PROGRESSIVE STEPS TO

SYNCOPATION

FOR THE MODERN DRUMMER

BY

TED REED

Alfred

Foreword

In Every band or ensemble, the drummer is called upon to give that group a Solid rythmic foundation. Therefore it is important that every drummer have Excellent music reading skills. The goal of this book is to first introduce basic Music reading skills and then to explore many of the most common syncopation rythms found in today´s music.

Here are some suggestions on how to practice the rythms and exercices found on this book:

1.Count out loud. This is a must in order to become a good reader.

2.Practice at various tempos from slow to fast.

3. Work on incorporating the syncopated rythms you learn in this book around the full drumset (toms, cymbals, hi-hat, etc.).

4. Devote some of your practice tim to playing with a metronome

Remember, there is no substitute for a good teacher

Since its publication, many drummers have asked me how I was inspired to write this book.
I was teaching drums , giving 85 half-hour lessons each week with about 55 students. Monday to Friday.
First I would lesson to the student´s last lesson and then write, demonstrate ,explain and play with them on their new lesson.

I then wrote all that stuff and made copies. I was carefull to protect my original work from plagiarism until I recieved an official copiright from Washington, D.C. I published it in 1958 and now it´s in your hands/pc.

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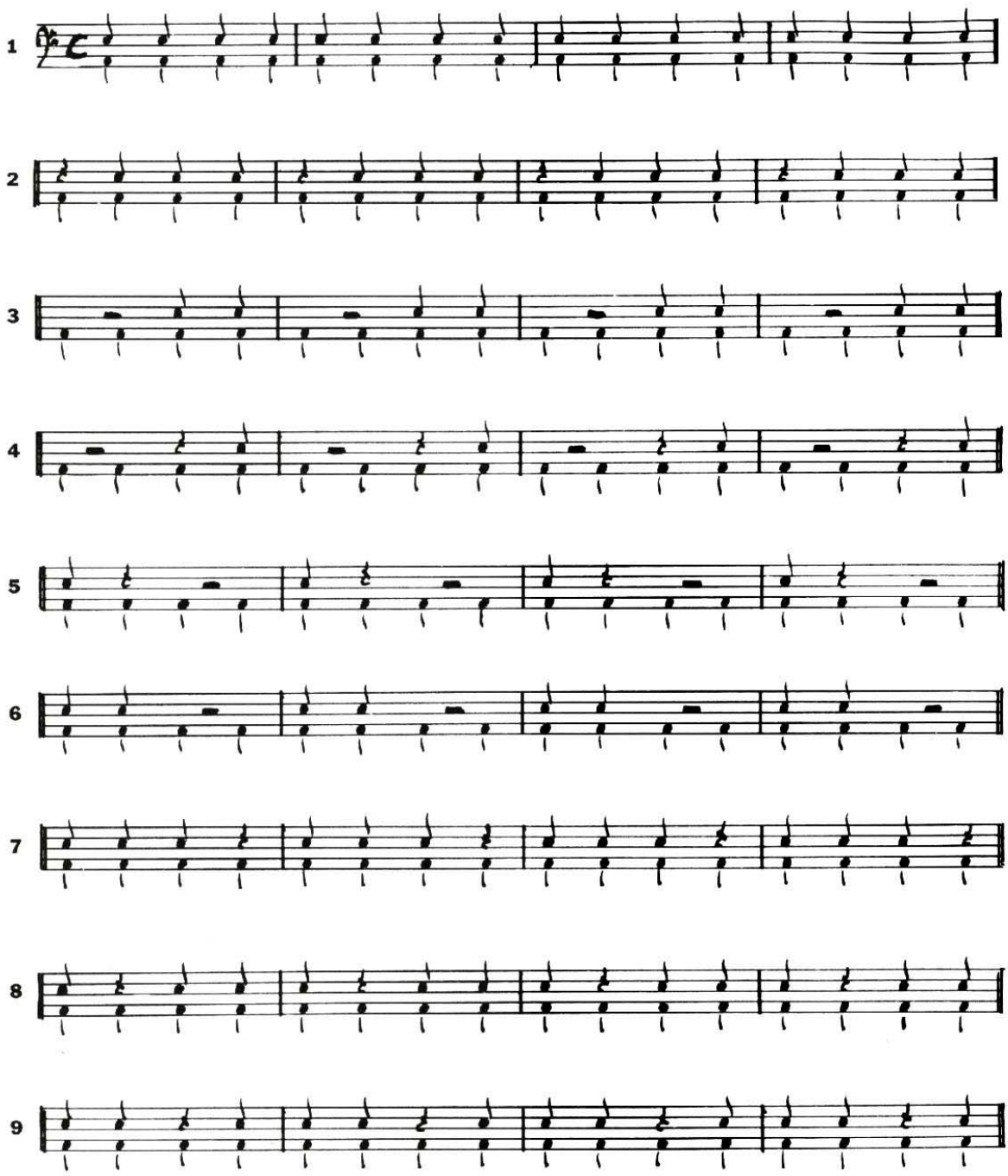
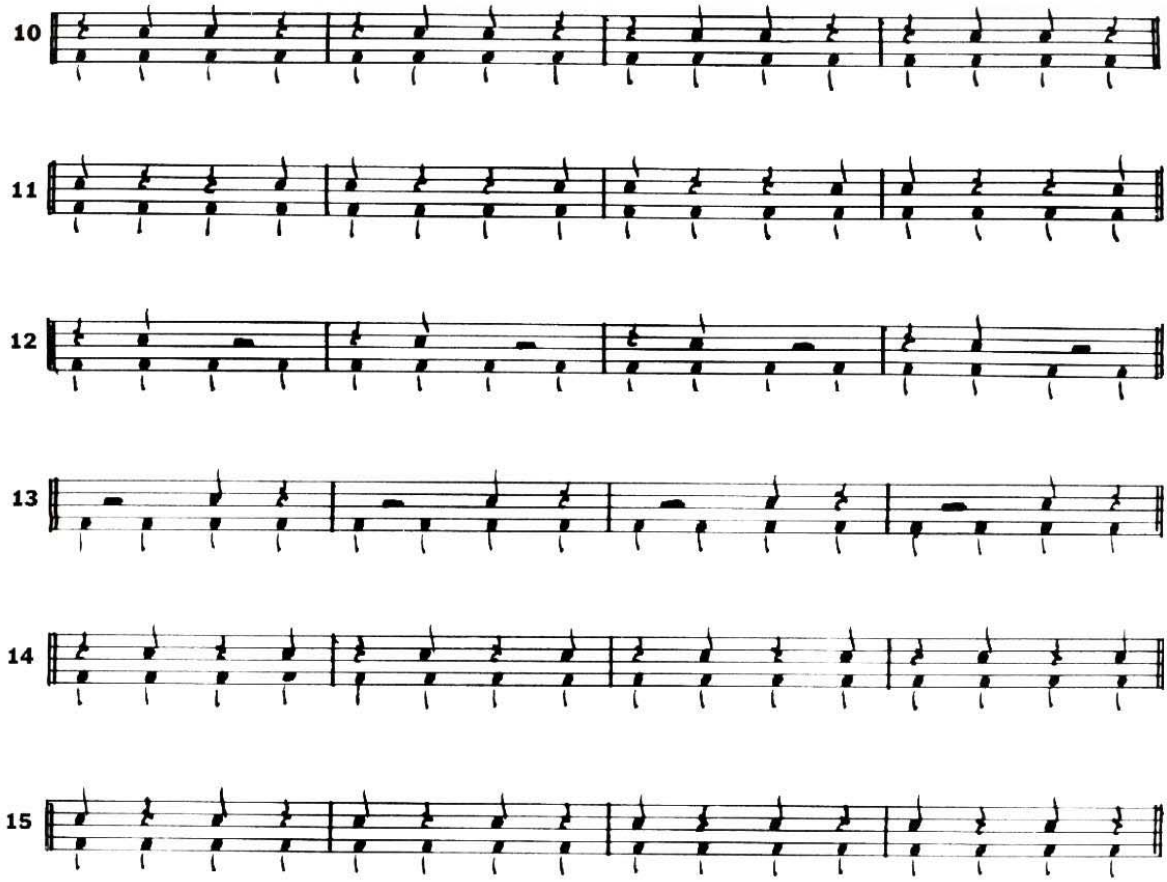
Lesson One Playing quarter notes, quarter rests and half rests.





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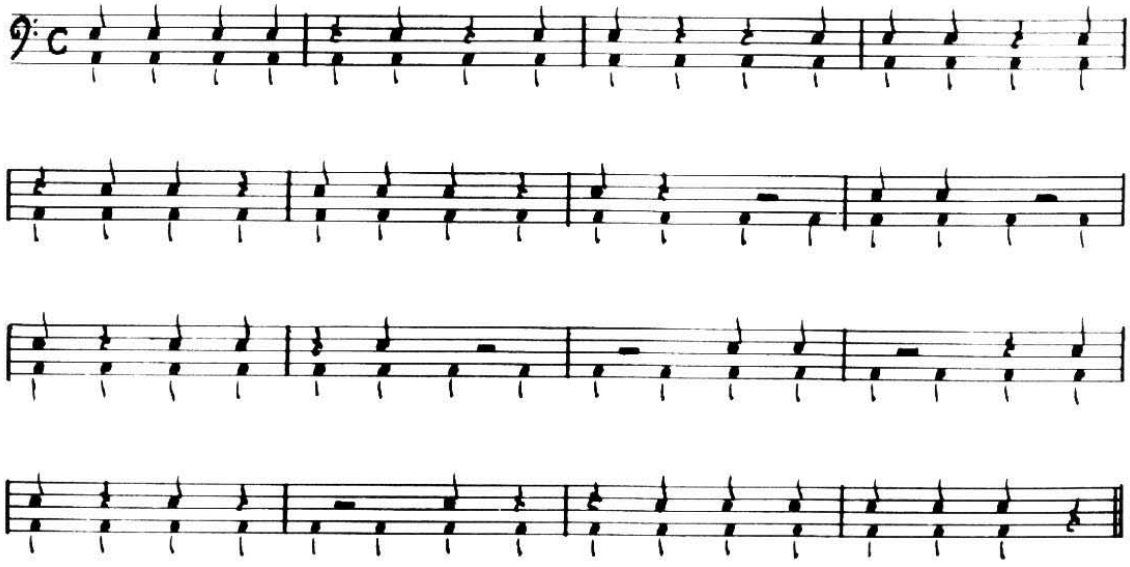
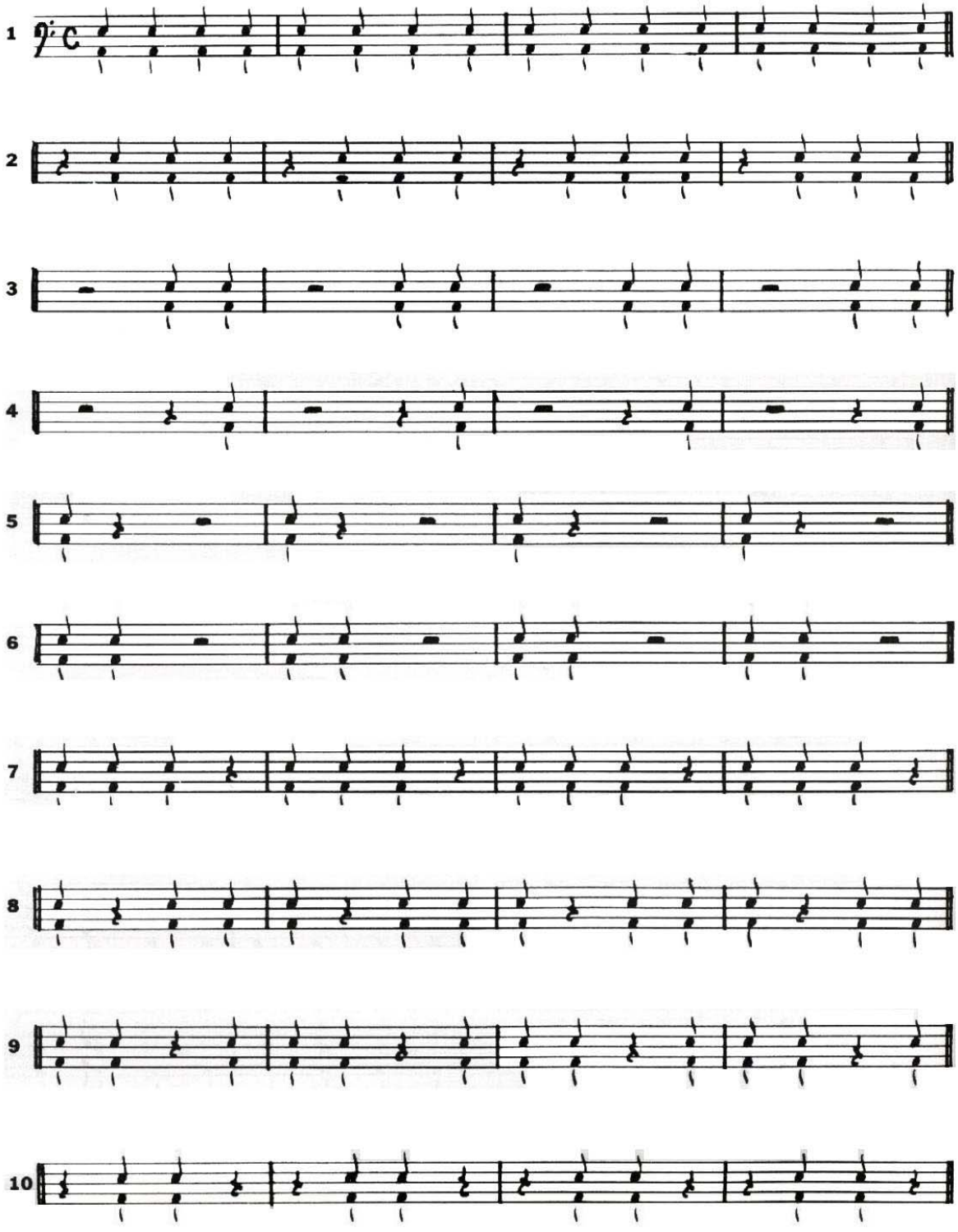
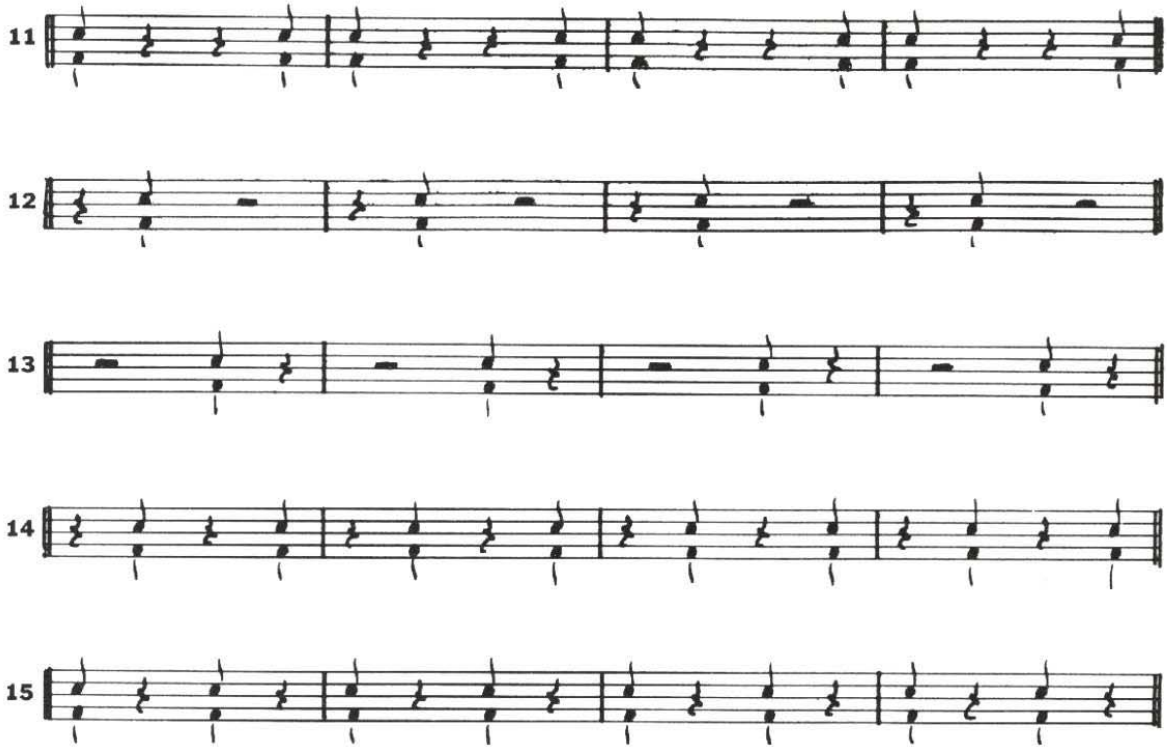


Lesson Two

Playing quarter notes, quarter rests and half rests in unison.





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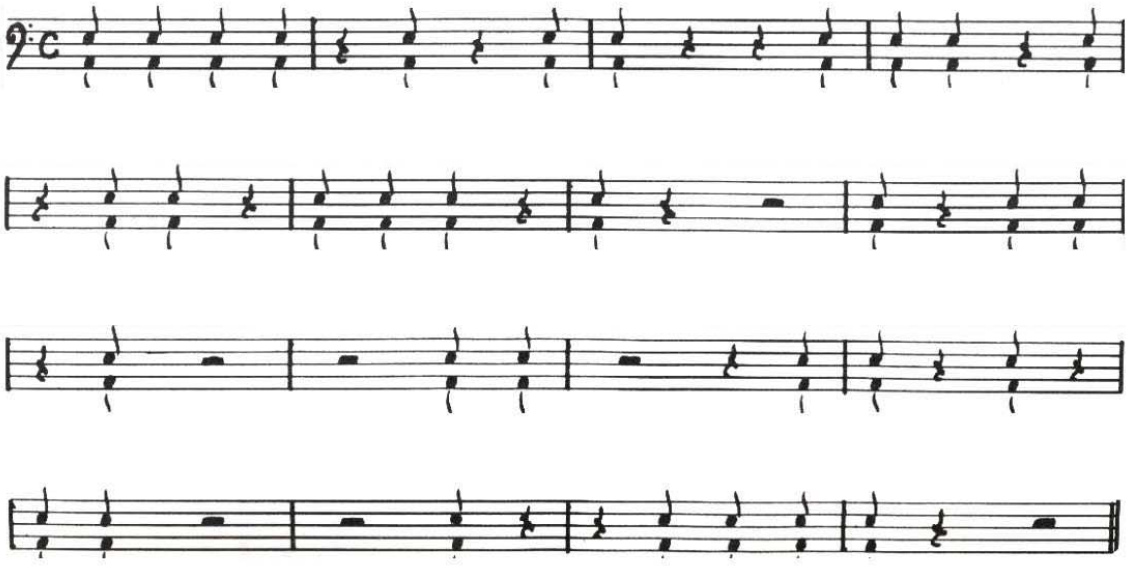

Lesson Three

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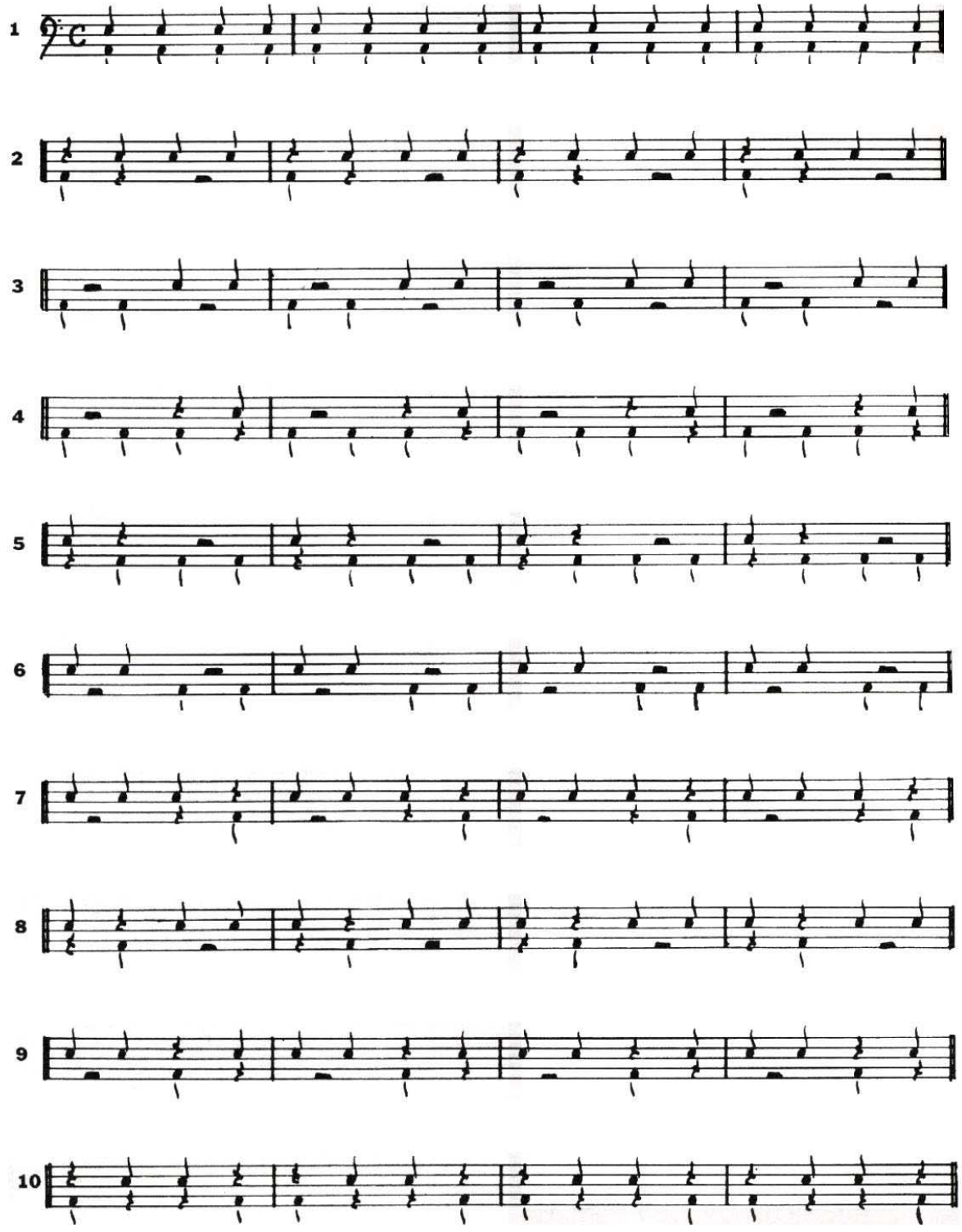

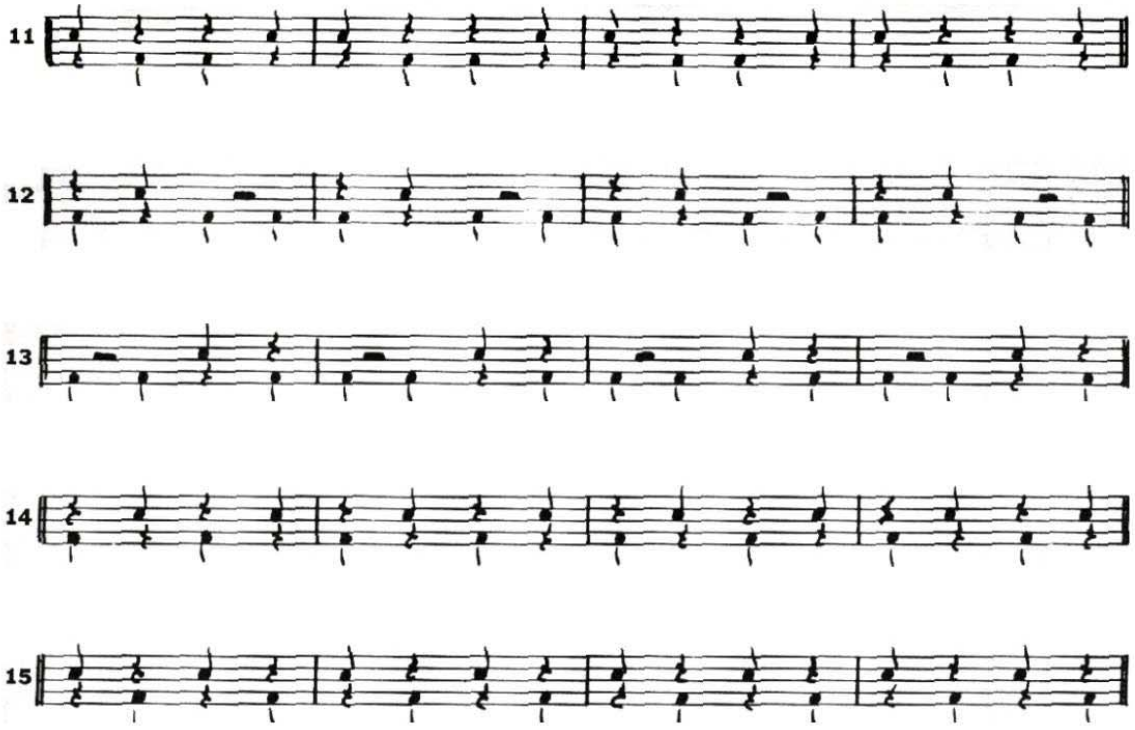

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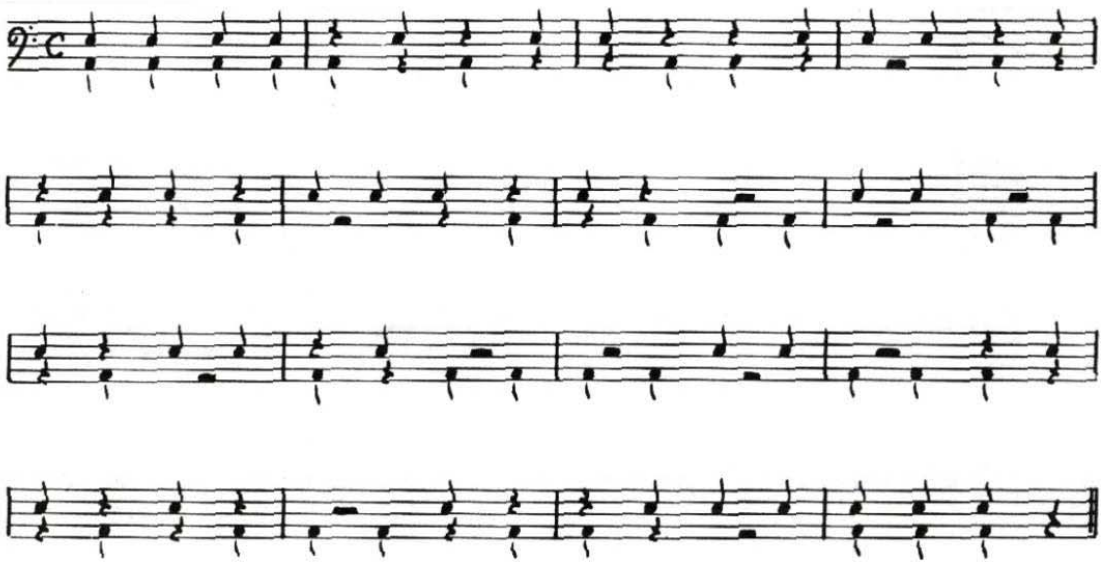

Lesson Four

Playing eighth notes and quarter notes.

