

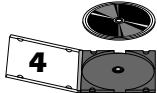
Table of Contents

Overview	9
Introduction	11
About Marco Minnemann	13
About Rick Gratton	15
Part 1: Extreme Warm-ups _____	17
Part 2: The Patterns _____	25
The Basic Patterns	27
Patterns: Set 1	28
Patterns: Set 2	29
Patterns: Set 3	30
Patterns: Set 4	32
Patterns: Set 5	33
Patterns: Set 6	34
Patterns: Set 7	35
Patterns: Set 8	36
Patterns: Set 9	37
Patterns: Set 10	38
Patterns: Set 11	39
Patterns: Set 12	40
Patterns: Set 13	41
Part 3: The Melodies _____	43
The Melody Elements	45
Melody Elements 1: Eighth Notes	46
Melody Elements 2: Sixteenth Notes	48
Melody Elements 3: Triplets	50
Melody Elements 4: Sixteenth-Note Triplets	52
Melody Elements 5: Thirty-Second Notes	53
Part 4: The Flam Patterns _____	55
The Flam Patterns	57
Flam Patterns: Set 1	58
Flam Patterns: Set 2	59
Flam Patterns: Set 3	59
Part 5: The Hi-Hat Patterns _____	61
The Hi-Hat Patterns	62
Hi-Hat Patterns: Set 1	63
Hi-Hat Patterns: Set 2	64
Hi-Hat Patterns: Set 3	65
Part 6: Single-Note Melodies _____	67
Single-Note Melodies	68
Single-Note Melody Sets	69

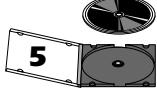
Part 7: Rudiments for Extreme Interdependence	71
Creative Ways to Apply Rudiments on the Drum Set	72
Rudiments as Drum Breaks and Fills	73
Rudiments as Patterns and Ostinatos	74
Part 8: Visuals and Combination Concepts	75
Visuals and Combinations	76
Visualizing Motions	77
Part 9: Advanced Interdependence Workshop	79
Advanced Interdependence Workshop	80
Interdependence With Rhythmic Subdivisions and Superimpositions	81
Coordination Exercises With Latin-Style Rhythms	86
Extreme Soloing	89
Solo 1	90
Solo 2	92
Part 10: Solo Transcriptions	95
Solo Transcriptions	96
“Arpeggio”	96
“Streets”	97
Discography	99
Audio CD Index	101

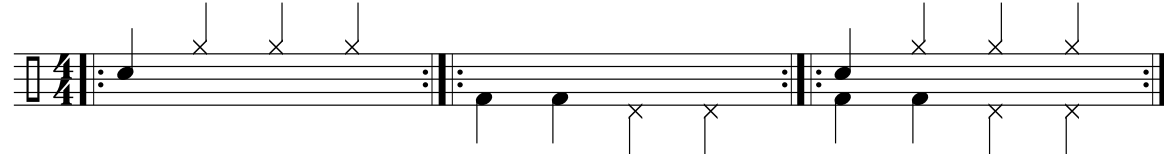
1. a.  b. c.



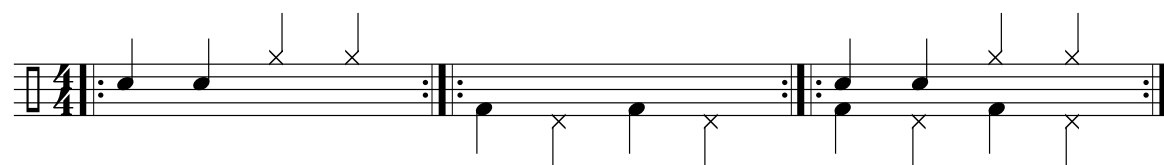
2. a.  b. c.



