YAMAHA

Drum Score / Instruction

DTX drums

How to Play with Songs

《 Introduction 》

There are many different musical genres and rhythm styles throughout the world. We have selected ten songs for the DTX Drums series from mainstream genres and techniques to help hone your drumming skills. Even beginning drummers will easily be able to build their chops by following along with the sequence charts presented below. Those able to read music are welcome to try out each song using the drum score as well. Scores with “Lesson (number)” written on them for songs in each genre are compatible with the “Song part gate” practice parts in training mode. For details, see the owner’s manual. Additionally, you can use “DTX402 Touch,” a dedicated iOS/Android application for the DTX402 Series, to view example videos of performances by the authors.

Numbering	1	2	3	4	5	6	7	8
Count	1	&	2	&	3	&	4	&
Right hand (hi-hat)	●	●	●	●	●	●	●	●
Left hand (snare)			●				●	
Right foot (bass drum)	●				●			

An example of a sequence chart as used in this document:

《 How to Read the Sequence Chart 》

Numbering

The notes that form the basis of a rhythm pattern or fill are assigned to a series of numbers that varies depending on the feel or groove.

8th Note Feel : 1-8 / 16th Note Feel : 1-16 / Triplet Feel : 1-12

Count

The count of the beats within one bar within 4/4 time. The numbers displayed in red in this row follow quarter note timing (starting on the downbeat). It is important to count out the time aloud.

Quarter Note Feel

8th Note Feel Count

16th Note Feel Count

This is a common practice method, where "&" is pronounced "and," "e" is pronounced as "ee," and "a" is pronounced as "ah."
You can use either numbers or counts to decide when to say each word. Try using the number method first, and then practice counting when you become used to it.

《 How to Practice with the Sequence Charts 》

1. Look at the numbering in order from the beginning, check which instrument is to be struck, and build the pattern.
   A stroke is indicated by a black dot (●). When building the pattern, there is no need to match the tempo of the song. Start out slowly.
   Ex: How to build the POP1 pattern (Rehearsal Mark A, page 10)
   1: Strike with the right hand (hi-hat) and right foot (bass drum) at the same time
   2: Strike with only the right hand (hi-hat)
   3: Strike with the right hand (hi-hat) and left hand (snare) at the same time
   4: Strike with only the right hand (hi-hat)
   5-8 have the same phrasing as 1-4, so you have it down once you can play 1-4 continuously.

2. Once you are able to play the above pattern, move on to counting aloud while playing to get the feel.
   - For example, for the 8th Note Feel, count it out to feel the beat of the 8th notes.
   - You can also build up to the pattern gradually by starting with just the right hand, then adding the left hand, and then the right foot.

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Holding the Sticks

《 Where to hold the sticks 》

- Hold the stick about midway between 1/3 and 1/4 of the way from the end (page 9). Holding at 1/3 will make the striking side too short and make the stick feel too light, while at 1/4 it will be too long and feel heavy.
- To put it more specifically, the stick has a balance point from which it can most easily rebound off the drum. Ideally you want to find that point, but just use the position described above to start with.

《 Holding the sticks 》

Step 1

Once you know where you should hold the stick, hold that point firmly between the fleshy part of the thumb and first joint of the index finger.
Try striking the drum by using just those two fingers at first.

Step 2

Use the remaining three fingers to lightly support the stick. Gripping tightly with these three fingers will cause the following problems:

- Tiring out while playing
- Stick not rebounding off the drum, ruining the sound
- Striking from the arm without using the wrist

Ideally there should be a bit of space between the stick and the palm without trying too hard. Make sure you are not putting any unnecessary strength into the grip.

Step 3

Hold the stick so that it is in line with the forearm. If this prevents the little finger from touching the stick, you may hold it at a slight angle so that the little finger touches the stick. There is a lot of movement when playing the drums, and it is best to position yourself thinking of the whole arm as an extension of the stick.

Getting Ready to Play

《 Form 》

Hold the sticks in an upside-down V shape.

When doing so, make sure that the sticks and forearms are in line. Then lower the arms so that the tips of the sticks are above the center of the drum head.

《 Ready position 》

- When the tips of the sticks are above the center of the head, let the sticks hover 2-3 cm above the head. This basic position is called the ”ready position.”
- Don’t get into the habit of resting the sticks on the drum head when taking this position as it will cause unwanted noise before you begin playing.

TIPS

The playing style described above is called “matched grip.” There is also the traditional grip (also known as orthodox grip). As the degree of difficulty is somewhat higher with the traditional grip, we will use the matched grip in this document.

Sitting on the Throne

Adjust the position of the throne so that your right foot is pointed straight at the bass drum when seated. Keep a relaxed posture without sitting too far back; your center of gravity should be over the middle of the seat.

Stepping on the Pedals

There are two basic techniques for stepping on the pedals.

《 Heel-down 》

- Lower your heel and play by stepping on the pedal using your ankle.
- It is easy to play quietly with this technique, but difficult to maintain a powerful sound.

《 Heel-up 》

- Raise your heel and play by stepping on the pedal using your whole foot.
- It is difficult to play quietly with this technique, but easy to maintain a powerful sound.

Both heel-down and heel-up have their strengths and limitations, so use whichever technique matches the sound you are going for.

Foot Position

《 Positioning your foot on the bass drum pedal 》

For heel-up technique, place your foot so that the tips of your toes are a little lower than the top of the pedal.

For heel-down technique, you do not have to place your toes down from the top of the pedal.

《 Ready position 》

Place your toes on the pedal and raise your heel, letting the weight of your foot push the pedal down so that the beater is touching the drum head. This is the ready position for the bass drum pedal.

TIPS

When using the same heel-up technique, there is also a style of playing called “open sound” which keeps the beater from resting on the drum head. However, it is hard to keep your balance playing in this difficult style, so we will not go into it here.

Playing the Cymbals

《 Hi-hat 》

- Position yourself as pictured above with the sticks crossed over each other. Your right hand plays the hi-hat while your left hand plays the snare below it.
- Left-handed drummers may position themselves without crossing the sticks so that the left hand plays the hi-hat and the right hand plays the snare.

《 Ride cymbal 》

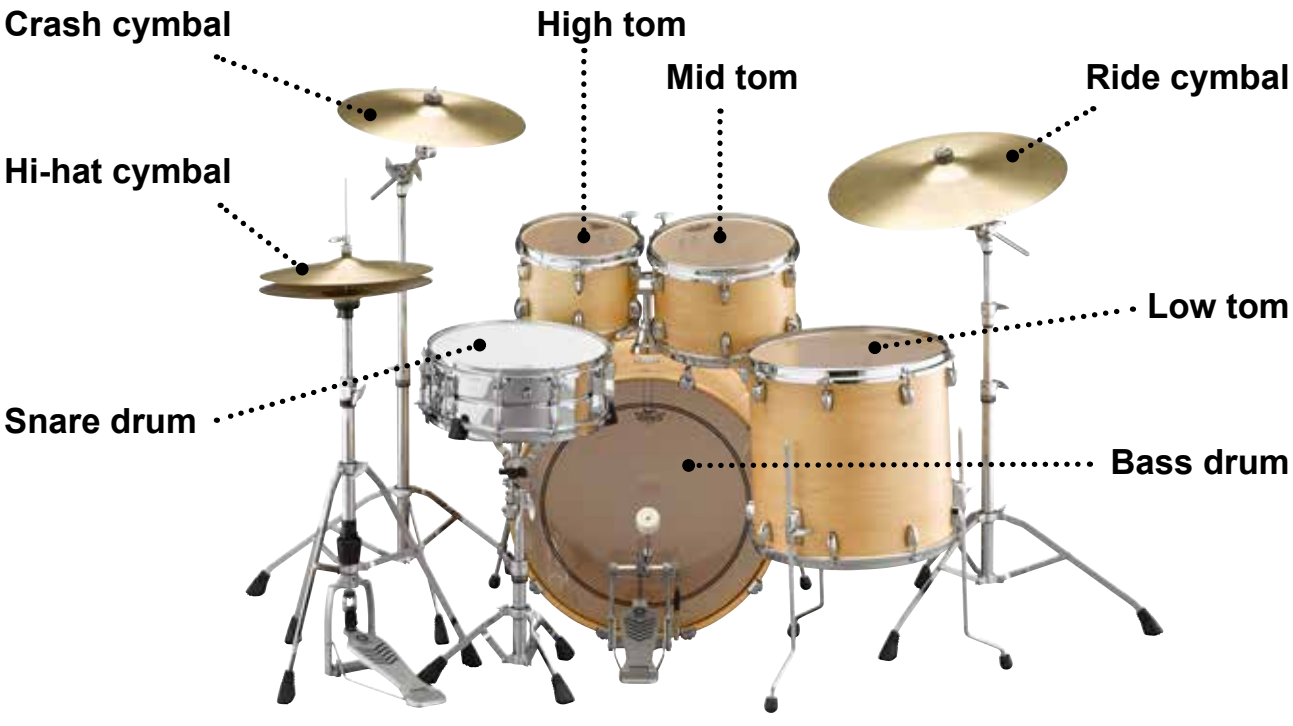
- Position your right hand to play the ride cymbal and your left hand to play the snare.
- The cymbal should be set up so that the striking surface is at the same angle as the stick when playing this way.

《 Crash cymbal 》

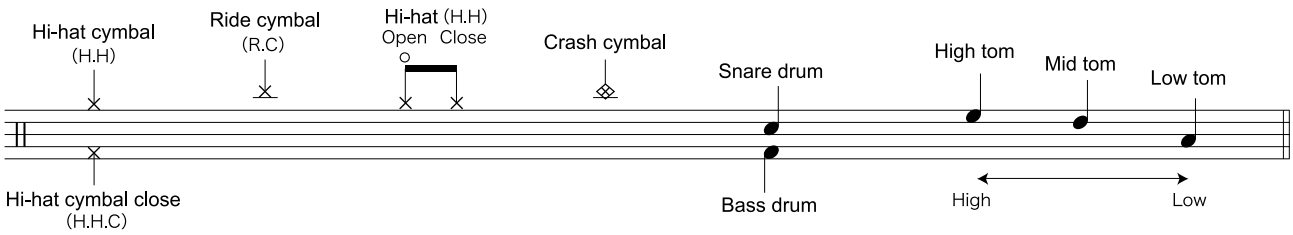
The ride cymbal is usually played using the tip of the stick (page 9), but the crash cymbal is hit with the shoulder of the stick. Setting up the crash cymbal a little higher than the ride cymbal will make for easier playing.

Name of each part of the drum & Notation

《 Name of each part of the drum 》



《 Notation 》

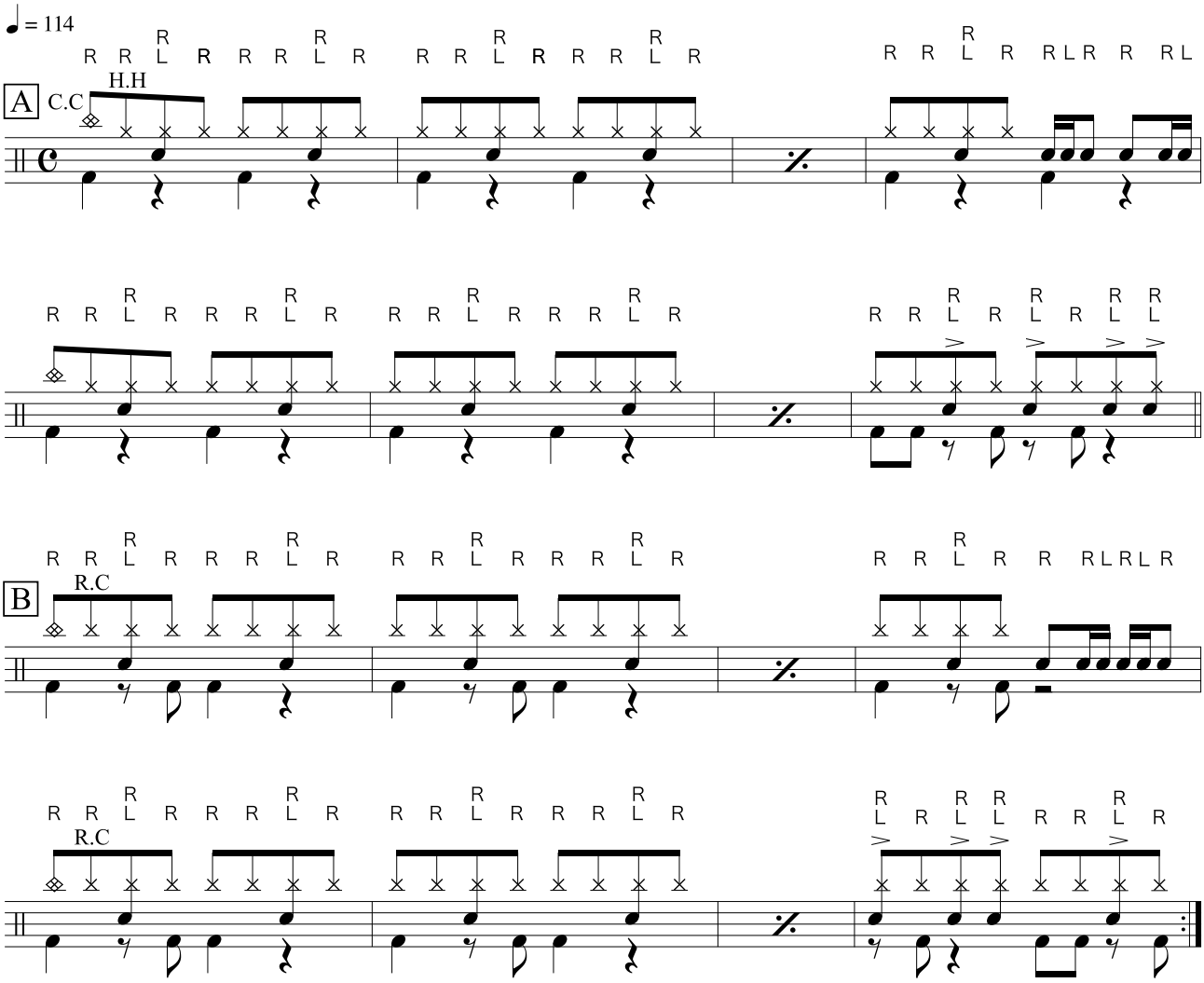


Name of each part of the stick

SCORE
01

Tempo : **114**
Feel : **8th Note**

// POP 1 //



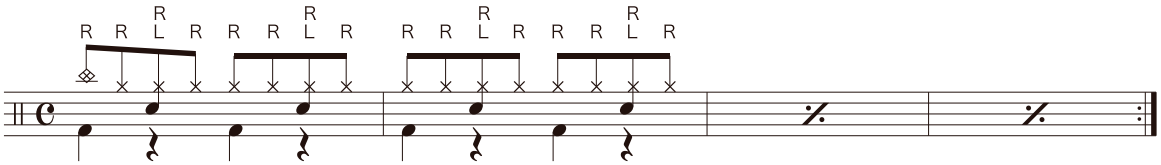
《 Lesson phrases 》

SCORE 01

Lesson 1

Lesson 2

Lesson 3



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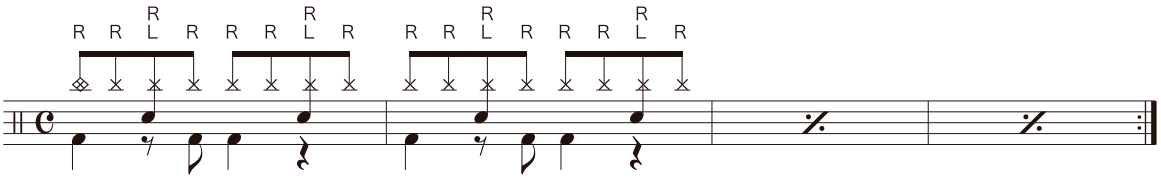