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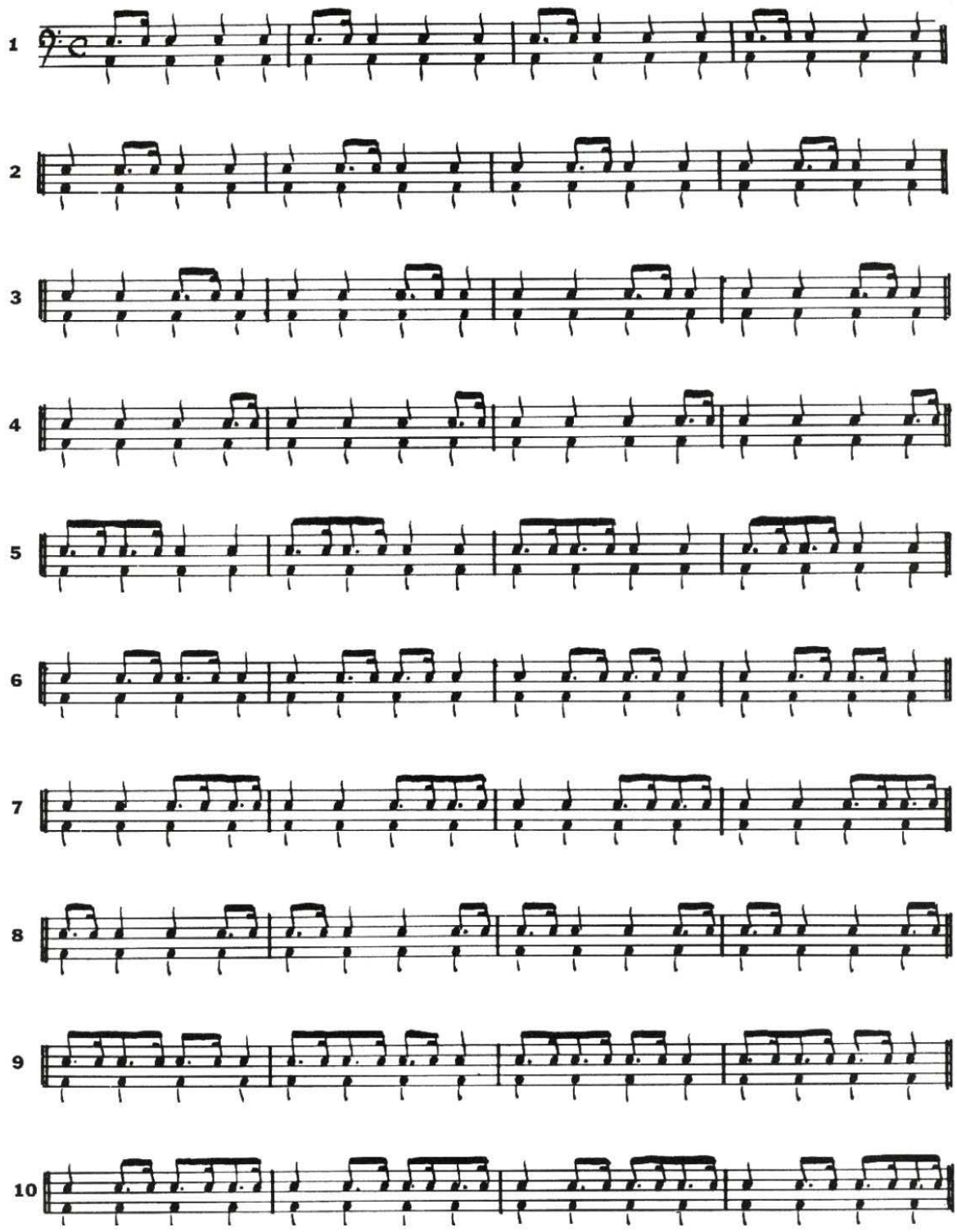
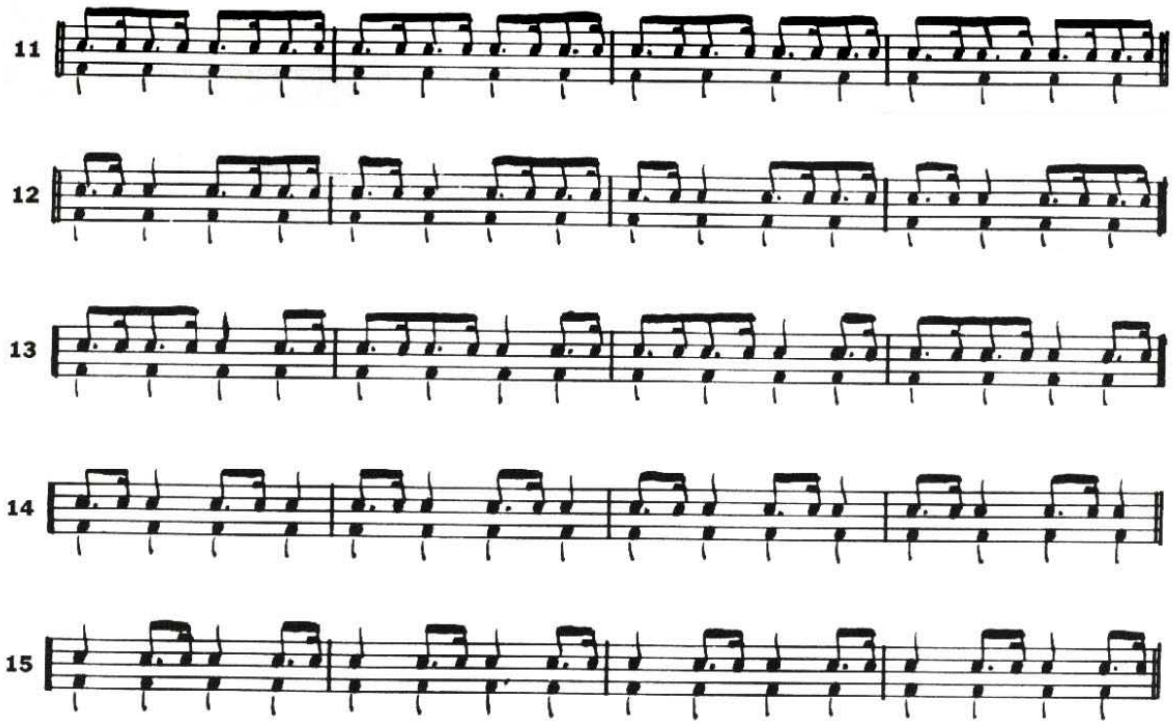
20-Bar Exercise

Lesson Five

Playing dotted eighth/sixteenth notes and quarter notes.





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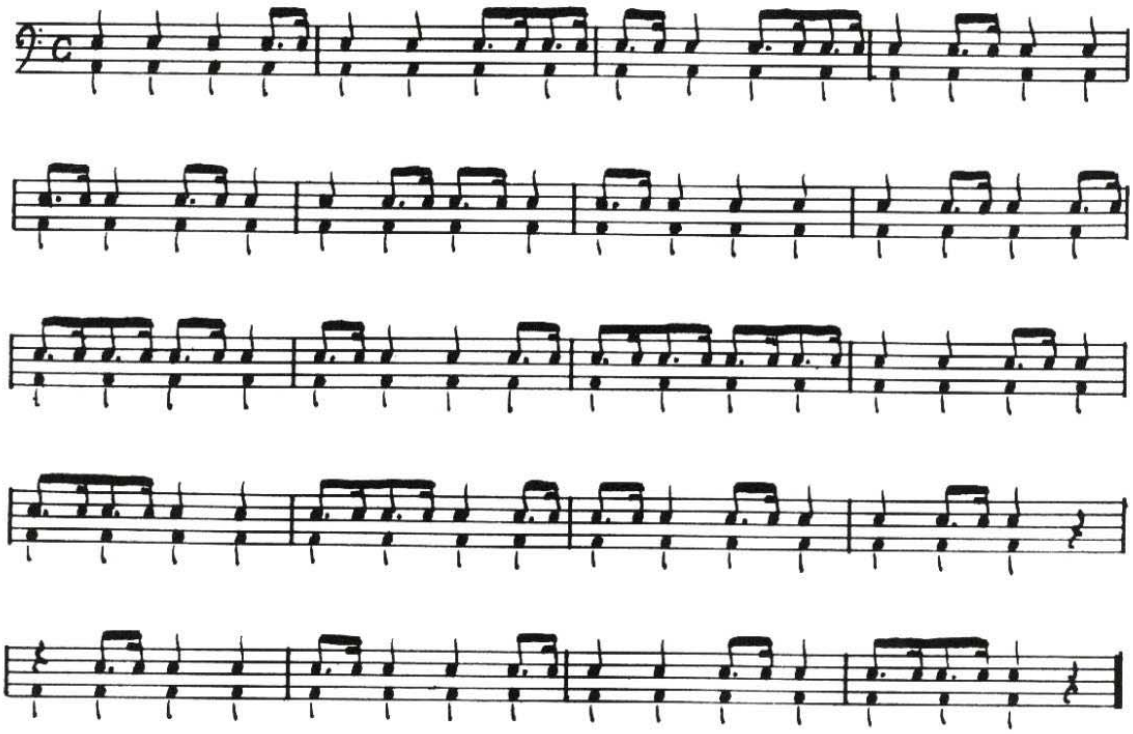

Lesson Six

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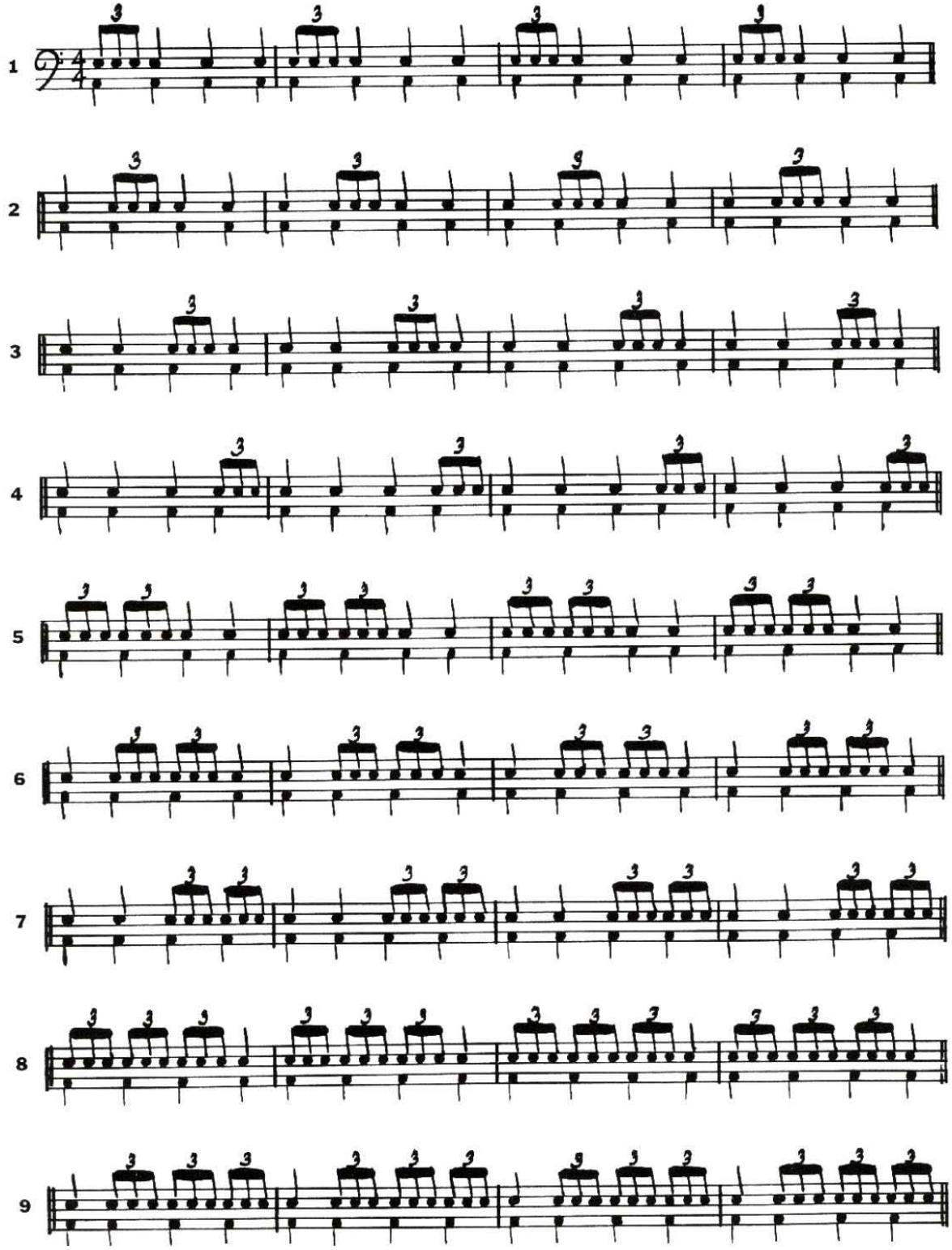

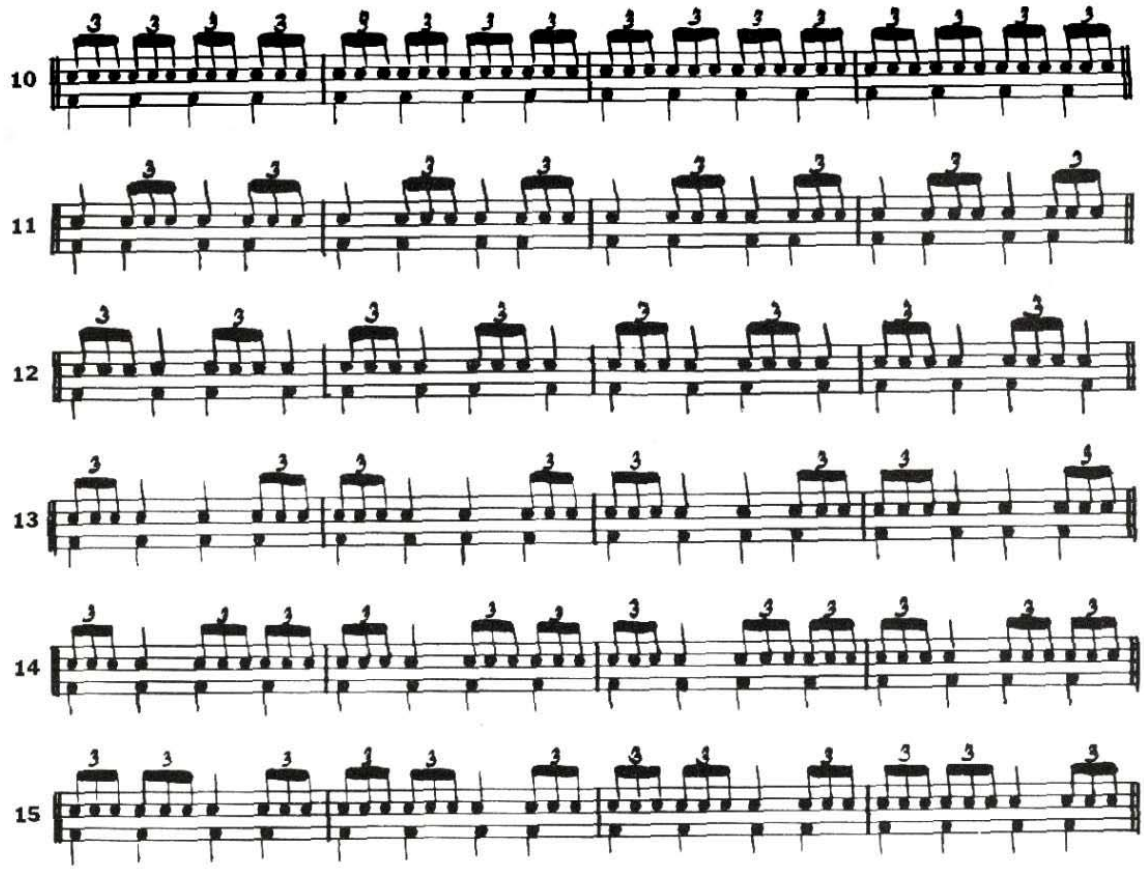

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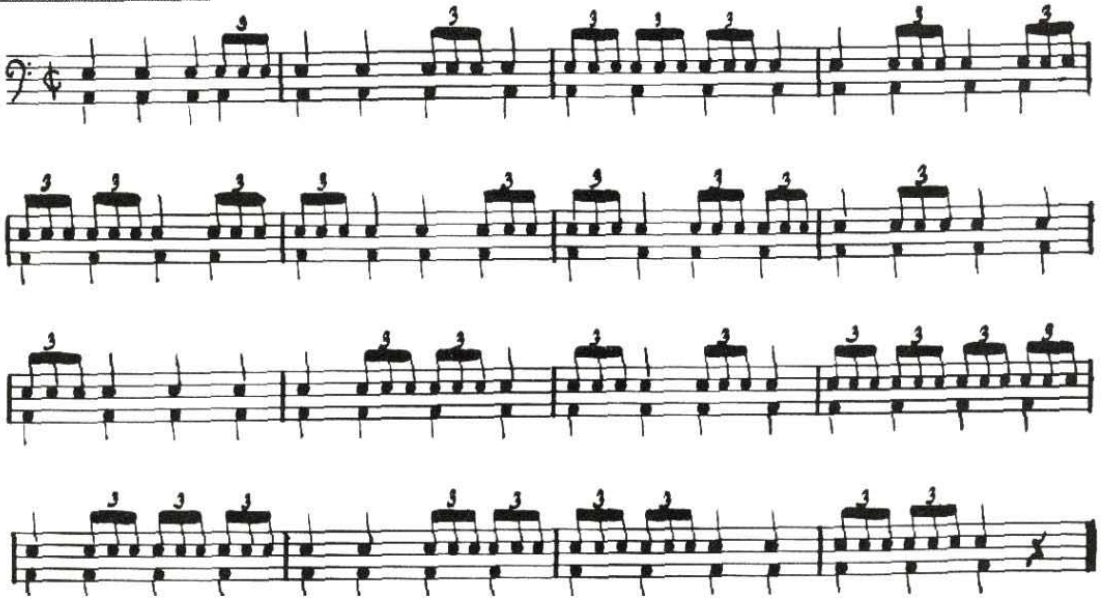

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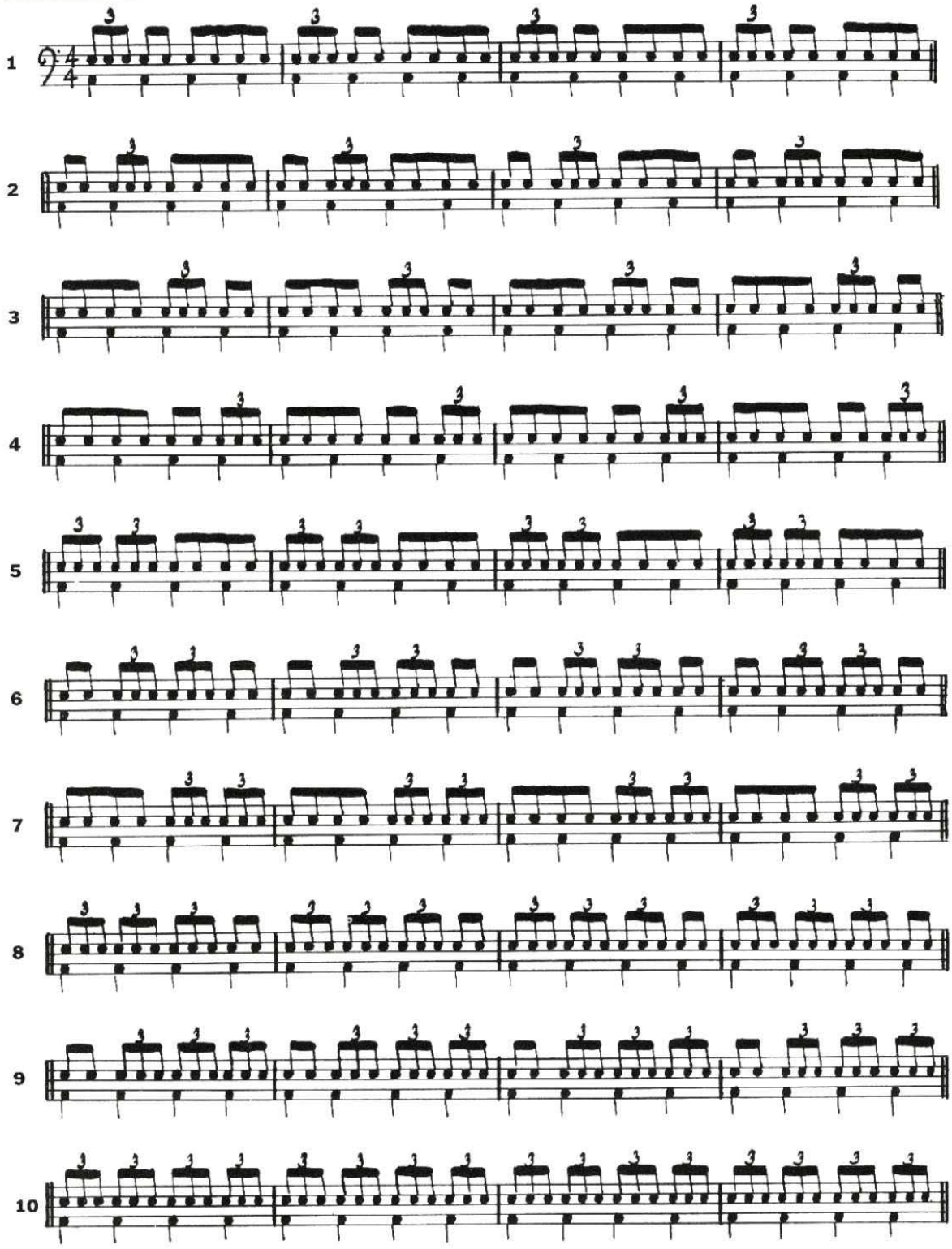

