Progressive Independence Exercises

By Jacobo Vega-Albela

This pamphlet is made up of a series of exercises of increasing complexity derived from a number of fundamental patterns. These are concepts I have developed from my work and conversations with Louie Speaking Eagle, Andrew Anaya, Joe Seltzer and Robert Ojinaga, as well as studies from George Lawrence Stone's *Stick Control,* and John Riley's books *The art of Bop Drumming*, and *Beyond Bop Drumming*.

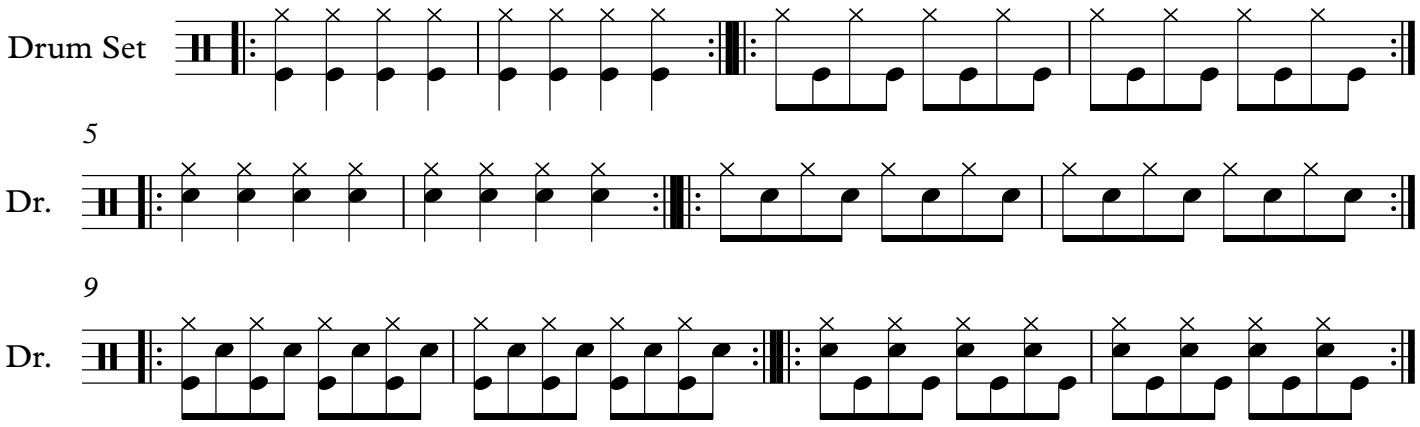
Independence Exercises

Level 1

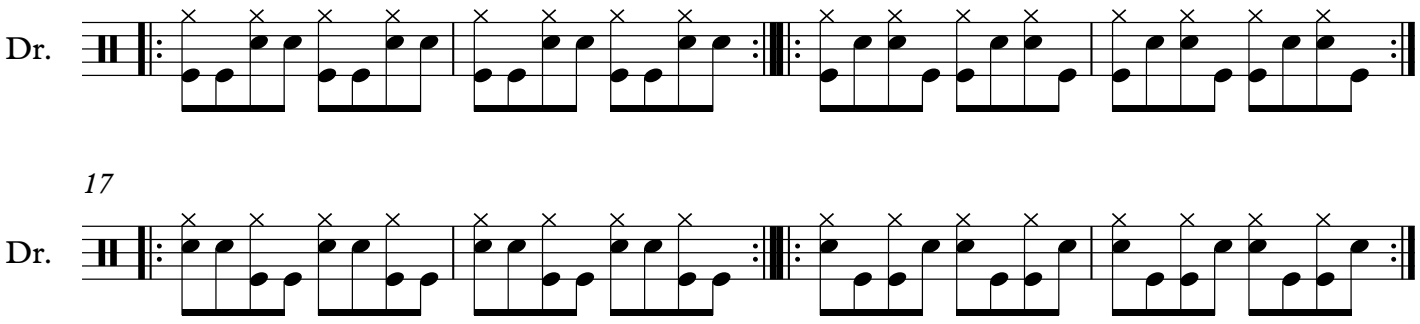
Rock:

Jacobo Vega-Albela

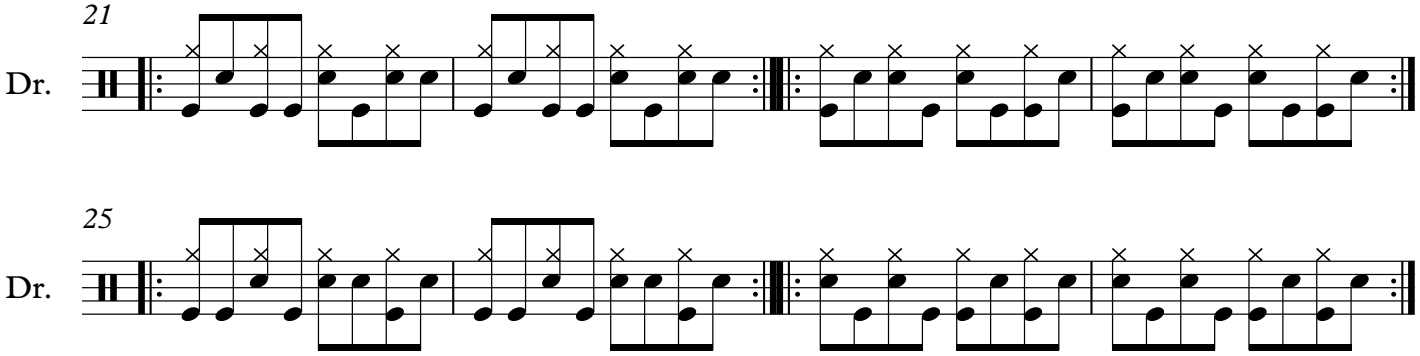
Single Stroke Exercises



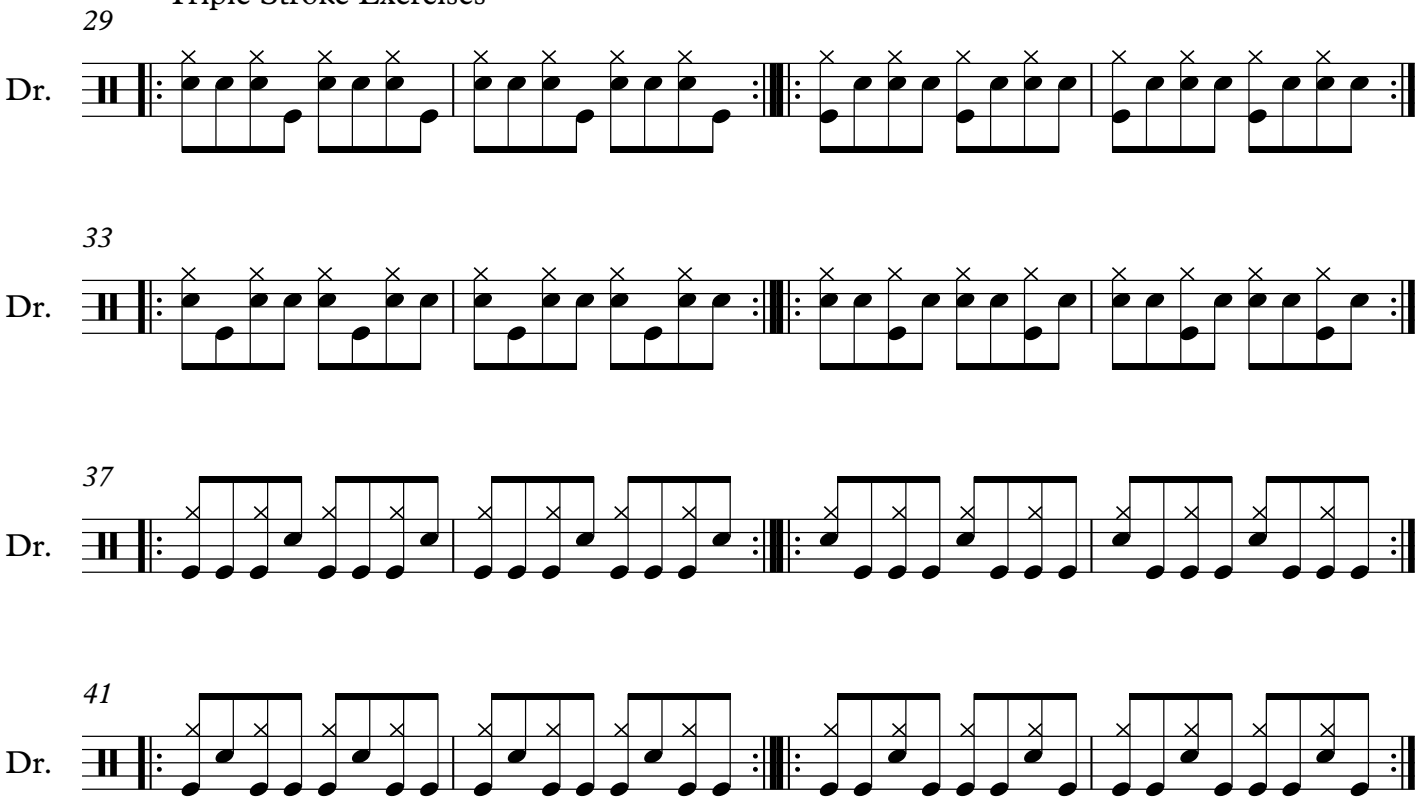
13 Double Stroke Exercises



Paraddidle Exercises

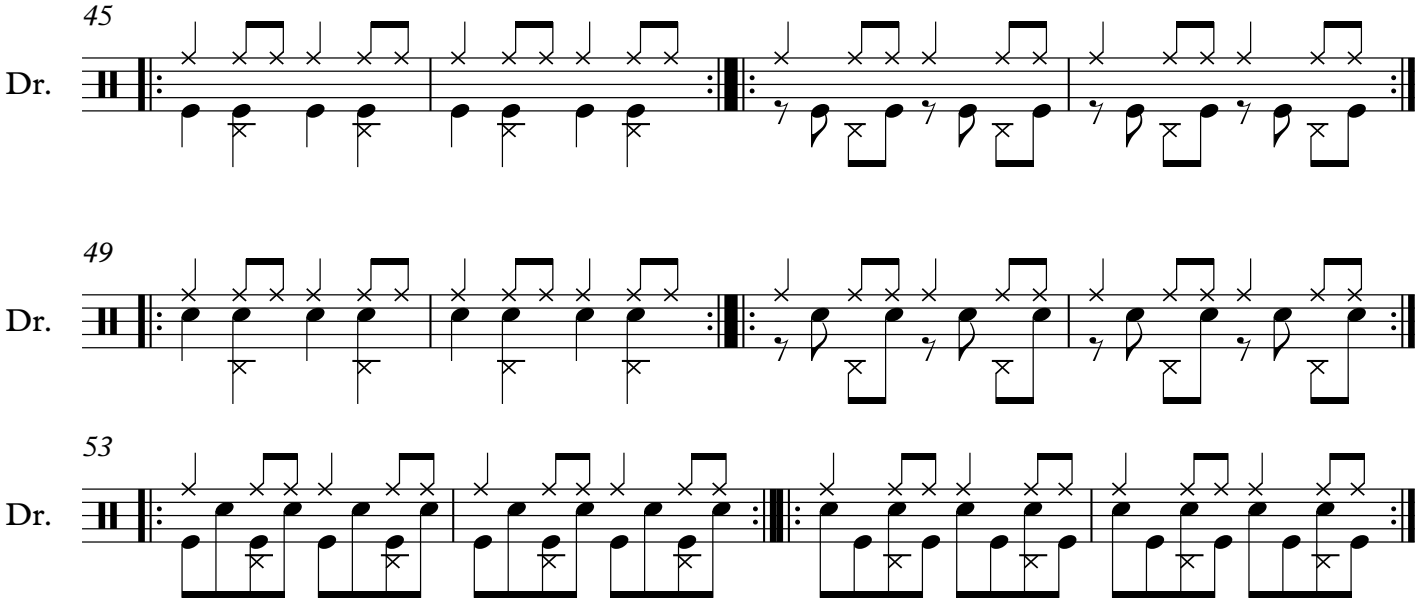


Triple Stroke Exercises



Swing:

Single Stroke Exercises



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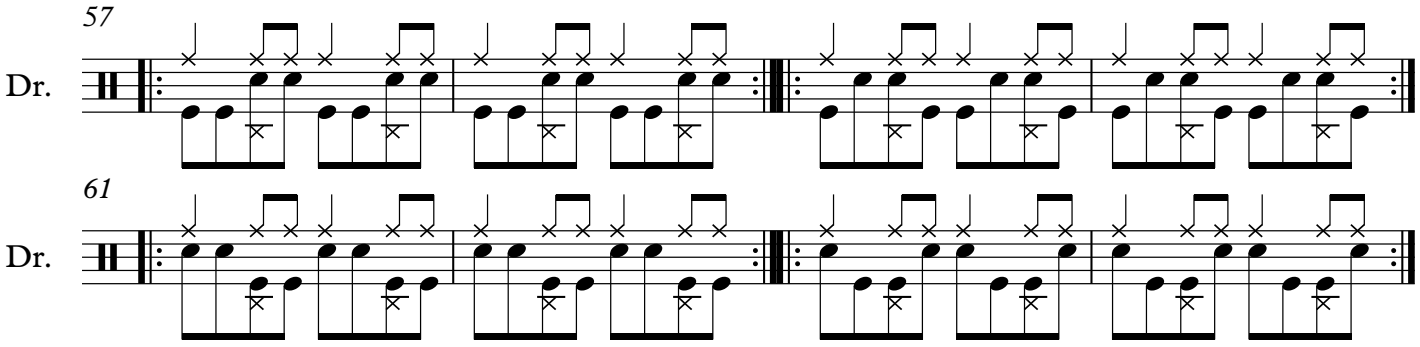
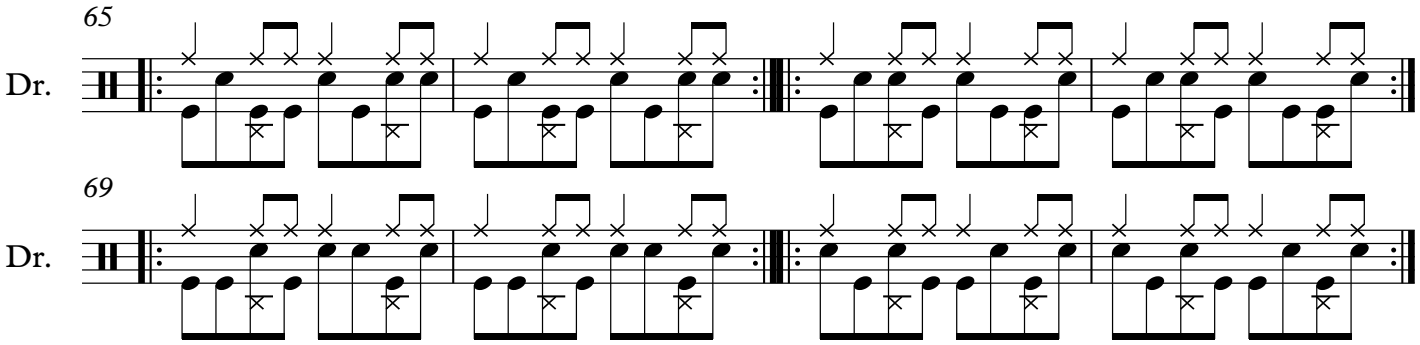


Paraddidle Exercises



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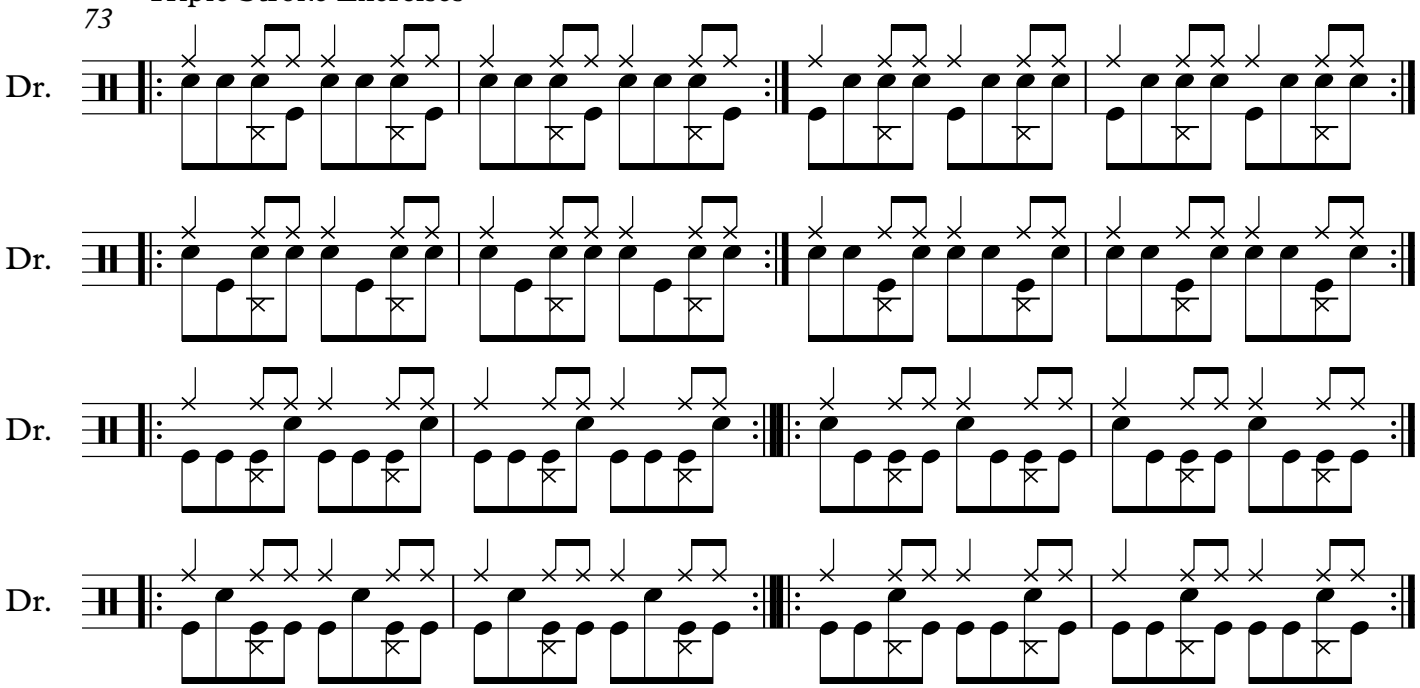


Odd Meter Studies

Groups of Three and Paradiddle Variations

These patterns are meant to help you get comfortable with a variety of different cross-rhythms that flow over the bar in 5/4, 7/4, and 9/4.

