

DRUM SET: STICKINGS & ORCHESTRATIONS

Discover a new world of drumming

Expand your musical depth and bring new levels of power and speed to your drumming. Orchestrate sticking patterns into drum grooves. Open up and explore the fundamental rudiments, singles, doubles, flams, paradiddles, and ratamacues. Go beyond pattern concepts to make stickings flow smoothly into one another, so that you can better express your musical ideas.

Master drummer and Berklee professor Casey Scheuerell shows how basic stickings translate into drum set inventions and orchestrations. Technical explanations and extensive practice exercises with the play-along CD will help you make your fills become more vibrant and your solos more virtuosic.

This book will help you to:

- Master the basic sticking possibilities
- Increase your solo vocabulary
- Transmit improvisational ideas from your brain to your drums
- Develop fluid technique
- Improve your sight-reading skills
- Apply these techniques to rock, funk, Latin, reggae, swing, and blues

Drum charts included!

Casey Scheuerell is an active drummer, educator, clinician, author, and composer. He has performed, recorded, and toured with many of the industry's most respected artists, including Chaka Khan, Jean-Luc Ponty, Herbie Hancock, and many others. Casey has mentored hundreds of drummers—many of whom have achieved worldwide recognition. He is an Associate Professor of Percussion at Berklee College of Music, co-author of The Berklee Practice Method: Drums, and has published articles on drumming in many magazines.

"A new and fresh approach to the drum set. It develops a technique that affords the player an effortless style for playing a very musical performance."

—Vic Firth, Tympanist with the Boston Symphony Orchestra, Percussive Arts Society Hall of Fame, Maker of Fine Drumsticks

"Casey Scheuerell is one of my favorite drummers. His book *Stickings & Orchestrations for Drum Set* is a welcome addition to any drummer's library, regardless of playing ability. The systems presented here (complete with fantastic audio CD) are wonderful for improving drum set vocabulary—essential to gaining a creative and expressive voice on the drum set. I look forward to using this book myself. God bless, and happy drumming!"

—Gregg Bissonette, Drummer for Ringo Starr, Maynard Ferguson, James Taylor, David Lee Roth, Santana, Don Henley

"Taking inspiration from his teachers Alan Dawson and Gary Chaffee, drummer/author Casey Scheuerell has crafted an ingenious system combining drum rudiments and contemporary rhythms whereby teachers and students can embark on a series of short-term study goals with long-term effects. This book will prove beneficial to the beginning as well as veteran player, providing each with a window through which disciplined practice will bring creative results. Bravo, Casey!"

—Peter Erskine, Drummer for Weather Report, Diana Krall, Joni Mitchell, L.A. Philharmonic

"Casey Scheuerell is one of my inspirations in drumming. His excellence as a player and teacher are evident in his book, *Stickings & Orchestrations for Drum Set*. Whether groovin' the funk, swinging some jazz, or getting your hands together, this book will help you play better. Each exercise is a gem, a seed to creativity, with kickin' charts and a slammin' play-along CD."

—John Blackwell, Groovemaster for Prince, Patti Labelle, Justin Timberlake, P. Diddy

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DRUM SET: STICKINGS & ORCHESTRATIONS



BERKLEE PRESS

STICKINGS & ORCHESTRATIONS FOR DRUM SET

by Casey Scheuerell

STICKINGS & ORCHESTRATIONS FOR DRUM SET

Casey Scheuerell



This book is dedicated to my parents, Orville James Scheuerell and Elizabeth Evelyn Bickett Scheuerell. Thank you for letting me keep the drums in the living room, taking me to see Count Basie, and encouraging me to pursue my passion. Your belief in me has made my life in music a reality.

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2	Band Track 2. “Last Boat Out” (with drums)
3	Band Track 3. “31 Mile” (with drums)
4	Band Track 4. “Coop-a-Loop” (with drums)
5	Band Track 5. “Sweatin’ 6” (with drums)
6	Band Track 6. “Funk in the Trunk” (with drums)
7	Band Track 7. “Ella-Bella” (with drums)
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PREFACE: ABOUT THIS BOOK

This book is a collection of related sticking exercises designed to help the drum set player:

- Increase solo vocabulary
- Integrate a variety of ways to improvise inside of large rhythmic frameworks
- Develop fluid technique
- Enhance reading skills

Using a framework of eighth notes, quarter notes, half notes, whole notes, ties, rests, and dotted notes, a subgroup is “plugged into” or assigned to each note value. The goal of this process is to eventually eliminate the written orchestrations and open a host of possibilities for improvised interpretation. With a disciplined approach, these phrases can become a natural part of any drummer’s vocabulary.

By making a few of the most fundamental stickings “second nature,” drummers will be better able to concentrate on the musical decisions they must make, trusting that their hands and feet will follow their brains without getting too caught up in the minute details of what they are playing.

In my teaching practice at Berklee College of Music, I have found that the flexibility of these exercises makes them adaptable to all musical styles. They are designed for intermediate and advanced students.

At the end of each chapter is a chart accompanied by a recording. By applying the stickings learned in the related chapter, you will be able to experiment with the newly mastered material in a musical setting.

While these exercises only scratch the surface of possible combinations, I have found them universally helpful to drummers at all levels.

—Casey Scheuerell

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I would like to express my sincere gratitude to Debbie Cavalier at Berklee Media for embracing the idea of this project, putting it in motion, and having eternal patience. My friend Rick Mattingly's skillful editing has improved this book immensely. It's a thrill working with a pro. Geoff Wadsworth's engineering and attention to detail have given the recordings fair representation. My deepest appreciation goes to musicians Dino Govoni, John Lockwood, Bob Christopherson, Steve Heck, and Jimi Behringer, whose unselfish contributions made my musical ideas a reality. Thank you Laura—my soul mate, alter ego, and partner in crime—for all your support. Cooper and Ella, you are my inspiration.

I would also like to express a very special “thank you” to Roger Brown, Matt Marvuglio, Dean Anderson, and my colleagues in the percussion department at Berklee College of Music. I have had the good fortune to have many drumming mentors in my life who I have been able to look to for honest feedback: Alan Dawson, Ustad Allah Rakha, Joe Porcaro, Ralph Humphrey, Jamie Haddad, Joe Hunt, and Gary Chaffee; you all embody the spirit of the drums.

Thanks to Jonathan Feist at Berklee Press, Dave Limina, Martin Cook, Hal Leonard Corporation, Craigie Zildjian and all my friends at Zildjian, Vic Firth, Remo Belli, Tak Isomi, Jim Phifer and Pearl Drums, Lenny DiMuzio, Dee Dee and Bob Chatham, drummers at heart, and finally all the students who have trusted me to be their guide and said, “You should write a book.” This is for you!

INTRODUCTION

Big Rhythms, Little Notes

Stickings, to drumming, are what letters are to spelling: the smallest possible component upon which an entire language is constructed. When we read, we don't spell out each letter of every word we encounter; we recognize the whole word, as well as the context of the phrase in which it is used. In this manner, experienced drummers, having grasped an understanding of basic sticking combinations, don't think about each note they are playing. Rather, they establish larger patterns—"big rhythms"—that will be filled in with various flows of sticking combinations—"little notes."

I began playing drums at age 11, taking snare drum lessons with the elementary school band instructor, learning the "little notes" by studying the rudiments. I was soon stealing licks and tips from every drummer I saw, and I became a pretty good imitator of many players. As I progressed, I eventually became dissatisfied with my playing, in that I did not have the wherewithal to make the vocabulary my own. I was only cloning my favorite drummers. In an urgent quest to find my own voice and unlock the mysteries of drumming, I began searching for enlightened teachers. I was particularly interested in learning more about jazz, as its collective and individual expression appealed to me.

My search was rewarded at Berklee College of Music. At age 19, I had the good fortune to have Alan Dawson as a teacher. Among the many things Alan taught me was a way of systemizing the drummer's vocabulary by setting up ways to practice countless variations of a simple phrase. I discovered that internalizing the small details left me free to focus on the larger rhythmic picture. With Alan, I began to understand ways to increase the fluidity and flexibility of a phrase. After running Alan's exercises, the phrases became mine, ready for invention and adaptation to musical settings.

I also spent a good deal of time with Gary Chaffee, who made me aware that rhythm is a system of mathematics, primarily binary in makeup. In other words, stickings could be looked at as a system of 1's and 2's, and grouped together by types—e.g., a single note followed by doubles, two single notes followed by doubles, etc. I began to see relationships between all stickings and understand that most are just displacements or extensions of a few fundamental possibilities. Gary also instilled in me a feeling that rhythm is fun, intellectual, something of value to share with friends, and worth the challenge of learning.

The methodology presented in this book has been inspired by the teaching I received from Alan Dawson and Gary Chaffee. Two of the topics, “Paradiddle Fills” and “Hand-to-Hand Triplets,” are presented pretty much the way Alan taught them to me. I’ve only added to the system to make the exercises more expandable. Many additions were created in response to questions posed by students. The nine exercises presented here are simply the ones that have proven most helpful to me.

Although this book is only a set of exercises, I hope you will be inspired to break these ideas down and reassemble them in musical ways that will make them your own.

How to Use This Book

Begin in chapter 1 and work your way progressively through chapter 9. It will take some time to ingrain each sticking, but be patient. It will benefit you to spend whatever time is needed to internalize a system. These are fundamental principles, and there is no shortcut to learning fundamentals. For this reason, in my teaching I generally use these exercises as a supplement to other important subject matter, such as learning grooves and time feels, reading charts, and soloing over song forms.

The accompanying set of charts will help address some application issues. The recorded examples provide examples in a more realistic setting. Understand, however, that playing so many notes on the drums is generally not a good policy for musicality. This is a contrived system. I did my best to make it as musical as possible, but when actually approaching music performance, space and taste are a top priority. Don’t be guilty of “practicing on the gig.”

Many of the charts presented here are interchangeable. For example, try applying the paradiddles from chapter 1 to the chart from chapter 8, “Libby’s Love.” In addition to using the charts for applications of the material from the book, the charts can also be interpreted freely. This will help your musicality and allow for lessons beyond those included in this book.

Verbal Recitation

In some chapters, syllables are presented for vocalization of the exercises, to help you internalize and communicate rhythm. These are only suggested recitations. Many of the sounds are borrowed from the Karnatic music tradition of South India, which uses a vocabulary of phonetic syllables known as *solkattu* (sol meaning syllable and kattu meaning group), and the Hindustani system of North India, which uses syllables in teaching rhythmic cycles referred to as *talas*.

The syllables presented here are by no means representative of either system, both of which are far more complex and complete. My point is to help you “sing what you play.” You may make up your own system of sounds that works for you. Most great drummers have the ability to vocalize what they play, using vocal inventions that sound similar to the actual sound produced when playing the instrument. As Trilok Gurtu once told me, “Go for it!”

Practice Considerations

Repetition builds confidence, committing to muscle memory the best way to execute a motion. Why do we need to practice? Anyone who has ever played a sport knows the feeling of pressure and has, perhaps, experienced the loss of confidence that can come from being in the spotlight when stepping up to bat in baseball or shooting the basketball with the game on the line. There may suddenly be a conversation inside your head that questions the most basic skills, “How do I hold the bat?” or “Should I shoot from the shoulder or above my head?” A well-trained athlete practices physical motion over and over again to “groove” the necessary moves into the psyche and body, so that when the “moment of truth” comes, there will be no questions. Our response will be automatic, with our minds on one simple idea: to hit the baseball into a predetermined area, or to put the basketball through the hoop. By preparing well, we have developed trust in ourselves.