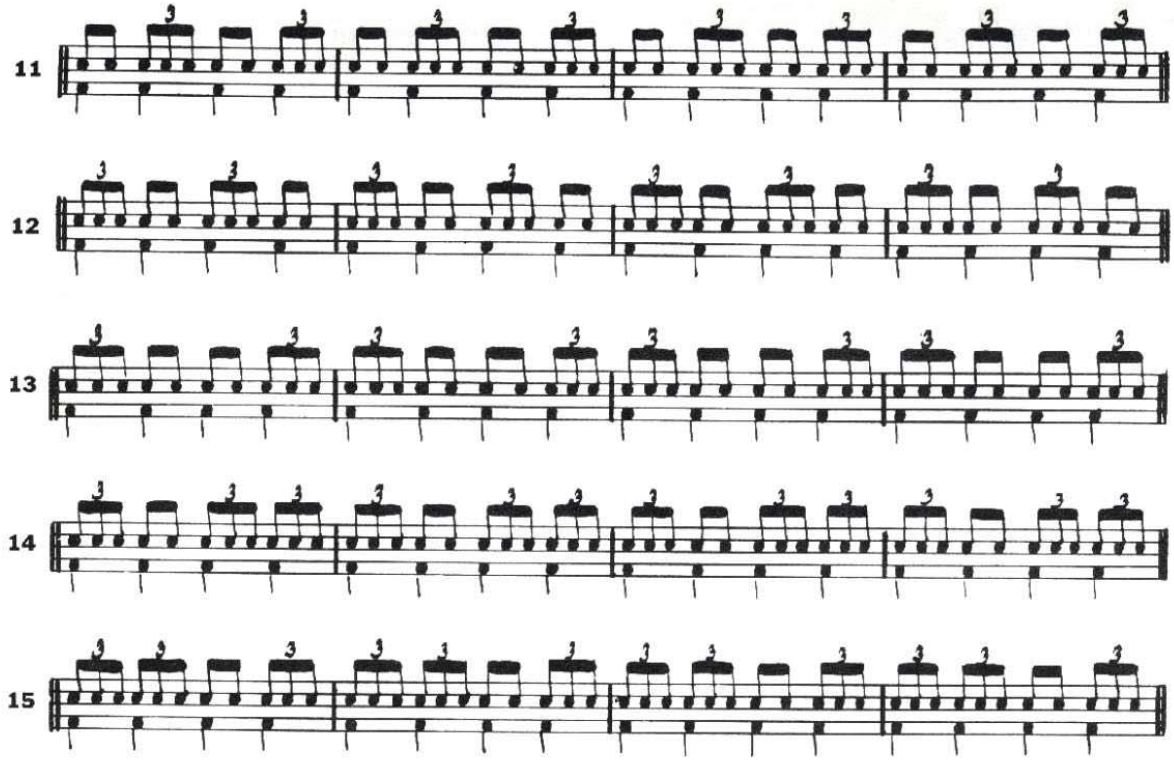

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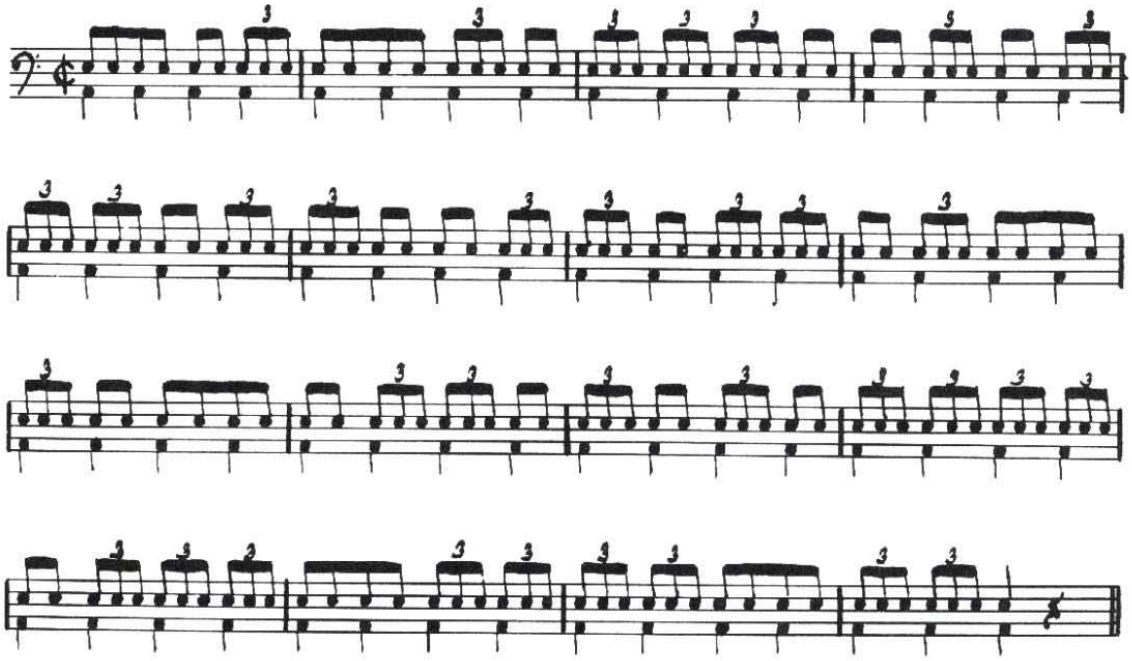
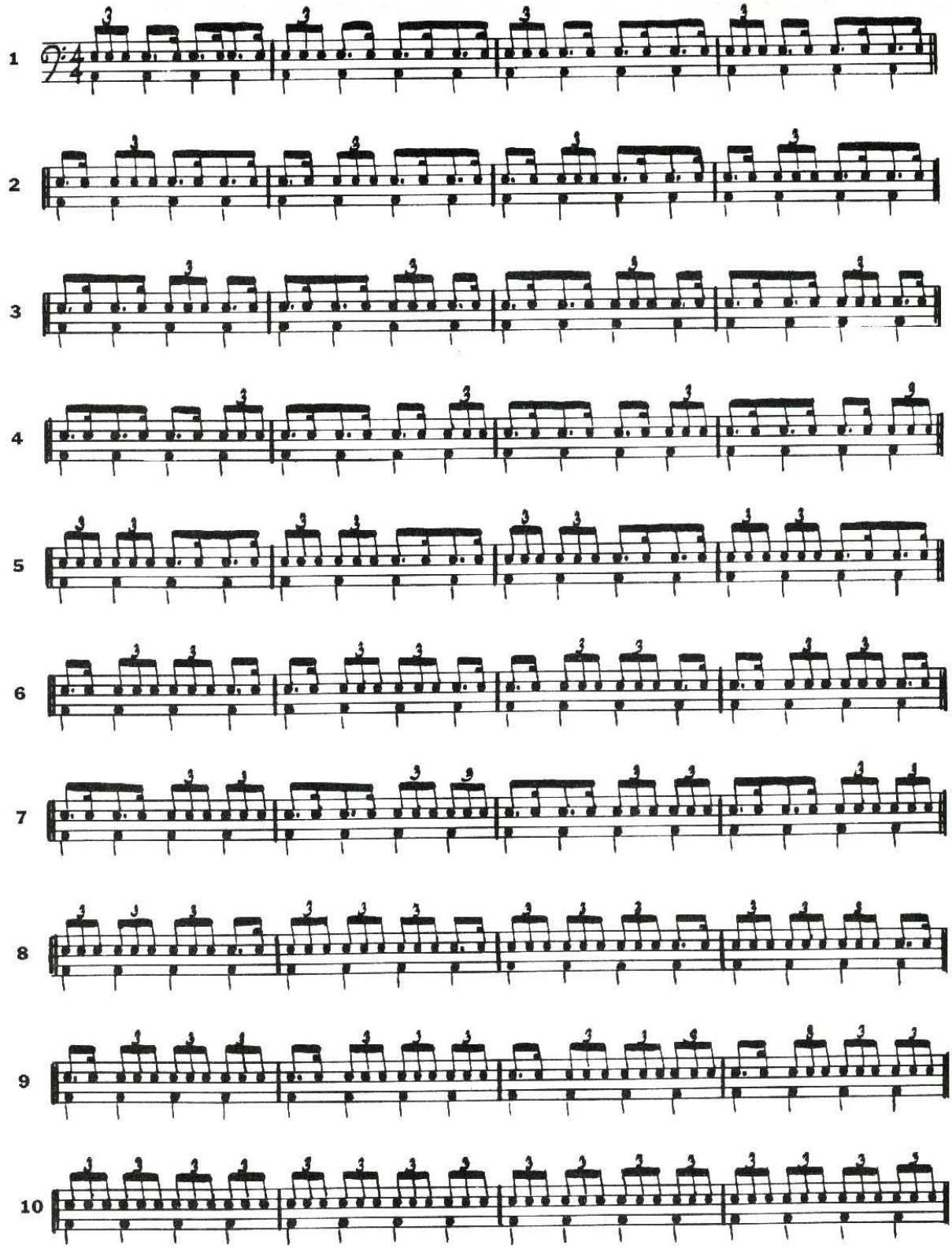
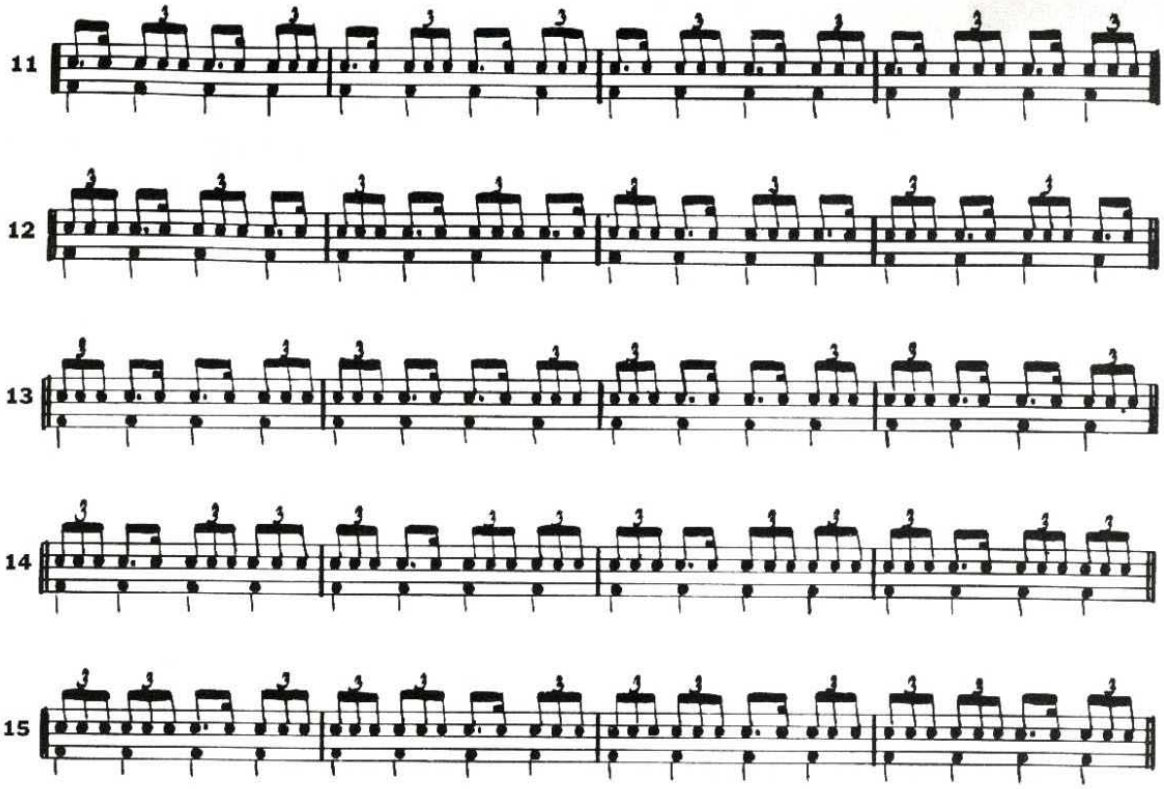


Lesson Eight

Playing eighth-note triplets and dotted eighth/sixteenth notes.





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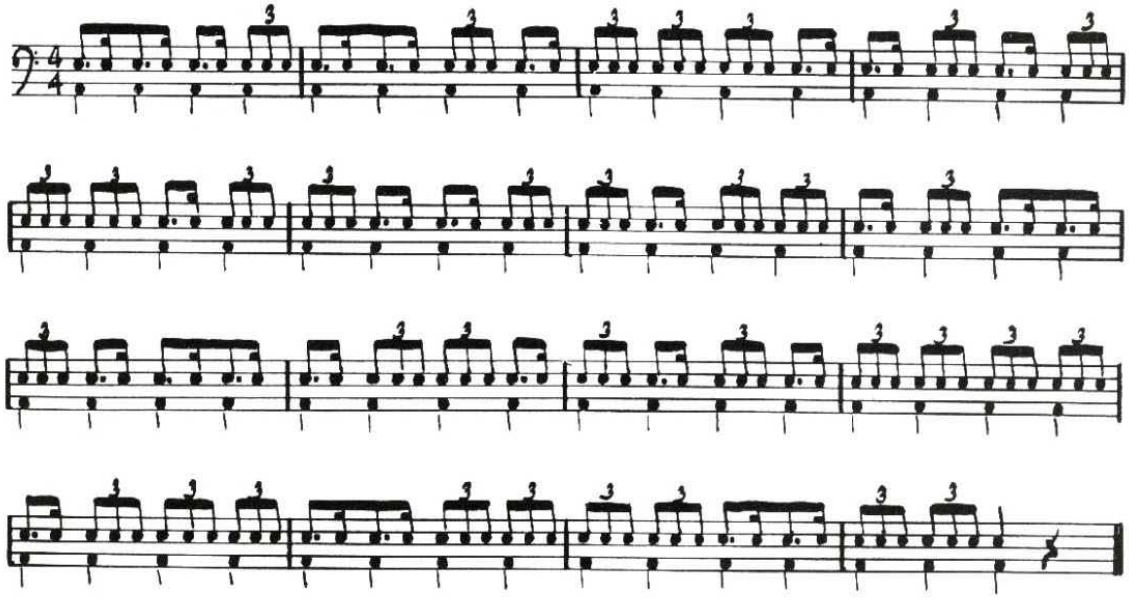
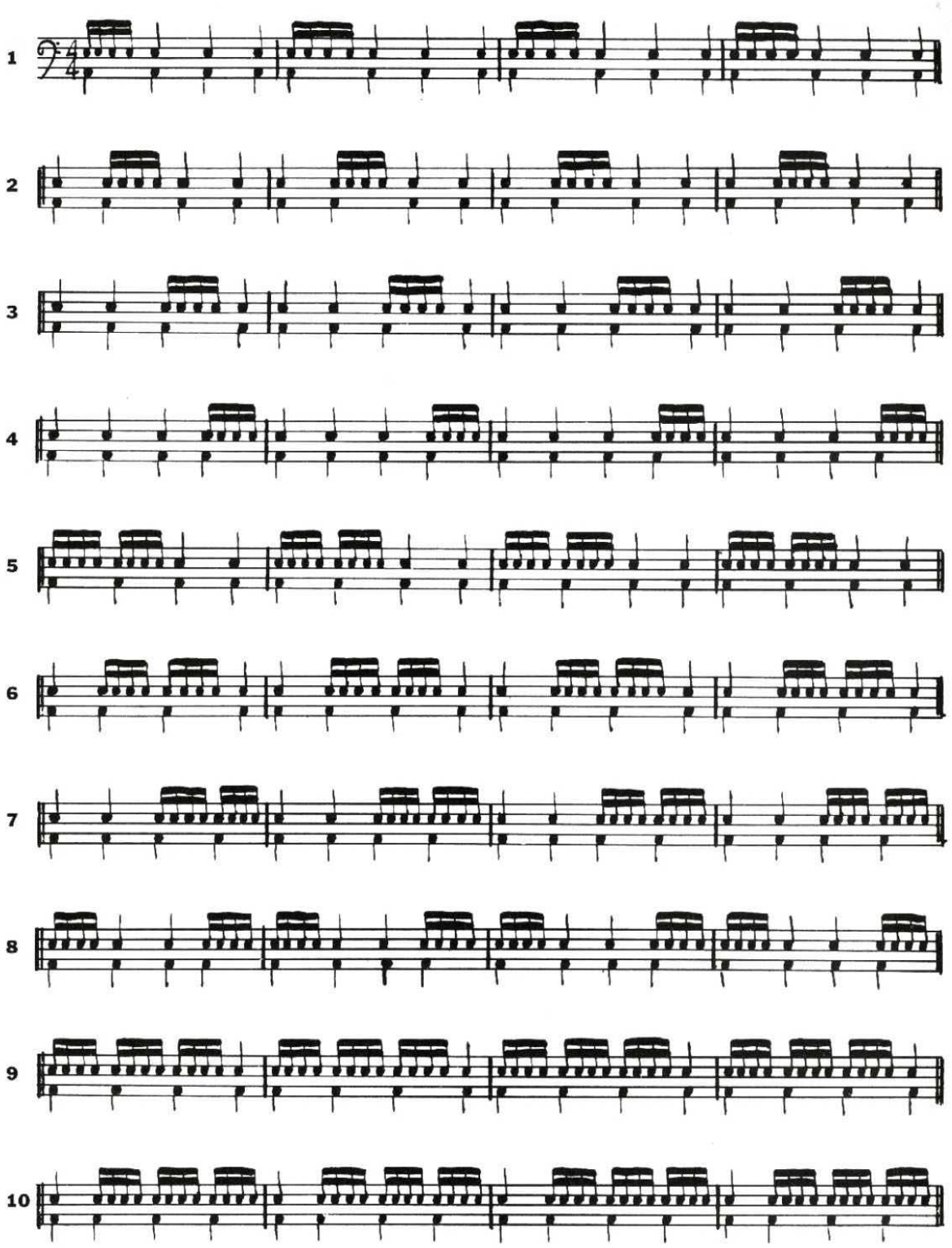
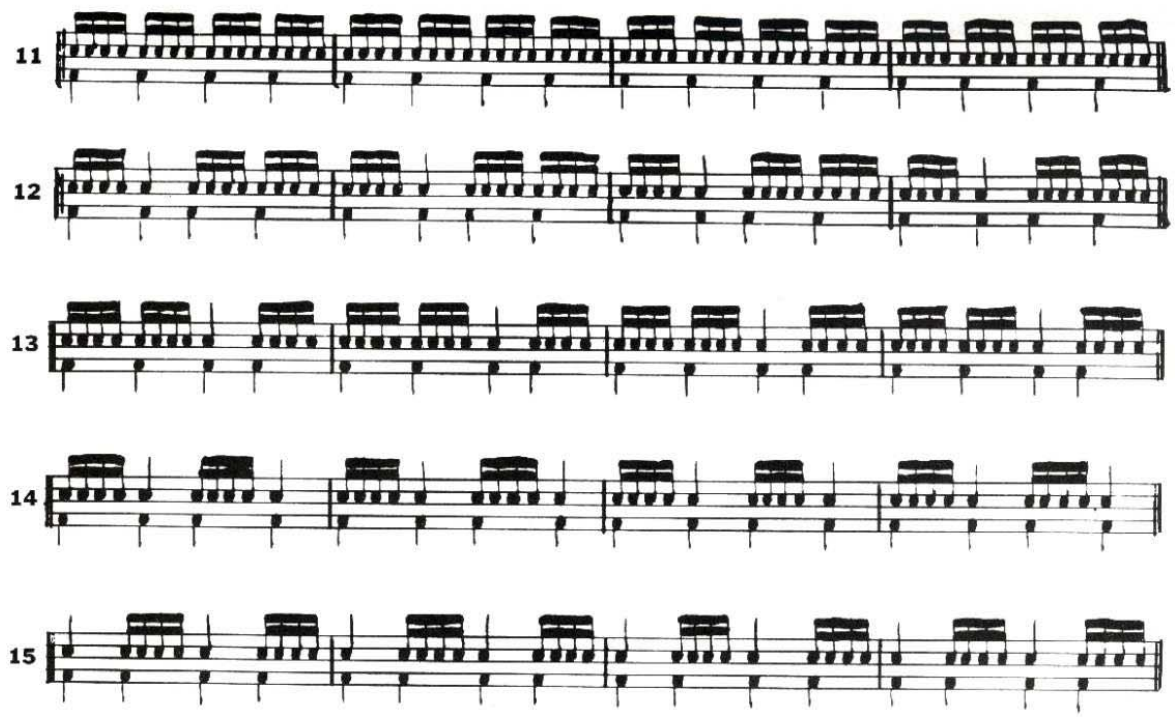


Lesson Nine

Playing sixteenth notes and quarter notes.





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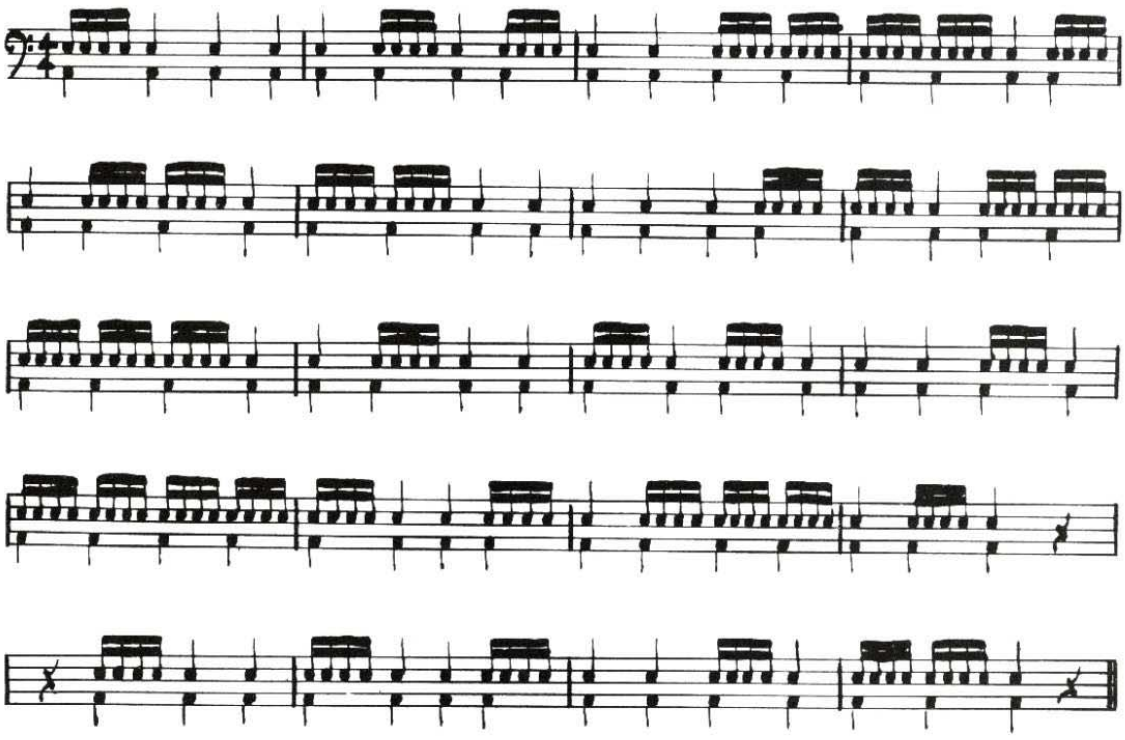
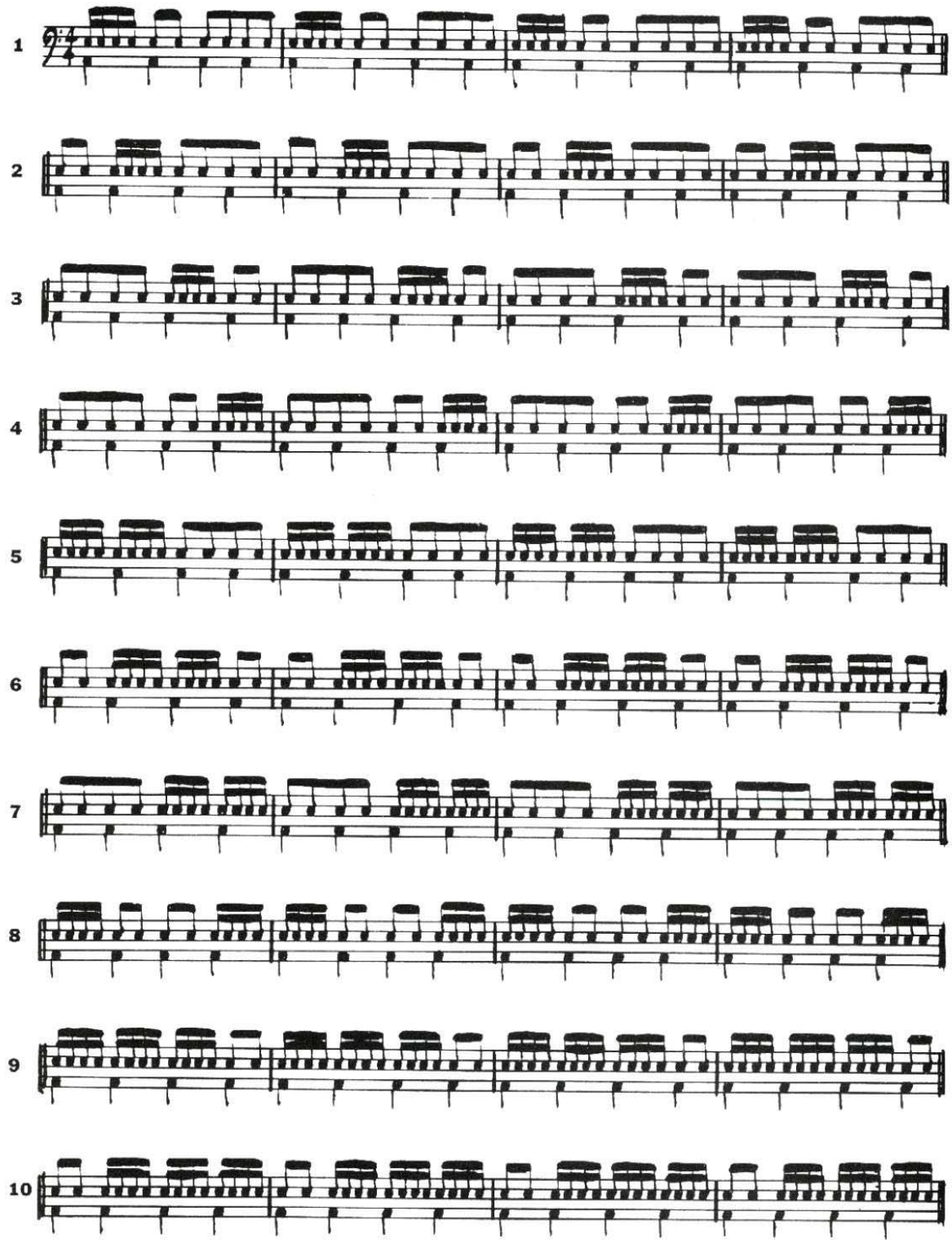
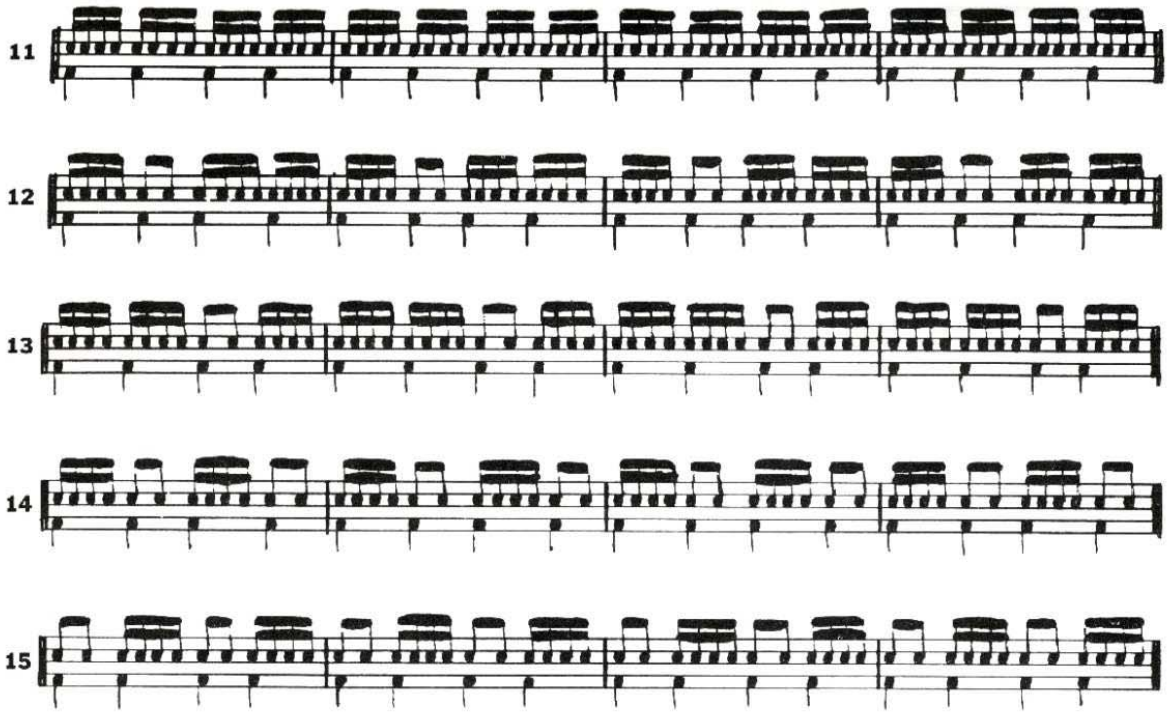


Lesson Ten

Playing sixteenth notes and eighth notes.





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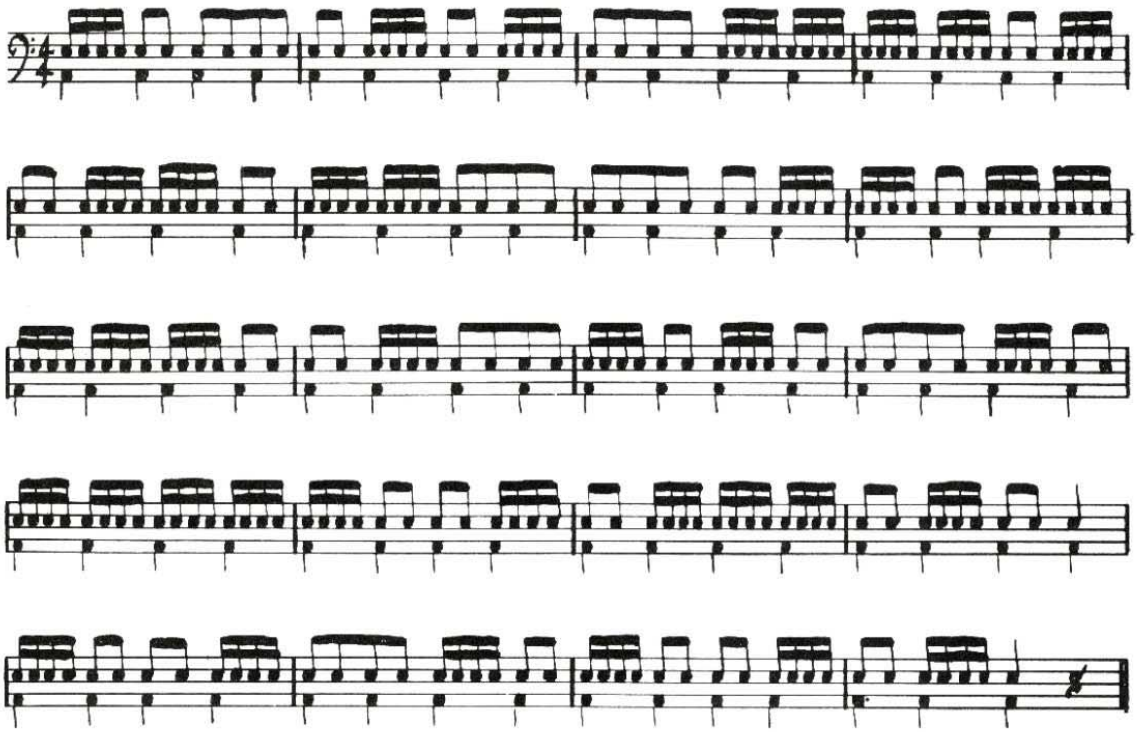

Lesson Eleven

Playing sixteenth notes and eighth notes.

