

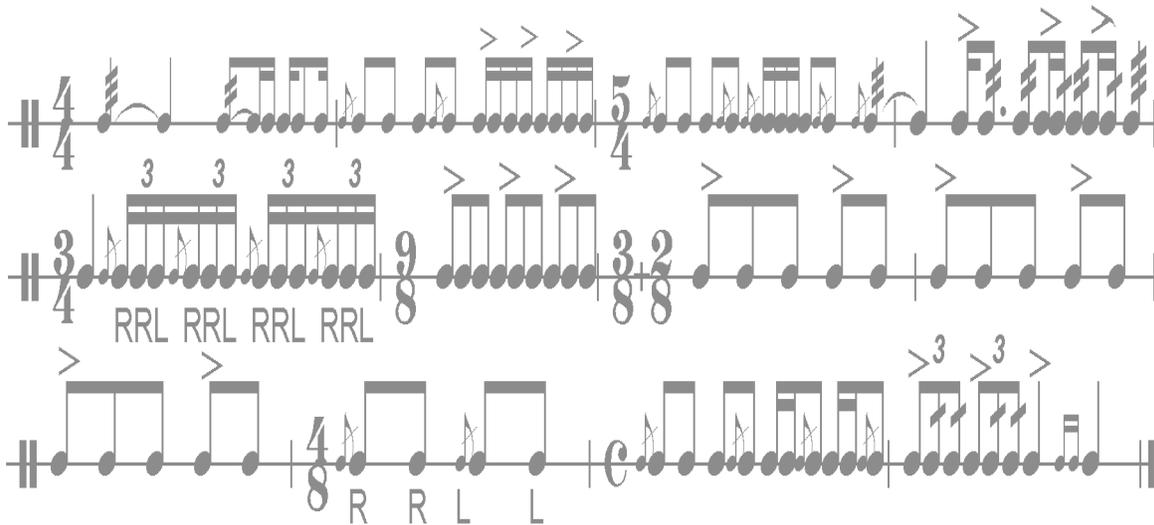
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Sight Reading Complete for Drummers

Volume **3** of 3

By Mike Prestwood

An exploration of rhythm, notation, technique, and musicianship



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Dedication

I dedicate this method series to my first drum instructor Joe Santoro. Joe is a brilliant instructor and an exceptional percussionist. With his guidance, I progressed quickly and built a foundation for a lifetime of drumming fueled by his encouragement and enthusiasm.

Copy Editor : Leslie Prestwood
Cover Design: Patrick Ramos
Cover Photography: Michelle Walker
Music Engraving: Mike Prestwood
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Introduction

Volume 3 is the final volume of this 3-volume series and it explores advanced rhythm and notation concepts. The snare solo titled, "Kitchen Sink" at the end of this book reviews nearly all the material from all three volumes of this series. It groups elements into sections. Kitchen Sink is an excellent review piece and, for teachers, it is an excellent placement test.

Getting the Most Out of this Book

As in volume 2, most of the exercises in this volume specify both practice tempo and dynamics, either in the music (using traditional notation marks) or in the lesson description. Practice the tempos and dynamics specified, then other tempos as desired. To get the most out of each exercise, play the exercises several times alternating between playing the exercises with a metronome, with no metronome, and with the audio files.

The first time through, proceed straight through all 21 lessons in volume three. Start each practice session with a warm up using Appendix A of this volume, and build your chops using Appendix B as written or using one of the variations.

Review: After completing the lessons in this method series, you can use these books for review material and chop building. If you own all three volumes of this series, here is a formula for getting the most out of them:

1. **Warm Up** - Warm up using Appendix A of any one volume. The volume 1 warm up is quick and easy while the warm ups in volumes 2 and 3 (this volume) are more complex. Strive for loose and relaxed muscles.
2. **Build Your Chops** – Build your chops using Appendix B of any one volume.
3. **Take a Lesson** - Choose one lesson from each volume (three lessons total) and review the material thoroughly. Strive for a very high quality musical sound.

Legend

The following is a legend for this three volume series:

Play-Drums.com

You will find supplemental information at the following internet address:

www.play-drums.com/sightreading

This is the official website for this series and includes free movies that demonstrate various techniques included in this series as well as related material such as marching snare, drum set playing, and other exercises.

