes are grouped into eighths, and each group is marked with a '3' and an accent (>) above it, indicating a triplet. The exercise spans eight measures.

EXERCISE 206

Musical notation for Exercise 206, featuring a bass clef and a 4/4 time signature. The exercise consists of a single melodic line with a steady eighth-note pulse. The notes are grouped into eighths, and each group is marked with a '3' and an accent (>) above it, indicating a triplet. Above the first four measures, the letters 'R L R L R L R L R L' are written, indicating a right-left-right-left finger pattern. The exercise spans eight measures.

EXERCISE 207

Musical notation for Exercise 207, featuring a bass clef and a 4/4 time signature. The exercise consists of a single melodic line with a steady eighth-note pulse. The notes are grouped into eighths, and each group is marked with a '3' and an accent (>) above it, indicating a triplet. The exercise spans eight measures.

EXERCISE 208

Musical notation for Exercise 208, featuring a bass clef and a 4/4 time signature. The exercise consists of a single melodic line with a steady eighth-note pulse. The notes are grouped into eighths, and each group is marked with a '3' and an accent (>) above it, indicating a triplet. The exercise spans eight measures.

EXERCISE 209

Musical notation for Exercise 209, featuring a bass clef and a 4/4 time signature. The exercise consists of a single melodic line with a steady eighth-note pulse. The notes are grouped into eighths, and each group is marked with a '3' and an accent (>) above it, indicating a triplet. The exercise spans eight measures.

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 dotted quarter note on the first line, and four groups of eighth notes (marked with 'x') beamed together. The fifth, sixth, and seventh measures contain a double bar line with a repeat sign. The eighth measure ends 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 dotted quarter note on the first line, and four groups of eighth notes (marked with 'x') beamed together. The fifth, sixth, and seventh measures contain a double bar line with a repeat sign. The eighth measure ends 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 dotted quarter note on the first line, and four groups of eighth notes (marked with 'x') beamed together. The fifth, sixth, and seventh measures contain a double bar line with a repeat sign. The eighth measure ends 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 dotted quarter note on the first line, and four groups of eighth notes (marked with 'x') beamed together. The fifth, sixth, and seventh measures contain a double bar line with a repeat sign. The eighth measure ends 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 dotted quarter note on the first line, and four groups of eighth notes (marked with 'x') beamed together. The fifth, sixth, and seventh measures contain a double bar line with a repeat sign. The eighth measure ends with a double bar line and repeat dots.

EXERCISE 303

Musical notation for Exercise 303, featuring a bass line in 12/8 time. The notation includes a treble clef with a bass clef sign, a key signature of one flat, and a time signature of 12/8. The melody consists of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The piece concludes with a double bar line and repeat signs.

DRUM SOLO 5

EXERCISE 304

Musical notation for Exercise 304, consisting of three staves of bass line in 12/8 time. Each staff features a treble clef with a bass clef sign, a key signature of one flat, and a time signature of 12/8. The notation includes eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The piece concludes with a double bar line and repeat signs.

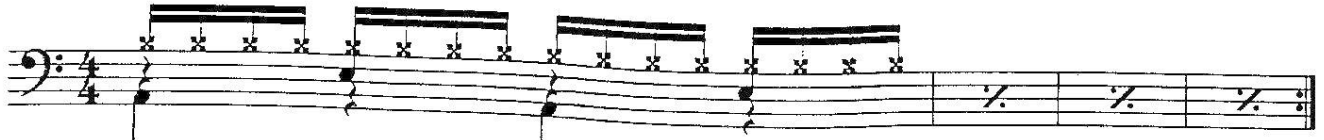
'HEWY LEWIS AND THE NEWS'.