As well-prepared musicians, we allow for nervousness, gear problems, and other distractions. Ideally, we have done this act (drumming) so much that, indeed, we could do it in our sleep. When under pressure, smart musicians surrender to the subconscious. Practice gives us confidence.

As an eternal student of the drum set, I have come to the conclusion that learning a few tools well, in great depth, has more value than endlessly scratching the surface of a thousand things that can be done in music. This “in depth” learning will serve as a sound foundation for future growth. Take your time when learning these exercises.

About the CD

Tracks 1 to 9 of the accompanying audio CD are short musical pieces arranged specifically for each of the corresponding chapters in this book. The complete recordings, with drums, have been put at the beginning of the CD in the hope that you will become familiar with the compositions before attempting to apply the exercises to them. At the end of each chapter, the recording is presented again, but without drums. This gives you the opportunity to play along with the band while supplying your own drum set part. (A click track is provided in the left side of the stereo mix.)

Also on the CD are audio examples of many of the short orchestration exercises contained in the book. Each example is played at a medium tempo, followed by two bars of time, and then played again at half speed. This allows you to hear the examples in context, and also at a slow tempo for closer examination.

All of the recorded tracks were performed on a standard 4-piece drum set consisting of a snare drum, bass drum, mounted tom, floor tom, hi-hat, crash cymbal, and ride cymbal.

CD Credits

Dino Govoni: alto and tenor saxophones

Bob Christopherson: Hammond organ (tracks 3, 6, 7)

Steve Heck: Hammond organ (tracks 1, 2, 4, 5, 8, 9)

John Lockwood: bass

Jimi Behringer: guitar

Casey Scheuerell: drums, producer, arranger

Geoff Wadsworth: tracking, mixing, and mastering engineer

Martin Cooke: remote recording engineer

All compositions are by Casey Scheuerell and are property of the author, except for “Junk in the Trunk,” which is by Dino Govoni, Bob Christopherson, Jimi Behringer, and John Lockwood.

Notation Key

hi-hat w/foot bass drum large tom snare drum rim click small tom ride cym hi-hat w/stick open hi-hat closed hi-hat crash cym

CHAPTER 1.

PARADIDDLE FILLS

A paradiddle is one of the most common sticking patterns used by drummers. Its sequence of two single strokes followed by a double stroke gives it a “hand-to-hand” or “back-and-forth” feel.



Sticking Options

Key: 1 = a single tap

2 = a double—two consecutive taps in the same hand, consisting of an attack note and a rebound stroke.

Digital reference

1 1 1 1 1 etc.

2 2 2 etc.

1 1 2 1 1 2 etc.

1 1 2 2 2 etc.

Rudiment name

single-stroke roll

long roll

paradiddle

extended paradiddle

Verbal recitation

para para para

diddle diddle diddle

para diddle para diddle

























para diddle diddle diddle

The paradiddle is only a four-note phrase (1 1 2). It can be extended by adding any number of doubles to the initial four notes (1 1 2 2 2 2 2 etc.).

The paradiddle only moves in even numbers, beginning with 4. Groupings of 6, 10, 14, 18, etc. will have the same lead hand; groupings of 4, 8, 12, 16, etc. will alternate lead hands.

Paradiddle Sticking Chart

These patterns consist of two single notes followed by any number of doubles. In other words, a written note becomes two single notes followed by however many doubles you need to fill out the value of the written note. When the written note is an eighth note, only two single notes will be played. Thus, consecutive eighth notes will stay in the same lead hand. Each time you see a written rest, start with a double stroke, followed by however many doubles you need to fill out the value of the written rest.

	=			=	
		RL LR			RR LL
	=			=	
		RLRR LRLR			RRLR LLRR
	=			=	
		RLRRLR LRLRRL			RRLRRL LLRRLR
	=			=	
		RLRRLRRL LRLRRLRRL			RRLRRLRRL LLRRLRRL
	=			=	
		RLRRLRRLRRL LRLRRLRRLRRL			RRLRRLRRLRRL LLRRLRRLRRL
	=			=	
		RLRRLRRLRRLRRL LRLRRLRRLRRLRRL			RRLRRLRRLRRLRRL LLRRLRRLRRLRRL

Paradiddle Exercise

This exercise illustrates how paradiddle patterns are applied. Once you have studied the Paradiddle Sticking Chart sufficiently, you should be able to look at the top staff of each two-staff group and play what is notated in the bottom staff. If two notes are tied, they are treated as a single note with the combined value of the tied notes. For example, an eighth note tied to a quarter note is treated like a dotted-quarter note.

Options for practice:

- Accent the first single of each grouping.
- Accent all single notes.
- Accent only the second single note of each grouping.
- For two drummers practicing together, the first player accents the first note of each grouping, and the second player accents the second single of each grouping.

See:

Play:

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

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

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

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

Paradiddle Orchestrations

The following examples show a variety of ways to orchestrate paradiddle patterns around the drum set. Practice each exercise on a single sound source (such as a pad) first, and then transfer it to the drum set.

Paradiddle Orchestration 1



TRACK 10

Play unison cymbal and bass drum on all lead notes.

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

Paradiddle Orchestration 2

Variation A



TRACK 11

Right hand plays hi-hat; left hand plays snare drum.
When the lead note falls in right hand, play bass drum in unison.
When the lead note falls in left hand, use an accent or rimshot.

Variation B



TRACK 12

Right hand plays hi-hat; left hand plays snare drum.
Play bass drum in unison with all right-hand single notes.
Play all left-hand single notes as accents or rimshots.

The musical score is for a piano accompaniment in 4/4 time, divided into two parts, A and B. Part A consists of two staves of music with a treble clef and a 4/4 time signature. The notes are quarter notes and eighth notes, with accents (>) over the first and third notes of each pair. Part B consists of two staves of music with a bass clef and a 4/4 time signature. The notes are quarter notes and eighth notes, with accents (>) over the first and third notes of each pair. Below the piano part is a drum part with a 4/4 time signature, consisting of a single line of music with a double bar line. The drum part uses 'R' for right hand (cymbal/bass drum) and 'L' for left hand (snare drum). The notes are quarter notes and eighth notes, with accents (>) over the first and third notes of each pair. The drum part is written as follows:
 R L R R L R L L R L R L R R L R L L R L R R L R L L

Paradiddle Orchestration 3



TRACK 13

On quarter notes and longer values, play all single notes on cymbal and bass drum. On eighth notes, play only the lead note on cymbal and bass drum, followed by a single “ghost note” (unaccented note) on the snare drum.

The musical score is for a piano accompaniment in 4/4 time, divided into two parts, A and B. Part A consists of two staves of music with a treble clef and a 4/4 time signature. The notes are quarter notes and eighth notes, with accents (>) over the first and third notes of each pair. Part B consists of two staves of music with a bass clef and a 4/4 time signature. The notes are quarter notes and eighth notes, with accents (>) over the first and third notes of each pair. Below the piano part is a drum part with a 4/4 time signature, consisting of a single line of music with a double bar line. The drum part uses 'R' for right hand (cymbal/bass drum) and 'L' for left hand (snare drum). The notes are quarter notes and eighth notes, with accents (>) over the first and third notes of each pair. The drum part is written as follows:
 R L R R L R L L R L R R L R L L R R L R L L

Paradiddle Orchestration 4



TRACK 14

Substitute bass drum on all right-hand notes, and play all left-hand notes on the snare drum, except for the second note of each phrase, which is played with the right hand on hi-hat or cymbal bell.

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

Paradiddle Orchestration 5



TRACK 15

Play right-hand lead notes on the snare drum, and left-hand lead notes on the hi-hat. Play the first set of doubles on the bass drum. If more notes are needed, play the second set of doubles with the right hand on the floor tom and the left hand on the small tom. If still more doubles are needed, continue with bass drum and toms in the same manner.

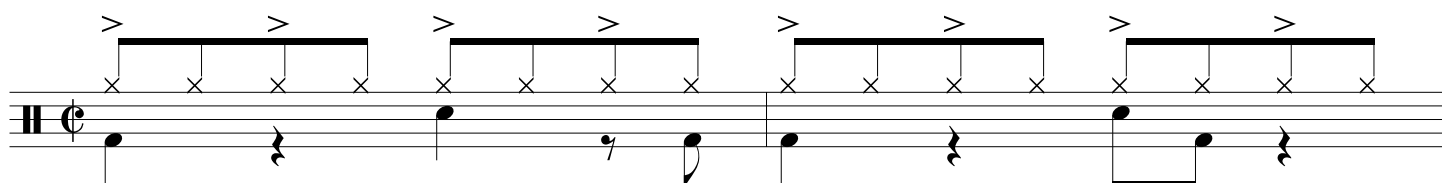
R L R L R L R L R L R L R L R L R L

Band Track 1. “The Crunch”

This rock chart demonstrates the application of paradiddle fills and corresponds to CD tracks 1 and 16, which provide full band accompaniment. CD track 1 includes drums. CD track 16 does not have drums so you can play along with the band while supplying your own drum set part. (A click track is provided in the left side of the stereo mix.)

The groove to “The Crunch” is a rock feel written in half time. In each bar, the backbeat is on “3”; it takes two bars to complete the fundamental rhythmic cycle.

The right hand plays the hi-hat, accenting every other eighth note.



Orchestration 5 is used for the fifth, sixth, and seventh bars of B.

Check out the rhythmic structure in the last four bars of the song. The sequence is based on a cycle of five eighths in a 3+2 pattern.

In the measures with slashes, play a groove appropriate to the music. For the written figures, you can use any of the paradiddle orchestrations discussed in this chapter.

First, play through the chart on a practice pad to work out the patterns and sticking. Then orchestrate the patterns on a full drum set.



TRACK 1



TRACK 16

The Crunch

Groove

1. 2.

1

A

6

10

B

14

18

22

C

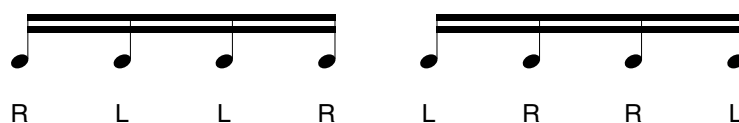
26

30

CHAPTER 2.

INVERTED PARADIDDLE FILLS

Inverted paradiddles are a favorite sticking of drum-set players. An inverted paradiddle is not a standard rudiment, but rather a juxtaposition of the paradiddle. It can be thought of as a single note, followed by a double note, with a single note at the end. The characteristic single at the end gives a forward motion to the sound. Like the paradiddle, it has a “hand-to-hand” feel.



Sticking options

Key: 1 = a single tap

2 = a double—two consecutive taps in the same hand, consisting of an attack note and a rebound stroke.

Digital reference	Rudiment name	Verbal recitation
1 1 1 1 1 etc.	single-stroke roll	taka taka taka
1 2 1	inverted paradiddle	taka dinna
1 2 2 1	6-stroke roll	taka dinta taka
1 2 2 2 1	extended inverted paradiddle	taka dinta taka dinna
1 2 2 2 2 1	10-stroke roll	taka dinta taka dinta taka
1 2 2 2 2 2 1	extended inverted paradiddle	taka dinta taka dinta taka dinna
1 2 2 2 2 2 2 1	14-stroke roll	taka dinta taka dinta taka dinta taka
1 2 2 2 2 2 2 2 1	extended inverted paradiddle	taka dinta taka dinta taka dinta taka dinna

The inverted paradiddle is a four-note phrase (1 2 1). To extend it, any number of doubles are added to the middle section before concluding with a single.