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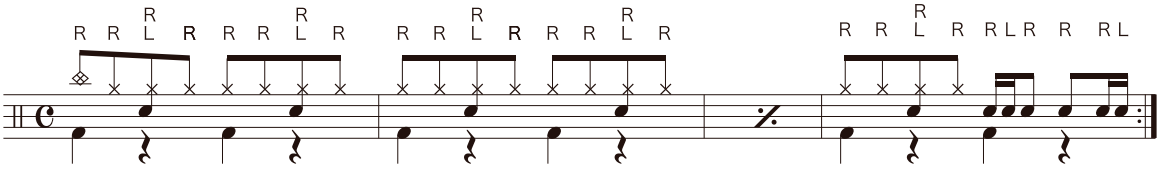

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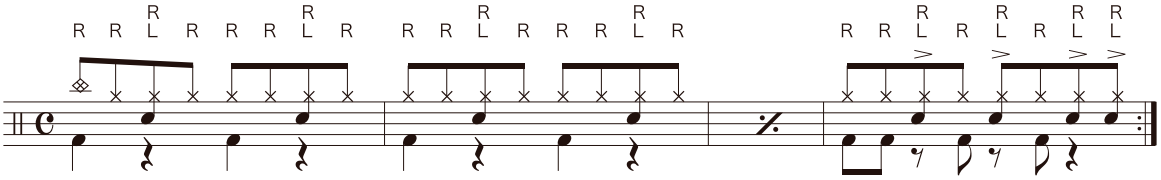

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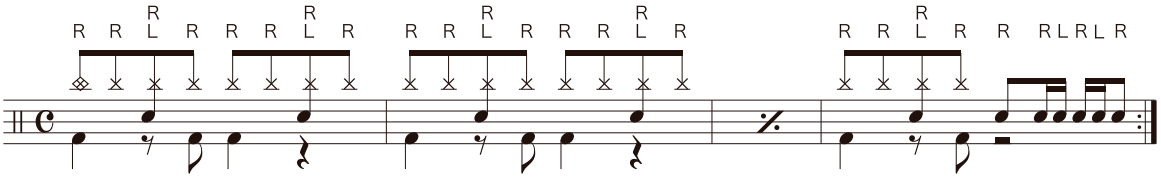

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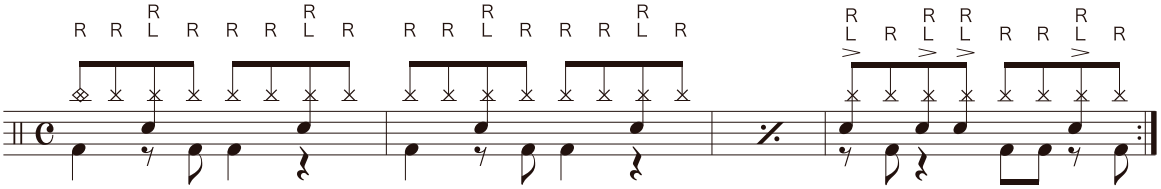


SCORE
01

This is the most basic rhythm pattern of the 8th Note Feel. When working on drum phrases, start by practicing the basic pattern for that song. This song uses rhythm patterns based on 8th notes, so the numbering ranges from 1 to 8.

《 Rhythm Patterns 》

Rehearsal Mark A

Numbering	1	2	3	4	5	6	7	8
Count	1	&	2	&	3	&	4	&
Right hand (hi-hat)	●	●	●	●	●	●	●	●
Left hand (snare)			●				●	
Right foot (bass drum)	●				●			

Rehearsal Mark B

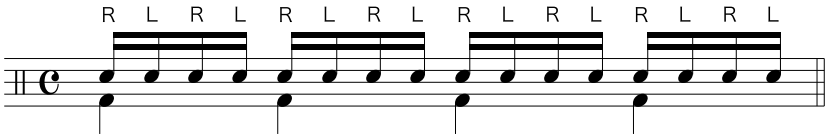
Numbering	1	2	3	4	5	6	7	8
Count	1	&	2	&	3	&	4	&
Right hand (hi-hat)	●	●	●	●	●	●	●	●
Left hand (snare)			●				●	
Right foot (bass drum)	●			●	●			

The rhythm pattern of Rehearsal Mark B adds a bass drum at the 4 position. phrases, start by practicing the basic pattern fo

《 Fill #1 (Alternate sticking) 》

A fill is primarily an improvisation, usually about one or two bars in length, performed at transitions within a tune outside the repetition of the primarily defined rhythm pattern. It essentially relies upon the musical sense of the performer. In Japan it is also referred to as “okazu” (side dish) because it adds a spicy flavor to the tune. The fill’s main role is to raise the energy level by accenting the accompaniment and is often used to transition to the next part of the tune.

①Stick Control (Basic 16th Note)



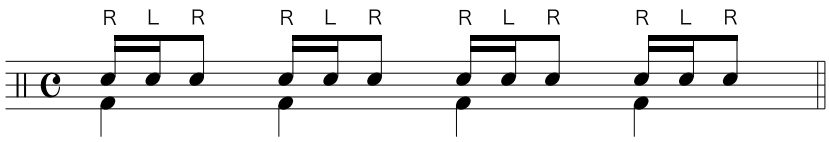
Alternating between R (right hand) and L (left hand).

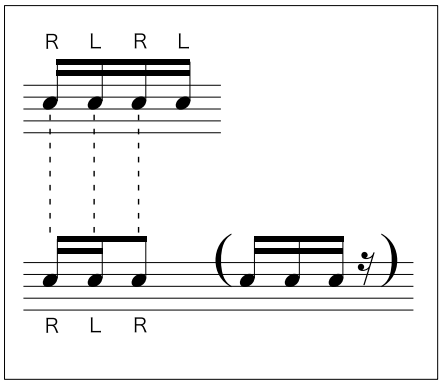
Count	1	e	&	a
Right hand (snare)	●		●	
Left hand (snare)		●		●

- Make sure that your stick height (how high you raise your stick during the stroke) is the same for both hands.
- Practice repeatedly with a metronome.
- First practice right hand/left hand, and once you get the hang of it add in the right foot and maintain a quarter note rhythm.

From here below we will consider the RLRL alternating as in ① above as the standard.

②Stick Control (16th Note variation)



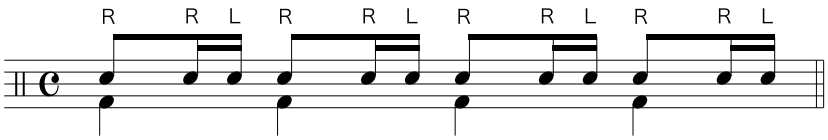


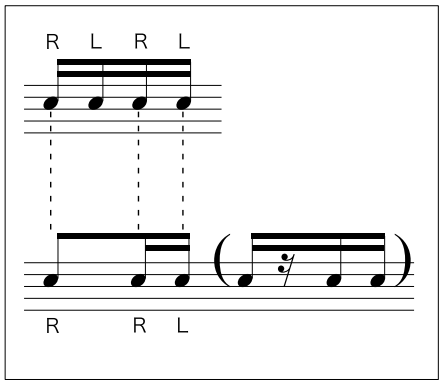
Count	1	e	&	a
Right hand (snare)	●		●	
Left hand (snare)		●		×

- This does not have the fourth beat from ① .
- Practice repeatedly with a metronome until you are able to maintain the rhythm.

SCORE
01

③Stick Control (16th Note variation)





Count	1	e	&	a
Right hand (snare)	●		●	
Left hand (snare)		×		●

- This does not have the second beat from ① .
- Practice repeatedly with a metronome until you are able to maintain the rhythm.
- Repeating this phrase gives you the hi-hat rhythm from Rehearsal Mark A in POP2 (page 16).
- Playing ② and ③ in succession gives you the fill for the 3rd and 4th beat in the 4th bar of Rehearsal Mark A.
- Playing ③ and ② in succession gives you the fill for the 3rd and 4th beat in the 4th bar of Rehearsal Mark B.
- While practicing pay attention to keeping an even stick height between both hands and not letting just the right hand go too high.

《 Fill #2 (Hand/foot combinations) 》

SCORE 01

Fills can be performed with just handwork (both hands) or by adding in footwork (both feet). A phrase that uses both hands and feet is called a hand/foot combination.

Rehearsal Mark A 8th Bar

Numbering	1	2	3	4	5	6	7	8
Count	1	&	2	&	3	&	4	&
Right hand (hi-hat)	●	●	●	●	●	●	●	●
Left hand (snare)			●		●		●	●
Right foot (bass drum)	●	●		●		●		

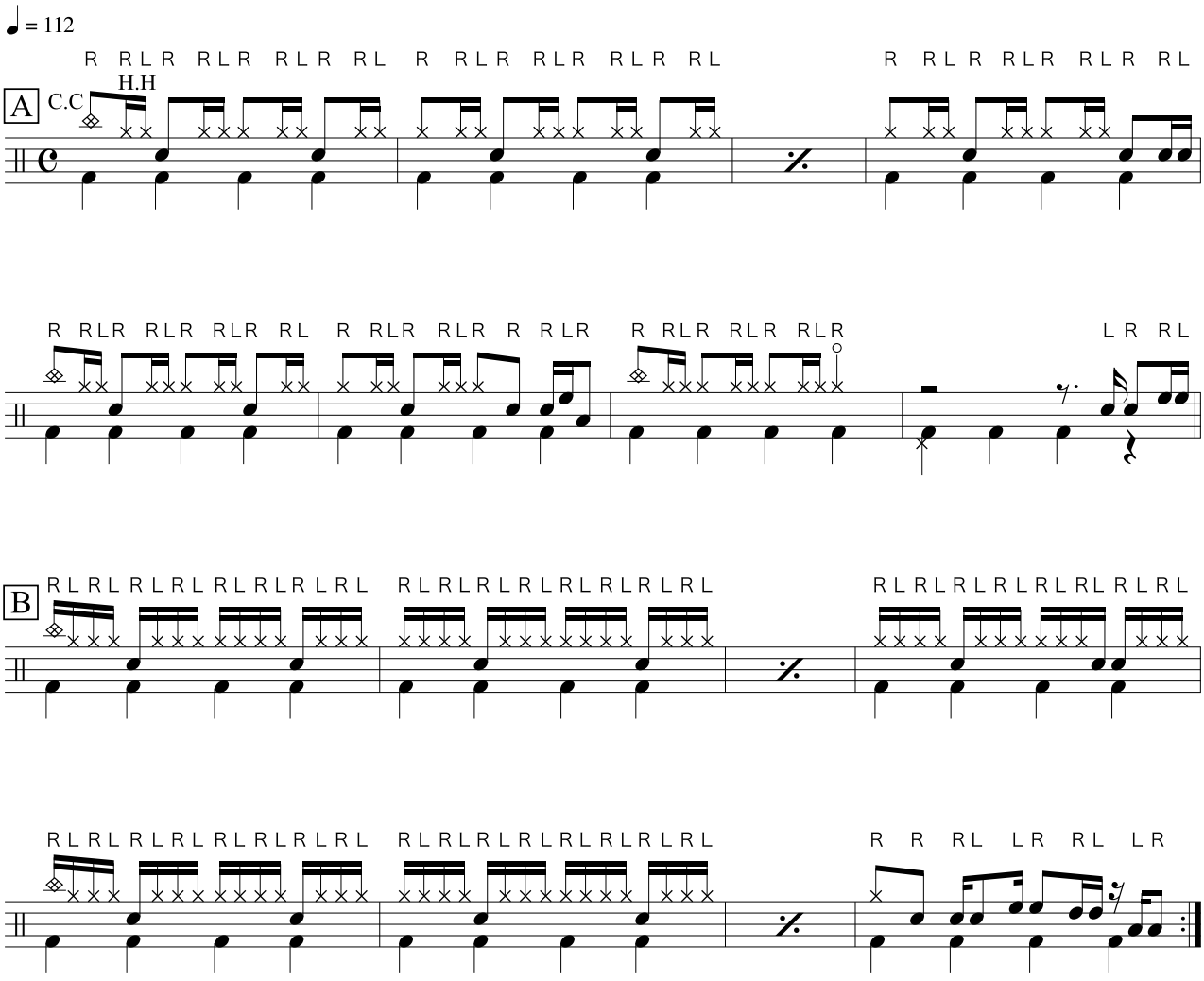
Rehearsal Mark B 8th Bar

Numbering	1	2	3	4	5	6	7	8
Count	1	&	2	&	3	&	4	&
Right hand (hi-hat)	●	●	●	●	●	●	●	●
Left hand (snare)	●		●	●			●	
Right foot (bass drum)		●			●	●		●