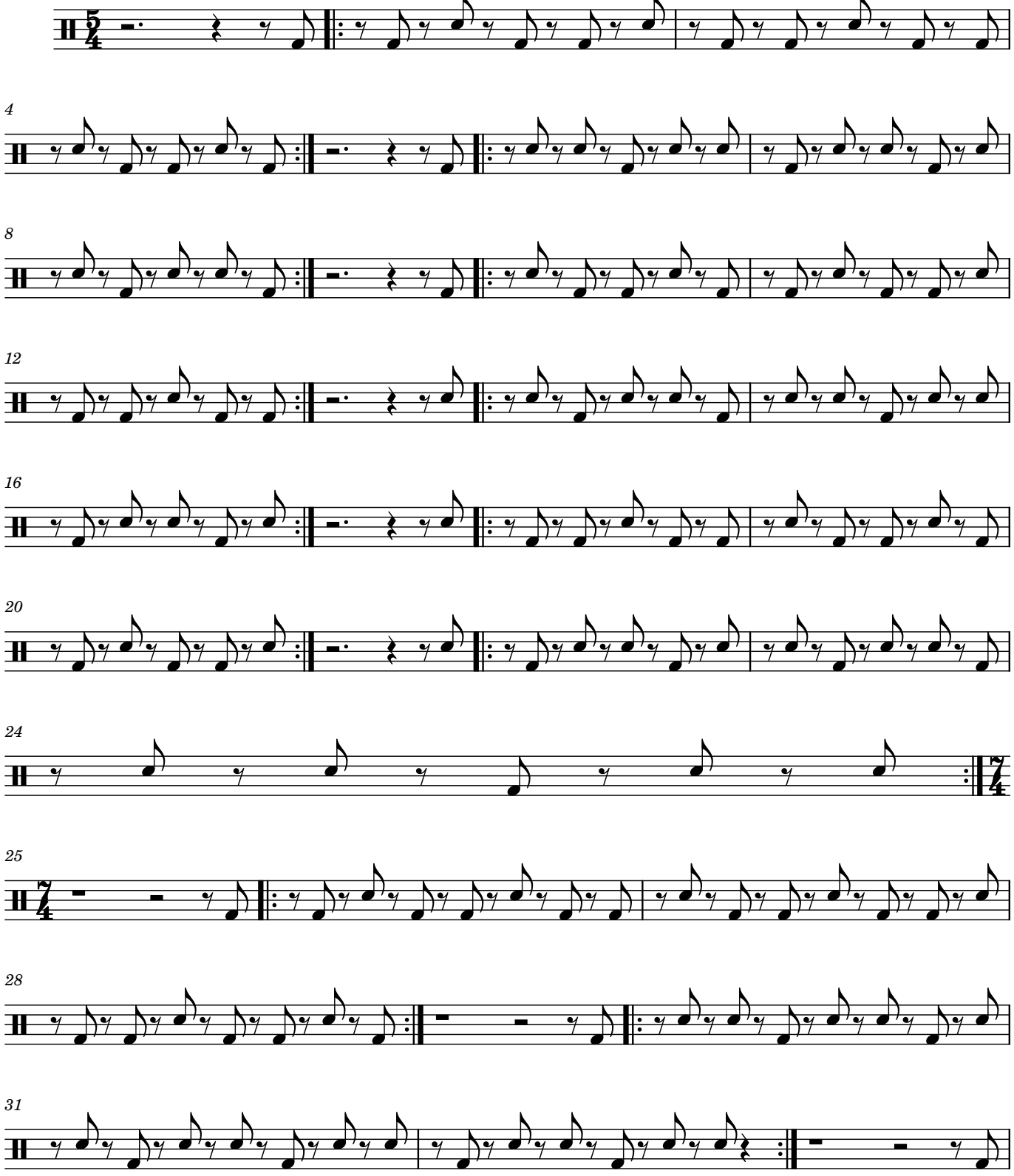
You should play these with a metronome. First you can try simple quarter notes on the ride cymbal. Next, you can add the hi hat in the following ways:

- All meters: play all quarter notes, play every other beat starting on beat one, and starting on beat two
- 5/4: outline 3+2 (hi hat on beats two, three, and five)
- 7/4: outline 4+3 (hi hat on beats two, four, six, seven)
- 9/4: outline 4+5 (hi hat on beats two, four, six, seven, nine), outline 5+4 (hi hat on beats two, three, five, seven, nine), outline 6+3 (hi hat on beats two, four, six, eight, nine)

Add skip beats as you see fit!

Odd Time Studies

Three Note Groups



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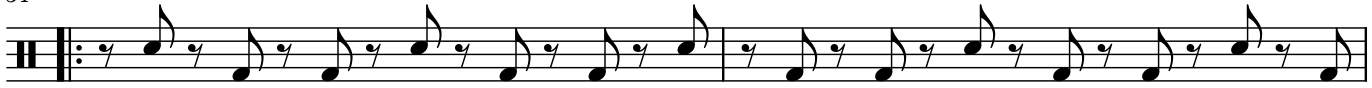

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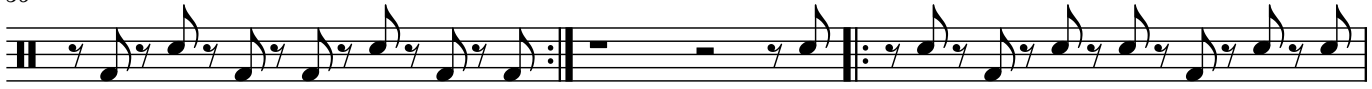

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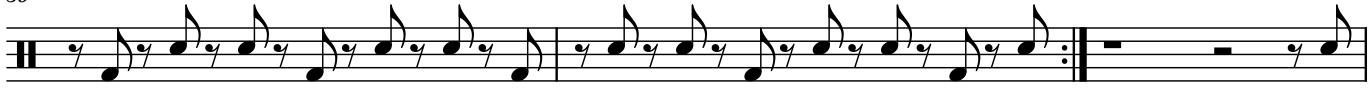

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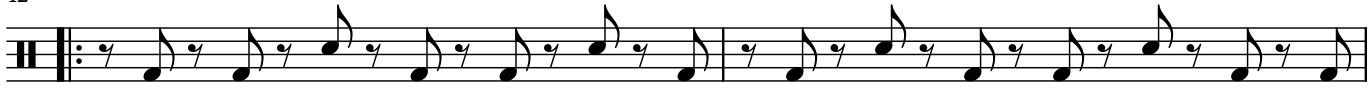

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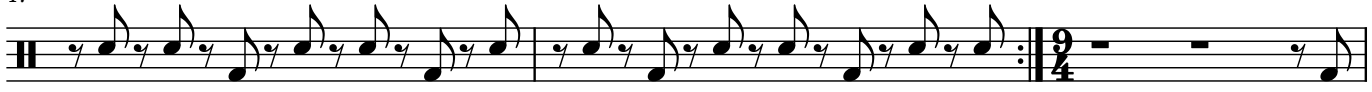

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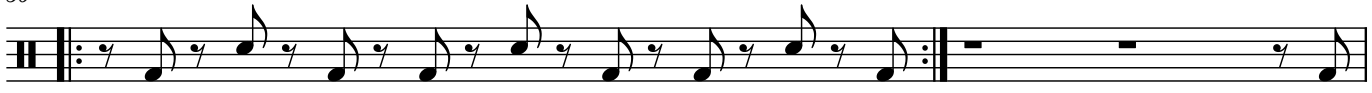

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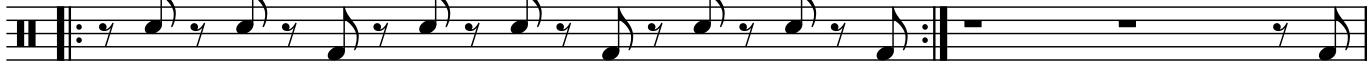

