ADVANCED TECHNIQUES

FOR THE

MODERN DRUMMER

BY

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TO
S.A.M.

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SECTION I, PART A
Dotted Eights and Sixteenths

These initial exercises are all derived from No. 1, the "shuffle". It is placed first because it follows the dotted eighth and sixteenth cymbal pattern closely. In each exercise after the first certain notes have been left out. The dotted lines indicate the places where the hands fall together.

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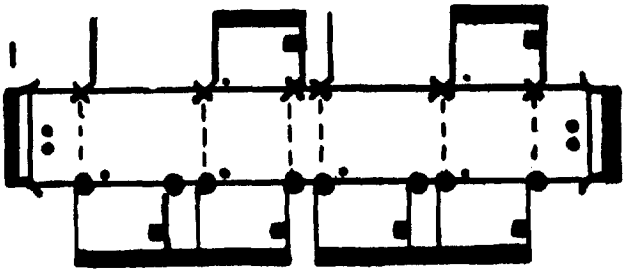

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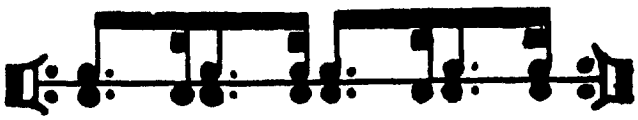

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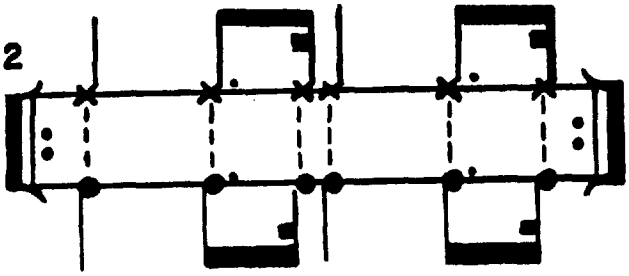

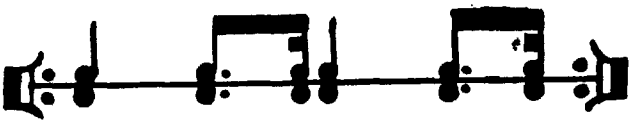

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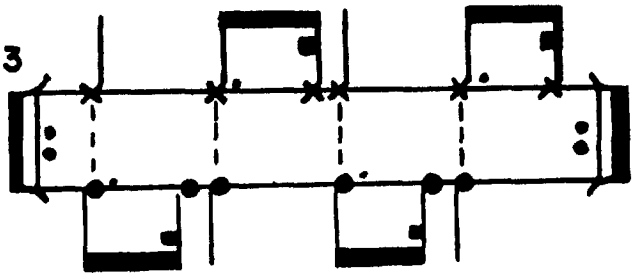

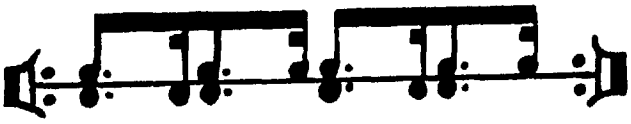

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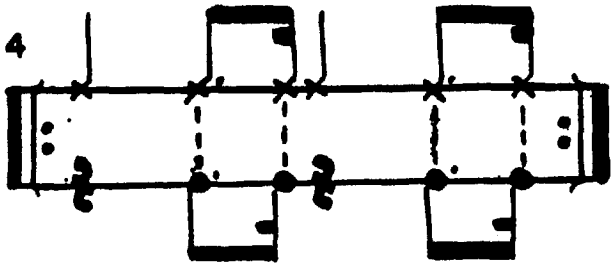

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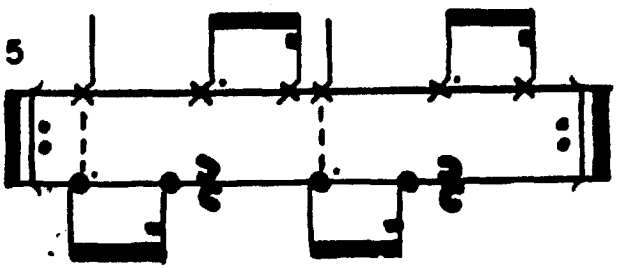

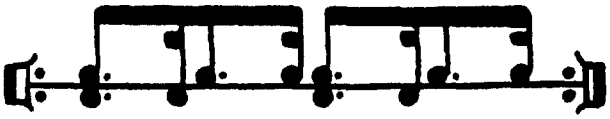

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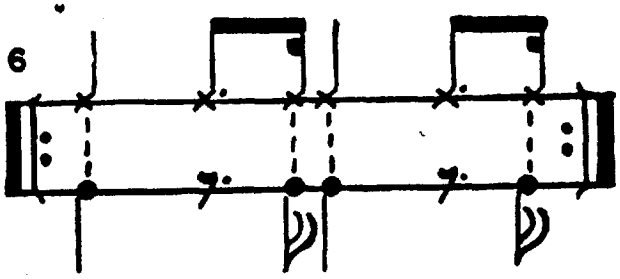

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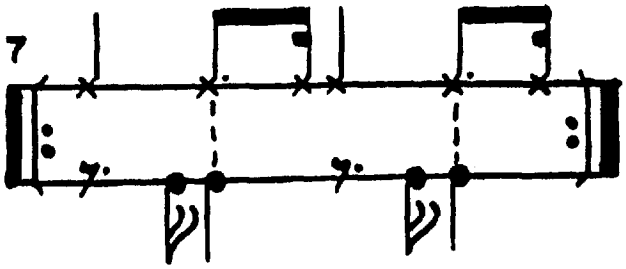

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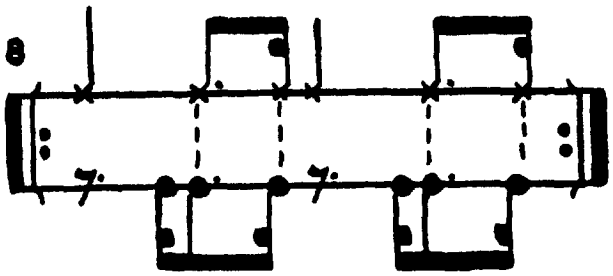

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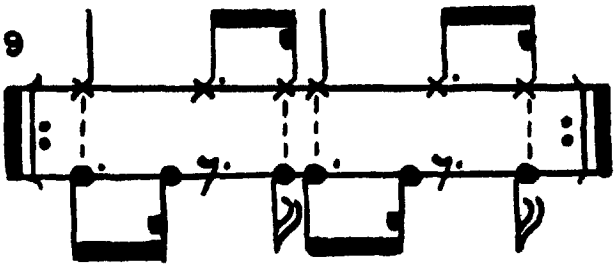

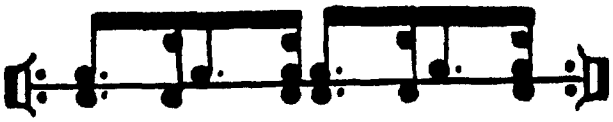

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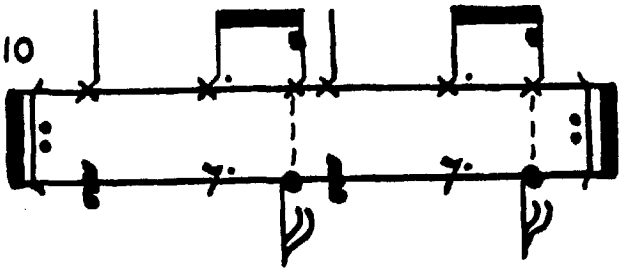

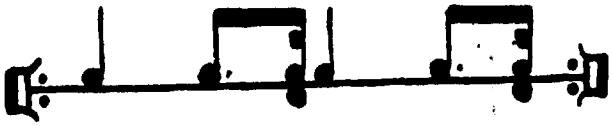

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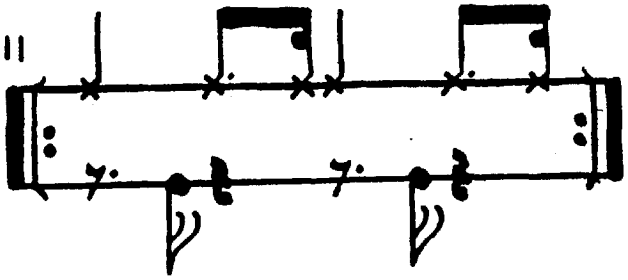

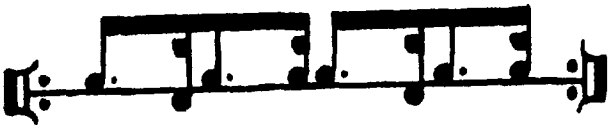

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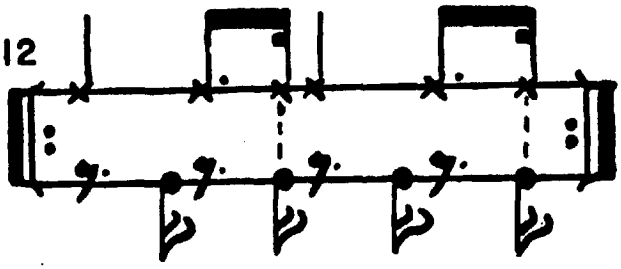

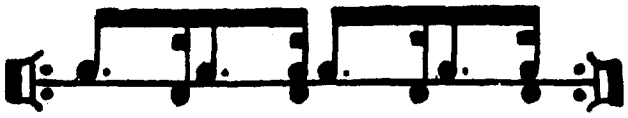

Exercises 1 A

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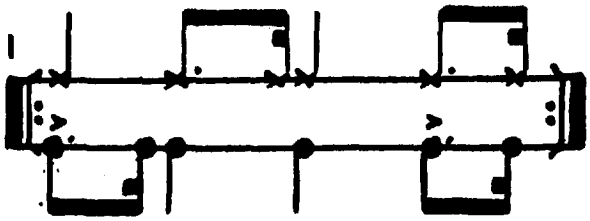

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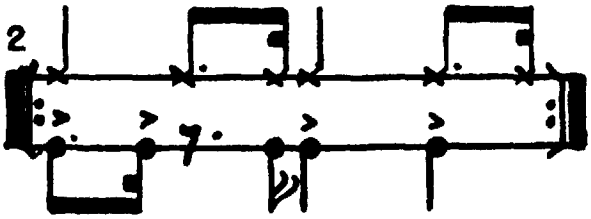

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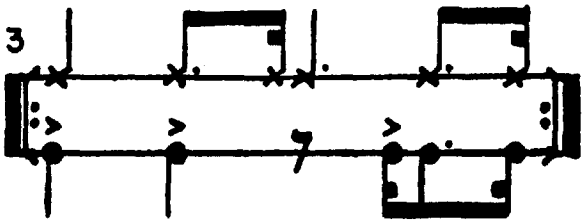

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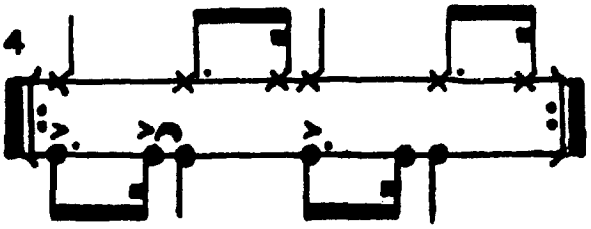

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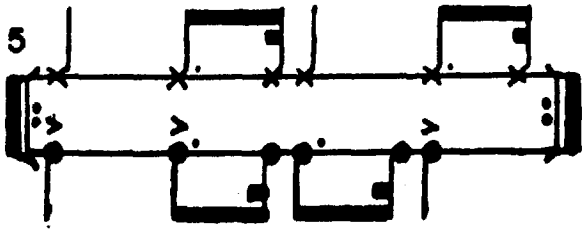

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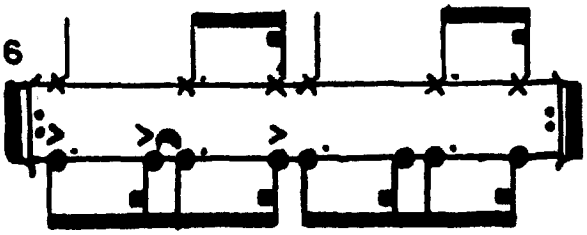

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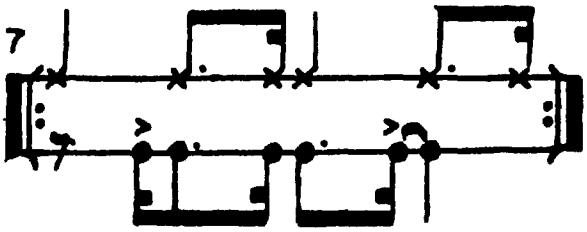

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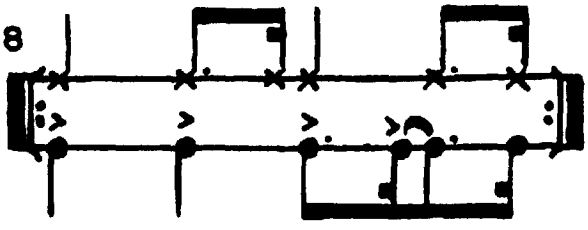
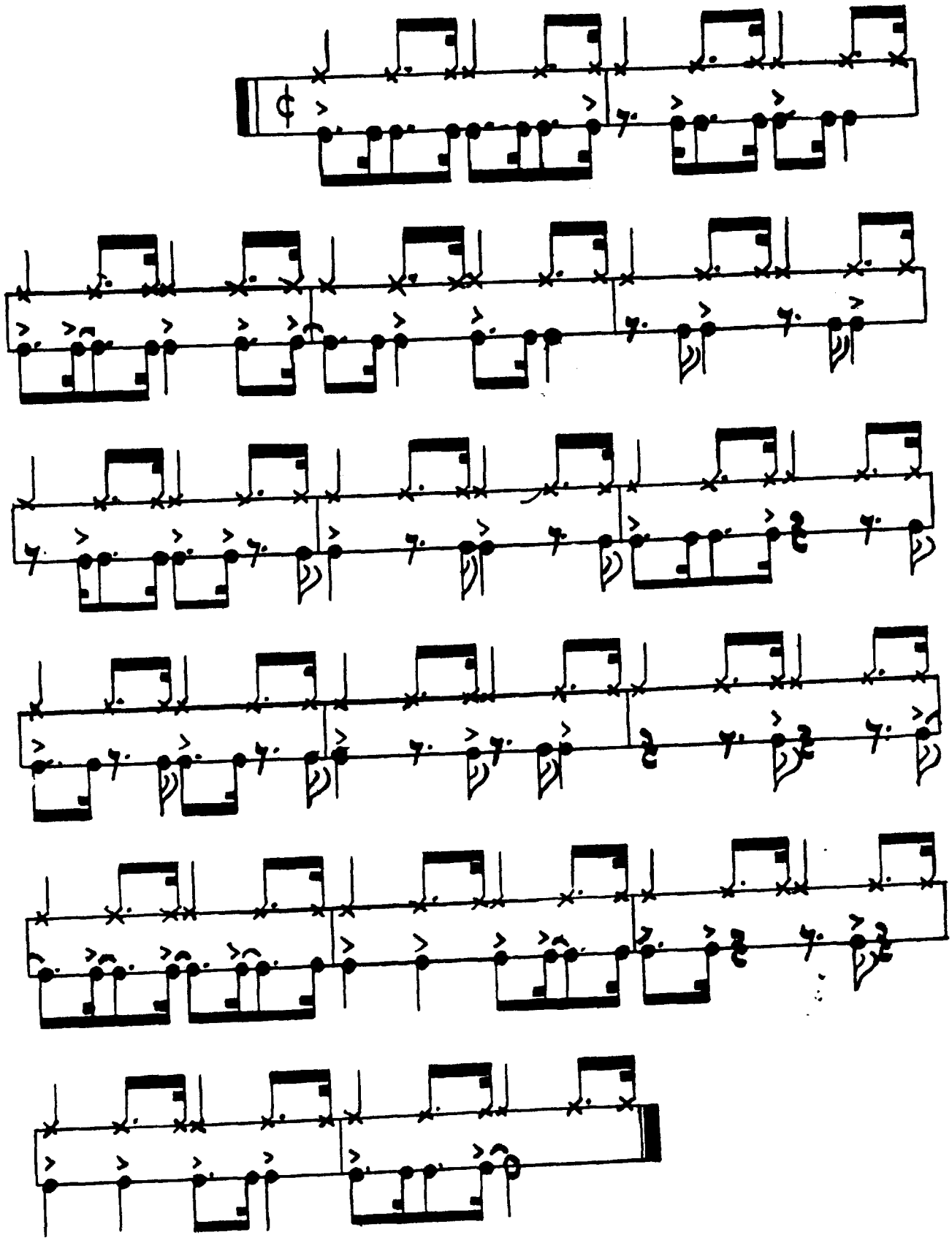


Solo Exercise 1 A

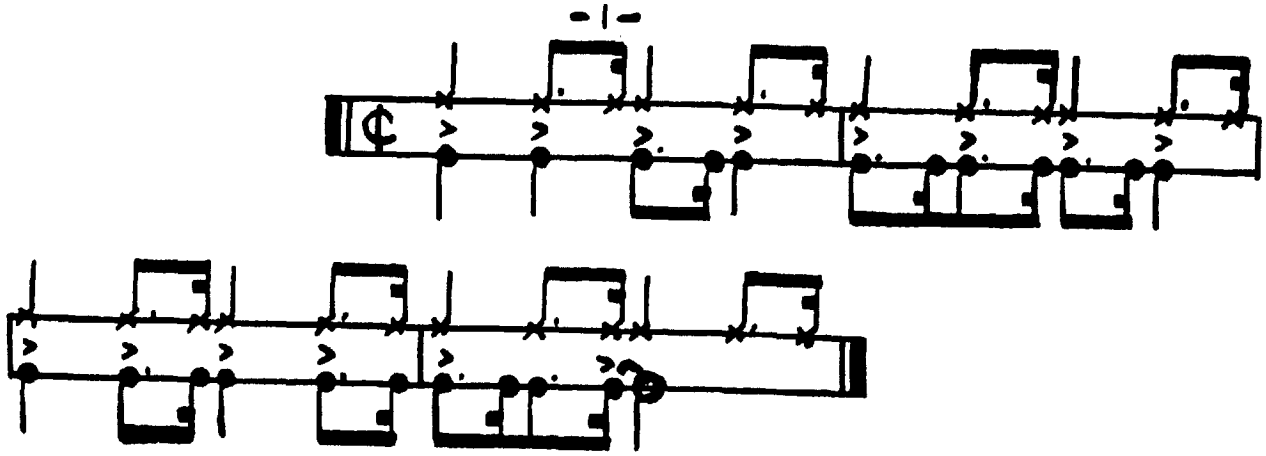


Melodic Exercises I A

Interspersed throughout this volume are exercises based on familiar jazz melodies. These were chosen for their rhythmic patterns, and are graduated in difficulty to correspond with the more academic exercises that precede them. They are designed to test the students' skill in phrasing smoothly and should be practiced with this in mind.

