

the components of rhythm and drum technique

DRUMMING PATTERNS

by chuck braman

DRUMSTROKE PUBLICATIONS

Praise for Drumming Patterns

Magazines:

“The approach is broad-based, integrating rhythm, styles and techniques into a unified, comprehensive system. The commitment, both in time and thought, that Mr. Braman has made to this book will be obvious to anyone who studies its contents. Drumming Patterns is an impressive publication”
—*Percussive Notes*

“... a systematic presentation of practice materials that can be used in much the same way that other instrumentalists use scale and arpeggio systems.”
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—*Rimshot Magazine*

“Extremely clear and very well notated... the fold-out pages are an excellent idea that works well... the appendixes include a lot of good conceptual ideas on drumming... an excellent book.”
—*Modern Drummer*

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—*Rhythm Magazine*

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—*John Beck, Former president of the Percussive Arts Society, Chairman of Percussion at the Eastman School of Music*

“Extremely valuable... shows great insight into the mechanics of drum technique.”
—*Jim Chapin, author, “Advanced Techniques for the Modern Drummer.”*

A wonderful resource for stretching the technical and musical imagination!”
—*Ed Soph, Percussive Arts Society Hall of Fame*

Readers:

“I am currently borrowing Drumming Patterns from my local library, which I find fantastic! I am a beginning drummer who finds this book so accessible and approachable to use. I love the format. It invites the reader, and takes him/her by the hand, carefully and slowly strolling through the concepts. There is no room for confusion. Your book is great!”
—*Joanna Tu, Redondo Beach, CA*

“Your book is extremely helpful. I highly appreciate the kind of exhaustive analysis that you have taken on here. Do you have any recordings available? I would love to hear what you have been able to unleash with the kind of background you appear to have.”
—*James Musser, Lomita, CA*

“Drumming Patterns is very thorough, very comprehensive and beautifully produced. I have seen several books on the subject and yours appears to be the best.”
—*David Cole, New Carrollton*

About Drumming Patterns

Drumming Patterns is an encyclopedia of technique. Its approach is broad; the material it presents ranges from basic stick technique to advanced drumset techniques in a variety of styles. It is not intended to be a method book to be practiced strictly from beginning to end, but rather a reference book to be practiced selectively according to each reader’s interests and level of ability. Because of the breadth of its content, it may be approached in several different time frames throughout the reader’s life, rather than worked through and completed in any particular timespan.

Because Drumming Patterns illustrates a system with a theoretical foundation, this foundation is described in the Preface, the Introduction, in Appendixes I and II, and in the introductory video at DrummingPatterns.com/book. It is the author’s belief that a conscious understanding of the theory behind Drumming Patterns, as well as a theoretical understanding of drum technique and rhythm in general, will enhance the reader’s comprehension of the material and further his musicianship as well. However, not all drummers are oriented towards theory; some prefer instead to learn through direct application. These readers are advised to skip both the introduction and appendixes and proceed with the text beginning on page 16.

Dedication:

This book is dedicated to the memory of Paul Motian,
whose music has provided some of my life's greatest pleasures.

Acknowledgements:

I would like to express my sincere gratitude to Dr. Peter Webster, Troy Sartain, and the students and faculty of the Case Western Reserve University Music and Technology Lab for the generous use of their equipment during the production of this book; Chip Stephens, Bob Fraser, Ray Parker, Bill Braman, Glen Schaft, Mike Wahl, Mark Gridley, John Richmond, Audrey Braman, Gary Aprile, Henry Avellone, Dave Brewer, Bob McKee, Tom Fries, Val Kent, Don Friedman, Ed Bobick, George Judy, Skip Hadden, Jennifer Stepien, Ron Godale, Kyp Volans, Maureen Sickler, Scott Kenya, Joe Brigandi, Andy Green, and especially Troy Sartain, Dave Norris, Barbara Samuels, and Gary Baker for their editing and re-writing suggestions; Tim Yamasaki for generously providing a meticulous proofreading of the digital edition while offering many insightful suggestions; Charlie Ross of Ross Printing in Cleveland, Ohio for his extraordinary patience in dealing with a perfectionist and his extraordinary competence in achieving perfection; and Mike Wahl for introducing me to the philosophy of Ayn Rand and Rand's novel "The Fountainhead," which helped provide me with the will and the confidence to pursue this project.

