

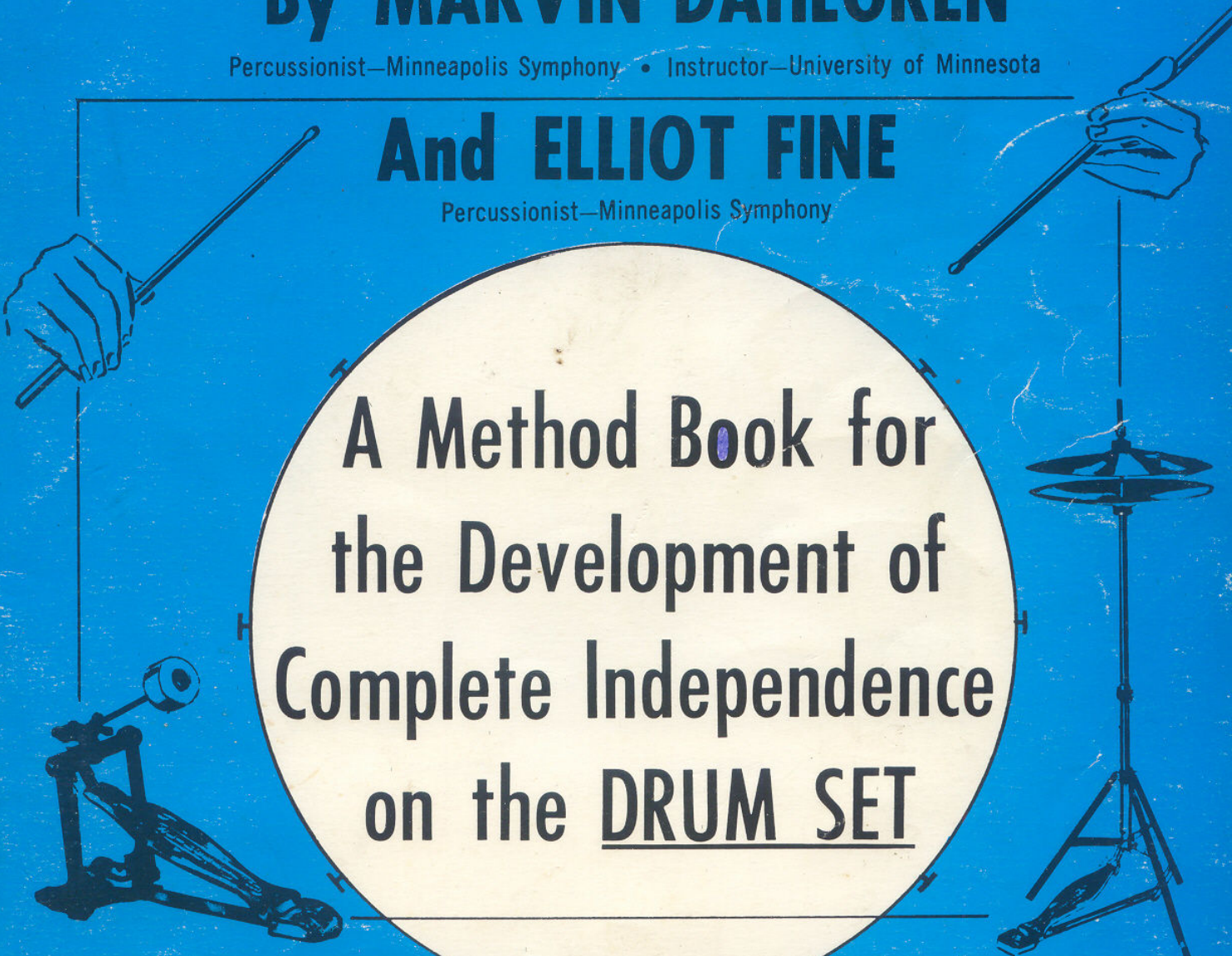
# 4-WAY COORDINATION

By **MARVIN DAHLGREN**

Percussionist—Minneapolis Symphony • Instructor—University of Minnesota

And **ELLIOT FINE**

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A Method Book for  
the Development of  
Complete Independence  
on the DRUM SET



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## Introduction

This book was written for the drummer interested in developing coordination between both hands and both feet. The development of this technique will lead to complete independence.

A drummer uses both hands and both feet in playing, but until recently the feet have played a subordinate part. The authors feel there is abundant evidence in the playing of many modern drummers to indicate that the future drummer will have to be as proficient with his feet as he is with his hands.

This book assigns exactly as much work to each of the hands and feet. In other words, it will help to develop your feet until they are the equal of your hands.

In order to keep the exercises in this book as easy to read as possible, we have used the following notation:

Notes written above the top line will be played by the right hand (measure A in the example below).

Notes written below the top line will be played by the left hand (measure B in the example below).

Notes written above the bottom line will be played by the right foot (measure C in the example below).

Notes written below the bottom line will be played by the left foot (measure D in the example below).

### EXAMPLE OF NOTATION

R. H. -Right hand  
L. H. -Left hand  
R. F. -Right foot  
L. F. -Left foot

The notation consists of a single staff with a bass clef and a 2/4 time signature. A horizontal dotted line is drawn across the staff, separating the upper and lower sections. The staff is divided into four measures, labeled A, B, C, and D from left to right. Measure A contains four eighth notes on the top line, labeled 'Right hand'. Measure B contains four eighth notes on the top line, labeled 'Left hand'. Measure C contains four eighth notes on the bottom line, labeled 'Right foot'. Measure D contains four eighth notes on the bottom line, labeled 'Left foot'.

A dotted line separates the line used for the hands from the line used for the feet. This makes it easier to practice the hands or feet separately.

HAB19

# MELODIC COORDINATION

The first section of this book deals with melodic coordination. The authors use the term melodic coordination to indicate that only one hand or foot is being played at a time.

These exercises are written in 4/4 time and should be practiced slowly at first and gradually worked up to the recommended metronomic marking.

1. Practice each measure separately as in measure A from the example below:

R. H. -Right hand  
L. H. -Left hand  
R. F. -Right foot  
L. F. -Left foot

This measure is played  
Right Foot, Right Hand,  
R.H., R.H., Left Foot,  
Left Hand, L.H., L. H.