SCORE
02

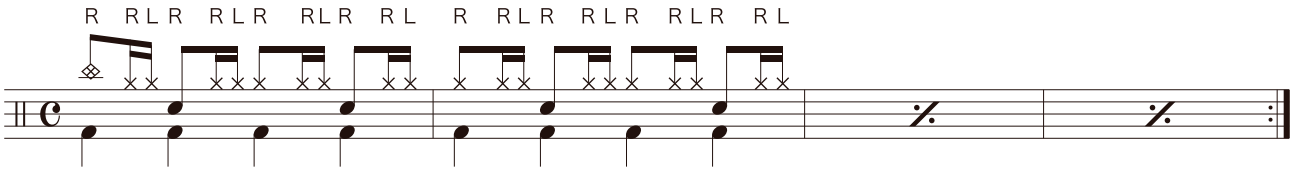
Tempo : **112**
Feel : **8th Note**

// POP 2 //



《 Lesson phrases 》

Lesson 1



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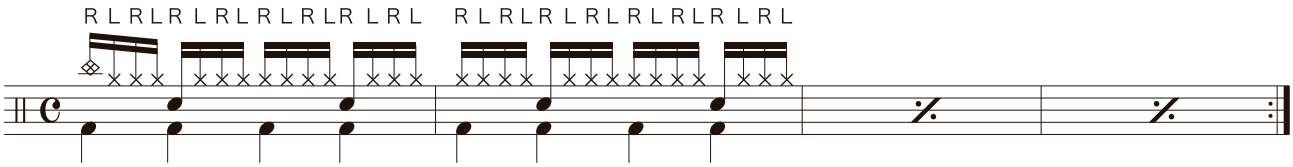

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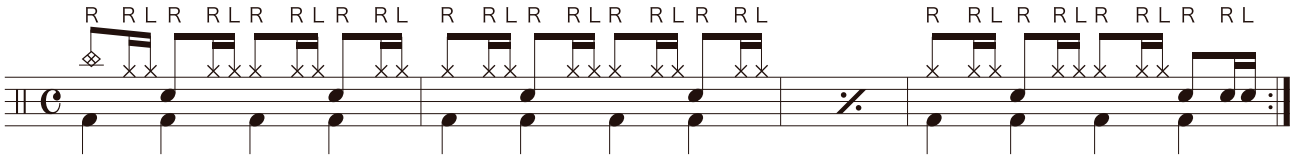

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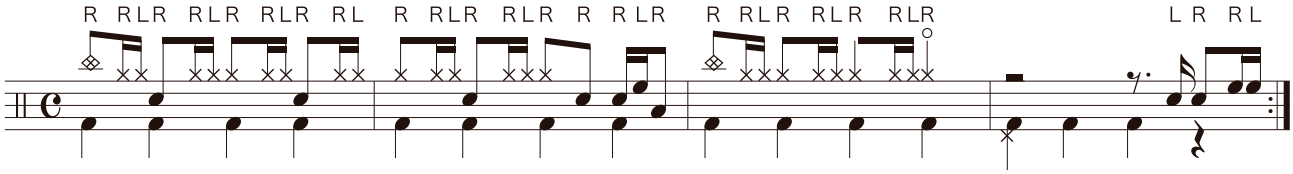

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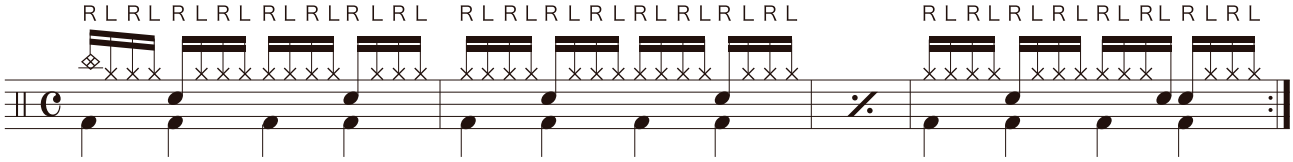

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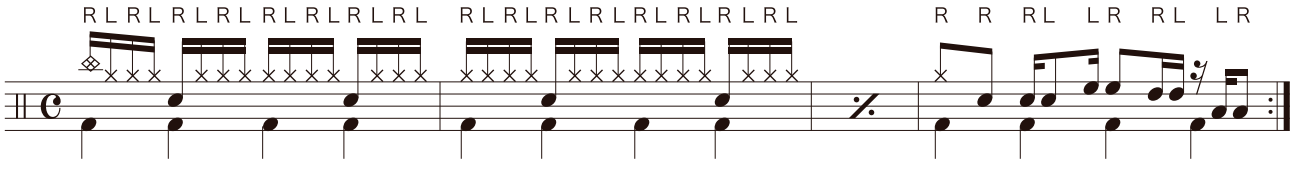


SCORE
02

《 Rhythm Patterns 》

This rhythm pattern uses a fill from POP1 (Stick Control ③ , page 14).

Rehearsal Mark A

Numbering	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Count	1	e	&	a	2	e	&	a	3	e	&	a	4	e	&	a
Right hand (hi-hat)	●		●		● (SD)		●		●		●		● (SD)		●	
Left hand (hi-hat)				●				●				●				●
Right foot (bass drum)	●				●				●				●			

- The right hand switches to the snare at 5 and 13. Make sure you keep in time with the bass drum.
- When switching from the hi-hat to the snare the right hand should be a downward stroke from above and not come in at an angle.

Next is a rhythm pattern using the fill explained in POP1 (Stick Control ① , page 13).

Rehearsal Mark B

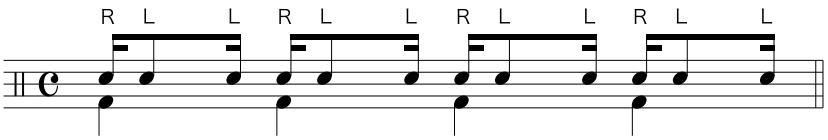
Numbering	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Count	1	e	&	a	2	e	&	a	3	e	&	a	4	e	&	a
Right hand (hi-hat)	●		●		● (SD)		●		●		●		● (SD)		●	
Left hand (hi-hat)		●		●		●		●		●		●		●		●
Right foot (bass drum)	●				●				●				●			

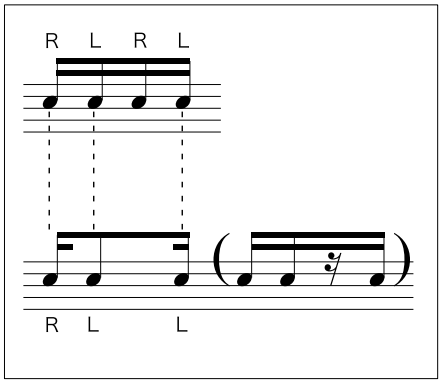
Pay attention to the motion of the right hand in the same way as with Rehearsal Mark A.

《 Fill 》

Rehearsal Mark B 8th bar

④Stick Control (16th note variation)





Count	1	e	&	a
Right hand (snare)	●		×	
Left hand (snare)		●		●

- This phrase does not have the 3rd beat from Stick Control ① (page 13)
- Practice repeatedly with a metronome until you are able to maintain the rhythm.

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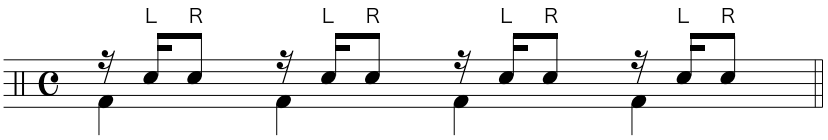
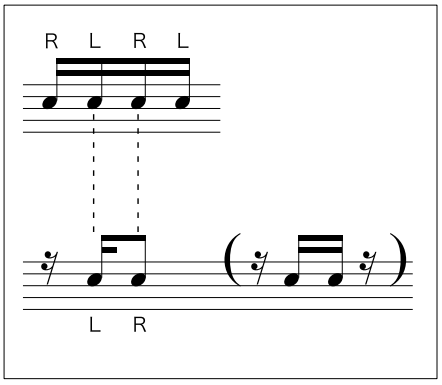
⑤Stick Control (16th note variation)





Count	1	e	&	a
Right hand (snare)	×		●	
Left hand (snare)		●		×

- This phrase does not have the 1st or 4th beats from Stick Control ① (page 13).
- The phrase can also be thought of as missing the 1st beat from Stick Control ② (page 13).
- Alternating between ② (page 13) and ⑤ (page 19) makes it easy to understand.

SCORE
03

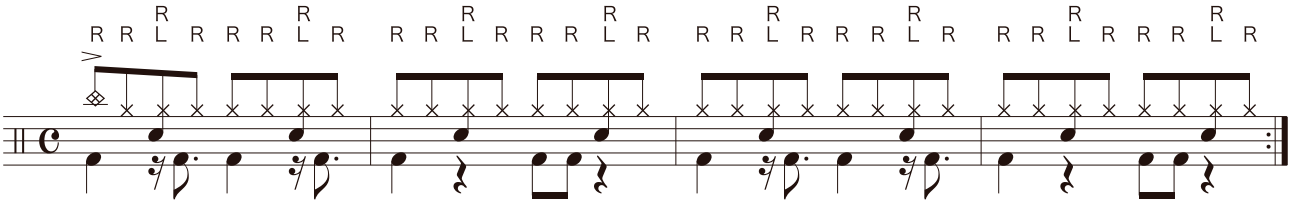
Tempo : **90**
Feel : **8th Note**

// ROCK 1 //

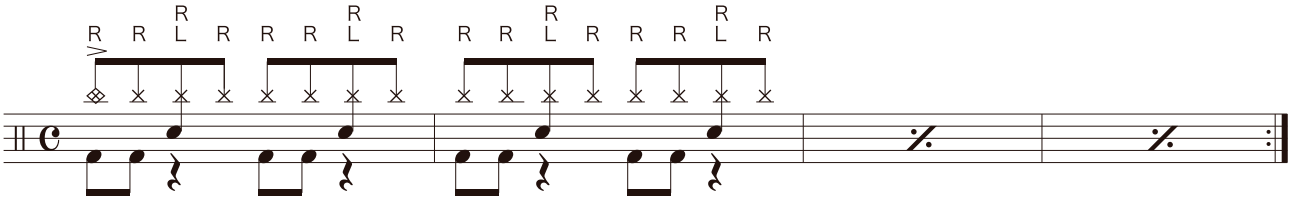
《 Lesson phrases 》

SCORE 03

Lesson 1



Lesson 2



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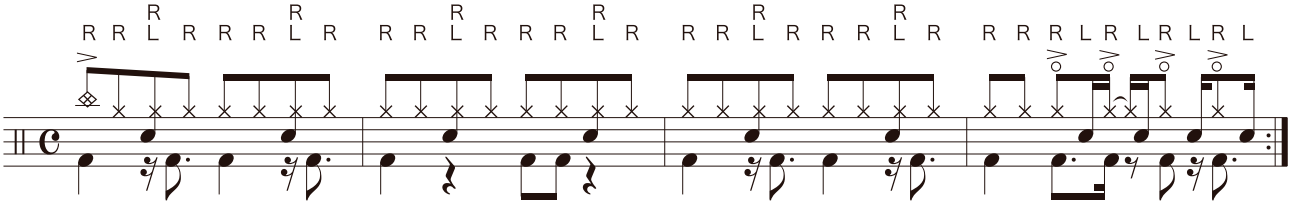

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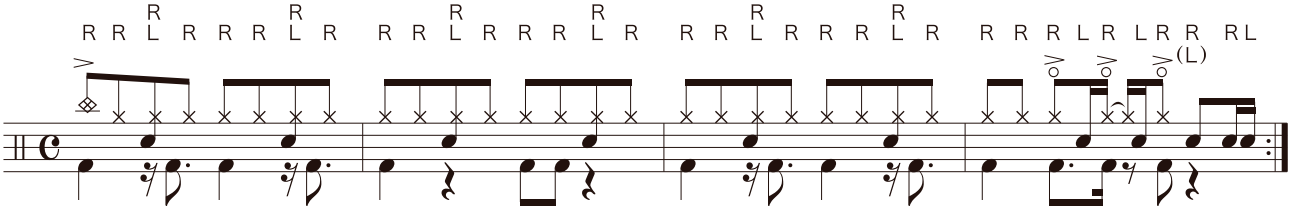

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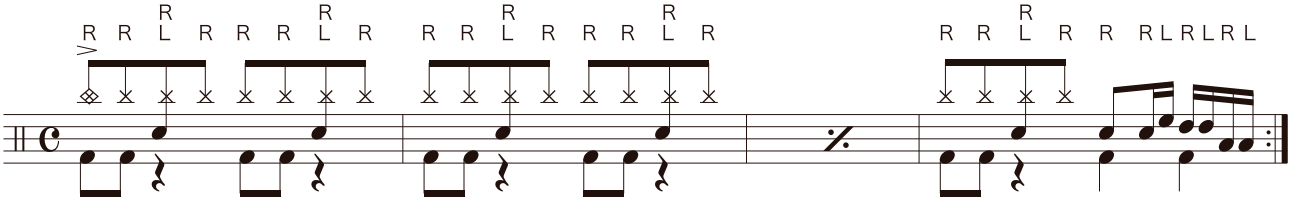

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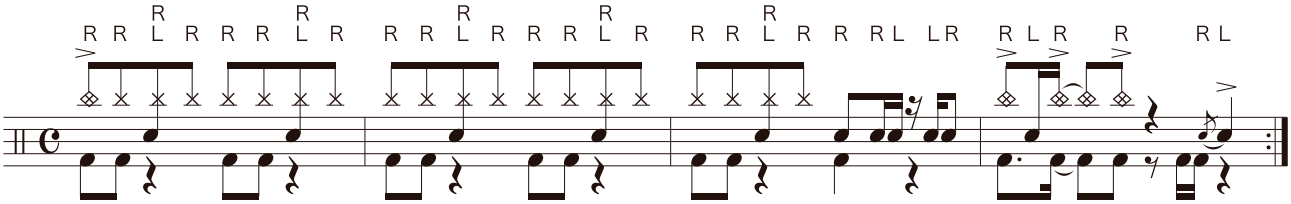


SCORE
03

《 Rhythm Patterns 》

The hi-hat uses 8th note rhythm patterns but the bass drum has a 16th note feel.