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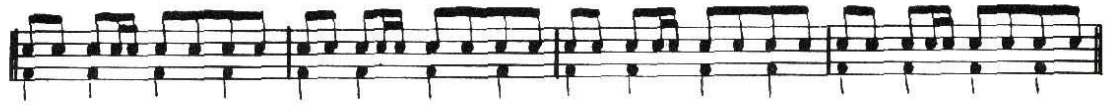
4 

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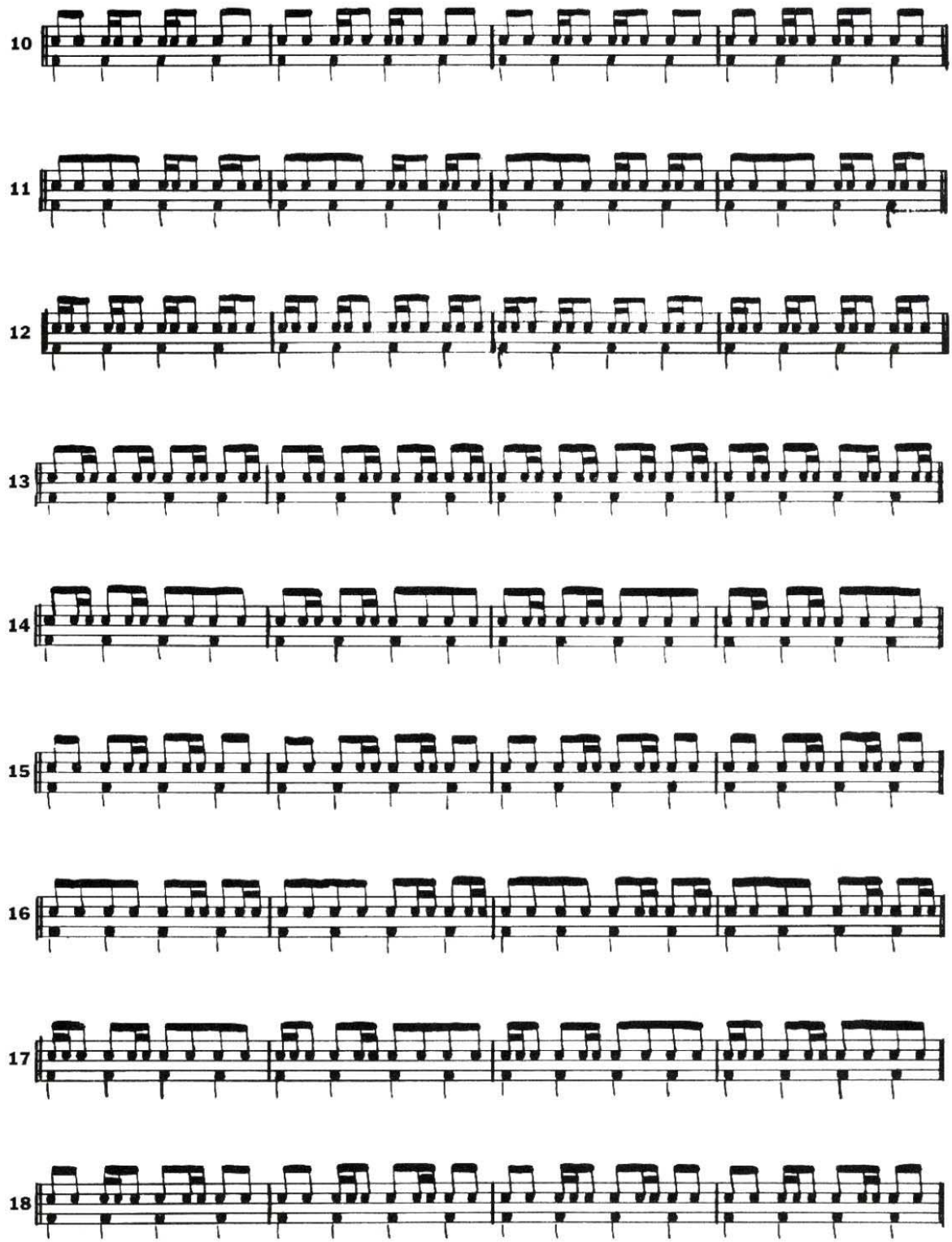
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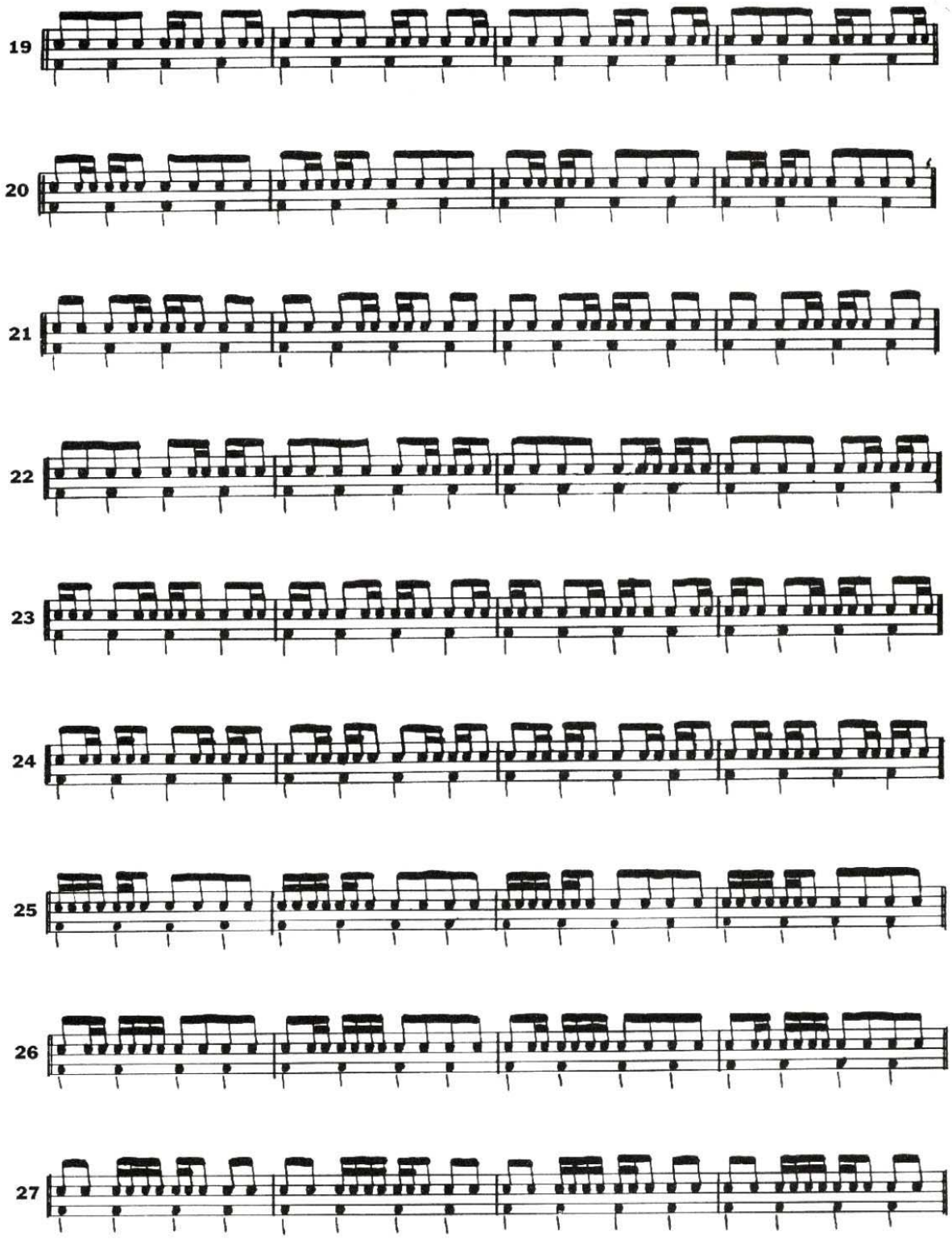
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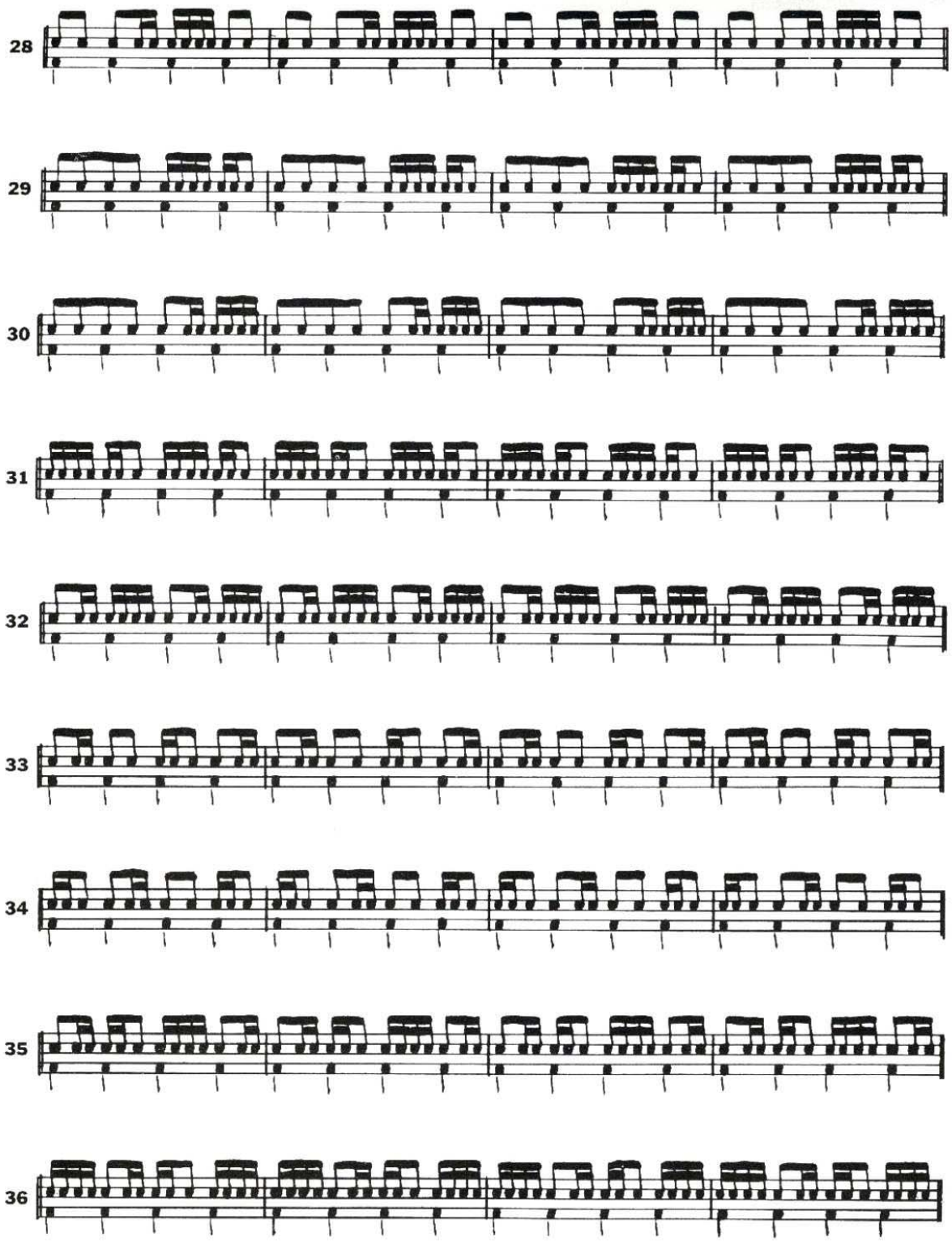
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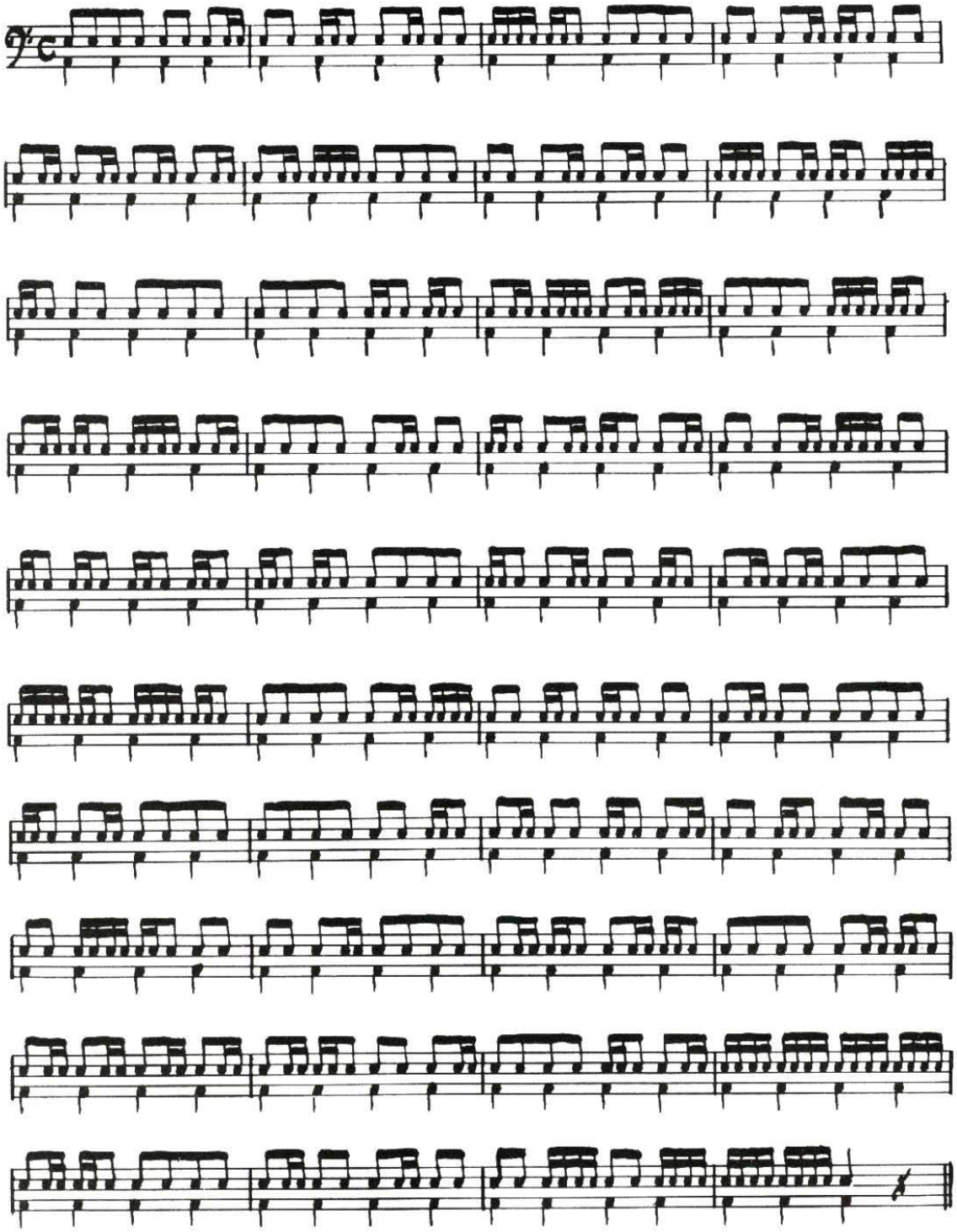
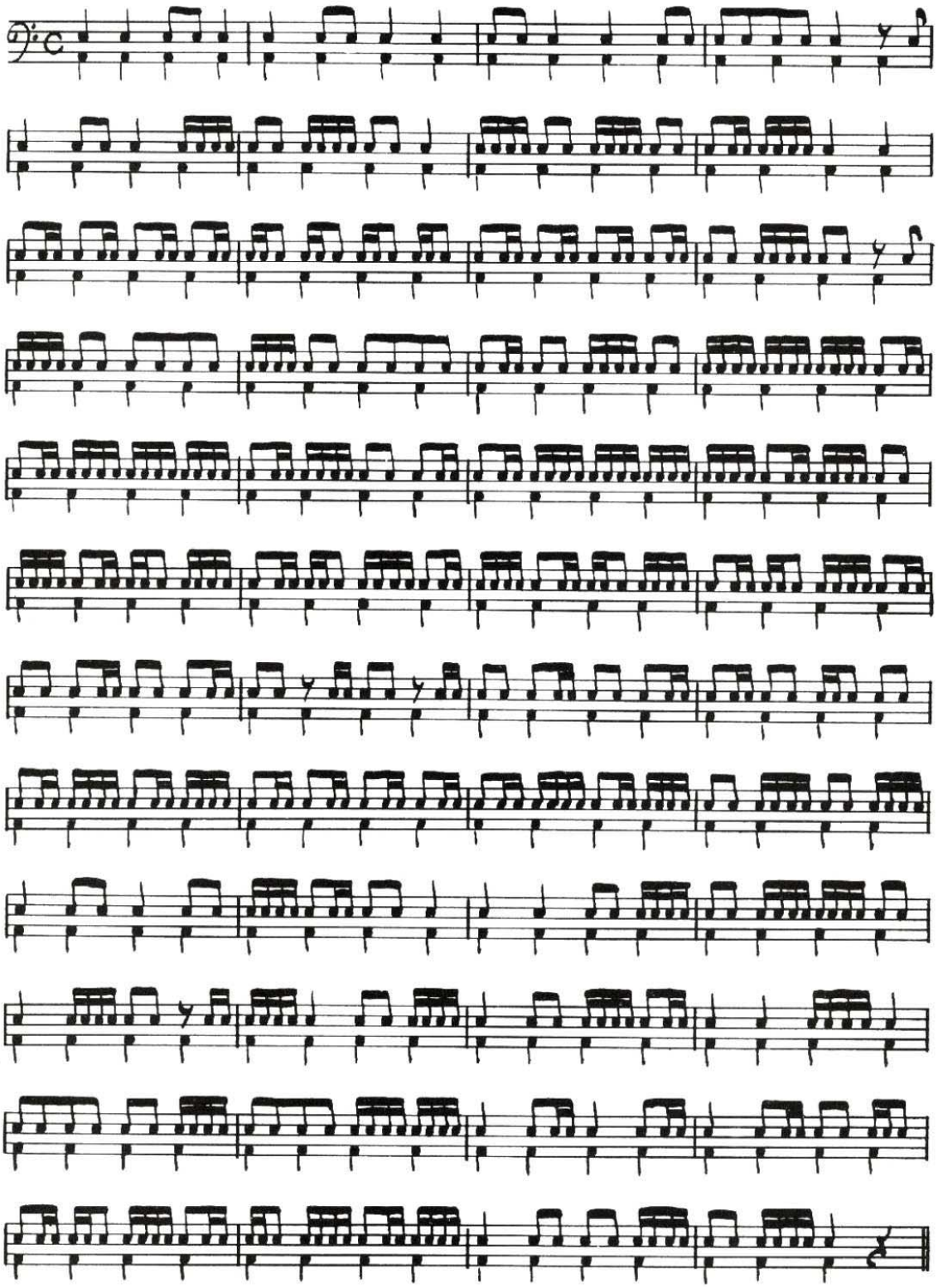
40-Bar Exercise

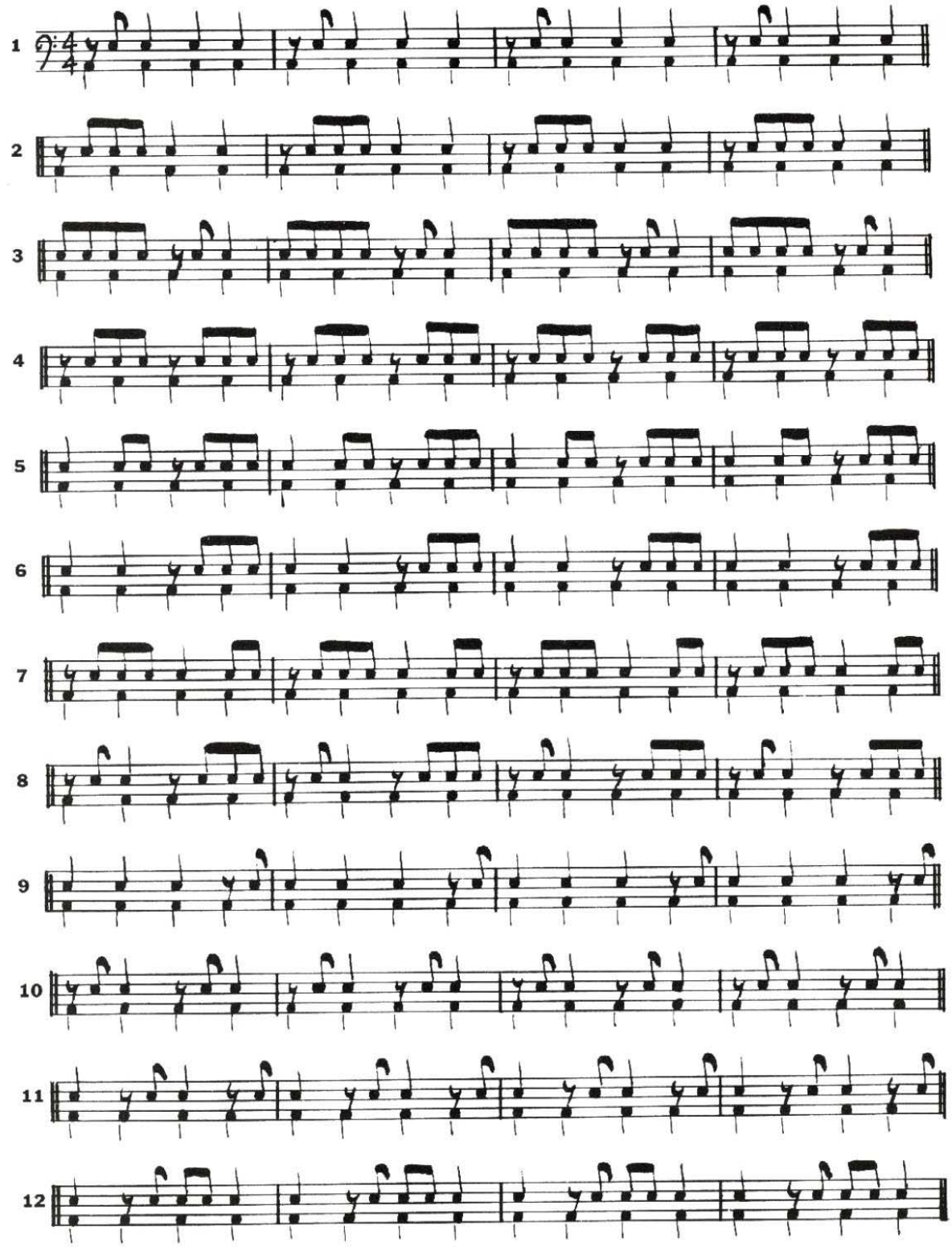


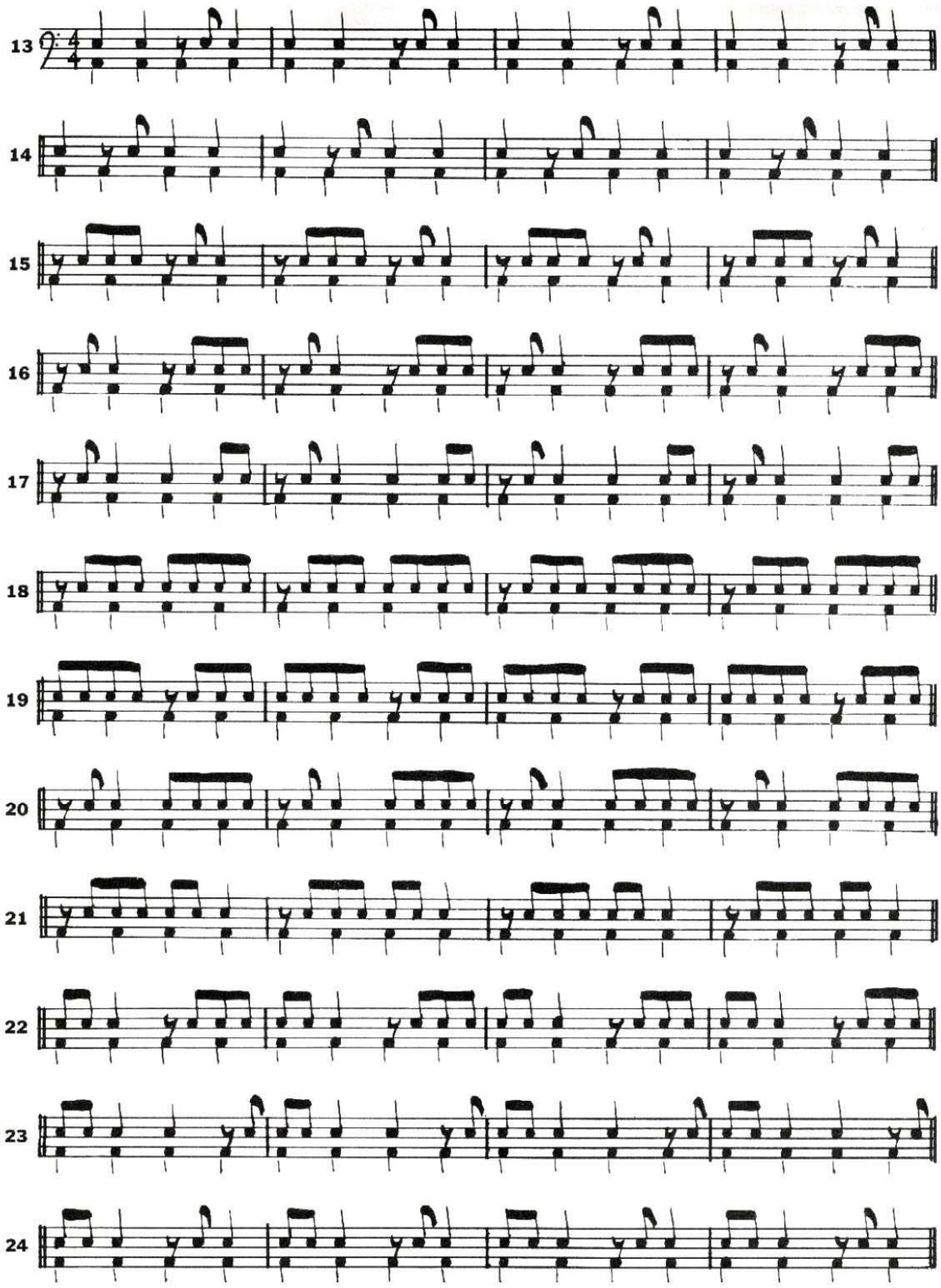
48-Bar Exercise



Lesson Twelve

Playing eighth notes, eighth rests and quarter notes.

