

RX 11/15

**DIGITAL
RHYTHM PROGRAMMER**

◆
PATTERN BOOK

2

16 BEAT: BASIC PATTERN (PATTERN 01)

$\text{♩} = 80-160$

The simplest form of the 16 beat basic pattern. Set the SD, BD and HH CLOSED, in that order. When the Tempo is set at $\text{♩} = 120$ or over, the SD and BD INST LEVEL can be set a little higher than normal to create a vibrant disco beat.

beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH CLOSED	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4													quantize
SD	○	○	○	○													1/4
beat	1	2	3	4													quantize
BD	○	○	○	○													1/4

3

16 BEAT: BASIC PATTERN (PATTERN 02)

$\text{♩} = 80-160$

	bar1								bar2								
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH CLOSED	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4													quantize
SD	○	○	○	○													1/4
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
BD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16

This pattern demonstrates how flexible the 16 beat pattern can be. Here, by varying BD a complex and completely new pattern is created. If

the last BD beat of the first measure is synchronized with the bass or rhythm guitar for emphasis, a unique syncopated rhythm results.

4

16 BEAT: VARIATION

$\text{♩} = 80-160$

A light 16 beat rhythm pattern. When the Tempo is $\text{♩} = 80-100$, synchronizing BD with the bass guitar or keyboard creates a mellow contemporary rock sound. When the Tempo is $\text{♩} = 120-160$ a driving samba-like rhythm is produced.

beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH CLOSED	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4													quantize
SD	○	○	○	○													1/4
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
BD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16

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16 BEAT: VARIATION (PATTERN 03)

♩ = 80~160

← HH OPEN (O)
← TOM2

	bar1								bar2																								
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH OPEN	-	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH CLOSED	-	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
SD	○				○				○				○				○				○				○				○				1/4
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
TOM2	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/8
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
BD	-	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16

A 16 beat Pattern for heavy songs. Here, a chopper bass line could be supported by the BD. This Pattern is also great for backing an overdrive

guitar sound. The TOM 2 and the HH OPEN will thicken the sound. Accenting HH OPEN is also effective.

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16 BEAT: VARIATION (PATTERN 04)

♩ = 60~120

	bar1								bar2																								
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH OPEN	-	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH CLOSED	-	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
SD	○				○				○				○				○				○				○				○				1/4
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
BD	-	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16

A popular contemporary rock pattern. The best Tempo is between ♩=80--120. In an ensemble, BD should be synchronized with the bass guitar. A sophisticated sound can be created if the guitar and keyboards are syncopated slightly.

An unaccented HH closed could be added.

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16 BEAT: VARIATION

$\text{♩} = 80-160$

← RIM SHOT(x)

beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH CLOSED	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	quantize												
RIMSHOT	○	○	○	○	1/4												
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
BD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16

A light 16 beat Pattern. Although BD is not playing a samba type pattern, the accented HH CLOSED and RIMSHOT create a samba feel. Add SHAKER or COWBELL with QUANTIZE set at 1/16, and play back at a tempo of $\text{♩} = 120-180$.

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16 BEAT: VARIATION (PATTERN 05)

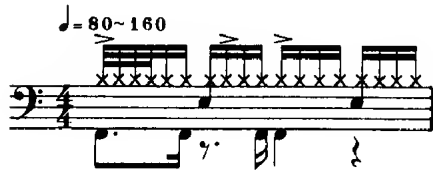
$\text{♩} = 80-160$

← TOM3

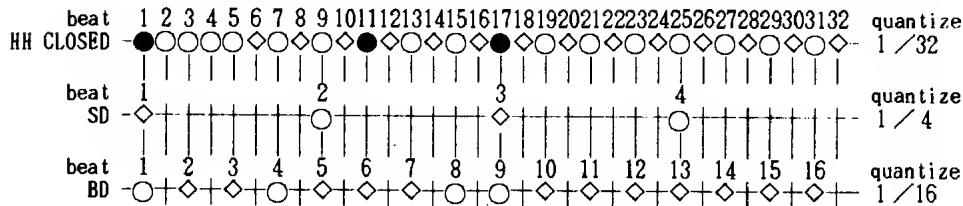
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH OPEN	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH CLOSED	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	quantize												
SD	○	○	○	○	1/4												
beat	1	2	3	4	5	6	7	8	quantize								
TOM3	○	○	○	○	○	○	○	○	1/8								
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
BD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16

Another light 16 beat pattern. Once again, the BD is not playing an actual samba pattern, but an overall samba feel is produced. TOM 3 plays an unmistakable Latin pattern. A lively sound is created despite the few instruments used, thanks to the accenting of HH CLOSED.

