

The background of the entire image is a repeating pattern of musical notation on a blue background. The notation consists of five-line staves with various notes, rests, and symbols, all rendered in a light, golden-brown color. The staves are arranged in a slightly overlapping, diagonal pattern across the page.

# **Realtime Rhythms for Drummers (and Their Friends)**

**Lorne Kelly**

# Realtime Rhythms For Drummers (And Their Friends)

Lorne Kelly



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representing Kellor publications and Lorne Kelly.

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Special thanks to my students for all you have taught me!

In memory of Bob Sabourin: “For your own amazement!”

# Preface

Rhythm is a part of all music and the responsibility of everyone in the band. Although drummers are known to spend a lot of their practice time learning to play rhythms comfortably and accurately, the skill is essential for all musicians. *Realtime Rhythms for Drummers (and Their Friends)* is an exercise book to help you learn and play rhythms and rhythmic phrases. The material presented here is prevalent in blues, rock, pop, funk, swing, jazz, country and most other popular music styles.

This book is meant as an aid for teachers and students - a reference to be used for practice and continued development. Rhythmic phrases should be practiced with a metronome, or other time reference. New rhythms should be played slowly first, with accuracy as the main goal. Speed should always follow accuracy.

The rhythms and phrases in this book are written on the traditional 5-line music staff but with no clef indicated. The phrases can be interpreted on any percussion instrument or used as the rhythmic basis of a melody on a melodic instrument. For the drum set patterns at the end of book the hi-hat or ride part is notated above staff with “x” note heads; the snare drum part in the second space and the bass drum part in the bottom space of the staff.

## **Setup for Drums**

My drum set teaching is rooted in a proper grip and setup. I teach a grip based on finger control.

### **The Grip:**

Hold stick between side of first joint of first finger, and pad of thumb.

Stick lies in the center groove of the hand, in line with the forearm.

Pads of the second and third fingers should always be on the stick.

The back of hand faces up flat.

Arms and elbows relax at your sides

To play: Throw wrist straight back, and pull stick down with the fingers.

### **Setup for Snare Drum and Practice Pad:**

Upper arm hangs straight down, forearm is parallel to the floor.

Upper leg is parallel to the floor.

Feet are equally spaced in front of you, flat on the pedals, back of the heel in line with the center of the knee.

Hands are 15 to 20 cm apart.

## Setting Up Your Drum Kit:

- 1) Sit on throne.
- 2) Place snare drum directly in front of you (imagine you are a catcher - your snare drum is home plate so you are not too close).
- 3) Place bass drum and hi-hat so the pedals are equally spaced on either side of snare drum (both will be on a slight outward angle).
- 4) Set ride cymbal directly to right\* of bass drum.
- 5) Add tom toms in positions of optimum comfort.
- 6) Add first crash cymbal to left\* of bass drum.
- 7) Add additional crash and effect cymbals, cowbells, Latin percussion, electronic percussion, etc. in positions conducive to a relaxed effort in playing them.

\*The opposite applies for left-handed players.



# Time Signature

All the rhythms and exercises in this book are written in four-four time.

A time signature of 4/4 or C indicates that the music is counted in four-four or common time.

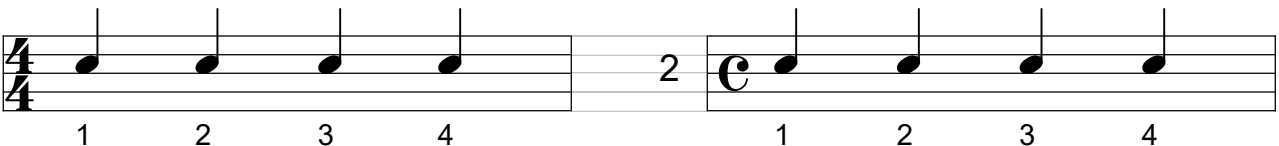
This means there are 4 beats, or counts, in each bar and each beat is the duration of a quarter note.

**Time Signature Format (for simple time):**

The top number specifies the number of beats to a bar.

The bottom number specifies the note duration of each beat.

1



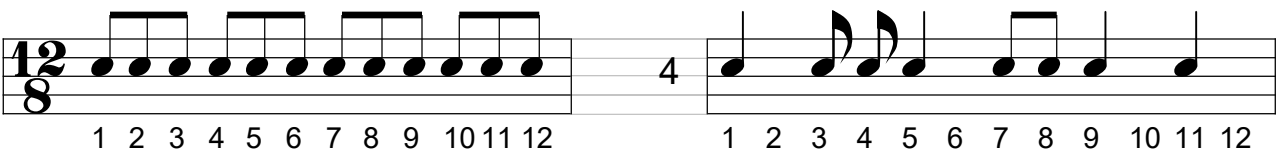
Two musical staves are shown. The first staff is labeled '1' and has a 4/4 time signature. It contains four quarter notes, each with a stem and a flag, and is numbered 1, 2, 3, 4 below. The second staff is labeled '2' and has a common time signature (C). It also contains four quarter notes, each with a stem and a flag, and is numbered 1, 2, 3, 4 below.