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Contents

About Drumming Patterns 3
Preface 6
Introduction 8

Part I: Snare Drum Patterns 13

Sticking Patterns 16
Embellishment Patterns 40
Accent Patterns 46
Flam Patterns 52
Single Stroke Patterns 64
Double/Buzz Stroke Patterns 70
Introduction To Roll Patterns 82
Short Roll Patterns 84
Alternating Roll Patterns 88

Part II: Drum Set Patterns 95

Notation Key 96
Patterns with Single and Triple Strokes 102
Rock/Funk Patterns 108
Jazz Patterns 116
Brazilian Patterns 132
Non-Independent Patterns 138
Solo Patterns 144

Appendixes 159

APPENDIX I: Organization of Patterns/Labeling System 160
APPENDIX II: Determining a Pattern's Utility 164
APPENDIX III: Listening/Practicing/Playing 168
APPENDIX IV: Listening And Transcribing: Learning
From Others While Thinking For Yourself 170

Preface

Through the years people have created systems in every discipline, from science to mathematics and music. In music, the system of musical harmony provides a theoretical basis for musical creation. It also provides tools, such as scales and arpeggios, which form the basis of most non-drummer's technical studies.

Without such a system, harmonic music as we know it would not exist. In addition, the level of technical development now commonly attained on melodic and harmonic instruments could not have been achieved. It is odd, then, that in these centuries of development no such system has emerged to define rhythmic theory and drum technique.

Drumming Patterns represents the discovery, identification, and organization of this system. It integrates the fundamental patterns of rhythm with the fundamental technical patterns used in drumming since the underlying patterns for each are the same. It is based partially on elements that for years have been used, in a non-systematic fashion, in the drum rudiments, and in previously published drumming textbooks such as *Stick Control*.

Drumming Patterns represents:

- The identification of the fundamental patterns of technique used in previous materials
- The elimination of the non-essential patterns of technique used in previous materials
- The progressive arrangement of the fundamental patterns
- The filling-in of the gaps between identified fundamental patterns with previously unidentified fundamental patterns
- The elimination of all non-essential elements of presentation
- A method for converting technical patterns into rhythmic patterns, and vice versa

Drum technique is traditionally taught as consisting of several unrelated branches. Some approaches are limited to only snare drum technique. Others may deal with the whole drumset but focus only on rock music or jazz. Still others focus on particular aspects of playing, such as soloing or "filling." Drumming Patterns is the first presentation of the system that isolates the underlying patterns common to all branches, then links the branches via these patterns, thereby integrating both rhythm and technique. By virtue of this approach, it provides a single, straight, unbroken path in place of many smaller, crooked, and broken ones.

Drumming Patterns is an encyclopedia of technique and rhythm, rather than a method book to be practiced from beginning to end. Because it identifies the basic building blocks of rhythm and drum technique, Drumming Patterns is intended for all drummers, from beginning students to advanced professionals.

Introduction

The components of rhythm and the components of drum technique are not random or arbitrary, but specific and objective. They are based on a progression of patterns which for both technique and rhythm are the same.

Drum technique may be divided into two categories: stick technique and drum set technique. Although the components of both are similar, stick technique is more basic since it involves only two limbs (hands) at a time, as opposed to the four limbs (hands and feet) required to play a full drum set. Therefore, let us define the fundamental components of stick technique.¹

Stick technique is comprised of *strokes*, in which a drumstick strikes a drum head. There are two basic kinds of strokes: *single* strokes, in which the stick rebounds *once* off the drumhead; and *double* strokes, in which the stick rebounds *twice* off the drumhead.

Single or double strokes may be executed with either the right stick or the left stick. This means that there are four fundamental units of stick technique:

- 1) A right-handed single stroke (R)
- 2) A left-handed single stroke (L)
- 3) A right-handed double stroke (RR)
- 4) A left-handed double stroke (LL)

Once these four fundamental units of stick technique have been identified, it is possible to identify all their possible combinations, as well as to create a mathematical progression organizing all the combinations from shortest to longest (up to nine digits in length). This is illustrated on the facing page.

