

INTRODUCTION

THE BIBLE OF LINEAR DRUMMING is an in-depth presentation of the topic for intermediate-advanced students, as well as professional drummers. Playing linear is very much in vogue, and involves a special type of coordination where only one limb plays at any given time. In other words, if you strike the cymbal you don't strike the snare, tom toms or bass drum simultaneously. By mastering each linear pattern in this book you'll not only develop the necessary coordination for playing linear, you'll also learn patterns that are highly practical for use during actual performance.

Most drummers who play linear also play non-linear as well, usually using a combination of both techniques at the same time. Therefore, after developing the linear patterns in this book as notated, replay each and feel free to add or accent notes, omit notes, play some of the notes for snare in a ghostly manner, and splash the hi-hat cymbals as you see fit. The cymbal part is written only for the hi-hat, but bring the ride and crash cymbals into play wherever and whenever you think it's appropriate. In other words, there are no set rules – alter the patterns in any way that best suit your own personal needs and style of playing.

There are literally thousands of possible linear patterns that can be played between the cymbal, snare and bass drum, but the hundreds of patterns in this Bible should put you well on the road to becoming a true believer. And after completing this study I suggest you try developing your own patterns for playing linear.

This book is divided into six sections as follows:

SECTION ONE:	Pages:
Two Bar Linear Patterns in 4/4 Time with Eighth Notes	2 – 11
SECTION TWO:	
Two Bar Linear Patterns in 4/4 Time with Eighth Notes and Eighth Note Triplets	12 – 21
SECTION THREE:	
Two Bar Linear Patterns in 4/4 Time with Eighth Notes and Sixteenth Notes	22 – 29
SECTION FOUR:	
Two Bar Linear Patterns in 4/4 Time Phrased 3/4, 3/4, 2/4; 3/4, 2/4, 3/4; 2/4, 3/4, 3/4	30 – 35
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Linear Patterns in 3/4, 5/4, & 7/4 Time	36 – 40
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Linear Patterns in 4/4 Time with Only Eighth Note Triplets	41 – 48

SECTION ONE

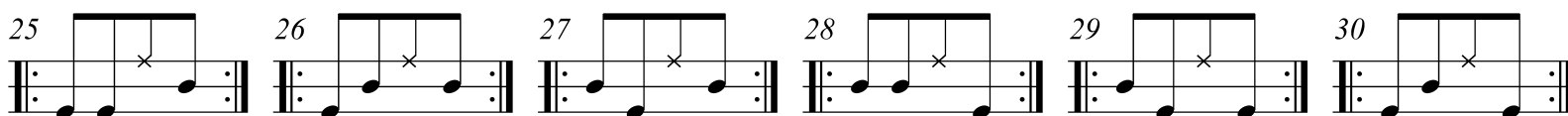
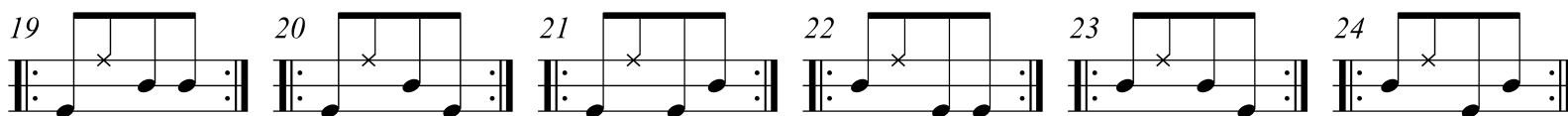
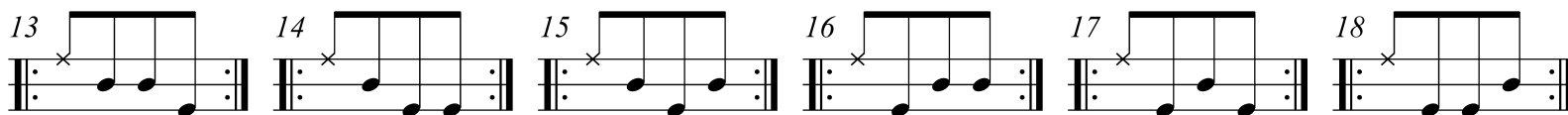
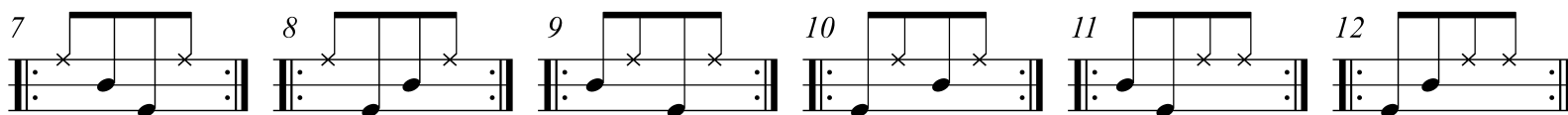
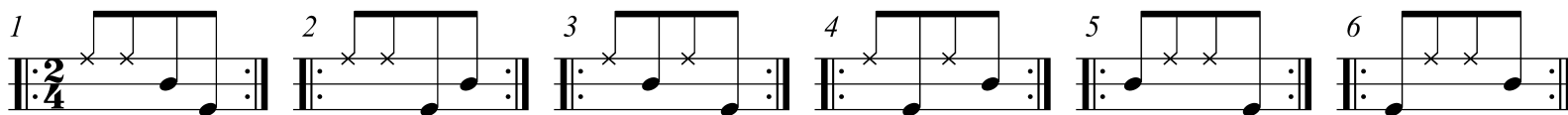
TWO BAR LINEAR PATTERNS IN 4/4 TIME WITH EIGHTH NOTES

