

<p style="text-align: center;">DEDICATED</p> <p style="text-align: center;">TO</p> <p style="text-align: center;">ROBERT W. VETTER</p>
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## FOREWORD

In the 1960s, during my early teens, I had the opportunity to study with Al Miller here on Long Island, New York. He was a great performer, educator, motivator, inspiration and a wonderful, selfless person. His method of teaching was way ahead of its time. He had two drum sets in his studio, play-along material, mirrors to see our movement and he wrote six fantastic method books. He was a mentor to me and so many other people.

Al's son Matt has continued in his father's footsteps. He is a very musical player and dedicated teacher, these results are of Al's positive influence. Matt has taken drumming to the next step in continuing the tradition!

This is the first volume of Al's series that opened up musical freedom in many great drummers. Matt delivers this for the 21st century and shows in his video examples the process for you to enhance and develop your drum set skills. It was fun for me in my formative years and I am sure it will be fun for you now! Al's legacy continues and lives through Matt, now delivered for you to learn and enjoy.

### **- Dom Famularo**

Drumming's Global Ambassador

I had the privilege of studying with Al Miller from 1992 to 1994. Having not gone to college for music, Al filled in many gaps in my knowledge and I am deeply indebted to him. After studying with Dom Famularo for several years, Dom sent me to Al as well, and I'd make the drive from New Jersey to Long Island to spend a day studying with both great teachers. Al built my sight-reading skills, taught me about jazz, drilled me with big band charts, and taught me a lot of the college-level material and literature many of my peers learned in universities.

He also presented me his system of teaching the basic concepts of jazz and swing drumming, which are presented in this book, and which I use as a cornerstone of my own teaching to this very day. This is a streamlined and eloquent system that can be approached by the earliest beginner to the drumset, and also used by experienced players to fine-tune their vocabulary. The various routines contained in the book tackle the key concepts of the instrument: playing phrases, getting around the drums, learning independence between the limbs, and learning to read and execute swung figures on a chart.

Al's son Matt now presents this new edition by having reviewed and restored the manuscript (with Terry Branam) and beautifully demonstrates concepts from the book on the included videos. In those videos you'll see and hear Matt, a tremendous player and teacher, play with a smooth, tasty sound and feel that surely has his dad smiling down from above. I'm proud to call Al Miller one of my teachers, and I am sure you will enjoy this timeless gem of a drum book.

### **- Joe Bergamini**

June 2020



Born in New York, Al Miller started his music career early as a military drummer. At the age of 14 he won the title "N.Y. State Individual Snare Drum Champion." After that he toured through most of the United States and Mexico.

During World War II Al was with the Official Air Force Band in Bolling Field, Washington, D.C. in the capacity of Percussionist and Teacher.

After World War II he continued with his teaching and playing career, also college lecturing. Al recorded with Enric Madriguera, Xavier Cugat and Cab Calloway.

Al attributes much of his success in music to his teacher, Henry Adler.

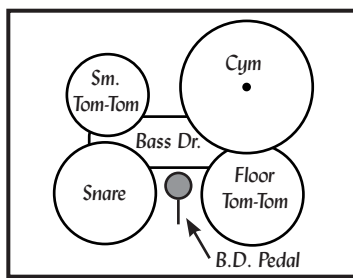
## PREFACE

*1,000 Solos for the Drum Set* was written because the author thought there was a definite need for this type of book.

Primarily, the book was written to give the pupil a better understanding of the intricacies of solo work as performed on the complete drum set. If used correctly, the book will serve more than one purpose.

The author has used this method with great success, and because of its enormous collection of syncopated rhythms it has also proven itself a definite aid to the drummer with reading problems. To the pupil who has an interest in independence, he will find this compilation of rhythms of great value.

Last - but by no means least - this book, if practiced regularly and intelligently as prescribed in the various routines, will enable the drummer to acquire speed, control, flexibility and lightness of touch.



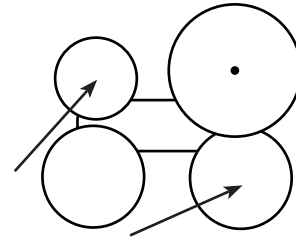
## ROUTINES

Important! Ten routines have been devised whereby a pupil can play the following Triplet Exercises.  
(Try to memorize all routines.)