By contrast, the examples below are in twelve-eight time -an example of compound time. In compound time the upper number represents the number of beat subdivisions in the bar and the lower number the duration of each subdivision.

Here the music is still felt as four beats to a bar but each beat is subdivided into three eighth notes.

(Notice how the beaming in the first example suggests four beats.)

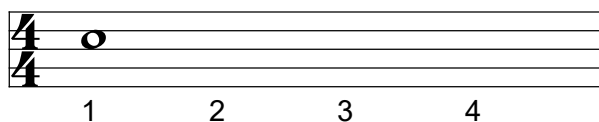
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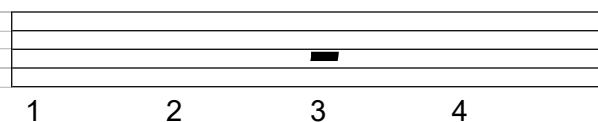
Two musical staves are shown. The first staff is labeled '3' and has a 12/8 time signature. It contains four groups of three eighth notes beamed together, and is numbered 1 through 12 below. The second staff is labeled '4' and has a 4/4 time signature. It contains four quarter notes, each with a stem and a flag, and is numbered 1 through 12 below.

# Note and Rest Values in 4/4 Time

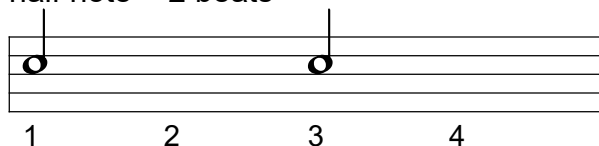
whole note = 4 beats



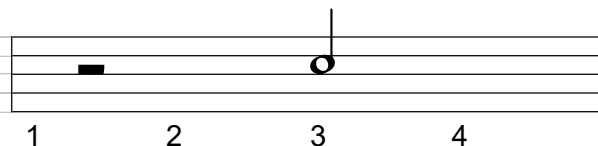
whole rest = 4 beats



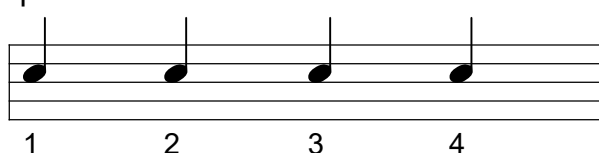
half note = 2 beats



half rest = 2 beats



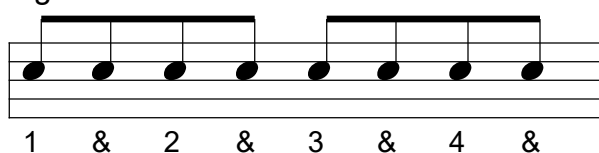
quarter note = 1 beat



quarter rest = 1 beat



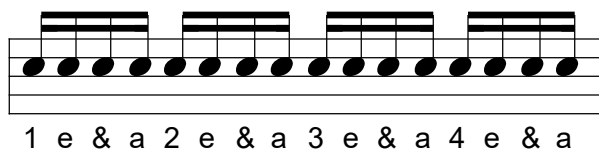
eighth note = 1/2 beat



eighth rest = 1/2 beat



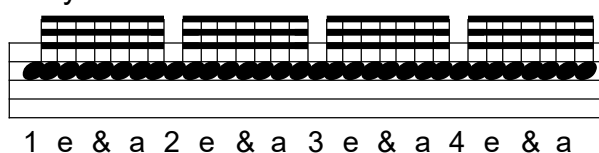
sixteenth note = 1/4 beat



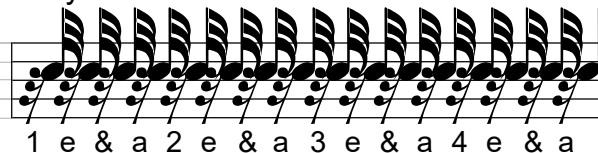
sixteenth rest = 1/4 beat



thirty-second note = 1/8 beat



thirty-second rest = 1/8 beat



# Dotted Notes and Rests

A dot placed after a note or rest increases its duration by half its face value.

Stated another way:

A dotted quarter note has a duration of a quarter note plus an eighth note.

A dotted eighth note has a duration of an eighth note plus a sixteenth note.

1 2 3 4

A half note, or rest, receives two beats.

1 2 3 4

A dotted half note, or rest, receives three beats.

1 2 3 4

A quarter note, or rest, receives one beat.

