

# The Creative Drum Set Workbook

by Roy Burns  
edited by Murray Houllif

This book was written and conceived by one of the world's great, most accomplished snare drummers and drum set artists. Roy Burns takes you from the basic percussion instrument, the snare drum, and shows you how to develop and improve your playing in any style by applying the written snare drum solos to the drum set. By diligently practicing and studying these solos you will improve your speed and technique, your facility at the drum set, your time-keeping (the drummer's primary function), your sense of phrasing, as well as many other aspects of drumming. You will be challenged and have fun at the same time.

## Contents

<b>Section 1 - 6 Hand Development And Warm-Up Studies</b> .....	3
1. Three Up .....	4
2. A Pair Of Diddles .....	5
3. All Right .....	6
4. Compound City .....	8
5. Compound Combination .....	10
6. The Train .....	12
<b>Section 2 – 10 Contest Snare Drum Solos</b> .....	13
1. Take A Rest (grade 3) .....	14
2. Accent Highway (grade 3) .....	15
3. Four By Four (grade 3) .....	16
4. Rolling Along (grade 3) .....	17
5. The Strut (grade 4) .....	18
6. Doubled Up (grade 4) .....	20
7. Lucky Seven (grade 4) .....	22
8. Gumbo Walk (grade 4) .....	24

9. Lefty's Dance (grade 5) .....	26
10. Double Trouble (grade 5) .....	28

### **Section 3 – 12 Snare Drum Contest Solos With Drum Set Applications And Suggestions .. 30**

1. Left Turn (grade 4) .....	32
2. Samba Del Sol (grade 4) .....	34
3. Double Five (grade 4) .....	36
4. Accent Overload (grade 4) .....	38
5. Skipping Along (grade 4) .....	40
6. Paradiddle Pressure (grade 4) .....	42
7. Swinging Triplets (grade 4) .....	44
8. Triplet Madness (grade 5) .....	46
9. Lefty's Triplets (grade 5) .....	48
10. Singled Out (grade 5) .....	50
11. Triple Double (grade 5) .....	52
12. Graduation Day (grade 5) .....	54
Manuscript Paper .....	56

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# Section 1

## 6 Hand Development And Warm-Up Studies

Playing snare drum and drum set are physical, you might say, athletic activities. These 6 studies are intended to help you loosen the muscles up and get the blood flowing. Begin your practice sessions with some gentle stretches and then play through one or more of these studies. Always start at a relaxed, comfortable tempo, being careful not to tense up and strain. As your hands, wrists and arms warm up and loosen, you may gradually increase your tempo. Use the metronome to facilitate this process. For maximum benefit, practice at different volumes as indicated in each study. The compound stroke studies (numbers 4, 5 and 6) may be played on a practice pad, the snare drum (e.g. right stick near edge of drum, left stick just off-center), or on two different tones/surfaces of the drum set such as left stick on snare, right stick on low or large tom.

Preview Only  
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## 1. Three Up

♩ = 120 - 144

3 3 3 3 3 3 3 3 3

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

 $mf-f$ 

9

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

[illegible]

17   
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

Exercise 8: Musical notation for the eighth exercise, featuring eighth and sixteenth notes with accents and triplets.

25

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

Musical notation for the eighth exercise. It consists of three measures of eighth notes, each with a triplet '3' above it. The first measure has notes R, R, R, L, L, L, R, R, R. The second measure has notes L, L, L, R, R, R, L, L, L. The third measure has notes R, R, R, L, L, L, R, R, R. The final measure contains a single note L with an accent (>) above it.



## 2. A Pair Of Diddles

$\text{♩} = 108 - 120$



*mf:f*



### 3. All Right

(may be played as written or jazz style:

♩ = 144 - 168

No flams

6

33

*mf*

*f*

41

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

*mf* *cresc.*

# 4. Compound City

♩ = 144 - 168

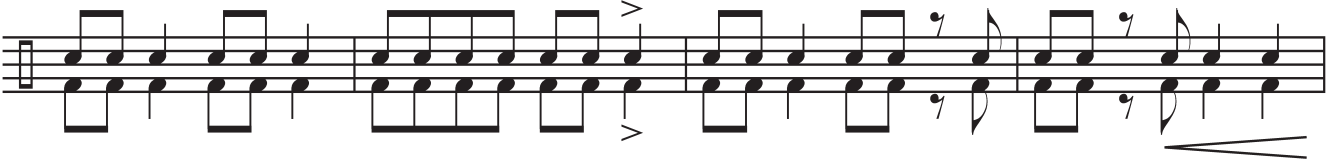
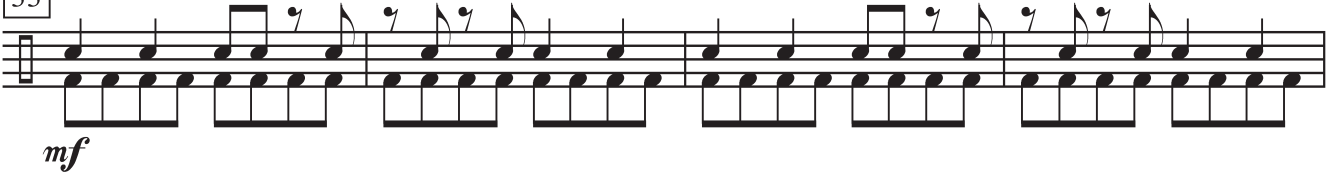
RH  
LH  
*p-f*

