



## Lesson 2: 8<sup>th</sup> Bass

Play application exercise 25 as written except for the fill in measure 8. The rhythmic pattern in that measure is the implied accent pattern of the music you're playing and you should do a fill that backs up and fits well with that rhythmic pattern. The notation in measure 8 is common on sheet music.

**Suggested tempos:** Learn at **94 BPM** (or slower), practice at **124 BPM**, build to at least **160 BPM**.

### Half Measure Patterns

Measures 1 through 12, each containing a half-measure pattern. The notation is in 2/4 time and includes various rhythmic figures such as eighth notes, quarter notes, and rests, often with 'x' marks above notes indicating specific articulation or accents. Each measure is numbered in a circle at the beginning.

### One Measure Beats

Measures 13 through 20, each containing a one-measure beat pattern. The notation is in 2/4 time and includes various rhythmic figures such as eighth notes, quarter notes, and rests, often with 'x' marks above notes. Each measure is numbered in a circle at the beginning.

### Two Measure Beats

Measures 21 through 24, each containing a two-measure beat pattern. The notation is in 4/4 time and includes various rhythmic figures such as eighth notes, quarter notes, and rests, often with 'x' marks above notes. Each measure is numbered in a circle at the beginning.

### Application

Measure 25, an application exercise in 4/4 time. It features a complex rhythmic pattern with eighth notes and rests, including accents (>) and a 'fill' section indicated by a dashed line and the word 'fill'.

# Lesson 3: 8<sup>th</sup> Bass + 8<sup>th</sup> Snare

Suggested tempos: Learn at 84 BPM (or slower), practice at 118 BPM, build to at least 144 BPM.

## Half Measure Patterns

Exercises 1 through 12 are half-measure patterns in 2/4 time. Each exercise is shown on a single staff with a treble clef and a 2/4 time signature. Exercises 1-6 are on the first staff, and exercises 7-12 are on the second staff. Each exercise consists of a single half-measure pattern, often repeated twice. Exercises 1-6 feature eighth notes, while exercises 7-12 feature quarter notes. Some exercises include rests or specific rhythmic values indicated by flags.

## One Measure Beats

Exercises 13 through 20 are one-measure beats in 2/4 time. Each exercise is shown on a single staff with a treble clef and a 2/4 time signature. Exercises 13-16 are on the first staff, and exercises 17-20 are on the second staff. Each exercise consists of a single one-measure beat pattern, often repeated twice. Exercises 13-16 feature eighth notes, while exercises 17-20 feature quarter notes. Some exercises include rests or specific rhythmic values indicated by flags.

## Two Measure Beats

Exercises 21 through 24 are two-measure beats in 2/4 time. Each exercise is shown on a single staff with a treble clef and a 2/4 time signature. Exercises 21-22 are on the first staff, and exercises 23-24 are on the second staff. Each exercise consists of a single two-measure beat pattern, often repeated twice. Exercises 21-22 feature eighth notes, while exercises 23-24 feature quarter notes. Some exercises include rests or specific rhythmic values indicated by flags.

## Application

Exercise 25 is an application exercise in 2/4 time, shown on a single staff with a treble clef. It consists of a single two-measure beat pattern, often repeated twice. The exercise features eighth notes and quarter notes, with some measures containing rests or specific rhythmic values indicated by flags.

# Lesson 4: 16<sup>th</sup> Bass

These exercises contain at most two consecutive 16<sup>th</sup> notes on the bass foot. Beat 8 is a very popular beat and you should build that beat up to at least 146 BPM.

**Suggested tempos:** Learn at 78 BPM (or slower), practice at 112 BPM, build to at least 140 BPM.

## Half Measure Patterns

Exercises 1 through 12 are half-measure patterns in 2/4 time. Each exercise consists of a single staff with a treble clef and a key signature of one flat. The patterns are numbered 1 through 12 in circles above the staff. Exercises 1-6 are in the first line, and exercises 7-12 are in the second line. Each exercise shows a sequence of notes and rests, with some notes marked with an 'x' to indicate a specific rhythm or articulation. The patterns are designed to be played over a bass line, which is shown as a series of eighth notes and rests in the lower part of the staff.

## One Measure Beats

Exercises 13 through 20 are one-measure beats in 2/4 time. Each exercise consists of a single staff with a treble clef and a key signature of one flat. The patterns are numbered 13 through 20 in circles above the staff. Exercises 13-16 are in the first line, and exercises 17-20 are in the second line. Each exercise shows a sequence of notes and rests, with some notes marked with an 'x' to indicate a specific rhythm or articulation. The patterns are designed to be played over a bass line, which is shown as a series of eighth notes and rests in the lower part of the staff.

## Two Measure Beats

Exercises 21 through 24 are two-measure beats in 4/4 time. Each exercise consists of a single staff with a treble clef and a key signature of one flat. The patterns are numbered 21 through 24 in circles above the staff. Exercises 21-22 are in the first line, and exercises 23-24 are in the second line. Each exercise shows a sequence of notes and rests, with some notes marked with an 'x' to indicate a specific rhythm or articulation. The patterns are designed to be played over a bass line, which is shown as a series of eighth notes and rests in the lower part of the staff.

## Application

Exercise 25 is an application exercise in 4/4 time. It consists of a single staff with a treble clef and a key signature of one flat. The exercise is numbered 25 in a circle above the staff. It shows a sequence of notes and rests, with some notes marked with an 'x' to indicate a specific rhythm or articulation. The exercise is designed to be played over a bass line, which is shown as a series of eighth notes and rests in the lower part of the staff. The exercise includes a 'fill' section at the end, indicated by a dashed line and the word 'fill'.

