

# INTRODUCTION

Most people probably know a waltz is in  $3/4$  time, and of course every drummer can play a simple waltz beat in a dance band. However, some drummers may feel slightly uncomfortable when it comes to playing  $3/4$  time in a more complicated way for jazz or rock. One reason is lack of experience. Drummers are certainly used to playing rock in  $4/4$  time with its standard backbeat on 2 & 4, while in  $3/4$  time there is no definite position for a backbeat - most often it's played either on the downbeat of 2 or 3 or both 2 & 3. Beyond that it usually depends on the nature of a particular arrangement, which is different for every tune. Another reason, and perhaps more important, is the fact that students initially develop coordination skills from exercises that are usually in  $4/4$  time, so having to play jazz or rock coordination in  $3/4$  time might feel strange. The multitude of exercises in  $3/4$  time in this book will go a long way to overcoming that particular problem. Along with the coordination exercises are short breaks in  $3/4$  time.

Whether it's rock or jazz, drummers could possibly be called upon to play in odd time signatures. The "BEYOND" aspect of this study, as indicated in the title, has to do with the extensive presentation of exercises in odd time signatures in the final two sections.

All odd time signatures are usually a combination of an odd and an even time signature, and  $3/4$  is basic to all of them in quarter time. For instance,  $5/4$  is typically phrased  $3/4 + 2/4$  or  $2/4 + 3/4$ ;  $7/4$  is commonly phrased (but not always)  $3/4 + 2/4 + 2/4$  or  $2/4 + 2/4 + 3/4$ . As you can see, in each case  $3/4$  is part of the basic phrasing. The same holds true for  $3/8$ , which is basic to all odd time signatures in eighth time such as  $5/8$ ,  $7/8$ ,  $11/8$  and  $13/8$  time.

By the time you complete this book your skill for playing rock & jazz in  $3/4$  time will have increased greatly, as well as your skill for playing in odd time signatures. Moreover, you will have gained significant insight into how important  $3/4$  and  $3/8$  is to all odd time signatures.

# CYMBAL / SNARE / BASS COORDINATION PATTERNS

1 2 3 Cymb Snare Bass Cymb Snare Bass Cymb Snare Bass

4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

# CYMBAL / SNARE / BASS COORDINATION PATTERNS

1 Cymb Snare Bass

2 Cymb Snare Bass

3 Cymb Snare Bass

4 Cymb Snare Bass

5 Cymb Snare Bass

6 Cymb Snare Bass

7 Cymb Snare Bass

8 Cymb Snare Bass

9 Cymb Snare Bass

10 Cymb Snare Bass

11 Cymb Snare Bass

12 Cymb Snare Bass

13 Cymb Snare Bass

14 Cymb Snare Bass

15 Cymb Snare Bass

16 Cymb Snare Bass

17 Cymb Snare Bass

18 Cymb Snare Bass

19 Cymb Snare Bass

20 Cymb Snare Bass

21 Cymb Snare Bass

22 Cymb Snare Bass

23 Cymb Snare Bass

24 Cymb Snare Bass

25 Cymb Snare Bass

26 Cymb Snare Bass

27 Cymb Snare Bass

28 Cymb Snare Bass

29 Cymb Snare Bass

30 Cymb Snare Bass

# CYMBAL / SNARE / BASS COORDINATION PATTERNS

3/4

1 Cymb Snare Bass

2 Cymb Snare Bass

3 Cymb Snare Bass

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

# CYMBAL / SNARE / BASS PATTERNS

Count: 1 + 2 + 3 + 1 + 2 +

1 + 2 + 3 + 1 + 2 +

1

2

3

4

5

1 + 2 + d 3 + 1 + 2 + d

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

# CYMBAL / SNARE / BASS PATTERNS IN 5/8 TIME

Count: 1 2 3 1 2

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30