2. Practice two measures before repeating. In this exercise you will notice the feet remain the same, but the hands in the second measure are the opposite of the hands in the first measure. Start slowly and gradually work up to the recommended metronomic marking.

This exercise could be measure A and B or measure C and D of the example below:

This is how measures A B would be played:

R.H. -Right hand  
L.H. -Left hand  
R.F. -Right foot  
L.F. -Left foot

## EXAMPLE OF MELODIC COORDINATION:

3. Another way to practice melodic coordination is to play two measures of rhythm first and then play two measures of melodic coordination.

Notice in this exercise we have used measures C and D from the previous example of melodic coordination. In the second measure of rhythm play only a quarter note on the fourth beat to allow more time for changing the right hand to the snare drum or tom tom.

Remember, practice slowly at first. The metronomic marking is not the maximum speed, but represents the tempo any proficient drummer should be able to attain. With diligent practice these exercises can be performed much faster than marked.

# Melodic Coordination - Exercises in Eighth Notes

1. Practice each measure separately.
2. Practice in two-measure phrases.
3. Play two measures of rhythm between each two-measure phrase.

$\text{♩} = 120$

**1** R.H. **A** **B** **C** **D**  
L.H.

**2** R.H.

**3** R.H.

**4** R.H.

**5** R.H.

**6** R.H.

**7** R.H.

**8** R.H.

**9** R.H.

**10** R.H.

**11** R.H.

**12** R.H.

**13** R.H.

**14** R.H.

**15** R.H.

**16** R.H.

**17** R.H.

**18** R.H.

**19** R.H.

**20** R.H.

$\text{♩} = 120$

1 R.H.  
L.H.  
R.F.  
L.F.

2 R.H.  
L.H.  
R.F.  
L.F.

3 R.H.  
L.H.  
R.F.  
L.F.

4 R.H.  
L.H.  
R.F.  
L.F.

5 R.H.  
L.H.  
R.F.  
L.F.

6 R.H.  
L.H.  
R.F.  
L.F.

7 R.H.  
L.H.  
R.F.  
L.F.

8 R.H.  
L.H.  
R.F.  
L.F.

9 R.H.  
L.H.  
R.F.  
L.F.

10 R.H.  
L.H.  
R.F.  
L.F.

HAB19

$\text{♩} = 120$

1	R.H. L.H. R.F. L.F.		
2	R.H. L.H. R.F. L.F.		
3	R.H. L.H. R.F. L.F.		
4	R.H. L.H. R.F. L.F.		
5	R.H. L.H. R.F. L.F.		
6	R.H. L.H. R.F. L.F.		
7	R.H. L.H. R.F. L.F.		
8	R.H. L.H. R.F. L.F.		
9	R.H. L.H. R.F. L.F.		
10	R.H. L.H. R.F. L.F.		



# Eighth Note Solos in Melodic Coordination

1. Play solos as written.
2. Add two measures of rhythm between each solo.

1 R.H.  
4 L.H.  
4 R.F.  
L.F.

2 R.H.  
4 L.H.  
4 R.F.  
L.F.

3 R.H.  
4 L.H.  
4 R.F.  
L.F.

4 R.H.  
4 L.H.  
4 R.F.  
L.F.

## Four-Measure Solos

1. Play solos as written.
2. Add four measures of rhythm between each solo.

1 R.H.  
4 L.H.  
4 R.F.  
L.F.

2 R.H.  
4 L.H.  
4 R.F.  
L.F.

3 R.H.  
4 L.H.  
4 R.F.  
L.F.

4 R.H.  
4 L.H.  
4 R.F.  
L.F.

## Eighth Notes - Two-Measure Solos

1. Play solos as written.
2. Play two measures of rhythm between each solo.
3. Combine two solos to form four-measure solos.

1

R.H.  
L.H.  
R.F.  
L.F.

2

R.H.  
L.H.  
R.F.  
L.F.

3

R.H.  
L.H.  
R.F.  
L.F.

4

R.H.  
L.H.  
R.F.  
L.F.

5

R.H.  
L.H.  
R.F.  
L.F.

6

R.H.  
L.H.  
R.F.  
L.F.

7

R.H.  
L.H.  
R.F.  
L.F.

8

R.H.  
L.H.  
R.F.  
L.F.

## Melodic Coordination- Exercises in Triplets

The following page of exercises in melodic coordination consists of all the possible ways of playing triplets. Four triplets are grouped in a box in order to give you six different ways of combining two triplets. In the example, we have lettered the triplets A, B, C and D in order to clarify the six ways to practice these exercises.

EXAMPLE of Melodic Coordination in Triplet Form:

1. Play Triplet A followed by Triplet C:  
These measures are exact opposites.

2. Play Triplet A followed by Triplet B:  
Foot remains the same; hands are opposite.

3. Play Triplet A followed by Triplet D:  
Feet opposite; hands the same.

4. Play Triplet B followed by Triplet C:  
Feet opposite; hands the same.

5. Play Triplet B followed by Triplet D:  
Measures are exact opposites.

6. Play Triplet C followed by Triplet D:  
Foot remains the same; hands are opposite.

A + C + B + D  
 A + D + B + C  
 A + B + C + D

1. Practice each triplet separately.
2. Combine two triplets.
3. Combine four triplets.
4. Play one measure of rhythm between each group of four triplets.

$\text{♩} = 160$

### Triplets Solos in Melodic Coordination

1. Practice solos as written.
2. Play two measures of rhythm between each solo.

$\text{♩} = 160$

1. Practice in two-measure phrases.
2. Practice in four-measure phrases.
3. Play rhythm between each phrase.

## LONG ROLL TRIPLET:

$\text{♩} = 160$

R.H.  
L.H.  
R.F.  
L.F.

## SINGLE STROKE TRIPLETS:

R.H.  
L.H.  
R.F.  
L.F.

## PARATRIPLETS (FOOT ON 1st NOTE):

1

R.H.  
L.H.  
R.F.  
L.F.

2

R.H.  
L.H.  
R.F.  
L.F.