Inverted paradiddles move in even numbers, beginning with four. Like the paradiddle, groupings of 6, 10, 14, 18, etc. will have the same lead hand. Groupings of 4, 8, 12, 16, etc. will alternate hands.

Inverted Paradiddle Sticking Chart

Notes begin in the opposite hand from the last note of the previous phrase. Rests begin in the same hand as the last note of the previous phrase.

=
 1 1
 RL
 LR

=
 1 1
 LR
 RL

=
 1 2 1
 RLLR
 LRRL

=
 1 2 1
 LRRL
 RLLR

=
 1 2 2 1
 RLLRRL
 LRRLLR

=
 1 2 2 1
 LRRLLR
 RLLRRL

=
 1 2 2 2 1
 RLLRRLLR
 LRRLLRRL

=
 1 2 2 2 1
 LRRLLRRL
 RLLRRLLR

=
 1 2 2 2 2 1
 RLLRRLLRRLLR
 LRRLLRRLLRRL

=
 1 2 2 2 2 1
 LRRLLRRLLRRL
 RLLRRLLRRLLR

=
 1 2 2 2 2 2 1
 RLLRRLLRRLLRRLLR
 LRRLLRRLLRRLLRRL

=
 1 2 2 2 2 2 1
 LRRLLRRLLRRLLRRL
 RLLRRLLRRLLRRLLR

Inverted Paradiddle Exercise

This exercise illustrates how inverted paradiddles are applied. Once you have studied the Inverted Paradiddle Sticking Chart sufficiently, you should be able to just look at the top staff of each two-staff group and play what is notated in the bottom staff. If two notes are tied, they are treated as a single note with the combined value of the tied notes. For example, an eighth note tied to a quarter note is treated like a dotted-quarter note.

Options for practice:

- Accent the first single of each grouping.
- Accent all single notes.
- Accent only the last single note of each grouping.
- For two drummers practicing together, the first player accents the first note of each grouping, and the second player accents the last single of each grouping.

See:

Play:

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

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

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

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

Inverted Paradiddle Orchestrations

The following examples show a variety of ways to orchestrate inverted paradiddle patterns around the drum set. Practice each exercise on a single sound source (such as a pad) first, and then transfer it to the drum set.

Inverted Paradiddle Orchestration 1



TRACK 17

Play unison cymbal and bass drum on all lead notes. On quarter notes and longer values, place a slight accent on the last single of each grouping on snare drum.

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

Inverted Paradiddle Orchestration 2

Variation A



TRACK 18

Right hand plays hi-hat; left hand plays snare drum.
 When the lead note falls in the right hand, play the bass drum in unison.
 When the lead note falls in the left hand, use an accent or rimshot.

Variation B



TRACK 19

Right hand plays hi-hat; left hand plays snare drum.
 Play bass drum in unison with all right-hand single notes.
 Play all left-hand single notes as accents or rimshots.

The musical score for Variation B is presented in 4/4 time. It consists of three staves: a piano staff (top), a drum staff (middle), and a second piano staff (bottom). The piano staff contains two parts, A and B, each with a series of eighth-note patterns. The drum staff shows the corresponding drum notation, including hi-hat, snare, and bass drum. The bottom piano staff provides a drum key signature for the drum notation.

Drum Key Signature:
 R L L R L R R L R L L R R L R L L R L R R L R L R L L R L R R L

Inverted Paradiddle Orchestration 3



TRACK 20

On quarter notes and longer values, play all single notes on cymbal and bass drum. On eighth notes, play only the lead note on cymbal and bass drum, followed by a single ghost note on the snare drum.

The musical score for Inverted Paradiddle Orchestration 3 is presented in 4/4 time. It consists of three staves: a piano staff (top), a drum staff (middle), and a second piano staff (bottom). The piano staff contains two parts, A and B, each with a series of eighth-note patterns. The drum staff shows the corresponding drum notation, including cymbal, snare, and bass drum. The bottom piano staff provides a drum key signature for the drum notation.

Drum Key Signature:
 R L L R R L L R L R R L L R R L R L L R R L R L R L

Inverted Paradiddle Orchestration 4



TRACK 21

Play the first note of each grouping on cymbal and bass drum. When the second single falls in the right hand, play it on the floor tom. When the second single falls in the left hand, play it on the small tom.

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

Inverted Paradiddle Orchestration 5



TRACK 22

Play the first note of each phrase on the snare drum with the right hand. Play the first set of doubles on the bass drum. If more doubles are needed, play the second set as two singles split between the small tom (left hand) and floor tom (right hand). If more doubles are needed, continue in this manner, alternating two bass drum notes with tom notes. The last single will be played on hi-hat with the left hand or on the bass drum, depending on where the last double was played.

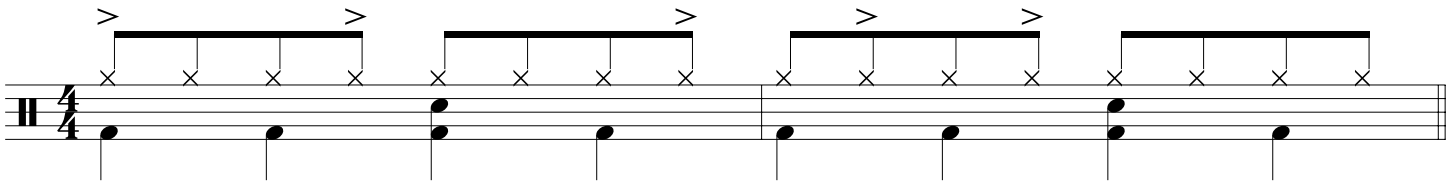
R L R L R L R L R L R L R L R L R L R L R L

Band Track 2. “Last Boat Out”

This Latin blues chart utilizes inverted paradiddle stickings and corresponds to CD tracks 2 and 23, which provide full band accompaniment. CD track 2 includes drums. CD track 23 does not have drums, so you can play along with the band while supplying your own drum set part. (A click track is provided in the left side of the stereo mix.)

The groove for “Last Boat Out” is not an authentic Latin rhythm, adhering to a specific clave. Rather, it is a mixture of many feels.

The bass drum has a ska type of feel, playing a constant four quarter notes to the bar. The snare is in a half-time feel, hitting on beat “3,” with the hi-hat and ghosted snare notes adding some swing and funk variations.



The chart is set up as three solo sections for drums over an ostinato bass riff, with a 12-bar melody between solos.

The first solo is primarily in the hands, simply applying accents on snare or toms, mimicking a timbale solo.

The second solo utilizes Orchestration 2, Variation B, before opening up with cymbal and bass drum combinations.

The third solo is followed by a tag consisting of a cycle of 10, comprised of 3+3+4 over three bars.

At letters B and D, play a groove appropriate to the music. For the written figures, you can use any of the inverted paradiddle orchestrations discussed in this chapter.

First, play through the chart on a practice pad, to work out the inverted paradiddle patterns and sticking. Then orchestrate the patterns on a full drum set.



TRACK 2



TRACK 23

Last Boat Out

A

1

5

B

PLAY 12

9

C

21

25

D

PLAY 12

29

E

41

45

Tag

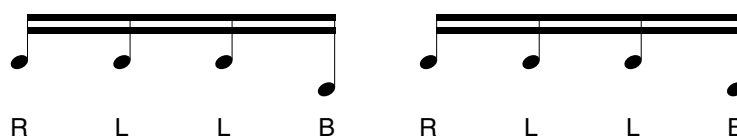
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CHAPTER 3.

INVERTED PARADIDDLES: RIGHT-HAND LEAD

Continuing the pattern of a single note followed by doubles with a single at the end, we can play the last single on bass drum or hi-hat with a foot. This eliminates the “hand-to-hand” feel and allows each grouping to start with the same hand.



Sticking Options

Key: 1 = a single tap
 2 = a double
 B = a foot tap, orchestrated on bass drum or hi-hat

Digital reference	Rudiment name	Verbal recitation
1 1 1 1 1 etc.	single-stroke roll	taka taka taka
1 2 B	inverted paradiddle	taka dinga
1 2 2 B	six-stroke roll	taka dinta taga
1 2 2 2 B	extended inverted paradiddle	taka dinta taka dinga
1 2 2 2 2 B	ten-stroke roll	taka dinta taka dinta taga
1 2 2 2 2 2 B	extended inverted paradiddle	taka dinta taka dinta taka dinga
1 2 2 2 2 2 2 B	14-stroke roll	taka dinta taka dinta taka dinta taga
1 2 2 2 2 2 2 2 B	extended inverted paradiddle	taka dinta taka dinta taka dinta taka dinga

The inverted paradiddle is a four-note phrase (1 2 B). To extend it, any number of doubles are added to the middle section before concluding with a single foot tap.

Inverted paradiddles move in even numbers, beginning with four. All groupings will begin in the right hand.

After learning these exercises with the right hand in the lead, learn them with the left hand in the lead.

Chapters 1, 2, and 3 may be combined to get a variety of interesting stickings and orchestrations. Try switching from one sticking to the next on quarter-note values.

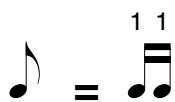
Inverted Paradiddles: Right-Hand Lead Sticking Chart

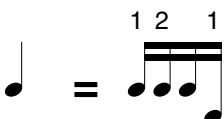
These patterns are formulated by playing a single in the right hand followed by one or more doubles, concluding with a single in the foot.

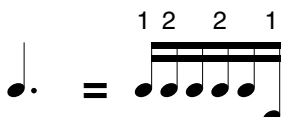
It is necessary to look ahead to see if we are going to a note or a rest. The exception is the eighth note, which is always played as two singles in the hands: right followed by left. When going to a note, the final single of a grouping will be in the foot. When going to a rest, the final single will be in the hands.


Rests begin in the same hand as the last note of the previous phrase, which creates a double, thereby continuing the displaced doubles needed to fill spaces.

Moving to a Note


RL


RLLB


RLLRRB


RLLRRLB


RLLRRLRLB


RLLRRLRLRLB

Moving to a Rest



RL


RLR



RLLRRL

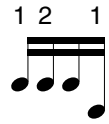

RLLRRLR



RLLRRLRLR



RLLRRLRLRLR


Moving to a Note


7 = 
 1 1
 RB
 LB

8 = 
 1 2 1
 RLLB
 LRRB

9 = 
 1 2 2 1
 RLLRRB
 LRRLLB

10 = 
 1 2 2 2 1
 RLLRRLB
 LRRLLRB

11 = 
 1 2 2 2 2 1
 RLLRRLRRLB
 LRRLLRRLRRLB

12 = 
 1 2 2 2 2 2 1
 RLLRRLRRLRRLB
 LRRLLRRLRRLRRLB

Moving to a Rest

1 1
 RL
 LR

1 2 1
 RLLR
 LRRL

1 2 2 1
 RLLRRL
 LRRLLR

1 2 2 2 1
 RLLRRLR
 LRRLLRRL

1 2 2 2 2 1
 RLLRRLRRLR
 LRRLLRRLRRLRRL

1 2 2 2 2 2 1
 RLLRRLRRLRRLRRLR
 LRRLLRRLRRLRRLRRLRRL

Inverted Paradiddles: Right-Hand Lead Exercise

Accent the first note of each grouping.