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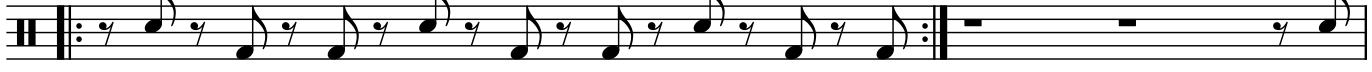

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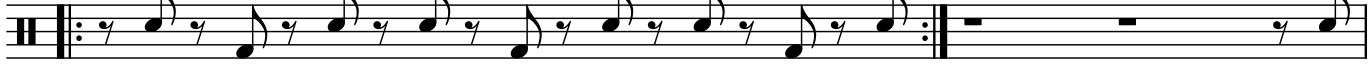

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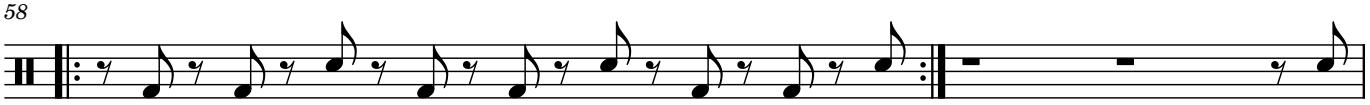

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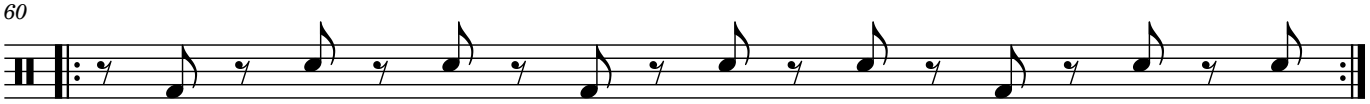
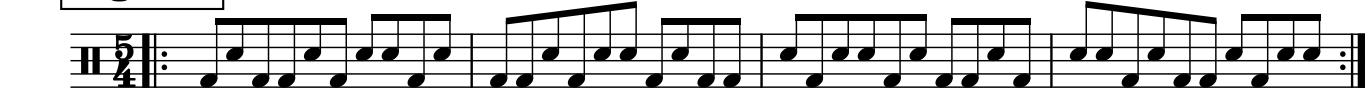


Paradiddle Exercises

Eighths



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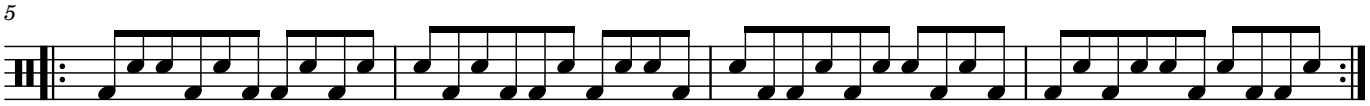

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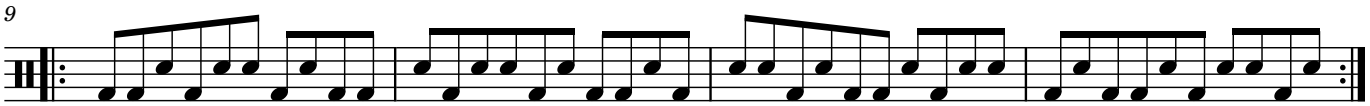

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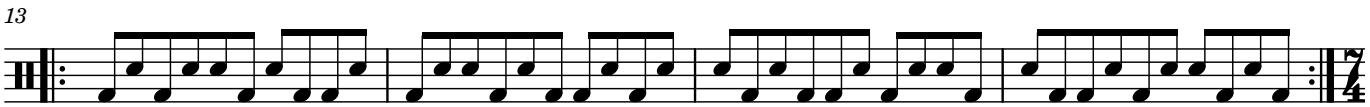

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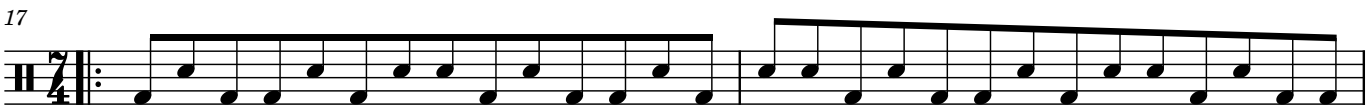

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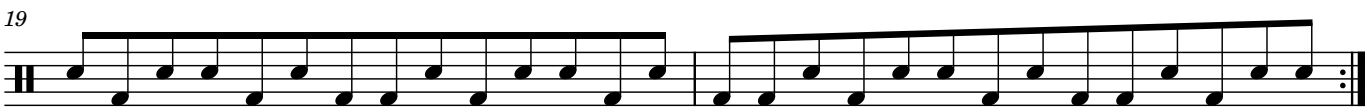

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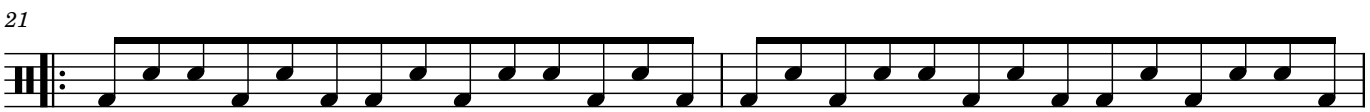

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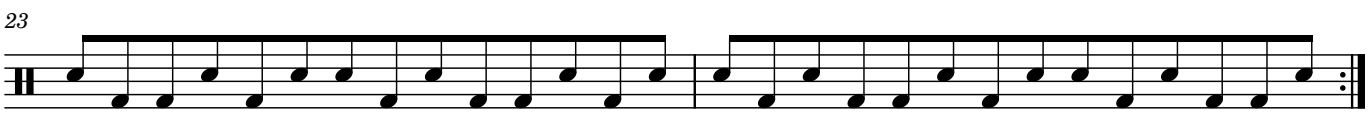

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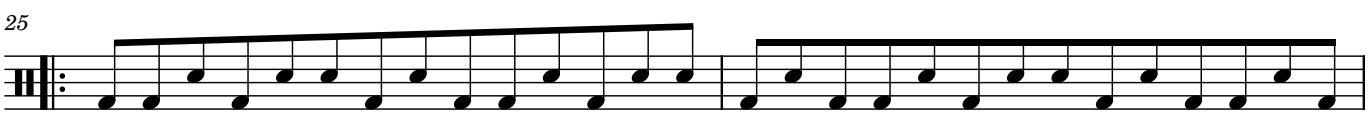

