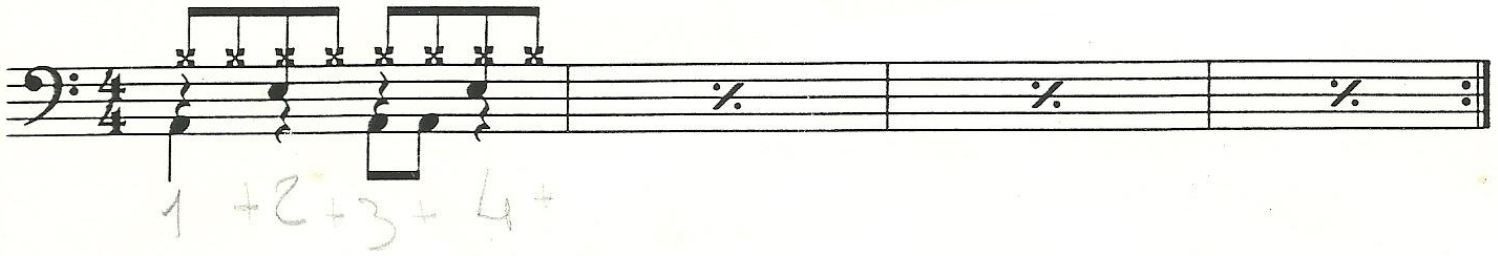
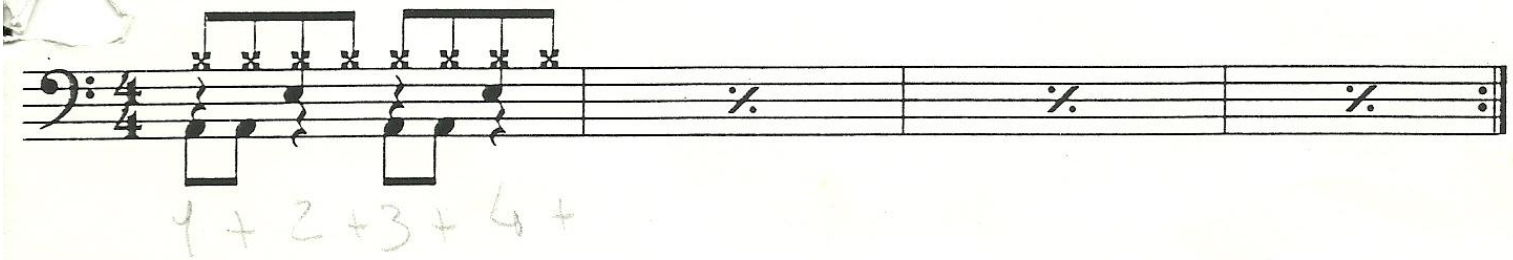
LESSON FOUR

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

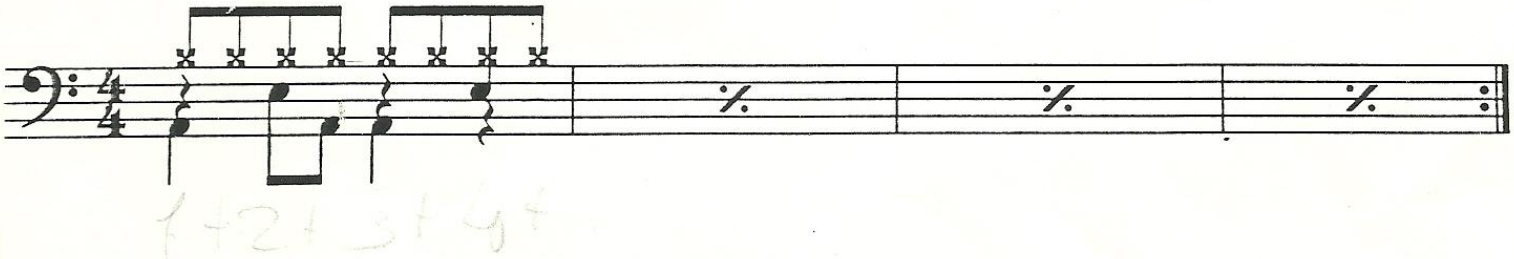
EXERCISE 17



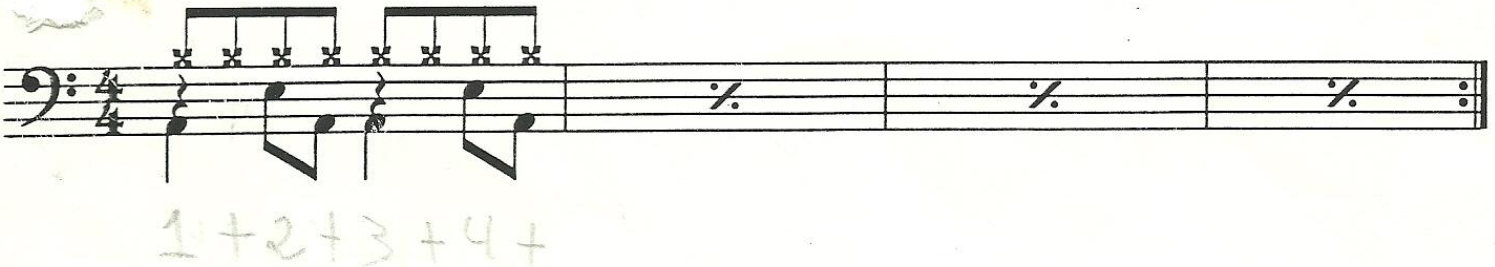
EXERCISE 18



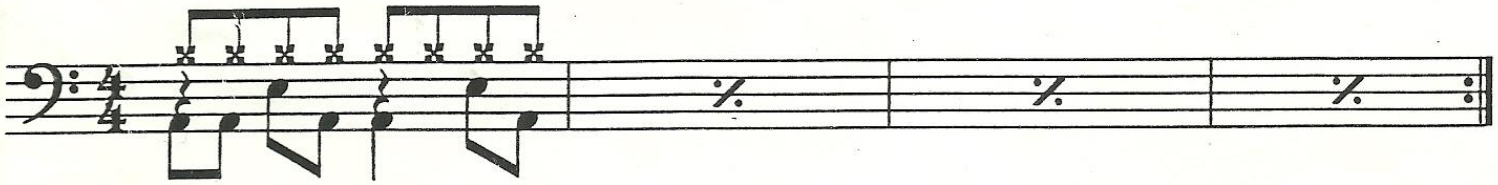
EXERCISE 19



EXERCISE 20



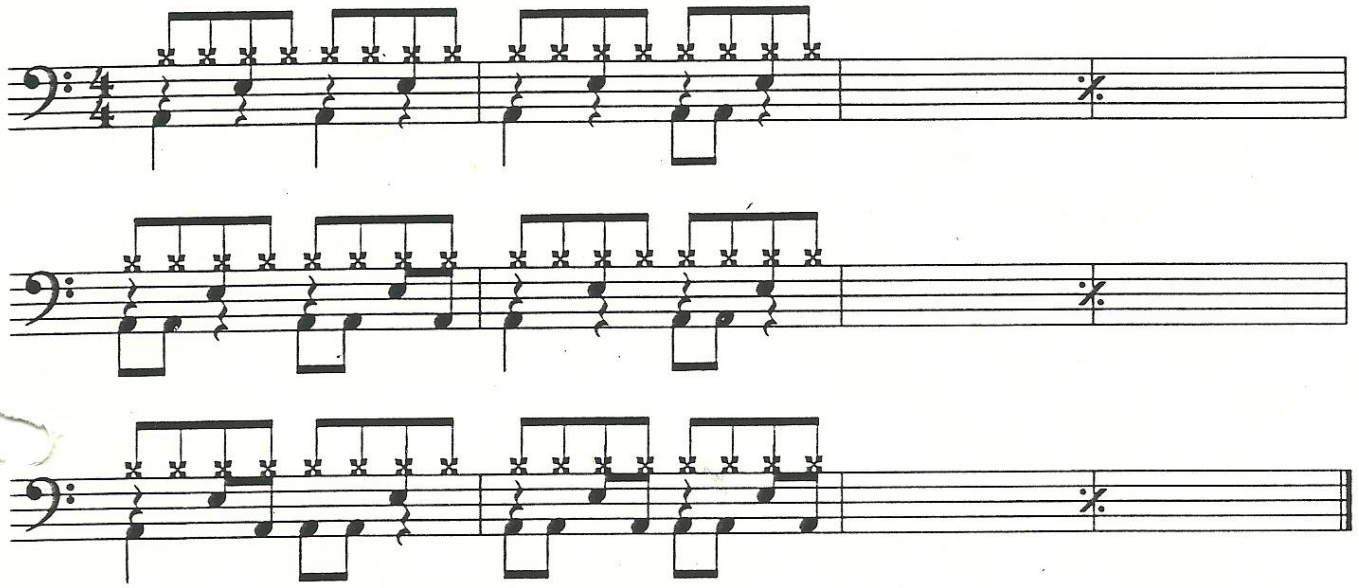
EXERCISE 21



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

DRUM SOLO 1

EXERCISE 22

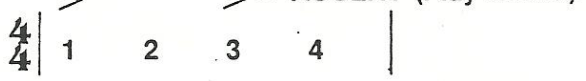


'AC/DC'

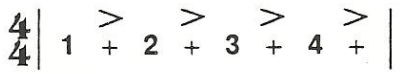
LESSON SIX

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:



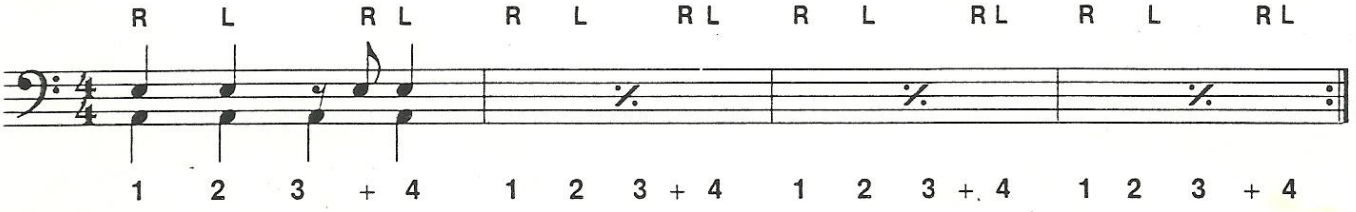
so an example of syncopation could be:



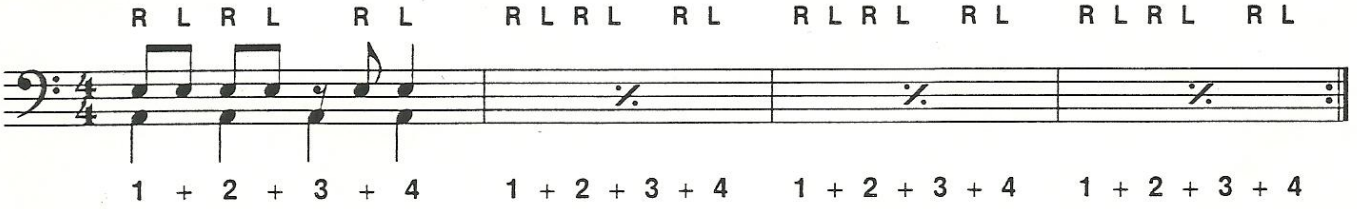
Syncopation is used in all forms of music e.g. rock, jazz, orchestral, Latin American, etc. Its main advantage is that it can make an otherwise plain beat sound interesting because of the 'off beat' rhythm.

An **EIGHTH NOTE REST** 𝄾 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.

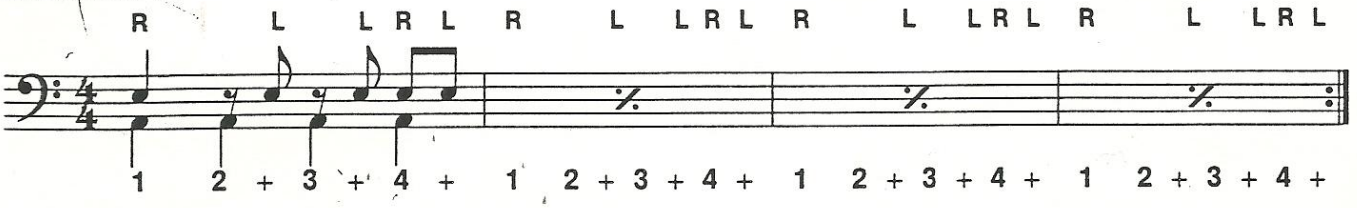
EXERCISE 30



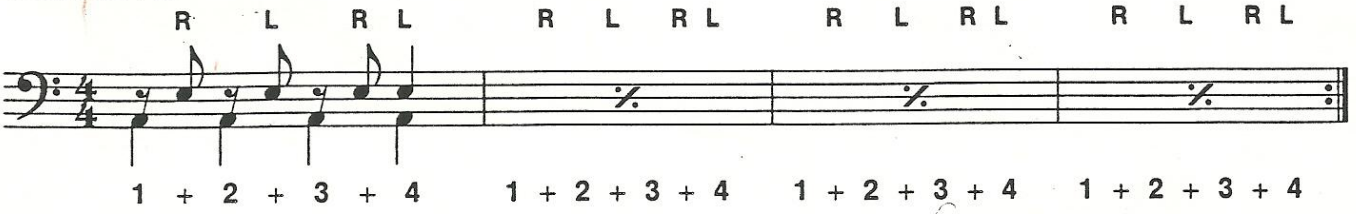
EXERCISE 31



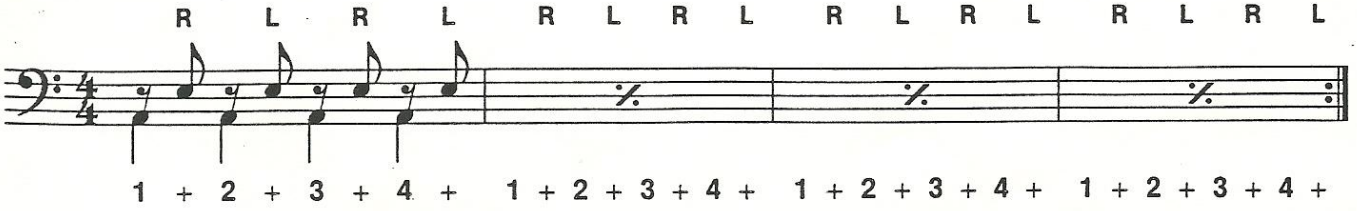
EXERCISE 32



EXERCISE 33



EXERCISE 34



LESSON EIGHT

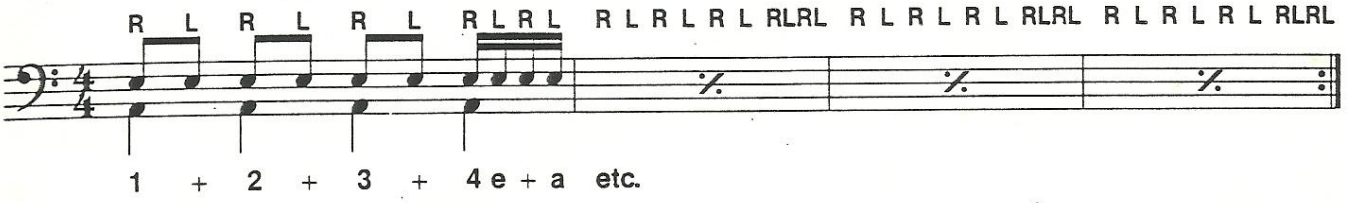
SIXTEENTH NOTES (OR SEMI QUAVERS)

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.

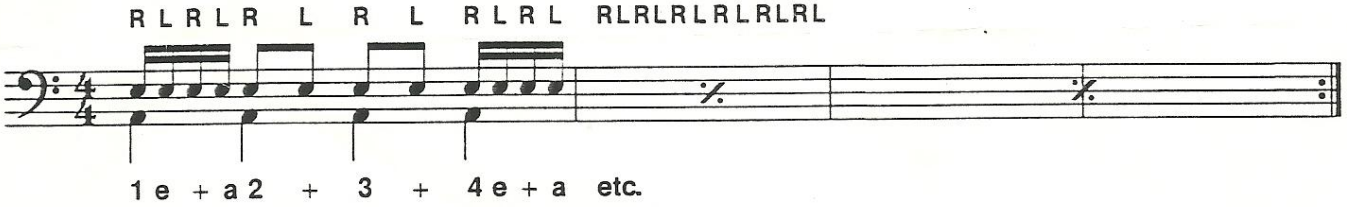
Count 1 e + a

In the following exercises the bass drum keeps the beat.

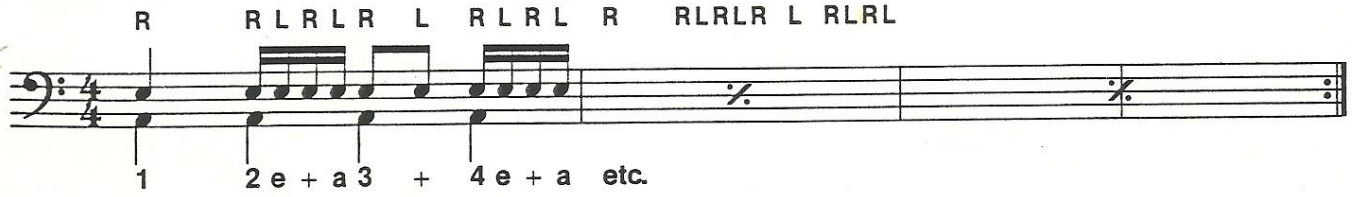
EXERCISE 37



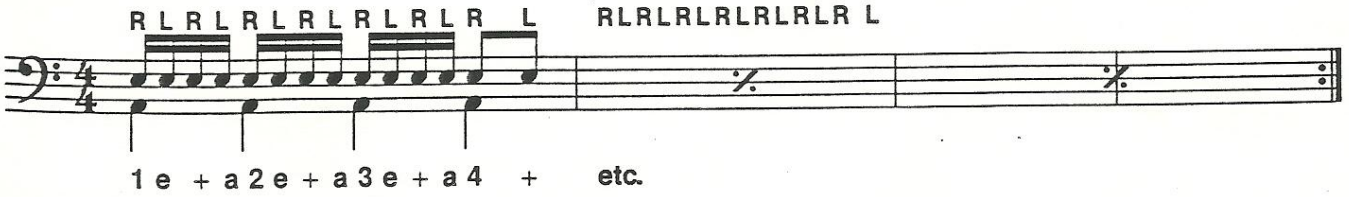
EXERCISE 38



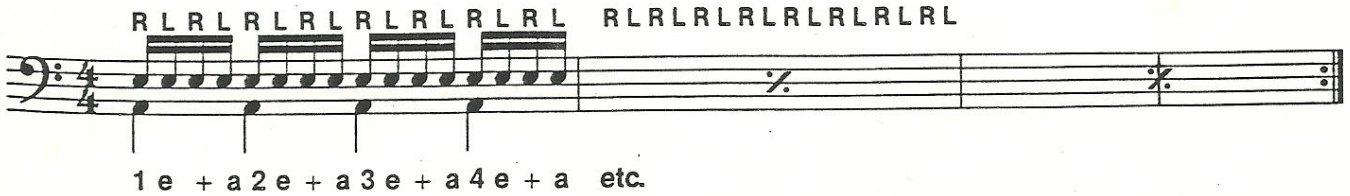
EXERCISE 39



EXERCISE 40

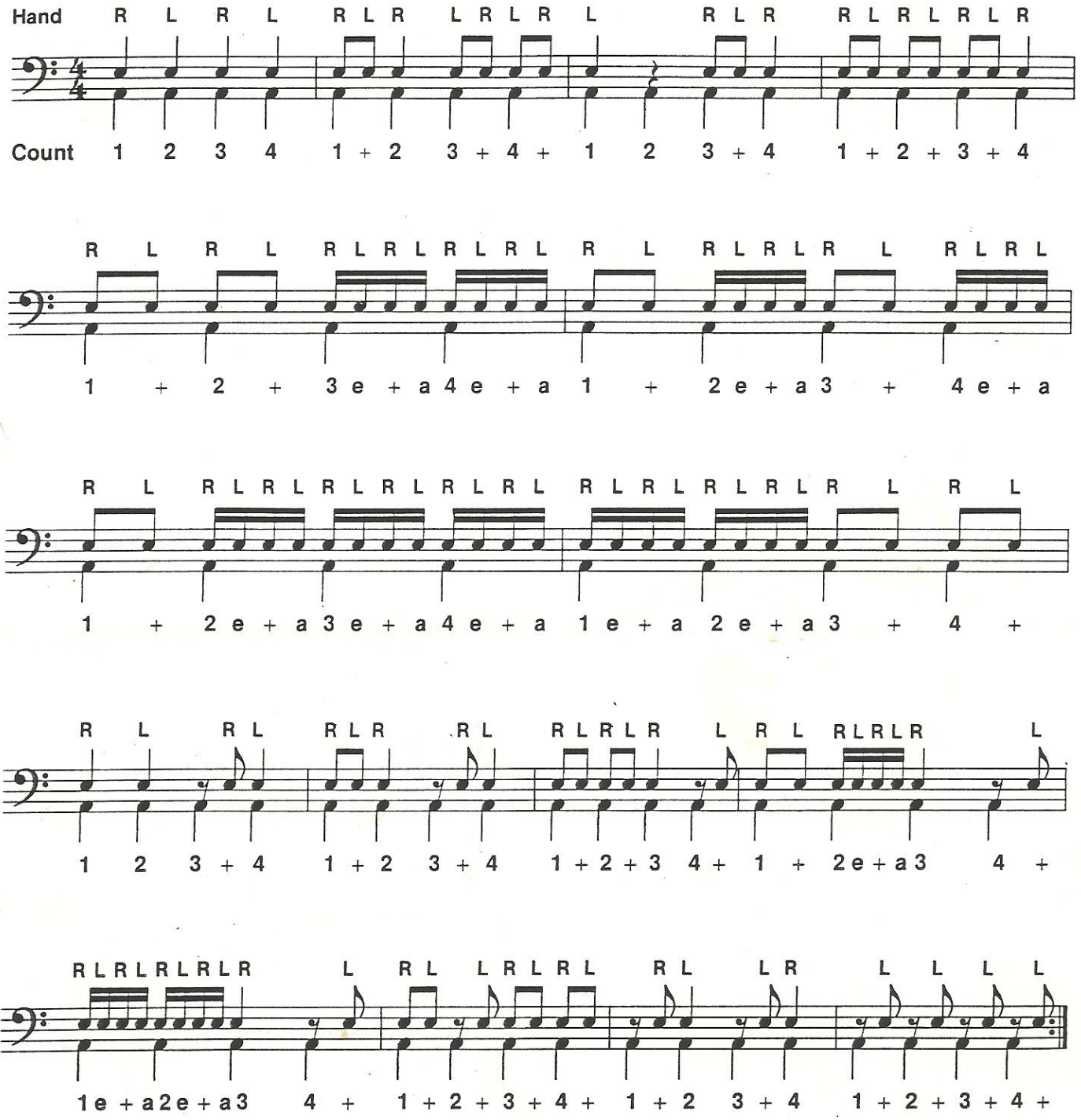


EXERCISE 41



EXERCISE 42

Here is a 16 bar exercise using quarter, eighth and sixteenth notes and rests.



