

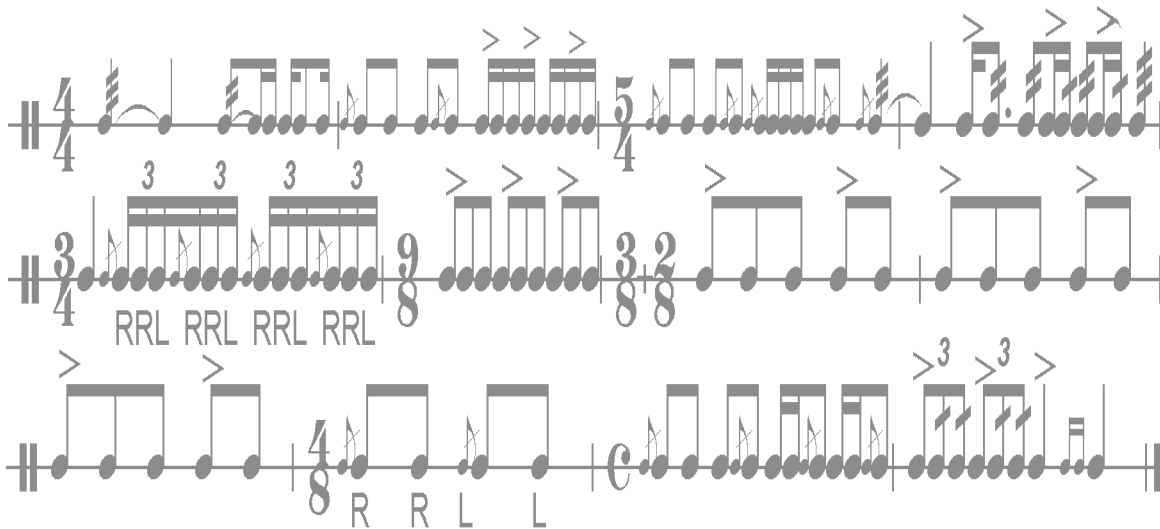
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Sight Reading Complete for Drummers

Volume **2** of 3

By Mike Prestwood

An exploration of rhythm, notation, technique, and musicianship



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Dedication

I dedicate this method series to my first drum instructor Joe Santoro. Joe is a brilliant instructor and an exceptional percussionist. With his guidance, I progressed quickly and built a foundation for a lifetime of drumming fueled by his encouragement and enthusiasm.

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Introduction

Volume 2 of this 3-volume series starts with an introduction to Carpel tunnel syndrome (CTS) along with some stretching exercises then picks up where Volume 1 left off. The exercises of this volume complete the notation and rhythms found commonly in music. Volume 3 explores advanced drum concepts and rhythms.

Getting the Most Out of this Book

Most of the exercises in this volume specify both practice tempo and dynamics either in the music (using traditional notation marks) or in the lesson description. It is important to practice the tempos and dynamics specified first, then other tempos as desired. To get the most out of each exercise, play the exercises several times alternating between playing the exercises with a metronome, no metronome, and with the audio files.

The first time through read the introductory information regarding CTS then proceed straight through all 24 lessons in volume two. Start each practice session with a warm up using Appendix A of this volume, and build your chops using Appendix B as written or using one of the variations. As a final exam, learn and perform either solo in Appendix C (you can perform for a fellow drummer, friends, or family).

Review: After completing the lessons in this method series, you can use these books for review material and chop building. If you own all three volumes of this series, here is a formula for getting the most out of them:

1. **Warm Up** - Warm up using Appendix A of any one volume. The Volume 1 warm up is quick and easy while the warm ups in Volumes 2 (this volume) and 3 are more complex. Strive for loose and relaxed muscles.
2. **Build Your Chops** – Build your chops using Appendix B of any one volume.
3. **Take a Lesson** - Choose one lesson from each volume (three lessons total) and review the material thoroughly. Strive for a very high quality musical sound.

Play-Drums.com

You will find supplemental information at the following internet address:

www.play-drums.com/sightreading

This is the official website for this series and includes free movies that demonstrate various techniques included in this series as well as related material such as marching snare, drum set playing, and other exercises.