1 2 & 3 4 &

A dotted quarter note, or rest, receives 1 and 1/2 beats.

1 & 2 & 3 & 4 &

An 8th note, or rest, receives 1/2 a beat.

1 e & a 2 & 3 e & a 4 &

A dotted 8th note, or rest, receives 3/4 of a beat.

1 e & a 2 e & a 3 e & a 4 e & a

A 16th note, or rest, receives 1/4 of a beat.

1 e & a 2 e & a 3 e & a 4 e & a

A dotted 16th note, or rest, receives 3/8 of a beat.

# Tied Notes

When two or more notes are tied their durations are added together.

For example, two 8th notes tied together are played as a single note with the duration of a quarter note. A quarter note and an 8th note tied together are played as a single note with the duration of a quarter note plus an 8th note (or a dotted quarter note).

1 & 2 & 3 & 4                      1 & 2 & 3 & 4

This bar is rhythmically the same and played as the next.

1 & 2                      3                      4 &                      1 & 2                      3                      4

Ties are necessary to notate phrases that cross the bar line.

1 & 2                      3                      4 &                      1 & 2 & 3 & 4 &

This figure can be hard to read because the downbeats aren't "visible".

This figure is equivalent to the previous but the down beats are easier to find.

**Ties should be used to help the clarity of reading.**

# Quarter Notes



8

9

10

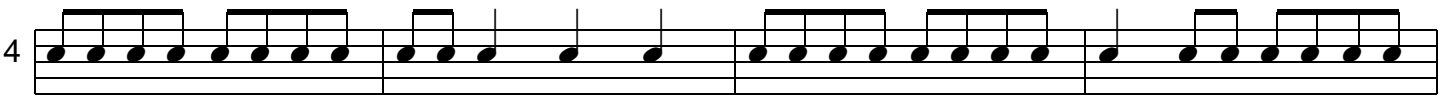
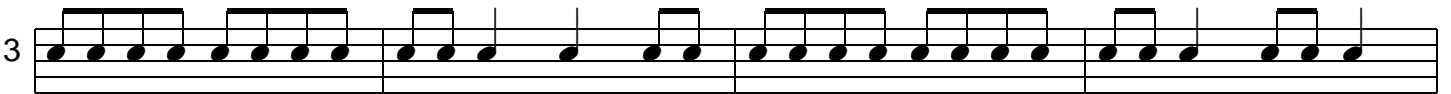
11

12

13

14

# 8th Notes



# Eighth Notes with Quarters and Rests

The image displays a musical exercise on nine staves, each containing four measures of music. The time signature is 4/4. The exercise is designed to practice eighth notes, quarter notes, and rests. Each staff begins with a four-measure sequence of eighth notes. The second measure of each staff contains a quarter note followed by an eighth note, with a fermata over the eighth note. The third measure of each staff contains a quarter note followed by an eighth note, with a fermata over the eighth note. The fourth measure of each staff contains a quarter note followed by an eighth note, with a fermata over the eighth note. The fifth measure of each staff contains a quarter note followed by an eighth note, with a fermata over the eighth note. The sixth measure of each staff contains a quarter note followed by an eighth note, with a fermata over the eighth note. The seventh measure of each staff contains a quarter note followed by an eighth note, with a fermata over the eighth note. The eighth measure of each staff contains a quarter note followed by an eighth note, with a fermata over the eighth note. The ninth measure of each staff contains a quarter note followed by an eighth note, with a fermata over the eighth note.



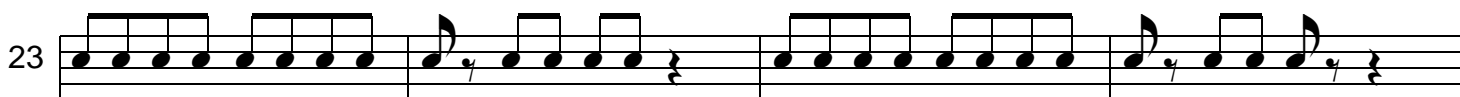


19 

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21 

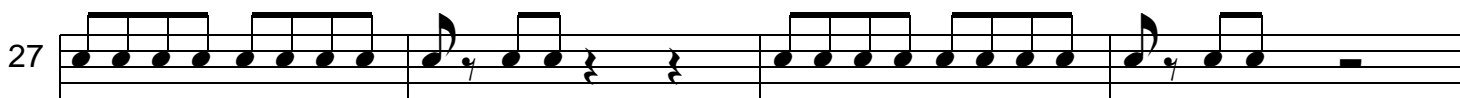
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23 

