

creative

CHRISTIN NEDDEN

INTERNATIONAL
VERSION



THE ULTIMATE
DRUM PRACTICE WORKOUT

THANK YOU

Heinz Lichius, Oli Rubow, Jeff Hamilton, Peter Erskine, Aaron Serfaty, Mike Johnston, Wolfgang Haffner.

Meinl Cymbals: Norbert Saemann, Udo Heubeck.

Meinl Percussion: Hannes Auerochs.

Tama Germany: Stephan Hänisch, Chris Sterbling.

Remo: Nico Nevermann, Roger Johnson.

As well as to Mr. Muff & die Rohema Crew, Beyerdynamic and Hörluchs.

My deepest gratitude goes to my friends, colleagues, and all my former teachers from whom I had the privilege to learn, as well as to my wonderful family—especially my brother Arion.

C. Neddens

www.christinneddens.de

Follow me on
Instagram!



Christin's Endorsements:

Meinl Cymbals, Meinl Stick & Brush, Meinl Percussion, Tama Drums, Remo Heads,
Mr. Muff Products, Hörluchs In-Ears and Beyerdynamic Microphones.



Note the Code:

This book comes with PDFs as a download.

You can get the corresponding files via this website:



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TESTIMONIALS

"Every drummer I've known is a lifelong student of the instrument. We all can use some guidance plus a road map regarding what and how to practice. Christin Neddens has compiled and created a most useful collection of drumming exercises, suitable for all players of the instrument. Her focus on the drummer's hands and feet is both crisp and comprehensive. 'Creative Flow' should prove to become a lifelong companion for students, and I can recommend that it becomes part of every drummer's library."

Peter Erskine

"Christin has created an instructional blueprint for us. If followed to the note, it will undoubtedly enhance our ability at this beast of an instrument. The explanation of each section is well-defined. When sitting at the drums, Christin can back up every note of the information. While studying this book, follow Christin's mindset: Have fun, be serious about learning, but don't take yourself too seriously. Kudos, Christin!"

Jeff Hamilton

"Just my cup of tea. The title immediately appeals to me, and the content of the book completely fulfills my needs. Well-structured, well designed and perfectly explained. Thanks a lot, Christin – cheers!"

Oli Rubow

"If you ever watched any of Christin Neddens' videos, you have already seen the joy with which she plays. That joy comes from the process of learning. The book will help you develop as the drummer you are meant to be. The warmups alone are incredible tools and the Solid Time Flow exercises are fantastic. I know what my practice sessions will look from now on.

Thank you, Miss Neddens, for a fantastic contribution to drumming literature!"

Aaron Serfaty

"There is a big difference between independence and freedom when it comes to drumming. With 'Creative Flow,' Christin gives you all the tools you need to create musical freedom on the kit. The Solid Time Flow chapter is my personal favorite!"

Mike Johnston

"Every drummer I've met is constantly evolving, seeking new insights and techniques to master their craft. Christin's book 'Creative Flow' serves as an ideal companion on this journey, offering a meticulously crafted and insightful guide filled with drumming exercises grounded in musical concepts. This book addresses hand technique, time-feel exercises, and soloing ideas with remarkable precision and depth. 'Creative Flow' is destined to be an essential resource for drummers at all stages, and I wholeheartedly recommend adding it to your collection for a lifetime of learning and improvement."

Wolfgang Haffner

CONTENT

Thank you.....	2
Testimonials.....	3
Content	4
Preface.....	6
Notation guide.....	8
The rhythm pyramid.....	9
The Creative Flow practice routine	10
Working with this book	10
Your Practice Log	11
The rudiments and figures used	12
1 Rudimental basics	12
2 Flam rudiments	13
3 Drag rudiments	14
4 Ruff rudiments.....	14
5 Multiple-stroke variations	15
6 Ostinatos in various subdivisions (independence exercises).....	15
1 Essentials – Hands in Motion	16
1 Rudimental basics	17
2 Flam rudiments	19
3 Drag rudiments	20
4 Multiple-stroke variations.....	22
5 Independence exercises (ostinatos)	23
6 Roll rudiments	25
7 Warm-downs.....	27
2 Coordination – Mastering Balance.....	28
1 Foot warm-ups & hand-foot combinations	29
2 Hi-Hat warm-ups	31
3 Mixed warm-ups for kick and hi-hat.....	32
4 Double-stroke permutations	34
5 Groupings & turnarounds	40
6 Balance exercises.....	42
7 Synchronization exercises.....	44
8 Single-stroke combinations	47