Each linear pattern is notated on a three-line staff. The top line denotes the hi-hat part (with an x for a notehead); the middle line denotes the snare drum part, and the bottom line denotes the bass drum part.



PREPARATORY EXERCISES

The linear patterns in this first section are comprised mainly of combinations of the following two-beat exercises, so the better you master each of these two-beat combinations the easier you'll find it to play the full two bar linear patterns on pages 3 - 11.



TWO BAR LINEAR PATTERNS IN 4/4 TIME

(IF YOU SIMPLY THINK OF THE 8TH NOTES AS 16TH NOTES, THE PATTERNS WOULD BE APPROPRIATE FOR PLAYING IN HALF TIME)

1 2

Hi-Hat
Snare
Bass

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

1

4/4

2

Hi-Hat
Snare
Bass

3

4

5

6

7

8

9

10

11

12

13

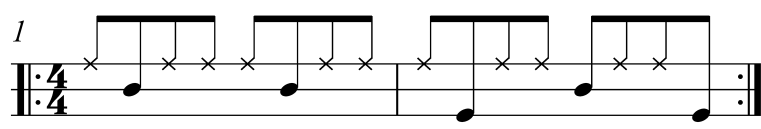
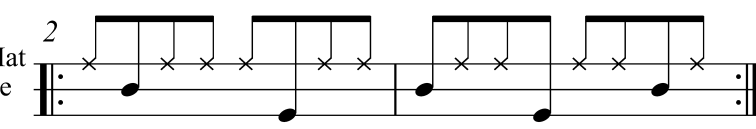
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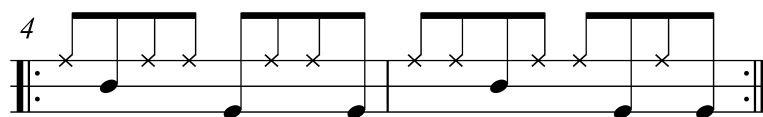
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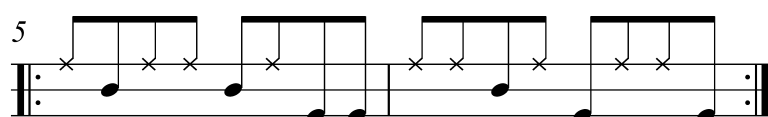
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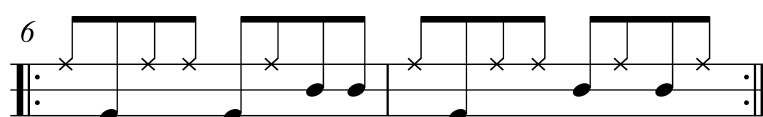
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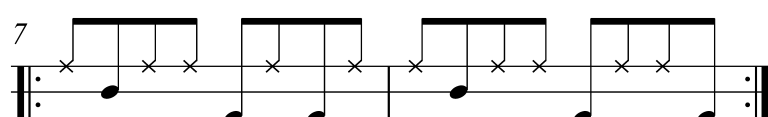
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Snare
Bass