24 

25 

26 

27 

# Combined 8ths, Quarters and Rests



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10 

11 

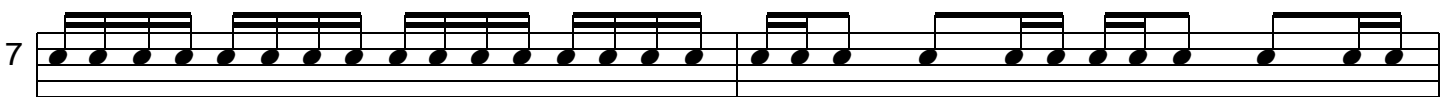
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13 

14 



# 16th Notes



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20

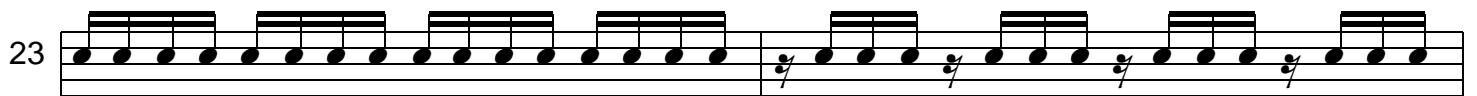


21





22 

23 

24 

25 

26 

27 

28 

29 

30 

31 

32 

33 

34 

35 

# Dotted Quarter Notes



# Long Notes

1 

2 

3 

4 

5 

6 

7 

8 

9 

10 

# Tied 8th Notes

The image displays eight staves of musical notation, numbered 1 through 8 on the left. Each staff begins with a treble clef and a 4/4 time signature. The notation consists of eighth notes grouped in pairs, with a horizontal line (tie) connecting the two notes in each pair. The notes are placed on the lines and spaces of the staff, creating a rhythmic pattern of eighth notes. The exercise is designed to practice the placement and connection of eighth notes across different positions on the staff.



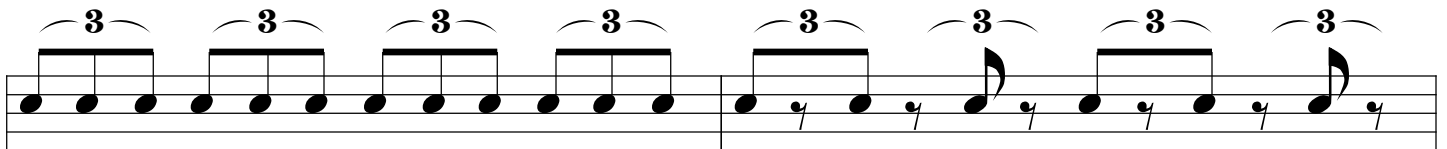
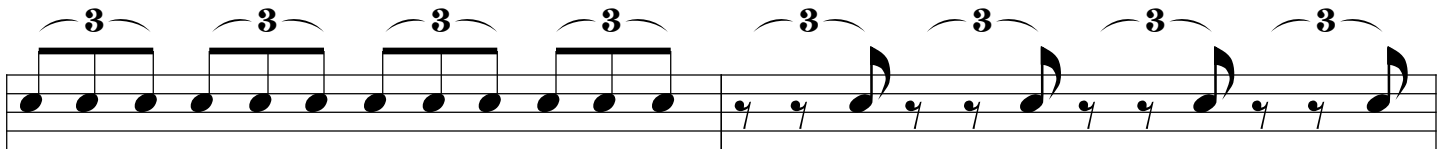
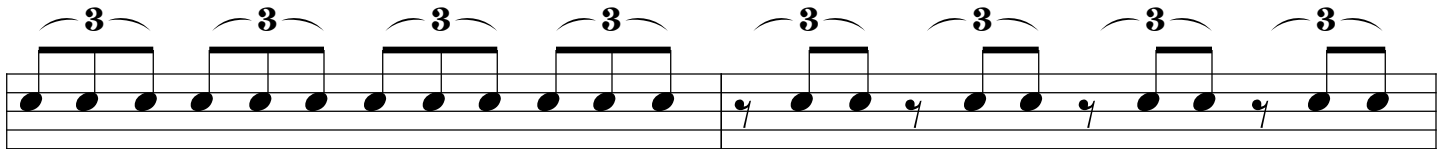
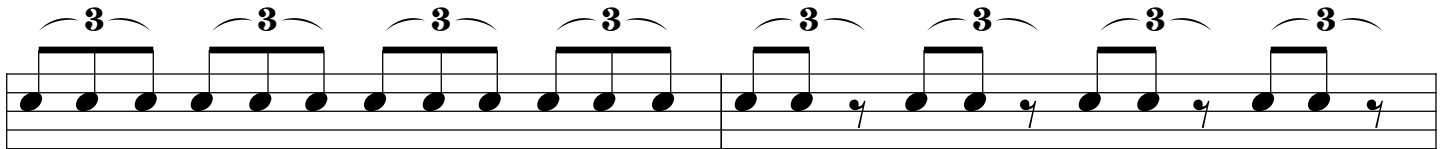
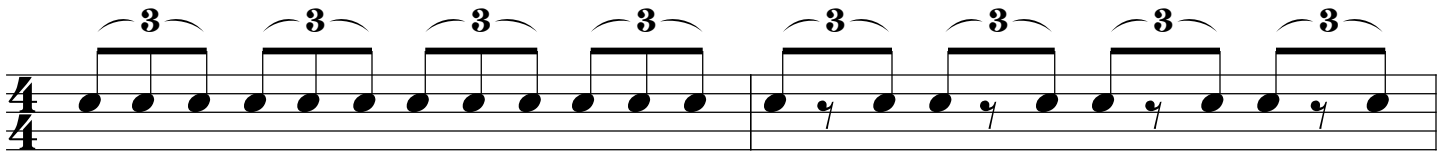
# Tied 16th Notes

