

DRUM SET WARM-UPS

Essential Exercises for Improving Technique

Rod Morgenstein



Rod Morgenstein has written THE definitive text for improving technical facility on the drum set. Equivalent to Stone's *Stick Control*, this is the finest in-depth treatment of the subject I've seen."
—Ron Spagnardi, Editor/Publisher, *Modern Drummer* magazine

INTRODUCTION

After years of warming up exclusively on a practice pad before tearing into my drums, I was struck by the grand realization that playing the drum set involves a dramatically wider range of body motions, movements, and coordination than a drum pad. Of course, there is no substitute for a drum pad warm-up, as it is the definitive way to focus on hand, wrist, and finger development. But what about the arm and body motions involved in moving from drum to drum, hand to foot, or reaching for a cymbal some distance away?

It was in this moment of realization that the idea for *Drum Set Warm-Ups* was born – not to mention the fact that the drum set is perhaps the only musical instrument on which warm-ups do not occur on the actual instrument itself. Imagine a guitarist or keyboardist warming up exclusively on a slab of wood!

Consider this book a natural extension of your snare/pad warm-up book(s) and use it in much the same way. Pick a page and play each exercise until it sounds and feels comfortable. String two or more examples together to create two-, four-, and eight-bar phrases. Some exercises are straightforward and relatively easy to play, while others are quite challenging. So, if a particular exercise is too difficult, move on to the next one and come back to the more difficult one at another time, or in the case of a multi-limb exercise, leave off one of the parts (for example, a quarter-note bass drum or hi-hat foot part). It is not imperative to go through the book in chronological page order, although it is suggested, initially, to go through the book this way.

Be more musical and less mechanical by varying the dynamic levels and tempos of the exercises. Most of the exercises are not intended to be applied note for note as cool fills or beats. In fact, some may seem downright unusual or even unmusical. Rather, they have been designed as drum set warm-ups to limber up the entire body (not just the wrists, hands, and fingers) and improve specific areas of drum set playing such as speed, power, control, dexterity, coordination, independence, accuracy, endurance, and agility.

These exercises were designed primarily as patterns of movement. Some will be immediately obvious, but with others, you may have to play them for a while before the pattern reveals itself. By having the arms and body moving in clockwise, counter-clockwise, up, down, side-to-side, crossover, cross-under, and crisscross motions, a greater facility and command of the drum set will be achieved, along with a dramatic increase in confidence.

NOTATION KEY

These exercises are written for a standard 5-piece drum set, but with a little imagination they can be adapted to larger or smaller kits.



Bass Drum Snare Drum Cross-Stick Stick Shot* Large Tom Medium Tom Small Tom Hi-Hat Open Hi-Hat Hi-Hat Pedal Hi-Hat Splash Ride Cymbal Cymbal Bell Crash Cymbal

R = Right Hand L = Left Hand R = Right-Hand Crossover L = Left-Hand Crossover B = Both Hands

* Strike left stick with right stick while left stick rests on drumhead in cross-stick position

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LESSON
1

SUBJECT
One-Hand Sixteenths

TECHNIQUE

All strokes played with the same hand

A high level of accuracy can be achieved by focusing on one limb at a time. Play each exercise several times through with just the right hand and then just the left hand. Strive for an even, consistent sound, and try to strike each drum in the center. Exercises 15 and 16 are especially challenging due to the long reach from the hi-hat to the ride cymbal.

1

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

9

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

2

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

10

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

3

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

11

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

4

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

12

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

5

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

13

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

6

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

14

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

7

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

15

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

8

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

16

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

LESSON
2

SUBJECT
Four Strokes Per Hand

TECHNIQUE

Hands alternate in groups of four notes

In the following exercises, one hand either repeats what the other hand plays or moves in a "mirror" image.

1 RRRRLLLLRRRRLLLL

9 RRRRLLLLRRRRLLLL

2 LLLLRRRRLLLLRRRR

10 RRRRLLLLRRRRLLLL

3 RRRRLLLLRRRRLLLL

11 RRRRLLLLRRRRLLLL

4 RRRRLLLLRRRRLLLL

12 LLLLRRRRLLLLRRRR

5 LLLLRRRRLLLLRRRR

13 RRRRLLLLRRRRLLLL

6 RRRRLLLLRRRRLLLL

14 LLLLRRRRLLLLRRRR

7 RRRRLLLLRRRRLLLL

15 RRRRLLLLRRRRLLLL

8 LLLLRRRRLLLLRRRR

16 RRRRLLLLRRRRLLLL

LESSON
3

SUBJECT
Alternating Single Strokes

TECHNIQUE
Hands alternate throughout

The following pages contain a variety of exercises played with alternating single strokes, with the hands moving in a variety of directions (clockwise, counterclockwise, horizontal, vertical, crisscross, or combinations). Some of the exercises might sound somewhat routine, but the idea is to force the hands, arms, and body to move in every possible direction to increase one's command of the drum set.

1

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

9

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

2

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

10

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

3

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

11

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

4

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

12

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

5

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

13

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

6

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

14

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

7

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

15

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

8

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

16

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

17

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

25

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

18

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

26

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

19

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

27

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

20

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

28

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

21

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

29

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

22

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

30

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

23

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

31

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

24

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

32

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

Although Exercise 33 is notated on the small tom, this single-stroke roll should be played on all the different drums and cymbals in your drum set because each surface has a very different feel.

33

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

41

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

34

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

42

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

35

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

43

RLRLRLRLRLRLRLRL

36

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

44

RLRLRLRLRLRLRLRL

37

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

45

LRLRLRLRLRLRLRLRL

38

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

46

RLRLRLRLRLRLRLRL

39

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

47

LRLRLRLRLRLRLRLRL

40

RLRLRLRLRLRLRLRL
LRLRLRLRLRLRLRLRL

48

RLRLRLRLRLRLRLRL

49

R L R L R L R L R L R L R L R L
L A L R L R L R L R L R L R L R L

57

R L A L R L R L R L R L R L R L
L A L R L R L R L R L R L R L R L

50

R L A L R L R L R L R L R L R L
L A L R L R L R L R L R L R L R L

58

L A 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

51

R L A L R L R L R L R L R L R L
L A L R L R L R L R L R L R L R L

59

R L R L R L R L R L R L R L R L
L A L R L R L R L R L R L R L R L

52

L A 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

60

R L R L R L R L R L R L R L R L
L A L R L R L R L R L R L R L R L

53

R L A L R L R L R L R L R L R L
L A L R L R L R L R L R L R L R L

61

R L A L R L R L R L R L R L R L
L A L R L R L R L R L R L R L R L

54

L A 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

62

R L R L R L R L R L R L R L R L
L A L R L R L R L R L R L R L R L

55

R L A L R L R L R L R L R L R L
L A L R L R L R L R L R L R L R L

63

R L A L R L R L R L R L R L R L
L A L R L R L R L R L R L R L R L

56

L A 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

64

L A 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

Double strokes should have an even sound. Some exercises will require a crossover to facilitate the stickings. It is tricky (and somewhat uncommon) to play double strokes with one stroke per surface, as in Exercises 17–32. Go for a smooth, fluid sound.

1

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

9

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

2

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

10

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

3

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

11

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

4

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

12

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

5

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

13

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

6

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

14

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

7

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

15

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

8

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

16

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

LESSON
5

SUBJECT
Paradiddles

STICKING
RLRR LRLR

Paradiddles can be of tremendous value on the drum set. Most of these exercises apply this rudiment in non-traditional ways. Stress the first note of each paradiddle in Exercises 7-10.

