

TABLE OF CONTENTS

SECTION I	
PART A	
9 MELODIC RHYTHMS IN 4/4	PAGES 4 TO 14
PART B	
9 MELODIC RHYTHMS IN 3/4	PAGES 14 TO 18
PART C	
5 MELODIC RHYTHMS IN 5/4	PAGES 18 TO 21
SECTION II	
14 MELODIC BASS DRUM RHYTHMS	PAGES 21 TO 35
SECTION III	
16 ADVANCED RHYTHMIC STUDIES	PAGES 35 TO 56
SECTION IV	
14 "FILLS" (AS RECORDED BY BUDDY RICH)	PAGES 56 TO 60

FOREWORD

BUDDY RICH TODAY presents a collection of contemporary solos and fill-ins as applied to the drumset. The solos and fill-ins in this book are based upon Buddy Rich's interpretation of jazz and rock in $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{5}{4}$, and some are excerpts from his recordings.

Despite the multitude of styles and complexities of today's music, BUDDY RICH TODAY has been written in such a manner that the drummer can adapt all of the solos and fill-ins to any style and/or time signature. Because of the difficulty of some of Buddy Rich's solos and fill-ins, the exercises contained in this book have been developed, in a progressive step by step manner, to enable the drummer to execute the solos and fill-ins in the tempos only governed by one's own technique.

BUDDY RICH TODAY is in four sections. Section I, Part A, contains drum to drum melodic rhythms in $\frac{4}{4}$. Section I, Part B, contains drum to drum melodic rhythms in $\frac{3}{4}$. Section I, Part C, contains drum to drum melodic rhythms in $\frac{5}{4}$.

Section II, in $\frac{4}{4}$, is based on a specific bass drum rhythm. Note: On all measures with rock time preceding the fill-in, only a "basic" rhythm has been notated.

Section III, in $\frac{4}{4}$, contains Advanced Rhythmic Studies. These are actual solos and fill-ins which Buddy Rich has used.

Section IV contains fourteen fill-ins that Buddy Rich has recorded. The name of the album, the tune, the style (jazz or rock), and the metronome marking have been provided.

Practice Suggestion: Each solo and fill-in should be practiced slowly. The tempo should then be increased until the maximum (suggested) tempo is attained.

The speed of each solo and fill-in should always be guided by one's own technique.

MELODIC RHYTHM 1, in 4/4

KEY

Cym.
S.T.T.
S.D.
L.T.T.
B.D.
H.H.



a.

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

b.

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

c.

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

MELODIC RHYTHM 1b. is combined with two measures of jazz time to make a four measure phrase.

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

MELODIC RHYTHM 1c. is combined with one measure of rock time to make a two measure phrase.

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

KEY

Cym.
S.T.T.
S.D.
L.T.T.
B.D.
H.H.

MELODIC RHYTHM 9, in $\frac{4}{4}$, combines the Snare Drum, Small Tom Tom, and Bass Drum. Each melodic rhythm should be practiced separately. After each rhythm is mastered, they should be combined first with jazz time then with rock time to make two and four measure phrases.

a.

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

b.

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

c.

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

MELODIC RHYTHM 9b. is combined with two measures of jazz time to make a four measure phrase.

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

MELODIC RHYTHM 9c. is combined with one measure of rock time to make a two measure phrase.

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

MELODIC BASS DRUM RHYTHM No. 6

KEY

Cym.
S.T.T.
S.D.
L.T.T.
B.D.
H.H.

ADDING THE SMALL TOM TOM

Practice MELODIC BASS DRUM RHYTHM No. 6 (Ex. 1) first. Then, combine the Bass Drum Rhythm with the Snare Drum and Small Tom Tom (Ex. 1a). Each Melodic Rhythm should be practiced first with jazz time then with rock time.

Ex. 1

Count: 1 + 2 + 3 + 4 +

Ex. 1a.

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

MELODIC BASS DRUM RHYTHM 6, Ex. 1a, is combined with one measure of jazz time to make a two measure phrase. MELODIC BASS DRUM RHYTHM 6, Ex. 1a, is then combined with one measure of rock time to make a two measure phrase.

6a. With jazz time

6a. With rock time

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