Download the MP3 Audio Files

In order to perfect your timing and ability to play at various tempos, you need to hear the rhythms and play along with them. Free MP3 audio files for the lessons in this series are available for download. You can play them on your computer, download them to your MP3 player, or burn them to CD. Get the files now at:

www.play-drums.com/sightreading/download

Here is a guide to the file naming convention:

- **2-Lesson + ## + Ex + ## + ### BPM** = The exercise(s) at the given tempo. This will either be snare only or snare and bass depending on the exercise.
- **Bass** = If "Bass" is indicated, then this version is the bass drum only part which is helpful with learning to play along with other instruments.
- **Click** = If "Click" is indicated, then this version is a click track at the given tempo. These versions are particularly helpful with the time switching exercises.
- **Check** = If "Check" is indicated, this version contains a rhythmic check pattern. This is particularly helpful with the timing and accent exercises.

Online Message Board

Post your questions and comments on our message board.

Online Teacher Guide

An online teacher's guide is available at play-drums.com.

Legend

The following is a legend for this three volume series:

The legend is organized into three rows on a three-staff system:

- Row 1:** Snare, Snare, Snare (right hand), Snare (left hand), Bass, Closed Roll, Open Roll, Single Stroke Roll.
- Row 2:** Staccato Crush Roll (both hands), Staccato Crush Roll (right hand), Staccato Crush Roll (left hand), Flam (either hand), Right Flam (left plays grace note), Left Flam (right plays grace note).
- Row 3:** Legato, Accent, Legato & Normal, Strong Accent, Rim, Rim Shot, Ping Rim Shot.

Carpal Tunnel Syndrome

Carpal tunnel syndrome (CTS) is a common wrist problem that drummers are particularly susceptible to because of the repetitive motion of the drum stroke. Doctors believe the repetitive bending of the wrist and repetitive forceful grasping of your drumstick can lead to CTS. To help lower your risk of getting CTS, warm up properly and use good technique that includes relaxed muscles and a not too tight grip. From time to time, review the technique notes in Lesson 1 of Volume 1. Although you cannot stop while performing, you can when you practice. If you feel the slightest tightness or pain in your hands or arms, stop and start over at a slightly slower tempo or take a short break. Your goal is to develop the technique required to play using relaxed muscles. In addition, you should not experience numbness and tingling in the hands after playing drums or at night.

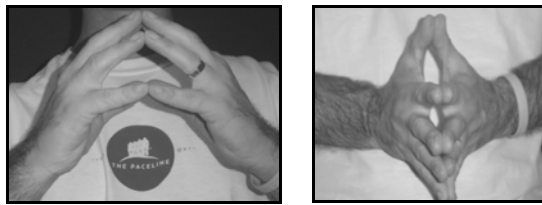
Note The purpose of this section is informational and introductory only. If you think you might have CTS, consult your doctor immediately.

Wrist Exercises

You should explore as many wrist stretching and strengthening exercises as you can find. Your goal is to decide which ones work best for you. The exercises in this section are the core exercises I do prior to a performance.

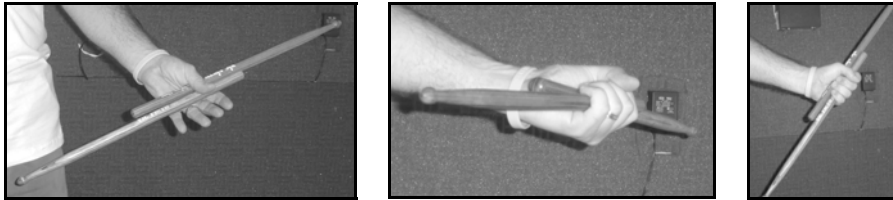
Finger Stretch

With loose and relaxed hands, touch your thumb and fingers together. Then gently push your palms closer and expand your fingers. Hold for 20 seconds.



Spin Stick Stretch

Grip two sticks with one hand and spin your wrists at a comfortable speed for 15 seconds. Repeat with other hand. Do not spin too fast. Your goal is to loosen the muscles of the wrist and forearm.



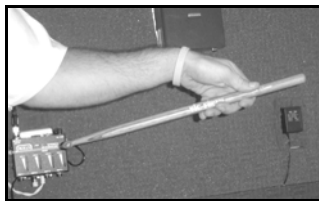
Inverted Stick Stretch

Grip your sticks with palms face up. Without letting go, invert your wrists -- bring your wrists toward you leading with either hand and continue until inverted. Hold for 20 seconds.



Reverse Stick Finger Exercise

Although this exercise is not a wrist exercise, this seems like the best place for it. This exercise wakes up your fingers and gets them involved in the match-grip drum stroke. In addition, this is a great way to practice a part silently.