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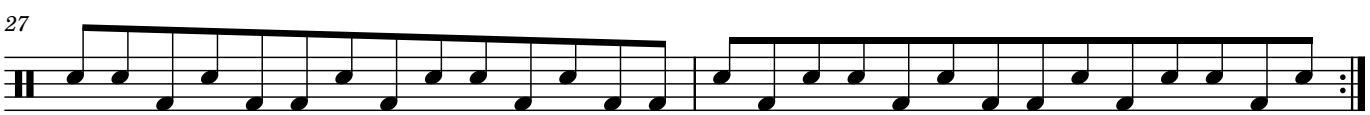

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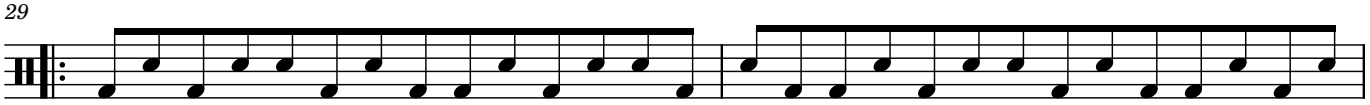

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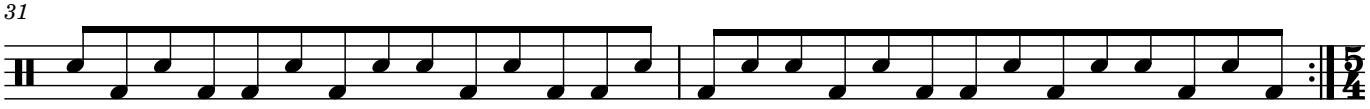

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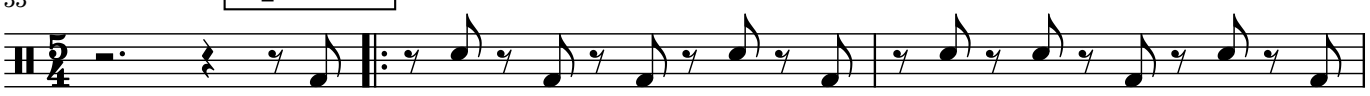
Upbeats



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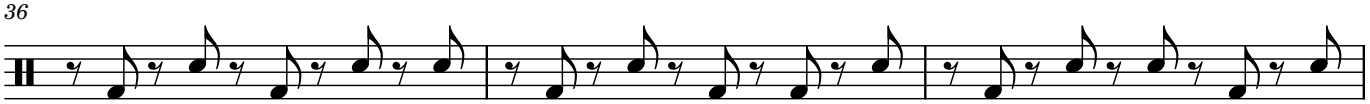

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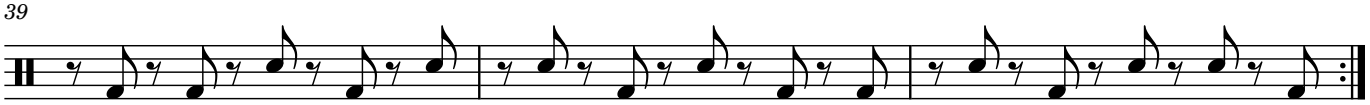

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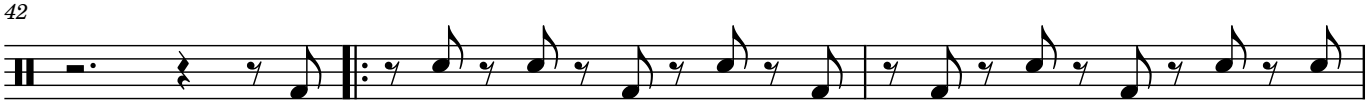

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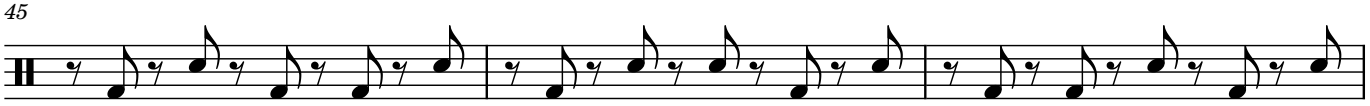

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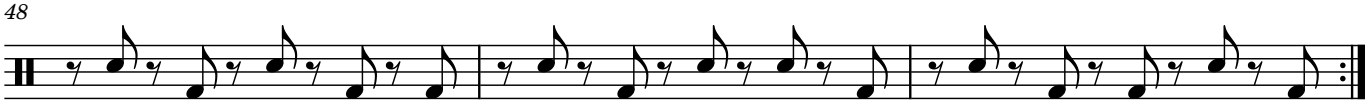

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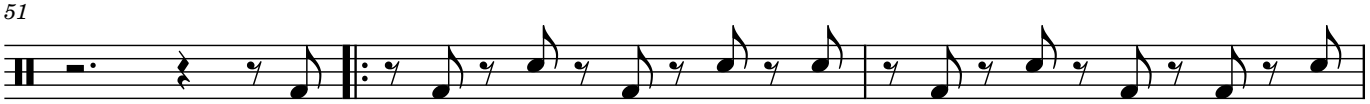

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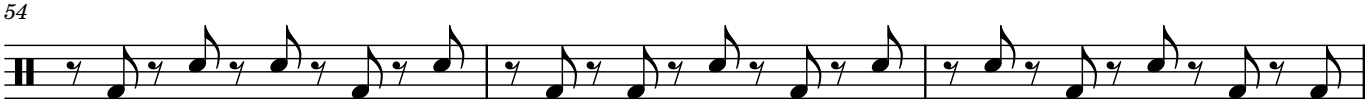

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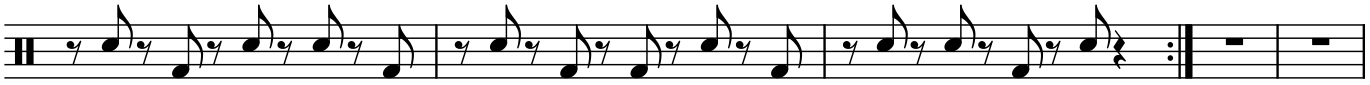

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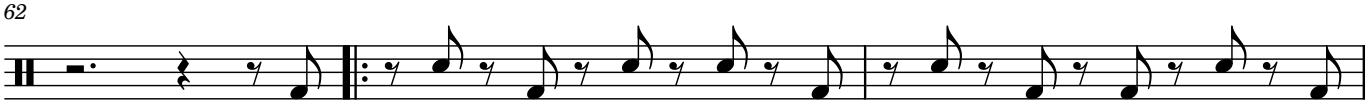

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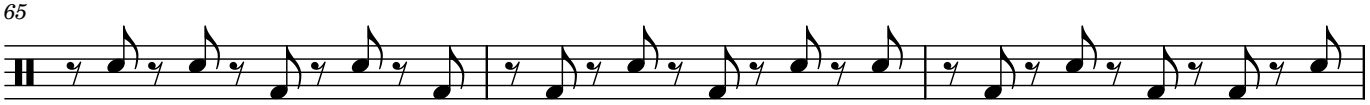

