

TABLE OF CONTENTS

THE ULTIMATE GUIDE TO SYNCOPATION . . .	1	SECTION 5: Choreographing Your Moves .	38
Drum Key	1	Moving The Accents To Toms	40
SECTION 1: The Rolls	2	Moving The Accents To Snare	41
Developing the Motion for Triplet Based Rolls	2	Moving With Inverted Paradiddle	42
Developing the Motion for 16th Note Based Rolls	7	Moving Accents to Toms	44
Developing the motion for 5 stroke rolls	12	Moving Accents to Snare	45
SECTION 2: Jazz Concepts	15	Combining Inverted Paradiddle -	
Concept 1: Jazz Ride - Snare Melody	16	& Moving With Triplets: A Deeper Dive	46
Concept 2: Jazz Ride - Split Melody	17	Moving Accents to Snare	47
Concept 3: Jazz B - BD Melody	18	Accents to Cymbals with BD	48
Concept 4: Jazz B - Alternating Feet	20	Accents to Cymbals with BD-	
Concept 5: The "Elvin"	22	- Unaccented Notes Around The Set	49
Concept 6: The "Elvin" With Drags	24	A Deeper Dive: 5 Subdivisions	50
Concept 7: The "Elvin" With 16ths	25	A Super Deep Dive	51
Concept 8: The "Elvin" With Split Feet	26	Moving With Doubles	53
Concept 9: The Dotted Quarter	27	Setting Up the Movement With Doubles	53
SECTION 3: Simple Rock n Roll Concepts	29	Moving Accents to Toms	56
Rock Concepts Continued	31	Moving Accents to Snare	56
SECTION 4: Brazilian Concepts	33	Accents to Cymbals with BD	57
The Bossa Nova - Snare Drum Melody	33	Accents to Cymbals with BD-	
The Bossa Nova - Split The Melody	34	- Unaccented Notes Around The Set	57
BD Options	35	Accents/Moving With Paradiddles	58
The Broken Cymbal Pattern - Snare Drum Melody	36	Ostinato	59
		Ostinato with Triplets	59
		Ostinato with Eighths in Cut Time	60
		Ostinato Warm-ups Chart	61
		EPILOGUE: Reflections	63

By using the flow of Upstrokes you can fine tune space and elasticity to create a fluid delivery. Remember the direction of the stick does not necessarily dictate the dynamic level. You can develop “touch” on a Downstroke and not allow gravity to sucker punch you into an accent. Also on the Upstroke you can fulfill a nice, dense accented stroke as well, and not get, as I always say...”a tippy tappy stroke”. The position and timing of your stick and Upstroke are crucial in producing a full bodied stroke, but not overplaying it! A Tapstroke as well can be given a quality of density to the stroke to always add an equality to dynamics. Keeping this value of touch and density in mind is one of the keys in developing and enhancing your tonal quality. The redundancy of these moves will bring greater clarity and value as you go through these exercises. I have designed these to play slowly to give a greater feel for the ‘flow’! The identity of these moves would also be represented in rudimental books like Wilcoxon’s “All American Drummer”. Remember it’s “Concept” not “Content”. Therefore, it is not necessary to do every single exercise. But make no mistake it is in your best interest to “know the difference” before moving on. You can make greater progress by focusing on these details and, by breathing into these lifts and drops you will add depth to your internal relationship to time!

Here are a few examples of selected exercises from Pages 14 - 17. When practicing these use a Metronome and drop your heels. When possible play on snare with BD on quarters and HH on “ans”.

Page 14

1

D Uh Up (Double) Down Up Down Up Down Up

R R L L R R L R L

6

Down Up D Uh Up (Double) D Uh Up (Double) Down Up

SECTION 2: Jazz Concepts

In this section, the main concept to begin with is the independence of the motion of the Ride Cymbal pattern. This attention to the flow of the movement will give a deeper development of independence. The motion and flow of the cymbal pattern is the start. There are certainly other aspects to the Ride Cymbal phrasing and delivery of the pattern that would fall into what I call posture and gesture or dialectical nuance. These are more indicative of various musical contributions and should be studied and developed. Once the flow of the Ride Cymbal is feeling consistent then I would like to offer some ideas and concepts for developing Jazz independence, building more conversation skills, and manifesting independence of Left Hand, Right Foot, and Left Foot.



Jazz Ride - Set Up

Breakdown of the Ride Cymbal Movement:

First establish time with the feet. Play the BD on 1-2-3-4 HH on 2 & 4. Feel the support of the flow of the feet. I always say the “conveyor belt of time”! Now enter with the cymbal pattern watching the directive. Allow the Left Hand to play the melody. Get a nice touch and make the phrases have a singsongyness. I made that word up....

Concept 6: The "Elvin" With Drags

Continuing the Theme from the previous exercises, you can put Drags on some the phrases where there is only a middle note of the triplet to be played. There is a dialectical nuance that can be added to flavor the phrasing of Drags.

Here are some of those examples:

Page 34

1



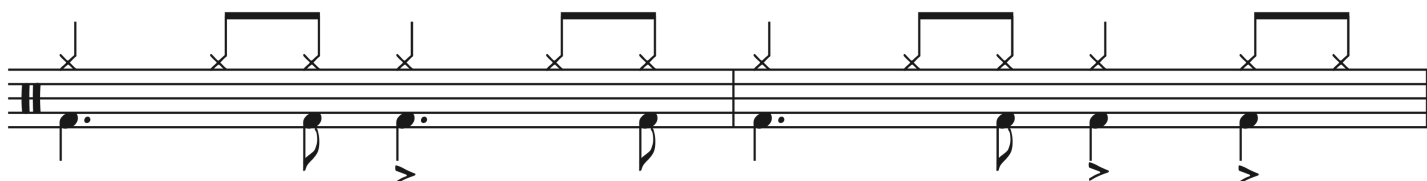
Musical notation for exercise 1, showing a sequence of four phrases on a five-line staff. The first phrase is labeled "Up" with a downward arrow and a triplet of eighth notes. The second phrase is labeled "Pop" with a downward arrow, followed by a triplet of eighth notes with a "7" above it, and then "Drop" with a downward arrow. The third phrase is labeled "Up" with a downward arrow and a triplet of eighth notes. The fourth phrase is labeled "Pop" with a downward arrow, followed by a triplet of eighth notes with a "7" above it, and then "Drop" with a downward arrow. Each triplet is marked with a "3" below it.

