

Exercise 1 · Tap the stomach lightly with alternate right and left strokes as written. This exercise uses quarter and 8th note rhythms only. Use beat subdivision numbers to help you count the rhythms in 4/4 time.

Quarter/8th single taps

Count: 1 2 3 4 1 2 + 3 4
Play: r l r l r l r l

Count: 1 2 3 + 4 1 2 3 4 +
Play: l r l r l r l r

Count: 1 + 2 3 4 1 + 2 3 + 4
Play: l r l r l r l r

Count: 1 2 + 3 + 4 1 + 2 3 4 +
Play: r l r l r l r l


Count: 1 2 + 3 4 + 1 2 + 3 + 4 +
Play: r l r l r l r l

Count: 1 + 2 + 3 + 4 1 + 2 3 + 4 +
Play: l r l r l r l r

Exercise 2 · Follow right and left hand patterns as written. This exercise uses 8th note rhythms only. Repeat each line as necessary.

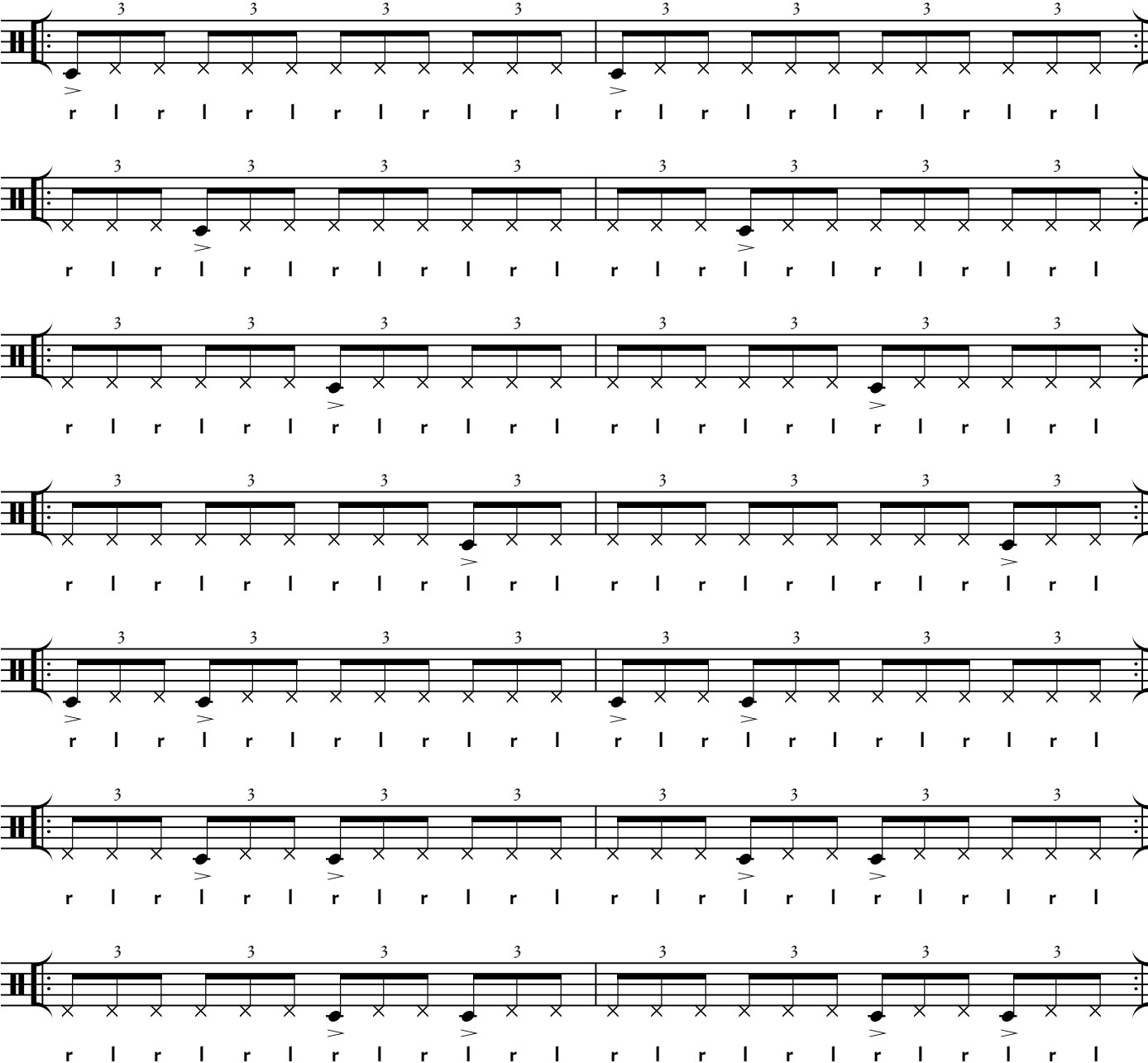
Count: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Exercise 6 · Triplets may also be configured with many combinations of right and left hand strokes. This exercise is designed to practice down-beat slaps using consecutive triplet rhythms only.



