

Whole Notes

As the name suggests these notes are held for a whole bar of 4/4 time or four counts. However it's not possible to hold a note on a snare drum for a specific duration, except in the case of a drum roll. So when you see a whole note, play beat 1 and count the other beats to (and including) beat 4.

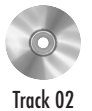


Play Play Play Play

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Half Notes

Half notes are worth two beats, or half a bar of 4/4. As we cannot sustain notes, play on the first beat and count the second. In a bar of 4/4 count all 4 beats while only playing on beats 1 and 3.

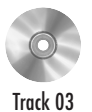


Play Play etc.

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Quarter Notes

Quarter notes are worth one beat, dividing a bar of 4/4 evenly in four. One beat is played for each count.



Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

+
play

Whole, Half and Quarter Note Exercise

This exercise combines the notes we have looked at to date. Count aloud as you play.



Eighth Notes

There are two eighth notes for each beat (quarter note). We have 8 eighth notes in a bar of 4/4. Count the eighth notes by saying “1 and 2 and 3 and 4 and”. The “and” is shown as a “+” sign.

When eighth notes are placed beside each other they are not usually written separately, but joined by their tails in either groups of two or four. Don't join the tails between beats 2 to 3. This is a general rule to make it visually easier to decipher where the notes fall and not for any counting reason.

Let's practice going from quarter to eighth notes, Make sure to count aloud. Repeat this exercise around and around. The double dots at the end of the music indicate a single repeat, but you should keep repeating until you are sure that you are accurately changing from one count to the next and back again. Remember the 1,2,3,4, will fall in exactly the same place in both bars.



Track 05

Repeat sign

Half Note Rests

A half note rest means you don't play for two beats or a half of a bar of 4/4.

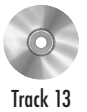


Track 12

Count only (1 2) 3 4 1 2 (3 4)

Quarter Note Rests

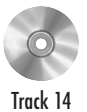
A quarter note rest means you do not play for one beat or a quarter bar of a bar of 4/4. Note: in bar six there are two quarter note rests beside each other, rather than a half note rest. This follows the rule of not joining beats 2 to 3.



Track 13

Combination Rest Exercise

This exercise combines the rests we have looked at so far. Once again count aloud and remember the beats that are not played are just as important as the ones that are.



Track 14

Eighth Note Rests

We use an eighth note rest when we want to leave out individual eighth notes. This is often used when you wish to play the “+” of the beat and not the beat itself. To do this, place the rest on the beat and follow it with an eighth note.

Count only



In the following exercise when playing the eighth notes say the complete eighth note count but only play the “+”.



Track 15



Note: If you see an eighth note followed by an eighth note rest, treat it as a quarter note. To a melody instrument it would mean to play a short note (finished by the “+” of the beat).



Are played



Eighth Note Rest Exercise



Track 16

The musical score consists of eight staves of music in 4/4 time. Each staff begins with a treble clef and a 4/4 time signature. The music is written in a single melodic line with a steady eighth-note accompaniment in the bass line. The exercise features a variety of eighth-note patterns, including quarter-note pairs, eighth-note pairs, and eighth-note triplets, interspersed with eighth-note rests. The patterns are designed to improve rhythmic precision and timing.

Combination Solo

This solo contains a combination of the sixteenth notes and rests that we have looked at so far. Take your time, counting aloud, to ensure the accuracy of each rhythm.



Track 29

The musical score consists of eight staves of music in 4/4 time. Each staff begins with a treble clef and a 4/4 time signature. The music is written for a drum set, with the top staff representing the snare drum and the bottom staff representing the bass drum. The notation uses eighth and sixteenth notes, rests, and slash marks to indicate specific rhythmic patterns. The patterns become increasingly complex and dense from the first staff to the eighth, incorporating various combinations of sixteenth notes and rests.

Revision Exercise 2



Track 39

Eighth Note Triplet Review Exercise



Track 44

Quarter Note Triplets

Quarter note triplets divide the half note evenly in three. It can also be thought of as three beats for every two quarter notes, sometimes referred to as three over two. This means we have six quarter note triplets per bar of 4/4. To count them, say aloud 1-trip-let-2-trip-let etc. while playing on every second count. Though it's a little cumbersome, it will allow you to play the quarter note triplet accurately. Once you get used to the feel, you should be able to stop counting.



Track 45

Syncopation Exercise 1

The following three syncopation exercises have been written out twice. Firstly, with the quarter notes shown on the bass drum, and then without. Use the first set to analyse and learn the exercise but then move to reading them from the second set without the bass drum written.



Track 63

The musical score consists of ten staves of music in 4/4 time. Each staff begins with a treble clef and a key signature of one flat. The first five staves include a bass drum line with quarter notes, while the last five staves do not. The exercises involve various syncopated rhythms and melodic patterns.

Rhythmic Reading Solos

The final part of the book is a series of solos that mix together the different notations we have looked at. Start slowly, and use a metronome.

Rhythmic Reading Solo 1



Track 66

The musical score for Rhythmic Reading Solo 1 consists of eight staves of music in 4/4 time. The notation is primarily rhythmic, with a steady bass line of quarter notes. The upper staff contains various rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes several triplet markings (indicated by a '3' above a bracket) and some slurs. The patterns become increasingly complex and faster as the solo progresses through the staves.