3 Feel & Groove – Solid Time Flow 52

Solid Time Flow I Eighth notes – Steps A–L	54
Reading text Eighth notes	57
Practice guide Eighth notes	60
Solid Time Flow II Eighth-note triplets – Steps A–I	62
Reading text Eighth-note triplets	64
Reading text Eighth-note triplets – Alternative notation	67
Practice guide Eighth-note triplets	70
Solid Time Flow III Sixteenth notes – Steps A–M	72
Reading text Sixteenth notes	76
Practice guide Sixteenth notes	79
Solid Time Flow IV Quintuplets – Steps A–O	82
Reading text Quintuplets	85
Practice guide Quintuplets	88
Solid Time Flow V Sextuplets – Steps A–O	92
Reading text Sextuplets	95
Practice guide Sextuplets	98

4 Creativity – Three Stages to Develop a Melodic Solo 102

Stage I Defining the material – Level A–I	104
Stage II Building phrases (variation) – Level A–I	106
Stage III Creating musical development	108
Make your solos even more varied and virtuosic	112
Reading Texts – Sixteenth notes in 2-bar phrases	114
Inspiration – Soloing over different subdivisions	117
Practice guide – Stages I–III	118

Appendix	120
Template: Practice Log	120
Glossary	124
Recommendations	126
Music	126
Books	127

PREFACE

This book is a collection of the most efficient and enjoyable workouts, exercises, and learning methods that I have created over the recent years on my drumming and teaching path.

The basic idea behind this book is to create a musical, diversified, and inner conclusive practice routine with three essential components:

1. a technical,
2. groove-oriented, and
3. a solo component.

This textbook is designed for drummers of all genres, regardless of their skill level or experience.

A concise introduction to practicing

I have made every effort to keep this book as concise as possible, allowing you to dive straight into playing and practicing without having to work through lengthy explanations.

Any terms that may require clarification are marked with a symbol (⓪), so you can look them up in the *glossary* at the end of the book (p. 124). In the *appendix*, you will also find a curated reading list with selected book recommendations for deeper insights into specific drumming topics. Additionally, I have included *listening recommendations* that may inspire you to broaden your musical horizon.

Structure of the book

The book begins with a brief introduction to notation, fundamental concepts, and an overview of the materials used (*rudiments*⓪). I then present my *Creative Flow Practice Routine* (⇒p. 10), which will help you structure your practice sessions effectively.

The main part of the book is divided into four chapters, each focusing on a key aspect of drumming. Chapter markers along the page margins make navigation easier.



The following section provides a brief overview of the structure and core topics of these four chapters:

1 ESSENTIALS Hands in Motion

The exercises in this first chapter can serve as the foundation of your practice routine: Essential rudiments such as *single strokes*⓪, *double strokes*⓪, and *paradiddles*⓪ are introduced here within the framework of *coordination*, *synchronization*, and *independence exercises*. As you progress, these concepts will also be applied to *odd time signatures*⓪.

All exercises are designed to improve your arm, hand, wrist, and finger technique.

2 COORDINATION Mastering Balance

These exercises are the most technically demanding exercises of this book.

This full-body workout starts with simple *kick drum*⓪ and *hi-hat 'melodies'*⓪, goes further through various *double stroke permutations*⓪ between hands and feet, deals furthermore with *balance and synchronization exercises* for all four limbs⓪ and ends with challenging *single stroke combinations* between kick drum and hands.

3 FEEL & GROOVE Solid Time Flow

This is the *groove*⓪ section of this book and should receive particular attention in your daily practice routine as you might need a bit of time to feel comfortable with it: based on a 4-way *coordination concept*⓪ for all four limbs, I have combined classic grooves—such as simple *pop* or *shuffle*⓪ grooves—with *melodic phrases*⓪ played either with the *kick drum* or *hi-hat*, later enhanced with *ghost note*⓪ combinations. Working through these exercises will significantly improve your *coordination*⓪, *timing*⓪ and overall *time feel*⓪. Additionally, you will expand your musical and improvisational *repertoire*⓪ considerably.

