

# Every Day Workout

For The Jazz Drummer



# “Every Day Workout



## For the Jazz Drummer”

**By Kerry Kennard, M. M.**



“I looked through the book, and it is really a wonderful way to gently and securely move forward in playing drum set.

More importantly, there is nothing on the market quite like it, so it would fill a grand caveat that exists.”

- Dr. Tim Lautzenhiser





## Author Kerry Kennard, M.M.

I want to thank God, my family, and my brother for photographs within this book. First of all, I thank Liz Ficalora for Content guidance, proposed content information, and notation suggestions. Liz evinced an interest in the material, spurring faster development.

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### **How to use:**

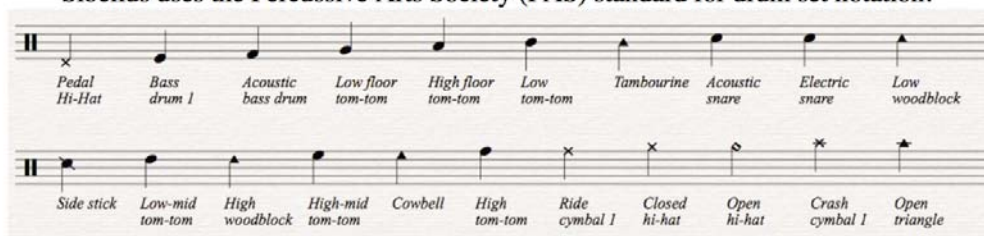
Most chapters do progress from easy to difficult. Keep most patterns under 120 BPM (beats per minute) at first. Then speed up the pattern, as you feel more comfortable with it. Chapters nine and ten (9 & 10) with the 16th notes will not groove over 120 BPM, in my humble opinion. (There are other Hints at the beginning of section II and III). The attitude is to swing/groove, always doing your best.

I hope you enjoy this book; please feel free to e-mail at [Kerry.Kennard@Gmail.com](mailto:Kerry.Kennard@Gmail.com) and visit my site for more information and inspiration.  
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Sibelius uses the Percussive Arts Society (PAS) standard for drum set notation.



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# CHAPTER 1

## QUARTER NOTES

TEMPO ♩ = 125

1

Exercise 1 consists of two staves. The first staff begins with a treble clef, a 4/4 time signature, and a dynamic marking of *f*. The first four measures contain quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The fifth measure contains a quarter rest, and the sixth measure contains a quarter note G5. The seventh and eighth measures contain quarter rests. The second staff contains the same sequence of notes and rests as the first staff.

2

Exercise 2 consists of two staves. The first staff begins with a treble clef and a 4/4 time signature. The first four measures contain quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The fifth measure contains a quarter rest, and the sixth measure contains a quarter note G5. The seventh and eighth measures contain quarter rests. The second staff contains the same sequence of notes and rests as the first staff.

3

Exercise 3 consists of two staves. The first staff begins with a treble clef and a 4/4 time signature. The first four measures contain quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The fifth measure contains a quarter rest, and the sixth measure contains a quarter note G5. The seventh and eighth measures contain quarter rests. The second staff contains the same sequence of notes and rests as the first staff.

4

Exercise 4 consists of two staves. The first staff begins with a treble clef and a 4/4 time signature. The first four measures contain quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The fifth measure contains a quarter rest, and the sixth measure contains a quarter note G5. The seventh and eighth measures contain quarter rests. The second staff contains the same sequence of notes and rests as the first staff.

5

Exercise 5 consists of two staves. The first staff begins with a treble clef and a 4/4 time signature. The first four measures contain quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The fifth measure contains a quarter rest, and the sixth measure contains a quarter note G5. The seventh and eighth measures contain quarter rests. The second staff contains the same sequence of notes and rests as the first staff.

6

Exercise 6 consists of two staves. The first staff begins with a treble clef and a 4/4 time signature. The first four measures contain quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The fifth measure contains a quarter rest, and the sixth measure contains a quarter note G5. The seventh and eighth measures contain quarter rests. The second staff contains the same sequence of notes and rests as the first staff.

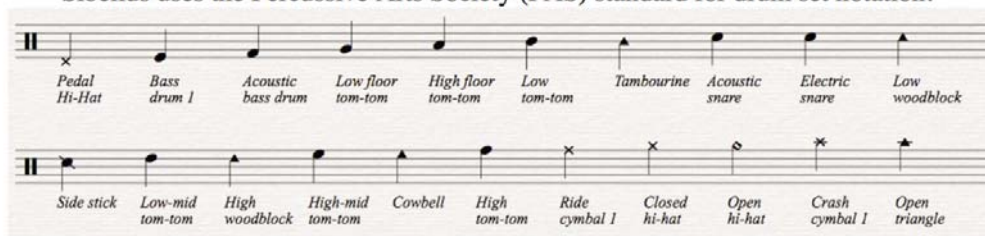
# ***SECTION II***

## ***3/4 IDEAS***

### **Tips for this section:**

- 1.) Start slow and build some speed.  
(Not all exercises are meant at fast tempos)
- 2.) Light on bass drum on second 1/2 of exercises.
- 3.) Flams are meant to be played lightly.  
(Chapter 15)

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# CHAPTER 11 - 3/4 IDEAS

## 8TH NOTES

31

1

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6



# ***SECTION III***

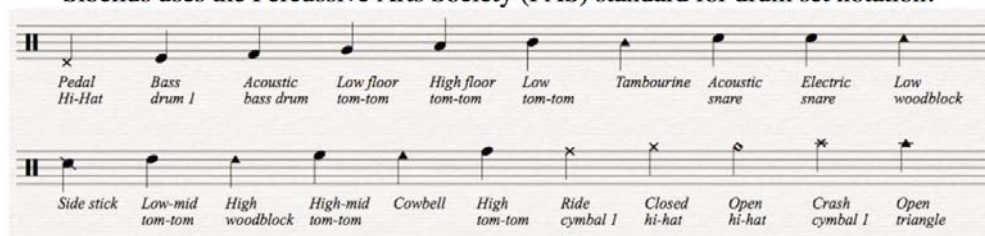
## ***( 5/4 IDEAS )***

### **Here are some tips for this section:**

- 1.) Start slow and build some speed.  
(Not all exercises are meant at fast tempos)
- 2.) Light on bass drum on second 1/2 of exercises.
- 3.) Subdivide measure by three (3) and/or two (2) beats,  
seeing smaller patterns within the measure.
- 4.) Flams and Rolls in Chapter 20 are meant to be played light and not too straight  
- adding flair and ideas to your own ideas.

(The accents after Flams on the beat can be small crashes on cymbal(s).

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# CHAPTER 16 - 5/4 IDEAS

## QUARTER NOTES

46

1

2

3

4

5

6