LENGTH	COMBINATIONS
TWO DIGITS	R+L
THREE DIGITS	R+LL L+RR
FOUR DIGITS	RR+LL
FIVE DIGITS	R+L+R+LL L+R+L+RR
SIX DIGITS	R+L+RR+LL L+R+LL+RR
SEVEN DIGITS	R+L+R+L+R+LL L+R+L+R+L+RR R+LL+RR+LL L+RR+LL+RR
EIGHT DIGITS	R+L+RR+L+R+LL R+L+R+L+RR+LL L+R+L+R+LL+RR R+L+R+LL+R+LL L+R+L+RR+L+RR
NINE DIGITS	R+L+R+L+R+L+R+LL L+R+L+R+L+R+L+RR R+L+R+LL+RR+LL L+R+L+RR+LL+RR R+L+RR+LL+R+LL L+R+LL+RR+L+RR R+L+RR+L+RR+LL L+R+LL+R+LL+RR

In addition to these, there are four longer combinations which are also fundamental:

TEN DIGITS	R+LL+RR+L+RR+LL
TWELVE DIGITS	R+L+R+L+RR+L+R+L+R+LL R+L+R+L+R+LL+R+L+R+LL L+R+L+R+L+RR+L+R+L+RR

Together, these patterns comprise *all* the fundamental units of technique available to drummers, arranged from shortest to longest, simplest to most complex, most practical to most esoteric.¹ Part I of *Drumming Patterns* is based on the systematic presentation of these patterns and their embellishments.

1. For a discussion of the essentials of drumset technique, refer to the introduction to Part II on page 97.

1. Can you think of more patterns within each given length than the ones listed? These are not actually different patterns, but rather are *inversions* of the patterns listed above. For more information, refer to item 3, "Inversions," in Appendix I, page 162

Like technique, rhythm can also be broken down into its most fundamental components. These components are based on the same progression of patterns that underlie the stickings illustrated on the previous page, converted into rhythmic notations.

To do this, simply substitute a note for each “R,” and a rest for each “L.” (We will now also add repeat signs since patterns tend to be repeated.)

STICKING		RHYTHM
‖: R L :‖	becomes:	‖: ♩ 7 :‖
‖: R L L :‖	becomes:	‖: ♩ 7 7 :‖
‖: L R R :‖	becomes:	‖: 7 ♩ ♩ :‖
‖: R R L L :‖	becomes:	‖: ♩ ♩ 7 7 :‖
‖: R L R L L :‖	becomes:	‖: ♩ 7 ♩ 7 7 :‖
‖: L R L R R :‖	becomes:	‖: 7 ♩ 7 ♩ ♩ :‖
‖: R L R R L L :‖	becomes:	‖: ♩ 7 ♩ ♩ 7 7 :‖
‖: L R L L R R :‖	becomes:	‖: 7 ♩ 7 7 ♩ ♩ :‖
‖: R L R L R L L :‖	becomes:	‖: ♩ 7 ♩ 7 ♩ 7 7 :‖
‖: L R L R L R R :‖	becomes:	‖: 7 ♩ 7 ♩ 7 ♩ ♩ :‖
‖: R L L R R L L :‖	becomes:	‖: ♩ 7 7 ♩ ♩ 7 7 :‖
‖: L R R L L R R :‖	becomes:	‖: 7 ♩ ♩ 7 7 ♩ ♩ :‖
‖: R L R R L R L L :‖	becomes:	‖: ♩ 7 ♩ ♩ ♩ 7 7 :‖
‖: R L R L R R L L :‖	becomes:	‖: ♩ 7 ♩ 7 ♩ ♩ 7 7 :‖
‖: L R L R L L R R :‖	becomes:	‖: 7 ♩ 7 ♩ 7 7 ♩ ♩ :‖
‖: R L R L L R L L :‖	becomes:	‖: ♩ 7 ♩ 7 7 ♩ 7 7 :‖
‖: L R L R R L R R :‖	becomes:	‖: 7 ♩ 7 ♩ ♩ 7 ♩ ♩ :‖
‖: R L R L R L R L L :‖	becomes:	‖: ♩ 7 ♩ ♩ ♩ 7 ♩ 7 7 :‖
‖: L R L R L R L R R :‖	becomes:	‖: 7 ♩ 7 ♩ 7 ♩ 7 ♩ ♩ :‖
‖: R L R L L R R L L :‖	becomes:	‖: ♩ 7 ♩ ♩ 7 7 ♩ 7 7 :‖
‖: L R L L R R L R R :‖	becomes:	‖: 7 ♩ 7 7 ♩ ♩ 7 ♩ ♩ :‖
‖: R L L R R L R R L L :‖	becomes:	‖: ♩ 7 7 ♩ ♩ ♩ 7 ♩ 7 7 :‖
‖: R L R L R R L R L L :‖	becomes:	‖: ♩ 7 ♩ 7 ♩ ♩ 7 ♩ 7 7 :‖
‖: L R L R L R R L R R :‖	becomes:	‖: 7 ♩ 7 ♩ 7 ♩ 7 ♩ ♩ :‖