## PARATRIPLETS (FOOT ON 2nd NOTE):

1

R.H.  
L.H.  
R.F.  
L.F.

2

R.H.  
L.H.  
R.F.  
L.F.

## PARATRIPLETS (FOOT ON DOUBLES):

1

R.H.  
L.H.  
R.F.  
L.F.

2

R.H.  
L.H.  
R.F.  
L.F.

1. Practice in two-measure phrase.
2. Practice in four-measure phrase.
3. Play rhythm between each phrase.

LONG ROLL SEPARATED BY FOOT NOTE (May be thought of as 5-stroke roll)

Musical notation for a long roll separated by foot notes. It consists of five groups of three notes each, with a foot note in between. The notation includes R.H., L.H., R.F., and L.F. parts.

LONG ROLL SEPARATED BY FOOT NOTE (May be thought of as 7-stroke roll)

Musical notation for a long roll separated by foot notes. It consists of seven groups of three notes each, with a foot note in between. The notation includes R.H., L.H., R.F., and L.F. parts.

SIX STROKE ROLLS:

Musical notation for six stroke rolls. It consists of six groups of three notes each. The notation includes R.H., L.H., R.F., and L.F. parts.

SINGLE PARADIDDLE SEPARATED BY FOOT NOTE:

Musical notation for a single paradiddle separated by foot notes. It consists of four groups of three notes each, with a foot note in between. The notation includes R.H., L.H., R.F., and L.F. parts.

DOUBLE FOOT BETWEEN 3-NOTE PATTERN:

Musical notation for a double foot between a 3-note pattern. It consists of four groups of three notes each, with a double foot note in between. The notation includes R.H., L.H., R.F., and L.F. parts.

Musical notation for a double foot between a 3-note pattern. It consists of four groups of three notes each, with a double foot note in between. The notation includes R.H., L.H., R.F., and L.F. parts.

Musical notation for a double foot between a 3-note pattern. It consists of four groups of three notes each, with a double foot note in between. The notation includes R.H., L.H., R.F., and L.F. parts.

PARADIDDLE DIDDLE

Musical notation for paradiddle diddle. It consists of four groups of three notes each. The notation includes R.H., L.H., R.F., and L.F. parts.

1 R.H.  
L.H.  
R.F.  
L.F.

2 R.H.  
L.H.  
R.F.  
L.F.

3 R.H.  
L.H.  
R.F.  
L.F.

4 R.H.  
L.H.  
R.F.  
L.F.

### Combining Eighth Notes and Triplets in Solo

1. Practice solos as written.
2. Play four measures of rhythm between each solo.

1 R.H.  
L.H.  
R.F.  
L.F.

2 R.H.  
L.H.  
R.F.  
L.F.

3 R.H.  
L.H.  
R.F.  
L.F.

4 R.H.  
L.H.  
R.F.  
L.F.

## Two Eight-Measure Solos:

1. Practice as written.

2. Play 8 measures of rhythm between each solo.

I

R.H.  
L.H.  
R.F.  
L.F.

II

R.H.  
L.H.  
R.F.  
L.F.

## HARMONIC COORDINATION

The next section is written in harmonic coordination. Harmonic coordination means playing more than one hand or foot at a time.

At first we will be concerned only with 2-PART harmonic coordination. This means we will play one pattern with the hands while the feet play the same or a different pattern.

The exercises are grouped as they were in the melodic coordination section. At the beginning of each set of exercises we have indicated which notes of each four-note group have identical coordination (Right hand with right foot - or - left hand with left foot); and which notes in the group have opposite coordination (Right hand with left foot - or - left hand with right foot). This knowledge will help your coordination until you begin to get the feel of these exercises.



# Two-part Harmonic Coordination - Exercises in Eighth Notes

Groups of Four Notes:

1. Practice each group separately.
2. Play two groups to form a 4/4 measure.
3. Play two 4/4 measures to form a two-measure phrase.
4. Play rhythm between each phrase.

A and C (hands and feet are identical) B and D (hands and feet are opposite)

1  $\text{♩} = 120$

R.H. L.H.  
R.F. L.F.

R.H. L.H.  
R.F. L.F.

A C  
B D

2

R.H. L.H.  
R.F. L.F.

R.H. L.H.  
R.F. L.F.

A C  
B D

A and C (1st note is identical) B and D (1st note is opposite)

3

R.H. L.H.  
R.F. L.F.

R.H. L.H.  
R.F. L.F.

A C  
B D

4

R.H. L.H.  
R.F. L.F.

R.H. L.H.  
R.F. L.F.

A C  
B D

Group of Four Notes:

1. Practice each group separately. 2. Practice two groups to form a 4/4 measure.

3. Practice two 4/4 measures to form a two-measure phrase.

A and C (2nd note is identical) B and D (2nd note is opposite)

$\text{♩} = 120$

1

2

A and C (3rd note is identical) B and D (3rd note is opposite)

3

4

$\text{♩} = 120$  A and C (4th note is identical) B and D (4th note is opposite)

5

1

A and C (1st and 2nd notes are identical) B and D (1st and 2nd notes are opposite)

2

3

$\text{♩} = 120$  A and C (2nd and 3rd notes are identical) B and D (2nd and 3rd notes are opposite)

4

5

A and C (1st and 3rd notes are identical) B and D (1st and 3rd notes are opposite)

1 R.H.  
L.H.  
R.F.  
L.F.

A C

B D

2 R.H.  
L.H.  
R.F.  
L.F.

R.H.  
L.H.  
R.F.  
L.F.

### Eighth Note Solos in two-part Harmonic Coordination

1. Practice hands alone.
2. Practice feet alone.
3. Play solos as written but without accents.
4. Play two measures of rhythm between each solo.
5. Add accents to solos.

1 R.H.  
L.H.  
R.F.  
L.F.

2 R.H.  
L.H.  
R.F.  
L.F.

3 R.H.  
L.H.  
R.F.  
L.F.

4 R.H.  
L.H.  
R.F.  
L.F.

5 R.H.  
L.H.  
R.F.  
L.F.

6 R.H.  
L.H.  
R.F.  
L.F.

7 R.H.  
L.H.  
R.F.  
L.F.

Four-Measure Solos - Eighth Notes

- 1. Practice hands alone.
- 2. Practice feet alone.
- 3. Play solos as written.
- 4. Play four measures of rhythm between each solo.

