

DRUM TEACHER TOOLBOX



**Written by Dan Slater 2012
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Technical workouts

This .pdf contains a bunch of exercises I've devised for various purposes over the years. I sometimes find the idea of a practice 'routine' to be boring and uninspiring. But there obviously has to be some degree of patience and hard work to improve your ability. My solution was to find as many technical exercises as possible – many of which achieve similar results. The variety maintains my interest, which motivates me to keep working hard.

I've also included plenty of simple and effective stuff for beginner students, like combination exercises, an introduction to double bass drum and jazz coordination, mixing rhythms and some short solos that put some of the elements into practice.

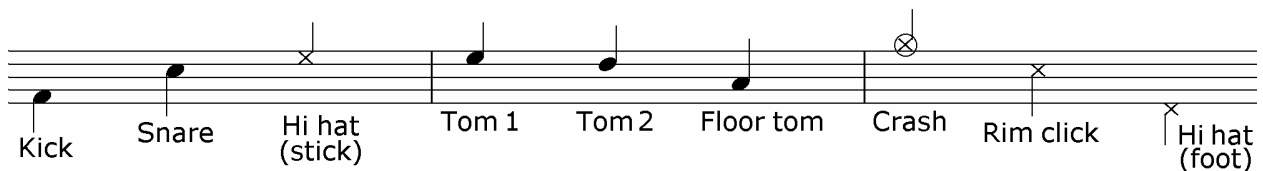
Clever teachers and drummers will be aware of variations that can be applied to extend the work I've laid out. Basics such as Stick Control can be practiced with any number of feet ostinatos; and many of the rudiments can translate into interesting fills or as part of grooves with some creativity on your part.

The great online drumming resource **theblackpage.net** asked me to contribute some material in 2012 and some of this work has been submitted and enjoyed there.

Hopefully you and your students can benefit from this resource.

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Notation found in this resource:



Technique focus: Hands

In the following exercises, four things need to be remembered:

- * Sticks need to bounce up off the drum in a straight line
- * Play the notes with accents (>) by lifting your wrist, not your arm
- * Non-accented notes should be played with a very low wrist movement
- * Practice these at slow tempos for a long time!



1

R R R R R R R R

2

L L L L L L L L

3

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

Make sure you still bounce the sticks up in a straight line with the following exercises, no matter where you're playing around the kit. Hopefully after much practice, you won't have to think so much about your technique while playing grooves and fills.