The preceding diagram illustrates the fact that the fundamental patterns underlying both stickings and rhythms are the same.

(It is the abstract concept of the underlying patterns that is essential to grasp, not the concrete form that these patterns take. For example, exactly the same underlying patterns could take any number of concrete forms, including, but not limited to, stickings, notes and rests (of any duration: eighth-note, quarter-note, half-note, etc.; superimposed over beats with any number of subdivisions: duple, triple, quadruple, quintuple, etc.; and spread over time signatures of any meters—2/4, 4/4, 3/4 5/4, 6/8, 12/8, etc.), and the boxes and circles illustrating the front cover. Thus, the preceding diagram should not be interpreted as being a concrete instruction for how to play the stickings, with right strokes equaling eighth-note notes and left strokes equaling eighth-note rests, but rather, as an illustration of the abstract one-to-one correlation of patterns that underly both the most fundamental sticking patterns and the most fundamental rhythmic patterns, i.e., the takeaway is that the underlying patterns are one and the same.)

Thus, this small progression of patterns underlies *all* of the basic components of stick technique, drumset technique, and rhythm. In one form or another and throughout history, every drummer in every part of the world deals with these patterns every time they make music. It is this progression of patterns and their applications that underlie all the material, and the presentation of the material, in *Drumming Patterns*.

The advantage of thinking in terms of fundamental patterns—as opposed to endless, arbitrary, unrelated and unconceptualized concrete individual stickings and rhythms—is that all our information becomes interrelated, reduced and simplified. We no longer need to separately compartmentalize playing snare drum versus playing rock versus playing jazz versus playing solo versus playing accompaniment etc. We learn that all of these areas use the same underlying patterns and thus are fundamentally related. As a result, they become easier to learn and easier to comprehend.¹

The first section of Part I of *Drumming Patterns*, “Sticking Patterns,” presents these patterns as stickings. After the sticking pattern section are several sections consisting of the same sticking patterns systematically embellished by flams, accents, etc. The whole of Part I presents the progressive arrangement of all the primary components of stick technique.

Part II of *Drumming Patterns* converts the underlying patterns into rhythms and shows how these rhythmic patterns may be applied to every musical style that can be performed on the drumset, in both solo and accompaniment.

For an animated tour that walks you through through the concepts above, I recommend watching “An Introduction To Drumming Patterns” at DrummingPatterns.com/book.

1. This is analogous to the advantages of understanding language in terms of grasping a finite number of principles of grammar as opposed to memorizing an infinity of concrete instances of usage, or of learning to spell by means of understanding the principles of phonics as opposed to memorizing an infinity of concrete instances of word spellings.

PART I: SNARE DRUM PATTERNS

Part I: Snare Drum Patterns

Note: Throughout this text, “R” is a symbol for a right-handed stroke, “L” is a symbol for a left-handed stroke. All quarter notes are equal to one beat.

Practice Method

- Each pattern should be practiced by repeating it continuously, proceeding to the fastest tempo at which it can be executed precisely and in a relaxed manner.
- At a given tempo, each pattern should be practiced at soft, medium, and loud dynamic levels.¹ The use of a metronome is recommended.
- Each pattern should first be practiced in the Sticking Pattern section before attempting the embellished versions of those patterns introduced in subsequent sections.