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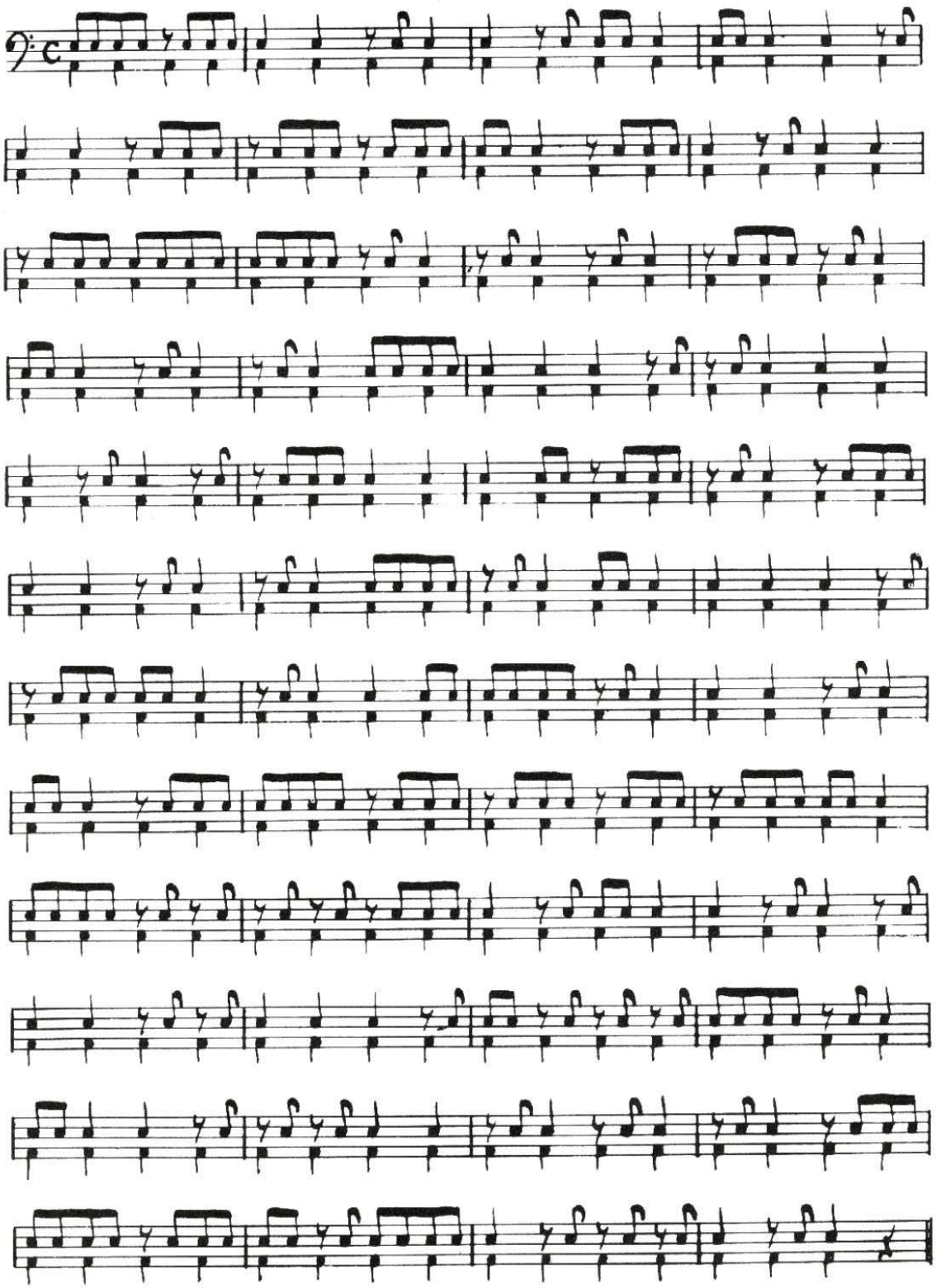
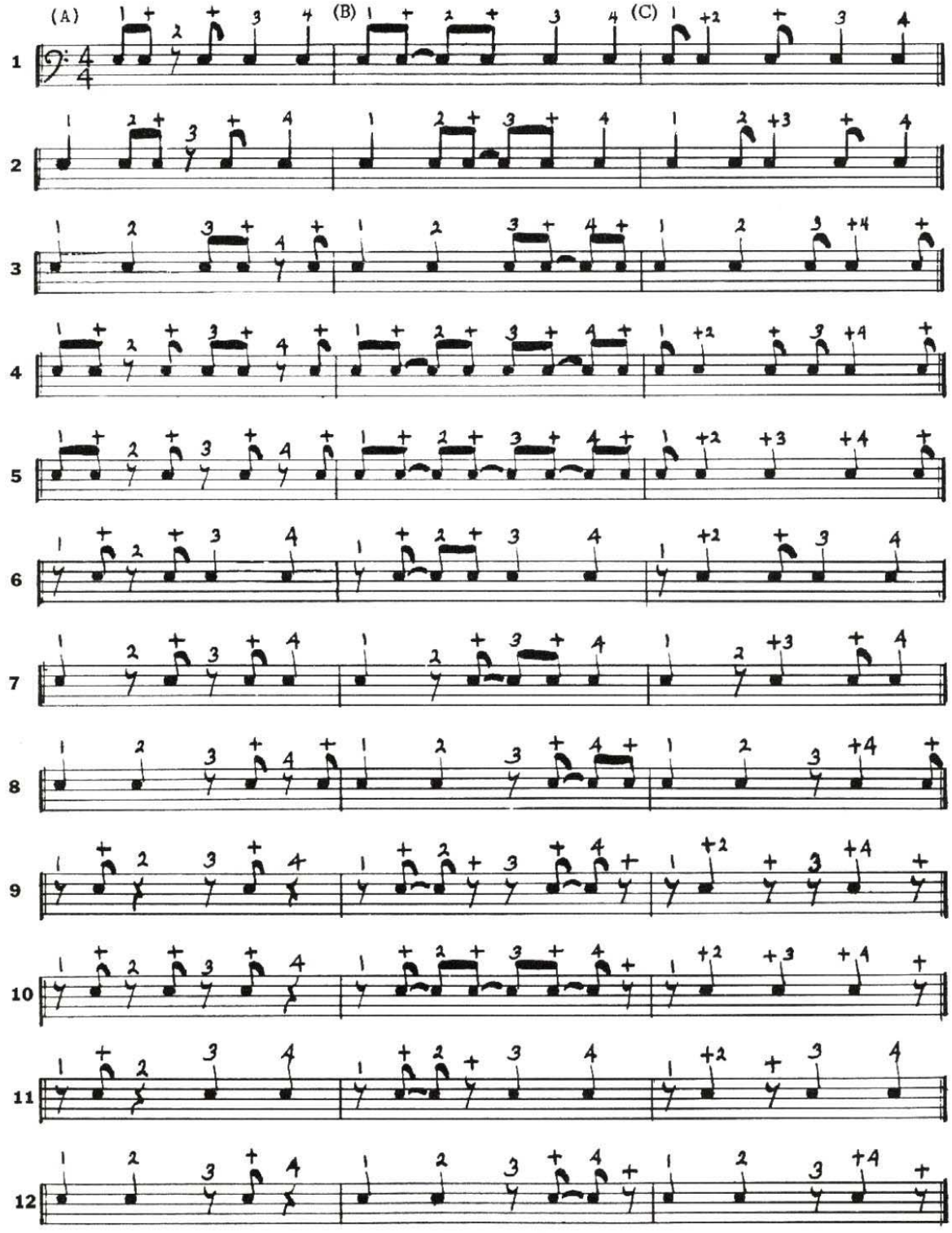
48-Bar Exercise



Syncopation Set 1

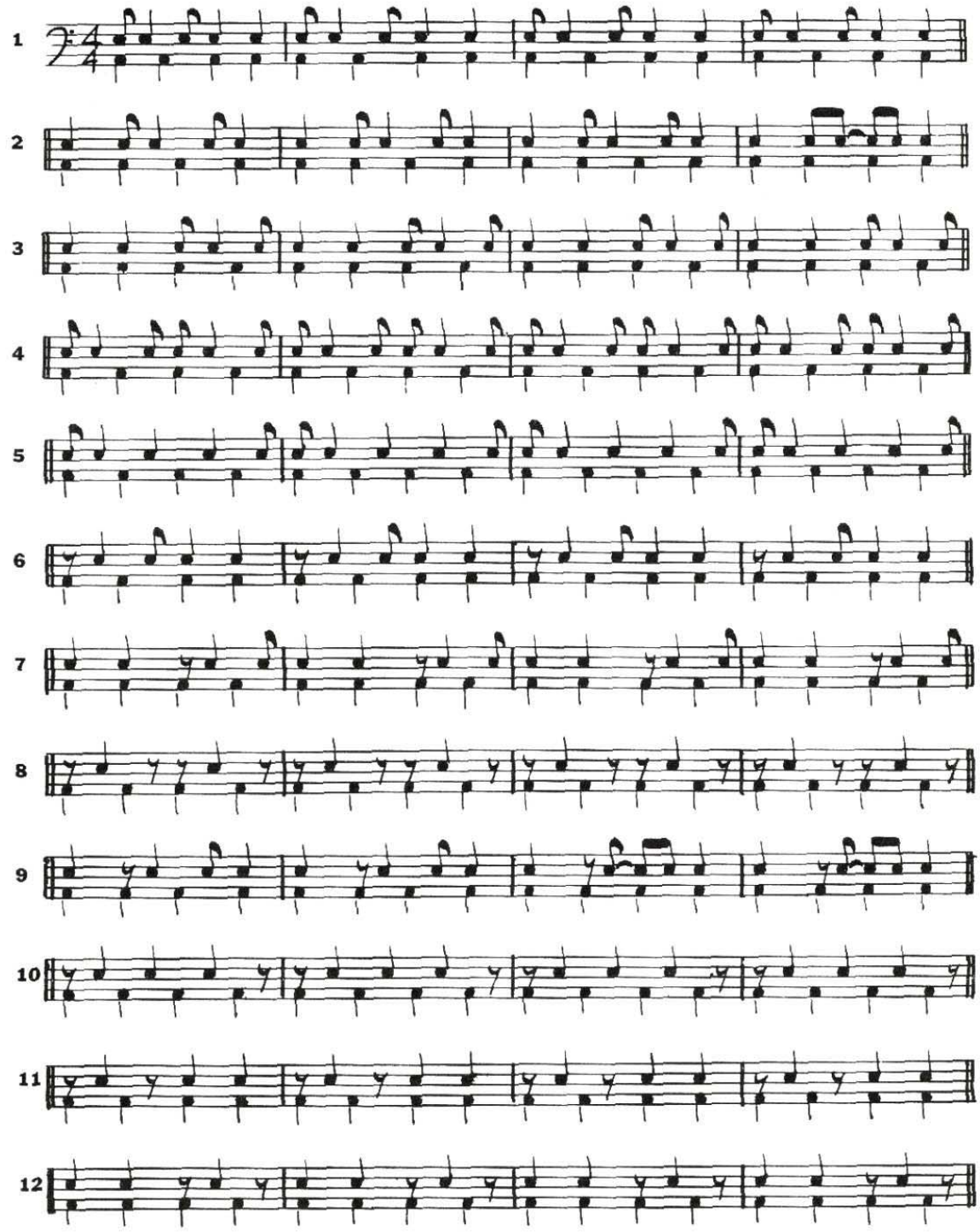
Syncopation occurs when a temporary displacement of the regular metrical accent occurs, causing the emphasis to shift from a strong accent to a weak accent.

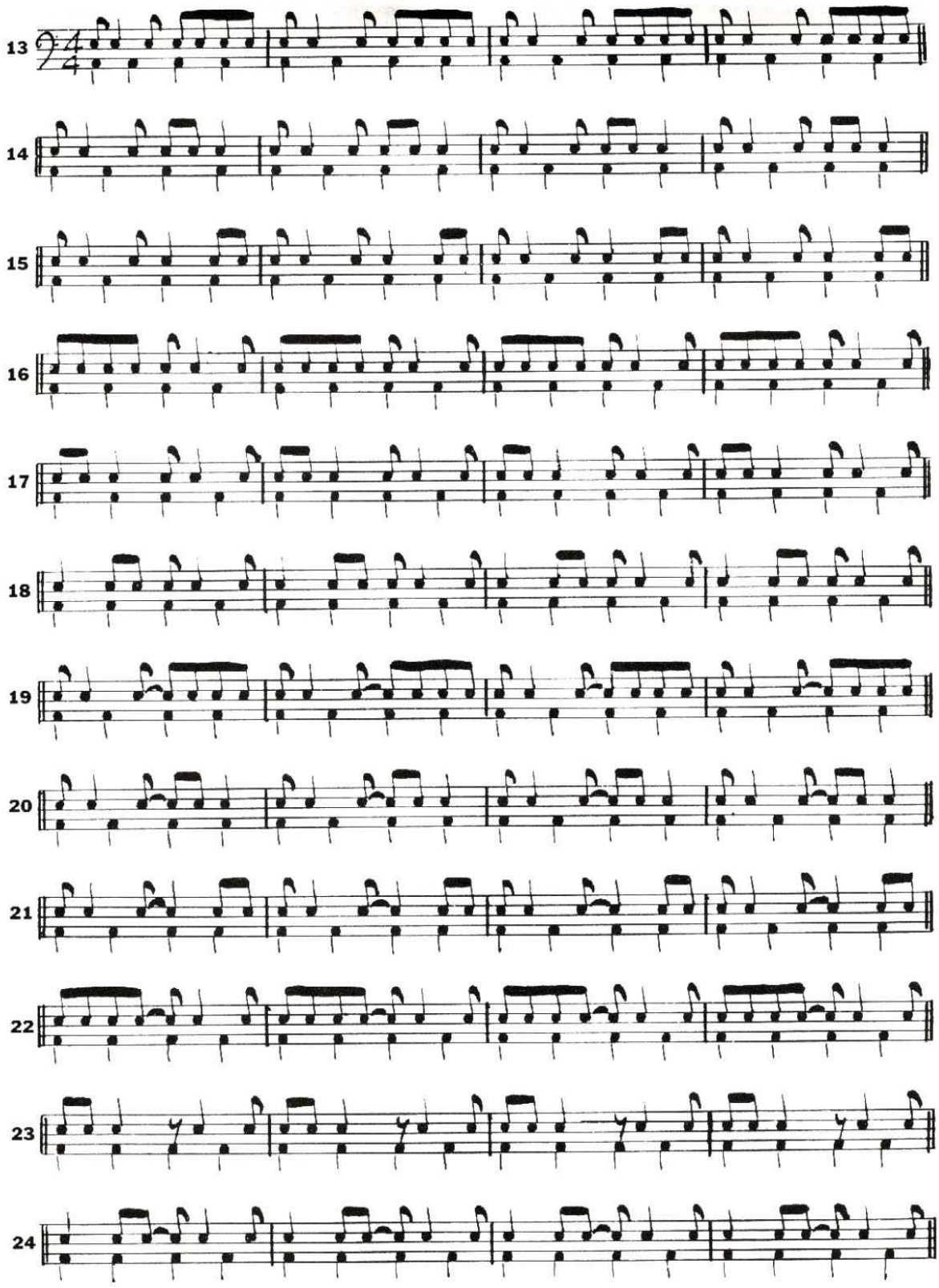
In the examples below, each pattern (A, B and C) sounds the same, yet is written differently.



Syncopation Set 2

The following 48 exercises begin with the 12 rhythms found in Set 1 with new rhythms gradually introduced.

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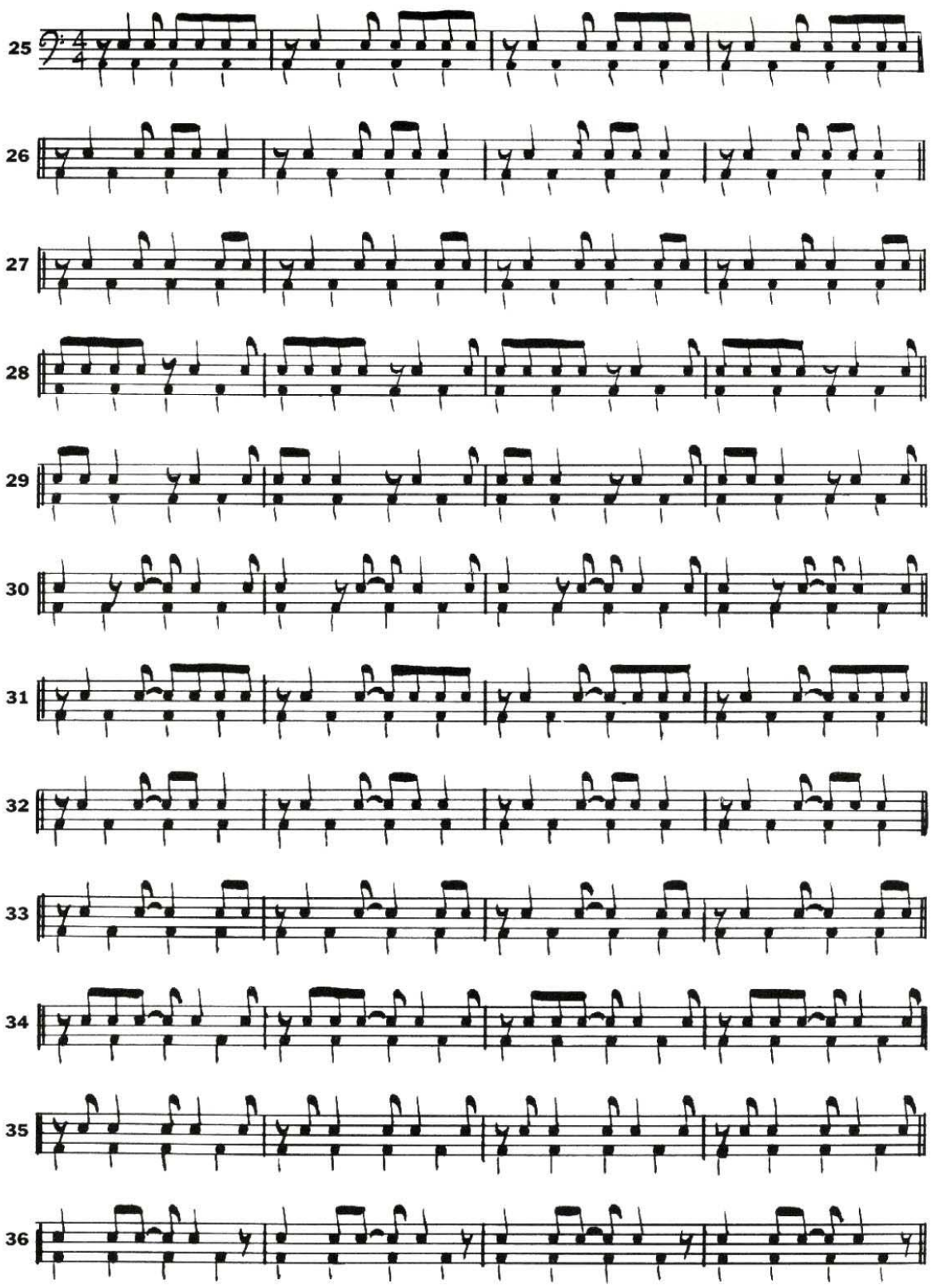
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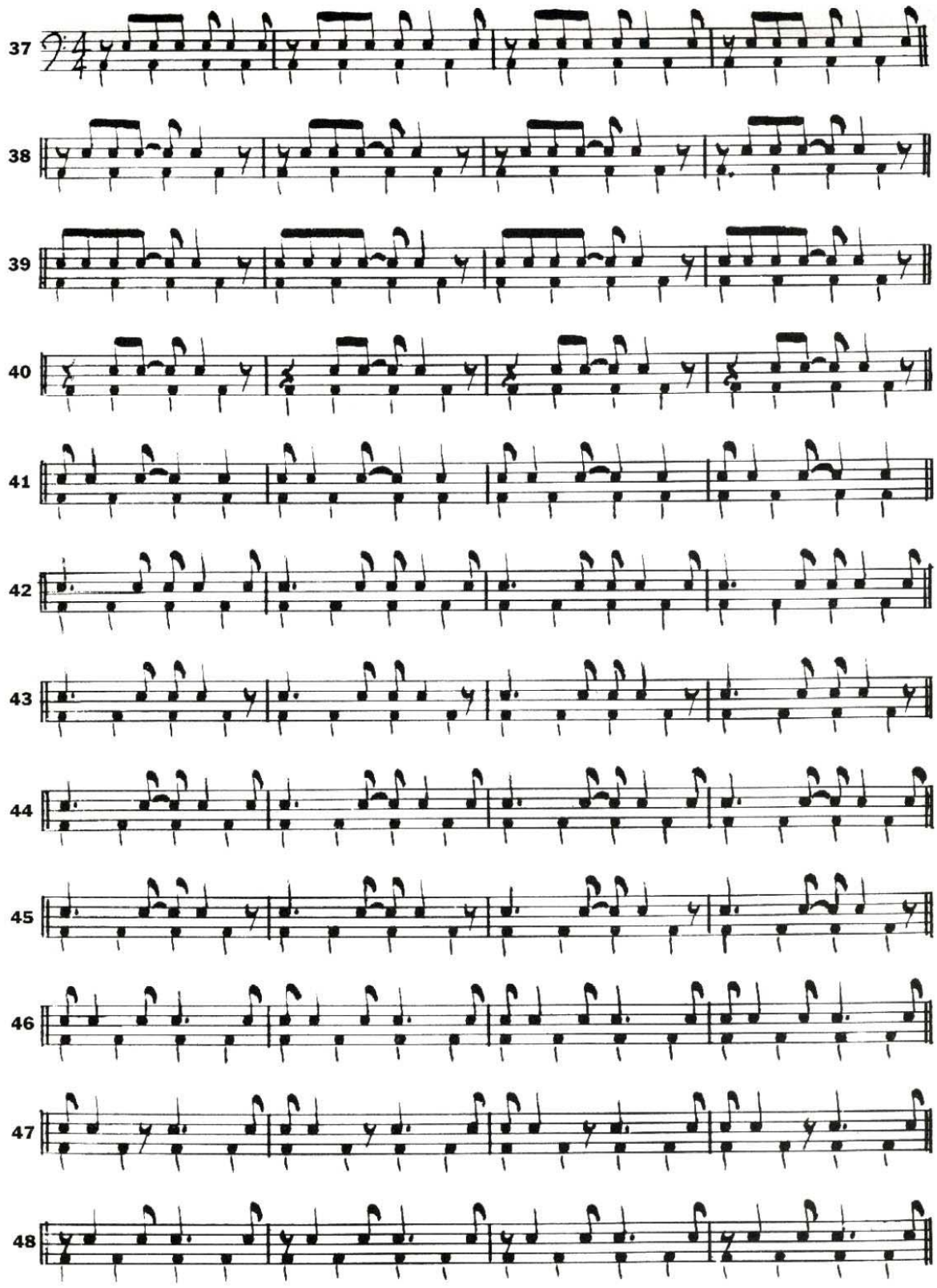
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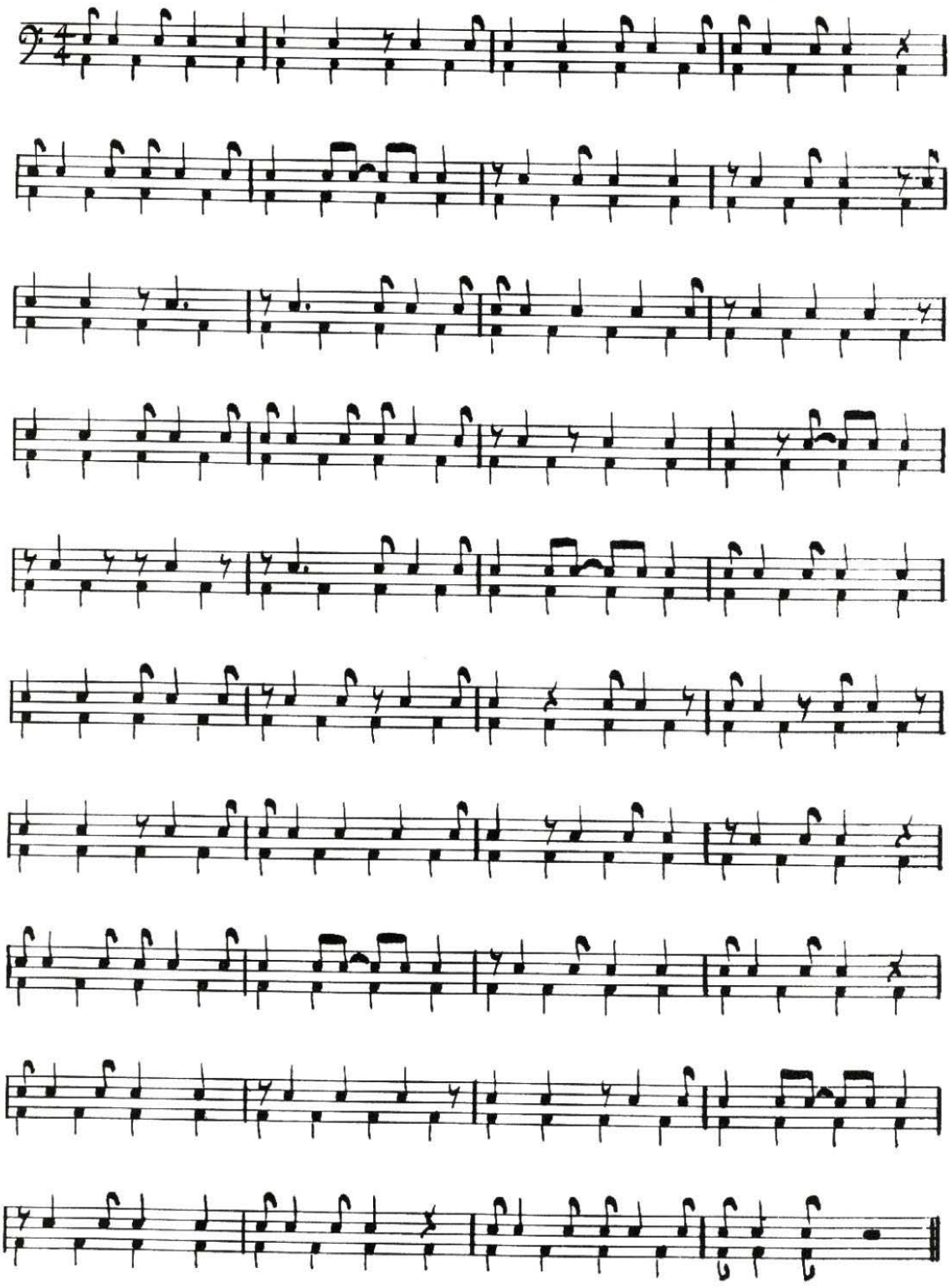
EXERCISE oNe