Count: 1 + a 2 + a 3 + a 4 + a 1 + a 2 + a 3 + a 4 + a

Triplet taps with down-beat slaps in first position



Exercise 1 · Follow right and left hand patterns as written. This exercise uses 8th note rhythms only. The note "E" in treble clef designates all thumps while the rhythmically notated X-notes on the treble "D" space always indicate taps. Repeat each line as necessary.

thump tap tap tap tap tap tap tap thump tap tap tap tap tap tap tap
r l r l r l r l r l r l r l r l r l

Single taps with down-beat thumps

l r l r l r l r l r l r l r l r l r

r l r l r l r l r l r l r l r l r l

l r l r l r l r l r l r l r l r l r

r l r l r l r l r l r l r l r l r l

l r l r l r l r l r l r l r l r l r

r l r l r l r l r l r l r l r l r l

l r l r l r l r l r l r l r l r l r

Exercise 3 · This exercise uses alternate right and left fist strokes to produce two consecutive thumps on both down- and up-beats.

Double thumps in second position

The exercise consists of ten staves, each containing two measures of music. The notation is as follows:

- Staff 1:** Measure 1: r, l, r, l, r, l, r, l. Measure 2: r, l, r, l, r, l, r, l.
- Staff 2:** Measure 1: l, r, l, r, l, r, l, r. Measure 2: l, r, l, r, l, r, l, r.
- Staff 3:** Measure 1: r, l, r, l, r, l, r, l. Measure 2: r, l, r, l, r, l, r, l.
- Staff 4:** Measure 1: l, r, l, r, l, r, l, r. Measure 2: l, r, l, r, l, r, l, r.
- Staff 5:** Measure 1: r, l, r, l, r, l, r, l. Measure 2: r, l, r, l, r, l, r, l.
- Staff 6:** Measure 1: l, r, l, r, l, r, l, r. Measure 2: l, r, l, r, l, r, l, r.
- Staff 7:** Measure 1: r, l, r, l, r, l, r, l. Measure 2: r, l, r, l, r, l, r, l.
- Staff 8:** Measure 1: l, r, l, r, l, r, l, r. Measure 2: l, r, l, r, l, r, l, r.
- Staff 9:** Measure 1: r, l, r, l, r, l, r, l. Measure 2: r, l, r, l, r, l, r, l.
- Staff 10:** Measure 1: l, r, l, r, l, r, l, r. Measure 2: l, r, l, r, l, r, l, r.

Exercise 5 • Here's an exercise with consecutive 8th triplets but all thumps occur on up-beats only. These patterns are a bit tricky to get used to but are essential to playing the body beat configurations described in *Units 3* and *4*.