Lesson 1: Switching Beat Group

The measure is the underlying fundamental pulse of music and the beat group is the number of beats per measure (the top number in a time signature). For example, $\frac{4}{4}$ time feels different from $\frac{3}{4}$ time because it has a different beat group that fundamentally changes the feel of the music. In this lesson, the beat group changes several times within each exercise. In exercise 7, the *mf-p* dynamic mark at the beginning of the repeat in measure 5 directs you to play the measures at *mf* (mezzo forte) the first time through, and *p* (piano) the second.

① $\bullet = 80$

f *p* *f* *p* *mf* *p* *f*

② $\bullet = 144$

f *mf* *p* *f* *f*

③ $\bullet = 120$

p *f* *ff* *fff* *p*

4 $\bullet = 132$

f

f *p* *f*

p *f*

f *p* *mp* *mf*

f *ff*

16th Note Alternative Notation Exercises

The following two exercises use alternative ways of writing four sixteenths.

5

1 e & a 2 3 4 e & a 1 e & a 2 3 e & a 4 1 2 e & a 3 4 e & a 1e&a2 3e&a4

6 $\bullet = 84$

f *p* *f* *p* *f*

p *f*

p *f* *p* *ff*

7 $\bullet = 112$

ff *mf-p* *f* *ff*

8 $\bullet = 132$

f *mf-p*

9 $\bullet = 96$

f *p* *f* *ff*

Lesson 2: 16th Notes – “1e” and “1 a”

Practice these exercises at both *f* (forte) and piano *p* (piano) and strive for a maximum tempo of at least 160 BPM. Exercises #1 and #7 notate four different sticking styles: right hand lead, left hand lead, and alternating singles starting with either your right hand or left hand. Practice ALL FOUR sticking styles with exercises #1 and #7. For the rest of the exercises, practice your primary sticking style.

1

RLRLR RL L RLR L RLR L RL RL RL L RL RL RL L
 LRLRL LR R LRL R LRL R LR LR LR R LR LR LR R
 RLRLR LR L RLR L RL R LR LR LR L RL RL RL R
 LRLRL RL R LRL R LR L RL RL RL R LR LR LR L

2

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

3

RLRLR R LR R LR LR R LR LR LR R RLR LR
 LRLRL L RL L RL RL L RL RL RL L LRL RL
 RLRLR L RL R LR LR LR L RL RL RL R LRL RL
 LRLRL R LR L RL RL RL L RLR LR

4

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

5

⑥ $\bullet = 124$

⑦ $\bullet = 88$

⑧ $\bullet = 96$

Lesson 3: 16th Notes – “1e a”

Practice at both *f* and *p* dynamics and strive for a maximum tempo of at least 152 BPM. Exercise #1 notates four different sticking styles: right hand lead, left hand lead, and alternating singles starting with either your right hand or left hand. Practice ALL FOUR sticking styles with exercise #1. For the rest of the exercises, practice your primary sticking style.

1

RLRLR RL LR RLRLRLRLR RL LRL LR RL LRL LRL LR
 LRLRL LR RL LRLRLRLRL LR RLR RL LR RLR RLR RL
 RLRLR LR LR LRLRLRLRL RL RLR LR LR LRL RLR LR
 LRLRL RL RL RLRLRLRLR LR LRL RL RL RLR LRL RL

2

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

3

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

4

5

6

7

8

9

10

11

12

13

Lesson 4: 16th Notes - "&a" and "e&"

Strive for a maximum tempo of at least 144 BPM. Practice these exercises at both *f* and *p*.

① 1 e & a 2 e & a 3 e & a 4 e & a

②

③

④

⑤ 1 e & a 2 e & a 3 e & a 4 e & a

⑥

⑦

⑧

⑨

⑩ ♩ = 84 OR ♩ = 132

Lesson 5: 16th Notes - "e&a" and "e a"

Practice these exercises at both *f* and *p* and strive for a maximum tempo of at least 144 BPM.

1

2

3

4

5

6

7

8

9

$\text{♩} = 88$ or $\text{♩} = 116$

10

Lesson 6: 16th Notes - "e" and "a"

Strive for a maximum tempo of at least 132 BPM. Practice these exercises at both *f* and *p*.