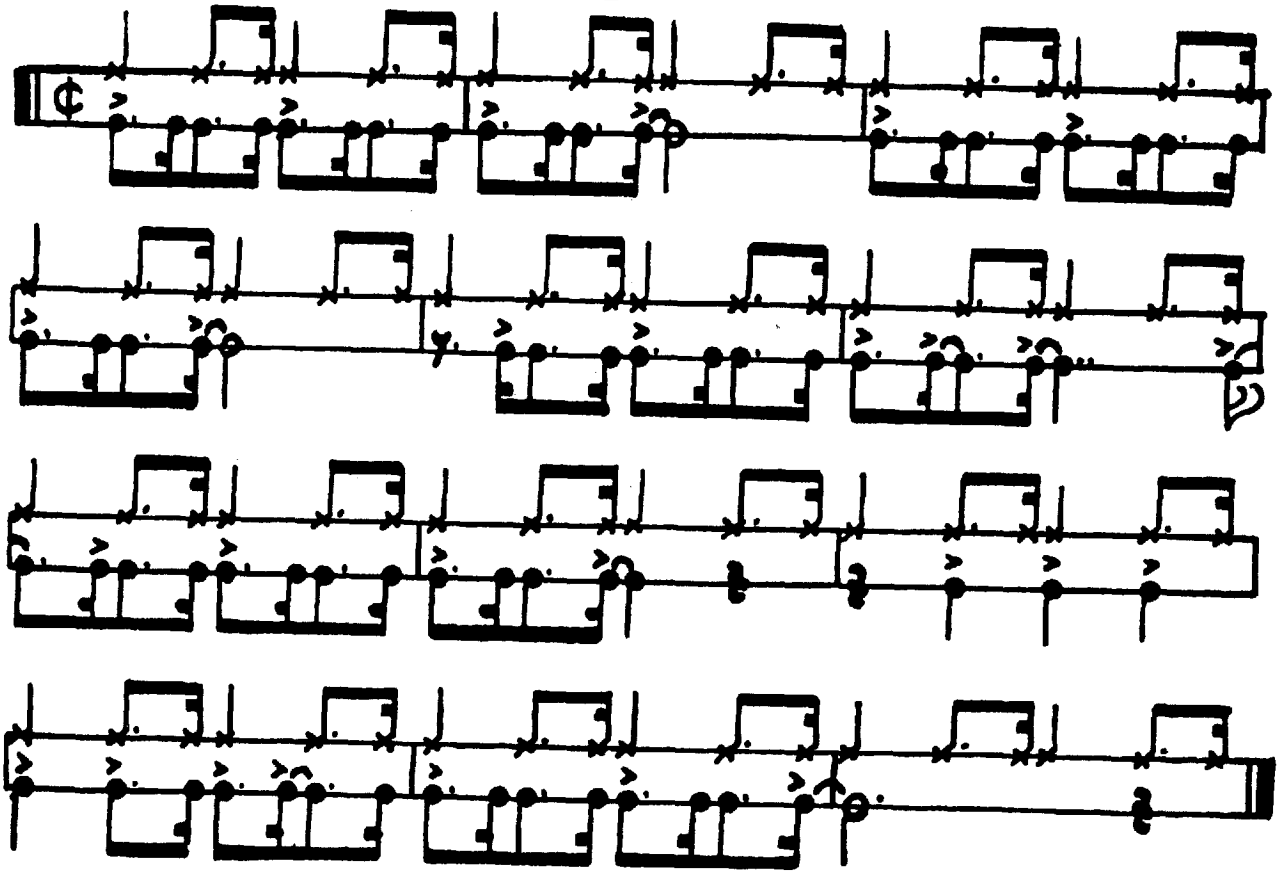
Bounce

-1-



Bounce

-2-



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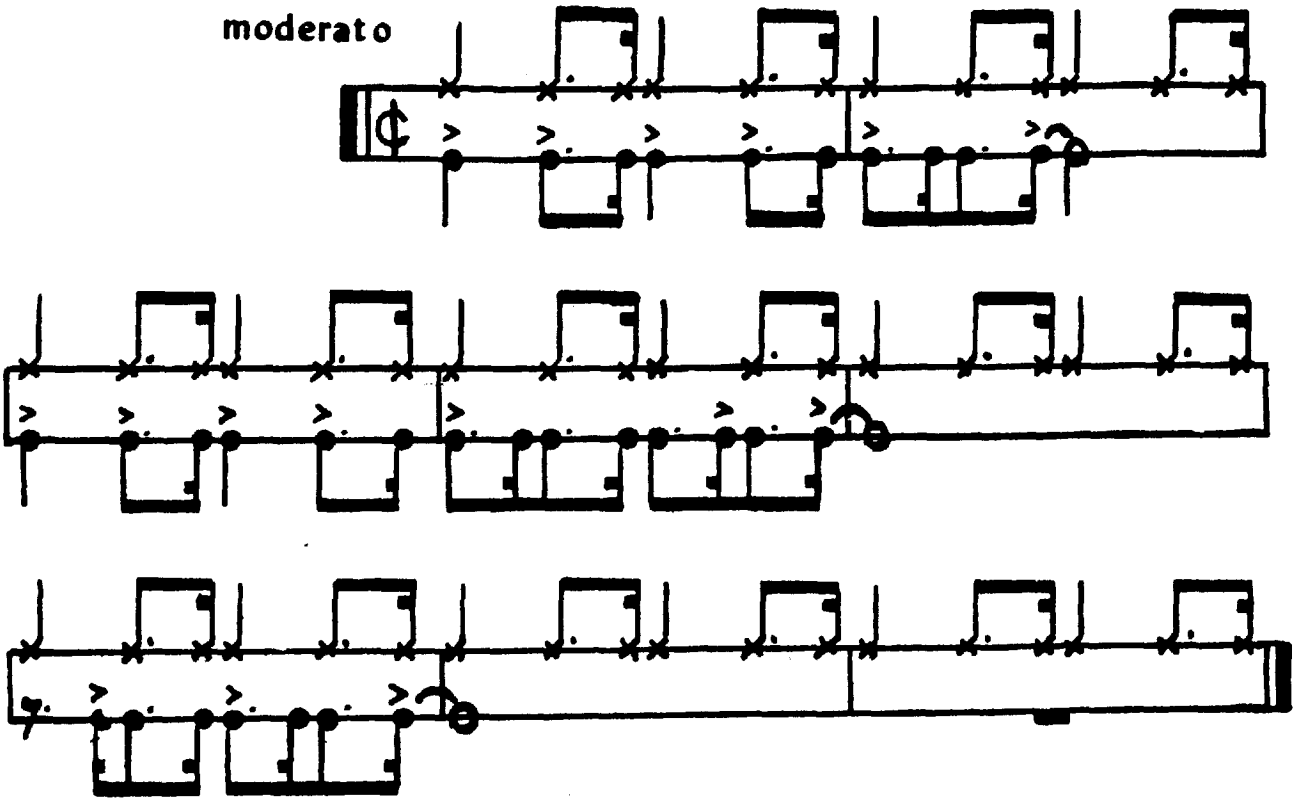

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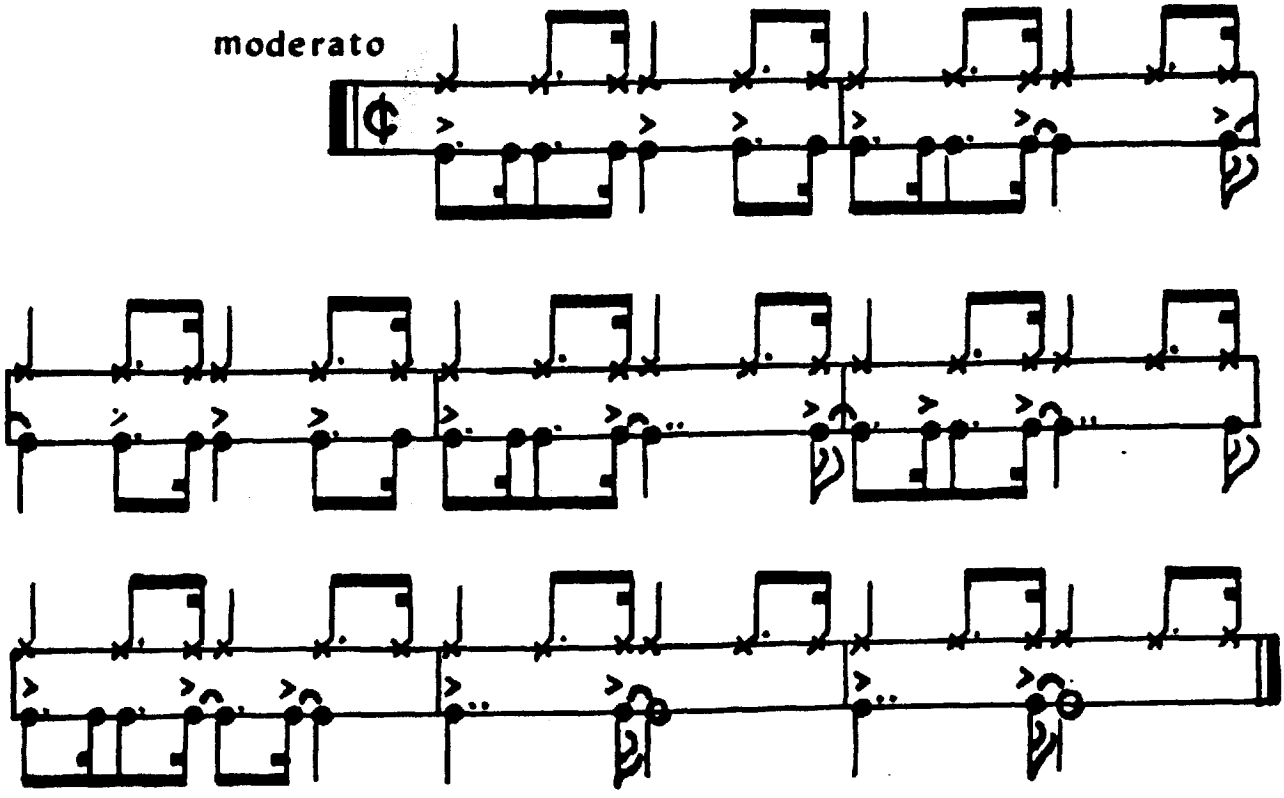
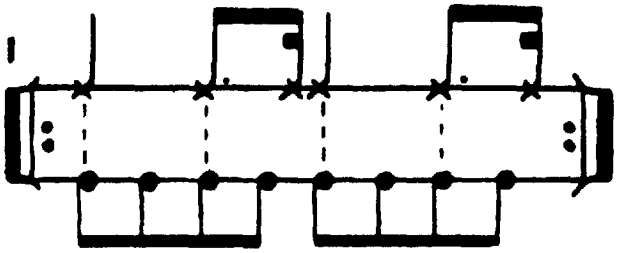


SECTION I PART B
Eights

Next come the exercises utilising eighth notes in the solo hand instead of the dotted eights and sixteenths. The tendency here may be to play the cymbal rhythm in straight eighths like the solo part, so care should be taken in analysing the key.

1



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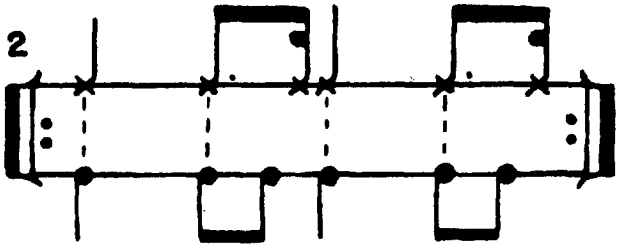

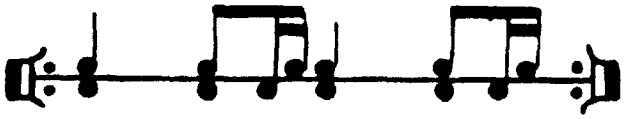

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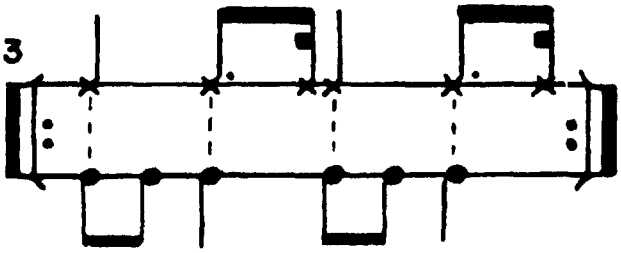

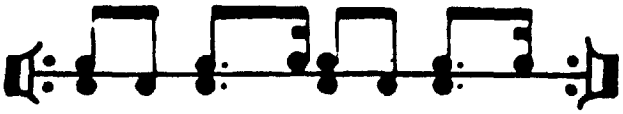

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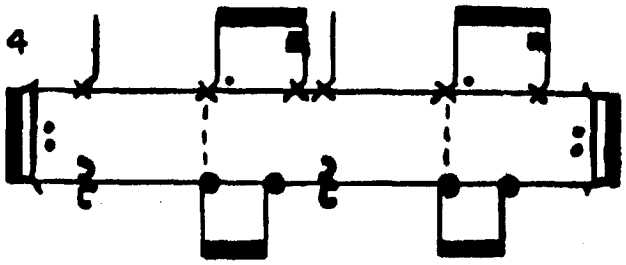

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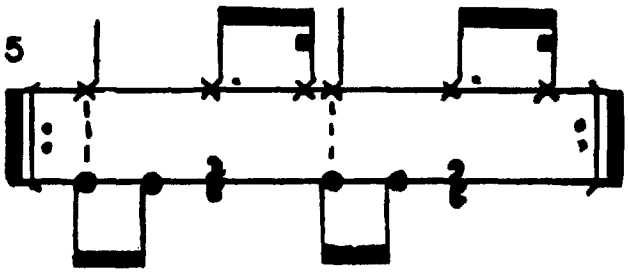

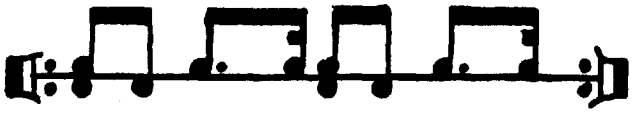

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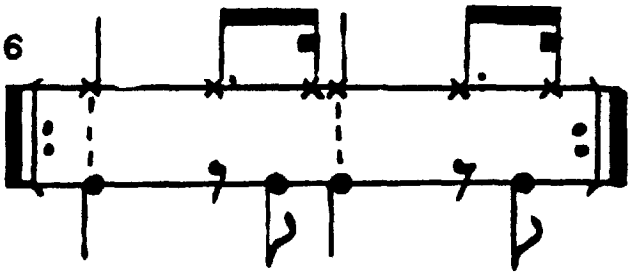