LESSON FIFTEEN

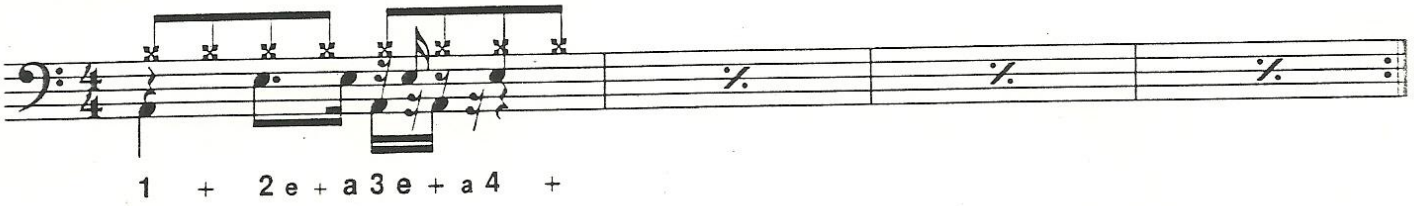
SIXTEENTH NOTE RESTS

A **SIXTEENTH NOTE REST** 𝄿 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:

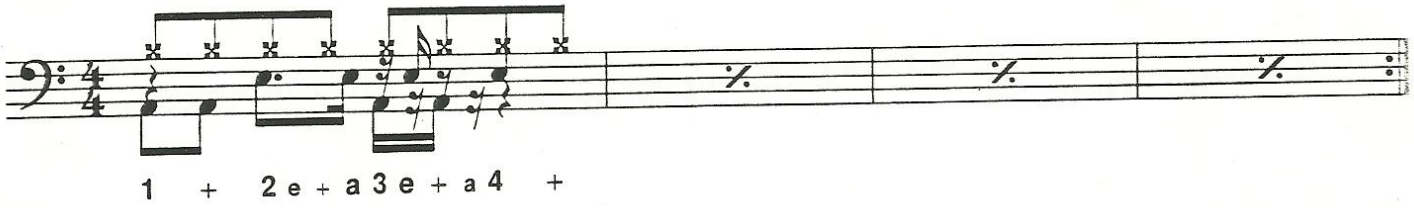
Rest on the "+". Rest on the "e". Rest on the "1". Rest on the "a".

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

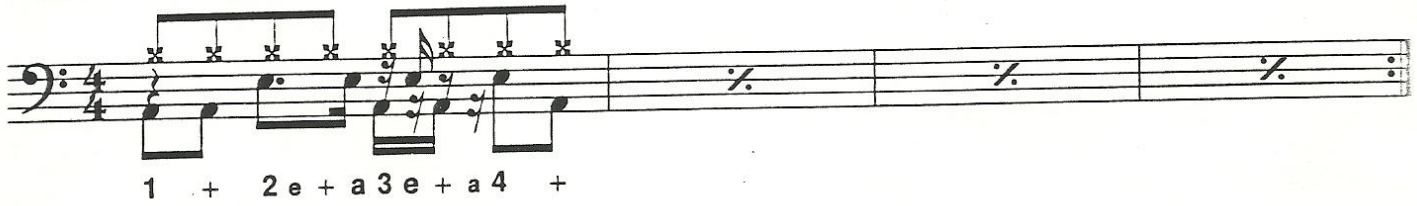
EXERCISE 104 Examples of sixteenth note rests.