Up-beat thumps in second position

The exercise consists of eight staves of musical notation, each representing a measure of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation is as follows:

- Staff 1:** A sequence of 16 eighth notes, grouped into four sets of four. The first, second, and fourth groups are marked with a '3' above them, indicating triplets. The third group is marked with a '3' above it. The eighth note of the third group is an up-beat thump, marked with an accent (>) and a dot.
- Staff 2:** A sequence of 16 eighth notes, grouped into four sets of four. The first, second, and fourth groups are marked with a '3' above them, indicating triplets. The eighth note of the second group is an up-beat thump, marked with an accent (>) and a dot.
- Staff 3:** A sequence of 16 eighth notes, grouped into four sets of four. The first, second, and fourth groups are marked with a '3' above them, indicating triplets. The eighth note of the fourth group is an up-beat thump, marked with an accent (>) and a dot.
- Staff 4:** A sequence of 16 eighth notes, grouped into four sets of four. The first, second, and fourth groups are marked with a '3' above them, indicating triplets. The eighth note of the first group is an up-beat thump, marked with an accent (>) and a dot.
- Staff 5:** A sequence of 16 eighth notes, grouped into four sets of four. The first, second, and fourth groups are marked with a '3' above them, indicating triplets. The eighth note of the second group is an up-beat thump, marked with an accent (>) and a dot.
- Staff 6:** A sequence of 16 eighth notes, grouped into four sets of four. The first, second, and fourth groups are marked with a '3' above them, indicating triplets. The eighth note of the fourth group is an up-beat thump, marked with an accent (>) and a dot.
- Staff 7:** A sequence of 16 eighth notes, grouped into four sets of four. The first, second, and fourth groups are marked with a '3' above them, indicating triplets. The eighth note of the first group is an up-beat thump, marked with an accent (>) and a dot.
- Staff 8:** A sequence of 16 eighth notes, grouped into four sets of four. The first, second, and fourth groups are marked with a '3' above them, indicating triplets. The eighth note of the second group is an up-beat thump, marked with an accent (>) and a dot.

Below each staff, the rhythmic pattern is written out as a sequence of letters: 'r' for a regular eighth note and 'l' for a dotted eighth note. The patterns are as follows:

- Staff 1:** r | l | r | l | r | l | r | l | r | l | r | l | r | l | r | l
- Staff 2:** r | l | r | l | r | l | r | l | r | l | r | l | r | l | r | l
- Staff 3:** r | l | r | l | r | l | r | l | r | l | r | l | r | l | r | l
- Staff 4:** r | l | r | l | r | l | r | l | r | l | r | l | r | l | r | l
- Staff 5:** r | l | r | l | r | l | r | l | r | l | r | l | r | l | r | l
- Staff 6:** r | l | r | l | r | l | r | l | r | l | r | l | r | l | r | l
- Staff 7:** r | l | r | l | r | l | r | l | r | l | r | l | r | l | r | l
- Staff 8:** r | l | r | l | r | l | r | l | r | l | r | l | r | l | r | l

2. Right and Left Stroke Variations

Exercise 1 · Using only consecutive 8th notes as in previous exercises, this one uses various patterns of right and left hand strokes. Thumps occur on down-beats only.

8th taps with down-beat thumps

The exercise consists of eight staves, each containing a sequence of eighth notes and rests. The notation is as follows:

- Staff 1: r | l | r | r | l | l | r | r | l | r | l | l | r | r | l | l
- Staff 2: r | l | r | r | l | r | l | l | r | l | r | r | l | r | l | l
- Staff 3: r | l | r | l | r | l | r | r | l | r | l | r | l | r | l | l
- Staff 4: r | r | l | r | l | r | l | l | r | r | l | r | l | r | l | l
- Staff 5: r | l | r | r | l | r | l | r | l | r | l | l | r | l | r | l
- Staff 6: r | l | r | l | r | l | r | r | l | r | l | r | l | r | l | l
- Staff 7: r | r | l | r | l | r | l | r | l | l | r | l | r | l | r | l
- Staff 8: r | l | r | r | l | r | l | r | l | r | l | l | r | l | r | l

3. Contemporary Pop/Rock Beats with Straight (even) 8th Feel

Exercise 1 · Here are some classic 8th feel body beats which simulate the interaction of kick and snare used in conventional “trap set” drumming. Note that all “back beats” (beats 2 and 4) in this exercise are articulated with slaps. A nice mix of quarter and 8th thumps provide the down-beat kicks which make these pop/rock grooves sound solid. Normally the hi-hat or ride cymbal would play an even (or “straight”) 8th note pattern along with the kick and snare. Body drummers can achieve this effect by vocalizing 8th notes using VP (vocal percussion) syllable “T” which simulates “stick on closed hi-hat.”

