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INTRODUCTION

How to Work on the Exercises

About the main exercises

The exercises are not meant to be a collection of playing patterns, although many patterns are actually playable. They are made of sixteen one-measure patterns, as you can see on the reduction below.

The patterns are meant to be played in sequence, but you can also work on them separately (see **page 20**).

All the exercises are written out with an eighth-note cymbal ostinato (an ostinato is a repetitive pattern).

They are destined to be worked on with various other ostinatos as well (more info on **page 10**).

As simple as some of the exercises might look at first glance, mastering them with many of the suggested ostinato patterns can be a long process and involves a high level of control and concentration.

Anatomy of an exercise

Let's take **Exercise 17** from **page 42** as an example:

- The first measure, **Pattern 1**, is a basic groove pattern.
- The last measure, **Pattern 16**, is the basic pattern for the page.
- **Patterns 2–15** are possible steps between **Pattern 1** and **Pattern 16**.

The image displays 16 musical patterns for Exercise 17, arranged in a grid. Each pattern is a single measure of music in 4/4 time, featuring a cymbal ostinato (marked with 'x') and a bass line. The patterns are numbered 1 through 16. Pattern 1 is highlighted with a box at the beginning of the sequence, and Pattern 16 is highlighted with a box at the end. The patterns show a progression of rhythmic changes in the bass line while maintaining the cymbal ostinato.

How to work on the exercises

The patterns are meant to be played in sequence, from the top to the bottom of the page. Since each measure has repeat signs, I suggest playing each pattern twice before going on to the next, making the exercise 32-bar long.

You can also experiment with playing each pattern four times or eight times.

Example 1 - Patterns 1–4 from Exercise 1

Here are the first four patterns, each one being played twice (see the complete exercise on [page 22](#)).

Musical notation for Example 1, showing two staves of music in 4/4 time. The first staff contains two measures of a rhythmic pattern with repeat signs, followed by two measures of a different pattern. The second staff contains two measures of a rhythmic pattern with repeat signs, followed by two measures of a different pattern. A play button icon is in the top left corner.

Basic patterns in 12/8

You can also start working on [Exercise 55](#) right away.

Example 2 - Patterns 1–4 from Exercise 55

Here are the first four patterns, each one being played twice (see [page 94](#)).

Musical notation for Example 2, showing two staves of music in 12/8 time. The first staff contains two measures of a rhythmic pattern with repeat signs, followed by two measures of a different pattern. The second staff contains two measures of a rhythmic pattern with repeat signs, followed by two measures of a different pattern. A play button icon is in the top left corner.

Conclusive endings

It is very common to end a piece of music on a downbeat, although other endings may also sound interesting.

At first, I suggest ending the exercises in the most simple and conclusive manner.

Example 3 - Patterns 15 & 16 from Exercise 2

This example shows the last two patterns of [Exercise 2](#), with an added downbeat to conclude the exercise.

Musical notation for Example 3, showing a single staff of music in 4/4 time. It contains two measures of a rhythmic pattern with repeat signs, followed by two measures of a different pattern, and finally a single measure with a downbeat. A play button icon is in the top left corner.

Tempos

- I suggest practicing at various tempos. For the drills to work, there is no need to play them fast. To start with, tempos around 60 BPM and slower are advisable.