R L L R R L L B R L L R R L L B R L R L L B R L R L L B R L L B

R L L R R L L B R L R L L B R L L B R L R L L R R B R L

R L R L R L L B R L L B R L R L R L R L R L L B R L L R R L L B R L

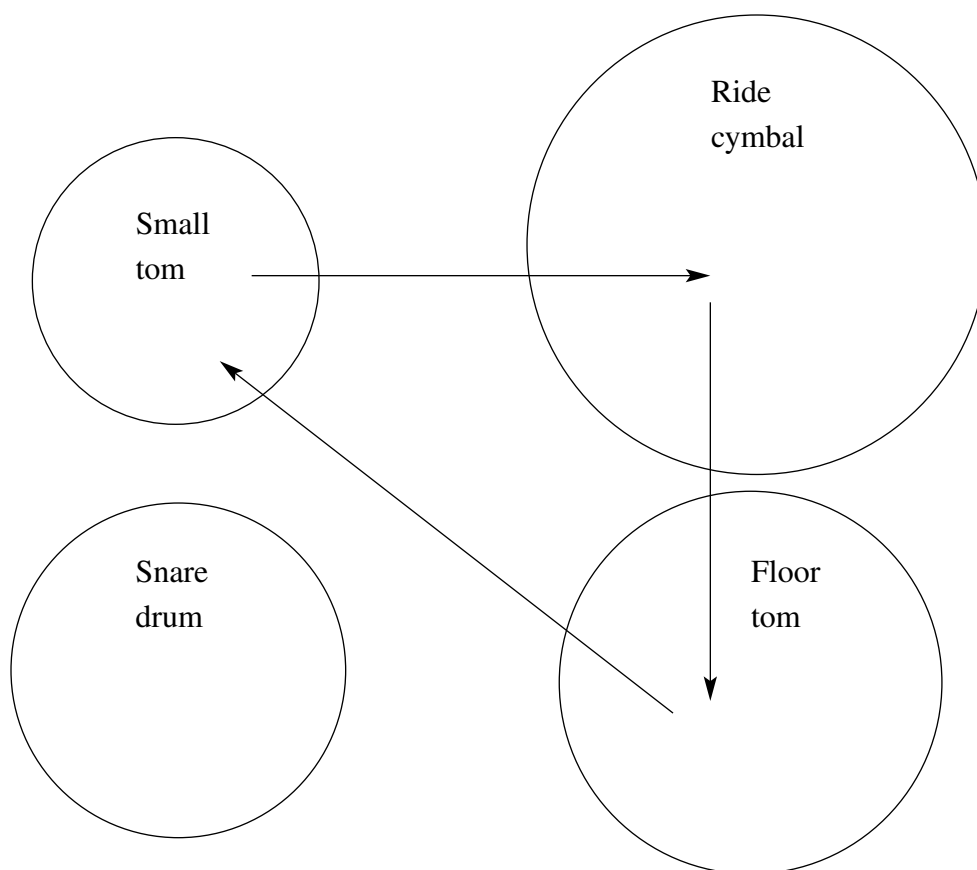
R L L B R L L B R L L R R B R L L B R L R L L B R L L B

Sequential Orchestration Exercise



TRACK 27

In this exercise, the lead hand is systematically moved to a specific sound source each time it plays a written note. This example uses a three-note sound source sequence, beginning with the ride cymbal and cycling through the floor tom and small tom. It can also be thought of as triangular movement. When playing the ride cymbal, play the bass drum in unison. When playing the toms, do not play the bass drum.

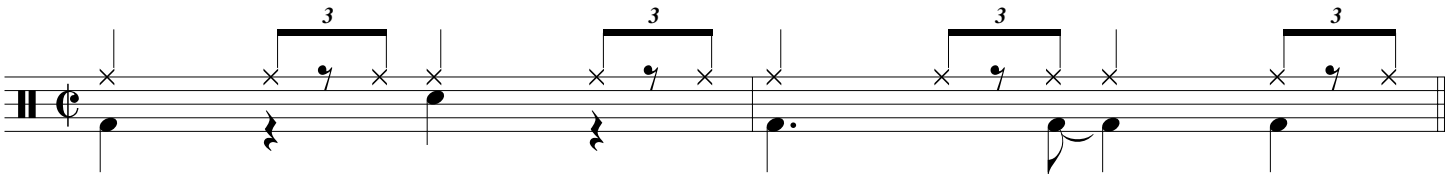


Right-hand movement on written notes

Band Track 3. “31 Mile”

This half-time swing chart incorporates inverted paradiddles with right-hand lead and corresponds to CD tracks 3 and 28, which provide full band accompaniment. CD track 3 includes drums. CD track 28 does not have drums so you can play along with the band while supplying your own drum set part. (A click track is provided in the left side of the stereo mix.)

The groove for “31 Mile” is a half-time swing. The lead hand plays a 4/4 swing pattern. The snare and bass improvise over the 2-bar New Orleans–style rhythmic cadence.



Most of the time, the written phrases are played by the ensemble. There are two exceptions in the B section, where the written figures function more like connecting or transitional drum fills.

The tag contains a seven-note subdivision. Can you find it and describe its structure? Is it 2+3+2, 3+2+2, or 2+2+3?

In the measures with slashes, play a groove appropriate to the music. For the written figures, you can use any of the orchestrations discussed in chapters 1, 2, and 3.



TRACK 3



TRACK 28

31 Mile

Intro

1

A

5

11

16

B

21

27

33

PLAY 8

37

Tag

45

CHAPTER 4.

HAND-TO-HAND TRIPLETS

Hand-to-Hand Eighth-Note Triplets

Before learning the first exercise, you should understand how to translate (interpret) straight-eighth-note figures into a swing feel. To do this, first decipher which notes are on a downbeat and which notes are on an upbeat.

In 4/4 time, notes on downbeats fall on beats 1, 2, 3, or 4, represented here with arrows pointing down. Notes on upbeats fall on the “&” of 1, 2, 3, or 4, represented here with arrows pointing up.

1 & 2 & 3 & 4 & 1 (2) & 3 4 1 & (2) & 3 & (4) & 1

To change straight time to swing time, move any notes that fall on an upbeat to the third note of an eighth-note triplet on that beat. This will make the note play slightly later than it would in straight time. Being able to instantly make this transition is necessary for the interpretation of swing and shuffle feels.

Notes that fall on downbeats are played as written.

Here's an example of how straight time becomes swing time. The syllables for triplet subdivisions are "1 trip-let, 2 trip-let, 3-trip-let, 4 trip-let."

Using alternating singles, maintain a constant flow of eighth-note triplets throughout this exercise. The right hand will begin each measure, falling on beats 1 and 3. The left hand will always fall on beats 2 and 4.

Read the rhythms presented here, accenting written notes as they occur. Counting "1-trip-let 2-trip-let, etc." may be helpful when learning this phrasing. (In the example below, T = "trip" and L = "let.")

Hand-to-Hand Eighth-Note Triplet Exercise

See:

Play:

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

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

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

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

Hand-to-Hand Eighth-Note Triplets Orchestrations

Orchestration 1



TRACK 29

Play all written notes in unison on the cymbal and bass drum. Play all other notes on the snare drum as ghost notes. Play the hi-hat on beats 2 and 4 throughout with the left foot.

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

Orchestration 2



TRACK 30

Play the short notes (eighths) accented on the snare drum. Play all long notes (quarter, dotted quarter, half, dotted half, whole, and all tied notes) on cymbal and bass drum. Play the hi-hat with the left foot on beats 2 and 4.

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

Hand-to-Hand Sixteenth-Note Triplets

The sticking framework for this exercise is the same as for the first exercise in this chapter. In drum corps terminology, this would be our “check pattern”—the fundamental sticking that we use before embellishing a phrase.

Written notes remain as singles. Ghost notes are played as doubles.

R LL RR L RR LL R LL R L RR LL R LL RR LL RR LL RR LL RR LL R LL RR LL

The doubles can be phrased “tight,” exactly as written, or “loose,” with a more open feel. The loose interpretation will suggest an Elvin Jones–style approach. Listen to CD track 4 to hear the difference between these approaches.

Hand-to-Hand Sixteenth-Note Triplets Exercise

Apply the concept of doubling the ghost notes to the hand-to-hand eighth-note triplet exercise. Use both tight and loose interpretations.

See:

Play:

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

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

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

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

Hand-to-Hand Sixteenth-Note Triplet Orchestration

Orchestration 1



TRACK 31

Play all written notes in unison on the cymbal and bass drum. Play all other notes on the snare drum as ghost notes. Play the hi-hat on beats 2 and 4 throughout with the left foot.

R LL RR LL RR LL R LL RR L RR L RR LL R LL RR L RR LL R L RR LL

Orchestration 2



TRACK 32

Play the short notes (eighths) accented on the snare drum. Play all long notes (quarter, dotted quarter, half, dotted half, whole, and all tied notes) on cymbal and bass drum. Play the hi-hat with the left foot on beats 2 and 4.

R LL R LL RR LL R LL R LL RR LL R LL R L RR L R LL R LL RR LL

After mastering these exercises, learn them all with the left hand in the lead (falling on beats 1 and 3).

Orchestration 3



TRACK 33

Play all written notes on the snare drum with the right hand. Use the left hand on the snare when there are two consecutive written notes; this occurs when an upbeat eighth is followed by a note on the next downbeat. Also use the left to follow a space of one double in between snare notes, which occurs when an eighth note on the downbeat is followed by an eighth note on the upbeat.

Ghost notes: The first set of doubles after a snare hit is played on the bass drum. The second set is played as split singles on the toms, with the right hand on the floor tom and the left hand on the small tom. If more doubles are needed, continue on in this fashion with the bass drum and toms.

After mastering this sticking, an alternating of left and right hands can be made up for your own improvisations.

R B B R L B B R L B B R B B R L B B R L R B B R L R L B B R L R B B L B B R L R

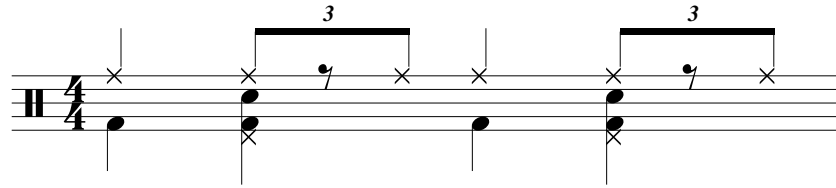
Band Track 4. “Coop-a-Loop”



TRACK 4

This medium-swing blues chart incorporates hand-to-hand triplets and corresponds to CD tracks 4 and 34, which provide full band accompaniment. CD track 4 includes drums. CD track 34 does not have drums so you can play along with the band while supplying your own drum set part. (A click track is provided in the left side of the stereo mix.)

The groove to “Coop-a-Loop” is a straight-ahead swing feel. The bass drum and snare create embellishment and conversation while the lead hand lays down a solid swing beat.



After playing the 12-bar melody, or “head,” at A, the drummer takes two choruses of fours, trading with the band (letters B and C). At D, the band shifts to trading twos. Finally, at E, the drummer takes an entire 12-bar chorus.

Remember to keep the hands moving in eighth-note triplet motion, whether playing singles or doubles. This will help keep the time locked in even while soloing.

In the measures with slashes, play a groove appropriate to the music. For the written figures, you can use any of the orchestrations discussed in this chapter.



TRACK 4



TRACK 34

Coop-a-Loop

Intro

1 *Groove*

B

17

25

C

29

PLAY 4

37

PLAY 4

D

45

50

E

56

61

Tag

65

PLAY 12

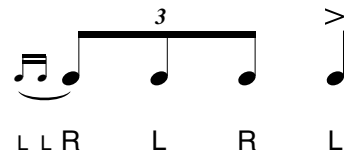
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CHAPTER 5.