### ROUTINE 1



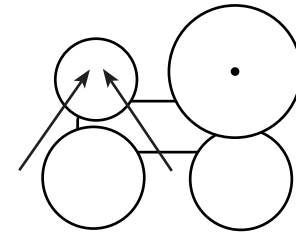
R.H. accents on Floor Tom-Tom.  
L.H. accents on Small Tom-Tom.



### ROUTINE 2.



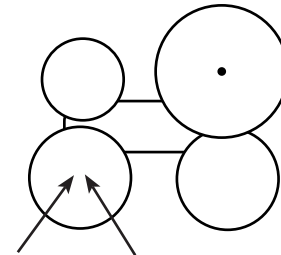
R.H. accents on Small Tom-Tom.  
L.H. accents on Small Tom-Tom.



### ROUTINE 3.



R.H. accents on Snare.  
L.H. accents on Snare.



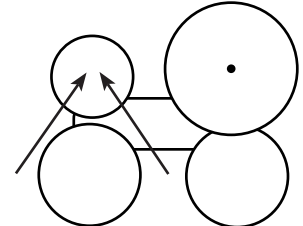
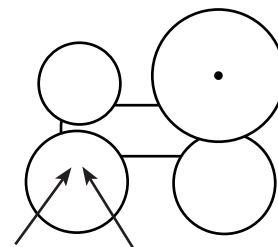
### ROUTINE 4. (Two measure phrase.) Combinations of routines 3 & 2.



1st measure: R. & L. hand accents on Snare.  
2nd measure: R. & L. hand accents on Small Tom-Tom.

*1st Measure*

*2nd Measure*



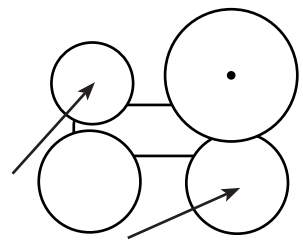
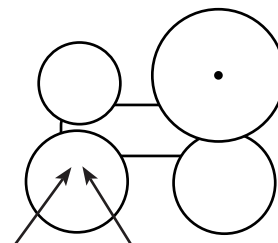
### ROUTINE 5. (Two measure phrase.) Combination of routines 3 & 1.




1st measure: R. & L. hand accents on Snare.  
2nd measure: R.H. accents on Floor Tom-Tom.  
L.H. accents on Small Tom-Tom.

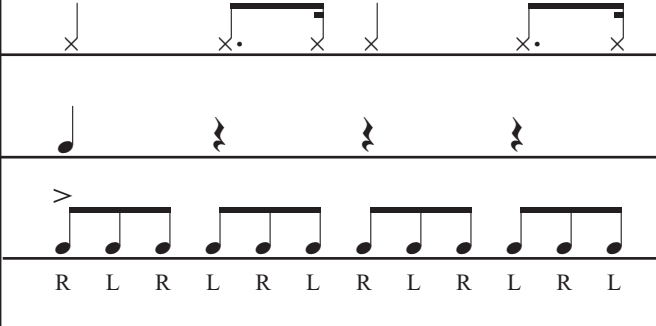
*1st Measure*

*2nd Measure*





Important: memorize routines on pg. 7 & 8.


1.  Routines 1-3





The musical notation for Routine 1 consists of three staves. The first staff contains four measures of music: a quarter note with an 'x' below it, a dotted quarter note with an 'x' below it, a quarter note with an 'x' below it, and a quarter note with an 'x' below it. The second staff contains four measures of music: a quarter note, a quarter rest, a quarter rest, and a quarter rest. The third staff contains four measures of music: a quarter note with an accent (>) above it, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. Below the third staff, the letters 'R' and 'L' are written under each note: R L R L R L R L R L R L.

2.  Routines 4-6









[illegible]

4.

Exercise 4 consists of three staves. The top staff contains four measures, each with a whole note marked with an 'x'. The middle staff contains four measures, each with an eighth note. The bottom staff contains four measures, each with an eighth note, labeled 'R' and 'L' alternately. The final measure of the bottom staff has an accent mark (>) over the eighth note. A double bar line is at the end of the exercise.