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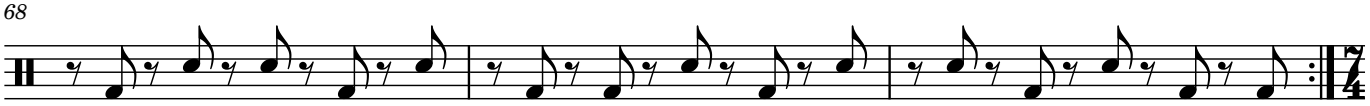

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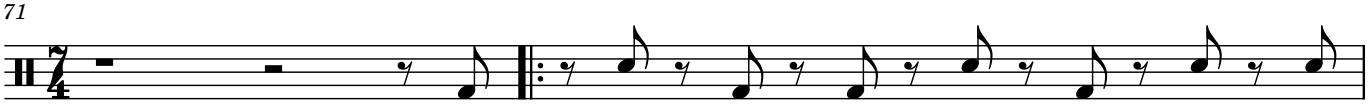

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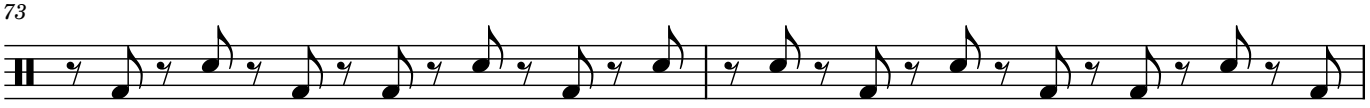

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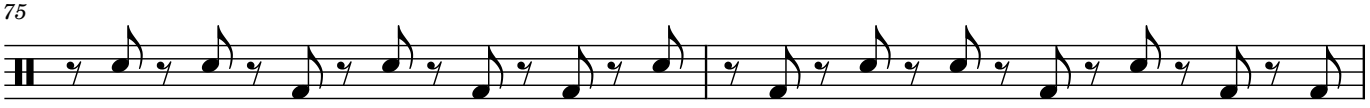

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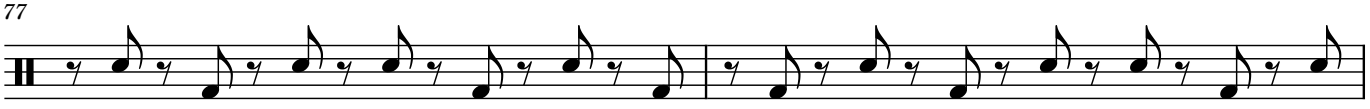

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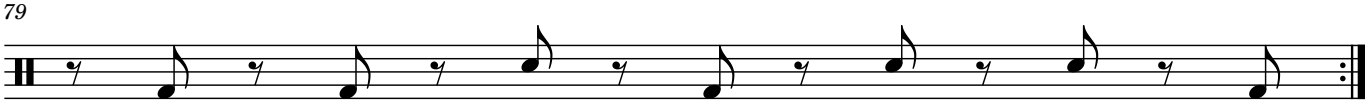

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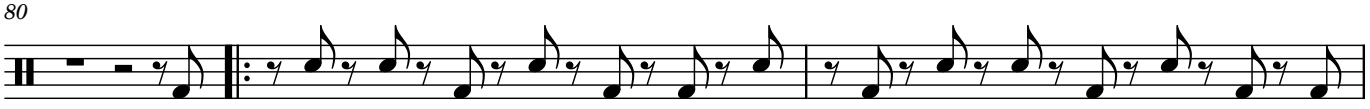

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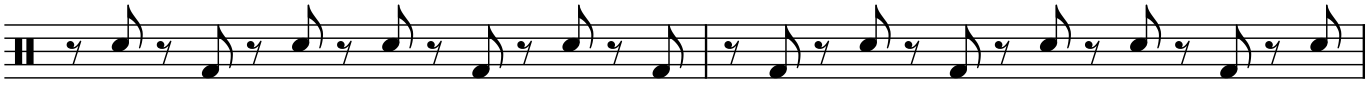

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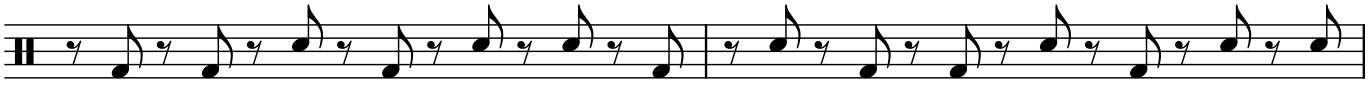

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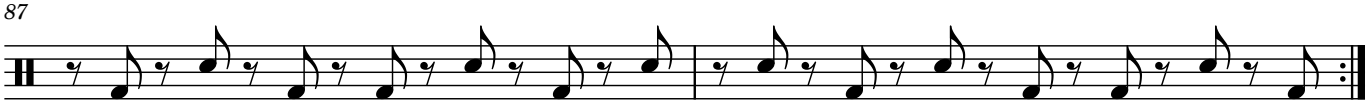

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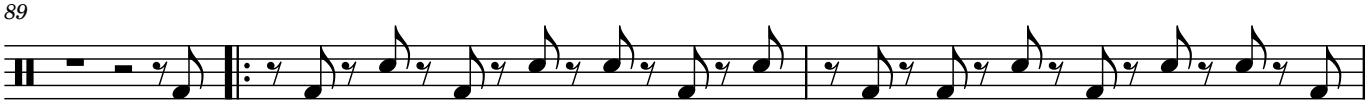

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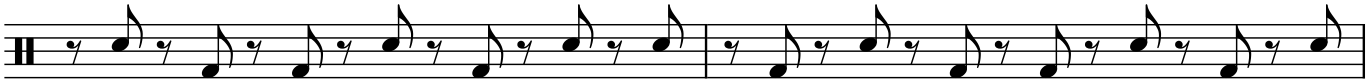

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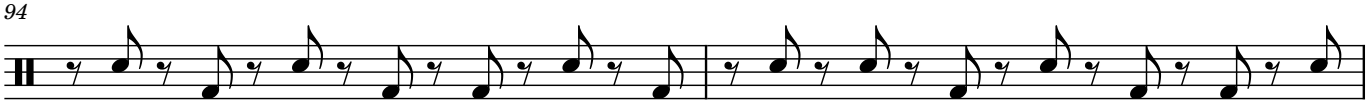

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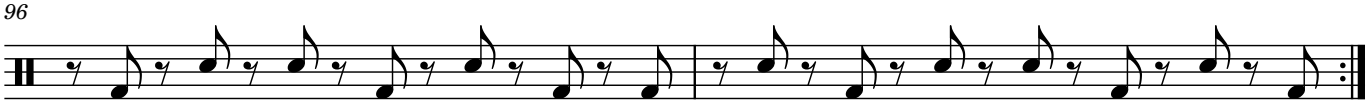

