

Ostinatos and Melody

by

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Excerpt from the *TeachMeToDrum™ System for Mastering Technique and Rhythm –
Foundational Principles, Methods, and Exercises*

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An “**Ostinato**” in drumming is defined as any rhythm played without variation from measure to measure (bar to bar), whereas the “**Melody**” is defined as the rhythm that varies from bar to bar. This can also be applied to 2-bar phrases. For example, Ostinato #1 repeats every bar, whereas Ostinato #2 repeats every 2 bars. Although the 2nd bar of the last line repeats the 1st bar and thus looks like an Ostinato, the next 2 bars of variation from this show that this line really is a Melody:

1	2 & 3	4 &	1	2 & 3	4 &	1	2 & 3	4 &	1	2 & 3	4 &	Ostinato #1	
1	2	3	4	1 & 2	3 & 4	1	2	3	4	1 & 2	3 & 4	Ostinato #2	
1	&	&	&	1	&	&	&	1	&	4	2	&	Melody

Due to the level of difficulty, most of the Ostinato examples in the tables below are of the 1-bar type, although some well-known 2-bar Ostinatos are given to challenge the advanced student! However, at least 2 bars of Melody are given in all the examples for variety sake. However, this may prove to be too difficult at first for many students, so master the Ostinato with the 1st bar of Melody; master the Ostinato with the 2nd bar of Melody; then master the Ostinato with the two bars played together as a 2-bar phrase. Then choose another 1 or 2 bars of Melody and continue this process until you can play easily from bar to bar.

Along with the *TeachMeToDrum™ – Rhythms* and *TeachMeToDrum™ – Accents* tables, which provide nearly every possible combination of notes in various Meters in an easy-to-read counting notation, there are many excellent books that have pages and pages of Melodies to play such as:

- *Encyclopedia of Reading Rhythms*, Gary Hess (Musicians Institute)
- *Syncopation*, Ted Reed
- *Modern Reading Text in 4/4*, Louis Bellson
- *Rhythm Reading – Elementary through Advanced Training*, Daniel Kazez

There are also many great books that contain drum Ostinatos along with Melodies to play with them, such as these:

- *The New Breed*, Gary Chester
- *Ostinatos for the Melodic Drumset*, Rob Leytham
- *Drumset Coordination – A Method for Developing Complete Independence*, Blake Paulson
- *Time Functioning Patterns*, Gary Chaffee

The examples in the tables below are not meant to be exhaustive but give you a representative sample of **key drum Ostinatos for Straight vs. Swing Time Feels in various Meters for various styles** that will sufficiently exercise your limbs and independence/coordination. Please adapt these to your playing needs.

Start by playing on one surface, e.g., on a practice pad or Snare Drum. This allows you to focus entirely on your sticking rules (e.g., Right Hand [RH] on Metric counts: “1, 2, 3, 4,” and Left Hand [LH] on “&” Offbeats), your technique (e.g., matched or traditional grip, good posture, even stick height, etc.), and your counting and singing – see also *TeachMeToDrum™ – Counting and Singing Method*.

1 e & a	2 e & a	3 e & a	4 e & a	1 e & a	2 e & a	3 e & a	4 e & a	1/16-note (nt) counting:								
1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&	1/8-nt counting:
Ta		Ta		Ta		Ta		Ta	Ta		Ta	Ta		Ta	Ta	Singing:

| **R** **L** **L** **R** | **L** **R** **L** **R** | RH/LH sticking of SD Melody

In the example above, **count all the 1/8-nts or 1/16-nts (for more precise counting), but say the bolded SD Melody louder** and the **non-bolded counts softer**. In this way you are training the mathematical, left-side of your brain to precisely measure the timing of the Melody, and you are also learning how to “play what you say.” The more exaggerated the difference between your **loud** and **soft** counting the better! By using your mouth to count, you use much more of your brain – and you’ll find that you’ll need all you can get to learn rhythm! To get physically coordinated, you must first become mentally coordinated. Counting is so important to drumming that all the examples given use a counting notation instead of standard musical notation (i.e., ♪ ♪ ♪ ♪, etc.).

Even more important to becoming musical is singing the rhythm, because this gets the artistic, right-side of the brain involved, which is even more accessible and applicable to making music. If this is too difficult to time the “Ta” Melody counts, use a Metronome and set it too “click” every 1/8-nt or 1/4-nt. If you watch many famous musicians closely, you’ll see that they are singing their parts under their breath. In the heat of the moment, you most likely won’t be trying to count a groove but will naturally want to hum it, so practice like you will perform – sing the groove! The mind wants to do a 100 other things than play music, but when you use your mouth to count and sing, you’ll be amazed at how it focuses your mind on the task at hand! Like a magnifying glass that can focus the scattered rays of the sun into a tight beam to light a fire, so too will counting and singing focus your mind on making music. Focus is fire – focus is power! As you play faster, simplify your counting/singing until it’s only the Melody or the essential groove. This will allow you to hear more of what you and the other musicians are playing so you can make micro-adjustments to better fit the music.

Now play the Melody on different parts of the Snare Drum or practice pad, e.g. Right-Hand (RH) on rim, Left-Hand (LH) on the head, or reverse. Set up some pots, pans, books, boxes, and trash cans to make your own drumset, and try out different combinations of sounds – that’s exactly how many of us started playing! As for the Foot Ostinatos in the tables below, stomp your feet on the floor – they’ll be loud enough and you’ll develop your hand-foot coordination. If you want to make them even louder, get some shallow Rubbermaid plastic bins and turn them over onto the floor. When you tap or stomp you feet on the bins, they will amplify the sound. Make sure to sit high enough that your hip is slightly higher than your knee so you won’t get knee problems!

If you do have a drumset with a Snare Drum (SD), High Tom (HT), Middle Tom (MT), Low Tom (LT), Ride Cymbal (Ride), Hi-Hat (HH), Right Crash Cymbal (R-Crash), and Left Crash/Ride Cymbal (L-Crash/Ride), try the following combinations that also keep the hands in their own “domains” (as Gary Chester of “The New Breed” calls them) to prevent unnecessary cross-over to prevent a miss-hit and improve speed:

- RH on rim; LH on SD; or reverse.
- RH on HT, MT, LT, Ride, or R-Crash; LH on SD.
- LH on HH, L-Crash/Ride, or HT; RH on SD; or reverse.
- Move the RH between HT, MT, LT, Ride and R-Crash; LH on SD.
- Move the LH between HH, L-Crash/Ride, and HT; RH on SD; or reverse.

You could also convert each of these Snare Drum strokes into various Rudiments to improve your “chops” further, like Rudimental Flams (**R** or **L**), Drags (**R** or **L**), Diddles (**R** or **L**), Triples (**R** or **L**), or Buzz Rolls (**R** or **L**). For example, you could use Flams, where the Grace Note (subscripted) is played softly 1-2” from the head and immediately before the 6-12” high Principle Note that occurs on the count:

1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1/8-nt counting loud and soft :
R L L L R	L R L R	RH/LH Flams

A great way to turn this Melody into a stick control exercise is to play the 1/8-nt counting with various sticking patterns, playing the **bolded Melody counts louder** as accents (played 6-12" above the head) and the **non-bolded** counts softer as Ghost Notes (played 1" from the surface while pointing the stick down with a limp wrist) – see also *TeachMeToDrum™ – Accents*. For many more sticking patterns refer to George Lawrence Stone's *Stick Control*.

1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1/8-nt counting:
R R R R R R R R	R R R R R R R R	All RH
L L L L L L L L	L L L L L L L L	All LH
R R R R R R R R	L L L L L L L L	Alternating 1 bar RH, 1 bar LH
R L R L R L R L	R L R L R L R L	Alternating Singles
1 & & 4	& 2 & 4	BD added for punch

Try these on the Snare Drum first, then on the Hi-Hat (**Melody accents** on edge, **non-bolded** notes on top) or Ride (**Melody accents** on bell, **non-bolded** notes on bow of cymbal), optionally with a Bass Drum (BD) added for punch.

You could also play the “Alternating Singles” example above by keeping all the **non-bolded** counts on the Snare Drum as Ghost-notes, but play the **Melody accents** on various parts of the drumset following the general RH/LH “domain” rules:

- **RH accents** on HT, MT, LT, Ride, R-Crash, or mixture
- **LH accents** on HH, L-Cr/Ride, HT, or mixture

Again using the “Alternating (Alt.) Singles” example above, you could change the **bolded Melody’s** strokes into various rudiments to test your “chops” such as Drags, Diddles, Triples, Buzz rolls, or into Flams as with the example below, leaving the **non-bolded** counts as Singles to “fill-in” around the Flams:

1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1/8-nt counting:
R L R L R L R L	R L R L R L R L	Alt. Singles with Melody’s Flams

Instead you could convert the **non-bolded** “fill-in” counts into rudiments and leave the **bolded Melody as accented Singles**. In the example below, quieter Snare Drum Buzz-Strokes (**R_z** or **L_z**) were inserted to help develop your concert Buzz Rolls, but the same could be done for Rudimental Double Strokes (**R_r** or **L_r**) and Triple Strokes (**R_{rr}** or **L_{rr}**). You could also move the accented Single Strokes from the SD to other parts of the drumset like the Toms or Crashes, optionally with a Bass Drum (BD) added for punch:

1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1/8-nt counting:
R L_z R_z L R_z L R L_z	R_z L R L_z R_z L R L_z	Buzz Roll fill-in + Melody accents
1 & & 4	& 2 & 4	BD added for punch

Instead you could add a Right-Hand (RH) Time-Keeping Ostinato to the **bolded SD/Toms Melody** to give it a “Time-Feel” characteristic to a particular style, thus requiring 2-way independence/coordination. If

you are left-handed, you could reverse the table's sticking so your Left Hand (LH) plays the Ostinato and your RH plays the **bolded SD/Toms Melody**. It's a challenge for anybody to reverse the role of the hands!

Cha	Cha	Cha Cha	Cha Cha	Cha Cha	Singing
1 <u>&</u> 2	& 3	& 4 <u>&</u> 1	& 2 <u>&</u> 3	& 4 <u>&</u>	RH: HH or Ride 1/8-nts
1	&	& 4	& 2	& 4	LH: SD/Toms Melody

Notice that on the **SD/Toms Melody** counts both hands play together (sometimes notated in music as “Tog.”), or are in unison (sometimes notated “Unis.”), or what some call “Flat Flams” to form a chord with a different tonal quality (timbre) than the sounds played separately. The chord is thicker and often louder to emphasize these Melody counts. This type of 2-way coordination is called “non-linear” drumming and is typically how most drumset rhythms are played. Also try initially singing the rhythm with the underlined “fill-in” counts sung as “Ticks.” However, as you play faster drop these “Ticks” as unnecessary clutter in your mind to the more important Melody.