Rehearsal Mark A

Numbering	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Count	1	e	&	a	2	e	&	a	3	e	&	a	4	e	&	a
Right hand (hi-hat)	●		●		●		●		●		●		●		●	
Left hand (snare)					●								●			
Right foot (bass drum)	●					●			●					●		

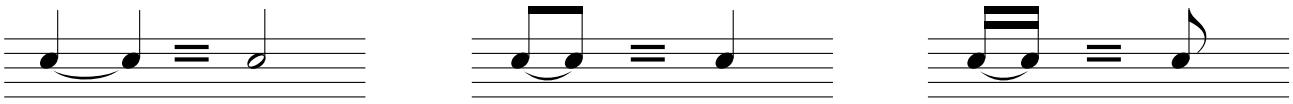
Rehearsal Mark A 2nd Bar / Rehearsal Mark B

Numbering	1	2	3	4	5	6	7	8
Count	1	&	2	&	3	&	4	&
Right hand (ride)	●	●	●	●	●	●	●	●
Left hand (snare)			●				●	
Right foot (bass drum)	●	(●)			●	●		

Adding in the bass drum at 2 gives you the rhythm pattern for Rehearsal Mark B.

《 Rhythmic Articulation 》

Rhythmic articulation refers to effectively adding variations of musical phrasing to add color when a rhythm starts to become monotonous. Examples of this can be found in the 4th bar of Rehearsal Mark A and the 8th Bar of Rehearsal Mark B. We will introduce rhythmic articulation here using tied rhythm, which means connecting two notes of the same pitch.



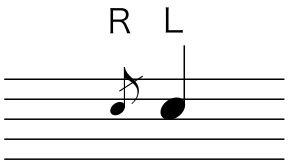
Rehearsal Mark A 4th Bar

Numbering	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Count	1	e	&	a	2	e	&	a	3	e	&	a	4	e	&	a
Right hand (hi-hat)	●		●		(Open)			(Open)			(Open)			(Open)		
Left hand (snare)							●			●			●			●
Right foot (bass drum)	●				●			●			●			●		
Left foot (Hi-hat on foot)							●			●			●			●

- Open hi-hat means that the left foot does not step on the hi-hat pedal, so the ring is not dampened.
- Make sure that the left foot (hi-hat pedal) matches the timing of the left hand (snare).

《 Fill 》

Flam Accent　Rehearsal Mark B 8th Bar



Unlike in the basic flam, in the flam accent the grace note has the same volume as the primary note. Raise the sticks and strike the drum head from the right hand with the strikes off-set. Practicing from right to left at first will lead to you being able to add in things like the flam accent which combines the right foot and snare (left hand).

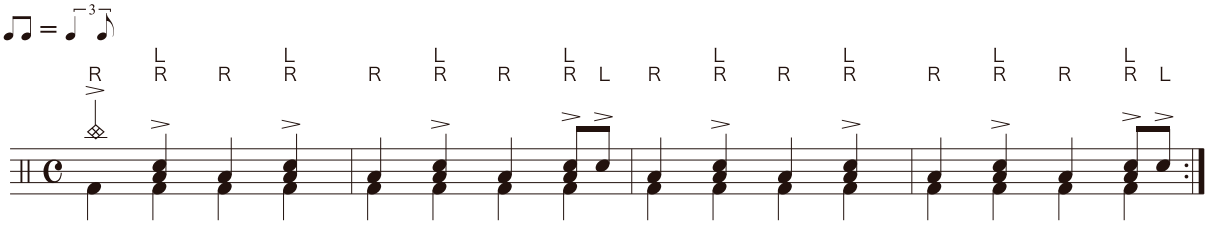
SCORE
04

Tempo : **146**
Feel : **8th Note**

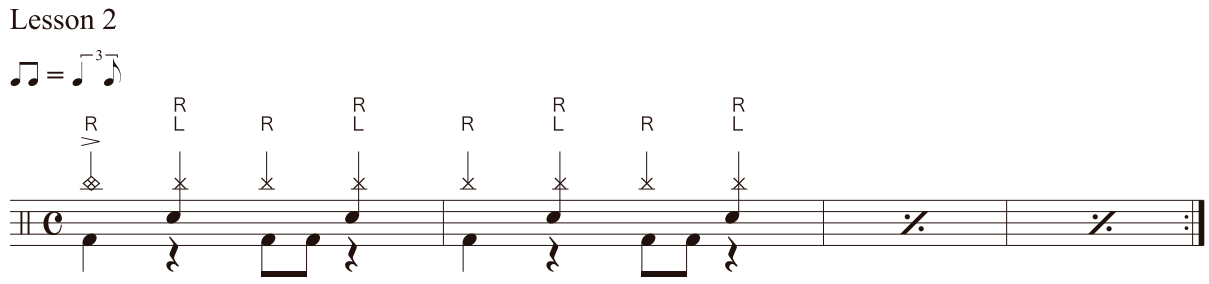
// ROCK 2 //

《 Lesson phrases 》

Lesson 1



Lesson 2



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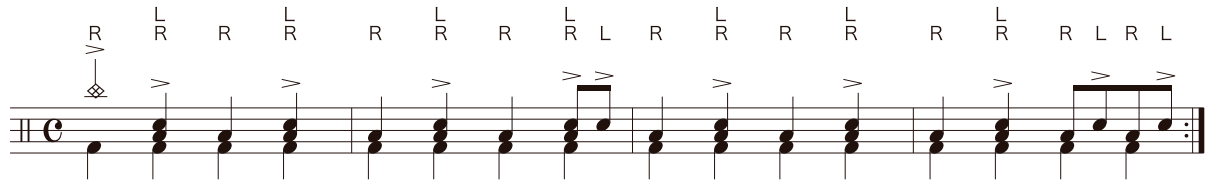

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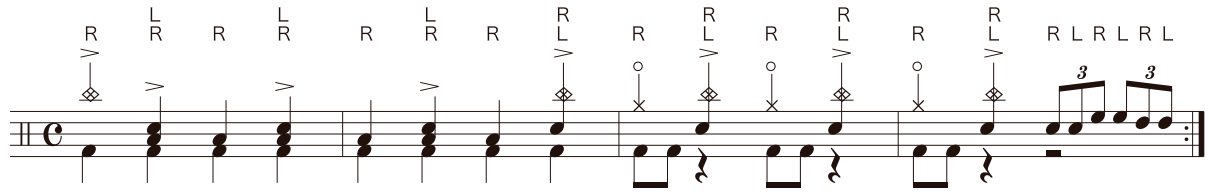

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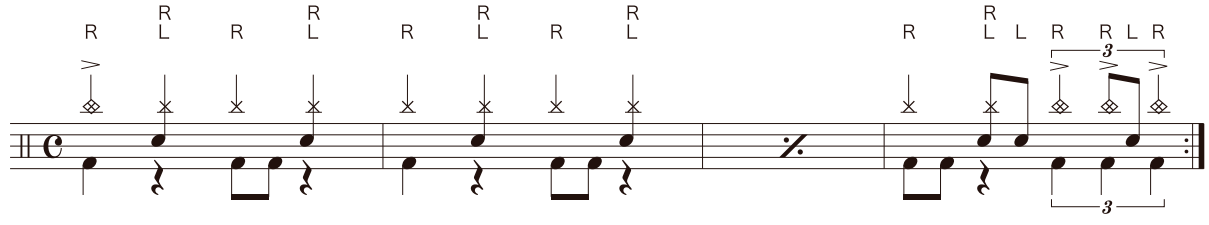

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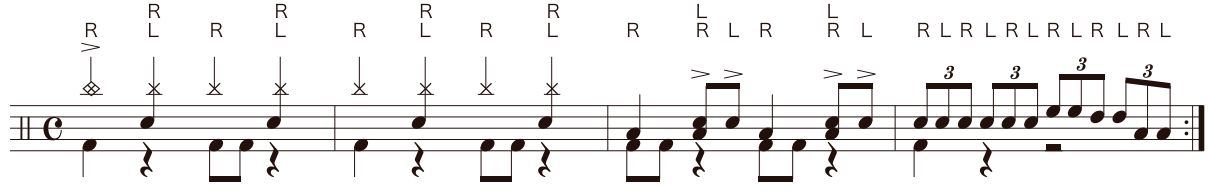


SCORE
04

This song uses the rhythm pattern called the shuffle. The basic pattern of the shuffle is formed by removing the middle (second beat) of a triplet.

In this song the right hand uses a quarter note shuffle. The main point here is to play the bass drum with a triplet feel.

《 Rhythm Patterns 》

Rehearsal Mark A

Numbering	1	2	3	4	5	6	7	8	9	10	11	12
Count	1	&	a	2	&	a	3	&	a	4	&	a
Right hand (hi-hat)	●			●			●			●		
Left hand (snare)				●						●		(●)
Right foot (bass drum)	●			●			●			●		

This rhythm pattern is based on triplets, so the numbering goes up to 12.

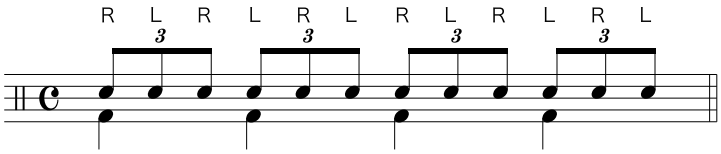
Rehearsal Mark B / Rehearsal Mark A 7th Bar

Numbering	1	2	3	4	5	6	7	8	9	10	11	12
Count	1	&	a	2	&	a	3	&	a	4	&	a
Right hand (ride)	●			●			●			●		
Left hand (snare)				●						●		
Right foot (bass drum)	●		(●)				●		●			

The main point here is playing 3 and 9 with a triplet feel.

《 Fill 》

⑥Stick Control (Triplets)

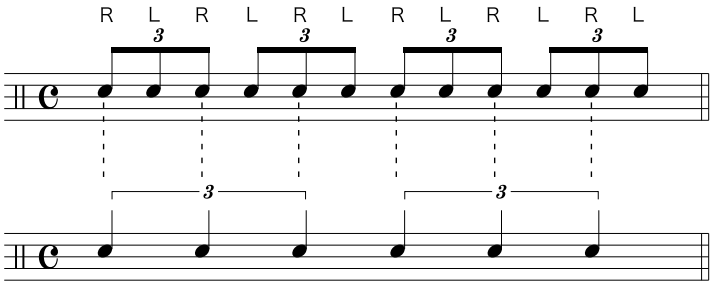


Numbering	1	2	3	4	5	6
Count	1	&	a	2	&	a
Right hand (snare)	●		●		●	
Left hand (snare)		●		●		●

- Triplets use alternate sticking.
- Odd beats (1 and 3) are played with the right hand and even beats (2 and 4) are played with the left.
- Practice while keeping a quarter note rhythm with the right foot.

《 Rhythmic Articulation 》

⑦Stick Control (Triplets)



Numbering	1	2	3	4	5	6
Count	1	&	a	2	&	a
Right hand (snare)	●		●		●	
Left hand (snare)		●		●		●

- The timing of quarter-note triplets in two beats is 1, 3, and 5 in the sequence chart. In other words, use the pattern of the left hand taken from Stick Control ⑥ (page 27).
- Practice by swinging in the air with the left hand at 2, 4, and 6 in the sequence chart until you get the precise timing down.