Budgeting Practice Time

Drumming Patterns is an encyclopedia of technique and rhythm, rather than a method book to be practiced strictly from beginning to end. Therefore, depending on the amount of practice time available, the reader may want to select only some of the patterns for practice, rather than attempting to practice them all. The *shorter*, *simpler*, and more *symmetrical* patterns are more useful than some of the more elaborate patterns.² Therefore, you should concentrate on learning these patterns before considering the more elaborate ones. In Part I, the most important patterns to practice are:

I. Sticking Patterns (pages 16-39)

- All two, three, four, six, and twelve digit patterns
- Eight digit patterns phrased in double subdivisions (eighth notes and sixteenth notes)
- Nine digit patterns phrased as eighth note triplets

II. Embellishment, Accent, Flam, Single, and Double/Buzz Patterns (pages 40-85)

All two, three, and four digit patterns.

1. In addition to developing dynamic (volume level) control, at a given tempo when the patterns are practiced from soft to loud each increase in dynamic level will increase the height that the stick will rise. Correspondingly, the speed at which the stick will travel will also increase, thereby easing the transition to the next faster tempo.

2. For a more detailed discussion of this subject, see “Appendix II: Determining A Pattern's Utility,” page 164.

Organization Of Part I

Part I is divided into nine sections of four types:

- The **Sticking Patterns** section presents various unembellished combinations of the four fundamental units of snare drum technique: R, L, RR, LL.
- The **Embellishment Patterns** section superimposes accent, flam, single, double, and buzz stroke embellishments over single stroke (RL, RLRL, etc.) sticking patterns.
- The **Accent Patterns, Flam Patterns, Single Stroke Patterns, and Double/Buzz Stroke Patterns** sections superimpose these same embellishments over more complex (RLL, RLLL, etc.) sticking patterns.
- The **Roll Patterns and Alternating Roll Patterns** sections present roll pattern notations to which the above patterns may be applied.

Sticking Patterns Section Vs. Subsequent Sections

In the **Sticking Patterns** section, each sticking pattern is presented phrased in four different ways: as eighth notes, sixteenth notes, eighth note triplets, and sixteenth note triplets. As a guide to clarify the beginning and end of each sticking pattern, the first digit of each sticking pattern is underlined.

Upon learning the pattern in the Sticking Patterns section, you will have acquired the ability to phrase each pattern in these four ways. Therefore, in **subsequent sections**, each pattern is presented only once, without any musical notations. However, each pattern should still be practiced as eighth notes, sixteenth notes, eighth note triplets, and sixteenth note triplets. In contrast to the sticking patterns section, in subsequent sections underlined digits indicate embellishments, such as accents, flams, etc.

FIVE DIGIT PATTERNS

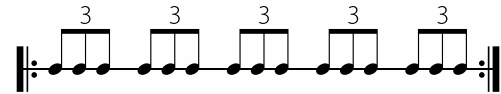
Sticking 5A: RLRL



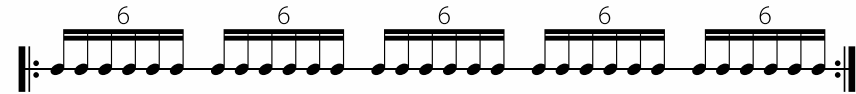
- 1) RL RL LR LR LL
- 2) LR LR LL RL RL
- 3) LL RL RL LR LR
- 4) RL LR LR LL RL
- 5) LR LL RL RL LR



- 1) RLRL LRLR LLRL RLLR LRL
- 2) LRLR LLRL RLLR LRLL RLR
- 3) LLRL RLLR LRLL RLRL LRL
- 4) RLLR LRLL RLRL LRLR LLR
- 5) LRLL RLRL LRLR LLRL RLL



- 1) RLR LLR LRL LRL RL
- 2) LRL RLL RLR LLR LR
- 3) LLR LRL LRL RLL RL
- 4) RLL RLR LLR LRL LR
- 5) LRL LRL RLL RLR LL



- 1) RLRLLR LRLLRL RLLRLR LLRLRL LRLR
- 2) LRLRLL RLRLLR LRLLRL RLLRLR LLRL
- 3) LLRLRL LRLRLL RLRLLR LRLLRL RLLR
- 4) RLLRLR LLRLRL LRLRLL RLLLR LRLL
- 5) LRLLRL RLLRLR LLRLRL LRLRLL RLLL