5.

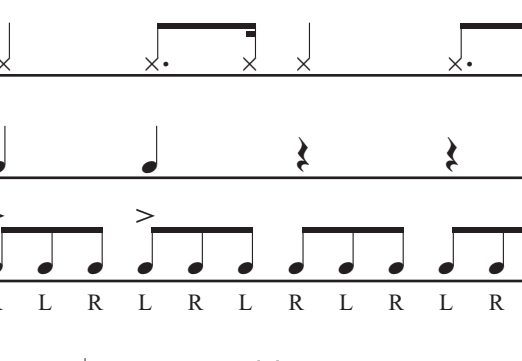
R L R L R L R L

R L R L R L R L

6.

Exercise 6 consists of four staves of music. The first staff contains four measures of eighth notes, each marked with an 'x'. The second staff contains four measures of quarter notes, each marked with a 'z'. The third staff contains four measures of eighth notes, with the first and third measures labeled 'R' and the second and fourth measures labeled 'L'. The fourth staff contains four measures of quarter notes, each marked with a 'z'.

7.




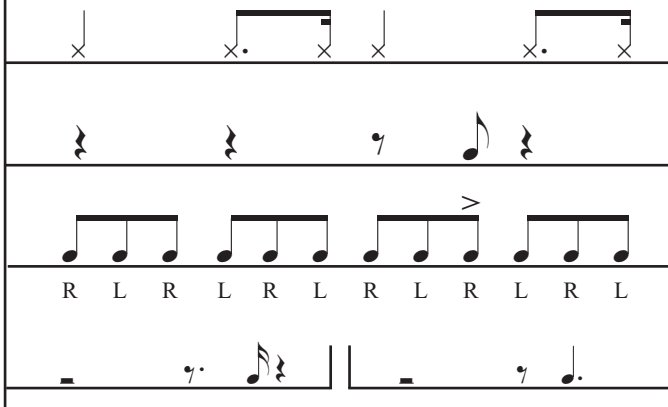
Exercise 7 consists of four staves of music. The first staff contains two measures of eighth notes, each marked with an 'x'. The second staff contains two measures of eighth notes, each marked with an 'x'. The third staff contains two measures of eighth notes, each marked with an 'x'. The fourth staff contains two measures of eighth notes, each marked with an 'x'.


8.

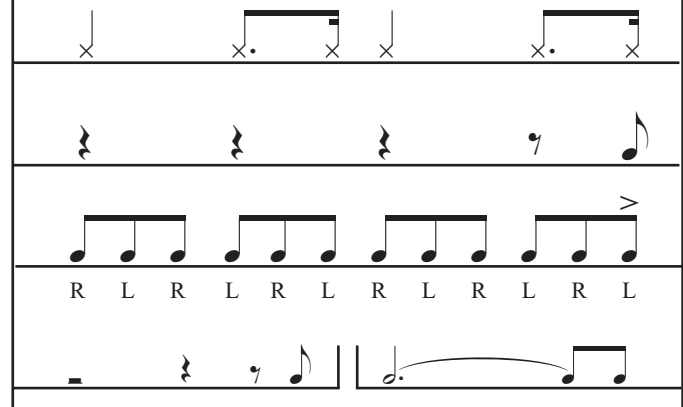
Exercise 8 consists of four staves of music. The first staff contains four measures of rests, each marked with an 'x'. The first, third, and fourth measures are half notes; the second measure is a dotted half note. The second staff contains four measures of eighth notes, each marked with a 'z'. The first, third, and fourth measures are half notes; the second measure is a dotted half note. The third staff contains four measures of eighth notes, each marked with a 'z'. The first, third, and fourth measures are half notes; the second measure is a dotted half note. The fourth staff contains four measures of eighth notes, each marked with a 'z'. The first, third, and fourth measures are half notes; the second measure is a dotted half note.


Important: memorize routines on pg. 7 & 8.

