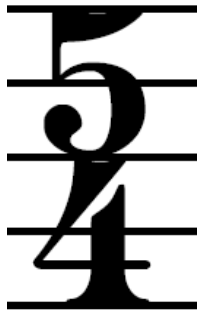


Introduction

This book contains six advanced play-along tracks for drummers. It is an exercise in reading charts in multiple time signatures, with complex tempo changes, involving superimposed rhythmic changes.

Time Signatures:



The top number can be any integer at all as it simply shows how many beats are in the bar.

The bottom number of a time signature dictates the value of the beats and is part of a geometric sequence (i.e 1, 2, 4, 8, 16 and so on).

Note Groupings:

Although many odd time signatures are written using smaller groupings of 3 and 2, this book contains a slightly different take on this concept. All odd time bars are written with the basic time signature of 4/4 in mind (adding or subtracting notes as required). For example, a bar of 17/16 is written using four groups of semiquavers and one additional semiquaver (4,4,4,4,1). A bar of 7/8 (often seen in Classical music as 2,2,3 or 3,2,2 emphasising the feel of the music) is written here using 2,2,2,1 creating a more contemporary Rock/Pop feel. Using 4/4 as a basis for more complex time signatures in this book, creates the foundation for many of the patterns, as the 'down beat' and the 'back beat' are often at the forefront of the music.

Tempo and Feel Change Preparation:

A common technique used in progressive music, which facilitates tempo and feel changes, involves super imposing one rhythm over another during the bars leading up to the required change. This concept is used throughout this book.

The Required Drum Kit:

There are many excellent, complex progressive books on the market for drummers but it often seems that a 40 piece drum kit with 16 pedals and enough hardware to rebuild the Tyne Bridge is required! This book is written for a 5 piece, standard drum kit (although an additional crash cymbal may facilitate the performance of some of the grooves and fills).

Apologies:

The sticking patterns offered in the exercise pages are given from the right handed drummer's perspective. My apologies to all the 'lefties' out there!

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Tracks:

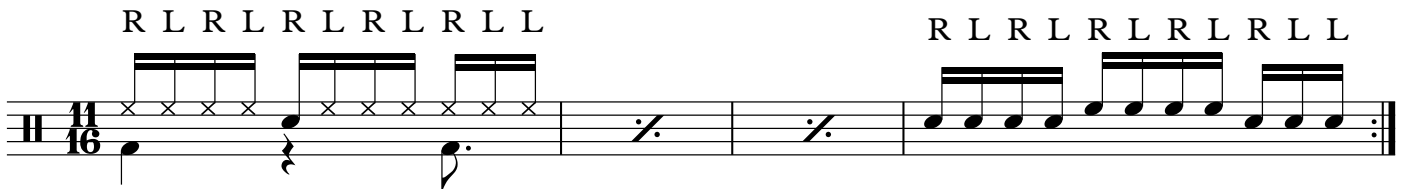
Track 1.	Trial by Fire. Full Track
Track 2.	Trial by Fire. Backing Track with Click
Track 3.	Fractured Fate. Full Track
Track 4.	Fractured Fate. Backing Track with Click
Track 5.	An Unseen Realm. Full Track
Track 6.	An Unseen Realm. Backing Track with Click
Track 7.	Return of the Fallen. Full Track
Track 8.	Return of the Fallen. Backing Track with Click
Track 9.	Constant Descent (Part 1). Full Track
Track 10.	Constant Descent (Part 1). Backing Track with Click
Track 11.	The Lost and the Broken. Full Track
Track 12.	The Lost and the Broken. Backing Track with Click

Odd-Time Groove and Fill Preparation

Example 1: 11/16

Many of the patterns in this book can be simplified and practised in a repetitive fashion in order to establish the feel. Starting with 11/16; the sticking below could be used so that the majority of the bar is played using single strokes. The double stroke at the end of the bar means that each subsequent bar will be lead with the right hand.

R L R L R L R L L L



Example 2: 13/16

When practising the 13/16 groove below, consider a 16th note groove in 3/4 that has an additional semiquaver tagged onto the end of it. The count for this bar could be a semi-quaver count with an additional 'a' (1 E + a 2 E + a 3 E + a a) as opposed to counting from 1 to 13. Using paradiddle sticking can also be useful for a repetitive phrase.

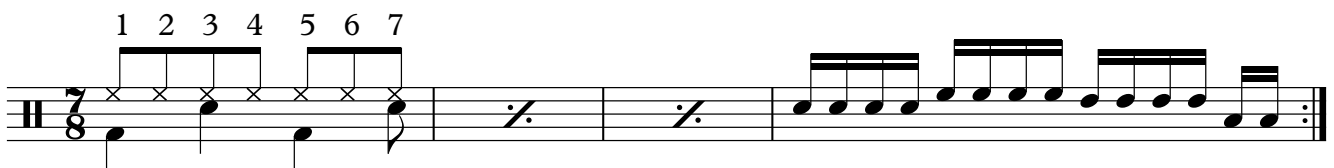
L R L L R L R R L R L L L R



Example 3: 7/8

For this example, quavers are used as the primary note value for the groove and semiquavers are used for the fill. Think of the basic 4/4 quaver rock/pop groove here with the very last quaver removed. The hi-hat pattern can be counted 1 to 7.

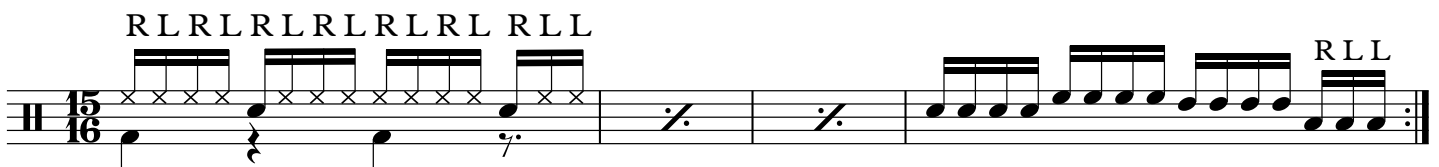
1 2 3 4 5 6 7



Example 4: 15/16

As previously seen in the 13/16 example, a semiquaver count can be easier to use. This time, we must count up to '4 E +' (1 E + a 2 E + a 3 E + a 4 E +). Single strokes can be used for this groove, but adding a double stroke for the final two hi-hats means that beat 1 of the following bar is played with the right hand.

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



Example 5: 17/16

Adding a semiquaver to a pop/rock groove in 4/4 gives us a pattern in 17/16. Once again, adding a double stroke at the end of the bar leads us back to the right hand for beat 1 of each subsequent bar.

RLRLL

RLRLL

Example 6: 9/8

Using a basic pop/rock pattern and playing an additional quaver (beat 9) creates this 9/8 pattern.

1 2 3 4 5 6 7 8 9

Example 7: 19/16

Finally, the pattern below is similar to a semiquaver pop/rock pattern in 4/4 but has an additional three semiquavers tagged onto the end of the bar. Once again, using the sticking RLL for the final three notes will lead us back to right hand stroke on beat one of the following bar.

RLRL...

RLL

RLRL...

RLL