
**ALEX
COHEN**

**ULTIMATE
PROGRESSIVE
DRUMMING**

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INTRODUCTION

Basic Side Unisons

Let's check out some more complex combinations of single, double, and triple paradiddles that will really start to push your mental and physical endurance

Ex. 9



A.

Exercise A is a 4/4 drum pattern. The right hand (R) plays a sequence of paradiddles: R R R R R R R R, R R R R R R R R, R R R R R R R R. The left hand (L) plays a sequence of paradiddles: L L L L L L L L, L L L L L L L L, L L L L L L L L. The pattern is repeated twice. The notation includes a video camera icon on the left and a double bar line at the end of the first measure.

B.

Exercise B is a 4/4 drum pattern. The right hand (R) plays a sequence of paradiddles: R R R R R R R R, R R R R R R R R, R R R R R R R R. The left hand (L) plays a sequence of paradiddles: L L L L L L L L, L L L L L L L L, L L L L L L L L. The pattern is repeated twice. The notation includes a double bar line at the end of the first measure.

C.

Exercise C is a 4/4 drum pattern. The right hand (R) plays a sequence of paradiddles: R R R R R R R R, R R R R R R R R, R R R R R R R R. The left hand (L) plays a sequence of paradiddles: L L L L L L L L, L L L L L L L L, L L L L L L L L. The pattern is repeated twice. The notation includes a double bar line at the end of the first measure.



CHAPTER 2

Cross-Rhythmic Melodic Motions

Now let's focus on taking a double-stroke and single-stroke roll, and moving each hand over a different number of voicings. The idea is to create two separate melodies using the same rudiment. For example, if you do a single-stroke roll where your left hand moves over three voices and your right moves over two, you get a 3/2 melodic voicing. I'll give you a couple basic ideas here, and you should use these to come up with your own.

Ex. 24

A. R R L L R R L L R R L L R L L L

B. L R R L R R L R R L R R L

C. L R R R L R R R L R R R L R R R

D. R L L R R L L R R L R R L L

E. R R L L R R L R R L L R

F. L R R L L R R L L R

Ex. 25

Left over 3, Right over 2

A. R L R L R L R L R L R L

Both hands over 2

B.



CHAPTER 4

More Advanced Groove Coordination

Let's revisit the "Groove Coordination" we did in the first section, and really expand on it. We'll now be using more variation on the rhythmic scale, and a couple different groove ostinatos as well.

Ex. 55



A.

L L L L L L L L

R R R R R R R R

R R R R R R R R



B.

L L L L L L L L L L L L L L L L L L

R R R R R R R R

R R R R R R R R

"Cheesing" the Phrases

Let's now make use of those hybrid rudiments, and begin to add them to our soloing vocabulary. Something I've found that can help spice up your phrases a bit is adding a "cheese" (a flam where the grace note is a double stroke) to certain places where the limbs can intersect. The idea is to create some interaction between the limbs that can cover different surfaces and allow for some ambidexterity to begin to happen as well. Check out some of these examples below to see what I'm talking about, and apply them using whichever phrases you hear in contrast.

Ex. 56

A.

L L L L L L L L L L L L L L L L L L

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

R R R R R R R R

B.

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

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

R R R R R R R R

CHAPTER 6

Combining the Hybrid Rudiments as Rhythmic Cells in Your Feet

And are you ready to really push your feet to the extreme? Let's try breaking the hybrid rudiments down into rhythmic cells and creating some elaborate, improvised phrases in the feet while your hands play a steady pattern over the top. The sky is the limit on this one, and, once again, I think I've only scratched the surface of the possibilities here.

Ex. 67

A.

B.

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

Layering the Hybrid Rudiments

Once you're feeling more confident with your independence and control over the hybrid rudiments, let's start to layer them on top of one another. The goal is to play one rudiment in any two limbs, and the other in the remaining two. These patterns are frequently polyrhythmic with doubles and flam articulation at contrasting rates that really create a feeling of complete separation. I'll write a few out for you where the hands play one rudiment, and the feet play another.

Ex. 68

A. R R R L L L R R R L L L R R R L L L

MURPHY SHIRLEY
DOUBLE FLAM DRAGS

B.

DOUBLE FLAM DRAG
CHEESE

CHAPTER 6

C.

R R R L L R R

DEVILED EGG HORSEY

D.

R R R L L R R R L L

EGG BEATERS BLUE CHEESE

Split and Reverse Double Ostinatos

Here are a few melodic ideas for some ostinatos in the hands (a la Marco Minnemann) that you can then solo against with your feet. These ideas have some unusual stickings and movements, but can sound really musical once you're comfortable with them.

Once you've got the hybrid rudiments feeling solid in various limb combinations, let's start layering them over one another (similar to the Marco Minnemann and Thomas Lang systems). The idea here is to align different flams, drags, unisons, and other fun material in an accurate, musical manner. In fact, with some of the rudiments, you can actually keep a "2+4" or "3" backbeat going over another. Check out some of the examples below to see what I'm talking about.

Ex. 69



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

Polyrhythmic Ghosting Patterns over Ostinatos

We're now reaching the highest levels of coordination. Let's take some of those polyrhythmic grooves we were working on earlier and apply them over some of the rudimental ostinatos against another pulse. These will often end up being three- and four-way polyrhythms, and will push your coordination to the limits.

Ex. 70



A.

B.

C.

CHAPTER 7

Transcriptions:

I've been fortunate enough to have made many wonderful friends and acquaintances throughout my musical career who have inspired me and pushed my musical abilities. In this last section, I'll include some snippets of phrases I've heard some amazing drummers play that really influenced my musical development and approach to the material in this book.

TRANSCRIPTION 1

Malignancy "Neglected Rejection" 7/8 Pattern

Mike Heller's usage of left-hand movement as well as unorthodox motions around the drum set make this pattern a terrific workout, and a real point of fascination when I was learning the Malignancy set. To this day, whenever I think about sculpting melodic patterns and phrases on the drums, this pattern comes to mind as a prime example of unorthodox (and amazing) drumming.

Musical notation for Malignancy "Neglected Rejection" 7/8 Pattern. The notation is on a single staff in 7/8 time. It consists of four measures. The first measure has a circled 'o' above the first note and an accent '>' above the second note, with 'L R' written above. The second measure has a circled 'o' above the first note and three accents '>>>' above the next three notes. The third measure has a circled 'o' above the first note and an accent '>' above the second note, with 'L R L R L R L R L' written above. The fourth measure has a circled 'o' above the first note and two accents '>' above the next two notes. The piece ends with a double bar line and the number '16' below it.

Cited by Thomas Lang as "an amazing Australian drummer," Pete Drummond is at the top of the game when it comes to chops, feel, independence, and then the amazing combination of all three. His layered left-and-right-side quintuplet solo video features a section where he plays a grouping of five over three voices on his left side, and a grouping of three (which he then elaborates and expands on) over two voices in his right side. The resulting pattern creates a contrasting melodic effect that became a huge influence on me when writing this book.

TRANSCRIPTION 2

Pete Drummond's Quintuplet 3/2 Layered Voicings

Musical notation for Pete Drummond's Quintuplet 3/2 Layered Voicings. The notation is on two staves. The top staff is labeled "LEFT SIDE" and shows a quintuplet of five eighth notes with a circled "5" above it. The bottom staff is labeled "RIGHT SIDE" and shows a triplet of three eighth notes with a circled "3" above it. Both staves have a double bar line at the end.