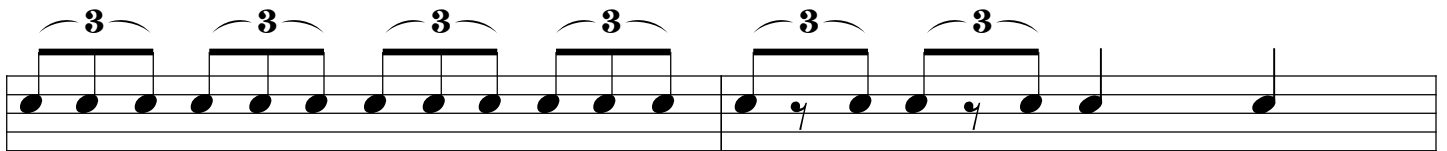
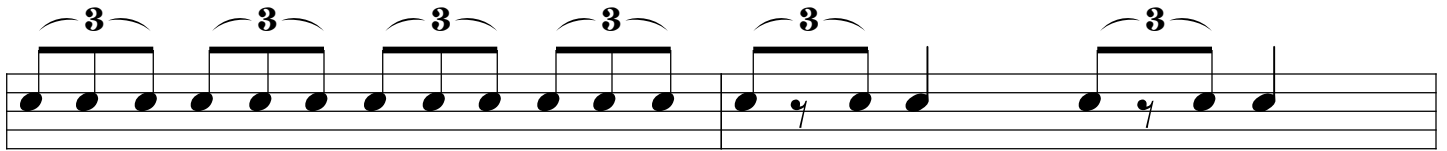
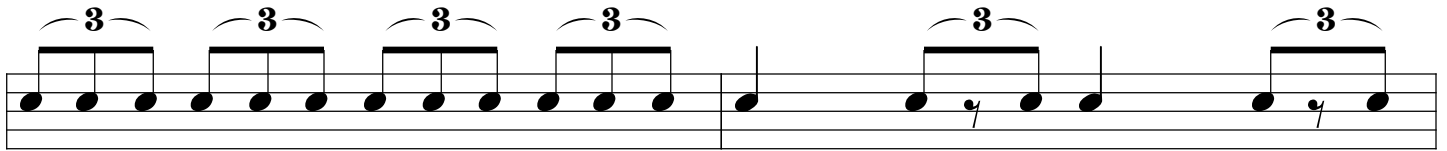
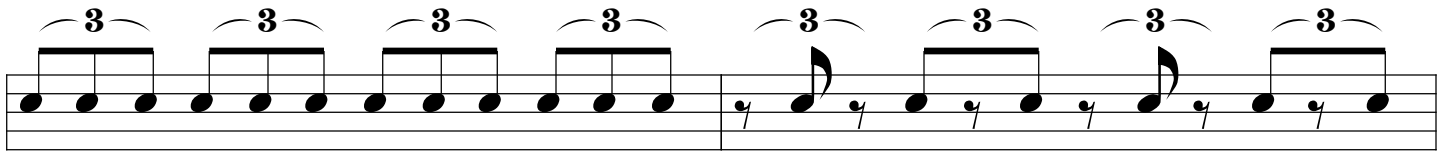
The image displays ten staves of musical notation, each containing two measures of music. The first staff is marked with a 4/4 time signature. The notation consists of a continuous sequence of eighth notes, with every second eighth note tied to the next. This creates a steady, rhythmic pattern of eighth notes across the entire piece. The notes are placed on a single line of the staff, and the ties are clearly visible as horizontal lines connecting the notes across the bar lines.