Download the MP3 Audio Files

In order to perfect your timing and ability to play at various tempos, you need to hear the rhythms and play along with them. Free MP3 audio files for the lessons in this series are available for download. You can play them on your computer, download them to your MP3 player, or burn them to CD. Get the files now at

www.play-drums.com/sightreading/download

Here is a guide to the file naming convention:

- **3-Lesson + ## + Ex + ## + ### BPM** = The exercise(s) at the given tempo. This will either be snare only or snare and bass depending on the exercise.
- **Bass** = If "Bass" is indicated, then this version is the bass drum only part which is helpful with learning to play along with other instruments.
- **Click** = If "Click" is indicated, then this version is a click track at the given tempo. These versions are particularly helpful with the time switching exercises.
- **Check** = If "Check" is indicated, this version contains a rhythmic check pattern. This is particularly helpful with the timing and accent exercises.

Online Message Board

Post your questions and comments on our message board.

Online Teacher Guide

An online teacher's guide is available at play-drums.com.

Lesson 1: Common Rhythm Review / Sticking Styles

This lesson serves the dual purpose of common rhythm review and a review of two common sticking styles: right hand lead and alternating. With the right hand lead style, you use your right hand for downbeats and the left hand for upbeats. You might find right hand lead is easier to play because you play the same rhythms using the same sticking each time. I suggest you master both styles of sticking. Which you use in performance is up to you so long as you play with confidence. Play each exercise at the three tempos specified and using both sticking patterns.

♩ = 78 or ♩ = 112 or ♩ = 144

1
RLRLR RLRLR RLRLR RLRLR RLRLRLRLR RLRLRLRLR

2
RLR L RLR L RLR R L R RLR RLR RLR RLR

3
R LR R LR R LR LR L RL R RL R L RL RL R

4
RL LR RL LR RL LR RL LR RL LRL LR L RL LRL LR

5
RLRLRLRLRLRL RLRLRLRLRLRL RLRL LRLRLRLRL RLRLRLRLRLRL

6
RLRLR LRLR RLRLR LRLR LRLR LRLR LRLR LRLR LRLR

7
RL LR L LR R LR RL LR L LR L LR L LR L LR L LR

8
R RLR RLR

9
R LR R

10
RL RL L R L RL RL L R L R LR L R L R L R LR L R

11
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

12
RLRLR RLRLRLRL RLRLRLRL RLRLRLRL RLRLRLRL RLRLRLRL RLRLRLRL

Lesson 2: Duplets (2's) and Quadruplets (4's)

Duplets, like triplets, are a type of tuple (an irregular note division). Typically, you play a duplet (two notes) in the place of three notes. For example, in compound 8th note time signatures like $\frac{6}{8}$, you play an eighth note duplet in the space of three eighths. A *quadruplet* is a grouping of four notes. In $\frac{6}{8}$, you can play a 16th note quadruplet (four notes) in the space of six 16th notes. The first two exercises use the clearer ratio notation. Exercise #4 uses dotted 8^{ths} and 16^{ths} to notate duplets and quadruplets. The use of dotted 8^{ths} and 16^{ths} is rhythmically correct and is common with many composers. The rest of the exercises use the traditional notation for tuples. You can read the ratio notation for exercise #1 as play two notes in the place of three 8th notes, and you can read exercise #2 as play four notes in the place of six 16th notes.

① $\bullet = 160$

② $\bullet = 144$

③ $\bullet = 132$

④ $\bullet = 120$

⑤ $\bullet = 126$

6 $\bullet = 172$

7 $\bullet = 200$

8 $\bullet = 108$

Lesson 3: Quintuplets (5's) and Septuplets (7's)

Quintuplets and septuplets, like triplets and duplets, are irregular note divisions (types of tuples). You play a quintuplet (5 notes) and a septuplet (7 notes) in the same duration as another note or set of notes. For example, in $\frac{4}{4}$ you can play a 16th note quintuplet (5 notes) in the place of one quarter note. Although you can use mnemonics with slow tempos to get the feel of 5's and 7's, most drummers do not count 5's and 7's because you usually play them too fast to count.

Quintuplets

Two staves of musical notation. The top staff is in 5/16 time and shows six measures of quintuplets (groups of five notes) with a '5' above each group and a count '1 2 3 4 5' below. The bottom staff is in 2/4 time and shows two measures of quarter notes followed by two measures of quintuplets (groups of five notes) with a '5' above each group.