1

2

3

4

5

6

7

8

9

10

♩ = 78 OR ♩ = 112

Lesson 7: Triplet Rests

Take the first exercise slowly and precisely to enforce the feel of a triplet. For additional practice, you can also practice these exercises in cut time. Exercise #2 uses the clearer ratio notation while the rest of the exercises use the more traditional tuple notation. You can read the ratio notation as “play 3 in the place of 2 eighth notes”. Practice these exercises at both *f* and *p*.

① $\bullet = 78$

② $\bullet = 160$

③ $\bullet = 120$

④ $\bullet = 110$

Lesson 8: Timing

Practice these exercises at *f* and strive for a maximum tempo of at least 160 BPM. Practice all four sticking styles: right hand lead, left hand lead, and alternating singles starting with your right hand and your left hand. Play to a metronome and let the rhythm flow. Download the audio files from play-drums.com and play along with them to perfect your timing.

1 4/4

5

9

13

17

21

25

29

33

37

41

45

49

53

57

61

65

69

Exercise 1 stressed continuous playing, exploring various rhythms. These next two timing exercises stress quarter and half note rests. Exercise 2 explores playing the rhythms learned thus far at a medium tempo. Exercise 3 is an up-tempo timing exercise.

② $\text{♩} = 110$

A

B

fine

③ $\text{♩} = 160$

A

B

fine

Simple to Complex Timing Exercise

Playing entire sections that are either dense or sparse (for example, exercises 1-4 in this lesson) is easier than switching back and fourth. This next timing exercise stresses switching from dense to sparse playing.

④ ♩ = 104

Musical notation for exercise 4, a 5/4 time signature piece. It consists of four staves of music. The first staff has a tempo marking of quarter note = 104. The music alternates between sparse patterns (quarter notes and eighth notes) and dense patterns (sixteenth notes). The second and fourth staves feature triplet markings over dense sixteenth-note passages. The piece concludes with a double bar line.

Rest Timing Exercise

This exercise stresses an ever-increasing length of rests. Coming in at the exact correct time is very important. Try playing this exercise to the snare only audio file that contains no click track and to the bass only track. Practice this exercise both counting and not counting. Learn to feel the rests correctly.

⑤ ♩ = 120

Musical notation for exercise 5, a common time (C) piece. It consists of three staves of music. The first staff has a tempo marking of quarter note = 120. The music features a consistent pattern of eighth notes on the upper staff and quarter notes on the lower staff, with rests of varying lengths. The second staff includes a triplet marking over a dense eighth-note passage. The piece concludes with a double bar line.

Just imagine what your missing!

“Thank you for downloading and reading the introduction pages to my book [Sight Reading Complete for Drummers: Volume 2 of 3](#). To order this book (53 pages) and the other two volumes, please visit <http://www.play-drums.com/sightreading/>” -Mike Prestwood

Drum Books by Mike Prestwood

Sight Reading Complete for Drummers

Volumes 1, 2 & 3

An exploration of rhythm, notation, technique, and musicianship.

This thorough and balanced exploration of rhythm, notation, technique, and musicianship has several purposes. You can use this series as a complete primer to playing orchestral snare or as a precursor to playing rudimental snare, drum set, timbales, or any other percussion instrument that uses drumsticks. Advanced players and professionals can use this fast-paced exploration of their craft to fine-tune their timing and sight-reading abilities and to fill in holes in their education. I have tried to use a practical approach and I hope you find it valuable during your entire career.

Volume 1

Volume 1 covers the basics of drumming -- the fundamentals. It starts with this introduction, a technique lesson, and a meter lesson. Then it follows with lessons that explore rhythm and various aspects of drumming.

Price = \$14.95 ISBN = 0-9760928-0-8

Volume 2

Volume 2 of this 3-volume series starts with an introduction to Carpel tunnel syndrome (CTS) along with some stretching exercises then picks up where Volume 1 left off. The exercises of this volume complete the notation and rhythms found commonly in music. Volume 3 explores advanced drum concepts and rhythms.

Price = \$14.95 ISBN = 0-9760928-1-6

Volume 3

Volume 3 is the final volume of this 3-volume series and it explores advanced rhythm and notation concepts. The snare solo titled, “Kitchen Sink” at the end of this book reviews nearly all the material from all three volumes of this series. It groups elements into sections. Kitchen Sink is an excellent review piece and, for teachers, it is an excellent placement test.

Price = \$14.95 ISBN = 0-9760928-2-4