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PROGRESSIVE STEPS TO SYNCOPATION FOR THE MODERN DRUMMER

BY
TED REED

Alfred

PROGRESSIVE STEPS TO

SYNCOPATION

FOR THE MODERN DRUMMER

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Foreword

In every band or ensemble, the drummer is called upon to give that group a solid rhythmic foundation. Therefore it is important that every drummer have excellent music reading skills. The goal of this book is to first introduce basic music reading skills and then to explore many of the most common syncopation rhythms found in today's music.

Here are some suggestions on how to practice the rhythms and exercises found in this book:

1. Count out loud. This is a "must" in order to become a good reader.
2. Practice at various tempos from slow to fast.
3. Work on incorporating the syncopated rhythms you learn in this book around the full drumset (toms, cymbals, hi-hat, etc.).
4. Devote some of your practice time to playing with a metronome.

Remember, there is no substitute for a good teacher.

Since its publication, many drummers have asked me how I was inspired to write *Progressive Steps to Syncopation for the Modern Drummer.*

I was teaching drums at the Hartnett Music School, located at 1585 Broadway in New York City. I gave 85 half-hour lessons each week and had approximately 55 students (some took two lessons a week). I taught Monday through Friday, 9:00 a.m. to 2:00 p.m. and 6:00 p.m. to 10:00 p.m. In each half-hour lesson, I would listen to the student's last lesson and then write, demonstrate, explain and play with them on their new lesson. Since I could not find any books on syncopation, each lesson had to be written out individually.

When I would get home at night, my hands and arms would ache as a result of having to do so much writing. It was then that I decided to write the lessons out on manuscript paper. I wrote every night from midnight to 4:00 a.m., until I had a total of 60 pages. I had 200 copies of each page printed, which enabled me to hand whatever page was needed to a student—no more writing out each lesson every time.

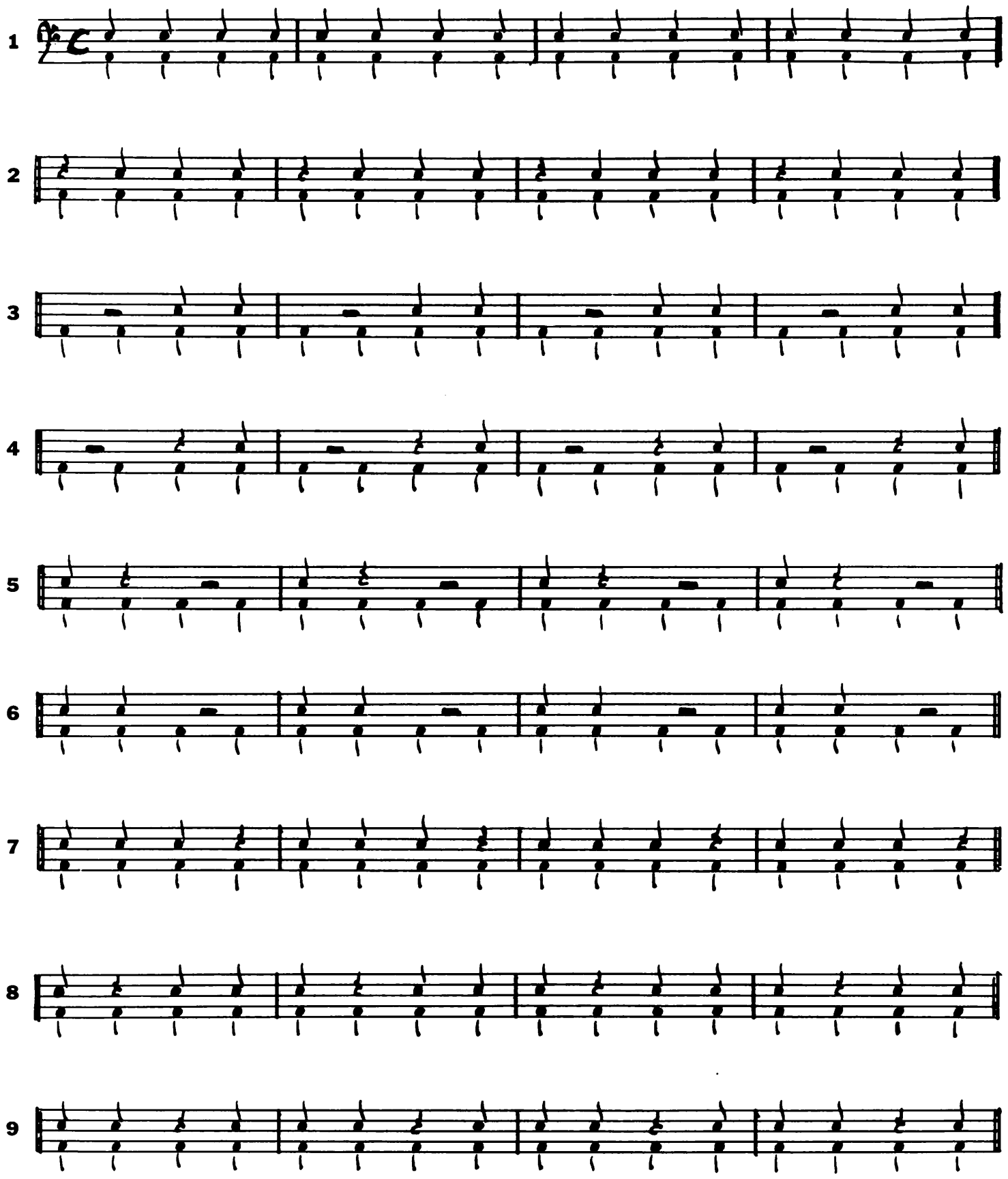
I was careful to protect my original work from plagiarism until I received an official copyright from the Bureau of Copyrights in Washington, D.C. I had it published in 1958, and the book has sold very well ever since. Thanks to many teachers and drummers it is now one of the most popular drum books ever written.

Ted Reed

Note-Reading Rhythms/Exercises

Lesson One

Playing quarter notes, quarter rests and half rests.



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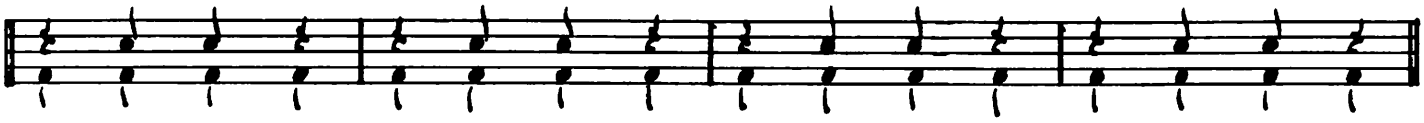

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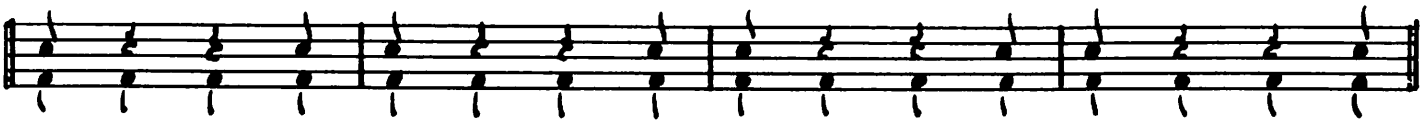

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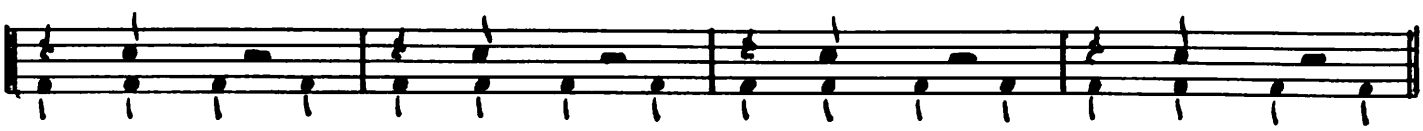

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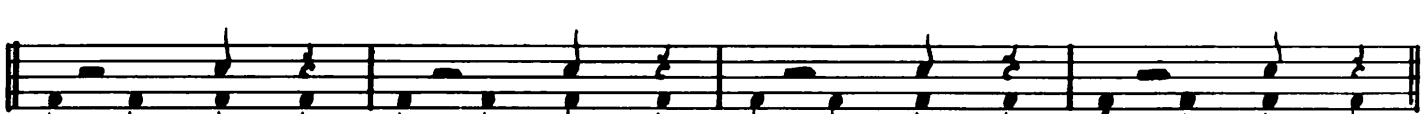

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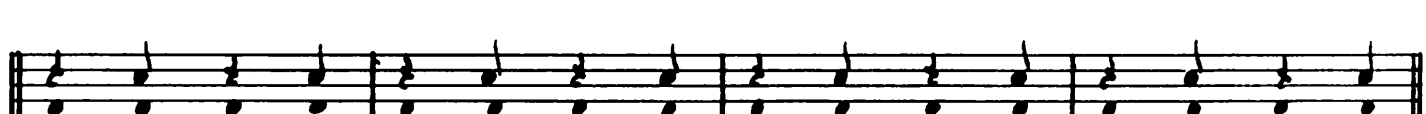

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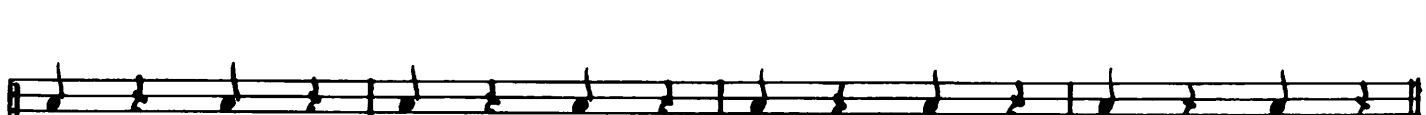

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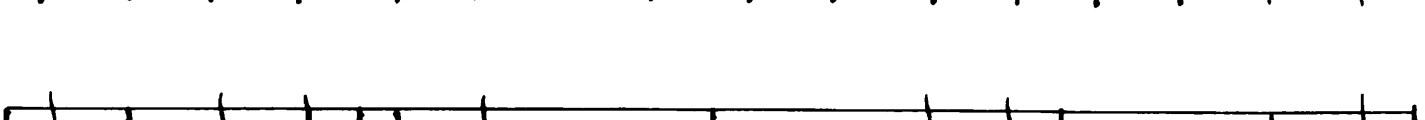

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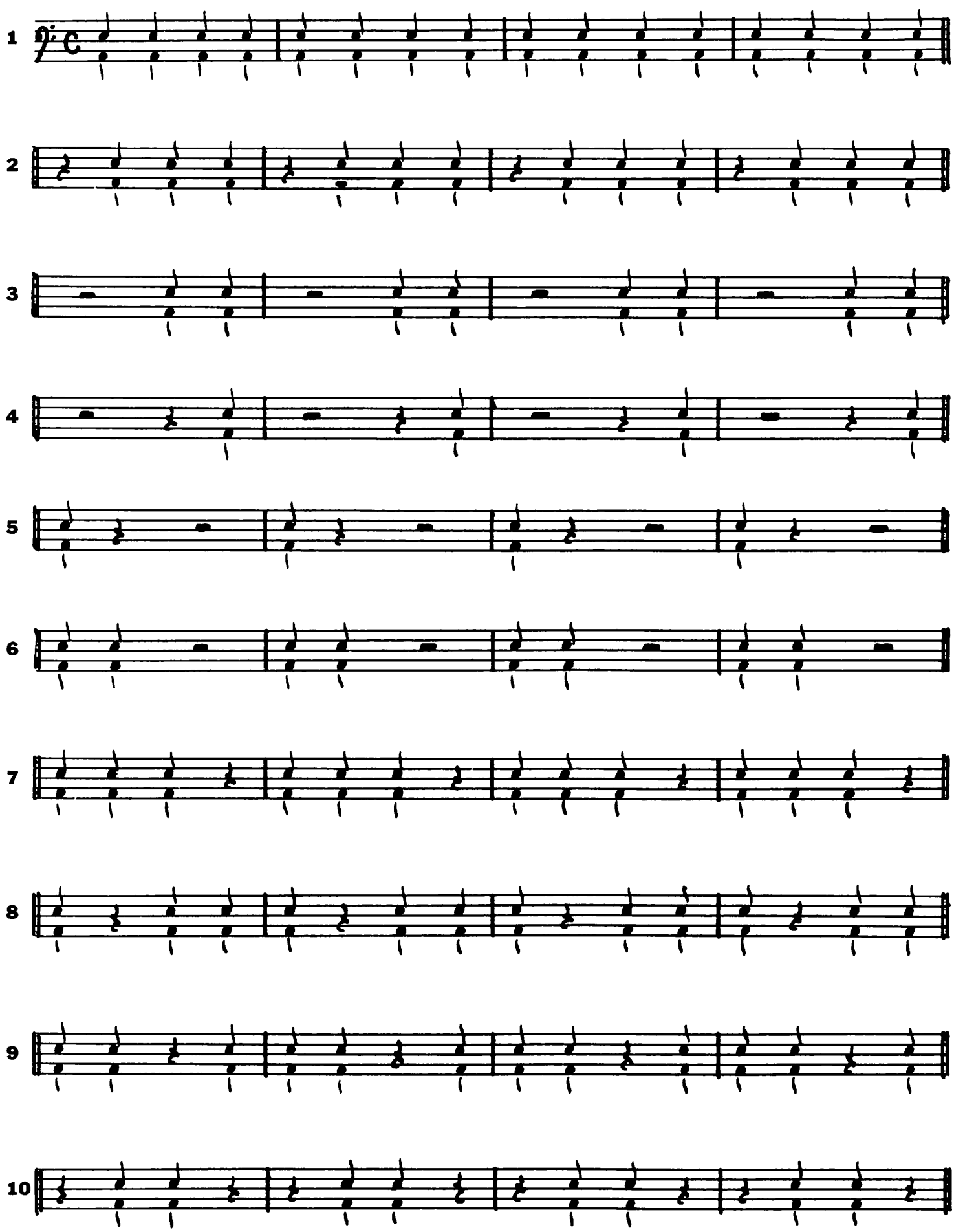

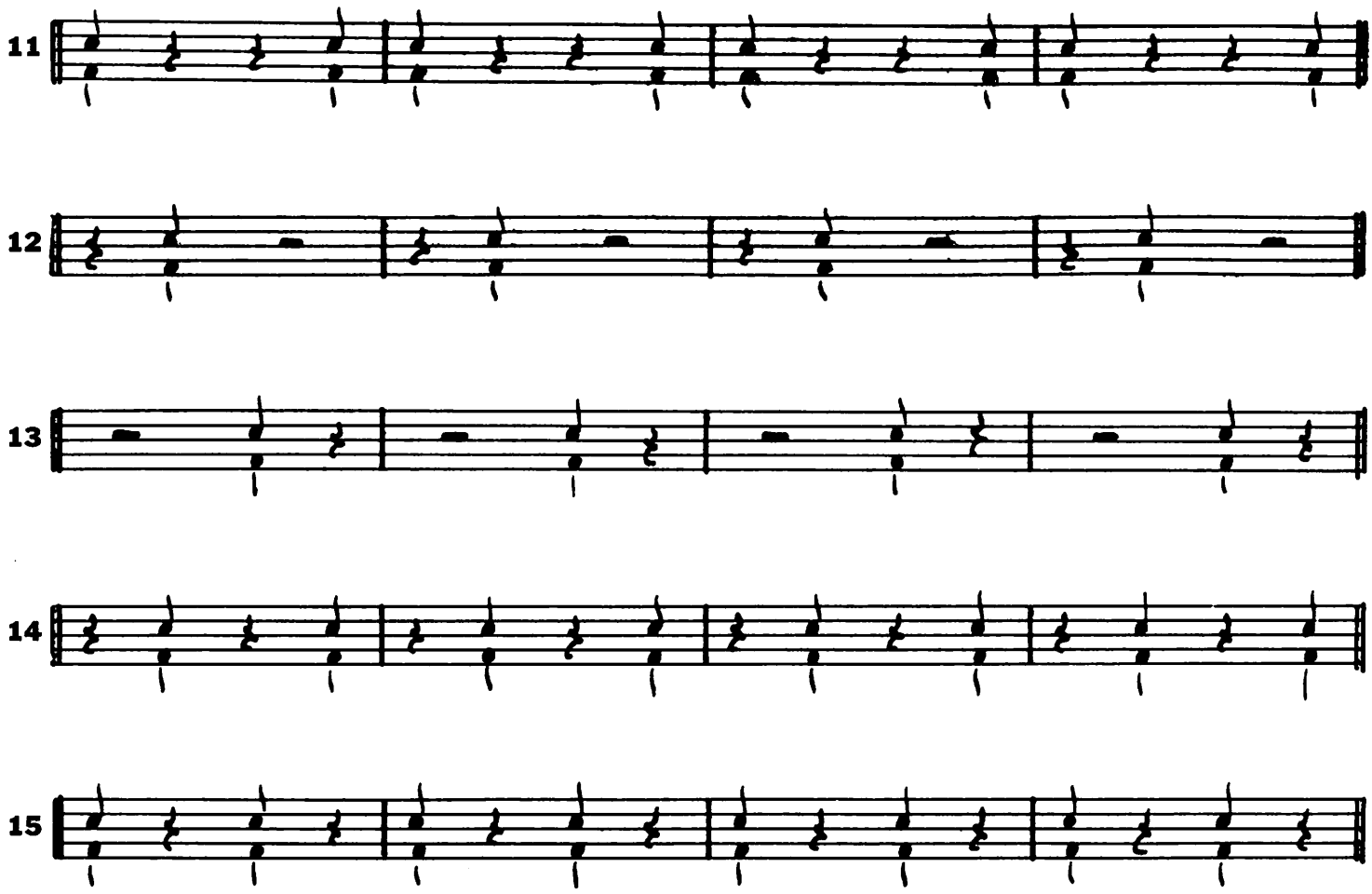

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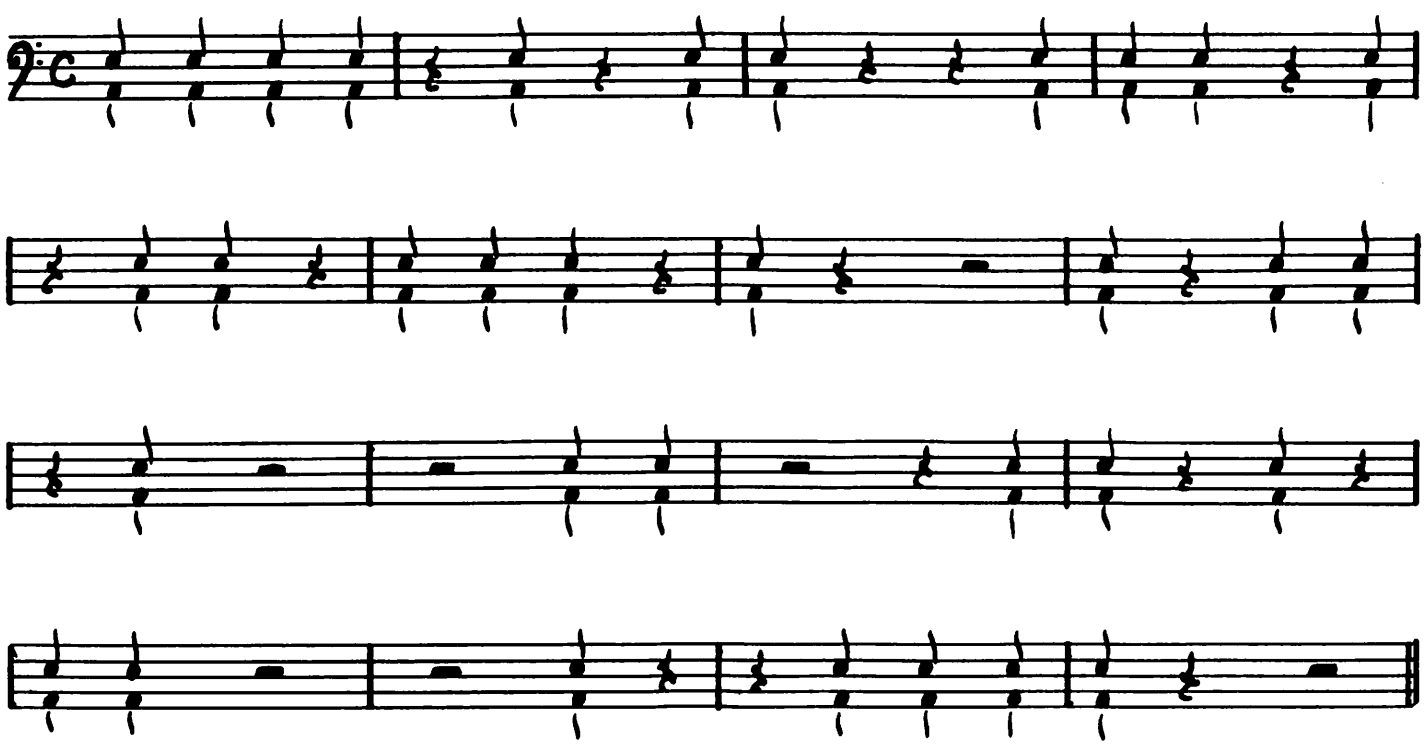
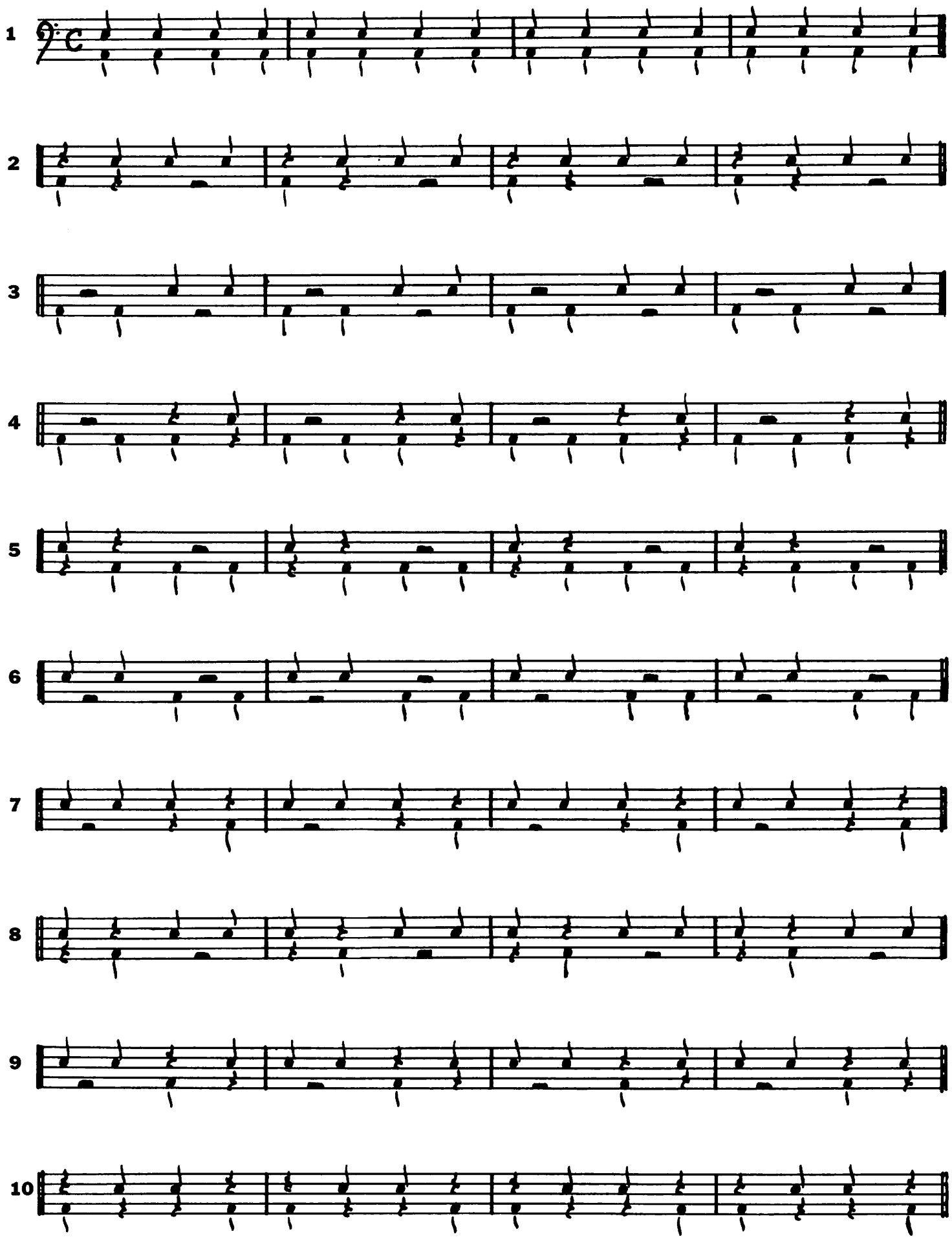
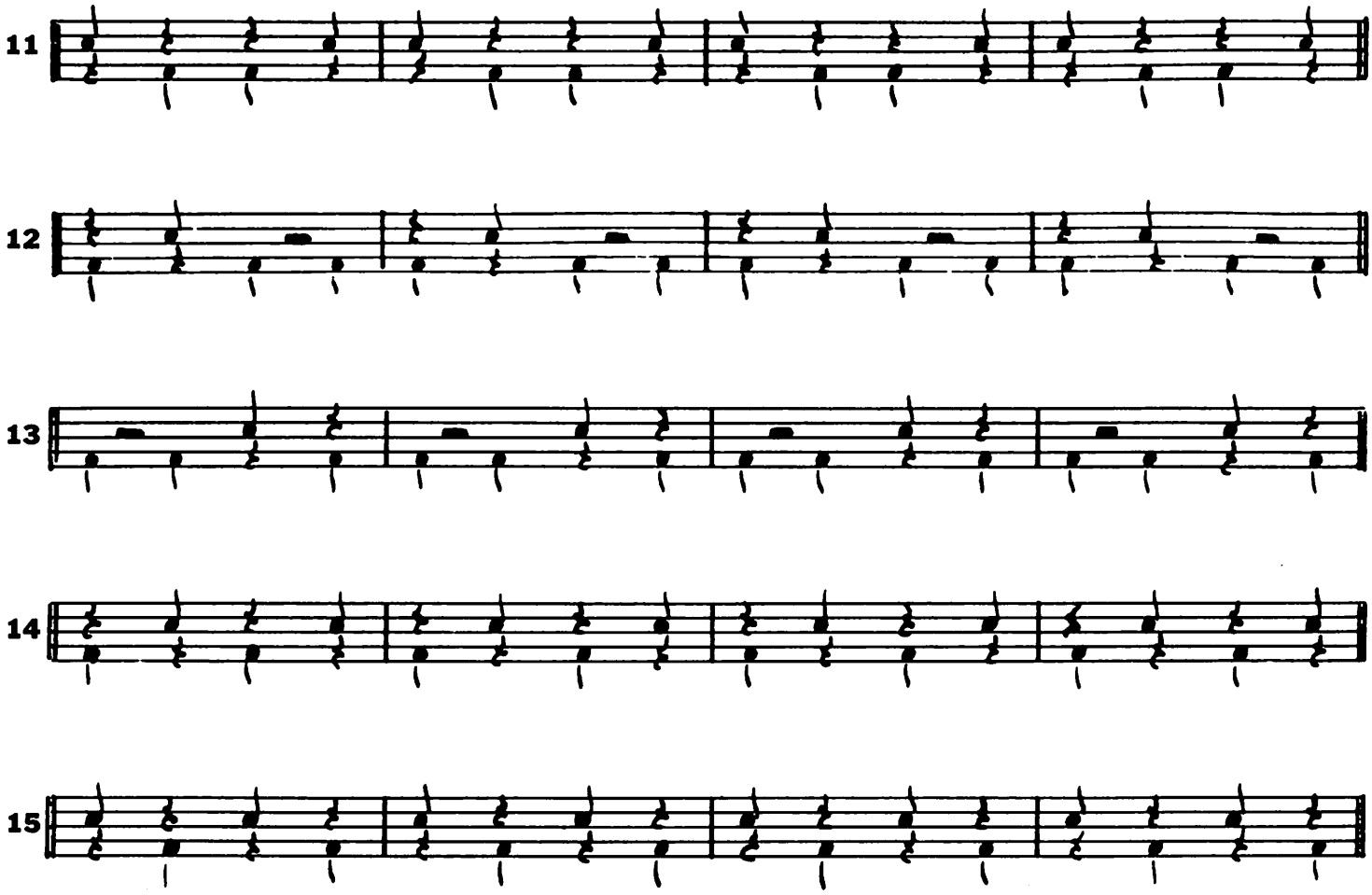


Lesson Three

Playing quarter notes, quarter rests and half rests independently.





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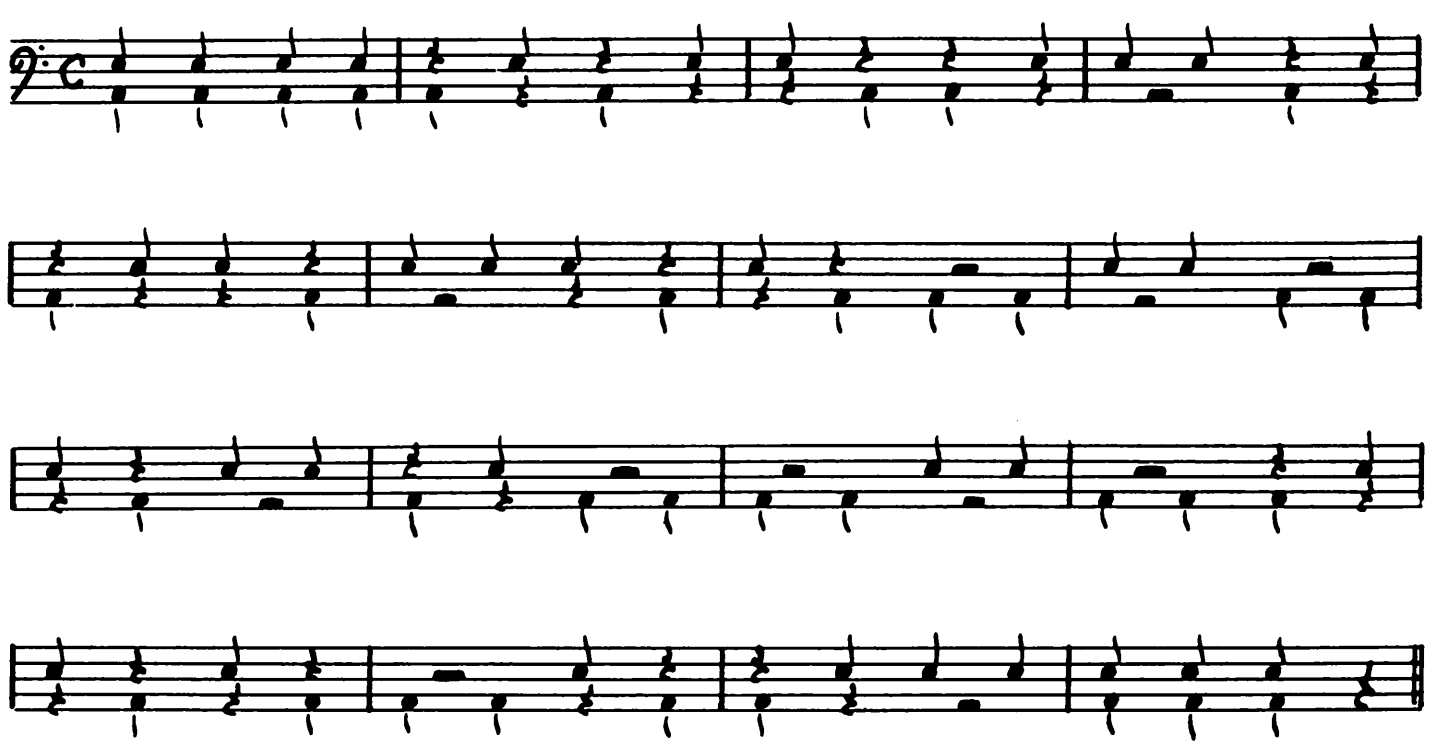