4

Kick Kick

5

R+L feet

6

R L R L... R L

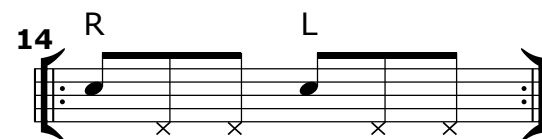
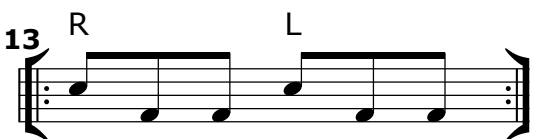
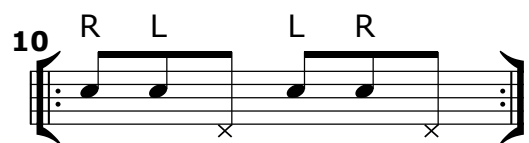
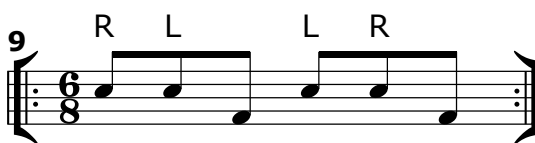
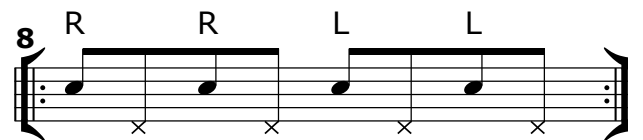
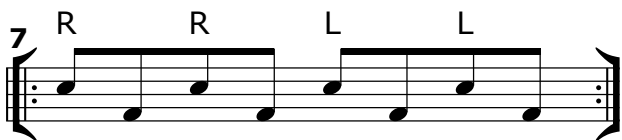
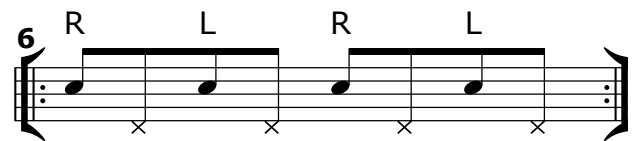
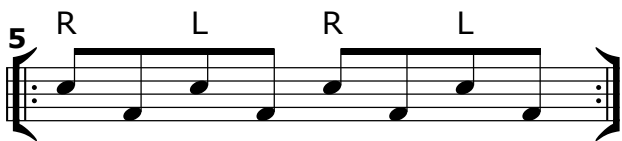
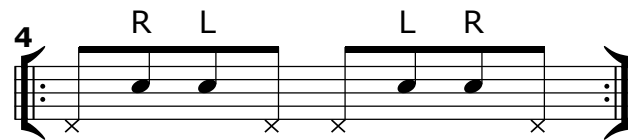
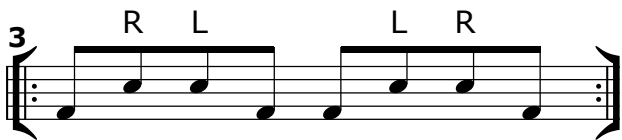
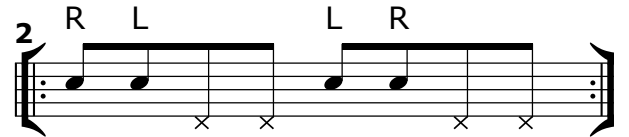
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L R L R... L R

Hand and feet combinations

These patterns are great for your co-ordination if you practice them properly!

- * **Even** volume and speed between all notes
- * It's better to play one exercise for a **long time** than all of them one time
- * Try each of the snare notes on a different drum
- * Try repeating only the first or second **half of the bar** for more combinations



Roll rudiments

3 stroke

R R L L L R

5 stroke

R R L L R L L R R L

6 stroke

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

7 stroke

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

9 stroke

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

10 stroke

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

11 stroke

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

13 stroke

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

15 stroke

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

ABC

13st.

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

3st. 5st. 6st.

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

6st. 3st.

L R L L R R L R L L R

10st. 3st.

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

9st. 7st.

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

5st. 11st.

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

6st. 3st.

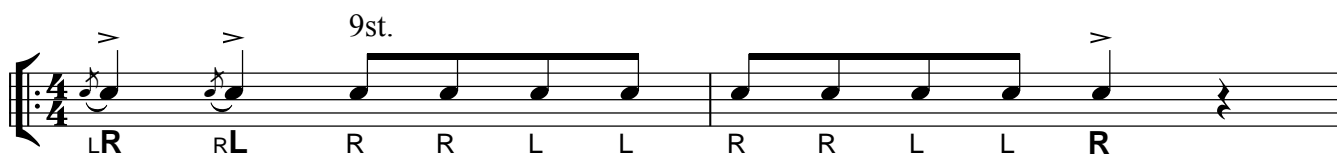
L L R L L R R L R L L R

15st.

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

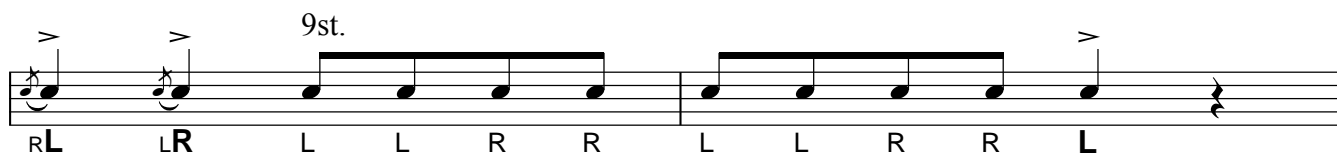
Basic flams and rolls

9st.