1 RLARLALLRLRLRL

1

9 RLRLRLRLRLRLRL

9

2 LALLRLRLRLRLRL

2

10 LRLRLRLRLRLRL

10

3 RLRLRLRLRLRLRL

3

11 RLRLRLRLRLRLRL

11

4 LRLRLRLRLRLRL

4

12 LRLRLRLRLRLRL

12

5 RLRLRLRLRLRLRL

5

13 RLRLRLRLRLRLRL

13

6 LRLRLRLRLRLRL

6

14 RLRLRLRLRLRLRL

14

7 RLRLRLRLRLRLRL

7

15 RLRLRLRLRLRLRL

15

8 LRLRLRLRLRLRL

8

16 RLRLRLRLRLRLRL

16

9 R L R L R L R L R L R L R L R L R L R R L A L L L R L R R L R L L

A single staff of music in 4/4 time. The notation consists of eighth notes grouped in pairs. Above the staff, the letters 'R' and 'L' indicate the hand used for each stroke. There are four groups of two eighth notes in the first half of the measure and four groups in the second half. The first group in the second half has an 'x' above it, indicating a cymbal crash.

10 L R L R L R L R L R L R L R L R L L L A L R R L R L L R L R R

A single staff of music in 4/4 time. The notation consists of eighth notes grouped in pairs. Above the staff, the letters 'L' and 'R' indicate the hand used for each stroke. There are four groups of two eighth notes in the first half of the measure and four groups in the second half. The first group in the second half has an 'x' above it, indicating a cymbal crash. The last group in the second half has a circled 'x' above it, indicating a cymbal crash.

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

A single staff of music in 4/4 time. The notation consists of eighth notes grouped in pairs. Above the staff, the letters 'R' and 'L' indicate the hand used for each stroke. There are four groups of two eighth notes in the first half of the measure and four groups in the second half.

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

A single staff of music in 4/4 time. The notation consists of eighth notes grouped in pairs. Above the staff, the letters 'L' and 'R' indicate the hand used for each stroke. There are four groups of two eighth notes in the first half of the measure and four groups in the second half.

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

A single staff of music in 4/4 time. The notation consists of eighth notes grouped in pairs. Above the staff, the letters 'R' and 'L' indicate the hand used for each stroke. There are four groups of two eighth notes in the first half of the measure and four groups in the second half. The first group in the second half has an 'x' above it, indicating a cymbal crash. The second group in the second half has an 'x' above it, indicating a cymbal crash.

14 L A L L R L R R L L R R L L R R L A L L L R L R R L R L R L R L R

A single staff of music in 4/4 time. The notation consists of eighth notes grouped in pairs. Above the staff, the letters 'L' and 'R' indicate the hand used for each stroke. There are four groups of two eighth notes in the first half of the measure and four groups in the second half. The first group in the first half has an 'x' above it, indicating a cymbal crash. The first group in the second half has an 'x' above it, indicating a cymbal crash.

15 R L R R L R L L R A L L R R L L R L R R L R L L R L R L R L R L

A single staff of music in 4/4 time. The notation consists of eighth notes grouped in pairs. Above the staff, the letters 'R' and 'L' indicate the hand used for each stroke. There are four groups of two eighth notes in the first half of the measure and four groups in the second half.

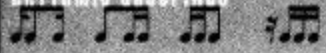
16 L R L L R L R R L L R R L L R R L R L L L R L R R L R L R L R L R

A single staff of music in 4/4 time. The notation consists of eighth notes grouped in pairs. Above the staff, the letters 'L' and 'R' indicate the hand used for each stroke. There are four groups of two eighth notes in the first half of the measure and four groups in the second half.

LESSON
7

SUBJECT
Three-Note Patterns

RHYTHMIC GROUPINGS



Use the hi-hat or bass drum quarter-note pattern to help define the pulse of the rhythms below.

1

RL LR RLR LRL RLR LRL L

2

RL LR RLR LRL RLR LRL L

3

RL LR RLR LRL RLR L

4

LR LRL RRL RLR L

5

R LRL RLR LRL RL

6

R LRL RLR LRL RL

7

R LRL RLR LRL RL

8

R LRL RLL RLR LR

9

RLR LRL RLR LRL

10

RLR LRL RLR LRL

11

RLR LRL RLR LRL

12

LRL RLR RLR LRL

13

RLR LRL RLR LRL

14

RLR LRL RLR LRL

15

LRL RLR LRL RLR

16

LRL RLR LRL RLR

LESSON
9

SUBJECT

Three Strokes Per Hand

TECHNIQUE

Hands alternate in groups of three notes

In the following exercises, one hand either repeats what the other hand plays or moves in a "mirror" image. Exercises 5, 6, 9, and 10 each involve a crossover, indicated by the sticking appearing in **bold type**.

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

Exercise 1: Drum notation in 4/4 time. The pattern consists of four groups of three eighth notes. The first group is R R R, the second is L L L, the third is R R R, and the fourth is L L L. Each group is marked with a '3' above it.

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

Exercise 9: Drum notation in 4/4 time. The pattern consists of four groups of three eighth notes. The first group is R R R, the second is L L L, the third is R R R, and the fourth is L L L. Each group is marked with a '3' above it. This exercise involves a crossover.

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

Exercise 2: Drum notation in 4/4 time. The pattern consists of four groups of three eighth notes. The first group is L L L, the second is R R R, the third is L L L, and the fourth is R R R. Each group is marked with a '3' above it.

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

Exercise 10: Drum notation in 4/4 time. The pattern consists of four groups of three eighth notes. The first group is R R R, the second is L L L, the third is R R R, and the fourth is L L L. Each group is marked with a '3' above it. This exercise involves a crossover.

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

Exercise 3: Drum notation in 4/4 time. The pattern consists of four groups of three eighth notes. The first group is R R R, the second is L L L, the third is R R R, and the fourth is L L L. Each group is marked with a '3' above it.

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

Exercise 11: Drum notation in 4/4 time. The pattern consists of four groups of three eighth notes. The first group is R R R, the second is L L L, the third is R R R, and the fourth is L L L. Each group is marked with a '3' above it.

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

Exercise 4: Drum notation in 4/4 time. The pattern consists of four groups of three eighth notes. The first group is L L L, the second is R R R, the third is L L L, and the fourth is R R R. Each group is marked with a '3' above it.

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

Exercise 12: Drum notation in 4/4 time. The pattern consists of four groups of three eighth notes. The first group is L L L, the second is R R R, the third is L L L, and the fourth is R R R. Each group is marked with a '3' above it. The first two groups have 'x' marks above them, indicating a crossover.

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

Exercise 5: Drum notation in 4/4 time. The pattern consists of four groups of three eighth notes. The first group is R R R, the second is L L L, the third is R R R, and the fourth is L L L. Each group is marked with a '3' above it. This exercise involves a crossover.

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

Exercise 13: Drum notation in 4/4 time. The pattern consists of four groups of three eighth notes. The first group is R R R, the second is L L L, the third is R R R, and the fourth is L L L. Each group is marked with a '3' above it.

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

Exercise 6: Drum notation in 4/4 time. The pattern consists of four groups of three eighth notes. The first group is L L L, the second is R R R, the third is L L L, and the fourth is R R R. Each group is marked with a '3' above it. This exercise involves a crossover.

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

Exercise 14: Drum notation in 4/4 time. The pattern consists of four groups of three eighth notes. The first group is L L L, the second is R R R, the third is L L L, and the fourth is R R R. Each group is marked with a '3' above it. The third group has an 'x' mark above it, indicating a crossover.

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

Exercise 7: Drum notation in 4/4 time. The pattern consists of four groups of three eighth notes. The first group is R R R, the second is L L L, the third is R R R, and the fourth is L L L. Each group is marked with a '3' above it.