Count: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Straight 8th feel, second position

thump | slap | thump | slap | thump | slap | thump | slap

thump | slap | thump | thump | slap | thump | thump | slap

thump | slap | thump | thump | slap | thump | slap | thump | thump | slap

thump | slap | thump | thump | slap | thump | thump | slap | thump | thump | slap

thump | slap | thump | thump | slap | thump | thump | slap | thump | thump | slap

thump | thump | slap | thump | thump | slap | thump | thump | slap | thump | thump | slap

thump thump slap thump slap thump thump thump slap thump slap thump
| | r | | r | | | r | | r |

thump thump slap thump thump slap thump thump slap thump thump slap
| | r | | r | | | r | | | r |

thump slap thump thump slap thump thump slap thump thump slap thump
| r | | | r | | | r | | | r |

thump slap thump thump thump slap thump slap thump thump thump slap
| r | | | r | | | r | | | r |

thump slap thump thump thump slap thump thump slap thump thump thump slap thump
| r | | | r | | | r | | | r |

thump thump slap thump thump slap thump thump thump slap thump thump slap thump
| | r | | | r | | | r | | | r |

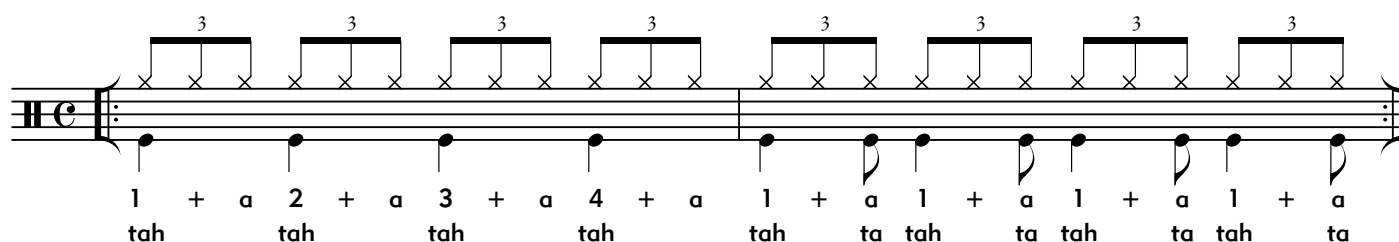
thump thump slap thump thump slap thump thump thump slap thump thump slap thump
| | r | | | r | | | r | | | r |

thump thump slap thump thump thump slap thump thump thump slap thump thump thump slap
| | r | | | r | | | r | | | r |

thump thump slap thump thump thump slap thump thump thump slap thump thump thump slap thump
| | r | | | r | | | r | | | r |

4. Contemporary Pop/Rock Beats with Swing 8th Feel Introducing the "Shuffle" in 4/4 Time

Exercise 1 · These contemporary shuffle beats are played with a triplet 8th or "swing" feel. Note that each quarter is attacked once and held for a duration of three 8th note pulses but unlike the straight or even dotted quarter, these 8th notes are counted in groups of 3 with the numerals "1+a" for beat 1, "2+a" for beat 2" and so on. So we say in 4/4 time the quarter note beat equals 3 triplet pulses that can be articulated individually or held for the pulse duration. It is essential to count these pulses silently when using ties to keep a steady beat. Or, if you want, you can use vocal percussion syllable "t" and say the triplets as you play the down- and up-beats.



6. The Groove: An Integration of Beats and Pulses

Experienced drummers hear the kick and snare beats as the main beats or “heart-beat” of the groove and will usually synchronize with the bassline. Beat subdivisions, whether 8ths or triplets, are considered the pulse of the groove and drummers learn pulse patterns which fill-in and around the up- and down-beats. When training, drummers and bass players learn hundreds of these patterns to represent all styles and eras of music. Keyboard and guitar players concentrate more on comping variations, the rhythmic interpretation of chords.

Each of these 12/8 shuffle examples has a thump-tap body beat designated by the letter “A” which represents the kick-snare heartbeat that drummers play. Letter “B” demonstrates the complete groove or integration of beats and pulses utilizing the cross-slap.

