

INTRODUCTION

Ever since I published **BASIC DRUMMING** in the 1980's I have had numerous requests to produce a separate study focusing on just one of the sections in the book dealing with technique. **STICKING PATTERNS FOR ALL DRUMMERS** is in response to those requests, and most of this book has been taken directly from **BASIC DRUMMING**. It contains all the sticking patterns necessary for developing a formidable or even virtuoso technique. Included in this study are mixed stickings, left hand control, measured single-stroke rolls, measured double-stroke rolls, all types of paradiddles, flams, drags, ruffs and accent studies. The exercises in this book are, for the most part, highly practical, and once mastered, they could easily be applied during actual performance.





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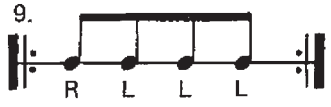



MIXED STICKING PATTERNS FEATURING THE RIGHT HAND





Note: Pages 3-18 demonstrate sticking patterns that feature the right hand; pages 19-26 demonstrate exercises that feature the left hand.

16 BASIC STICKING PATTERNS WITH FOUR 8th NOTES

1.  2.  3.  4. 

5.  6.  7.  8. 

9.  10.  11.  12. 

13.  14.  15.  16. 

In playing short drum breaks within one or two bars, consecutive groups of four notes are often used. There are only 16 different sticking patterns with a group of four notes, as shown above. It logically follows that in playing consecutive groups of fours you must use some combination of the sticking possibilities. By playing each of the sticking patterns with every other one, you wind up with 16 x 16 possibilities, 256 different sticking patterns — there are no other possibilities.



The following 15 pages present selected combinations of the 16 basic sticking patterns shown above. These pages show combinations featuring the right hand, which either leads or predominates in each exercise. The subsequent 7 pages, under the heading **LEFT HAND CONTROL**, demonstrates sticking combinations that feature the left hand.



COMBINING BASIC STICKING PATTERNS FOR ONE MEASURE (Featuring The Right Hand)



<p>1. </p>	<p>2. </p>	<p>3. </p>	<p>4. </p>
<p>5. </p>	<p>6. </p>	<p>7. </p>	<p>8. </p>
<p>9. </p>	<p>10. </p>	<p>11. </p>	<p>12. </p>
<p>13. </p>	<p>14. </p>	<p>15. </p>	<p>16. </p>
<p>17. </p>	<p>18. </p>	<p>19. </p>	<p>20. </p>
<p>21. </p>	<p>22. </p>	<p>23. </p>	<p>24. </p>
<p>25. </p>	<p>26. </p>	<p>27. </p>	<p>28. </p>
<p>29. </p>	<p>30. </p>	<p>31. </p>	<p>32. </p>
<p>33. </p>	<p>34. </p>	<p>35. </p>	<p>36. </p>
<p>37. </p>	<p>38. </p>	<p>39. </p>	<p>40. </p>
<p>41. </p>	<p>42. </p>	<p>43. </p>	<p>44. </p>



COMBINING BASIC STICKING PATTERNS FOR TWO MEASURES



Group One

1.  2. 

3.  4. 

5.  6. 



7.  8. 



9.  10. 



Notice that in every group the first bar contains the same sticking in each exercise, while the sticking changes *only* in the second bar.



Singles, doubles, or some combination of the two are the stickings most commonly played by drummers, and this is reflected in the notated sticking patterns from now on.



Group Two

1.  2. 

3.  4. 

5.  6. 

7.  8. 

9.  10. 

Group Three

1. 

2. 

3. 

4. 

5. 

6. 

7. 


8. 

9. 

10. 

Group Four

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 