What if the playing situation calls for an Ostinato that is not in the tables below – one that may be even harder? You can still “sneak up on your brain” by developing the coordination one step at a time using the Ostinatos that are in the tables. In the process you will have learned to be even more independent:

1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	Step 1: 1/8-nt RH on HH
1 2 3 4	1 2 3 4	Step 2: 1/4-nt RH on HH
1 2 3 4 &	1 2 3 4 &	Step 3: Desired RH Ostinato
1 & & 4	& 2 & 4	LH: SD Melody

In the example above, let's say the desired Right-Hand (RH) Ostinato you need to play on the Hi-Hat (HH) is: | 1 2 3 4 & |, but you can't seem to do this right off the bat when combined with the Left-Hand (LH) Snare Drum (SD) Melody. Try the following steps: a) Play Step 1's RH Ostinato on the HH at the same time as the LH's SD Melody, b) Do the same instead with Step 2's RH Ostinato, and this will get you ready for c) Step 3's desired RH Ostinato on the HH played with the LH's SD Melody.

Instead of keeping a steady RH Ostinato, you could play the RH (**non-bolded**) only where the LH Melody (**bolded**) is not being played, so that the RH “fills-in” the 1/8-nt gaps (underlined) in the LH Melody. In so doing, the RH becomes a Melody itself in “counterpoint” (opposite) to the LH Melody:

Ta Tic Tic Ta Tic Ta Ta Tic	TicTa Ta Tic Tic Ta Ta Tic	Singing
1 <u> </u> & <u> </u> & 4 <u> </u>	<u> </u> & 2 <u> </u> & 4 <u> </u>	LH: SD Melody with <u>gaps</u>
<u>&</u> 2 3 <u>&</u>	1 <u>&</u> 3 <u>&</u>	RH: HH as 1/8-nt <u>fill-ins</u>
L R R L R L L R	R L L R R L L R	Combined RH/LH sticking

Notice there is no vertical alignment of RH and LH parts, thus no “chords” typical of non-linear drumming. This type of 2-way coordination/independence is called “linear” (i.e., “in a line”) drumming and produces a “thinner, open Time-Feel.” It is often more difficult because you have to play the RH “fill-ins” on the fly as you are reading the LH Melody, and some of the sticking can be quite tricky! Notice how the singing has changed from “Cha” to “Ta” and the “Ticks” (abbreviated “Tic”) were put back in to help time the RH.

A great way to play linear stickings is to add a Bass Drum (BD) under the Right-Hand (RH) while playing the Left-Hand on the Snare Drum softly as **non-bolded Ghost Notes** unless it falls on a Backbeat like

“2” and “4” in Rock, then it is **accented (bolded)**. Of course, the combination of BD and RH is non-linear, but overall the rhythm still feels linear. Notice how the “Ticks” above are now “Booms” (abbreviated “Boo”):

Ta Boo Boo Ta Boo Ta Ta Boo	Boo Ta Ta Boo Boo Ta Ta Boo	Singing
1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1/8-nt counting: Backbeats loud
L R R L R L L R	R L L R R L L R	Combined RH/LH sticking
& 2 3 &	1 & 3 &	BD added for punch

You could reverse the sticking so that now the RH plays the **bolded Melody** and the LH plays the **Ghost-note fill-ins**. Again, if you add a Bass Drum (BD) for punch to the RH linear Time pattern:

BooTa Ta Boo Ta Boo Boo Ta	TaBoo Boo Ta Ta Boo Boo Ta	Singing
1 & & 4	& 2 & 4	RH: HH Melody
& 2 3 &	1 & 3 &	LH: SD Ghost-note fill-ins
R L L R L R R L	L R R L L R R L	Combined RH/LH sticking
1 & & 4	& 2 & 4	BD added for punch

Instead of using a RH Ostinato for Time-Keeping, you could choose a Right-Foot (RF) Bass Drum (BD) Ostinato while playing the Snare Drum (SD) Melody with one or both hands, again requiring 2-way independence/coordination:

Toom Ba Ta Ba Ta Toom	Ba Ta Toom Ba Ta Toom	Singing
1 <u>&</u> 2 & 3 & 4 <u>&</u>	1 & 2 <u>&</u> 3 & 4 <u>&</u>	1/8-nt counting
1 & & 4	& 2 & 4	SD Melody: All LH, all RH, or mixture
1 2 3 4	1 2 3 4	RF: BD 1/4-nt Metric count Ostinato

But now the BD above is emphasizing the 1/4-nt Metric count to give the overall rhythm a “4-on-the-Floor” or “4-Feel” pulsation, which also helps you hear how offbeat (i.e., syncopated) much of the SD really is. Notice how the singing has changed to match the new sounds, and instead of counting the “Ticks” for the missing 1/8-nt counts (underlined), the “Toom” (or associated count) was held out longer. This will get you ready for Jazz where 1/8-nts and 1/16-nts are called “shorts” and all other note values called “longs” – and that is the “long and short of it!” Try counting and singing only the SD Melody first and then only the 1/4-nt Metric count. Gary Chester in *The New Breed* and *The New Breed 2* is a big advocate of first singing a “click” or “ah” to a 1/4-nt Metronome pulse regardless of the Ostinatos and Melody you are playing, calling the 1/4-note the “daddy of the bar – singing it really helps you hear exactly where the quarter is, and how everything you play relates to it, resulting in better time feel and better execution.” What a wise man!

However, you could put the Right-Hand (RH) and Right-Foot (RF) Ostinatos together into what Gary Chester calls an “Ostinato System,” which now requires 3-way independence or coordination. Notice how the singing changes again: “Choom” was abbreviated to “Choo” and “Boom” to “Boo,” and the “Ticks” (HH/Ride only) were left out, though it’s a good idea to sing them when first learning a rhythm:

Choo BooCha Boo Cha Choo	Cha Choo BooCha Choo	Singing
1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	RH: HH 1/8-nts Ostinato
1 & & 4	& 2 & 4	LH Melody: SD, Toms, or mixture
1 2 3 4	1 2 3 4	RF: BD 1/4-nts Ostinato

Move the LH above between the Snare Drum (SD) and Toms for a melodic effect. To “creep up on your brain,” get the RH and RF Ostinatos going first, then count/sing the LH Melody to get “mentally coordinated,” and finally “play what you say.”

Furthermore, you could add yet another Ostinato to bring out the Backbeat (counts 2 & 4) with the remaining Left Foot (LF) played on a Choked Hi-Hat (HH), thus requiring 4-way independence/coordination:

Choo	Boo	Cha	Boo	Cha	Choo		Cha	Choo	Boo	Cha	Choo		Singing
1 <u>&</u> ^o	2 &	3 &	4 <u>&</u>	1 &	2 <u>&</u>	3 &	4 <u>&</u>	RH: HH 1/8-nts Ostinato					
1	&		&		4		&	2	&		4	LH: SD Melody	
1	2		3		4	1	2		3		4	RF: BD 1/4-nts Ostinato	
	2				4		2				4	LF: HH Backbeats Ostinato	

Notice that the singing didn’t change. That’s because the HH foot typically isn’t loud enough compared to the other limbs to change the sound, but if it were played by itself in a “sonic gap” (underlined) you could give it a “Chick” (Choked HH) or “Ching” (Splashed HH) sound. If however, you hit the top HH cymbal while opening it with the toes of your foot (keeping the heel flat), this HH Open (°) hit is quite distinguishable. The easiest way to sing this isn’t by creating yet another unique word-sound (like “Chooz, Ticz, Chaz, Boozy,” etc.), but simply raising the pitch of the current word-sound: “Tick, Cha, Boom, or Choom,” depending if alone or combined with SD, BD, or both respectively. Again, develop the coordination systematically by getting the RH, RF, and LF Ostinatos going first, then count/sing the LH SD Melody to program your brain first, and then “play what you say.” Remember also to simplify your counting/singing as you play faster.

Instead of a combination of single-foot Ostinatos, you could choose a “2-Foot Ostinato” played on Double-Bass Drum for a very busy Time-Feel. If you don’t have a Double-Bass Drum pedal, play the Left Foot (LF) on a Hi-Hat (HH) to develop the same coordination. Here, “Choom” is abbreviated to “Cho” and “Boom” to “Boo.” As you play faster, simplify your singing to the “Chooms” only:

Cho	Boo	Boo	Cho	Boo	Cho	Cho	Boo		Boo	Cho	Cho	Boo	Boo	Cho	Cho	Boo		Singing
1	&	2	&	3	&	4	&		1	&	2	&	3	&	4	&		RH: Ride 1/8-nts Ostinato
1			&		&	4			&	2			&	4				LH: SD Melody
R	L	R	L	R	L	R	L		R	L	R	L	R	L	R	L		RF/LF: BD 1/8-nts Ostinato

What if the feet were to play the Melody above instead of the hands? Oftentimes in Rock, the Bass Drum (BD) will follow (lock-in) to the Bass Player’s Melody, embellish it by playing a simpler version, or add a bit more to thicken it. Start by playing only the BD Melody below. That way you can zero in on precise counting and singing (see *TeachMeToDrum™ – Counting and Singing Method*), how it sounds with one or both feet (if Double-Bass), and your foot technique (flat-footed, heel-down, slide, etc.):

Ba	Ba	Ba Ba		Ba Ba	Ba Ba	Singing:
1 e & a 2 e & a 3 e & a 4 e & a	1 e & a 2 e & a 3 e & a 4 e & a	1/16-nt counting:				
1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1/8-nt counting:				
R	R	R R		R R	R R	RF: BD Melody
R	L	L R		L R	L R	or RF/LF: BD Melody

Then in the example below, you can add a Right Hand (RH) Time-Keeping Ostinato and also a Left Hand (LH) Snare Drum (SD) accented Backbeat Ostinato to further modify the Time-Feel, “thicken” the overall rhythm, and change its timbre. To get “mentally coordinated in order to get physically coordinated,” get the RH and LH Ostinatos going as an “Ostinato System,” then count/sing the BD Melody, and finally “play what you say.” Try also singing/counting a 1/4-note “click” to a Metronome to prepare you for the next step:

Boom	Cha	Boom	Boom	Choom		Boom	Choom	Boom	Choom	Singing						
1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&	RH: HH or Ride 1/8-nts
		2				4				2				4		LH: SD accented Backbeats
1			&		&	4				&	2			&	4	RF: BD Melody

Now add a Hi-Hat Foot Ostinato (e.g., 1/4-notes to support the Metric count and tempo) for 4-way coordination/independence. Notice that the HH Foot wasn’t included in the singing since it isn’t playing in any “sonic gap” (underlined) in the combined BD/SD groove for it to stand out. Again, get the RH, LH, and LF Ostinatos going, then count/sing the BD Melody, and finally “play what you say.” If this is still too difficult, play each Ostinato against the BD Melody, then every combination of two Ostinatos with the BD Melody, and finally all three Ostinatos with the BD Melody:

Boom	Cha	Boom	Boom	Choom		Boom	Choom	Boom	Choom		Singing					
1	<u>&</u>	2	<u>&</u>	3	<u>&</u>	4	<u>&</u>	1	<u>&</u>	2	<u>&</u>	3	<u>&</u>	4	<u>&</u>	RH: HH or Ride 1/8-nts
		2				4				2				4		LH: SD accented Backbeats
1			<u>&</u>		<u>&</u>	4		<u>&</u>	2		<u>&</u>	4				RF: BD Melody
1		2		3		4		1		2		3		4		LF: Closed HH

The Ostinato tables below contain common Meters you will encounter and you can often combine them to form Meters the tables don’t contain. For example, for 9/8 Meter you could refer to the 3/8 Meter tables and triple them, or add a 3/8 Meter table to a 6/8 Meter table or vice versa.