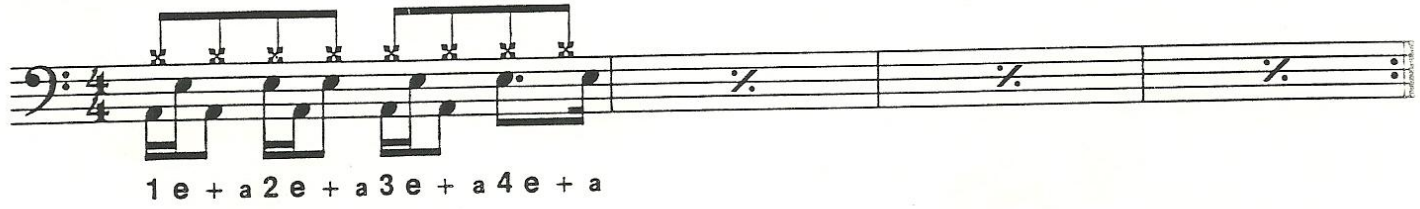
EXERCISE 105



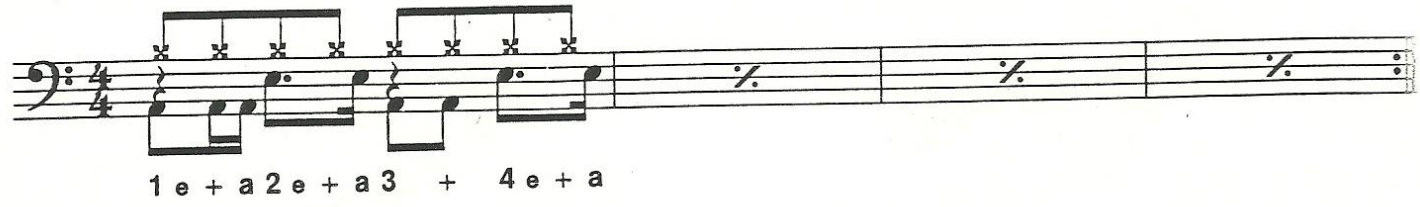
EXERCISE 106



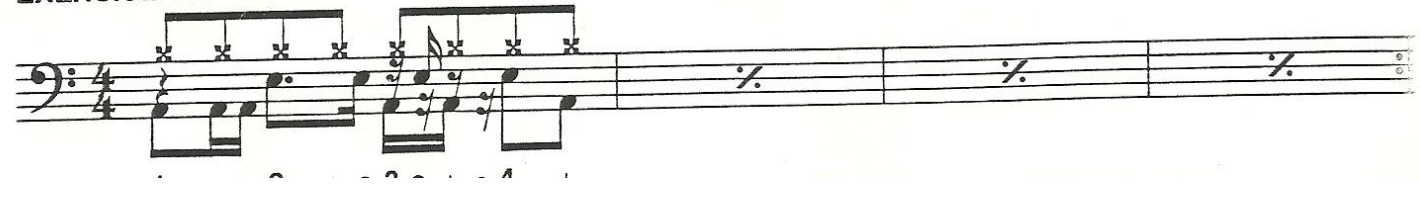
EXERCISE 107



EXERCISE 108



EXERCISE 109

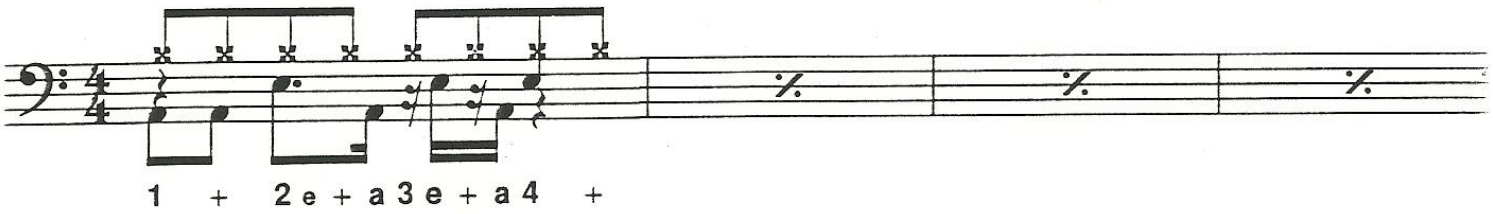


LESSON SEVENTEEN

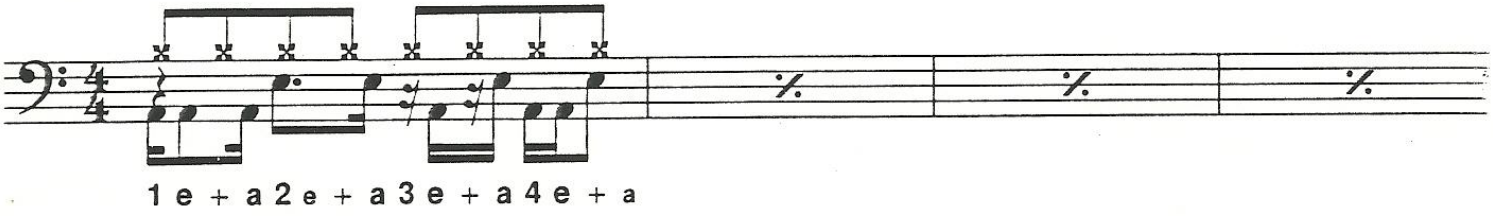
RHYTHM REVIEW

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

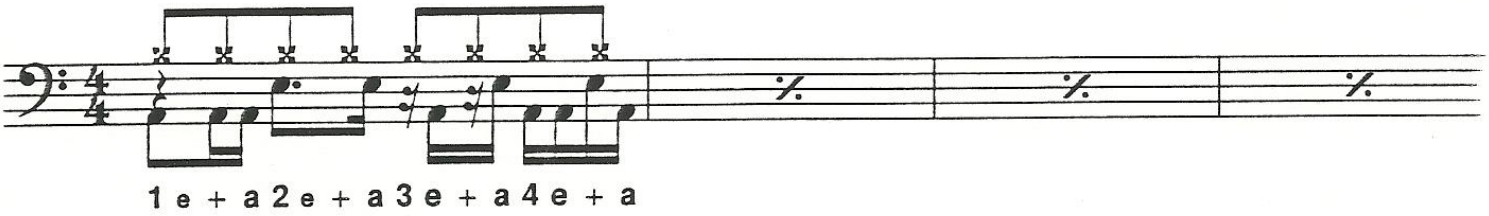
EXERCISE 124



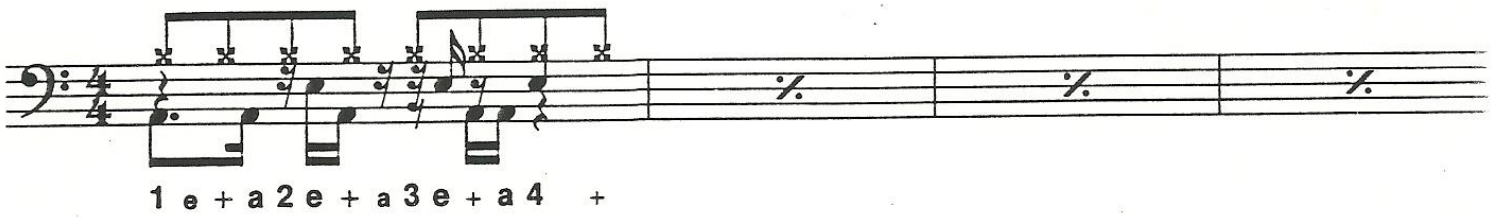
EXERCISE 125



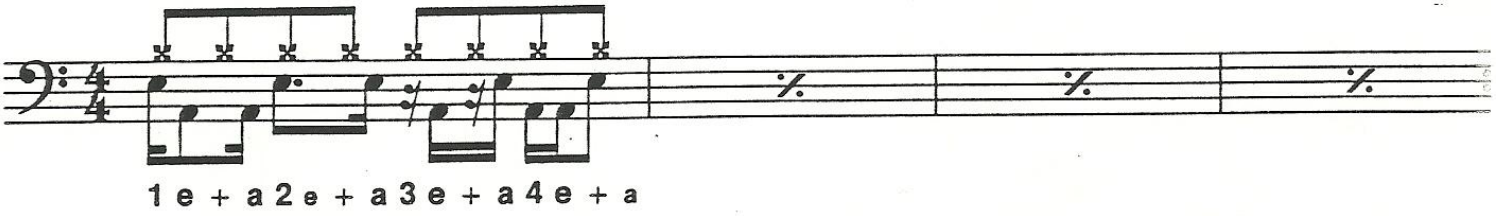
EXERCISE 126



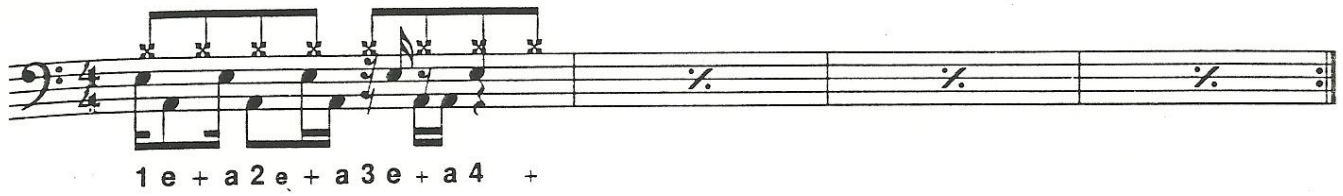
EXERCISE 127



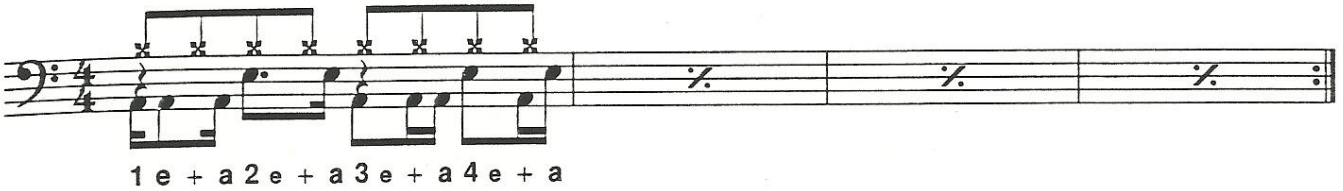
EXERCISE 128



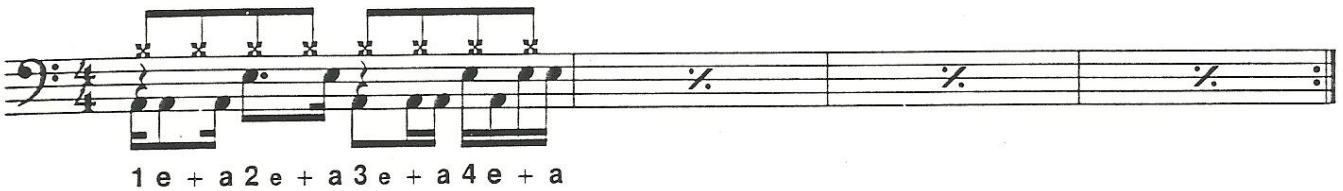
EXERCISE 129



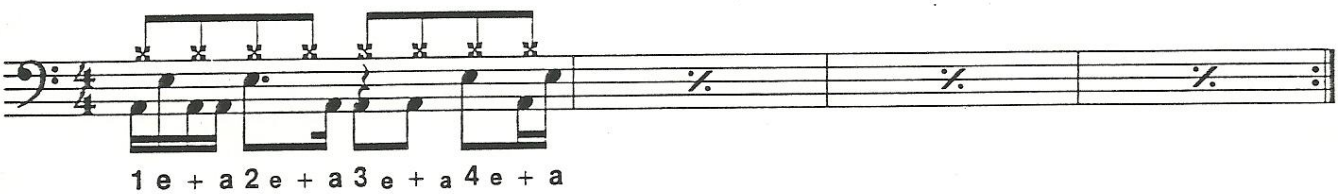
EXERCISE 130



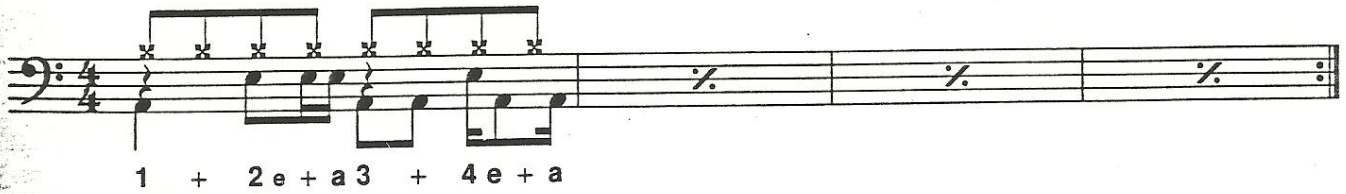
EXERCISE 131



EXERCISE 132

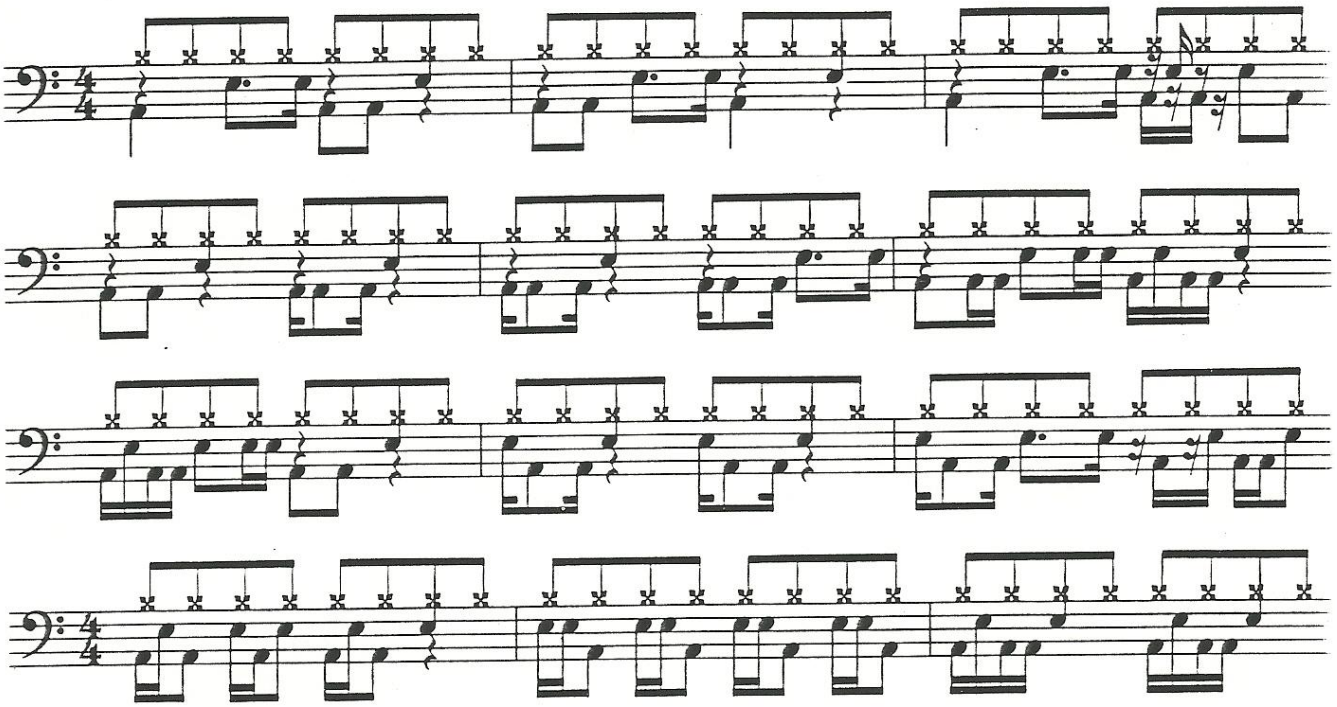


EXERCISE 133

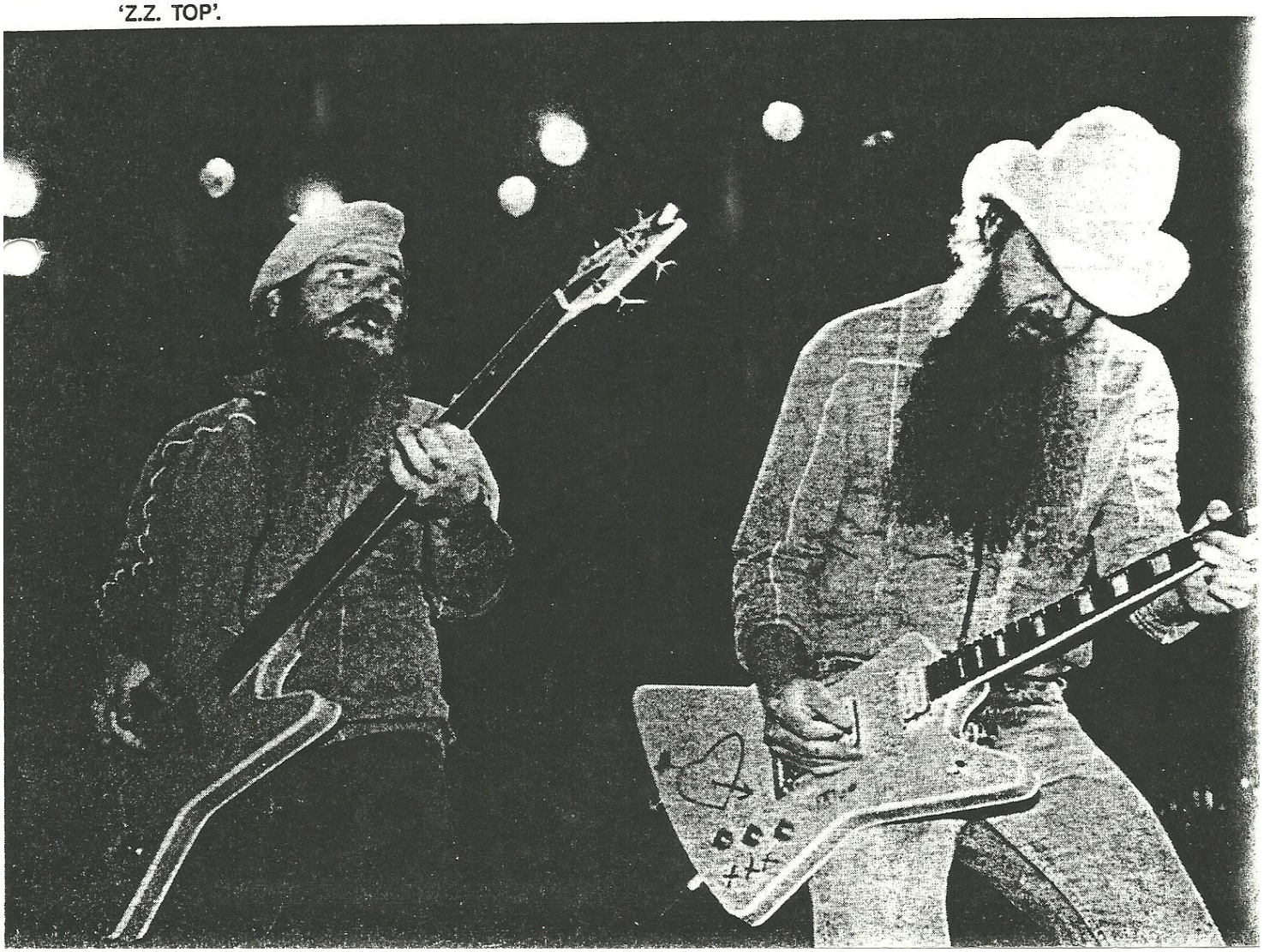


Here is a 12 bar exercise using dotted notes in rock beats.

EXERCISE 134



'Z.Z. TOP'.

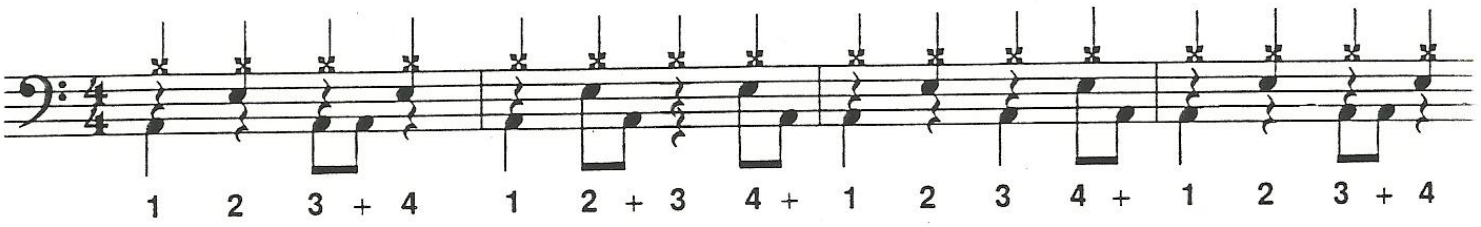


LESSON EIGHTEEN

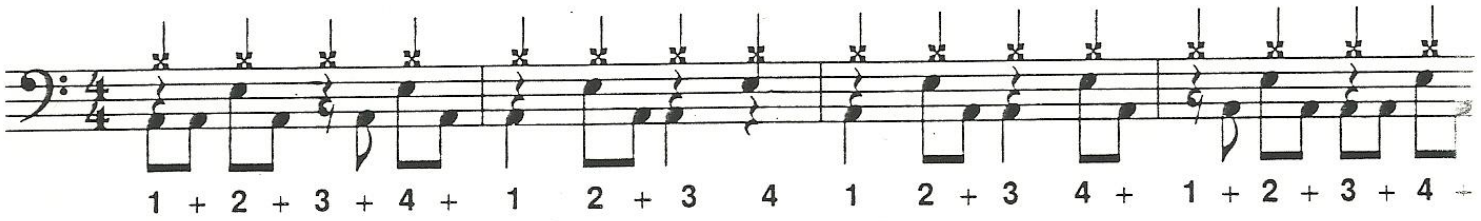
QUARTER NOTE CYMBAL PATTERNS

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

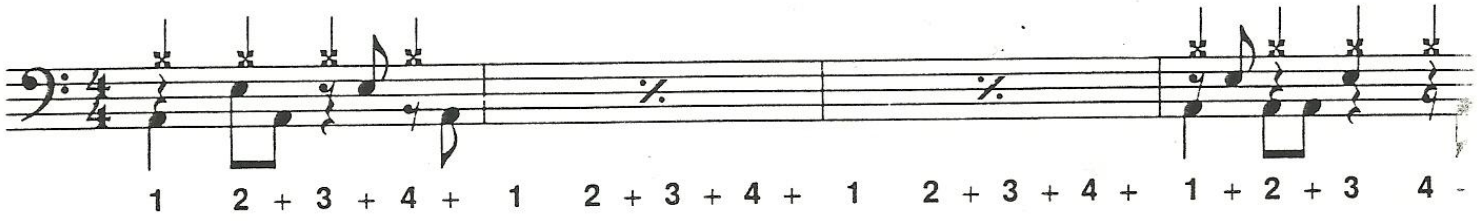
EXERCISE 136



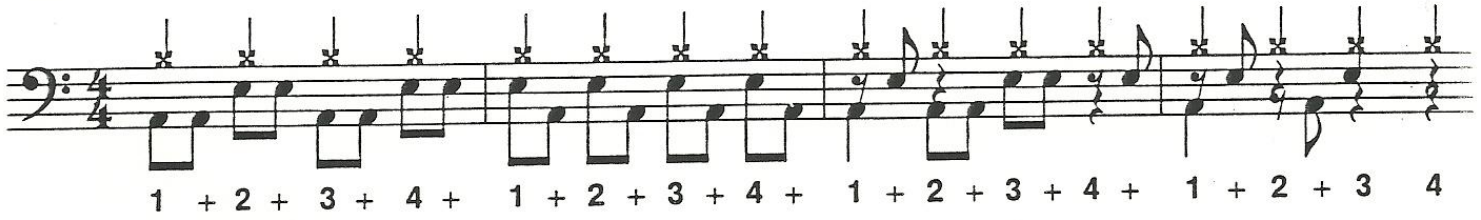
EXERCISE 137



EXERCISE 138

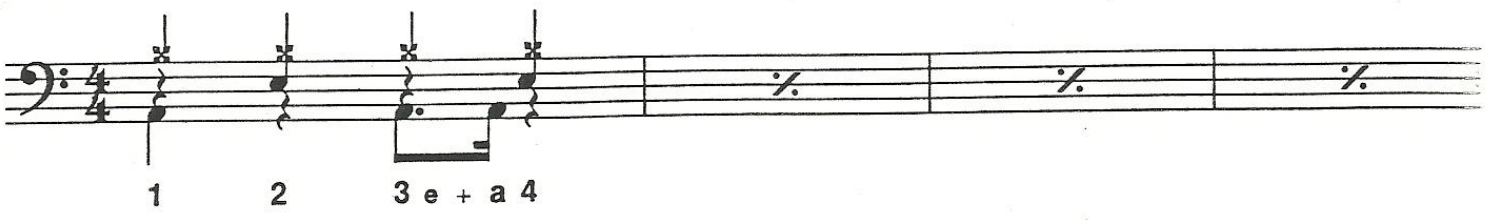


EXERCISE 139

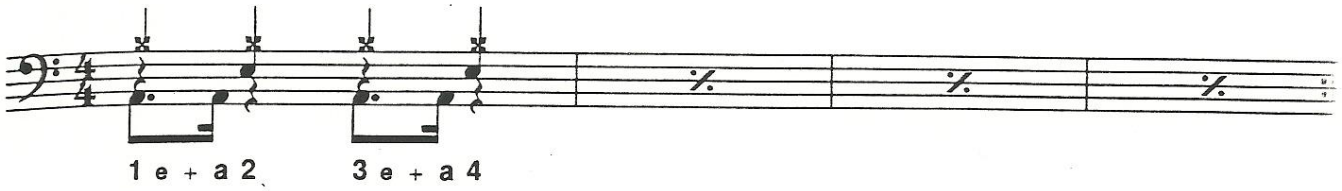


Rock beats using dotted eighth and sixteenth notes between the bass drum and snare drum will give a 'swinging' or 'bouncing' feel when playing quarter notes on the cymbal pattern.

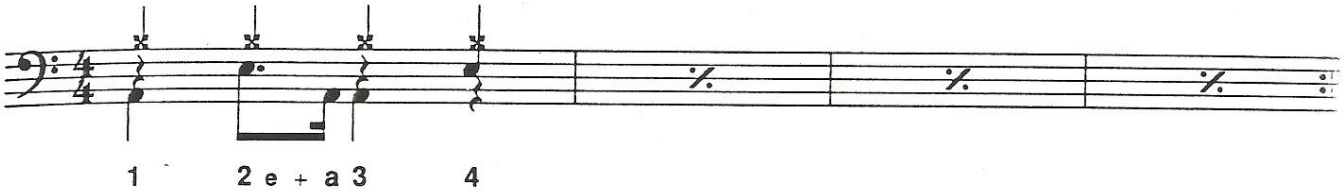
EXERCISE 140



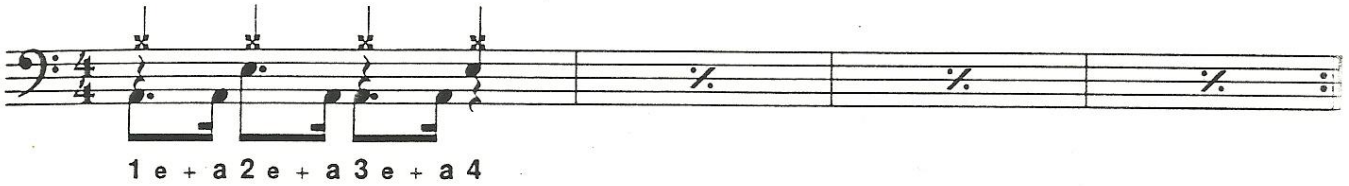
EXERCISE 141



EXERCISE 142



EXERCISE 143



EXERCISE 144

LESSON NINETEEN

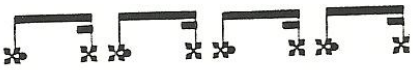
THE SHUFFLE RHYTHM

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 +

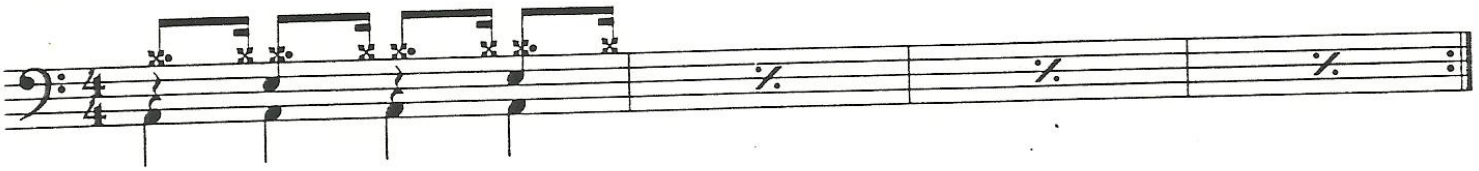
Shuffle rhythm patterns look like this:



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

EXERCISE 145

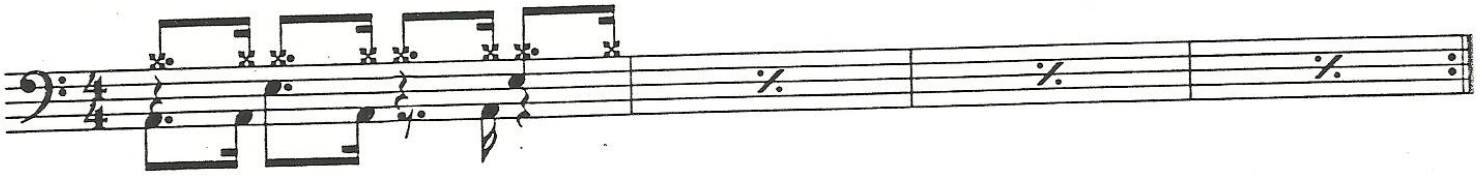
EXERCISE 146



EXERCISE 147

EXERCISE 148

EXERCISE 149

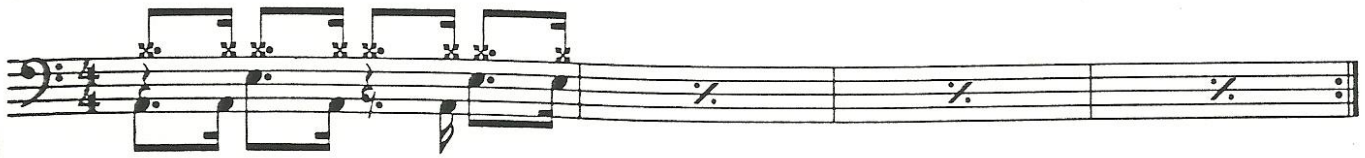


EXERCISE 150

EXERCISE 151

EXERCISE 152

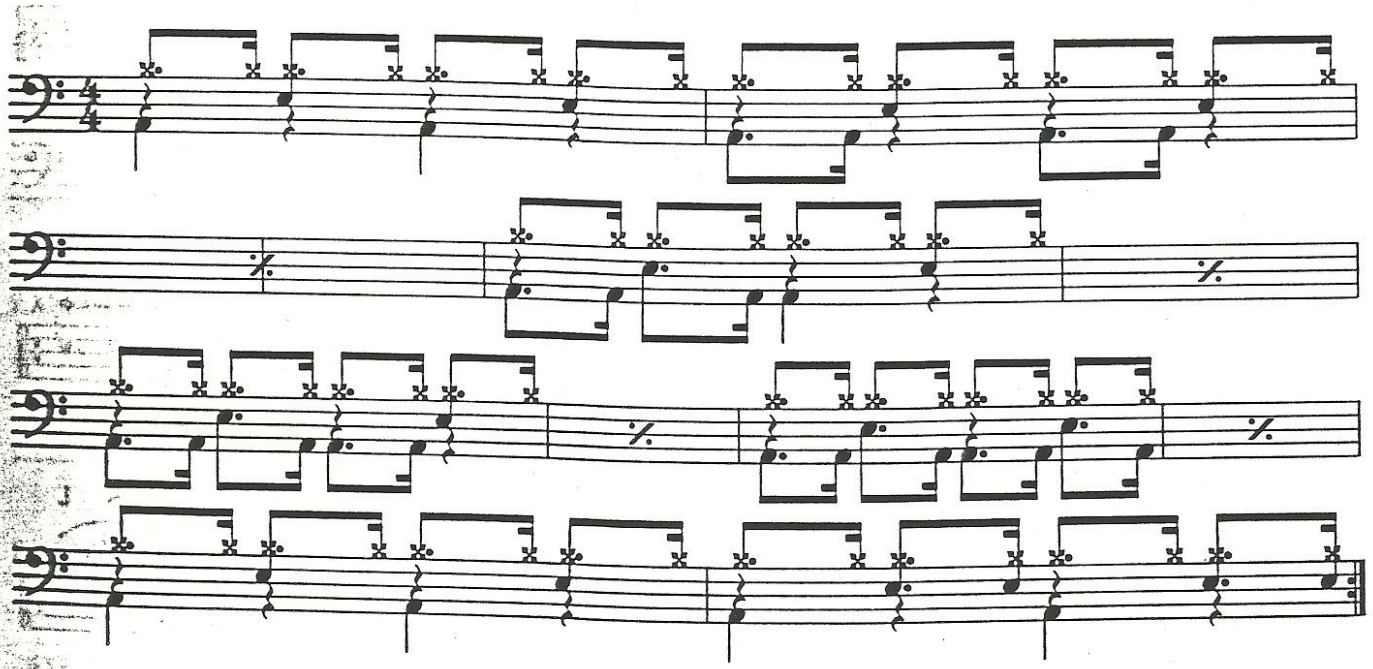
EXERCISE 153



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

DRUM SOLO 4

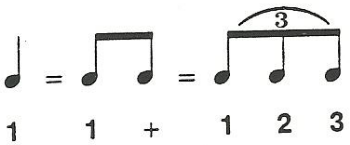
EXERCISE 154



LESSON TWENTY

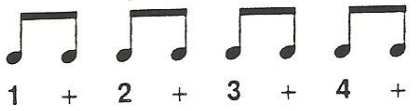
THE TRIPLET

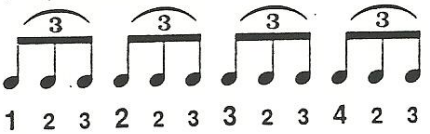
A **TRIPLET** is a group of three notes played in the same time as two notes of the same kind. The most common triplets are eighth note triplets, indicated by a curved line with the figure **3** above it.



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.