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

Exercise 15: Drum notation in 4/4 time. The pattern consists of four groups of three eighth notes. The first group is R R R, the second is L L L, the third is R R R, and the fourth is L L L. Each group is marked with a '3' above it.

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

Exercise 8: Drum notation in 4/4 time. The pattern consists of four groups of three eighth notes. The first group is L L L, the second is R R R, the third is L L L, and the fourth is R R R. Each group is marked with a '3' above it.

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

Exercise 16: Drum notation in 4/4 time. The pattern consists of four groups of three eighth notes. The first group is L L L, the second is R R R, the third is L L L, and the fourth is R R R. Each group is marked with a '3' above it.

LESSON
10

SUBJECT

Triplets with Alternating Single Strokes

TECHNIQUE

Hands alternate throughout

The following pages contain a variety of exercises played with alternating single strokes, with the hands moving in a variety of directions. It is a good idea to maintain quarter notes on the bass drum or hi-hat to define the pulse, especially in Exercises 33-48 and 53-56, where you are playing two notes per surface. Some exercises involve crossovers, indicated by the sticking appearing in **bold** type.

1

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

9

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

2

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

10

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

3

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

11

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

4

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

12

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

5

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

13

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

6

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

14

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

7

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

15

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

8

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

16

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

17

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

18

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

19

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

20

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

21

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

22

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

23

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

24

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

25

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

26

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

27

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

28

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

29

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

30

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

31

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

32

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

33

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

34

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

35

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

36

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

37

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

38

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

39

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

40

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

41

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

42

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

43

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

44

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

45

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

46

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

47

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

48

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

Although Exercise 49 is notated on the hi-hat, this single-stroke roll should be played on all the different drums and cymbals in your drum set because each surface has a very different feel.

49

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

57

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

50

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

58

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

51

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

59

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

52

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

60

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

53

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

61

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

54

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

62

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

55

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

63

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

56

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

64

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

LESSON
12

SUBJECT

Triplets with Mixed Stickings

STICKINGS

RRR ALL RLRRL
LRL LRR LRLRL

These exercises combine single and double strokes in various combinations that are popular and useful when playing triplets.

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

1

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

2

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

3

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

4

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

5

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

6

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

7

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

8

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

9

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

10

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

11

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

12

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

13

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

14

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

15

R R L R R L R R L

16

17

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

18

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

19

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

20

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

21

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

22

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

23

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

24

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

25

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

26

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

27

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

28

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

29

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

30

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

31

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

32

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

LESSON
13

SUBJECT

One Stroke Per Surface

TECHNIQUE

Alternating sticking throughout

These exercises keep the arms in constant motion. Exercises 5, 6, 10, and 12 involve crossovers, indicated by the sticking appearing in **bold type**.

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

1

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

2

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

3

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

4

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

5

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

6

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

7

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

8

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

9

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

10

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

11

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

12

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

13

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

14

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

15

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

16

LESSON
14

SUBJECT
Combination Eighths and Sixteenths

TECHNIQUE
Alternating sticking throughout

Note the right-hand crossover in Exercise 2 on beat 3.

1

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

2

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

3

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

4

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

5

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

6

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

7

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

8

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

LESSON
16

SUBJECT

Bass Drum and Hi-Hat Endurance

TECHNIQUE

Straight sixteenths and triplets on bass drum and hi-hat pedal.

This chapter contains strength, coordination, and endurance-building exercises for the bass drum and hi-hat pedal. Although the hand patterns are written on the snare drum line, they can be played many different ways, including both hands together on different surfaces. At first, you can omit the quarter-note pulse on the hi-hat or bass drum if that is too difficult.

1



2



3



4



5



6



7



8



9



10



11



12



13



14



15



16



17

Musical notation for measure 17, featuring a drum set and a melodic line.

25

Musical notation for measure 25, featuring a drum set and a melodic line.

18

Musical notation for measure 18, featuring a drum set and a melodic line.

26

Musical notation for measure 26, featuring a drum set and a melodic line.

19

Musical notation for measure 19, featuring a drum set and a melodic line.

27

Musical notation for measure 27, featuring a drum set and a melodic line.

20

Musical notation for measure 20, featuring a drum set and a melodic line.

28

Musical notation for measure 28, featuring a drum set and a melodic line.

21

Musical notation for measure 21, featuring a drum set and a melodic line.

29

Musical notation for measure 29, featuring a drum set and a melodic line.

22

Musical notation for measure 22, featuring a drum set and a melodic line.

30

Musical notation for measure 30, featuring a drum set and a melodic line.

23

Musical notation for measure 23, featuring a drum set and a melodic line.

31

Musical notation for measure 31, featuring a drum set and a melodic line.

24

Musical notation for measure 24, featuring a drum set and a melodic line.

32

Musical notation for measure 32, featuring a drum set and a melodic line.

www.drumnet.ru

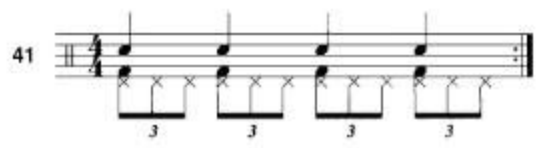
www.drumnet.ru

www.drumnet.ru

33



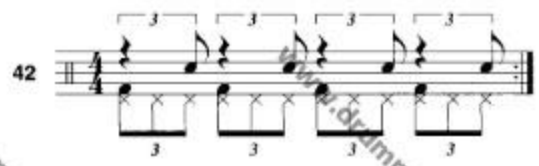
41



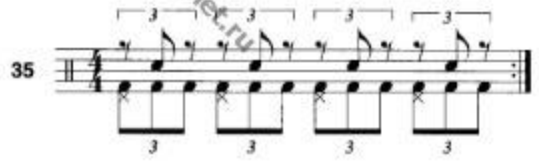
34




42



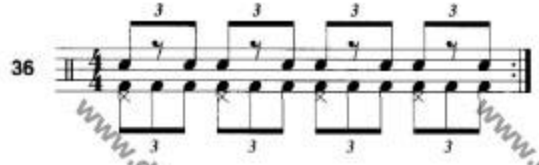
35



43



36



44



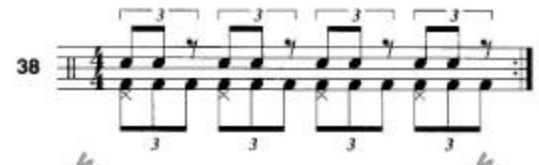
37



45



38



46



39



47



40



48



This chapter contains a variety of patterns played between the bass drum and hi-hat pedal. Double bass players can substitute the second bass drum for the hi-hat. On each page, apply the stickings shown in the first exercise to all of the exercises. You can leave out the notated accents at first, but ultimately they help define the underlying pulse.

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

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

R L R L R L R L

Drum notation for measure 17, featuring a sequence of eighth notes on the snare and bass drums. The notation includes a double bar line with repeat dots at the end.

18

Drum notation for measure 18, featuring a sequence of eighth notes on the snare and bass drums. The notation includes a double bar line with repeat dots at the end.

19

Drum notation for measure 19, featuring a sequence of eighth notes on the snare and bass drums. The notation includes a double bar line with repeat dots at the end.

20

Drum notation for measure 20, featuring a sequence of eighth notes on the snare and bass drums. The notation includes a double bar line with repeat dots at the end.

21

Drum notation for measure 21, featuring a sequence of eighth notes on the snare and bass drums. The notation includes a double bar line with repeat dots at the end.