For 2/4 Meter, cut each measure of the 4/4 Meter Ostinatos below in half so they now become 2-bar phrases: 4/4: | **1** 2 3 4 | = 2/4: | **1** 2 | **1** 2 |. However, remember that the natural emphasis of 2/4 Meter is no longer strongest on the first pulse and secondarily on the next pulse as in 4/4: | **1** 2 3 4 |, but now each pulse is equally strong: 2/4: | **1** 2 | **1** 2 |.

For 3/8 Meter, refer to the 3/4 Meter tables below but remember that the Metric count is an 1/8-nt instead of a 1/4-nt, which is one level of note-value smaller than what the tables show. For instance, if the tables say that | **1** & 2 & 3 & | are 1/8-nts, this is only true for 3/4 Meter, because for 3/8 Meter this is the way 1/16-nts are counted. However, both 3/4 and 3/8 Meter will still count the same!

You also have to keep in mind that in Simple Meters like 3/4 Meter, it’s common for the pulsation to be on all the Metric counts (**1** 2 3). However, in 3/8, 6/4, 6/8, etc. Compound Meters, the pulsation (**bolded**) is normally on a Dotted 1/4-nt in 3/8 Meter (**1** 2 3) and 6/8 Meter (**1** 2 3 4 5 6) or on a Dotted 1/2-nt in 6/4 Meter (**1** 2 3 4 5 6). Thus for 3/8 Meter, you may also want to refer to the 6/8 Meter tables and just split them into 2-bar phrases: | **1** 2 3 4 5 6 | becoming | **1** 2 3 | **1** 2 3 |, again recognizing from the 2/4 Meter discussion above that 3/8 Meter has equal stress of the pulses whereas 6/8 Meter has a secondary stress (on count 4). For

drummers, this secondary stress (count 4) often is played as a Backbeat on the Snare Drum, not on counts “2 3” and “5 6” as 2 bars of 3/8 Meter would imply. See also the 6/8 Meter discussion below.

For 5/8 Meter, refer to the 5/4 Meter tables and make the conversion of the note-value references to the next smaller value. For example, if it says play 1/8-nts, this is true only for 5/4 Meter, but in 5/8 Meter this is the way 1/16-nts are counted. Fortunately 5/4 and 5/8 Meters still count the same.

For 6/8 Meter, refer to the 6/4 Meter tables and make the conversion of the note-value references to the next smaller value. For example, if it says play 1/8-nts, this is true only for 6/4 Meter, but in 6/8 Meter this is the way 1/16-nts are counted. Again, the counting looks exactly the same! Since 6/4 or 6/8 Compound Meters have primary-secondary **pulsation** of |**1** 2 3 4 5 6|, where the 4 is often played as a Backbeat on the Snare Drum, it has the Feel of Triplets in 2/4 Meter, where 2 is also a Backbeat: |**1** D T 2 D T|, so you may also want to refer to the 4/4 Swing tables and convert |**1** D T 2 D T **3** D T 4 D T| 1/8-nt Triplets to a counting of: |**1** 2 3 4 5 6 |**1** 2 3 4 5 6|. You can see there are many clever ways to use these Ostinato tables!

To save space, many of the tables have both **bolded** and **non-bolded** counts, e.g. |**1** 2 3 |**1** 2 3|. This may be played several ways:

- All the counts evenly
- All the counts played, but the **bolded** counts played louder as accents and/or optionally on a different part of the drumset
- Only the **bolded** counts
- Only the **non-bolded** counts

There are so many ways to use these tables! If you desire RH Time-Keeping coordination/independence from your other limbs, choose a RH Time-Keeping Ostinato, and play different Melodies with on the Snare Drum/Toms with the LH, Single or Double-Bass Drum, and Hi-Hat Foot. Whatever limb(s) you're not playing a Melody on could be used to add in another Ostinato to form an “Ostinato System.” Do the same for LH, 2-Hand, BD, HH-Foot, and 2-Foot independence. The number of combinations is astounding!

If you are trying to become versatile within a certain style, whether a “Straight” or “Swung” (Triplet-based) Time-Feel, choose the Meter most often played for that Time-Feel and style. Then choose the more common RH Time-Keeping Ostinato(s) and Backbeat LH Snare Drum Ostinatos for that style, varying the LF Hi-Hat Ostinatos to change the Time-Feel, while playing the Melody on the Bass Drum. If your RH gets tired, switch to a 2-Handed Ostinato. When your foot gets tired, keep a Bass Drum Ostinato going and play the Melody with your LH.

For Marching or Street Beats, combine Bass Drum and Hi-Hat Foot Ostinatos (or choose a 2-Foot Ostinato) and play the Melody, Rudiments, or marching music on the Snare Drum. Alan Dawson in *The Drummer's Complete Vocabulary* has “Rudimental Ritual” he uses to Foot Ostinatos. Add Toms and Crashes!

To develop Broken Time-Keeping common in Fusion, Latin, and World beats, try keeping Foot Ostinatos plus a LH Ostinato on the Snare Drum while playing the Melody with the RH. For example, one way to play Broken-Time is to keep a Foot Ostinato and “fill-in” the “sonic gaps” in the **RH Time Pattern** (e.g., Bell or Clave rhythm) with the LH as **Ghost-notes** (soft) on the Snare Drum, resulting in “linear” patterns like those in George Lawrence Stone's *Stick Control*: **R L L R L R R L R L R R L R L L**, etc.

Straight Time Ostinatos

These are rhythms in which the Metric counts (i.e., **1 2 3 4**, etc.) are subdivided into multiples of 2 notes (e.g., 1/8-nts: **1 & 2 & 3 & 4 &**, etc., or 1/16-nts: **1e&a2e&a3e&a4e&a**, etc., or combinations: **1 &a e& 3e 4 a**). They usually have a very even, choppy, march-like Feel characteristic of much of Rock, Funk, Punk, Latin, and other styles, though they can be syncopated and approximate Swing Time Ostinatos (e.g., Dotted 1/8+1/16-nt Shuffle: **1 a2 a3 a4 a**).

Hand Ostinatos: If you are playing the Melody with one hand, choose an Ostinato for the other hand. You can then add Foot Ostinatos for your feet. If you are playing the Melody with one or two feet, you can add one or two Hand Ostinatos.

If you are a left-handed player, apply the “Right-Hand Ostinatos” below to your left hand, and the “Left-Hand Ostinatos” below to your right hand, and reverse the sticking in the “2-Hand Ostinatos.”

Foot Ostinatos: If you are playing the Melody with one foot, choose an Ostinato for the other foot. You can then add Hand Ostinatos for your hands. If you are playing the Melody with one or two hands, you can add one or two Foot Ostinatos.

If you are a left-handed player and have your Bass Drum set up on the left instead of the right, apply the “Right-Foot Ostinatos” below to our left foot, and the “Left-Foot Ostinatos” below to your right foot, and reverse the sticking in the “2-Foot Ostinatos.”

3/4 or 3/8 Meter:

1. Right-Hand Hi-Hat (Closed, Slosy, Open), Ride (Bell accents), Woodblock, or Cowbell

1	2	3	1	2	3	1/4-nts (Slosy HH, Ride Bell, CB), 1-Feel pulse
1 &	2 &	3 &	1 &	2 &	3 &	1/8-nts:
1 &	2 &	3 &	1 &	2 &	3 &	+ 1/4-nt accents (pumped HH, Ride Bell)
1 &	2 &	3 &	1 &	2 &	3 &	+ Offbeat accents (pumped HH, R. Bell)
&	&	&	&	&	&	Simple Offbeats
1	2 &	3	1	2 &	3	Accented Flat Waltz Swing (fast Jazz, Afro)
1 e &	a 2 e &	a 3 e &	a 1 e &	a 2 e &	a 3 e &	a 1/16-nts:
1 e &	a 2 e &	a 3 e &	a 1 e &	a 2 e &	a 3 e &	a + 1/4-nt accents (pumped HH, Ride Bell)
1 e &	a 2 e &	a 3 e &	a 1 e &	a 2 e &	a 3 e &	a + 1/8-nt accents (pumped HH, Ride Bell)
e &	e &	e &	e &	e &	e &	Accented Double Offbeats
& a	& a	& a	& a	& a	& a	Accented Double Offbeats
1	a 2	a 3	a 1	a 2	a 3	a 1/4-nt accented , 1/16-nt Shuffle (Samba Feel)
1 e	a 2 e	a 3 e	a 1 e	a 2 e	a 3 e	a 1/4-nt accented , 1/16-1/8-1/16 Samba Feel
1 e &	2 e &	3 e &	1 e &	2 e &	3 e &	1/4-nt accented 2/16+1/8-nt Trotting Horse
1 e &	2 e &	3 e &	1 e &	2 e &	3 e &	or Offbeats accented
1 &	a 2 &	a 3 &	a 1 &	a 2 &	a 3 &	a 1/4-nt accented , 1/8+2/16-nt Galloping Horse
1 &	a 2 &	a 3 &	a 1 &	a 2 &	a 3 &	a or Offbeats accented

2. Left-Hand on Snare (opt. as Cross-Stick), Woodblock, or Cowbell

1 2 3	1 2 3	1/4-nts, pulses , or Backbeats
1 & 2 & 3 &	1 & 2 & 3 &	1/8-nts
& & &	& & &	Simple Offbeats
1 &	1 &	1/4-nt Duplet, 2:3 Polyrhythm, Hemiola (Bombo)

3. 2 Hands on Snare, Hi-Hat (opt. plus Ride, Bell accents), or Paila (shell, opt. rim)

1 & 2 & 3 &	1 & 2 & 3 &	1/8-nt counting:
R L L L	R L L L	HH (or RH-Ride + LH-HH), pulse
R R	R R	SD Backbeats
or		
1 e & a 2 e & a 3 e & a	1 e & a 2 e & a 3 e & a	1/16-nt counting:
RLRL LRL LRL	RLRL LRL LRL	HH (or RH-Ride + LH-HH), pulse
R R	R R	SD Backbeats
or		
RLRL LRL LRL	RLRL LRL LRL	HH (or RH-Ride + LH-HH), 1/8-nts accented
R R	R R	SD Backbeats
or		
R R R R	R R R R	Accented HH (or RH-Ride + Bell accents)
L LRL LRL L	L LRL LRL L	SD Ghost-nts, Backbeats
or		
1 e & a 2 e & a 3 e & a	1 e & a 2 e & a 3 e & a	1/16-nt counting:
RLRLRLRLRL	RLRLRLRLRL	SD Ghost-note Singles (soft)
RLRLRLRLRL	RLRLRLRLRL	+ Samba accents
or		
RLLLRLLLRLL	RLLLRLLLRLL	SD Ghost-note Doubles (soft)
or		
RLL LL LL	RLL LL LL	HH (or RH-Ride + LH-HH)
RR RR	RR RR	SD Backbeats/echoes
or		
RLRRLLRLRR	LLLLRLRRLL	SD accented Paradiddle
or		
R RR R RR	R RR R	Accented HH (or RH-Ride + Bell accents)
L L LLRL	L LLRL L LL	SD Ghost-nts, Backbeats