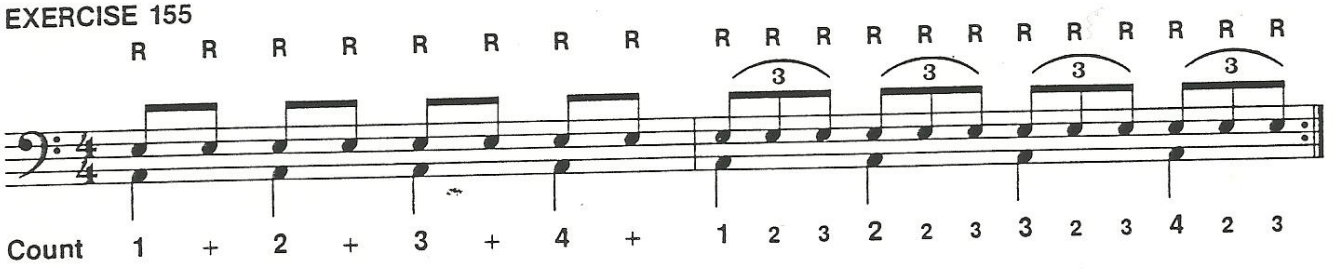
Just as eighth notes are played smoothly when joined together e.g. , triplets are played smoothly also e.g. .



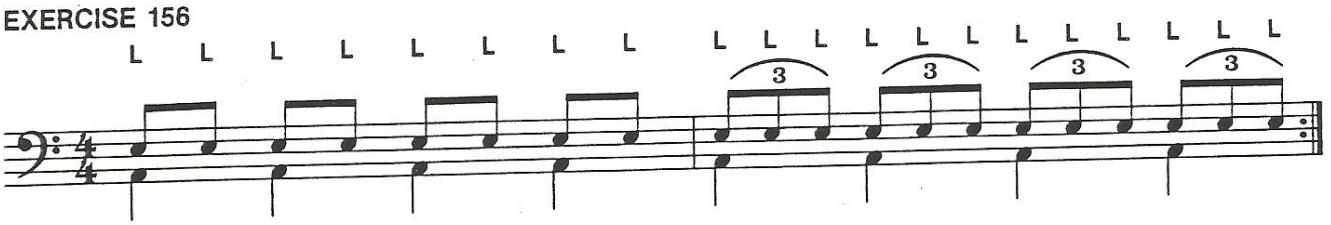


Try these exercises going from eighth notes for 1 bar to triplet notes for the second bar, using the bass drum to help you keep time.

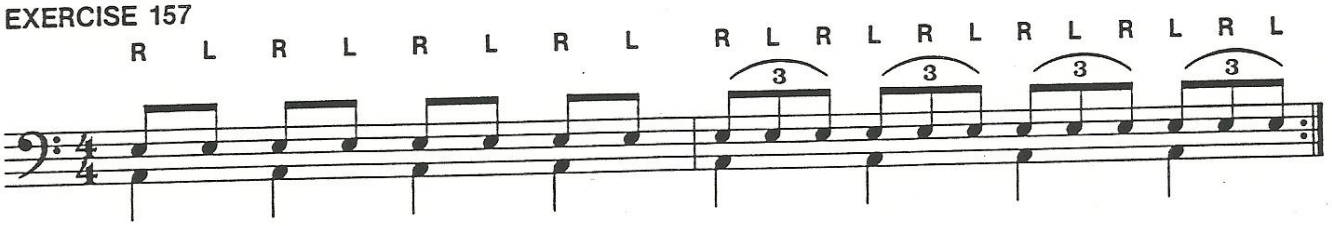
EXERCISE 155



EXERCISE 156

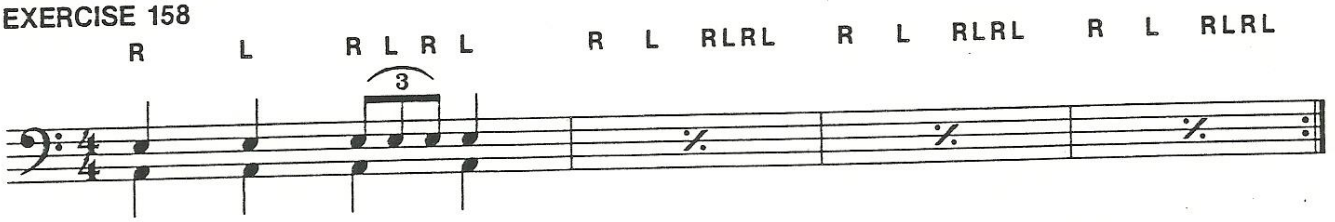


EXERCISE 157

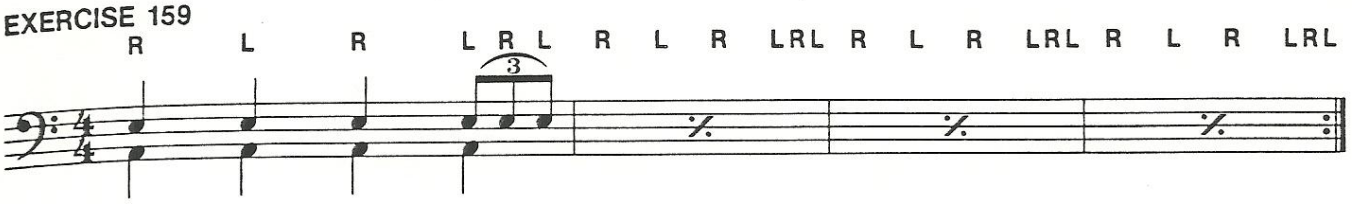


Exercises using eighth note triplets.

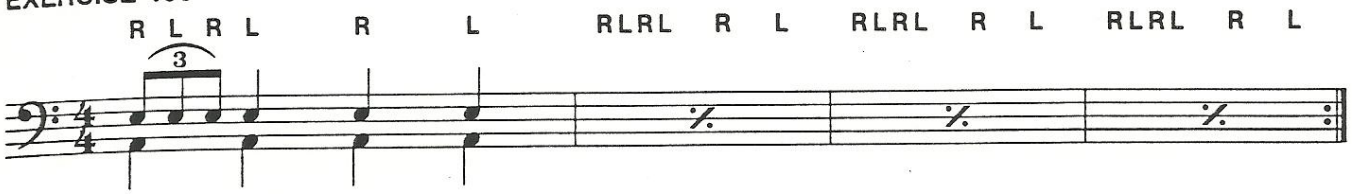
EXERCISE 158



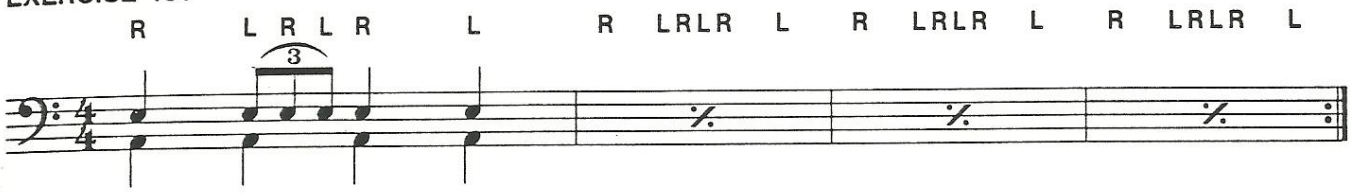
EXERCISE 159



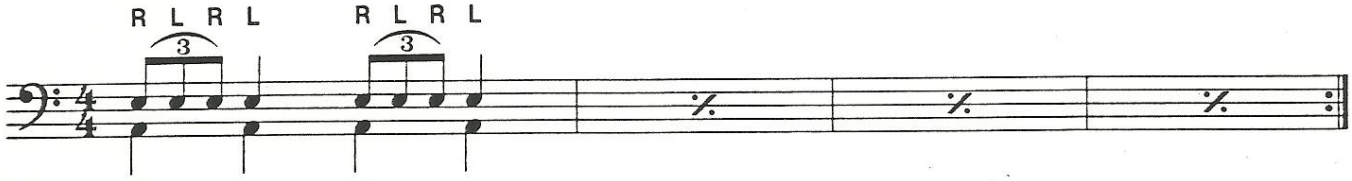
EXERCISE 160



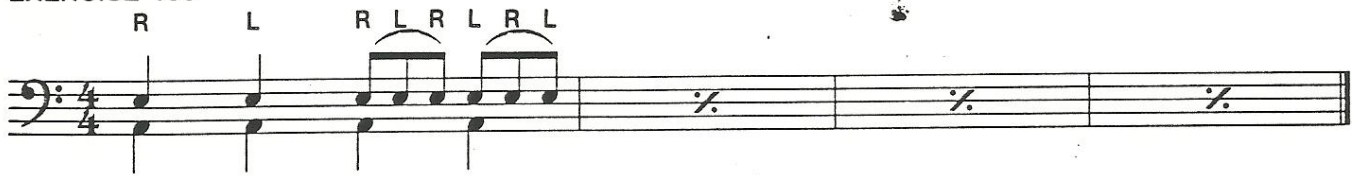
EXERCISE 161



EXERCISE 162

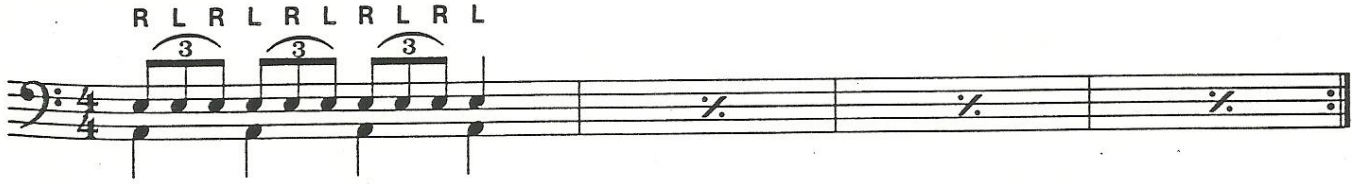


EXERCISE 163



EXERCISE 164

EXERCISE 165

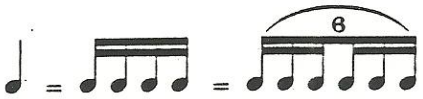


EXERCISE 166

LESSON TWENTY-ONE

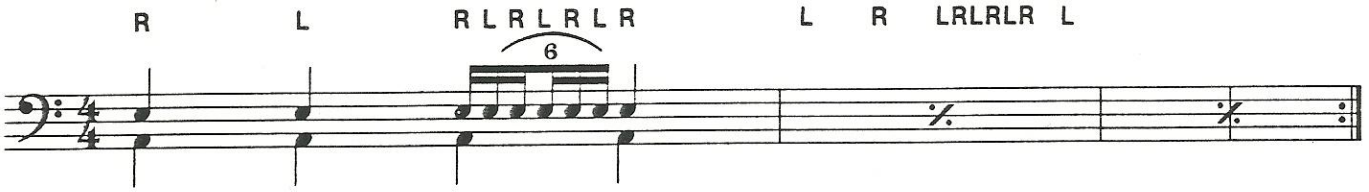
SIXTEENTH NOTE TRIPLETS

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

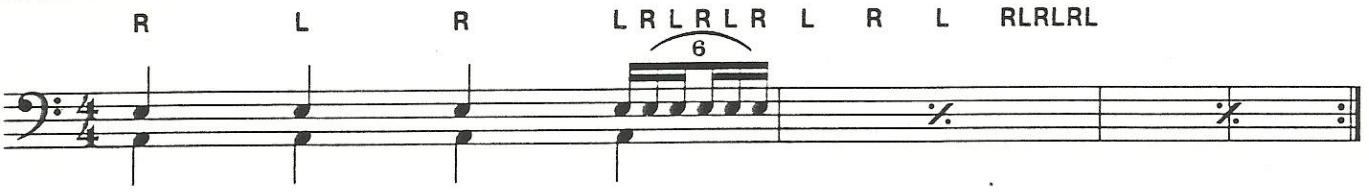


The following exercises use sixteenth note triplets.

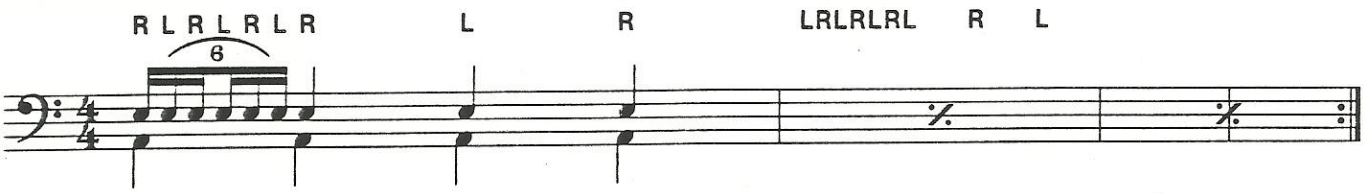
EXERCISE 167



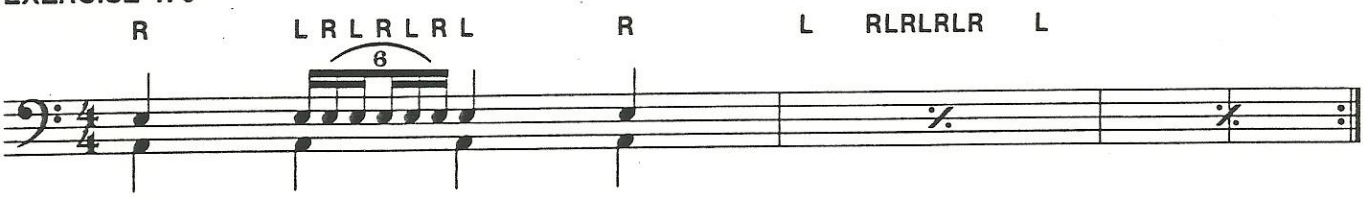
EXERCISE 168



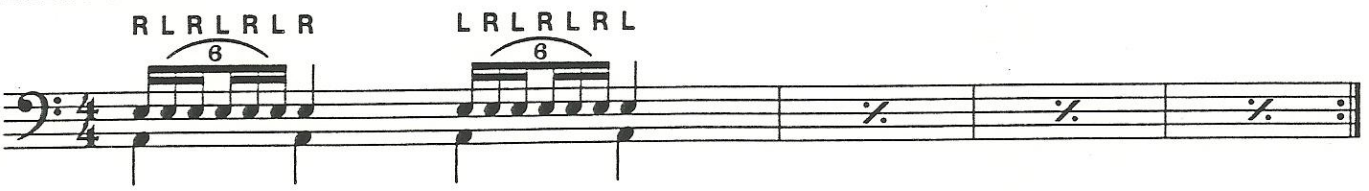
EXERCISE 169



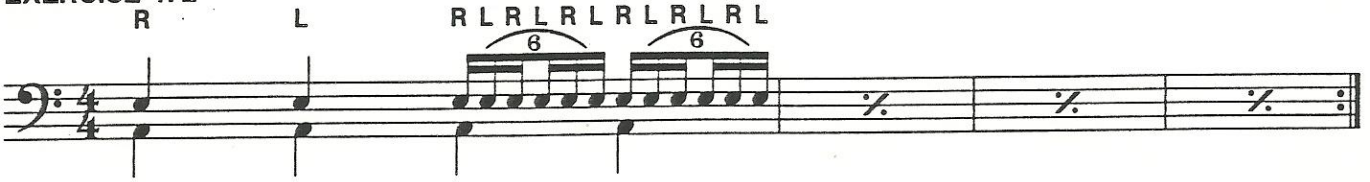
EXERCISE 170



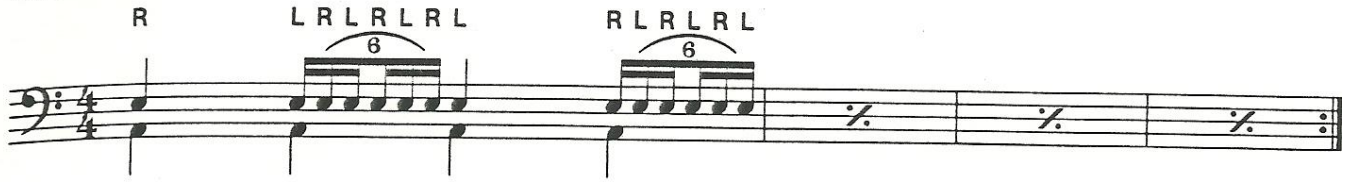
EXERCISE 171



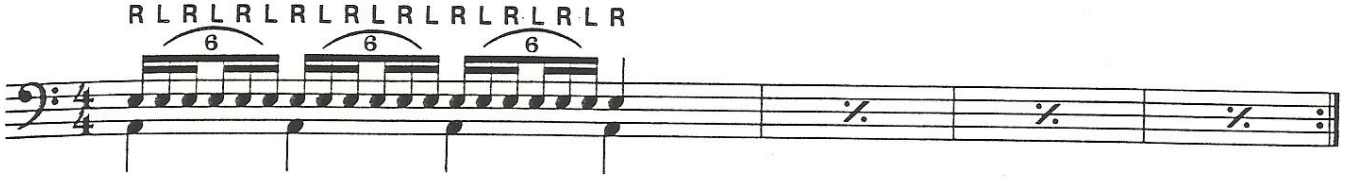
EXERCISE 172



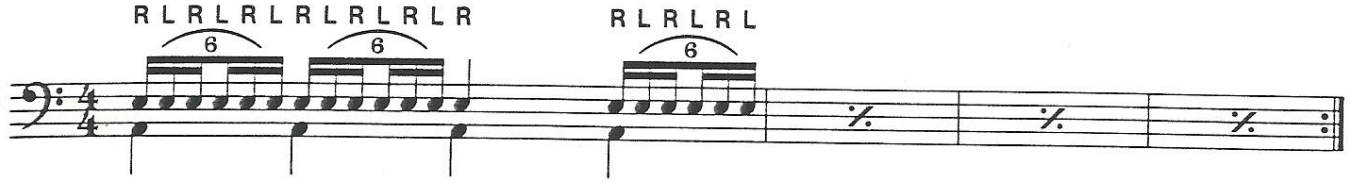
EXERCISE 173



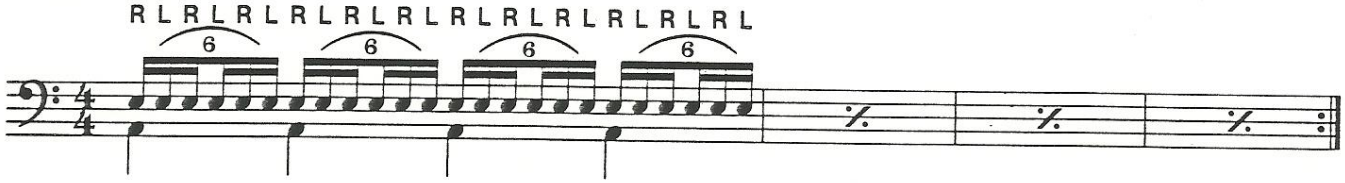
EXERCISE 174



EXERCISE 175

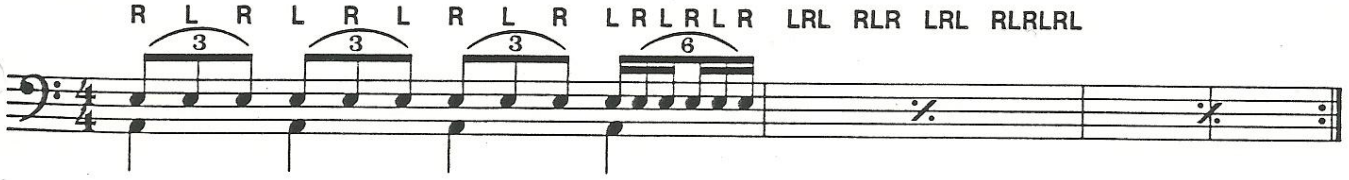


EXERCISE 176

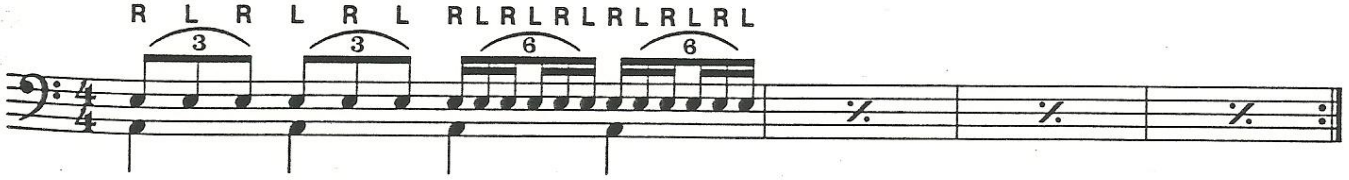


Exercises using eighth note triplets and sixteenth note triplets.