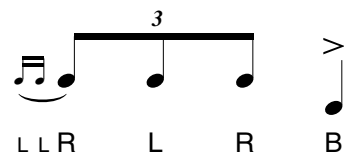
RATAMACUE SEXTUPLETS

The exercises in chapters 5 and 6 are based on the sticking used for the ratamacue, one of the standard rudiments. This adaptation to drum set is a trademark fill concept found in the drumming of Steve Gadd.

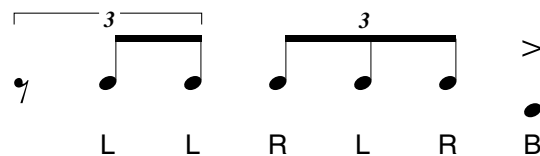
The basic ratamacue sticking is:



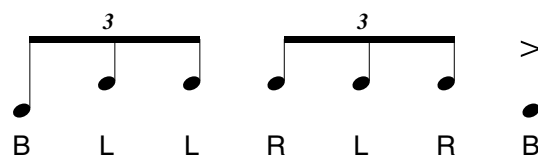
By substituting bass drum for the left-hand note at the end, we have:



If we stretch out the ruff into a triplet feel, we get this:



Finally, by adding a bass drum note at the beginning, we arrive at the classic sextuplet fill:



Any number of these sextuplets can be strung together. In addition, the length of the phrases can easily be shortened by taking away the RLL sticking or lengthened by adding additional RLL groupings.

Ratamacue Sextuplets Sticking Charts



Using the ratamacue sticking, it is necessary to look ahead to see where we are going. We have to recognize when to use the RLL or RLR combination to end a phrase.

All written notes will be played on bass drum. With eighth-note values, each bass drum will be preceded by two single notes, LR. With quarter notes and longer values, each bass drum will be preceded by three single notes, RLR. In quarter notes and longer values, the first two notes following a written note will be two left-hand notes.

Slightly accenting the single notes before each bass drum note will help you feel the phrases in your hands.

Going to a Note

 = 
BLR

 = 
BLLRLR

 = 
BLLRLLRLR

 = 
BLLRLLRLLRLR

 = 
BLLRLLRLLRLLRLLRLR

 = 
BLLRLLRLLRLLRLLRLLRLLRLR

Going to a Rest

 = 
BLL

 = 
BLLRLL


 = 
BLLRLLRLL


 = 
BLLRLLRLLRLL

 = 
BLLRLLRLLRLLRLLRLL

 = 
BLLRLLRLLRLLRLLRLLRLLRLL

Going to a Note

7 = 
RLR

8 = 
RLLRLR

9 = 
RLLRLLRLR

10 = 
RLLRLLRLLRLR

11 = 
RLLRLLRLLRLLRLLRLR

12 = 
RLLRLLRLLRLLRLLRLLRLLRLR

Going to a Rest

3 = 
RLL

6 = 
RLLRLL

9 = 
RLLRLLRLL

12 = 
RLLRLLRLLRLL

15 = 
RLLRLLRLLRLLRLLRLL

18 = 
RLLRLLRLLRLLRLLRLLRLL

Ratamacue Sextuplets Exercise

B L L R L L R L L R L R B L L R L L R L L R L R B L L R L R B L L R L L R L R B L R

B L L R L L R L R B L L R L L R L R B L L R L L R L R B L L R L R B L R B L R B L R B L L R L R B L R B L R

B L L R L R B L L R L L R L L R L R B L L R L L R L L R L L R L L R L R B L L R L R B L L R L L R L L R L R

B L R B L L R L R B L R B L L R L R B L R B L L R L R B L R B L L R L R B L R B L R B L R B L R B L R B L R B L R B L R

Orchestration 3. Phrase Displacement



TRACK 37

In example A, we will shift the ratamacue sticking over one note. This will put the right hand in the lead and give a very different sound to the phrases.



TRACK 38

In example B, a slight alteration is made in the sticking to make the phrase fit more comfortably. Whenever there are two consecutive lefts, change the second one to a right. This gives a nice RRL RRL feel to the phrase instead of the LRL LRL in example A. Many players find this an easy and nice-sounding variation.

A

B

R B L L R L R B L L R L R B L L R L L R L L R L R B L R B L L R L R B L R B L L R L L R L R B L

R B L R R L R B L R R L R B L R R L R R L R R L R B L R B L R R L R B L R B L R R L R R L R B L

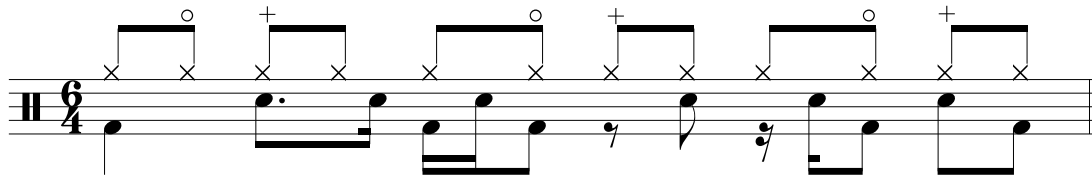
Try using this phrase-displacement technique on other exercises in this book. You can also try displacing the phrase we have been working with in this chapter so that it starts on other parts of the beat.

Band Track 5. “Sweatin’ 6”

This 6/4 funk chart features ratamacue fills and corresponds to CD tracks 5 and 39, which provide full band accompaniment. CD track 5 includes drums. CD track 39 does not have drums so you can play along with the band while supplying your own drum set part. (A click track is provided in the left side of the stereo mix.)

The groove to “Sweatin’ 6” is based on the James Brown classic “Cold Sweat.” The significance of the original recording is the displacement of beat 4 to the “&” of “4,” in the first bar of the 2-bar groove. The hi-hat closing into beats 2 and 4 are also significant.

In “Sweatin’ 6,” two beats are eliminated from the original 2-bar groove, resulting in a 6/4 pattern.



The last two bars before A-prime (A') are tricky. Moving from dotted-quarter to quarter to eighth-note values gives a feeling of compression or “reduction” to the phrase.

Begin learning this track at a much slower tempo, and gradually work your way up to the track tempo.



TRACK 5



TRACK 39

Sweatin' 6

A

1

5

B

9

13

C

17

20

A'

23

26

30

33

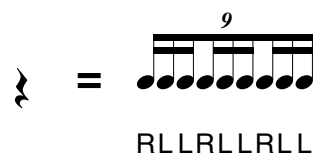
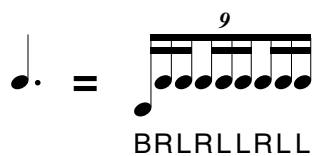
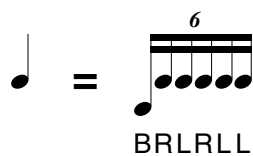
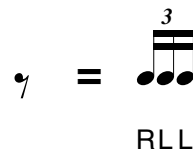
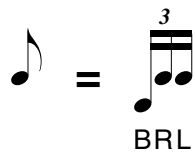
CHAPTER 6.

REVERSE-RATAMACUE SEXTUPLETS

The sticking presented here is the reverse of the sticking explored in chapter 5. The first note remains in the foot or the bass drum, followed by three single notes (RLR) and one double in the left hand.


Eighth-note phrases are shortened to BRL. Quarter-note and longer phrases are elongated by adding RLL as many times as needed to fill the duration of the note or space.

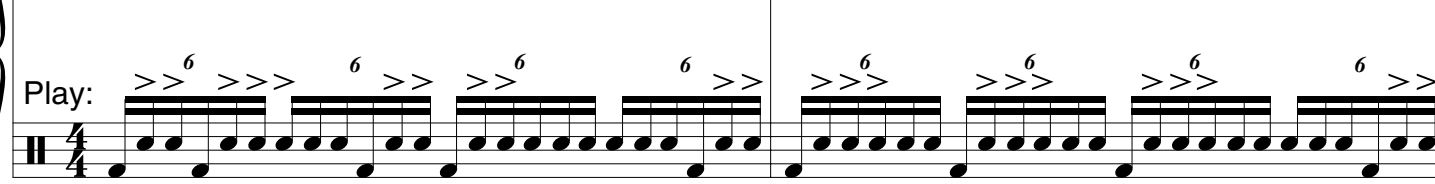
Reverse-Ratamacue Sextuplets Sticking Chart




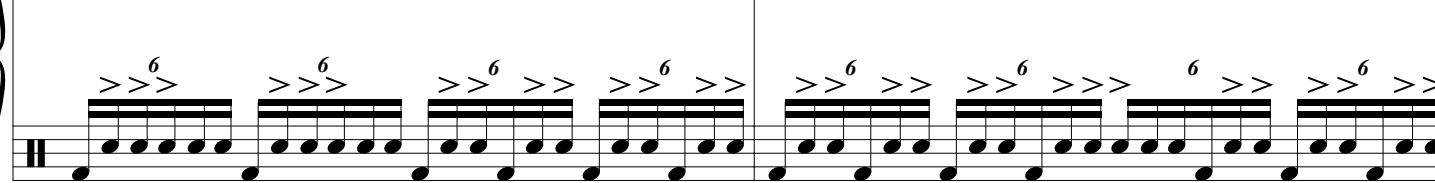
Reverse-Ratamacue Sextuplets Exercise

Play the bass drum or tap your foot on all notes marked B. Slightly accenting all the single notes will help you feel the phrases.

See: 

Play: 

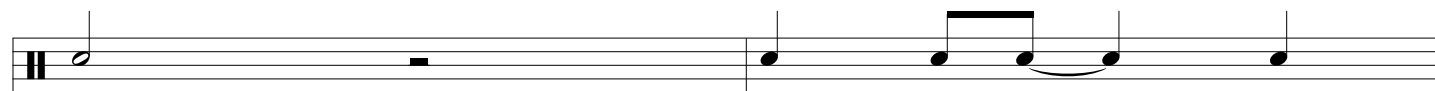

BRLBRLRLLBRLBRLRLLRLLBRL BRLRLLBRLRLLBRLRLLRLLBRL

BRLRLLBRLRLLBRLBRLBRLBRL BRLBRLBRLBRLRLLBRLBRLBRL




BRLRLLRLLBRLRLLBRLRLLBRL RLLRLLBRLRLLRLLBRLRLLBRL

BRLRLLRLLRLLRLLRLLRLLRLL BRLRLLBRLBRLRLLRLLBRLRLL

Reverse-Ratamacue Orchestrations

Orchestration 1



TRACK 40

Each bass drum note will be followed by a floor tom and small tom, making an upward glissando melodic effect.

Accenting any single notes that fall on snare drum will significantly change the character of this orchestration. Listen to track 40 on the CD to hear examples.

B R L B R L R L L B R L B R L R L L R L L B R L B R L B R L B R L R L L R L L B R L R L L

Orchestration 2



TRACK 41

This orchestration retains the four-note melodic phrase established in Orchestration 1, but gives the illusion of more space between phrases by putting all extended phrase notes on hi-hat and cymbals.

B R L R L L B R L R L L R L L B R L R L L B R L R L L B R L R L L B R L R L L B R L R L L B R L

Orchestration 3



TRACK 42

For more transparent use of the reverse-ratamacue sticking, put all the B notes in the hi-hat (with foot) and all the L and R notes on hi-hat (with hand) and cymbals. Try using all parts of the cymbals to explore sounds, including the bell, crown, edge, and body of the cymbals. Try crashing on some of the single notes.

H R L H R L H R L R L L H R L R L L H R L H R L H R L R L L R L L H R L R L L R L L H R L R L L

Orchestration 4



TRACK 43

Improvise the various sound sources available for ratamacue stickings. Think as melodically as possible. Here is an example.