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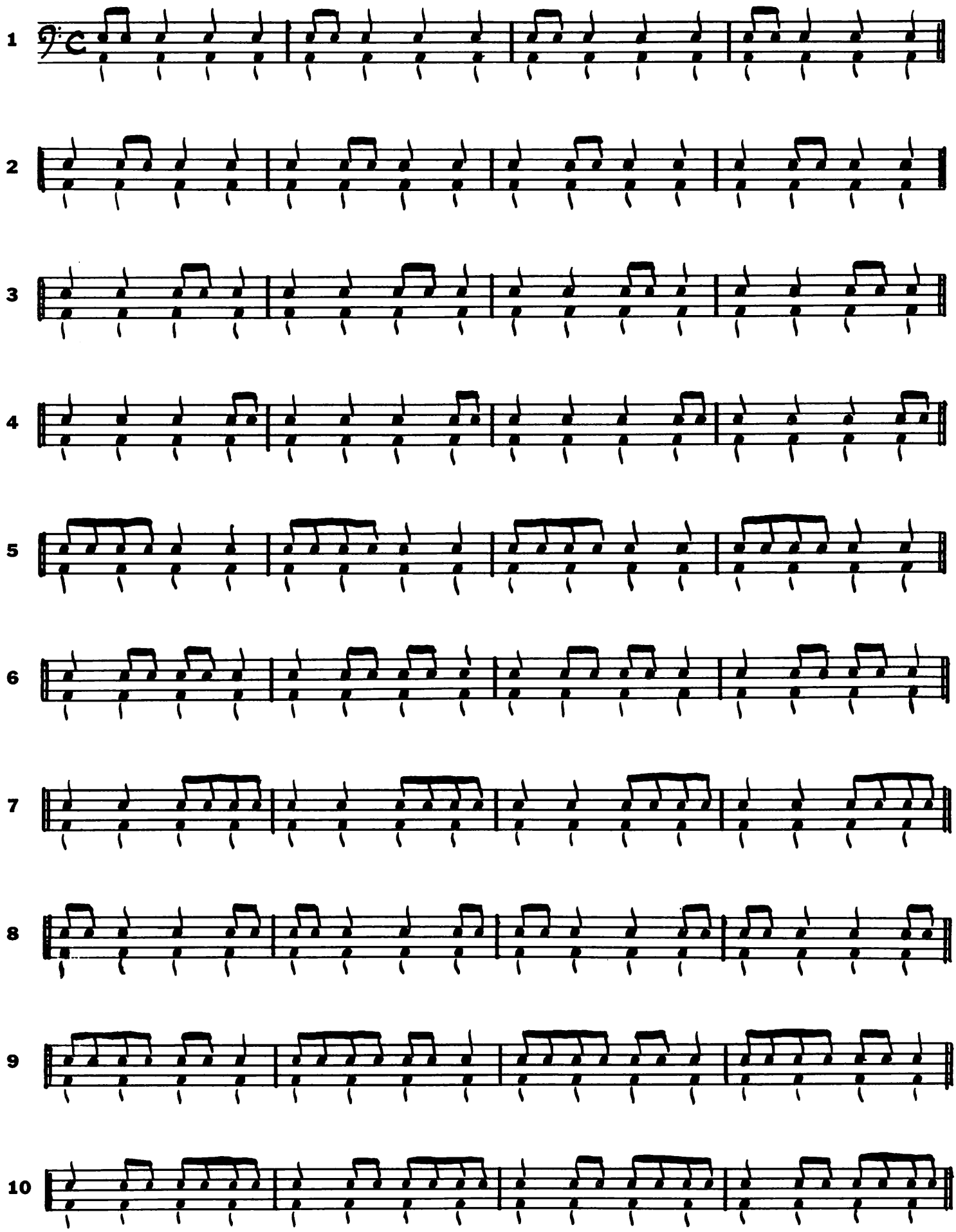

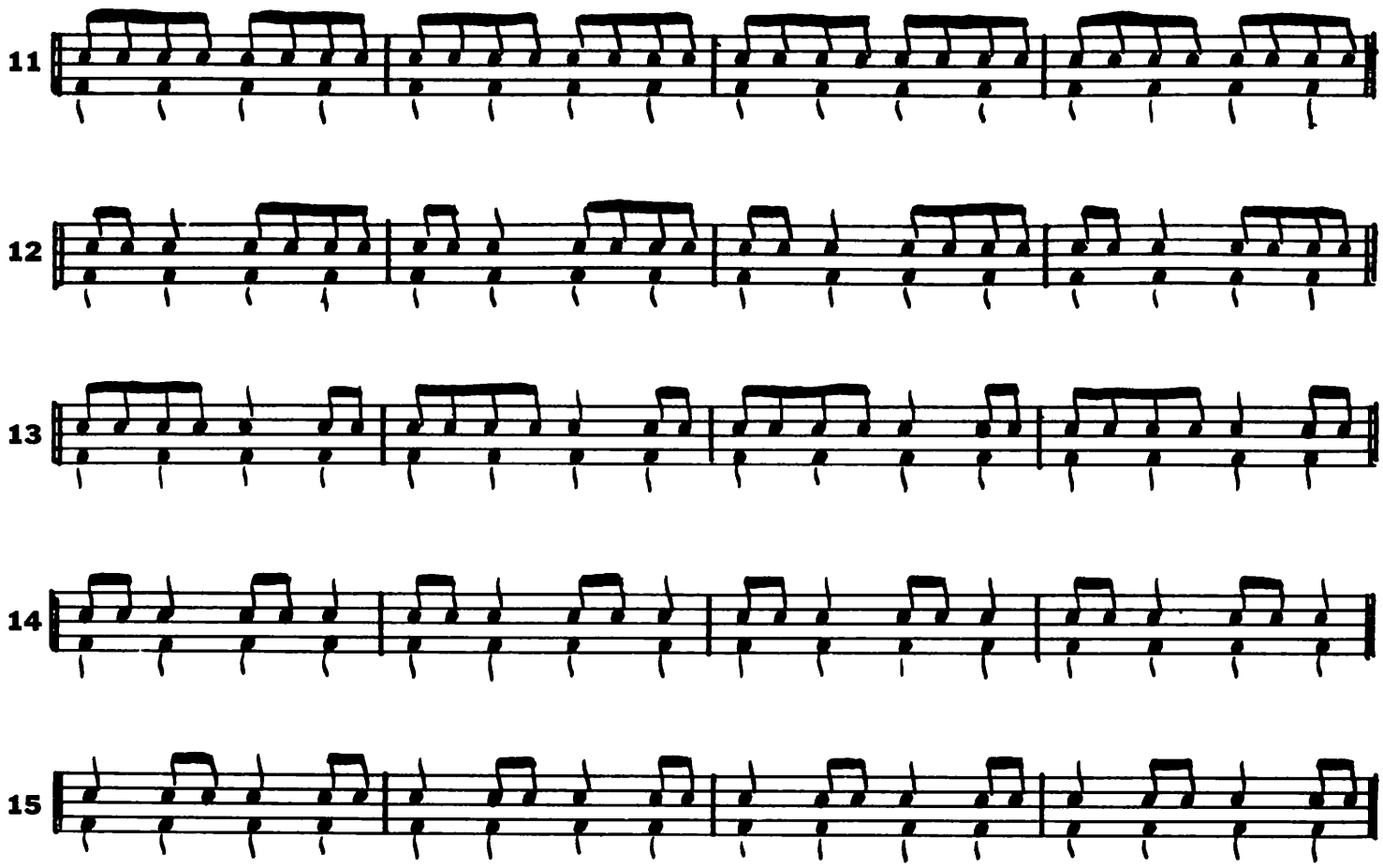

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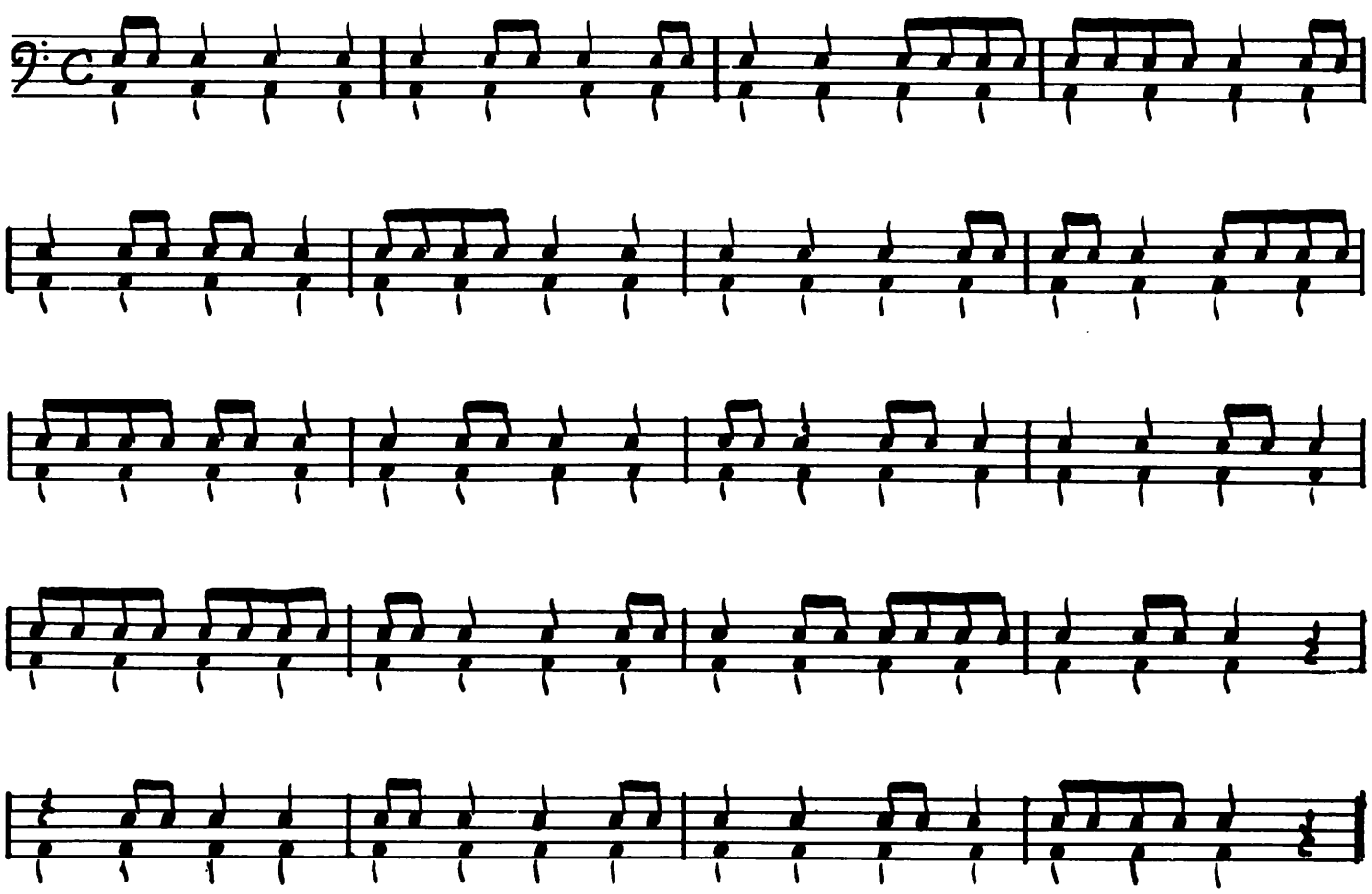

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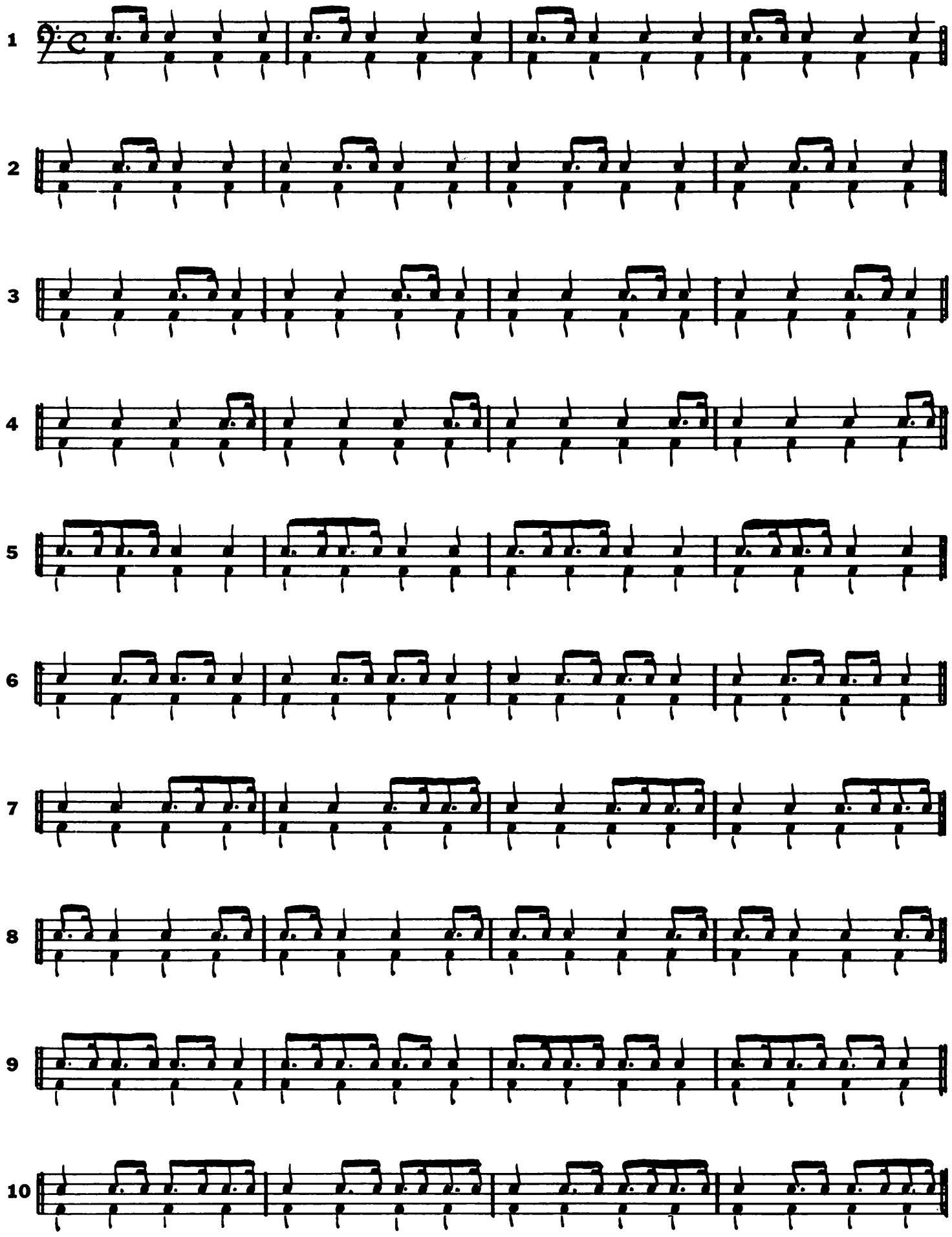
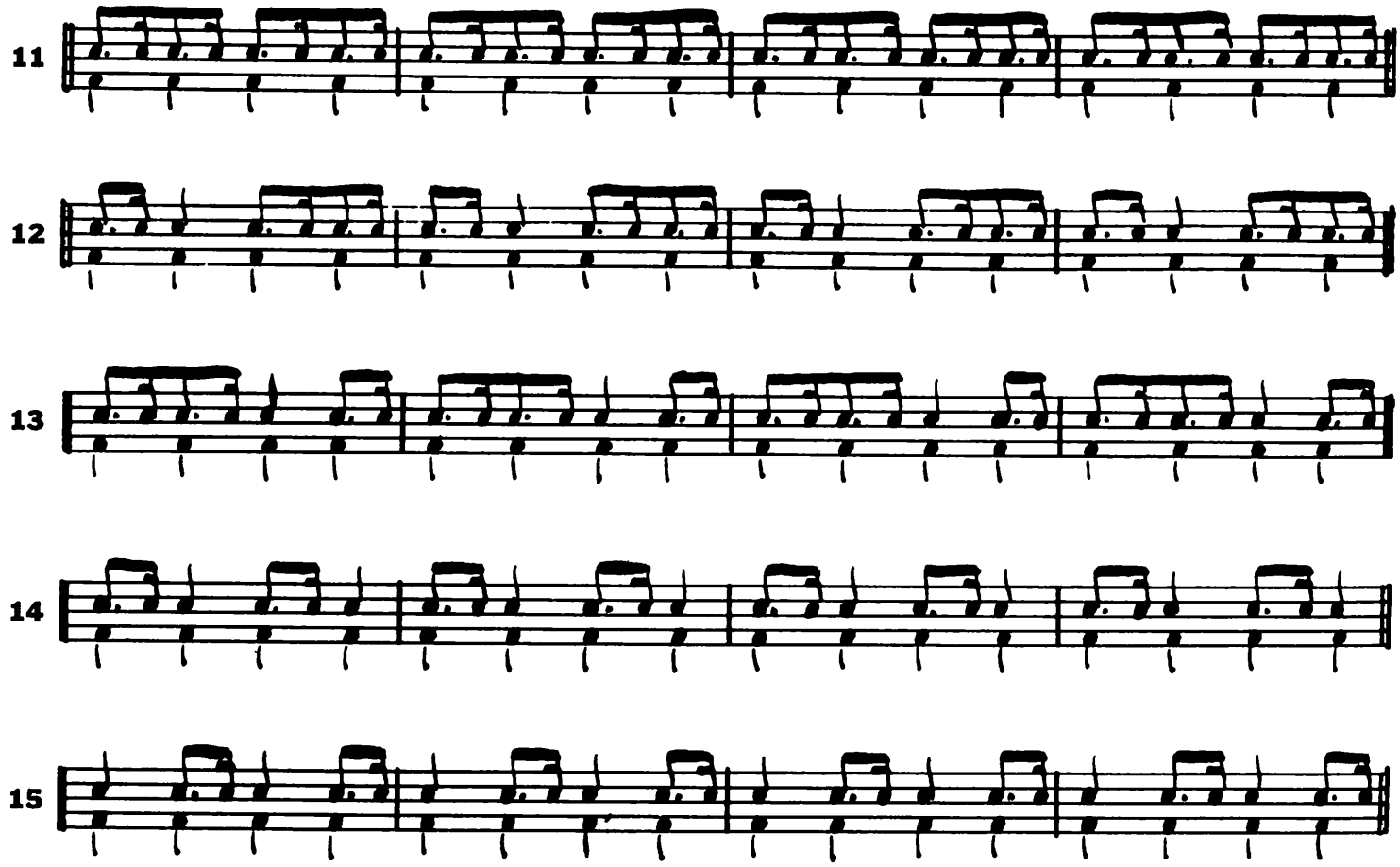
Playing dotted eighth/sixteenth notes and quarter notes.





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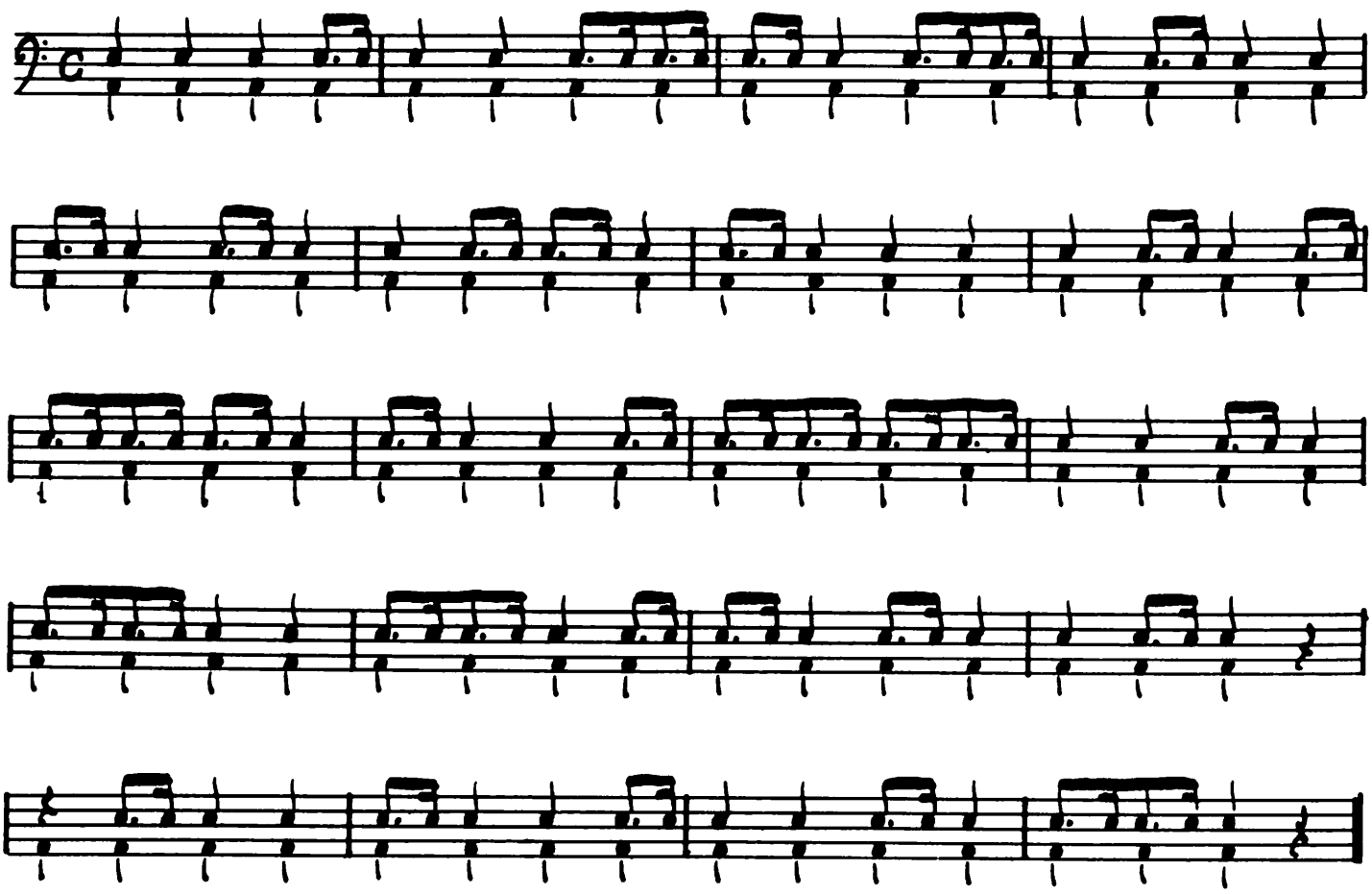

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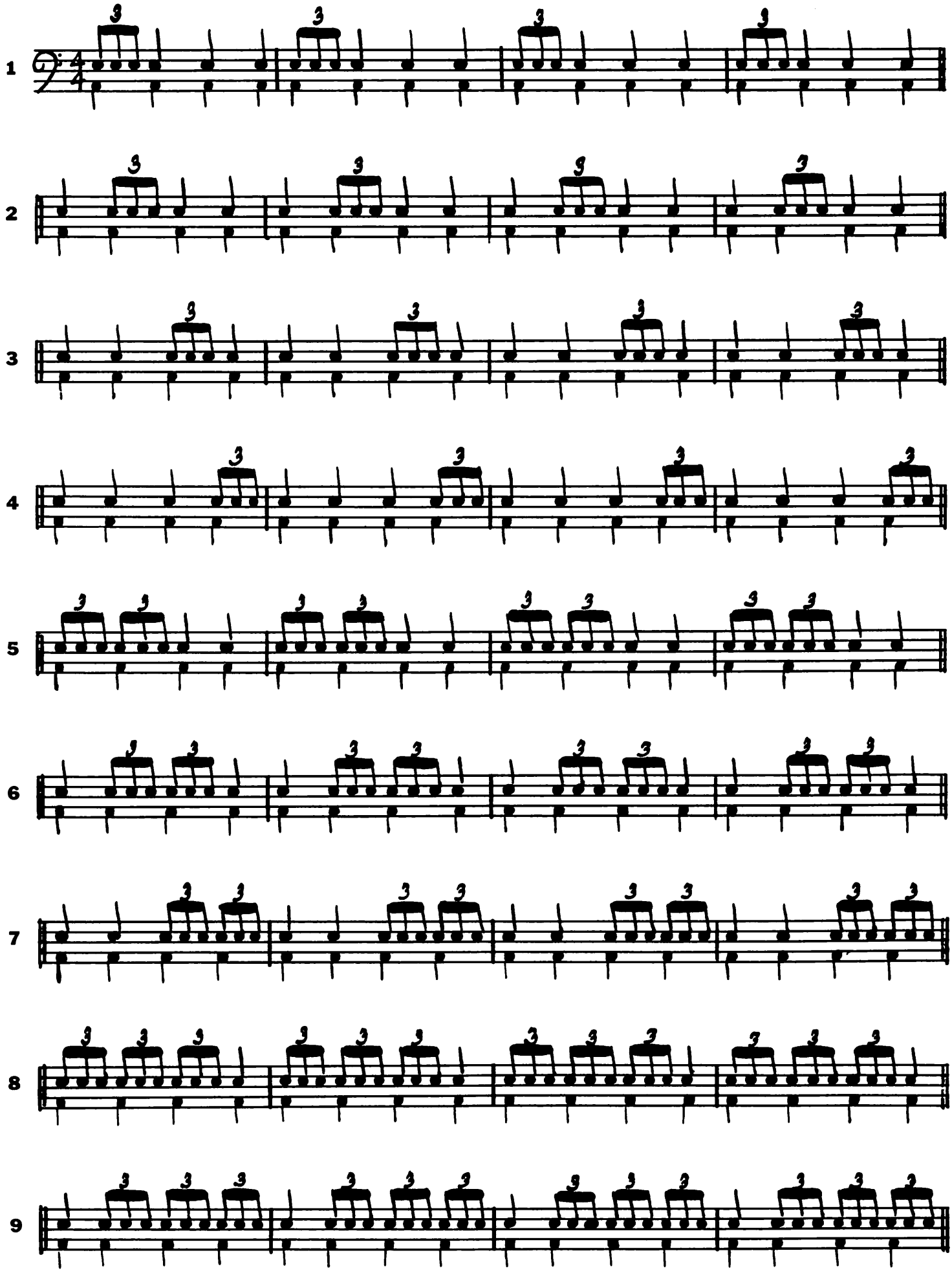
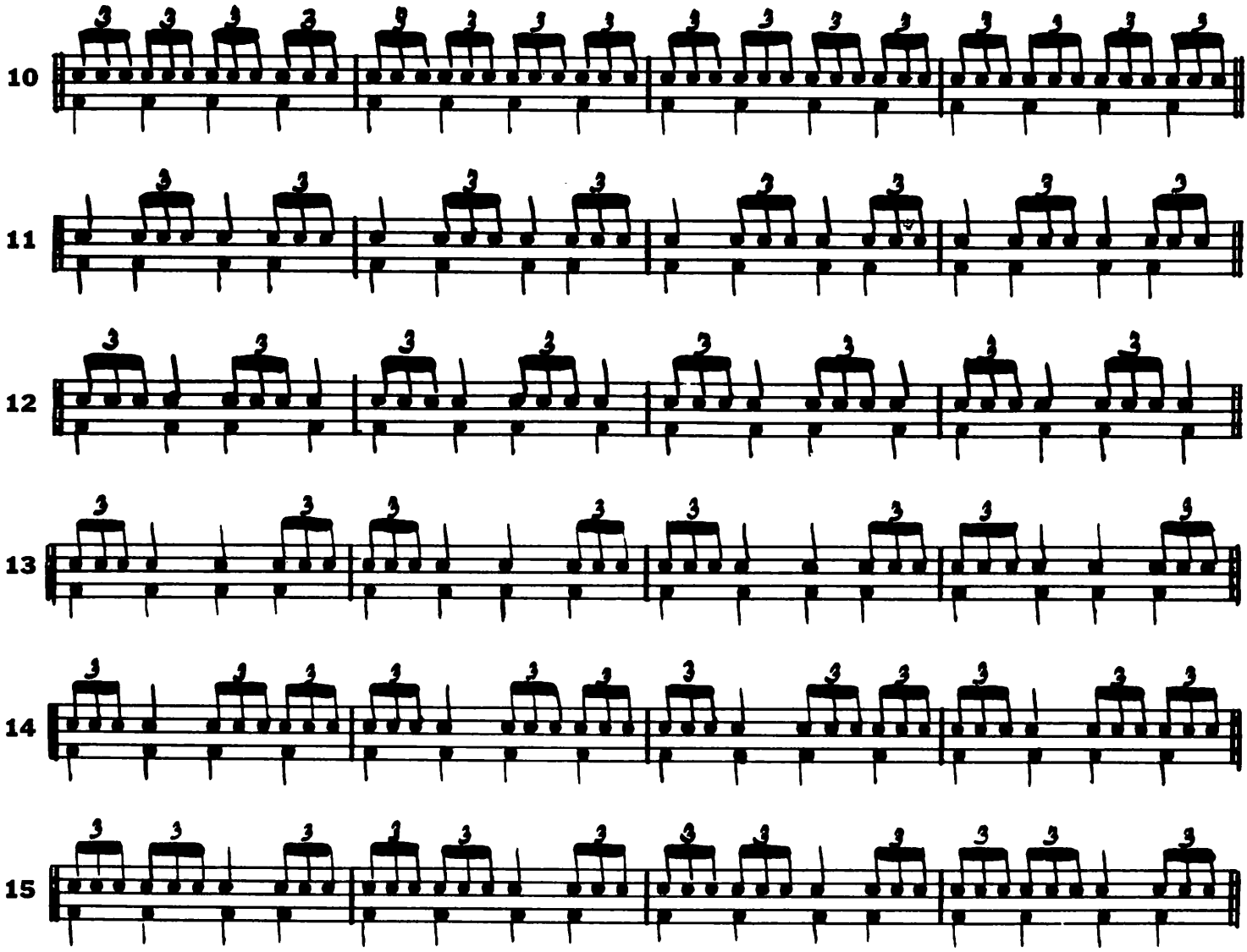
Playing eighth-note triplets and quarter notes.





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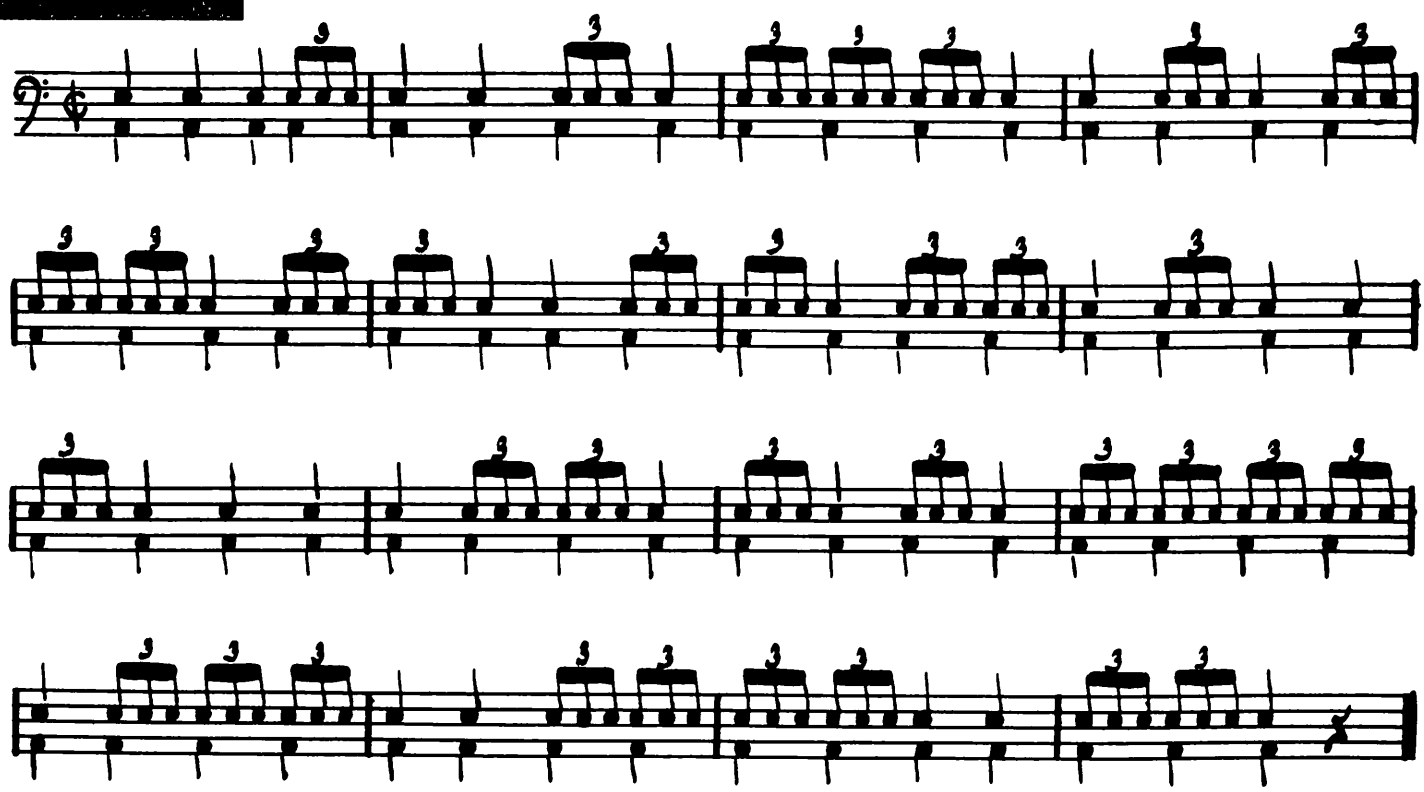

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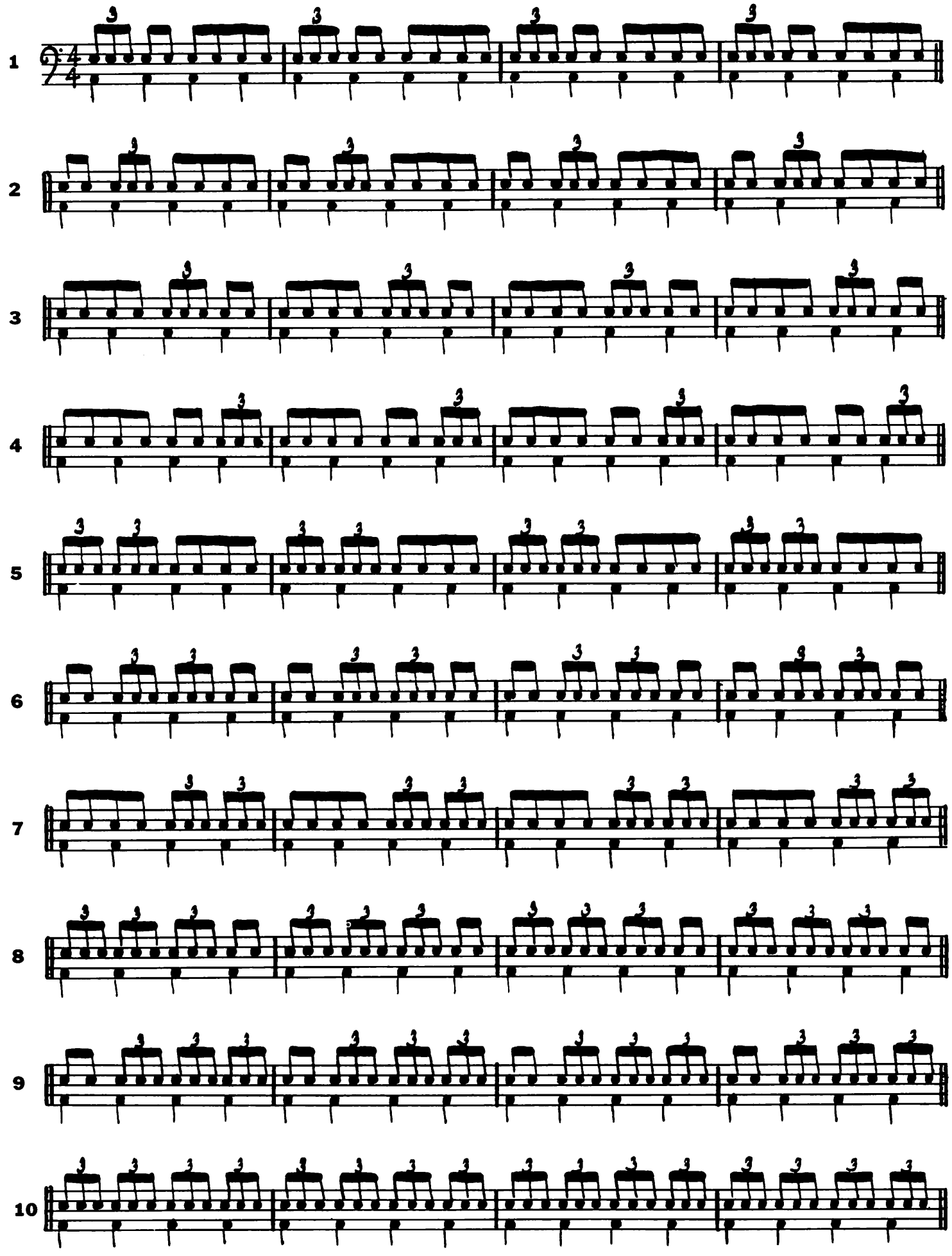
Playing eighth-note triplets, eighth notes and quarter notes.