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



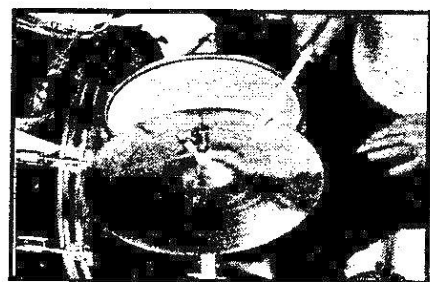
LESSON FORTY-FOUR

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

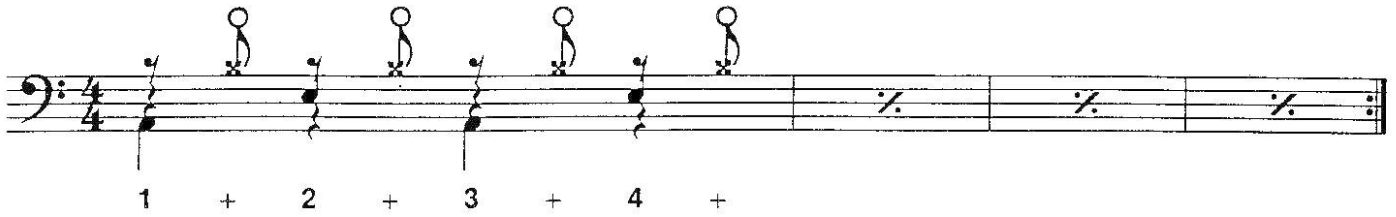
EXERCISE 363

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

EXERCISE 364

Now by only playing the hi-hat on the '+' section of the count you can vary the disco rhythm accenting the offbeat even further. Although the following exercises are played with an open hi-hat (off the beat), it may be beneficial to first practise them with a closed hi-hat.

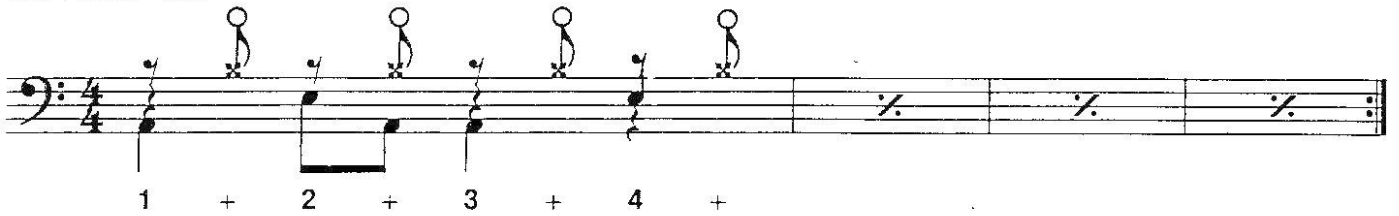
EXERCISE 365



Musical notation for Exercise 365 in 4/4 time. The staff shows a bass line with notes on the first and third beats of each measure, and a hi-hat pattern with accents on the '+' (off-beat) positions. The first measure contains notes on beats 1 and 3, with accents on the '+' between them. The second measure contains notes on beats 2 and 4, with accents on the '+' between them. The third and fourth measures are empty, marked with a double bar line and repeat dots.

1 + 2 + 3 + 4 +

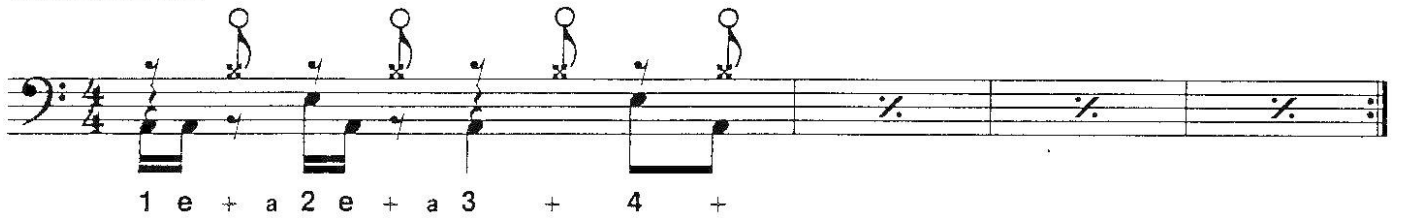
EXERCISE 366



Musical notation for Exercise 366 in 4/4 time. The staff shows a bass line with notes on the first and second beats of each measure, and a hi-hat pattern with accents on the '+' (off-beat) positions. The first measure contains notes on beats 1 and 2, with accents on the '+' between them. The second measure contains notes on beats 3 and 4, with accents on the '+' between them. The third and fourth measures are empty, marked with a double bar line and repeat dots.

1 + 2 + 3 + 4 +

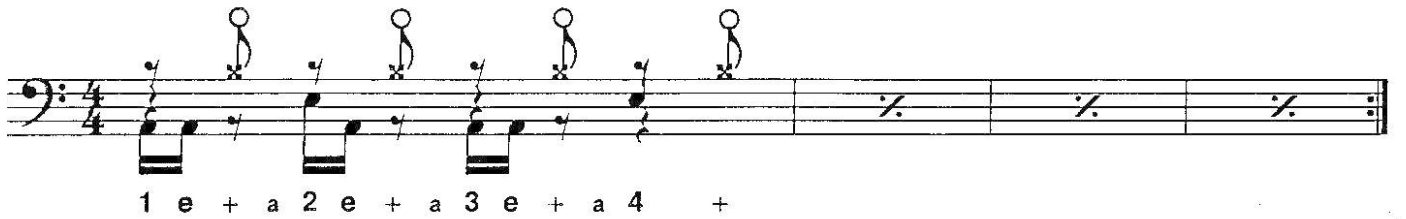
EXERCISE 367



Musical notation for Exercise 367 in 4/4 time. The staff shows a bass line with notes on the first and second beats of each measure, and a hi-hat pattern with accents on the '+' (off-beat) positions. The first measure contains notes on beats 1 and 2, with accents on the '+' between them. The second measure contains notes on beats 3 and 4, with accents on the '+' between them. The third and fourth measures are empty, marked with a double bar line and repeat dots.