1-A

thump slap thump slap thump slap thump slap

1-B

thump tap tap Xslap tap tap thump tap tap Xslap tap tap thump tap tap Xslap tap tap

2-A

thump slap thump thump slap thump slap thump thump slap

2-B

thump tap tap Xslap tap thump thump tap tap Xslap tap tap thump tap tap Xslap tap thump thump tap tap Xslap tap tap

3-A

thump slap thump slap thump slap thump slap

3-B

thump tap tap Xslap tap thump tap tap tap slap tap tap thump tap tap Xslap tap thump tap tap tap slap tap tap

First position lower taps

tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap

l r l r l r l r l r l r l r l r

tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap

r l r l r l r l r l r l r l r l

Exercise 2 · When using upper and lower taps, one hand is on the stomach while the other is below the collar-bone. It doesn't really matter which hand is above and which is below—both configurations are in second position. The important thing is that in second position body beat drummers can articulate both taps and slaps by using accents. Note that the timbres will be slightly different between upper and lower taps and slaps since you're striking parts of the body that have different natural resonances. The "V" articulation below the note means a lower tap (or slap) while the inverted version written above the note indicates an upper tap (or slap).

Second position upper and lower taps

Λ Λ Λ Λ Λ Λ Λ Λ

tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap

l r l r l r l r l r l r l r l r

Λ Λ Λ Λ Λ Λ Λ Λ

tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap tap

r l r l r l r l r l r l r l r l

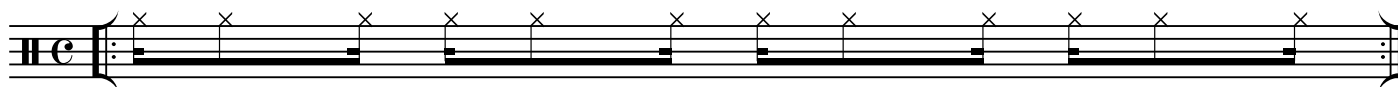
Exercise 3 · This exercise reviews slaps and taps in second position.

Second position slap and tap

The exercise consists of six staves, each containing four measures of music. The notation is as follows:

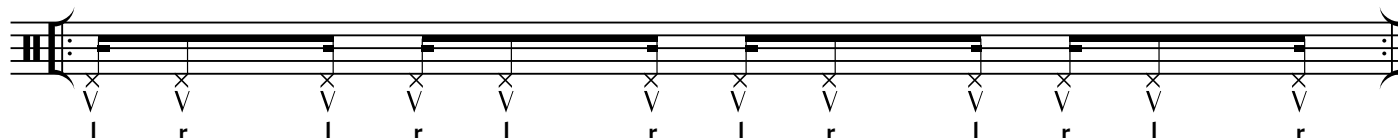
- Staff 1:** Measures 1-4: Slap (l), Tap (r), Tap (l), Tap (r). Measures 5-8: Slap (l), Tap (r), Tap (l), Tap (r). Measures 9-12: Slap (l), Tap (r), Tap (l), Tap (r). Measures 13-16: Slap (l), Tap (r), Tap (l), Tap (r).
- Staff 2:** Measures 1-4: Slap (r), Tap (l), Tap (r), Tap (l). Measures 5-8: Slap (r), Tap (l), Tap (r), Tap (l). Measures 9-12: Slap (r), Tap (l), Tap (r), Tap (l). Measures 13-16: Slap (r), Tap (l), Tap (r), Tap (l).
- Staff 3:** Measures 1-4: Slap (l), Tap (r), Slap (l), Tap (r). Measures 5-8: Slap (l), Tap (r), Slap (l), Tap (r). Measures 9-12: Slap (l), Tap (r), Slap (l), Tap (r). Measures 13-16: Slap (l), Tap (r), Slap (l), Tap (r).
- Staff 4:** Measures 1-4: Slap (r), Tap (l), Slap (r), Tap (l). Measures 5-8: Slap (r), Tap (l), Slap (r), Tap (l). Measures 9-12: Slap (r), Tap (l), Slap (r), Tap (l). Measures 13-16: Slap (r), Tap (l), Slap (r), Tap (l).
- Staff 5:** Measures 1-4: Tap (l), Slap (r), Tap (l), Slap (r). Measures 5-8: Tap (l), Slap (r), Tap (l), Slap (r). Measures 9-12: Tap (l), Slap (r), Tap (l), Slap (r). Measures 13-16: Tap (l), Slap (r), Tap (l), Slap (r).
- Staff 6:** Measures 1-4: Tap (r), Slap (l), Tap (r), Slap (l). Measures 5-8: Tap (r), Slap (l), Tap (r), Slap (l). Measures 9-12: Tap (r), Slap (l), Tap (r), Slap (l). Measures 13-16: Tap (r), Slap (l), Tap (r), Slap (l).