SCORE
05

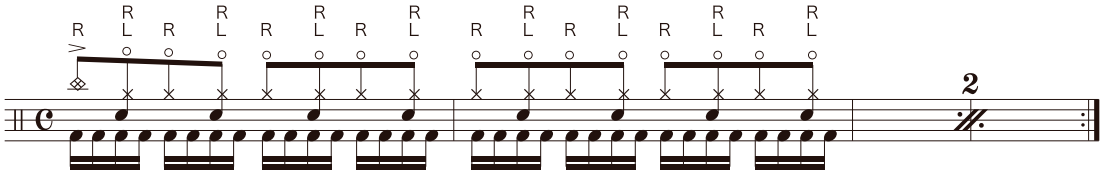
Tempo : **110**
Feel : **8th Note**

// METAL //

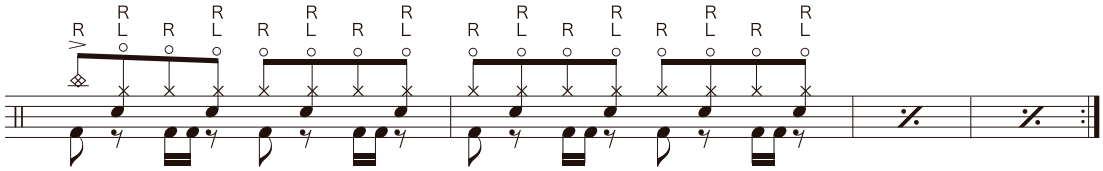
《 Lesson phrases 》

Lesson 1

Lesson 2



Lesson 3



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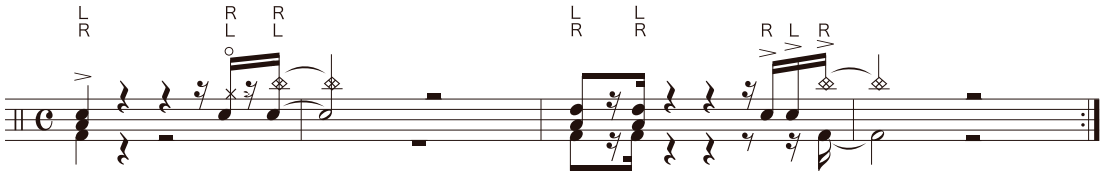

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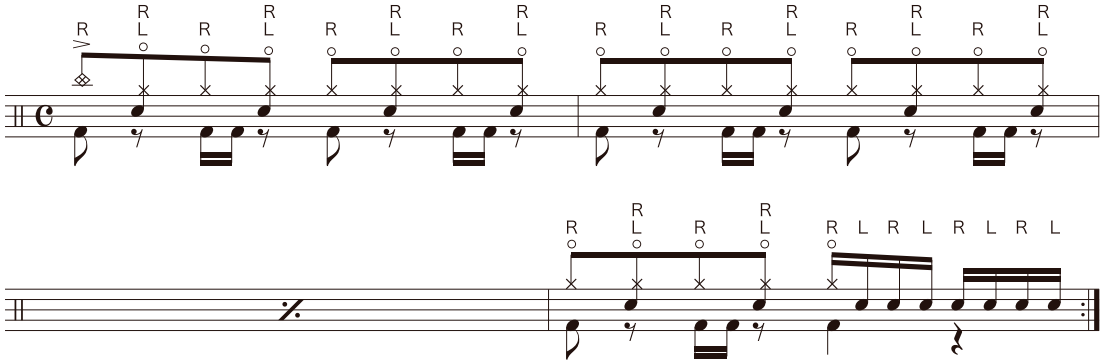

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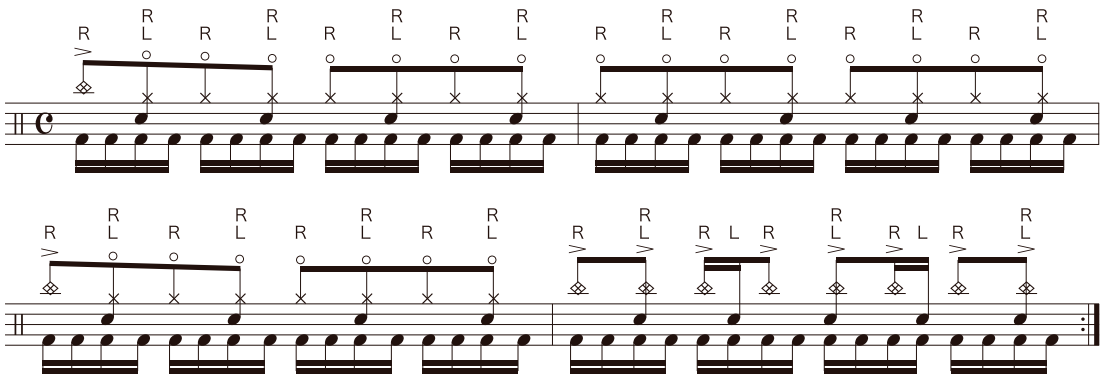


SCORE
05

Play this song with a double stroke on the foot. A double stroke refers to striking the drum twice in a single motion. This song uses a continuous double stroke on the bass drum, which is also called double kick or double action.

《 Rhythm Patterns 》

Rehearsal Mark A

Numbering	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Count	1	e	&	a	2	e	&	a	3	e	&	a	4	e	&	a
Right hand (hi-hat open)	●		●		●		●		●		●		●		●	
Left hand (snare)			●				●				●				●	
Right foot (bass drum)	●				●	●			●				●	●		

Repeatedly practice 16th note stick control with both hands while using alternate sticking with both feet.

Rehearsal Mark B

Numbering	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Count	1	e	&	a	2	e	&	a	3	e	&	a	4	e	&	a
Right hand (hi-hat open)	●		●		●		●		●		●		●		●	
Left hand (snare)			●				●				●				●	
Right foot (bass drum)	●		●		●		●		●		●		●		●	
Left foot (bass drum)		●		●		●		●		●		●		●		●

This sequence chart starts from the right foot, but you can also start from the left foot.

Steps:

1. Practice with a metronome using both feet only.
2. Practice using the left hand along with both feet.
3. Practice using the right hand along with both feet.
4. Practice all together.

Pay attention to keeping the beat at 3, 7, 11, and 15 where three strokes (right hand, left hand, right foot) occur simultaneously.

MEMO

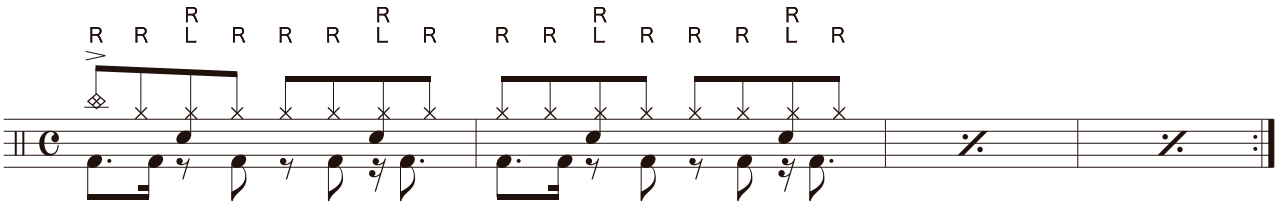
SCORE
06

Tempo : **120**
Feel : **8th Note**

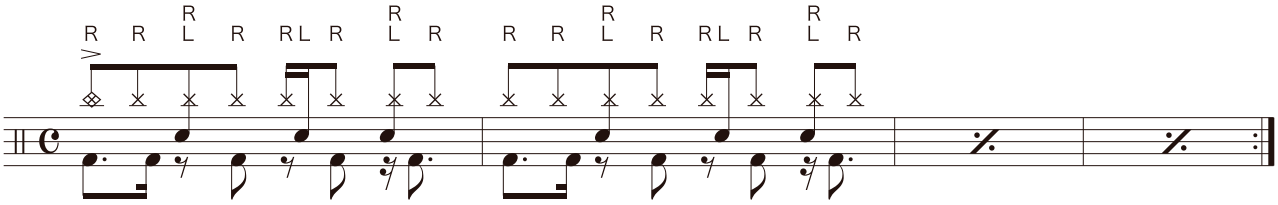
// FUNK //

《 Lesson phrases 》

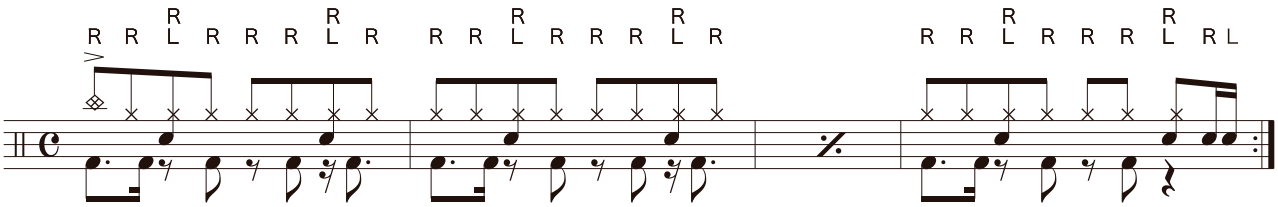
Lesson 1



Lesson 2



Lesson 3



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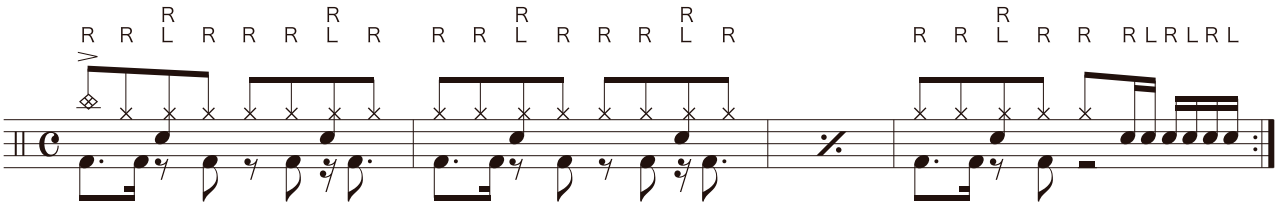
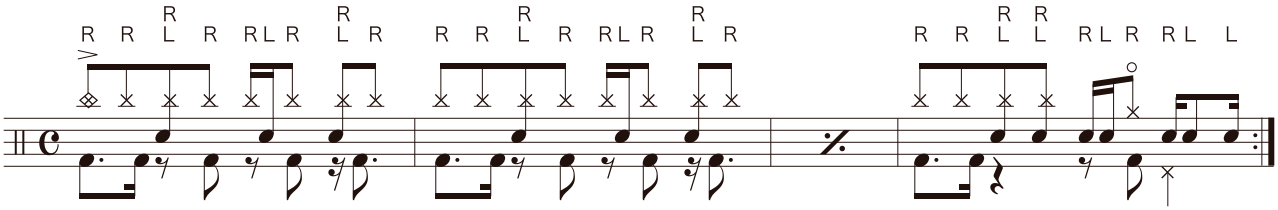
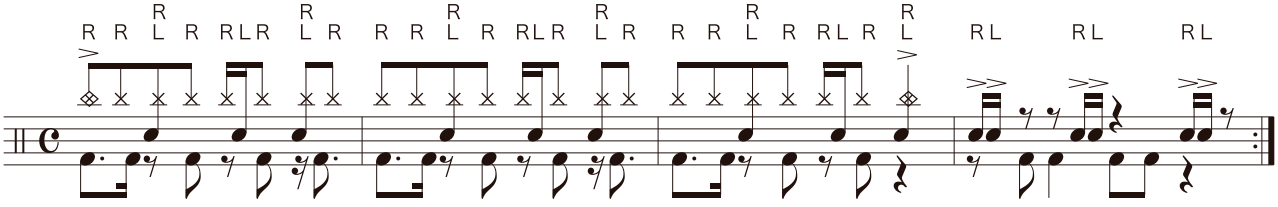


Lesson 5



Lesson 6



SCORE
06

《 Rhythm Patterns 》

Rehearsal Mark A

Numbering	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Count	1	e	&	a	2	e	&	a	3	e	&	a	4	e	&	a
Right hand (hi-hat)	●		●		●		●		●		●		●		●	
Left hand (snare)					●								●			
Right foot (bass drum)	●			●			●				●			●		

- The timing can easily slip at the following two points if the right hand ends up matching the foot, so focus your attention on these two points.
- Start out with a slow tempo and gradually speed up until you are able to play it accurately.

Playing 3 → 4 → 5

Numbering	3	4	5
Count	&	a	2
Right hand (hi-hat)	●		●
Left hand (snare)			●
Right foot (bass drum)		●	

Playing 13 → 14 → 15

Numbering	13	14	15
Count	4	e	&
Right hand (hi-hat)	●		●
Left hand (snare)	●		
Right foot (bass drum)		●	

This is the same combination as in 5→6→7, 13→14→15 in Rehearsal Mark A of ROCK1.

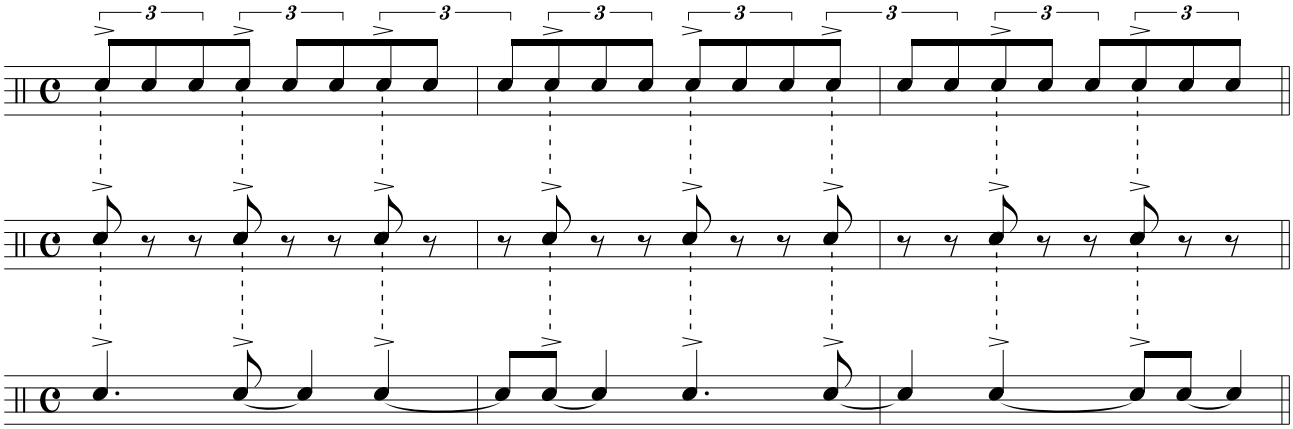
Rehearsal Mark B

Numbering	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Count	1	e	&	a	2	e	&	a	3	e	&	a	4	e	&	a
Right hand (ride)	●		●		●		●		●		●		●		●	
Left hand (snare)					●					●			●			
Right foot (bass drum)	●			●			●				●			●		

- 1 to 8 is the same as with Rehearsal Mark A, with a snare added at 10.
- Pick out 9 to 11 and try to play it correctly at a slow tempo.

《 Rhythmic Articulation 》

This song uses the rhythmic articulation known as “group of three.” Since rhythmic articulation means a set rhythm within a tune, the performer generally matches that rhythm. In this song the 8th notes are divided up into groups of three, using the rhythmic articulation described by the score below.