4 CREATIVITY Three Stages to Develop a Melodic Solo

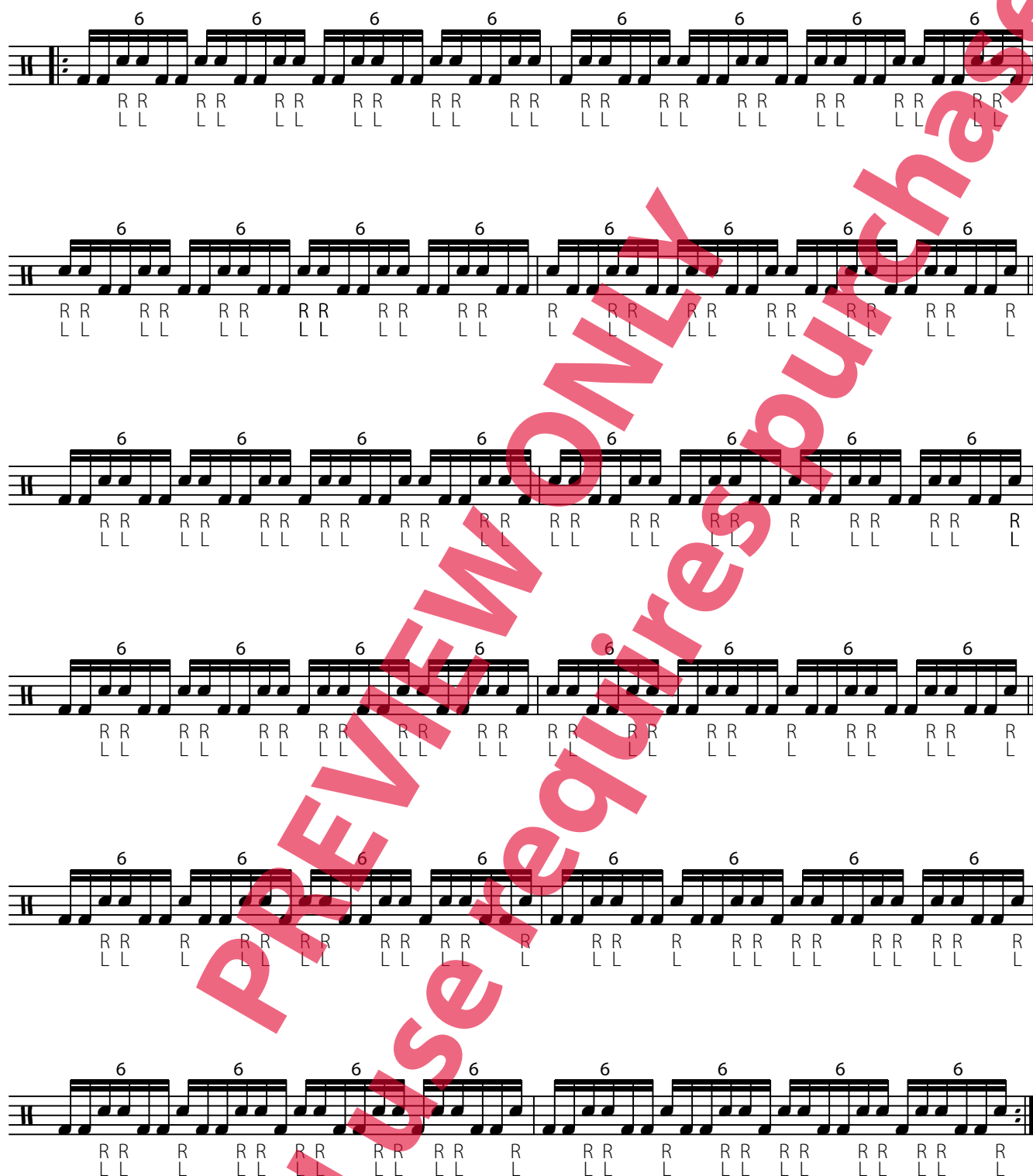
The final chapter is the *improvisational* and *soloistic* part of this book and complements your daily practice routine in a creative way.