4. Right-Foot Bass Drum

1 2 3	1 2 3	1/4-nts or if pulses only : Waltz, Oberek, Joropo
1 3	1 3	1/4-nt Shuffle (Polish Oberek, Mex. Hat Dance)
1 2 3 &	1 2 3 &	American Paso Doble, Bolero
1 & 2 & 3 &	1 & 2 & 3 &	1/8-nts
& & &	& & &	Simple Offbeats
1 &	1 &	1/4-nt Duplet, 2:3 Polyrhythm, Hemiola (Joropo)
1 a 2 a 3 a	1 a 2 a 3 a	1/16-nt Shuffle (Samba Feel)
1 a 3	1 a 3	Partial 1/16-nt Waltz Swing

5. 2 Feet on Double-Bass Drum or Single-Bass Drum plus Hi-Hat (Closed or Splashed)

1	2	3	1	2	3	1/4-nt counting:
R	L	R	L	R	L	Alternating Triplet sticking
R	L	L	R	L	L	RLL Triplet sticking
R	R	L	R	R	L	RRL Triplet sticking
R	L	R	R	L	R	RLR Triplet sticking
1 &	2 &	3 &	1 &	2 &	3 &	1/8-nt counting:
R	L	R	R	L	R	1/8-nts
R	L	R	R	L	R	
1 e &	a 2 e &	a 3 e &	1 e &	a 2 e &	a 3 e &	1/16-nt counting:
R	L	R	R	L	R	1/16-nts
R	L	R	R	L	R	
RL	RL	RL	RL	RL	RL	1/16-nt Double Offbeats
LRL	LRL	LRL	LRL	LRL	LRL	1/16-nt Triple Offbeats
R LR	LR L	R LR	R LR	LR L	R LR	1/16-nt Shuffle (Samba Feel)
RLR	RLR	RLR	RLR	RLR	RLR	2/16+1/8-nts Trotting Horse
R RLR	RLR RL	R RLR	R RLR	RLR RL	R RLR	1/8+2/16-nts Galloping Horse
RL	LRL	LRL L	RL	LRL	LRL L	1/16+1/8+1/16-nts Samba rhythm

6. Left-Foot Hi-Hat (Choked or Splashed), mounted Woodblock, or mounted Cowbell

1	2	3	1	2	3	1/4-nts, pulses , or Backbeats
	2			2		Downbeat echo Backbeat (Afro)
		3			3	Downbeat pickup Backbeat (Blues, Jazz)
	2		1	3		Shifted 1/2-nt Triplet
1		3	1		3	1/4-nt Shuffle
1 &	2 &	3 &	1 &	2 &	3 &	1/8-nts
&	&	&	&	&	&	Simple Offbeats
1		&	1		&	1/4-nt Duplet, 2:3 Polyrhythm, Hemiola
&		3	&		3	Shifted 1/4-nt Duplet, 2:3 Polyrhythm, Hemiola

4/4 Meter:

1. Right-Hand Hi-Hat (Closed, Slosy, Open), Ride (Bell accents), Woodblock, or Cowbell

1	2	3	4	1	2	3	4	1/4-nts (Slosy HH, Ride Bell, CB)
1		3		1		3		1/2-nts, 2-Feel pulses (CB)
1 &	2 &	3 &	4 &	1 &	2 &	3 &	4 &	1/8-nts:
1 &	2 &	3 &	4 &	1 &	2 &	3 &	4 &	+ 1/4 accents (pump HH, Ride Bell)
1 &	2 &	3 &	4 &	1 &	2 &	3 &	4 &	+ Offbeat accents (pump HH, R. Bell)
&	&	&	&	&	&	&	&	Simple Offbeats (Rock, Disco, Afro)
1	2 &	3	4 &	1	2 &	3	4 &	Flat Swing (Latin, fast Jazz, Reggae)
1 &	2	3 &	4	1 &	2	3 &	4	Reverse Flat Swing (Reggae)
1		&	4	1		&	4	WB/CB 1-bar Clave (Tresillo Cubano)
1		&	4		2	3		WB/CB 3-2 Son Clave
1		&	4		2		&	WB/CB 3-2 Bossa Clave
	2	3		1		&	&	WB/CB 2-3 Rumba Clave

1 e & a 2 e & a 3 e & a 4 e & a 1 e & a 2 e & a 3 e & a 4 e & a	1/16-nts:
1 e & a 2 e & a 3 e & a 4 e & a 1 e & a 2 e & a 3 e & a 4 e & a	+ 1/8 accents (pump HH, Ride Bell)
e & e & e & e & e & e & e & e &	Accented Double Offbeats (Funk)
& a & a & a & a & a & a & a & a	Accented Double Offbeats (Afro)
1 a 2 a 3 a 4 a 1 a 2 a 3 a 4 a	1/16-nt Shuffle (Samba Feel)
1 e a 2 e a 3 e a 4 e a 1 e a 2 e a 3 e a 4 e a	1/16+1/8+1/16-nts, driven Samba
1 e & 2 e & 3 e & 4 e & 1 e & 2 e & 3 e & 4 e &	2/16+1/8-nts driven Trotted Horse
1 e & 2 e & 3 e & 4 e & 1 e & 2 e & 3 e & 4 e &	or Offbeats accented
1 & a 2 & a 3 & a 4 & a 1 & a 2 & a 3 & a 4 & a	1/8+2/16-nts driven Galloped Horse
1 & a 2 & a 3 & a 4 & a 1 & a 2 & a 3 & a 4 & a	or Offbeats accented

2. Left-Hand on Snare (opt. as Cross-Stick), Woodblock, or Cowbell

1 2 3 4 1 2 3 4	1/4-nts, pulses , or Backbeats
3 3	Half-time Backbeat
4 4	Pseudo Half-time Backbeat
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &	1/8-nts
& & & & & & & &	Simple Offbeats
2 & 4 2 & 4	Surf Backbeats (accented)
2 4 & 2 4 &	Latin Backbeats (Tom-toms)
1 & 4 1 & 4	WB/CB 1-bar Clave
1 & 4 2 3	WB/CB 3-2 Son Clave
1 & 4 2 &	WB/CB 3-2 Bossa Clave
2 3 1 & &	WB/CB 2-3 Rumba Clave

3. 2 Hands on Snare, Hi-Hat (opt. plus Ride, Bell accents), or Paila (shell, opt. rim)

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &	1/8-nt counting:
R L L R L L R L L R L L	HH (or RH-Ride + LH-HH)
R R R R	SD Backbeats
1 e & a 2 e & a 3 e & a 4 e & a 1 e & a 2 e & a 3 e & a 4 e & a	1/16-nt counting:
RLRL LRLRLRL LRL RLRL LRLRLRL LRL	HH (or RH-Ride + LH-HH)
R R R R	SD Backbeats
RLRL LRLRLRL LRL RLRL LRLRLRL LRL	or with 1/8-nts accented
R R R R R R R R	SD Backbeats
R R R R R R R R	or on HH (or Ride, Bell accents)
L LRL L L LRL L L LRL L L LRL L	SD Ghost-nts, Backbeats
1 e & a 2 e & a 3 e & a 4 e & a 1 e & a 2 e & a 3 e & a 4 e & a	1/16-nt counting:
RLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRL	SD Ghost-nt Singles (soft)
RLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRL	+ Samba accents
1 e & a 2 e & a 3 e & a 4 e & a 1 e & a 2 e & a 3 e & a 4 e & a	1/16-nt counting:
RLLLRLLLRLLLRLL RLLLRLLLRLLLRLL	SD Ghost-nt Doubles (soft)

or

RRLl LLRRLl LL	RRLl LLRRLl LL	HH (or RH-Ride + LH-HH)
RR RR	RR RR	SD Backbeats/echoes

1 e & a 2 e & a 3 e & a 4 e & a	1 e & a 2 e & a 3 e & a 4 e & a	1/16-nt counting:
RLRRLRLRLRLRLRLRL	RLRRLRLRLRLRLRLRL	SD accented Paradiddle
R RR R R RR R	R RR R R RR R	or RH: HH or Ride (Bell accent)
L L LL L L LL	L L LL L L LL	LH: SD Ghost-nts , Backbeats

4. Right-Foot Bass Drum

1 2 3 4	1 2 3 4	1/4-nts, 4-Feel, 4 on the Floor
1 3	1 3	1/2-nts, 2-Feel pulse
1 3 4	1 3 4	2-pulse + 1/4-nt Pickup
3	3	Half-time Backbeat (Reggae, Braz.)
2 4	2 4	Backbeats (Reggae, Zouk, Gahu)
1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1/8-nts (Rock buildup)
& & & &	& & & &	Simple Offbeats
1 & 3 &	1 & 3 &	Hard Rock, Punk, Latin, Beguine
1 & & 3 4	1 & & 3 4	Rock, Beguine (opt. 4 pickup)
1 & 3 &	1 & 3 &	Bossa Nova, Rock, Latin, Afro
1 & 3	1 & 3	Bossa Nova, Rock, Latin, Egyptian
1 & 3 4	1 & 3 4	Latin, Baiao
1 & 4	1 & 4	1-bar Clave, Tresillo Cubano
1 &	1 &	Latin, Brazilian, Greek, Afro
&	&	Bombo Note (Latin)
& 4	& 4	Bossa Nova, Baiao, Afoxe, Latin
1 a 2 a 3 a 4 a	1 a 2 a 3 a 4 a	1/16-nt Shuffle (Samba, Bossa)
1 a 3 a	1 a 3 a	Partial 1/16-nt Swing, R&B

5. 2 Feet on Double-Bass Drum or Single-Bass Drum plus Hi-Hat (Closed or Splashed)

1 2 3 4	1 2 3 4	1/4-nt counting:
R L	R L	1/2-nts, 2-Feel
R L R L	R L R L	1/4-nts, 4-Feel

1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1/8-nt counting:
R L R L R L R L	R L R L R L R L	1/8-nts

1 e & a 2 e & a 3 e & a 4 e & a	1 e & a 2 e & a 3 e & a 4 e & a	1/16-nt counting:
RLRRLRLRLRLRLRLRL	RLRRLRLRLRLRLRLRL	1/16-nts
RL RL RL RL	RL RL RL RL	1/16-nt Double Offbeats
LRL LRL LRL LRL	LRL LRL LRL LRL	1/16-nt Triple Offbeats
R LR LR LR L	R LR LR LR L	1/16-nt Shuffle (Samba)
RLR RLR RLR RLR	RLR RLR RLR RLR	2/16+1/8-nts Trotting Horse
R RLR RLR RLR RL	R RLR RLR RLR RL	1/8+2/16-nts Galloping Horse
RL LRL LRL LRL L	RL LRL LRL LRL L	1/16+1/8+1/16-nts Samba rhythm

6. Left-Foot Hi-Hat (Choked or Splashed), mounted Woodblock, or mounted Cowbell

1	2	3	4	1	2	3	4	1/4-nts, pulses , or Backbeats	
		3				3		Half-time Backbeats	
1	&	2	&	3	&	4	&	1/8-nts	
	&		&		&		&	Simple Offbeats	
1		&		4	1		&	4	WB/CB 1-bar Clave
1		&		4		2	3		WB/CB 3-2 Son Clave
1		&		4		2		&	WB/CB 3-2 Bossa Clave
	2	3		1		&		&	WB/CB 2-3 Rumba Clave