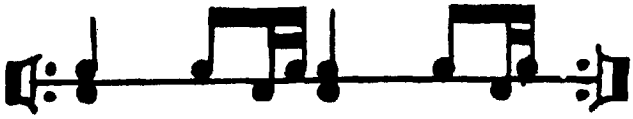

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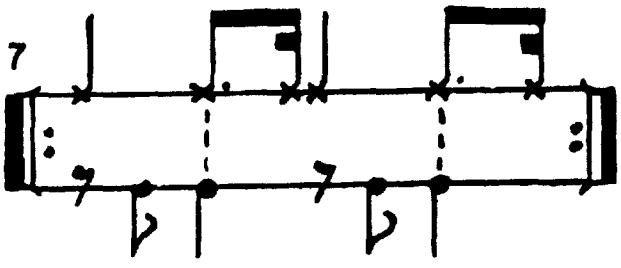

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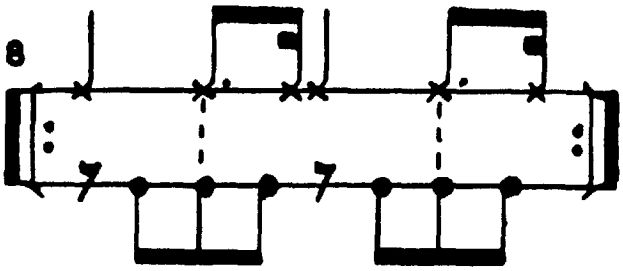

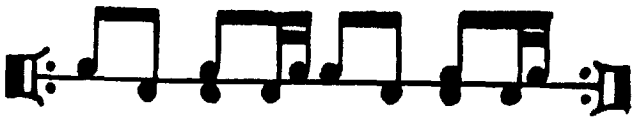

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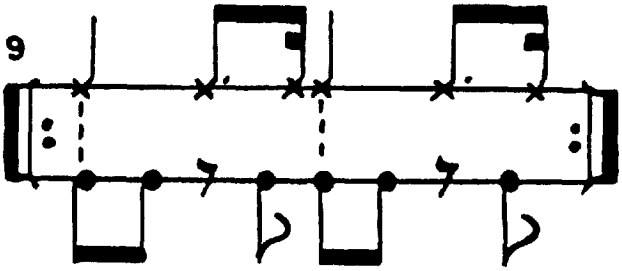

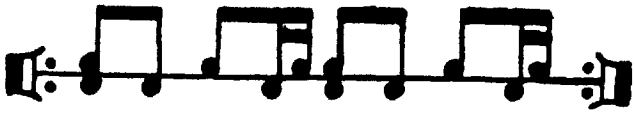

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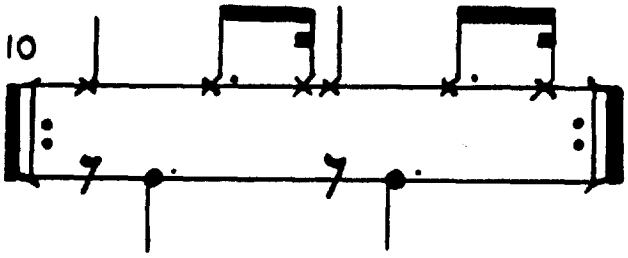

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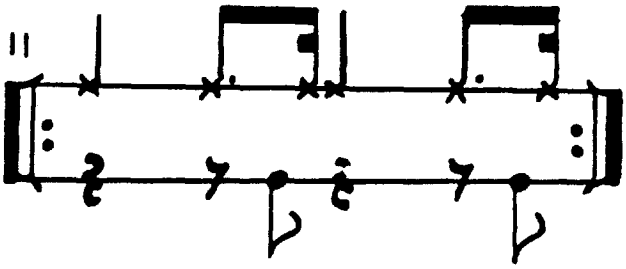

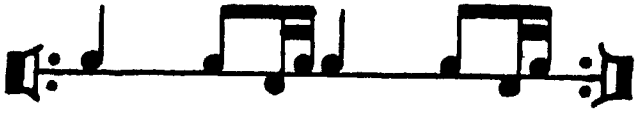

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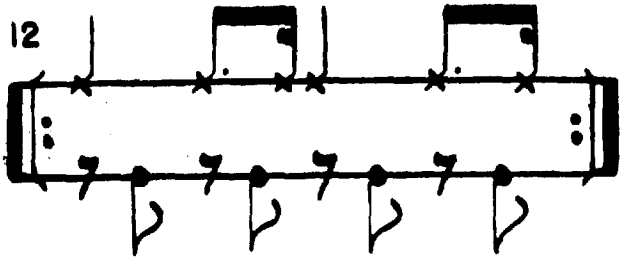

EXERCISES

Exercises I B

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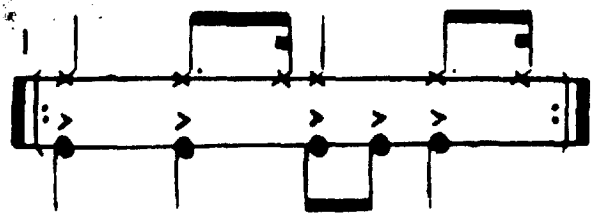

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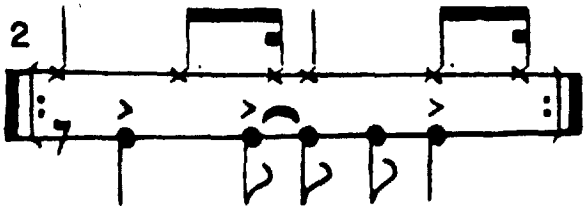

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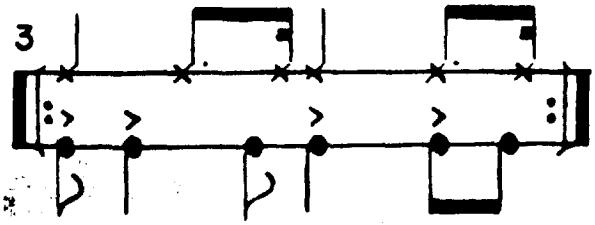

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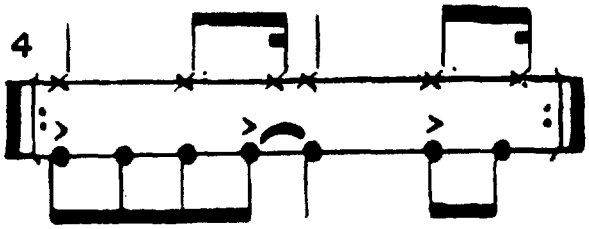

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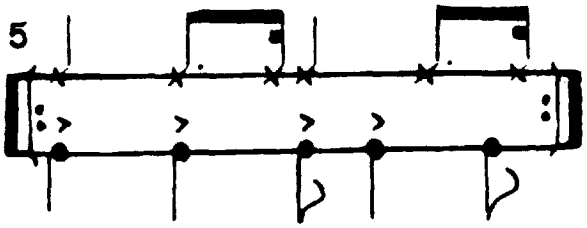

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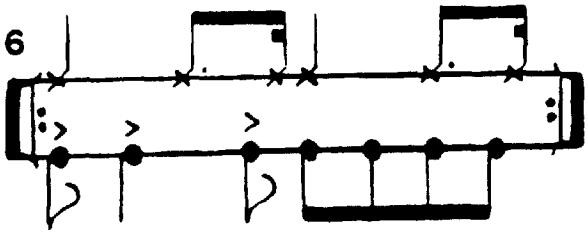

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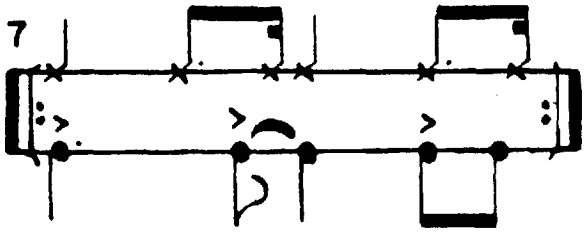

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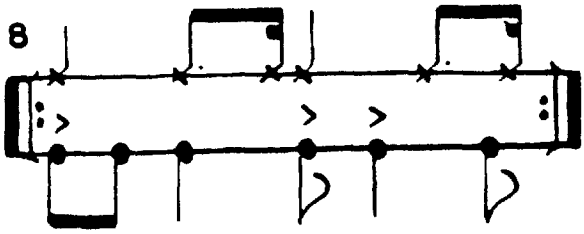
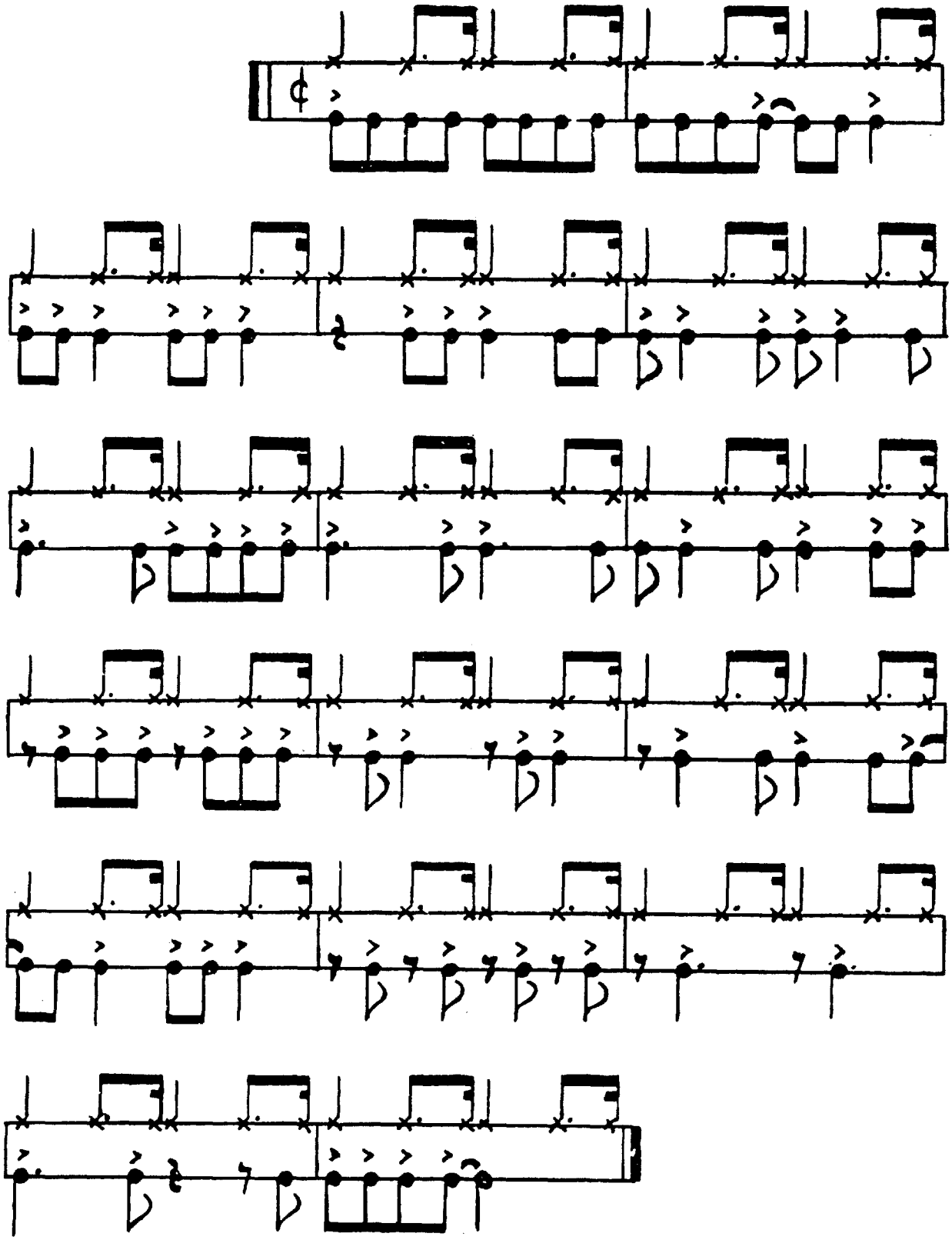


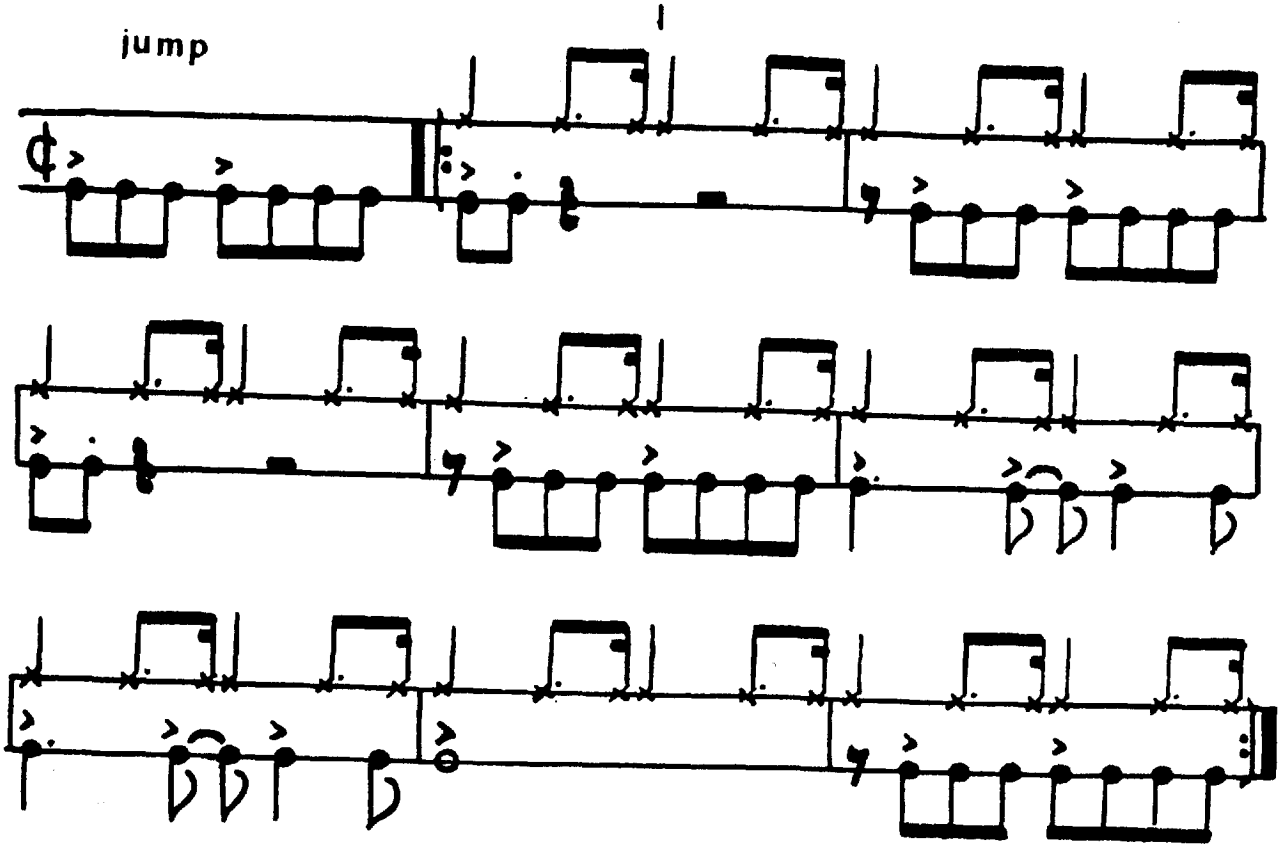
Solo Exercises 1 B



Melodic Exercises 1 B

1

jump



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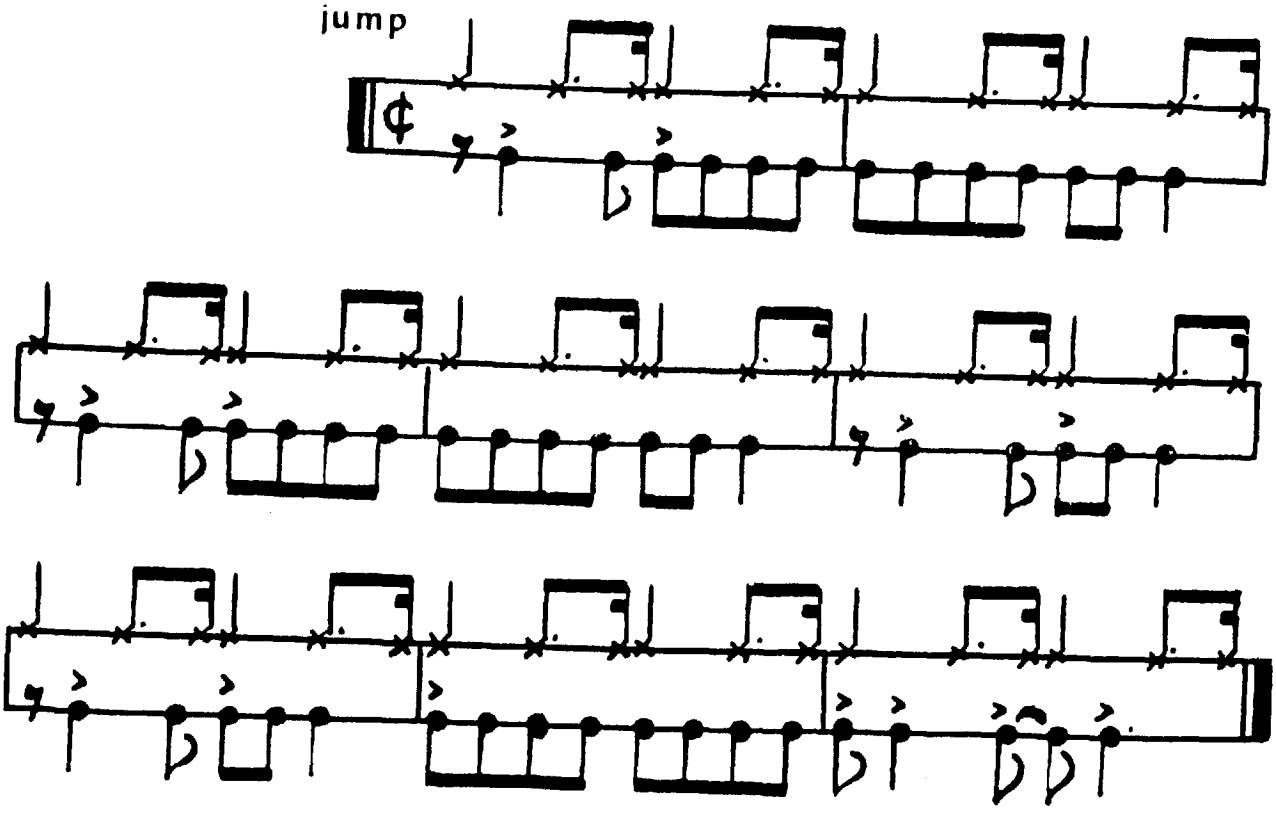