4.9 | SEXTUPLETS WITH DOUBLES

60-70 BPM 

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Staff 1: R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L

Staff 2: R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L

Staff 3: R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L

Staff 4: R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L

Staff 5: R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L

Staff 6: R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L, R R L L

A Sing and clap the following **MELODY**, then play it on the *snare* with a sticking of your choice.

1



B Play the notated eighth-note groove (bottom line), then sing the *melody* (top line) along with it.

MELODY



C Play the **MELODY** with the *kick drum*.

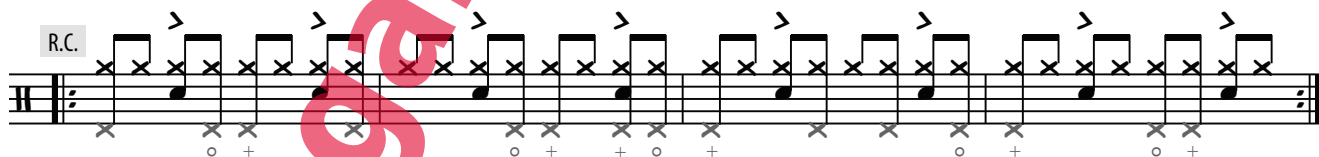


D Fill all the remaining eighth-note rests in the melody with *ghost notes* on the *snare*. The *kick drum* and *snare* now form a continuous eighth-note chain. The *backbeat* on beats 2 and 4 stays the same.



E Play the *melody* with the *hi-hat*, gradually integrate open and closed positions. Open the *hi-hat* on the *first* of two consecutive eighth notes—for three notes, I recommend the sequences *closed/open/closed* or *open/closed/closed*.

R.C.



READING TEXT | EIGHTH NOTES



You can also download and print
this reading text as a PDF.

The first line of the following reading texts in $\frac{4}{4}$ time should be familiar to you, as it was already used on previous pages for illustration. You can proceed with the subsequent lines as described on \Rightarrow page 53. Support with the overview can be found in the *Practice Guide* starting from \Rightarrow page 60.

1

2

3

4

5


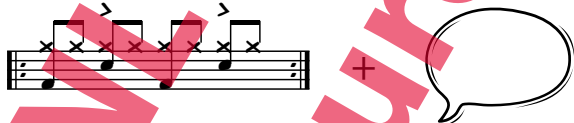

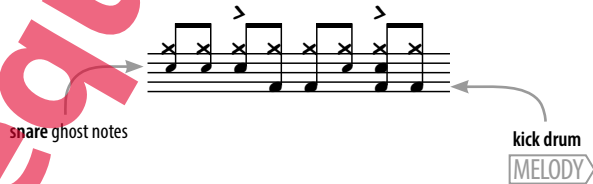
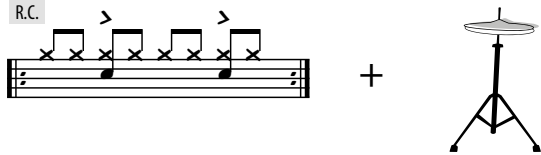
6

7

8

9

PRACTICE GUIDE | EIGHTH NOTES

A	Sing and clap the <i>melody</i> as notated, then play it on the <i>snare</i> with a sticking of your choice.	
B	Play the notated eighth-note groove, then sing the <i>melody</i> of the reading text over it.	
C	Play the <i>melody</i> with the <i>kick drum</i> .	
D	Fill all remaining eighth-note rests with ghost notes on the <i>snare</i> . <i>Kick drum</i> and <i>snare</i> now combine into a continuous eighth-note flow.	<p>Example: ⇨ Reading text p. 57, line 1, bar 2.</p> 
E	Play the <i>melody</i> on the <i>hi-hat</i> . Once you feel confident with the coordination, incorporate open and closed <i>hi-hat</i> positions.	<p>R.C.</p> 
F	Play the <i>melody</i> with the foot-played <i>hi-hat</i> , keep the backbeat, and fill all eighth-note rests with ghost notes on the <i>snare</i> . <i>Hi-hat</i> and <i>snare</i> now create a continuous eighth-note flow.	<p>Example: ⇨ Reading text p. 57, line 1, bar 2.</p> 