5/4 or 5/8 Meter:

1. Right-Hand Hi-Hat (Closed, Slosly, Open), Ride (Bell accents), Woodblock, or Cowbell

1	2	3	4	5	3-2 phrasing: 1/4-nts, pulses , or Backbeats					
1	2	3	4	5	2-3 phrasing: 1/4-nts, pulses , or Backbeats					
1	2	3	4	5	2-2-1 phrasing: 1/4-nts, pulses , or Backbeats					
1	&	2	&	3	&	4	&	5	&	<u>1/8-nts:</u>
1	&	2	&	3	&	4	&	5	&	+ 1/4 accents (pumped HH, Ride Bell)
1	&	2	&	3	&	4	&	5	&	+ Offbeat accents (pumped HH, R. Bell)
	&		&		&		&		&	Simple Offbeats
1		2	&	3		4		5		Accented Flat Swing variation
1		2	&	3		4	&	5		Accented Flat Swing variation
1		2	&	3		4		5	&	Accented Flat Swing variation
1 e & a	2 e & a	3 e & a	4 e & a	5 e & a	<u>1/16-nts:</u>					
1 e & a	2 e & a	3 e & a	4 e & a	5 e & a	+ 1/8 accents (pumped HH, Ride Bell)					
e &	e &	e &	e &	e &	Accented Double Offbeats					
	& a	& a	& a	& a	& a	Accented Double Offbeats				
1	a	2	a	3	a	4	a	5	a	1/16-nt Shuffle (Samba Feel)
1 e	a	2 e	a	3 e	a	4 e	a	5 e	a	1/16-1/8-1/16 Samba Feel
1 e &	2 e &	3 e &	4 e &	5 e &	2/16+1/8-nts, 1/4-nt driven Trotted Horse					
1 e &	2 e &	3 e &	4 e &	5 e &	or Offbeats accented					
1	& a	2	& a	3	& a	4	& a	5	& a	1/8+2/16-nts, 1/4-nt driven Galloped Horse
1	& a	2	& a	3	& a	4	& a	5	& a	or Offbeats accented

2. Left-Hand on Snare (opt. as Cross-Stick), Woodblock, or Cowbell

1	2	3	4	5	3-2 phrasing: 1/4-nts, pulses , or Backbeats					
1	2	3	4	5	2-3 phrasing: 1/4-nts, pulses , or Backbeats					
1	2	3	4	5	2-2-1 phrasing: 1/4-nts, pulses , or Backbeats					
1	&	2	&	3	&	4	&	5	&	1/8-nts
	&		&		&		&		&	Simple Offbeats

3. 2 Hands on Snare, Hi-Hat (opt. plus Ride, Bell accents), or Paila (shell, opt. rim)

1	&	2	&	3	&	4	&	5	&	1/8-nt counting:
---	---	---	---	---	---	---	---	---	---	------------------

| R L L L R L L | HH (or RH-Ride + LH-HH)
 | R R R | SD Backbeats (3-2 phrasing)

| 1 e & a 2 e & a 3 e & a 4 e & a 5 e & a | 1/16-nt counting:
 | RLRL LRL LRLRLRL LRL | HH (or RH-Ride + LH-HH)
 | R R R | SD Backbeats (3-2 phrasing)
 | RLRL LRL LRLRLRL LRL | or with **1/8-nts accented**
 | R R R R | SD Backbeats (3-2 phrasing)
 | R R R R R R | or on HH (or Ride, Bell **accents**)
 | L LRL LRL L L LRL L | SD **Ghost-nts, Backbeats** (3-2 Phrasing)

| 1 e & a 2 e & a 3 e & a 4 e & a 5 e & a | 1/16-nt counting:
 | RLRLRLRLRLRLRLRLRL | SD Ghost-nt Singles (soft)
 | RLRLRLRLRLRLRLRLRL | + Samba **accents**

| 1 e & a 2 e & a 3 e & a 4 e & a 5 e & a | 1/16-nt counting:
 | RRLRLRLRLRLRLRLRL | SD Ghost-nt Doubles (soft)
 or
 | RRL L L LRL L L | HH (or RH-Ride + LH-HH)
 | RR RR RR | SD **Backbeats/echoes** (3-2 Phrasing)

4. Right-Foot Bass Drum

| 1 2 3 4 5 | 3-2 phrasing: 1/4-nts, **pulses**, or **Backbeats**
 | 1 2 3 4 5 | 2-3 phrasing: 1/4-nts, **pulses**, or **Backbeats**
 | 1 2 3 4 5 | 2-2-1 phrasing: 1/4-nts, **pulses (Turkish)**, or **Backbeats**
 | 1 & 2 & 3 & 4 & 5 & | 1/8-nts
 | & & & & & | Simple Offbeats (Turkish)
 | 1 & | 2:5 polyrhythm, Latin Tumbao
 | 1 a 2 a 3 a 4 a 5 a | 1/16-nt Shuffle (Samba Feel)

5. 2 Feet on Double-Bass Drum or Single-Bass Drum plus Hi-Hat (Closed or Splashed)

| 1 2 3 4 5 | 1/4-nt counting:
 | R L L R L | 3-2 phrasing
 | R L R L L | 2-3 phrasing
 | R L R L R | 2-2-1 phrasing

| 1 & 2 & 3 & 4 & 5 & | 1/8-nt counting:
 | R L R L R L R L R L | 1/8-nts

| 1 e & a 2 e & a 3 e & a 4 e & a 5 e & a | 1/16-nt counting:
 | RLRLRLRLRLRLRLRLRL | 1/16-nts
 | RL RL RL RL RL | 1/16-nt Double Offbeats
 | 1 e & a 2 e & a 3 e & a 4 e & a 5 e & a | 1/16-nt counting:
 | LRL LRL LRL LRL LRL | 1/16-nt Triple Offbeats

R	LR	LR	LR	LR	L	1/16-nt Shuffle (Samba Feel)
RLR	RLR	RLR	RLR	RLR		2/16+1/8-nts Trotting Horse
R	RLR	RLR	RLR	RLR	RL	1/8+2/16-nts Galloping Horse
RL	LRL	LRL	LRL	LRL	L	1/16+1/8+1/16-nts Samba rhythm

6. Left-Foot Hi-Hat (Choked or Splashed), mounted Woodblock, or mounted Cowbell

1	2	3	4	5		3-2 phrasing: 1/4-nts, pulses , or Backbeats
1	2	3	4	5		2-3 phrasing: 1/4-nts, pulses , or Backbeats
1	2	3	4	5		2-2-1 phrasing: 1/4-nts, pulses , or Backbeats
1	&	2	&	3	&	1/8-nts
	&	&	&	&	&	Simple Offbeats

6/4 or 6/8 Meter:

1. Right-Hand Hi-Hat (Closed, Slosly, Open), Ride (Bell accents), Woodblock, or Cowbell

1	2	3	4	5	6	1	2	3	4	5	6	1/4-nts, pulses , or Backbeats
1			4		6	1			4		6	1/4-nt Swing (Afro)
1		3		5		1		3		5		3-Feel pulse (Afro)
1		3	4		6	1		3	4		6	1/4-nt Shuffle (Samba, Imbaloke)
1		3		5	6		2		4		6	6/8 Afro-Cuban Clave (bell var.)
1		3		5			2		4			6/8 African Clave (Fume Fume)
1		3			6		2		4			6/8 Cuban Clave (Guiro, Rumba)
1	&	2	&	3	&	1	&	2	&	3	&	<u>1/8-nts:</u>
1	&	2	&	3	&	1	&	2	&	3	&	+ 1/4 accents (pump HH, Ride Bell)
1	&	2	&	3	&	1	&	2	&	3	&	+ Offbeat accents (pump HH, Bell)
1	2	&	3	4	5	1	2	&	3	4	5	Waltz Flat-Swing Feel (R & B)
	&	&	&	&	&		&	&	&	&	&	Simple Offbeats
1	a2	a3	a4	a5	a6	1	a2	a3	a4	a5	a6	1/16-nt Shuffle (Samba Feel)

2. Left-Hand on Snare (opt. as Cross-Stick), Woodblock, or Cowbell

1	2	3	4	5	6	1	2	3	4	5	6	1/4-nts, pulses , or Backbeats
	2			5			2			5		2-Feel pulse echoes (Afro)
	2		4		6		2		4		6	3-Feel pulse echoes (Afro)
1	&	2	&	3	&	1	&	2	&	3	&	1/8-nts
	&	&	&	&	&		&	&	&	&	&	Simple Offbeats

3. 2 Hands on Snare, Hi-Hat (opt. plus Ride, Bell accents), or Paila (shell, opt. rim)

1	2	3	4	5	6	1/4-nt counting:
R			L			2-Feel pulse (3-3 phrasing)
	L	R		R	L	SD Backbeats
1	&	2	&	3	&	1/8-nt counting:
R	L		L	L	L	HH (or RH-Ride + LH-HH)
		R	R		R	SD Backbeats (3-3 phrasing)

| 1 e & a 2 e & a 3 e & a 4 e & a 5 e & a 6 e & a | 1/16-nt counting:
 | **R L R L L R L L L R L R L L R L L R L L** | HH (or RH-Ride + LH-HH)
 | **R R R R R R R R** | SD Backbeats (3-3 phrasing)
 | **R L R L L R L L L R L R L L R L L R L L** | or with **1/8-nts accented**
 | **R R R R R R R R** | SD Backbeats (3-3 phrasing)
 | **R R R R R R R R R R** | or on HH (or Ride, Bell **accents**)
 | **L L R L L R L L L L R L L R L L L** | SD **Ghost-nts, Backbeats** (3-3 phrasing)
 | 1 e & a 2 e & a 3 e & a 4 e & a 5 e & a 6 e & a | 1/16-nt counting:
 | **R L R L R L R L R L R L R L R L R L R L R L** | SD Ghost-nt Singles (soft)
 | **R L R L R L R L R L R L R L R L R L R L R L** | + Samba **accents**

| 1 e & a 2 e & a 3 e & a 4 e & a 5 e & a 6 e & a | 1/16-nt counting:
 | **R R L L R R L L R R L L R R L L R R L L R R L L** | SD Ghost-nt Doubles (soft)
 or
 | **R R L L L L L L R R L L L L L L L L** | HH (or RH-Ride + LH-HH)
 | **R R R R R R R R** | SD **Backbeats/echoes** (3-3 phrasing)

| 1 e & a 2 e & a 3 e & a 4 e & a 5 e & a 6 e & a | 1/16-nt counting:
 | **R L R R L R L L R L R R L R L L R L R R L R L L** | SD **accented Paradiddle**
 | **R R R R R R R R R R** | or RH: HH or Ride (Bell **accent**)
 | **L L L L L L L L L L** | LH: SD **Ghost-nts, Backbeats**