B R L R L L B R L R L L B R L R L L B R L R L L R L L B R L B R L B R L B R L R L L R L L R L L

Ratamacue and Reverse-Ratamacue Combination Exercises

Combination Exercise 1



TRACK 44

Here is a way to combine the stickings from chapters 5 and 6. (Be sure to master both chapters before proceeding.)

Although you are free to make the transition at any time, this exercise will use the quarter-note value to make the switch from forward to reverse and back.

B L L R L R B L L R L R B L L R L R B L L R L R B R L R L L B R L R L L B R L R L L B R L R L L

Combination Exercise 2. Adding a Turnaround



TRACK 45

Here is the same exercise, except that a “turnaround” has been added to get from reverse-ratamacue to ratamacue. Notice that the sticking on the turnaround is different than the ratamacue stickings, yet is quite comfortable and melodic. (The turnaround is underlined in the example.)

B L L R L R B L L R L R B L L R L R B L L R L R B R L R L L B R L R L L B R L R L L B R L R L R

Combination Exercise 3



TRACK 46

In this example, the turnaround is used on a quarter-note value, but in a less obvious place.

Band Track 6. “Funk in the Trunk”

This 4/4 funk jam includes reverse-ratamacue stickings for short drum solos and corresponds to CD tracks 6 and 47, which provide full band accompaniment. CD track 6 includes drums. CD track 47 does not have drums so you can play along with the band while supplying your own drum set part. (A click track is provided in the left side of the stereo mix.)

The groove for “Funk in the Trunk” is based on Clyde Stubblefield’s classic beat on “The Funky Drummer” with James Brown. Keep the hi-hat hand nice and loose to give movement to the groove.

Throughout the reverse sticking fills, you can feel a strong sense of the time. Accenting most of the “in between” eighth notes helps reinforce the pocket.



Funk in the Trunk

Intro

1 *Groove*

A

6 (2) (4) (6)

B

13

18

24

C

29 (2) (4) (6)

36

CHAPTER 7.

INVERTED DOUBLES IN TRIPLETS

Before working on this chapter, it is recommended that you master chapter 2, “Inverted Paradiddle Fills,” and chapter 4, “Hand-to-Hand Triplets.” It is also necessary to understand how to change “straight time” to “swing time,” which is also found in chapter 4.

This chapter uses a single note followed by doubles to fill space in the triplet structure. Consecutive quarter-note spaces on the beat would be:

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

Quarter-note spaces on the upbeat become:

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

When the upbeats are preceded by certain spaces, it is necessary to use this “additional single” sticking:

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

Dotted-quarter spaces on the beat become:

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

A dotted-quarter space falling on the upbeat becomes an inverted paradiddle:

R	L	L	R
L	R	R	L

In certain spaces, such as a half-note space, it is necessary to add a single note at the end of the phrase in order to arrive at the next written note. The single, followed by two sets of doubles and another single (1 2 2 1), creates a 6-stroke roll for that space.

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

For any longer phrases, continue adding doubles as long as needed. Add a single note at the end if necessary. A whole-note space is:

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

Two consecutive eighth notes, with the first note on a downbeat, are played as singles, because only one note will fit into the triplet structure. So a string of eighth notes is played like this:

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

An eighth note on an upbeat followed by a note on a downbeat does not have any space between the hits. Use alternate sticking when this occurs.

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

Inverted Doubles in Triplets Exercise

See:

Play:

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

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

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

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

Inverted Doubles in Triplets

Orchestrations

Orchestration 1



TRACK 48

A. Play all written notes on cymbal and bass drum. Play ghost notes on snare. Play hi-hat on 2 and 4 with foot.



TRACK 49

B. Same exercise, but play written notes on toms instead of cymbal and bass drum.

The musical score for Orchestration 1 consists of two parts, A and B, in 4/4 time. The piano accompaniment features a series of triplets of eighth notes. Part A is played on cymbal and bass drum, while Part B is played on toms. The drum line includes rhythmic notation with accents and ghost notes, along with stick patterns: R L L R L L R L L R R L and R R L R R L R R L R L L.

Orchestration 2



TRACK 50

Play short notes (eighths) as accents on snare. Play ghost notes on snare. Play long notes on cymbal and bass drum. Play hi-hat on 2 and 4 with your foot.

The musical score for Orchestration 2 consists of two parts, A and B, in 4/4 time. The piano accompaniment features a series of triplets of eighth notes. Part A is played on snare, cymbal, and bass drum, while Part B is played on toms. The drum line includes rhythmic notation with accents and ghost notes, along with stick patterns: R L R L L R L R R L R L and R R L L R L R L R L.

Inverted Doubles in Triplets Combination Exercises

The idea here is to go between the inverted doubles in eighth-note triplets and inverted paradiddles in sixteenth notes. Work towards transitioning between both flows of notes with ease.

Combination Exercise 1



TRACK 51

Changing the flow from triplets to sixteenths is relatively easy when switching on the beat. Switches occur here on beat 4 in the first bar and beat 3 in the second bar.

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

Combination Exercise 2



TRACK 52

Switching flows on an upbeat is a little more complicated. On beat 2 of the first bar, the double used to complete the triplet phrase is compressed to two sixteenths so that the sixteenth notes can begin on the “&” of beat 2.

On beat 1 in the second bar, the first two sixteenth notes are relaxed to make them into eighth-note triplet values. This allows the last partial of the triplet to be played in the new flow of eighth-note triplets.

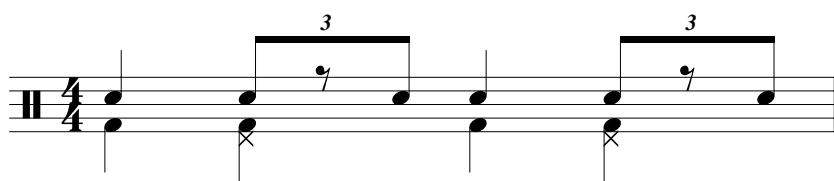
Note: Orchestration has been added for melodic interest.

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

Band Track 7. “Ella-Bella”

This up-tempo AABA tune is played using brushes to demonstrate inverted doubles in triplets for soloing. It corresponds to CD tracks 7 and 53, which provide full band accompaniment. CD track 7 includes drums. CD track 53 does not have drums so you can play along with the band while supplying your own drum set part. (A click track is provided in the left side of the stereo mix.)

The groove for “Ella-Bella” is straight-ahead brushes/jazz swing feel. Bass drum punches, combined with hi-hat and snare accents, create a moving and fluid time feel supporting the syncopated structure of the melody.



When not playing accents, the bass drum “feathers,” playing four beats to the bar as softly as possible to support the walking bass line.

The key to keeping the solos swinging is to make sure the accents are deep in the pocket. Use melodic orchestrations to keep things interesting.

Playing just the written notes on snare without the ghost notes will help to get the feel of soloing at this tempo. Only after you can play just the accents in your hands, with the hi-hat on beats 2 and 4, should you add all the internal inverted notes.



TRACK 7



TRACK 53

Ella-Bella

1

A



PLAY 32

to Coda

5

B

37

43

49

55

60

D.S. al Coda

65

Coda

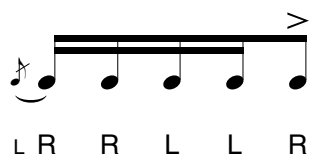
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CHAPTER 8. FLAM ROLLS

A flam roll is a roll that has a grace note in front of the first double, creating a flam at the beginning of the roll. Any length of roll can be made into a flam roll. Thus, a 5-stroke roll...



...when played as a flam roll:



In this exercise, instead of using numbered rolls, each note value will have a group of doubles assigned to it. The beginning of each grouping will use a flam. The last double of each grouping will be played on bass drum. Each double will be notated as a thirty-second note (a sixteenth note with a single slash).

These patterns can be played with either right-hand or left-hand lead. The following examples are notated with left-hand lead because that provides a nice orchestration option for comfortably using toms for grace notes and snare drum for doubles. Also learn these patterns with a right-hand lead.

Flam-Roll Sticking Charts

To a Note

Musical notation: Quarter note with a flam-roll (two eighth notes beamed together, followed by a quarter note). A greater-than sign (>) is above the first eighth note.

 Sticking chart: R L B

Musical notation: Eighth note with a flam-roll (two eighth notes beamed together, followed by an eighth note). A greater-than sign (>) is above the first eighth note.

 Sticking chart: R L R L B

Musical notation: Dotted eighth note with a flam-roll (two eighth notes beamed together, followed by a dotted eighth note). A greater-than sign (>) is above the first eighth note.

 Sticking chart: R L R L R L B

Musical notation: Sixteenth note with a flam-roll (two eighth notes beamed together, followed by a sixteenth note). A greater-than sign (>) is above the first eighth note.

 Sticking chart: R L R L R L R L B

Musical notation: Thirty-second note with a flam-roll (two eighth notes beamed together, followed by a thirty-second note). A greater-than sign (>) is above the first eighth note.

 Sticking chart: R L R L R L R L R L B

Musical notation: Sixty-fourth note with a flam-roll (two eighth notes beamed together, followed by a sixty-fourth note). A greater-than sign (>) is above the first eighth note.

 Sticking chart: R L R L R L R L R L R L B

To a Rest

Musical notation: Quarter rest with a flam-roll (two eighth notes beamed together). A greater-than sign (>) is above the first eighth note.

 Sticking chart: R L R

Musical notation: Eighth rest with a flam-roll (two eighth notes beamed together). A greater-than sign (>) is above the first eighth note.

 Sticking chart: R L R L R

Musical notation: Dotted eighth rest with a flam-roll (two eighth notes beamed together). A greater-than sign (>) is above the first eighth note.

 Sticking chart: R L R L R L R

Musical notation: Sixteenth rest with a flam-roll (two eighth notes beamed together). A greater-than sign (>) is above the first eighth note.

 Sticking chart: R L R L R L R L R


Musical notation: Thirty-second rest with a flam-roll (two eighth notes beamed together). A greater-than sign (>) is above the first eighth note.


 Sticking chart: R L R L R L R L R L R


Musical notation: Sixty-fourth rest with a flam-roll (two eighth notes beamed together). A greater-than sign (>) is above the first eighth note.


 Sticking chart: R L R L R L R L R L R L R L R


To a Note


7 = 
L B

8 = 
L R L B

9 = 
L R L R L B

10 = 
L R L R L R L B

11 = 
L R L R L R L R L B

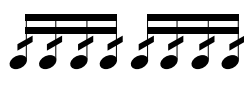
12 = 
L R L R L R L R L R L B

To a Rest

8 = 
L R

9 = 
L R L R

10 = 
L R L R L R

11 = 
L R L R L R L R

12 = 
L R L R L R L R L R L R

13 = 
L R L R L R L R L R L R L R

Check Pattern for Flam-Roll Exercise

It may be helpful to play this exercise first as single sixteenth notes, without flams or doubles, before attempting to play the doubles. This gives you a “check pattern” to establish a feel for the motion of the exercise. This “slimming down” process can be applied to all of the exercises in this chapter. The following example shows both left-hand lead and right-hand lead versions.

The musical notation consists of two staves. The top staff is in 4/4 time and contains a melodic line: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter rest, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter rest. The bottom staff is also in 4/4 time and contains a rhythmic pattern of sixteenth notes: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Accents (>) are placed above the first note of each pair of sixteenth notes in the bottom staff.