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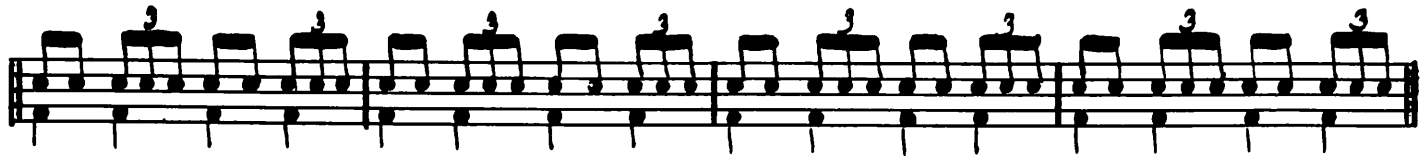

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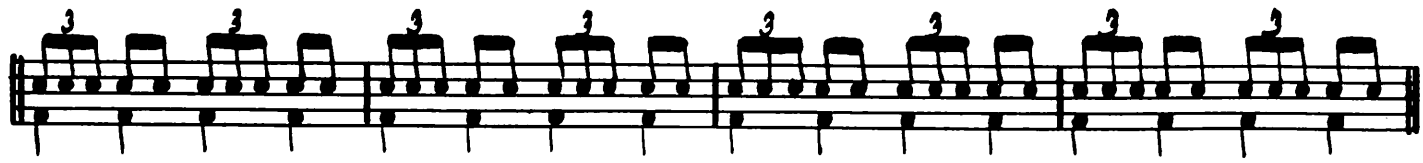

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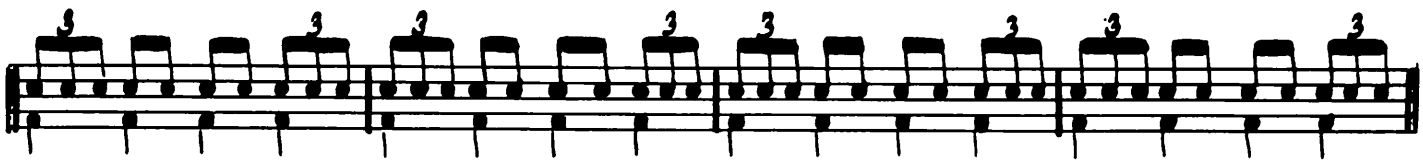

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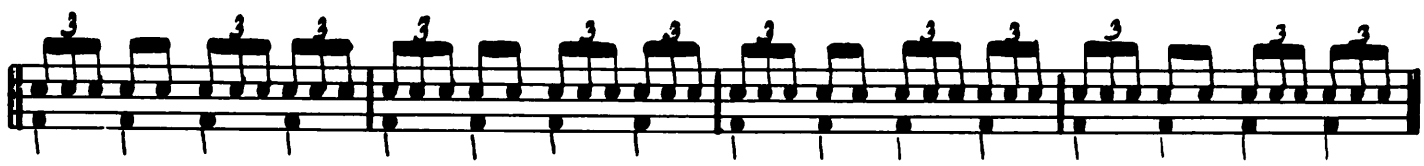

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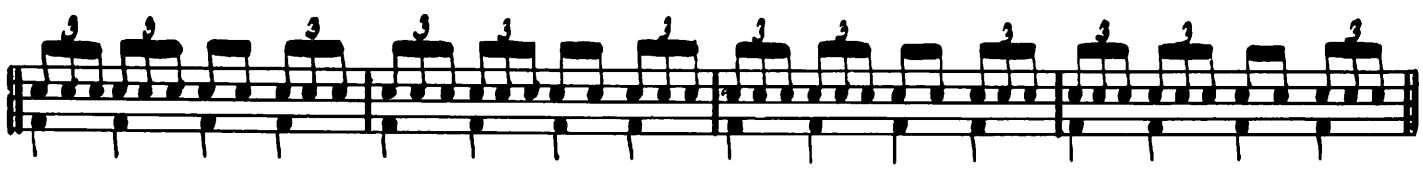

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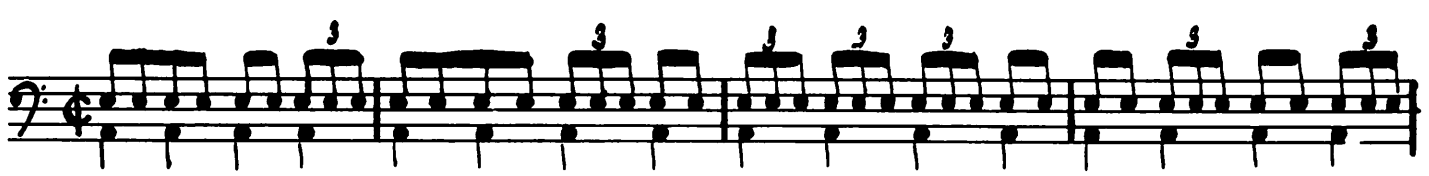
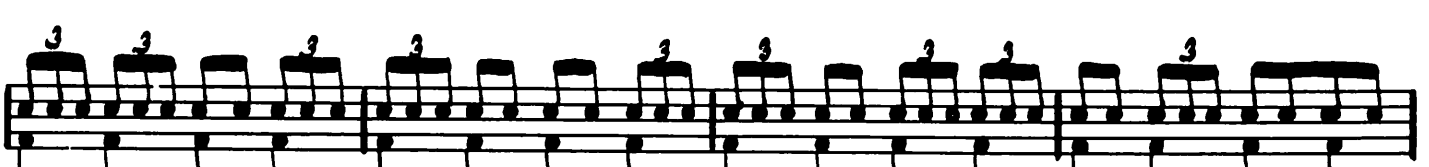
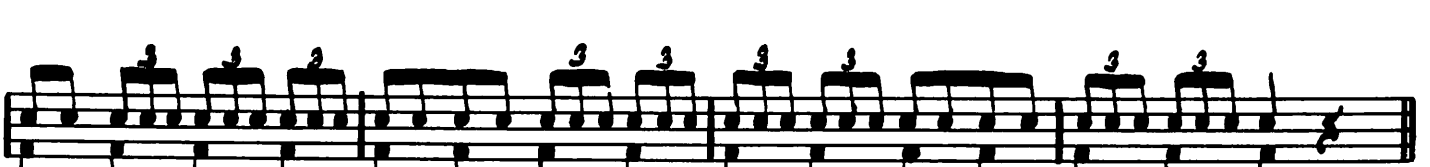
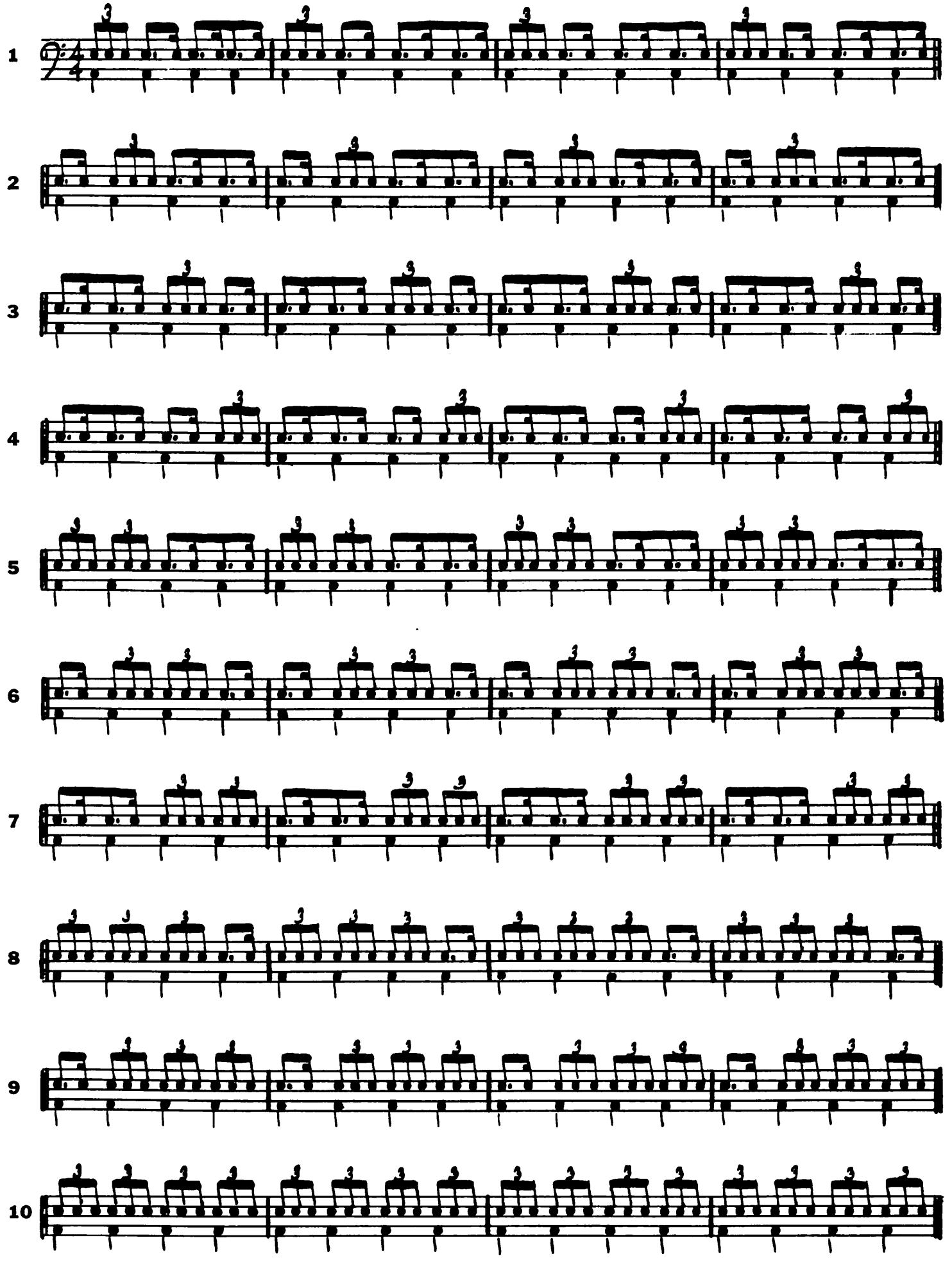


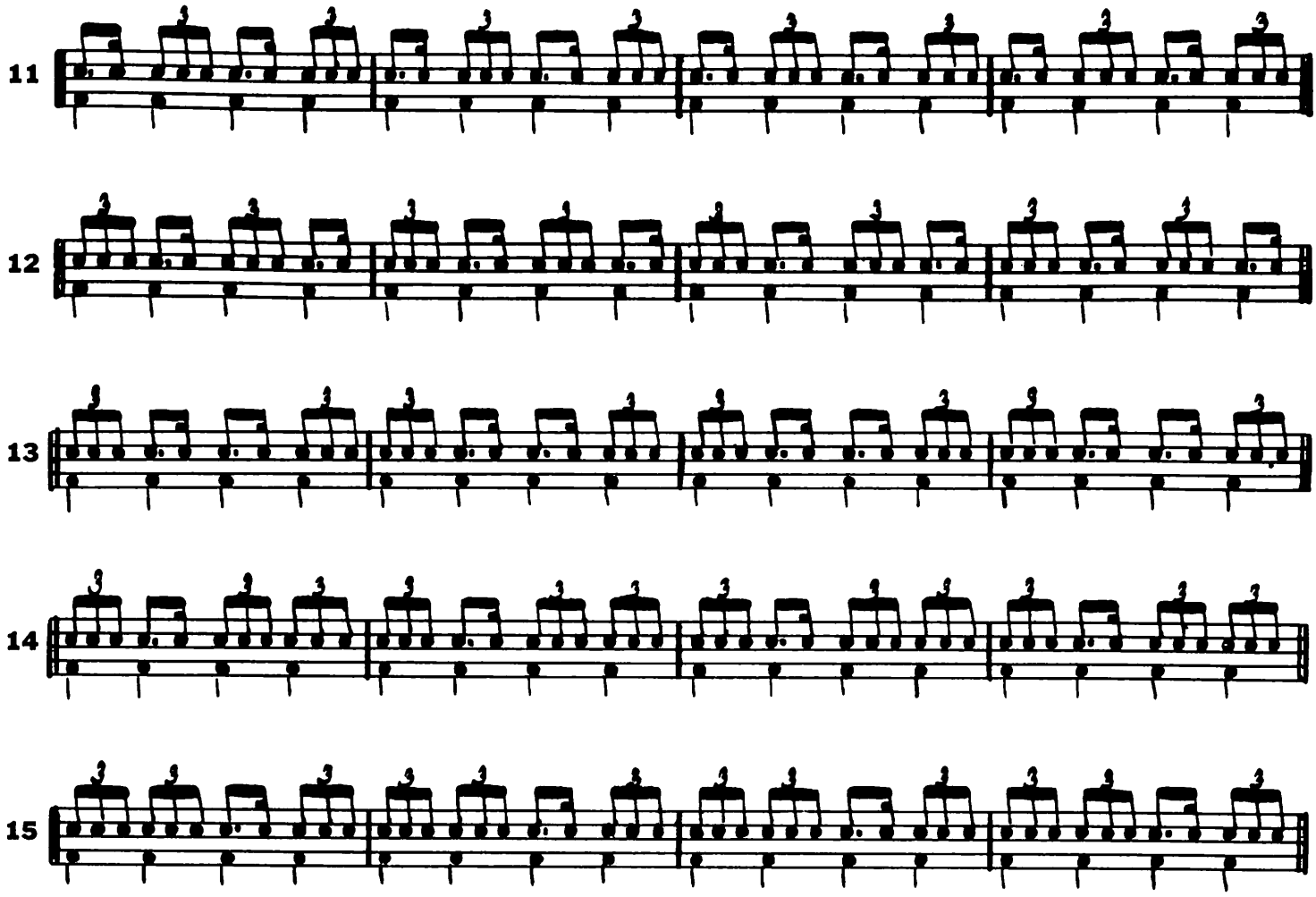




Lesson Eight

Playing eighth-note triplets and dotted eighth/sixteenth notes.





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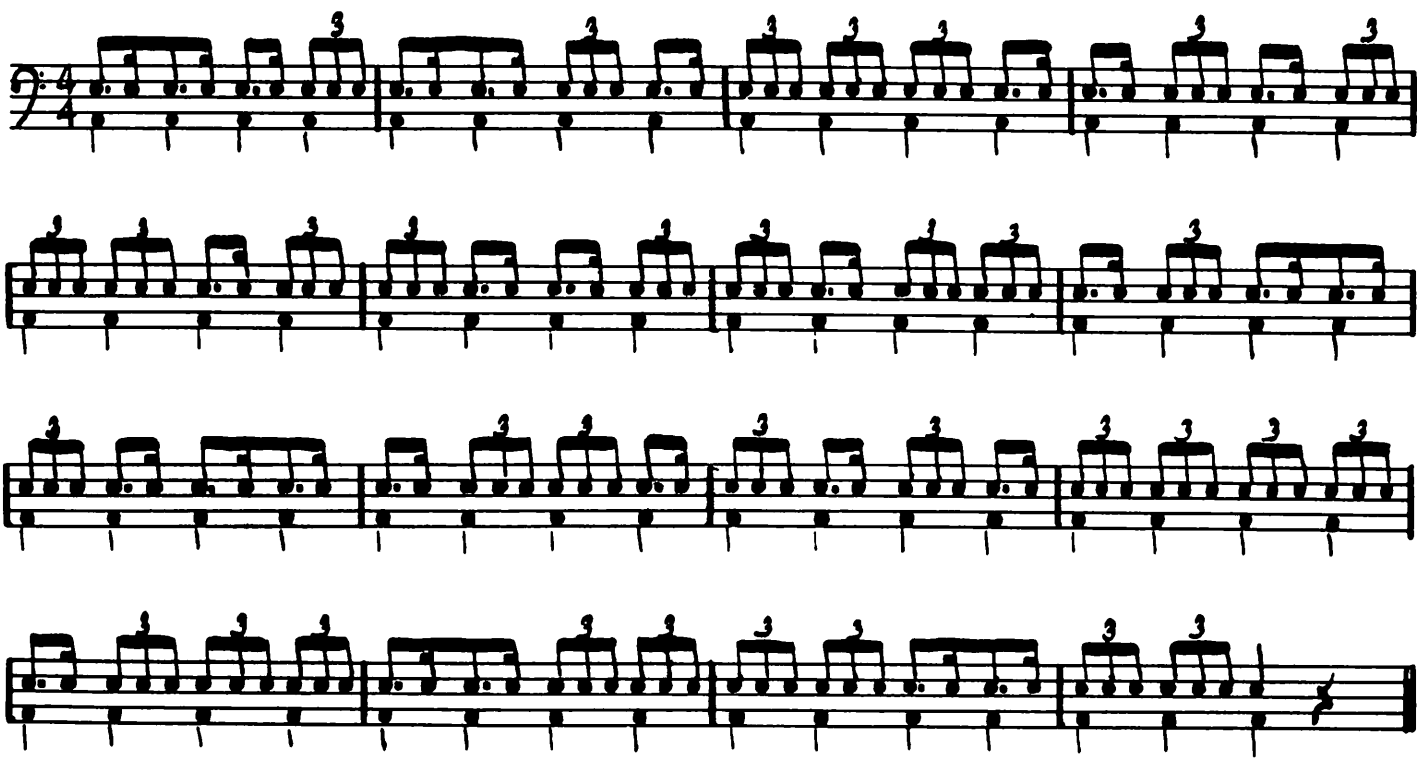
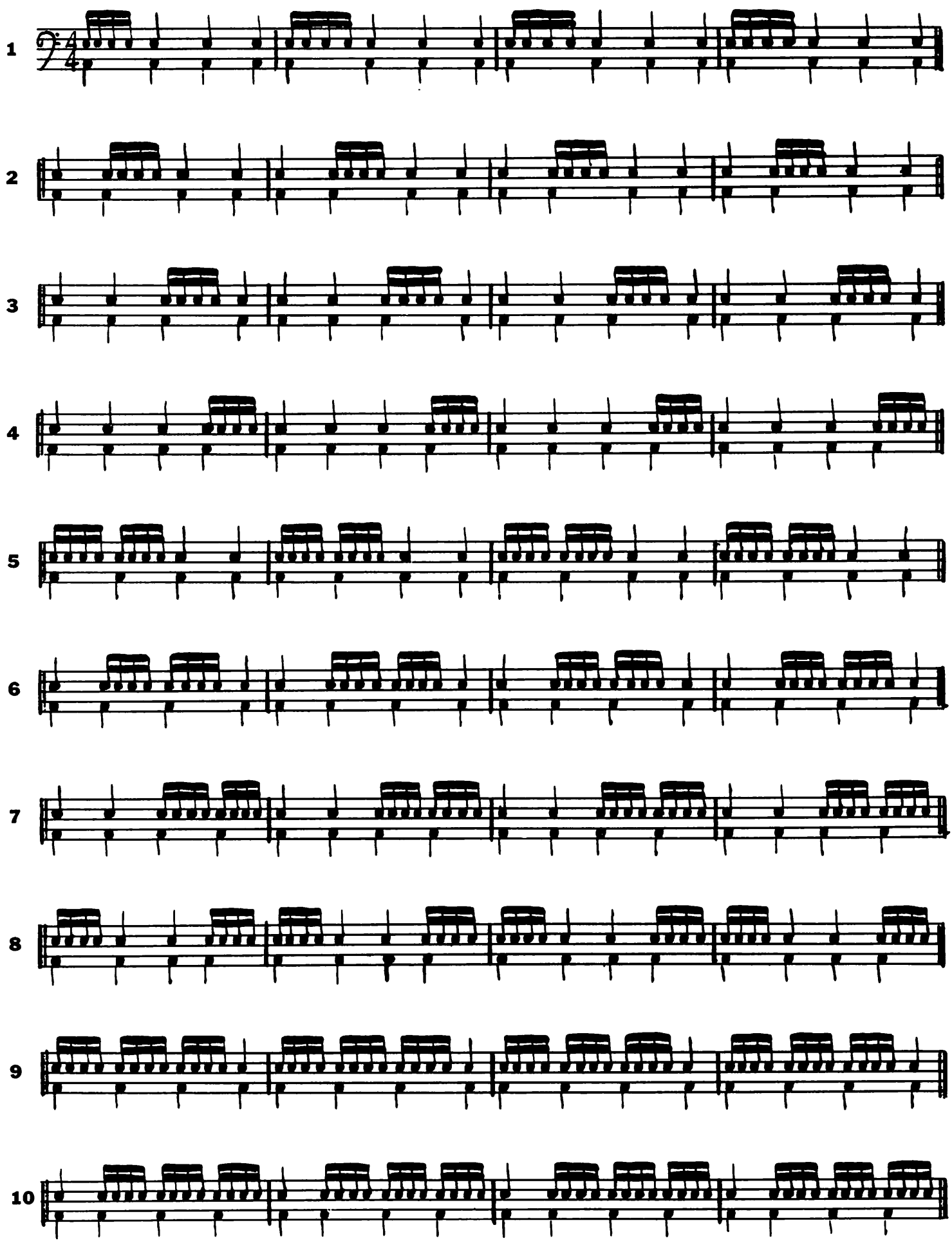
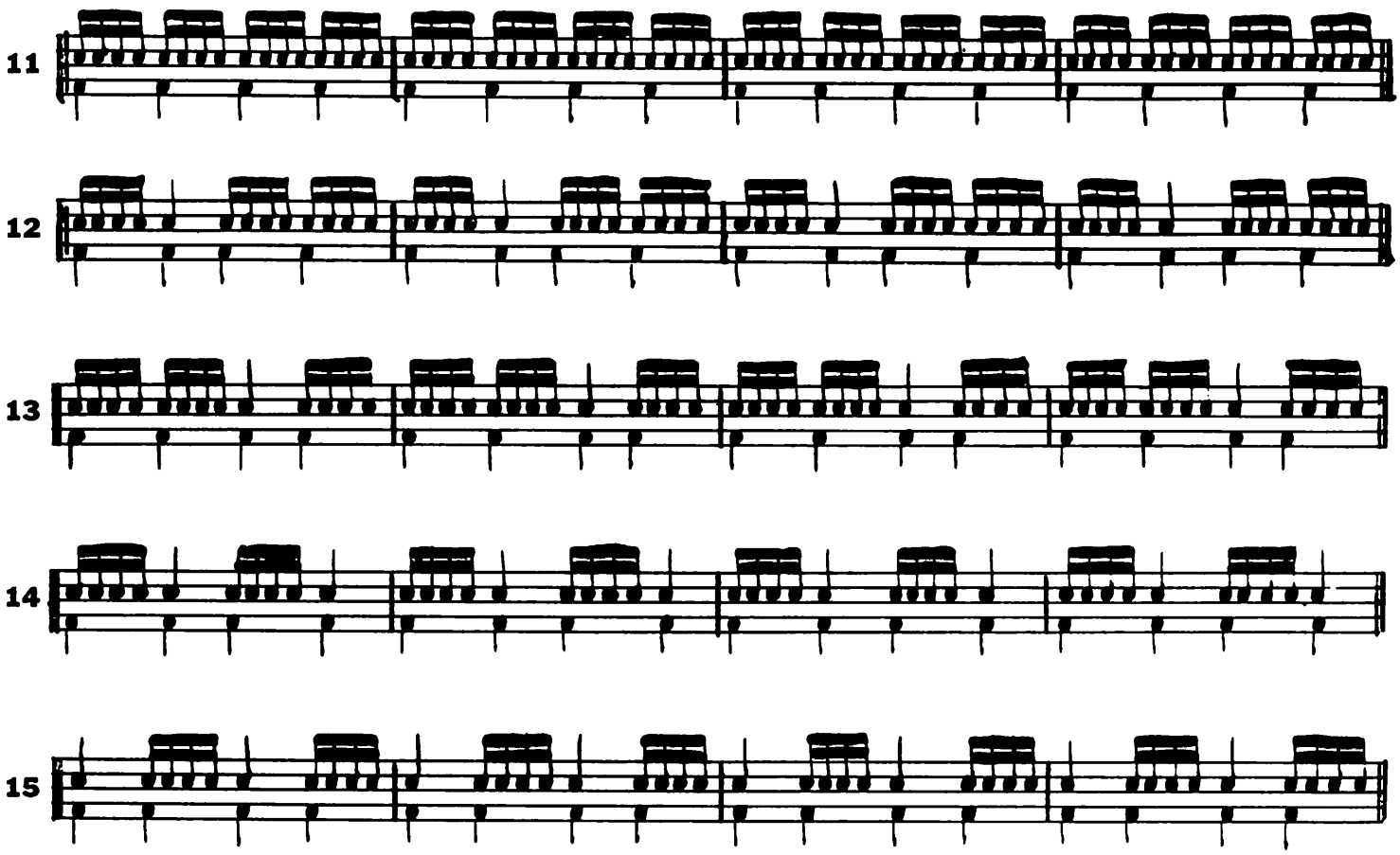


Lesson Nine

Playing sixteenth notes and quarter notes.





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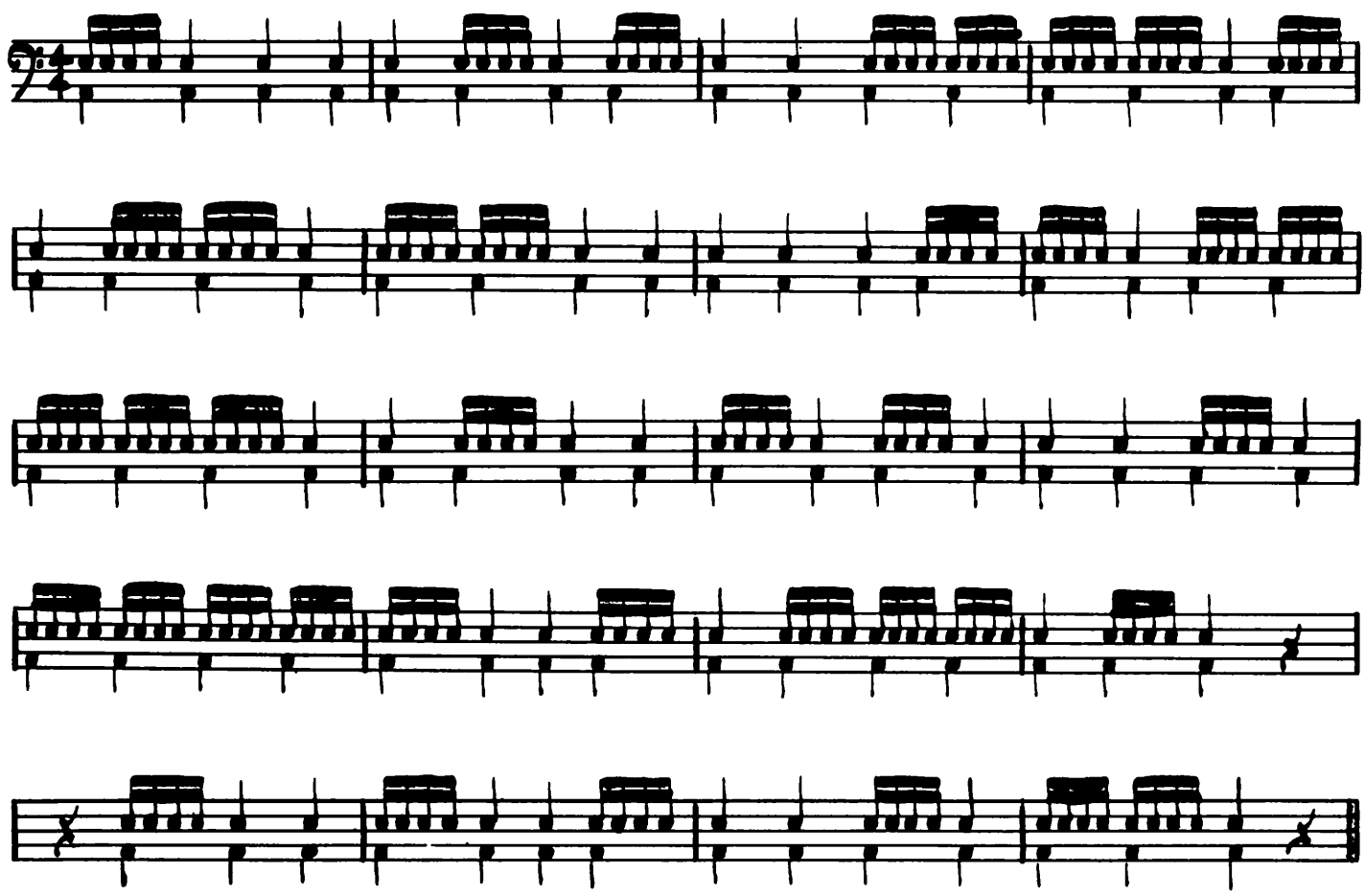

Lesson Ten

Playing sixteenth notes and eighth notes.