22

Drum notation for measure 22, featuring a sequence of eighth notes on the snare and bass drums. The notation includes a double bar line with repeat dots at the end.

23

Drum notation for measure 23, featuring a sequence of eighth notes on the snare and bass drums. The notation includes a double bar line with repeat dots at the end.

24

Drum notation for measure 24, featuring a sequence of eighth notes on the snare and bass drums. The notation includes a double bar line with repeat dots at the end.

25

Drum notation for measure 25, featuring a sequence of eighth notes on the snare and bass drums. The notation includes a double bar line with repeat dots at the end.

26

Drum notation for measure 26, featuring a sequence of eighth notes on the snare and bass drums. The notation includes a double bar line with repeat dots at the end.

27

Drum notation for measure 27, featuring a sequence of eighth notes on the snare and bass drums. The notation includes a double bar line with repeat dots at the end.

28

Drum notation for measure 28, featuring a sequence of eighth notes on the snare and bass drums. The notation includes a double bar line with repeat dots at the end.

29

Drum notation for measure 29, featuring a sequence of eighth notes on the snare and bass drums. The notation includes a double bar line with repeat dots at the end.

30

Drum notation for measure 30, featuring a sequence of eighth notes on the snare and bass drums. The notation includes a double bar line with repeat dots at the end.

31

Drum notation for measure 31, featuring a sequence of eighth notes on the snare and bass drums. The notation includes a double bar line with repeat dots at the end.

32

Drum notation for measure 32, featuring a sequence of eighth notes on the snare and bass drums. The notation includes a double bar line with repeat dots at the end.

49

R L L R R L L R

57

50

58

51

59

52

60

53

61

54

62

55

63

56

64

LESSON
18

SUBJECT
Foot Warm-Ups

TECHNIQUE

All R, all L, alternating starting with R, alternating starting with L.

Each of the bass drum and hi-hat pedal figures on the following four pages is to be played with the four accompanying hand patterns listed above, each of which should be played for several measures in order to establish a convincing groove. Accenting the downbeat of each quarter note will help make the bass drum/hi-hat notes sound equal in volume and intensity.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

It is especially helpful to count the dotted-quarter-note pulse (1, 2, 3, 4) out loud when playing the exercises on this page so that you feel the patterns in 12/8.

9

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

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

10

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

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

11

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

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

12

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

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

13 $\frac{12}{8}$ R R R R R R L L L L L L R R R L L L R R L L R R L R L R L R

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

14 $\frac{12}{8}$ R R R R R R L L L L L L R R R L L L R R L L R R L R L R L R

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

15 $\frac{12}{8}$ R R R R R R L L L L L L R R R L L L R R L L R R L R L R L R

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

16 $\frac{12}{8}$ R R R R R R L L L L L L R R R L L L R R L L R R L R L R L R

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

17

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

25

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

18

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

26

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

19

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

27

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

20

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

28

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

21

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

29

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

22

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

30

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

23

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

31

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

24

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

32

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

33

R L R L R L R L R L

34

R L R L R L R L R L

35

R L R L R L R L R L

36

R L R L R L R L R L

37

R L R L R L R L R L

38

R L R L R L R L R L

39

R L R L R L R L R L

40

R L R L R L R L R L

41

R L R L R L R L R L

42

R L R L R L R L R L

43

R L R L R L R L R L

44

R L R L R L R L R L

45

R L R L R L R L R L

46

R L R L R L R L R L

47

R L R L R L R L R L

48

R L R L R L R L R L

These exercises consist of two consecutive sixteenth notes on the bass drum. Try to give equal emphasis to both bass drum strokes as there is often a tendency to accent one or the other.

49

RL RL RL RL
LR LR LR LR

57

LR RL LR RL

50

RL RL RL RL
LR LR LR LR

58

RL LR LR RL
LR RL LR RL

51

RL RL RL RL
LR LR LR LR

59

RL LR LR RL
LR RL LR RL

52

RL LR RL LR
LR RL LR RL

60

RL LR LR RL
LR RL LR RL

53

RL LR RL LR

61

R L LR LR LR LR
L RL RL RL RL RL

54

R L LR LR LR LR

62

R LR LR LR LR LR
L RL RL RL RL RL

55

R LR LR LR LR
L RL RL RL RL

63

RL LR RL LR

56

RL RL RL RL
LR LR LR LR

64

RL LR RL LR

When striking two drums together in Exercise 67, use whatever sticking feels the most comfortable.

65 R L R L R L R L

66 R L R L R L

67

68 R L R L R L R L

69 R L R L R L R L

70 R L R L R L

71 R L R L R L

72 R L R L R L R L

73 R L R L R L R L

74 R L R L

75 R L R L R L R L

76 R L R L R L

77 R L R L R L R L

78 R L R L R L

79 R L R L R L R L

80 R L R L R L

81

R L R L R L R

Drum notation for measure 81 in 4/4 time. The staff shows a sequence of eighth notes: R, L, R, L, R, L, R. Above the notes are the letters R, L, R, L, R, L, R. The notes are grouped in pairs: (R, L), (R, L), (R, L), (R, L). There are 'x' marks below the notes at the 2nd, 4th, and 6th positions.

89

Drum notation for measure 89 in 4/4 time. The staff shows a sequence of eighth notes: R, L, R, L, R, L, R, L. There are 'x' marks below the notes at the 2nd, 4th, 6th, and 8th positions.

82

R L R R L R R L R

Drum notation for measure 82 in 4/4 time. The staff shows a sequence of eighth notes: R, L, R, R, L, R, R, L, R. Above the notes are the letters R, L, R, R, L, R, R, L, R. The notes are grouped in pairs: (R, L), (R, R), (L, R), (R, L), (R, R). There are 'x' marks below the notes at the 4th, 6th, and 8th positions.

90

Drum notation for measure 90 in 4/4 time. The staff shows a sequence of eighth notes: R, L, R, L, R, L, R, L. There are 'x' marks below the notes at the 2nd, 4th, 6th, and 8th positions. There are also circled 'x' marks above the notes at the 2nd, 4th, and 6th positions.

83

R L R L R L

Drum notation for measure 83 in 4/4 time. The staff shows a sequence of eighth notes: R, L, R, L, R, L. Above the notes are the letters R, L, R, L, R, L. The notes are grouped in pairs: (R, L), (R, L), (R, L). There are 'x' marks below the notes at the 2nd, 4th, and 6th positions.

91

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

Drum notation for measure 91 in 4/4 time. The staff shows a sequence of eighth notes: R, R, L, R, R, L, R, R, L, R, R, L. Above the notes are the letters R, R, L, R, R, L, R, R, L, R, R, L. The notes are grouped in pairs: (R, R), (L, R), (R, R), (L, R), (R, R), (L, R). There are 'x' marks below the notes at the 2nd, 4th, 6th, 8th, 10th, and 12th positions.

84

R L R L R

Drum notation for measure 84 in 4/4 time. The staff shows a sequence of eighth notes: R, L, R, L, R. Above the notes are the letters R, L, R, L, R. The notes are grouped in pairs: (R, L), (R, L), (R). There are 'x' marks below the notes at the 2nd, 4th, and 6th positions.

92

R L L R R L L R R

Drum notation for measure 92 in 4/4 time. The staff shows a sequence of eighth notes: R, L, L, R, R, L, L, R, R. Above the notes are the letters R, L, L, R, R, L, L, R, R. The notes are grouped in pairs: (R, L), (L, R), (R, L), (L, R), (R, R). There are 'x' marks below the notes at the 2nd, 4th, 6th, 8th, 10th, and 12th positions. There are also circled 'x' marks above the notes at the 8th and 10th positions.