Below the notation is a two-line letter pattern:

L B L R L R L B L R L R L B L R L B L R L R L R L R L B
 R B R L R L R B R L R L R B R L R B R B R L R L R L R B

Flam-Roll Exercise

See:

Play:

R L B R L R L B R L B R L R L R L R L B R L R L R L B R L R L R L R L B R L B

R L R L B R L R L B R L R L B R L B R L R L B R L R L B R L R L B R L B R L R L B R L B

R L R L R L R L R L R L B R L R L B R L R L R L B R L R L B R L R L R L B

R L R L B R L R L R L B R L R L B R L R L R L R L R L R L B R L R L B

Flam-Roll Orchestrations

Orchestration 1



TRACK 54

All doubles are played on snare drum. Grace notes for flams are played on small tom or floor tom. Accent the first note of each roll.

R L R L B R L R L R L R L B R L B R L B R L R L R L B R L B

Orchestration 2



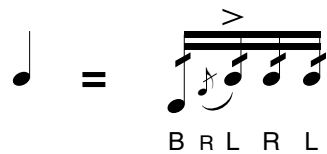
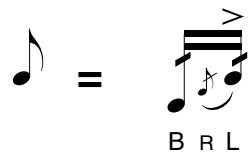
TRACK 55

This is an example of freely improvising the movement of the rolls for melodic variation.

R L R L R L B R L R L R L B R L R L R L B R L B R L R L R L R L R L R L B

Displaced Flam-Roll Phrases

The bass drum begins each phrase and is followed by a flam and as many doubles as needed to fill each note's value. You can think of this as "bass drum in the lead." The original exercise can be thought of as "flams in the lead." For example:



TRACK 56

The musical score is in 4/4 time. The top staff contains a melodic line with quarter notes. The bottom staff contains a complex flam roll pattern with an accent mark (>) over the first note of each phrase. The pattern is: BRLRL BRLRL BRLRL BRLRL R LRL BRLRL R LRL BRLRL R LRL.

If the sticking feels awkward, try learning a single-note check pattern before adding doubles and flams.

Orchestrated Displaced Flam Rolls

Combination Exercise



TRACK 57

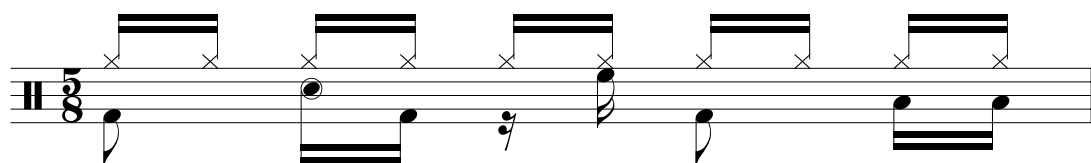
It is easy to go between the “flams in the lead” sticking to the “bass drum in the lead” sticking, and vice-versa. The following example begins with flams in the lead and switches to a bass drum lead on beat 4 of the first bar. The bass drum remains in the lead until beat 4 of the second bar, when it switches back to flams in the lead.

R L R L B R L R L B R L R L R B R L R L B R L B R L R L B R L B R L R B R L R L B

When making the transition from bass drum lead to flam lead, put the bass drum at the end of the last bass-drum lead phrase. This occurs on beat 3 in the second bar of this example.

Band Track 8. “Libby’s Love”

This track has an Afro 5/8 feel utilizing flams and doubles to support ensemble figures. It corresponds to CD tracks 8 and 58, which provide full band accompaniment. CD track 8 includes drums. CD track 58 does not have drums so you can play along with the band while supplying your own drum set part. (A click track is provided in the left side of the stereo mix.) The groove for “Libby’s Love” is a five-beats-per-bar feel. A rim click and tom melody imply an African feeling, while the lead hand maintains a straight sixteenth feel in the ride cymbal.



When playing the flam-rolls at B, the key to getting the phrases to sound smooth is to accent the beginning of each phrase and keep the doubles nice and open without overplaying the dynamic level.



TRACK 8



TRACK 58

Libby's Love

Intro

Play time

(2)

(4)

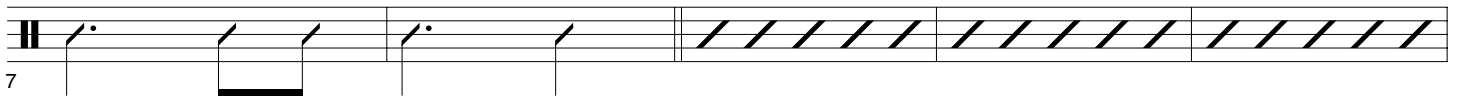
(6)



1

A

(2)

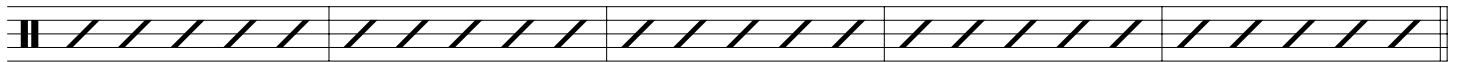


7

(4)

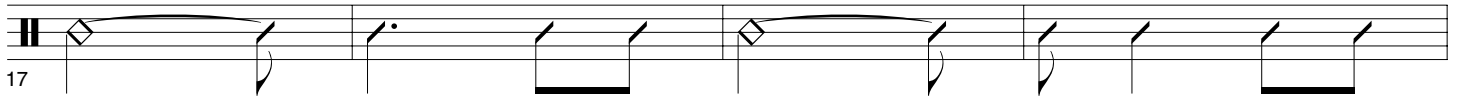
(6)

(8)

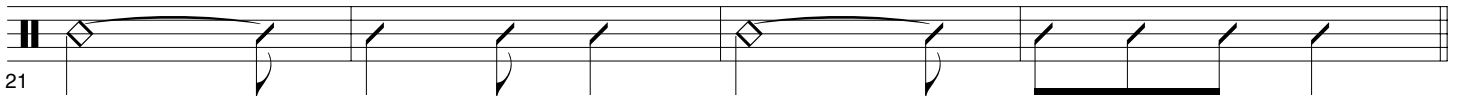


12

B



17

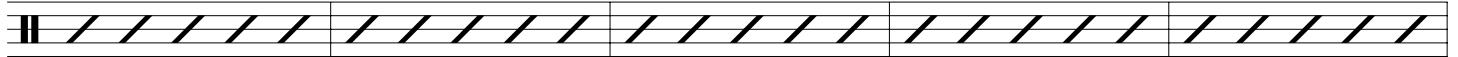


21

C

(2)

(4)



25

(6)

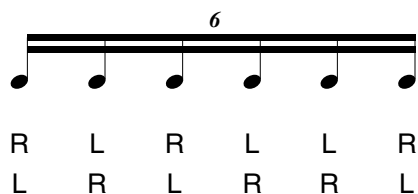


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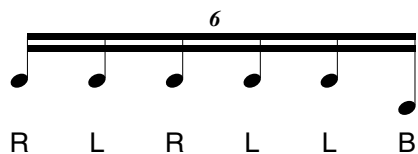
CHAPTER 9.

SEXTUPLETS: PARADIDDLE IN THE MIDDLE

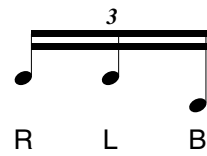
If we begin and end a sextuplet with singles, there are several possible combinations for the four strokes that remain “in the middle.” For this exercise, we will use a paradiddle sticking for those notes. This gives us two possibilities.



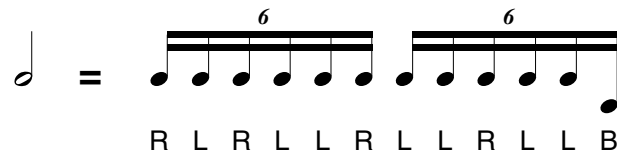
Using these two sticking as our foundation, we could certainly devise an excellent “hands” exercise. However, for the sake of our drum set use and to develop a “lead hand,” the bass drum is used as the final single in each phrase, allowing us to start each new phrase with the lead hand.



For eighth notes, use a triplet consisting of two singles and a bass drum:



For longer phrases, use LLR combinations to extend the initial sextuplet, and end with the bass drum being the last note of a phrase. When going to a rest, the last note will stay in the snare drum.



Rests consist of LLR and strings of LLR. The last note will be in the bass drum. Tied notes should be treated as rests.

Digital reference

111
11B
21
12
111 2B
111 21 2B
111 21 21 2B
111 21 21 21 2B
etc.

Verbal recitation

takita
takada
takata
takata
takita takada
takita takata takada
takita takata takata takada
takita takata takata takata takada

ta = "tah" ki = "kee" ka = "kah" da = "dah"

Sextuplets: Paradiddle in the Middle Sticking Charts

To a Note

=

RLB

=

RLRLLB

=

RLRLLRLLB

=

RLRLLRLLRLLB

=

RLRLLRLLRLLRLLB

=

RLRLLRLLRLLRLLRLLB

To a Rest

RLL

RLRLLR

RLRLLRLLR

RLRLLRLLRLLR

RLRLLRLLRLLRLLR

RLRLLRLLRLLRLLRLLR

To a Note

To a Rest

7 =



LLB



LLR

8 =



LLRLLB



LLRLLR

9 =



LLRLLRLLB



LLRLLRLLR

12 =



LLRLLRLLRLLB



LLRLLRLLRLLR

15 =



LLRLLRLLRLLRLLB



LLRLLRLLRLLRLLR

18 =



LLRLLRLLRLLRLLRLLB



LLRLLRLLRLLRLLRLLR

Sextuplets: Paradiddle in the Middle Exercise

See:

R L R L L R L L R L L R L L R L L R L L B R L R L L R L L B R L R L L B R L B R L B

R L R L L R L L B R L R L L B R L R L L R L L B R L R L L B R L B R L B R L B R L B R L B

R L B R L R L L B R L R L L B R L R L L B R L R L L R L L B R L R L L B R L B R L R L L B R L B

R L R L L B R L B R L R L L B R L B R L R L L B R L R L L B R L B R L B R L R L L R L L R L L B

Sextuplets: Paradiddle in the Middle Orchestration

Orchestration 1



TRACK 59

Right hand plays all notes on toms, accented. Left hand stays on snare throughout.

R L R L L R L L R L L B R L R L L B R L R L L B R L R L L B R L R L L B R L B R L B

Orchestration 2



TRACK 60

The first three single notes (RLR) of each phrase (quarter note or longer) are played on the same sound source. All three notes are accented.

R L R L L R L L R L L B R L R L L R L L R L L B R L R L L B R L R L L B R L R L L B R L R L L B R L R L L B R L R L L B

Orchestration 3



TRACK 61

Play cymbal and bass drum on the first note of each phrase. (Notice the tom-tom orchestration following each bass drum note.)

R L R L L B R L B R L R L L B R L B R L R L L B R L B R L R L L R L L B R L B

Considerations for Further Exploration

Reverse Paradiddle in the Middle

R L L R L B

Use RRL to extend phrases.

R L L R L L R L B

This is a variation of the reverse-ratamacue exercises in chapter 6. In the next example, the snare is accented at the beginning of each note value, and the last three single notes of each phrase are played floor tom, small tom, and bass drum.



R L L R L B R L L R L B R L B R L B R L L R L B R L B R L L R L L R L L R L B R L L R L L R L L R L B

Inverted Paradiddle in the Middle

R L R R L B

To extend phrases, use RLRLL (paradiddle-diddle). On some phrases, as with a dotted-quarter note, only half the paradiddle-diddle will be used for the extension. Remember to use bass drum on the last note.

R L R R L L R L B

R L R R L L R L R R L B

In this example, the right hand plays toms when not playing the lead-off note.



