

READING 2

By Ryan Brown and Stewart Jean

Instructional Design: Stewart Jean

Edited by Joe Bergamini

Digital book design and cover by Mike Hoff

Layout by Rick Gratton

Music Engraving: Stewart Jean and Ryan Brown

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Managing Editor: Joe Bergamini

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Chapter 1: Phrasing

In Reading 1, you learned the basics of reading essential rhythms on a single surface. In this unit, we are going to apply your knowledge of reading to the drum set (multiple surfaces). First, play a two-bar phrase on the snare drum:

Ex. 1.1

1 e & a 2 & a 3 e & 4 e & a 1 & a 2 e & 3 e & a 4

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

Applying written rhythms as phrases on the drum set reinforces your ability to read single-surface rhythms and also helps with creative fill development. Play a basic rock groove for two bars followed by the two-bar snare drum phrase from above (Ex. 1.1) for a total of four bars as follows:

Ex. 1.2

1 e & a 2 & a 3 e & 4 e & a 1 & a 2 e & 3 e & a 4

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

As a performer you will make mistakes. It is important to train yourself to keep playing if you do indeed make a mistake. This next example utilizes a two-handed 16th-note hi-hat pattern for bars 1-2 and a 16th note-based rhythm in bars 3-4. Repeat the four-bar phrase at 90 BPM as follows:

Ex. 1.3

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

In order to play rhythms accurately, you must subdivide. While playing the following exercises, **count out loud**. While playing 16th-note exercises, count 16th notes out loud. While playing triplet exercises, count triplets out loud. Play the following exercises with the main focal point being accurate note placement. Start at a slow tempo (60 BPM) and gradually increase the tempo in small increments. In the “real world” you will have to play at every tempo so practice all of the exercises at every suggested tempo. Check off each tempo after you have played it perfectly.

Four-Bar Exercises

Play the following exercises while counting out loud. Play at every tempo on the BPM checklist.

A. Sixteenth notes

Ex. 1.4

BPM Checklist: 60 – 70 – 80 – 90 – 95 – 100 - 105 – 110 - 115 - 120

1

2

3

4

5

6

7

8

B. Eighth-note triplets

Ex. 1.5

BPM Checklist: 60 – 70 – 80 – 90 – 95 – 100 - 105 – 110 - 115 - 120

The image displays eight numbered musical staves, each representing a different exercise for eighth-note triplets. Each staff begins with a 4/4 time signature and a repeat sign. The exercises are as follows:

- Staff 1:** Four measures of eighth-note triplets. The first two measures have a quarter rest in the second half of the measure. The last two measures have a quarter note in the second half.
- Staff 2:** Similar to Staff 1, but the first two measures have a quarter note in the second half.
- Staff 3:** Similar to Staff 1, but the first two measures have a quarter note in the second half, and the last two measures have a quarter note in the second half.
- Staff 4:** Similar to Staff 1, but the first two measures have a quarter note in the second half, and the last two measures have a quarter note in the second half.
- Staff 5:** Similar to Staff 1, but the first two measures have a quarter note in the second half, and the last two measures have a quarter note in the second half.
- Staff 6:** Similar to Staff 1, but the first two measures have a quarter note in the second half, and the last two measures have a quarter note in the second half.
- Staff 7:** Similar to Staff 1, but the first two measures have a quarter note in the second half, and the last two measures have a quarter note in the second half.
- Staff 8:** Similar to Staff 1, but the first two measures have a quarter note in the second half, and the last two measures have a quarter note in the second half.

Eight-Bar Exercises

Play the following exercises while counting out loud. Play at every tempo on the BPM checklist.