9  
*mf*

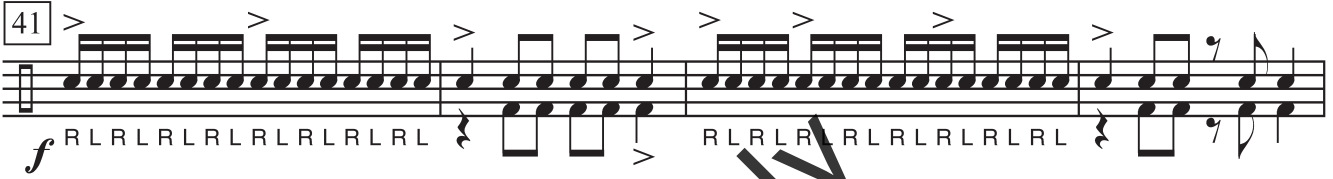
17  
*f*

25  
*p-f*

33



41



Preview Only

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## 5. Compound Combination

♩ = 116 - 132

Musical score for "The Little Boat" by John Philip Sousa. The score is written for Right Hand (RH) and Left Hand (LH) in 4/4 time. The key signature has one flat (B-flat). The tempo is marked "Moderato". The score includes various musical notations such as triplets, accents, and dynamics (mf, f, cresc., dim.). The score is divided into measures, with measure numbers 9, 17, and 25 indicated. The score ends with a double bar line and a repeat sign.

33   
RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRL

[illegible]

The first system of the musical score for 'The Merry-Go-Round' consists of two staves. The upper staff features a melody with eighth notes, some marked with accents (>) and triplets (3). The lower staff provides a rhythmic accompaniment with eighth notes, also including triplet markings. The key signature is one flat (B-flat), and the time signature is 4/4.

## 6. The Train

♩ = 120 - 144

4/4

*mf-f*

RLRLRLRLRLRLRLRL

RLRLRLRLRLRLRLRL

9

RLRLRLRLRLRLRLRL

RLRLRLRLRLRLRLRL

17

RLRLRLRLRLRLRLRL RLRLRLRL RLRLRLRLRL RLRLRLRL

25

RLRLRLRLRLRLRLRL RLRLRLRL RLRLRLRLRL RLRLRLRL

*pp*



## Section 2

### 10 Contest Snare Drum Solos

The following solos are graded (levels 3 through 5) and are intended/suitable for contests, recitals, auditions or studio pedagogy. Each solo has a duration indication and a tempo range indicated by the metronome marking. The player should gradually strive to achieve the speed range of each solo. Also, pay strict attention to the carefully written right-hand (R) and left-hand (L) sticking indications as well as the dynamics. By observing dynamic indications you transform a bland, dull rendition of the solo into an exciting, interesting one. Take all repeats. In these solos you will encounter many of the standard rudiments of drumming such as open and closed rolls, flams, drags, paradiddle combinations and the like. And be sure to tune your drum properly for a well-balanced, crisp tone. Generally speaking, the bottom or snare head should be slightly higher in pitch than the top or batter head. Tune evenly at each lug of the drum.

Preview Only  
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# 1. Take A Rest

duration 1:50

♩ = 126 - 138

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L R R L R L L R R L L R R L L R R L L  
*mf*  
 R R L R L L R R L L R R L L R R L L  
 9 *f* *mf*  
 R R R L L R R R L L R L R L L R R L  
*f*  
 L R R L R L L R R L L R R L L R L R  
 17 *mf*  
 R R L L R R L L R R L L R L R R L L R L R R L  
 R L L R R R L L R R L L R L R  
 25 *p*  
 L R R L R L L R R L L R R L L R R L L  
*f* *p* *f* *p* *f*  
 R R R L L R R L L R R L L R R L L R L R R L  
 33 *mf-f*  
 L L R R L R R L L R R L L R R L L R L L R  
*fff*

## 2. Accent Highway

duration 2:15

♩ = 116 - 126

Preview Only

The musical score for 'Accent Highway' is written on a single staff in 4/4 time. It consists of 28 measures, divided into four systems of seven measures each. The tempo is marked as 116-126 beats per minute (♩ = 116 - 126). The score includes various rhythmic patterns, primarily eighth and sixteenth notes, with many notes marked with an accent (>). Fingerings are indicated by letters R (Right) and L (Left) below the notes. Dynamics are marked as *mf:f* (mezzo-forte to fortissimo), *mp-mf* (mezzo-piano to mezzo-forte), and *f:ff* (fortissimo to fortississimo). The piece begins with a repeat sign in the first measure. A large diagonal watermark 'Preview Only' is overlaid across the center of the page.

Measure 1: *mf:f*

Measure 9: *mp-mf*

Measure 25: *mf:f*

Measure 28: *f:ff*

### 3. Four By Four

duration 2:00

♩ = 116 - 126

Preview Only

4/4

*fp*

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

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

9

*mf*

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

*f*

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

17

*f*

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

*p*

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

25

*mf*

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

R R L R L L R L

33

*f*

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

*mf*

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

*ff*

## 4. Rolling Along

duration 1:50

♩ = 126 - 138

4/4

*mf-f*

9

*mf* *f*

17

*mf* *f*

25

*mp-mf*

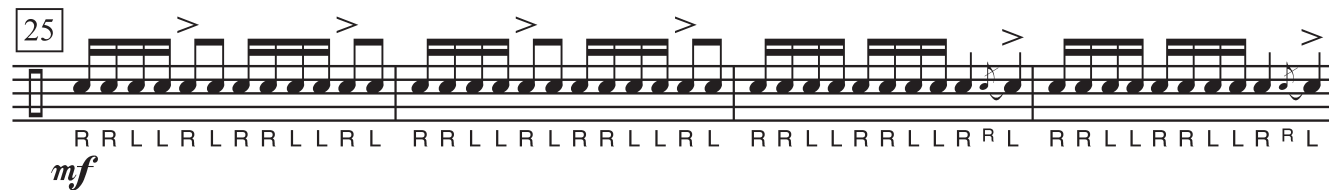
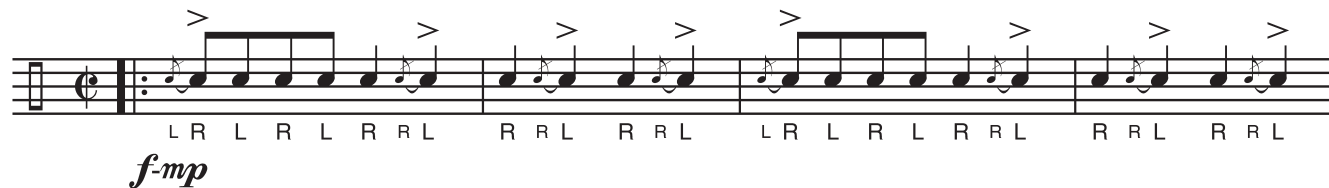
33