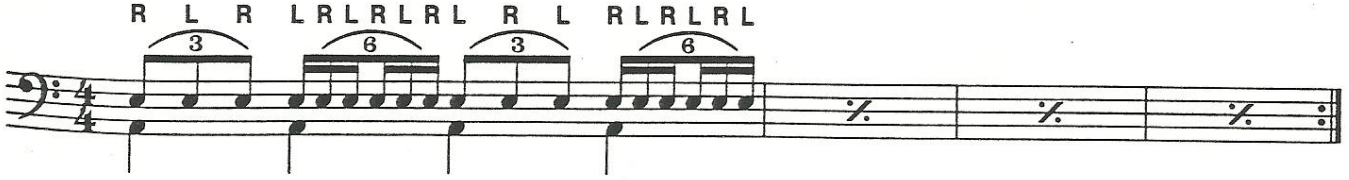
EXERCISE 177



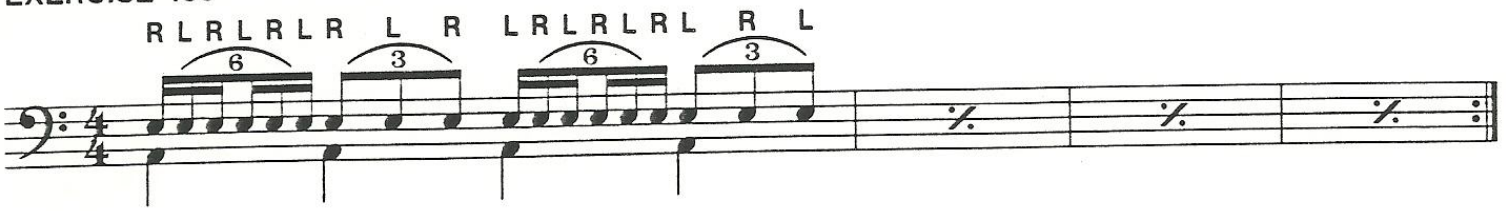
EXERCISE 178



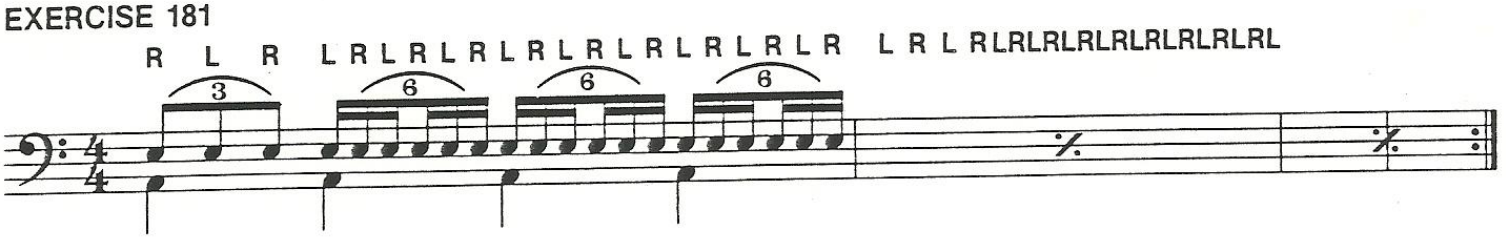
EXERCISE 179



EXERCISE 180

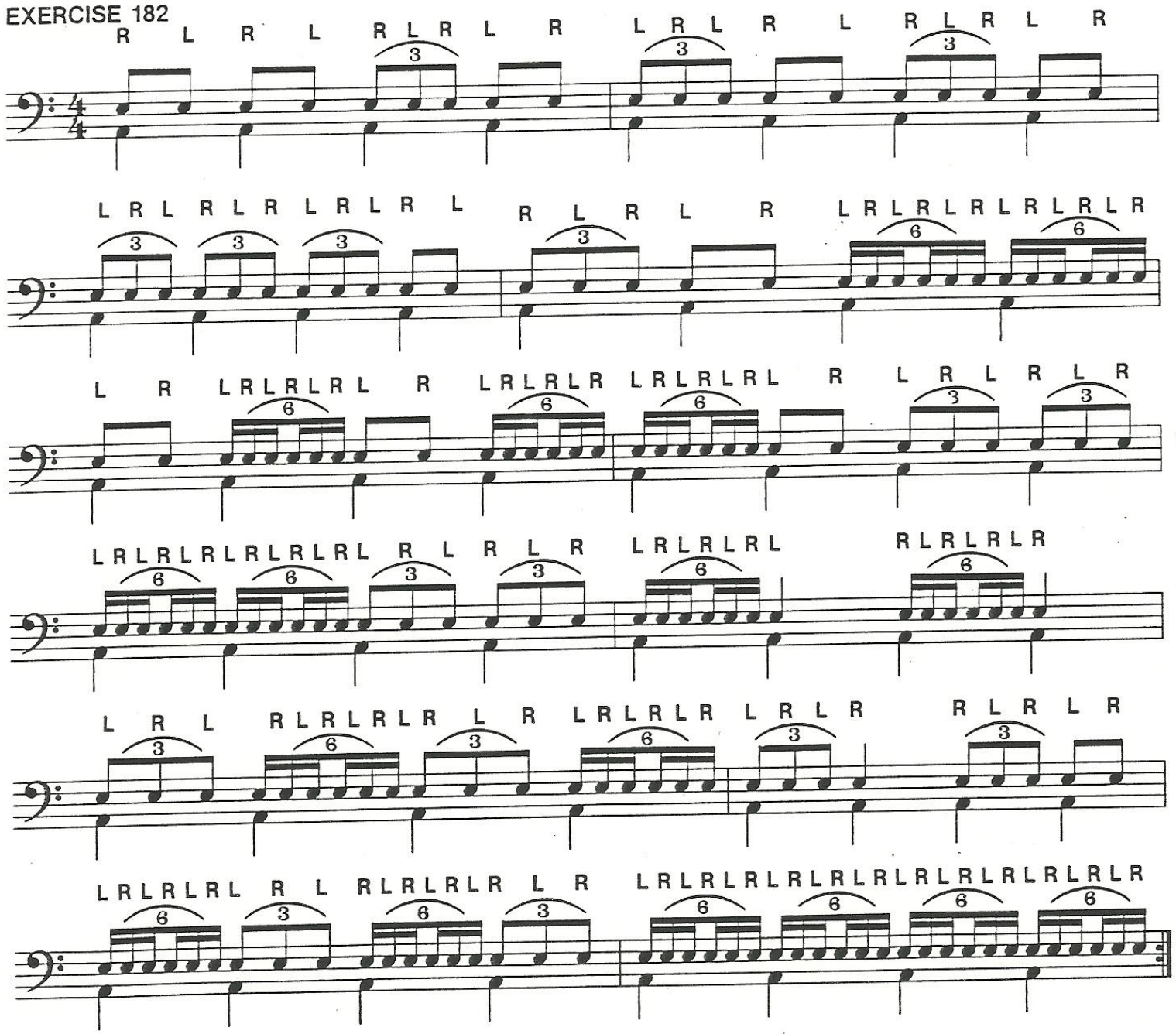


EXERCISE 181



Here is a 12 bar exercise using triplets you have learnt so far.

EXERCISE 182


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

LESSON TWENTY-TWO

ACCENTS

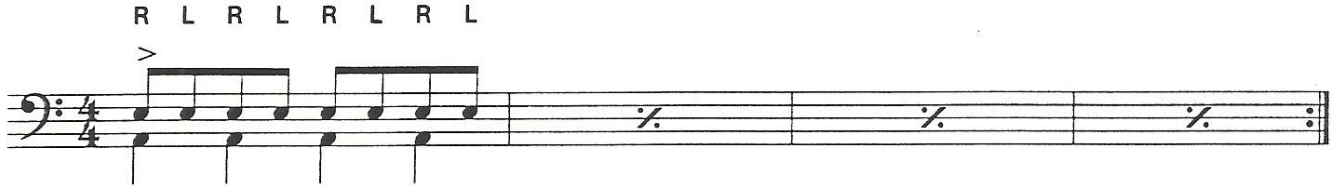
ACCENTS indicate that a note is to be played louder. They are marked by an arrowhead > placed above or below the note e.g.

ACCENT STUDIES ON THE SNARE DRUM

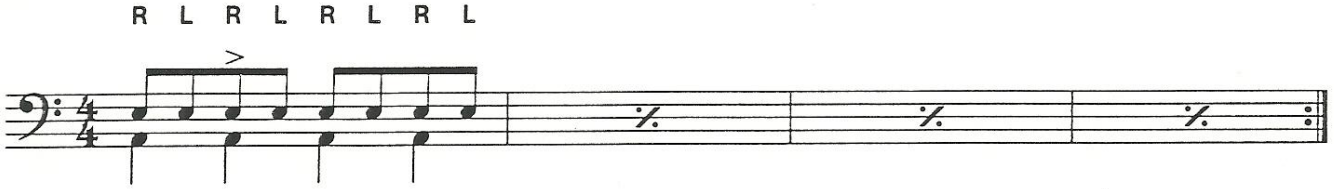
First try all of these exercises on the snare drum only (**as written**). Once you can play them evenly and smoothly, experiment by playing the accented note on the tom-toms, cymbal, etc. (while still hitting the snare drum). e.g. right hand on the floor tom, left hand on the snare drum, or right hand on the bell of the ride cymbal, left hand on the hi-hat.

The possibilities are endless, so be creative and use your imagination.

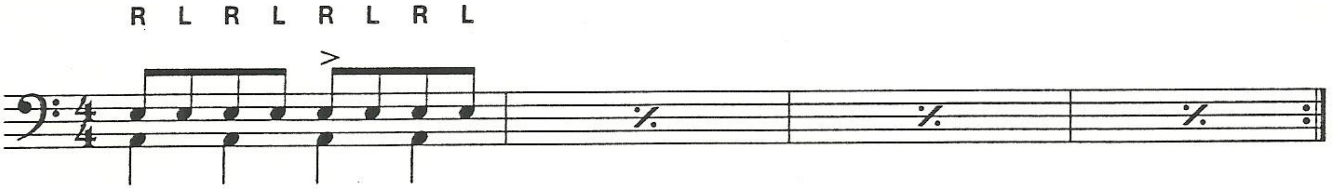
EXERCISE 187



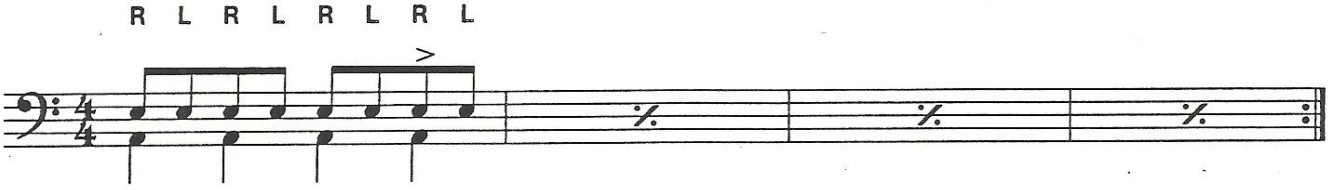
EXERCISE 188



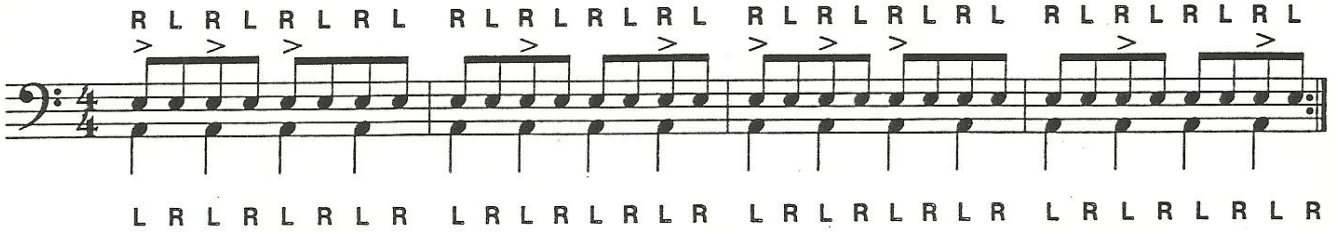
EXERCISE 189



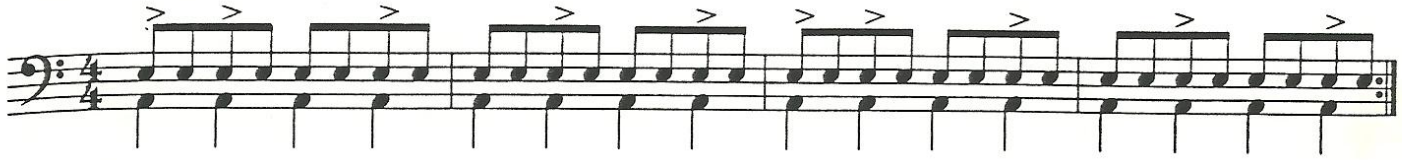
EXERCISE 190



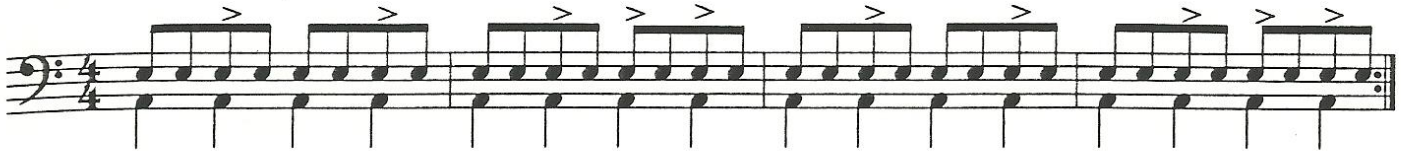
EXERCISE 191



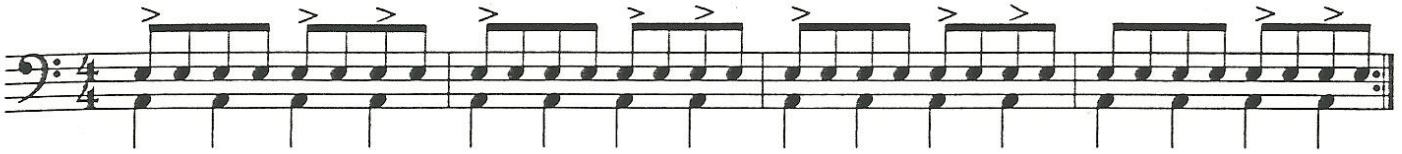
EXERCISE 192



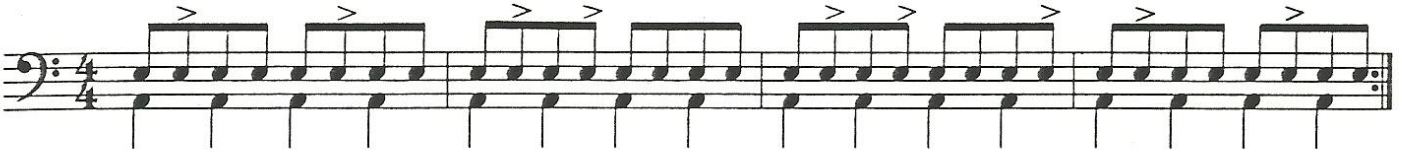
EXERCISE 193



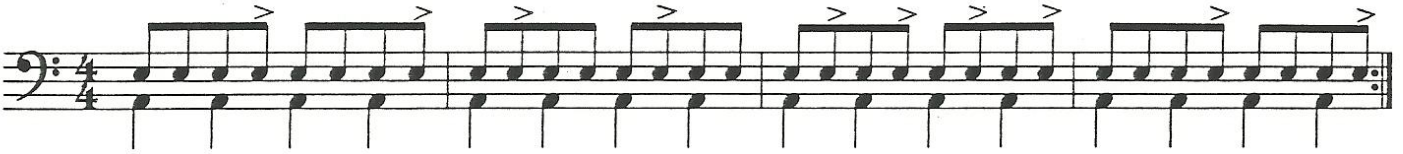
EXERCISE 194



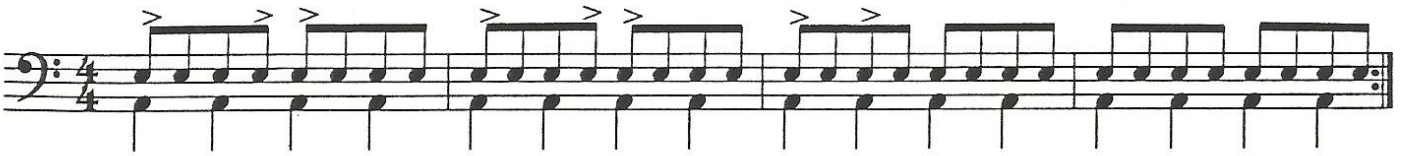
EXERCISE 195



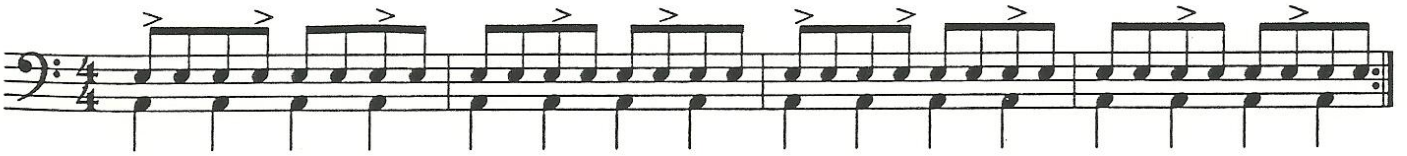
EXERCISE 196



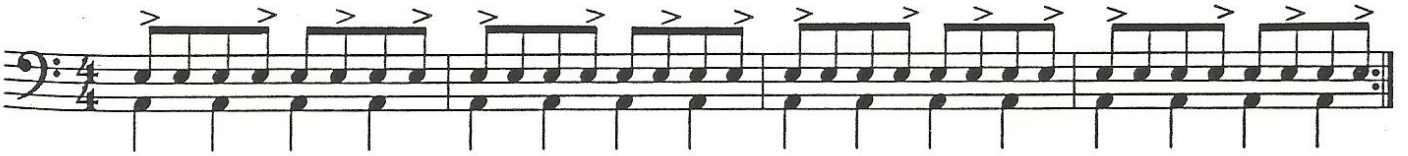
EXERCISE 197



EXERCISE 198

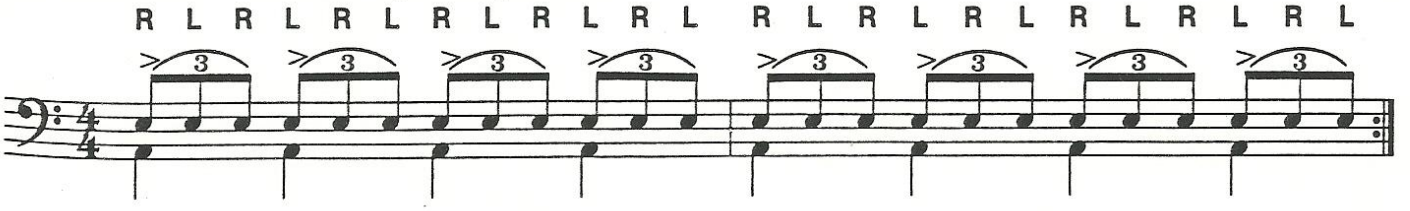


EXERCISE 199

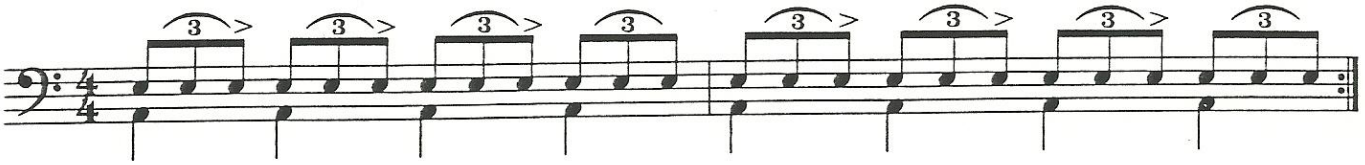


EXERCISE 200 Accented Triplets eighth notes.

