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Tracks	Time	Pages
1: Rock Ballad	4:49	7, 8, 9, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45
2: Dorian Zep	4:53	7, 8, 9, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45
3: Happy Rock	4:12	7, 8, 9, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45
4: Thrashy Rock	3:42	7, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45
5: Funk 70 BPM	6:02	8, 9, 10, 11, 12, 13, 16, 17, 18, 19
6: Funk 80 BPM	6:09	8, 9, 10, 11, 12, 13, 16, 17, 18, 19
7: Funk 90 BPM	6:29	8, 9, 10, 11, 12, 13, 16, 17, 18, 19
8: Funk 100 BPM	5:56	7, 8, 9, 16, 17, 18, 19
9: Funk 110 BPM	6:19	7, 8, 9, 16, 17, 18, 19
10: Funk 120 BPM	5:16	7, 8, 9, 16, 17, 18, 19
11: Funk 140 BPM	5:15	7, 8, 9, 16, 17, 18, 19
12: Slow Blues 54 BPM	1:51	14, 15, 20, 21
13: Slow Blues 80 BPM	1:15	14, 15, 20, 21
14: Swing 110 BPM	0:57	22, 23
15: Swing 168 BPM	1:34	22, 23
16: Swing in 3/4 110bpm	0:56	23 (Jazz patterns in 3/4)
17: Swamp Blues	5:30	20, 21
18: Blues Shuffle 112bpm	0:54	20, 21
19: Bossanova 112 BPM	0:39	28
20: Cha Cha 104 bpm	0:23	28
21: Samba 130 bpm	0:19	28
22: Reggae 80 bpm	0:27	24, 25, 26
23: FooFight 2 bars space	0:28	34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45
24: FooFight+4 bars space	1:44	34,35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45

All Music coordinated by Nick Marangoni
Musicians

Tracks 1,2,3,4,5,15,16,20,21 and 26 written by and guitar and bass : Kevin Briggs

Tracks 6,7,8,9,10,11,12,13 and 14 written by and bass : Nick Cohan, Guitar: Kevin Briggs

Tracks 17,18,19,22,23 and 24 Written by and bass: Giacomo Occhipinti, Piano and keyboards: Rob Eckland

Preface

Welcome to my first book - "Rhythm & Fills". This book is designed to give you a basic knowledge of many different styles.

No matter what style of music you intend to play it is very important that you have some knowledge in other styles if you want to improve on your instrument. If you can read music you will also have a major advantage.

When I first started, I wanted to be the greatest drummer around, tour the world with my favourite bands and be famous. Who doesn't? But things changed as I got older and it was just important to me earning a living playing drums for as long as possible.

So far I have!

But I have had to learn a lot of different styles, sight reading, percussion and even my way around a keyboard. I went to many teachers for different purposes, played in a wide range of musical situations and enjoyed all of them.

I had all this in mind when writing this book. There is no reason why you can't be one of those drummers you are always reading about or see on television—but you have to work at it and learn as much as you can!

Practising this Book

Play each exercise separately over and over until it feels comfortable. Start at a slow pace, paying attention not to speed up or slow down as you play. Stop and then do it again, only faster!

Try playing each exercise four times and then eight times etc... This will help you to play musically.

The next stage, on completion of a section, is to incorporate fills into your playing. (For more details see the section on fills)

Playing this Book to Disc

You will find each section has at least one play along track without the drums on the CD in the book.

You can also find original songs that fit with the styles you are learning.

This will not only make practice more enjoyable but will also teach you to:

- Play in time both musically and rhythmically.
- Play along with a varied styles of music.

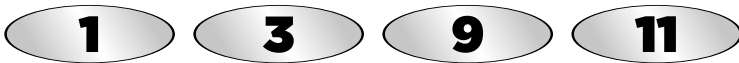
Eighth Note Patterns

Lets start off with a common feel - the eighth note pattern or rock pattern, as it is also known.

NOTE: The cymbal makes up the eight notes and stays consistent throughout all twelve exercises. The snare comes down on the second and fourth beat, giving you the back beat.

If you are right-handed, play the ride cymbal with the right hand and snare with the left. This should be reversed if you are left-handed.

Play each pattern four times.



Count 1 an 2 an 3 an 4 an

1

7

2

8

3

9

4

10

5

11

6

12

EIGHTH NOTE PATTERNS WITH SNARE OFF BEAT

Eighth Note Patterns with Snare Off Beat

These patterns use the same feel as before, but now adding a snare on the off-beat.