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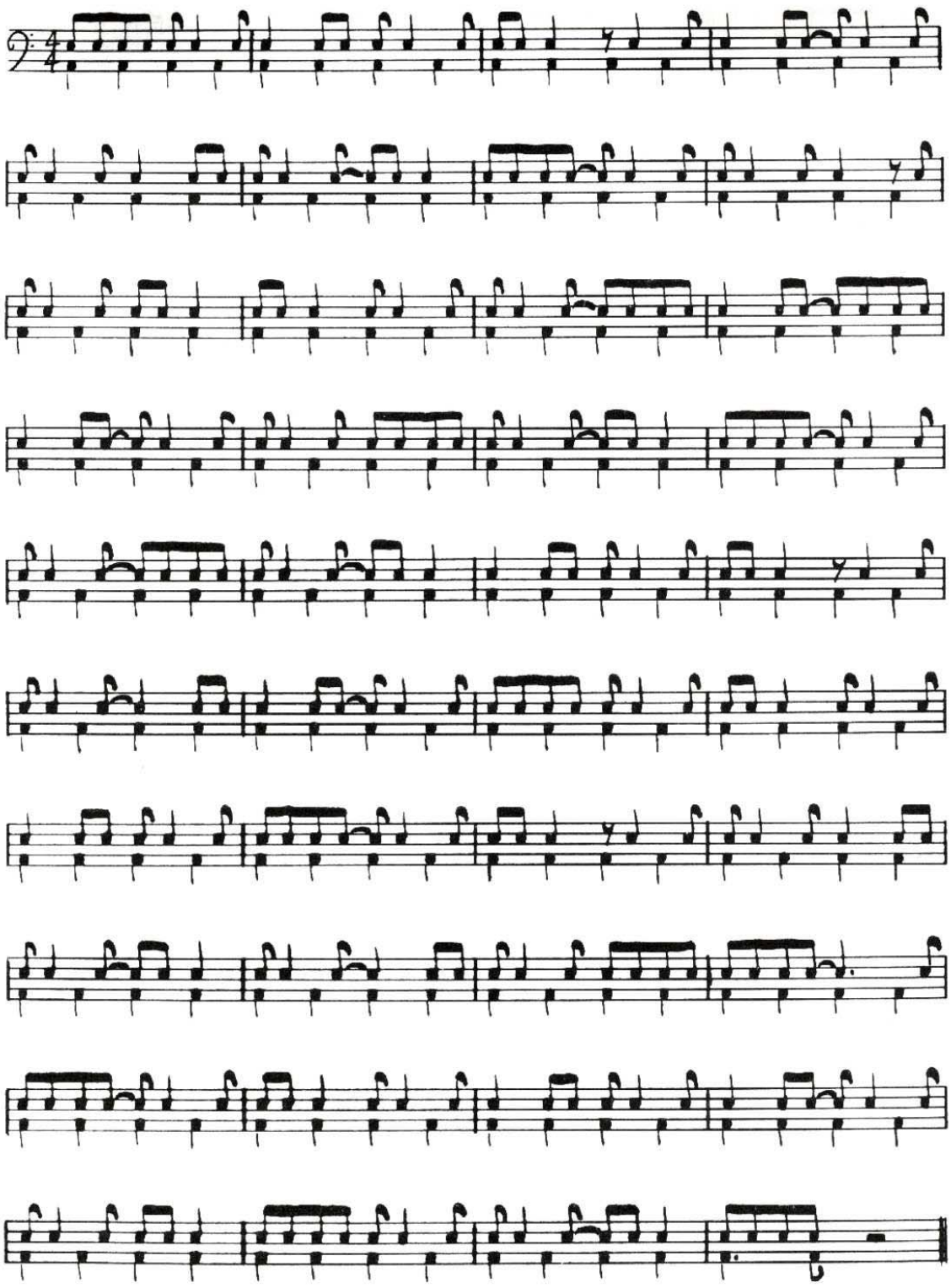
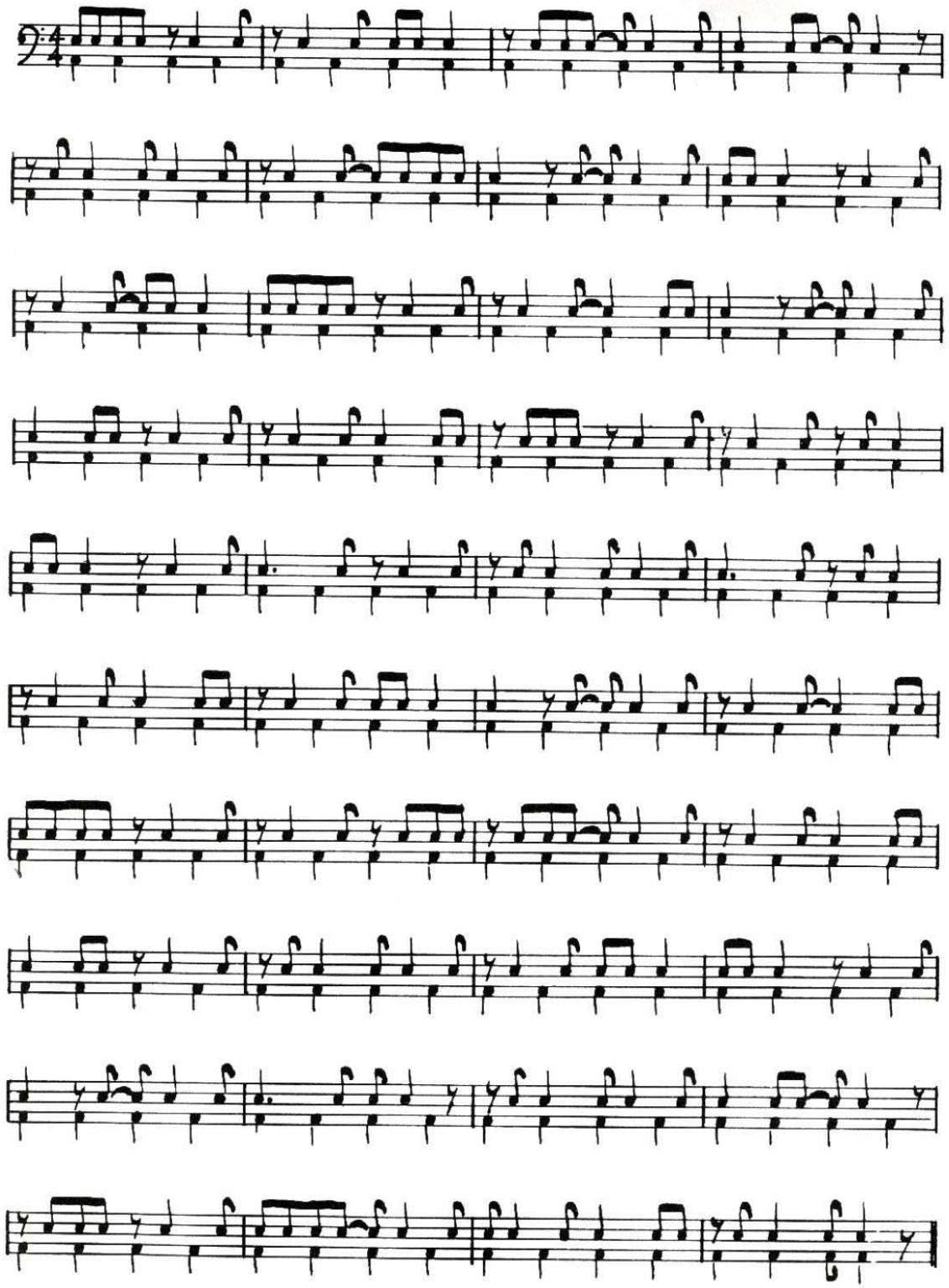
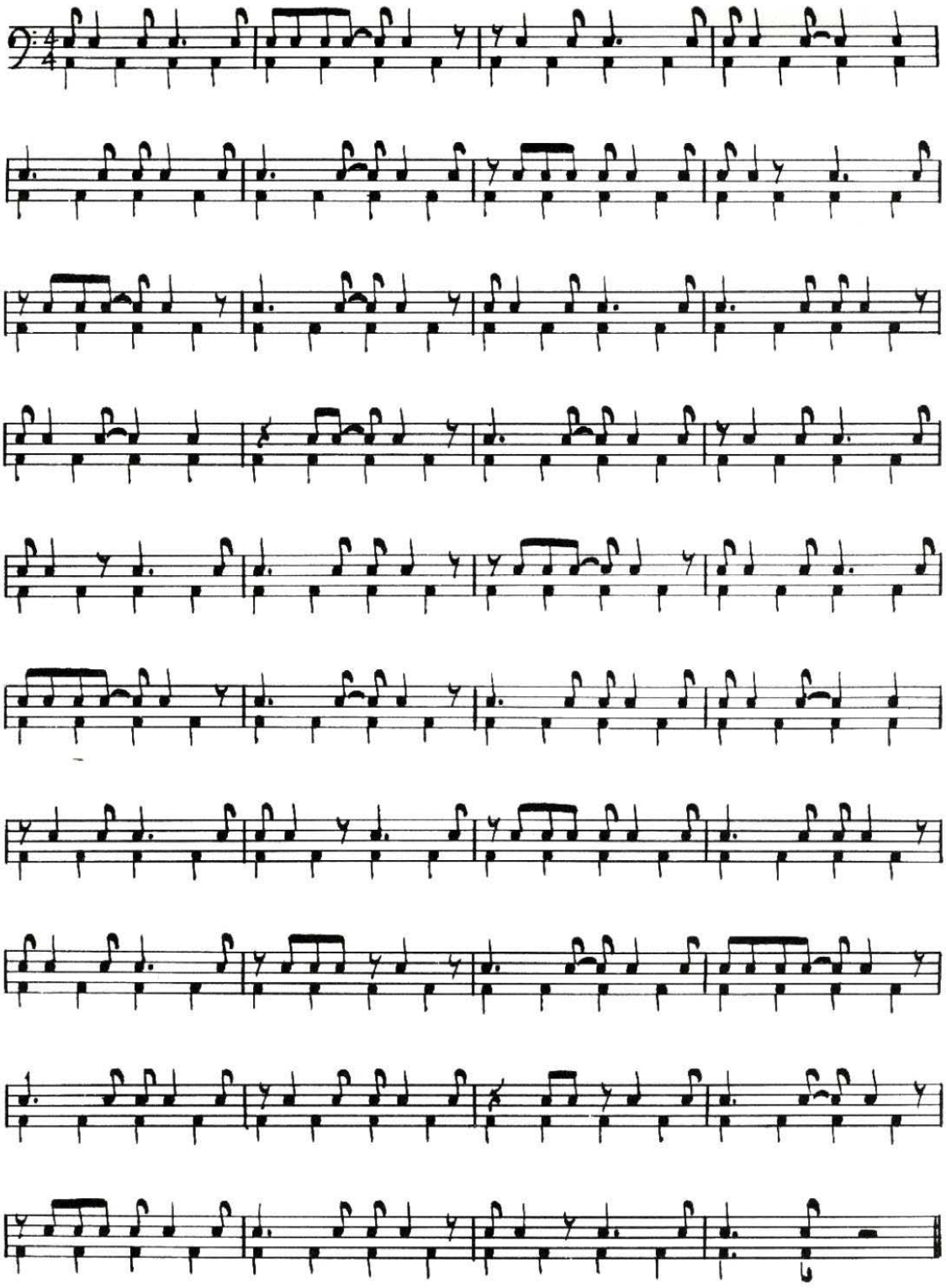