Exercise 10 · Another commonly used 8th/16th figure puts the 8th note between two 16ths in the next configuration. The pulse count is the same but distributed differently.



Count: 1 e+ a 2 e+ a 3 e+ a 4 e+ a
Say: ta tah ta ta tah ta ta tah ta ta tah ta

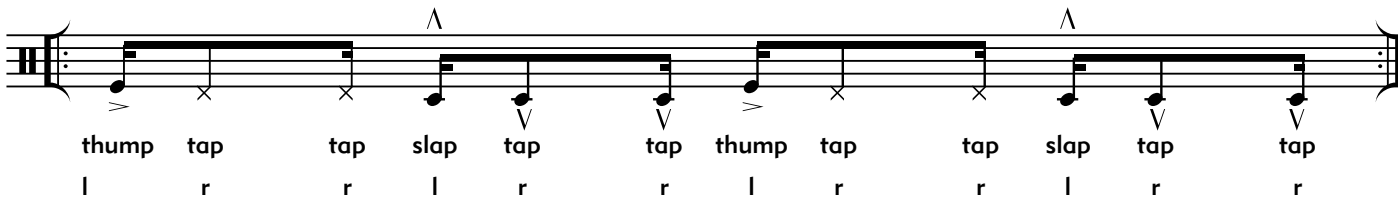
Lower taps



Thumps and slaps



Lower taps



16th Triplet Figures in Third Position

thump tap tap slap tap tap thump tap tap slap tap tap thump tap tap slap tap tap thump tap tap slap tap tap

| r | r | r | r | r | r | r | r | r | r | r | r | r | r | r | r

thump tap tap Xslap tap tap thump tap tap Xslap tap tap thump tap tap Xslap tap tap thump tap tap Xslap tap tap

| r r | r r | r r | r r | r r | r r | r r | r r | r r | r r

thump tap Xtap slap tap thump thump tap Xtap slap tap thump thump tap Xtap slap tap thump thump tap Xtap slap tap thump

| r | | r | | r | | r | | r | | r | | r | | r | | r | | r |

thump tap Xslap tap tap thump thump tap Xslap tap tap thump thump tap Xslap tap tap thump thump tap Xslap tap tap thump

| r | r r | | r | r r | | r | r r | | r | r r | | r | r r | | r | r r |

Mixed 16th Triplet Figures in First Position

tap tap tap slap tap tap tap slap tap tap tap slap tap tap tap slap tap tap tap slap

| r | r | r | r | r | r | r | r | r | r | r | r | r | r | r | r

slap tap tap tap slap tap tap tap slap tap tap tap slap tap tap tap slap tap tap tap

| r | | r | | r | | r | | r | | r | | r | | r | | r | | r |

tap tap tap slap tap tap tap tap slap tap tap tap tap slap tap tap tap tap slap tap

| r | r | r | r | r | r | r | r | r | r | r | r | r | r | r | r

slap tap tap tap tap slap tap tap tap tap slap tap tap tap tap slap tap tap tap tap