Sticking 5B: LRLRR



- 1) LR LR RL RL RR
- 2) RL RL RR LR LR
- 3) RR LR LR RL RL
- 4) LR RL RL RR LR
- 5) RL RR LR LR RL



- 1) LRLR RLRL RRLR LRRL RLR
- 2) RLRL RRLR LRRL RLRR LRL
- 3) RRLR LRRL RLRR LRLR RLL
- 4) LRRL RLRR LRLR RLRL RRL
- 5) RLRR LRLR RLRL RRLR LRR



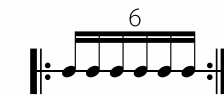
- | | |
|---|--|
| 1) <u>L</u> R <u>L</u> <u>R</u> R <u>L</u> <u>R</u> L <u>R</u> <u>R</u> L <u>R</u> <u>L</u> R | 1) <u>L</u> R <u>L</u> R <u>L</u> <u>R</u> L <u>R</u> R <u>L</u> <u>L</u> R <u>R</u> L <u>L</u> <u>R</u> R <u>L</u> R <u>L</u> <u>R</u> L <u>R</u> L |
| 2) <u>R</u> L <u>R</u> <u>L</u> R <u>R</u> <u>L</u> R <u>L</u> <u>R</u> R <u>L</u> <u>R</u> L | 2) <u>R</u> L <u>R</u> L <u>R</u> <u>L</u> R <u>L</u> R <u>L</u> <u>R</u> L <u>R</u> R <u>L</u> <u>L</u> R <u>R</u> L <u>L</u> <u>R</u> R <u>L</u> R |
| 3) <u>R</u> R <u>L</u> <u>R</u> L <u>R</u> <u>R</u> L <u>R</u> <u>L</u> R <u>R</u> <u>L</u> R | 3) <u>R</u> R <u>L</u> R <u>L</u> <u>R</u> L <u>R</u> L <u>R</u> <u>L</u> R <u>L</u> R <u>L</u> <u>R</u> L <u>R</u> R <u>L</u> <u>L</u> R <u>R</u> L |
| 4) <u>L</u> R <u>R</u> <u>L</u> R <u>L</u> <u>R</u> R <u>L</u> <u>R</u> L <u>R</u> <u>R</u> L | 4) <u>L</u> R <u>R</u> L <u>L</u> <u>R</u> R <u>L</u> R <u>L</u> <u>R</u> L <u>R</u> L <u>R</u> <u>L</u> R <u>L</u> R <u>L</u> <u>R</u> L <u>R</u> R |
| 5) <u>R</u> L <u>R</u> <u>R</u> L <u>R</u> <u>L</u> R <u>R</u> <u>L</u> R <u>L</u> <u>R</u> R | 5) <u>R</u> L <u>R</u> R <u>L</u> <u>L</u> R <u>R</u> L <u>L</u> <u>R</u> R <u>L</u> R <u>L</u> <u>R</u> L <u>R</u> L <u>R</u> <u>L</u> R <u>L</u> R |