*f* *mf* *ff*

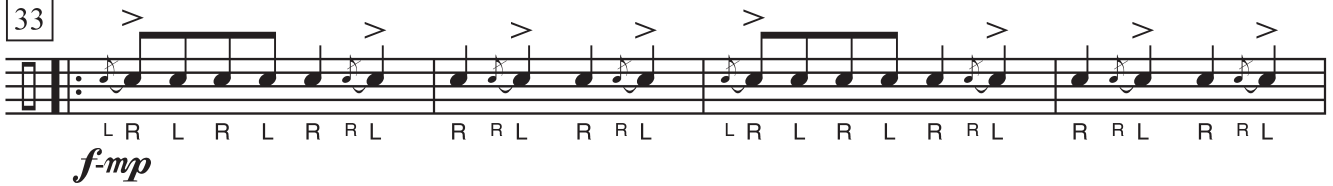
## 5. The Strut

duration 1:40

$\text{♩} = 92 - 104$



33



41



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## 6. Doubled Up

duration 1:50

• = 138 - 152

4/4

*mf* *mp* *f* *mf* *ff*

9 17 25

*f*





## 7. Lucky Seven

duration 1:55

♩ = 132 - 144

[illegible]

25

*p*

*mf*

*p* *cresc.* *ff*

LRRLLRRLRLRLRL  
*cresc.*

## 8. Gumbo Walk

duration 1:50

♩ = 138 - 152

The first system of the musical score is in 4/4 time. It features a melody on a single staff with a treble clef. The melody consists of eighth and sixteenth notes, with some notes beamed together. There are four measures in this system. The first measure has a dynamic marking of *f* (forte). The second measure has a dynamic marking of *f* (forte). The third measure has a dynamic marking of *f* (forte). The fourth measure has a dynamic marking of *f* (forte). The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137,

9 

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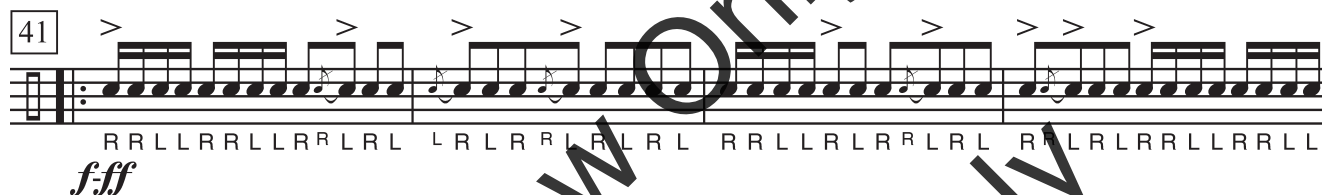
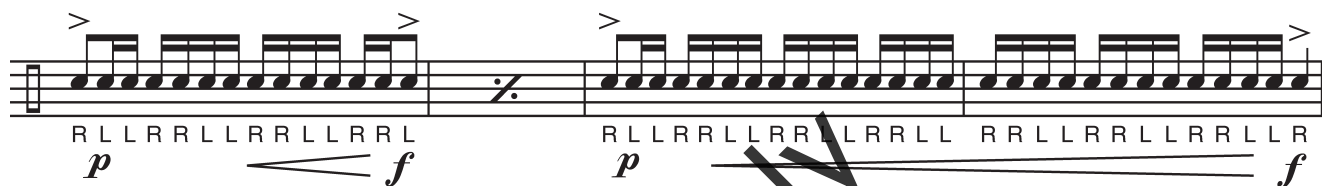
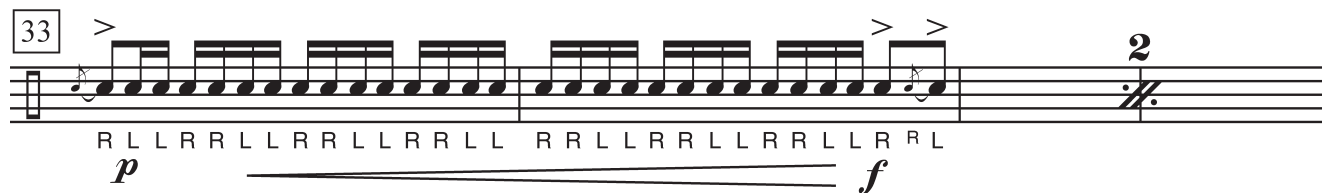
Musical notation for the first staff of the piece. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes, with accents (>) over the first and eighth measures. The piece ends with a double bar line and a repeat sign. Below the staff, the fingering is indicated by letters R and L. Dynamics include piano (*p*) and forte (*f*).

17

RRLLRRLLRRRLRL LRLRLRLRLRL RRLRLRLRLRL RRLRLRLRLRL

Musical notation for the 'Tutti' section of the 'Trio' from 'The Nutcracker'. The notation is on a single staff with a key signature of one flat (B-flat) and a 3/4 time signature. It features a series of eighth and sixteenth notes with accents (>) and a dynamic marking of 'mf' (mezzo-forte). The notation is divided into two measures by a repeat sign. The first measure contains the first six notes, and the second measure contains the last six notes, with a double bar line at the end.