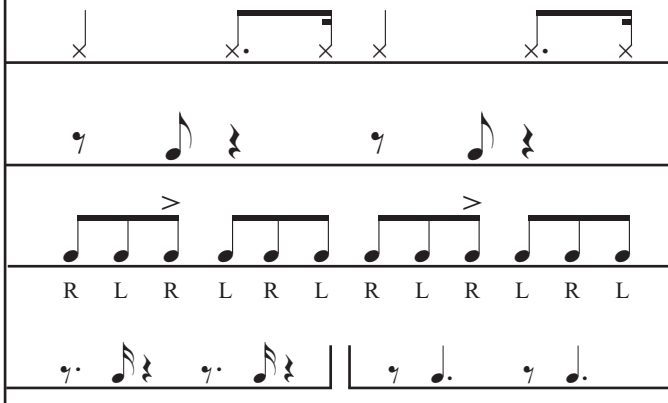
1.  Routines 1-3



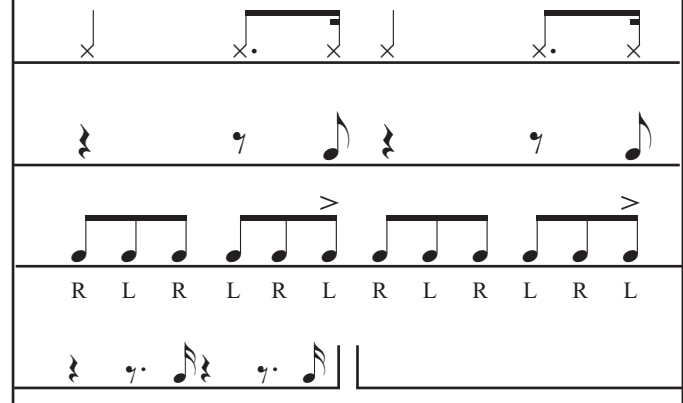
2.  Routines 4-6



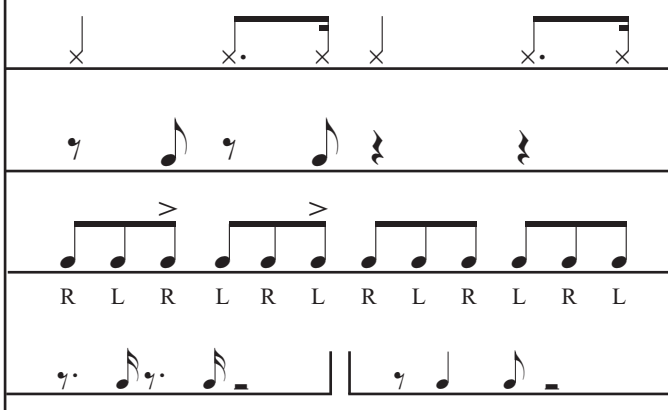
3.  Routines 7-10



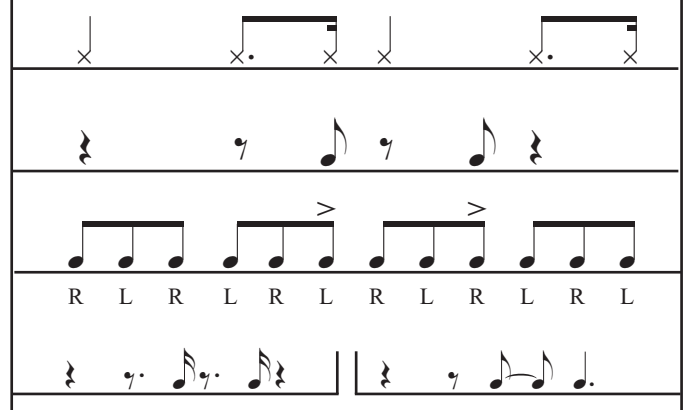
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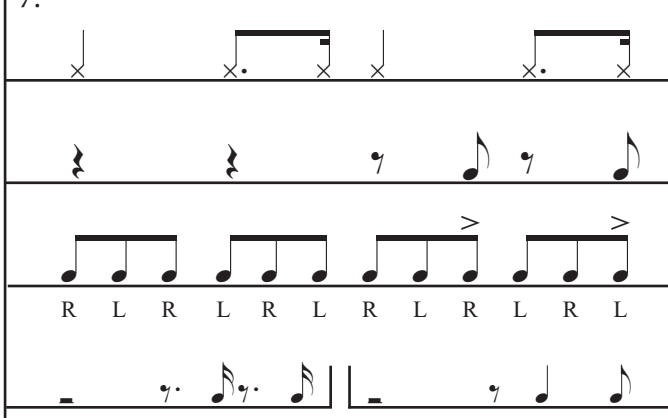
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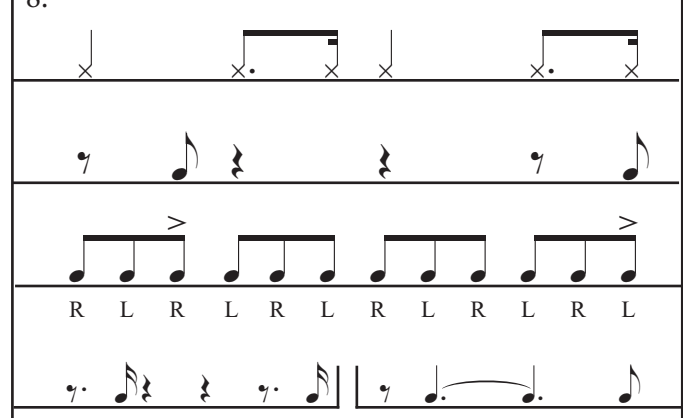