2



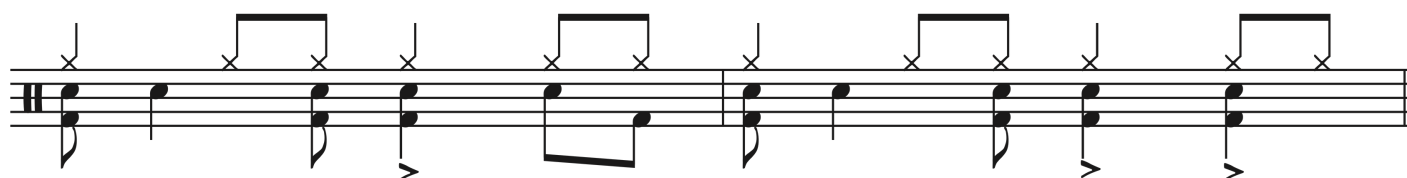
Musical notation for exercise 2, showing a sequence of four phrases on a five-line staff. The first phrase is labeled "Up" with a downward arrow and a triplet of eighth notes. The second phrase is labeled "Pop" with a downward arrow, followed by a triplet of eighth notes with a "7" above it, and then "Drop" with a downward arrow. The third phrase is labeled "Up" with a downward arrow and a triplet of eighth notes. The fourth phrase is labeled "Pop" with a downward arrow, followed by a triplet of eighth notes with a "7" above it, and then "Drop" with a downward arrow. Each triplet is marked with a "3" below it.

BD Options - Surdo (Option #1)



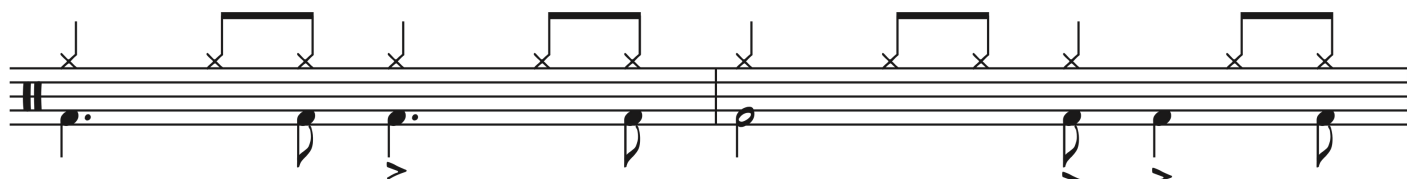
Page 34

1



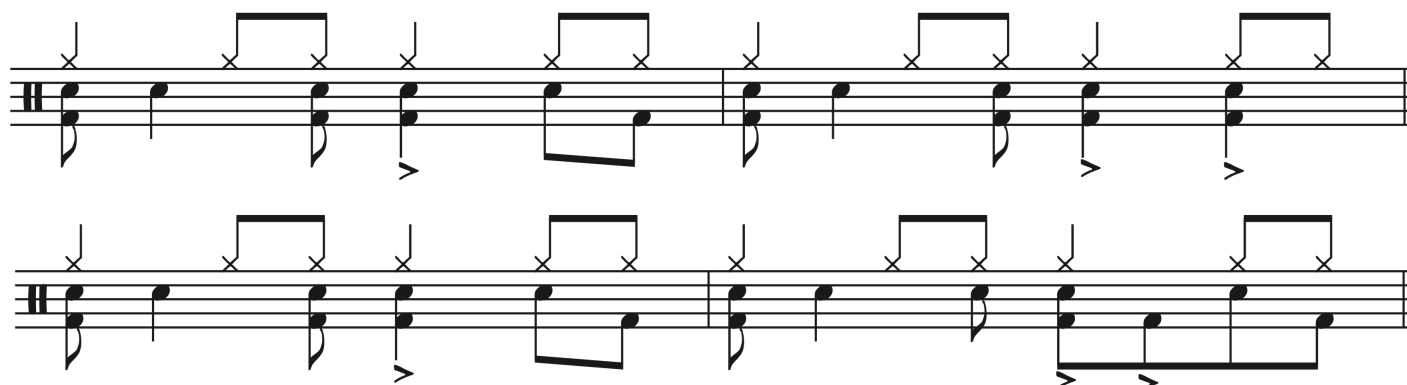
BD Options - Option #2 (Four Measure Phrase)

Experiment with creating four measure phrases using option #2 as the BD pattern for measures 3 and 4.



Page 34

1



Combining Inverted Paradiddle & Moving With Triplets: A Deeper Dive

Now that the last 2 systems have been processed, let's combine the Quarter note Triplets, 8th note Triplets and Inverted Paradiddle. The following examples will give insight into the usage of these rhythmic figures. Using pages 34 - 45 you can build fluidity while gaining a deeper understanding of shifting subdivisions. Here are a few from Pages 34 & 35—accents to Toms:

Page 34

1



R L L R L R R L R L L R L R R L

2



R L L R L R R L R L L R L R R L