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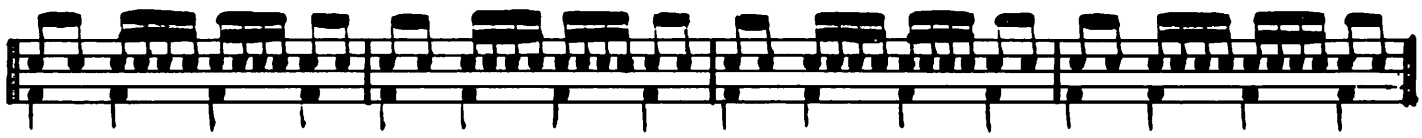

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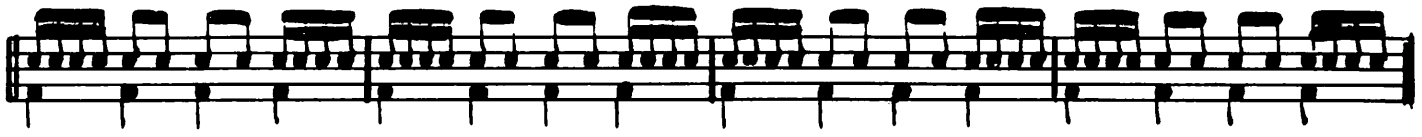

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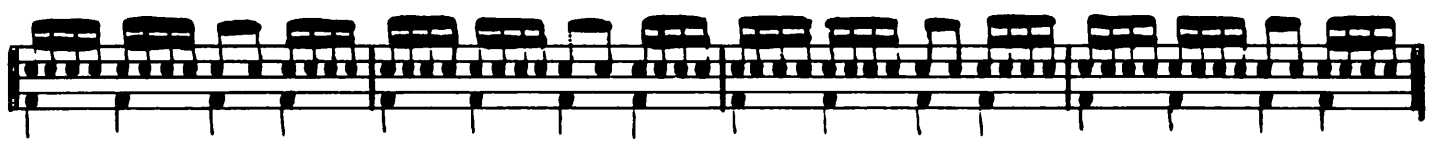

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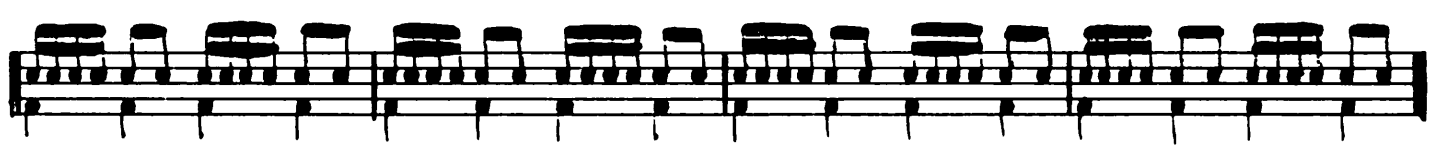

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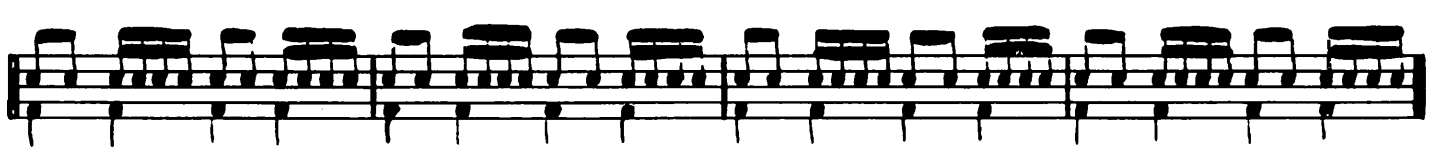

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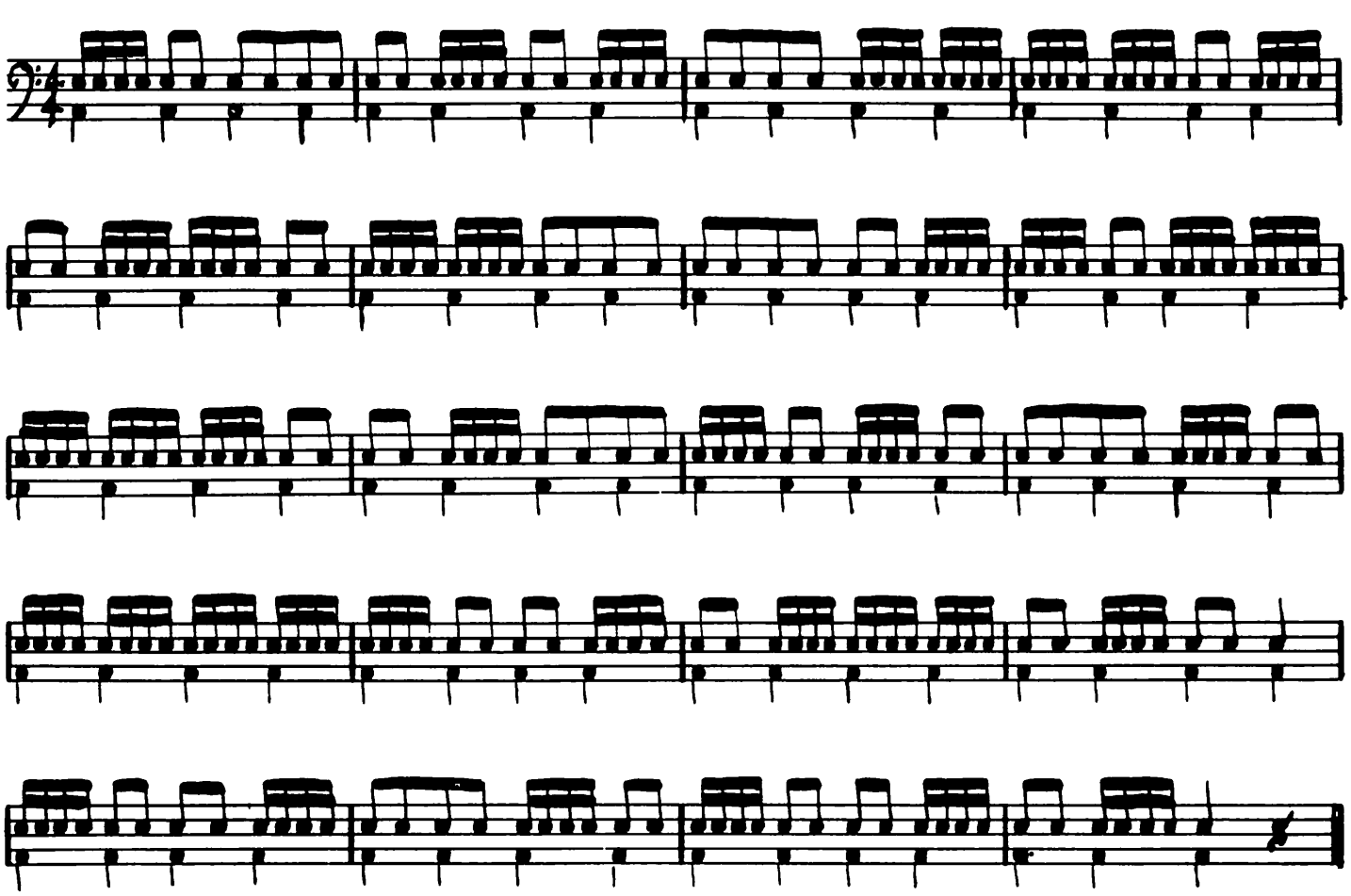

Lesson Eleven

Playing sixteenth notes and eighth notes.

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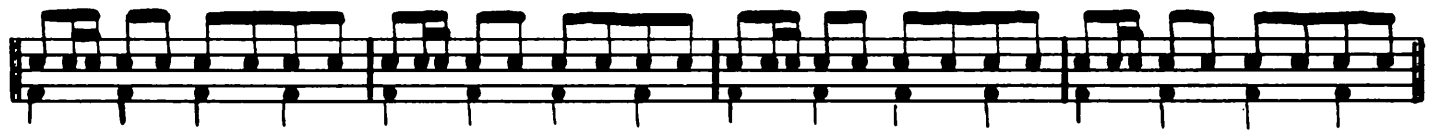
2 

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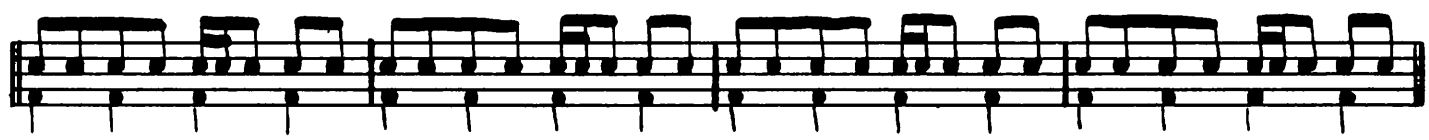
5 

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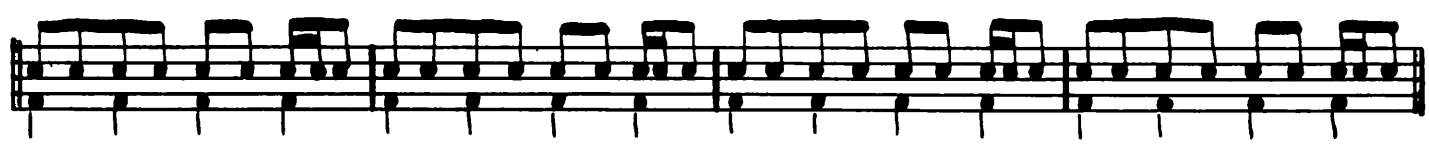
7 

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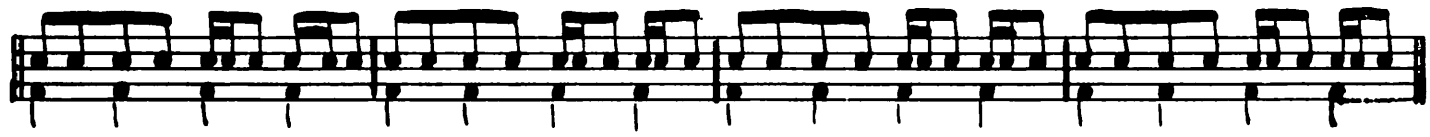

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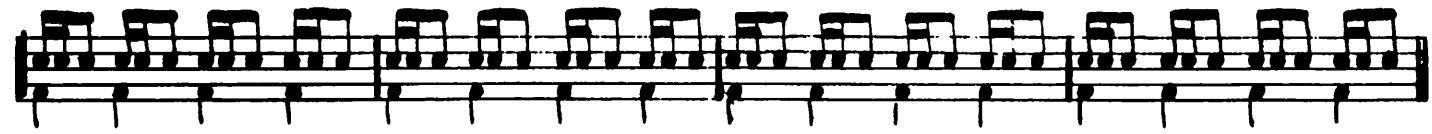

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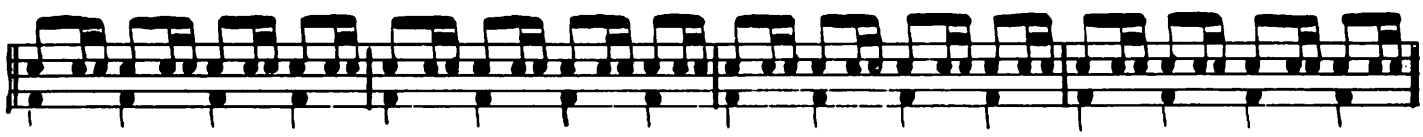

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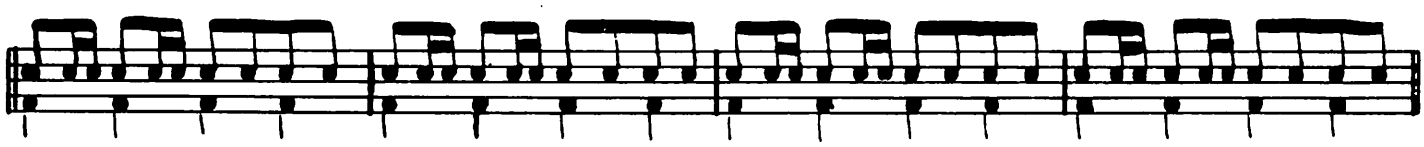

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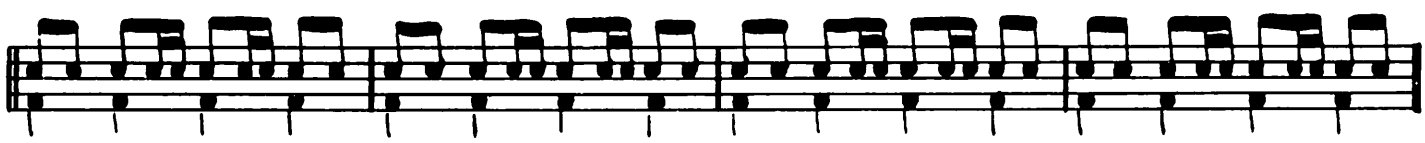

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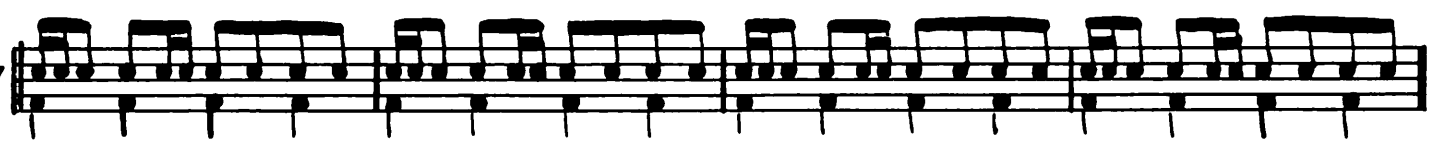

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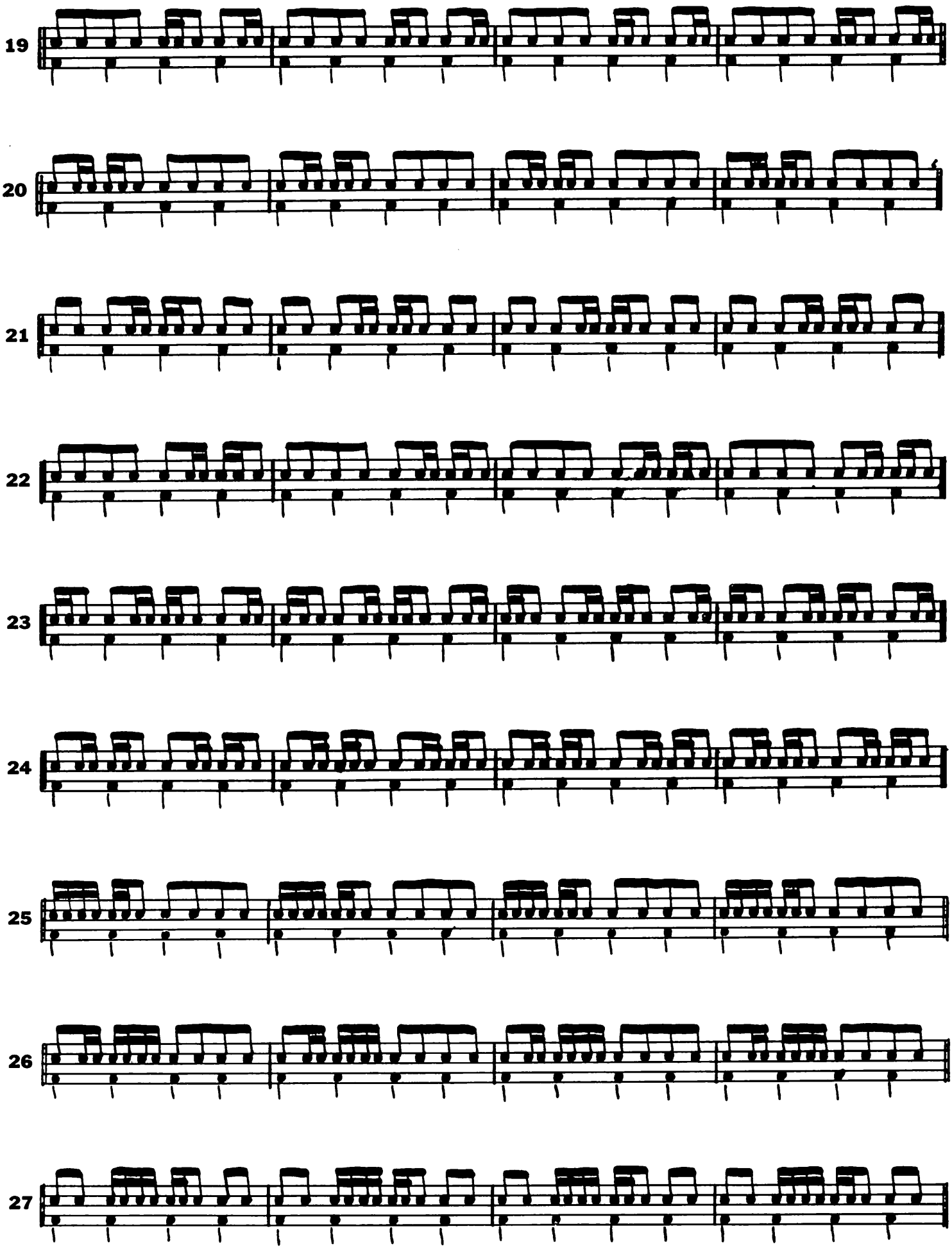
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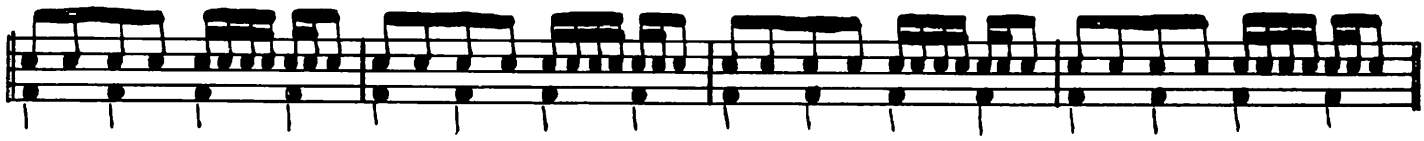

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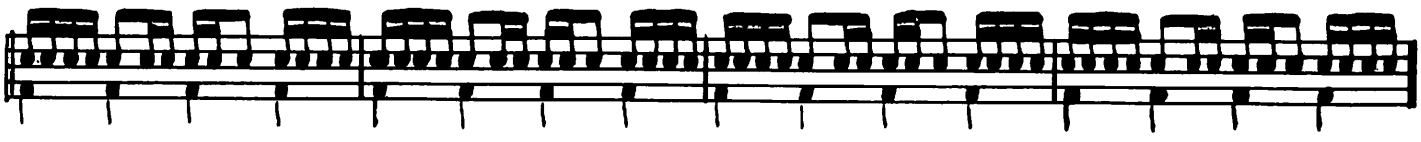
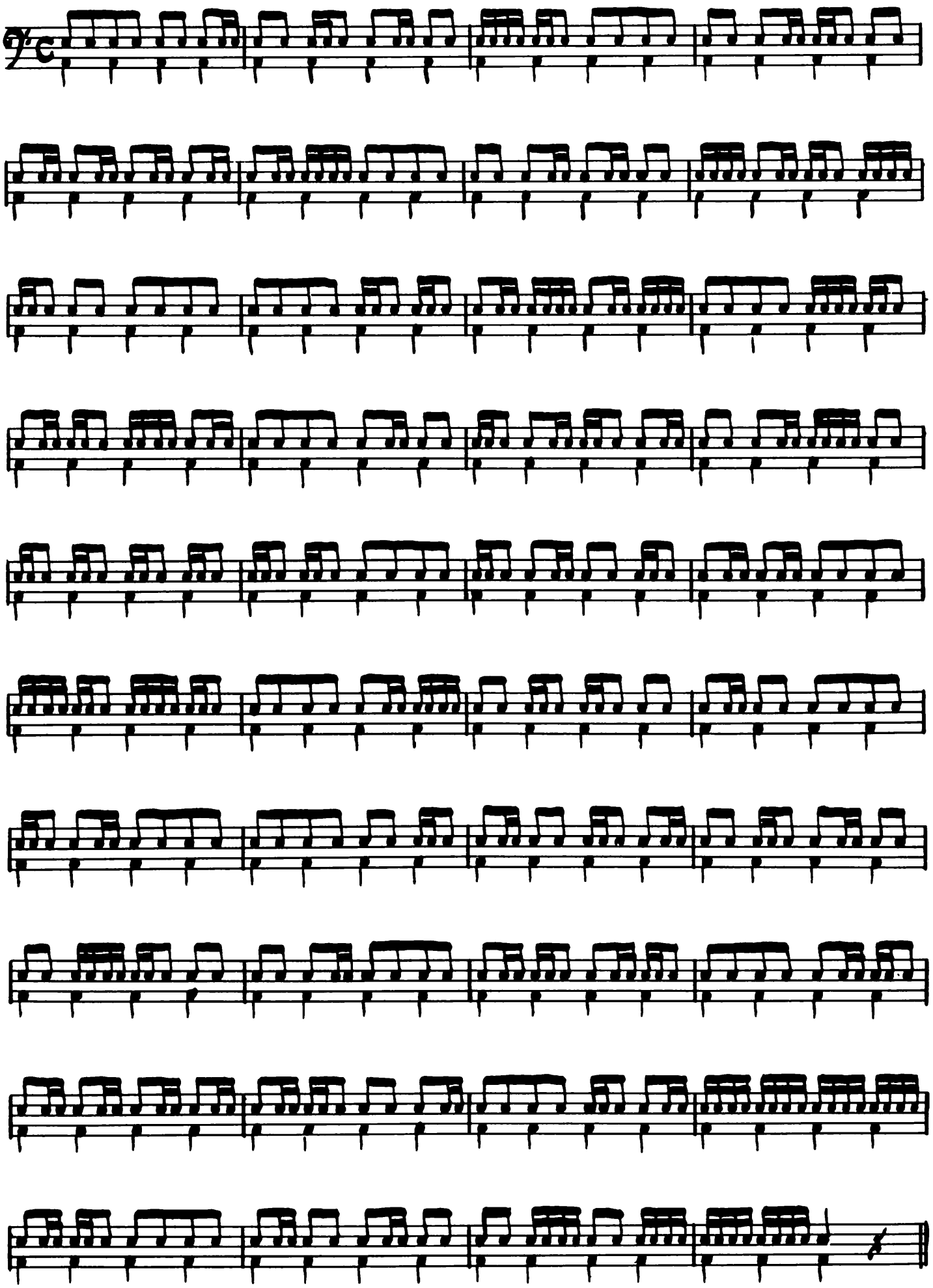
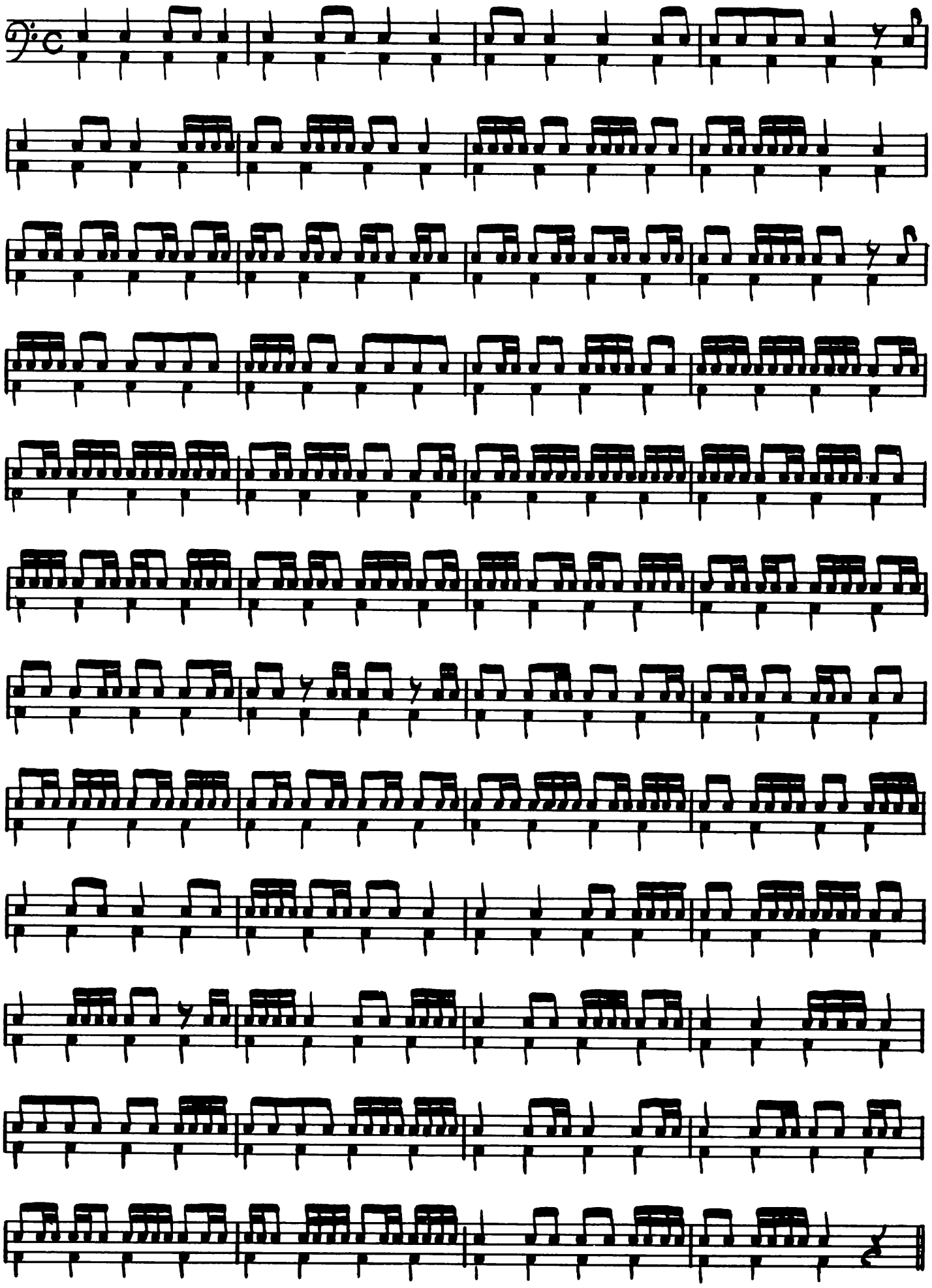


40-Bar Exercise

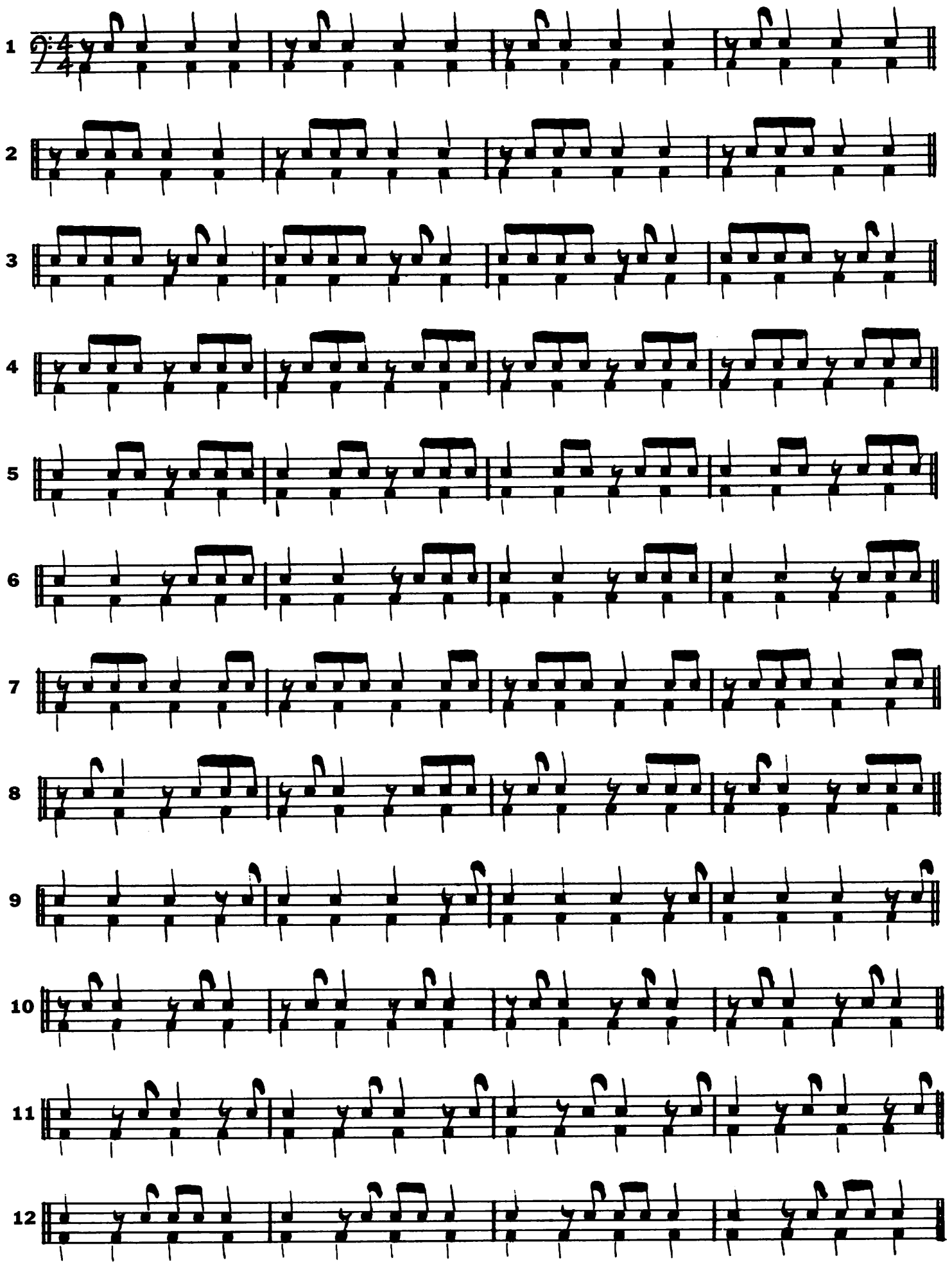


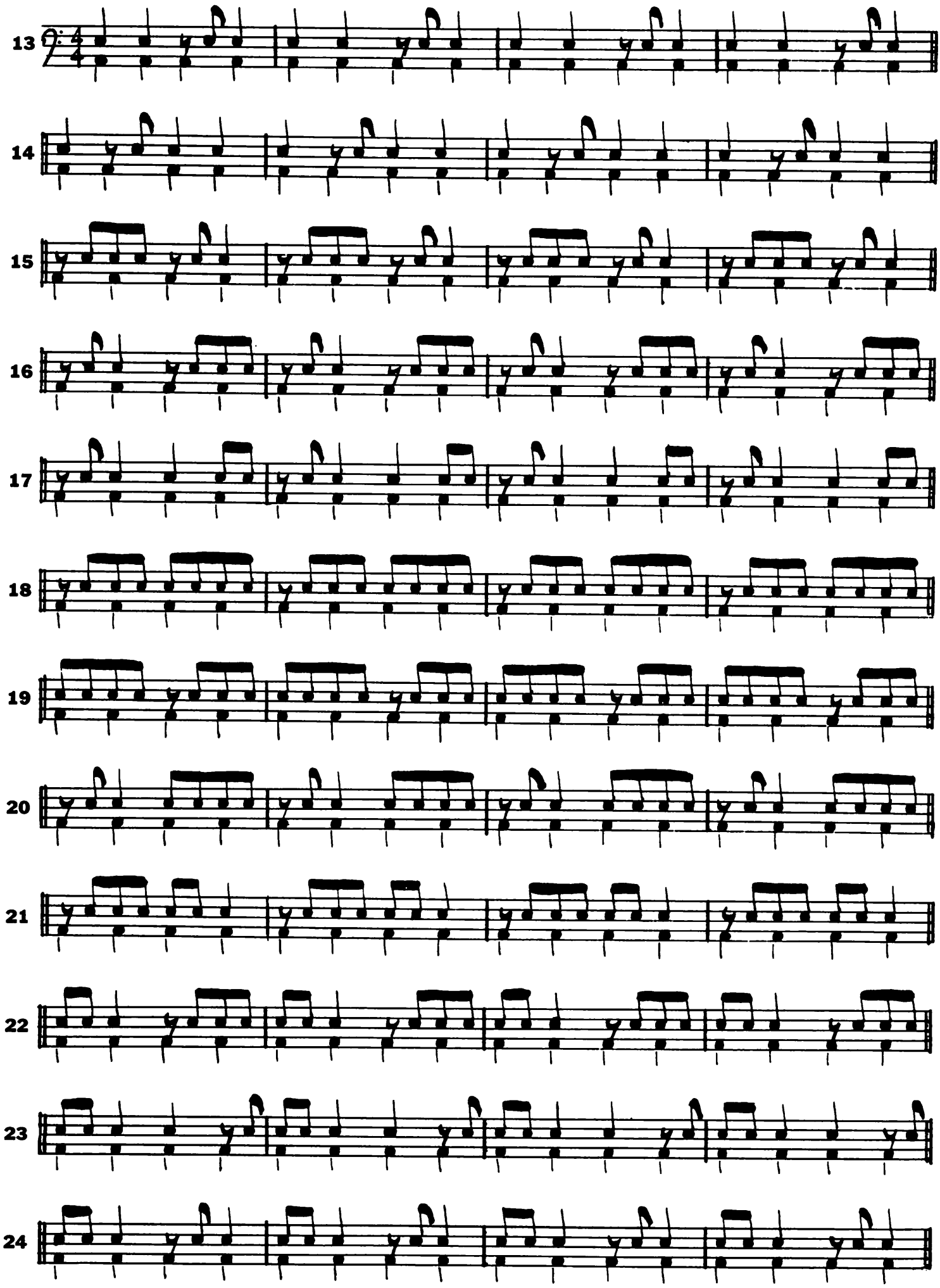
48-Bar Exercise



Lesson Twelve

Playing eighth notes, eighth rests and quarter notes.