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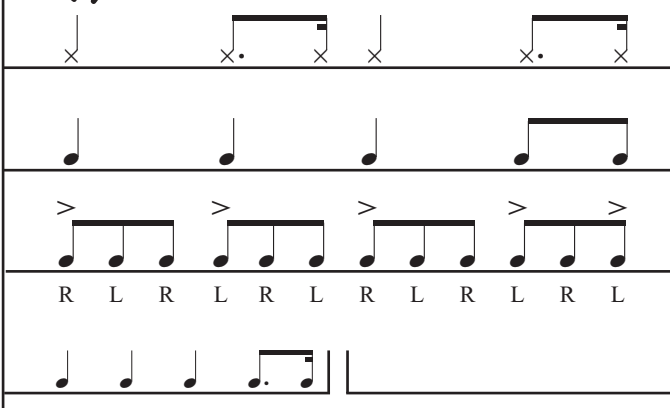
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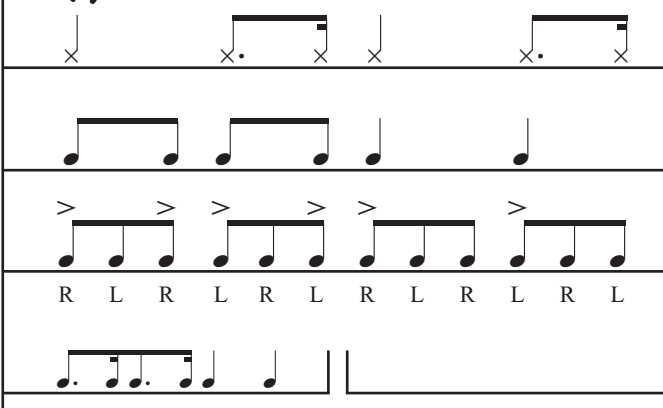
Important: memorize routines on pg. 7 & 8.


After 10 routines are mastered, use small notes  
at bottom of each exercise for all routines

