Part II of Drumming Patterns identifies all the basic patterns of stick (two-limb) technique. Part II converts these patterns into rhythms and then applies these rhythmic patterns to various drum set (four-limb) solo and accompaniment drumming styles.

Distinguishing Between Drumming Styles

Drum set drumming styles (such as jazz, bossa nova, rock, etc.) can be distinguished from each other by two factors:

1) Their characteristic ostinato rhythms
2) The degree of repetition used in the execution of these ostinato rhythms

For our purposes, we may define an ostinato rhythm as a short rhythmic phrase that is repeated over and over on a single part of the drumset. Ostinato rhythms are an essential part of nearly all accompaniment drumming styles and provide the primary means by which different drumming styles may be distinguished from each other. For example, in most popular music, the snare drum is struck repeatedly on the second and fourth beat of every measure, an ostinato rhythm known as a “back-beat.”

Example:

For another example, in many jazz styles, a particular rhythmic pattern is played repeatedly on a cymbal, an ostinato rhythm known as a “ride rhythm.”

Example:
In a Brazilian style of music known as the “bossa nova,” a particular rhythmic pattern is played repeatedly on the rim of the snare drum, an ostinato rhythm known as a “bossa nova clave”.

**Example:**

![Example Snare Drum Pattern](image)

The secondary means of distinguishing different drum styles has to do with the degree of repetition used in the execution of a given ostinato rhythm. For example, in many modern jazz drumming styles the “ride rhythm” is continuously altered and displaced, thereby making it less repetitive. This makes modern jazz drumming styles distinguishable from earlier jazz drumming styles.

**Example:**

![Example Ride Drum Pattern](image)

Applying Drumming Patterns To Drumset Styles

Since a drummer can use up to four limbs at once, he can perform up to four different rhythms simultaneously. In some styles of drumming, all these rhythms are repetitive ostinato patterns. However, in other styles of music, some limbs perform ostinato rhythms while other limbs improvise rhythms which change from moment to moment. We shall refer to these as **counter-rhythms**. For example, in jazz counter-rhythms are often played on the snare drum.

**Example:**

![Example Counter-Rhythms](image)

In some styles of popular music, counter-rhythms are played on the bass drum.

**Example:**

![Example Bass Drum Counter-Rhythms](image)

What rhythmic figures make up the counter-rhythms and what is their order of importance? The rhythmic figures which make up the counter-rhythms consist of the patterns presented in the Sticking Patterns section converted from stickings into rhythms. To do this, simply substitute a note for each right stroke, and a rest for each left stroke.

**Example:** Sticking Pattern 2A1

![Example Sticking Pattern](image)

As in Part I, this vocabulary is organized progressively from simple to complex. (For an illustration of this, see page 10.)

Part II demonstrates that the most fundamental patterns of the drummer’s technical vocabulary correspond to the most fundamental patterns of the drummer’s musical vocabulary. There is no dichotomy between instrumental technique and musical creation. Technical priority and musical priority are one and the same, once the **fundamentals** of technique and rhythm have been identified.
Part II of Drumming Patterns:

1) identifies common ostinato patterns of various musical styles. These appear on fold-out pages so that they may be viewed simultaneously with the pages of Part I.

2) provides various methods to convert the patterns presented in Part I into counter-rhythms.

3) presents methods for combining these ostinato patterns and counter-rhythms.

Part II is primarily intended for the development of four-limb independence in various musical styles. While most of these patterns can have direct musical applications, not all will. However, all are directly beneficial towards developing the coordination required for executing specific musical patterns in these styles.

**Practice Method**

1) Part II of Drumming Patterns is organized according to musical style. The student may choose to practice any or all sections, according to his interests and/or the suggestions of his instructor.

2) Throughout Part II, “R” is no longer used as a symbol for the right hand, and “L” is no longer used as a symbol for the left hand. Instead, these symbols are interpreted to signify a particular part of the drumset (usually the snare drum or the bass drum), or a rest.

   For instance, in the Rock/Funk Patterns section, “R” is used as a symbol to indicate the bass drum (struck with the right foot rather than with the right hand). For another example, in a portion of the jazz section “R” is used as a symbol to indicate the snare drum (struck with the left hand rather than with the right hand), and “L” is used as a symbol to indicate the bass drum (struck with the right foot rather than with the left hand).

3) Before combining the Part I drumming patterns with the fold-out page ostinato patterns, the student should first practice the ostinato patterns themselves.

4) As in Part I, priority should be placed on the shorter, simpler, and more symmetrical drumming patterns. It is particularly important in Part II that the student master the exercises applying the one to four-digit patterns before proceeding to patterns of greater length since the one to four-digit patterns have a much wider musical application and form the basis of the larger patterns (see page 107 for examples of one digit patterns).

5) The number of beats the patterns take will vary according to whether they are phrased as eighth notes, sixteenth notes, eighth note triplets, or sixteenth note triplets. The patterns should be practiced in the order of the number of beats they take to execute, which will correspond to their technical difficulty.

**Note:** With a little imagination, the methods detailed in Part II may also be applied to pages 37-44 of Ted Reed’s “Progressive Steps to Syncopation for the Modern Drummer.”