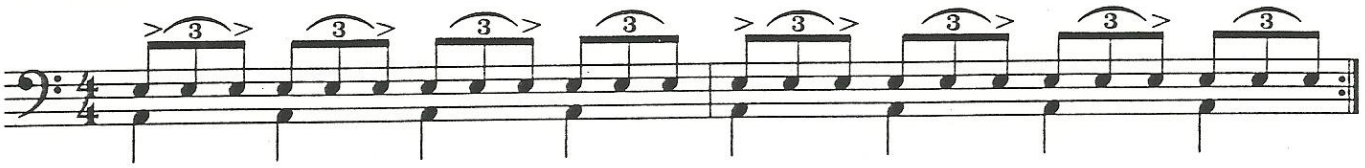
R L R L R L R L R L R L R L R L R L R L R L R L



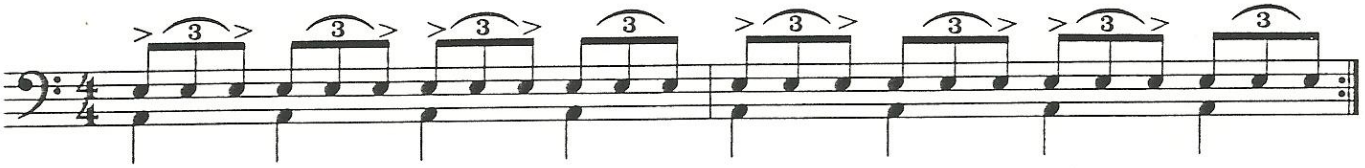
EXERCISE 201



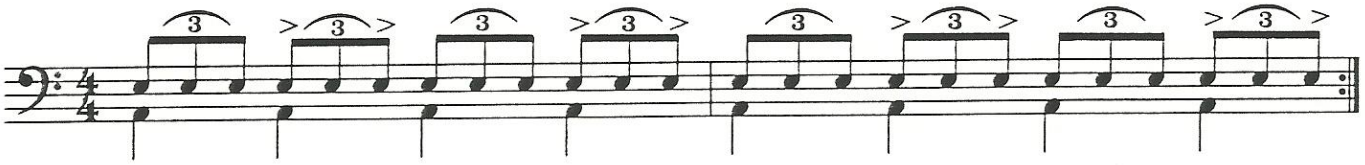
EXERCISE 202



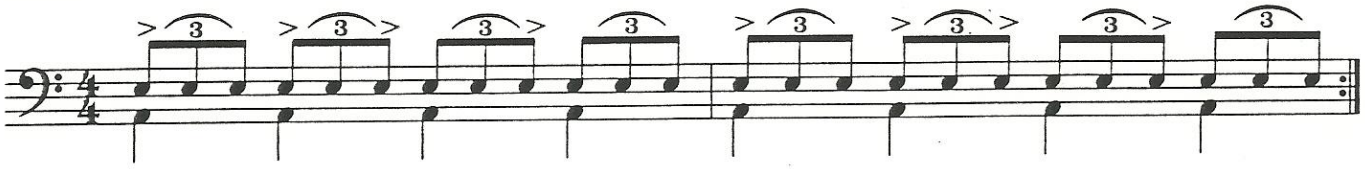
EXERCISE 203



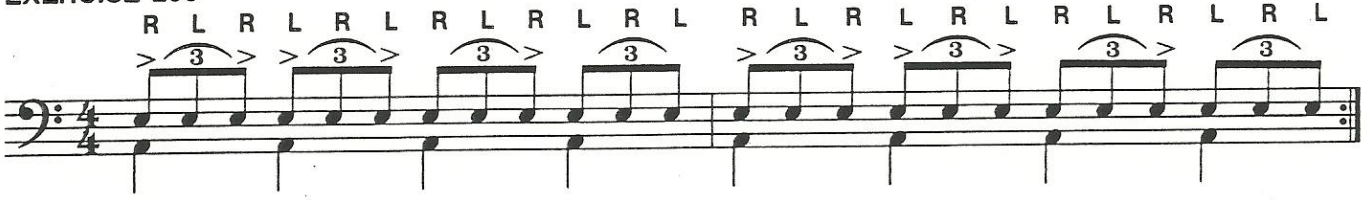
EXERCISE 204



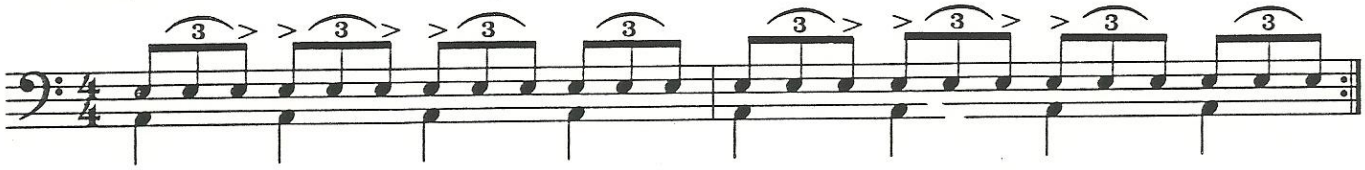
EXERCISE 205



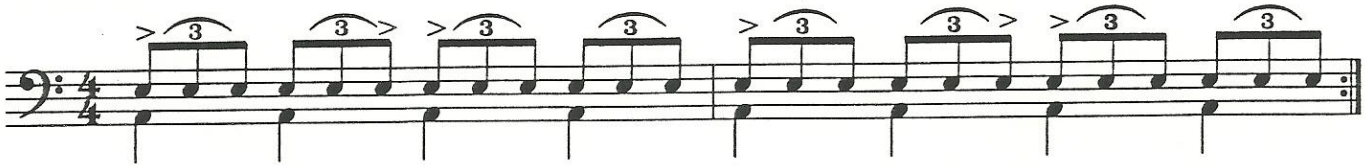
EXERCISE 206



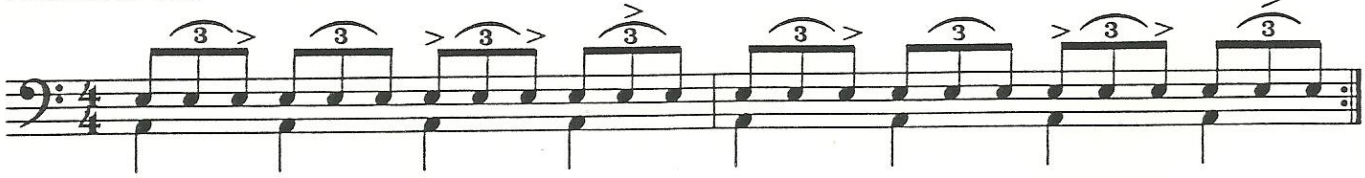
EXERCISE 207



EXERCISE 208



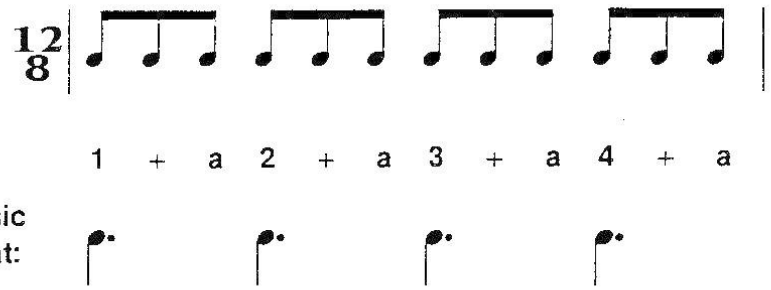
EXERCISE 209



LESSON THIRTY-SIX

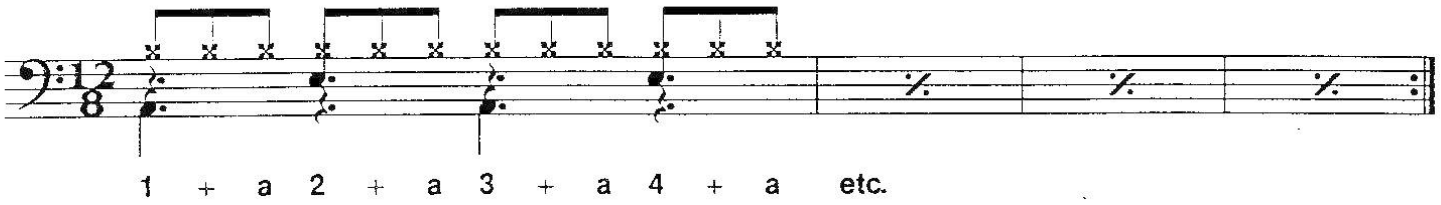
$\frac{12}{8}$ TIME.

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

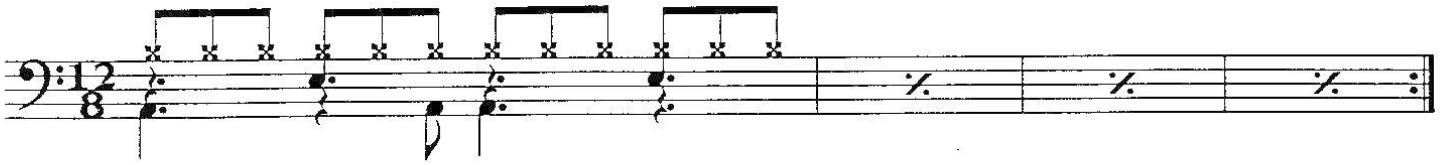


$\frac{12}{8}$ timing is commonly found in blues songs and very slow ballads.

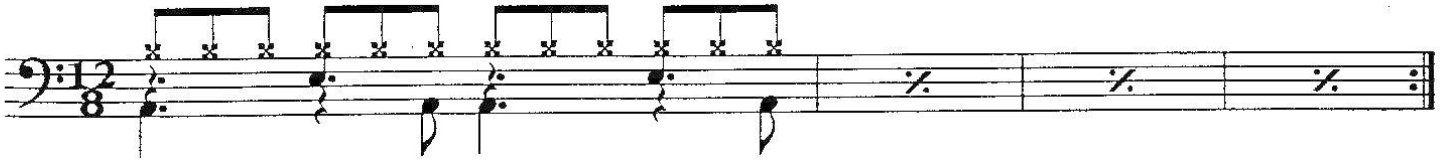
EXERCISE 298



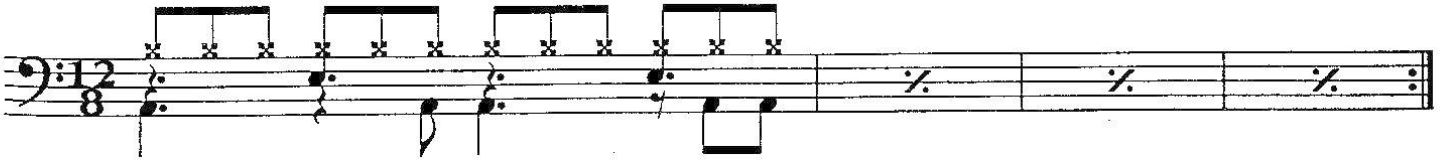
EXERCISE 299



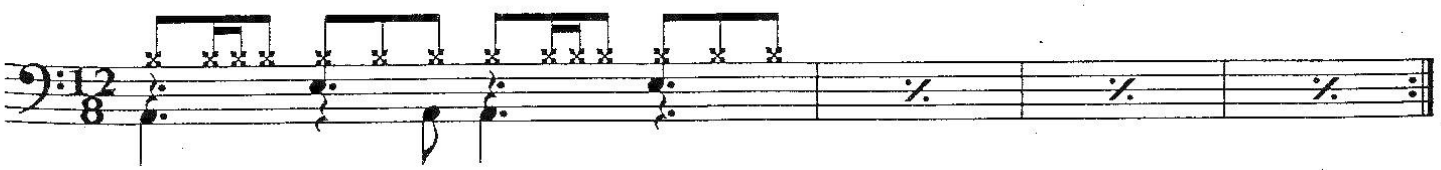
EXERCISE 300



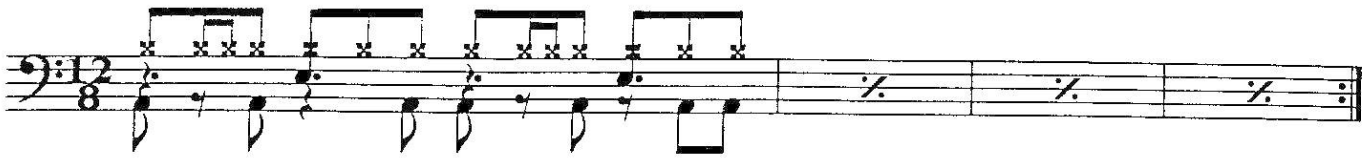
EXERCISE 301



EXERCISE 302

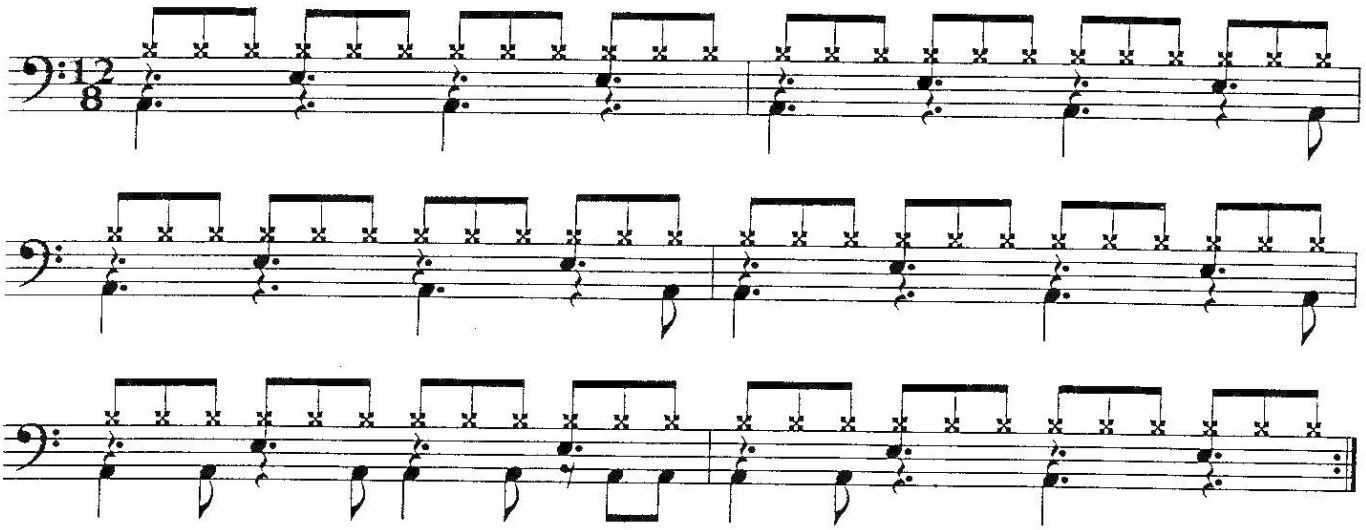


EXERCISE 303



DRUM SOLO 5

EXERCISE 304

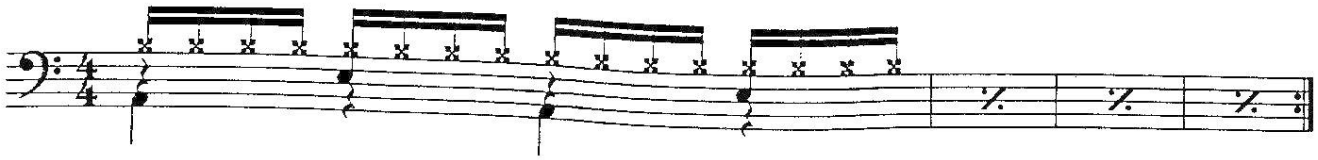


'HEWY LEWIS AND THE NEWS'.

LESSON FORTY-THREE

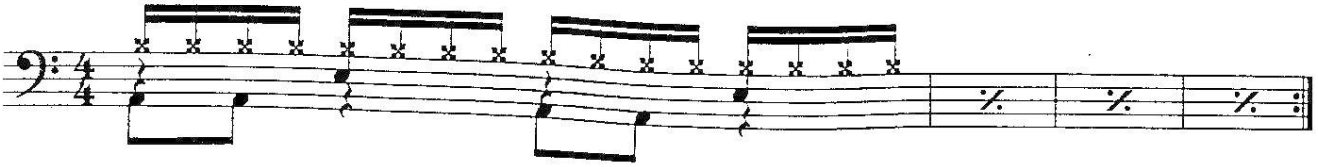
ROCK BEATS USING SIXTEENTH NOTES ON THE HI-HAT OR CYMBAL IN $\frac{4}{4}$ TIME

EXERCISE 350



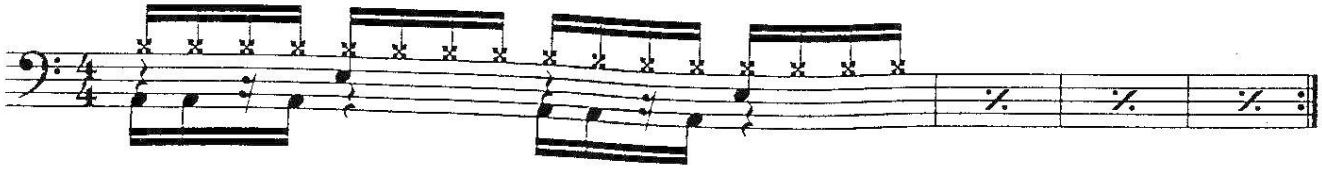
Count 1 e + a 2 e + a 3 e + a 4 e + a etc.

EXERCISE 351



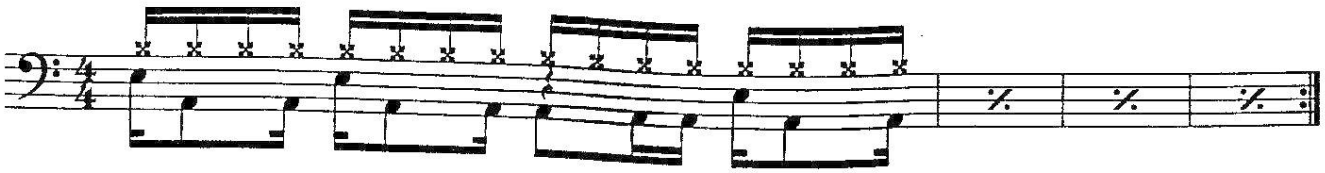
EXERCISE 352

EXERCISE 353

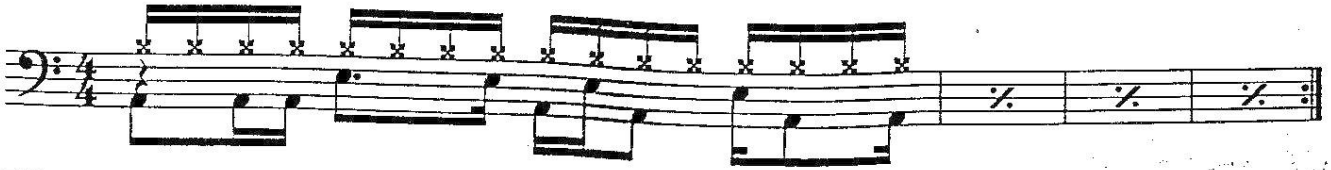


EXERCISE 354

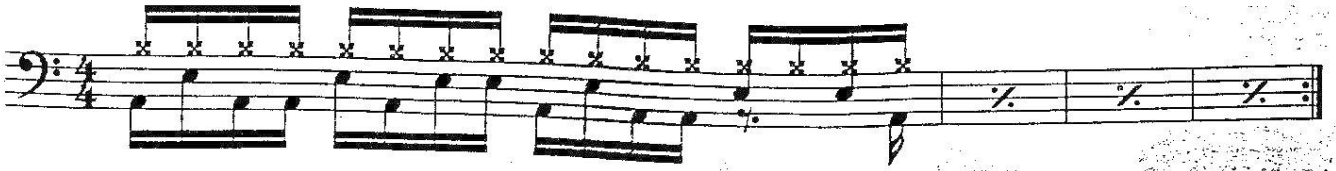
EXERCISE 355



EXERCISE 356

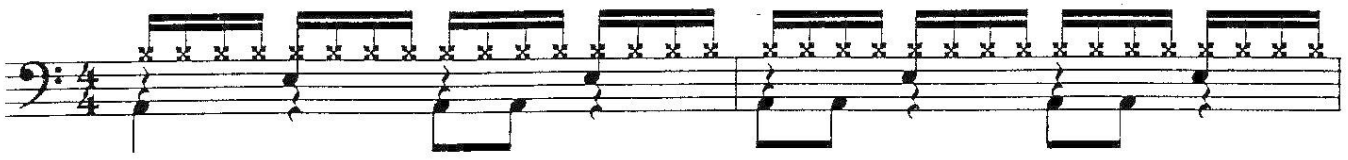


EXERCISE 357

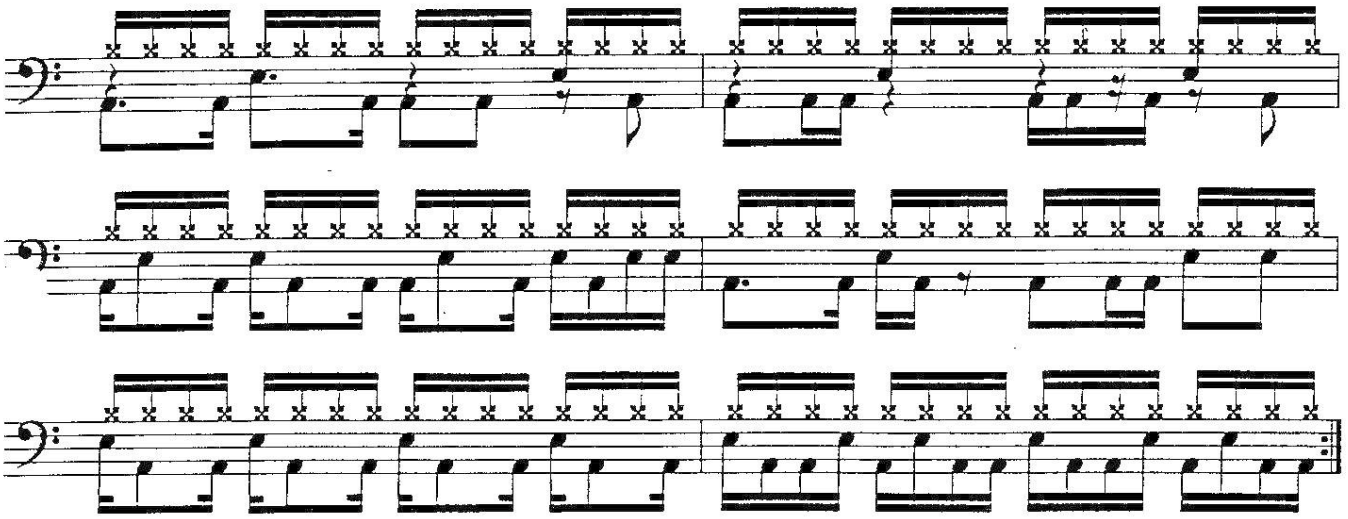


Here is an 8 bar exercise using sixteenth notes on the cymbal.