SIX DIGIT PATTERNS

Sticking 6A: RLRRLL



- 1) RLR RL
- 2) LRL RR
- 3) LLR LR
- 4) RLL RL
- 5) RRL LR
- 6) LRR LL



- 1) RLRRLL
- 2) LRLRRL
- 3) LLRLRR
- 4) RLLRLR
- 5) RRLLL
- 6) LRRLLR



- 1) RL RR LL
- 2) LR LR RL
- 3) LL RL RR
- 4) RL LR LR
- 5) RR LL RL
- 6) LR RL LR

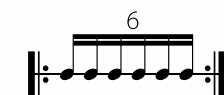


- 1) RLRR LLRL RR
- 2) LRLR RLLR LR
- 3) LLRL RRLL RL
- 4) RLLR LRLL LR
- 5) RRLL RLRR LL
- 6) LRRL LRLR RL

Sticking 6B: LRLRR



- 1) LRL LR
- 2) RLR LL
- 3) RRL RL
- 4) LRR LL
- 5) LLR RL
- 6) RLL RR



- 1) LRLLRR
- 2) RLRLLR
- 3) RRLL
- 4) LRRLL
- 5) LLRRLR
- 6) RLLRL



- 1) LR LL RR
- 2) RL RL LR
- 3) RR LR LL
- 4) LR RL RL
- 5) LL RR LR
- 6) RL LR RL

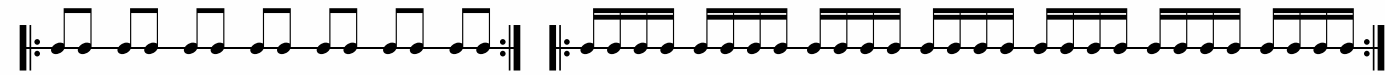


- 1) LRLL RRLR LL
- 2) RLRL LRLL RL
- 3) RRLR LLRR LL
- 4) LRLL RLLR RL
- 5) LLRR LRLL RR
- 6) RLLR RLLL LR

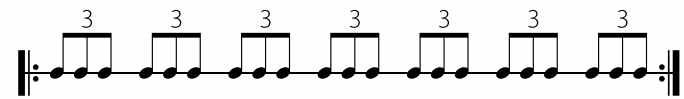
SEVEN DIGIT PATTERNS

Note: Because seven does not divide easily into eighth note, sixteenth note, eighth note triplet, and sixteenth note triplet groupings, all but the first inversions of the seven stroke patterns are omitted, as these patterns have relatively limited utility.¹