Rehearsal Mark B 8th Bar

Numbering	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Count	1	e	&	a	2	e	&	a	3	e	&	a	4	e	&	a
Right hand (snare)	●						●						●			
Left hand (snare)		●						●						●		
Right foot (bass drum)			●		●				●		●					

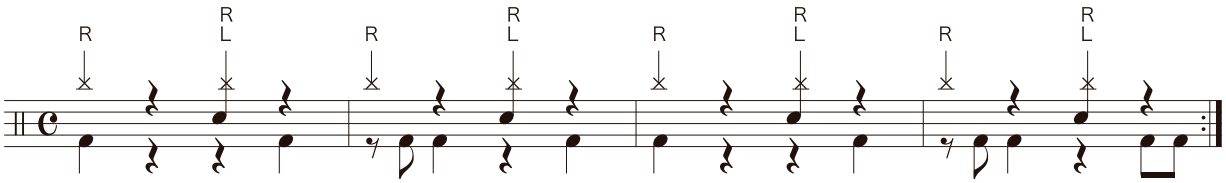
SCORE
07

Tempo : **130**
Feel : **8th Note**

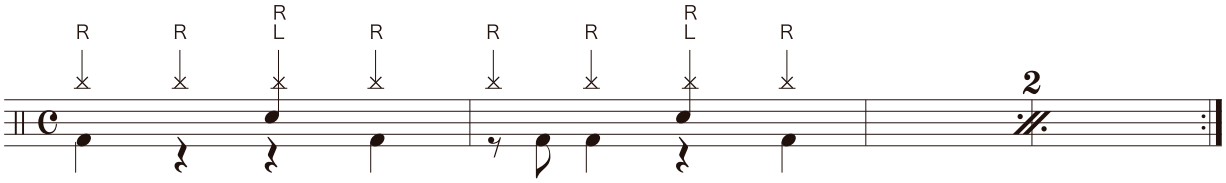
// HIP HOP //

《 Lesson phrases 》

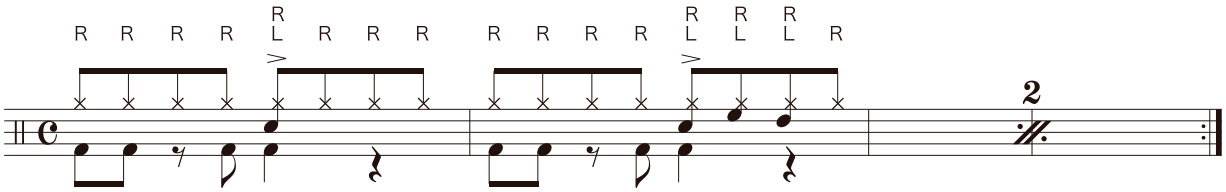
Lesson 1



Lesson 2



Lesson 3



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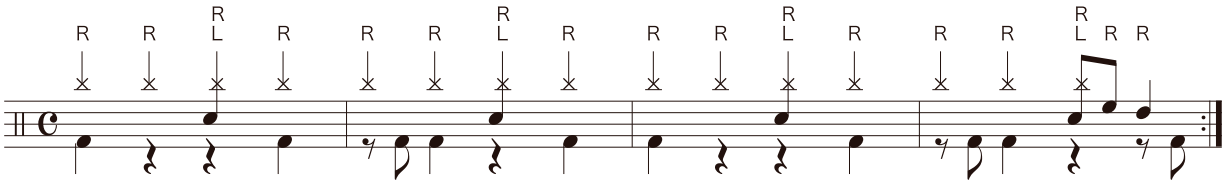

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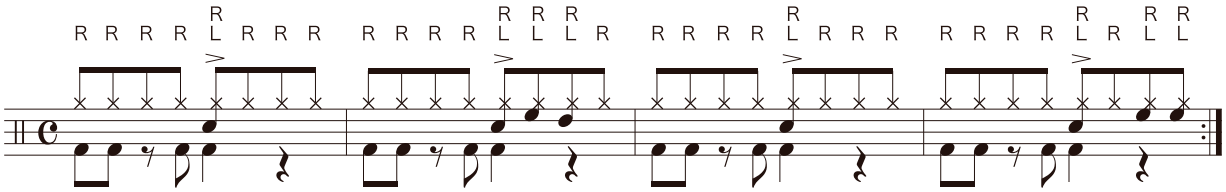

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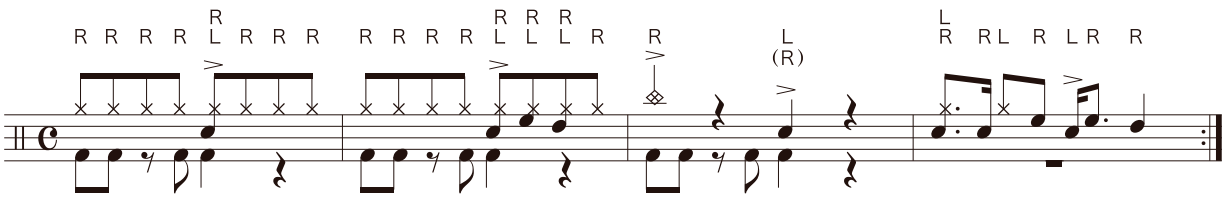


SCORE
07

《 Rhythm Patterns 》

Practice with a metronome so you don't lose the tempo.

Rehearsal Mark A 1st Bar

Numbering	1	2	3	4	5	6	7	8
Count	1	&	2	&	3	&	4	&
Right hand (ride)	●				●			
Left hand (snare)					●			
Right foot (bass drum)	●						●	

Rehearsal Mark A 2nd Bar

Numbering	1	2	3	4	5	6	7	8
Count	1	&	2	&	3	&	4	&
Right hand (ride)	●				●			
Left hand (snare)					●			
Right foot (bass drum)		●	●				●	(●)

The right foot at 8 is in the 4th bar of Rehearsal Mark A.

Rehearsal Mark B 1st Bar

Numbering	1	2	3	4	5	6	7	8
Count	1	&	2	&	3	&	4	&
Right hand (hi-hat)	●	●	●	●	●	●	●	●
Left hand (snare)					●			
Right foot (bass drum)	●	●		●	●			

The right hand, left foot, and right foot are all played simultaneously at 5, so be sure to keep them in sync.

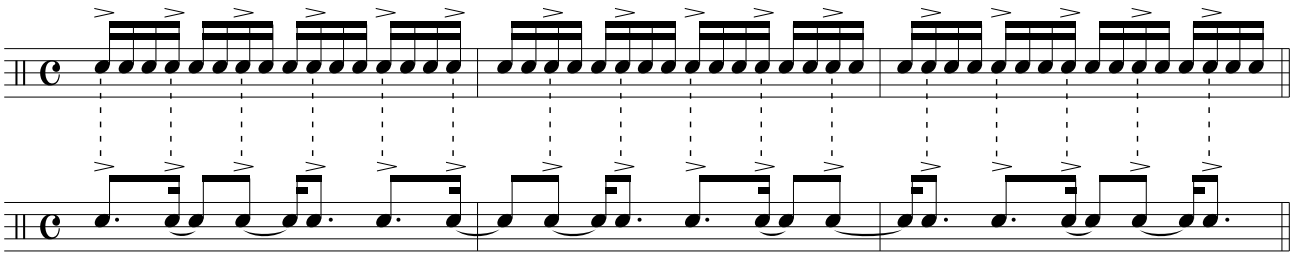
Rehearsal Mark B 2nd Bar

Numbering	1	2	3	4	5	6	7	8
Count	1	&	2	&	3	&	4	&
Right hand (hi-hat)	●	●	●	●	●	●	●	●
Left hand (snare)					●	● (tom1)	● (tom2)	
Right foot (bass drum)	●	●		●	●			

At 6 and 7, the left hand switches from tom 1 to tom 2.

《 Fill 》

The score below shows 16th notes divided up into threes. This 16th-note group of three (page 35) is one kind of rhythm often used for rhythmic articulation within a tune.



Numbering	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Count	1	e	&	a	2	e	&	a	3	e	&	a	4	e	&	a
Right hand	● (snare)			● (snare)			● (tom1)			● (tom1)			● (tom2)			
Left hand	● (hi-hat)				● (hi-hat)				● (hi-hat)							

SCORE
08

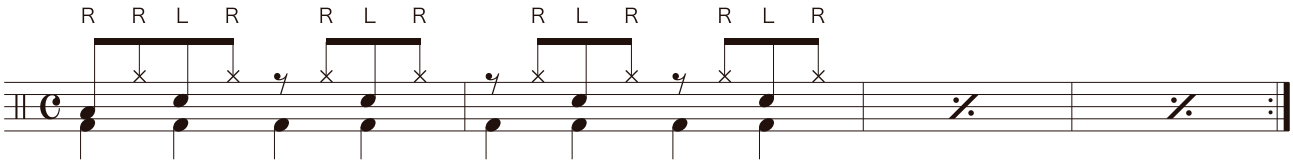
Tempo : **124**
Feel : **8th Note**

// EDM //

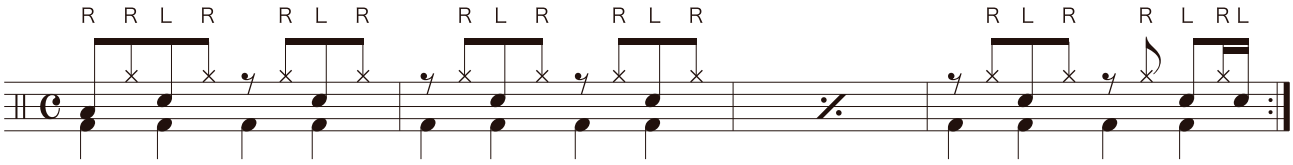
《 Lesson phrases 》

SCORE
08

Lesson 1

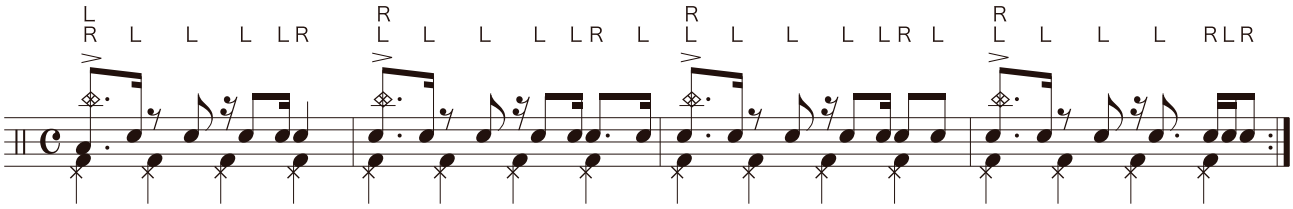


Lesson 2

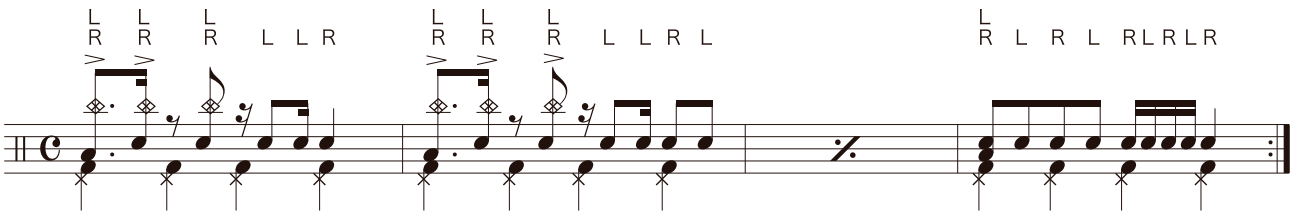


Lesson 3

Lesson 4



Lesson 5



EDM is short for Electronic Dance Music.

SCORE
08

《 Rhythm Pattern 》

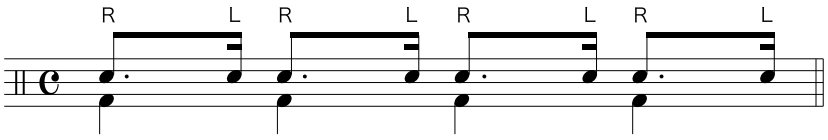
The hi-hat plays 8th-notes as back beats.