1

R.H.  
L.H.  
R.F.  
L.F.

2

R.H.  
L.H.  
R.F.  
L.F.

3

R.H.  
L.H.  
R.F.  
L.F.

4

R.H.  
L.H.  
R.F.  
L.F.

5

R.H.  
L.H.  
R.F.  
L.F.

6

R.H.  
L.H.  
R.F.  
L.F.

7

R.H.  
L.H.  
R.F.  
L.F.

8

R.H.  
L.H.  
R.F.  
L.F.

## Two-part Harmonic Coordination - Exercises in Triplets

Triplets:

1. Practice each triplet separately.
2. Combine two triplets.
3. Combine four triplets.
4. Play one measure of rhythm between each group of four triplets.

A and C Identical; B and D Opposite:

1  $\text{♩} = 160$

R.H.  
L.H.  
R.F.  
L.F.

R.H.  
L.H.  
R.F.  
L.F.

A and C (1st Note Identical); B and D (1st Note Opposite):

2

R.H.  
L.H.  
R.F.  
L.F.

R.H.  
L.H.  
R.F.  
L.F.

A and C (2nd Note Identical); B and D (2nd Note Opposite):

3

R.H.  
L.H.  
R.F.  
L.F.

R.H.  
L.H.  
R.F.  
L.F.

A and C (3rd Note Identical); B and D (3rd Note Opposite):

4

R.H.  
L.H.  
R.F.  
L.F.

R.H.  
L.H.  
R.F.  
L.F.

Two- and Four-Measure Solos

LONG ROLL TRIPLETS:

1  $\text{♩} = 160$   
R.H.  
4 L.H.  
4 R.F.  
L.F.

2 R.H.  
4 L.H.  
4 R.F.  
L.F.

PARATRIPLETS:

3 R.H.  
4 L.H.  
4 R.F.  
L.F.

4 R.H.  
4 L.H.  
4 R.F.  
L.F.

5 R.H.  
4 L.H.  
4 R.F.  
L.F.

6 R.H.  
4 L.H.  
4 R.F.  
L.F.

7 R.H.  
4 L.H.  
4 R.F.  
L.F.

8 R.H.  
4 L.H.  
4 R.F.  
L.F.

9 R.H.  
4 L.H.  
4 R.F.  
L.F.

10 R.H.  
4 L.H.  
4 R.F.  
L.F.

Notice the next six exercises are in 3/4 time:

1 R.H. 3/4 L.H. R.F. L.F. (Six triplet patterns)

2 R.H. 3/4 L.H. R.F. L.F. (Six triplet patterns)

3 R.H. 3/4 L.H. R.F. L.F. (Six triplet patterns)

### Triplets Solos in Two-part Harmonic Coordination

Two-Measure Solos:

1 R.H. 4/4 L.H. R.F. L.F. (Two-measure solos with triplets)

2 R.H. 4/4 L.H. R.F. L.F. (Two-measure solos with triplets)

3 R.H. 4/4 L.H. R.F. L.F. (Two-measure solos with triplets)

4 R.H. 4/4 L.H. R.F. L.F. (Two-measure solos with triplets)

5 R.H. 4/4 L.H. R.F. L.F. (Two-measure solos with triplets)

6 R.H. 4/4 L.H. R.F. L.F. (Two-measure solos with triplets)



# Combining Eighth Notes and Triplets in Solos

## Four-Measure Solos

1. Practice solos as written.
2. Play four measures of rhythm between each solo.

1

R.H.  
L.H.  
R.F.  
L.F.

2

R.H.  
L.H.  
R.F.  
L.F.

3

R.H.  
L.H.  
R.F.  
L.F.

4

R.H.  
L.H.  
R.F.  
L.F.

Notice the next four exercises are in 3/4 time:

5

R.H.  
L.H.  
R.F.  
L.F.

6

R.H.  
L.H.  
R.F.  
L.F.

7

R.H.  
L.H.  
R.F.  
L.F.

8

R.H.  
L.H.  
R.F.  
L.F.

## FOUR-WAY COORDINATION

In order to gain complete independence, it is necessary to develop the ear to hear more than one rhythm at the same time. The rest of this book deals with playing four rhythms at the same time: one for each hand; one for each foot.

As far as the technique of playing four independent rhythms is concerned, the drummer must feel relaxed and natural whether he is playing with one or two hands or feet or with both hands or feet. To help you feel right regardless of how many limbs are playing, practice the following exercises. In each exercise we start with one hand or foot and end with both hands and both feet being played.

$\text{♩} = 100$

1 R.H.  
4 L.H.  
4 R.F.  
L.F.

2 R.H.  
4 L.H.  
4 R.F.  
L.F.

3 R.H.  
4 L.H.  
4 R.F.  
L.F.

4 R.H.  
4 L.H.  
4 R.F.  
L.F.

$\text{♩} = 120$

5 R.H. 3  
4 L.H. 3  
4 R.F. 3  
L.F. 3

6 R.H. 3  
4 L.H. 3  
4 R.F. 3  
L.F. 3

7 R.H. 3  
4 L.H. 3  
4 R.F. 3  
L.F. 3

8 R.H. 3  
4 L.H. 3  
4 R.F. 3  
L.F. 3

The next few pages combine all the coordination we have developed so far.

**Eighth Note Patterns.**

1. Practice A and B with the hands. 2. Practice A and B with the feet.

$\text{♩} = 100$  **A** Two Rights; Two Lefts:

**B** Two Lefts; Two Rights:

Combine A and B to form 4-way coordination:

$\text{♩} = 100$

1. Practice C through L with the hands. 2. Practice C through L with the feet.

$\text{♩} = 160$  **C** Three Rights; Three Lefts:

$\text{♩} = 160$  **D**

$\text{♩} = 160$  **E** **F** **G** **H**

$\text{♩} = 160$  **I** **J** **K** **L**

As an example: Combine D and K to form 4-way coordination:

Practice Combinations of Your Own Choice.