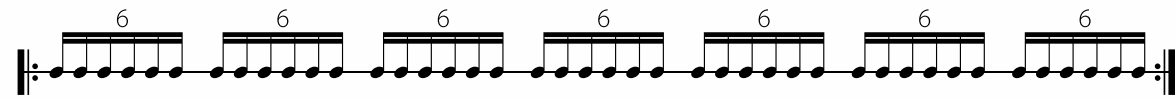
Sticking 7A: RLRLRL



1) RL RL RL RL RL RL 1) RLRL RLRL RLRL RLRL RLRL RLRL



1) RLRL RLRL RLRL RLRL RLRL RLRL

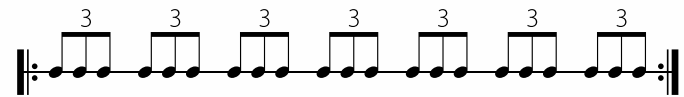


1) RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL

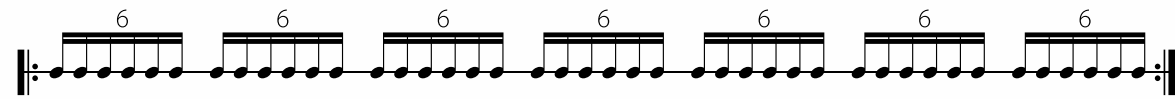
Sticking 7B: LRLRLR



1) LR LR LR LR LR LR 1) LRLR LRLR LRLR LRLR LRLR LRLR

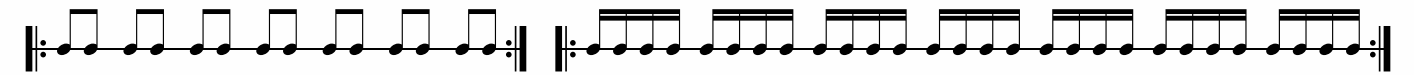


1) LRLR LRLR LRLR LRLR LRLR LRLR

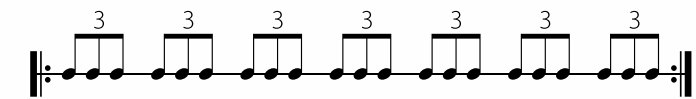


1) LRLRLR LRLRLR LRLRLR LRLRLR LRLRLR LRLRLR

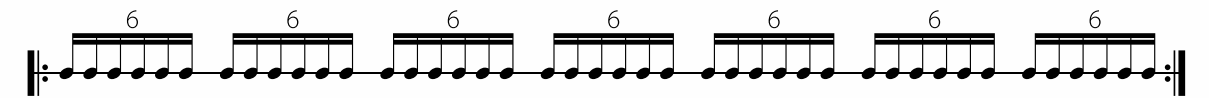
Sticking 7C: RLLRRL



1) RL LR RL LR RL LR 1) RLLR RLLR LRLR LRLR RLLR RLLR



1) RLLR RLLR LRLR LRLR RLLR RLLR

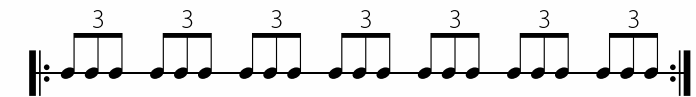


1) RLLRLR LRLLRR LLRLLR RLLRLL RLLRLL LRLLRR LLRLLR

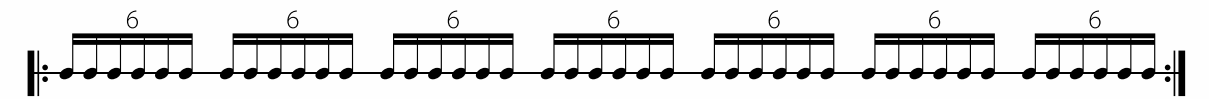
Sticking 7D: LRRLLR



1) LR RL LR RL RR LL 1) LRRL LRRL RLLR RLLR RLLR RLLR



1) LRRL LRRL RLLR RLLR RLLR RLLR



1) LRLLRR RLRRLL RLRRLL LRLLRR LLRRLR RLLRLR RLLRLR

1. For a definition of the term “inversion,” see Appendix I, Item 3 on page 167. For an explanation of the concept of utility, see Appendix II on page 164.

EIGHT DIGIT PATTERNS

Sticking 8A: RLRRLRL



- 1) RL RR LR LL
- 2) LR RL RL LR
- 3) RR LR LL RL
- 4) RL RL LR LR
- 5) LR LL RL RR
- 6) RL LR LR RL
- 7) LL RL RR LR
- 8) LR LR RL RL



- 1) RLRR LRL
- 2) LRRL RLL
- 3) RRLR LLRL
- 4) RLRL LRL
- 5) LRLL RLRR
- 6) RLLR LRRL
- 7) LLRL RRLR
- 8) LRRL RLRL



- 1) RLR RLR LLR LRR LRL LRL RRL RLL
- 2) LRR LRL LRL RRL RLL RLR RLR LLR
- 3) RRL RLL RLR RLR LLR LRR LRL LRL
- 4) RLR LLR LRR LRL LRL RRL RLL RLR
- 5) LRL LRL RRL RLL RLR RLR LLR LRR
- 6) RLL RLR RLR LLR LRR LRL LRL RRL
- 7) LLR LRR LRL LRL RRL RLL RLR RLR
- 8) LRL RRL RLL RLR RLR LLR LRR LRL



- 1) RLRRLR LLRLR LRLLRL RRLRL
- 2) LRRLRL LRLRRL RLLRL RLRLR
- 3) RRLRL RLRRL LLRLR LRLRL
- 4) RLRLR LRRLRL LRLRRL RLLRL
- 5) LRLLRL RRLRLL RLRLR LLRLR
- 6) RLLRL RLRLL LRRLL LRLRL
- 7) LLRLR LRLRL RRLRLL RLRLR
- 8) LRLRL RLLRL RLRLL LRRLR

Sticking 8B: RLRLRL



- 1) RL RL RR LL
- 2) LR LR LR RL
- 3) LL RL RL RR
- 4) RL LR LR LR
- 5) RR LL RL RL
- 6) LR RL LR LR
- 7) RL RR LL RL
- 8) LR LR RL LR



- 1) RLRL RRL
- 2) LRLR LRRL
- 3) LLRL RLRR
- 4) RLLR LRL
- 5) RRLL RLRL
- 6) LRRL LRL
- 7) RLR LLRL
- 8) LRLR RLL

Thank you very much for reading this far. I hope you have found value in this sample of the book.

Please know that there are 16 more sticking patterns detailed in the remaining 16 pages of this chapter (pp 24–39).

If you might like to continue, you can purchase individual chapters, as well as the entire book, at <https://www.drummingpatterns.com/book>.