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Incorporating The Tom-Toms

This group of exercises consist of one measure phrases that use combinations of sticking patterns found in the contemporary rudiments section. The toms are incorporated to bring about some interesting melodic ideas. These exercises should be practiced until a nice flow is achieved. The sticking is very important.

As these patterns become more comfortable experiment with creating your own patterns.

1

R L L R > L R L L R L L R L R L L

2

R L L R L L R R > L R R L R R L L

3

R L L R L R L R R >> L R L R L L

4

R L L R L R L R R > L R R L R R L L

5

R L L R R L R L L R R L R L R L >

6

R L L R R L R L > R L L R R L R L >

7

R L L R R L R R > R R L R R L >

8

R L L R R L R R > R R L R R L L >

9

L R L L > R L L R L L R L R L R R >

10

L R L L > R L L R R L R R L R R L >

11

L >> R R L L L R L R R L L R R L >>

12

> R L L > R L L > R L L > R L L >

13

RLL RRL > RLL RRL L

Hand drumming pattern 13 consists of two measures. The first measure shows a bass drum (R) followed by two snare drums (L), then a bass drum (R) followed by two snare drums (L). The second measure shows a bass drum (R) followed by two snare drums (L), then a bass drum (R) followed by a snare drum (L).

14

L > RL > RL > RL > RL

Hand drumming pattern 14 consists of five measures. It starts with a bass drum (L), followed by a bass drum (R) and a snare drum (L), then another bass drum (R) and a snare drum (L), followed by a bass drum (R) and a snare drum (L), and finally a bass drum (R).

15

RLL > RLL RLL > RLL

Hand drumming pattern 15 consists of three measures. The first measure shows a bass drum (R) followed by two snare drums (L). The second measure shows a bass drum (R) followed by two snare drums (L), then a bass drum (R) followed by two snare drums (L). The third measure shows a bass drum (R) followed by two snare drums (L).

16

RLR > RLRL > RLRL > RLRL

Hand drumming pattern 16 consists of four measures. It starts with a bass drum (R) followed by a snare drum (L), then a bass drum (R) followed by two snare drums (L), then another bass drum (R) followed by two snare drums (L), and finally a bass drum (R) followed by a snare drum (L).

17

RL > RLRL > RL > RLRL

Hand drumming pattern 17 consists of four measures. It starts with a bass drum (R) followed by a snare drum (L), then a bass drum (R) followed by two snare drums (L), then another bass drum (R), and finally a bass drum (R) followed by two snare drums (L).

18

RLRLR > RLRL > RLRL

Hand drumming pattern 18 consists of three measures. It starts with a bass drum (R) followed by two snare drums (L), then a bass drum (R) followed by a snare drum (L), then another bass drum (R) followed by two snare drums (L), and finally a bass drum (R) followed by a snare drum (L).

19

RLL 3 > RLL 3 > RRL 3 > RRL 3

Hand drumming pattern 19 consists of four measures. It starts with a bass drum (R) followed by two snare drums (L), then a bass drum (R) followed by two snare drums (L), then a bass drum (R) followed by two snare drums (R), and finally a bass drum (R) followed by two snare drums (R).

20

RLL 3 > RRRL 3 > RRRL 3 > RLRL 3

Hand drumming pattern 20 consists of four measures. It starts with a bass drum (R) followed by two snare drums (L), then a bass drum (R) followed by two snare drums (R), then a bass drum (R) followed by two snare drums (R), and finally a bass drum (R) followed by two snare drums (R).

21

RLRL 3 > RLRL 3 > RLRL 3 > RLRL 3

Hand drumming pattern 21 consists of four measures. It starts with a bass drum (R) followed by two snare drums (L), then a bass drum (R) followed by two snare drums (L), then a bass drum (R) followed by two snare drums (L), and finally a bass drum (R) followed by two snare drums (L).

22

RLRL 3 > RLRL 3 > RLRL 3 > RLRL 3

Hand drumming pattern 22 consists of four measures. It starts with a bass drum (R) followed by two snare drums (L), then a bass drum (R) followed by two snare drums (L), then a bass drum (R) followed by two snare drums (L), and finally a bass drum (R) followed by two snare drums (L).