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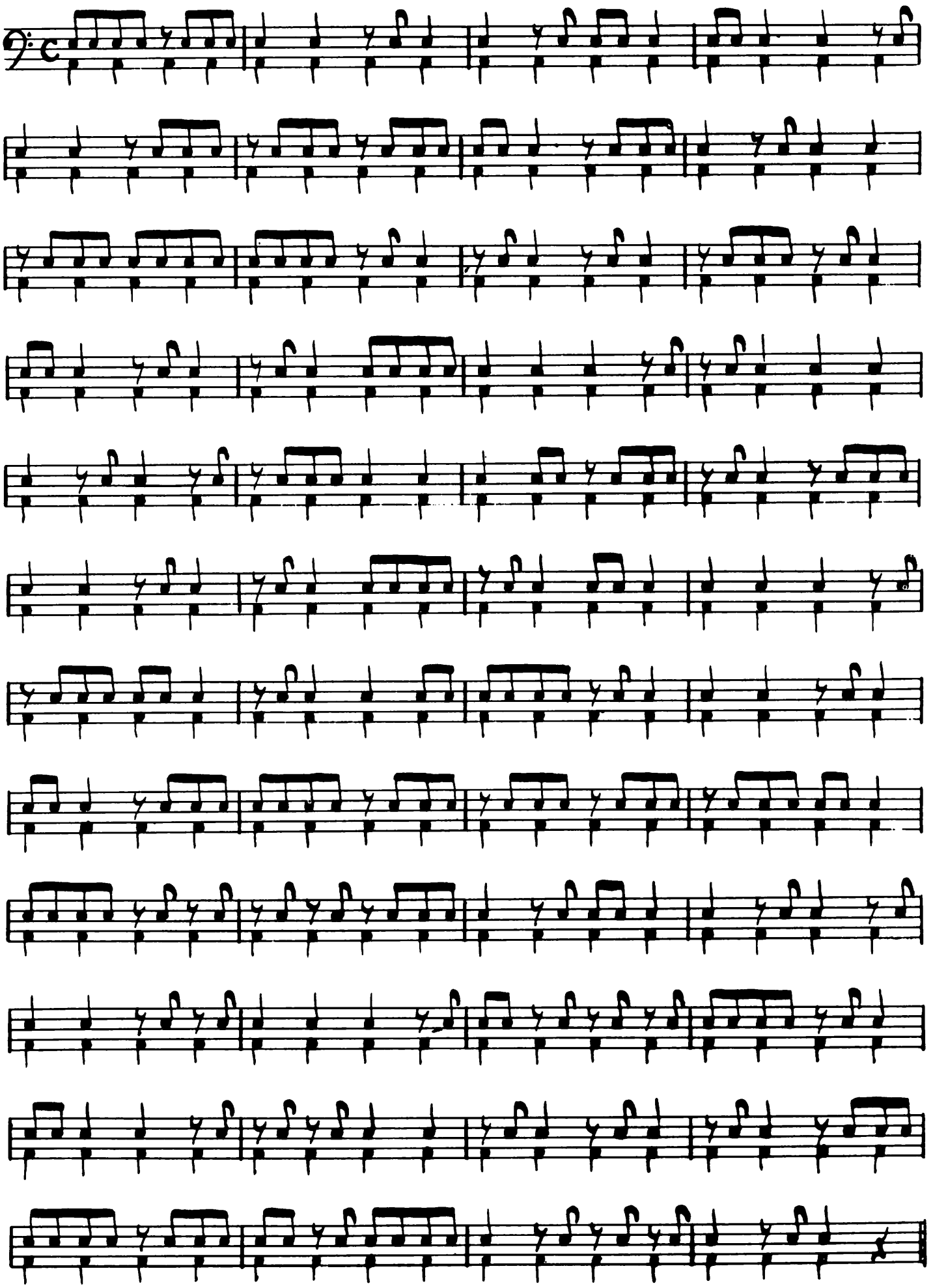
48-Bar Exercise

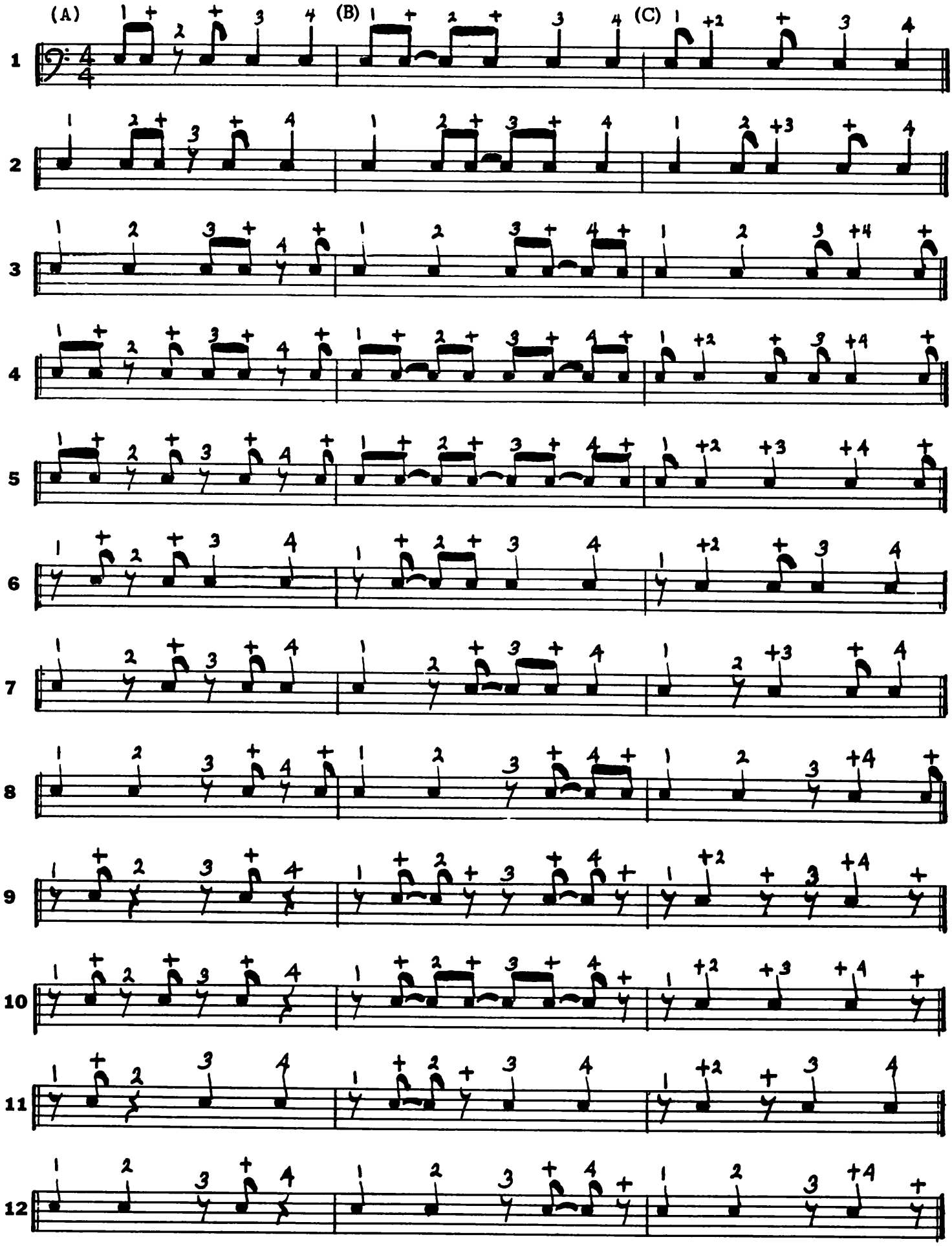


Syncopation

Syncopation Set 1

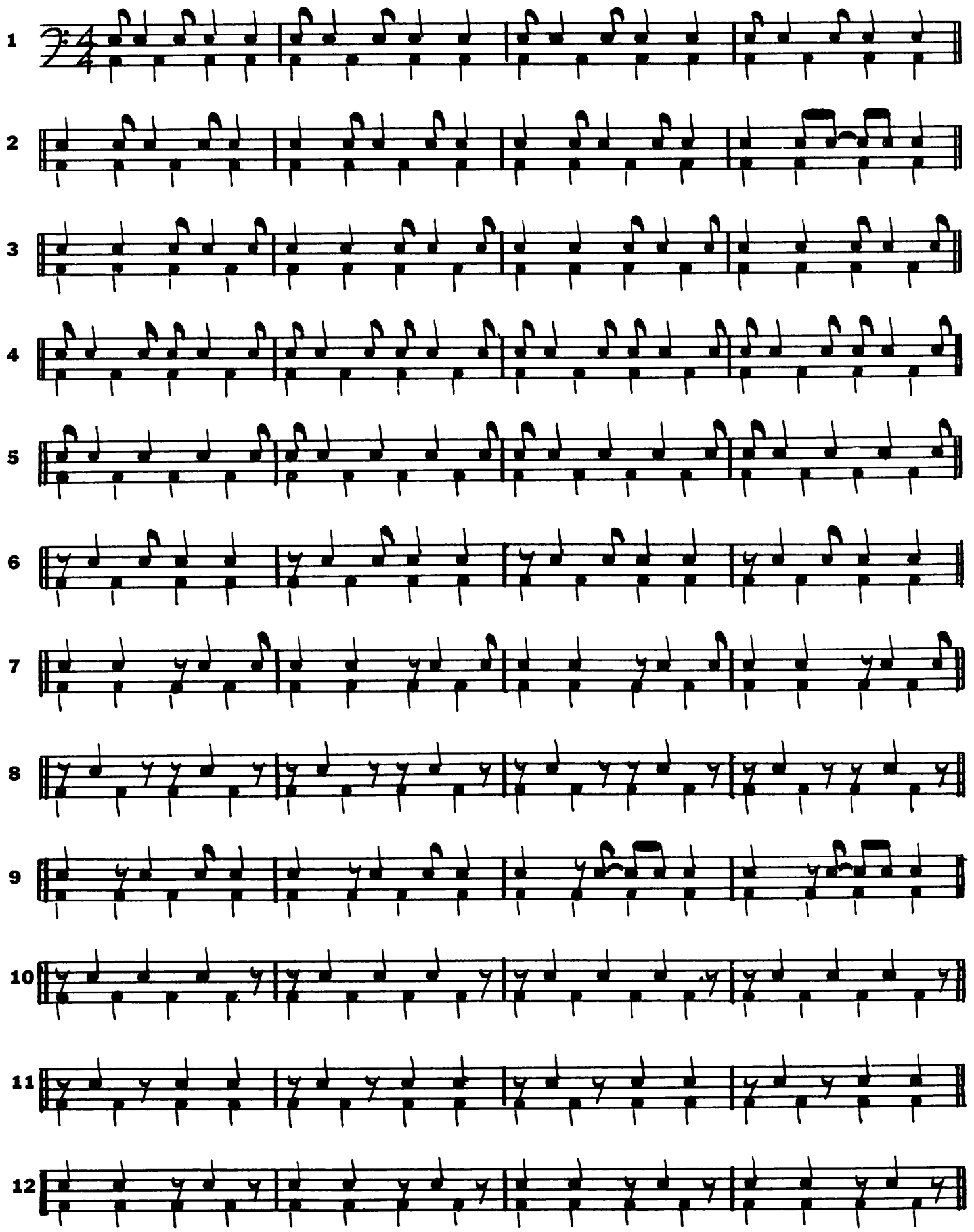
Syncopation occurs when a temporary displacement of the regular metrical accent occurs, causing the emphasis to shift from a strong accent to a weak accent.

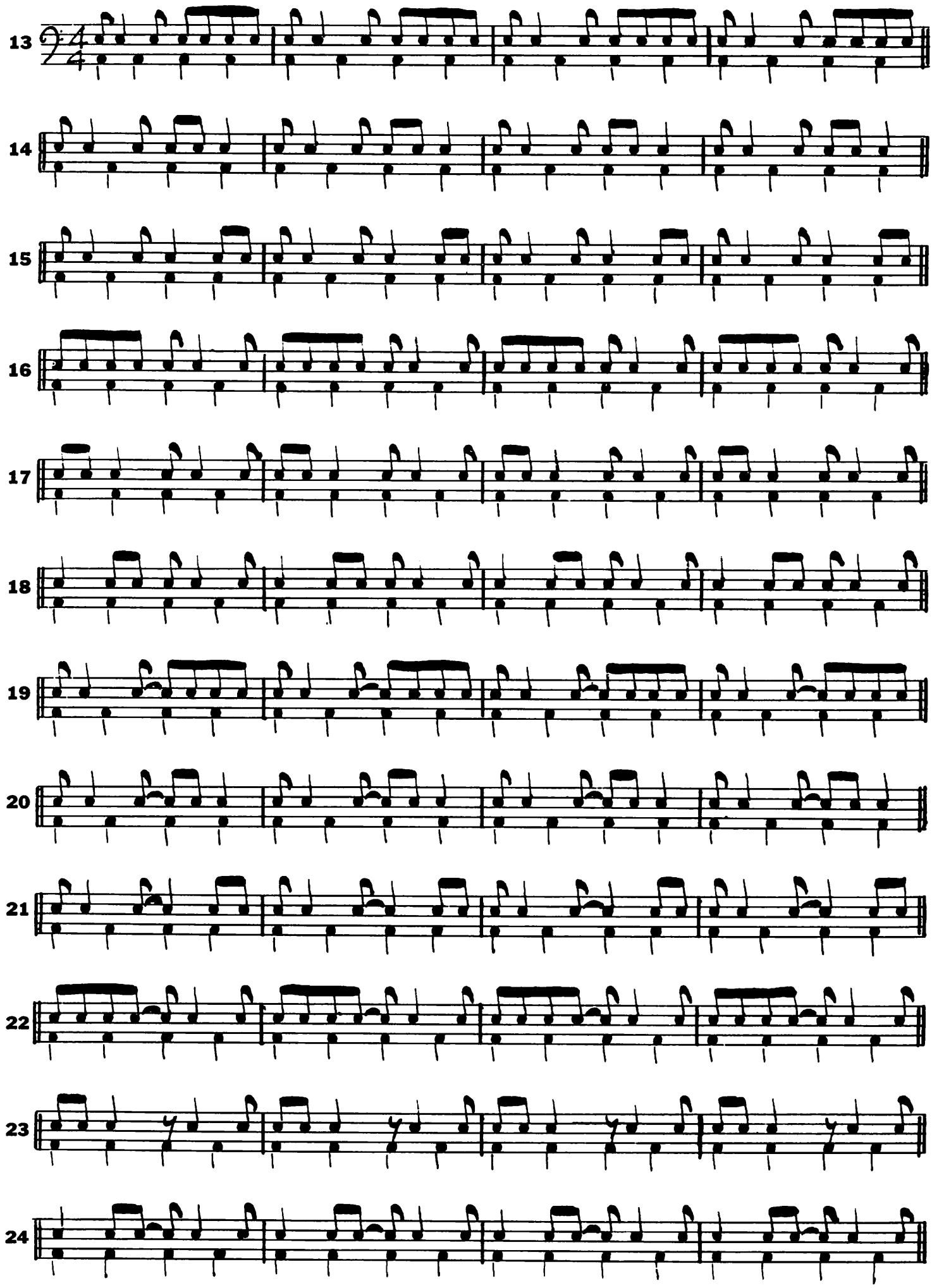
In the examples below, each pattern (A, B and C) sounds the same, yet is written differently.



Syncopation Set 2

The following 48 exercises begin with the 12 rhythms found in Set 1 with new rhythms gradually introduced.

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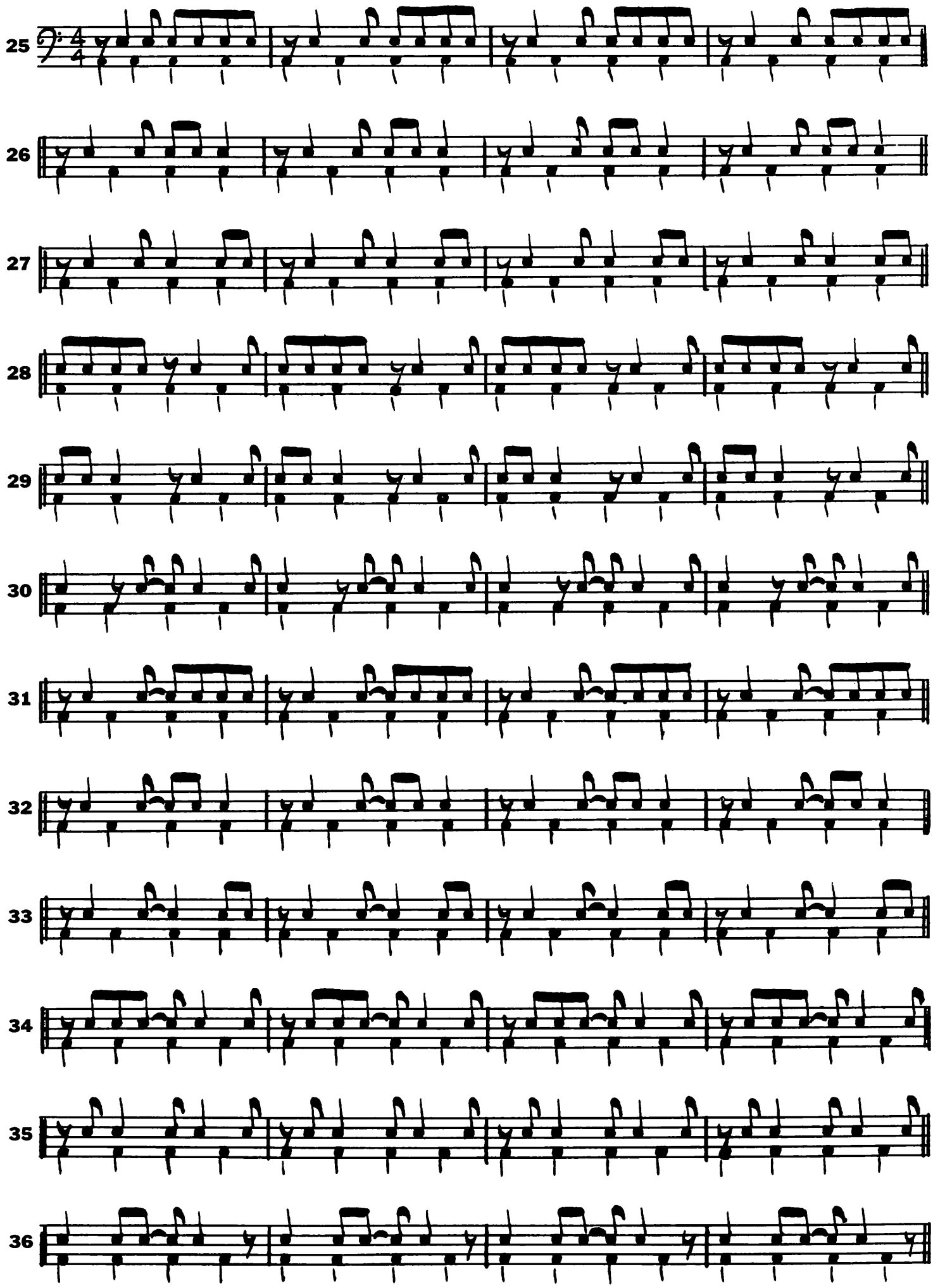
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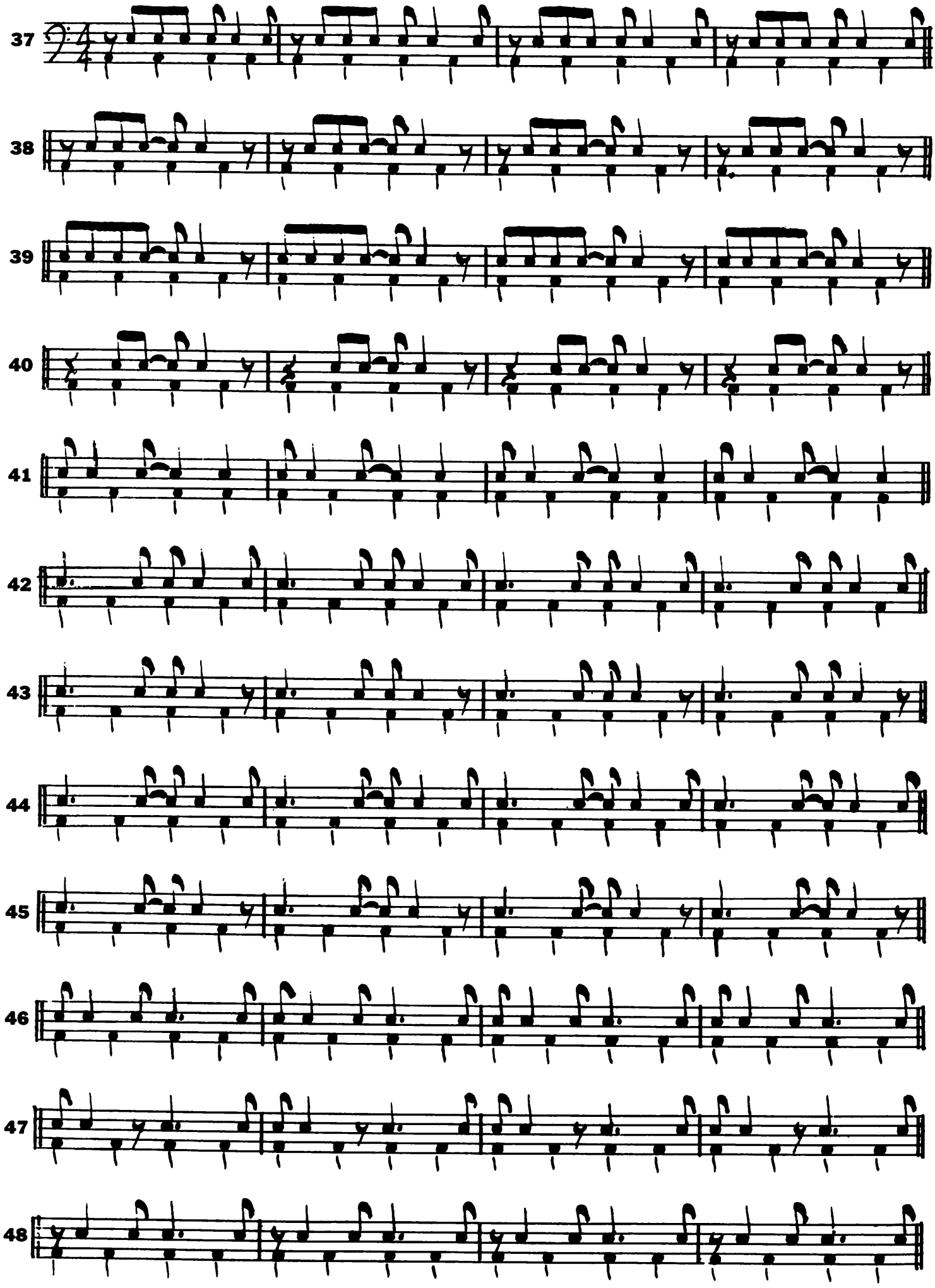
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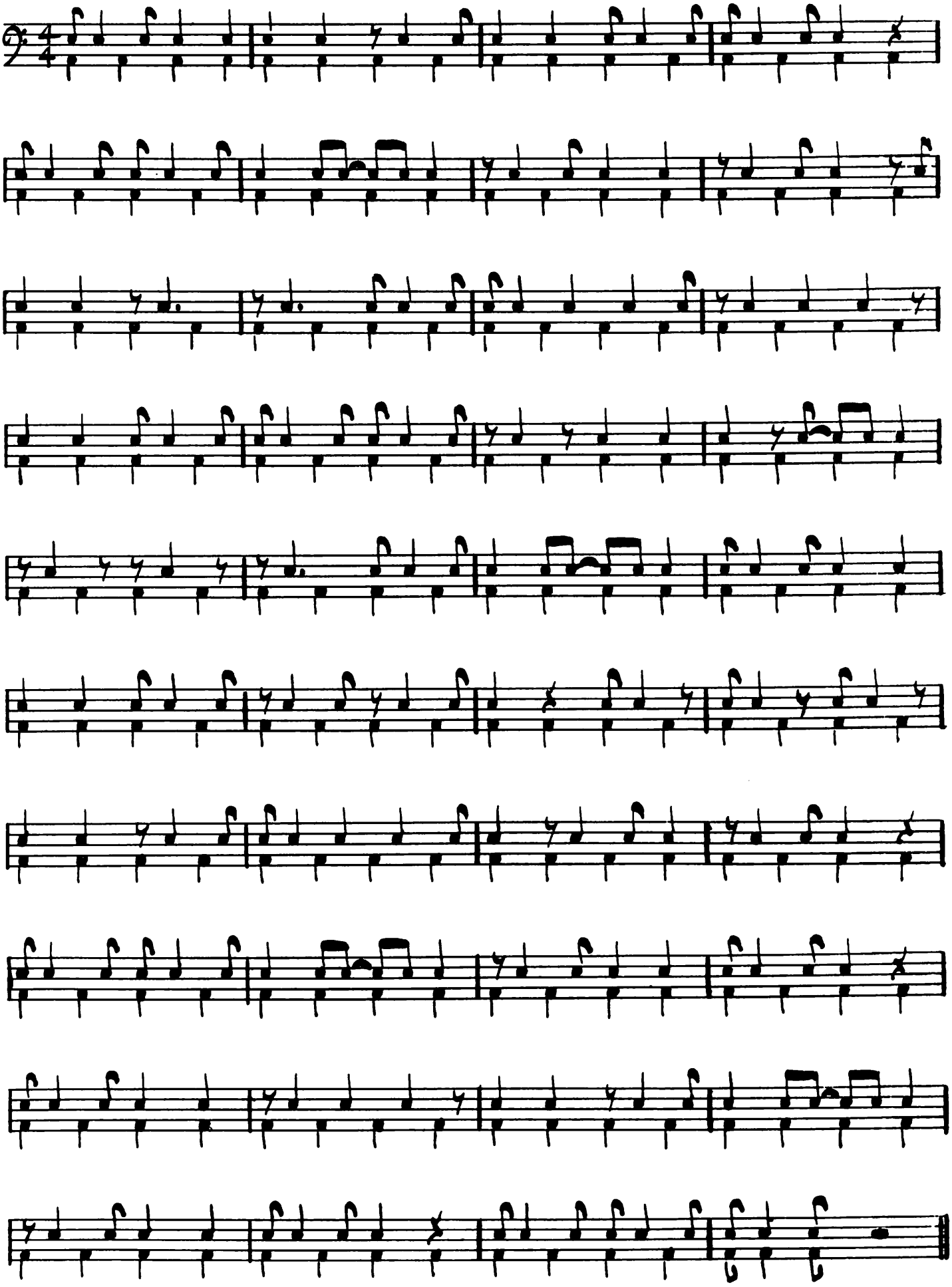
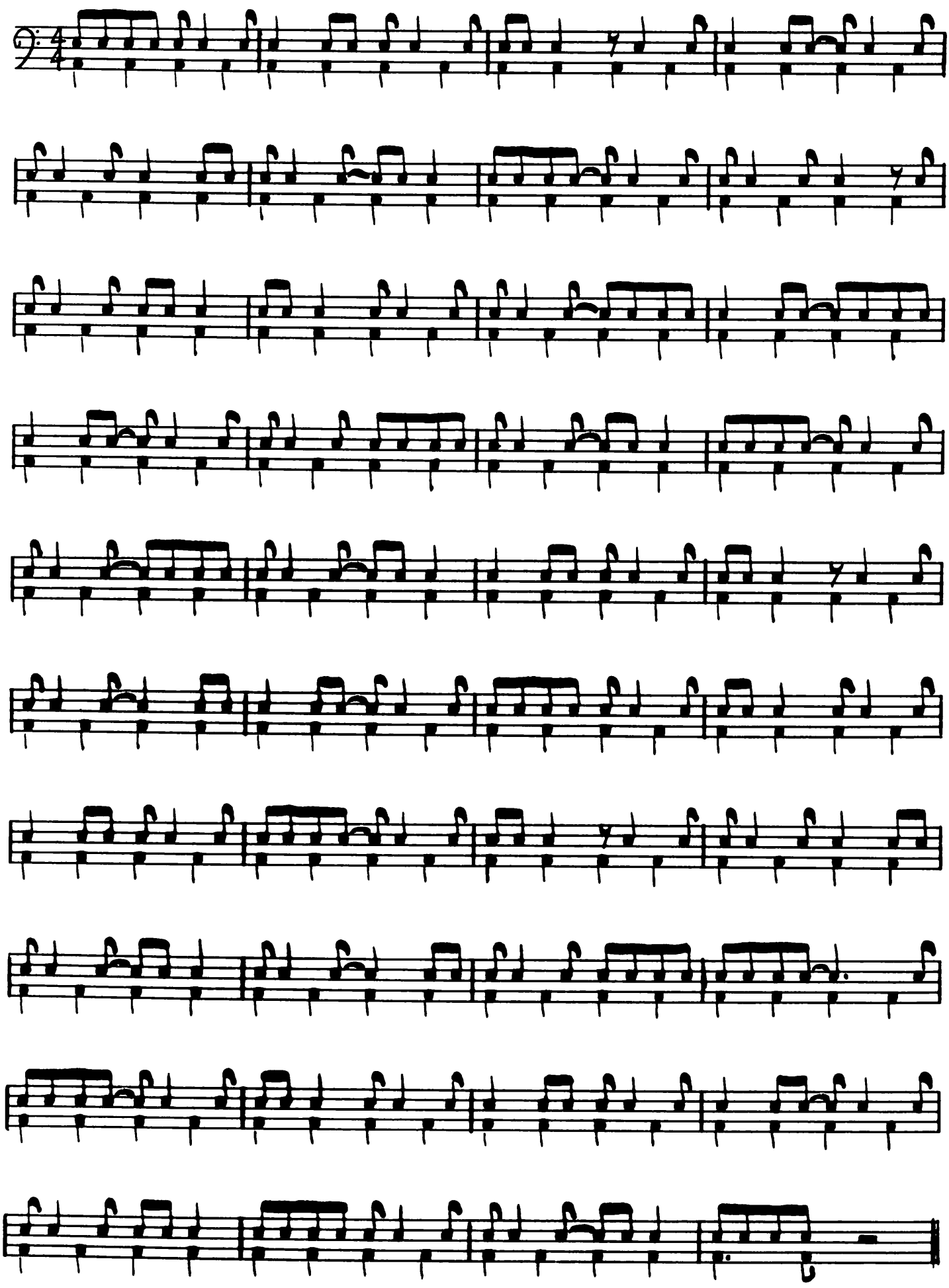
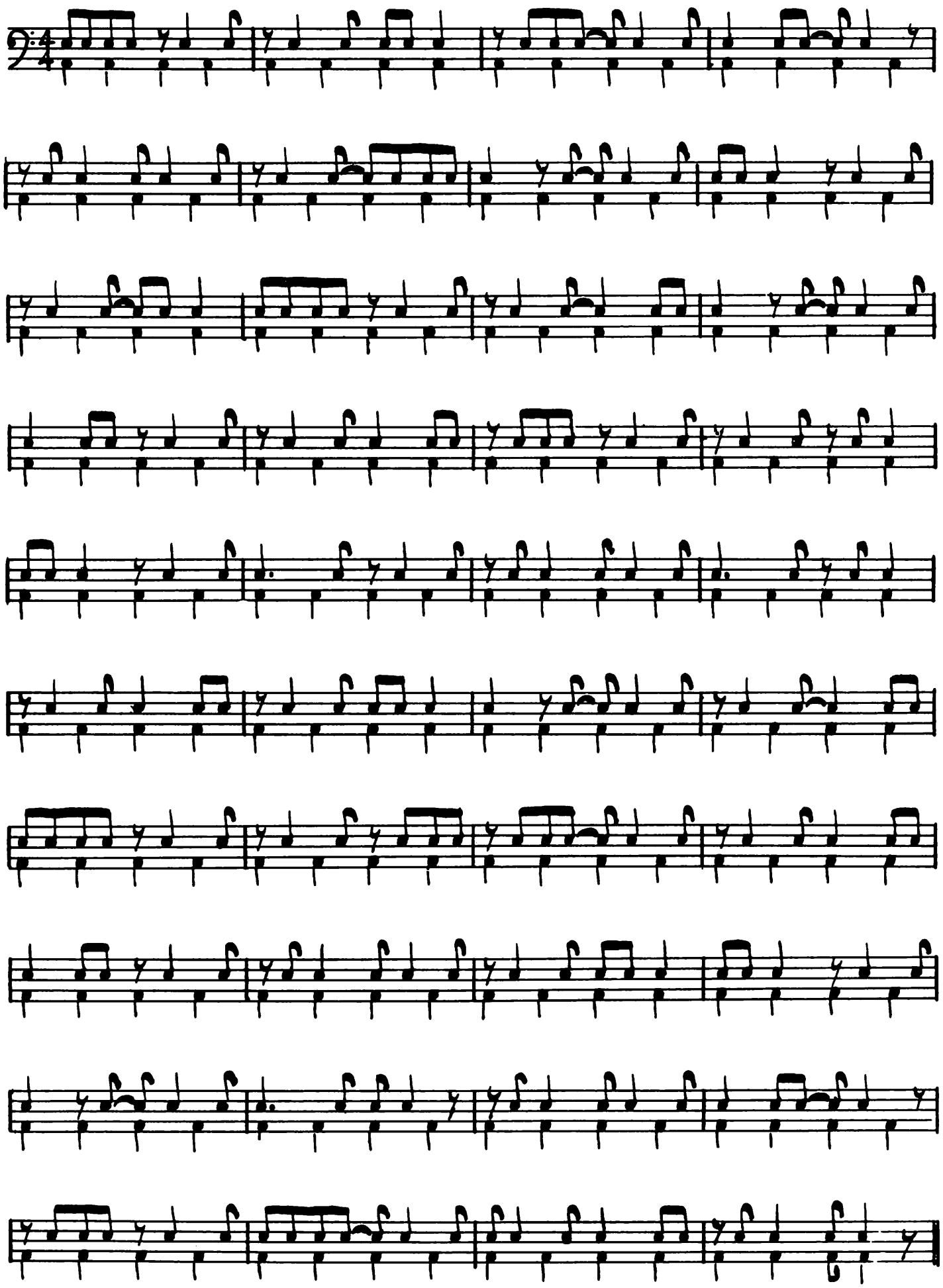
Exercise One