| r | r | r | r | r | r | r | r | r | r | r | r | r | r | r | r

Mixed 16th Triplet Figures in Third Position

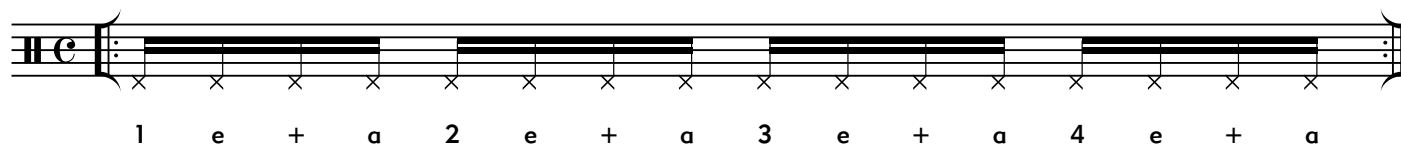
The image displays four staves of musical notation for a drum solo. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation uses various note values (quarter, eighth, and sixteenth notes) and rests to represent different drum sounds. Above the notes, there are symbols for accents (^) and triplets (3). Below the notes, there are labels for the drum sounds: 'thump', 'tap', 'slap', 'Xthump', 'Xtap', and 'Xslap'. The first staff has a 'thump' followed by a triplet of 'taps', a 'slap', another triplet of 'taps', a 'thump', another triplet of 'taps', a 'slap', and a final triplet of 'taps'. The second staff starts with a triplet of 'taps', a 'slap', an 'Xthump', two 'thumps', a 'tap', an 'Xslap', two 'taps', a 'slap', an 'Xthump', two 'thumps', a 'tap', and an 'Xslap'. The third staff begins with an 'Xthump', a 'slap', an 'Xtap', a triplet of 'taps', a 'slap', a 'tap', a triplet of 'taps', an 'Xthump', a 'slap', an 'Xtap', a triplet of 'taps', a 'slap', a 'tap', a triplet of 'taps', and a 'tap'. The fourth staff starts with an 'Xthump', a 'tap', a 'thump', a 'slap', another 'slap', an 'Xtap', a triplet of 'taps', a 'slap', another 'slap', an 'Xthump', a 'tap', a 'thump', a 'slap', another 'slap', an 'Xtap', a triplet of 'taps', a 'slap', and a final 'slap'.

UNIT 4 Stylistic Considerations

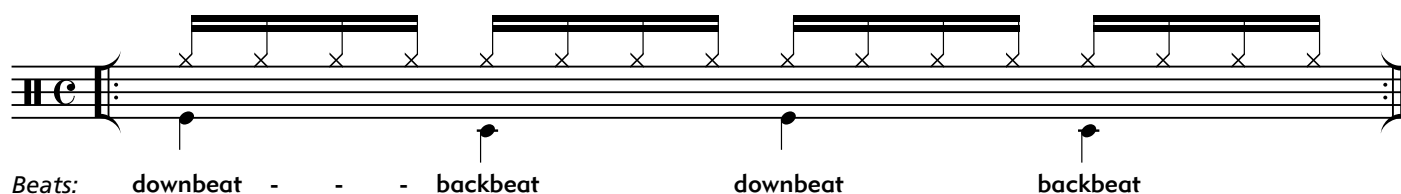
This last unit offers a sample of common grooves that can be translated to body beats using taps, slaps and thumps in both straight (even) and swing feels! Watch out for those cross-taps, cross-slaps and even occasional cross-thumps!

1. 16th Grooves

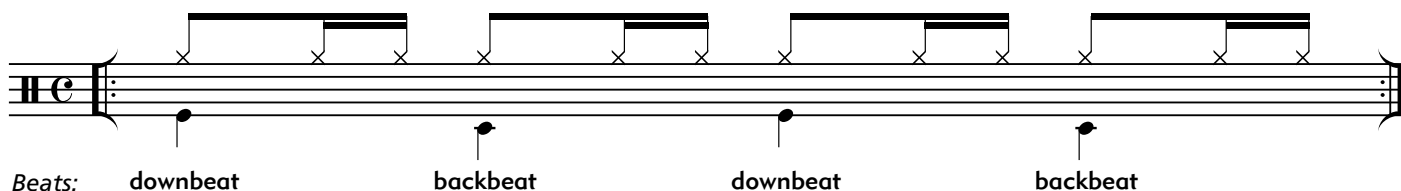
Exercise 1 • These exercises exemplify 8th/16th patterns that may be interpreted with a swing or even feel. Swing 16th patterns have what we call a “triplet” feel. This groove is also called “funk shuffle” or my favorite nick-name, “swunk.” (swing-funk hybrid). The “funk” part is the heavy 2 and 4 back-beat.