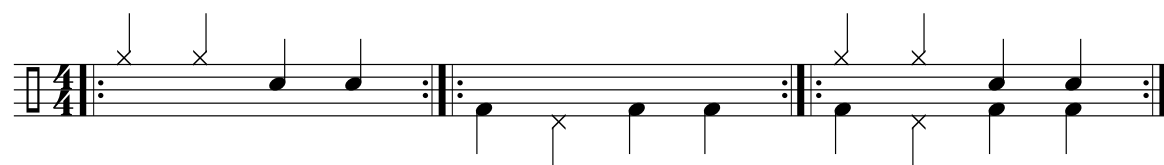
3. a.  b. c.



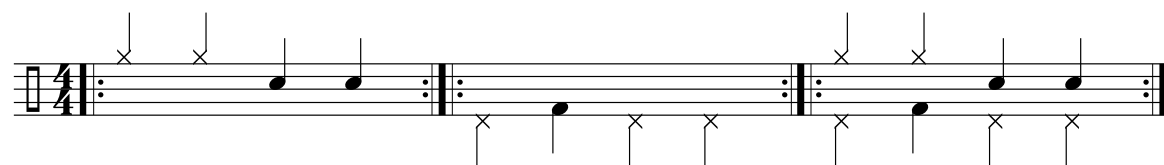
4. a. b. c.

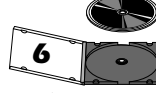


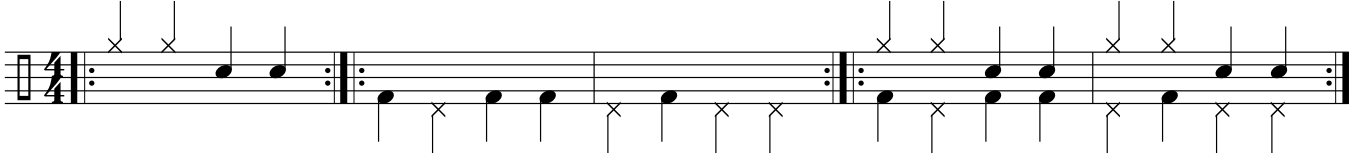
5. a. b. c.




6. a. b. c.



7. a.  b. c.



Patterns: Set 1

1a. 15 

1b.

2a.

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

2b.

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

3a.

L L x x L L x x L L x x L L x x

3b.

x x L L x x L L x x L L x x L L

4a.

R R R R R R R R

4b.

R R R R R R R R

5a.

x x R R x x R R x x R R x x R R

5b.

R R x x R R x x R R x x R R x x

6a.

L L L L L L L L

6b.

L L L L L L L L

The Melody Elements

Welcome to the other half of the equation! We are now ready to apply the melodies to the patterns. Once again, you will notice that some of the melodies appear in the extreme warm-up exercises. The only difference is that the figures are written as eighths, triplets, sixteenths, and thirty-second notes.

The melody exercises are written between the same two notes on a single-line staff. One of the benefits of writing these figures in this way is that we can reassign other limbs to these exercises.

The snare and bass drum can be replaced with:

- a) Top note = right hand, bottom note = left hand, and vice versa.
- b) Top note = right foot, bottom note = left foot, and vice versa.
- c) Using one limb (e.g., right hand) top note = one sound source, bottom note = a different sound source (e.g., snare to floor tom).

After practicing these methods, you will notice an improvement in your improvisational skills because of the flexibility you'll obtain. Here is an example that demonstrates how to do it:

Go back to the Patterns section and decide which exercise you want to play. Let's pick Pattern 1a—a double-stroke between the bass drum and hi-hat (foot).



Now, flip to the Melody Elements section and pick another exercise. Let's pick Melody 1a.



As mentioned before, you now have a choice as to how you would like to interpret this melody. Since both feet are occupied, we will play the melody hand-to-hand as single strokes on the snare drum. Remember, top note = right hand, bottom note = left hand.

Now it is a simple matter of combining the two:



As you can see, the possibilities are enormous! You are limited only by your imagination, so experiment with your own combinations and have some fun!