85

R L R L R L L

Drum notation for measure 85 in 4/4 time. The staff shows a sequence of eighth notes: R, L, R, L, R, L, L. Above the notes are the letters R, L, R, L, R, L, L. The notes are grouped in pairs: (R, L), (R, L), (R, L), (L, L). There are 'x' marks below the notes at the 2nd, 4th, 6th, and 8th positions.

93

R R L R R L R R L

Drum notation for measure 93 in 4/4 time. The staff shows a sequence of eighth notes: R, R, L, R, R, L, R, R, L. Above the notes are the letters R, R, L, R, R, L, R, R, L. The notes are grouped in pairs: (R, R), (L, R), (R, R), (L, R), (R, R). There are 'x' marks below the notes at the 2nd, 4th, 6th, 8th, 10th, and 12th positions.

86

L R L R L R L R L R

Drum notation for measure 86 in 4/4 time. The staff shows a sequence of eighth notes: L, R, L, R, L, R, L, R, L, R. Above the notes are the letters L, R, L, R, L, R, L, R, L, R. The notes are grouped in pairs: (L, R), (L, R), (L, R), (L, R), (L, R). There are 'x' marks below the notes at the 2nd, 4th, 6th, 8th, 10th, and 12th positions.

94

R L R L R L R L R L

Drum notation for measure 94 in 4/4 time. The staff shows a sequence of eighth notes: R, L, R, L, R, L, R, L, R, L. Above the notes are the letters R, L, R, L, R, L, R, L, R, L. The notes are grouped in pairs: (R, L), (R, L), (R, L), (R, L), (R, L). There are 'x' marks below the notes at the 2nd, 4th, 6th, 8th, 10th, and 12th positions.

87

R L R L R L R L R

Drum notation for measure 87 in 4/4 time. The staff shows a sequence of eighth notes: R, L, R, L, R, L, R, L, R. Above the notes are the letters R, L, R, L, R, L, R, L, R. The notes are grouped in pairs: (R, L), (R, L), (R, L), (R, L), (R). There are 'x' marks below the notes at the 2nd, 4th, 6th, 8th, and 10th positions.

95

R L R R L R L R L

Drum notation for measure 95 in 4/4 time. The staff shows a sequence of eighth notes: R, L, R, R, L, R, L, R, L. Above the notes are the letters R, L, R, R, L, R, L, R, L. The notes are grouped in pairs: (R, L), (R, R), (L, R), (L, R), (R, L). There are 'x' marks below the notes at the 2nd, 4th, 6th, 8th, 10th, and 12th positions.

88

R L R L R L R L R

Drum notation for measure 88 in 4/4 time. The staff shows a sequence of eighth notes: R, L, R, L, R, L, R, L, R. Above the notes are the letters R, L, R, L, R, L, R, L, R. The notes are grouped in pairs: (R, L), (R, L), (R, L), (R, L), (R). There are 'x' marks below the notes at the 2nd, 4th, 6th, 8th, and 10th positions.

96

R L L R R L L R

Drum notation for measure 96 in 4/4 time. The staff shows a sequence of eighth notes: R, L, L, R, R, L, L, R. Above the notes are the letters R, L, L, R, R, L, L, R. The notes are grouped in pairs: (R, L), (L, R), (R, L), (L, R). There are 'x' marks below the notes at the 2nd, 4th, 6th, 8th, 10th, and 12th positions.

17

R L R L R L R L

18

R L R L R L R L

19

R L R L R L R L

20

R L R L R L R L

21

L R L R L R L R

22

R L L R R L L R

23

R L L R R L L R

24

R L L R R L L R

25

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

26

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

27

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

28

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

29

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

30

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

31

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

32

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

Sextuplets can be felt with a 2-note pulse or 3-note pulse. For this reason, each of the following eight patterns is represented with two different hi-hat foot patterns: (a) on the eighth note, defining a 2-note pulse, and (b) on every other sixteenth note (the eighth-note triplet), defining a 3-note pulse. These exercises can also be played with a quarter-note hi-hat pulse. It's a good idea to accent the quarter-note pulse, especially in Exercises 38a, 38b, 39a, and 39b.

33a

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

33b

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

34a

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

34b

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

35a

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

35b

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

36a

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

36b

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

37a

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

37b

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

38a

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

38b

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

39a

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

39b

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

40a

B B B B

40b

B B B B

Continuing with triplet figures, the following patterns involve two consecutive notes on the bass drum. Try to give equal emphasis to both bass drum strokes as there is often a tendency to accent one or the other. As in previous exercises, try to keep a quarter-note pulse with the hi-hat foot in examples that do not include a hand stroke on the hi-hat.

41

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

49

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

42

R 3 L 3 R 3 L 3

50

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

43

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

51

R 3 L 3 R 3 L 3

44

R L 3 L 3 R 3 L 3

52

R 3 L 3 R 3 L 3

45

R L 3 L 3 R 3 L 3

53

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

46

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

54

L 3 R 3 L 3 R 3

47

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

55

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

48

X 3 X 3 X 3 X 3

56

X 3 L R 3 L R 3 X 3

With the exception of modern jazz drumming, the hi-hat pedal is most often used as a timekeeper. These exercises have been designed to strengthen the hi-hat foot's independence by having it play on some of the more syncopated parts of the beat.

57

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

65

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

58

3 3 3 3

66

3 3 3 3

59

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

67

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

60

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

68

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

61

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

69

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

62

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

70

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

63

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

71

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

64

R R R L R 3
3 3 3 3

72

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

The ability to place accents anywhere desired, whether on the stronger parts of the beat or the more syncopated parts of the beat is a tremendous asset to all styles of drumming. Keep a quarter-note pulse with either the hi-hat or bass drum to ensure that the accent is being placed correctly. For more impact, ghost the unaccented notes. In addition to improving coordination, these exercises will strengthen one's overall time concept.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

RLRLRLRLRLRL

25

LRLRLRLRLRL

33

RLRLRLRLRLRL

41

RLRLRLRLRLRL

26

LRLRLRLRLRL

34

RLRLRLRLRLRL

42

RLRLRLRLRLRL

27

LRLRLRLRLRL

35

LRLRLRLRLRL

43

RLRLRLRLRLRL

28

LRLRLRLRLRL

36

LRLRLRLRLRL

44

RLRLRLRLRLRL

29

RLRLRLRLRLRL

37

LRLRLRLRLRL

45

RLRLRLRLRLRL

30

RLRLRLRLRLRL

38

LRLRLRLRLRL

46

LRLRLRLRLRL

31

RLRLRLRLRLRL

39

LRLRLRLRLRL

47

LRLRLRLRLRL

32

RLRLRLRLRLRL

40

LRLRLRLRLRL

48

49 RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

50 RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

51 LRLRLRLRLRLR LRLRLRLRLRLR LRLRLRLRLRLR LRLRLRLRLRLR

LRLRLRLRLRLR LRLRLRLRLRLR LRLRLRLRLRLR LRLRLRLRLRLR

52 LRLRLRLRLRLR LRLRLRLRLRLR LRLRLRLRLRLR LRLRLRLRLRLR

73

Drum notation for measure 73 in 4/4 time. The staff shows a sequence of eighth notes: R L, R L, R L, R L. Above the first four notes are '3' and a slur, indicating a triplet. The notes are marked with accents (>). There are 'x' marks above the first and third notes, and a circled 'x' below the second and fourth notes.

81

Drum notation for measure 81 in 4/4 time. The staff shows a sequence of eighth notes: R L, R L, R L, R L. Above the first four notes are '3' and a slur, indicating a triplet. The notes are marked with accents (>).