25   
R L L R R L L R R L L R R L  
*f p*  $\text{crescendo}$  *f*



## 9. Lefty's Dance

duration 2:10

 $\bullet = 168 - 184$ 

First staff of music, 4/4 time. The melody consists of eighth notes with accents. The rhythm is indicated by the sequence of notes: R L L L R L L L R L L L R L L L R L L L R L R L R. The dynamic marking is *f-mf*.

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

9 

[illegible]

17

ff-mf

[illegible]

33

*f*

*ff* *mf* *ff*

41

*mf*

*ff*

# 10. Double Trouble

duration 2:10

♩ = 120 - 132

*f*

*mf*

*f*

*mf*

*mp*

9

17

25

2

Preview Only

The musical score for 'Double Trouble' consists of a single staff with a 4/4 time signature. The tempo is marked as 120-132 beats per minute. The score is divided into measures, with some measures containing a double bar line and a repeat sign. The score includes dynamic markings (f, mf, mp) and a large diagonal watermark reading 'Preview Only'.



[illegible]

## Section 3

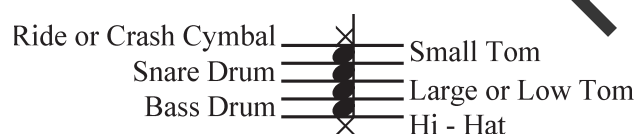
### 12 Snare Drum Solos With Drum Set Applications And Suggestions

The following are step-by-step suggestions for applying these solos to your drum set playing. By diligently following these guidelines your overall playing will greatly improve.

1. Play the solo slowly on the snare drum alone. Pay attention to stickings, accents and dynamics. Use a metronome for a portion of the practice period and try to stay with the click throughout the entire solo. Finally, try to work the speed up to the suggested metronome marking.
2. Play the snare drum part at the drum set while playing the bass drum and hi-hat parts as suggested at the bottom of the solo.
3. Play the accented notes on your toms as indicated, e.g. a. all accents on small tom or b. right hand accents on low or large tom, left hand accents on small tom. All unaccented notes are played on the snare drum.
4. Play accented notes on the bass drum along with the ride or crash cymbals, right hand accents on ride cymbal or right-side crash, left hand accents on left-side crash cymbal.
5. Be creative and distribute the accents as follows: some on snare, some on toms, some on bass drum with cymbal.

For maximum benefit it is suggested that you have a music staff notebook where you write out all or a portion of the solos. You may use the manuscript paper provided on pages 56-58 of this book. Use the following examples as a guide.

#### Legend/Key:



### Example A

(using suggestion number 3)

Example A musical notation (using suggestion number 3). The notation shows two staves of music in 4/4 time. The first staff has a key signature of one sharp (F#) and a repeat sign. The second staff continues the melody. Above the notes are rhythmic suggestions: R L R L R L R L R L R L R L R L. The notes are marked with 'x' and '>' symbols.

### Example B

(using suggestion number 4)

Example B musical notation (using suggestion number 4). The notation shows two staves of music in 4/4 time. The first staff has a key signature of one sharp (F#) and a repeat sign. The second staff continues the melody. Above the notes are rhythmic suggestions: R L R L R L R L R L R L R L R L. The notes are marked with 'x' and '>' symbols.

### Example C

(using suggestion number 5)

Example C musical notation (using suggestion number 5). The notation shows two staves of music in 4/4 time. The first staff has a key signature of one sharp (F#) and a repeat sign. The second staff continues the melody. Above the notes are rhythmic suggestions: R L R L R L R L R L R L R L R L. The notes are marked with 'x' and '>' symbols.

# 1. Left Turn

duration 1:55

♩ = 138 - 152

*f-mf*  
 R L L L L R L L R L L L L R L L R L R L R R L L R R L L R L R L

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

9 R L R L L R L L R L R L L R L L R L R L L R L R L R L R L

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

*cresc.*  
 17 R L R L R L R L R L R L R L R L R L R L R L

*f-mf*  
 R L R L R L L R L L R R L R L R L R L R L

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

25 R L R L R L L R L L R R L R L R L L R L R L R L

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

*cresc.*

33

*f*

*mf*

41

*ff*

### Drum Set Applications

1. Add bass drum and hi-hat: or
2. Play all accents on small tom or right hand on large tom left hand on small tom.
3. Play some right hand accents on toms; some on bass drum and ride or crash cymbal.
4. Play straight (as written) or with a swing feel: =


## 2. Samba Del Sol

duration 1:40

♩ = 160 - 168

4/4  
 f  
 9  
 ff  
 mf  
 17  
 f  
 25  
 mf  
 f p f p f p ff

## Drum Set Applications

1. Add bass drum and hi-hat: 
2. Play all single eighth note accents on small tom.
3. Play RH single eighth note accents on large tom; left hand on small tom.

Preview Only

Preview Only

### 3. Double Five

duration 1:30

♩ = 138 - 152

Preview Only

9

17

25

2

*f* *mf* *f* *mf* *ff* *f* *p*

RLLRLRLRRLRL RLLRLRLRRLRL RL LRLRLR RL LRLRLR  
 RLRLRLRLRLRLRL RL LRL LR RL LRLRLR  
 RLLRLRLRRLRL RLRLRLRLRLRL RLRLRLRLRLRL  
 RLLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL  
 RLLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL  
 RL LRL LR RLRLRLRLRL RL LRLRLRLR  
 RLLRLRLRLRLRL RLRLRLRLRLRL