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

EXERCISE 368



Musical notation for Exercise 368 in 4/4 time. The staff shows a bass line with notes on the first and second beats of each measure, and a hi-hat pattern with accents on the '+' (off-beat) positions. The first measure contains notes on beats 1 and 2, with accents on the '+' between them. The second measure contains notes on beats 3 and 4, with accents on the '+' between them. The third and fourth measures are empty, marked with a double bar line and repeat dots.

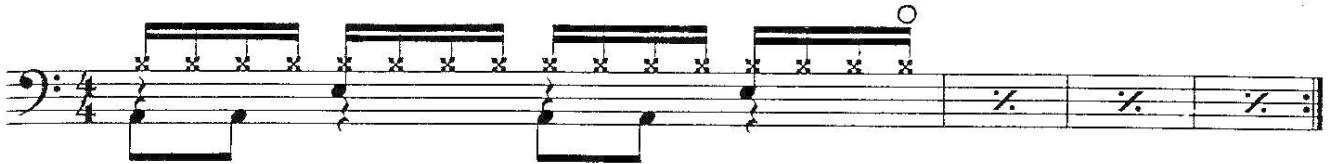
1 e + a 2 e + a 3 e + a 4 +

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.

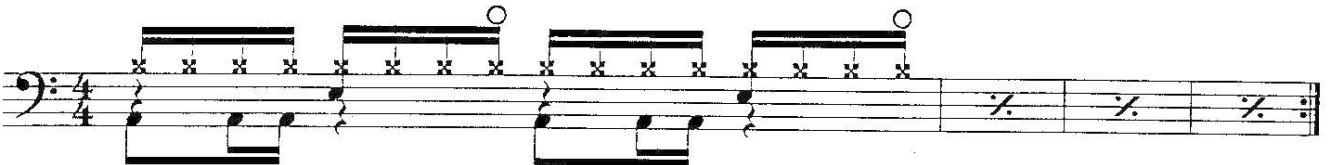
EXERCISE 369



Musical notation for Exercise 369 in 4/4 time. The hi-hat pattern consists of sixteenth notes on the first and third beats of each measure. The bass line features a simple disco beat with quarter notes on the first and third beats. The exercise is repeated three times, indicated by repeat signs at the end of each measure.

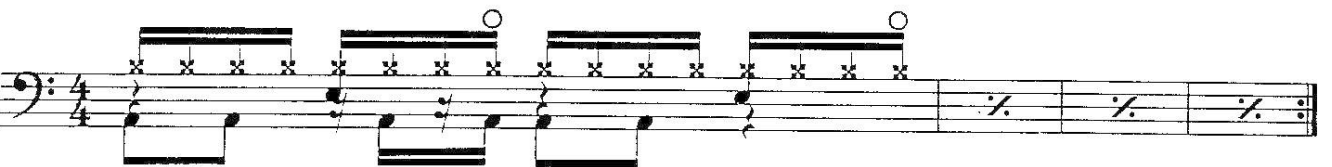
1 e + a 2 e + a 3 e + a 4 e + a

EXERCISE 370



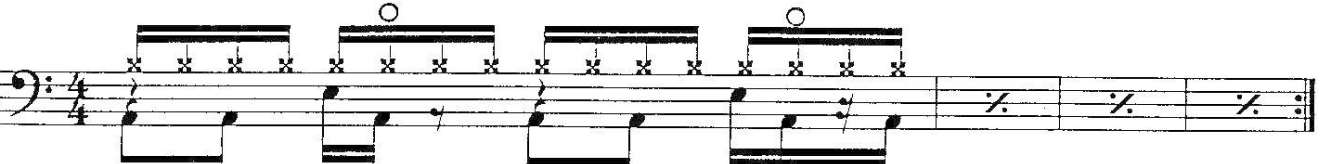
Musical notation for Exercise 370 in 4/4 time. The hi-hat pattern consists of sixteenth notes on the first and third beats of each measure. The bass line features a simple disco beat with quarter notes on the first and third beats. The exercise is repeated three times, indicated by repeat signs at the end of each measure.

