

READING 4

By Stewart Jean

Edited by Joe Bergamini

Digital book design and cover by Mike Hoff

Layout by Rick Gratton

Music Engraving by Stewart Jean

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Series Sponsor: Jon Clayden, Vice President of Academic Affairs

Creative Director & Executive Editor: Donny Gruendler, Vice President of Instruction and Curricular Development

Managing Editor: Joe Bergamini

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DRUM READING 4

Unit 1

1. 32nd Note Notation 4
2. Mixed 32nd Note Etudes 12

Unit 2

1. Phrase Interpretation (Phrasing) 16
2. Mixed 32nd Note Etudes 18
3. 32nd-Note Triplets 24

Unit 3

1. Dotted 16th Notes 30
2. Dotted 16th Note Exercises 32
3. Double Dotted Notes 36

Unit 4

1. Cut Time 38
2. Cut Time Drum Set Chart Examples 40
3. Cut Time Exercises 42

Unit 5

1. Odd and Asymmetrical Time Signatures 47
2. Reading in 5/8 50
3. 5/8 Grooves and Ensemble Figures 54

Unit 6

1. 7/8, 7/4 and 7/16 Time Signatures 59
2. Reading in 7/8 61
3. 7/8 Grooves and Ensemble Figures 65

Unit 7

1. Basic Concept of Mixed Meters 69
2. Non-Recurring Mixed Meters 71
3. Advanced Mixed Meter Concepts 73

Unit 8

1. Subdivision Changes 79
2. Simple Metric Modulations Overview 83
3. The 4/4 to Cut Time Modulation 84

Unit 9

1. Modulation Techniques 89
2. Common Modulations 91

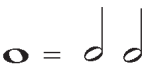
Unit 10


1. Advanced Metric Modulations 99
 2. Exercises 103
- About the Author 108


Chapter 1: 32nd Note Notation


In Reading 1 and Reading 2 you learned about basic notation and the division of note (and rest) values. To quickly review:

Ex. 1.1

One whole note equals two half notes:  $4=2+2$


One half note equals two quarter notes:  $2=1+1$


One quarter note equals two eighth notes:  $1 = 1/2 + 1/2$

One eighth note equals two sixteenth notes:  $1/2 = 1/4 + 1/4$

Dividing one sixteenth note in half produces two 32nd **notes**. There are thirty-two 32nd notes in one measure of 4/4 or, eight 32nd notes to each beat. 32nd notes require a triple beam or three flags in regards to notation. For example:

Ex. 1.2

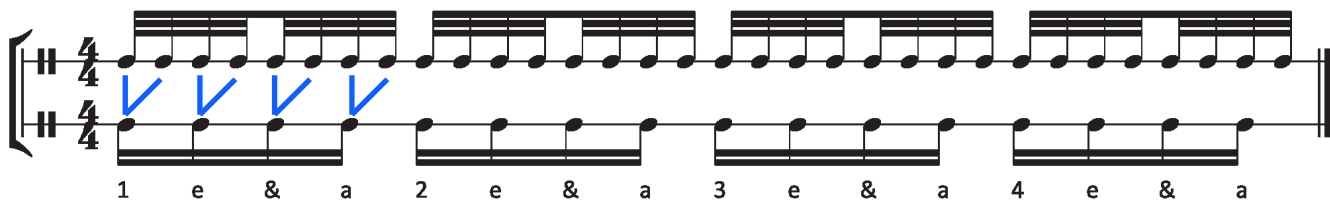
One freestanding 32nd note:  Triple flag

One full bar of 32nd notes:  Bundled as two groups of four per each beat Triple beam



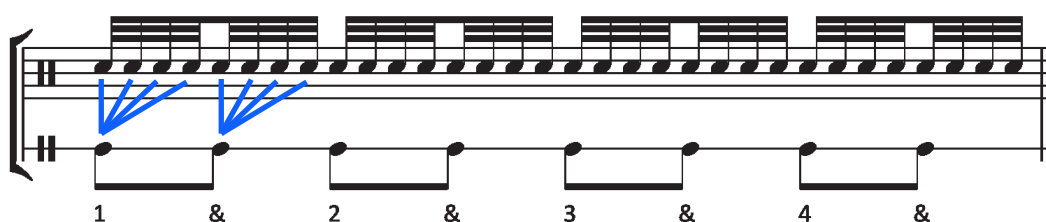
To count 32nd notes it is recommended to simply subdivide sixteenth notes knowing that each partial (1-e-&-ah) is doubled. Remember that two 32nd notes equal one sixteenth note as follows:

Ex. 1.3



Also, keep in mind that for every half beat (every eighth note in 4/4) there is space for four 32nd notes, as follows:

Ex. 1.4



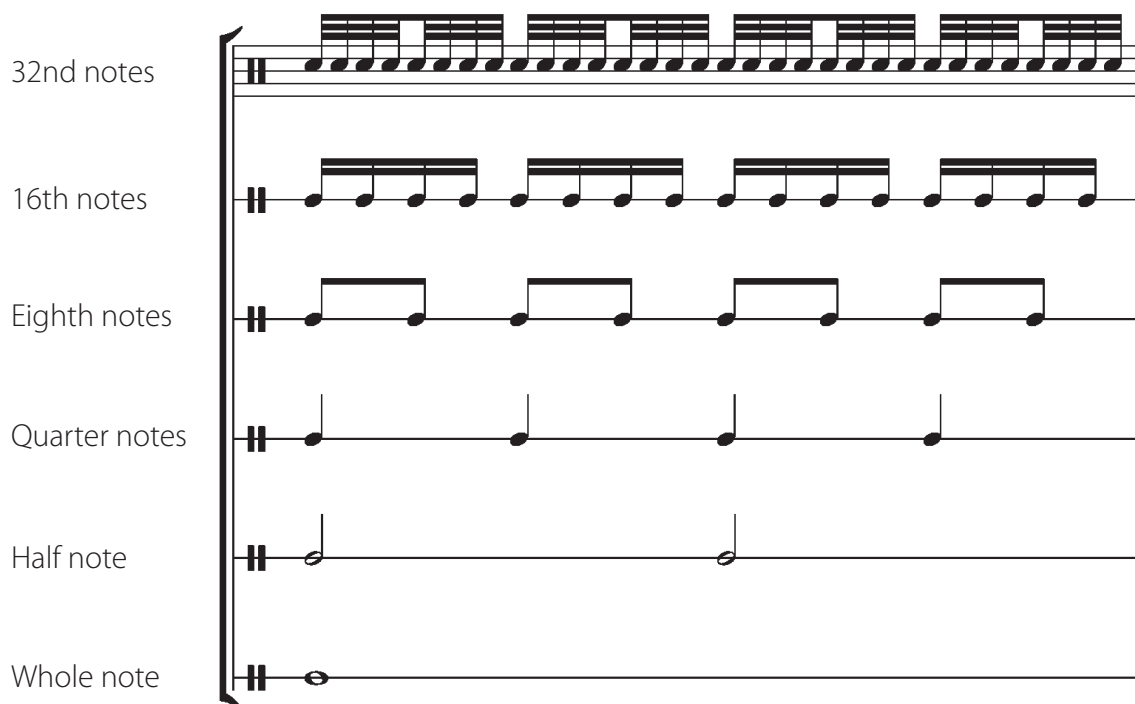
Although it is rare to actually count 32nd notes, one counting system that works well is to count 32nd notes as: 1-e-&a-&e-&a, 2-e-&a-&e-&a, 3-e-&a-&e-&a, 4-e-&a-&e-&a, as displayed below:

Ex. 1.5



The following graphic displays how all note values relate mathematically:



Ex. 1.6



32nd Rests

As with all notes, there are counterpart rests for 32nd notes. This symbol is notated with three small arms as follows:

Ex. 1.7  — 32nd rest

Two 32nd rests equal one 16th rest. \rightarrow  = 

Ex. 1.8

Four 32nd rests equal one eighth rest. \rightarrow  = 

Ex. 1.9

32nd Notes in Use

It is very common to see 32nd notes in slower pieces of music amongst larger note values. When developing your ability to read 32nd notes it is best to visualize the 16th-note partials in order to assist with the proper placement of each 32nd note (or rest). Also, try to keep your focus on the larger subdivision of eighth notes, which house four 32nd notes for each downbeat and upbeat. The following exercises will assist you in training your eye to see where 32nd notes land among larger rhythmic values. For example:

Ex. 1.10
Put your metronome on ♩ = 45 bpm or ♩ = 90 bpm

1 & 2 & 3 & 4 & 1 e & a 2 e & a 3 e & a 4 e & a

2 1 & 2 & 3 & 4 & 1 e & a 2 e & a 3 e & a 4 e & a

3 1 & 2 & 3 & 4 & 1 e & a 2 e & a 3 e & a 4 e & a

Isolated Groups of 32nd Notes

When playing isolated groupings of two 32nd notes as doubles, your lead hand will not change. For example:

Ex. 1.11

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

Right hand on every downbeat

When playing isolated groupings of two 32nd notes as doubles, your lead hand will change. For example:

Ex. 1.12

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

Alternating lead hands

32nd and 16th Notes Mixed (one bar patterns)

In these exercises start by playing the 32nd notes as double strokes to assist in proper note placement. Once you are comfortable with double strokes (on the 32nd notes) move to playing the 32nd notes as single strokes.

Ex. 1.13

Put your metronome on ♩ = 45 bpm or ♪ = 90 bpm

1



2



3



4



5



6



7



8



9

10

11

12

32nd Notes, 16th Notes and Rests Mixed (One-Bar Patterns)

When adding isolated 16th rests to 32nd note and 16th note groupings, it is important to maintain a 16th-note subdivision. Play the 32nd notes as double strokes, thus allowing you to focus on the 16th-note partial each group of two 32nd notes lands on. In other words, the hand that would play a 16th note on a particular partial will now play a double to produce the 32nd notes.

Ex. 1.14

Put your metronome on ♩ = 45 bpm or ♪ = 90 bpm

1

2

3

4

5



6



7



8



9



10



11



12



32nds with Eighth Notes

32nd notes share beams with eighth notes when both values are mixed. The shared beam allows for clear beaming, displaying each beat as one entity as follows:

Ex. 1.15

The image shows a musical staff in 4/4 time. The first beat is labeled '1' and the second '2'. Above the staff, the first beat is marked with '1' and '&', and the second with '2' and '&'. The third beat is labeled '3' and the fourth '4'. Above the staff, the third beat is marked with '3' and '&', and the fourth with '4' and '&'. The notation shows four groups of notes: the first group starts on the '&' of beat 1, the second on the downbeat of beat 2, the third on the '&' of beat 3, and the fourth on the downbeat of beat 4. Each group consists of four 32nd notes beamed together, followed by an eighth note. The first and third groups are enclosed in blue boxes.

Four 32nd notes starting on the "&" of beat 1

Four 32nd notes starting on the downbeat of beat 2.

32nd and Eighth Notes Mixed (One-Bar Patterns)

In these exercises start by playing the 32nd notes as double strokes to assist in proper note placement. Once you are comfortable with double strokes (on the 32nd notes), move to playing the 32nd notes as single strokes.

Ex. 1.16

Put your metronome on ♩ = 45 bpm or ♪ = 90 bpm

The image shows eight numbered musical exercises (1-8) on a single staff in 4/4 time. Each exercise consists of four measures. Exercise 1: Four groups of four 32nd notes beamed together, followed by an eighth note. Exercise 2: Four groups of four 32nd notes beamed together, followed by an eighth note. Exercise 3: Four groups of four 32nd notes beamed together, followed by an eighth note. Exercise 4: Four groups of four 32nd notes beamed together, followed by an eighth note. Exercise 5: Four groups of four 32nd notes beamed together, followed by an eighth note, with a quarter rest before each group. Exercise 6: Four groups of four 32nd notes beamed together, followed by an eighth note, with a quarter rest before each group. Exercise 7: Four groups of four 32nd notes beamed together, followed by an eighth note, with a quarter rest before each group. Exercise 8: Four groups of four 32nd notes beamed together, followed by an eighth note, with a quarter rest before each group.