## 4. Accent Overload

duration 2:20

♩ = 168 - 184

4/4 (C) *mf*

R L L R 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

*mf*

R L L R 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

9 *f*

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

*mf*

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

17 *f*

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

*f*

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

25 *mf*

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 R L R L R L



## 5. Skipping Along

duration 1:25

♩ = 138 - 152

3/4

*mf*

RLRL RL L RLRL RL L RLRLRLR L RLRLRLR L

RLRL RL L RLRL RL L RLRLRLR L R LL RL L

9

RLRLLLRL L RLRLLLR L RLRLLLRL L RLRLLLR L

R LL RLL L RL L RLRLLLR L RLRL

17

*f*

RLRRLRLRRL RLRRLRLRRL RLRRLRLRRL R LRLRL

RLRRLRLRRL RLRRLRLRRL RRLRLRLRL R LRLRL

25

*mf*

RLRLLLRL L RRLRLRLRL RLLRLRLRL R LL RL L

RRLRLRLRL RRLRLRLRL RRLRLRLRL RLLRLRL R L

33

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

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

*cresc. 2nd x*

41

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

*f*

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

*mf cresc.*

## Drum Set Applications

1. Add bass drum and hi-hat.
2. Play accents on tom(s) of your choice.
3. Play 8 measures of 3/4 jazz time:  
8 measures of solo,  
8 measures jazz time,  
next 8 measures solo, etc..

## 6. Paradiddle Pressure

duration 2:40

♩ = 108 - 120

Preview Only

Staff 1: *f-mf*  
 Staff 2: *mf-mp* *f*  
 Staff 3: *mf*  
 Staff 4: *f*  
 Staff 5: *f-mf* *mf-mp*  
 Staff 6: *f-mf* *mf-mp* *f*  
 Staff 7: *f* *mp*  
 Staff 8: *f*

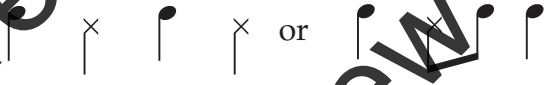


33

*mf* *mp* *cresc.*

41

*f-mf* *mf-mp* *ff*

## Drum Set Applications

1. Add bass drum and hi-hat:  or 
2. Play accents on small tom or right hand accents on large tom, left hand accents on small tom.
3. Play 8 measures of rock time:   
 then 8 measures of solo,  
 8 measures rock,  
 next 8 measures solo, etc..

## 7. Swinging Triplets

duration 2:20

♩ = 112 - 126

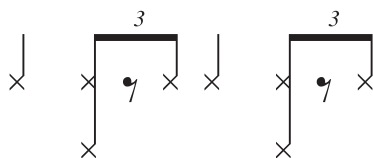
The musical score is written for a single melodic line and a bass line. The melodic line consists of eighth notes, many of which are grouped in triplets and marked with an accent (>). The bass line uses a rhythmic notation system where 'R' represents a right-hand stroke and 'L' represents a left-hand stroke. The score is divided into measures by vertical bar lines, with some measures containing repeat signs (double bar lines with dots). Measure numbers 9, 17, and 25 are indicated in boxes. The tempo is marked as 112-126 beats per minute. The key signature has one sharp (F#). The score includes dynamic markings: *mf-f* at the beginning and *f-ff* at the end. A large diagonal watermark reading 'Preview Only' is overlaid across the center of the page.



## Drum Set Applications

1. Add bass drum and hi-hat: 

2. Play accents on small tom or right hand accents on large tom, left hand accents on small tom.

3. Play 8 measures of jazz time:   
then 8 measures of solo,  
8 measures jazz time,  
next 8 measures solo, etc..

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## 8. Triplet Madness

duration 2:15

♩ = 176 - 192

*mf-f*

The score consists of several measures of music, each containing triplet patterns. The footwork notation below the staff indicates the sequence of right (R) and left (L) foot movements. The notation includes accents (>) and triplet markings (3) to indicate the timing and grouping of the steps.

Measures 1-4: RRLRRLRRLRRL RLLRLLRLLRLL RRLRRLRRLRRL RLLRLLRLLRLL

Measures 5-8: RRLRRLRLLRLL RRLRRLRLLRLL RLLRRLRLLRRL RLLRRLRLLRRL

Measure 9: RRLRRLRRLRRL RLLRLLRLLRLL RRLRRLRRLRRL RLLRLLRLLRLL

Measures 10-13: RRLRRLRLLRLL RRLRRLRLLRLL RLLRRLRLLRRL RLLRRLRLLRRL

Measures 14-16: 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

Measures 17-20: 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

Measures 21-24: RLLRRLRLLRRL RLLRRLRLLRRL RLLRRLRLLRRL RLLRRLRLLRRL

Measures 25-28: 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



## 9. Lefty's Triplets

duration 2:00

♩ = 132 - 144

4/4

*f-mf*

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

9

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 R L R L R L R L R L

[illegible][illegible][illegible]

33 *f*

*mf*

41 *cresc.* *ff*

The musical notation consists of four staves. The first staff (measures 33-36) starts with a box containing '33' and a dynamic marking of *f*. It features eighth notes with accents and triplets. The second staff (measures 37-40) starts with a dynamic marking of *mf*. The third staff (measures 41-44) starts with a box containing '41', a *cresc.* marking, and ends with a *ff* marking. The notation includes various rhythmic patterns such as eighth notes, triplets, and accents.

## Drum Set Applications

1. Add bass drum and hi-hat:
2. Play eighth notes in the jazz style:
3. Play accents on the tom of your choice.
4. Play accents on bass drum and ride or crash cymbal.
5. Play accents either on snare drum, toms or bass drum/cymbal.