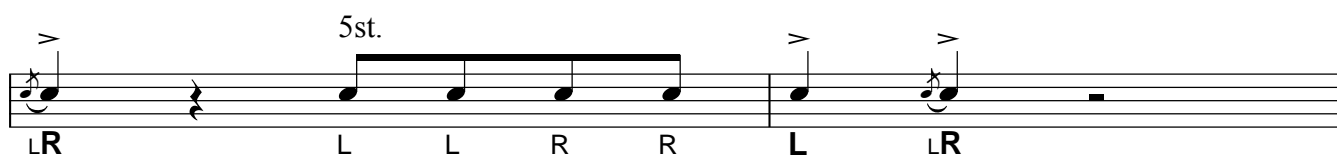
LR RL R R L L R R L L R

9st.



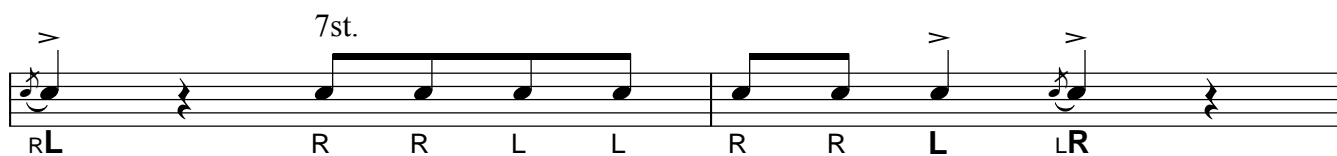
RL LR L L R R L L R R L

5st.



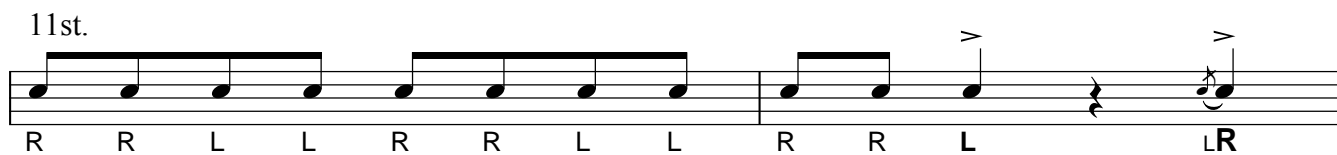
LR L L R R LR

7st.



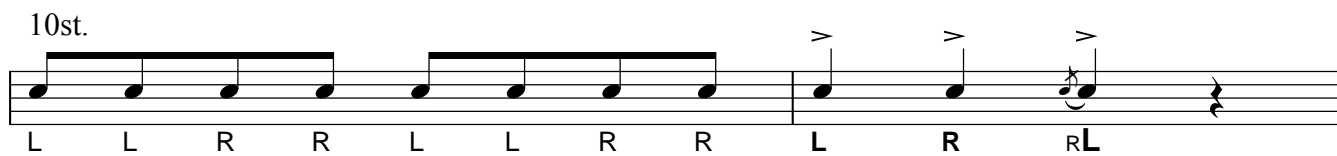
RL R R L L LR

11st.



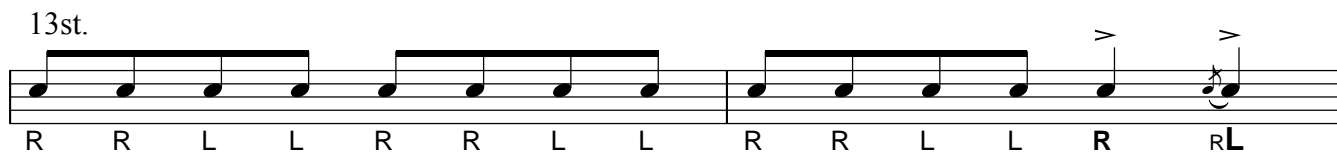
R R L L R R L L R R L LR

10st.



L L R R L L R R LR RL

13st.



R R L L R R L L R R L L LR RL

7st.



LR L L R R LR

Snare study #1

17st.