23

RLLR 3 > RLRL 3 > RLRL 3 > RLRL 3

Hand drumming pattern 23 consists of four measures. It starts with a bass drum (R) followed by two snare drums (L), then a bass drum (R) followed by two snare drums (L), then a bass drum (R) followed by two snare drums (L), and finally a bass drum (R) followed by two snare drums (L).

24

RLRL 3 > RLRL 3 > RLRL 3 > RLRL 3

Hand drumming pattern 24 consists of four measures. It starts with a bass drum (R) followed by two snare drums (L), then a bass drum (R) followed by two snare drums (L), then a bass drum (R) followed by two snare drums (L), and finally a bass drum (R) followed by two snare drums (L).

25

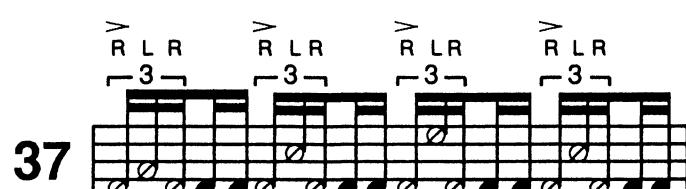
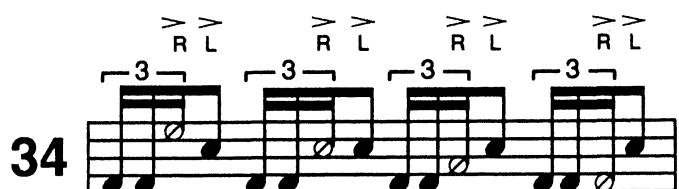
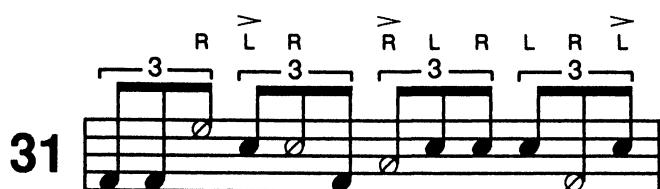
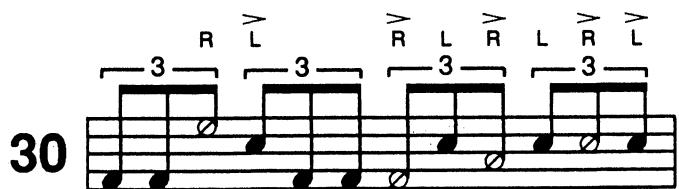
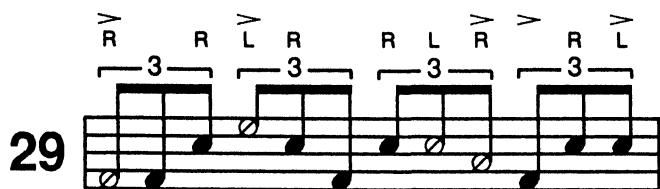
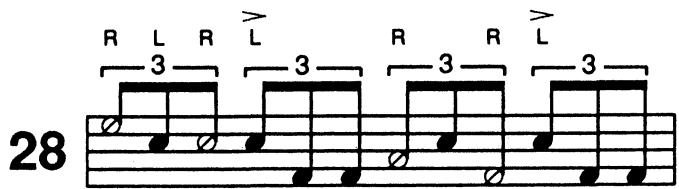
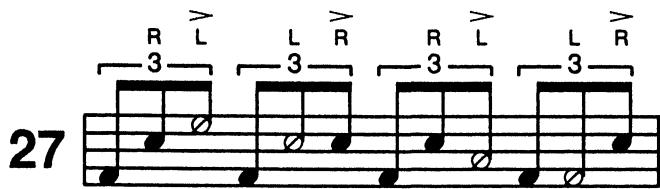
RRL 3 > RLRL 3 > RLRL 3 > RLRL 3

Hand drumming pattern 25 consists of four measures. It starts with a bass drum (R) followed by two snare drums (R), then a bass drum (R) followed by two snare drums (L), then a bass drum (R) followed by two snare drums (L), and finally a bass drum (R) followed by two snare drums (L).

26

RL 3 > RL 3 > RL 3 > RL 3

Hand drumming pattern 26 consists of four measures. It starts with a bass drum (R) followed by a snare drum (L), then another bass drum (R) followed by a snare drum (L), then a bass drum (R) followed by a snare drum (L), and finally a bass drum (R) followed by a snare drum (L).