# 10. Singled Out

duration 2:35

♩ = 152 - 168

RLRLRLRLRLRL RLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRL

RLRLRLRLRLRL RLRLRLRLRL RLRLRLRLRL RLRLRLRLRL

9 
  
 RLRLRLRLRLRL RLRLRLRLRL RLRLRLRLRL RLRLRLRLRL

RLRLRLRLRLRL RLRLRLRLRL RLRLRLRLRL RLRLRLRLRL

17 
  
 RLRLRLRLRLRL RLRLRLRLRL RLRLRLRLRL RLRLRLRLRL

RLRLRLRLRLRL RLRLRLRLRL RLRLRLRLRL RLRLRLRLRL

25 
  
 RLRLRLRLRLRL RLRLRLRLRL RLRLRLRLRL RLRLRLRLRL

RLRLRLRLRLRL RLRLRLRLRL RLRLRLRLRL RLRLRLRLRL

33 > 3 3 > 3 3 3 > 3 > 3 3 > 3 3 > 3 3 > 3 > 3 > 3

RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

> 3 3 > 3 3 > > > 3 3 > 3 3 > > >

RLRLRLRLRLRL RLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRL


41 > > > > > > > >

RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRL RLRLRLRLRL

> > > > > > > >

RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RL R

## Drum Set Applications

1. Add bass drum and hi-hat: 
2. Play accents on tom(s) of your choice.
3. Play accents on bass drum/cymbal.
4. Mix accents on snare drum, toms, bass drum/cymbal.

# 11. Triple Double

duration 2:10

♩ = 120 - 132

$> 3 > 3 3 6 > 3 6 > 3 6 > 3 > 3 3 6$   
  
*f*  
 RLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

$> 3 > 3 6 6 > 6 6 6$   
  
 RLRLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRL

9  $> 3 > 3 3 > 3 3 > 3 > 3 > 3 > 3 > 3 > 3$   
  
*mf*  
 R LRLRL RLRL RLRLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL

$> 3 > 3 > 3 > 3 > 3 3 > 3 > 3 > 3 > 3$   
  
 R LR LR LRRL R LRRL RLRL RLRLRLRLRLRLRLRLRLRL

17  $> 3 > 3 3 6 > 6 > 6 > 3 > 6 > 3 > 6$   
  
*(f)*  
 RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRLRL

$> 3 > 6 > 3 > 6 6 > 6 > > 3 > 3 6 6$   
  
 R RLRLRLRL RLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRLRL

$> 3 > 6 > 3 > 6 > 3 > 6 > 3 > 6$   
  
 R RLRLRLRL RLRLRLRL RLRLRLRLRL RLRLRLRL RLRLRLRLRLRLRLRLRLRLRL

25  $> 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3$   
  
*mf*  
 R LRRLRLRLRLRL RLRLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRLRL

$> 3 > 3 > 3 > 3 > 3 3 > 3 3 6 6 6 > 3 >$   
  
 RLRLRLRLRLRLRLRL RLRL RLRLRLRL RLRLRLRLRLRLRLRLRLRLRLRLRLRLRL





## 12. Graduation Day

duration 2:10

♩ = 112 - 120

[illegible]

Preview Only

33

41

*cresc.*

*f*

*mf*

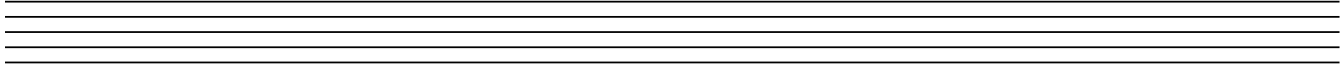
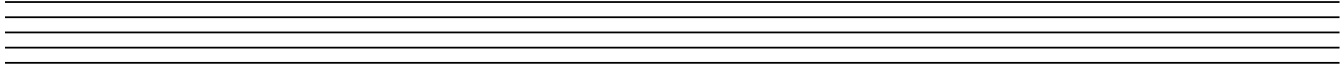
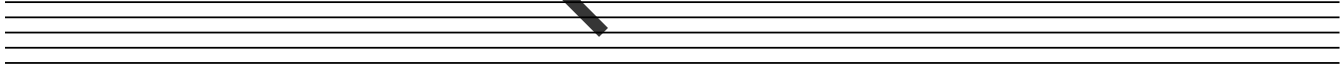
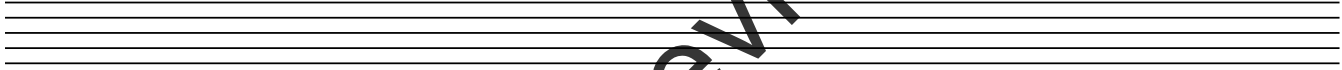
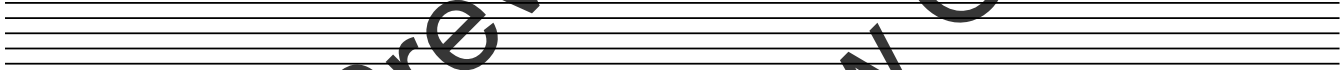
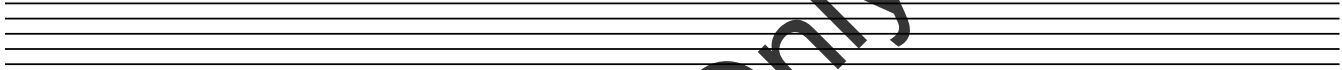
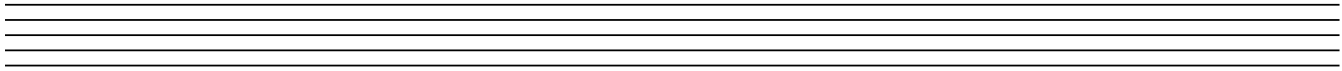
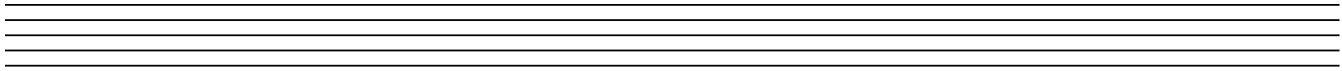
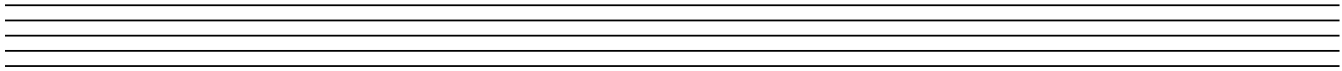
*mp*