# Lesson 5: 16<sup>th</sup> Bass + 8<sup>th</sup> Snare

Exercise 4 is often referred to as a double time rhythm because it has the feel of doubling the tempo. Exercises 5 and 6 are often referred to as driving beats because they stress each downbeat.

**Suggested tempos:** Learn at **64 BPM** (or slower), practice at **108 BPM**, build to at least **132 BPM**.

## Half Measure Patterns

Exercises 1 through 12 are half-measure patterns in 2/4 time. Each exercise consists of two staves: the top staff shows the snare drum pattern with 'x' marks for hits, and the bottom staff shows the bass drum pattern with notes. Exercises 1-6 are in 2/4 time, while exercises 7-12 are in 4/4 time. Each exercise is marked with a circled number and includes repeat signs.

## One Measure Beats

Exercises 13 through 20 are one-measure beats in 4/4 time. Each exercise consists of two staves: the top staff shows the snare drum pattern with 'x' marks, and the bottom staff shows the bass drum pattern with notes. Exercises 13-16 are in 4/4 time, while exercises 17-20 are in 2/4 time. Each exercise is marked with a circled number and includes repeat signs.

## Two Measure Beats

Exercises 21 through 24 are two-measure beats in 4/4 time. Each exercise consists of two staves: the top staff shows the snare drum pattern with 'x' marks, and the bottom staff shows the bass drum pattern with notes. Exercises 21-22 are in 4/4 time, while exercises 23-24 are in 2/4 time. Each exercise is marked with a circled number and includes repeat signs.

## Application

Exercise 25 is an application exercise in 4/4 time, consisting of two staves. The top staff shows the snare drum pattern with 'x' marks and accents (>). The bottom staff shows the bass drum pattern with notes and accents (>). The exercise is marked with a circled number 25 and includes repeat signs.

# Lesson 6: 16<sup>th</sup> Bass + 16<sup>th</sup> Snare

Suggested tempos: Learn at 68 BPM (or slower), practice at 104 BPM, build to at least 128 BPM.

## Half Measure Patterns

Half Measure Patterns 1-12. Each pattern consists of a bass line and a snare line. The bass line features a steady stream of 16th notes, while the snare line features a steady stream of 16th notes. The patterns are numbered 1 through 12 and are presented in two rows of six.

## One Measure Beats

One Measure Beats 13-20. Each pattern consists of a bass line and a snare line. The bass line features a steady stream of 16th notes, while the snare line features a steady stream of 16th notes. The patterns are numbered 13 through 20 and are presented in two rows of four.

## Two Measure Beats

Two Measure Beats 21-24. Each pattern consists of a bass line and a snare line. The bass line features a steady stream of 16th notes, while the snare line features a steady stream of 16th notes. The patterns are numbered 21 through 24 and are presented in two rows of two.

♩=80 BPM

Two Measure Beat 25. This pattern consists of a bass line and a snare line. The bass line features a steady stream of 16th notes, while the snare line features a steady stream of 16th notes. The pattern is numbered 25 and is presented in one row.

## Lesson 7: Paradiddle Beats

All the beats in this lesson are based on paradiddles (RLRR LRL) and three paradiddle inversions (RRLR LLRL, RLLR LRRL, RLLR LRRL). Practice the coordination by playing the snare and bass notes at the same volume and also musically by making some of the snare notes grace notes -- also known as ghost notes because they are barely audible. Also emphasize some of the bass notes -- particularly the downbeats.

**Suggested tempos:** Learn at **48 BPM** (or slower), practice at **96 BPM**, build to at least **126 BPM**.

### Half Measure Patterns

Measures 1 through 12 are arranged in two rows of six. Each measure is a half-measure in 2/4 time, indicated by a double bar line with a repeat sign. The notation shows a snare drum part (top staff) and a bass drum part (bottom staff). The snare part consists of a sequence of eighth notes, with 'x' marks above some notes indicating ghost notes. The bass part consists of eighth notes, with some notes being accented. The patterns are numbered 1 through 12 in circles above the first staff of each measure.

### One Measure Beats

Measures 13 through 20 are arranged in two rows of four. Each measure is a full measure in common time (C), indicated by a common time signature. The notation shows a snare drum part (top staff) and a bass drum part (bottom staff). The snare part consists of a sequence of eighth notes, with 'x' marks above some notes indicating ghost notes. The bass part consists of eighth notes, with some notes being accented. The patterns are numbered 13 through 20 in circles above the first staff of each measure.

### Two Measure Beats

Measures 21 through 24 are arranged in two rows of two. Each measure is a full measure in 4/4 time, indicated by a 4/4 time signature. The notation shows a snare drum part (top staff) and a bass drum part (bottom staff). The snare part consists of a sequence of eighth notes, with 'x' marks above some notes indicating ghost notes. The bass part consists of eighth notes, with some notes being accented. The patterns are numbered 21 through 24 in circles above the first staff of each measure.

$\text{♩} = 92 \text{ BPM}$

Measure 25 is a full measure in 4/4 time, indicated by a 4/4 time signature. The notation shows a snare drum part (top staff) and a bass drum part (bottom staff). The snare part consists of a sequence of eighth notes, with 'x' marks above some notes indicating ghost notes. The bass part consists of eighth notes, with some notes being accented. The pattern is numbered 25 in a circle above the first staff of the measure.