74

Drum notation for measure 74 in 4/4 time. The staff shows a sequence of eighth notes: R L, R L, R L, R L. Above the first four notes are '3' and a slur, indicating a triplet. The notes are marked with accents (>).

82

Drum notation for measure 82 in 4/4 time. The staff shows a sequence of eighth notes: R L, R L, R L, R L. Above the first four notes are '3' and a slur, indicating a triplet. The notes are marked with accents (>).

75

Drum notation for measure 75 in 4/4 time. The staff shows a sequence of eighth notes: R L, R L, R L, R L. Above the first four notes are '3' and a slur, indicating a triplet. The notes are marked with accents (>).

83

Drum notation for measure 83 in 4/4 time. The staff shows a sequence of eighth notes: R L, R L, R L, R L. Above the first four notes are '3' and a slur, indicating a triplet. The notes are marked with accents (>).

76

Drum notation for measure 76 in 4/4 time. The staff shows a sequence of eighth notes: R L, R L, R L, R L. Above the first four notes are '3' and a slur, indicating a triplet. The notes are marked with accents (>).

84

Drum notation for measure 84 in 4/4 time. The staff shows a sequence of eighth notes: R L, R L, R L, R L. Above the first four notes are '3' and a slur, indicating a triplet. The notes are marked with accents (>). There are 'x' marks above the second, third, and fourth notes.

77

Drum notation for measure 77 in 4/4 time. The staff shows a sequence of eighth notes: R L, L R, R L, L R. Above the first four notes are '3' and a slur, indicating a triplet. The notes are marked with accents (>). There is an 'x' mark above the second note.

85

Drum notation for measure 85 in 4/4 time. The staff shows a sequence of eighth notes: R, R L, L R, R L, L. Above the first five notes are '3' and a slur, indicating a triplet. The notes are marked with accents (>).

78

Drum notation for measure 78 in 4/4 time. The staff shows a sequence of eighth notes: R L, R L, R L, R L. Above the first four notes are '3' and a slur, indicating a triplet. The notes are marked with accents (>). There are 'x' marks below the first, second, third, and fourth notes.

86

Drum notation for measure 86 in 4/4 time. The staff shows a sequence of eighth notes: R, R L, L R, R L, L. Above the first five notes are '3' and a slur, indicating a triplet. The notes are marked with accents (>).

79

Drum notation for measure 79 in 4/4 time. The staff shows a sequence of eighth notes: R L, R L, R L, R L. Above the first four notes are '3' and a slur, indicating a triplet. The notes are marked with accents (>).

87

Drum notation for measure 87 in 4/4 time. The staff shows a sequence of eighth notes: R, R L, L R, R L, L. Above the first five notes are '3' and a slur, indicating a triplet. The notes are marked with accents (>). There is an 'x' mark above the second note.

80

Drum notation for measure 80 in 4/4 time. The staff shows a sequence of eighth notes: R L, L R, R L, L R. Above the first four notes are '3' and a slur, indicating a triplet. The notes are marked with accents (>).

88

Drum notation for measure 88 in 4/4 time. The staff shows a sequence of eighth notes: R, R L, L R, R L, L. Above the first five notes are '3' and a slur, indicating a triplet. The notes are marked with accents (>). There are 'x' marks below the first, second, third, and fourth notes.

Flam rudiments can provide unique sounds and textures on the drum set. Exercises 1–8 consist of Flams, Exercises 9–12 are Flam Taps, Exercises 13–16 are Flam Accents, Exercises 17–24 are Flam Paradiddles and Exercises 25–32 are Swiss Triplets. Be sure to place the grace note on the specified drum, as it is not always played on the same surface as the main stroke.

1

LR AL LR AL LR AL LR AL
AL LR AL LR AL LR AL LR

2

LR AL LR AL LR AL LR AL

3

LR AL LR AL LR AL LR AL

4

LR AL LR AL LR AL LR AL
AL LR AL LR AL LR AL LR

5

LR AL LR AL LR AL LR AL
AL LR AL LR AL LR AL LR

6

LR AL LR AL LR AL LR AL
AL LR AL LR AL LR AL LR

7

LR AL LR AL LR AL LR AL

8

LR AL LR AL LR AL LR AL
AL LR AL LR AL LR AL LR

9

LR RAL L LR RAL L
AL L LR RAL L LR R

10

LR RAL L LR RAL L

11

LR RAL L LR RAL L

12

LR RAL L LR RAL L

13

LR L RAL L LR L RAL L
LR L RAL L LR L RAL L

14

LR L RAL L LR L RAL L
LR L RAL L LR L RAL L

15

RL L LR L RL L LR L
RL L LR L RL L LR L

16

LR L RAL L LR L RAL L
LR L RAL L LR L RAL L

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

17



Exercise 17: A 4-measure drum pattern in 4/4 time. The notation consists of eighth notes on a single staff. The pattern is L L L R R R L R L L L L R L R R R L L L.

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

18



Exercise 18: A 4-measure drum pattern in 4/4 time. The notation consists of eighth notes on a single staff. The pattern is L L L R R R L R L L L L R L R R R L L L.

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

19



Exercise 19: A 4-measure drum pattern in 4/4 time. The notation consists of eighth notes on a single staff. The pattern is L L L R R R L R L L L L R L R R R L L L.

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

20



Exercise 20: A 4-measure drum pattern in 4/4 time. The notation consists of eighth notes on a single staff. The pattern is R L L L L R L R R R L L L L L L R R.

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

21



Exercise 21: A 4-measure drum pattern in 4/4 time. The notation consists of eighth notes on a single staff. The pattern is L L L R R R L R L L L L R L R R R L L L.

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

22



Exercise 22: A 4-measure drum pattern in 4/4 time. The notation consists of eighth notes on a single staff. The pattern is R L L L L R L R R R L L L L L L R R.

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

23



Exercise 23: A 4-measure drum pattern in 4/4 time. The notation consists of eighth notes on a single staff. The pattern is L L L R R R L R L L L L R L R R R L L L.

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

24



Exercise 24: A 4-measure drum pattern in 4/4 time. The notation consists of eighth notes on a single staff. The pattern is L L L R R R L R L L L L R L R R R L L L.

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

25



Exercise 25: A 4-measure drum pattern in 4/4 time. The notation consists of eighth notes on a single staff. The pattern is L R R L L R R L L R R L L R R L. There are triplets indicated above the first four measures.

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

26



Exercise 26: A 4-measure drum pattern in 4/4 time. The notation consists of eighth notes on a single staff. The pattern is L R R L L R R L L R R L L R R L. There are triplets indicated above the first four measures.

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

27



Exercise 27: A 4-measure drum pattern in 4/4 time. The notation consists of eighth notes on a single staff. The pattern is L R R L L R R L L R R L L R R L. There are triplets indicated above the first four measures.

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

28



Exercise 28: A 4-measure drum pattern in 4/4 time. The notation consists of eighth notes on a single staff. The pattern is R L L R R L L R R L L R R L L R. There are triplets indicated above the first four measures.

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

29



Exercise 29: A 4-measure drum pattern in 4/4 time. The notation consists of eighth notes on a single staff. The pattern is R L L R R L L R R L L R R L L R. There are triplets indicated above the first four measures.

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

30



Exercise 30: A 4-measure drum pattern in 4/4 time. The notation consists of eighth notes on a single staff. The pattern is R L L R R L L R R L L R R L L R. There are triplets indicated above the first four measures.

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

31



Exercise 31: A 4-measure drum pattern in 4/4 time. The notation consists of eighth notes on a single staff. The pattern is L R R L L R R L L R R L L R R L. There are triplets indicated above the first four measures.