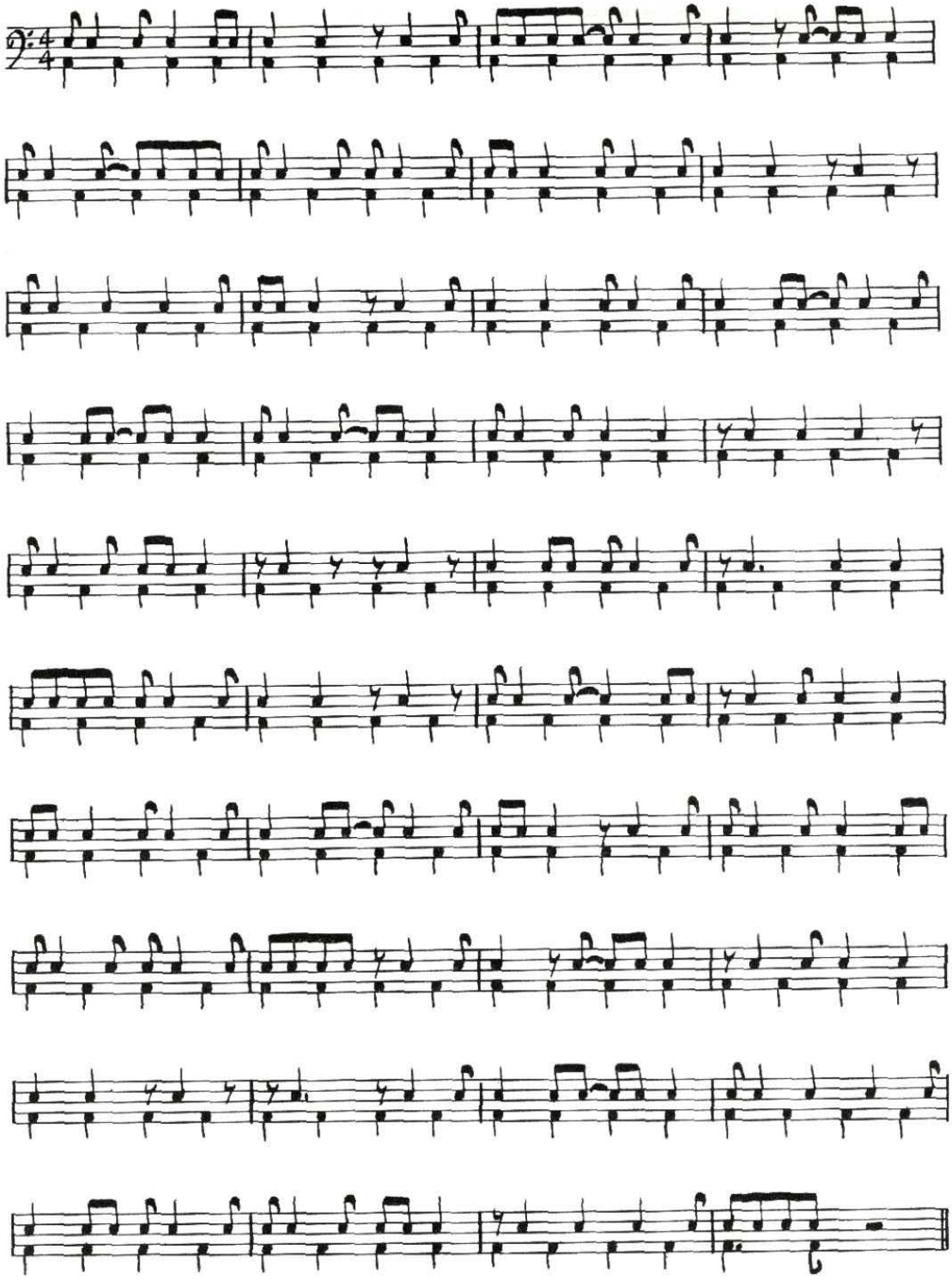
Exercise ThRee



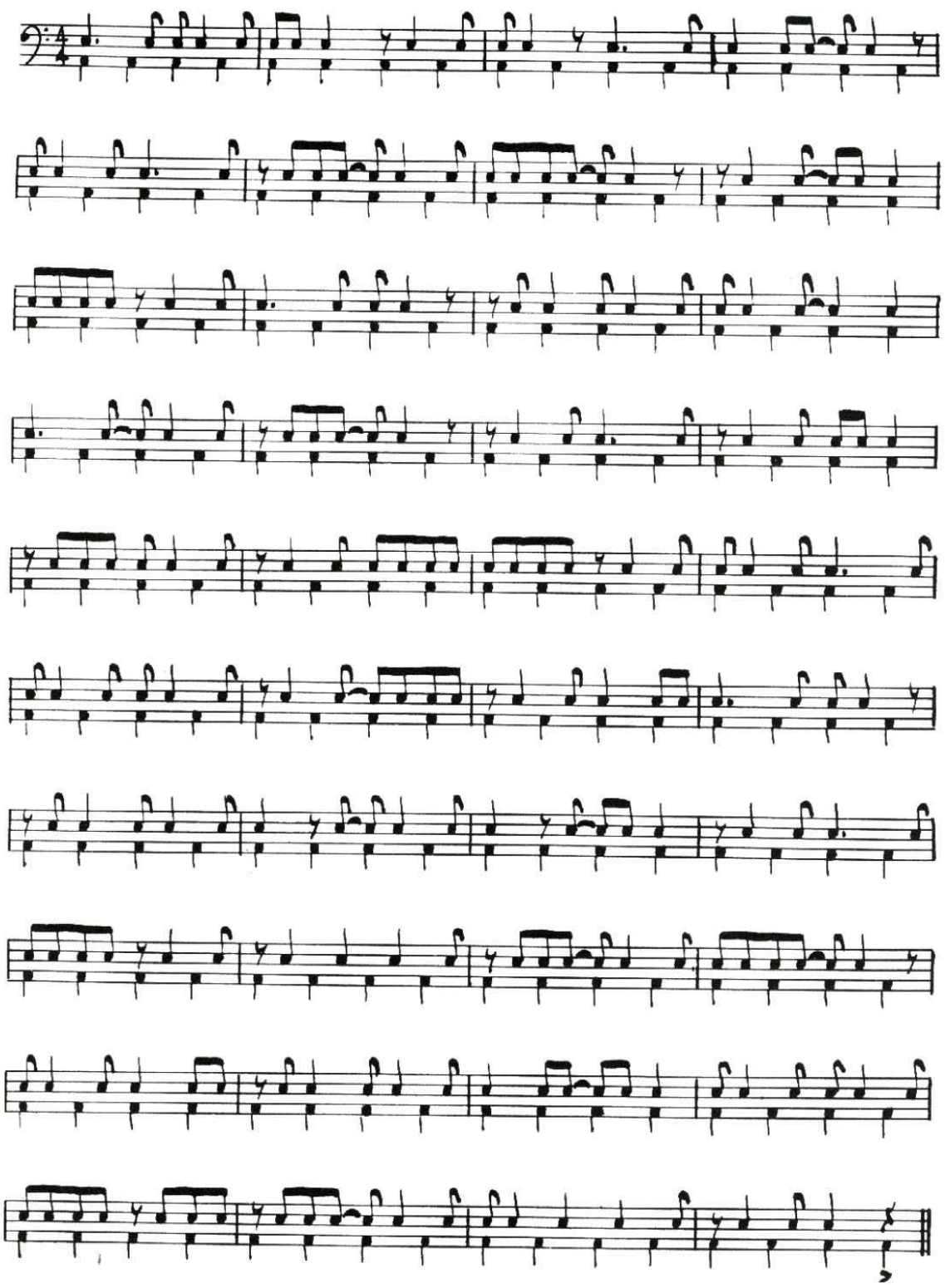
Exercise four



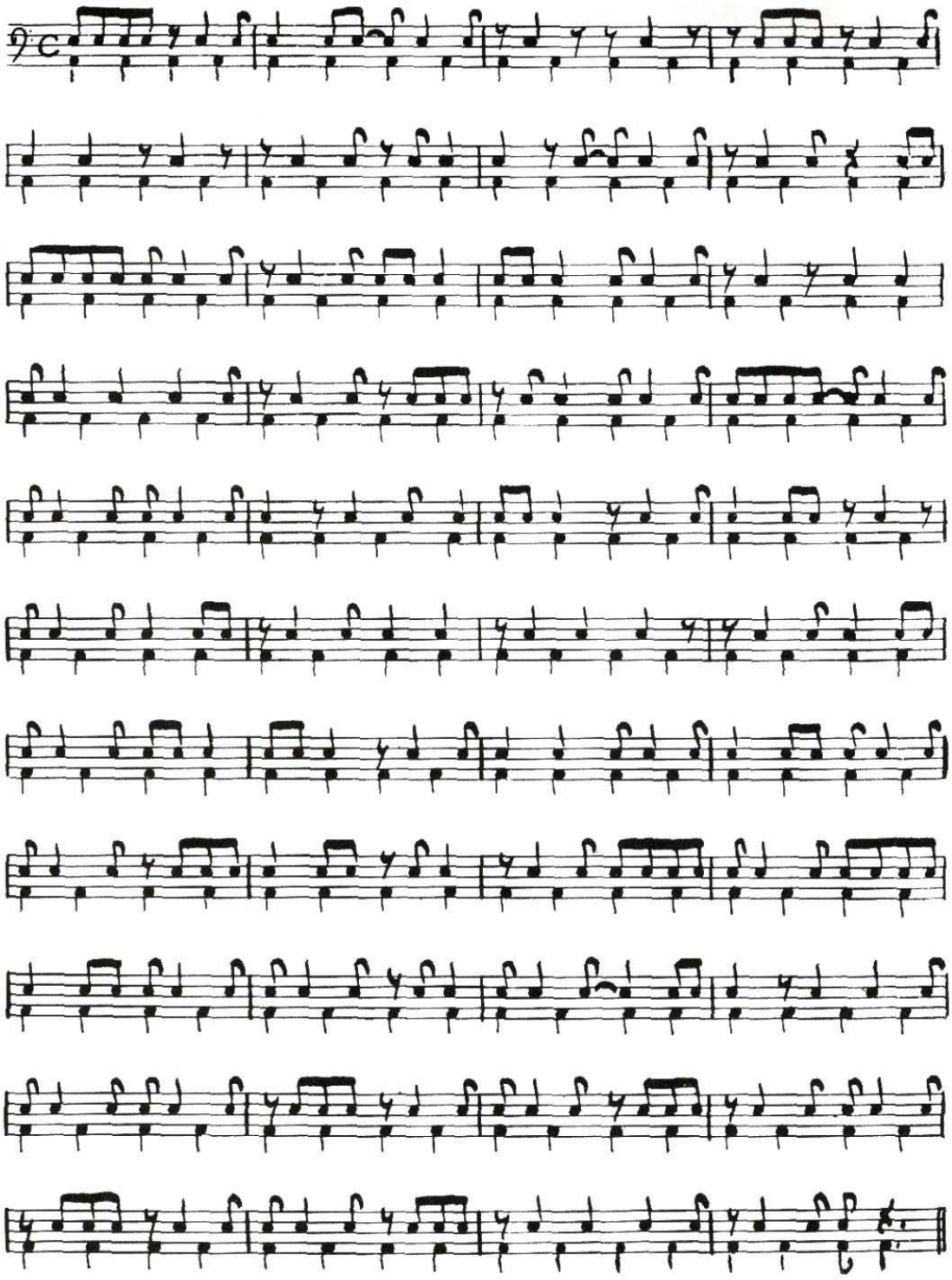
Exercise five



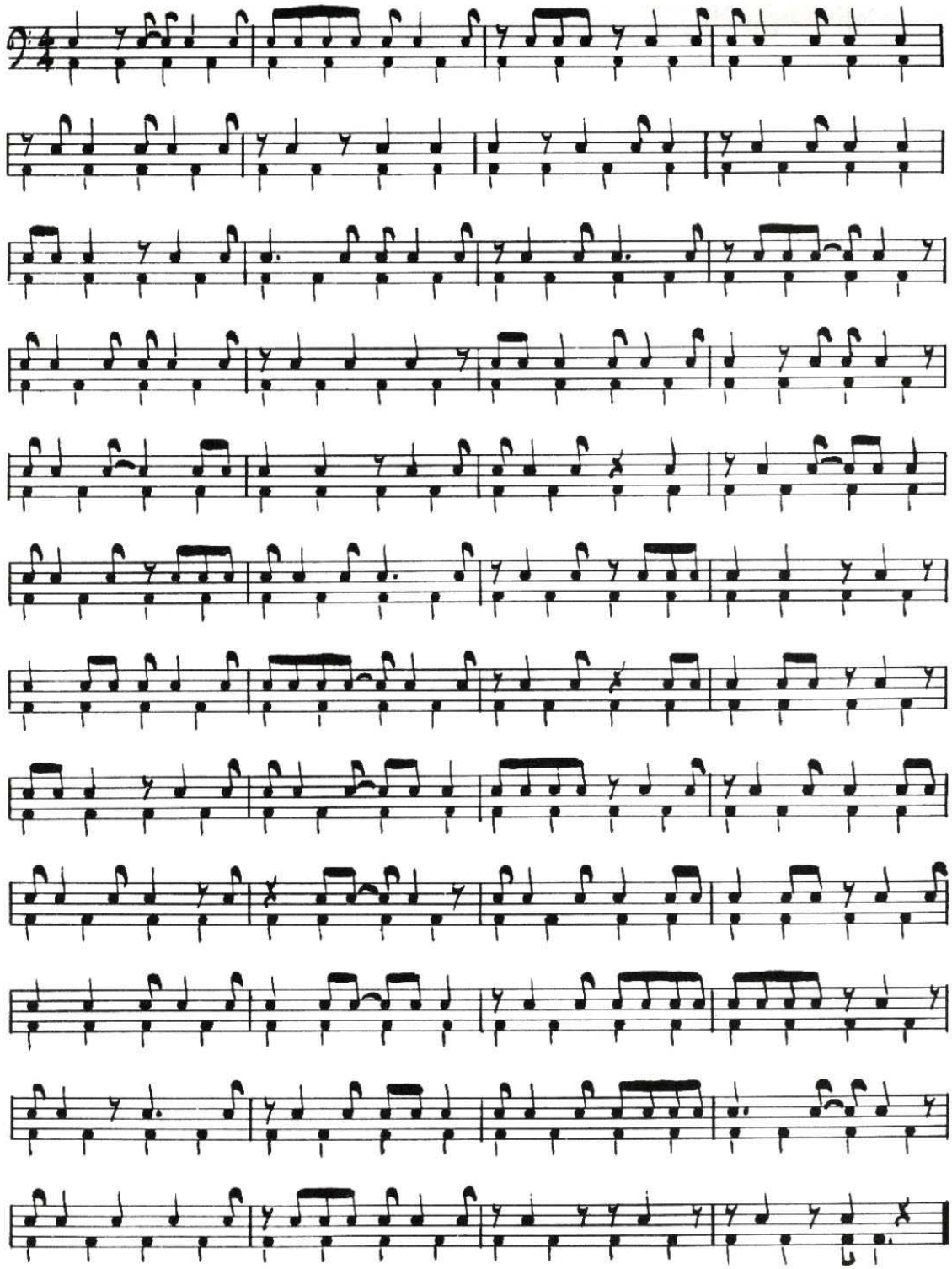
Exercise siX



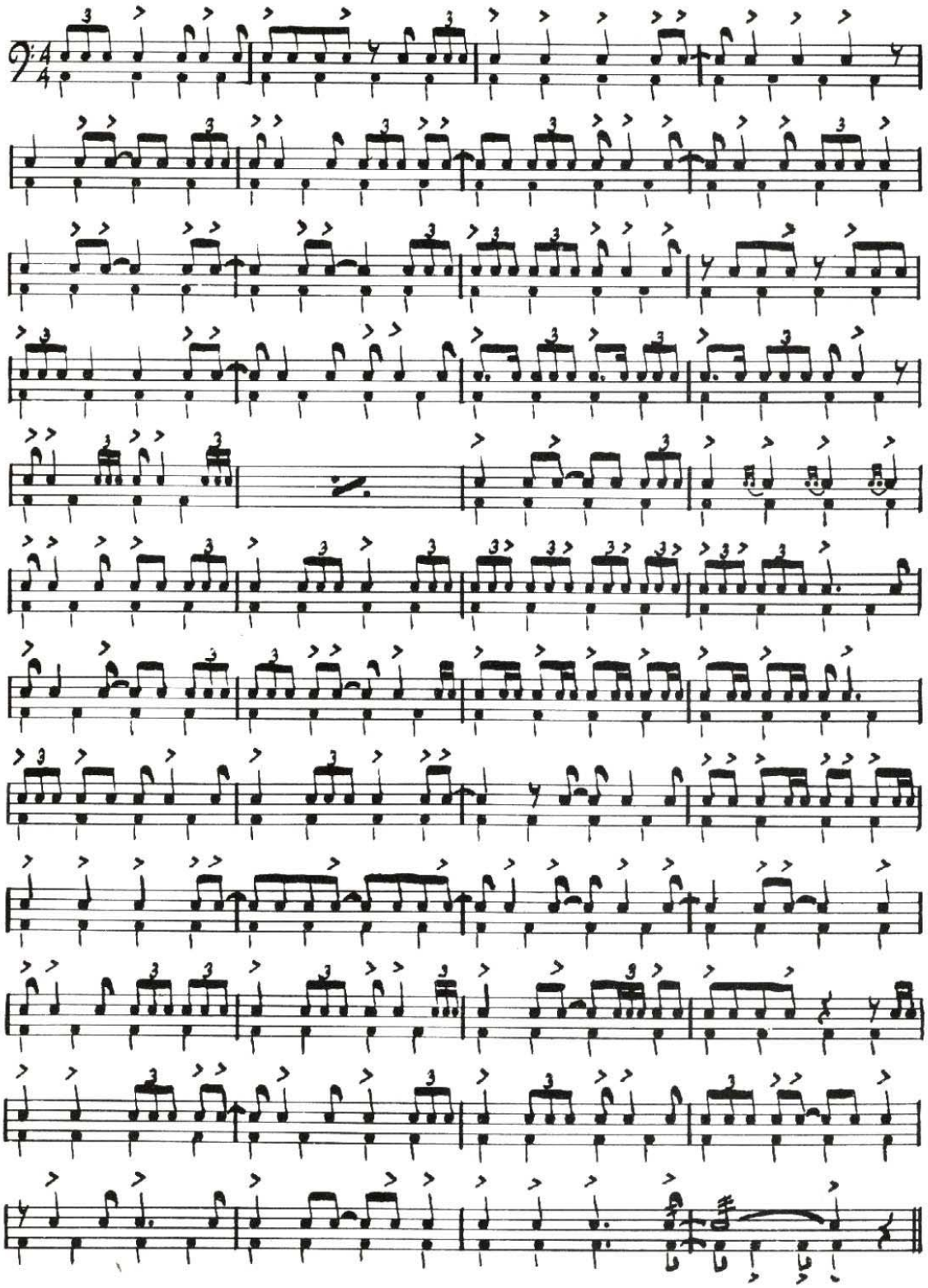
Exercise seven



Exercise eight



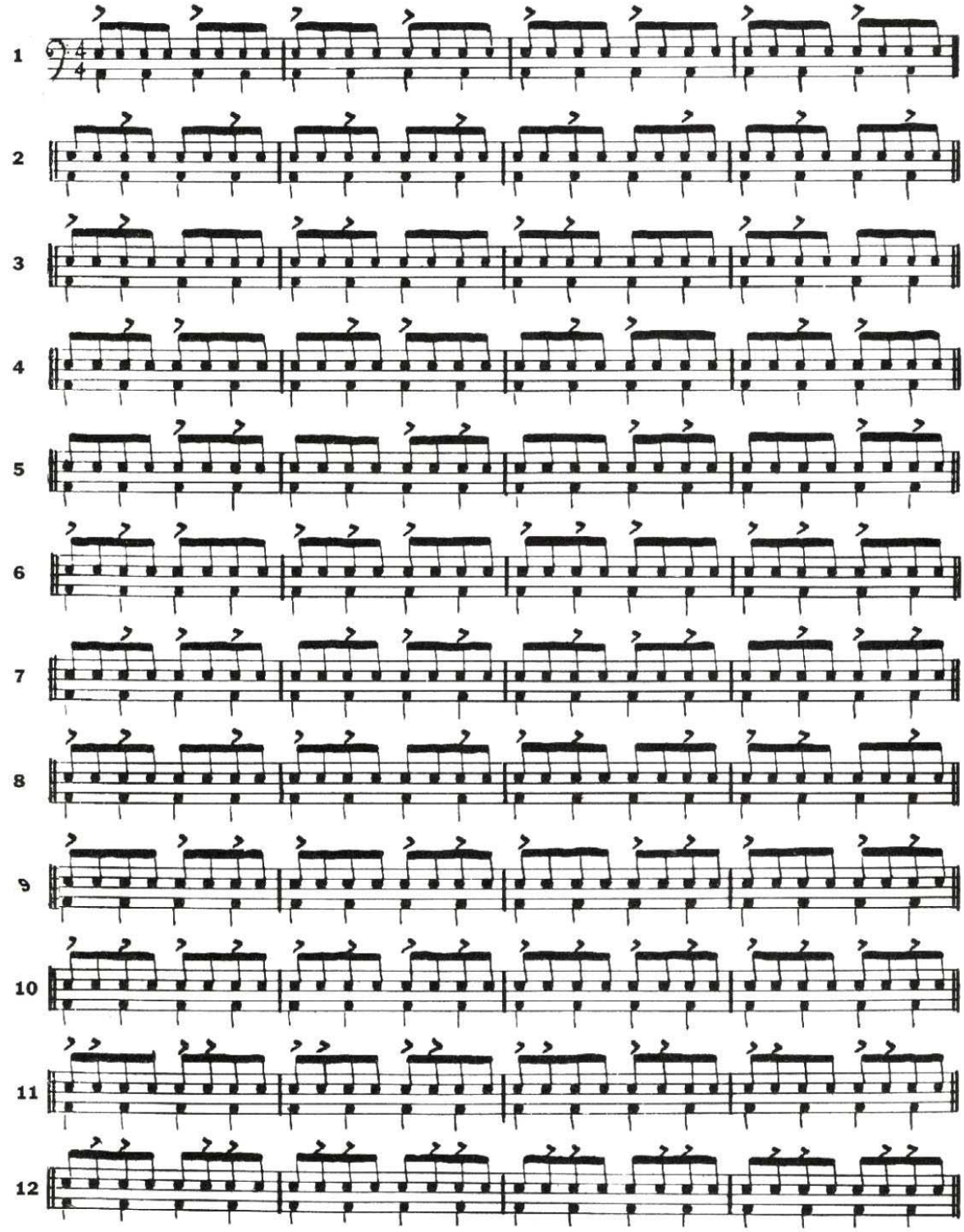
Exercise nine

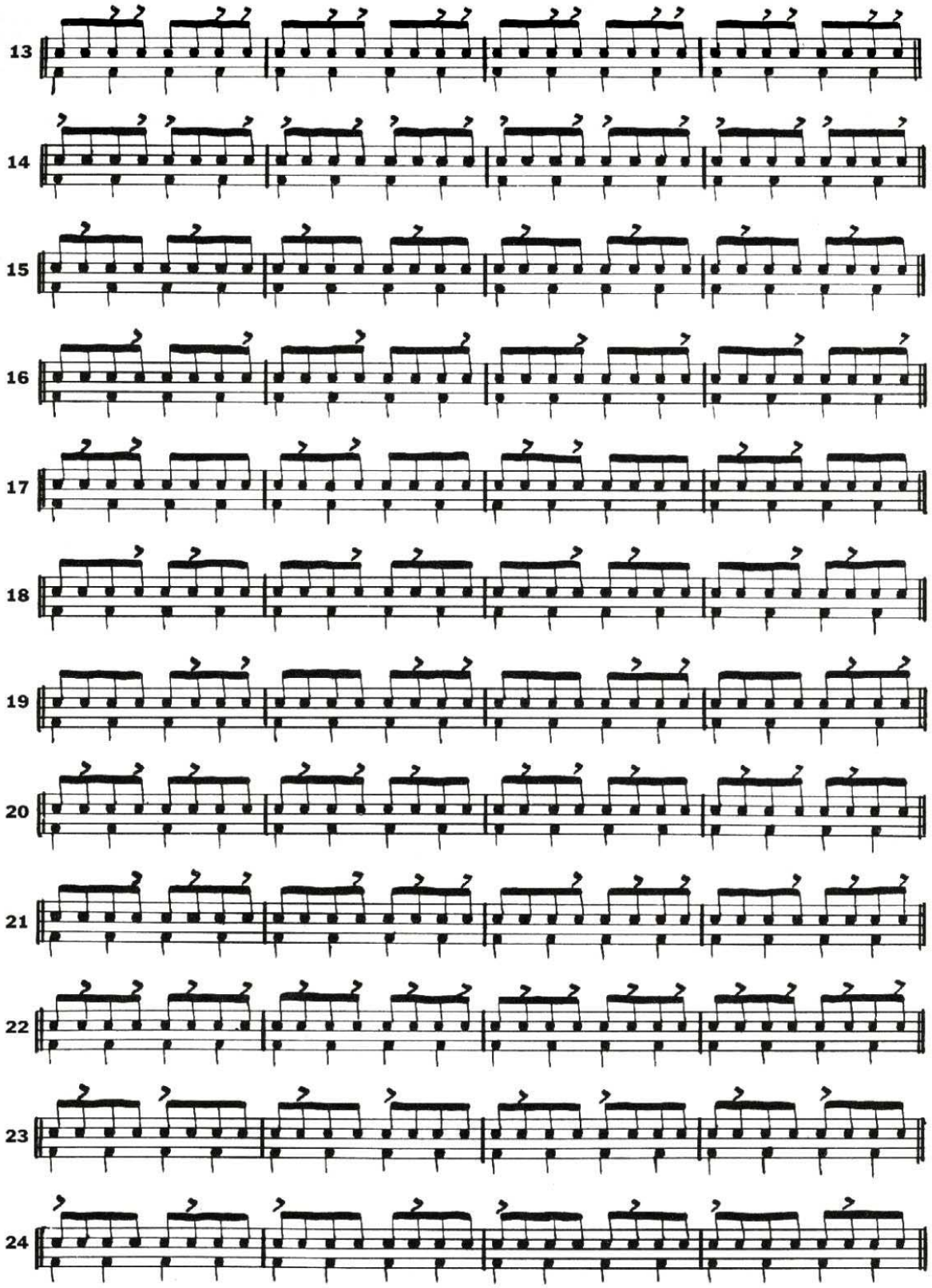


Lesson One

Accented eighth notes.

For variety, the *accented notes* on pages 47–63 may be played on the small tom-tom, large tom-tom, cymbals, etc. They may also be used for accented roll studies by buzzing each note. For example:

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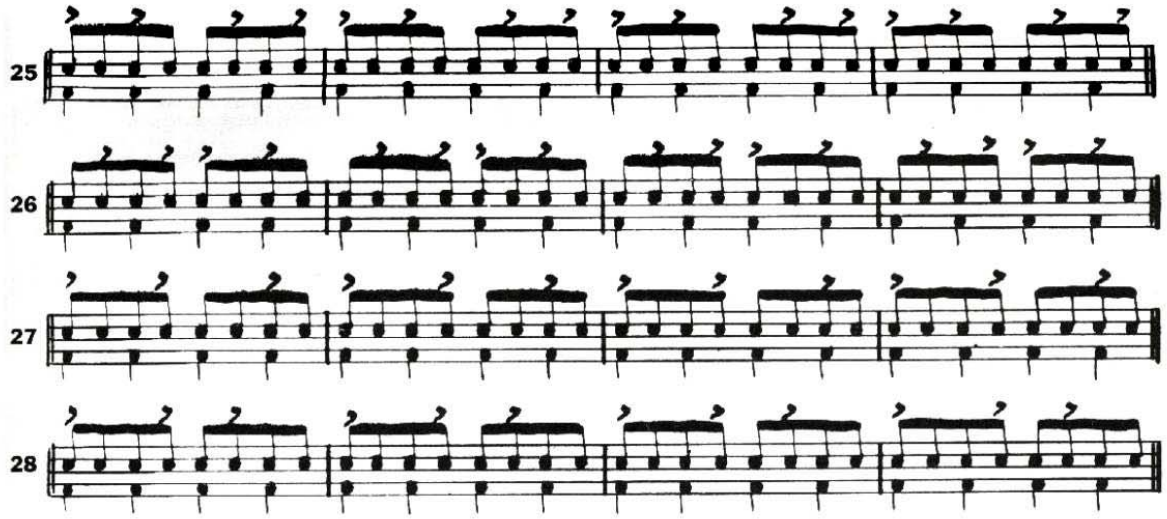
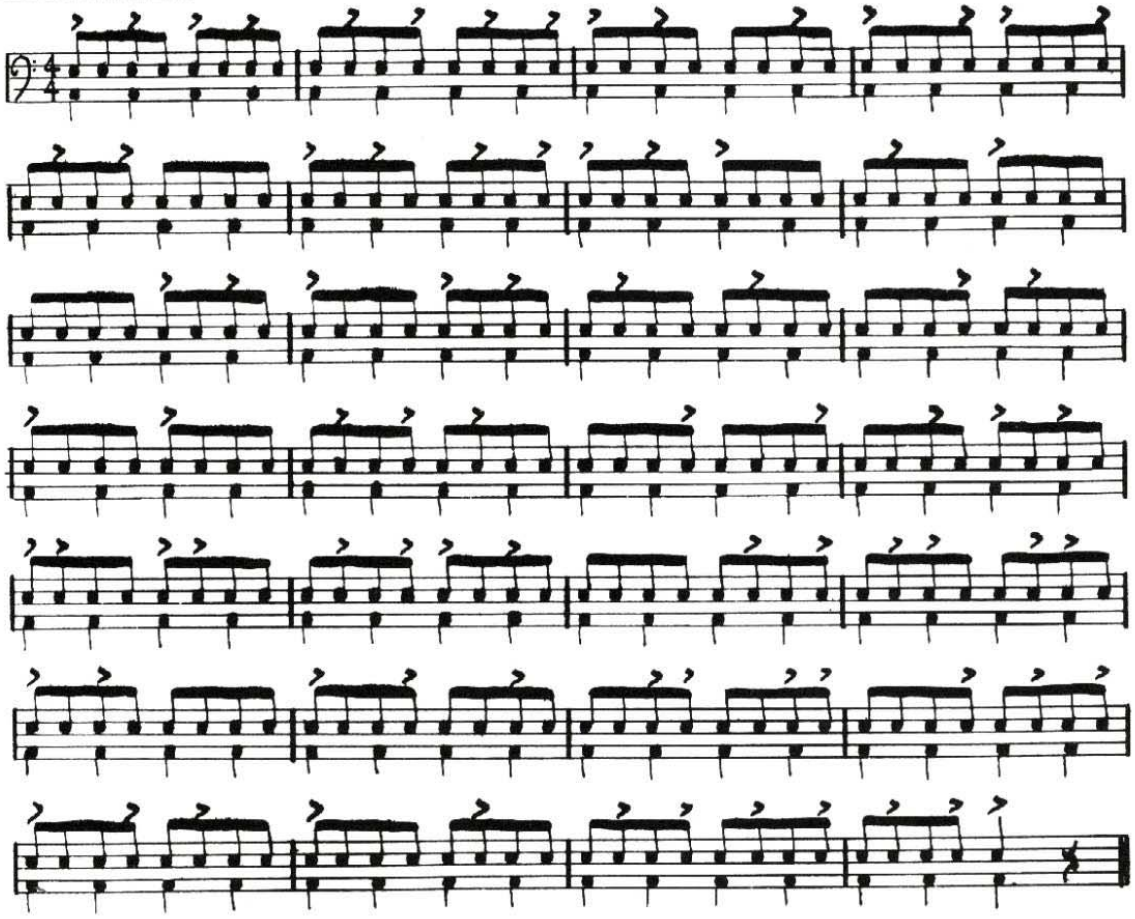
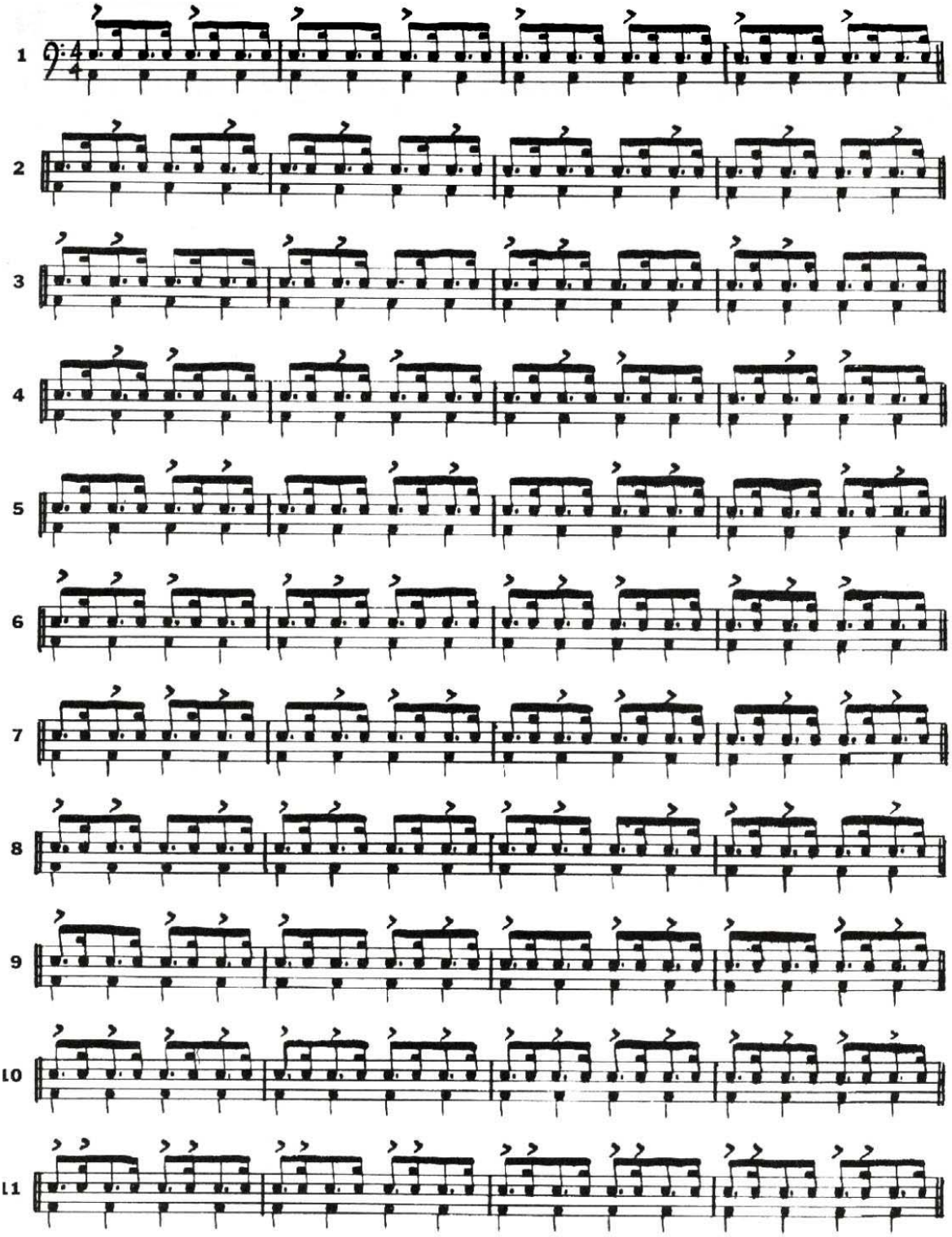
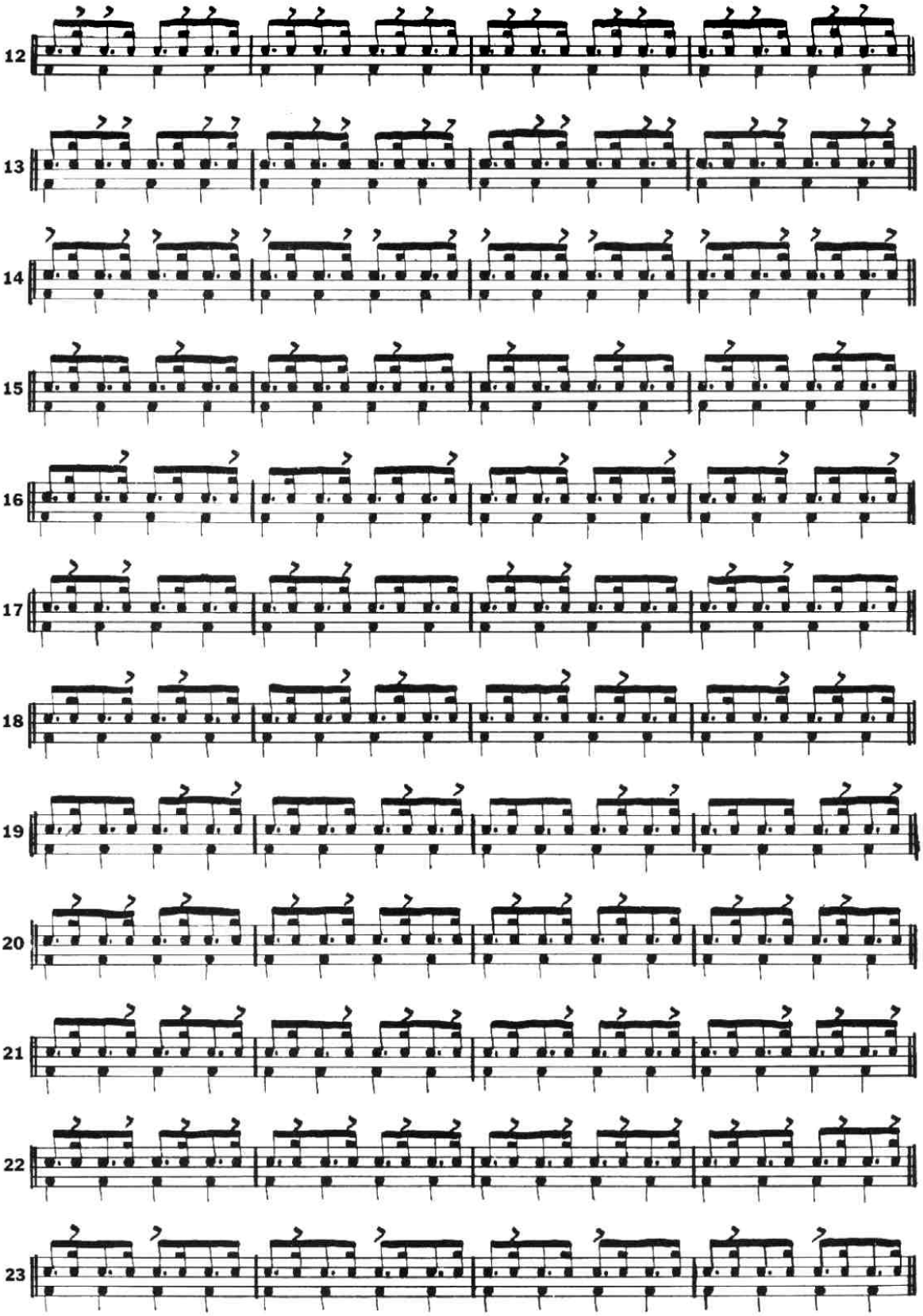


