


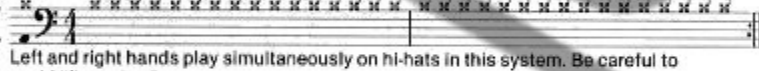
though you were setting up a big band.

When you read these systems in practice, try to read the phrases across as you would sight-read a page of music—not up and down. By this I mean that most people relate each note to where it falls in relation to the quarter note. It is good to feel this when you sing, but I do not recommend trying to read against the quarter.

These systems all work together. Try to work through them in order, as they are designed to be practiced that way. Master these systems and you will have an incredible variety of musical ideas, to be called upon as you need them.

①

L.H. + R.H./H.H. 

R.F./B.D./Melody 

Left and right hands play simultaneously on hi-hats in this system. Be careful to avoid "flaming."

②

R.H./H.H. 

L.H./S.D. 

R.F./B.D./Melody 

L.F./H.H. 

③

L.H./H.H. 

R.H./S.D. 

R.F./B.D./Melody 

L.F./H.H. 

④

R.H./H.H. 

L.H./S.D. 

R.F./B.D./Melody 

L.F./H.H. 

⑤

L.H./H.H. 

R.H./S.D. 

R.F./B.D./Melody 

L.F./H.H. 

⑥

R.H./R.Cym. 

L.H./S.D. 

R.F./B.D./Melody 

L.F./H.H. 

⑦

L.H./R.Cym. 

R.H./S.D. 

R.F./B.D./Melody 

L.F./H.H. 