

About the author



Joe DeRose has been playing and educating for over 25 years. Joe is a Berklee College of Music graduate, Magna Cum Laude. He has studied the drums with such greats as Louie Bellson, Joe Porcaro, Freddie Grubber, Lewis Nash, Kenwood Dennard, Mike Mangini, Karl Carter and many others. He has traveled all over the world with many great artists such as: Boston Blue's Diva, Toni Lynn Washington, Bay Area Hip-Hop artist, Kofy Brown and jazz vocalist, Yoshiko Oda accompanied by the Hristo Vitchev Trio, amongst many more.

Throughout the years Joe DeRose has appeared in some of the most prestigious jazz stages all around the world, including: Monterey Jazz Festival (Monterey, CA), Yoshi's Jazz Club (Oakland, CA), Kuumbwa Jazz Center (Santa Cruz, CA), San Jose Jazz Summer Fest (San Jose, CA), Leopold Museum (Vienna, Austria), Okazaki Jazz Festival (Okazaki, Japan), Far Out Jazz Club (Yokohama, Japan), Herbst Theater (San Francisco, CA), Montgomery Theater (San Jose, CA), Moods Jazz Club (Zurich, Switzerland), Flavors of Jazz Concert Series (San Jose, CA), Flint Center (Cupertino, CA) and many more.

Directions to 16th note possibilities

1. Play the rhythms on page 1 of **Section A (melodies, rhythms and accents)** (pg 5 in the book) to a metronome, tempo of your choice, sticking of your choice.
2. Memorize the rhythms on page 1 of **Section A**. They are the building blocks for everything that is to come. (The sooner you can memorize the first page of **Section A**, things will become easier and more musical for you).
3. After you have run through the first page of **Section A**, you may proceed to **Section B (hands)**.
4. After you have gone through **Section B**, you may then begin to work on **Section C (grooves and independence)**.
5. When **Section C** is complete, **Phase 1** is complete. Now that **Phase 1** is complete, you can now begin working on **Phase 2**.
6. This book is made up of **16 Phases** that consist of **16 pages** of (**melodies, rhythms and accents**), **6 (hands)** and **14 (grooves and independence)**. By continuing through the different Phases, you will encounter a different experience every time. So what's your next step after **Phase 1**?
7. Continue on to pg 2 of **Section A** (pg 6). Run through all **6 (hands)** and all **14 (groove and independence)** exercises, accentuating the (**melodies, rhythms and accents**) with the lead limb. (**The lead limb is the limb that is being focused on**). Challenge yourself through all **16 Phases!**
8. By this time, you should have a vast vocabulary of rhythms, grooves, speed and musicianship!
9. You then can move on to **Section D (solos)**.
10. Most importantly, have fun with it, be creative, mix up the rhythms and let it bring out the true musician in you! Try the possibilities at different tempos, dynamics, styles and most of all, use your imagination and **HAVE FUN!!!**

*Everything in this book is designed to be played as a 4 bar phrase and to be played to a metronome or music. This will help you get to the next level and help you develop your time and feel.

This book is beneficial for all musicians. Share with other musicians the new rhythms you have discovered. This is an organized way of keeping track of all of your 16th notes.

This book is applicable for all styles! It will give you the independence to express whatever you think, feel or desire! I hope you have as much fun playing it as I did writing it!

“Given a fish, eat for a day. Learn how to fish, eat for a lifetime.” That is what this book will do for you!

Remember, be patient with yourself, be creative and have fun Exploring the Possibilities!!!

Section A (melodies, rhythms and accents)

These possibilities will be used the first time you run through the book. I highly recommend memorizing all of these rhythms. They will show up all through the book until you finish.

*straight or swung

4 times each

1 Note Groupings



2 Note Groupings



3 Note Groupings



4 Note Grouping



Section B (hands)

(A mentor mentioned to me that a drummer should get his hands together first! - L.B.)

16th note possibilities hands

Play each measure 4x all the way through using the first sticking. After that, read through it again using the next sticking. Once you are finished with that, you can then play these rhythms over an ostinato with your feet.