28-Bar Exercise



lesson two

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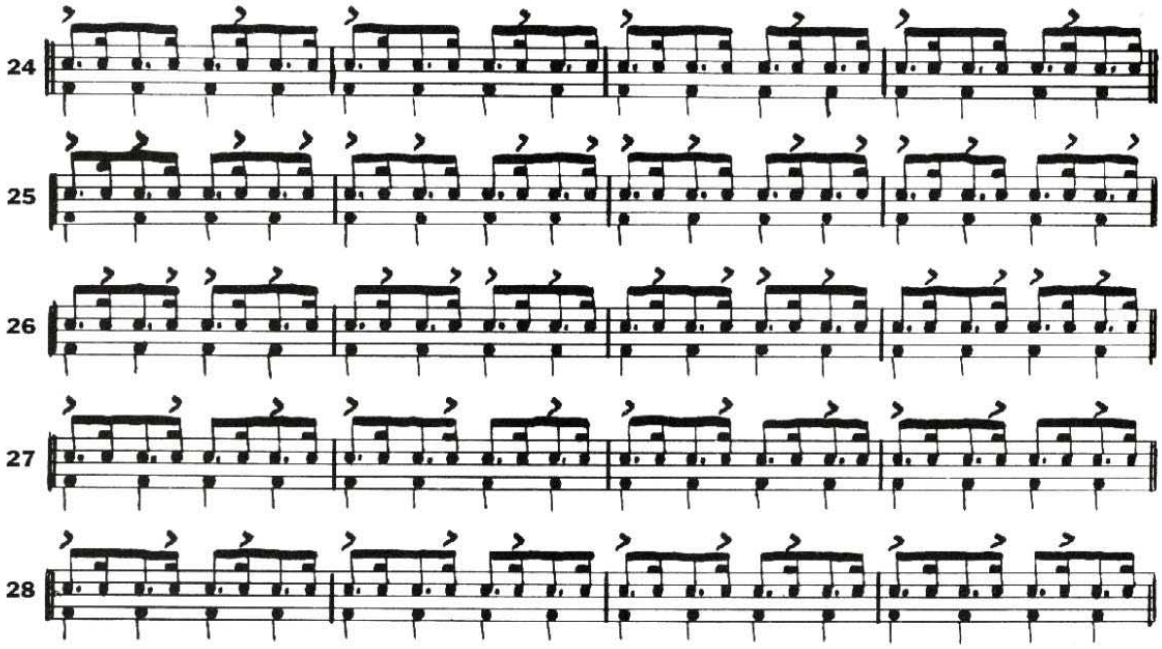
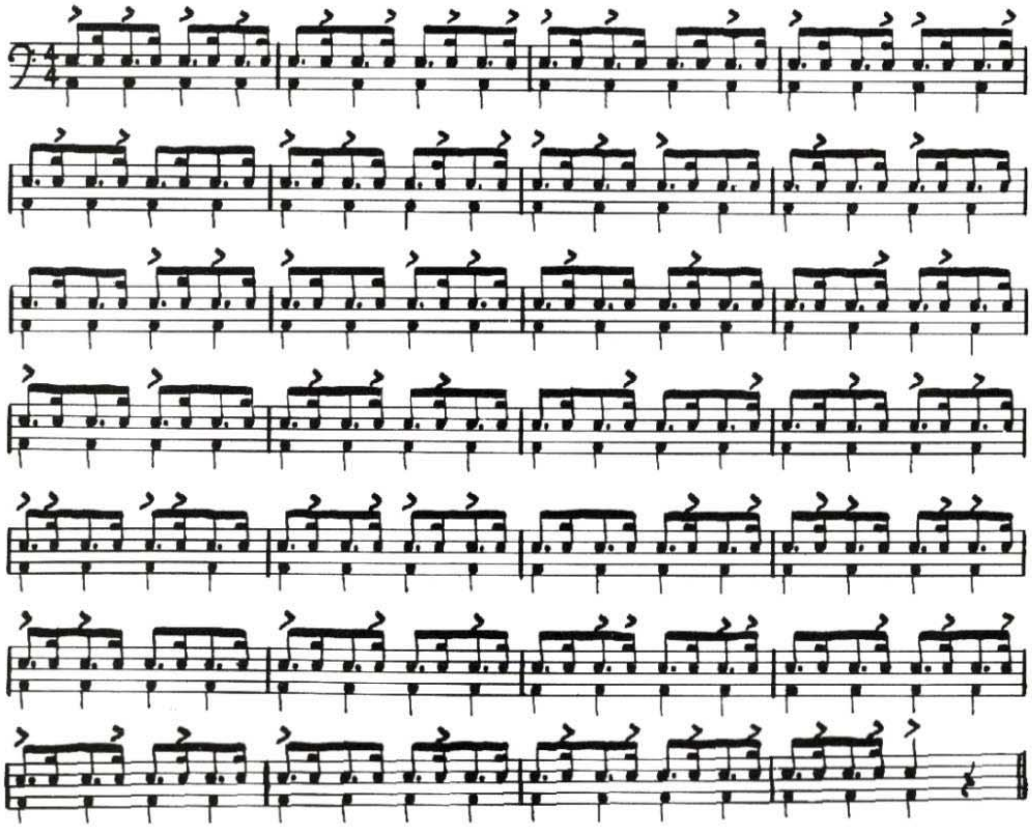
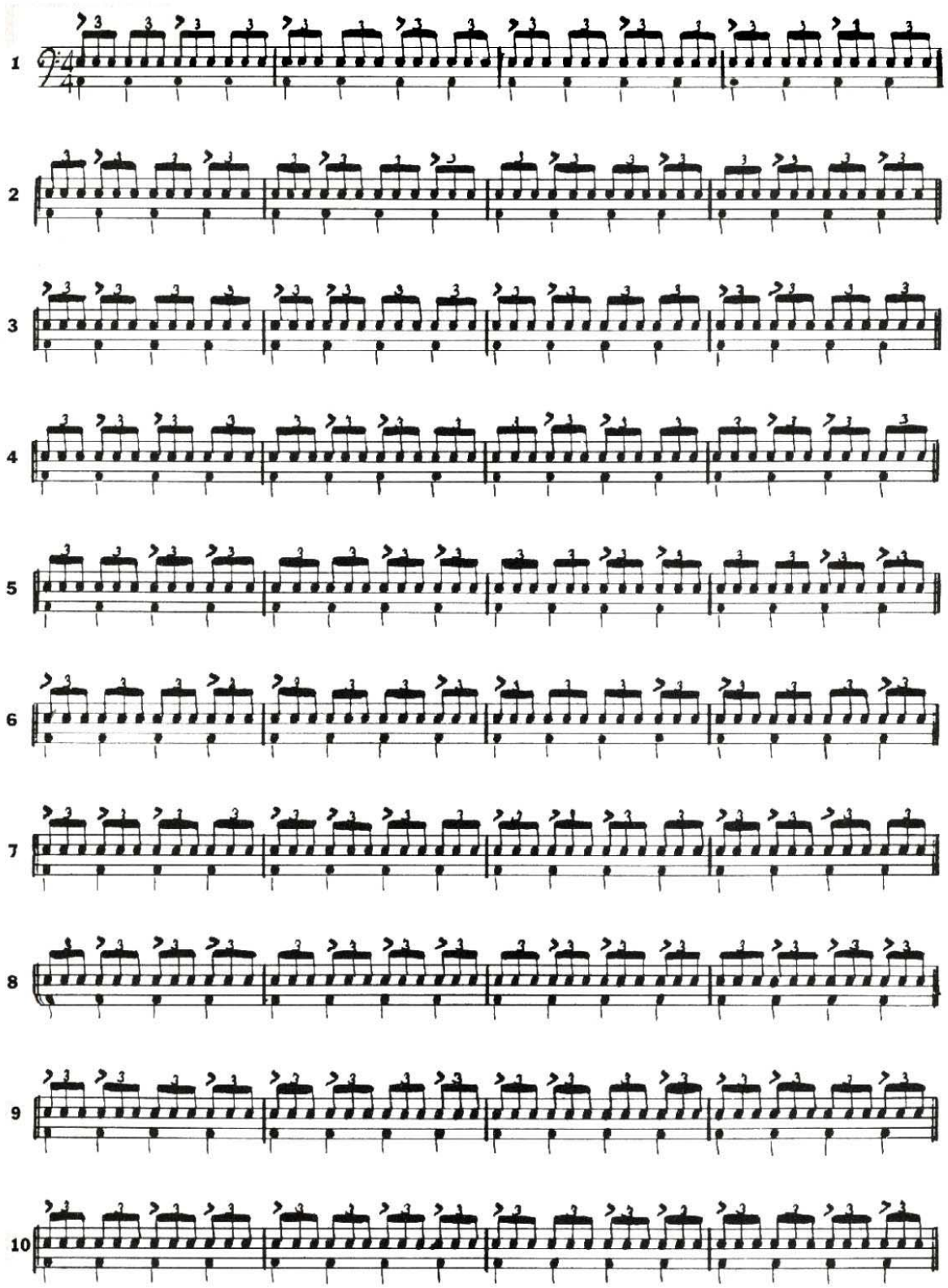
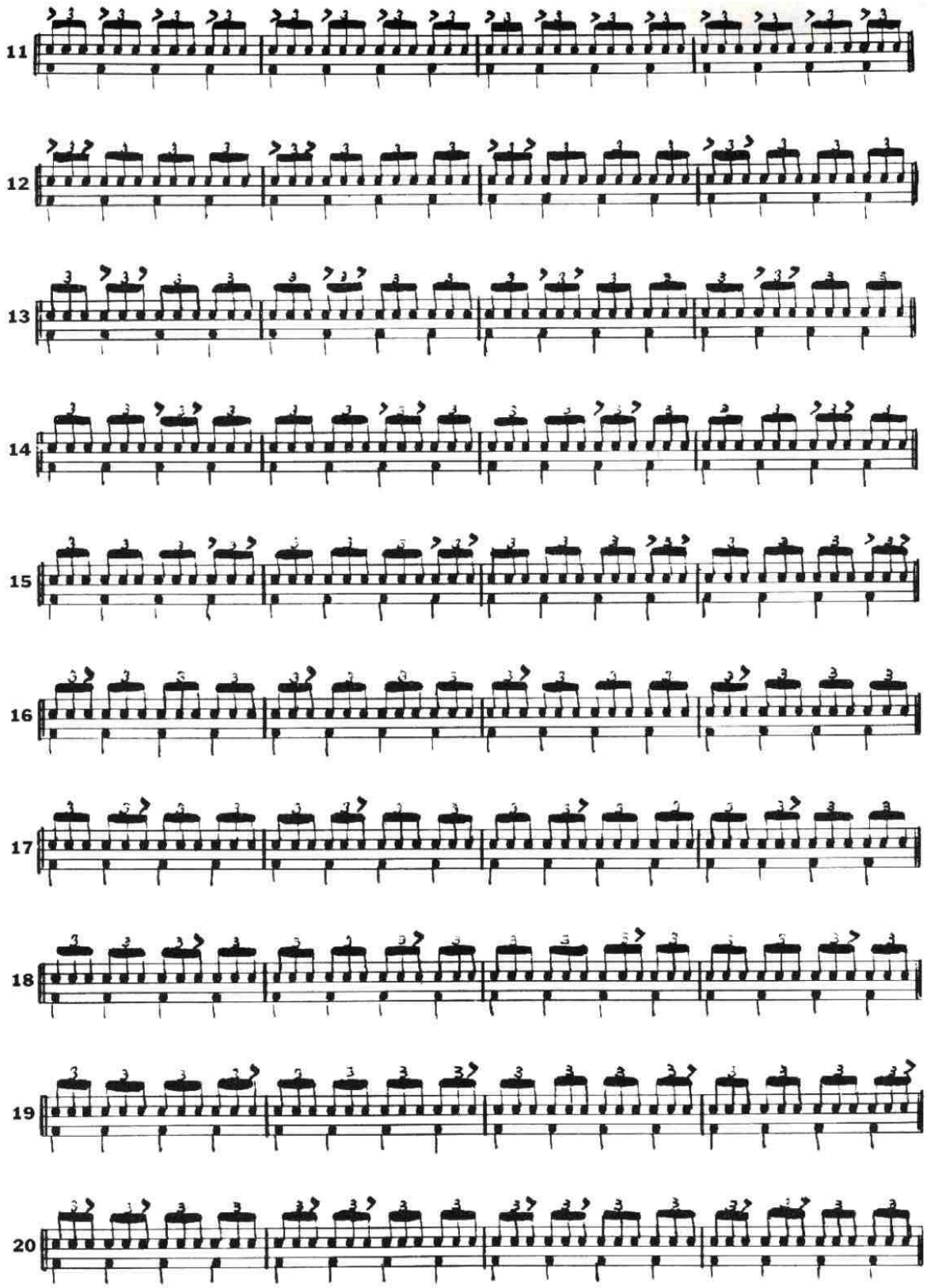


28-Bar Exercise



lesson three

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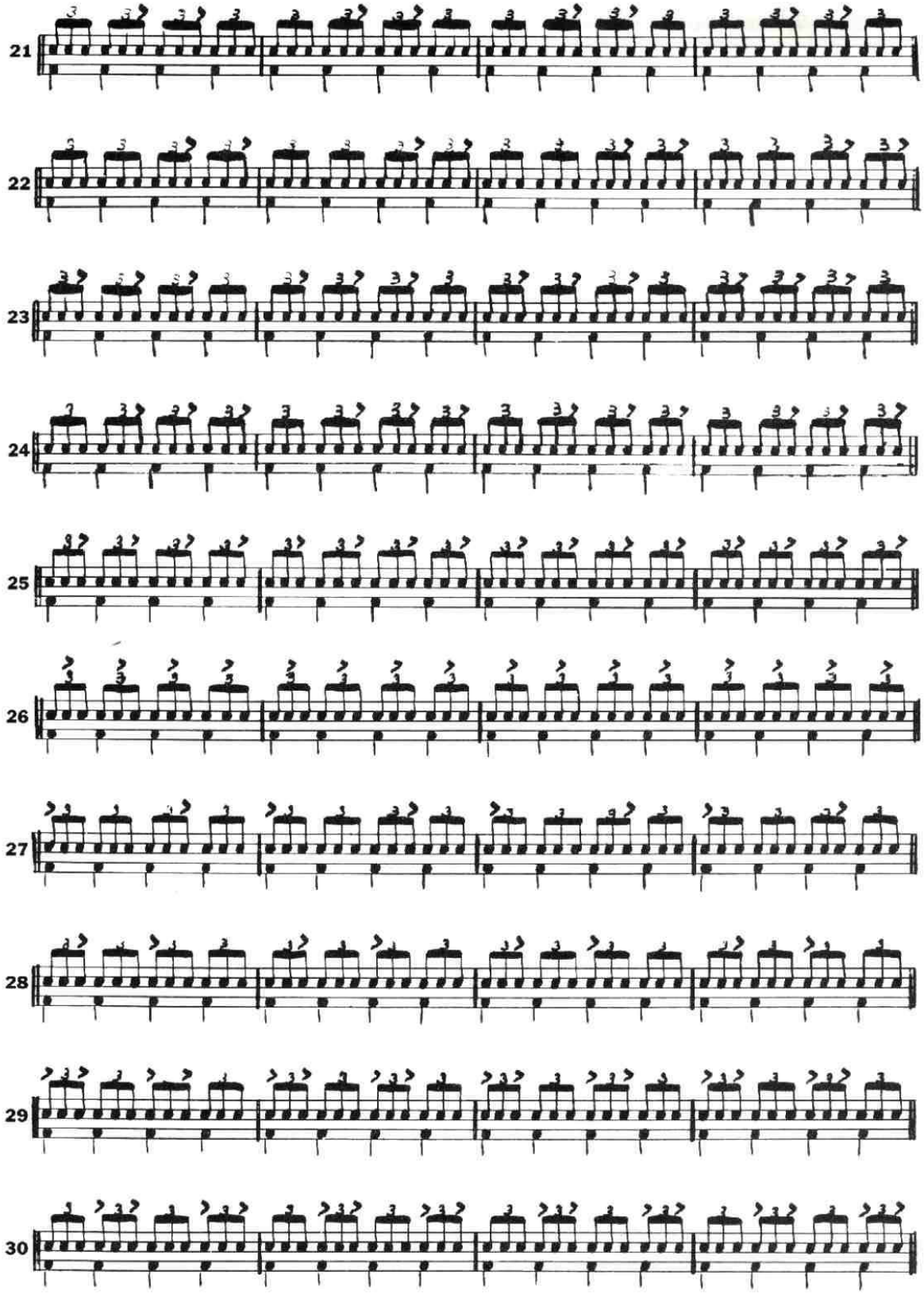
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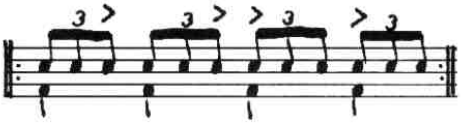

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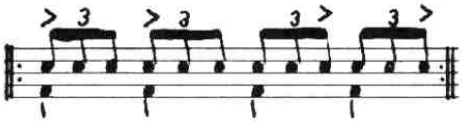

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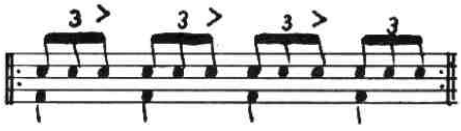

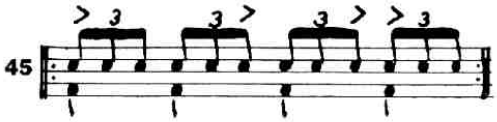
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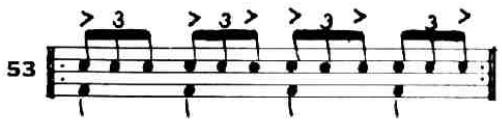
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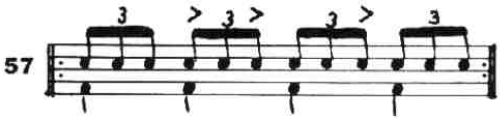
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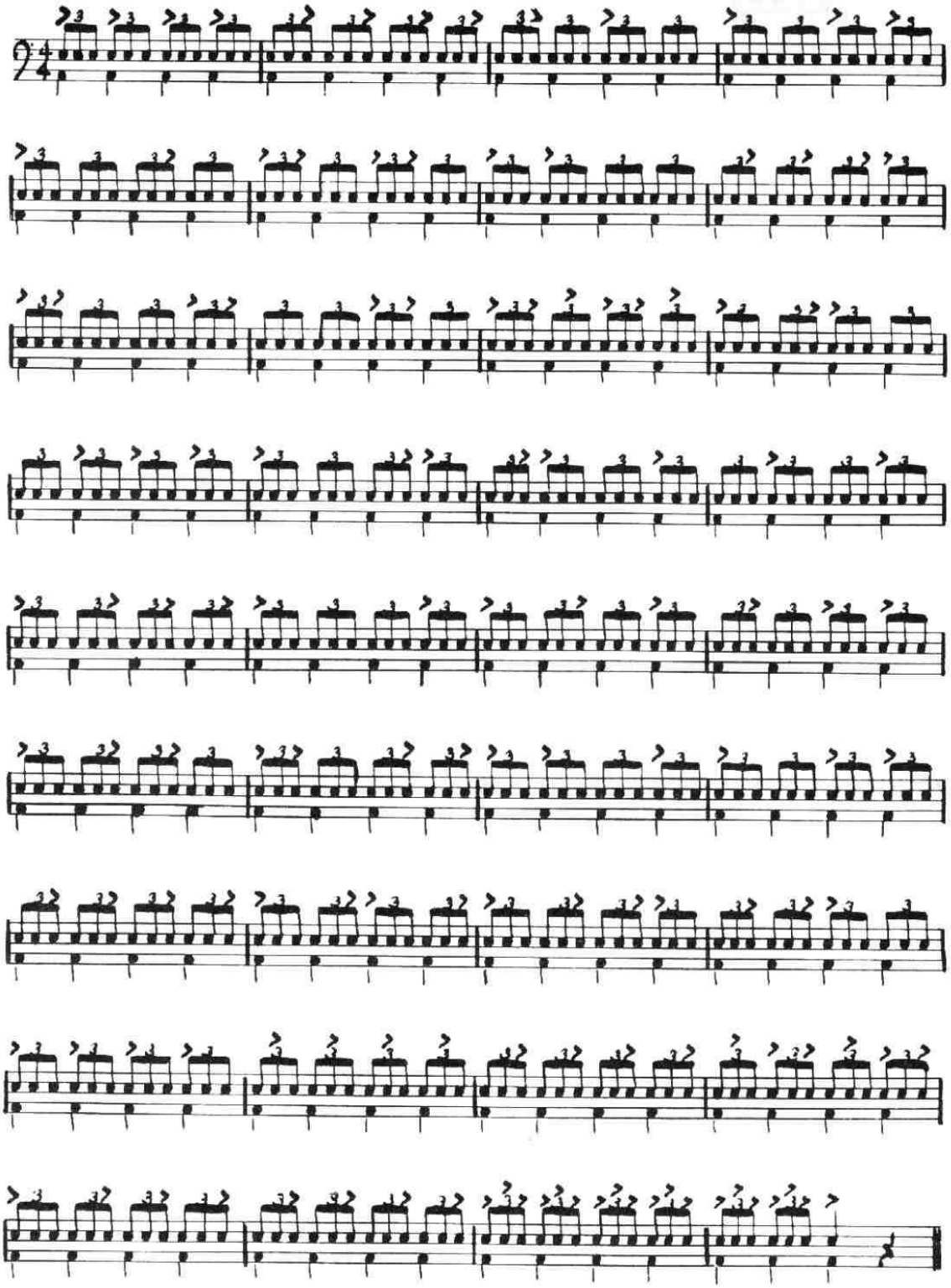
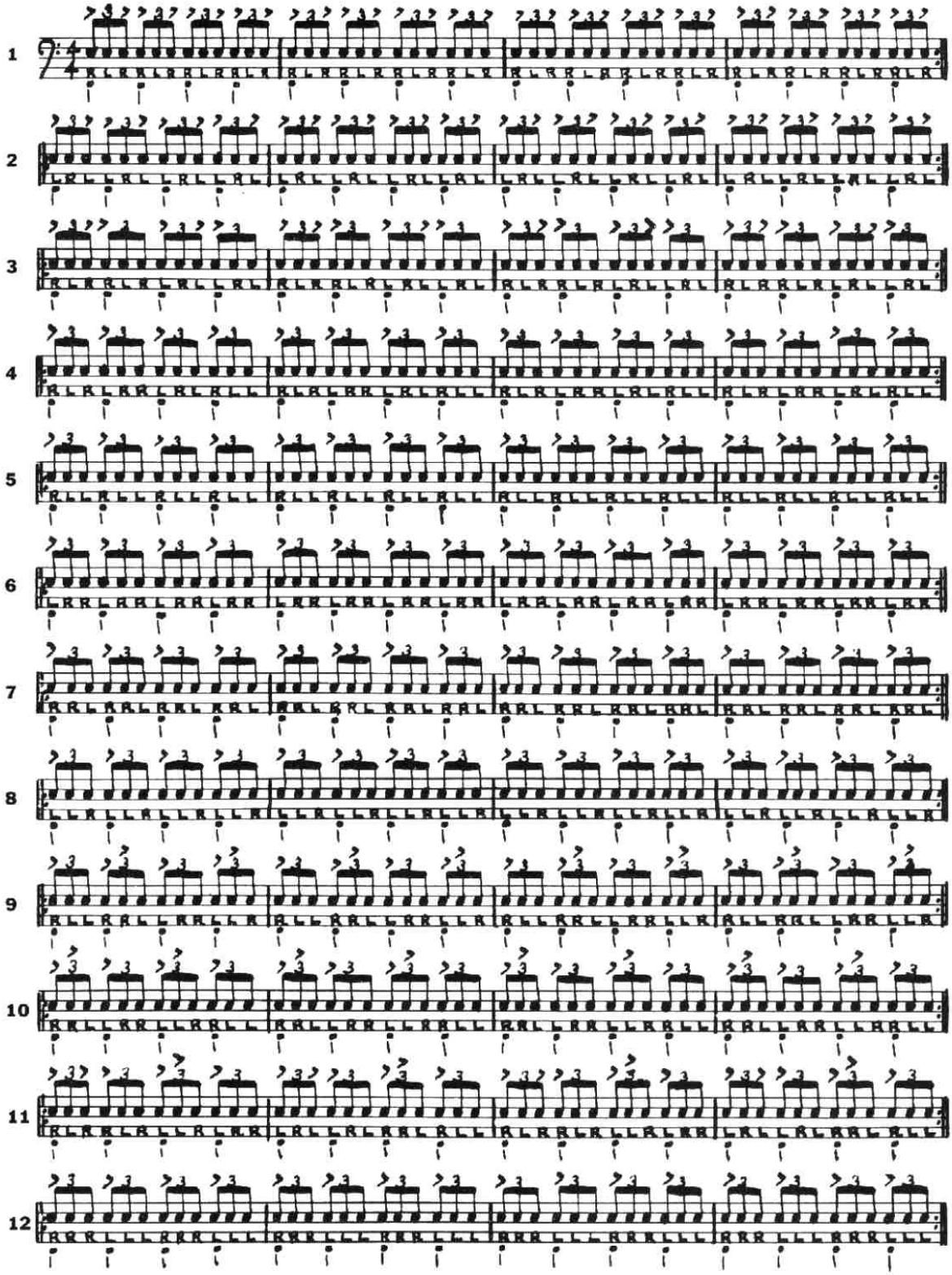
36-Bar exercise



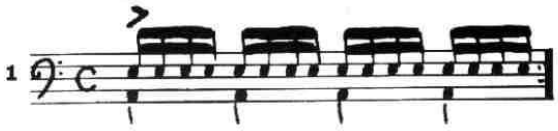
Lesson Four

Triplets with mixed sticking.



Lesson Five

Accented sixteenth notes.

1 

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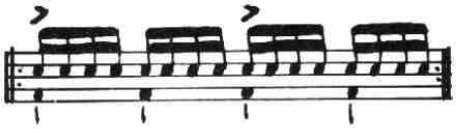
7 

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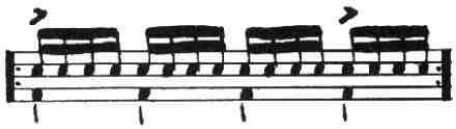
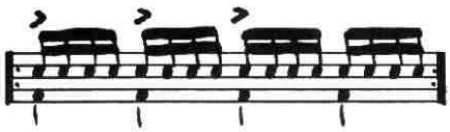
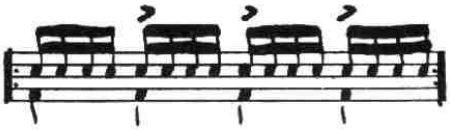
9 

10 

11 

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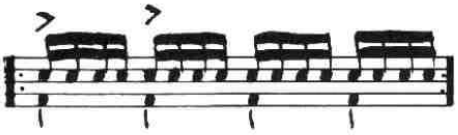
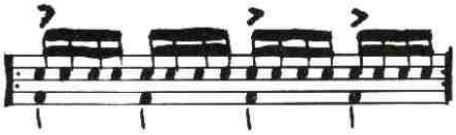
13 

14 

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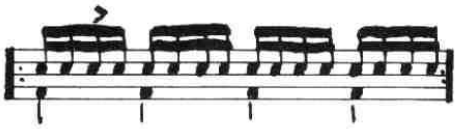
16 

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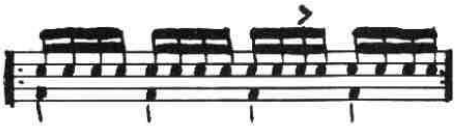
18 

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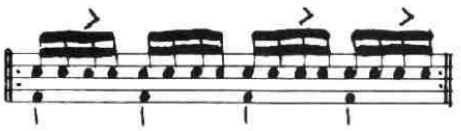
29 

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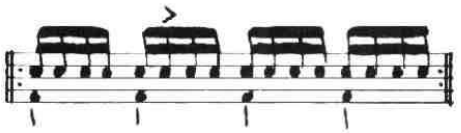
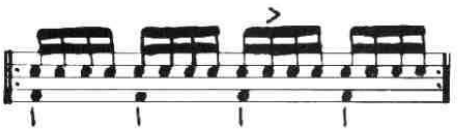
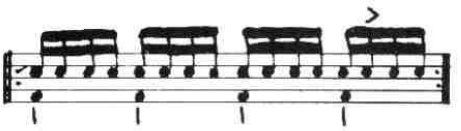
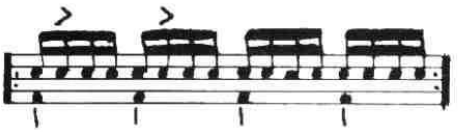
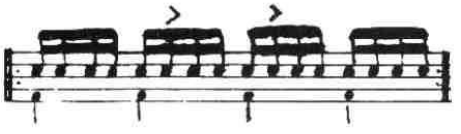
32 

33 

34 

35 

36 

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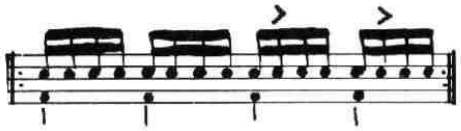

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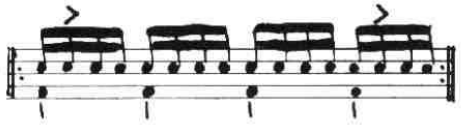

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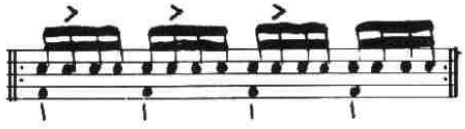

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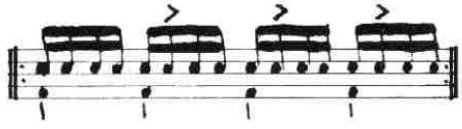

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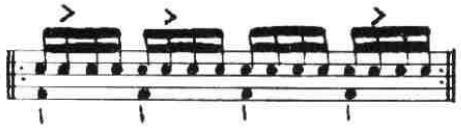

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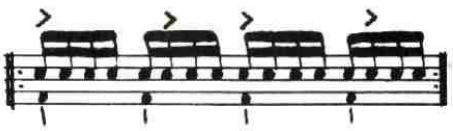

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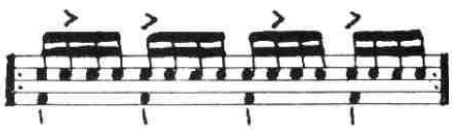

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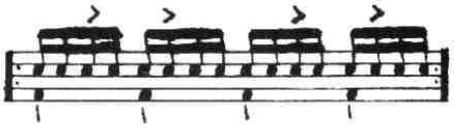

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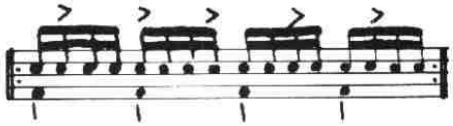

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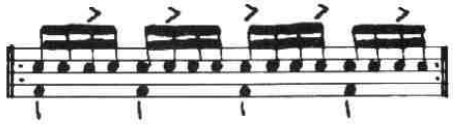

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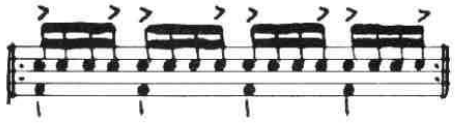

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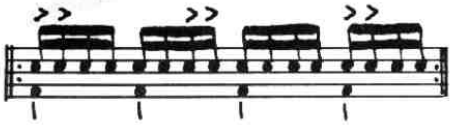

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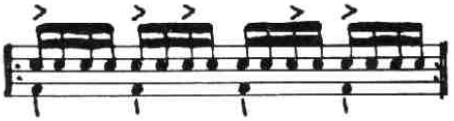

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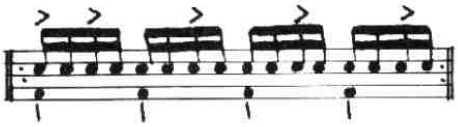

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Featuring exercises which can be played in practice and in actual performances, *Drum Solos and Fill-Ins for the Progressive Drummer* contains 4-, 8- and 16-bar solos plus fill-ins from several top drummers. This book is designed specifically to help the beginning drum student develop individual technique and musical ability. Special emphasis is placed on introducing students to four-bar solos to improve drum solo skills. It also includes 13 pages of fill-ins. More challenging than Book One, Book Two features solos and fills inspired by one of the world's greatest drummers — Buddy Rich.

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Syncopation No. 2 — In the Jazz Idiom for the Drumset (17313)
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Basic rhythms, variations, breaks, short solos and fill-ins for the Mambo, Cha-Cha, Merengue, Bolero, Samba, Conga, Beguine, Paso Doble, Tango, Montuno, Calypso and Joropo. Most rhythms are written for the timbales, but may be played on drums, cymbal or cowbell by making simple substitutions.

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