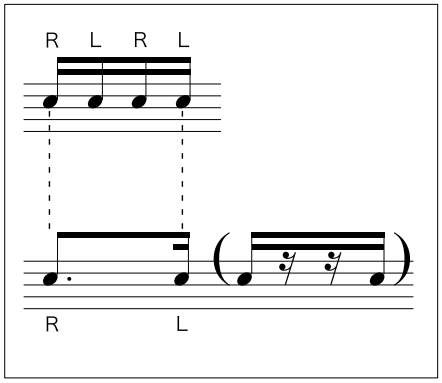
Rehearsal Mark A

Numbering	1	2	3	4	5	6	7	8
Count	1	&	2	&	3	&	4	&
Right hand (hi-hat)		●		●		●		●
Left hand (snare)			●				●	
Right foot (bass drum)	●		●		●		●	

《 Rhythmic Articulation 》

⑧Stick Control (16th note variation)

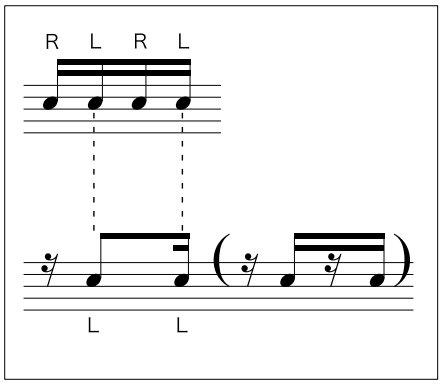




Count	1	e	&	a
Right hand (snare)	●		×	
Left hand (snare)		×		●

This phrase leaves out the 2nd and 3rd beats from ① (page 13)

⑨Stick Control (16th note variation)



Count	1	e	&	a
Right hand (snare)	×		×	
Left hand (snare)		●		●

This phrase leaves out the 1st and 3rd beat from ① (page 13)

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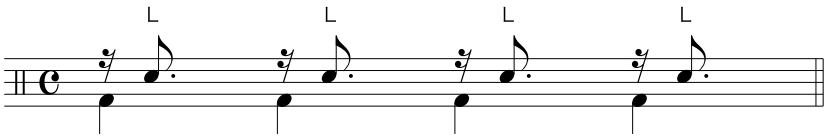
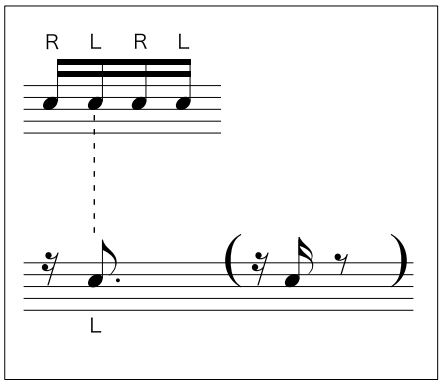
⑩Stick Control (16th note variation)





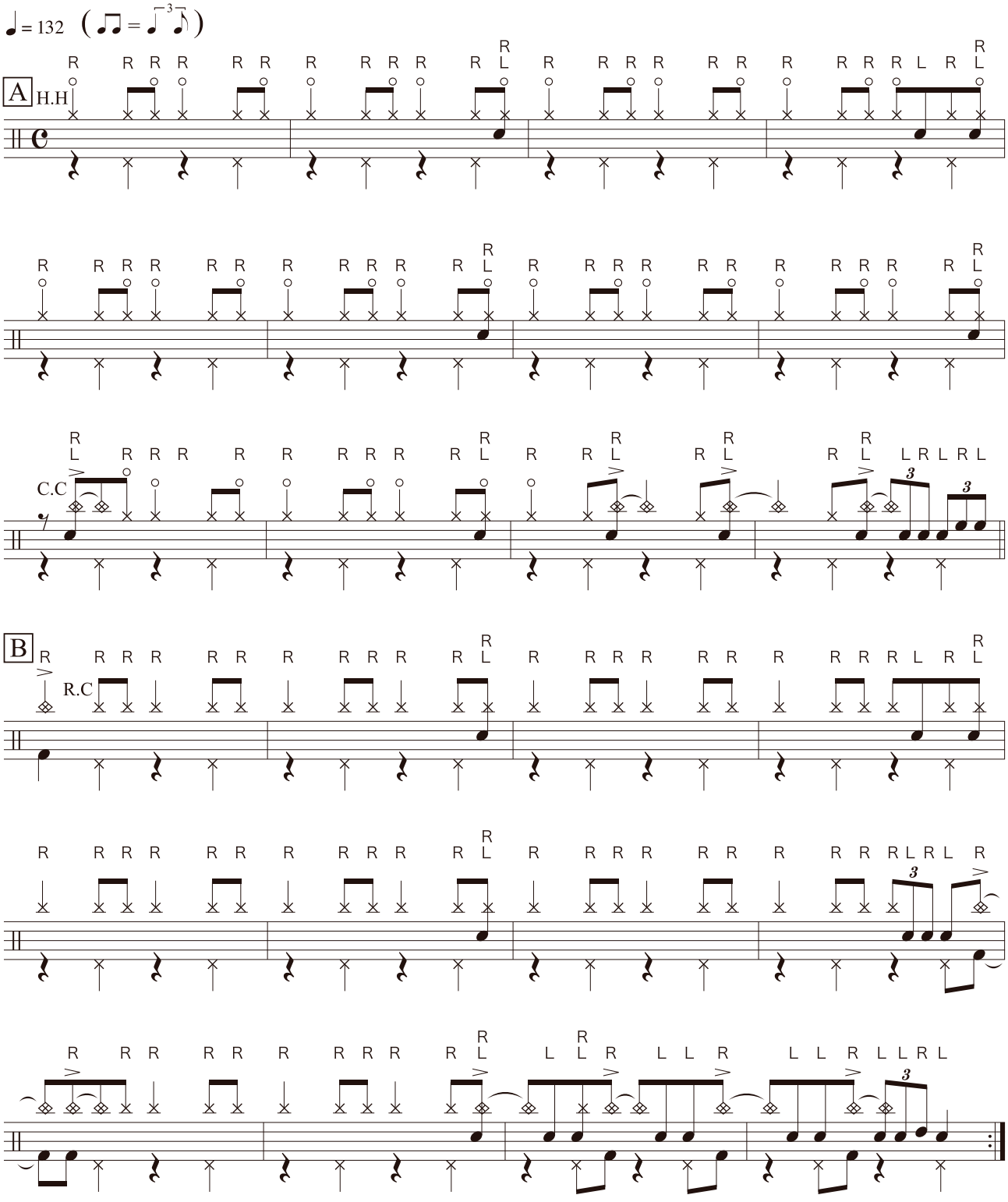
Count	1	e	&	a
Right hand (snare)	×		×	
Left hand (snare)		●		×

This phrase uses only the 2nd beat from ① (page 13)

SCORE
09

Tempo : **132**
Feel : **8th Note**

// JAZZ //

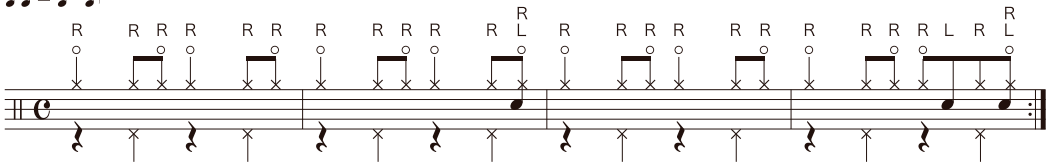


《 Lesson phrases 》

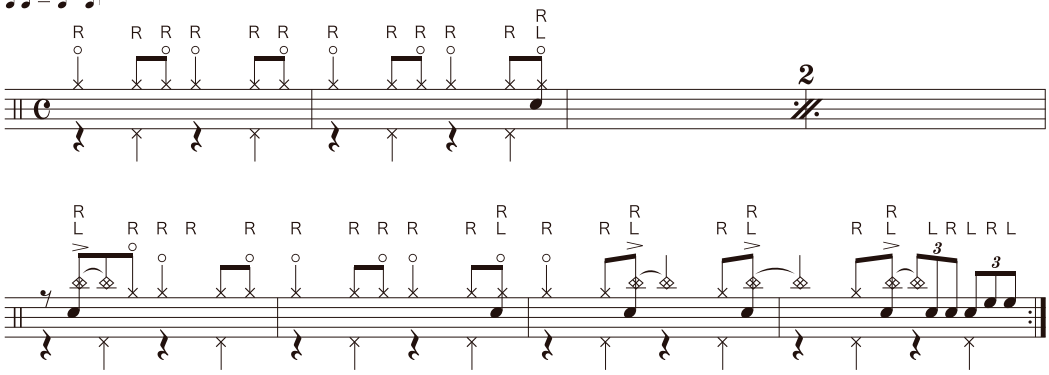
Lesson 1

Lesson 2

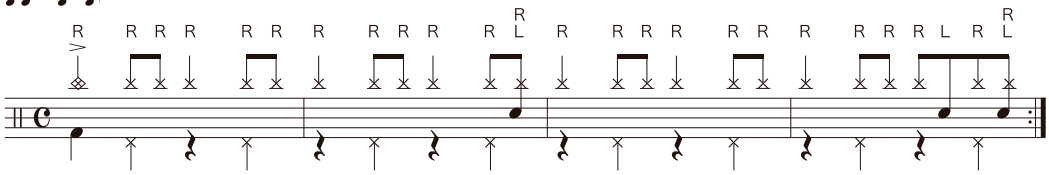
Lesson 3



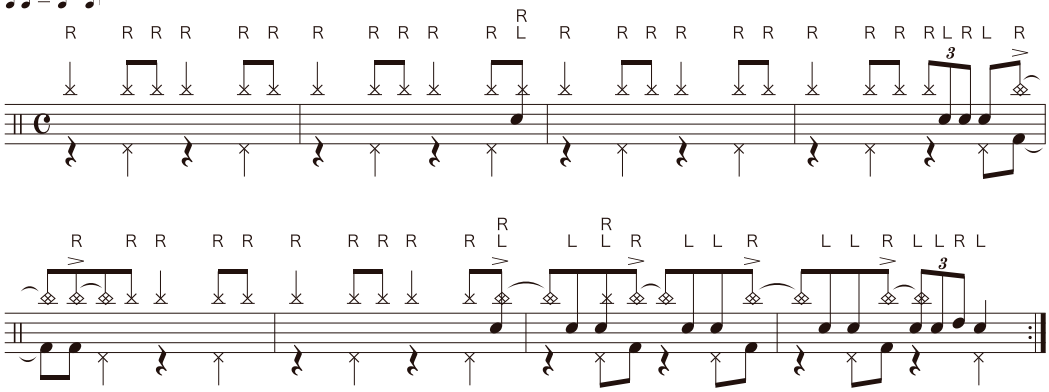
Lesson 4



Lesson 5

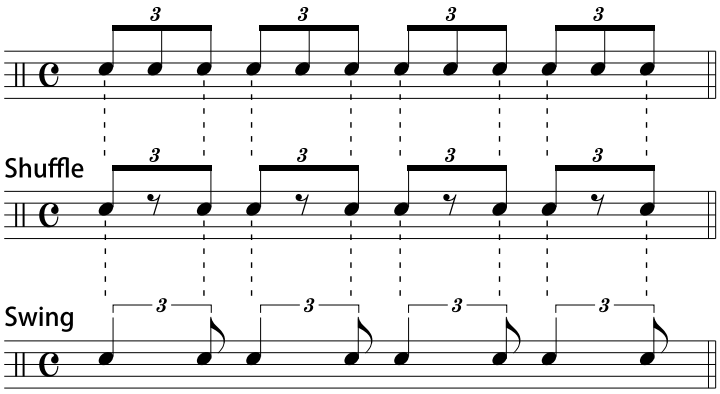


Lesson 6



SCORE
09

This song uses two basic swing patterns. Swing resembles shuffle, but the differences can be seen in the score below.



《 Rhythm Patterns 》

Rehearsal Mark A

Numbering	1	2	3	4	5	6	7	8	9	10	11	12
Count	1	&	a	2	&	a	3	&	a	4	&	a
Right hand (hi-hat)	●			●		●	●			●		●
Left foot (hi-hat close)				●						●		

The main point when playing this rhythm pattern is the left foot at 4 and 10. Using the heel-up technique (page 6) can delay the rising of the foot and not allow the hi-hat to open properly. Make sure you are using the heel-down technique.

Rehearsal Mark B

Numbering	1	2	3	4	5	6	7	8	9	10	11	12
Count	1	&	a	2	&	a	3	&	a	4	&	a
Right hand (ride)	●			●		●	●			●		●
Left foot (hi-hat close)				●						●		

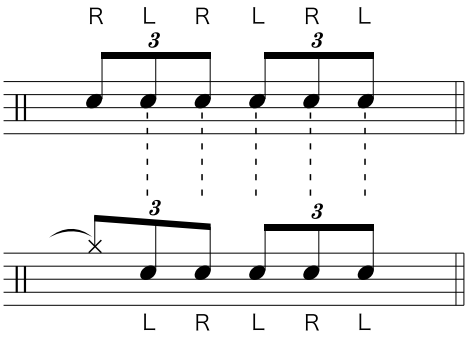
Add an accent with the ride cymbal at 4 and 10.

《 Fill 》

SCORE 09

Refer to Stick Control (Triplets) ⑥ (page 27).

There is some degree of difficulty but keep the triplet timing tight when practicing.



SCORE
10

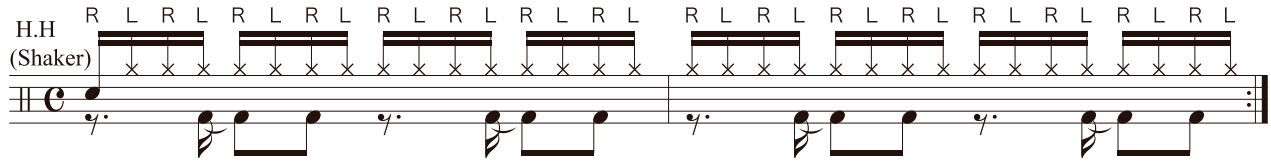
Tempo : **90**
Feel : **8th Note**

// LATIN //

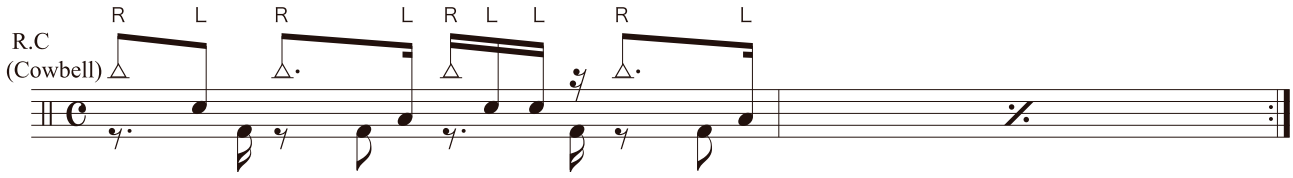
《 Lesson phrases 》

SCORE
10

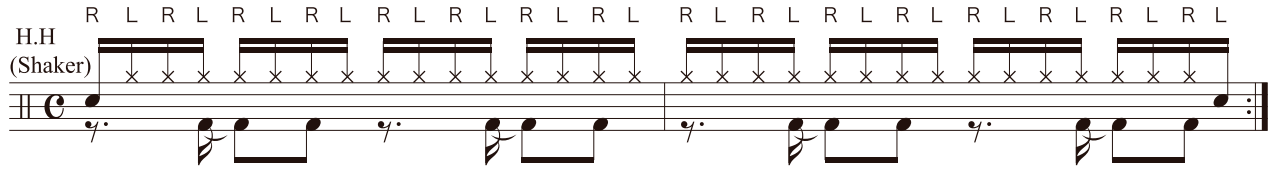
Lesson 1



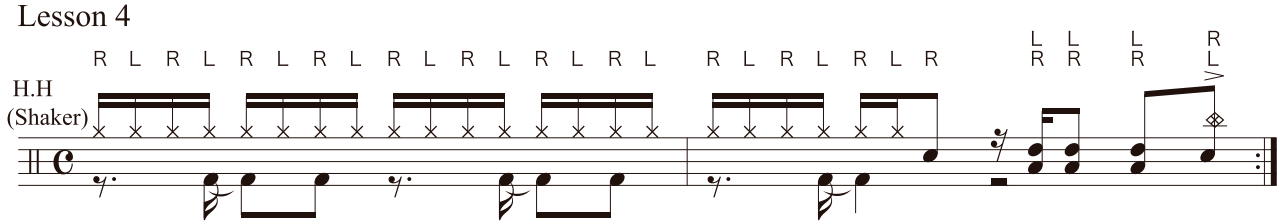
Lesson 2



Lesson 3



Lesson 4



Lesson 5

SCORE
10

This song is an example of the Latin music genre known as salsa. Each drum pad is set to a percussion sound instead of a drum sound.