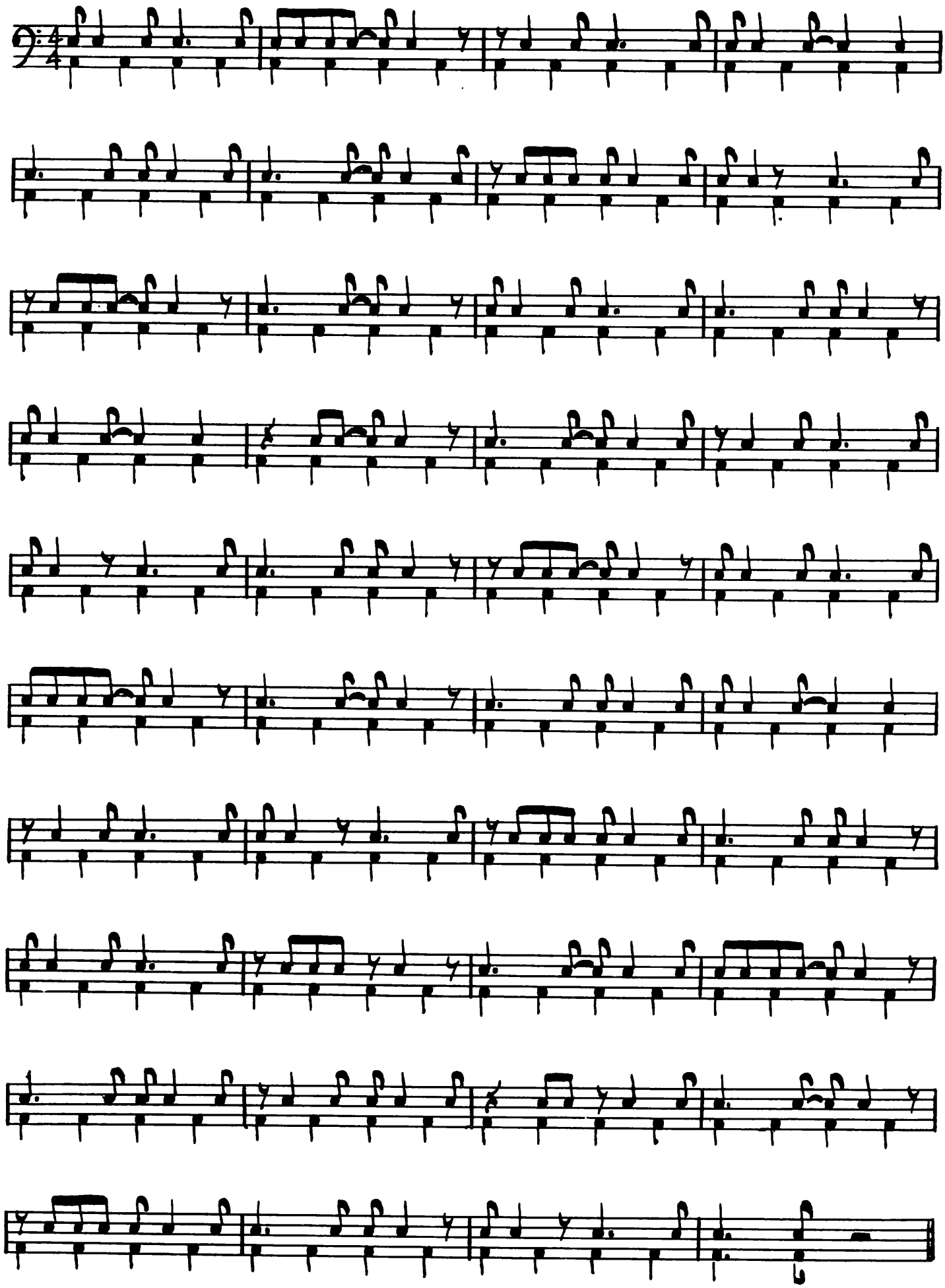
Exercise Two



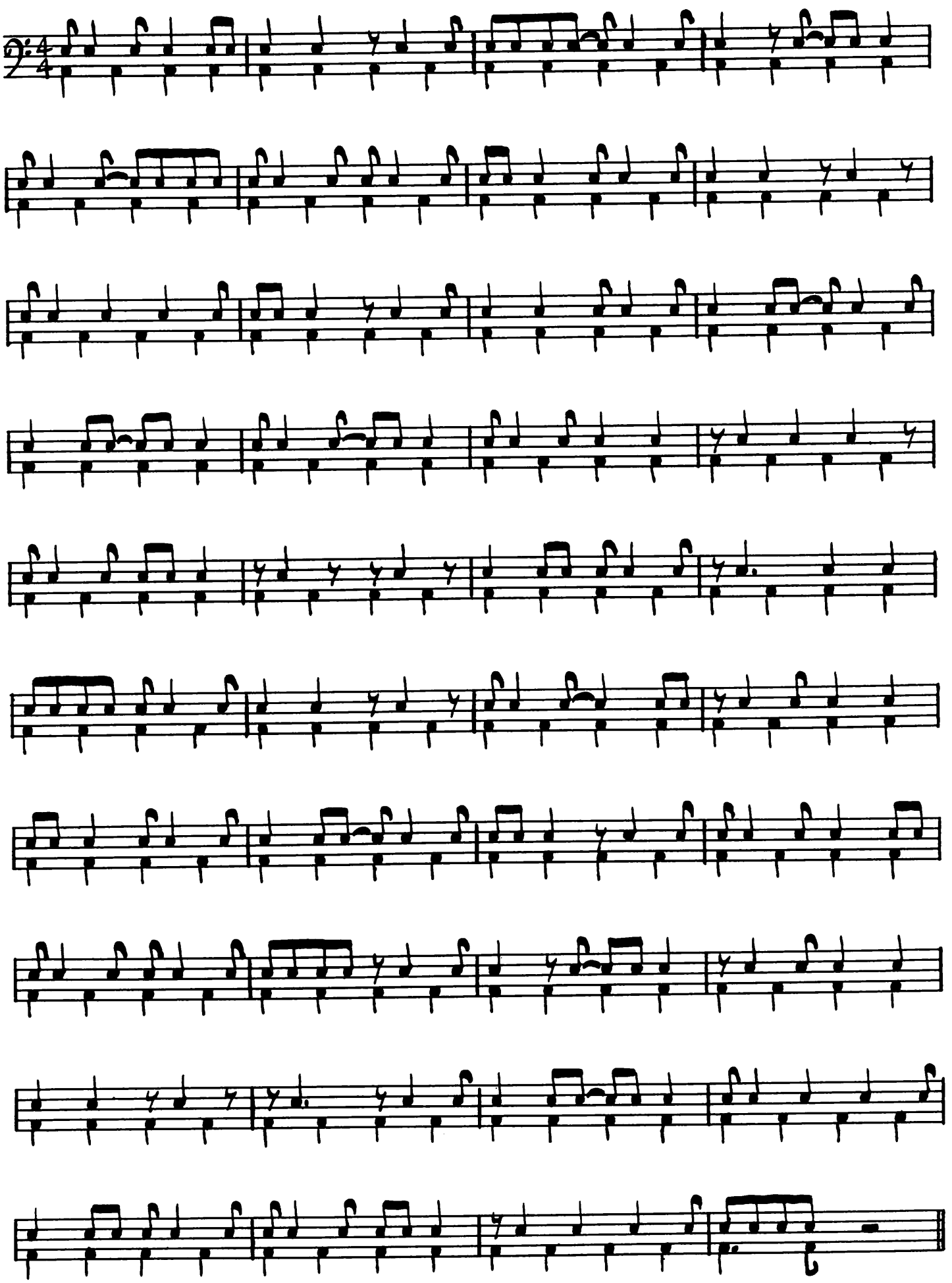
Exercise Three



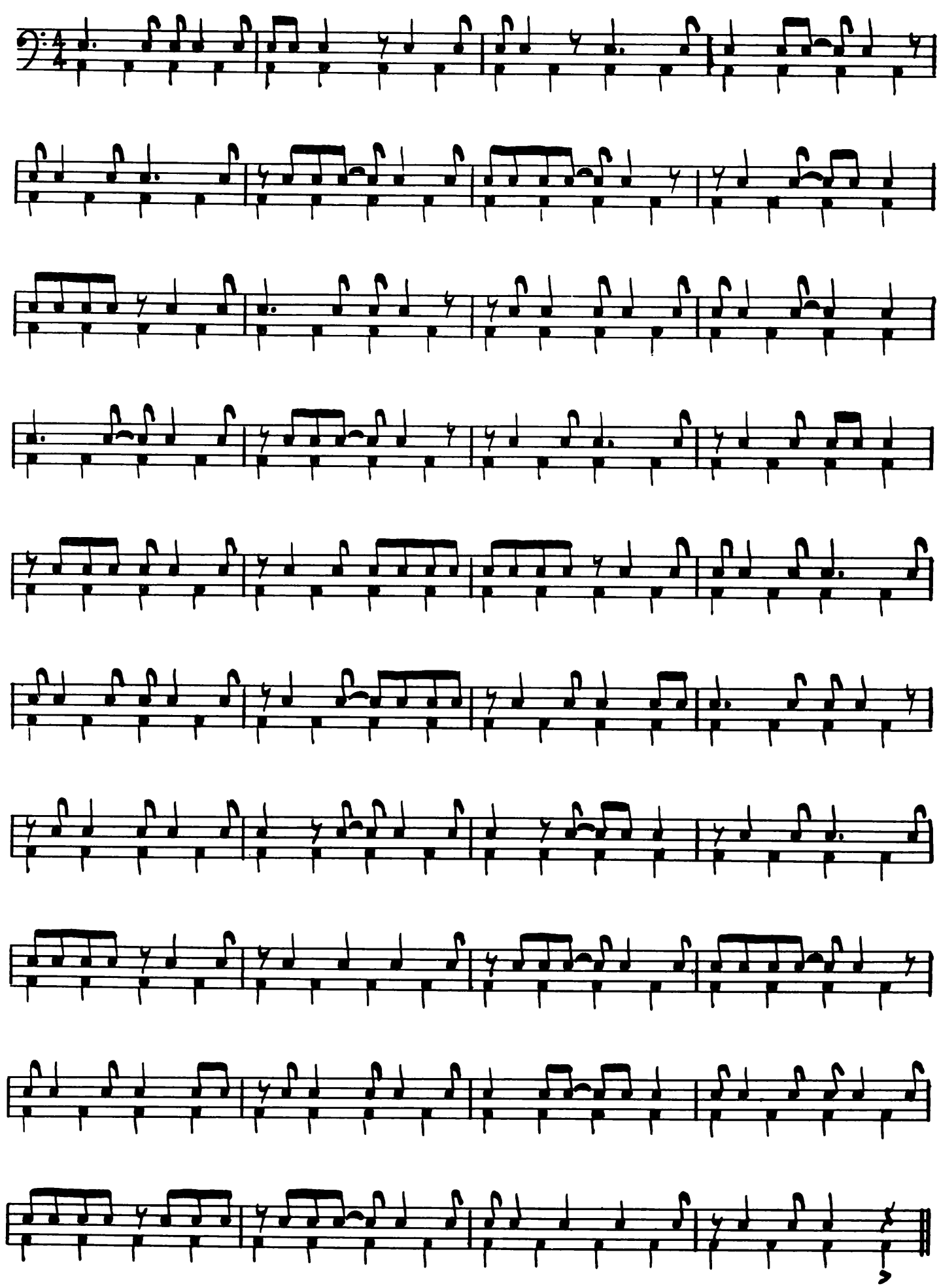
Exercise Four



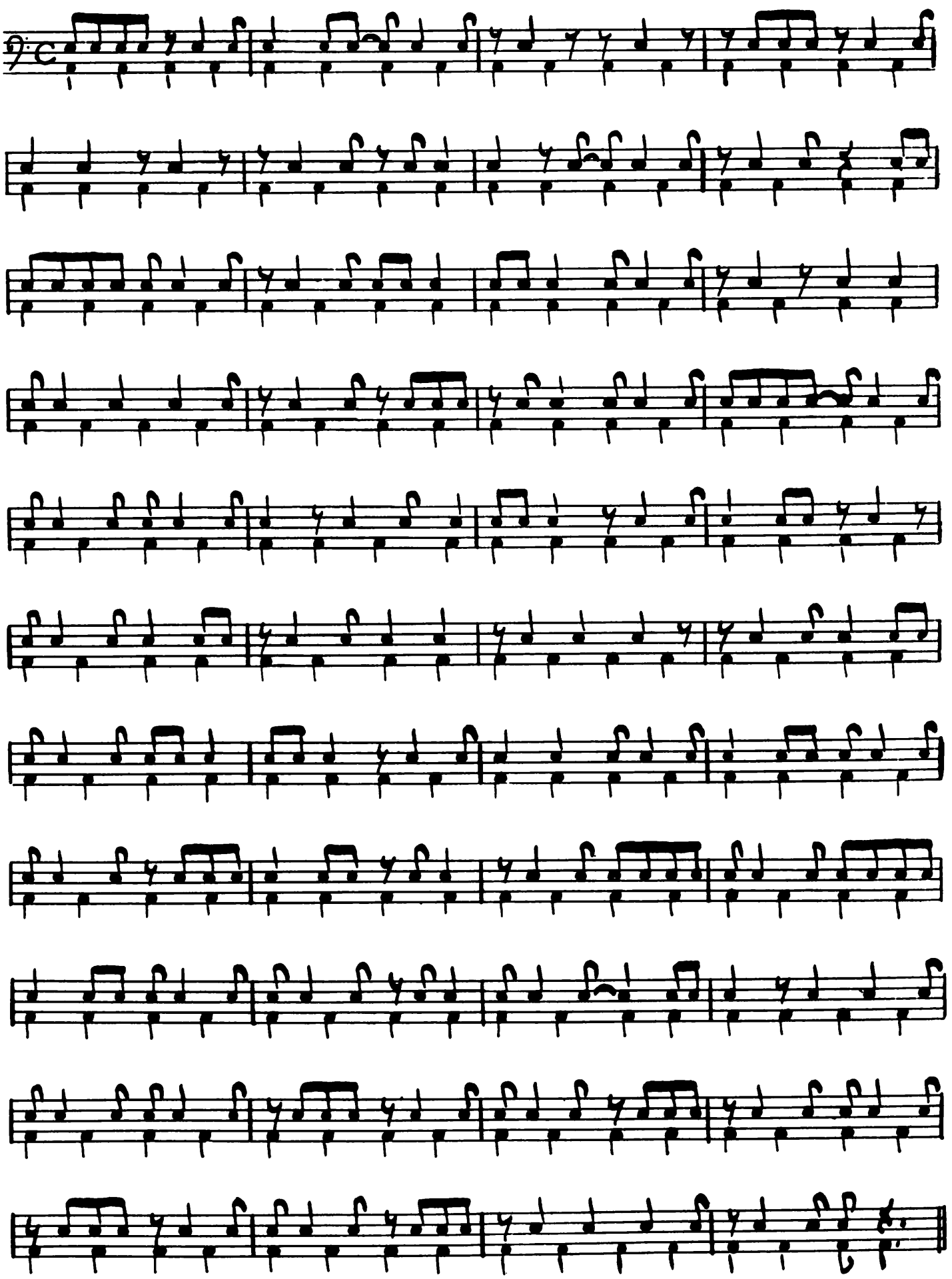
Exercise Five



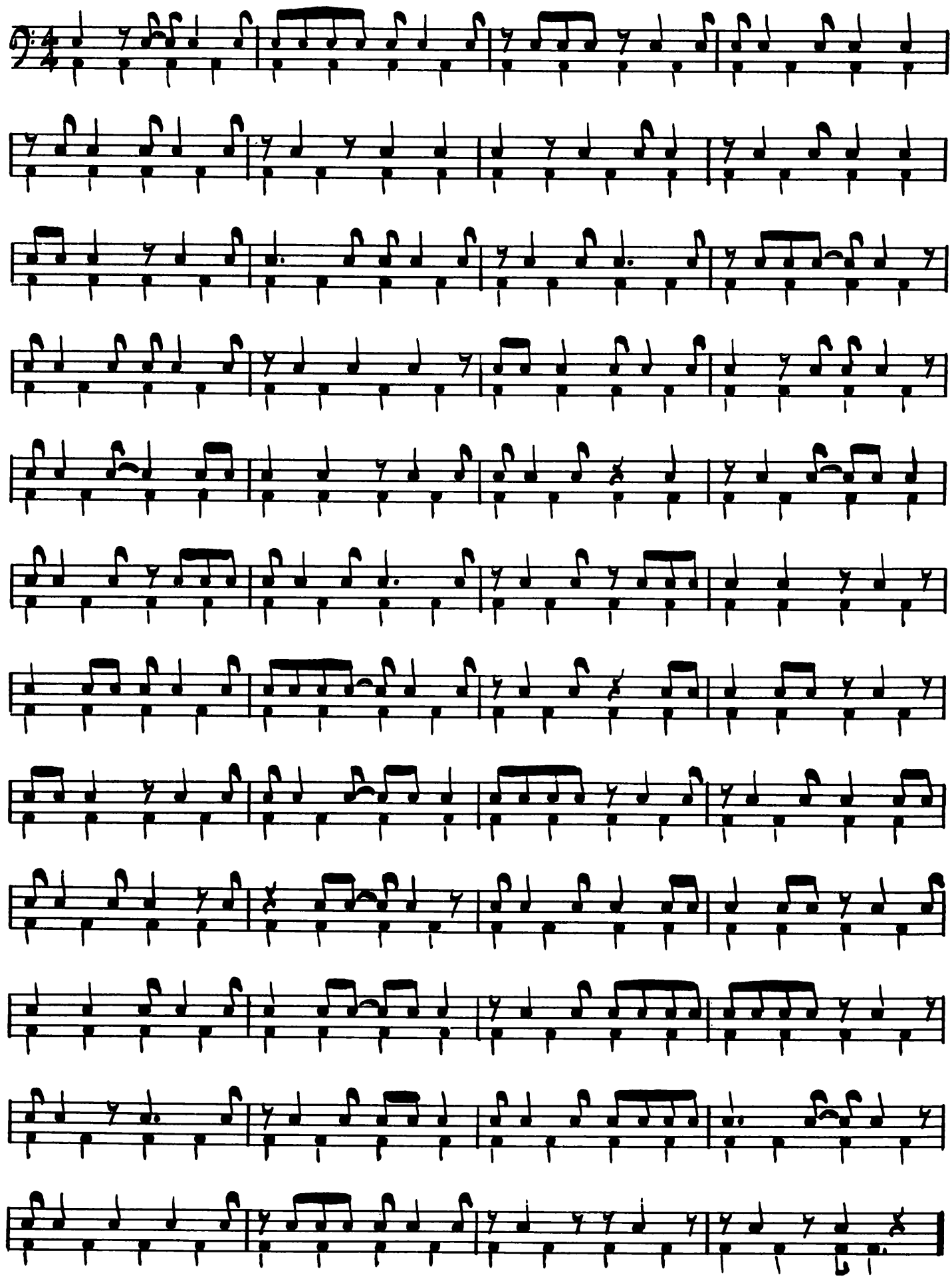
Exercise Six



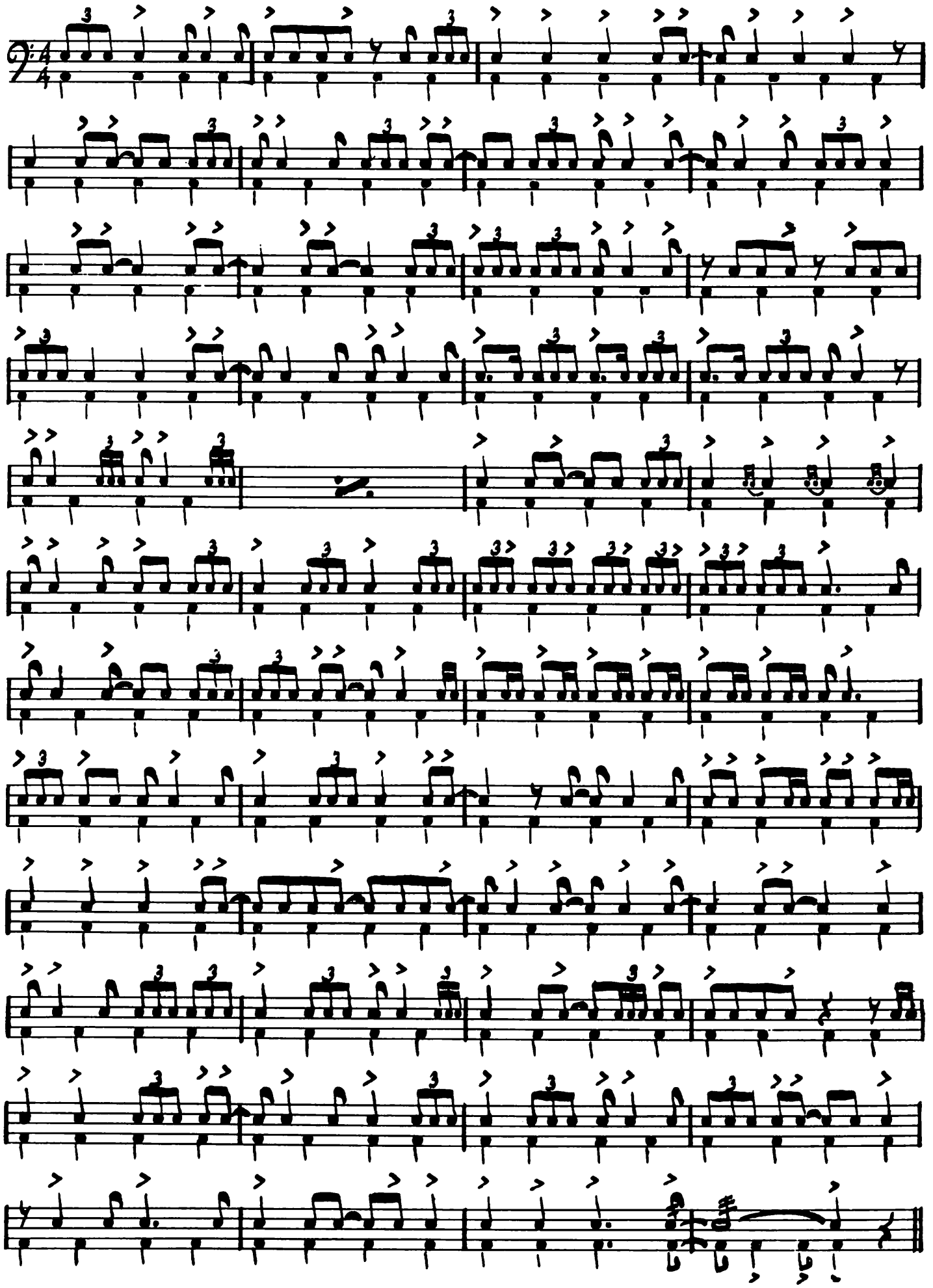
Exercise Seven



Exercise Eight



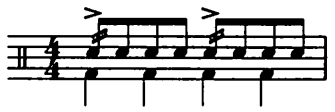
Exercise Nine

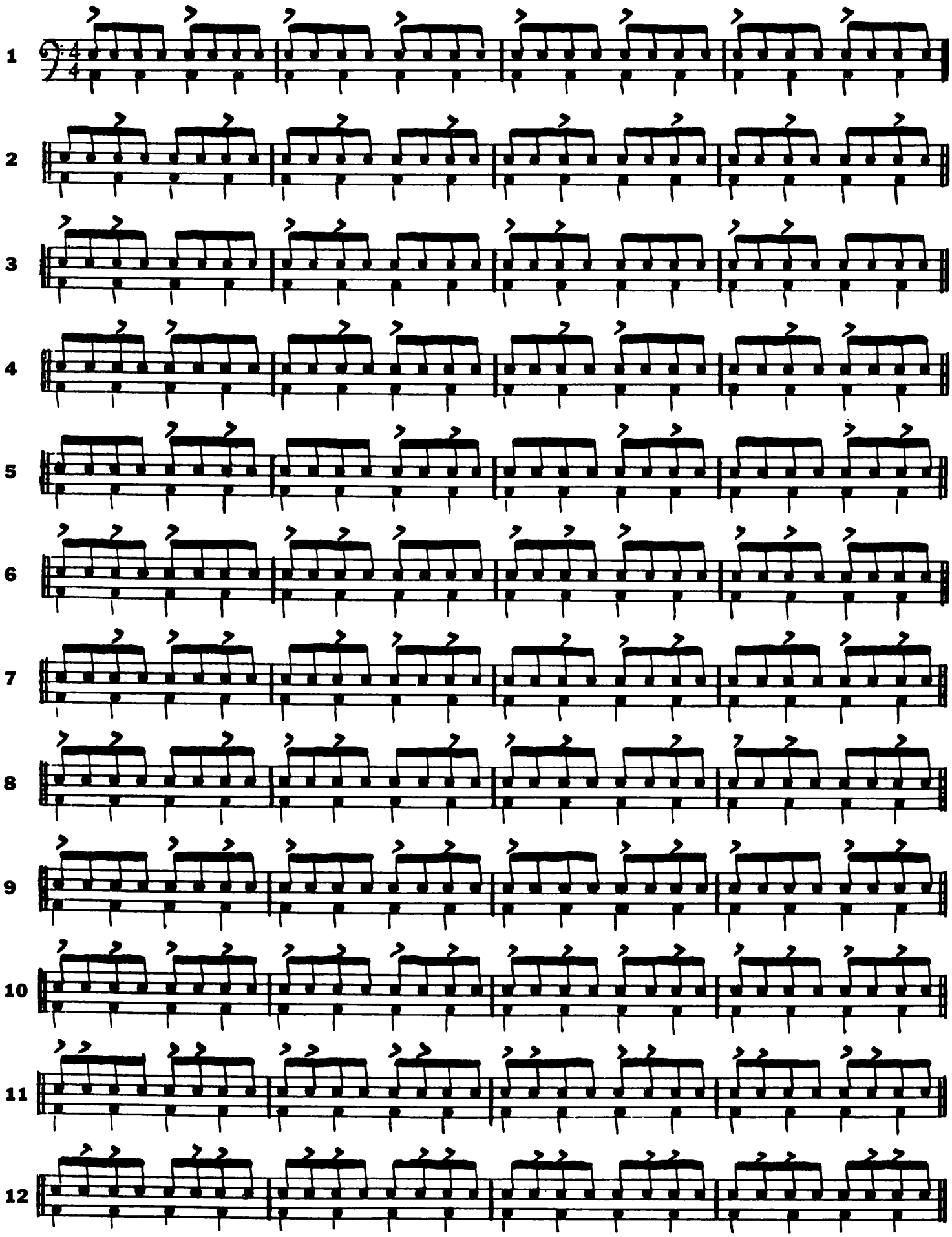


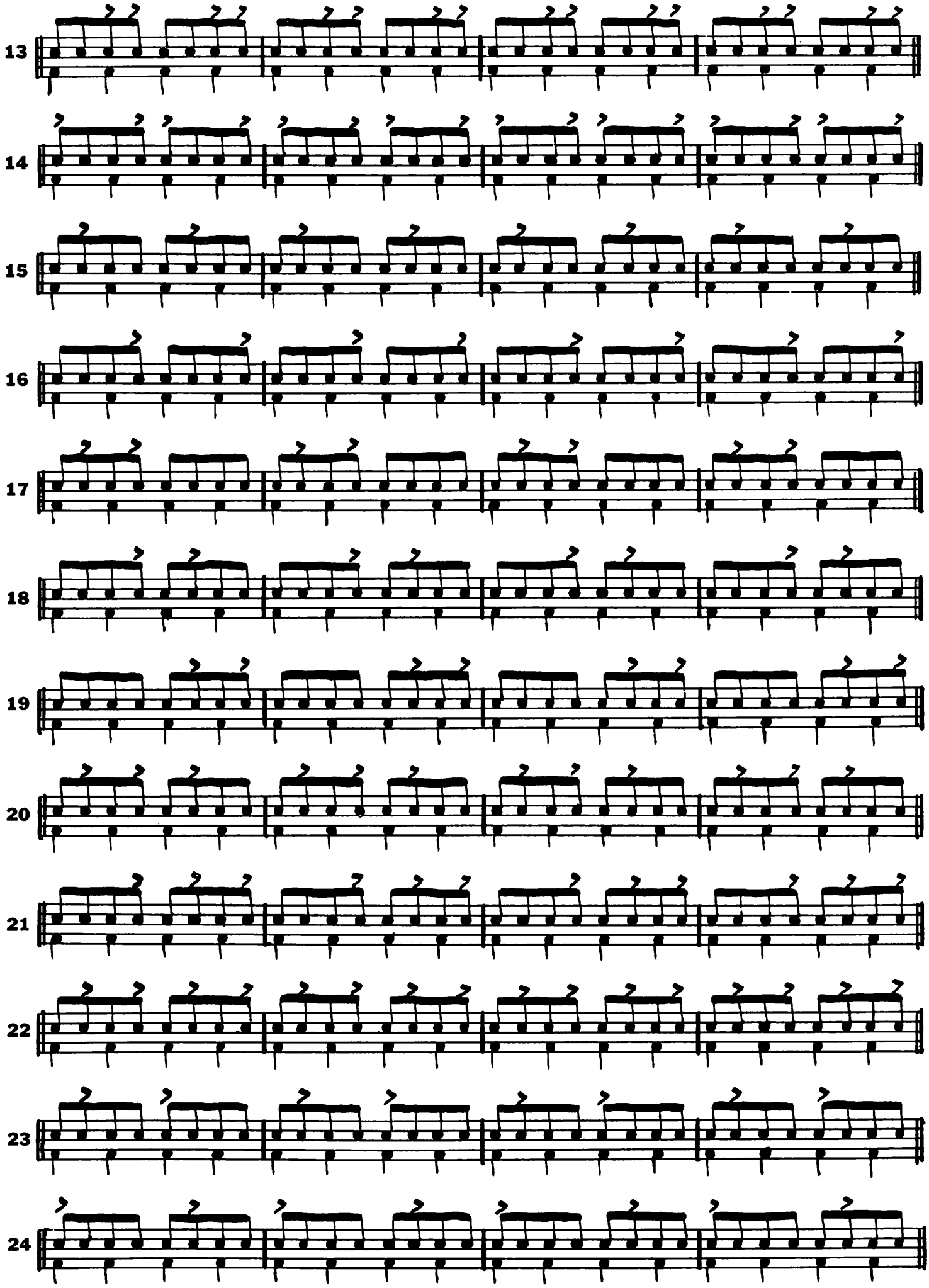
Lesson One

Accented eighth notes.

For variety, the *accented notes* on pages 47–63 may be played on the small tom-tom, large tom-tom, cymbals, etc. They may also be used for accented roll studies by buzzing each note. For example:



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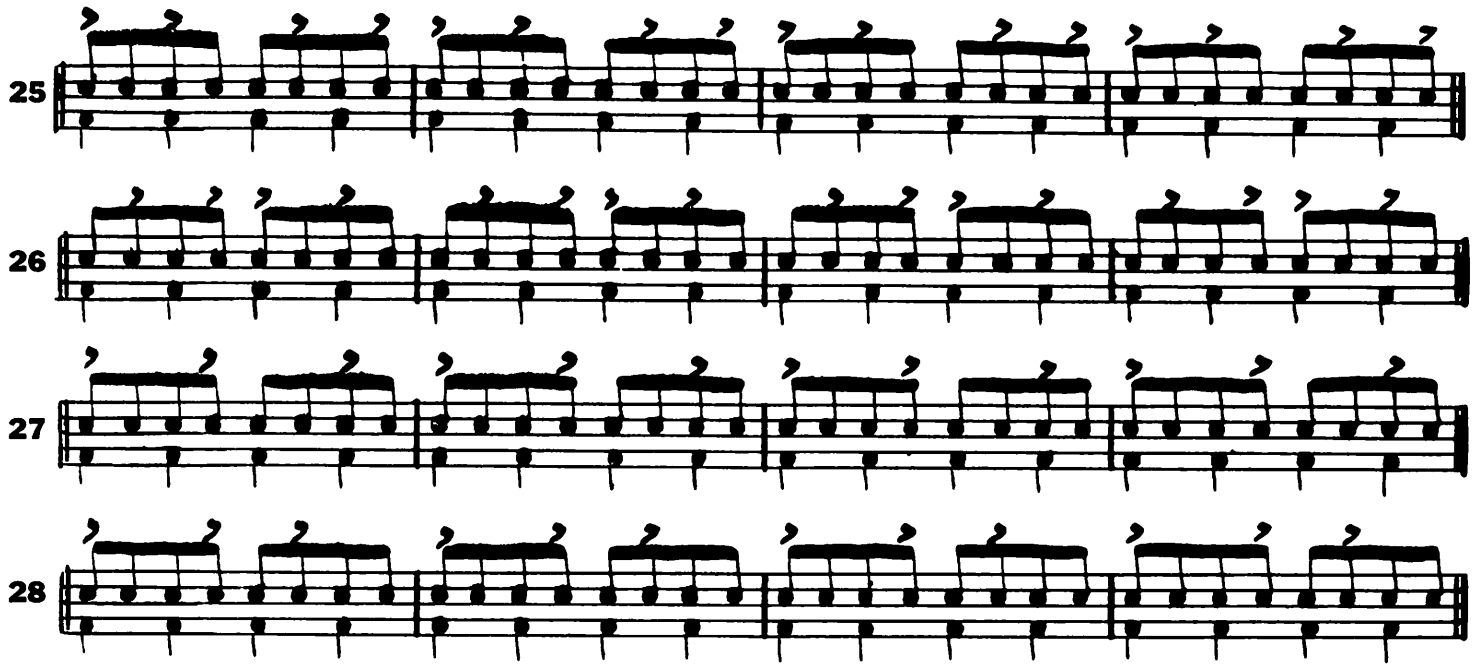
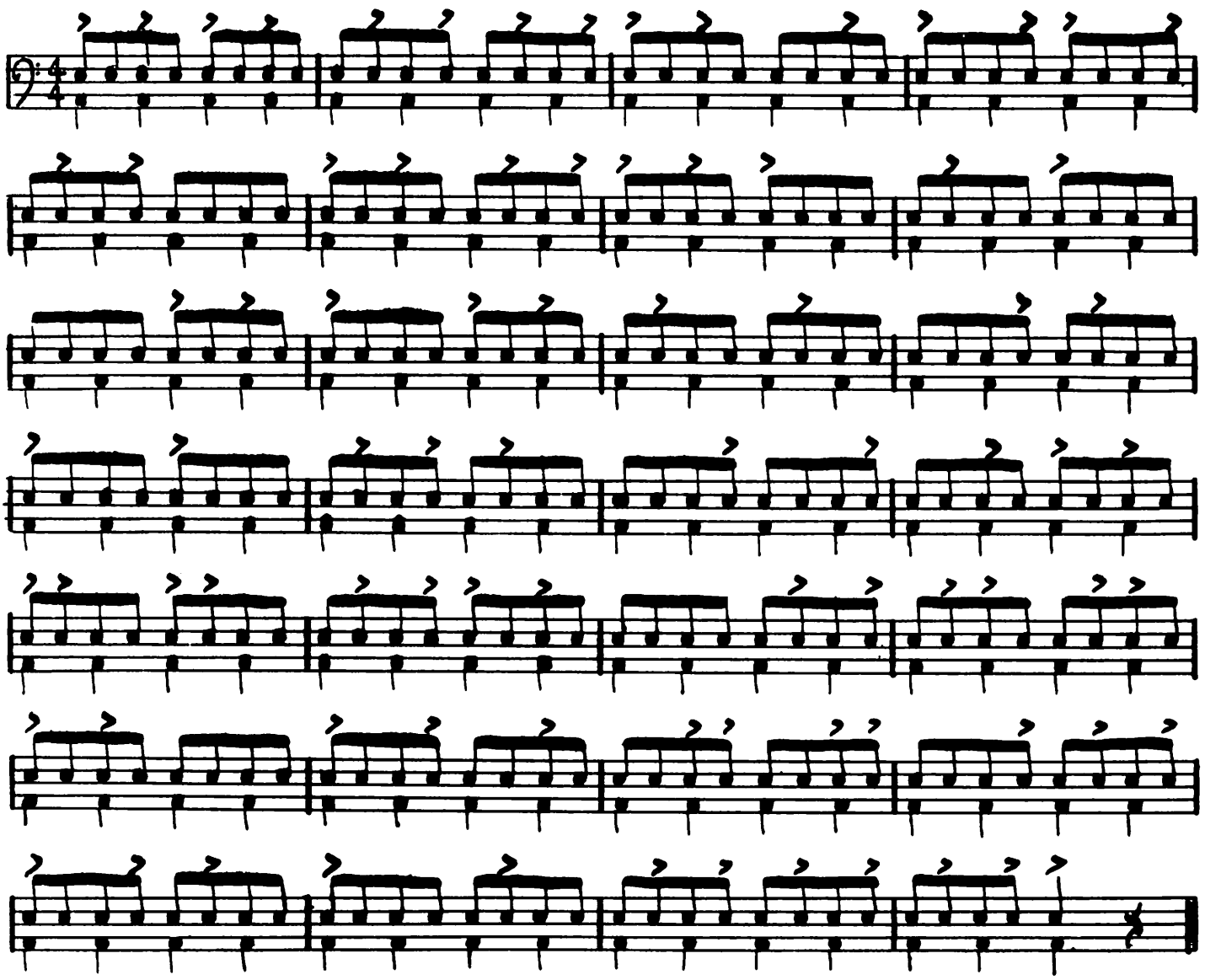
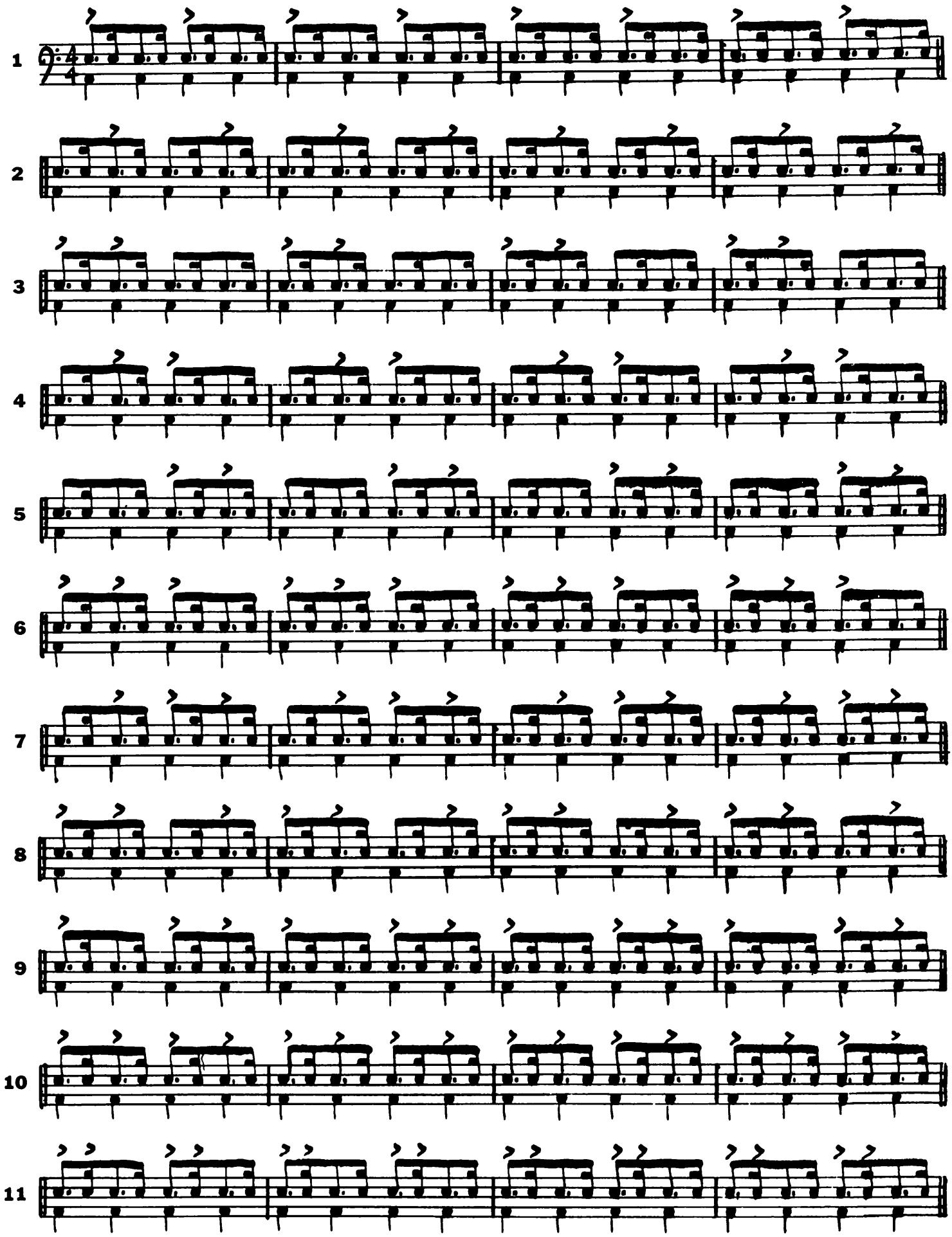


