

# Contents

|   |   |
|---|---|
| Contents .....                          | 3 |
| Introduction.....                       | 5 |
| About the Author.....                   | 6 |
| Acknowledgements .....                  | 7 |
| What You Will Learn From This Book..... | 8 |

## Section 1

### Comprehensive Study in Rhythm

|   |    |
|---|----|
| Musical Terms.....  | 9  |
| Time Signatures .....   | 11 |
| Note Values .....   | 12 |
| Musical Language .....  | 13 |
| Most Common Musical Symbols .....                                   | 15 |
| Counting Quarter Notes.....   | 16 |
| Counting Eighth Notes .....   | 16 |
| Counting Sixteenth Notes.....                                       | 17 |
| Counting Thirty-second Notes.....                                   | 17 |
| Counting in Triplets.....   | 18 |
| Note Values in 4/4 Time.....  | 19 |
| Note Values in 3/4 Time.....  | 20 |
| Note Values in 6/8 Time.....  | 21 |
| Counting Notation in Sixteenth Note Form.....                       | 22 |
| Counting Notation in Triplet Form .....                             | 23 |
| Quarter and Eighth Note Combinations in 4/4 Time.....               | 24 |
| Eighth Note and Eighth Note Rest Combinations in 4/4 Time.....      | 25 |
| Quarter, Sixteenth and Sixteenth Rest Combinations in 4/4 Time..... | 26 |
| Eighth, Sixteenth and Sixteenth Rest Combinations in 4/4 Time ..... | 27 |
| Triplet and Triplet Rest Combinations in 4/4 Time.....              | 28 |
| Triplet Combinations in 4/4 Time .....                              | 29 |
| Dotted Combinations.....  | 30 |
| Tied Combinations.....  | 31 |

# Contents

## Section 2

### Applying Rhythms to the Drum Set

|  |    |
|--|----|
| Correct Posture .....  | 32 |
| Stick Grips .....  | 32 |
| Striking the Drum.....   | 33 |
| Playing the Bass and Hi-Hat Pedals.....                              | 33 |
| Drum Set Music Key.....  | 34 |
| Drum Set Notation .....  | 35 |
| Hand to Hand Exercises.....  | 36 |
| Accented Quarter and Eighth Note Hand Exercises .....                | 37 |
| Accented Eighth and Sixteenth Note Hand Exercises.....               | 38 |
| Triplet Hand Exercises .....   | 39 |
| Sixteenth and Triplet Hand Exercises.....                            | 40 |
| Quarter and Eighth Note Flam Exercises .....                         | 41 |
| Diddles.....   | 42 |
| Diddles in Triplet Form.....   | 43 |
| Quarter and Eighth Note Ruff Hand Exercises.....                     | 44 |
| Roll Studies .....   | 45 |
| Most Common Rolls Notated.....                                       | 46 |
| Roll Combinations .....  | 48 |
| Roll Combinations in Triplet Form .....                              | 49 |
| Basic Quarter and Eighth Note Rhythms .....                          | 50 |
| Rhythms that Work with Songs .....                                   | 51 |
| Basic Sixteenth Note Rhythms .....                                   | 52 |
| Dotted Rhythms in Sixteenth and Note Form.....                       | 53 |
| Dotted Rhythms in Eighth Note Form.....                              | 54 |
| How to Swing Rhythms .....   | 55 |
| Jazz Swing Rhythms .....   | 56 |
| Swing Paradiddle-diddle.....   | 57 |
| Shuffles.....  | 58 |
| Basic Brush Stroke .....   | 61 |
| Clavé .....  | 62 |
| Samba .....  | 63 |
| Variations on the Bossa Nova in Sixteenth and Eighth Note Form ..... | 64 |
| Endorsements and Final Thoughts.....                                 | 65 |

# Introduction

In my 40 years of teaching students how to play drums, one of my priorities has been that all comprehend how to read rhythms from the western world. As percussion instructor at Greens Farms Academy in Westport, Connecticut, I have become aware that students of all musical instruments, including voice, can improve their understanding of the language of music.

This book acknowledges the need to strengthen reading skills through decoding the formula, identifying notes and their values, rhythm and, finally, to distinguish between sixteenth note form and triplet form through proper notation and precise counting.

You can learn to play an instrument by listening and watching others. However, learning to read rhythms will help you grow as a musician and possibly attain new ideas never explored before. Thus, the first section of this book addresses the need to understand rhythm, which is critical for learning how to sing or play instruments.

The next section will clarify how to apply rhythm to a drum set. This is for the beginner as well as the accomplished player. There are many drummers who are multi-instrumentalists. Thus, having a complete understanding of rhythm can only enhance one's playing of other instruments. There are innumerable books that include all the rudiments, many of which a drummer will never use. In this book I feel that the rudiments included are ideas that drummers use more often in performance. While I am of the understanding that there is no book or instructor that could possibly teach every improvisational idea, I truly believe this book will offer a great foundation for drummers to develop their own creative individualism.

This book can be used for self-instruction. However, I recommend studying with a competent professional instructor. Read, or play, as much music as you can. The more you read along while listening to music, the better your reading skills will become. Practice makes better, be patient with yourself and you can always try to better your best.

Finally, follow the calling inside of you. If that calling is a gift to play music and is affirmed by others, run after it and don't look back.

## About the Author



Arti Dixson has dedicated more than 30 years of his life helping people and organizations through his charitable events. Born in Catskill and growing up in Coxsackie, New York, he began playing drums at age 11. Later he studied privately with Jack DeJohnette. Since this time, he has performed in more than twenty countries and on numerous recordings with artists such as: Janis Ian, Michael Bolton, Ahmad Jamal and Yehuda Hananni from all genres of music including Folk, Pop, Jazz and Classical.

Today Arti is a Performer, Educator, Inventor and Philanthropist. He heads up the percussion department at Greens Farms Academy in Westport, CT. His patented Bass Drum Lift is licensed to Evans and distributed world-wide by D'Addario & Company. He is the founder and owner of Arti Dixson Productions, JA Music, LLC and HELP OUR PEOPLE, a non-profit organization whose mission is to feed and clothe people as well as offer music lessons to students of all ages with disabilities.

He is passionate about teaching rhythm, the art of drumming and giving his students a chance to pursue a musical career or simply enjoy the art of playing an instrument.

His personal interests are spirituality and spending time with family and friends.

For more information about Arti please visit his website at: <http://www.artidixson.com>

# Quarter, Sixteenth and Sixteenth Rest Combinations in 4/4 Time

For the next two exercises we will count in eighth and sixteenth note form.

*Arti Sison*

1 + 2 + 3 + 4 e + a 1 + 2 + 3 e + a 4 + 1 + 2 e + a 3 + 4 + 1 e + a 2 + 3 + 4 + 1 e + a 2 + 3 e + a 4 +

1 + 2 e + a 3 + 4 e + a 1 e + a 2 e + a 3 + 4 + 1 + 2 e + a 3 + 4 e + a 1 e + a 2 e + a 3 + 4 + 1 + 2 e + a 3 e + a 4 +

1 + 2 + 3 e + a 4 e + a 1 e + a 2 + 3 + 4 e + a 1 e + a 2 e + a 3 e + a 4 + 1 e + a 2 + 3 e + a 4 e + a

1 e + a 2 e + a 3 + 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a 1 + 2 e + a 3 e + a 4 e + a

1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a

1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a

1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a

1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a 1 + 2 e + a 3 e + a 4 +

1 e + a 2 e + a 3 + 4 e + a 1 + 2 + 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a