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

32



Exercise 32: A 4-measure drum pattern in 4/4 time. The notation consists of eighth notes on a single staff. The pattern is R L L R R L L R R L L R R L L R. There are triplets indicated above the first four measures.

1

RLRALLRLRALLRLRALLRLRALL
LALLRALALLRALALLRALALL

9

RLRLRALRLALLRLRLRALRLALL
LALLRALALLRALALLRALALL

2

RLRALLRLRALLRLRALLRLRALL
LALLRALALLRALALLRALALL

10

LALALLRLRALLRLRALLRLRALL
LALLRALALLRALALLRALALL

3

RLRALLRLRALLRLRALLRLRALL
LALLRALALLRALALLRALALL

11

RLRLRALRLALLRLRLRALRLALL
LALLRALALLRALALLRALALL

4

RLRALLRLRALLRLRALLRLRALL
LALLRALALLRALALLRALALL

12

RLRALLRLRALLRLRALLRLRALL
LALLRALALLRALALLRALALL

5

RLRALLRLRALLRLRALLRLRALL
LALLRALALLRALALLRALALL

13

RLRLRLRLRLRLRLRLRLRLRLRL
LALLRALALLRALALLRALALL

6

RLRALLRLRALLRLRALLRLRALL
LALLRALALLRALALLRALALL

14

RLRALLRLRALLRLRALLRLRALL
LALLRALALLRALALLRALALL

7

RLRLRALRLALLRLRLRALRLALL
LALLRALALLRALALLRALALL

15

RLRLRLRLRLRLRLRLRLRLRLRL
LALLRALALLRALALLRALALL

8

RLRLRALRLALLRLRLRALRLALL
LALLRALALLRALALLRALALL

16

RLRLRALRLALLRLRLRALRLALL
LALLRALALLRALALLRALALL

In addition to developing speed and power, the following exercises will be of tremendous help in strengthening the left side of the body. Every successive ride/crash/hi-hat stroke should be played with the opposite hand. Stickings above the notes refer to cymbals; stickings below the notes refer to drums.

1

R L R L R L R L

2

L R L R L R L R

3

R L R L R L R L R L

4

R L R L R L R L R L

5

R L R L R L R L R L

6

R L R L R L R L

7

R L R L R L R L R L

8

R L R L R L R L R L

9

R L R L R L R L

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

10

R L R L R L R L

L R R L L R R L

11

R L R L R L R L

L R L R L R R L R R L

12

R L R L R L R L R L

L R R L L R R L

13

R L L R R L L R

14

R L L R R L L R

15

R L L R R L R L

16

R L R L R L R L

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

The following exercises combine closed (multiple-bounce) and open (double-stroke) rolls. Make sure to distinguish between the crisp, staccato, military sound of an open roll and the smooth, connected, concert sound of the closed roll. Play Exercises 17 and 23 on every drum and cymbal in the drum set.


17

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



23

RR LL RR LL RR LL RR LL RR LL RR LL
LL RR LL RR LL RR LL RR LL RR LL RR



18

RR LL RR LL RR LL RR LL RR LL RR LL
LL RR LL RR LL RR LL RR LL RR LL RR



24

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



19

RR LL RR LL RR LL RR LL RR LL RR LL
LL RR LL RR LL RR LL RR LL RR LL RR



25

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



20

RR LL RR LL RR LL RR LL RR LL RR LL
LL RR LL RR LL RR LL RR LL RR LL RR



26

RR LL RR LL RR LL RR LL RR LL RR LL
LL RR LL RR LL RR LL RR LL RR LL RR



21

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



27

RR LL RR LL RR LL RR LL RR LL RR LL
LL RR LL RR LL RR LL RR LL RR LL RR



22

RR LL RR LL RR LL RR LL RR LL RR LL
LL RR LL RR LL RR LL RR LL RR LL RR



28

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



LESSON
29

SUBJECT
Drags and Ruffs

TECHNIQUE

3-, 4- and 5-Note Drags and Ruffs

Pay special attention to the stickings in the following exercises.

1

LLR RAL LLR RAL
RLR LRL RLR LRL

2

LLR RAL LLR RAL
RLR LRL RLR LRL

3

LLR RAL LLR RAL
RLR LRL RLR LRL

4

LLR RAL LLR RAL
RLR LRL RLR LRL

5

R R L L R R L L

6

L R L R

7

LALR ALAL LALR ALAL

8

LALR ALAL LALR ALAL

9

RLRL LRLR RLRL LRLR

10

LALR ALAL LALR ALAL

11

L R L R L R L R

12

RALLR LLRAL RALLR LLRAL
RLALR LALAL RLALR LALAL

13

RALLR LLRAL RALLR LLRAL
RLALR LALAL RLALR LALAL

14

RALLR LLRAL RALLR LLRAL
RLALR LALAL RLALR LALAL

15

RALLR LLRAL RALLR LLRAL

16

R R R L L L R R L L

A useful technique involves playing both hands together with equal volume, either striking the same surface in unison or simultaneously striking two different surfaces. These are not the same as regular Flams in that there are no grace notes; each hand should play at the same volume and intensity level.

1

L L L L etc.
R R R R etc.

2

B B B B etc.

3

B B B B etc.

4

B B B B etc.

5

B L B L B L B L B L B L B L
R R R R R R R R

6

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

7

B B B B B B B B

8

B L L L B L L L L L L L L
R R R R R R R R

9

L L L L etc.
R R R R etc.

10

B B B B etc.

11

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

12

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

13

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

14

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

15

B B B B B B B B

16

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

17 R R R etc. 3 3 3 3
L L L etc.

18 B B B etc. 3 3 3 3

19 B B B etc. 3 3 3 3

20 B B B etc. 3 3 3 3

21 B B B L B B L B B L B
R R R R

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

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

24 L L L L L B L B L B L L
R R R R R R R R R R

25 L L L etc. 6 6 6 6
R R R etc.

26 B B B etc. 6 6 6 6

27 B B B etc. 6 6 6 6

28 R L L R L L R L L R L L L
L R R L R R L R R L R R

29 B L B B B L B B B B L
R R R R

30 L L L L L L L L
R R R R R R R R

31 B B B B B B B B
L R L R L R L R

32 L R R L L L R
R L L R R R R L

11a RLRLRLRLRLRLRLRL

11b RLRLRLRLRLRLRLRL

12a LRLRLRLRLRLRLRLRL

12b LRLRLRLRLRLRLRLRL

13a RLRLRLRLRLRLRLRL

13b RLRLRLRLRLRLRLRL

14a LRLRLRLRLRLRLRLRL

14b LRLRLRLRLRLRLRLRL

15a RLRLRLRLRLRLRLRL

15b RLRLRLRLRLRLRLRL

16a RLRLRLRLRLRLRLRL

16b RLRLRLRLRLRLRLRL

17a LRLRLRLRLRLRLRLRL

17b LRLRLRLRLRLRLRLRL

18a RLLALLLALLL RLLALLLALLL

18b LALLLALLLALLL LALLLALLLALLL

After you can play each pattern individually, combine the a and b versions of each exercise into a 2-bar pattern. Crossovers are indicated by stickings in **bold type**.

19a

Sticking: L L R R R L
R R L L L R

Exercise 19a: A 2-bar drum pattern in 2/4 time. The first bar contains two eighth notes (L), a triplet of eighth notes (R), and another eighth note (L). The second bar contains two eighth notes (R), a triplet of eighth notes (R), and another eighth note (L). The sticking sequence is L L R R R L for the first bar and R R L L L R for the second bar.

19b

Sticking: L L R R R L
R R L L L R

Exercise 19b: A 2-bar drum pattern in 2/4 time, identical to 19a. The sticking sequence is L L R R R L for the first bar and R R L L L R for the second bar.