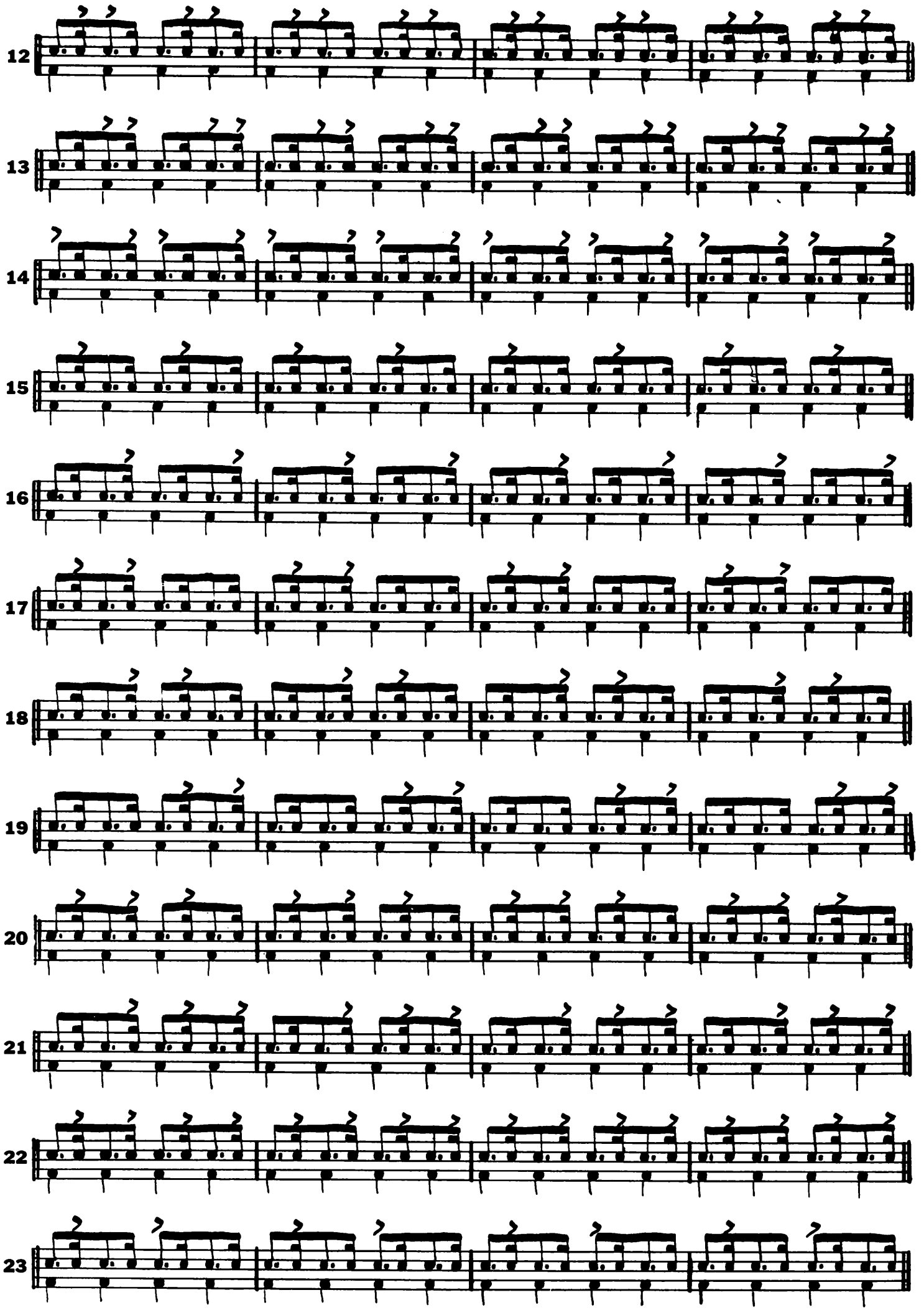
28-Bar Exercise



Lesson Two

Accented dotted-eighth/sixteenth notes.

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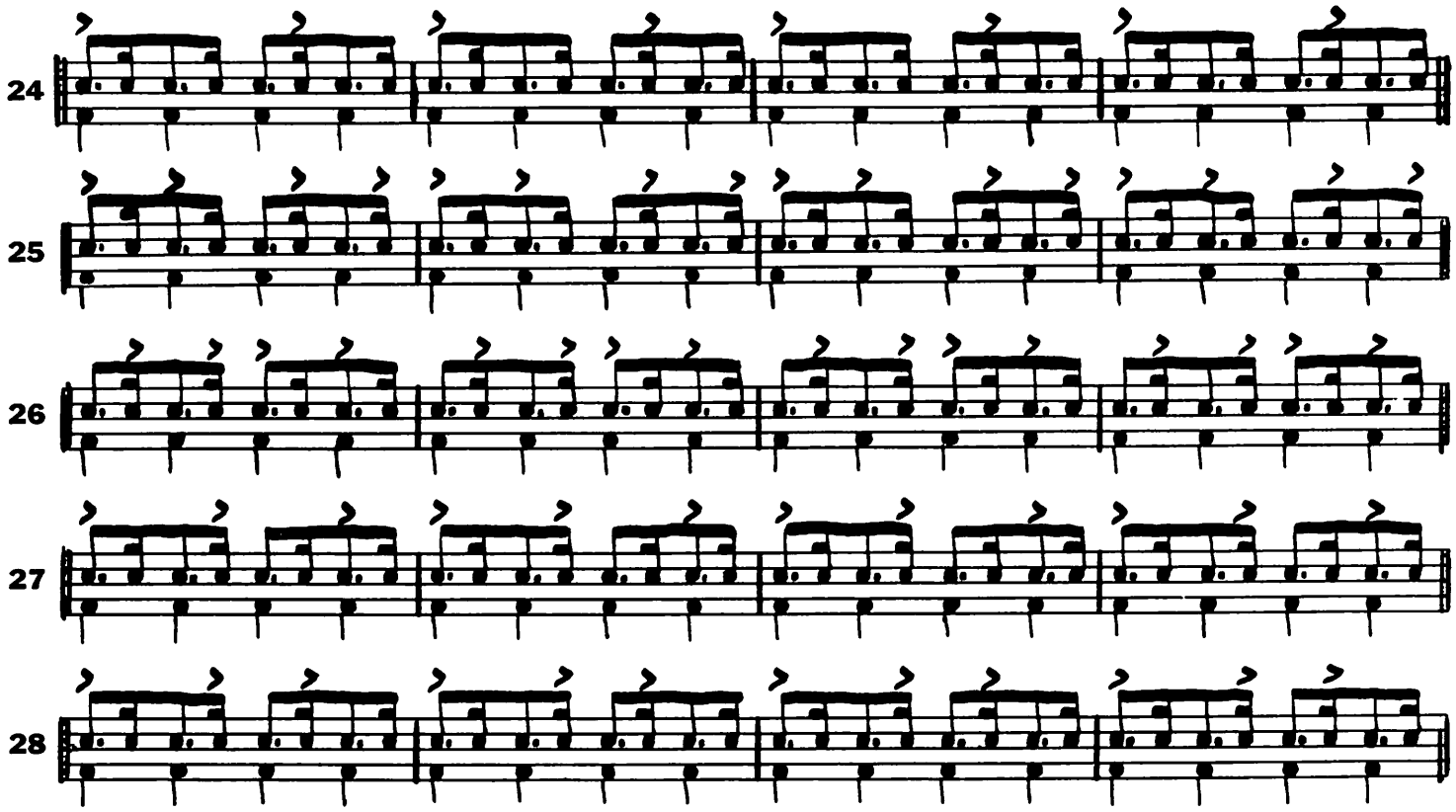
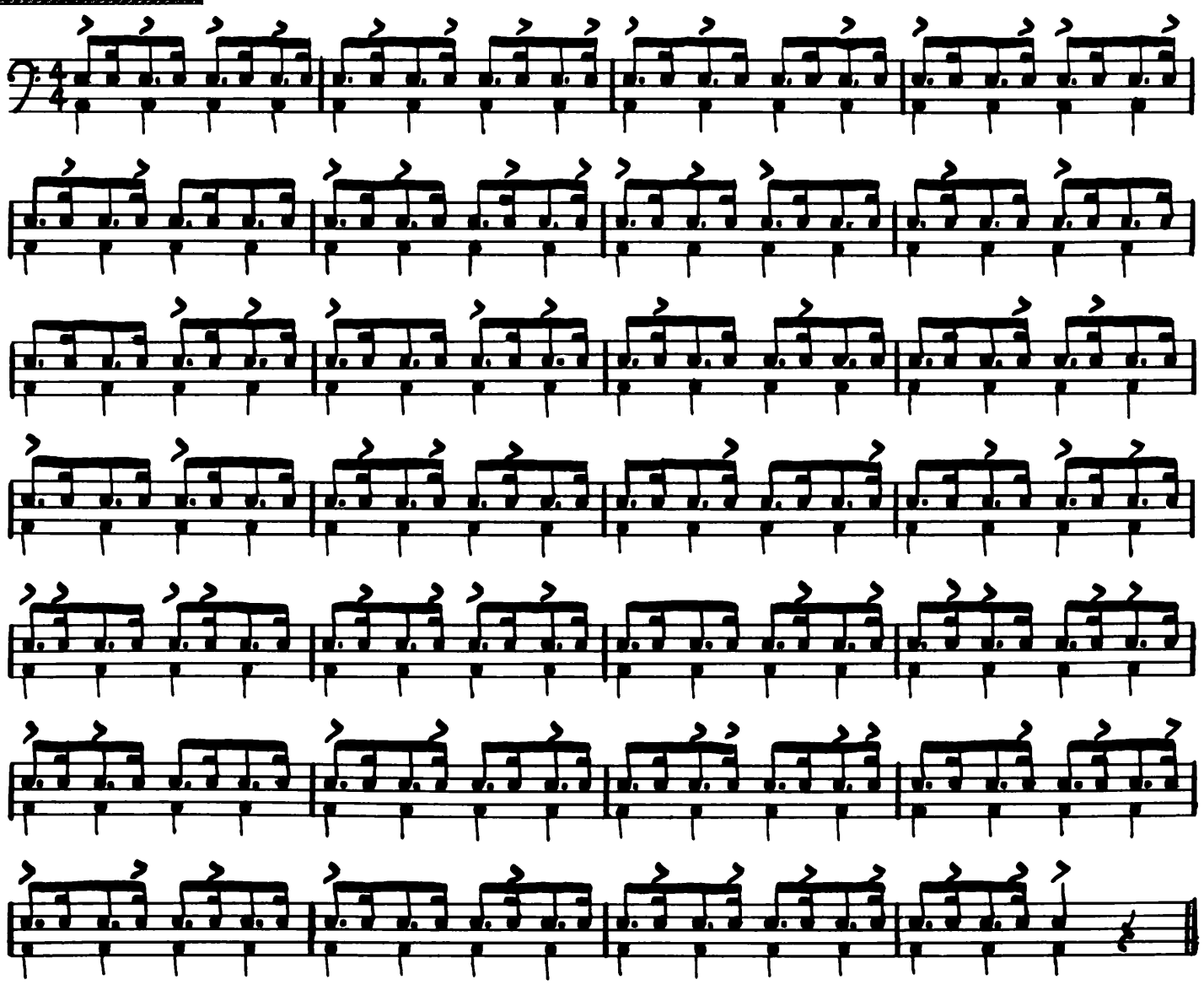
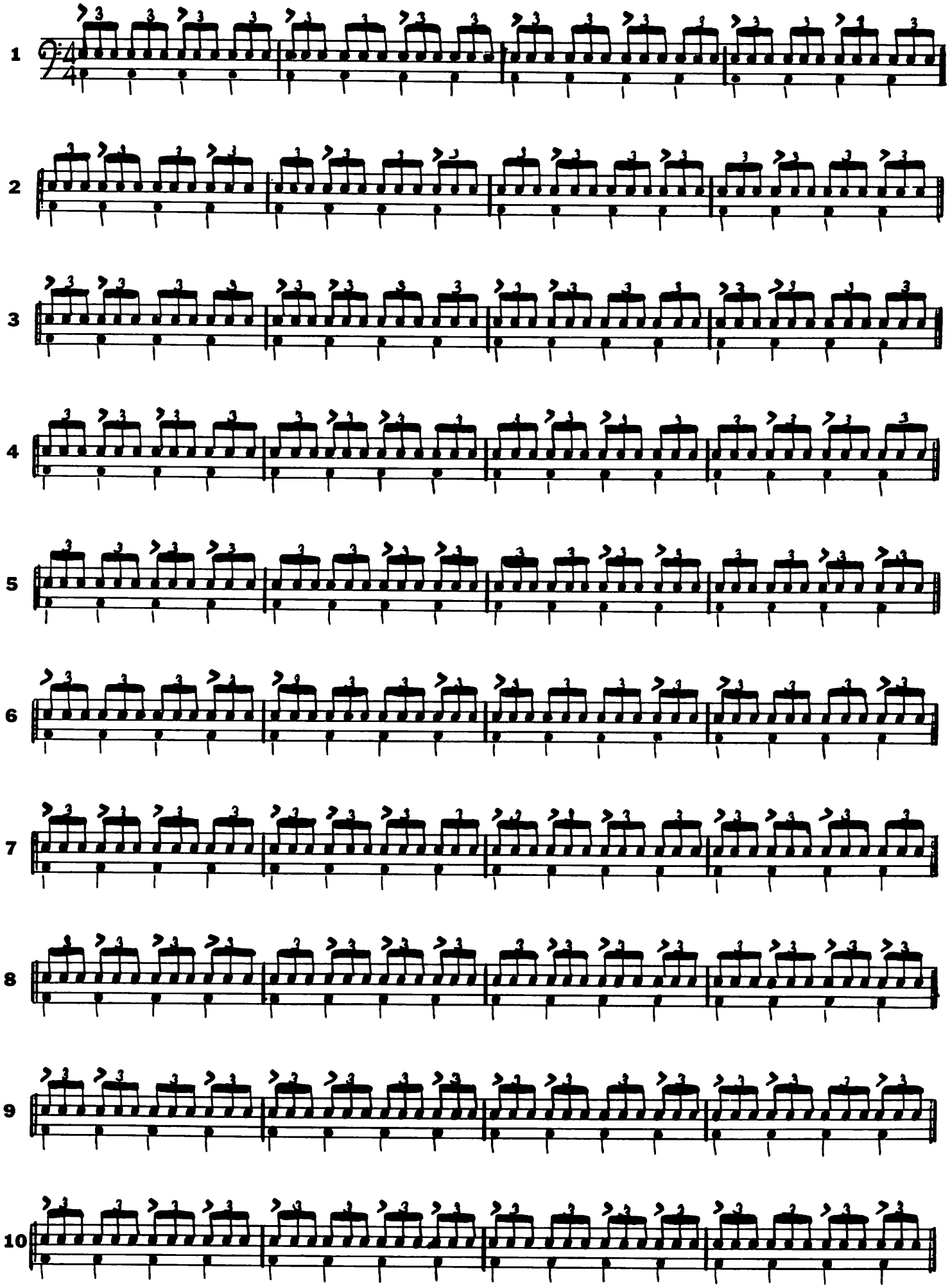


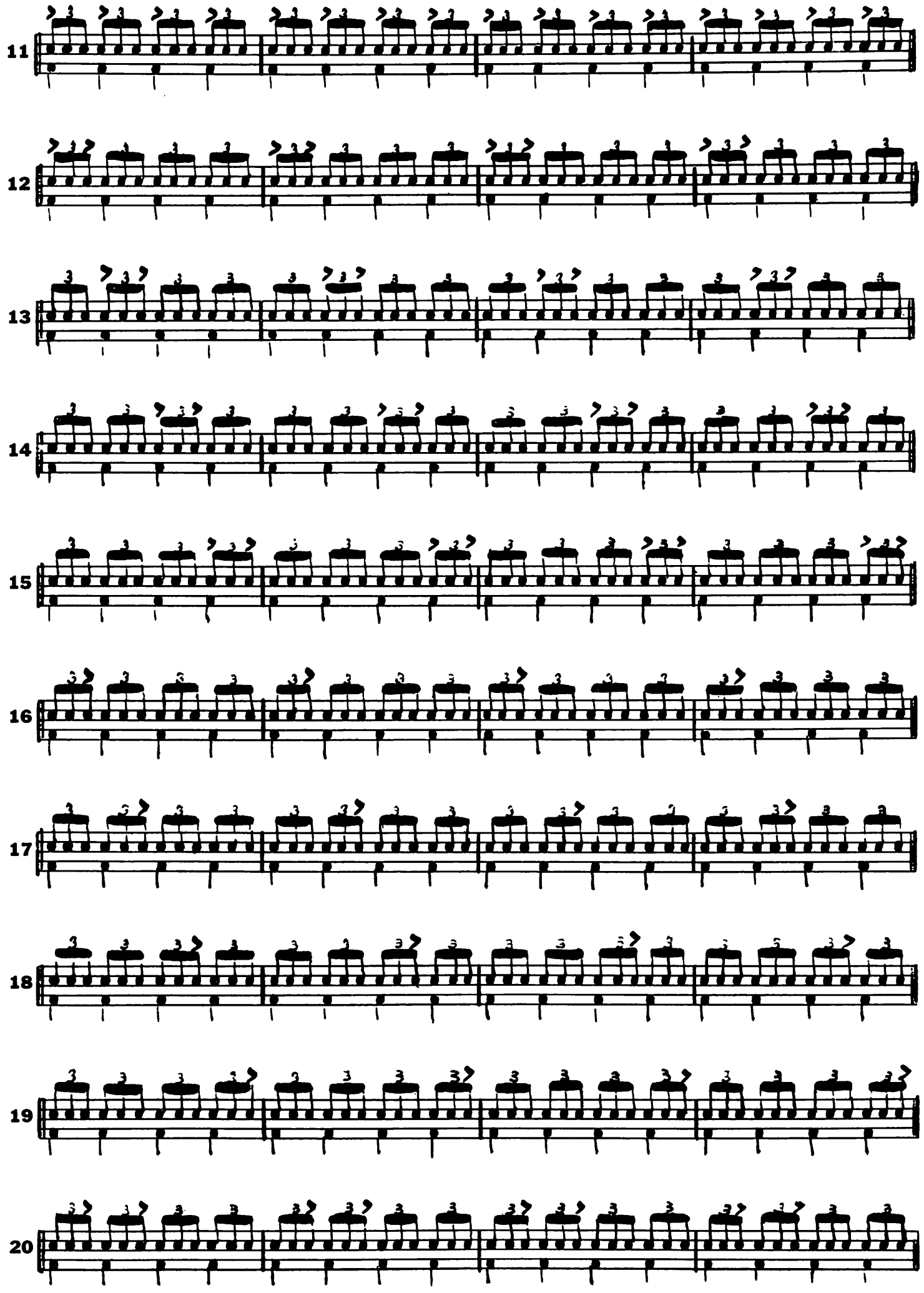
28-Bar Exercise



Lesson Three

Accented eighth-note triplets.

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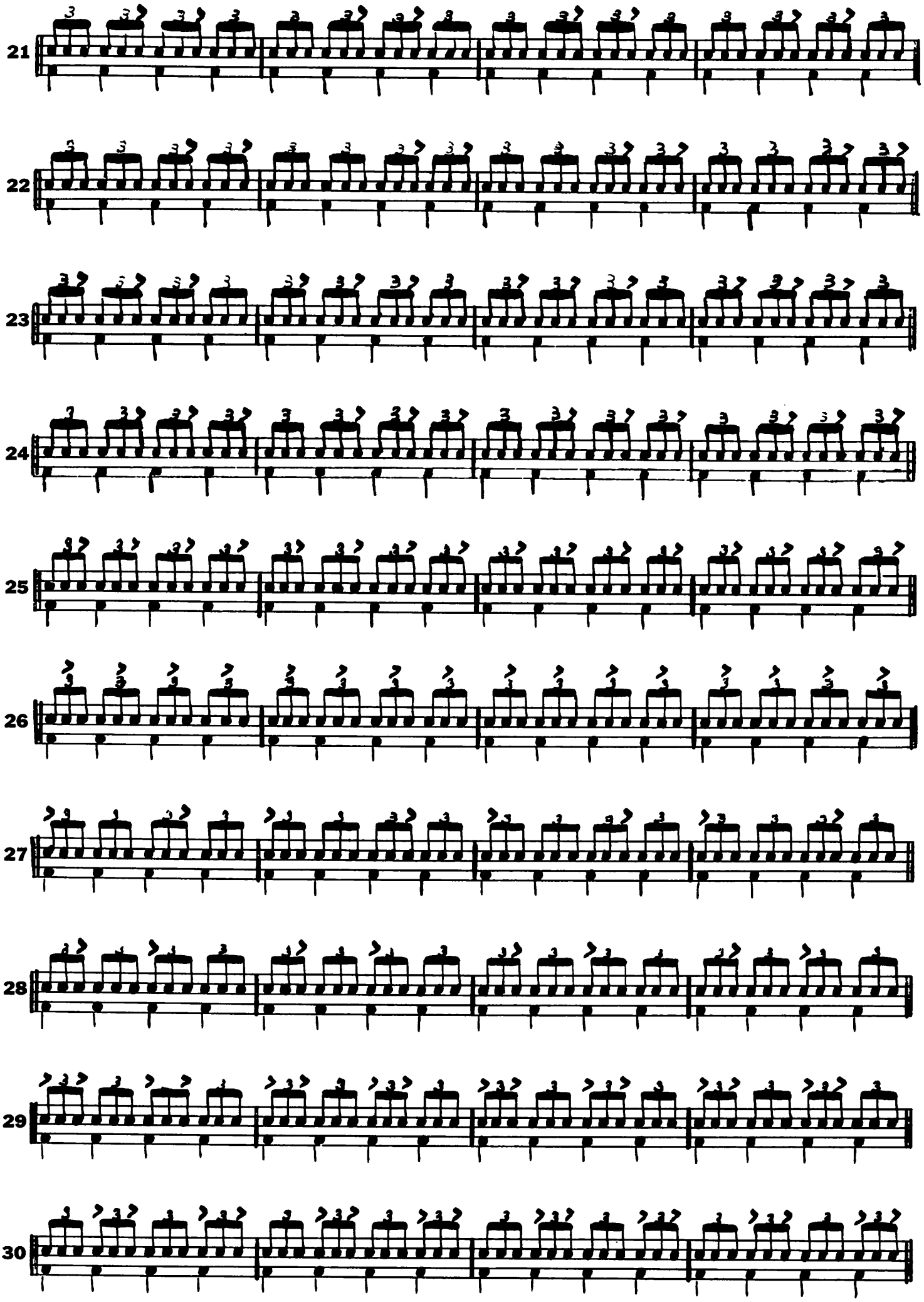
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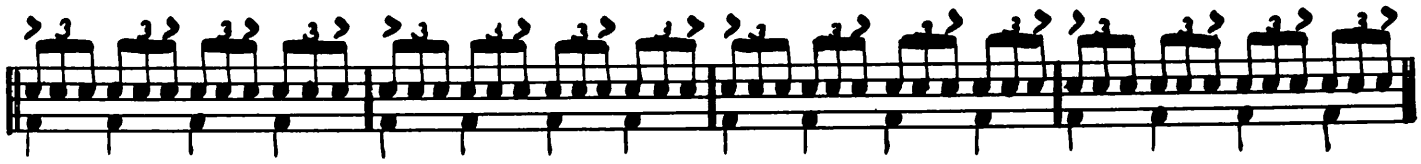

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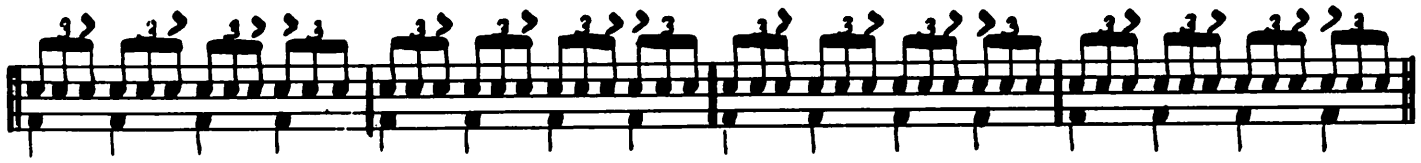

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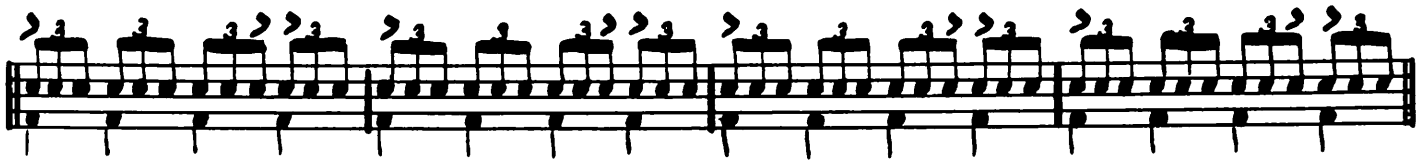

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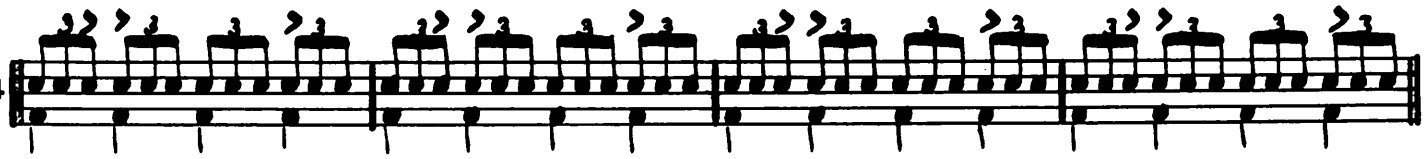

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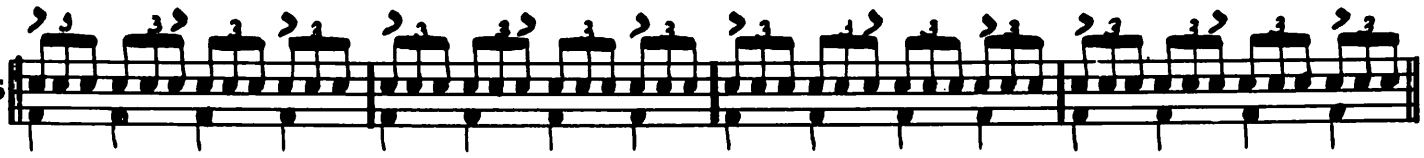

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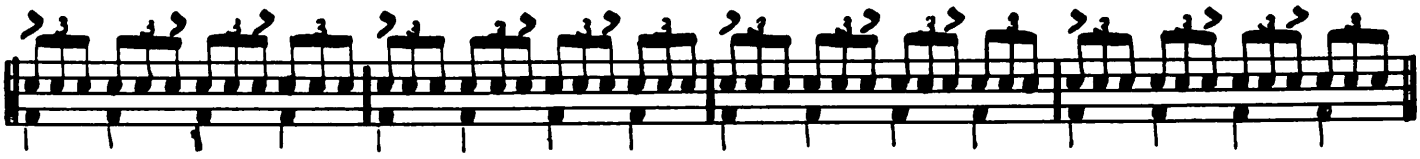

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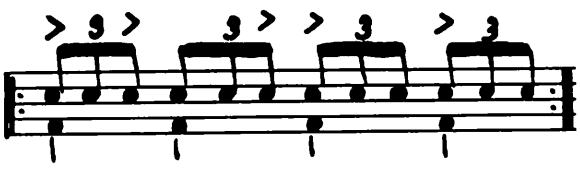

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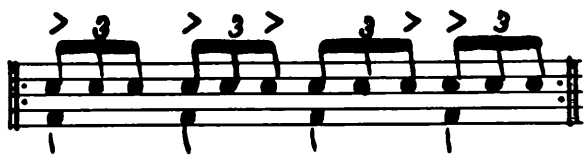

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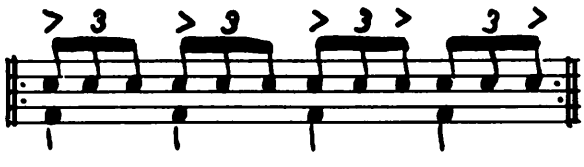

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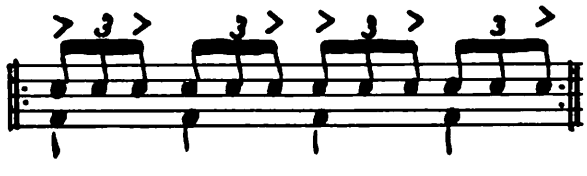

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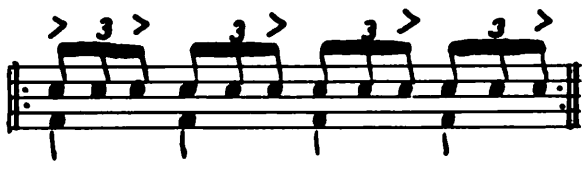

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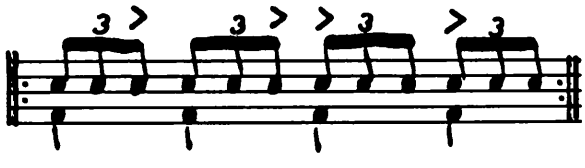

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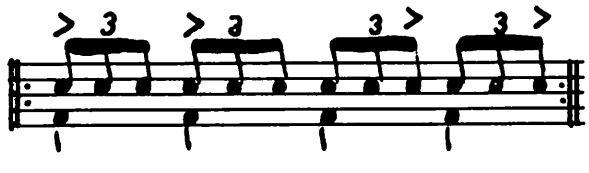