**Eighth Note Triplet Patterns.**

1. Practice patterns A through K with the hands. 2. Practice patterns A through K with feet.

Two Rights; Two Lefts:

$\text{♩} = 144$  **A** **B** **C**

**D** **E** **F**

Three Rights; Three Lefts:

$\text{♩} = 120$

This is a combination of I with the hands and E with the feet:

$\text{♩} = 120$

G with the hands, B with the feet:      J with the hands, A with the feet:

Practice other combinations.

1. Practice A through N with the hands. 2. Practice A through N with the feet.

Three Rights; Two Lefts:

$\text{♩} = 120$

Three Lefts; Two Rights:

Three Rights; Two Lefts:

Three Lefts; Two Rights:

Combinations:

Many other combinations may be formed.

## Four-way Coordination on the Drum Set

(using the right hand on the ride cymbal)

The following exercises should be played on a set of drums.

When a note is written with an  $\times$  it means that note should be played on a cymbal. An  $\times$  on a right hand note should be played on a cymbal mounted a little to the right of the player; an  $\times$  on a left hand note should be played on a cymbal mounted a little to the left of the player. An  $\times$  on a left foot note means that note should be played on a hi-sock. The hi-sock should be closed tightly on playing to produce a chick sound except when the note is written with a circle under it  $\times$ . Then it should be released immediately upon playing to produce a ching or ringing sound.

Although the hi-sock is the usual instrument played with the left foot, many drummers have used the left foot to play a second bass drum, a tambourine, sleigh bells or other traps with excellent results. For this reason we use  $\times$  notes for the left foot only when we wish to utilize the ringing sound of the hi-sock in an exercise. On all other exercises we have used regular notes, even though we realize most drummers will continue to play the hi-sock with the left foot.

The exercises that follow are excellent studies for learning to play patterns with the left foot.

## Studies to develop the left foot

$\text{♩} = 160$

1 R.H. L.H. R.F. L.F.

2 R.H. L.H. R.F. L.F.

3 R.H. L.H. R.F. L.F.

4 R.H. L.H. R.F. L.F.

5 R.H. L.H. R.F. L.F.

$\text{♩} = 132$

6 R.H. L.H. R.F. L.F.

7 R.H. L.H. R.F. L.F.

HAB19

The next set of exercises requires left hand independence as well as left foot independence.

The first measure in each exercise is written with the left foot playing in a normal manner. In the second measure the hands and right foot play exactly what they played in the first measure, but the left foot plays a different rhythm than it played in the first measure.

# Adding the left hand

The exercises are grouped in 4/4 time; 3/4 time; and 5/4 time.

1. Practice the 1st measure until it is mastered.
2. Practice the second measure until it is mastered.
3. Practice both measures in sequence.
4. Play two measures of rhythm between each exercise.

$\text{♩} = 144$

1 R.H. L.H. R.F. L.F.

2 R.H. L.H. R.F. L.F.

3 R.H. L.H. R.F. L.F.

4 R.H. L.H. R.F. L.F.

5 R.H. L.H. R.F. L.F.

6 R.H. L.H. R.F. L.F.

7 R.H. L.H. R.F. L.F.

$\text{♩} = 144$

1 R.H. L.H. R.F. L.F.

2 R.H. L.H. R.F. L.F.

3 R.H. L.H. R.F. L.F.

4 R.H. L.H. R.F. L.F.

5 R.H. L.H. R.F. L.F.

6 R.H. L.H. R.F. L.F.

7 R.H. L.H. R.F. L.F.

8 R.H. L.H. R.F. L.F.

9 R.H. L.H. R.F. L.F.





## COMPLETE INDEPENDENCE

### in 2/4, 3/4, 4/4, 5/4 and 6/4 time

Complete independence is the ambition of every serious drummer. With complete independence he will be able to play any pattern he desires with either hand or foot without disturbing the rhythm of his other hand or foot.

On the following pages we have designed a series of exercises to enable you to develop the independence necessary to play countless rhythmic combinations with both hands and feet.

Because of the great variety of time signatures with which a modern drummer is confronted, we have planned our exercises so they may be played in 2/4, 3/4, 4/4, 5/4 or 6/4 time.

Each set of exercises starts with a basic rhythm. This basic rhythm is a combination of the right hand cymbal beat and the two feet and must be mastered first.

On the six lines below each basic rhythm, the left hand has been added in a variety of patterns from simple ones to very complex ones.

The exercises are always written as two measures of 2/4 time followed by two measures of 3/4 time.

In the example below we have lettered the two measures of 2/4 time as measure A and measure B. The two measures of 3/4 time are lettered measure C and measure D.

If you wish to practice 2/4 time, play either the first measure (measure A) or the second measure (measure B).

If you wish to practice 4/4 time either repeat the 2/4 measure or play both 2/4 measures (measure A and B together).

If you wish to practice 3/4 time, play either the third measure (measure C) or the fourth measure (measure D).

If you wish to practice 6/4 time (or 3/4 time in a two-measure phrase) play measures C and D.

If you wish to practice 5/4 time play measure B and C or measure C followed by measure D up to the dotted line.

Measures B, C should be felt as (2/4, 3/4):

Measure C followed by measure D up to the dotted line should be felt as (3/4, 2/4):

Other combinations may be formed by reading vertically or diagonally as in the exercises on harmonic coordination.

1. Practice the basic rhythm until it feels natural.
2. Practice the hands alone on the rest of the exercises.
3. Combine hands and feet (in other words, play as written).

♩=140-160

**BASIC RHYTHM #1:**

The score for Basic Rhythm #1 consists of three variations, each with a right hand (R.H.), left hand (L.H.), and left foot (L.F.) part. The tempo is marked as ♩=140-160. Each variation includes a 2/4 hand part and a 3/4 foot part. The patterns involve eighth and quarter notes, with triplets indicated by a '3' over the notes. Section markers A, B, C, and D are placed throughout the score.