20a

Sticking: L L R R R L
R R L L L R

Exercise 20a: A 2-bar drum pattern in 2/4 time. The first bar contains two eighth notes (L), a triplet of eighth notes (R), and another eighth note (L). The second bar contains two eighth notes (R), a triplet of eighth notes (R), and another eighth note (L). The sticking sequence is L L R R R L for the first bar and R R L L L R for the second bar.

20b

Sticking: L L R R R L
R R L L L R

Exercise 20b: A 2-bar drum pattern in 2/4 time, identical to 20a. The sticking sequence is L L R R R L for the first bar and R R L L L R for the second bar.

21a

Sticking: L L R R
R R L L

Exercise 21a: A 2-bar drum pattern in 2/4 time. The first bar contains two eighth notes (L) and two eighth notes (R). The second bar contains two eighth notes (R) and two eighth notes (L). The sticking sequence is L L R R for the first bar and R R L L for the second bar.

21b

Sticking: L L R R
R R L L

Exercise 21b: A 2-bar drum pattern in 2/4 time, identical to 21a. The sticking sequence is L L R R for the first bar and R R L L for the second bar.

22a

Sticking: L L R R
R R L L

Exercise 22a: A 2-bar drum pattern in 2/4 time, identical to 21a. The sticking sequence is L L R R for the first bar and R R L L for the second bar.

22b

Sticking: L L R R
R R L L

Exercise 22b: A 2-bar drum pattern in 2/4 time, identical to 22a. The sticking sequence is L L R R for the first bar and R R L L for the second bar.

23a

Sticking: R L R L R L R L R L
R R L L L R

Exercise 23a: A 2-bar drum pattern in 2/4 time. The first bar contains a triplet of eighth notes (R L R), a triplet of eighth notes (L R L), and another eighth note (R). The second bar contains two eighth notes (R), a triplet of eighth notes (L), and another eighth note (R). The sticking sequence is R L R L R L R L R L for the first bar and R R L L L R for the second bar.

23b

Sticking: R L R L R L R L R L
R R L L L R

Exercise 23b: A 2-bar drum pattern in 2/4 time, identical to 23a. The sticking sequence is R L R L R L R L R L for the first bar and R R L L L R for the second bar.

24a

Sticking: R L R L R L R L
R R L L L R

Exercise 24a: A 2-bar drum pattern in 2/4 time. The first bar contains a triplet of eighth notes (R L R), a triplet of eighth notes (L R L), and another eighth note (R). The second bar contains two eighth notes (R), a triplet of eighth notes (L), and another eighth note (R). The sticking sequence is R L R L R L R L for the first bar and R R L L L R for the second bar.

24b

Sticking: R L R L R L R L
R R L L L R

Exercise 24b: A 2-bar drum pattern in 2/4 time, identical to 24a. The sticking sequence is R L R L R L R L for the first bar and R R L L L R for the second bar.

25a

Sticking: R L R L R L R L
R R L L L R

Exercise 25a: A 2-bar drum pattern in 2/4 time, identical to 24a. The sticking sequence is R L R L R L R L for the first bar and R R L L L R for the second bar.

25b

Sticking: R L R L R L R L
R R L L L R

Exercise 25b: A 2-bar drum pattern in 2/4 time, identical to 25a. The sticking sequence is R L R L R L R L for the first bar and R R L L L R for the second bar.

26a

Sticking: R L R L R L R L
R R L L L R

Exercise 26a: A 2-bar drum pattern in 2/4 time, identical to 24a. The sticking sequence is R L R L R L R L for the first bar and R R L L L R for the second bar.

26b

Sticking: R L R L R L R L
R R L L L R

Exercise 26b: A 2-bar drum pattern in 2/4 time, identical to 26a. The sticking sequence is R L R L R L R L for the first bar and R R L L L R for the second bar.

Crossovers can add visual excitement to a live performance. Like many of the exercises in this book, these examples put the hands, arms, and body through challenging, unusual, and somewhat uncomfortable motions in order to build greater command of the drum set. Follow the stickings carefully to ensure that both arms are receiving equal benefits from these exercises. The crossovers are indicated by **bold** type.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The patterns on this page show how a variety of exercises can be created from a single idea—in this case, Exercise 11 on page 76. The sky's the limit, so let your imagination fly. Note: Exercise 7 should be played as combination Flat Flams and press rolls.

1

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

2

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

3

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

4

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

5

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

6

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

7

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

8

R L R L R L R L

9

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

10

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

11

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

12

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

13

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

14

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

15

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

16

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

7 *p cresc.* *ff*

8 *f* *p*

9 *mp* *f*

10 *pp* *ff* *pp*

11 *ppp* *f*

12 *mf accel. poco a poco*

13 *f* *p*

14 *ff* *p*

15 *f* *mp*

16 *ppp* *fff* *f* *p*

17 *mp* *f*

18 *ff* *pp*

38 *p* *ff*

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

39 *mf* *mp*

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

40 *p cresc.* *ff*

R L R L etc.

p cresc. *ff*

41 *mp* *mf*

RRLLRRLL RRLLRRLL RRLLRRLL RRLLRRLL

42 *mp*

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

mf *f*

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

43 *ppp* *fff* *ppp* *fff*

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

R L R L etc.
L R L R etc.

50 *f*
p

51 *mf* *f* *mf* *f*

52 *mp*
ff

53 *pp cresc.* *ff*

54 *mp* *ff*
mf *ff*

ABOUT THE AUTHOR

ROD MORGENSTEIN

Rod Morgenstein is widely respected for his contributions to the world of drumming. He is a founding member of the groundbreaking progressive rock-fusion group the Dixie Dregs, who have received Grammy nominations for Best Rock Instrumental Performance for six of their recordings. The band, touted by *The Philadelphia Inquirer* as "possibly the most important, and certainly the most technically advanced instrumental group in progressive fusion," continues to record and tour. From 1983-86 Rod also recorded and toured with Dregs guitarist Steve Morse in the Steve Morse Band. Rod's unique style of drumming has earned him *Modern Drummer* magazine's Readers Poll award for Best Progressive Rock Drummer numerous times.

Rod is an original member of the heavy metal band Winger, whose recordings have reached gold and platinum status around the world. The band received an American Music Award nomination for Best New Heavy Metal Band in 1989. He has also recorded on solo projects by Kip Winger.

Other projects that Rod has been involved with include: the Rudess Morgenstein Project, a power duo featuring Rod and Dream Theater keyboardist Jordan Rudess; The Jelly Jam, which features Dream Theater bassist John Myung and King's X guitarist Ty Tabor; and jazz-fusion jam band Jazz Is Dead, which then featured bassist Alphonso Johnson, guitarist Jimmy Herring, and keyboardist T Lavitz. Rod was also part of a select group of drummers chosen to play on the Buddy Rich tribute CD, *Burning for Buddy*.

A graduate of the University of Miami (Florida) with a Bachelor of Music degree, Rod is very involved in drum education. He has performed at hundreds of clinics and drum festivals around the world. He authored the audio cassette/book packages *Grooving In Styles/Filling In the Holes*, and *Double Bass Drumming* (Cherry Lane), the instructional video *Putting It All Together* (Warner Bros.), and co-authored with Rick Mattingly the book/CD package *The Drumset Musician* (Hal Leonard). He has also been a columnist for *Modern Drummer*, *Rhythm* (UK), and *Sticks* (Germany) magazines. Rod also authored and teaches the online course *Rock Drums* through Berkleemusic.com, the continuing education division of Berklee College of Music.

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