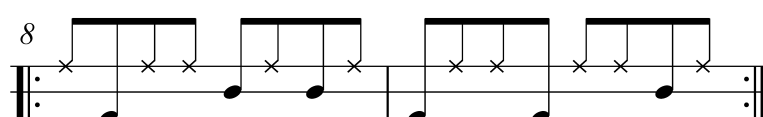
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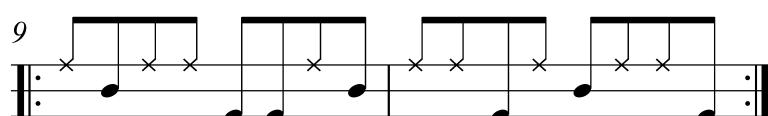
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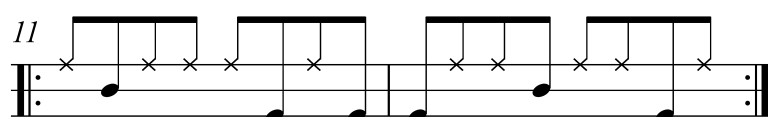
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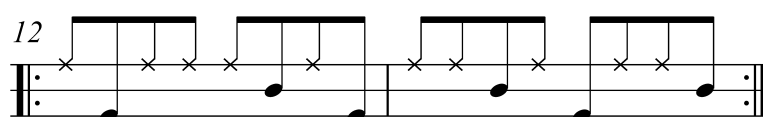
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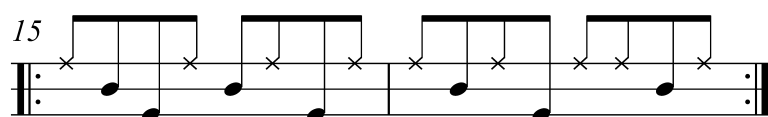
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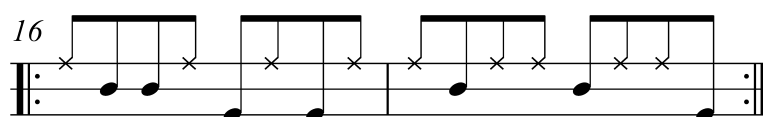
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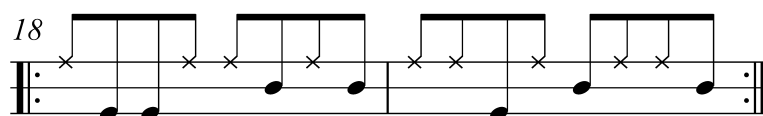
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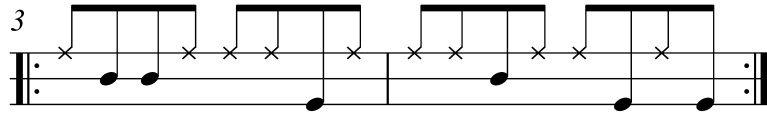
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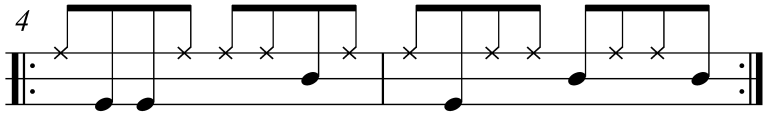
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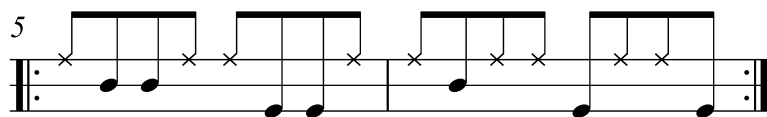
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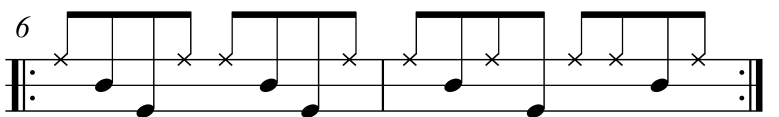
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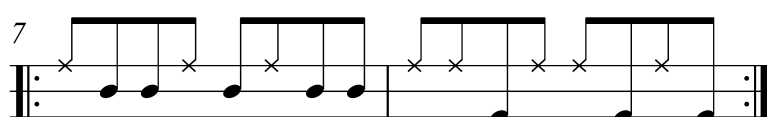
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Snare
Bass