1stx rrl	4thx llll
2ndx lrlr	5thx rllr - lrl
3rdx rrrr	6thx a sticking of your choice

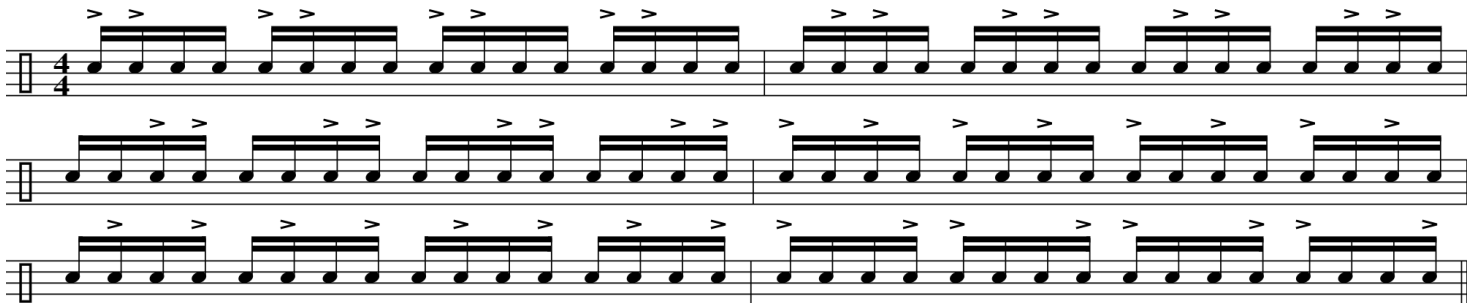
No accents



1 Note Groupings



2 Note Groupings



3 Note Groupings



4 Note Grouping



Section C (grooves & independence)

possibilities on the b.d.

1 Note Groupings

Two staves of musical notation in 4/4 time. The first staff contains four measures of music, each with a single eighth note marked with an 'x' and an accent (>). The second staff contains four measures of music, each with a single eighth note marked with an 'x' and an accent (>).

2 Note Groupings

Three staves of musical notation in 4/4 time. Each staff contains four measures of music, each with a pair of eighth notes marked with 'x' and an accent (>).

3 Note Groupings

Two staves of musical notation in 4/4 time. Each staff contains four measures of music, each with a triplet of eighth notes marked with 'x' and an accent (>).

4 Note Grouping

One staff of musical notation in 4/4 time. It contains four measures of music, each with a group of four eighth notes marked with 'x' and an accent (>).

1e+ b.d. work out

1e+ B.D work out Part 1

Two staves of musical notation in 4/4 time. The first staff contains eight measures of music, and the second staff contains eight measures. The notation features a mix of eighth and sixteenth notes, often beamed together. Accents (>) and slurs (O) are used to indicate phrasing and emphasis. The music is written on a grand staff with a treble clef and a 4/4 time signature.

1e+ B.D work out Part 2

Two staves of musical notation in 4/4 time. The first staff contains eight measures of music, and the second staff contains eight measures. The notation features a mix of eighth and sixteenth notes, often beamed together. Accents (>) and slurs (O) are used to indicate phrasing and emphasis. The music is written on a grand staff with a treble clef and a 4/4 time signature.

1e+ B.D work out Part 3

Two staves of musical notation in 4/4 time. The first staff contains eight measures of music, and the second staff contains eight measures. The notation features a mix of eighth and sixteenth notes, often beamed together. Accents (>) and slurs (O) are used to indicate phrasing and emphasis. The music is written on a grand staff with a treble clef and a 4/4 time signature.

1e+ B.D work out Part 4

Two staves of musical notation in 4/4 time. The first staff contains eight measures of music, and the second staff contains eight measures. The notation features a mix of eighth and sixteenth notes, often beamed together. Accents (>) and slurs (O) are used to indicate phrasing and emphasis. The music is written on a grand staff with a treble clef and a 4/4 time signature.