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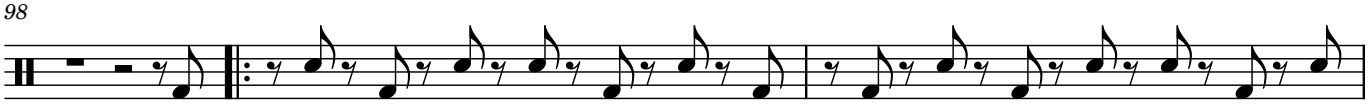

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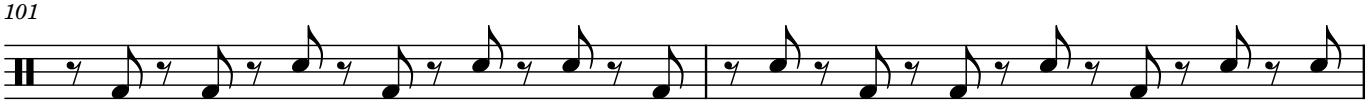

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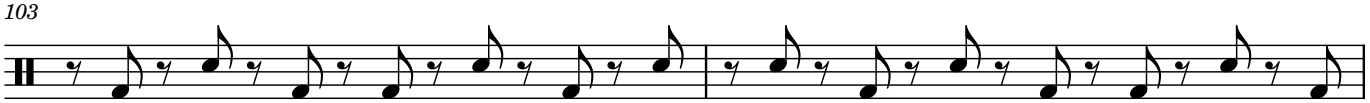

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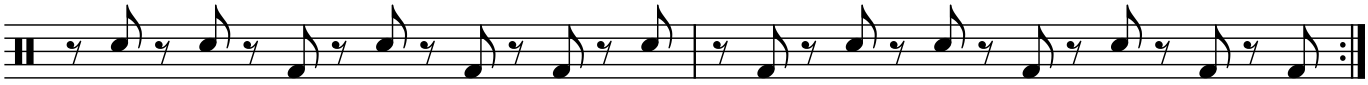


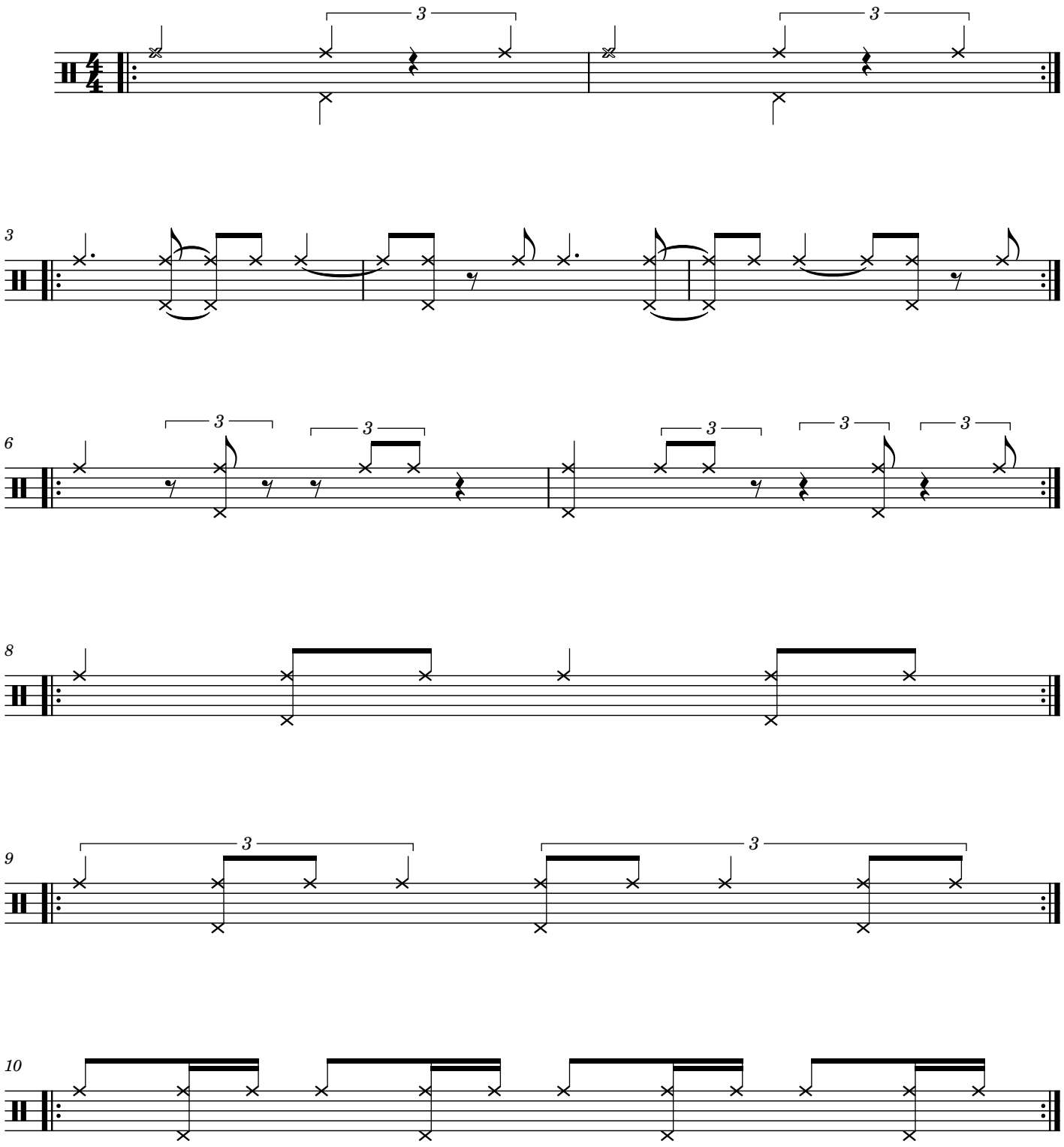
Cymbal Beat Modulations

Based on the half note, dotted quarter, half-note triplet, quarter note triplet, and eighth note

These patterns are meant to be superimposed over top of any idea in 4/4 time. You can use the melodies from jazz standards, or comping rhythms from any source like John Riley's "Art of Bop Drumming" or Ted Reed's "Syncopation"

Take your time with these, and practice moving from one to the other!

- Try to hear the comping rhythm you're hearing as the melody, keeping the original tempo in your head.
- Try to hear the comping rhythm as a cross-rhythm in each of the new implied time signatures.
- Try starting off by playing simple partials against each of these rhythms (for example: all quarter notes, all eighth note upbeats etc).

Cymbal Beat Modulations

Jacobo Vega-Albela