4. Right-Foot Bass Drum

1 2 3 4 5 6	1 2 3 4 5 6	1/4-nts or Backbeats (Afro)
1 4	1 4	Afro-Cuban, Jig, Tarantella, La Raspa
1	1	Compound Meter primary pulse
3	3	Bombo, Abukua, Guiro, Palo, Rumba
1 3 4 6	1 3 4 6	1/4-nt Shuffle (Samba, Imbaloke)
3 5 6	3 5 6	Guiro, Bembe, Lokua Fun, Rumba
1 3 5	2 4	6/8 African Clave
1 & 2 & 3 & 4 & 5 & 6 &	1 & 2 & 3 & 4 & 5 & 6 &	1/8-nts
1 2 & 3 4 5 & 6	1 2 & 3 4 5 & 6	Waltz Flat-Swing Feel (R & B)
& & & & & &	& & & & & &	Simple Offbeats
1 a2 a3 a4 a5 a6 a	1 a2 a3 a4 a5 a6 a	1/16-nt Shuffle (Samba Feel)

5. 2 Feet on Double-Bass Drum or Single-Bass Drum plus Hi-Hat (Closed or Splashed)

1 2 3 4 5 6	1/4-nt counting:
R L	2-Feel pulse
R L R L R L	Alternating Triplet sticking
R L L R L L	RLL Triplet sticking
1 2 3 4 5 6	1/4-nt counting:
R R L R R L	RRL Triplet sticking
R L R R L R	RLR Triplet sticking

| 1 & 2 & 3 & 4 & 5 & 6 & | 1/8-nt counting:
 | R L R L R L R L R L R L | 1/8-nts

| 1 e & a 2 e & a 3 e & a 4 e & a 5 e & a 6 e & a | 1/16-nt counting:
 | R L R L R L R L R L R L R L R L R L | 1/16-nts
 | RL RL RL RL RL RL | 1/16-nt Double Offbeats
 | LRL LRL LRL LRL LRL LRL | 1/16-nt Triple Offbeats
 | 1 e & a 2 e & a 3 e & a 4 e & a 5 e & a 6 e & a | 1/16-nt counting:
 | R LR LR LR LR LR LR L | 1/16-nt Shuffle (Samba Feel)
 | RLR RLR RLR RLR RLR RLR | 2/16+1/8-nts Trotting Horse
 | R RLR RLR RLR RLR RLR RL | 1/8+2/16-nts Galloping Horse
 | RL LRL LRL LRL LRL LRL L | 1/16+1/8+1/16-nts Samba rhythm

6. Left-Foot Hi-Hat (Choked or Splashed), mounted Woodblock, or mounted Cowbell

| 1 2 3 4 5 6 | 1/4-nts, **pulses**, or **Backbeats** (Afro)
 | 2 5 | Pulse Backbeat echo (Afro)
 | 4 | Compound Meter secondary pulse
 | 2 4 6 | 2-2-2 phrasing Backbeats (Afro)
 | 1 & 2 & 3 & 4 & 5 & 6 & | 1/8-nts
 | & & & & & | Simple Offbeats

Swing Time Ostinatos

These are rhythms based on the Metric counts (i.e., **1 2 3 4**, etc.) subdivided into multiples of 3 notes (e.g., Triplets: **1DT 2DT 3DT 4DT**, etc., Sextuplets: **1DT&DT 2DT&DT 3DT&DT 4DT&DT**, etc., or combinations: **1 D T 2 T 3 D 4DT&**), where **D** = “Da” and **T** = “Ta” – though when spoken quickly both sound like “Da.” They have a smooth, rounded Time Feel, similar to the way 3/8, 3/4, 6/4, 6/8, 9/4, 9/8, 12/4, and 12/8 Meters with their 3-Metric count groupings: **1 2 3, 1 2 3 4 5 6, 1 2 3 4 5 6 7 8 9**, and **1 2 3 4 5 6 7 8 9 10 11 12**.

The 1/8-nt Triplet Shuffle: **| 1 _ T 2 _ T 3 _ T 4 _ T |** is essentially Straight 1/8-nts: **| 1 & 2 & 3 & 4 & |** in which the Simple Offbeat “&” is delayed or “swung out” 17/100 of a Metric count to become the “Ta.” Again this has a smoother, rounder Time Feel than the Straight-Time Dotted 1/8-1/16 Shuffle: **| 1 a 2 a 3 a 4 a |**. The Triplet Shuffle is similar to a lilt or skipping Feel of 3/8 Meter: **| 1 _ 3 | 1 _ 3 |** or 6/8 Meter: **| 1 _ 3 4 _ 6 |**.

Hand Ostinatos: If you are playing the Melody with one hand, choose an Ostinato for the other hand. You can then add Foot Ostinatos for your feet. If you are playing the Melody with one or two feet, you can add one or two Hand Ostinatos.

If you are a left-handed player, apply the “Right-Hand Ostinatos” below to your left hand, and the “Left-Hand Ostinatos” below to your right hand, and reverse the sticking in the “2-Hand Ostinatos.”

Foot Ostinatos: If you are playing the Melody with one foot, choose an Ostinato for the other foot. You can then add Hand Ostinatos for your hands. If you are playing the Melody with one or two hands, you can add one or two Foot Ostinatos.

If you are a left-handed player and have your Bass Drum set up on the left instead of the right, apply the “Right-Foot Ostinatos” below to our left foot, and the “Left-Foot Ostinatos” below to your right foot, and reverse the sticking in the “2-Foot Ostinatos.”

3/4 or 3/8 Meter:

1. Right-Hand Hi-Hat (Closed, Slosly, Open), Ride (Bell accents), Woodblock, or Cowbell

 1 2 3 1 2 3 	1/4-nts (Slosly HH, Ride Bell, CB), pulses, or Backbeats
 1 D T 2 D T 3 D T 1 D T 2 D T 3 D T 	1/8-nt Triplets (pumped HH, Ride Bell)
 1 T 2 T 3 T 1 T 2 T 3 T 	1/8-nt Triplet Shuffle (Swung 1/8-nts), 1/4-nt accents
 1 T 2 T 3 T 1 T 2 T 3 T 	+ Offbeat accents (pumped HH, R. Bell)
 1 2 T 3 1 2 T 3 	Waltz Swing (Jazz Waltz), 1-Feel accent
 T T T T T T 	Swung Simple Offbeats
 D T D T D T D T D T D T 	Swung Double Offbeats

| 1DT&DT 2DT&DT 3DT&DT | 1/16-nt Triplets (Sextuplets), **1/8-nt accents**

| 1 T& T2 T& T3 T& T | 1/16-nt Triplet/Sextuplet Shuffle, **1/8-nt accents**

2. Left-Hand on Snare (opt. as Cross-Stick), Woodblock, or Cowbell

 1 2 3 1 2 3 	1/4-nts (Slosly HH, Ride Bell, CB), pulses, or Backbeats
 1 D T 2 D T 3 D T 1 D T 2 D T 3 D T 	1/4-nt accented 1/8-nt Triplets (R&B)
 1 T 2 T 3 T 1 T 2 T 3 T 	1/8-nt Triplet Shuffle (pumped HH, Ride Bell)
 1 T 2 T 3 T 1 T 2 T 3 T 	+ Offbeat accents (pumped HH, R. Bell)

| T T T | T T T | Swung Simple Offbeats
 | 1 2 T 3 | 1 2 T 3 | Waltz Swing (Jazz Waltz), **Backbeat**

| 1DT&DT2DT&DT3DT&DT | 1/16-nt Triplet (Sextuplet) counting:
 | 1 T& T2 T& T3 T& T | 1/8-accented 1/16-nt Triplet/Sextuplet Shuffle (R & B, Hip-Hop)

3. 2 Hands on Snare, Hi-Hat (opt. plus Ride, Bell accents), or Paila (shell, opt. rim)

| 1 T 2 T 3 T | 1 T 2 T 3 T | 1/8-nt Triplet Shuffle (Swung 1/8-nts) counting:
 | R L L L | R L L L | HH (or RH-Ride + LH-HH)
 | R R R R | R R R R | SD Backbeats
 | R R R R | R R R R | OR on HH (or RH-Ride + LH-HH)
 | L RL RL | L RL RL | SD **Ghost-nts, Backbeats**
 | 1DT2DT3DT | 1DT2DT3DT | 1/8-nt Triplet Shuffle (Swung 1/8-nts) counting:
 | RLR RL LR | LRL LR RL | HH (or RH-Ride + LH-HH)
 | L R | R L | SD Backbeats

4. Right-Foot Bass Drum

| 1 2 3 | 1 2 3 | 1/4-nts or **pulse only** (1-Feel, Jazz Waltz)
 | 1 3 | 1 3 | 1/4-nt Shuffle
 | 1 T 2 T 3 T | 1 T 2 T 3 T | 1/8-nt Triplet Shuffle/Swung 1/8-nts (Blues Waltz)
 | T T T | T T T | Swung Simple Offbeats
 | 1 T | 1 T | Swung 1/4-nt Duplet, 2:3 Polyrhythm, Hemiola
 | 1 T 3 | 1 T 3 | Partial Waltz Swing

| 1DT&DT2DT&DT3DT&DT | 1/16-nt Triplet (Sextuplet) counting:
 | 1 T& T2 T& T3 T& T | 1/16-nt Triplet/Sextuplet Shuffle (R & B, Hip-Hop)

5. 2 Feet on Double-Bass Drum or Single-Bass Drum plus Hi-Hat (Closed or Splashed)

| 1 2 3 | 1 2 3 | 1/4-nt counting:
 | R L R | L R L | 1/4-nt (alternating sticking)
 | R L L | R L L | RLL Triplet sticking
 | R R L | R R L | RRL Triplet sticking
 | R L R | R L R | RLR Triplet sticking
 | 1 D T 2 D T 3 D T | 1 D T 2 D T 3 D T | 1/8-nt Triplet counting:
 | R L R L R L R L R | L R L R L R L R L | Alternating 1/8-nt Triplets
 | R L L R L L R L L | R L L R L L R L L | RLL 1/8-nt Triplet sticking
 | R R L R R L R R L | R R L R R L R R L | RRL 1/8-nt Triplet sticking
 | R L R R L R R L R | R L R R L R R L R | RLR 1/8-nt Triplet sticking
 | R L R L R L R L R | R L R L R L R L R | 1/8-nt Triplet Shuffle (alternating)
 | R R L L R R | L L R R L L | 1/8-nt Triplet Shuffle (doubles)

| **1 D T & D T 2 D T & D T 3 D T & D T** | 1/16-nt Triplet (Sextuplet) counting:
 | **R L R L R L R L** | 1/8-nts
 | **R L R L R L R L R L R L R L R L** | Alternating 1/16-nt Triplets/Sextuplets
 | **R L L R L L R L L R L L R L L R L L** | RLL 1/16-nt Triplet sticking
 | **R R L R R L R R L R R L R R L R R L** | RRL 1/16-nt Triplet sticking
 | **R L R R L R R L R R L R R L R R L R** | RLR 1/16-nt Triplet sticking
 | **R L R L R L R L R L R L R L R L** | 1/16-nt Triplet Double Offbeats
 | **R R L L R R L L R R L L R R L L** | 1/16-nt Triplet Shuffle (doubles sticking)
 | **R L R L R L R L R L R L R L R L** | 1/16-nt Triplet Shuffle (alternating sticking)