A. Sixteenth notes

Ex. 1.6

BPM Checklist: 60 – 70 – 80 – 90 – 95 – 100 - 105 – 110 - 115 - 120

1

2

3

4

B. Eighth-note triplets

Ex. 1.7

BPM Checklist: 60 – 70 – 80 – 90 – 95 – 100 - 105 – 110 - 115 - 120

The image displays four numbered sections of musical notation for eighth-note triplets. Each section consists of two staves. The top staff of each section shows a sequence of eighth-note triplets, with an 'x' mark above each note to indicate a specific drum sound. The bottom staff shows the corresponding drum notation, using eighth notes and rests to represent the rhythmic pattern. Section 1 is marked with a '1' in a box and includes a 4/4 time signature. Sections 2, 3, and 4 are marked with '2', '3', and '4' respectively. The notation is repeated across four measures in each section, with the final measure of each section ending with a double bar line and repeat dots.

Sixteen-Bar Exercises

A. Sixteenth notes

Ex. 1.8

BPM Checklist: 60 – 70 – 80 – 90 – 95 – 100 - 105 – 110 - 115 - 120

1



1



1



1



2



2



2



2



The image displays two sets of musical exercises, labeled 1 and 2, each consisting of four staves of music. Exercise 1 is marked with a circled '1' and Exercise 2 with a circled '2'. Each exercise is written in 4/4 time and consists of 16 measures. The first two staves of each exercise feature a melody of eighth notes, with the first two measures of each staff containing 'x' marks above the notes. The last two staves of each exercise feature a bass line of sixteenth notes, with the first two measures of each staff containing 'z' marks below the notes. The notation includes treble clefs, a key signature of one flat (B-flat), and repeat signs at the beginning and end of each exercise.

B. Eighth-note triplets

Ex. 1.9

BPM Checklist: 60 – 70 – 80 – 90 – 95 – 100 - 105 – 110 - 115 - 120

1

2

The image displays two musical exercises, labeled 1 and 2, for drum reading. Each exercise is presented on four staves. The first two staves of each exercise use a treble clef and a 4/4 time signature, with the first staff starting with a repeat sign. The notes are eighth notes, and groups of three eighth notes are beamed together and marked with a '3' above them, indicating triplets. The second and third staves of each exercise use a bass clef and a 4/4 time signature, with the first staff starting with a repeat sign. The notes are eighth notes, and groups of three eighth notes are beamed together and marked with a '3' above them, indicating triplets. The fourth staff of each exercise uses a bass clef and a 4/4 time signature, with the first staff starting with a repeat sign. The notes are eighth notes, and groups of three eighth notes are beamed together and marked with a '3' above them, indicating triplets. The exercises are designed to be played on a drum set, with the first two staves representing the snare drum and the last two staves representing the bass drum.

Now we are going to apply this concept to an entire page of reading. The following page is a 32-bar snare drum etude. Using the same concept you just learned, play the etude as follows:

Method 1: Play two bars of a rock groove followed by bars 1 and 2 of the etude. Go back to two bars of the groove followed by bars 3 and 4 of the etude. Continue this pattern (two bars groove/two bars rhythm reading) for the rest of the 32-bar etude.

Method 2: Play four bars of a rock groove followed by bars 1 through 4 of the etude. Go back to four bars of groove followed by bars 5 through 8 of the etude. Continue this pattern (four bars groove/four bars rhythm reading) for the rest of the 32- bar etude.

Method 3: Play eight bars of a rock groove followed by bars 1 through 8 of the etude. Go back to eight bars of groove followed by bars 9 through 16 of the etude. Continue this pattern (eight bars groove/eight bars rhythm reading) for the rest of the 32-bar etude.

Method 4: Play three bars of groove followed by bar 1 of the etude, creating a four-bar phrase. Go back to three bars of groove followed bar 2 of the etude. Continue this pattern (three bars groove/one bar rhythm reading) for the rest of the 32-bar etude.

Method 5: Play seven bars of groove followed by bar 1 of the etude, creating an eight-bar phrase. Go back to seven bars of groove followed bar 2 of the etude. Continue this pattern (seven bars groove/one bar rhythm reading) for the rest of the 32-bar etude.