- 2 3 7 8 10

Count 1 an 2 an 3 an 4 an er

1

2

3

4

5

6

7

8

9

10

11

12

13

14

Sixteenth Note Ride Patterns 2

These patterns are a continuation of the previous chapter, using the same principles as before except playing on the ride, incorporating various hi hat patterns with the foot.

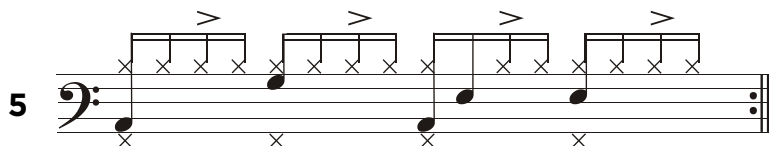
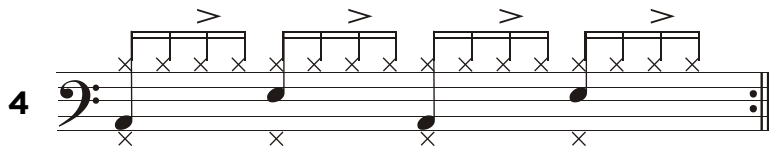
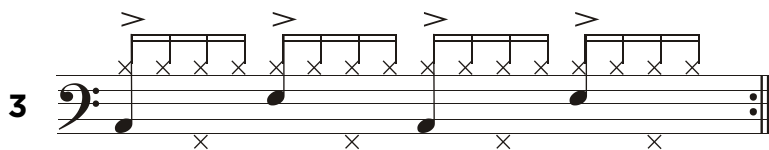
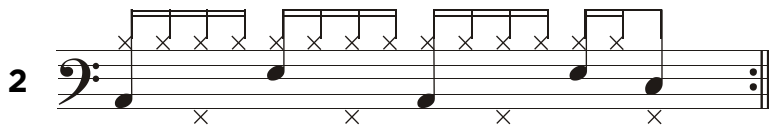
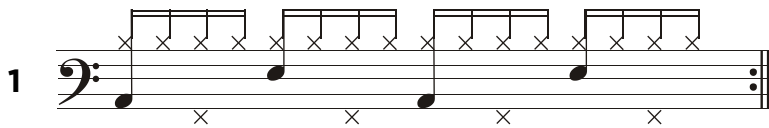
When playing the accent (>)* on the ride, play it on the bell of the cymbal.



*An **accent** is a note played louder for emphasis.

When you get to pattern seven, you will notice brackets around some of the notes (♩), these indicate a **Grace Note*** should be played.

*A **Grace note** is a quieter, softer note.



SIXTEENTH NOTE RIDE PATTERNS 2

Exercise 6: A bass clef staff with a sixteenth-note ride pattern. The pattern consists of four groups of four sixteenth notes. Each group is accented (>). There are 'x' marks on the staff below the notes, indicating where to place the foot. The notes are on the lines G, B, D, and F.

Exercise 7: A bass clef staff with a sixteenth-note ride pattern. The pattern consists of four groups of four sixteenth notes. Each group is accented (>). There are 'x' marks on the staff below the notes. The notes are on the lines G, B, D, and F.

Exercise 8: A bass clef staff with a sixteenth-note ride pattern. The pattern consists of four groups of four sixteenth notes. Each group is accented (>). There are 'x' marks on the staff below the notes. The notes are on the lines G, B, D, and F.

Exercise 9: A bass clef staff with a sixteenth-note ride pattern. The pattern consists of four groups of four sixteenth notes. Each group is accented (>). There are 'x' marks on the staff below the notes. The notes are on the lines G, B, D, and F.

Exercise 10: A bass clef staff with a sixteenth-note ride pattern. The pattern consists of four groups of four sixteenth notes. Each group is accented (>). There are 'x' marks on the staff below the notes. The notes are on the lines G, B, D, and F.

Exercise 11: A bass clef staff with a sixteenth-note ride pattern. The pattern consists of four groups of four sixteenth notes. Each group is accented (>). There are 'x' marks on the staff below the notes. The notes are on the lines G, B, D, and F.

Play these exercises using various bass patterns from page 31.

A single bass clef staff showing a four-note bass pattern: G, B, D, F.