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## FOREWORD

In the process of putting together my last book, *Survival Guide for the Modern Drummer*, I started writing this book simply as a diversion. Finishing *Survival Guide* took a monumental effort, and when I was done with it, I needed some time to get away from writing. After the success of *Survival Guide*, I decided to jump back into this book that really has taken a lifetime to write.

All drummers have a desire to be creative behind the kit, but many lack the language to express themselves. This book should act as a reference to introduce you to a whole world of language that will ultimately help you accomplish your goal of becoming a more creative musician.

For me, the biggest challenge is what *not* to include . . . frankly it's easy to write down a million permutations in a 2-inch thick book and say, "Good luck!" My goal with this book is to introduce you to the *language that I actually use* and have learned from some of the greatest drummers in the history of our instrument.

## HOW TO USE THIS BOOK

This book is divided into two sections: duples (expressed in 16th and 32nd notes) and triples (expressed in 8th and 16th note triplets). My reasoning for this is to make it easier to combine different pieces of language sharing the same feel.

Language around the kit is practically useless unless you know how to get in and out of the patterns from a groove, so I have written the improvisational language within four-bar patterns. Two bars of improvisational language will be preceded by two bars of time while the one-bar patterns will be preceded by three bars of time, in both cases creating a four bar phrase.

Keep in mind that the patterns you play before each piece of language are only a suggestion. You can simplify them or spice them up. For instance, any example in the triple section that uses a swing beat you can change to a shuffle.

I have chosen to express this language on a four-piece drumset. Much of the language could be very nicely applied on a larger kit, but with many players being comfortable on a four-piece, I wanted to show that this language can be applied on a kit of any size.

## SECTION 1

# DUPLE GROUPINGS



## 2 + 2

Our first piece of language is called 2+2. This consists of two alternating notes with the hands and two notes on the bass drum. This creates a four-note pattern with a two eighth note pulse. While you can choose to play these notes with two separate bass drum pedals it is my intention that they all be played with one.

1

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

Here is the same language expressed as a two-bar phrase.

2

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

You can also play the hands together which is commonly referred to as a double stop.

3

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

Example 4 takes the 2+2 concept and reverses it starting with the bass drum notes first.

4

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

Here is that same pattern played over two bars.

5

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

And here it is using double stops.

6

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

## SECTION 2

# TRIPLETS



As we get into this triplet section you will notice that the patterns from the duple section take on a whole different feel. The ones that didn't work out evenly in the previous section will do so in this section and vice versa.

## 2 + 2

Our first example in this section uses two on the hands and two on the feet which feels great in this triplet form. For an added challenge try playing hi hat on 2 and 4 with your left foot all the way through the example.

158

R L R L R L R

Here is that pattern expressed as a two-bar phrase.

159

R L R L R L R L R L R

We can also play this pattern using double stops.

160

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

We can reverse this pattern and start with the kick.

161

R L R L R L R

Two bars.

162

R L R L R L R L R

Double stop.

163

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

This example has the right hand moving between the toms while the left stays on the snare.

211

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

Moving the right hand to a cymbal and adding a kick drum takes this simple fill idea and makes it super powerful.

212

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

Grouping these sixteenth triplets in fours creates a quarter note triplet feel.

213

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

Here is the same grouping with the same cymbal bass drum substitution.

214

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

On this example both hands are traveling back and forth between the snare and floor tom.

215

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