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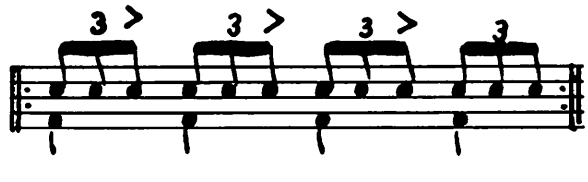
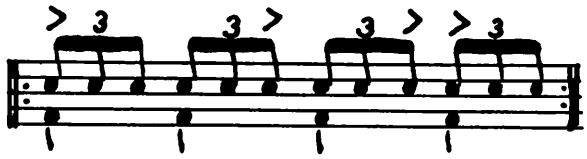
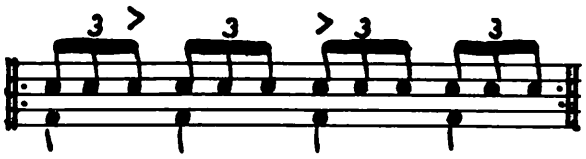
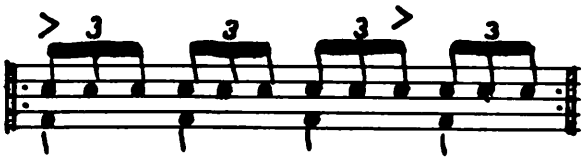
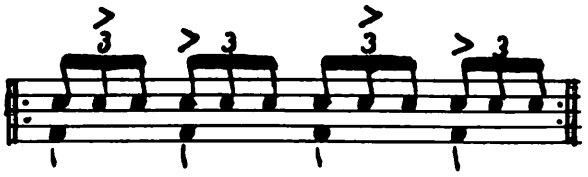
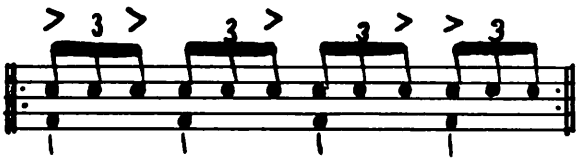


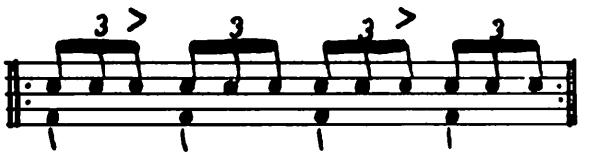
45 

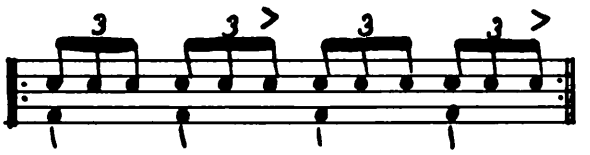
46 

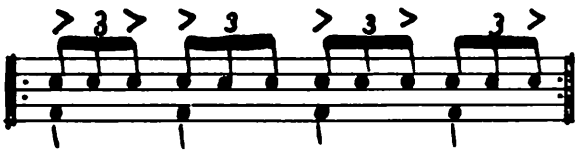
47 

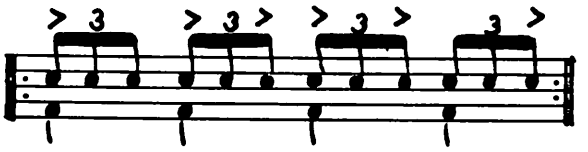
48 

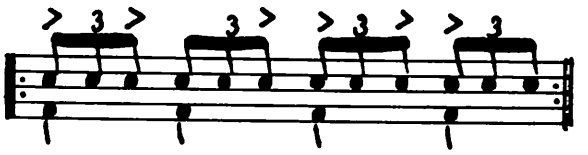
49 

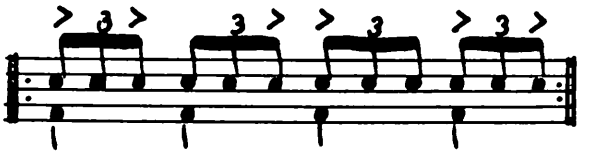
50 

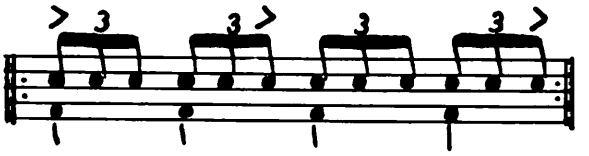
51 

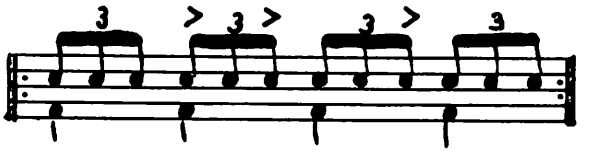
52 

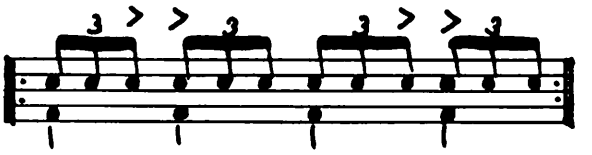
53 

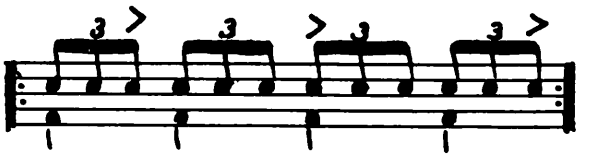
54 

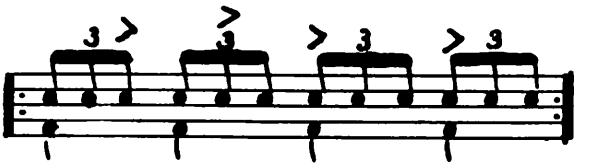
55 

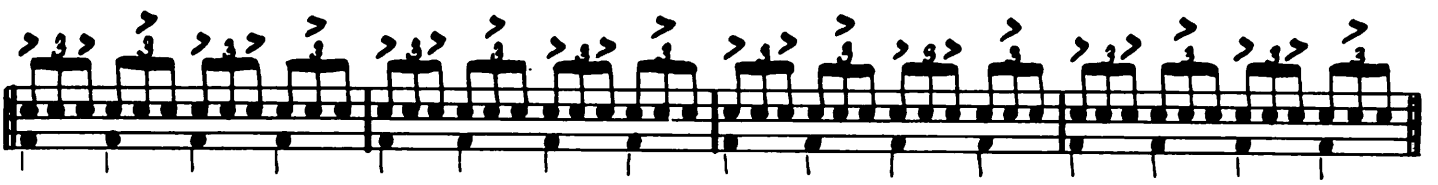
56 

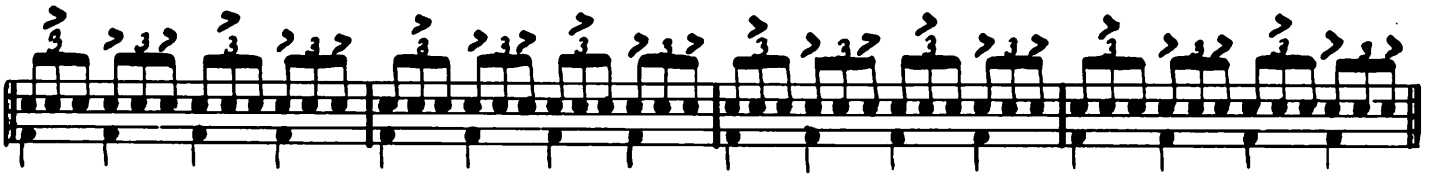
57 

58 

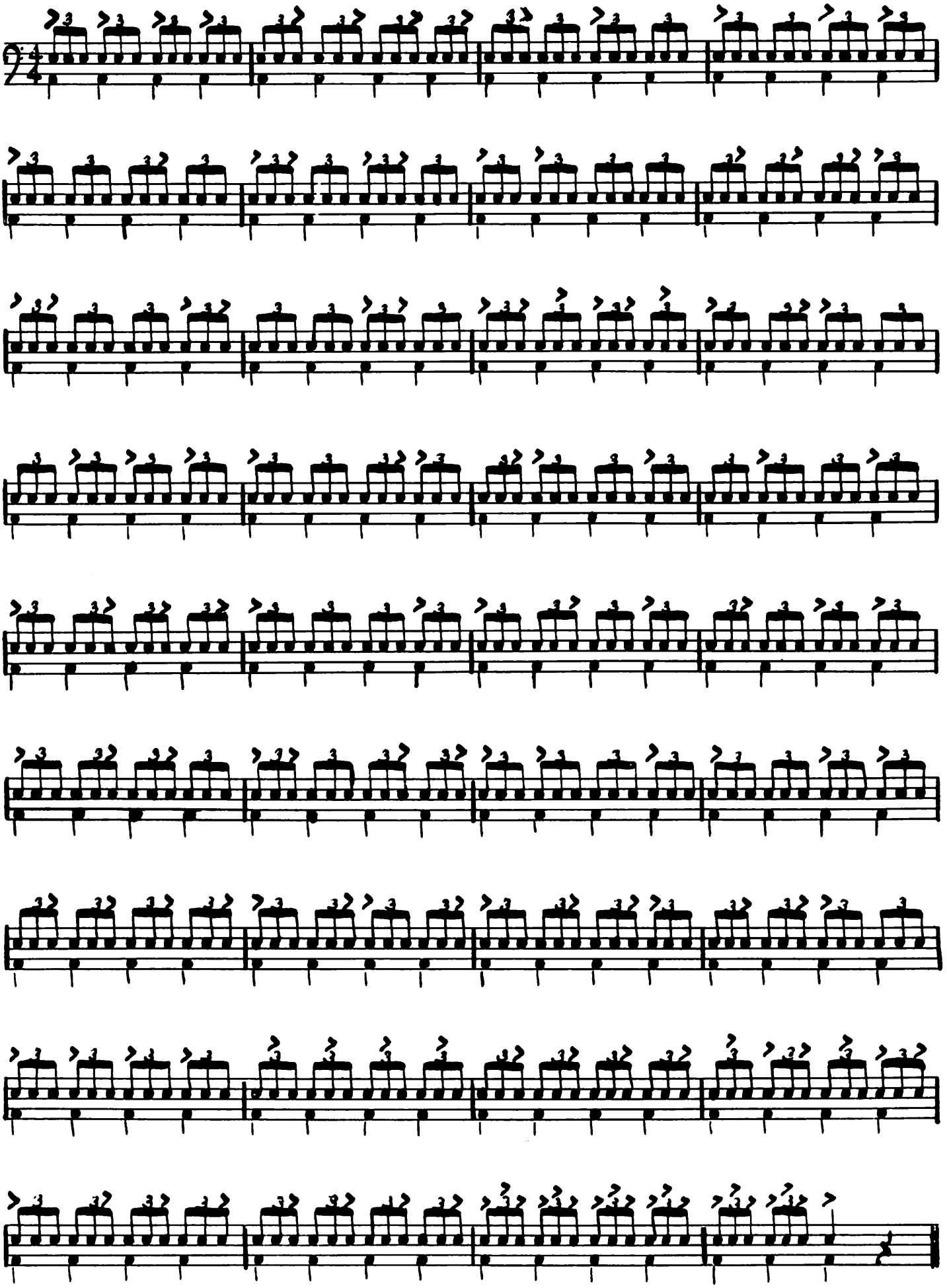
59 

60 

61 

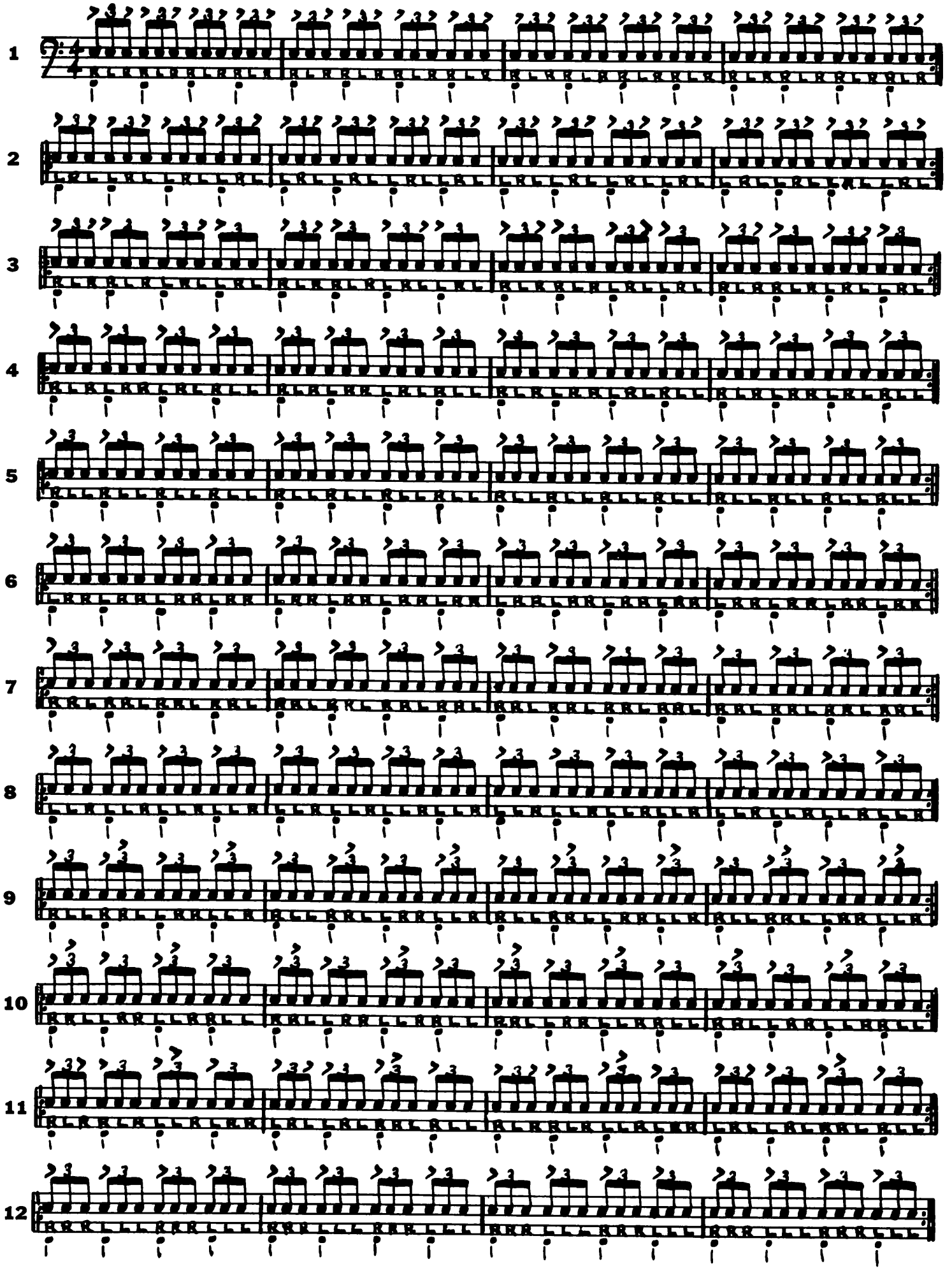
62 

36-Bar Exercise



Lesson Four

Triplets with mixed sticking.



Lesson Five

Accented sixteenth notes.

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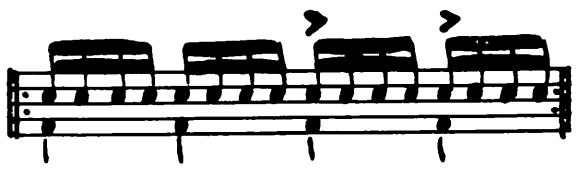
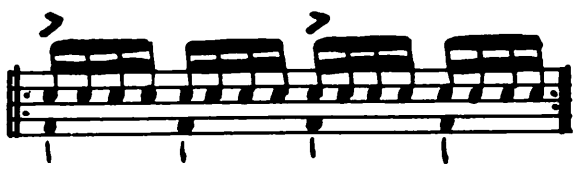
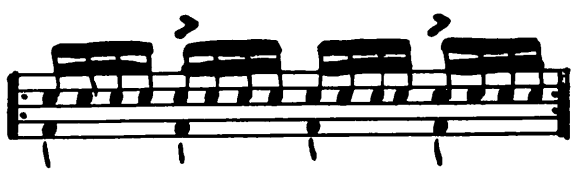
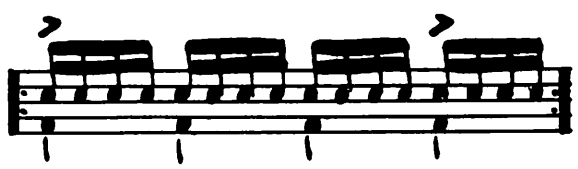
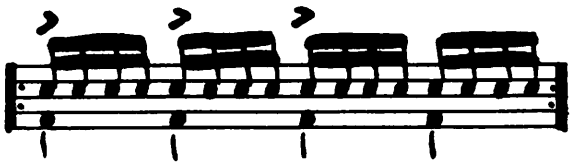
6 

7 

8 

9 

10 

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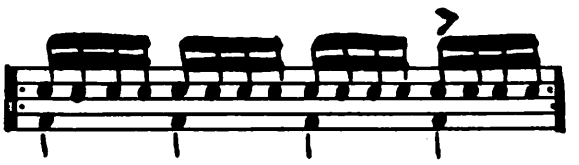
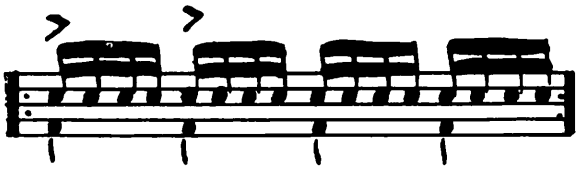
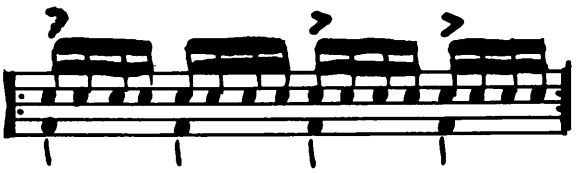
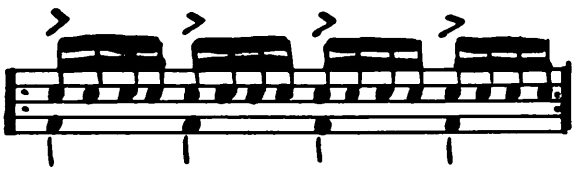
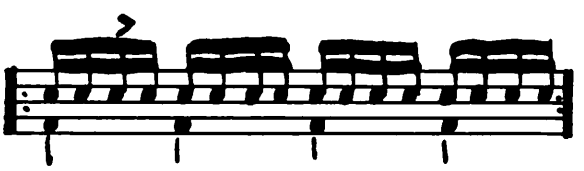
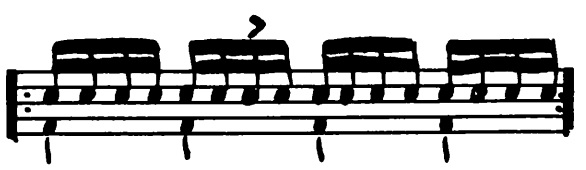
12 

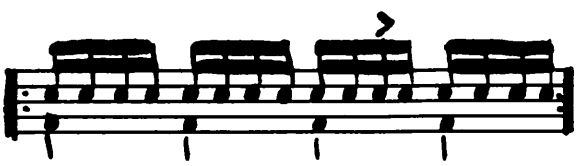
13 

14 

15 

16 

17 

18 

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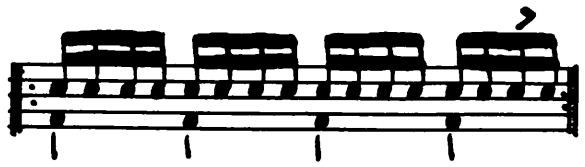

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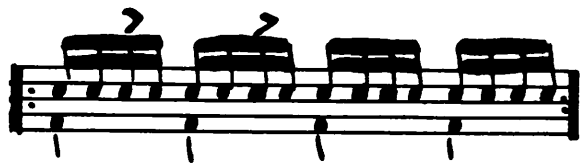

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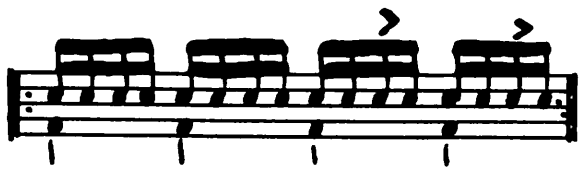

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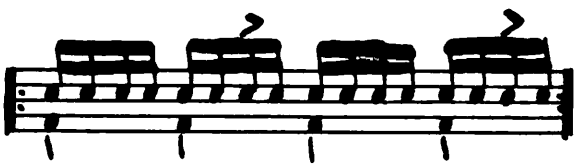

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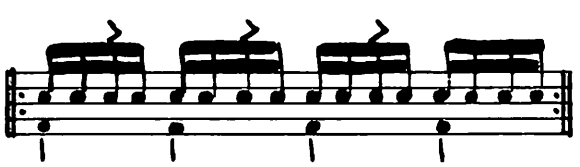

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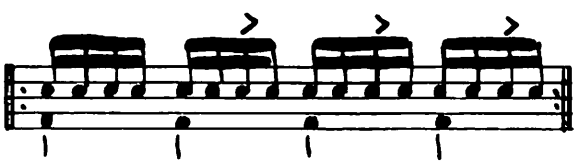

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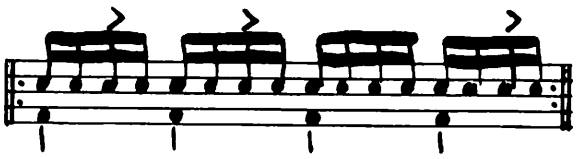

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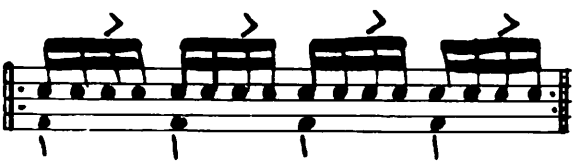

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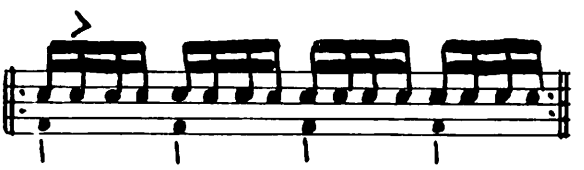

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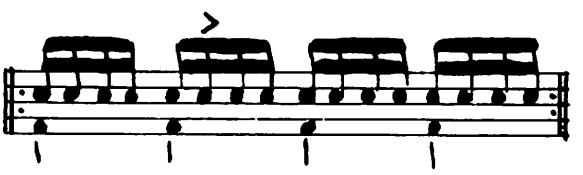

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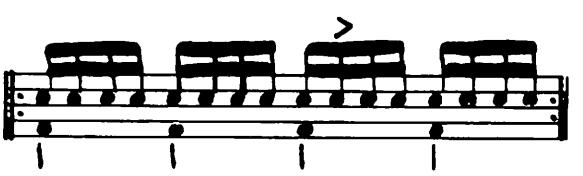

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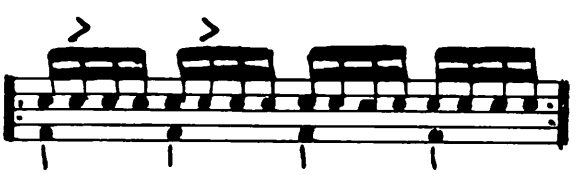

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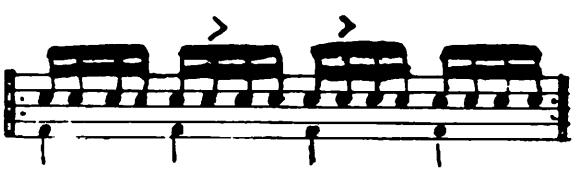
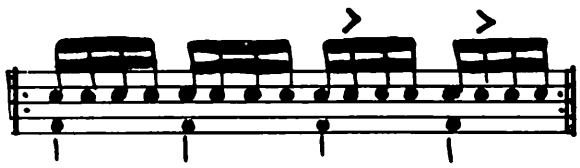
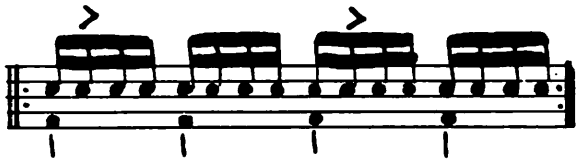


37 

38 

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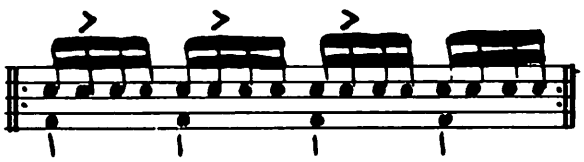
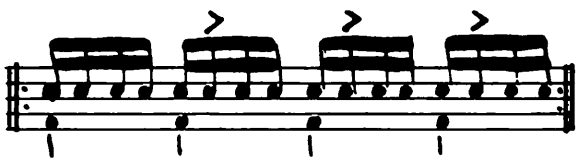
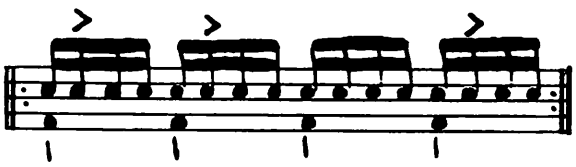
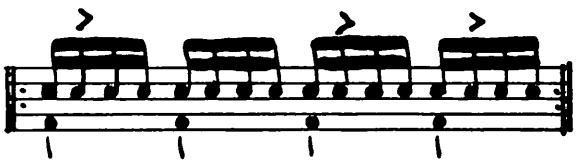
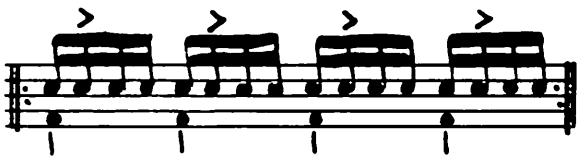
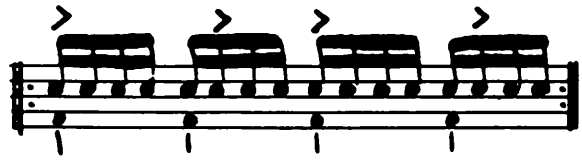
41 

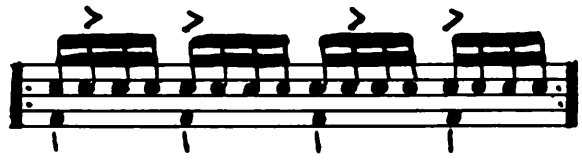
42 

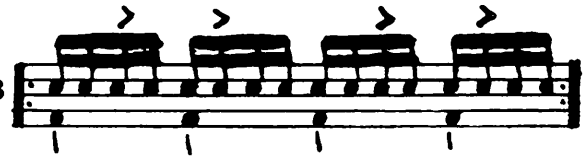
43 

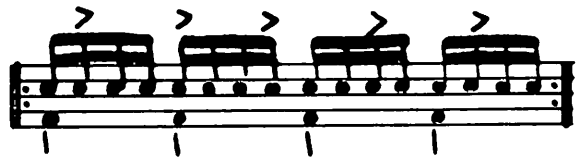
44 

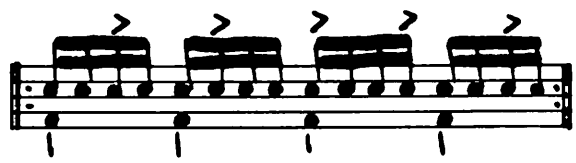
45 

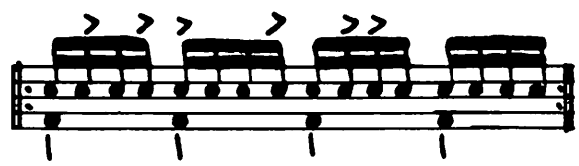
46 

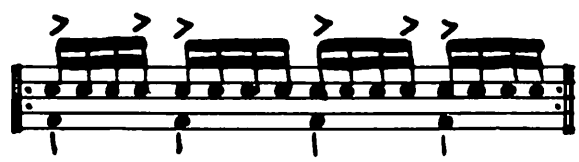
47 

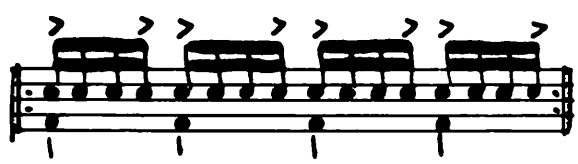
48 

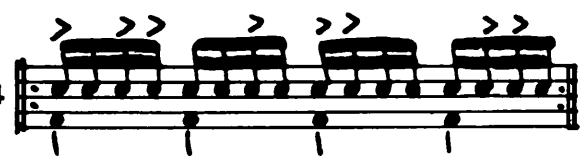
49 

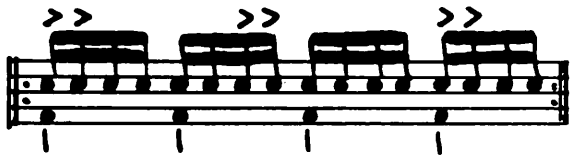
50 

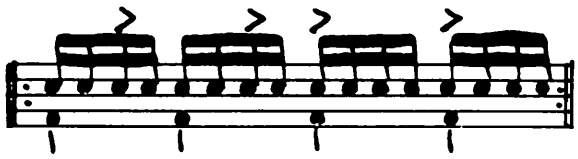
51 

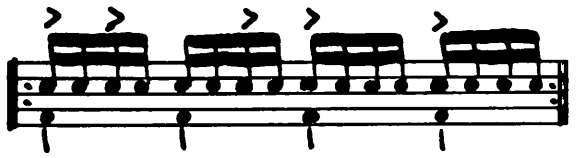
52 

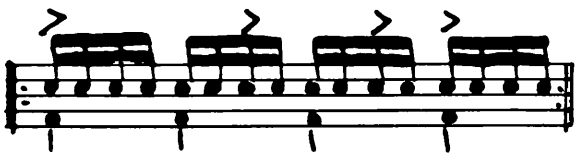
53 

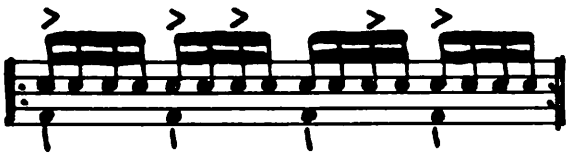
54 

55 

61 

56 

62 

57 

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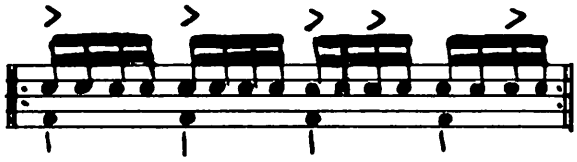
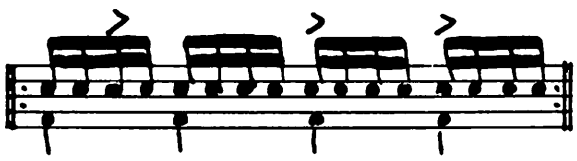
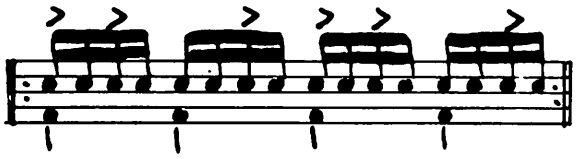
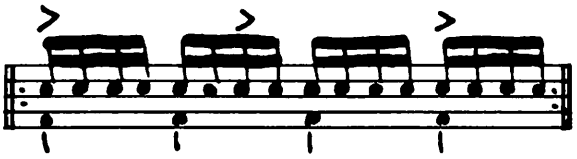
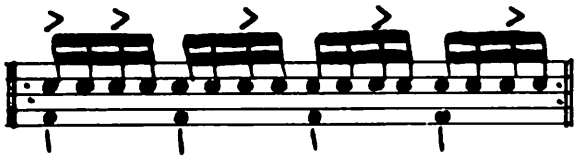
58 

64 

59 

65 

60 

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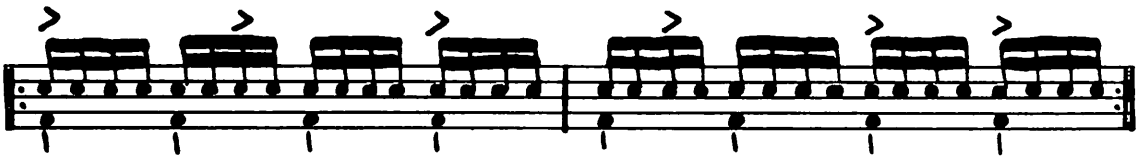
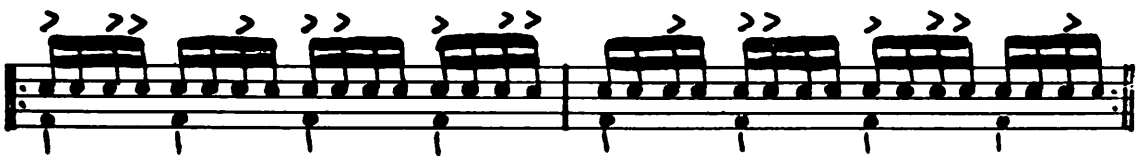
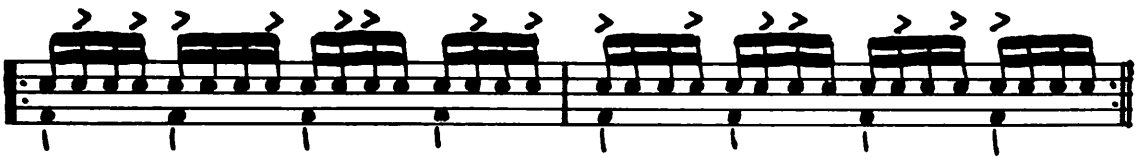
67 

68 

69 

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