R L R R L B R L R R L L R L B R L R R L L R L B R L R R L L R R L B R L R R L B

Band Track 9. “Reggae March”

This New Orleans style march moves through reggae and swing feels. It corresponds to CD tracks 9 and 64, which provide full band accompaniment. CD track 9 includes drums. CD track 64 does not have drums so you can play along with the band while supplying your own drum set part. (A click track is provided in the left side of the stereo mix.)

The principal groove for “Reggae March” is a march based on a rhythmic structure consisting of three big hits in the first half of the bar and two in the second. It is the same structure as 3:2 clave in Afro-Cuban music.

Clave

The image shows two staves of musical notation in 4/4 time. The top staff is labeled 'Clave' and contains a single melodic line with notes on the first, second, and fourth beats. The bottom staff contains a more complex rhythmic pattern with accents (>) on the first, second, and fourth beats, and a triplet of eighth notes on the third beat.

At B the groove becomes reggae, and the drums use sextuplets with paradiddles in the middle to create fills. Although the drums are playing a lot of notes, notice how a sense of space is created by the orchestration choices.

At C, the bass goes to a walking double-time feel. To keep track of the new feel, continue counting in the original tempo, putting the jazz hi-hat on the “&” counts. You will be able to read the chart in 4/4 this way and be ready to return to the march feel at E.



TRACK 9



TRACK 64

Reggae March

March

1. 2.

1

A

(2) (4) (6) (8)

9

B

17

21

C

Double X swing feel

25

D

Original feel

33

38

CHAPTER 10.

PRACTICE LOOPS

The following exercises are for application of any of the systems presented in this book. Play each loop without error before moving on to the next one. Practice slowly, striving for accuracy before increasing tempo.



TRACK 65



TRACK 66

All of the loops in this chapter can be played with CD tracks 65 (slow blues) and 66 (medium blues).

4-Bar Practice Loops

1 *Play time*

Musical notation for loop 1, 4/4 time signature. The first two bars consist of a continuous eighth-note pattern. The third bar contains a quarter note, a quarter rest, a quarter note, and a quarter note. The fourth bar contains a quarter note, a quarter note, a quarter note, and a quarter note. The piece ends with a repeat sign.

2

Musical notation for loop 2, 4/4 time signature. The first two bars consist of a continuous eighth-note pattern. The third bar contains a quarter note, a quarter note, a quarter note, and a quarter note. The fourth bar contains a quarter note, a quarter note, a quarter note, and a quarter note. The piece ends with a repeat sign.

3

Musical notation for loop 3, 4/4 time signature. The first two bars consist of a continuous eighth-note pattern. The third bar contains a quarter note, a quarter note, a quarter note, and a quarter note. The fourth bar contains a quarter note, a quarter note, a quarter note, and a quarter note. The piece ends with a repeat sign.

4

Musical notation for loop 4, 4/4 time signature. The first two bars consist of a continuous eighth-note pattern. The third bar contains a quarter note, a quarter note, a quarter note, and a quarter note. The fourth bar contains a quarter note, a quarter note, a quarter note, and a quarter note. The piece ends with a repeat sign.

5

Musical notation for loop 5, 4/4 time signature. The first two bars consist of a continuous eighth-note pattern. The third bar contains a quarter note, a quarter note, a quarter note, and a quarter note. The fourth bar contains a quarter note, a quarter note, a quarter note, and a quarter note. The piece ends with a repeat sign.

6

Musical notation for loop 6, 4/4 time signature. The first two bars consist of a continuous eighth-note pattern. The third bar contains a quarter note, a quarter note, a quarter note, and a quarter note. The fourth bar contains a quarter note, a quarter note, a quarter note, and a quarter note. The piece ends with a repeat sign.

7

Musical notation for loop 7, 4/4 time signature. The first two bars consist of a continuous eighth-note pattern. The third bar contains a quarter note, a quarter note, a quarter note, and a quarter note. The fourth bar contains a quarter note, a quarter note, a quarter note, and a quarter note. The piece ends with a repeat sign.

8

Musical notation for loop 8, 4/4 time signature. The first two bars consist of a continuous eighth-note pattern. The third bar contains a quarter note, a quarter note, a quarter note, and a quarter note. The fourth bar contains a quarter note, a quarter note, a quarter note, and a quarter note. The piece ends with a repeat sign.

9



10



11



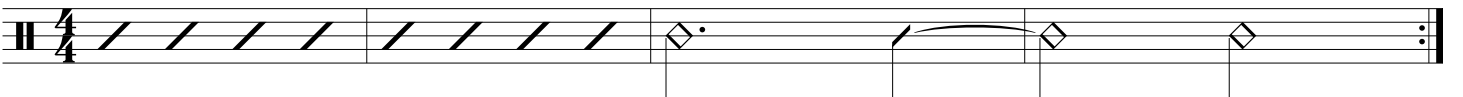
12



13



14



15

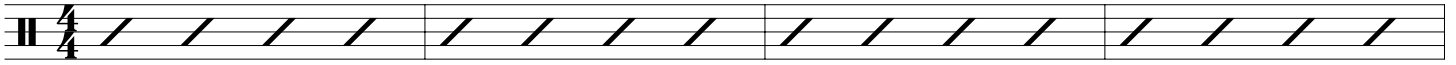


16



8-Bar Practice Loops

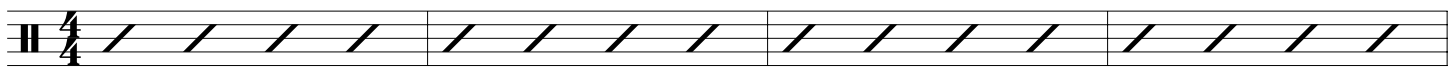
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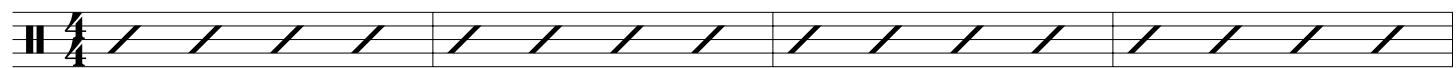
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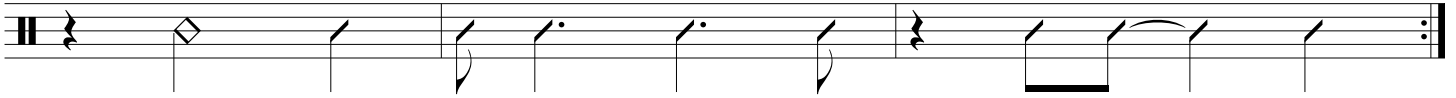
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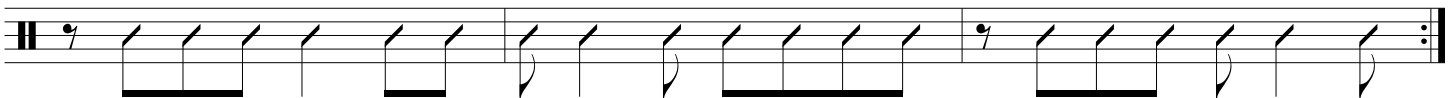
4



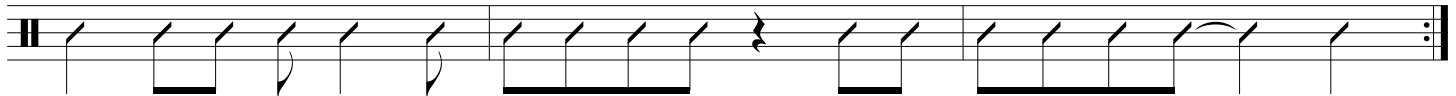
5



6



7



8



9

Exercise 9 consists of two staves in 4/4 time. The first staff begins with four measures of rhythmic patterns represented by diagonal slashes, followed by two measures of quarter notes. The second staff contains two measures of quarter notes, followed by two measures of eighth notes, and ends with a double bar line.

10

Exercise 10 consists of two staves in 4/4 time. The first staff begins with four measures of rhythmic patterns represented by diagonal slashes, followed by two measures of quarter notes. The second staff contains two measures of quarter notes, followed by two measures of eighth notes, and ends with a double bar line.

11

Exercise 11 consists of two staves in 4/4 time. The first staff begins with four measures of rhythmic patterns represented by diagonal slashes, followed by two measures of quarter notes. The second staff contains two measures of quarter notes, followed by two measures of eighth notes, and ends with a double bar line.

12

Exercise 12 consists of two staves in 4/4 time. The first staff begins with four measures of rhythmic patterns represented by diagonal slashes, followed by two measures of quarter notes. The second staff contains two measures of quarter notes, followed by two measures of eighth notes, and ends with a double bar line.

AFTERWORD

Thank you for reading *Stickings and Orchestrations for Drum Set*. Use the systems presented here as seeds to further learning. Continue to use them as you search out musical guides, find your personal voice, and play music you are passionate about.

Remember that technique is a means to an end, not an end in itself. To become a great musician, you must go beyond the technical, to the point where performance becomes an effortless, all-encompassing means of expression.

It is my hope that the ideas presented here will help you towards attaining this goal.

Keep it groovin'!

—Casey Scheuerell

ABOUT THE AUTHOR

Casey Scheuerell is an active drummer, educator, clinician, author, and composer. He has performed, recorded, and toured with many of the industry's most respected artists, including Chaka Khan, Jean-Luc Ponty, Herbie Hancock, Jimmy Haslip (Yellow Jackets), Robben Ford, Scott Henderson, Gary Willis, Brenda Russell, Ricky Peterson, Jimi B, Melissa Manchester, Gordon Johnson, Kitaro, Gino Vannelli, the Wayfaring Strangers, the Greg Hopkins Big Band, George Garzone, record producers Walter Afanasieff, Arif Mardin, and David Foster, and television/film composers Michael Kamen and Mason Daring.

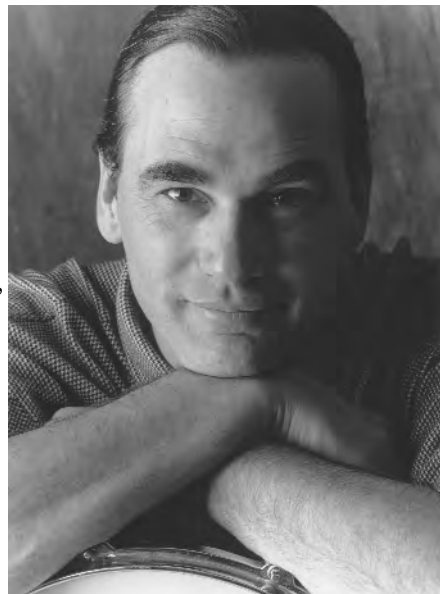


Photo by Leslie Anne Feagley

Casey has mentored hundreds of drummers—many of whom have achieved worldwide recognition, including John Blackwell (Prince) and Antonio Sanchez (Pat Metheny, Michael Brecker, Danilo Perez). He is an Associate Professor of Percussion at Berklee College of Music and Director of the Newton North High School Jazz Ensemble, in Newton, Massachusetts.

He has presented drum clinics at universities and percussion festivals worldwide, including The Percussion Institute of Technology (PIT), The Modern Drummer Festival, Percussive Arts Society's "Days of Percussion," and the Koblenz, Germany "Drummers Meet."

Casey is co-author of *The Berklee Practice Method* with Ron Savage and has published articles on drumming in magazines including *Modern Drummer*, *Percussive Notes*, *Rhythm* (Germany and France), and *Rhythm & Drums* (Japan). He is an endorser and clinician for Vic Firth Inc., Avedis Zildjian Cymbal Co., Remo Inc., and Pearl Drums.