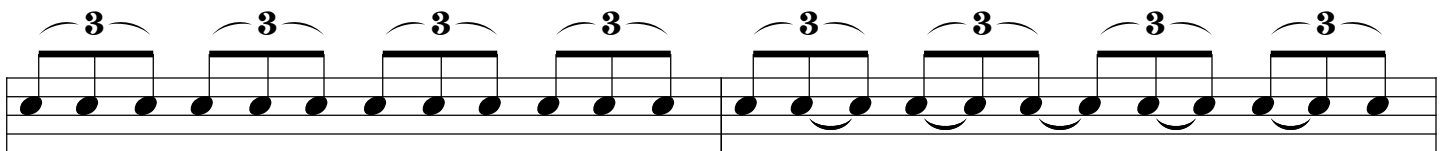
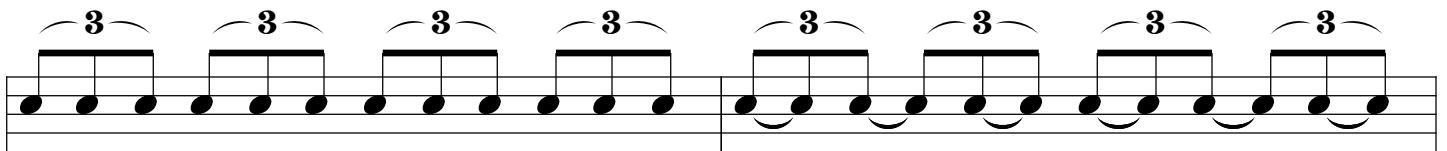
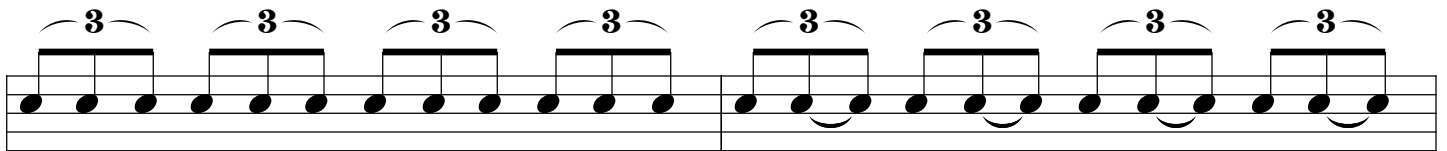
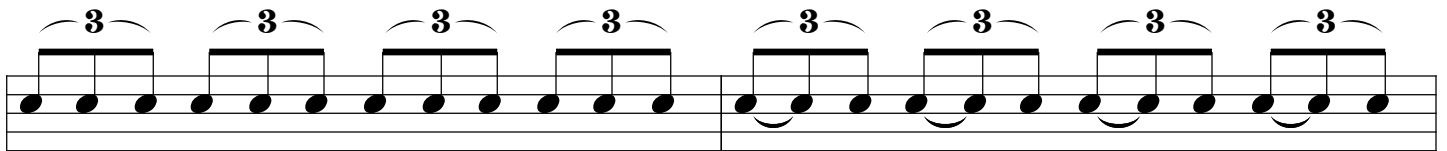
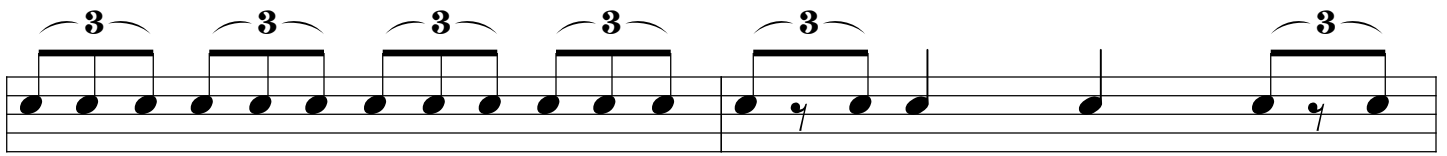
The image displays ten staves of musical notation, arranged vertically. Each staff contains two measures of music. The notation consists of eighth notes grouped in pairs with beams, and each pair is connected to the next by a slur. The notes are positioned on the lower half of the staff, specifically on the first, second, and third lines. The first measure of each staff contains four pairs of notes, and the second measure contains four pairs. The overall pattern is consistent across all ten staves, representing a rhythmic exercise or a specific musical motif.



# 8th Note Triplets







# 16th Note Triplets

1

4/4

2

4/4

3

4/4

4

4/4

5

4/4

6

4/4

# Accented 8th Notes

The image displays eight staves of musical notation, numbered 1 through 8, illustrating accented 8th notes in a 4/4 time signature. Each staff contains four measures of music. The notes are grouped into pairs of eighth notes, with an accent (>) placed above the first note of each pair. The notes are placed on the lines of the staff, starting from the bottom line (F) and moving upwards. The first staff (1) shows notes on the bottom line (F) and the first space (C). The second staff (2) shows notes on the first space (C) and the second line (D). The third staff (3) shows notes on the second line (D) and the second space (E). The fourth staff (4) shows notes on the second space (E) and the third line (F). The fifth staff (5) shows notes on the third line (F) and the third space (G). The sixth staff (6) shows notes on the third space (G) and the fourth line (A). The seventh staff (7) shows notes on the fourth line (A) and the fourth space (B). The eighth staff (8) shows notes on the fourth space (B) and the top line (C).