♩=140-160

**BASIC RHYTHM #2:**

The score for Basic Rhythm #2 consists of two variations, each with a right hand (R.H.), left hand (L.H.), and left foot (L.F.) part. The tempo is marked as ♩=140-160. Each variation includes a 2/4 hand part and a 3/4 foot part. The patterns involve eighth and quarter notes, with triplets indicated by a '3' over the notes. Section markers A, B, C, and D are placed throughout the score.

II

R.H.  
L.H.  
R.F.  
L.F.

R.H.  
L.H.  
R.F.  
L.F.

III

R.H.  
L.H.  
R.F.  
L.F.

R.H.  
L.H.  
R.F.  
L.F.

$\text{♩} = 140-160$

BASIC RHYTHM #3:

R.H.  
L.H.  
R.F.  
L.F.

I

R.H.  
L.H.  
R.F.  
L.F.

R.H.  
L.H.  
R.F.  
L.F.

II

R.H.  
L.H.  
R.F.  
L.F.

R.H.  
L.H.  
R.F.  
L.F.

III

R.H.  
L.H.  
R.F.  
L.F.

R.H.  
L.H.  
R.F.  
L.F.

BASIC RHYTHM #4:

$\text{♩} = 140-160$

The score for Basic Rhythm #4 consists of three variations, each with two staves. The tempo is marked as quarter note = 140-160. The time signature is 2/4. The right hand (R.H.) plays a sequence of eighth notes, with groups of three notes beamed together and marked with a '3' above them. The left hand (L.H.) plays a sequence of eighth notes, with groups of three notes beamed together and marked with a '3' above them. The first variation (I) has a first measure with a rest in the L.H. and a triplet in the R.H., followed by a second measure with a triplet in the L.H. and a rest in the R.H. The second variation (II) has a first measure with a triplet in the L.H. and a rest in the R.H., followed by a second measure with a triplet in the L.H. and a rest in the R.H. The third variation (III) has a first measure with a triplet in the L.H. and a rest in the R.H., followed by a second measure with a triplet in the L.H. and a rest in the R.H. The score is divided into two measures by a double bar line, with a 3/4 time signature change indicated at the start of the second measure.

BASIC RHYTHM #5:

$\text{♩} = 140-160$

The score for Basic Rhythm #5 consists of two variations, each with two staves. The tempo is marked as quarter note = 140-160. The time signature is 2/4. The right hand (R.H.) plays a sequence of eighth notes, with groups of three notes beamed together and marked with a '3' above them. The left hand (L.H.) plays a sequence of eighth notes, with groups of three notes beamed together and marked with a '3' above them. The first variation (I) has a first measure with a rest in the L.H. and a triplet in the R.H., followed by a second measure with a triplet in the L.H. and a rest in the R.H. The score is divided into two measures by a double bar line, with a 3/4 time signature change indicated at the start of the second measure.

II

II R.H. L.H. R.F. L.F.

III R.H. L.H. R.F. L.F.

III R.H. L.H. R.F. L.F.

Detailed description: This section contains two sets of musical notation, labeled II and III. Each set consists of two staves. The top staff of each set is for the right hand (R.H.) and the bottom for the left hand (L.H.). Each staff is further divided into four fingerings: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The notation features a 2/4 time signature and a key signature of one flat. The music is primarily composed of eighth notes and quarter notes, with frequent use of triplets (indicated by a '3' above the notes) and trills (indicated by a wavy line above the notes). The exercises are divided into two measures each, with a repeat sign at the end of the second measure.

BASIC RHYTHM #6:

R.H. L.H. R.F. L.F.

I R.H. L.H. R.F. L.F.

II R.H. L.H. R.F. L.F.

III R.H. L.H. R.F. L.F.

Detailed description: This section is titled 'BASIC RHYTHM #6' and contains three sets of musical notation, labeled I, II, and III. Each set consists of two staves. The top staff of each set is for the right hand (R.H.) and the bottom for the left hand (L.H.). Each staff is further divided into four fingerings: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The notation features a 2/4 time signature and a key signature of one flat. The music is primarily composed of eighth notes and quarter notes, with frequent use of triplets (indicated by a '3' above the notes) and trills (indicated by a wavy line above the notes). The exercises are divided into two measures each, with a repeat sign at the end of the second measure.

BASIC RHYTHM #7:

R.H. L.H. R.F. L.F.

I R.H. L.H. R.F. L.F.

R.H. L.H. R.F. L.F.

II R.H. L.H. R.F. L.F.

R.H. L.H. R.F. L.F.

III R.H. L.H. R.F. L.F.

R.H. L.H. R.F. L.F.

BASIC RHYTHM #8:

R.H. L.H. R.F. L.F.

I R.H. L.H. R.F. L.F.

R.H. L.H. R.F. L.F.



II

R.H.  
L.H.  
R.F.  
L.F.

R.H.  
L.H.  
R.F.  
L.F.

III

R.H.  
L.H.  
R.F.  
L.F.

R.H.  
L.H.  
R.F.  
L.F.

BASIC RHYTHM #9:

R.H.  
L.H.  
R.F.  
L.F.

I

R.H.  
L.H.  
R.F.  
L.F.

R.H.  
L.H.  
R.F.  
L.F.

II

R.H.  
L.H.  
R.F.  
L.F.

R.H.  
L.H.  
R.F.  
L.F.

III

R.H.  
L.H.  
R.F.  
L.F.

R.H.  
L.H.  
R.F.  
L.F.

BASIC RHYTHM #10:

The score for Basic Rhythm #10 consists of three variations, each with two staves. The first staff of each variation is for the Right Hand (R.H.) and the second for the Left Hand (L.H.). The R.H. part is written in a treble clef with a 2/4 time signature, and the L.H. part is in a bass clef with a 4/4 time signature. A 3/4 time signature appears in the second measure of each variation. The R.H. part features a sequence of eighth-note triplets, while the L.H. part features a sequence of quarter notes with a '7' indicating the fingering. Variation I includes a '3' above the first triplet in the L.H. part. Variation II includes a '3' above the first triplet in the L.H. part and a '3' above the first triplet in the R.H. part. Variation III includes a '3' above the first triplet in the L.H. part. The score concludes with a double bar line and repeat dots.