R R L L R R L L R R L L R R L L R L R L L LR RL LR RL

mp *f*

5st. 6st. 5st.

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

p

10st. 5st.

LR RL LR RL R R L L R R L L R L L L R R L L R

f (=)

3st..... (no accents)

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

mf 2

5st. 7st. 9st.

R R L L R L L R R L L R L L R R L LR RL LR

RL LR RL R L R L R L R L R L R L R L R

p *mp*

LR RL LR RL LR

f (Buzz roll)

Flam and feet workouts

Move the flams around the kit only after you can play them evenly on the snare. It's better to play a few exercises for a long time, then to try them all once or twice.

1 LR RL LR RL

2 LR RL LR RL

3 LR RL

4 LR RL

5 LR RL

6 LR RL

7 LR RL LR RL

8 LR RL LR RL

9 LR

10 LR

11 LR RL

12 LR RL

13 LR RL

14 LR RL

15 LR RL LR

16 LR RL LR

17 LR RL LR

18 LR RL LR

Buzz rolls

1

Musical notation for exercise 1, measures 1-4. The piece is in 4/4 time. Measure 1: Quarter notes G4, A4, B4, C5. Measure 2: Quarter notes D5, E5, F5, G5. Measure 3: Quarter notes G5, F5, E5, D5. Measure 4: Quarter notes C5, B4, A4, G4. Dynamics include accents (>) and staccato marks (z).

2

R R L L etc...

mf

Musical notation for exercise 2, measures 1-4. The piece is in 4/4 time. Measure 1: Quarter notes G4, A4, B4, C5. Measure 2: Quarter notes D5, E5, F5, G5. Measure 3: Quarter notes G5, F5, E5, D5. Measure 4: Quarter notes C5, B4, A4, G4. Dynamics include accents (>) and staccato marks (z). A dynamic marking *mf* is present at the start of the first measure. A dynamic marking *p* is present at the start of the third measure, and *mf* is present at the start of the fourth measure.

Triplets, Drags and Ratamacues

1

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

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

2

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

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

3 Drag

LL R RR L LL R RR L LL R

Single Ratamacue

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

4 Triple Ratamacue

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

Double Ratamacue

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

Snare study #2

mf

LL R L R L R L R RR L LR L R RL R L LR RR L

R RR L R RR L LR L R RL R L LR

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

LR RL R L LR RL R L LR RL LL R L R L

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

p *f*

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

Mixed rhythms

1

2

2

3

3

3

4

3

5

3

Sextuplet combinations

* Alternate sticking in all repeat bars.

1

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

2

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

3

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

4

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

5

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

6

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

7

R R R R R R R R R R R R R R

2

You could also repeat individual bars, or replace the kick drum with Hi hat foot

Double bass drum ideas

Warm-ups:

1 R L R L R L

2 R L R L

3 R L R L R

4

5

6

7

8

9

10

11

12

13

"Tool" style groove:

14

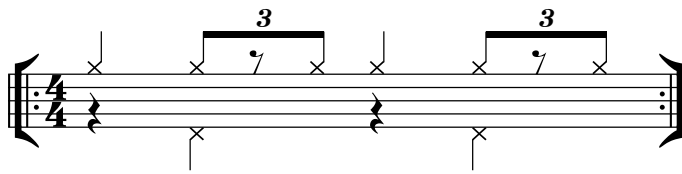
Fills:

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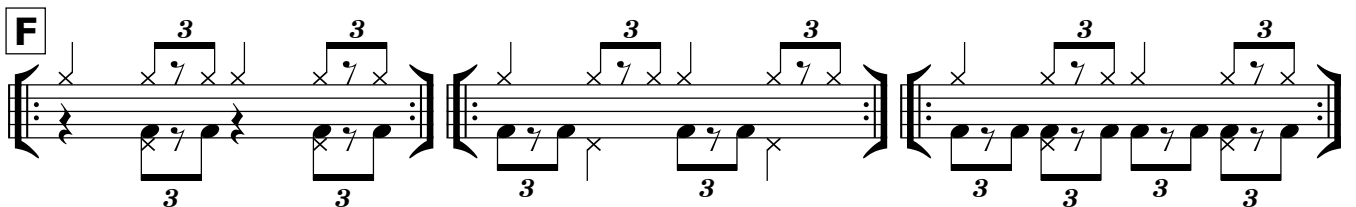
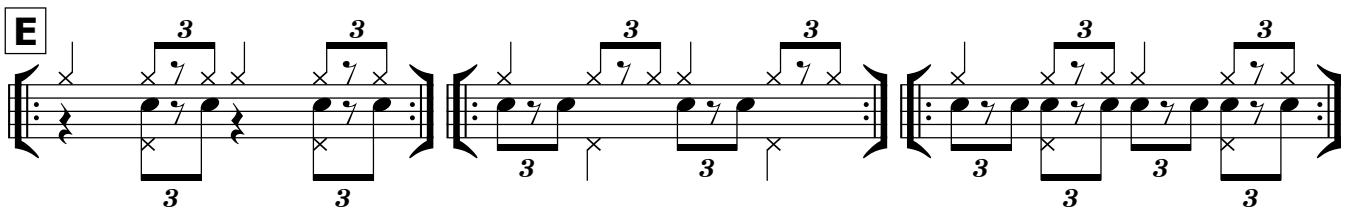
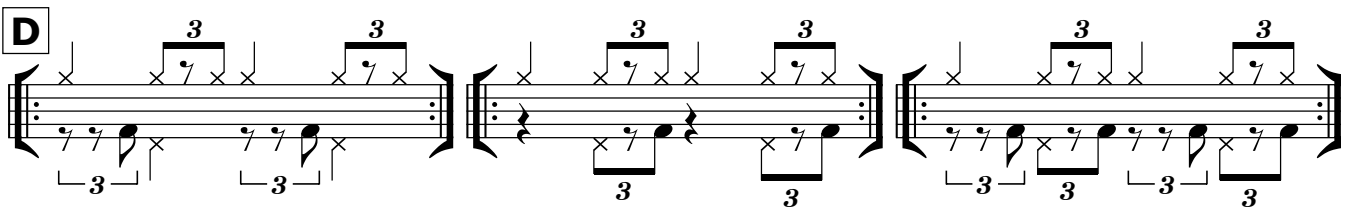
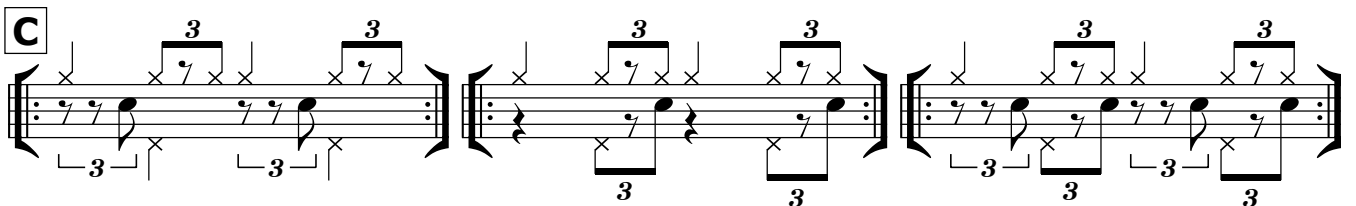
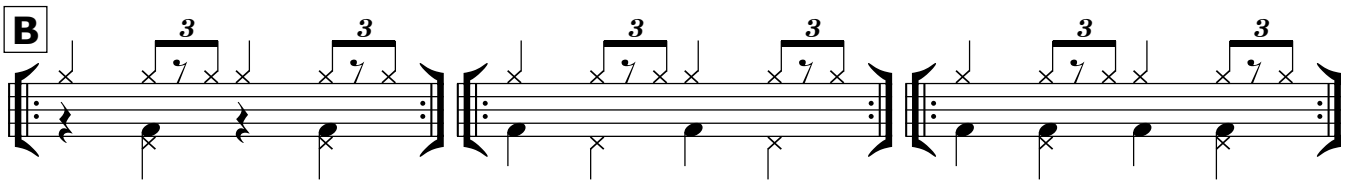
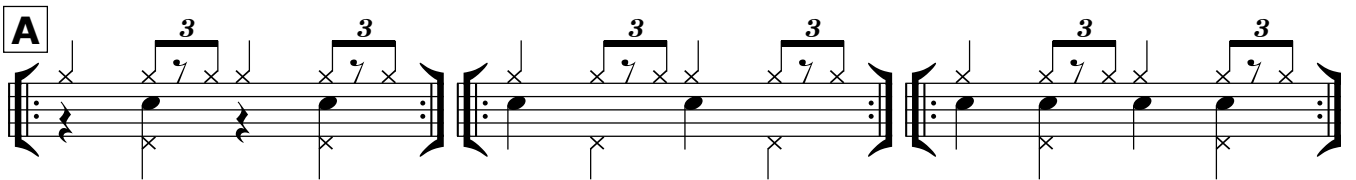
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17