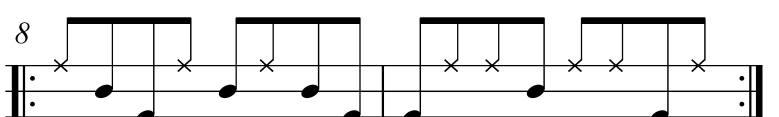
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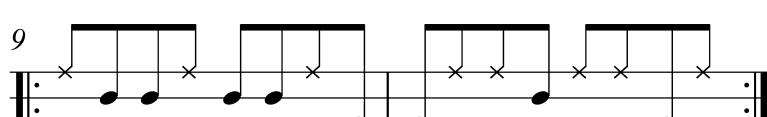
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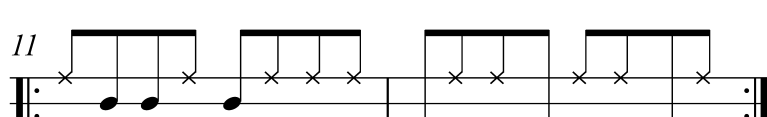
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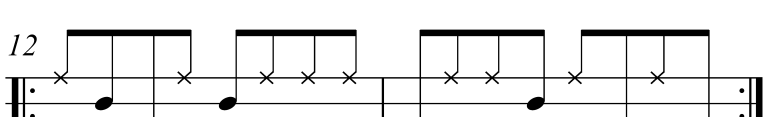
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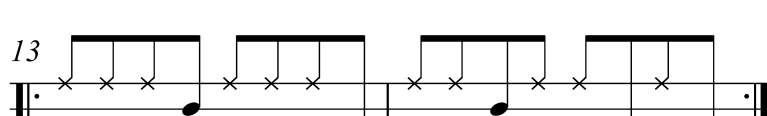
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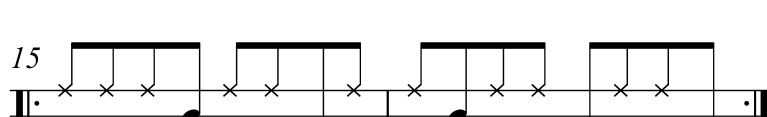
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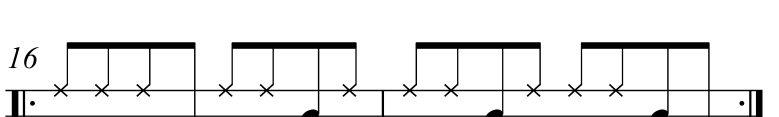
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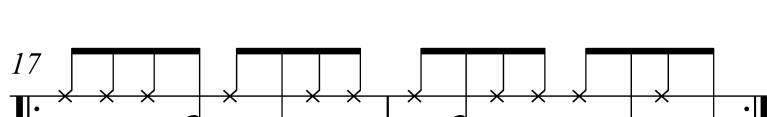
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