

## 8th Note Triplets

### 2:1 A

The notation consists of four variations, A1 through A4, each presented as a two-staff drum set exercise. Each variation features a 4/4 time signature and contains two measures of music. The first measure of each variation is marked with a '3' above the notes, indicating a triplet. The stick patterns are as follows:

- A1:** Top staff: R L F R L F R L F R L F. Bottom staff: R L F R L F R L F R L F.
- A2:** Top staff: L R F L R F L R F L R F. Bottom staff: L R F L R F L R F L R F.
- A3:** Top staff: R R F R R F R R F R R F. Bottom staff: R R F R R F R R F R R F.
- A4:** Top staff: L L F L L F L L F L L F. Bottom staff: L L F L L F L L F L L F.

## Phrasing Exercise

The notation shows a single two-staff drum set exercise. Both the top and bottom staves contain four measures of music. Each measure is marked with a '3' above the notes, indicating a triplet. The stick patterns are as follows:

- Measure 1: R L F (top), R L F (bottom)
- Measure 2: L R F (top), L R F (bottom)
- Measure 3: R R F (top), R R F (bottom)
- Measure 4: L L F (top), L L F (bottom)

Remember that sound comes before speed. Having a clean and consistent drum tone takes priority over blazing the pattern!

## 8th Note Triplets

2:1 B

## Phrasing Exercise

When playing the bass drum and hi-hat simultaneously, pay close attention to avoid *flaming* between the two instruments.



## 8th Note Triplets

2:1 C

Drum notation for 8th Note Triplets exercise, measures C1 through C4. The exercise is in 4/4 time and features a 2:1 C pattern. Each measure contains two staves: the top staff for the right hand and the bottom staff for the left hand. Each staff shows a triplet of eighth notes. The notation includes stick marks (x) and foot marks (f) to indicate the specific drum parts. The patterns are as follows:

- C1:** Right hand: R F L R F L R F L R F L; Left hand: R F L R F L R F L R F L
- C2:** Right hand: L F R L F R L F R L F R; Left hand: L F R L F R L F R L F R
- C3:** Right hand: R F R R F R R F R R F R; Left hand: R F R R F R R F R R F R
- C4:** Right hand: L F L L F L L F L L F L; Left hand: L F L L F L L F L L F L

## Phrasing Exercise

Drum notation for Phrasing Exercise. The exercise is in 4/4 time and features a shuffle pattern. It consists of two staves: the top staff for the right hand and the bottom staff for the left hand. Each staff shows a triplet of eighth notes. The notation includes stick marks (x) and foot marks (f) to indicate the specific drum parts. The patterns are as follows:

- Right Hand:** R F R R F L L F R L F L
- Left Hand:** R F R R F L L F R L F L

Listen for the *shuffle* pattern in the hands. You are just filling in the bass drum in between this *shuffle* rhythm.

## Thoughts on Technique

Like many drummers, I have spent a long time in search for the holy-grail of technique. What I have learned is that it absolutely does not exist! In my search though I have been fortunate to study with some great teachers and have learned many valuable things about economy of motion, posture, grip, etc. and have come to my own definition:

**TECHNIQUE IS A FLEXIBLE FOUNDATION THAT HELPS AN INDIVIDUAL CONSCIOUSLY EXECUTE WITH CONSISTENT, APPROPRIATE AND DELIBERATE CONTROL.**

Some of my favorite drummers have a stellar clean technique and an amazing groove. On the other hand, I also love drummers who have an awkward sloppy technique and an amazing groove! It is important to study all kind of drummers and find out how they get *their* sound. There are many techniques out there and all are applicable to different sounds and styles. I still have a good time pretending that I'm one of my favorite drummers. I do great impressions of guys like Cliff Almond, Steve Jordan, Keith Carlock, Bill Stewart, Jimmy Branly, Josh Freese and many others! Sometimes I will even set up my drums like they do and try to get inside their sound and feel what they feel. Often it will slip into a gig or two, but aspects of each drummer helps inspire me to develop my own personal sound. It's child-like, fun and extremely important. *If you imitate often in practice you will eventually innovate on stage.*

Bottom line is that it doesn't always have to be pretty. Make sure that your technique can make you sound like you've played both twenty-years and twenty-minutes. You need to be able to bring the right groove and sound to a gig or tune so it's important to develop your hands to a level that allows you to adjust to your environment. Play from your ears, develop the concept in your head and then let your hands and feet handle the rest.

There is only one rule: be safe. Drumming is extremely physical and our bodies take a lot of abuse in the process. Make sure that your technique of choice is not causing you any pain. Remember that drumming is one of the greatest feelings in the world and you want to protect your body to make sure that you will be able to play for a long time to come. Pay close attention to your motions and muscles and begin to develop a technique that works both for your sound and body.

There are a lot of great books, DVD's and other resources out there covering hand and foot technique in detail. The Internet is also an endless resource for both technique examples and opinions. Discussions are also great ways to learn so make sure you talk technique with your drummer friends or even try posting on web message boards or forums. Who knows, one day we all might be doing an impression of you!