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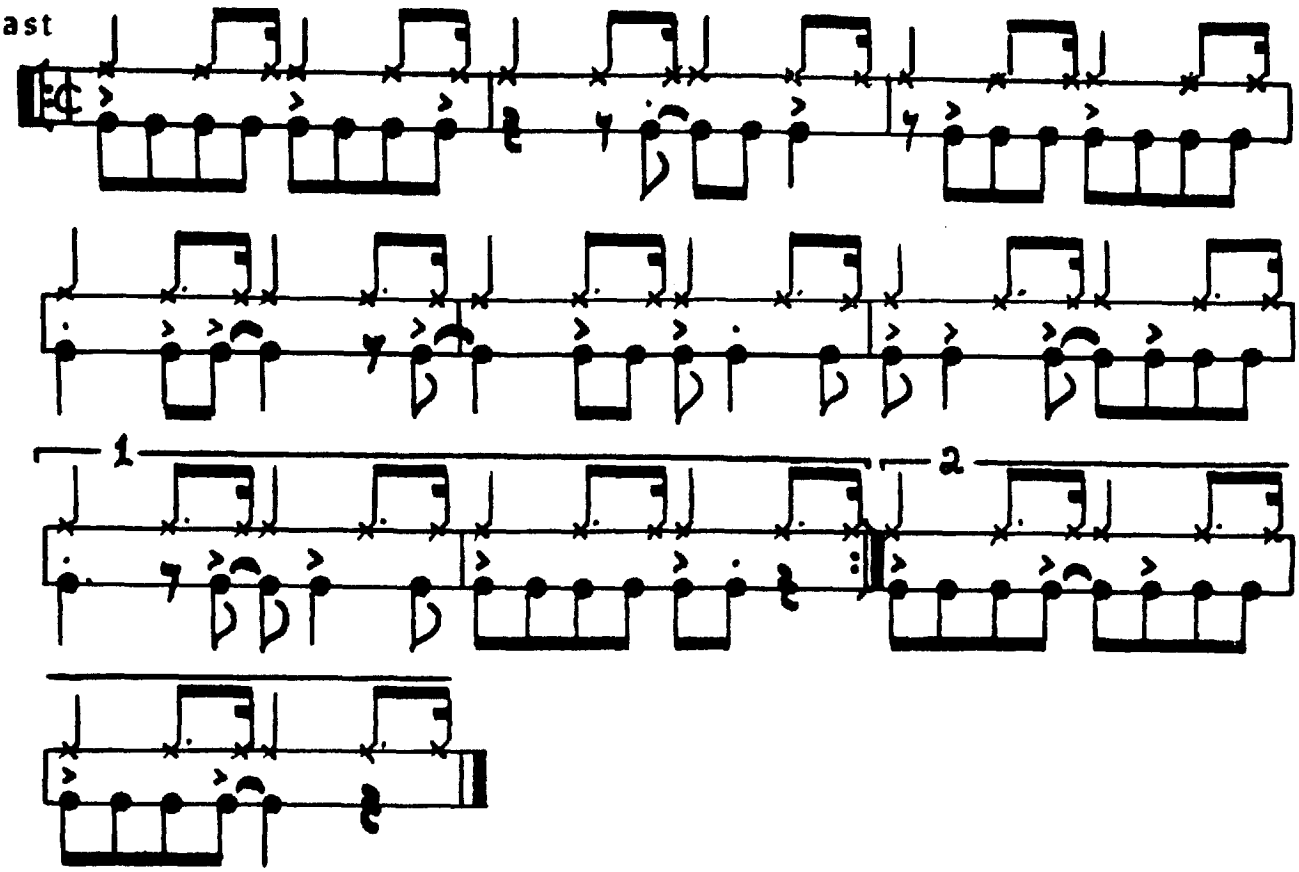

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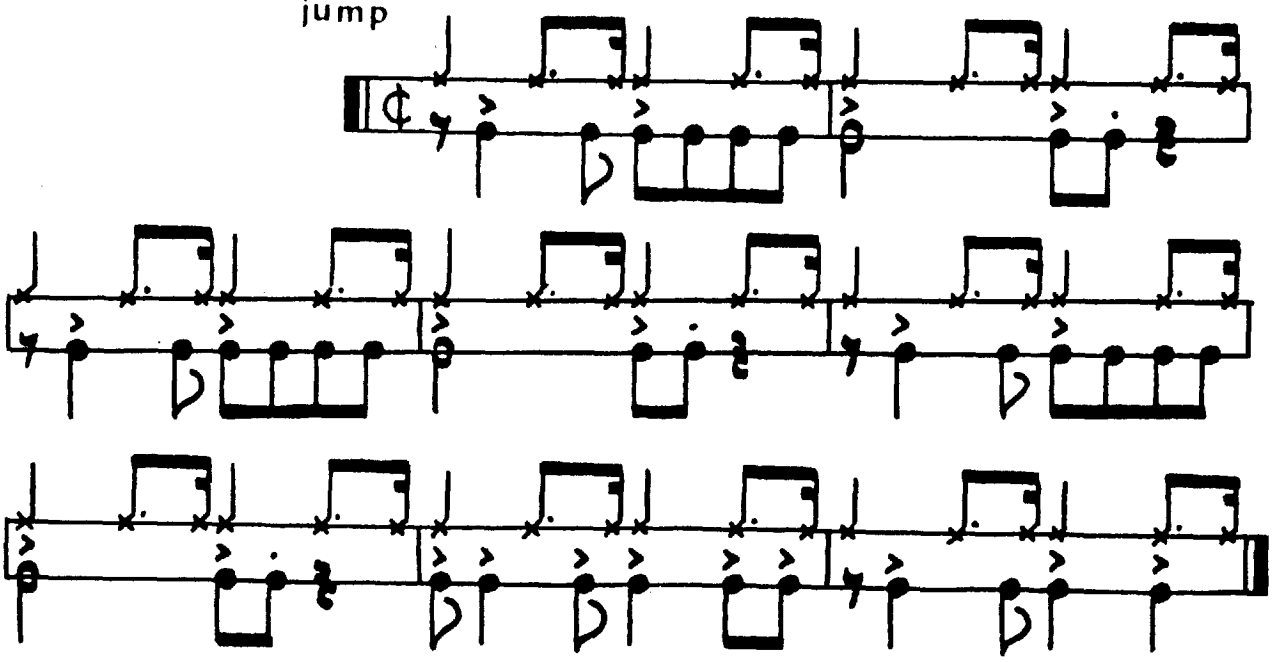
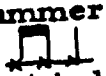
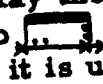
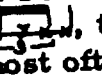
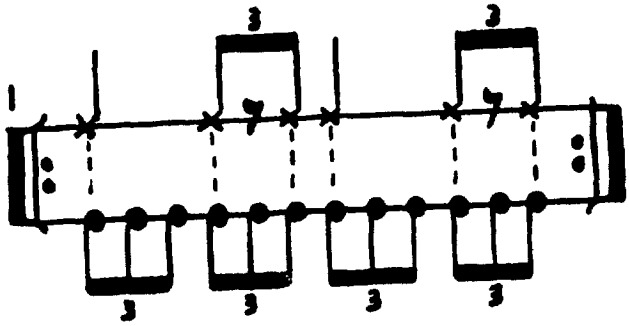
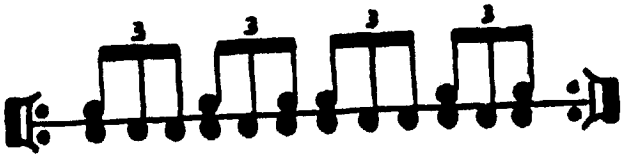


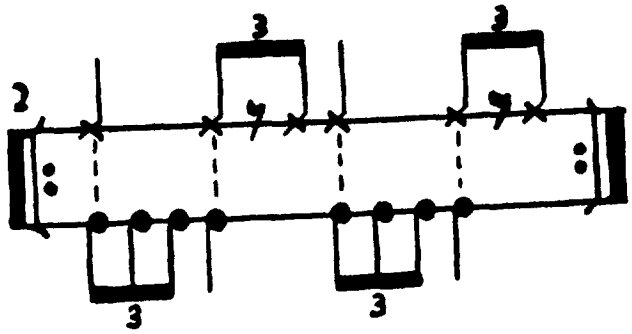
SECTION I PART C
Triplets

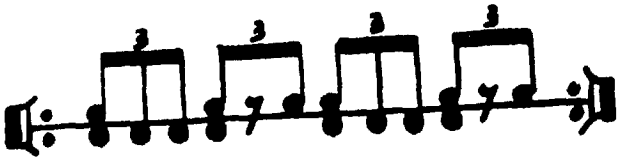
The eighth note triplet is the next step. This group will follow the same pattern used in learning to play the exercises in groups (A) and (B) by starting with continuous triplets against the cymbal rhythm, then leaving out notes to form various patterns.

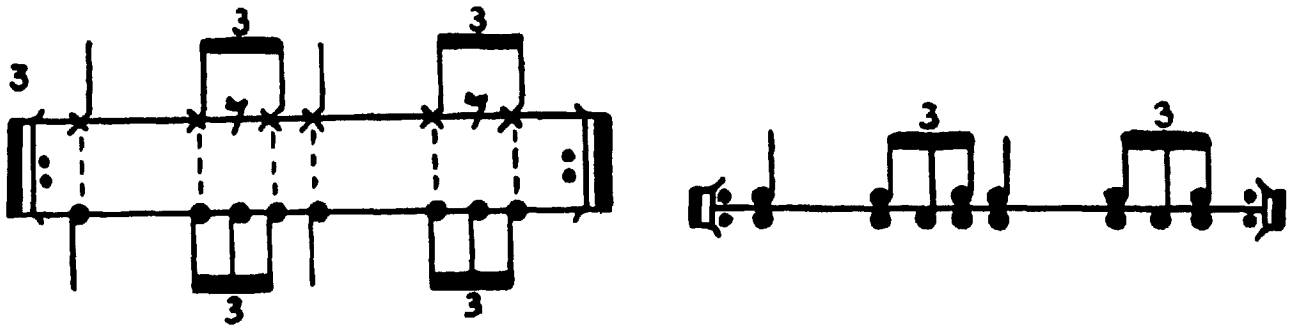
The author has heard good drummers play the cymbal rhythm in several different versions, from  , to  . The way many drummers play it is , and that is how it is usually written. No laws will be broken however if, for the purpose of instruction, it is written  , to correspond to the triplet form, as that is the way the beat is most often played.







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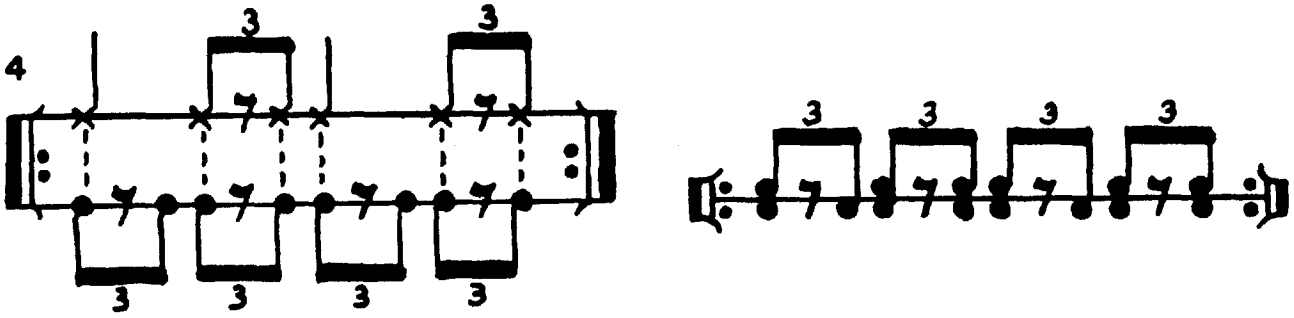
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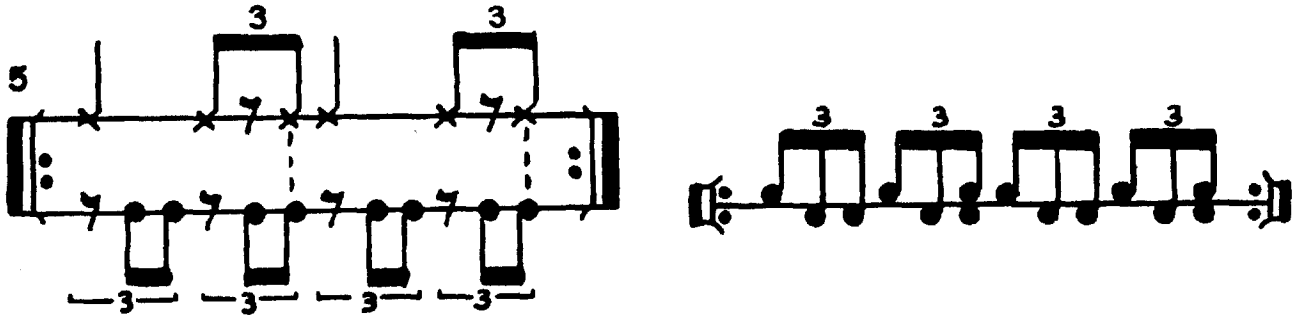
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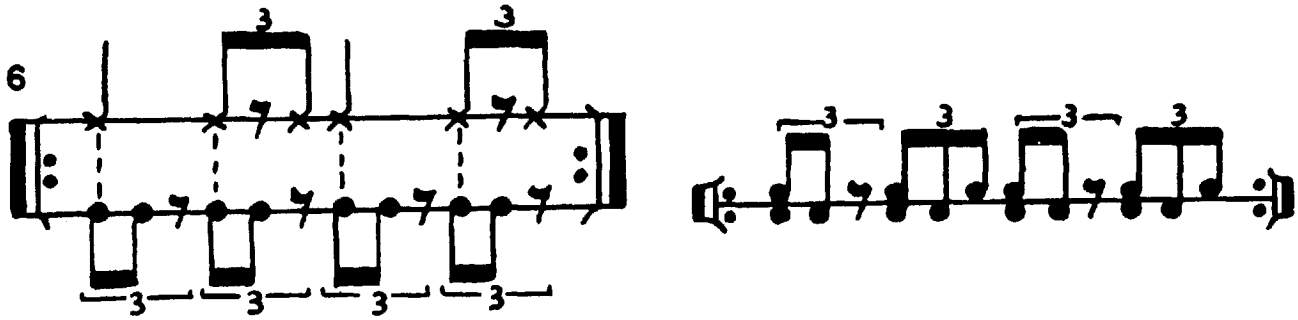
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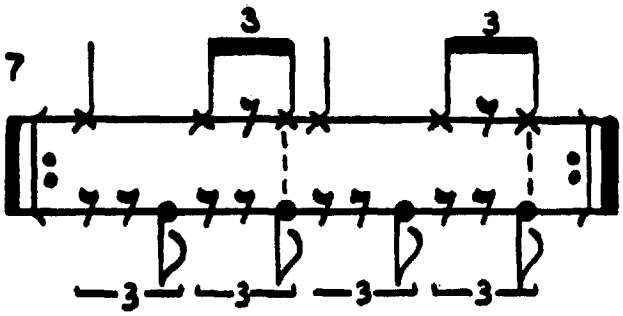