EXERCISE 358



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



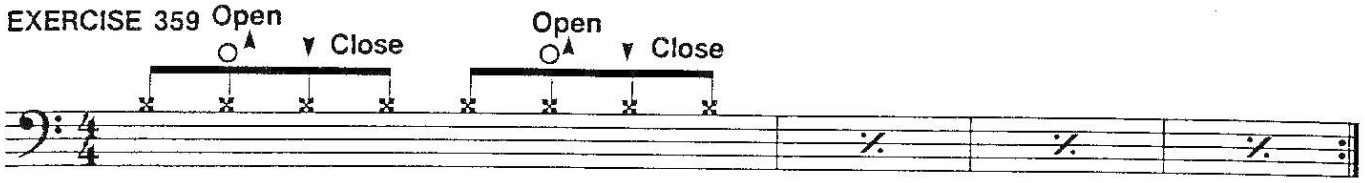
'KISS'

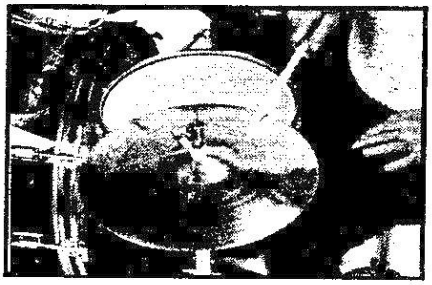
LESSON FORTY-FOUR

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



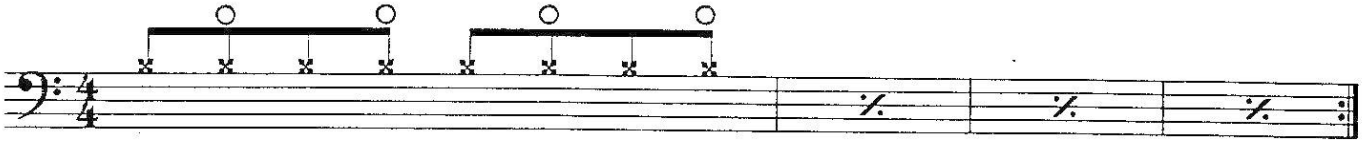


"1" Closed

"+" Open

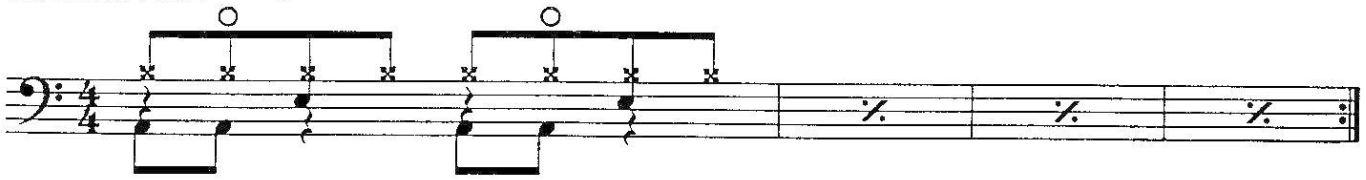
"2" Closed

EXERCISE 360

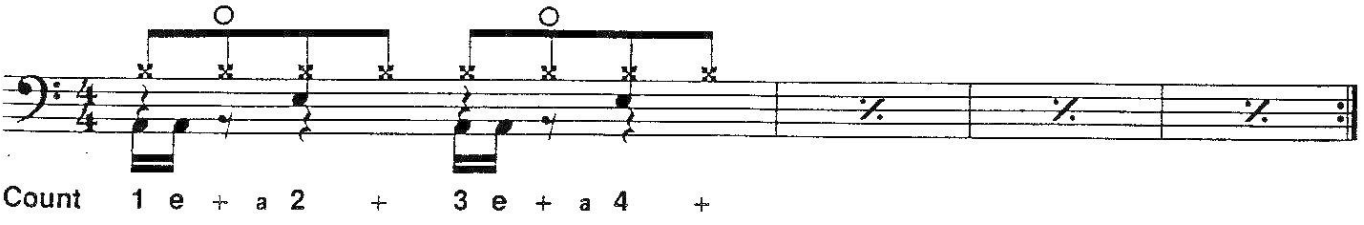


EXERCISE 361

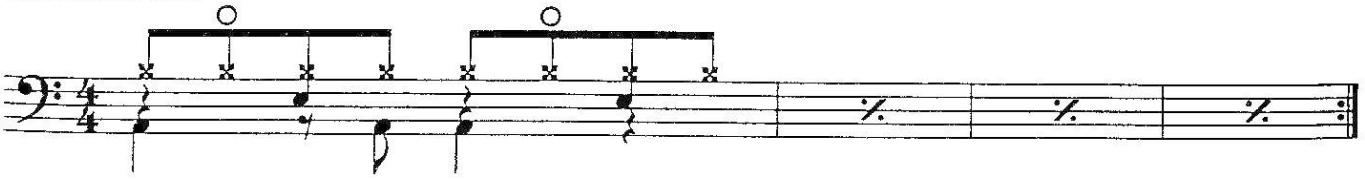
EXERCISE 362



EXERCISE 363

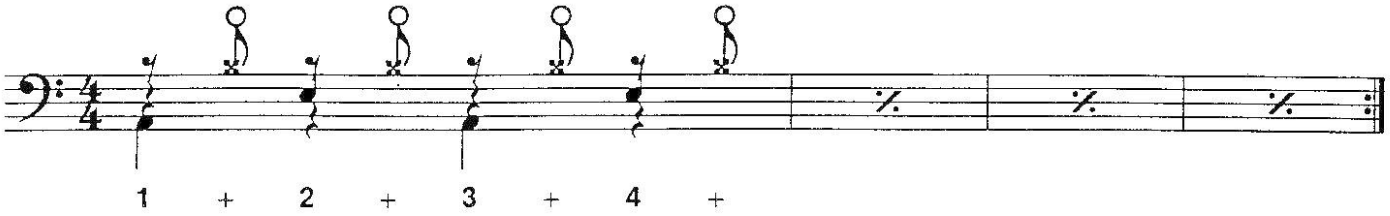


EXERCISE 364

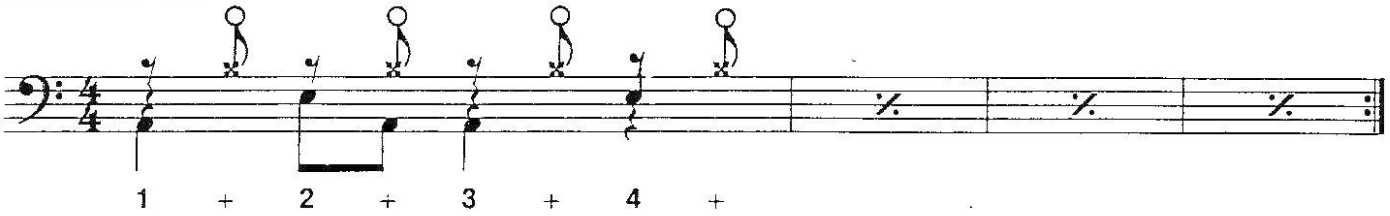


Now by only playing the hi-hat on the '+' section of the count you can vary the disco rhythm accenting the offbeat even further. Although the following exercises are played with an open hi-hat (off the beat), it may be beneficial to first practise them with a closed hi-hat.

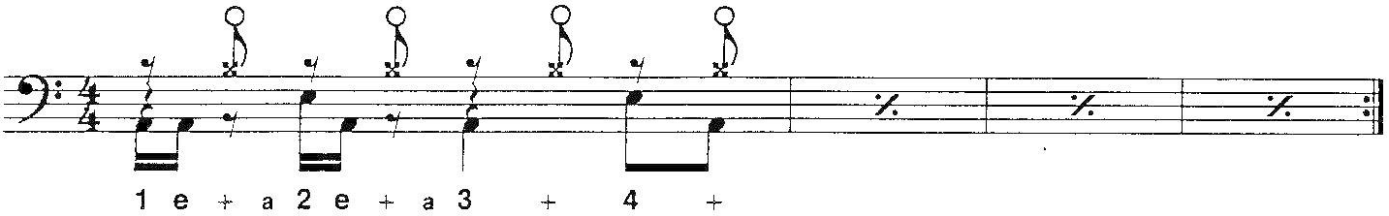
EXERCISE 365



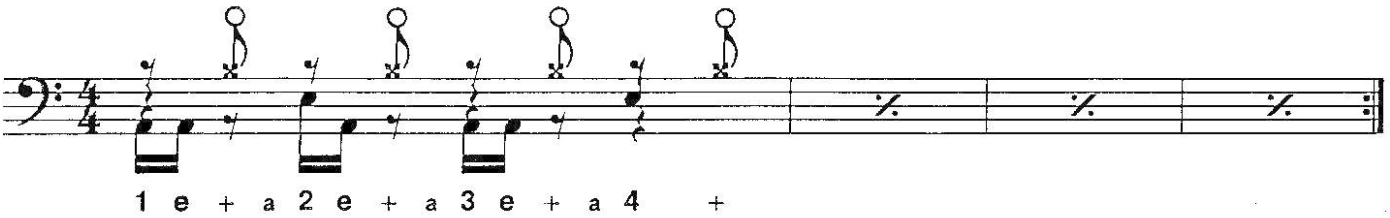
EXERCISE 366



EXERCISE 367



EXERCISE 368

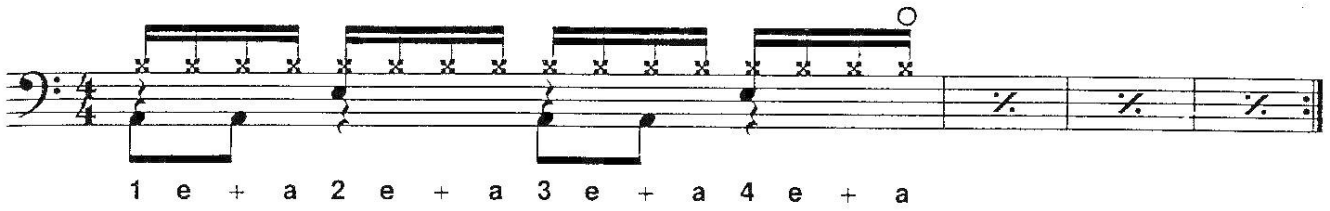


LESSON FORTY-FIVE

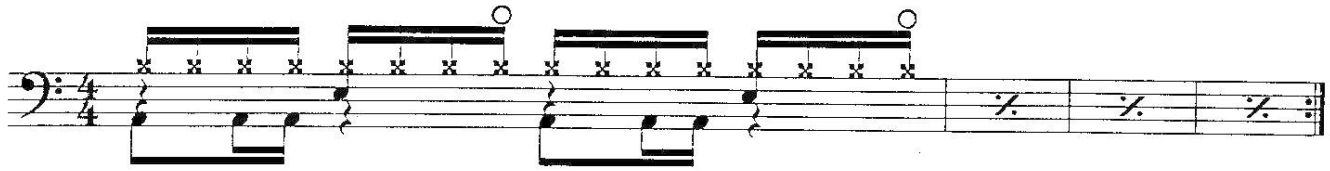
DISCO BEAT VARIATIONS

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

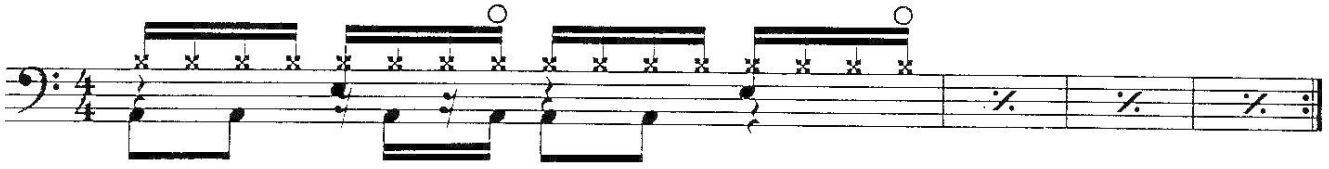
EXERCISE 369



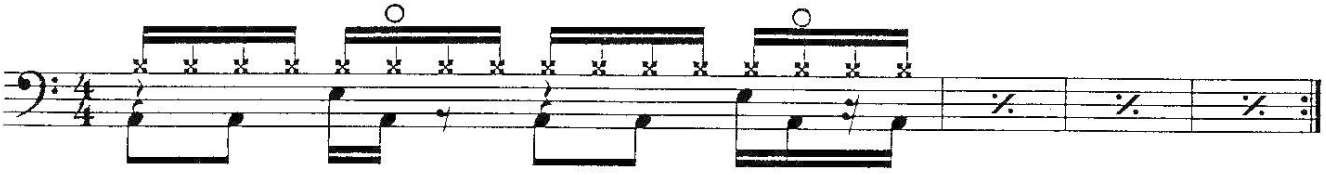
EXERCISE 370



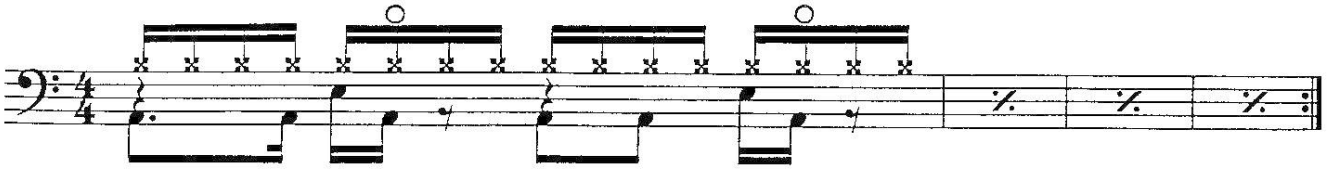
EXERCISE 371



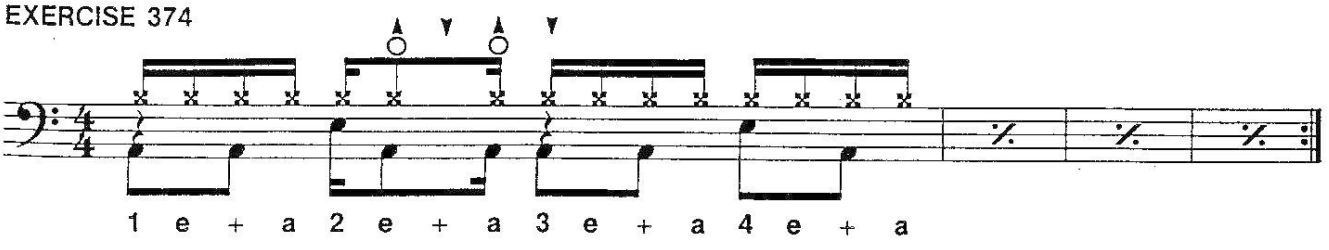
EXERCISE 372



EXERCISE 373

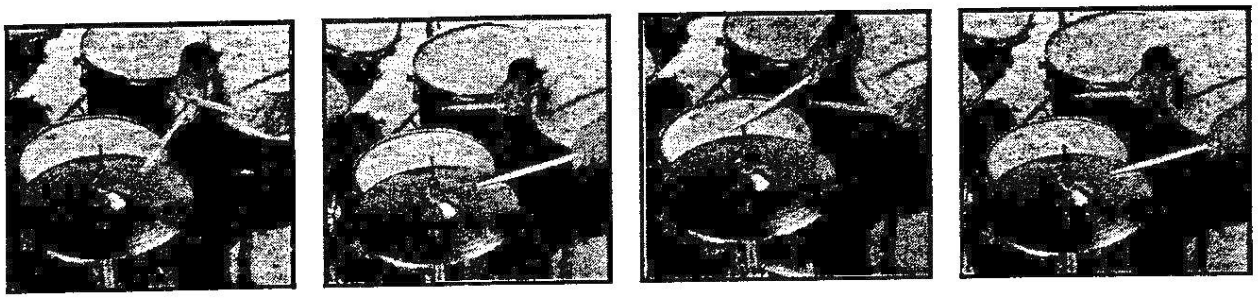


EXERCISE 374



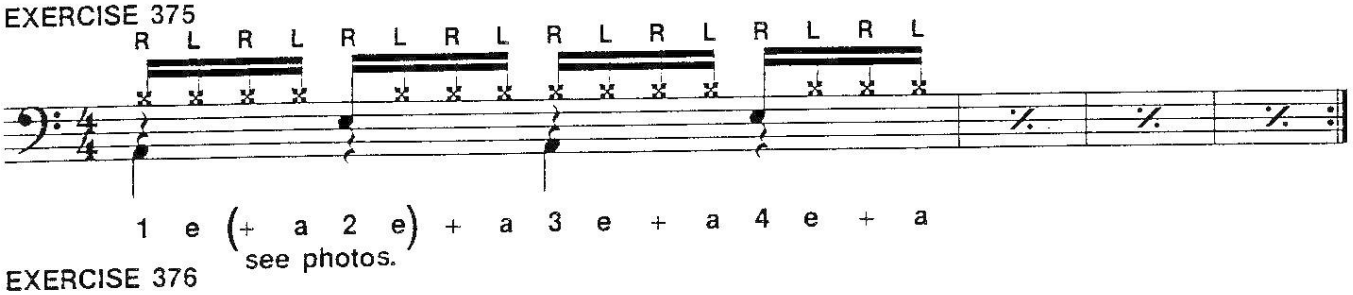
LESSON FORTY-SIX

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)**.