6. Left-Foot Hi-Hat (Choked or Splashed), mounted Woodblock, or mounted Cowbell

| **1 2 3** | **1 2 3** | 1/4-nts, **pulses**, or **Backbeats**
 | **2** | **2** | Downbeat echo Backbeat (Afro)
 | **3** | **3** | Downbeat pickup Backbeat (Blues, Jazz)
 | **2** | **1 3** | 1/2-nt Triplet
 | **1 3** | **1 3** | 1/4-nt Shuffle
 | **1 T 2 T 3 T** | **1 T 2 T 3 T** | 1/8-nt Triplet Shuffle (Swung 1/8-nts)
 | **T T T** | **T T T** | Swung Simple Offbeats
 | **1 T** | **1 T** | Swung 1/4-nt Duplet, 2:3 Polyrhythm, Hemiola
 | **T 3** | **T 3** | Shifted, Swung 1/4-nt Duplet, 2:3 Polyrhythm, Hemiola

4/4 Meter:

1. Right-Hand Hi-Hat (Closed, Slosy, Open), Ride (Bell accents), Woodblock, or Cowbell

| **1 2 3 4** | **1 2 3 4** | 1/4-nts (Slosy HH, Ride Bell, CB), **2-Feel pulse**
 | **1 D T 2 D T 3 D T 4 D T** | **1 D T 2 D T 3 D T 4 D T** | 1/4-nt **pumped** 1/8-nt Triplets (R&B)
 | **1 T 2 T 3 T 4 T** | **1 T 2 T 3 T 4 T** | 1/8-nt Triplet Shuffle (**pumped HH, Ride Bell**)
 | **1 T 2 T 3 T 4 T** | **1 T 2 T 3 T 4 T** | + **Offbeat accents** (pumped HH, R. Bell)
 | **1 2 T 3 4 T** | **1 2 T 3 4 T** | Swing (Jazz, Country), **Backbeats**
 | **1 T 2 3 T 4** | **1 T 2 3 T 4** | Reverse Swing (Reggae), **Backbeats**
 | **T T T T** | **T T T T** | Swung Simple Offbeats
 | **1 T D 3 T D** | **1 T D 3 T D** | 1/4-nt Triplet

| **1 D T & D T 2 D T & D T 3 D T & D T 4 D T & D T** | 1/16-nt Triplets (Sextuplets), 1/8-nt accents
 | **1 T & T 2 T & T 3 T & T 4 T & T** | 1/16-nt Triplet Shuffle (R & B, Hip-Hop), 1/8-nt accents

2. Left-Hand on Snare (opt. as Cross-Stick), Woodblock, or Cowbell

| **1 2 3 4** | **1 2 3 4** | 1/4-nts (Slosy HH, Ride), **pulses**, or **Backbeats**
 | **3** | **3** | Half-time Backbeat
 | **4** | **4** | Pseudo Half-time Backbeat
 | **1 D T 2 D T 3 D T 4 D T** | **1 D T 2 D T 3 D T 4 D T** | Ghosted (soft) 1/8-nt Triplets
 | **1 T 2 T 3 T 4 T** | **1 T 2 T 3 T 4 T** | 1/8-nt Triplet Shuffle (Blues), **Backbeats**
 | **T T T T** | **T T T T** | Swung Simple Offbeats
 | **2 T 4** | **2 T 4** | Swung Surf Backbeats (**accented**)

| 2 4 T | 2 4 T | Swung Latin Backbeats (**Tom-toms**)
 | 1 2 T 3 4 T | 1 2 T 3 4 T | Ghosted (soft) Swing (Reggae)

| 1DT&DT2DT&DT3DT&DT4DT&DT | 1/16-nt Triplet (Sextuplet) counting:

| 1 2 3 4 | 1/4-nts, **pulses**, or **Backbeats**

| 1 & 2 & 3 & 4 & | 1/8-nts

| & & & & | Simple Offbeats

3. 2 Hands on Snare, Hi-Hat (opt. plus Ride, Bell accents), or Paila (shell, opt. rim)

| 1 T 2 T 3 T 4 T | 1 T 2 T 3 T 4 T | 1/8-nt Triplet Shuffle (Swung 1/8-nts) counting:

| R L L R L L | R L L R L L | HH (or RH-Ride + LH-HH)

| R R | R R | SD Backbeats

| 1 D T 2 D T 3 D T 4 D T | 1 D T 2 D T 3 D T 4 D T | 1/8-nt Triplet Shuffle (Swung 1/8-nts) counting

| R L R R L R L R L R L R L R L | HH (or RH-Ride + LH-HH)

| L L | L L | SD Backbeats

| R R R R R R | R R R R R R | OR on HH (or Ride, opt. Bell accents)

| L L L L L L | L L L L L L | SD **Ghost-nts**, **Backbeats**

| R R R R R R | R R R R R R | OR on HH (or Ride, opt. Bell accents)

| L R L L R L | L R L L R L | SD **Ghost-nts**, **Backbeats**

4. Right-Foot Bass Drum

| 1 2 3 4 | 1 2 3 4 | 1/4-nts, 4-Feel, 4 on the Floor

| 1 3 | 1 3 | 1/2-nts, 2-Feel

| 1 T 2 T 3 T 4 T | 1 T 2 T 3 T 4 T | 1/8-nt Triplet Shuffle (Swung 1/8-nts)

| 1 T T 3 T T | 1 T T 3 T T | Shuffle minus Backbeats (Blues)

| 1 T 3 T | 1 T 3 T | OR simplified more (Blues, New Jack)

| T T T T | T T T T | Swung Simple Offbeats

| 1 2 T 3 4 T | 1 2 T 3 4 T | Swing

| 1 T 3 T | 1 T 3 T | Simplified Swing, Swung Bossa Nova

| 1 T D 3 T D | 1 T D 3 T D | 1/4-nt Triplet

| 1DT&DT2DT&DT3DT&DT4DT&DT | 1/16-nt Triplet (Sextuplet) counting:

| 1 T& T2 T& T3 T& T4 T& T | 1/16-nt Triplet/Sextuplet Shuffle (R & B, Hip-Hop)

5. 2 Feet on Double-Bass Drum or Single-Bass Drum plus Hi-Hat (Closed or Splashed)

| 1 2 3 4 | 1 2 3 4 | 1/4-nt counting:

| R L | R L | 1/2-nts, 2-Feel

| R L R L | R L R L | 1/4-nts, 4-Feel

| 1 D T 2 D T 3 D T 4 D T | 1/8-nt Triplet counting:

| R L R L R L R L R L R L | Alternating 1/8-nt Triplets

| R L L R L L R L L R L L | RLL 1/8-nt Triplet sticking

| R R L R R L R R L R R L | RRL 1/8-nt Triplet sticking

| R L R R L R R L R R L R | RLR 1/8-nt Triplet sticking

| 1 D T 2 D T 3 D T 4 D T | 1/8-nt Triplet counting:
 | R L R L R L R L | 1/8-nt Triplet Shuffle (alternating)
 | R R L L R R L L | 1/8-nt Triplet Shuffle (doubles)

| 1 D T & D T 2 D T & D T 3 D T & D T 4 D T & D T | 1/16-nt Triplet (Sextuplet) counting:
 | R L R L R L R L | 1/8-nts
 | R L R L R L R L R L R L R L R L | Alternating 1/16-nt Triplets/Sextuplets
 | R L L R L L R L L R L L R L L R L L R L L | RLL 1/16-nt Triplet sticking
 | R R L R R L R R L R R L R R L R R L R R L | RRL 1/16-nt Triplet sticking
 | R L R R L R R L R R L R R L R R L R R L R | RLR 1/16-nt Triplet sticking
 | R L R L R L R L R L R L R L R L R L R L | 1/16-nt Triplet Double Offbeats
 | R R L L R R L L R R L L R R L L R R L L | 1/16-nt Triplet Shuffle (doubles sticking)
 | R L R L R L R L R L R L R L R L R L R L | 1/16-nt Triplet Shuffle (alternating sticking)

6. Left-Foot Hi-Hat (Choked or Splashed), mounted Woodblock, or mounted Cowbell

| 1 2 3 4 | 1 2 3 4 | 1/4 nts, **pulses**, or **Backbeats**
 | | 3 | | 3 | Half-time Backbeats
 | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1/8-nts
 | | & & & & | | & & & & | Simple Offbeats
 | 1 & 4 | 1 & 4 | WB/CB 1-bar Clave
 | 1 & 4 | 2 3 | WB/CB 3-2 Son Clave
 | 1 & 4 | 2 & | WB/CB 3-2 Bossa Clave
 | 2 3 | 1 & & | WB/CB 2-3 Rumba Clave

5/4 or 5/8 Meter:

1. Right-Hand Hi-Hat (Closed, Slosy, Open), Ride (Bell accents), Woodblock, or Cowbell

| 1 2 3 4 5 | 3-2 phrasing: 1/4-nts, **pulses**, or **Backbeats**
 | 1 2 3 4 5 | 2-3 phrasing: 1/4-nts, **pulses**, or **Backbeats**
 | 1 2 3 4 5 | 2-2-1 phrasing: 1/4-nts, **pulses**, or **Backbeats**
 | 1 D T 2 D T 3 D T 4 D T 5 D T | 1/8-nt Triplets (1/4-nts pumped on HH, Ride Bell)
 | 1 T 2 T 3 T 4 T 5 T | 1/8-nt Triplet Shuffle (pumped HH, Ride Bell)
 | 1 T 2 T 3 T 4 T 5 T | + Offbeat accents (pumped HH, R. Bell)
 | 1 2 T 3 4 5 | **Accented** Swing variation
 | 1 2 T 3 4 T 5 | **Accented** Swing variation
 | 1 2 T 3 4 5 T | **Accented** Swing variation
 | T T T T T | Swung Simple Offbeats

| 1 D T & D T 2 D T & D T 3 D T & D T 4 D T & D T 5 D T & D T | 1/16-nt Triplets (Sextuplets), 1/8-nt accents
 | 1 T & T 2 T & T 3 T & T 4 T & T 5 T & T | 1/16-nt Triplet Shuffle, 1/8-nt accents

2. Left-Hand on Snare (opt. as Cross-Stick), Woodblock, or Cowbell

| 1 2 3 4 5 | 3-2 phrasing: 1/4-nts, **pulses**, or **Backbeats**
 | 1 2 3 4 5 | 2-3 phrasing: 1/4-nts, **pulses**, or **Backbeats**

| 1 2 3 4 5 | 2-2-1 phrasing: 1/4-nts, **pulses**, or **Backbeats**
 | 1 D T 2 D T 3 D T 4 D T 5 D T | Ghosted (soft) 1/8-nt Triplets
 | 1 T 2 T 3 T 4 T 5 T | 1/8-nt Triplet Shuffle (Blues), **Backbeats** (3-2 phrasing)
 | T T T T T | Swung Simple Offbeats

| 1DT&DT2DT&DT3DT&DT4DT&DT5DT&DT | 1/16-nt Triplet (Sextuplet) counting:
 | 1 2 3 4 5 | 1/4-nts, **Backbeats** (3-2 phrasing)
 | 1 & 2 & 3 & 4 & 5 & | 1/8-nts, **Backbeats** (3-2 phrasing)
 | & & & & & | Simple Offbeats