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17 Musical staff 17: Four measures of eighth-note patterns. Each measure contains two groups of three eighth notes. The first group is beamed together and has an accent (>) above it. The second group is also beamed together and has an accent (>) above it. The notes are on the lines and spaces of the staff.

18 Musical staff 18: Four measures of eighth-note patterns. Each measure contains two groups of three eighth notes. The first group is beamed together and has an accent (>) above it. The second group is also beamed together and has an accent (>) above it. The notes are on the lines and spaces of the staff.

19 Musical staff 19: Four measures of eighth-note patterns. Each measure contains two groups of three eighth notes. The first group is beamed together and has an accent (>) above it. The second group is also beamed together and has an accent (>) above it. The notes are on the lines and spaces of the staff.

20 Musical staff 20: Four measures of eighth-note patterns. Each measure contains two groups of three eighth notes. The first group is beamed together and has an accent (>) above it. The second group is also beamed together and has an accent (>) above it. The notes are on the lines and spaces of the staff.

21 Musical staff 21: Four measures of eighth-note patterns. Each measure contains two groups of three eighth notes. The first group is beamed together and has an accent (>) above it. The second group is also beamed together and has an accent (>) above it. The notes are on the lines and spaces of the staff.

22 Musical staff 22: Four measures of eighth-note patterns. Each measure contains two groups of three eighth notes. The first group is beamed together and has an accent (>) above it. The second group is also beamed together and has an accent (>) above it. The notes are on the lines and spaces of the staff.

23 Musical staff 23: Four measures of eighth-note patterns. Each measure contains two groups of three eighth notes. The first group is beamed together and has an accent (>) above it. The second group is also beamed together and has an accent (>) above it. The notes are on the lines and spaces of the staff.

24 Musical staff 24: Four measures of eighth-note patterns. Each measure contains two groups of three eighth notes. The first group is beamed together and has an accent (>) above it. The second group is also beamed together and has an accent (>) above it. The notes are on the lines and spaces of the staff.

# Rhythmic Turnarounds

1)



2)



3)



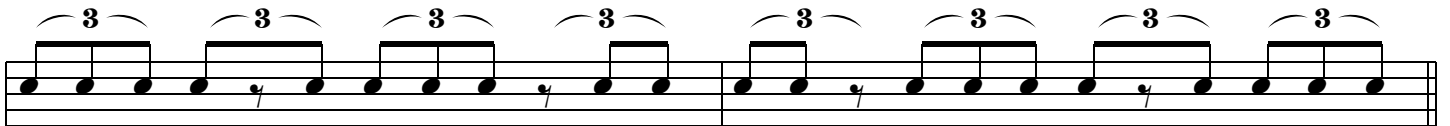
4)



5)



6)



7)





# Accented 16th Notes

The image displays ten staves of musical notation, numbered 1 through 10, illustrating accented 16th notes. Each staff is written in 4/4 time, indicated by the time signature at the beginning of the first staff. The notation consists of eighth notes grouped in pairs, with an accent (>) placed above the first note of each pair. The notes are placed on various lines and spaces of the staff to show different pitch positions. The first staff includes a 4/4 time signature. Each staff is divided into two measures by a vertical bar line, with a repeat sign at the end of each measure.

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# 8th Note Triplets with Accents

The image displays eight staves of musical notation, numbered 1 through 8, each containing three measures of music. The notation consists of eighth notes grouped in triplets, with an accent (>) placed above the first note of each triplet. The triplets are arranged in a sequence that alternates between starting on the first and second notes of the triplet in each measure. The first measure of each staff starts with an accent on the first note, while the second and third measures start with an accent on the second note. This pattern repeats for each of the eight staves.

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14


15

16


# 8th Note Stickings

1 

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

2 

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

3 

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

4 

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

5 

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

6 

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

7

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

8

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

9

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

10

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

11

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

12

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

# Triplet Stickings

1

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

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

2

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

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

3

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

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

4

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

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

5

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

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

6

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

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

7

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

8

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

9

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

10

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

11

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

12

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



# Rock Beats

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

# Shuffles

1

2

3

4

5

6

7

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11

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14

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22

23

24

# Funk Snare Drum/Bass Drum Patterns

The image displays 12 numbered musical staves, arranged in two columns and six rows. Each staff represents a 4-measure funk pattern. The top staff of each pair (1, 2, 3, 4, 5, 6) shows the snare drum part with 'x' marks indicating hits. The bottom staff of each pair (7, 8, 9, 10, 11, 12) shows the bass drum part with note heads. The patterns are as follows:

- Pattern 1:** Snare hits on measures 1, 2, 3, 4. Bass drum notes on measures 1, 2, 3, 4.
- Pattern 2:** Snare hits on measures 1, 2, 3, 4. Bass drum notes on measures 1, 2, 3, 4.
- Pattern 3:** Snare hits on measures 1, 2, 3, 4. Bass drum notes on measures 1, 2, 3, 4.
- Pattern 4:** Snare hits on measures 1, 2, 3, 4. Bass drum notes on measures 1, 2, 3, 4.
- Pattern 5:** Snare hits on measures 1, 2, 3, 4. Bass drum notes on measures 1, 2, 3, 4.
- Pattern 6:** Snare hits on measures 1, 2, 3, 4. Bass drum notes on measures 1, 2, 3, 4.
- Pattern 7:** Snare hits on measures 1, 2, 3, 4. Bass drum notes on measures 1, 2, 3, 4.
- Pattern 8:** Snare hits on measures 1, 2, 3, 4. Bass drum notes on measures 1, 2, 3, 4.
- Pattern 9:** Snare hits on measures 1, 2, 3, 4. Bass drum notes on measures 1, 2, 3, 4.
- Pattern 10:** Snare hits on measures 1, 2, 3, 4. Bass drum notes on measures 1, 2, 3, 4.
- Pattern 11:** Snare hits on measures 1, 2, 3, 4. Bass drum notes on measures 1, 2, 3, 4.
- Pattern 12:** Snare hits on measures 1, 2, 3, 4. Bass drum notes on measures 1, 2, 3, 4.

13

14

15

16

17

18

19

20

21

22

23

24

# Funk Hi-Hat/Ride Patterns

1  $\frac{4}{4}$   $\frac{4}{4}$

2

3

4

5

6

7

8

9

10

11

12

## About the Author

Lorne Kelly toured with Toronto-based Freedom/RCA Recording Artists Mondo Combo, and with Sneazy Waters. He performed at the Ottawa International Jazz, Blues and R&B Festivals and on CBC National Television and Radio. He shared the stage with Dan Akroyd, Stevie Ray Vaughan, The Platters, Doug And The Slugs, The Funk Brothers, Leahy and John Allan Cameron. Lorne appears on Wayne Eagles' critically acclaimed fusion CD *How's Now* available on Audiophile Imports. Lorne also performed on CDs by Country Music Hall Of Fame's Claudette Lefebvre, alternative rock singer Eloa and various film and TV soundtracks. With over 30 years playing and 25 years teaching experience, he taught drums for Carleton University's B. Mus. Program and for Algonquin College's Music and Audio specialty. Lorne maintained a private teaching studio in downtown Ottawa, Canada. He was a member of the Vic Firth Education Team and wrote for *Modern Drummer Magazine* (U.S.A.) and for *Drums Etc.* (Canada).

Lorne is the author of *Realtime Rhythms For Drummers (And Their Friends)*. He had endorsement contracts with Pearl Drums, Vic Firth Drumsticks, Sabian Cymbals.



Illustration of the author: André Séquin



## About this Book

Lorne Kelly passed away during the late stages of writing this book. I have completed it on his behalf. I believe I have correctly captured Lorne's vision and content and that I was in a unique position to do so.

Lorne was my drum teacher for many years and we became good friends. When he first envisioned this book he wanted to capture his ideas on the computer using a score editing program. He tried several of the most popular score editors on the market to write drum transcriptions but became frustrated with them. He mentioned this to me and asked if I could help. At first I thought it was just his unfamiliarity with these programs that caused the frustration, but the more I used them myself the more I also felt they were not well suited to his way of writing transcriptions. Since my day job was that of professor of computer science at Carleton University in Ottawa, Lorne challenged me to write a score editor that would work more "naturally". Naively, I accepted the challenge.

With the help of my 4<sup>th</sup> year honours project students we created a prototype score editor (called Arborsong) and Lorne was the guinea pig on which it was tested. He used it to write a series of articles on famous Canadian drummers which included transcriptions of their playing. These articles were published in the *Drums Etc.* music trade magazine. Each article required new features be added to the score editor and we would work together to ensure that the resulting transcriptions were camera ready for publication.

Lorne also used Arborsong to write this book and with each page he requested changes to its features. He would email me each new page and explain what problems he was having and how he wanted the page to look. We would have many discussions on what the results should look like. As such, I had the unique opportunity to work with Lorne on almost every page he wrote. I believe I've presented for you exactly what he intended.

Lorne was a dedicated teacher and an inspiration to me. It was his wish that this material be made accessible to whoever might find it useful.

Louis D. Nel  
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