Feel 1



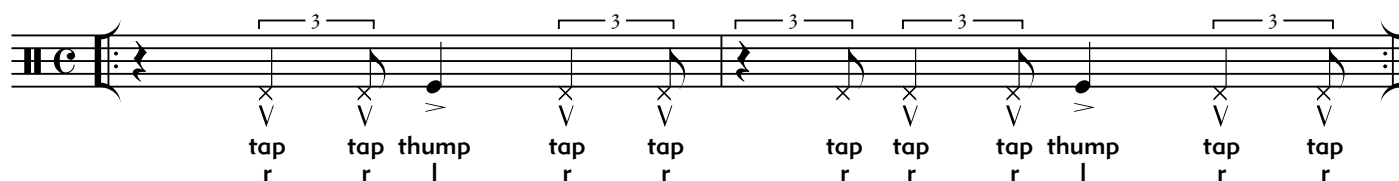
Feel 2



3. Other Body Beat Grooves

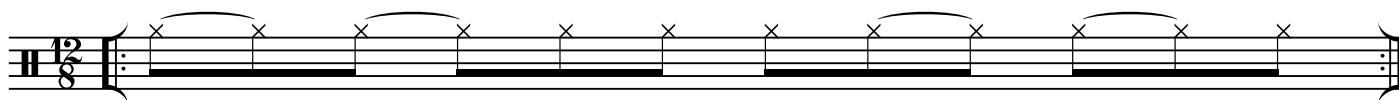
Exercise 1 • This particular Reggae is in half-time feel because the backbeat accents (thump) fall on beat 3 of each measure instead of the usual 2 and 4.

Reggae



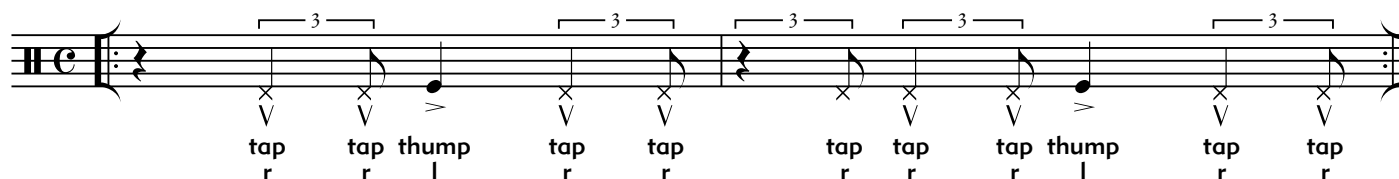
Exercise 2 • Afro-Cuban is usually notated in 12/8 time and may be played in first, second or third positions.

Afro-Cuban

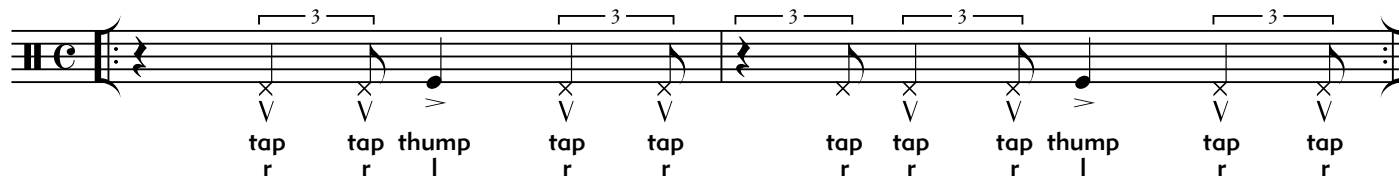


Say:	tah		tah		ta	ta	ta	tah		tah		ta
Count:	1	2	3	4	5	6	7	8	9	10	11	12
	1	+	a	2	+	a	3	+	a	4	+	a

First position



Second position



Third position