EXERCISE 371



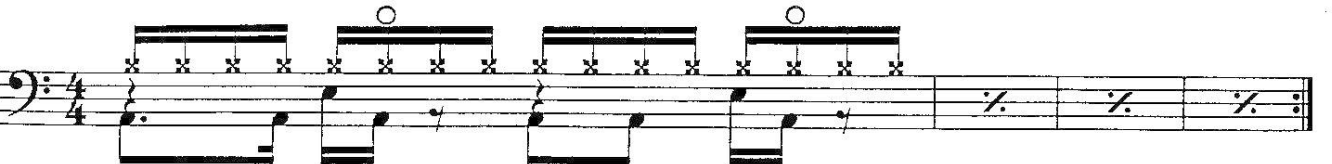
Musical notation for Exercise 371 in 4/4 time. The hi-hat pattern consists of sixteenth notes on the first and third beats of each measure. The bass line features a simple disco beat with quarter notes on the first and third beats. The exercise is repeated three times, indicated by repeat signs at the end of each measure.

EXERCISE 372




Musical notation for Exercise 372 in 4/4 time. The hi-hat pattern consists of sixteenth notes on the first and third beats of each measure. The bass line features a simple disco beat with quarter notes on the first and third beats. The exercise is repeated three times, indicated by repeat signs at the end of each measure.

EXERCISE 373



Musical notation for Exercise 373 in 4/4 time. The hi-hat pattern consists of sixteenth notes on the first and third beats of each measure. The bass line features a simple disco beat with quarter notes on the first and third beats. The exercise is repeated three times, indicated by repeat signs at the end of each measure.

EXERCISE 374

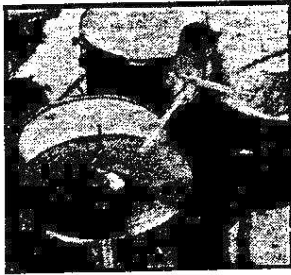


Musical notation for Exercise 374 in 4/4 time. The hi-hat pattern consists of sixteenth notes on the first and third beats of each measure. The bass line features a simple disco beat with quarter notes on the first and third beats. The exercise is repeated three times, indicated by repeat signs at the end of each measure.

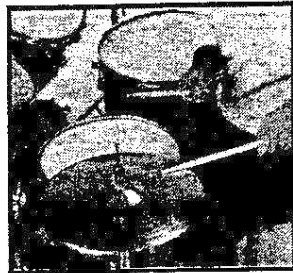
1 e + a 2 e + a 3 e + a 4 e + a

LESSON FORTY-SIX

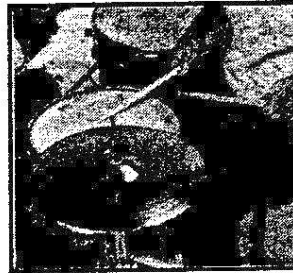
Another variation of the disco beat used very frequently in rock is called 'alternate' sticking i.e. alternating both right and left hand on the hi-hat. (RLRLRLRL etc.). The snare is played with the right hand moving over to it (see Photos).



"+"



"a"



"2"



"e"

EXERCISE 375

R L R L R L R L R L R L R L R L R L 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, featuring a bass staff with a 4/4 time signature. The notation shows a series of hi-hat patterns with 'x' marks and 'o' marks, corresponding to the sticking pattern above. The exercise is divided into four measures, each with a different sticking pattern, followed by three measures of repeat signs.

EXERCISE 381

Musical notation for Exercise 381, featuring a bass staff with a 4/4 time signature. The notation shows a series of hi-hat patterns with 'x' marks and 'o' marks, corresponding to the sticking pattern above. The exercise is divided into four measures, each with a different sticking pattern, followed by three measures of repeat signs.

EXERCISE 382

Musical notation for Exercise 382, featuring a bass staff with a 4/4 time signature. The notation shows a series of hi-hat patterns with 'x' marks and 'o' marks, corresponding to the sticking pattern above. The exercise is divided into four measures, each with a different sticking pattern, followed by three measures of repeat signs.

EXERCISE 383

Musical notation for Exercise 383, featuring a bass staff with a 4/4 time signature. The notation shows a series of hi-hat patterns with 'x' marks and 'o' marks, corresponding to the sticking pattern above. The exercise is divided into four measures, each with a different sticking pattern, followed by three measures of repeat signs.

DRUM SOLO 8.