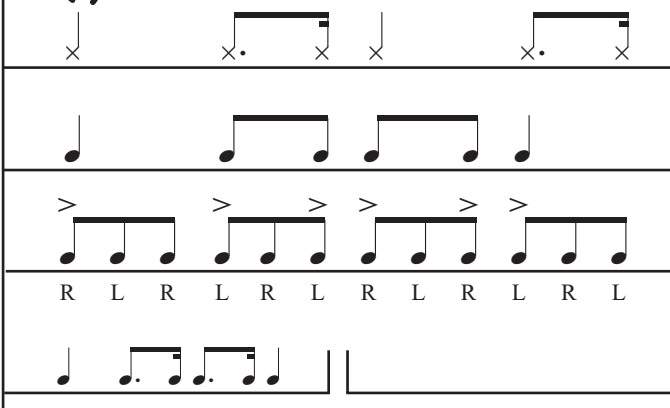
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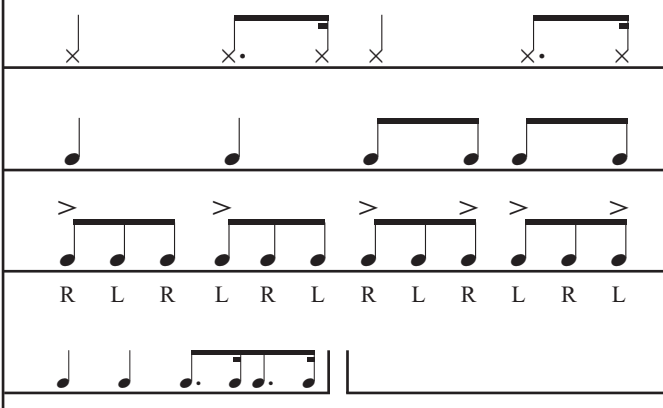
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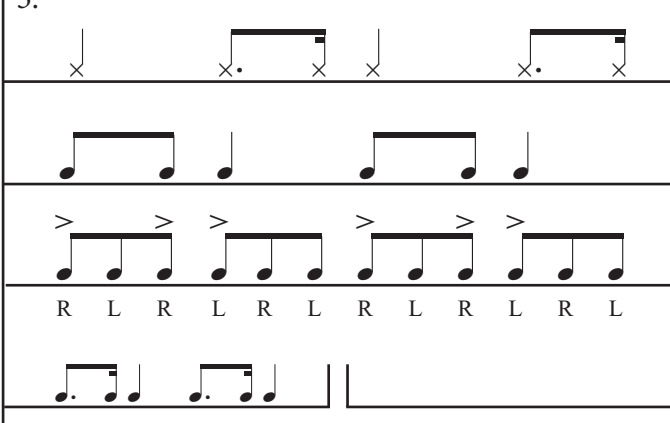
3.  Routines 7-10



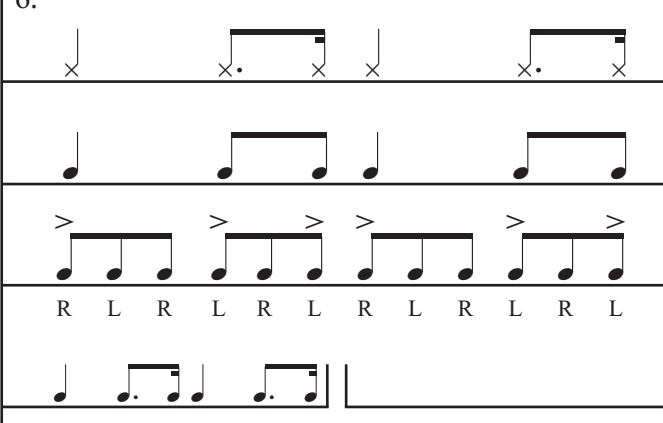
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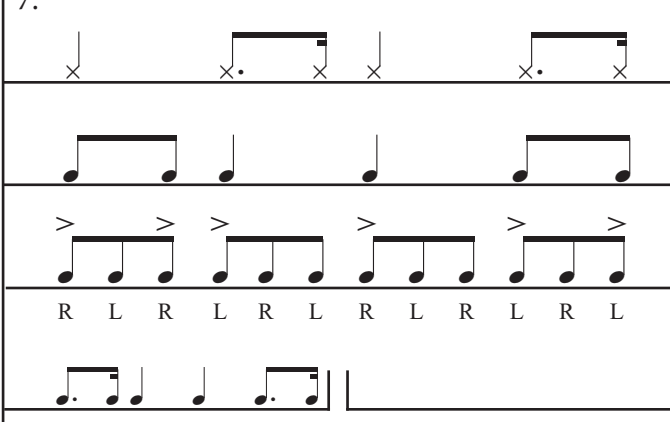
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6.



7.



8.