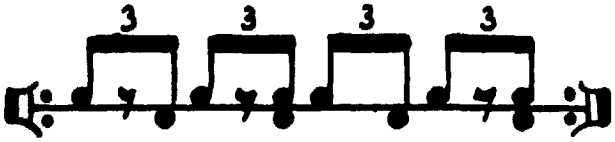

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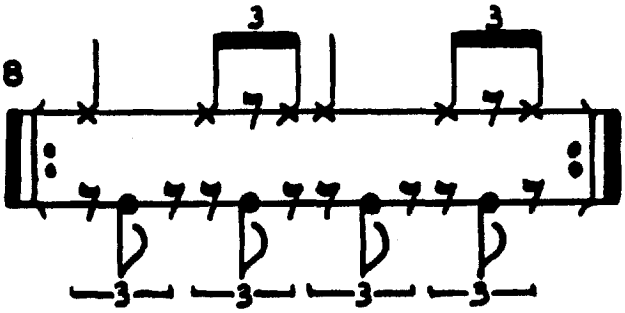

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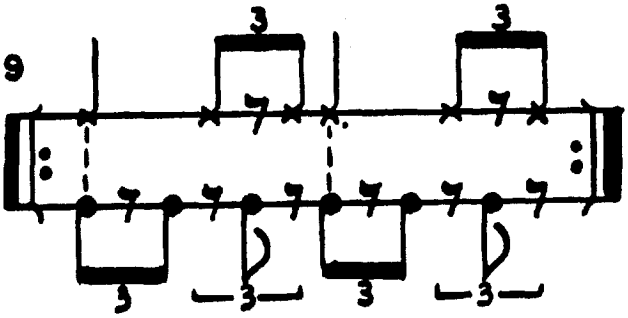

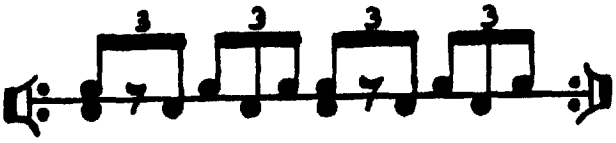

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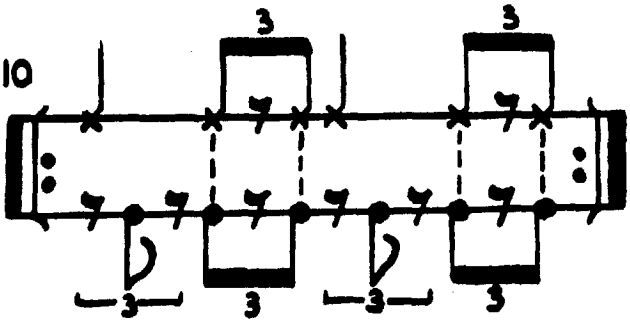

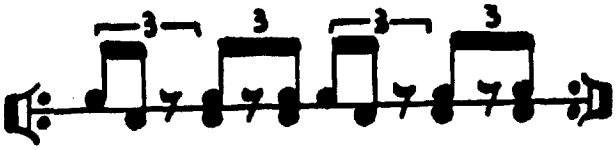

Exercises I C

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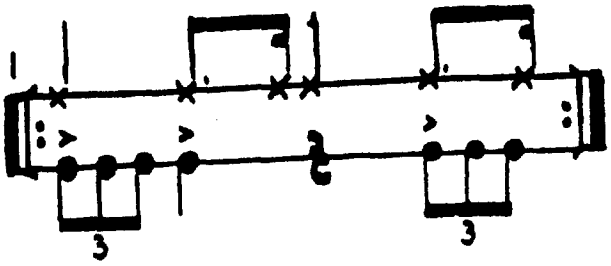

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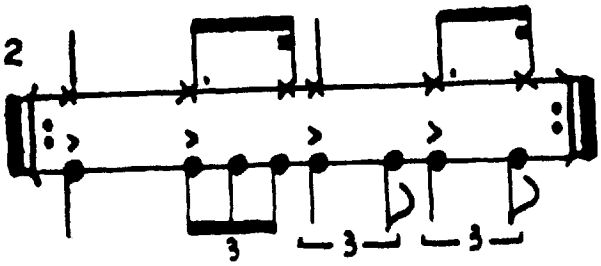

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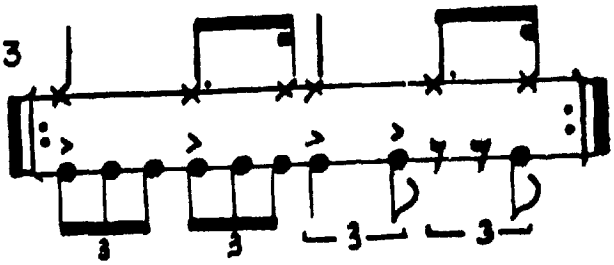

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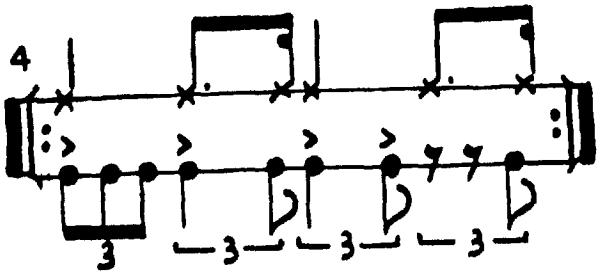

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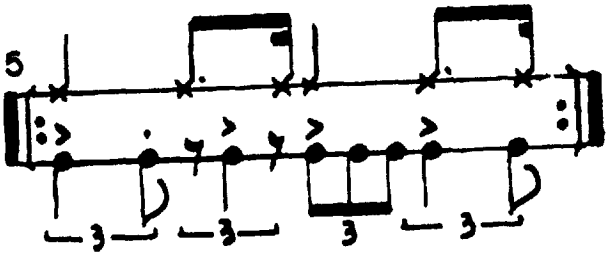

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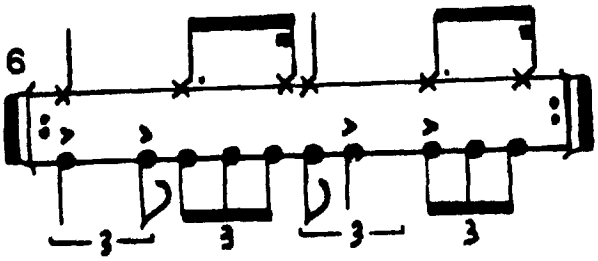

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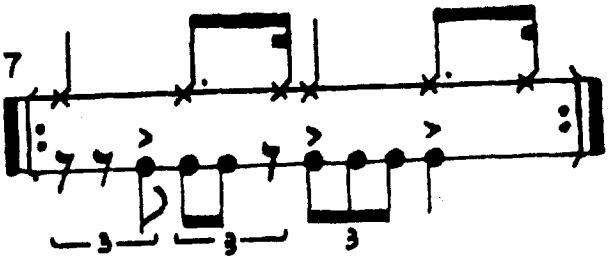

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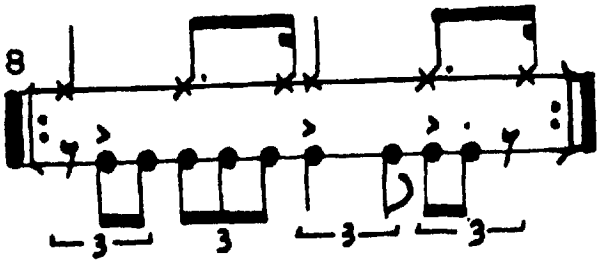

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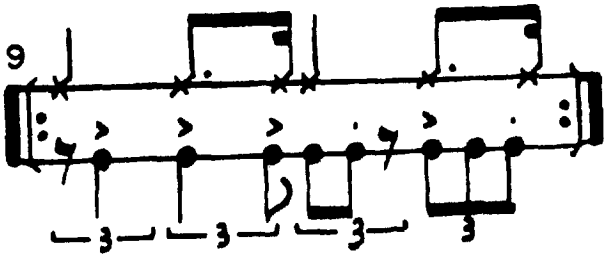

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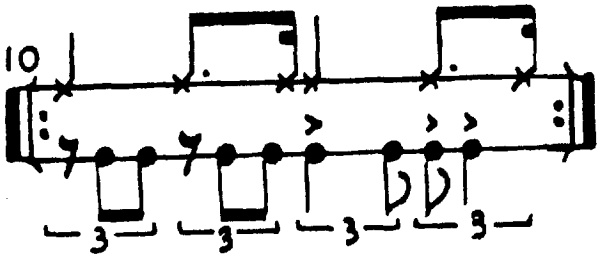

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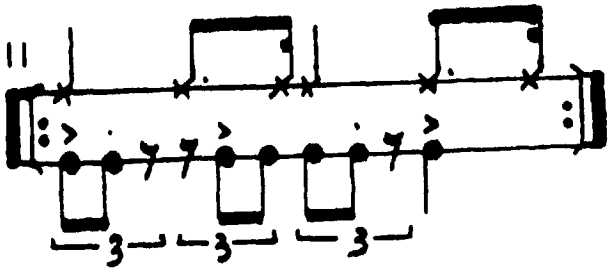

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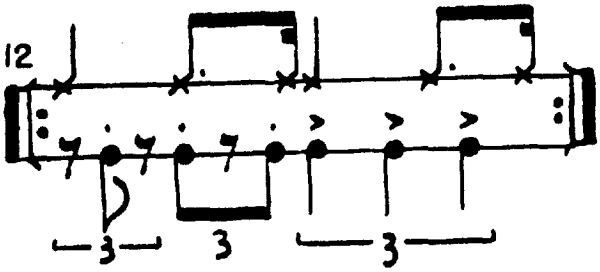

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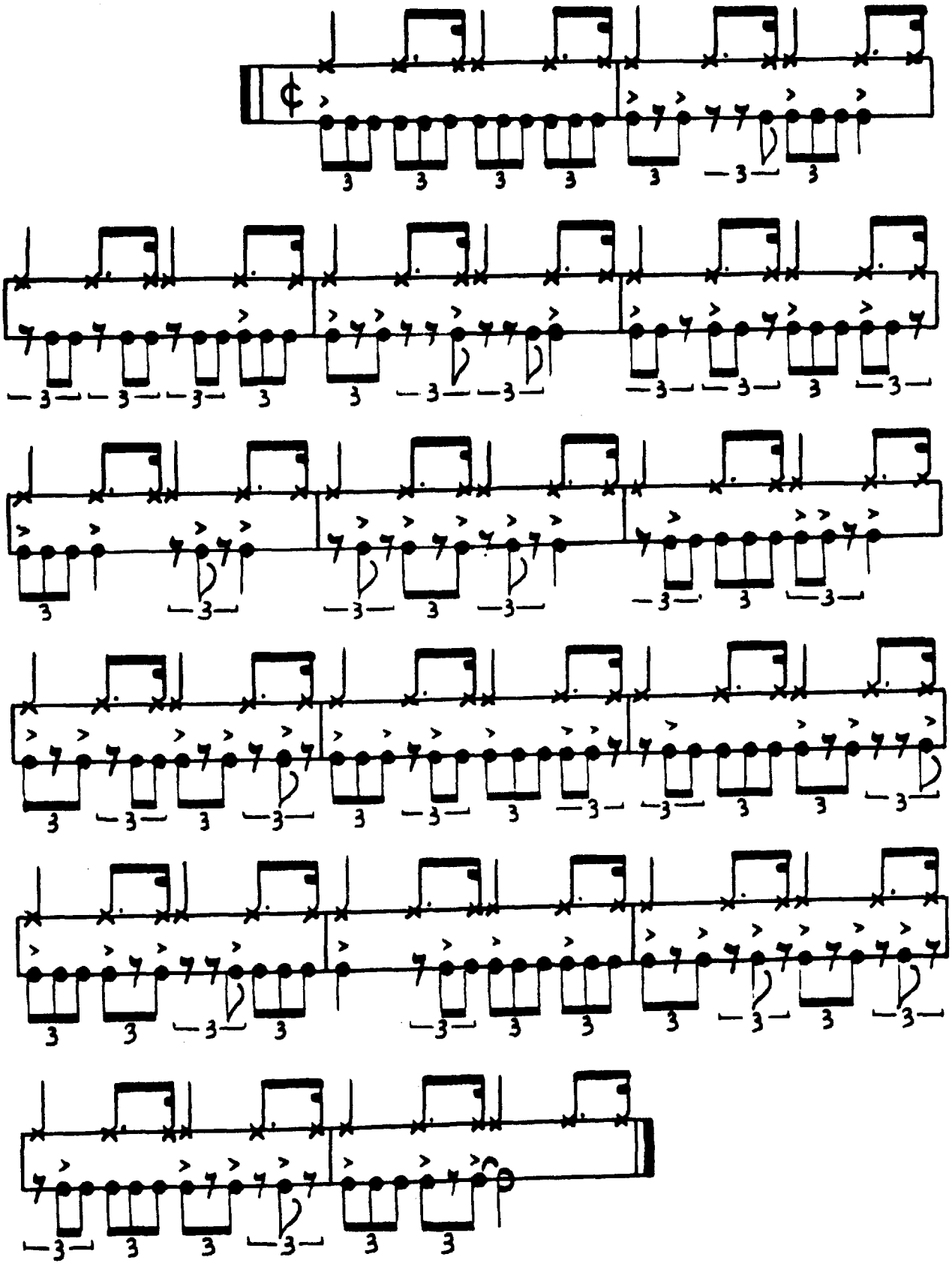
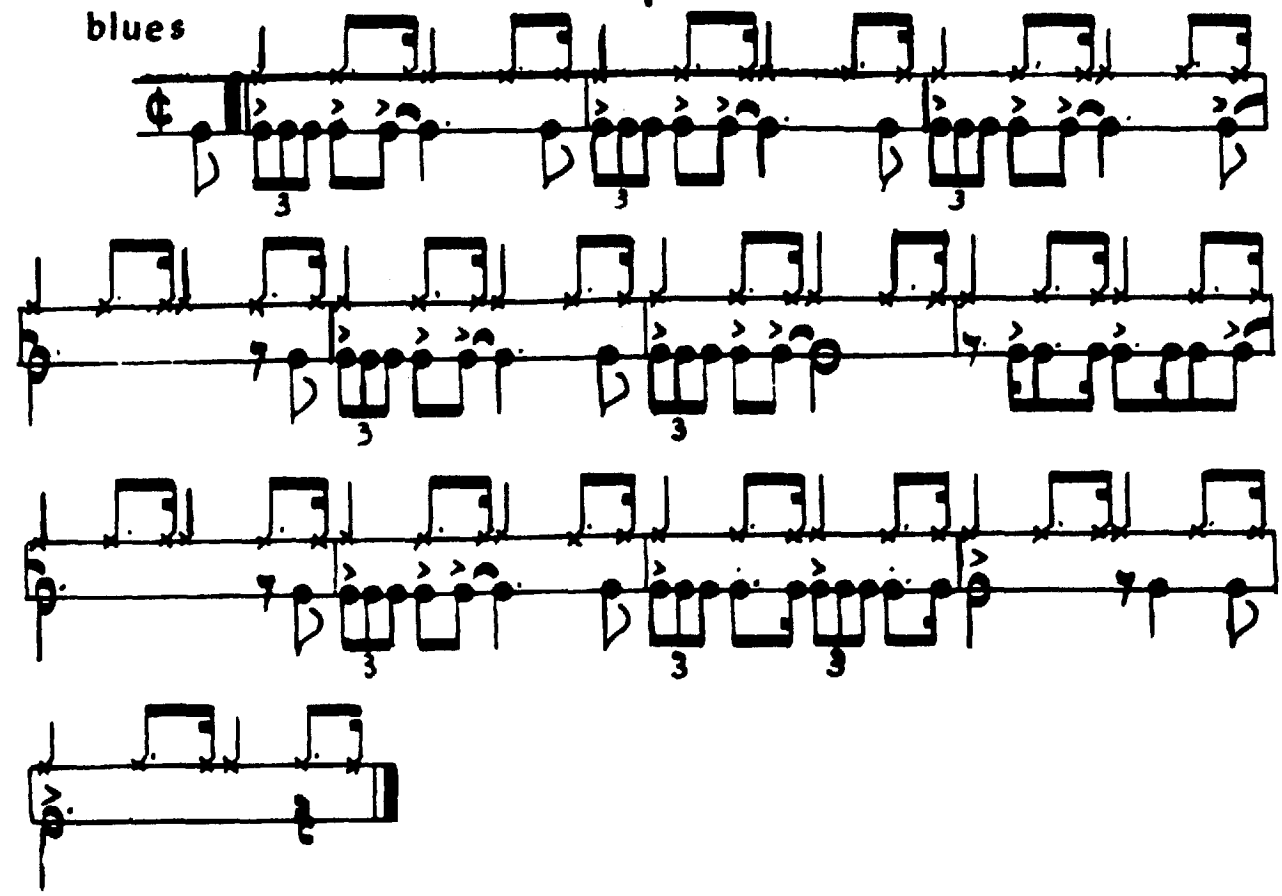