《 Rhythm Patterns 》

Rehearsal Mark A

Numbering	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Count	1	e	&	a	2	e	&	a	3	e	&	a	4	e	&	a
Right hand (hi-hat)	●		●		●		●		●		●		●		●	
Left hand (hi-hat)		●		●		●		●		●		●		●		●
Right foot (bass drum)				●			●					●			●	

Rehearsal Mark B

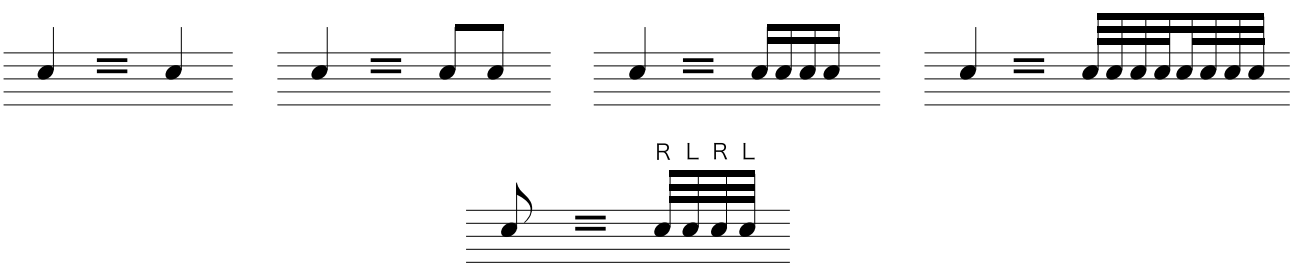
Numbering	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Count	1	e	&	a	2	e	&	a	3	e	&	a	4	e	&	a
Right hand ride (cowbell)	●				●				●				●			
Left hand snare (Hi timbales) tom3 (Low timbales)			● (snare)					● (tom3)		● (snare)	● (snare)					● (tom3)
Right foot (bass drum)				●			●					●			●	

《 Rhythmic Articulation 》

The 8th note timing of Rehearsal Mark B is like the composition of Stick Control (⑧ and ⑨).

Numbering	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Count	1	e	&	a	2	e	&	a	3	e	&	a	4	e	&	a
Left hand (crash)				●		●		●		●		●				
Right hand (snare)	●			●		●		●		●		● (tom3)				

As shown in the score below, four beats of 32nd notes fit within the length of one 8th note.



MEMO

SCORE
11

DTX-PRO

// POP ROCK //

SCORE
12

DTX-PRO

// POP SHUFFLE //

SCORE 13

DTX-PRO

// MODN BALLAD //

SCORE
14

DTX-PRO

// POP PUNK //

SCORE
15

DTX-PRO

// HARD ROCK //

SCORE
16

DTX-PRO

// HALF-8BT RCK //

SCORE 17

DTX-PRO

// POWER ROCK //

SCORE
18

DTX-PRO

// 6/8 BALLAD //

SCORE 19

DTX-PRO

// PROG ROCK //

SCORE
20

DTX-PRO

// THRASH METAL //

SCORE 21

DTX-PRO

// 60S FUNK //

SCORE
22

DTX-PRO

// 70S FUNK //

SCORE
23

DTX-PRO

// JAZZ FUNK //

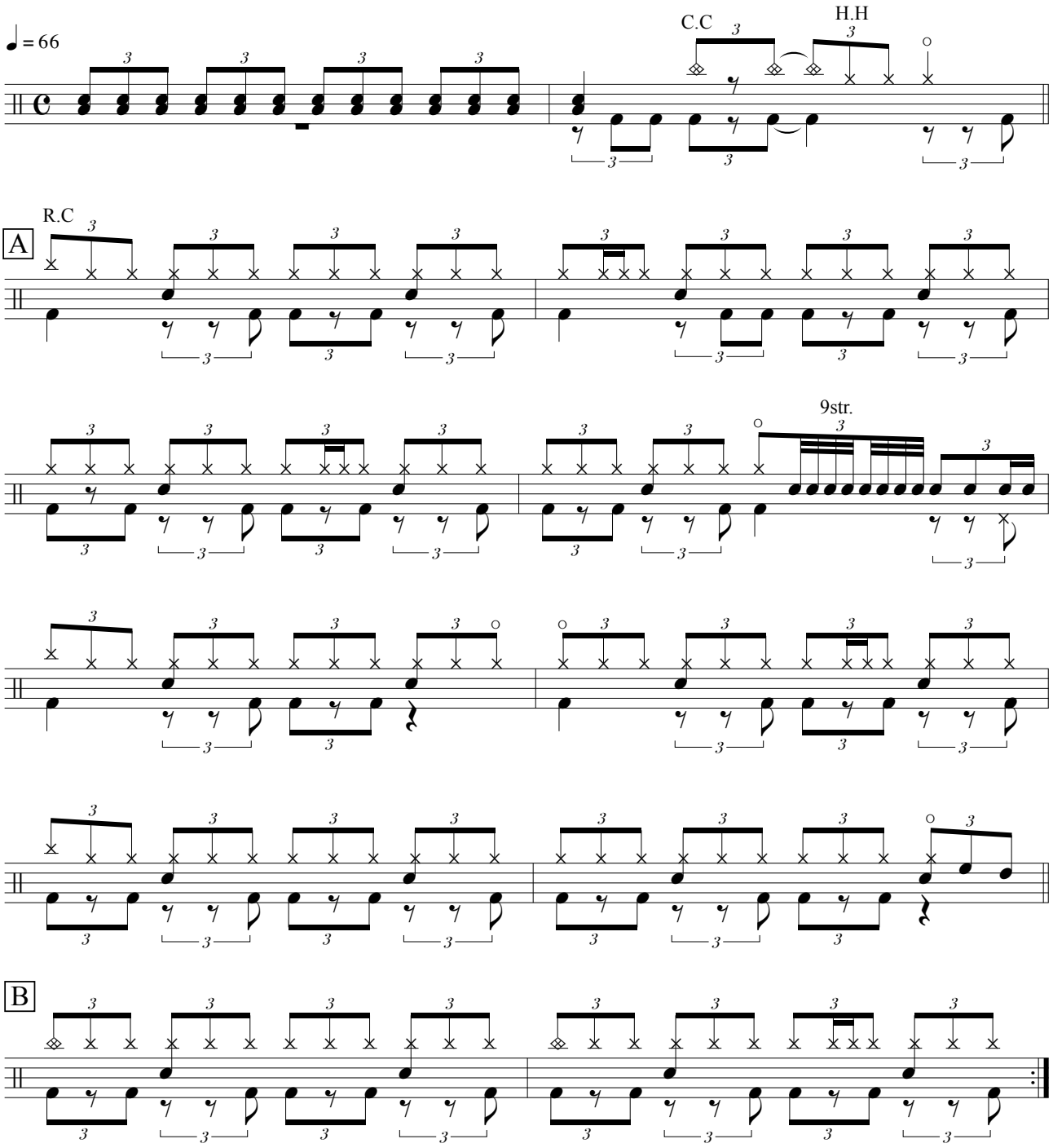
♩ = 107

Feeling to swing a little

SCORE
24

DTX-PRO

// SLOW BLUES //



SCORE
25

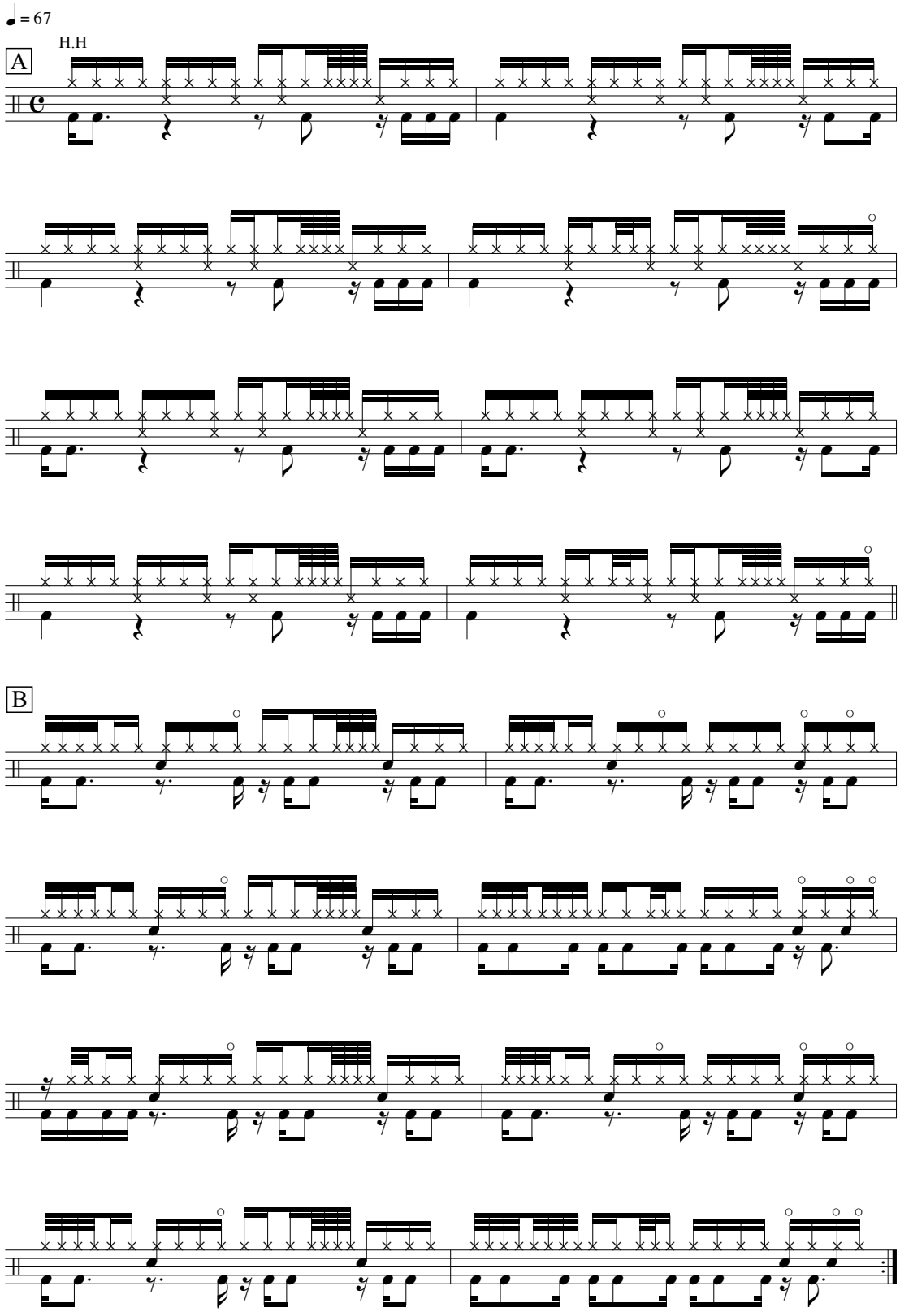
DTX-PRO

// ROCK'N'ROLL //

SCORE
26

DTX-PRO

// HIP HOP2 //



SCORE
27

DTX-PRO

// HIP HOP3 //

SCORE
28

DTX-PRO

// EDM2 //

SCORE
29

DTX-PRO

// REGGAETON //

SCORE
30

DTX-PRO

// DISCO //

SCORE
31

DTX-PRO

// JAZZ WALTZ //

SCORE
32

DTX-PRO

// FUSION //

SCORE
33

DTX-PRO

// LATIN ROCK //

SCORE
34

DTX-PRO

// AFRO CUBAN //

SCORE
35

DTX-PRO

// SAMBA //

SCORE
36

DTX-PRO

// BOSSA //

SCORE
37

DTX-PRO

// REGGAE //

Author Profile

Keiichi Nagata

Born in 1960 in Yokohama
Inspired by Buddy Rich, began learning drums at 10, studying under Yasunobu Kaneko. Joined “The SQUARE” at age 19, and began work as a professional drummer. Thereafter he supported a number of different artists, including Takao Kisugi, Masaki Ueda, Marine, and Salena Jones (Japan performances).

As a member of the teaching staff at the Yamaha Music Foundation, responsible for teacher training and textbook development. Trains key teachers and instructors in 18 countries, including Japan, the United States, the United Kingdom, Germany, Italy, France, Mexico, Australia, and the UAE, and has worked to establish music schools internationally.

As a drum teacher, works to train the next generation and promote music in locations such as Music Avenue Shinjuku Refla Plus, Music Avenue Chiba, Fujisawa, and Yamaha Music Salon Kawaguchi.

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