Using The Contemporary Rudiments

Now that you have been exposed to some different sticking patterns using the snare drum and the bass drum, this next group of exercises will show how to incorporate other voices of the drum set, such as the hi-hat, tom toms, cymbal, bell, or cowbell. There are two techniques used for doing this: "Voice Displacement" and "Voice Substitution." See examples 1, 1A, 1B, 1C, 1D.

Voice Displacement: While playing a specific pattern, strike different surfaces of the Drum-Set while keeping the same sticking.

Voice Substitution: While playing a specific rhythmic pattern, parts of the beat are replaced by the bass drum or hi-hat (played with the foot). The sticking pattern may also change with substitution.

There will be only five examples written in this section. After mastering the contemporary drum-set rudiments, create some patterns of your own using voice displacement and substitution. Many more examples of this concept will be found in the contemporary drum-set patterns section at the end of the book.

1



Original Pattern

R L R L > R L R L R L R L R

Diagram: A sixteenth-note pattern on four lines. The first note is R, followed by L, R, L, then a sixteenth rest (>). This sequence repeats three times, ending with R, L, R, L, R, L, R, L, R.

1A



Voice Displacement

> R L R L R L > R L R L R L >

Diagram: The same sixteenth-note pattern as the original, but with X marks over the second and fourth notes of each group of four, indicating they should be played on a different surface of the drum set.

1B



Voice Substitution

> L R L R > R R L R >

Diagram: The same sixteenth-note pattern as the original, but with open circles over the second and fourth notes of each group of four, indicating they should be played with the bass drum (BD) instead of the snare drum (S).

1C



Disp. & Subs. (BD)

> R L R L R L > R L R L R L >

Diagram: The same sixteenth-note pattern as the original, but with X marks over the second and fourth notes of each group of four, and open circles over the third and fifth notes, indicating they should be played with the bass drum (BD) instead of the snare drum (S).

1D



Disp. & Subs. (DB & HH)

> L R L R > R L R >

Diagram: The same sixteenth-note pattern as the original, but with X marks over the second and fourth notes of each group of four, and open circles over the third and fifth notes, indicating they should be played with the bass drum (BD) and hi-hat (HH) instead of the snare drum (S).

> L R R L L R R L L R R L L R R L
 > R L L R R L L R R L L R R L L R

2

Original Pattern

> R L L R R L L R R L L R R L L R

2A

Voice Displacement

R L L > R L L R L L > R L L

2B

Disp. & Subs.

RR > L R R L > RR > L R R L

2C

Disp. & Subs.

> R L L R R L L > R L L R R L L

2D

Disp. & Subs.

L > R L L R L > R L L R L

2E

Disp. & Subs.

> L L R R L L > R L L R R L L

2F

Disp. & Subs.

> L L R R L L > R L L R R L L

2G

Disp. & Subs.

After you become comfortable with these exercises and the concept of how to make the different variations, go back to the contemporary rudiments and start moving them around the set using the techniques of voice displacement and voice substitution. The possibilities are virtually endless.

L R > L R L >
R L R L R L R L R L R L

3

Original Pattern

R L > R L R L >
R L > R L R L >

3A

Voice Displacement

L R > R L R L >
L R > R L R L >

3B

Voice Displacement

R > L R >
R > L R >

3C

Disp. & Subs.

R > L R >
R > L R >

3D

Disp. & Subs.

> L R R L L R >
> R L L R R L R L >
3 3 3 3

4

Original Pattern

> R L L R R L >
3 3 3 3

4A

Voice Displacement

> L L R R >
3 3 3 3

4B

Disp. & Subs.

> L L R R >
3 3 3 3

4C

Disp. & Subs.

> L R R L >
3 3 3 3

4D

Disp. & Subs.

5

Original Pattern

5A

Voice Displacement

5C

Disp. & Subs.

5B

Voice Displacement

5D

Disp. & Subs.

After Using The Rudiments

Now that you have finished the first section of the book, really give some thought to the concepts that you have covered.

By taking some basic sticking patterns and incorporating different voices of the drum set, hundreds of beats and fills can be created and the variations are limitless.

As well as developing new sticking patterns, notice that your four way co-ordination is also becoming more useful. The four way co-ordination will be utilized more and more throughout the book.

Carefully notice the sticking patterns that will be used and how they relate back to the contemporary rudiments.

It can not be stressed enough how important the sticking is.

Think of each exercise first beat to beat, then look at the overall measure.