

Example 2

Musical staff 1: Treble clef, common time signature. Features a sequence of eighth-note triplets with accents and fingerings (1, 2, 3).

Musical staff 2: Treble clef, common time signature. Features a sequence of eighth-note triplets with accents.

Musical staff 3: Treble clef, common time signature. Features a sequence of eighth-note sextuplets with accents.

Musical staff 4: Treble clef, common time signature. Features a sequence of eighth-note sextuplets with accents.

Musical staff 5: Treble clef, common time signature. Features a sequence of eighth-note sextuplets with accents.

Musical staff 6: Treble clef, common time signature. Features a sequence of eighth-note sextuplets with accents.

Next, we have the note values followed by their substitutions. Following these are a series of combinations in 4 bar phrases. Try these on the snare drum until the rhythms are comfortable. Be patient with these, they may take a moment to digest. Recorded examples of these are on the website to check out.

Example 3

Example 3 consists of two staves of musical notation. The top staff shows four 4-bar phrases with stick figures above them: a single stroke, a stroke followed by a rest, a stroke followed by a dotted quarter note, and a stroke followed by a dotted half note. The bottom staff shows four 4-bar phrases with rhythmic patterns and stick figures below them: 1., R 1. 1., R 1. 1. R 1., and R L R L R L L.

Example 4

Example 4 is a single staff of musical notation in common time (C) showing a complex rhythmic pattern consisting of a series of eighth notes and sixteenth notes, with accents and slurs over groups of notes.

Example 5

Example 5 is a single staff of musical notation in common time (C) showing a complex rhythmic pattern consisting of a series of eighth notes and sixteenth notes, with accents and slurs over groups of notes.

Example 6

Example 6 is a single staff of musical notation in common time (C) showing a complex rhythmic pattern consisting of a series of eighth notes and sixteenth notes, with accents and slurs over groups of notes.

Example 7



Example 8



Try these with a double time feel:

Example 9



Example 10



Experiment with different lengths of beat combinations, as well as different sound sources, in both the hands and feet. This type of rate shifting will strengthen your pulse, balance and coordination. Always use a metronome or drum machine when you practice. Be sure to think of these ideas as phrases, not just

beats. Organize your ideas into musical thoughts. This type of phrasing can be heard in the playing of Elvin Jones, Jack DeJohnette, Jeff "Tain" Watts, John Riley and Bill Stewart. This concept is also the backbone of most Afro Cuban music. Check out the master Congueros, Timbaleros, and Drummers that are continuing to revolutionize these concepts. Some of today's names include: Los Munequitos de Mantanzas, Poncho Sanchez, Giovanni Hidalgo, Roberto Quintero, Richie Flores, Jerry Gonzalez, Michael Spiro, Ramon Banda, Ralph Irizarry, Ignacio Berroa, Steve Berrios, Dafnis Prieto, Horacio Hernandez and Antonio Sanchez.

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