BASIC RHYTHM #11:

The score for Basic Rhythm #11 consists of two variations, each with two staves. The first staff of each variation is for the Right Hand (R.H.) and the second for the Left Hand (L.H.). The R.H. part is written in a treble clef with a 2/4 time signature, and the L.H. part is in a bass clef with a 4/4 time signature. A 3/4 time signature appears in the second measure of each variation. The R.H. part features a sequence of eighth-note triplets, while the L.H. part features a sequence of quarter notes with a '7' indicating the fingering. Variation I includes a '3' above the first triplet in the L.H. part. Variation II includes a '3' above the first triplet in the L.H. part. The score concludes with a double bar line and repeat dots.

II

R.H.  
L.H.  
R.F.  
L.F.

R.H.  
L.H.  
R.F.  
L.F.

BASIC RHYTHM #12:

R.H.  
L.H.  
R.F.  
L.F.

R.H.  
L.H.  
R.F.  
L.F.

I

R.H.  
L.H.  
R.F.  
L.F.

R.H.  
L.H.  
R.F.  
L.F.

II

R.H.  
L.H.  
R.F.  
L.F.

R.H.  
L.H.  
R.F.  
L.F.

III

R.H.  
L.H.  
R.F.  
L.F.

R.H.  
L.H.  
R.F.  
L.F.

BASIC RHYTHM #13:

The first section, labeled "BASIC RHYTHM #13:", contains three variations of a rhythmic exercise. Each variation (I, II, and III) is presented in two parts: a top part for the right hand (R.H.) and a bottom part for the left hand (L.H.). The notation is written on a grand staff (two staves joined by a brace) with a bass clef. The time signature starts as 2/4 and changes to 3/4 after the second measure. The R.H. part consists of eighth notes, with groups of three notes beamed together and marked with a "3" above them. The L.H. part consists of quarter notes, with a "7" written below the first note in each measure. Variation I includes a "7" below the first note in the L.H. part. Variation II includes a "7" below the first note in the L.H. part. Variation III includes a "7" below the first note in the L.H. part. The exercise is divided into two measures by a double bar line, with a dashed line indicating the end of the piece.

BASIC RHYTHM #14:

The second section, labeled "BASIC RHYTHM #14:", contains two variations of a rhythmic exercise. Each variation (I) is presented in two parts: a top part for the right hand (R.H.) and a bottom part for the left hand (L.H.). The notation is written on a grand staff (two staves joined by a brace) with a bass clef. The time signature starts as 2/4 and changes to 3/4 after the second measure. The R.H. part consists of eighth notes, with groups of three notes beamed together and marked with a "3" above them. The L.H. part consists of quarter notes, with a "7" written below the first note in each measure. Variation I includes a "7" below the first note in the L.H. part. The exercise is divided into two measures by a double bar line, with a dashed line indicating the end of the piece.

II

III

BASIC RHYTHM #15:

I

II

III

BASIC RHYTHM #16:

R.H.  
L.H.  
R.F.  
L.F.

I  
R.H.  
L.H.  
R.F.  
L.F.

R.H.  
L.H.  
R.F.  
L.F.

II  
R.H.  
L.H.  
R.F.  
L.F.

R.H.  
L.H.  
R.F.  
L.F.

III  
R.H.  
L.H.  
R.F.  
L.F.

R.H.  
L.H.  
R.F.  
L.F.

BASIC RHYTHM #17:

R.H.  
L.H.  
R.F.  
L.F.

**I**

R.H.  
L.H.  
R.F.  
L.F.

**II**

R.H.  
L.H.  
R.F.  
L.F.

BASIC RHYTHM #18:

R.H.  
L.H.  
R.F.  
L.F.

**I**

R.H.  
L.H.  
R.F.  
L.F.

**II**

R.H.  
L.H.  
R.F.  
L.F.

**I**

R.H.  
L.H.  
R.F.  
L.F.

**II**

R.H.  
L.H.  
R.F.  
L.F.

BASIC RHYTHM #19:

The musical score for Basic Rhythm #19 is presented in three variations, each with two staves (Right Hand and Left Hand). The notation includes bass clefs, time signatures of 2/4 and 3/4, and various rhythmic figures such as eighth notes, quarter notes, and triplets. The right hand (R.H.) often plays triplets of eighth notes, while the left hand (L.H.) plays quarter notes, some with a '7' indicating a specific fingering. The score is divided into measures by vertical bar lines, with a dashed line indicating a measure rest in the final measure of each variation.

BASIC RHYTHM #20:

The musical score for Basic Rhythm #20 is presented in two variations, each with two staves (Right Hand and Left Hand). The notation includes bass clefs, time signatures of 2/4 and 3/4, and various rhythmic figures such as eighth notes, quarter notes, and triplets. The right hand (R.H.) often plays triplets of eighth notes, while the left hand (L.H.) plays quarter notes, some with a '7' indicating a specific fingering. The score is divided into measures by vertical bar lines, with a dashed line indicating a measure rest in the final measure of each variation.



II

III

BASIC RHYTHM #21:

HAB19

BASIC RHYTHM #22:

Studies for playing three beat ideas in 4/4 time

On the next page are some examples of a trick used by many modern drummers. It makes use of ideas normally played in 3/4 time put into 4/4 time. A 3-beat idea is played twice. This is preceded or followed by a 2-beat idea to complete a two-measure phrase. Another way to play this is to start with one beat, play two 3-beat ideas and then end with one beat.

Most drummers play a slight accent at the beginning of each 3-beat idea. The right hand plays the cymbal beat like this:

On the next page are some basic rhythms that should be practiced many times until they feel natural. These rhythms are right hand cymbal beats and must be played with a swing.

**BASIC RHYTHM #1:**

♩ = 140-160

3-beat idea      3-beat idea

R.H. L.H. R.F. L.F.

R.H. L.H. R.F. L.F.

R.H. L.H. R.F. L.F.

This idea may be extended to a four-measure phrase:

Develop this by using four-way coordination on the 3-beat ideas in order to produce a multi-rhythmic sound.

I. A 3-beat idea

R.H. L.H. R.F. L.F.