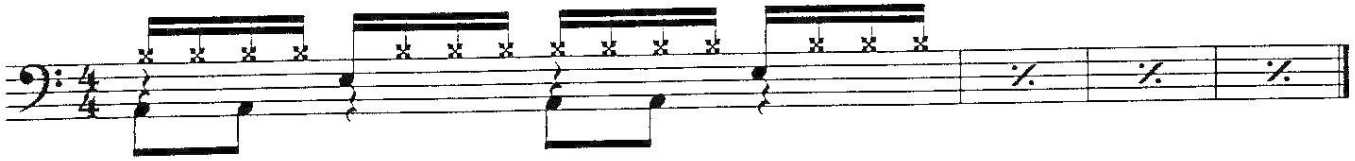


"+" "a" "2" "e"

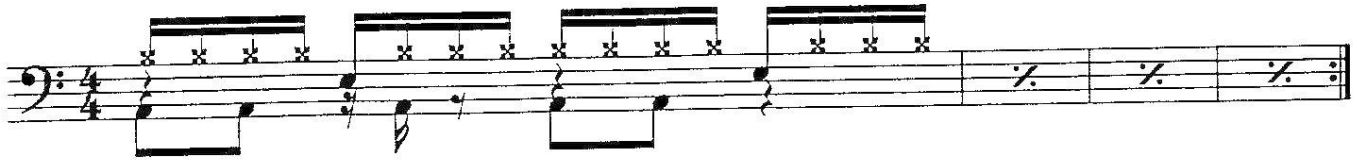
EXERCISE 375



EXERCISE 376

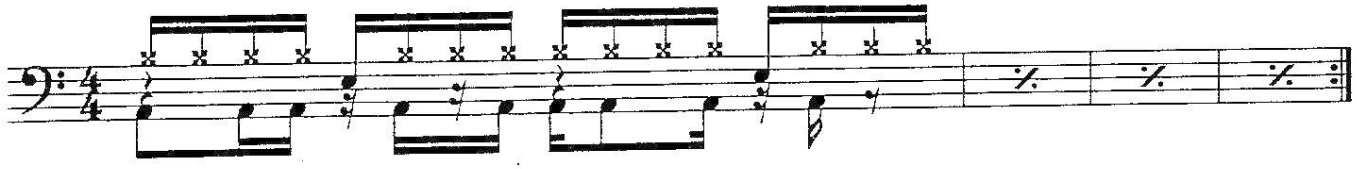


EXERCISE 377



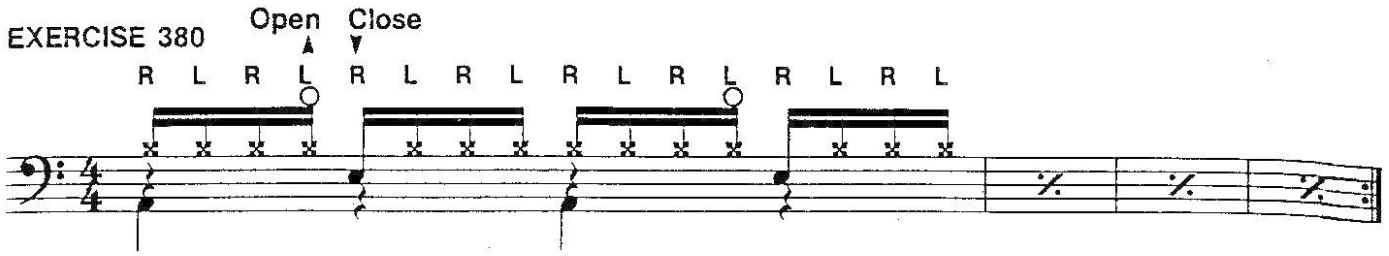
EXERCISE 378

EXERCISE 379

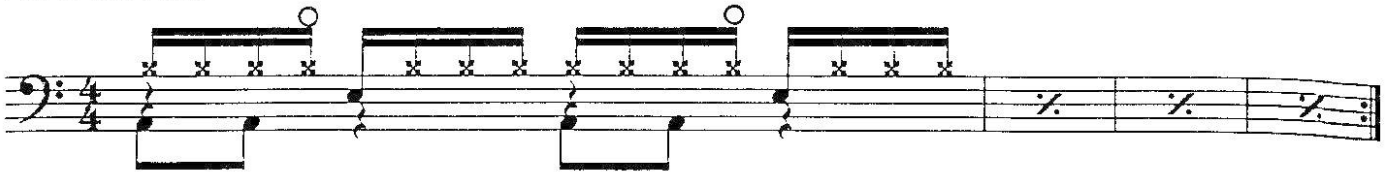


Now try alternate sticking on the hi-hat with it opening.

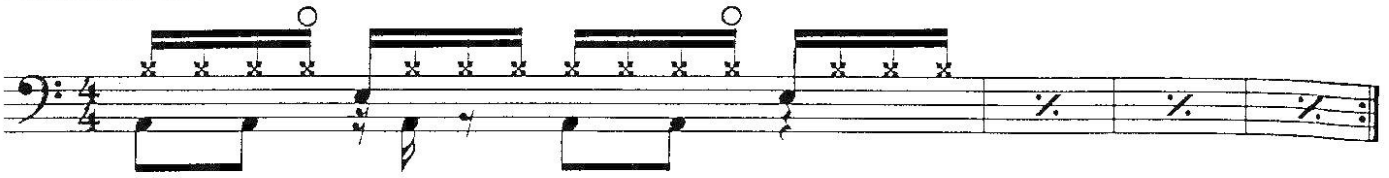
EXERCISE 380



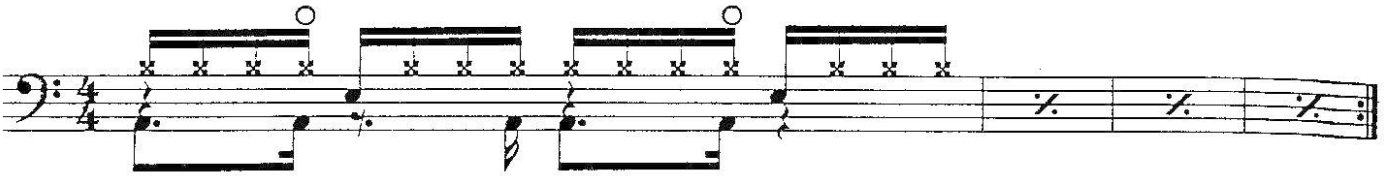
EXERCISE 381



EXERCISE 382

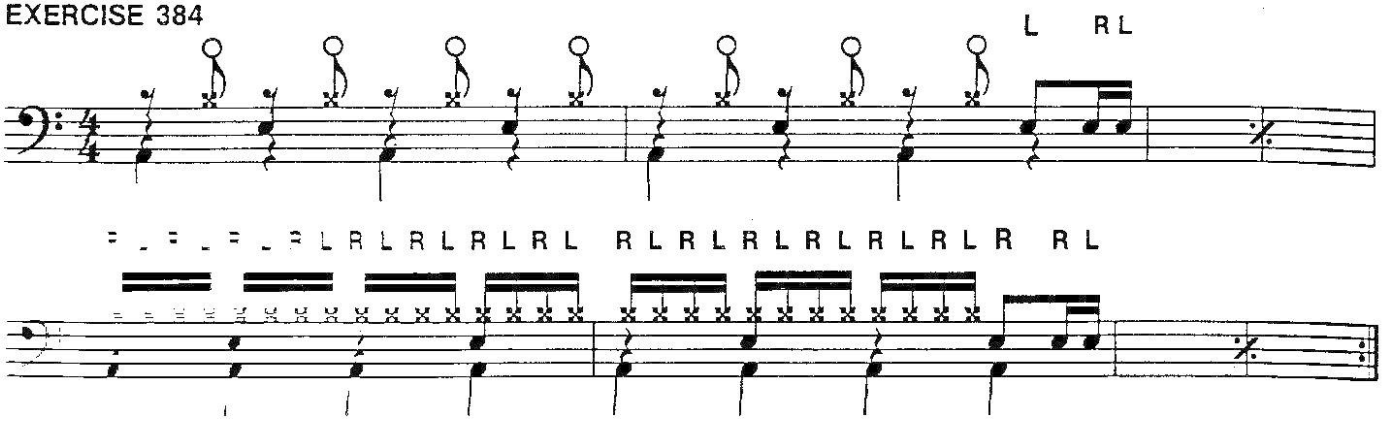


EXERCISE 383



DRUM SOLO 8.

EXERCISE 384


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

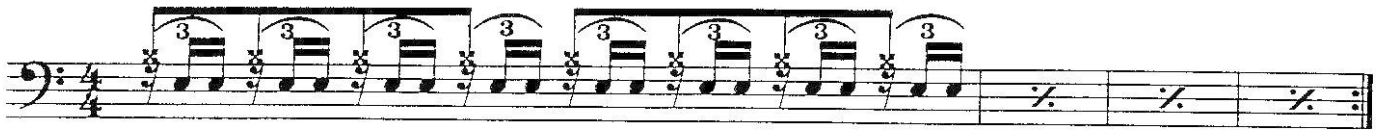
LESSON FORTY-SEVEN

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 𝄿

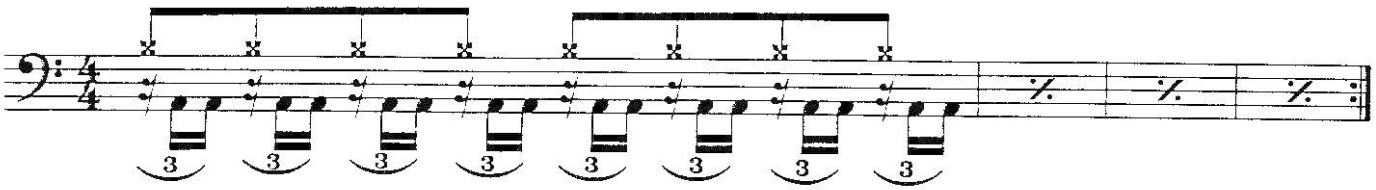
Triplets on the snare drum

EXERCISE 385



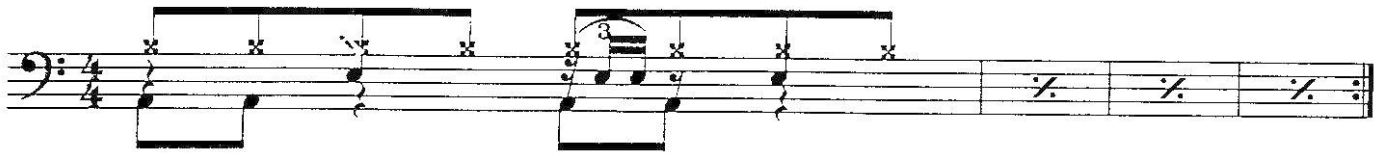
Triplets on the bass drum

EXERCISE 386

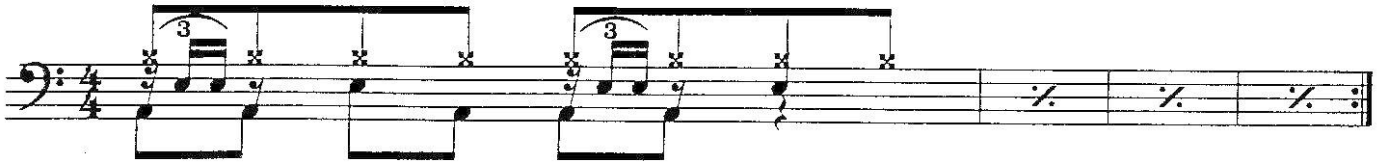


Note: The triplets must fit between the cymbal pattern being played.

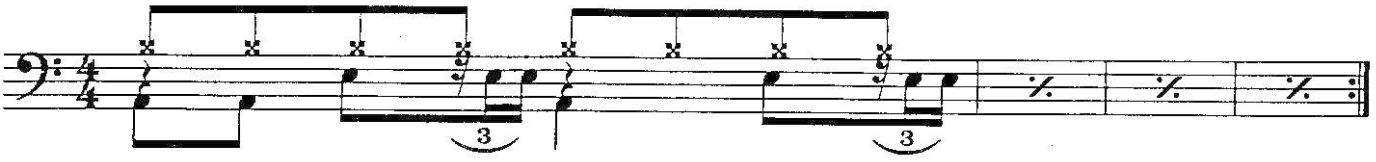
EXERCISE 387



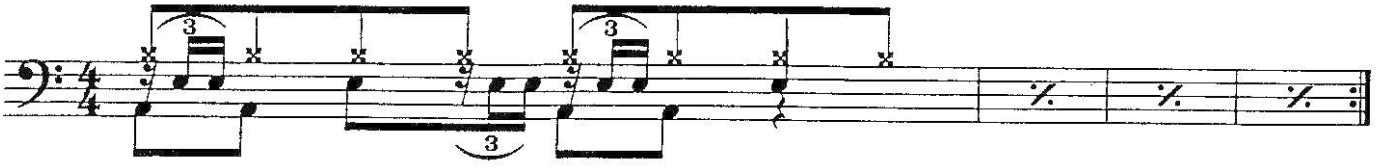
EXERCISE 388



EXERCISE 389



EXERCISE 390



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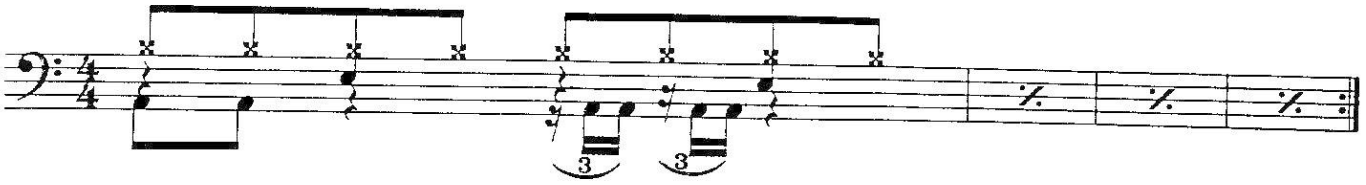

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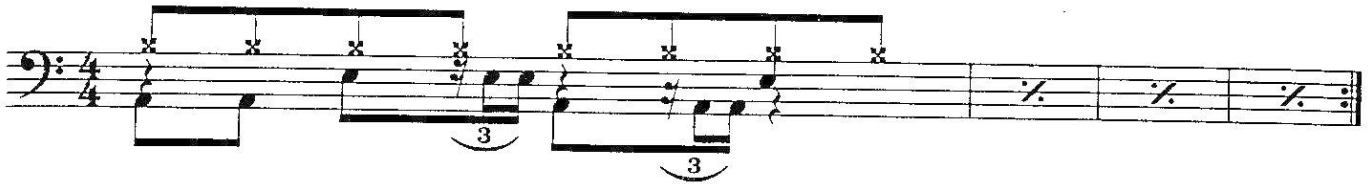

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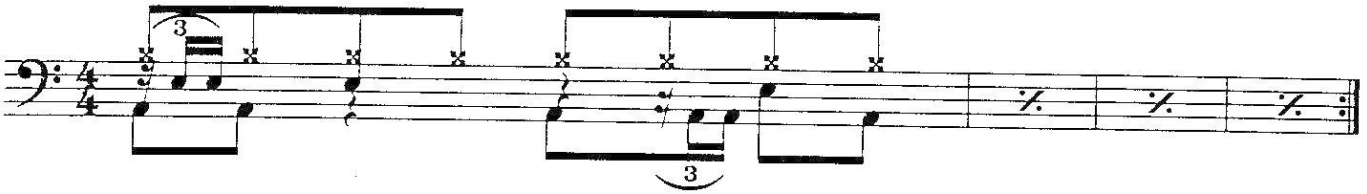

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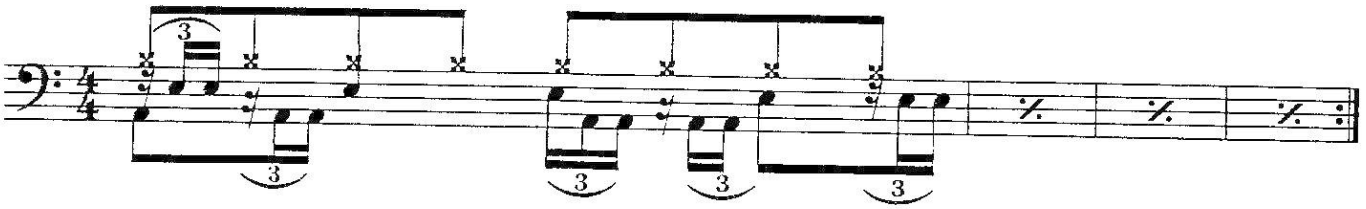
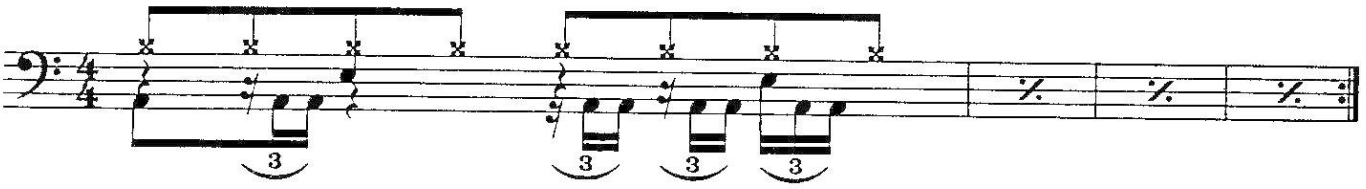
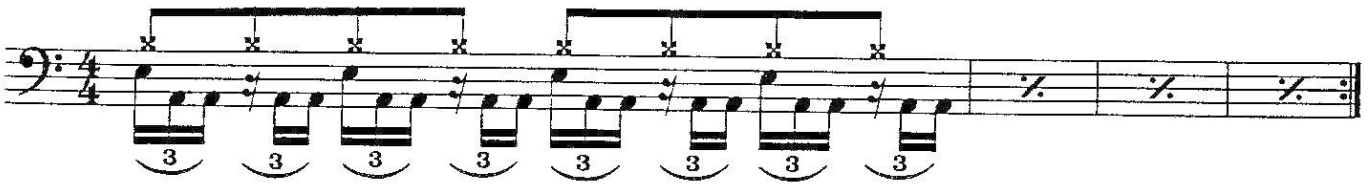


EXERCISE 395



EXERCISE 396



LESSON FORTY-EIGHT

SYNCOPATED ROCK BEATS

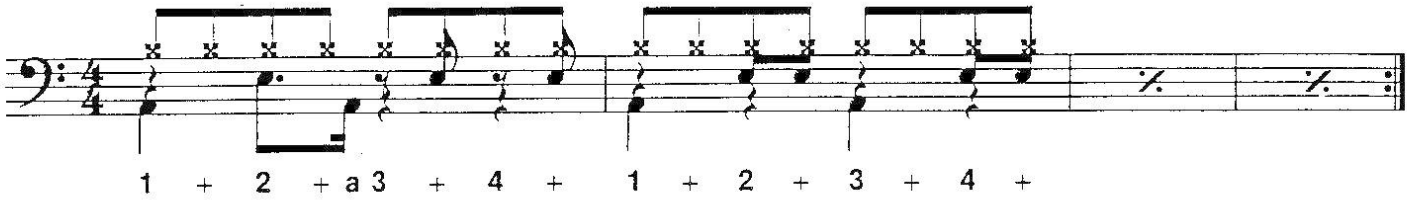
Syncopation was first introduced in **Lesson 6** and expanded upon in **Lessons 37** to **39** with Latin American beats.

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

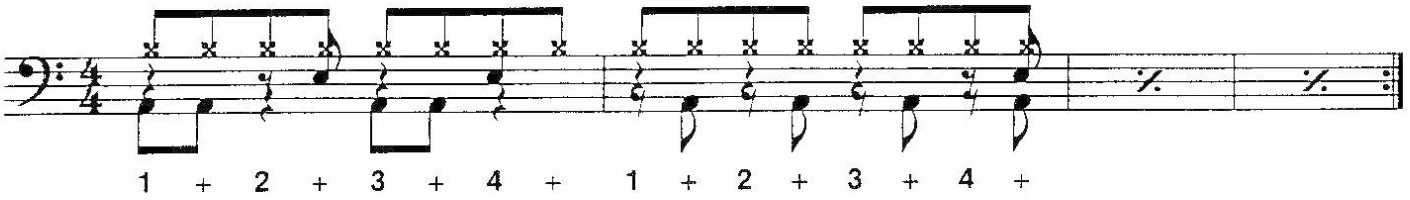
SYNCOPATED BEATS

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.

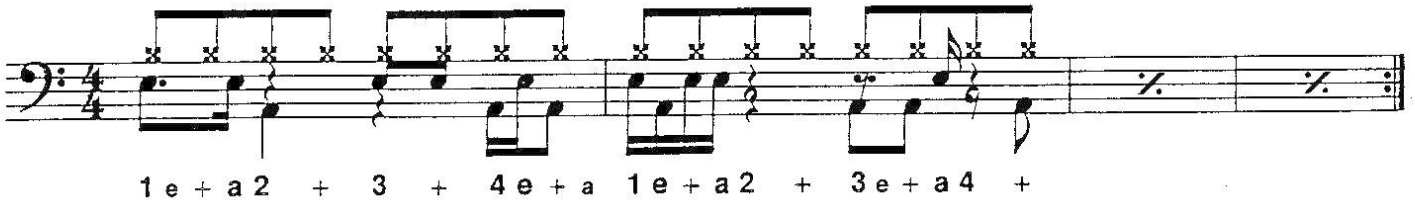
EXERCISE 397



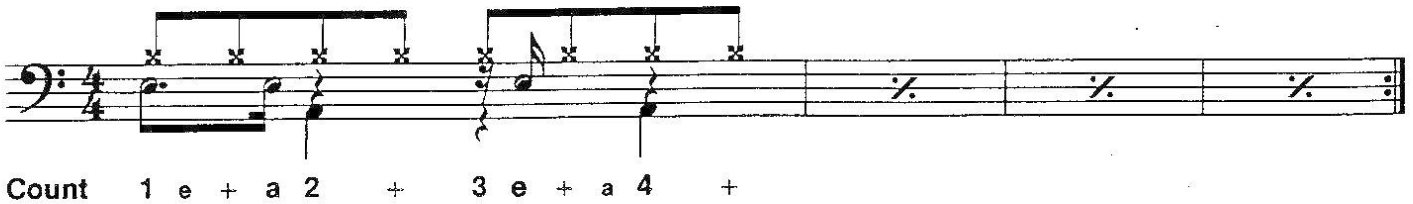
EXERCISE 398



EXERCISE 399



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