Melodic Exercises I C

-1-

blues



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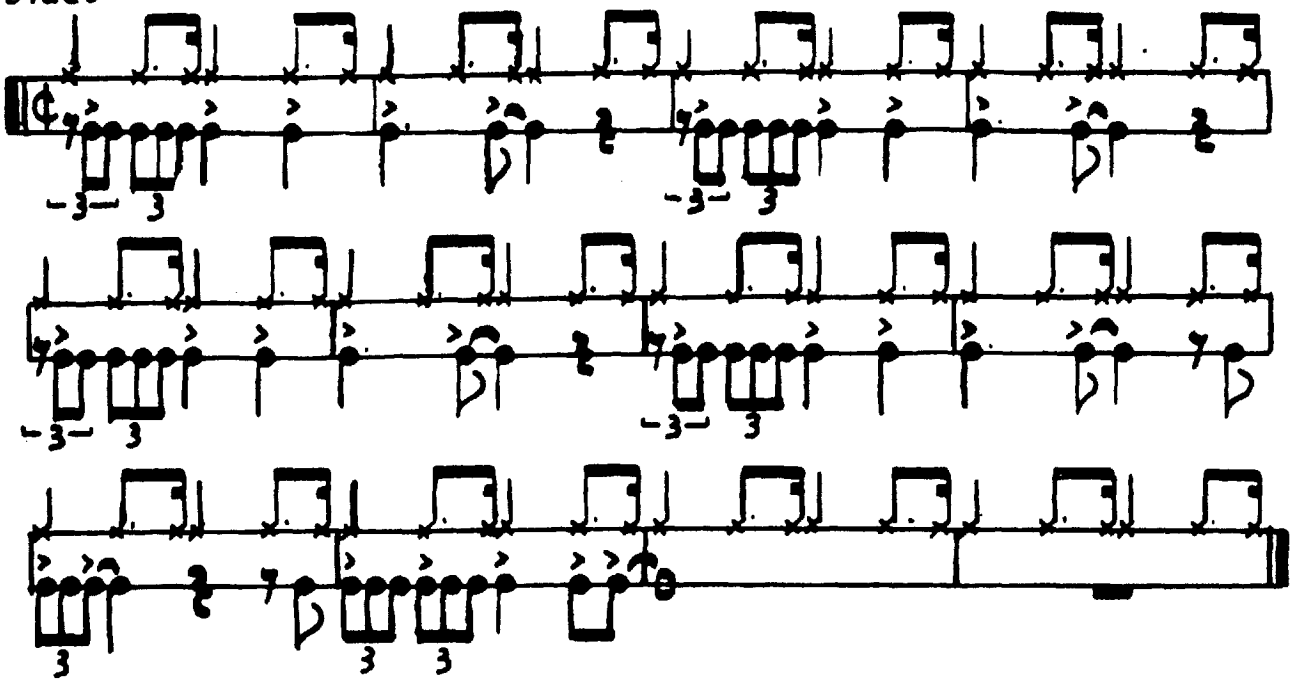
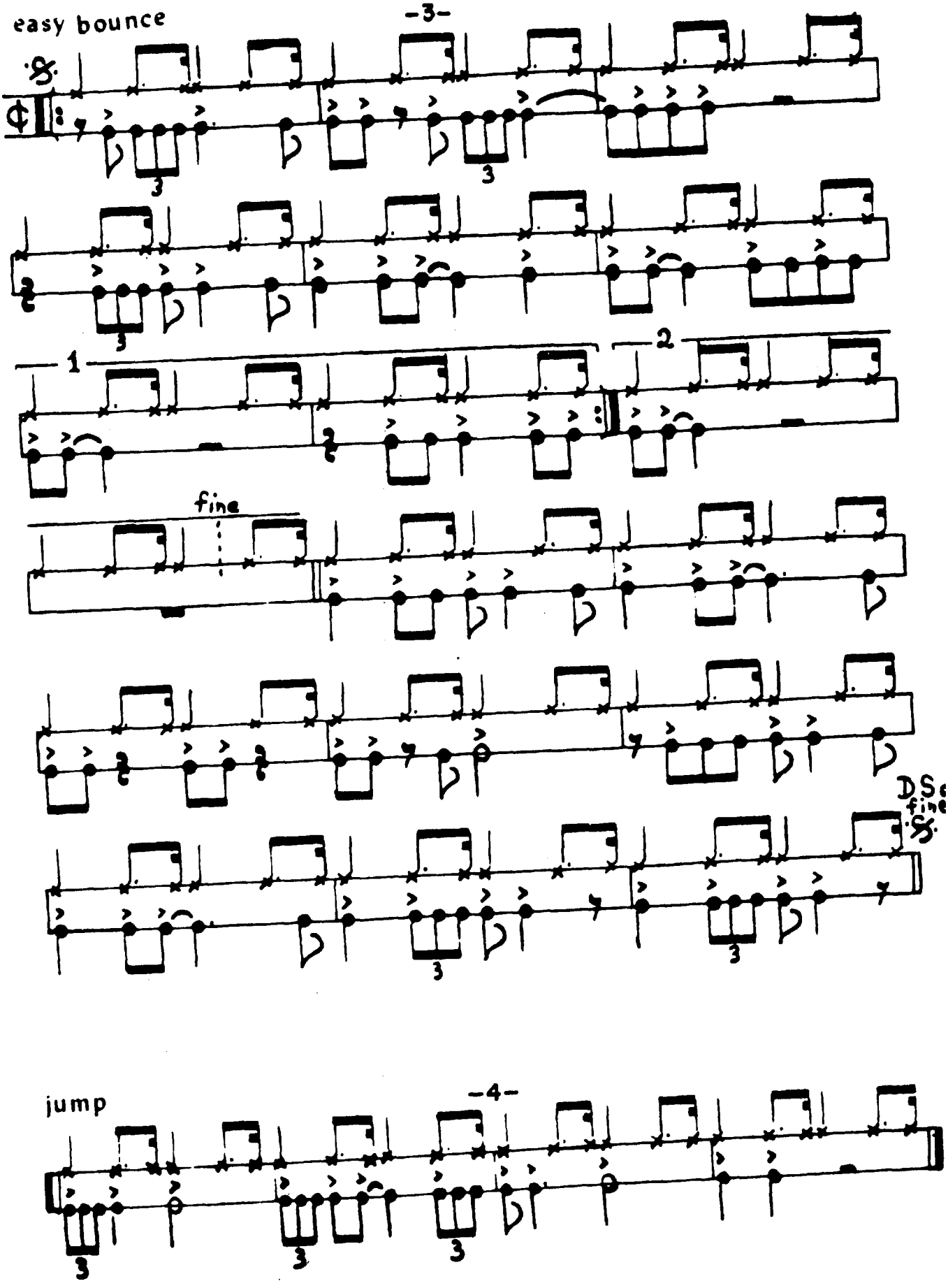
blues




easy bounce
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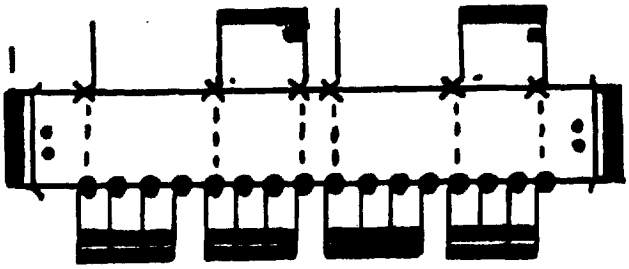
1
2
fine
D.S.
fine
jump
-4-

SECTION I PART D
Sixteenths

Sixteenth notes, particularly the odd groups, are more difficult to play against the cymbal rhythm than eights or triplets. With practice though, the ear will soon free the student from dependence upon mechanical counting and allow each hand to play its own part in the manner of two instruments with a contrapuntal figure, with relationship only to the fundamental beat. The key will prove valuable however, in learning the form.

1



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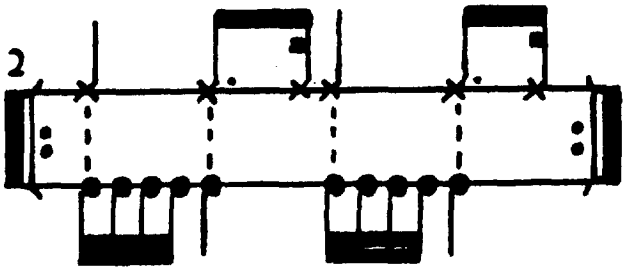

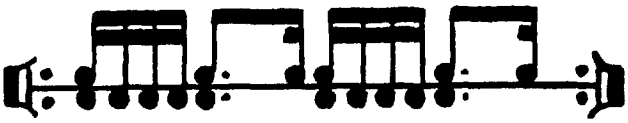

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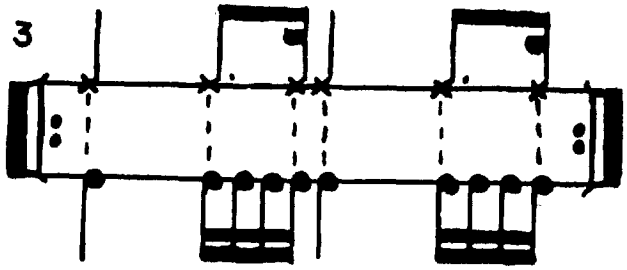

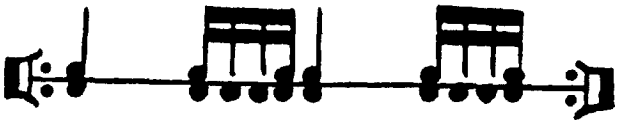

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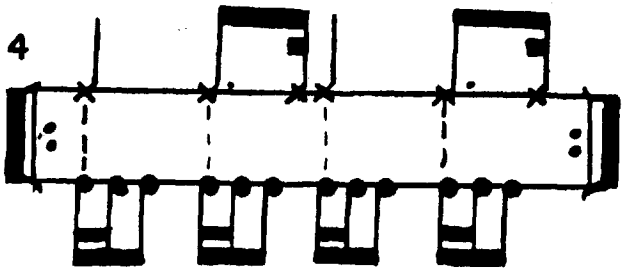

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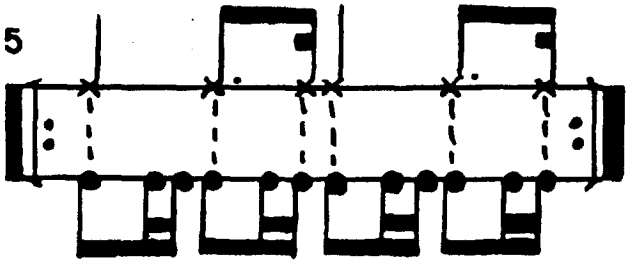

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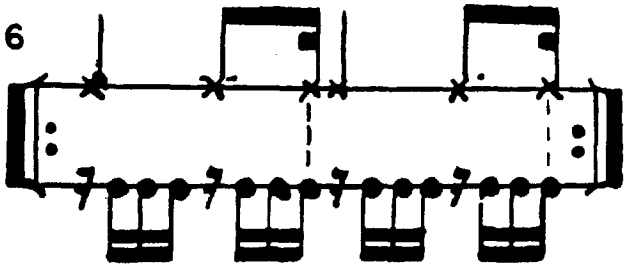

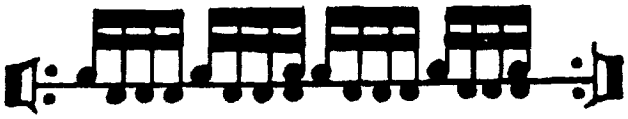

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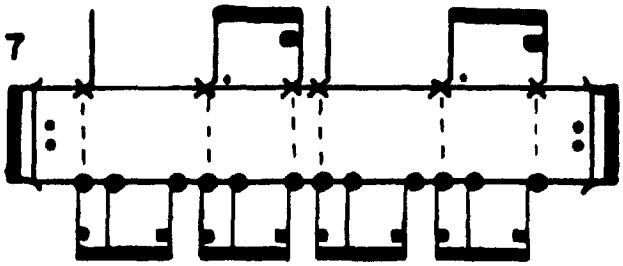

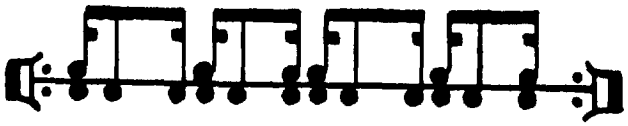

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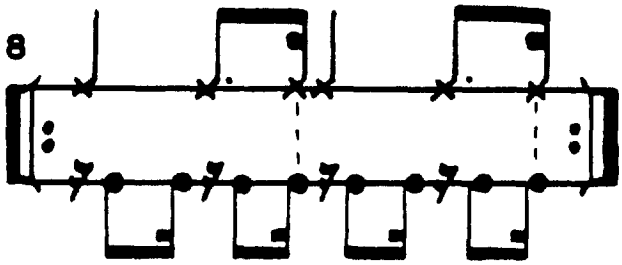

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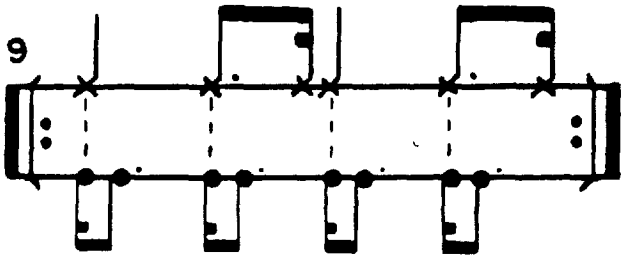

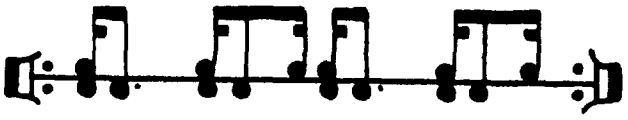

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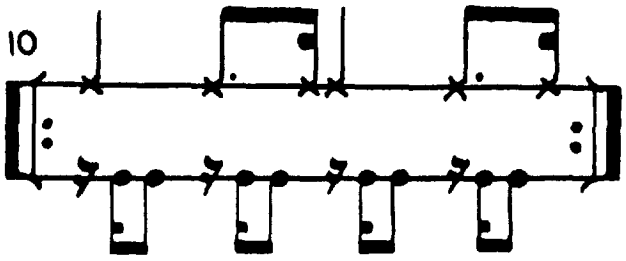
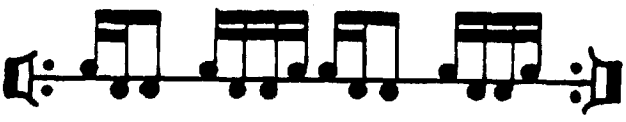
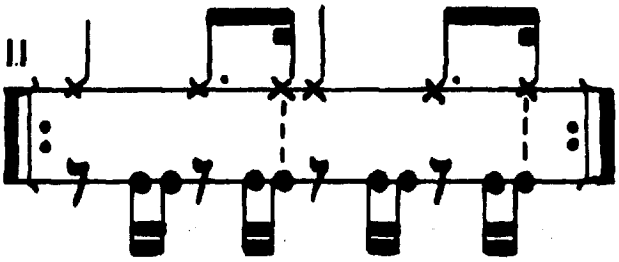
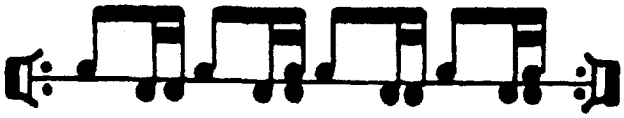
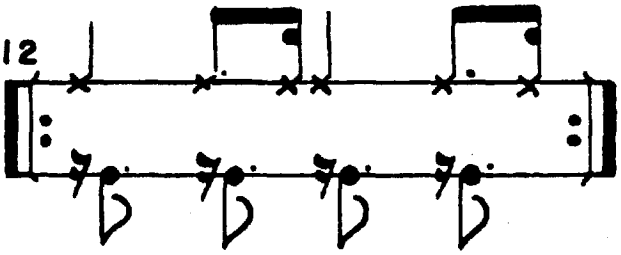
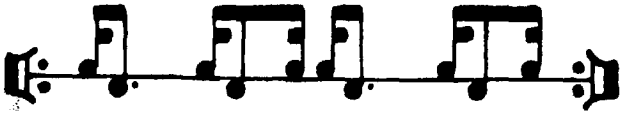