Put into 4/4 time:

R.H. L.H. R.F. L.F.

II. A 3-beat idea

R.H. L.H. R.F. L.F.

Put into 4/4 time:

R.H. L.H. R.F. L.F.

III. A 3-beat idea

R.H. L.H. R.F. L.F.

Put into 4/4 time:

R.H. L.H. R.F. L.F.

IV.

A 3-beat idea

Put into 4 measures of 4/4 time:

V.

A 3-beat idea

In 4/4 time:

VI.

A 3-beat idea

In 4/4 time:

VII.

A 3-beat idea

In 4/4 time:

VIII.

A 3-beat idea

In four measures of 4/4 time:

# Solos written in Complete Independence

The next three pages are solos written in complete independence.

$\text{♩} = 140-160$

The musical score is written in a bass clef with a 4/4 time signature. It consists of nine staves of music. The first staff includes a legend: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The music is primarily composed of eighth notes and triplets, with various articulation marks such as accents and slurs. The notation is dense and rhythmic, typical of a technical exercise or solo piece.

♩ = 140-160

The musical score consists of ten staves of music in bass clef, 3/4 time. The tempo is marked as ♩ = 140-160. The music features a complex rhythmic pattern of eighth notes and triplets. The pattern consists of eighth notes with 'x' marks above them, followed by eighth notes with '7' below them, and then eighth notes with '3' above them. The sequence repeats with various accents and slurs.

♩ = 112

Four staves of bass clef musical notation in 4/4 time. The music consists of eighth notes and triplets, with many notes marked with an 'x' to indicate fretted positions. The tempo is marked as ♩ = 112.

♩ = ♩ (New tempo at 168)

Four staves of bass clef musical notation. The first staff is in 6/4 time, the second and third are in 5/4 time, and the fourth is in 3/4 time. The music continues with eighth notes and triplets, with many notes marked with an 'x'. The tempo is marked as ♩ = ♩ (New tempo at 168).

## ADVANCED POLYRHYTHMICS

Polyrhythmics means playing two or more independent rhythms at the same time. For the last section of this book, the authors wish to introduce you to a few exercises written in polyrhythmics.

The first page features 8th note triplets played by the hands while the feet play straight 8th notes.

The second page is more complicated and features a separate rhythm for each hand and each foot. The best sound will be obtained if each hand and foot is played on a separate drum or trap.

8th Note Triplets Against 8th Notes (may be considered 12/8 against 4/4)

$\text{♩} = 160-200$

1 R.H.  
L.H.  
R.F.  
L.F.

2 R.H.  
L.H.  
R.F.  
L.F.

3 R.H.  
L.H.  
R.F.  
L.F.

4 R.H.  
L.H.  
R.F.  
L.F.

5 R.H.  
L.H.  
R.F.  
L.F.

6 R.H.  
L.H.  
R.F.  
L.F.

7 R.H.  
L.H.  
R.F.  
L.F.



Each exercise written in both 4/4 and 12/8 time: ♩ = ♩.

♩ = 144-188

6 against 4

R.H.  
L.H.  
R.F.  
L.F.

6 against 2

4 against 3  
R.H.  
L.H.  
R.F.  
L.F.

9 against 6

4 against 2  
R.H.  
L.H.  
R.F.  
L.F.

6 against 9

8 against 4  
R.H.  
L.H.  
R.F.  
L.F.

18 (both hands)

against 4  
against 6  
R.H.  
L.H.  
R.F.  
L.F.

Ride Cym. (R. H.) in 6 against 9 in L. H. - against 4 in R. F., against 2 in L. F. (on the after beat)

R.H.  
L.H.  
R.F.  
L.F.

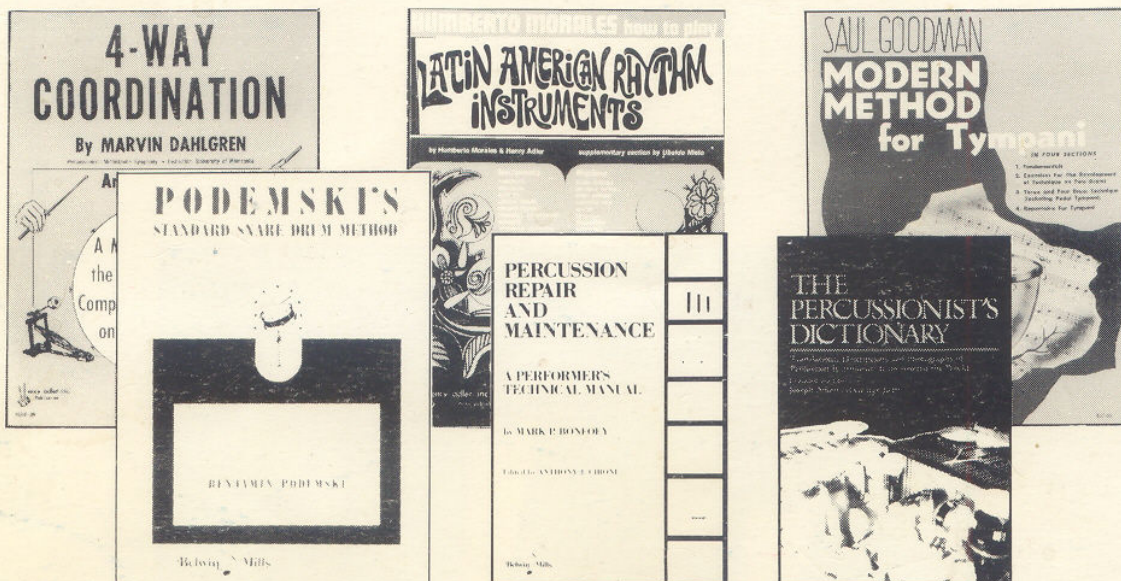
Ride Cym. (R. H.) in 6 - Left hand fill; 4 in R. F., 2 in L. F. (on the after beat)

R.H.  
L.H.  
R.F.  
L.F.

BOOK II WILL CONTINUE FROM THIS PAGE



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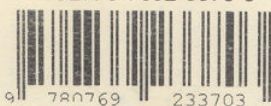
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