EXERCISE 384

L RL

Musical notation for Exercise 384, featuring a bass staff with a 4/4 time signature. The notation shows a series of hi-hat patterns with 'x' marks and 'o' marks, corresponding to the sticking pattern above. The exercise is divided into four measures, each with a different sticking pattern, followed by three measures 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

Musical notation for Exercise 384, featuring a bass staff with a 4/4 time signature. The notation shows a series of hi-hat patterns with 'x' marks and 'o' marks, corresponding to the sticking pattern above. The exercise is divided into four measures, each with a different sticking pattern, followed by three measures 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 r

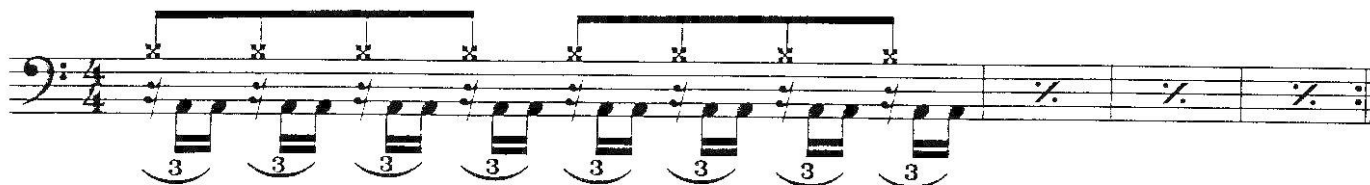
Triplets on the snare drum

EXERCISE 385



Triplets on the bass drum

EXERCISE 386



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

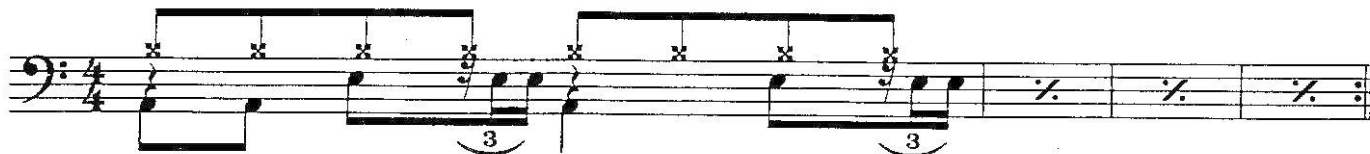
EXERCISE 387



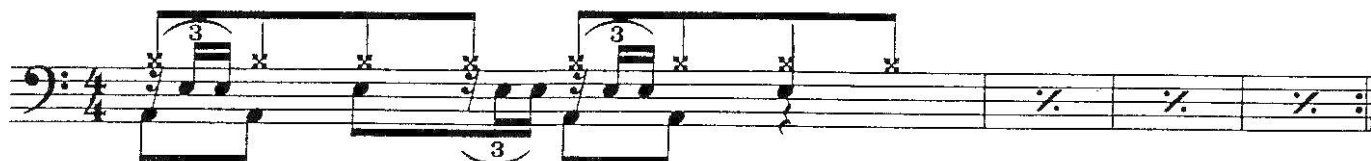
EXERCISE 388



EXERCISE 389



EXERCISE 390



EXERCISE 391

Exercise 391 is a bass clef piece in 4/4 time. The first staff contains a sequence of notes with 'x' marks above them, indicating fingerings. The second staff shows a sequence of notes with two triplets of eighth notes. The piece concludes with three measures of repeat signs.

EXERCISE 392

Exercise 392 is a bass clef piece in 4/4 time. The first staff contains a sequence of notes with 'x' marks above them. The second staff shows a sequence of notes with two triplets of eighth notes. The piece concludes with three measures of repeat signs.

EXERCISE 393

Exercise 393 is a bass clef piece in 4/4 time. The first staff contains a sequence of notes with 'x' marks above them. The second staff shows a sequence of notes with a triplet of eighth notes. The piece concludes with three measures of repeat signs.

EXERCISE 394

Exercise 394 is a bass clef piece in 4/4 time. The first staff contains a sequence of notes with 'x' marks above them. The second staff shows a sequence of notes with a triplet of eighth notes and three triplets of eighth notes. The piece concludes with three measures of repeat signs.

EXERCISE 395

Exercise 395 is a bass clef piece in 4/4 time. The first staff contains a sequence of notes with 'x' marks above them. The second staff shows a sequence of notes with a triplet of eighth notes and three triplets of eighth notes. The piece concludes with three measures of repeat signs.

EXERCISE 396

Exercise 396 is a bass clef piece in 4/4 time. The first staff contains a sequence of notes with 'x' marks above them. The second staff shows a sequence of notes with eight triplets of eighth notes. The piece concludes with three measures of repeat signs.

LESSON FORTY-EIGHT

SYNCOPATED 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.

SYNCOPATED 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 +