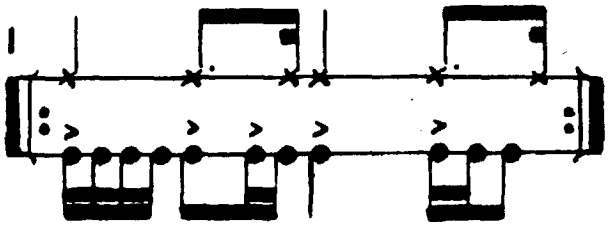


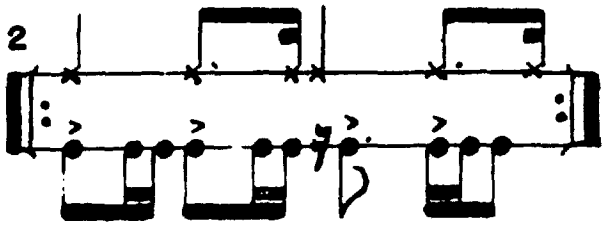


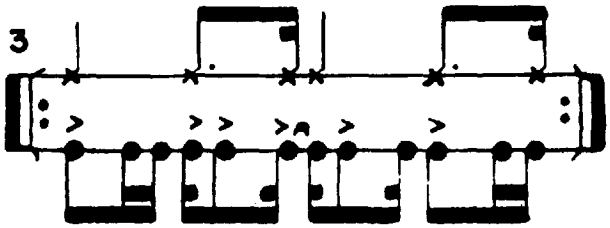


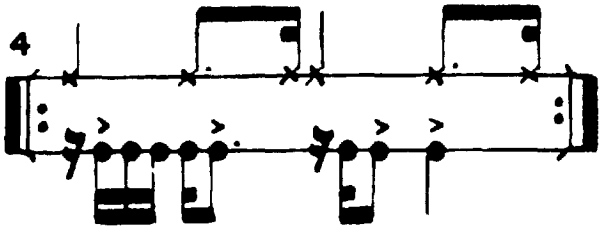


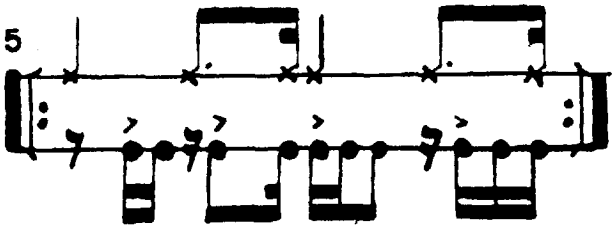
Exercises I D

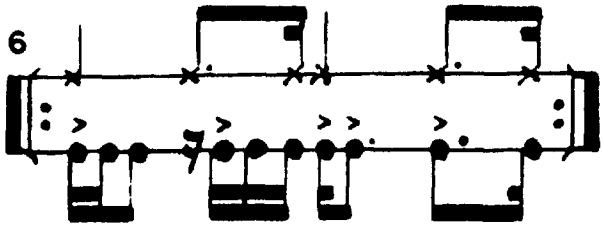


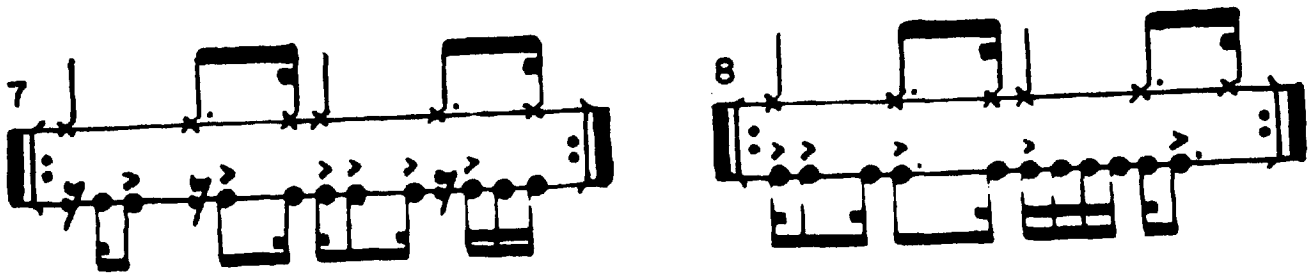




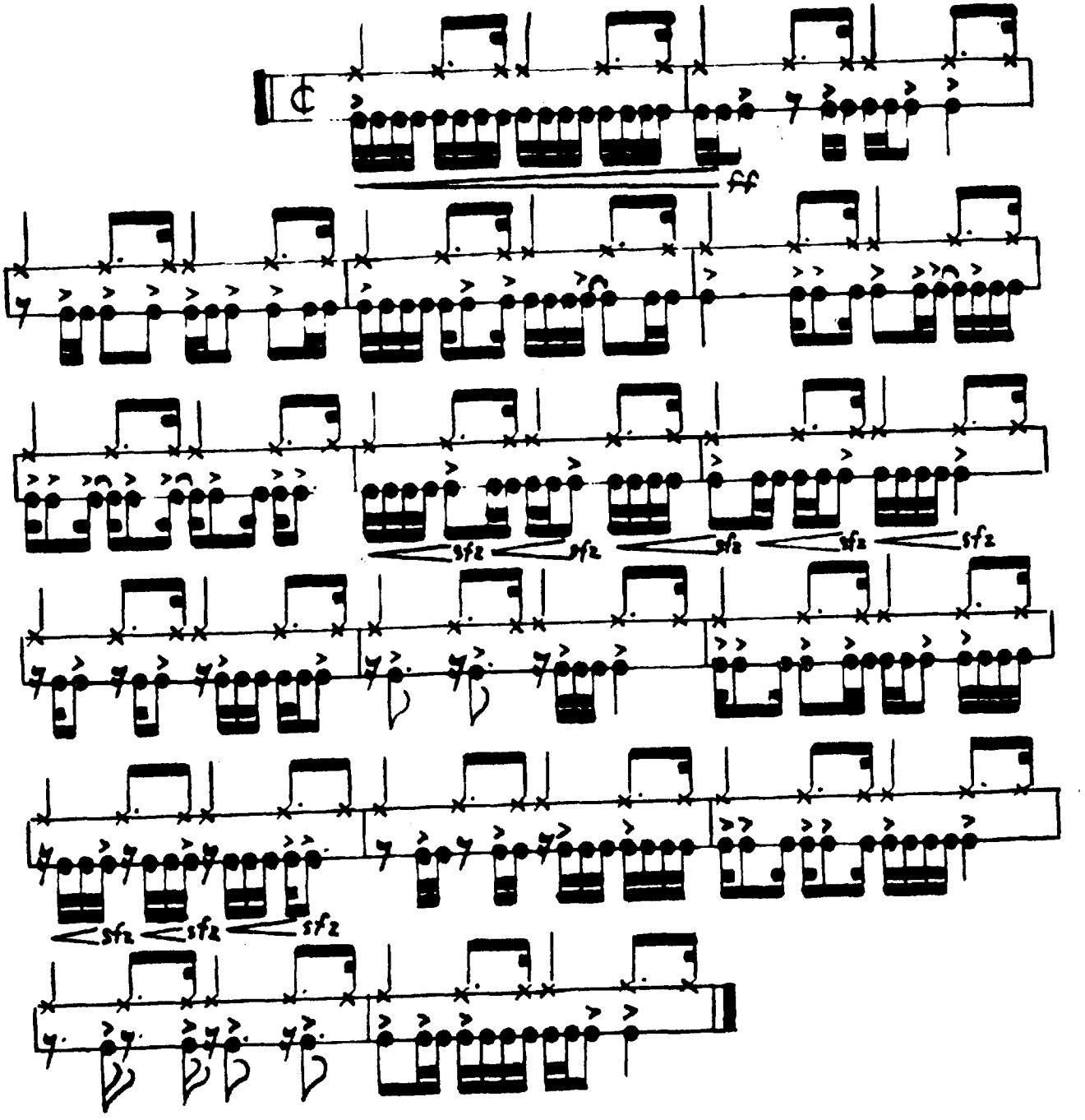








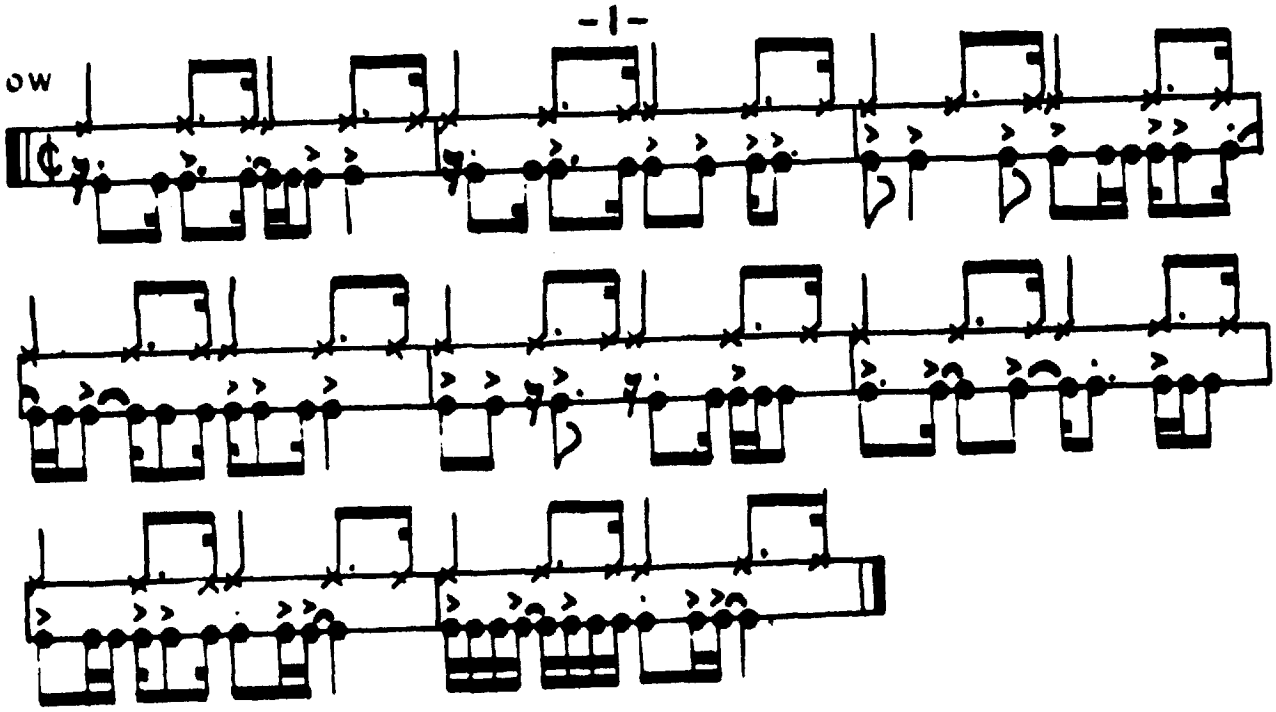
Solo Exercise 1D



Melodic Exercises 1D

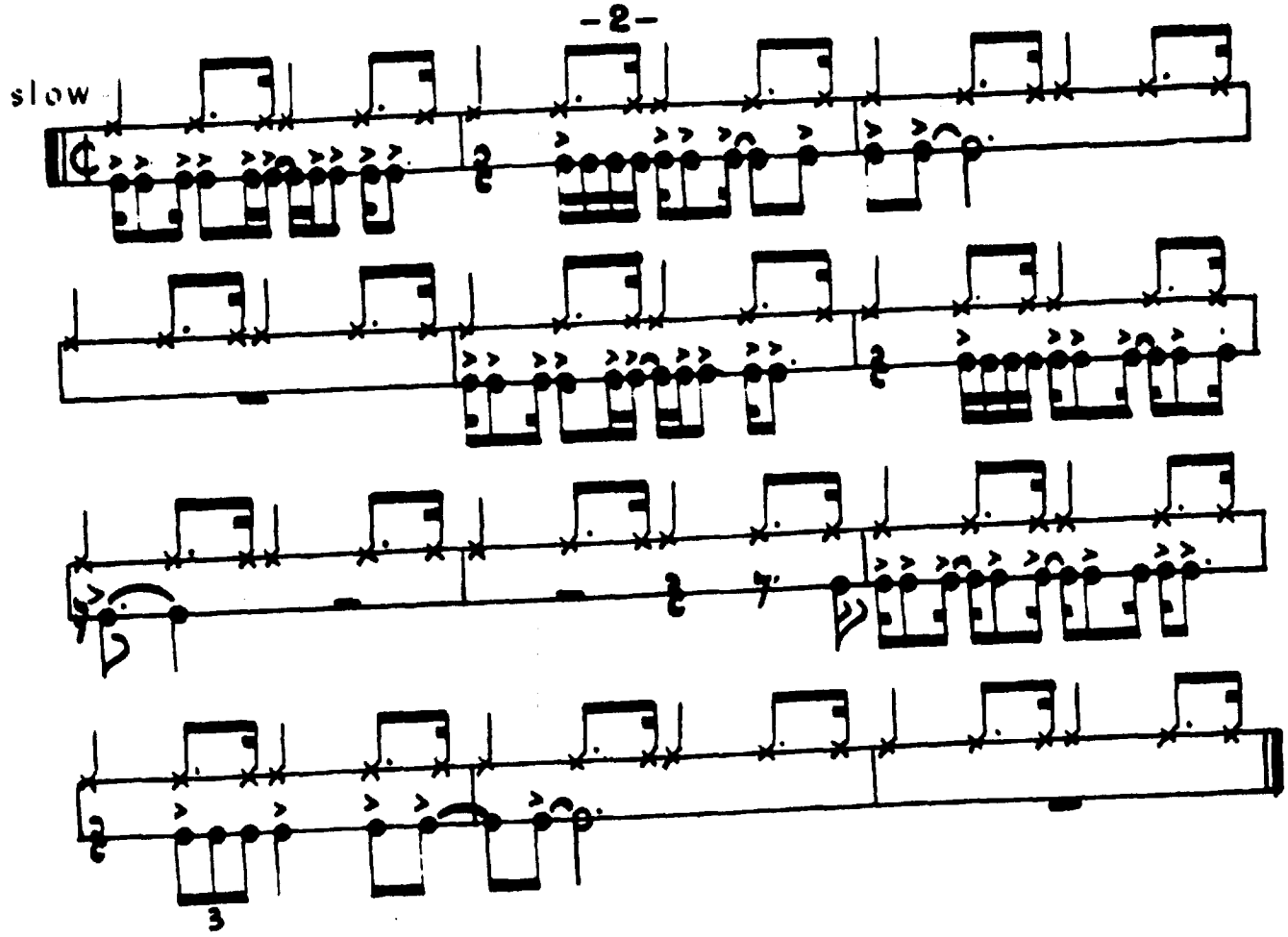
-1-

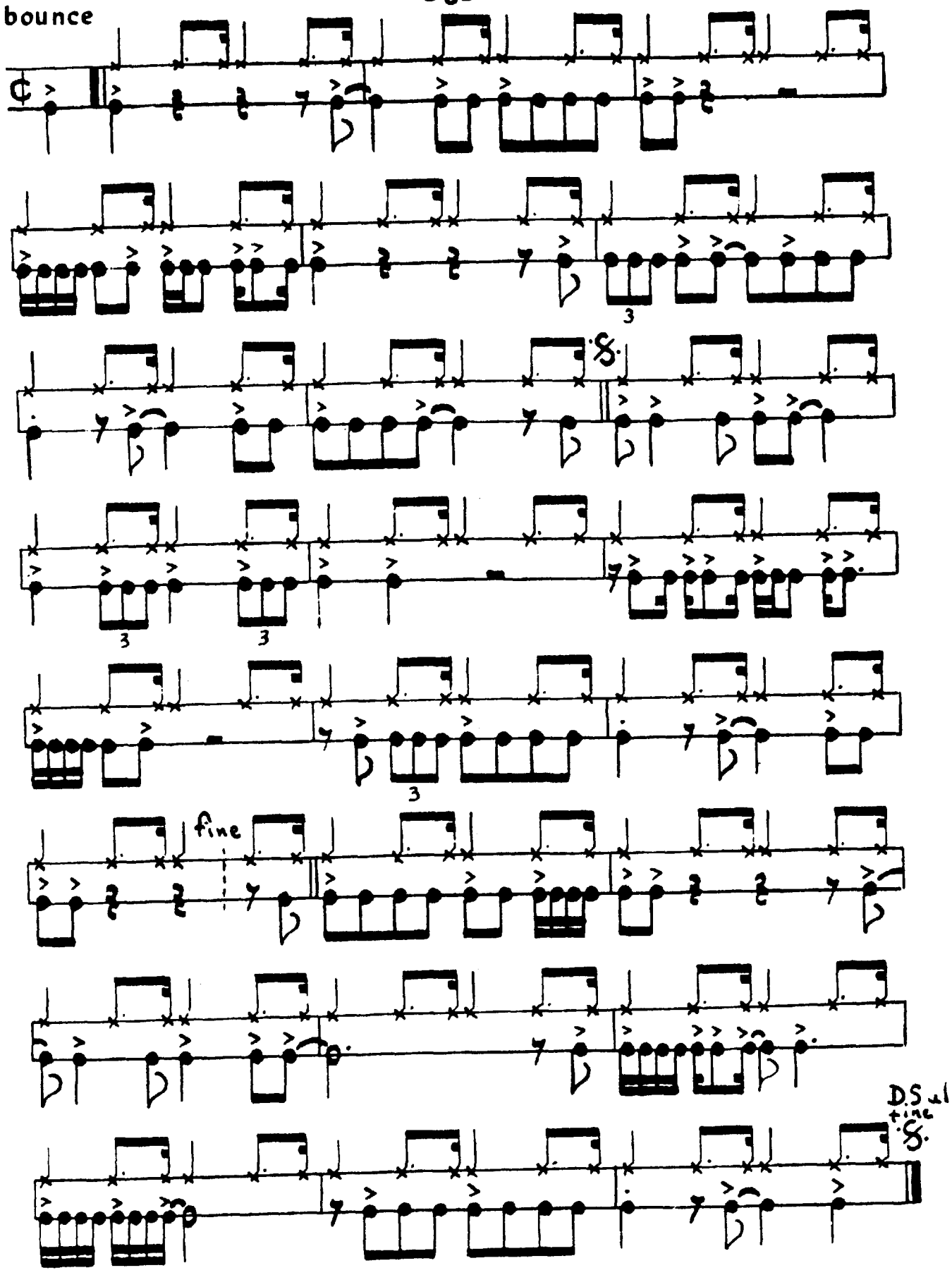
slow



-2-

slow



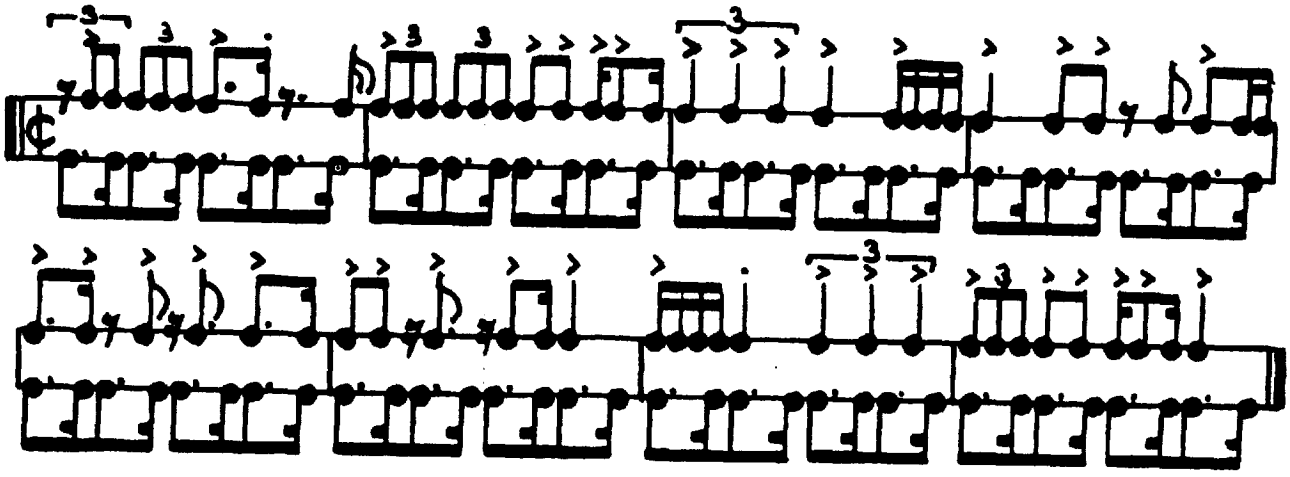

bounce
3
3
3
3
fine
D.S. al fine

SECTION II
PART A

Try playing any of the solo lines in the first section with one hand while beating straight four with the other. This type of independent hand action is characteristic of many drummers of the Dixieland and Chicago Schools. "Solid left hand" is the name often used for certain applications of this beat. The left hand keeps time in addition to the bass drum, while the right hand plays syncopations on wood-block, cow-bell, cymbals etc. Ray Beauduc, George Wettling, Zutty Singleton, and Danny Alvin did a lot of this, as did Tony Spargo and Baby Dodds.

SECTION II
PART B

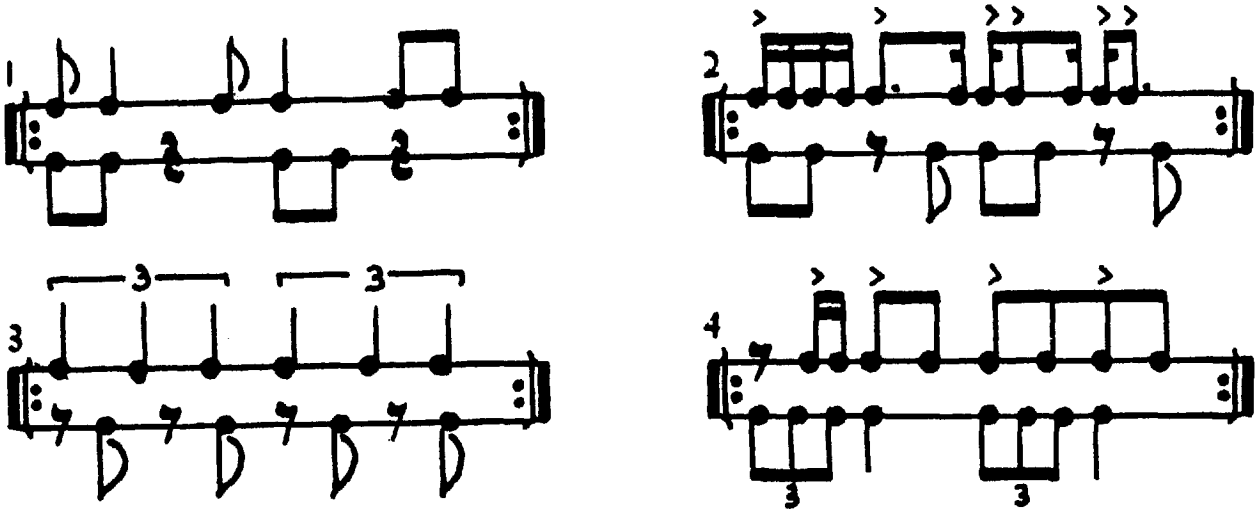
Another possibility for practice is to "shuffle" with one hand and play any combination of the solo lines in Section I against it. (Not just the lines derived from the dotted eighth and sixteenth form.)



The same things can be done with straight eights, triplets or sixteenth as the basic beat.

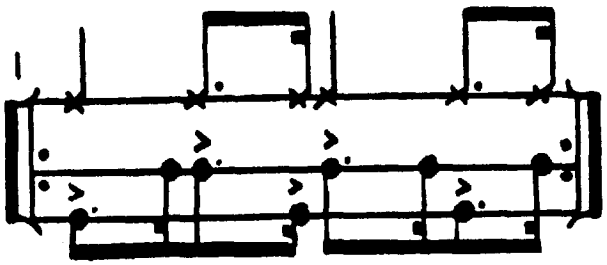
SECTION II PART C

Take any two of the solo rhythms (lower line) in Section I, write them down one under the other, and play them together, one with each hand. Some of the resulting beats will sound excellent, while others will be valuable only as studies in independent hand control. The exercises in this group will have a more complicated structure and