

Table of Contents

Acknowledgments, About This Book, and Method of Study	2
About the Author and Key to Musical Notation	3
Explanation of Musical Terms	5

Section I:

ROCK & FUNK

8th-Note Bass Drum Variations	7
16th-Note Bass Drum Variations	8
Ghost Notes.....	9
Phrasing.....	10
Ride Pattern Variations	12
Hi-Hat Patterns for the Foot	15
Open and Close Variations for the Hi-Hat.....	16
16th-Note Open and Close Hi-Hat Variations	17
One-Handed 16th-Note Grooves	18
Accenting the Cymbal and Hi-Hat.....	20
16th-Note Hi-Hat Variation	21
Playing in 12/8	22

THE SHUFFLE

Snare and Bass Drum Variations.....	24
Ride Pattern Variations/Shuffle Rhythms With an Open Hi-Hat	25

REGGAE

Reggae.....	26
Reggae With a Triplet Feel.....	28
Bass Drum Variations	28

Section II:

4/4 SWING-JAZZ

4/4 Swing-Jazz Introduction	30
Cymbal Variations	30
Playing in Two/Playing in Four.....	31
Snare Drum Variations	32
Snare and Bass Drum Combinations	33
Phrasing.....	34
Push Beats	36
Trading Fours.....	38

3/4 SWING-JAZZ WALTZ

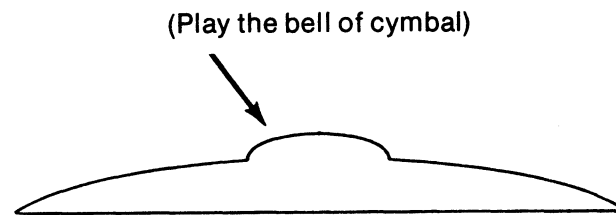
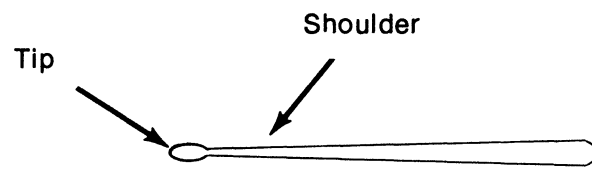
Cymbal Variations/Hi-Hat Variations	39
Snare Drum Variations	40
Snare and Bass Drum Combinations	41

Section III:

LATIN RHYTHMS

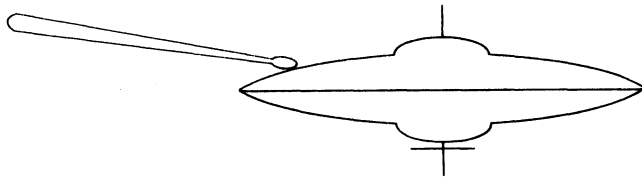
Latin Introduction and Clave Rhythms	43
Bossa Nova/Snare Drum Variations	44
Latin Phrasing	46
Jazz Samba	48
Samba Cymbal Variations	49
Dance Samba	50
A Simple Samba	51
Samba	52
Cha-Cha	54
Rhumba	55
Mambo.....	56
Practical Mambo Variations.....	58
Mozambique	59
Songo	60
6/8 Latin Rhythms	62
Elvin-Style Triplets	63
Additional Study Materials.....	65
Suggested Listening	66

EXPLANATION OF MUSICAL TERMS

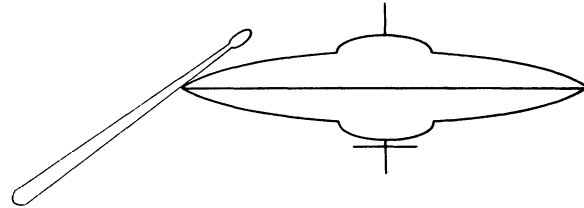


PLAYING HI HAT

(Hi hat on top with tip of stick)

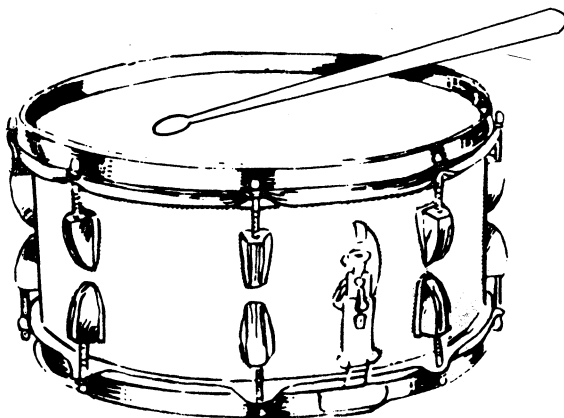


(Hi hat on edge with shoulder of stick)

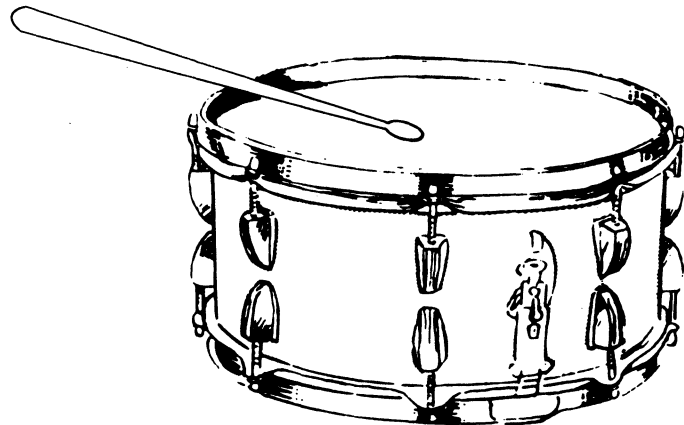


PLAYING SNARE DRUM

(Snare with stick across rim)
Left hand rests on snare with
butt end of stick across rim.



(Playing a rim shot)
Right or left hand strikes rim
and drum at same time.



Study #5

ROCK & FUNK

Ride Pattern Variations

This is a study of the most common ride patterns used with rock and funk rhythms. They are **great** sounding patterns which will help you become more versatile and develop better independence on the kit. Each variation should be practiced on both the hi-hat and ride cymbal then applied to pages 7-9 in this book. Remember, strive to make each rhythm “feel” as good as possible.



Track 5

♩ = 92-112

1.  Cymbal or Hi-Hat

Ex. 1A  Cymbal or Hi-Hat
Snare
Bass

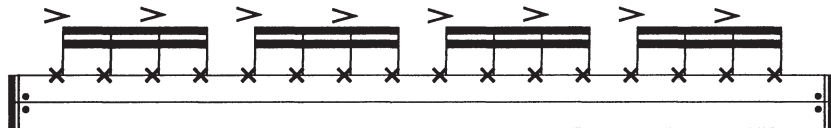
Ex. 1B 

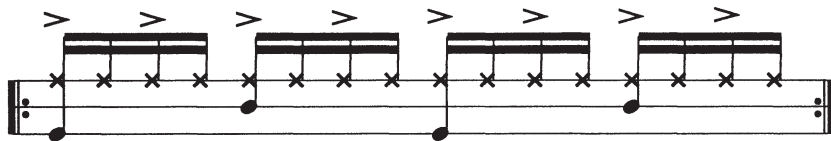
Ex. 1C 



Track 6

♩ = 58-92

2.  Cymbal or Hi-Hat
(one hand only)

Ex. 2A  Cymbal or Hi-Hat
Snare
Bass

Ex. 2B 

Ex. 2C 