*cresc.*

*ff*

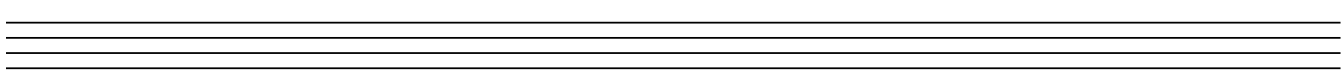
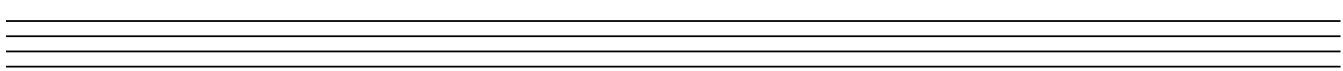
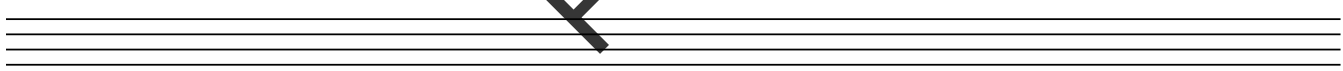
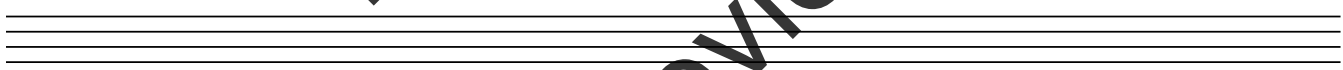
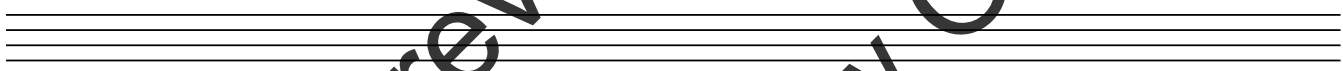
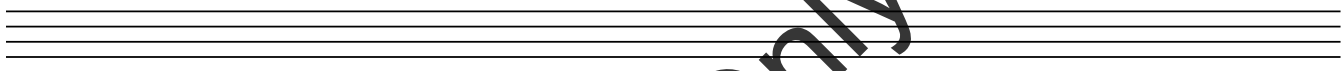
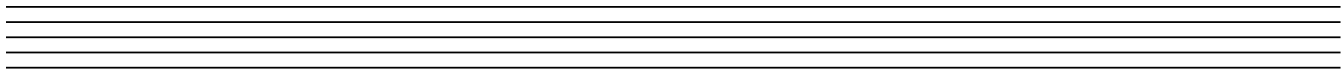
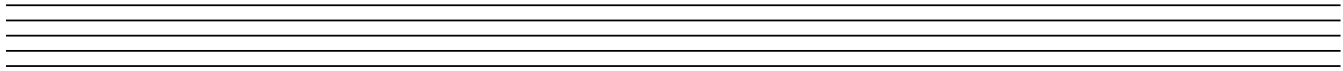
## Drum Set Applications

1. Add bass drum and hi-hat:
2. Play accents on tom(s) of your choice.
3. Play 8 measures of jazz time: then 8 measures of solo,  
8 measures jazz,  
next 8 measures solo, etc..



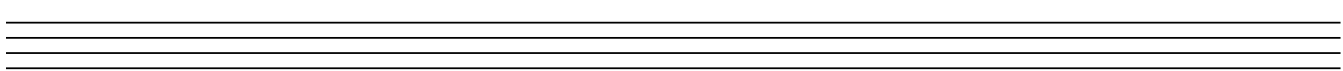
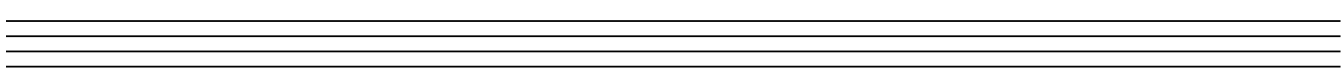
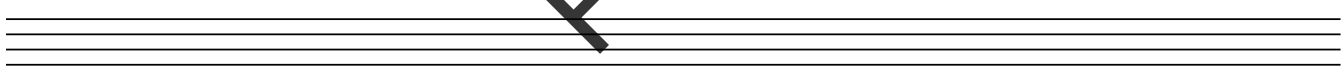
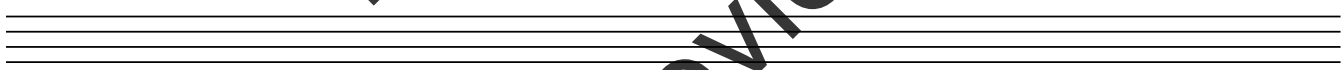
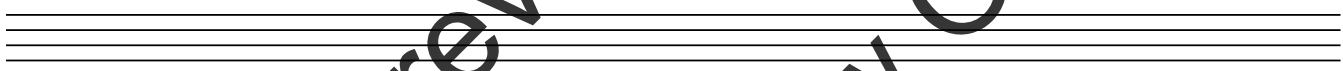
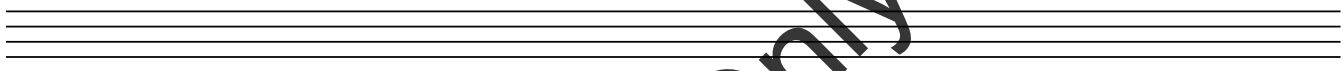
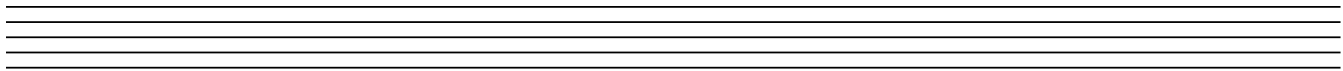
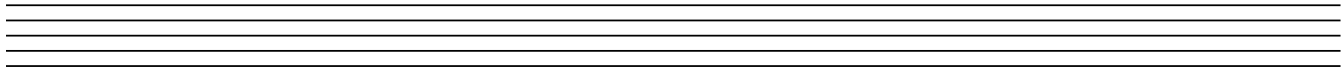
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## What The Pros Are Saying About *Solo Secrets* by Roy Burns

