

Contents

| | |
|--|-----|
| Foreword by John Riley | .4 |
| Introduction | .5 |
| Warm-Up Exercises | .6 |
| 8th-Note And Triplet Combinations | .9 |
| Paradiddle Combinations | .16 |
| Variations Of The Triple Paradiddle | .28 |
| Triplet Variations | .34 |
| Endurance Exercise | .40 |
| Joe Fingers | .43 |
| Control Studies | .48 |
| Control Studies With Fill-Ins | .56 |
| Developing The Single-Stroke Roll | .64 |
| Table Of Time (Revisited) | .71 |
| Sticking Variations In Groups Of Five | .72 |
| Sticking Variations In Groups Of Seven | .74 |
| Adventure In Time | .78 |
| Biography | .86 |

Introduction

by Joe Morello

It seems like just yesterday that *Master Studies* was first published. I can hardly believe that it's been more than twenty years. I hope you enjoy *Master Studies II*. In many respects, this book picks up where the original *Master Studies* left off. Some of the material shown here is more difficult than that found in the first book. Like *Master Studies*, it's a workbook of material to use in developing the hands. It is not a drumset or coordination book, although several of the exercises can be played on the drumset. This book can be used by the classical, jazz, rock, or even rudimental drummer, although it does not focus on the rudiments as such.

Many of the exercises found in this book can be played in a variety of ways. For example, several can be played as written or with a jazz feel. The whole idea is to play these exercises in a musical fashion. They should also be practiced with varied dynamic levels. Furthermore, this book does not have to be practiced in any particular order. You can skip around and work on whichever sections are most important to your needs at any given time.

The exercises in this book should be practiced with a metronome. It will help you to play more rhythmically accurate by teaching you to space the notes correctly. The metronome can also be used to track your progress. As your proficiency increases, you can play with the metronome set at higher tem-

pos. I suggest starting off slowly each time you practice, making sure that you remain totally relaxed. After your muscles are warmed up, you can gradually increase the tempo.

As I mentioned in *Master Studies*, I have come to the conclusion that everything is done with natural body movement. The wrist turns and other movements have to be natural; they have to fit the way the body is made. You must use everything in a natural way. After you've been playing for a while, you'll develop an individualized style, and each style has its place.

Some of the exercises are very challenging to play and require slow, sensible, and accurate practice. Please be patient. The results will be more than satisfying. In my teaching, I have given many of these exercises to my students, and they have worked wonders. Always remember that technique is only a means to an end. The ultimate goal is to play musically. You have to apply the technique to the music you are playing. It's up to you to use your imagination and develop your own ideas. This book is meant to help further develop your facility, keep you in shape, and help you become aware of what your hands are doing and how they are working. How you use the technique is up to you. Good luck!



Warm-Up Exercises

The following three exercises can be played at the start of each practice session. They are designed to loosen your muscles as well as build control and endurance. Try playing a few different lines each day, repeating each ten times. Practice slowly at first, and

remember to remain relaxed at all times. Eventually you should be able to play each exercise in its entirety. These exercises can be played as shown or using only the right or left hand.

Warm-Up Exercise I

1
2
3
4
5

8th-Note And Triplet Combinations

The following exercises can be played as written, i.e., in their classical or "legitimate" form, where the 8th note is given its true value. They can also be played using an 8th-note-triplet (or jazz)

feel, as shown in the first (smaller) example below. Use your imagination to create different phrasings by adding accents. Also feel free to experiment with varied dynamic levels.

1
R L R L R L R L R L R L R L R L R L

1
R L R L R L R L R L R L R L R L R L

2
R L R L R L R L R L R L R L R L R L

3
R L R L R L R L R L R L R L R L R L

4
R L R L R L R L R L R L R L R L R L

5
R L R L R L R L R L R L R L R L R L

6
R L R L R L R L R L R L R L R L R L

7
R L R L R L R L R L R L R L R L R L

8
R L R L R L R L R L R L R L R L R L

Adventure In Time

This is going to be a challenge for drummers who are accustomed to playing in 4/4 time. These exercises are based on the "8th Notes With Accents" section of *Master Studies*. The original version is shown above each example. The first group of exercises has been

modified using different time signatures. The second group uses different time signatures and note values. These exercises are designed to give you a feel for playing over the barline. I am sure these will broaden your rhythmic horizons.

1

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

1

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

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

2

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

2

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

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

3

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

3

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

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

Biography



A young Joe Morello, from his early days in New York in the 1950s.



Joe has traveled the world, both as a performer and clinician. This press shot was taken in Ceylon (current day Sri Lanka).



Morello with The Dave Brubeck Quartet, one of the most successful jazz groups of all time.

Joe Morello was born on July 17, 1928, in Springfield, Massachusetts. Having impaired vision since birth, he devoted himself to indoor activities. At the age of six, his family's encouragement led him to studying the violin. Three years later, he was featured with the Boston Symphony Orchestra as soloist in the "Mendelssohn Violin Concerto." At the age of twelve, he made a second solo appearance with this orchestra. But upon meeting and hearing his idol, the great Jascha Heifetz, Joe felt he could never achieve "that sound." So at the age of fifteen, Joe changed the course of his musical endeavors and began to study drums.

Joe's first drum teacher, Joe Sefcik, was a pit drummer for all of the shows in the Springfield area. Sefcik was an excellent teacher and gave Joe much encouragement. Joe began sitting in with any group that would allow it. When he was not sitting in, he and his friends, including Chuck Andrus, Hal Sera, Phil Woods, and Sal Salvador, would get together and jam anyplace they could find. Joe would play any job he was called for. As a result, his musical experiences ranged from rudimental military playing to weddings and social occasions. Eventually, Mr. Sefcik decided it was time for Joe to move on. He recommended a teacher in Boston, the great George Lawrence Stone.

Mr. Stone did many things for Joe. He gave Joe most of the tools for developing technique. He taught Joe to read. But probably most important of all, he made Joe realize his future was in jazz, not legitimate percussion as Joe had hoped. Through his studies with Mr. Stone, Joe became known as the best drummer in Springfield and rudimental champion of New England.

Joe's playing activity increased, and he soon found himself on the road with several groups. First, there was Hank Garland and the Grand Ole Opry, and then Whitey Bernard. After much consideration, Joe left Whitey Bernard to go to New York City.