Jazz coordination



Once you have the Ride and Hi hat part *swinging* comfortably, slowly work through all the comping patterns until they have a smooth flowing sound. These will hopefully give you the required coordination to take on some more musical jazz comping phrases.



G

3 3 3 3 3 3

H

3 3 3 3 3 3

I

3 3 3 3 3 3

J

3 3 3 3 3 3

K

3 3 3 3 3 3

L

3 3 3 3 3 3

M

3 3 3 3 3 3

N

3 3 3 3 3 3

Extended flam workouts

1 Flam Tap

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

Inverted Flam Tap

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

Flam Tap

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

Inverted Flam Tap

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

2 Flam Accent

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

Swiss Triplet

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

Flam Accent

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

Swiss Triplet

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

3 Flam Accent Flam Paradiddle

L R L R rL R L lR L R rL R L lR L R R

Flam Tap

rL L lR R rL L lR R rL L lR R rL L lR R

Flam Accent Flam Paradiddle

rL R L lR L R rL R L lR L R rL R L L

Flam Tap

L R R rL L lR R rL L lR R rL L lR R rL L

4 Swiss Triplet Flam Paradiddle

L R R L lR R L lR R L lR R L lR L R R

Inverted Flam Tap

rL R lR L rL R lR L rL R lR L rL R lR L

Swiss Triplet Flam Paradiddle

rL L R rL L R rL L R rL L R rL R L L

Inverted Flam Tap

L R L rL R lR L rL R lR L rL R lR L rL R

Random endurance and technical exercises

Variations for exercise 1 & 2:

- * Just right or left hand, or alternate on repeat
- * Just right or left foot, or alternate on repeat
- * Unison hands or feet with no 'flam' sounds
- * Play a flam or drag on every note
- * Play a 4 stroke ruff on every note

1

(Amount of notes in a row)

2

Make sure the triplets and sixteenth notes are accurately defined in exercise 3. As a variation, you can play each bar twice before moving to the next.

3

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

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

Exercise 4 works out the left hand, which is the weaker hand for many drummers.

4

R L L R L L R L L R L L R L L (R L R L R R)

L L R L L R L L R L L R L L R L L R (L R L R L L)

In this flam endurance exercise, every second bar is a repeat of the previous, but with reversed sticking.

5

1 2 1 2 1 2 3 1 2 3

LR L LR L R RL R RL R L LR L LR L LR L R RL R RL R RL R L

9

1 2 3 4 1 2 3 4

LR L LR L LR L LR L R RL R RL R RL R RL R L

11

1 2 3 4 5 1 2 3 4 5

LR L LR L LR L LR L LR L R RL R RL R RL R RL R RL R L

13

1 2 3 4 5 6 1 2 3 4 5 6

LR L LR L LR L LR L LR L R RL R RL R RL R RL R RL R RL R L

Seven stroke roll mastery over different note rates.

6

3 3 > 6 >

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

3 3 > 6 >

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

Double and inverted double strokes workout - play each bar once, twice or four times, and ensure you have a smooth transition between bars.

7

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

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