**John Ramsay, Percussion Chair at Berklee School of Music, Boston, MA**

*With all of the drum books available today, one could ask, what possibly could there be written that hasn't already been written about? Roy has really added something special to the whole world of percussion library that, to my knowledge, hasn't existed until now.*

*Roy's book is the first book that I have found that almost scientifically addresses the development of the left (weaker) hand. By challenging the left to play 3, 4, 5, 6 and 7 or more consecutive strokes to every one right stroke, the left hand is challenged in a way that I have never seen or felt before. These exercises are very musical, especially when you*

*add the left hand/bass drum exercises. After a few days or weeks of using the book I can feel a definite difference in the power and dexterity of my left hand! So in short, thank you Roy and Murray for this amazing contribution to the drumming community. I'm gonna soak my arm in ice now!*

**Butch Miles, Former Count Basie Drummer, Lecturer/Instructor, Drum Set Studies, Texas State University School of Music, San Marcos, TX**

*I've been reading and practicing out of Roy's new book and it's a KILLER. Played slow to medium, the exercises are great warm ups and fantastic chop builders. Played fast, they're dazzling. Roy has answered many questions I've had over the years like "How'd he do that?" and breaks it down into good solid musical information that is so useful. It's not just razzle-dazzle. It actually make sense. And don't even get me started on the DVD. Wow. Thanks Roy and thank you Murray. Wonderful!*

**Jack Mouse, award-winning jazz drummer and percussion instructor at North Central College, IL**

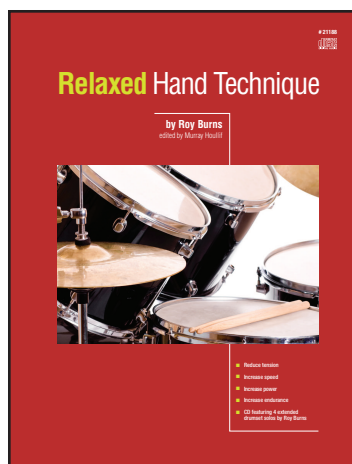
*Over the years Roy Burns has continued to make contributions to virtually all facets of the art of drumming. The latest invaluable offering from the all-time master technician is *Solo Secrets*. This book is to the drummer what calisthenics are to the professional athlete.*

**Peter Magadini, jazz drummer, author and teacher, San Francisco, CA**

*I had the privilege of being Roy's student for one year in New York City. I know his work from all sides and this is another stellar book. It moves your technique forward and at the same time is one of the best warm up books I have seen (if you only have a few minutes). *Solo Secrets* has solid direction and yet it allows you to re-interpret the exercises should you wish to do so. I use it and recommend it. PS - Roy "smokes" the opening drum solo on the DVD.*

**Jim Petercsak, Head of Percussion, SUNY Distinguished Teaching Professor, Crane School of Music, SUNY - Potsdam, NY, Past President PAS**

*Roy is amazing! He just keeps going in the tradition of great drumming. His new book, *Solo Secrets*, is very original and can be practiced in many ways.*



## What The Pros Are Saying About *Relaxed Hand Technique* by Roy Burns

**Peter Magadini, polyrhythm pioneer, author and teacher, San Francisco, CA**

Roy, I recognize a lot of the exercises in this book (because you taught them to me) and they are some of my favorite concepts. I use them to this day. I am so happy that you compiled all these years of playing, teaching and innovating into one book. For any drummer who wants to really know how hand technique works and how it is applied when playing high level drums, this is for you. It is the only system I ever teach to my students. Roy's CD solos are also great but track #1 (Tribute To Ron Spagnardi), is a masterpiece. Good going Roy, this is a book I highly recommend.

**Jack Mouse, percussion instructor at North Central College, IL**

Whether you are a beginner or a seasoned professional, Roy Burns' latest offering, *Relaxed Hand Technique* is a must have. After spending a single practice session with just a few of the exercises in this book, I could actually feel the positive effect of the routines, particularly in my endurance. Start by listening to the included CD. It is vintage Roy Burns and will inspire you to delve into the exercises. Also, be sure to check out the section on the buzz roll. It is an absolute revelation. Thanks Roy, keep 'em coming!

**George Marsh, professional drummer, author, instructor at UC Santa Cruz and Sonoma State College, CA**

Roy's new book, *Relaxed Hand Technique*, is brilliant for several reasons. The exercises themselves are musical. The introduction alone can help a drummer not make time consuming and sometimes injurious mistakes. Roy Burns has been there as a player and teacher for many years and his insight into relaxed musical drumming is gold. Get this book and use it!

**Mike Henry, professional drummer, teacher and owner of the Percussion Center, Houston, TX**

What Roy's book does so well is lay out the exercises in a format that is straight forward and effective. The challenge in writing out patterns and exercises in book form is that it's hard to explain how to make it feel good or swing. With this new book the exercises feel layered and they push you along with a musical result. Roy figured out a long time ago how to play this stuff; now we all can. Just listen to the CD!

**Darryll Johnson, professional drummer and teacher, Winter Haven, FL**

Roy, I'm enjoying your newest book *Relaxed Hand Technique*. These exercises are just fun to play! In Section 7 (Rolls), the buzz rolls simply flow into the next exercise. All of our buzz rolls need work.

This book will find your tension problems. For me, it was Section 5 (Compound Strokes); I realized that I always tensioned my wrists for compound stroke patterns. This was an incorrect effort to sync the sticks. And this is something I rarely practiced. Now I've got 12 pages of solid homework! For more challenges, several of these sections can be applied to double bass drums. A tremendous work out for double bass players. Great job!