

## Drum Aerobics Index (Wednesdays and Fridays: Solos and Fills)

Description	Page #	Workout #
Quarters, 8ths, and 16th notes, left to right .....	12	3
Flat flam crescendo on snare and floor tom .....	13	5
Quarters, 8ths, and 16th notes, right to left .....	14	10
Combinations of 8th and 16th notes .....	15	12
Even-numbered groupings of 16th notes .....	16	17
Bass drum as a third hand .....	17	19
Syncopated fills .....	18	24
Single paradiddles orchestrated around the drumset .....	19	26
Double paradiddles as 16th notes around the drumset .....	20	31
Flam accent #1 as 16th/8th combinations .....	21	33
Power flams around the drums .....	22	38
Double strokes spread around the drums .....	23	40
16th-note accent patterns .....	24	45
Swiss triplets as 16th/8th combinations .....	25	47
16th-note accent patterns applied to crash cymbals .....	26	52
Flam accents played as 8th-note triplets .....	27	54
16th-note accents as open hi-hat bursts .....	28	59
Swiss triplets .....	29	61
16th-note accents as rim shots .....	30	66
Double paradiddles orchestrated around the kit .....	31	68
16th-note accents using various sound-sources .....	32	73
Paradiddle-diddles as sextuplets around the kit .....	33	75
Pataflafla around the drumset .....	34	80
Double strokes as 8th-note triplets around the drums .....	35	82
Flam accent as flow of 16th notes .....	36	87
5-stroke roll around the drums .....	37	89
Flam accents played as 8th-note triplets .....	38	94
6-stroke rolls around the drums .....	39	96
Bass drum as a third hand .....	40	101
7-stroke roll around the drums .....	41	103
Bass drum as a third hand .....	42	108
9-stroke roll around the drums .....	43	110
Bass drum as a third hand .....	44	115
2-stroke ruff around the drums .....	45	117
Bass drum as a third hand using 8th-note triplets .....	46	122
3-stroke ruff around the drums as combinations of 8th and 16th notes .....	47	124
Bass drum as a third hand as 8th-note triplets .....	48	129
3-stroke ruff with a bass drum note in a 16th-note flow .....	49	131
“I Got You”-inspired fill (James Brown) .....	50	136
“Back in Black” lick by Phil Rudd of ACDC .....	51	138
3-stroke ruff as a flow of triplets .....	52	143
Double-bass 16th-note fill .....	53	145
3-stroke ruff as a flow of triplets with a bass drum hit .....	54	150
Double-bass 16th-note fill with simultaneous snare hits .....	55	152
Motown-inspired lick-combination of single drags and 5-stroke rolls .....	56	157
Double-bass 16th-note fill with simultaneous notes around the drums .....	57	159
“Two Princes” intro lick by Aaron Comess of the Spin Doctors .....	58	164
16th notes spread between double bass and other drums .....	59	166
“Rock and Roll” intro by John Bonham of Led Zeppelin .....	60	171
16th notes spread between double bass and other drums .....	61	173
“Message in a Bottle” intro by Stewart Copeland of the Police .....	62	178
Double-bass 16th-note fill matched with crash hits .....	63	180

<b>Description</b>	<b>Page #</b>	<b>Workout #</b>
“Smells Like Teen Spirit” intro lick by Dave Grohl of Nirvana .....	64 .....	185
Double-bass sextuplet fill .....	65 .....	187
5 + 3 linear fills .....	66 .....	192
Double-bass sextuplet fill with simultaneous snare hits .....	67 .....	194
Sound-driven linear fills .....	68 .....	199
Double-bass sextuplet fill with matching notes around the drums .....	69 .....	201
Open-handed linear licks .....	70 .....	206
Sextuplet flow between the hands and feet .....	71 .....	208
“Chuck E’s in Love”-influenced Steve Gadd drum break (Ricky Lee Jones) .	72 .....	213
Double-bass sextuplet fill with matching crashes .....	73 .....	215
“Too Much” linear fill from Carter Beauford of the Dave Matthews Band ..	74 .....	220
Philly Joe Jones-inspired 4-bar phrase .....	75 .....	222
Syncopated rhythm turned into 8th-note triplet accented lick .....	76 .....	227
Steve Gadd 32-note paradiddle-diddle combination lick .....	77 .....	229
Accent pattern on the snare transformed into accents around the kit .....	78 .....	234
Philly Joe Jones-inspired 4-bar phrase .....	79 .....	236
Swung 8th notes as accented BZZzz strokes with bass drum support .....	80 .....	241
“Everlong” lick from Dave Grohl of the Foo Fighters .....	81 .....	243
“Fat Bottomed Girls” lick by Roger Taylor of Queen .....	82 .....	248
Max Roach-inspired 4-bar solo .....	83 .....	250
“Won’t Get Fooled Again” lick from Keith Moon of the Who .....	84 .....	255
Elvin Jones-inspired 4-bar solo .....	85 .....	257
John Bonham-inspired 2-measure lick .....	86 .....	262
Roy Haynes-inspired 4-bar nugget .....	87 .....	264
“Wipe Out” .....	88 .....	269
Roy Haynes-inspired 4-bar magic .....	89 .....	271
“Bat Country” 4-bar phrase by the Rev of Avenged Sevenfold .....	90 .....	276
Roy Haynes-inspired 4-bar lick .....	91 .....	278
“Tom Sawyer” lick by Neil Peart of Rush .....	92 .....	283
Cross-over lick using 16th notes .....	93 .....	285
“Black Dog” snapshot by John Bonham of Led Zeppelin .....	94 .....	290
Cross-over 16th notes using paradiddles and single strokes .....	95 .....	292
Displaced 6-stroke roll as sextuplets .....	96 .....	297
“Chameleon” solo break by Harvey Mason of the Headhunters .....	97 .....	299
6-stroke roll sextuplets orchestrated on the kit .....	98 .....	304
“Don’t You Forget About Me” by Mel Gaynor of Simple Minds .....	99 .....	306
Stanton Moore-inspired New Orleans 2nd Line fill .....	100 .....	311
Steve Gadd-inspired, 3-dimensional lick .....	101 .....	313
Stanton Moore-inspired New Orleans 2nd Line fill. ....	102 .....	318
“Fire” intro by Mitch Mitchell (Jimi Hendrix). ....	103 .....	320
Stanton Moore-influenced linear fills .....	104 .....	325
“Aja” 4-bar gem by Steve Gadd of Steely Dan. ....	105 .....	327
8-note pattern played as sextuplets .....	106 .....	332
Blushda lick .....	107 .....	334
11-note pattern played as swung 8th notes .....	108 .....	339
Herta lick .....	109 .....	341
10-note pattern as swung 8th notes .....	110 .....	346
7-beat lick as 16th notes using paradiddles and double paradiddles .....	111 .....	348
4-note lick as 8th-note triplets .....	112 .....	353
6-note lick as swung 8th notes .....	113 .....	355
Swiss 5 as a 6-note pattern .....	114 .....	360
“Neon Moonlight” 32nd-note fill by Vinnie Colaiuta (Rosco Martinez) ....	115 .....	362