Septuplets

Two staves of musical notation. The top staff is in 7/16 time and shows six measures of septuplets (groups of seven notes) with a '7' above each group and a count '1 2 3 4 5 6 7' below. The bottom staff is in 2/4 time and shows two measures of quarter notes followed by two measures of septuplets (groups of seven notes) with a '7' above each group.

When you play a single triplet, quintuplet, or septuplet, you switch from hand to hand. Exercise #1 and #3 stress the use of two of the same tuples in a row and exercises #2 and #4 mix it up. Keep in mind which hand you are starting on and ending on. Exercises #2 and #3 use the clearer ratio notation while the rest of the exercises use the traditional notation. You can read the ratio notation used in exercises #2 and #3 as play five notes in the place of four 16th notes, play three notes in the place of two 8th notes, and play seven notes in the place four 16th notes.

Exercise 1: Drum notation in 4/4 time. It starts with a tempo marking: quarter note = 78 or quarter note = 110. The exercise consists of two staves. The first staff has a circled '1' and shows a sequence of quintuplets (groups of five notes) with a '5' above each group. The second staff shows a sequence of triplets (groups of three notes) and quintuplets (groups of five notes) with '3' and '5' above each group.

Exercise 2: Drum notation in 7/4 time. It starts with a tempo marking: quarter note = 68 or quarter note = 100. The exercise consists of two staves. The first staff has a circled '2' and shows a sequence of septuplets (groups of seven notes) and triplets (groups of three notes) with ratios '5:4', '3:2', and '5:4' above each group. The second staff shows a sequence of septuplets and triplets with ratios '5:4', '3:2', '5:4', and '3:2' above each group.

Exercise 3: Drum notation in common time (C). It starts with a tempo marking: quarter note = 60 or quarter note = 96. The exercise consists of two staves. The first staff has a circled '3' and shows a sequence of septuplets (groups of seven notes) and triplets (groups of three notes) with ratios '7:4', '3:2', and '7:4' above each group. The second staff shows a sequence of septuplets and triplets with ratios '3:2', '5:4', '6:4', and '7:4' above each group.

♩ = 54 or ♩ = 100

④

♩ = 112

⑤

♩ = 92

⑥

♩ = 88

⑦

This next exercise is a very difficult exercise. It stresses replacing either two or three notes with either a quintuplet or a septuplet. To be clear, the quintuplet in measure 7 replaces three eighth notes and the quintuplet in measure 19 replaces two eighth notes (and is a bit faster). To perfect your timing, download the MP3 files from play-drums.com and play along with them.

♩ = 160

⑧

Lesson 4: Refining Triple Strokes

This lesson builds on the lesson titled "Triple Strokes" in Volume 2. The purpose of this lesson is to develop fast and controlled triple strokes. Exercises 5 and 6 are a bit insane but fun to practice at slow speeds and will build your confidence playing triple strokes at a more reasonable tempo and rhythm pattern. Exercise #2 uses the older slur bracket style you may occasionally come across. Exercise 6 uses the newer square bracket. Composers use brackets, whether slurs or square, to clarify which notes belong to the tuple (in this case triplets and 9-tuples).

Practice variation You can practice this lesson using only single strokes, too.

① $\bullet = 72$

f-p

② $\bullet = 52$

f-p

③ $\bullet = 200$

f-p

④ $\bullet = 188$

f-p

5 $\bullet = 54$
f-p

Exercise 5 consists of six staves of drum notation in common time (C). The tempo is marked as $\bullet = 54$ and the dynamic is *f-p*. The notation includes various rhythmic patterns with triplets (indicated by a '3' above the notes) and specific stroke sequences (R for right, L for left). The patterns are as follows:

- Staff 1: $R L \dots$ followed by a triplet of eighth notes, then $RR LL RR LL RR LL RR LL$.
- Staff 2: A triplet of eighth notes, followed by $R R R L L L R R R L L L R R R L L L R R R L L L$, then $R L \dots$ and $RR LL RR LL$.
- Staff 3: A triplet of eighth notes, followed by $R R R L L L R R R L L L$, then $RR LL R R R L L L$, $R L \dots$, $RR LL$, $R L \dots$, and $R R R L L L$.
- Staff 4: $R L \dots$, $RR LL RR LL$, a triplet of eighth notes, $R R R L L L R R R L L L$, $R L \dots$, $RR LL$, and a triplet of eighth notes, $R R R L L L$.
- Staff 5: $R L \dots$, $RR LL$, a triplet of eighth notes, $R R R L L L R L \dots$, $RR LL$, a triplet of eighth notes, $RR LL R R R L L L R R LL$, $R L \dots$, and $RR LL R R R L L L$.
- Staff 6: $R L \dots$, a triplet of eighth notes, $RR LL$, a triplet of eighth notes, $R R R L L L R R LL$, $R L \dots$, a triplet of eighth notes, $RR LL$, a triplet of eighth notes, $R R R L L L$, followed by a repeat sign and a final flourish.

6 $\bullet = 40$
f-p

Exercise 6 consists of two staves of drum notation in common time (C). The tempo is marked as $\bullet = 40$ and the dynamic is *f-p*. The notation includes various rhythmic patterns with triplets (indicated by a '3' above the notes) and nonets (indicated by a '9' above the notes). The patterns are as follows:

- Staff 1: $R L$, a triplet of eighth notes, $R L R L$, $R L$, a nonet of eighth notes, $R R R L L L R R R L$, $R L$, a triplet of eighth notes, $R L R L R L$, $R L$, a nonet of eighth notes, $R L L L R R R L L L$.
- Staff 2: $R L$, a nonet of eighth notes, $R R R L L L R R R L$, $R L$, a nonet of eighth notes, $L L L R R R L L L R$, L , followed by a repeat sign and a final flourish.

Lesson 5: 32nd Note Singles

With this lesson, you develop fast 32nd note singles in common time and $\frac{3}{4}$ time. For a more rudimental approach, you can use double strokes as you see fit. If you have trouble with these 32nd note patterns, first do them in a slow 8 beat count time signature then build up to a slow $\frac{3}{4}$. Build up to a tempo of at least 92 BPM. For variety in sight-reading, some variations in notation are included (such as abbreviations).

① $\bullet = 108$
f-p

② $\bullet = 100$
f-p

③ $\bullet = 92$
f-p

④ $\bullet = 110$
f-p

RLRLR LRLRLRLRLRLR LRLRLRLRLRLRLRLRL RLRLR...LRLRL...RLRLR...LRLRL...

⑤ $\bullet = 96$
f-p

6 $\bullet = 88$
4/4 *f-p*

7 $\bullet = 90$
4/4 *f-p*

8 $\bullet = 86$
4/4 *f-p*

9 $\bullet = 84$
4/4 *f-p*

10 $\bullet = 100$
3/4 *f-p* RL...

Just imagine what your missing!

“Thank you for downloading and reading the introduction pages to my book Sight Reading Complete for Drummers: Volume 3 of 3. To order this book (61 pages) and the other two volumes, please visit <http://www.play-drums.com/sightreading/>” -Mike Prestwood

Drum Books by Mike Prestwood

Sight Reading Complete for Drummers

Volumes 1, 2 & 3

An exploration of rhythm, notation, technique, and musicianship.

This thorough and balanced exploration of rhythm, notation, technique, and musicianship has several purposes. You can use this series as a complete primer to playing orchestral snare or as a precursor to playing rudimental snare, drum set, timbales, or any other percussion instrument that uses drumsticks. Advanced players and professionals can use this fast-paced exploration of their craft to fine-tune their timing and sight-reading abilities and to fill in holes in their education. I have tried to use a practical approach and I hope you find it valuable during your entire career.

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Volume 1 covers the basics of drumming -- the fundamentals. It starts with this introduction, a technique lesson, and a meter lesson. Then it follows with lessons that explore rhythm and various aspects of drumming.

Price = \$14.95 ISBN = 0-9760928-0-8

Volume 2

Volume 2 of this 3-volume series starts with an introduction to Carpel tunnel syndrome (CTS) along with some stretching exercises then picks up where Volume 1 left off. The exercises of this volume complete the notation and rhythms found commonly in music. Volume 3 explores advanced drum concepts and rhythms.

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Volume 3

Volume 3 is the final volume of this 3-volume series and it explores advanced rhythm and notation concepts. The snare solo titled, “Kitchen Sink” at the end of this book reviews nearly all the material from all three volumes of this series. It groups elements into sections. Kitchen Sink is an excellent review piece and, for teachers, it is an excellent placement test.

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