consequently must be worked out slowly. They can be used as the basis for a solo or to end a phrase in a jazz mood, but find more practical use in Latin-American drumming. (This application of independent coordination will be covered more thoroughly in Volume Two). A well schooled pianist could execute exercises like these fairly easily as this type of counterrhythm is found most often in music for that instrument. In some piano instruction books students will find examples of this type. (Particularly those of Effa Ellis Perfield, who has done wonderful work in developing the rhythmic sense of her pupils, many of them very young children). Occasionally, to facilitate training, they are completely divorced from any harmonic or melodic line. If the drummer can achieve the independent ease of movement between hands and feet characteristic of the finger movements of the few virtuoso pianists he will enlarge his rhythmic repertoire and become increasingly aware of the infinite possibilities in the world of percussive sound.



Exercises IV A

1



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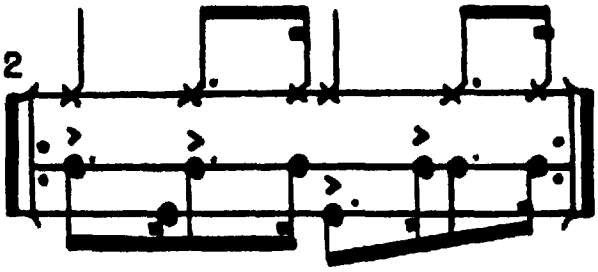

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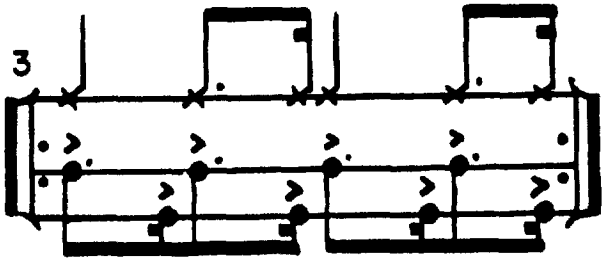

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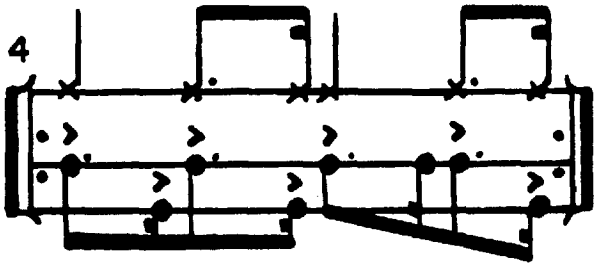

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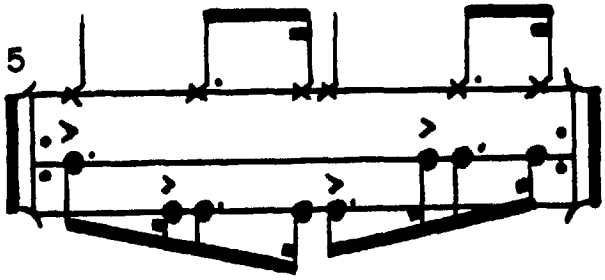

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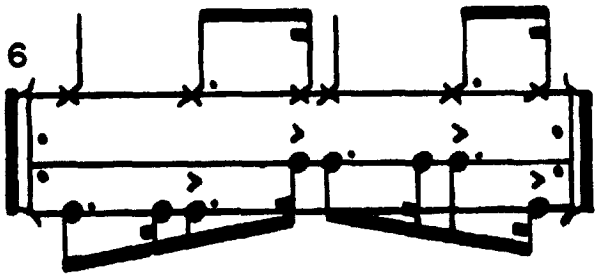

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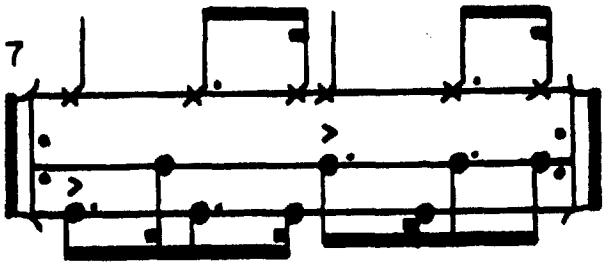

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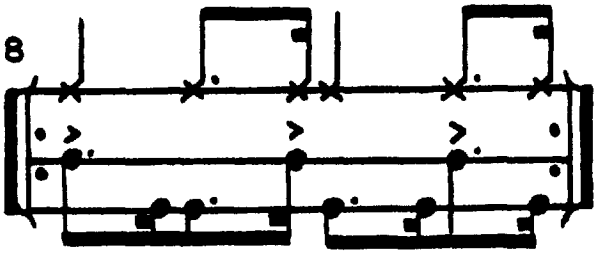

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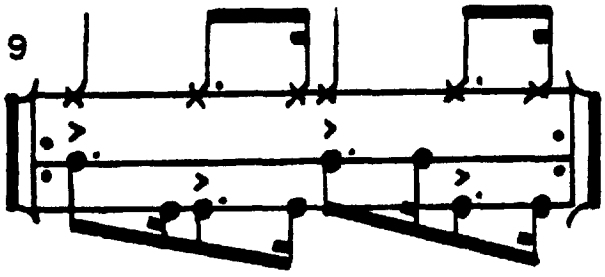

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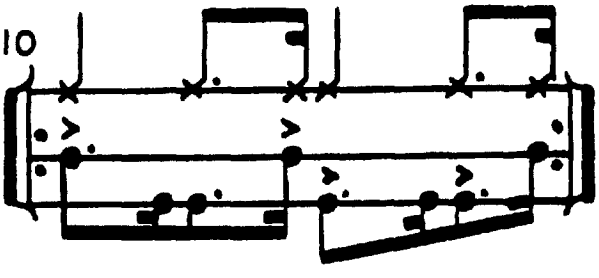
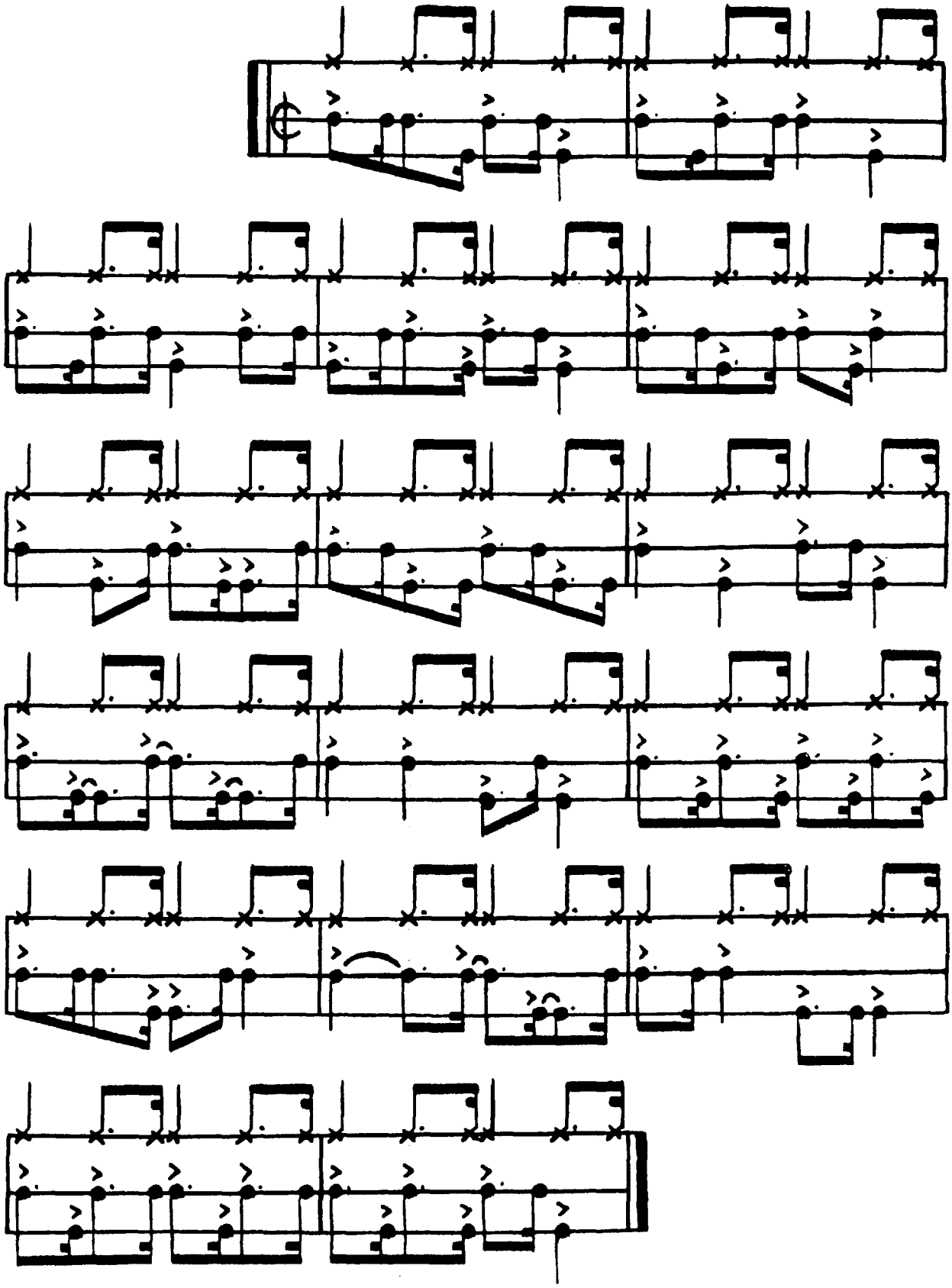
Solo Exercise IV A