3. 2 Hands on Snare, Hi-Hat (opt. plus Ride, Bell accents), or Paila (shell, opt. rim)

| 1 2 3 4 5 | 1/4-nt counting:
 | R L L R L | 3-2 phrasing: **pulses** and **Backbeats**
 | R L R L L | 2-3 phrasing: **pulses** and **Backbeats**
 | R L R L R | 2-2-1 phrasing: **pulses** and **Backbeats**

| 1 T 2 T 3 T 4 T 5 T | 1/8-nt Triplet Shuffle counting:
 | R L L L R L | HH (or RH-Ride + LH-HH)
 | R R R | **Backbeats** (3-2 phrasing)
 or
 | R R R R R | HH (or RH-Ride + LH-HH)
 | L R L R L L | SD Ghost-nts, **Backbeats**

| 1 D T 2 D T 3 D T 4 D T 5 D T | 1/8-nt Triplet counting:
 | R L R L L R L L | HH (or RH-Ride + LH-HH)
 | L R R | **Backbeats** (3-2 phrasing)
 or
 | R R R R R R | HH (or RH-Ride + LH-HH)
 | L L L R L L L L | SD Ghost-nts, **Backbeats**

| 1DT&DT2DT&DT3DT&DT4DT&DT5DT&DT | 1/16-nt Triplet counting:
 | R L R L L R L L L R L L | HH (or RH-Ride + LH-HH)
 | R R R | **Backbeats** (3-2 phrasing)
 | R L R L R L R L R L R L | HH (or RH-Ride + LH-HH)
 | L L L L L | Simple Offbeats

| 1 T& 2 T& 3 T& 4 T& 5 T& T | 1/16-nt Triplet Shuffle counting:
 | R L R L L R L R L L | Alternating sticking
 | R R R | **Backbeats** (3-2 phrasing)

4. Right-Foot Bass Drum

| 1 2 3 4 5 | 3-2 phrasing: 1/4-nts, **pulses**, or **Backbeats**
 | 1 2 3 4 5 | 2-3 phrasing: 1/4-nts, **pulses**, or **Backbeats**
 | 1 2 3 4 5 | 2-2-1 phrasing: 1/4-nts, **pulses**, or **Backbeats**

1	2	3	4	5	6	1/8-nt Triplet Shuffle (Swung 1/8-nts)
	T	T	T	T	T	Swung Simple Offbeats

5. 2 Feet on Double-Bass Drum or Single-Bass Drum plus Hi-Hat (Closed or Splashed)

1	2	3	4	5	1/4-nt counting:
R	L	L	R	L	3-2 phrasing
R	L	R	L	L	2-3 phrasing
R	L	R	L	R	2-2-1 phrasing

1	D	T	2	D	T	3	D	T	4	D	T	5	D	T	1/8-nt Triplet counting:
R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	Alternating 1/8-nt Triplets (continues)
R	L	L	R	L	L	R	L	L	R	L	L	R	L	L	RLL 1/8-nt Triplet sticking
R	R	L	R	R	L	R	R	L	R	R	L	R	R	L	RRL 1/8-nt Triplet sticking
R	L	R	R	L	R	R	L	R	R	L	R	R	L	R	RLR 1/8-nt Triplet sticking
R		L	R		L	R		L	R		L	R		L	1/8-nt Triplet Shuffle (alternating)
R		R	L		L	R		R	L		L	R		R	1/8-nt Triplet Shuffle (doubles) . . . continues

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6. Left-Foot Hi-Hat (Choked or Splashed), mounted Woodblock, or mounted Cowbell

1	2	3	4	5	3-2 phrasing: 1/4-nts, pulses , or Backbeats
1	2	3	4	5	2-3 phrasing: 1/4-nts, pulses , or Backbeats
1	2	3	4	5	2-2-1 phrasing: 1/4-nts, pulses , or Backbeats
1 &	2 &	3 &	4 &	5 &	1/8-nts
	&	&	&	&	Simple Offbeats

6/4 or 6/8 Meter:

1. Right-Hand Hi-Hat (Closed, Slosly, Open), Ride (Bell accents), Woodblock, or Cowbell

1	2	3	4	5	6	1/4-nts, pulses (2-Feel), or Backbeats (Afro)
1			4		6	1/4-nt Swing
1		3		5		3-Feel pulse
1		3	4		6	1/4-nt Shuffle (Samba, Imbaloke)
1 D T 2 D T 3 D T 4 D T 5 D T 6 D T						1/8-nt Triplets (1/4-nts pumped on HH, Ride Bell)
1	T 2	T 3	T 4	T 5	T 6	T 1/8-nt Triplet Shuffle (pumped HH, Ride Bell)
1	T 2	T 3	T 4	T 5	T 6	T + Offbeat accents (pumped HH, R. Bell)

	T	T	T	T	T	T		Swung Simple Offbeats
	1		T	4		T		Swung 1/4-nt Duplet, 2:3 Polyrhythm, Hemiola
	1	2	T 3	4	5	T 6		Accented Waltz Swing Feel (3-3 phrasing)
	1	2	T 3	4	T 5	6	T	Accented Swing variation (2-2-2 phrasing)

	1DT&DT2DT&DT3DT&DT4DT&DT5DT&DT6DT&DT		1/8-accented 1/16-nt Triplets
	1 T& T2 T& T3 T& T4 T& T5 T& T6 T& T		1/8-accented 1/16-nt Triplet Shuffle

2. Left-Hand on Snare (opt. as Cross-Stick), Woodblock, or Cowbell

	1	2	3	4	5	6		1/4-nts, pulses (2-Feel), or Backbeats (Afro)
				4				6/8 Compound-Meter Backbeat
	1	2	3	4	5	6		3-Feel pulse or its Backbeats
	1	2	3	4	5	6		1/4-nt Shuffle or its Fill-ins
	1 D	T 2 D	T 3 D	T 4 D	T 5 D	T 6 D	T	Ghosted (soft) 1/8-nt Triplets
	1	T 2	T 3	T 4	T 5	T 6	T	1/8-nt Triplet Shuffle, Backbeat
		T	T	T	T	T	T	Swung Simple Offbeats
	1		T	4		T		Swung 1/4-nt Duplet, 2:3 Polyrhythm, Hemiola

	1DT&DT2DT&DT3DT&DT4DT&DT5DT&DT6DT&DT		1/16-nt Triplet (Sextuplet) counting:											
	1	2	3	4	5	6		1/4-nts, Backbeat						
	1	&	2	&	3	&	4	&	5	&	6	&		1/8-nts, Backbeat

3. 2 Hands on Snare, Hi-Hat (opt. plus Ride, Bell accents), or Paila (shell, opt. rim)

	1	2	3	4	5	6		1/4-nt counting:
	R	L	R		R	L		HH (or RH-Ride + LH-HH)
				L				6/8 Compound-Meter Backbeat
	1	T 2	T 3	T 4	T 5	T 6	T	1/8-nt Triplet Shuffle counting:
	R	L R	L R	L	L R	L R	L	HH (or RH-Ride + LH-HH)
				R				SD Backbeat
	R	R	R	R	R	R		OR on HH (or Ride, opt. Bell accents)
		L	L	L R	L	L	L	SD Ghost-nts , Backbeat

	1 D	T 2 D	T 3 D	T 4 D	T 5 D	T 6 D	T	1/8-nt Triplet counting:
	R L	R L	R L	R L	R L	R L	R L	HH (or RH-Ride + LH-HH)
				L				SD Backbeat
	R	R	R	R	R	R	R	OR on HH (or Ride, opt. Bell accents)
		L	L	L	L	L	L	SD Ghost-nts , Backbeat

	1DT&DT2DT&DT3DT&DT4DT&DT5DT&DT6DT&DT		1/16-nt Triplet counting:	
	R L R L R L R L R L R L R L R L		1/8-nt accented, alternating	
		R		SD Backbeat
	1 T& T2 T& T3 T& T4 T& T5 T& T6 T& T		1/16-nt Triplet Shuffle counting:	
	R L R L R L R L R L R L R L R L		1/8-nt accented, alternating	
		R		SD Backbeat

4. Right-Foot Bass Drum

1	2	3	4	5	6	1/4-nts, pulses (2-Feel), or Backbeats (Afro)
1		3	4		6	1/4-nt Shuffle (Samba, Imbaloke)
1	T 2	T 3	T 4	T 5	T 6	T 1/8-nt Triplet Shuffle (Swung 1/8-nts)
	T	T	T	T	T	T Swung Simple Offbeats
1		T	4		T	Swung 1/4-nt Duplet, 2:3 Polyrhythm, Hemiola
1	2	T 3	4	5	T 6	Waltz Swing Feel (R & B)

5. 2 Feet on Double-Bass Drum or Single-Bass Drum plus Hi-Hat (Closed or Splashed)

1	2	3	4	5	6	1/4-nt counting:
R			L			2-Feel pulse
R	L	R	L	R	L	Alternating Triplet sticking
R	L	L	R	L	L	RLL Triplet sticking
R	R	L	R	R	L	RRL Triplet sticking
R	L	R	R	L	R	RLR Triplet sticking

1	D	T	2	D	T	3	D	T	4	D	T	5	D	T	6	D	T	1/8-nt Triplet counting:
R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	Alternating 1/8-nt Triplets
R	L	L	R	L	L	R	L	L	R	L	L	R	L	L	R	L	L	RLL 1/8-nt Triplet sticking
R	R	L	R	R	L	R	R	L	R	R	L	R	R	L	R	R	L	RRL 1/8-nt Triplet sticking
R	L	R	R	L	R	R	L	R	R	L	R	R	L	R	R	L	R	RLR 1/8-nt Triplet sticking
R		L	R		L	R		L	R		L	R		L	R		L	1/8-nt Triplet Shuffle (alternating)
R		R	L		L	R		R	L		L	R		R	L		L	1/8-nt Triplet Shuffle (doubles)

1	D	T	&	D	T	2	D	T	&	D	T	3	D	T	&	D	T	4	D	T	&	D	T	5	D	T	&	D	T	6	D	T	&	D	T	1/16-nt Triplets
R		L		R		L		R		L		R		L		R		L		R		L		R		L		R		L		R		L	1/8-nts	
R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	1/16-nt Triplets
R	L	L	R	L	L	R	L	L	R	L	L	R	L	L	R	L	L	R	L	L	R	L	L	R	L	L	R	L	L	R	L	L	R	L	L	RLL 1/16-nt Triplets
R	R	L	R	R	L	R	R	L	R	R	L	R	R	L	R	R	L	R	R	L	R	R	L	R	R	L	R	R	L	R	R	L	R	R	L	RRL 1/16-nt Triplets
R	L	R	R	L	R	R	L	R	R	L	R	R	L	R	R	L	R	R	L	R	R	L	R	R	L	R	R	L	R	R	L	R	R	L	R	RLR 1/16-nt Triplets
	R	L		R	L		R	L		R	L		R	L		R	L		R	L		R	L		R	L		R	L		R	L		R	L	Double Offbeats
R		R	L		L	R		R	L		L	R		R	L		L	R		R	L		L	R		R	L		L	R		R	L		L	Shuffle (doubles)
R		L	R		L	R		L	R		L	R		L	R		L	R		L		L	R		L	R		L	R		L	R		L	Shuffle (alternating)	

6. Left-Foot Hi-Hat (Choked or Splashed), mounted Woodblock, or mounted Cowbell

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