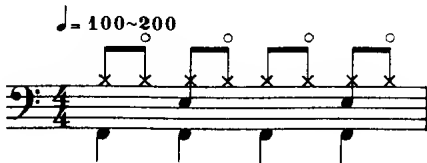
11 16 BEAT: VARIATION (PATTERN 08)



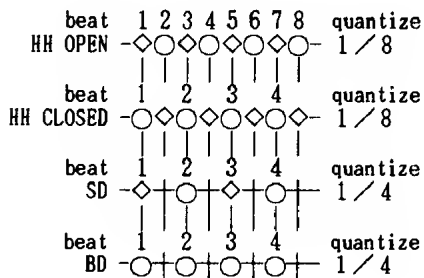
A striking pattern with 32nd note HH CLOSED beats at the beginning of the bar. In spite of the \square BD pattern, this pattern hardly resembles a samba at all because of the 32nd notes and accents. While the normal Tempo range is between $\text{♩} = 100 \sim 140$, this Pattern produces an interesting, heavy lively sound at $\text{♩} = 80$.



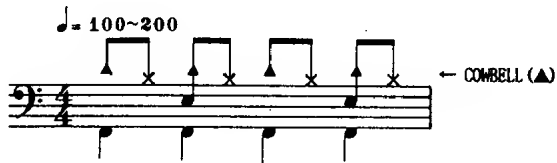
12 16 BEAT: VARIATION



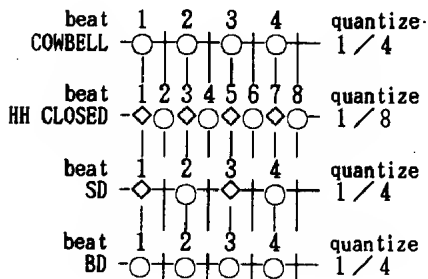
A typical disco rhythm with HH OPEN playing an afterbeat. Turn up the BD and the SD and turn down the HH CLOSED INST LEVEL. Note that although this is a 16-beat pattern, no 16th notes are used. Other instruments added to this rhythm could play a true 16-beat pattern.



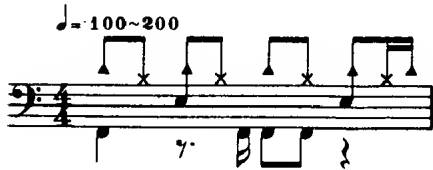
13 16 BEAT: VARIATION



A disco variation. The HH OPEN of Pattern 12 is replaced with HH CLOSED, and COWBELL is added accompanying the BD pattern. The most interesting effect can be achieved by NOT synchronising the bass guitar line with the bass drum.



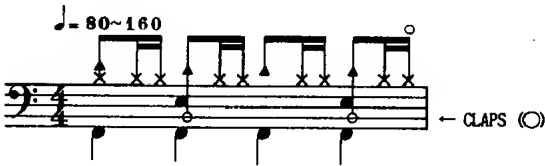
14 16 BEAT: VARIATION (PATTERN 09)



This pattern is based on pattern 13. The complicated BD gives this pattern a straight rock feel. This pattern would nicely support a heavy rock sound with solid bass line and overdrive guitar.

beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
COWBELL	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	quantize								
HH CLOSED	◇	○	◇	○	◇	○	◇	○	1/8								
beat	1	2	3	4	quantize												
SD	◇	○	◇	○	1/4												
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
BD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16

15 16 BEAT: VARIATION (PATTERN 10)



A disco variation. The double 16th note HH CLOSED pattern creates the same effect as the HH OPEN rhythm in pattern 12. Set a higher CLAPS level to make the rhythm easier to feel.

beat	1	2	3	4	quantize												
COWBELL	○	○	○	○	1/4												
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH OPEN	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH CLOSED	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	quantize												
SD	◇	○	◇	○	1/4												
beat	1	2	3	4	quantize												
CLAPS	○	○	○	○	1/4												
beat	1	2	3	4	quantize												
BD	○	○	○	○	1/4												

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16 BEAT: FILL-IN (PATTERN 13)

$\text{♩} = 80 \sim 160$

This is another fill-in combination pattern. The whole Pattern is made up of complex combination work moving rapidly from SD, TOM 2, TOM 3, and back to SD. The drummer that can play this one easily is quite a technician.

beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH OPEN	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH CLOSED	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	quantize								
SD	◇	+	○	+	◇	+	◇	+	○	+	◇	+	○	+	◇	+	1/8
beat	1	2	3	4	5	6	7	8	quantize								
TOM2	◇	+	◇	+	◇	+	○	+	◇	+	◇	+	◇	+	◇	+	1/8
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
TOM3	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/16
beat	1	2	3	4	quantize												
BD	○	+	+	+	○	+	+	+	○	+	+	+	○	+	+	+	1/4

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16 BEAT: FILL-IN (PATTERN 14)

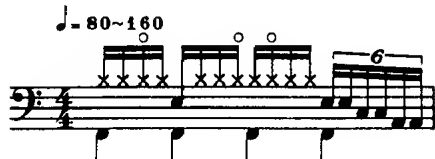
$\text{♩} = 80 \sim 160$

This is another complex fill-in combination pattern. As you can see, the drums shift even more rapidly here. This can also be used as a repeat pattern.

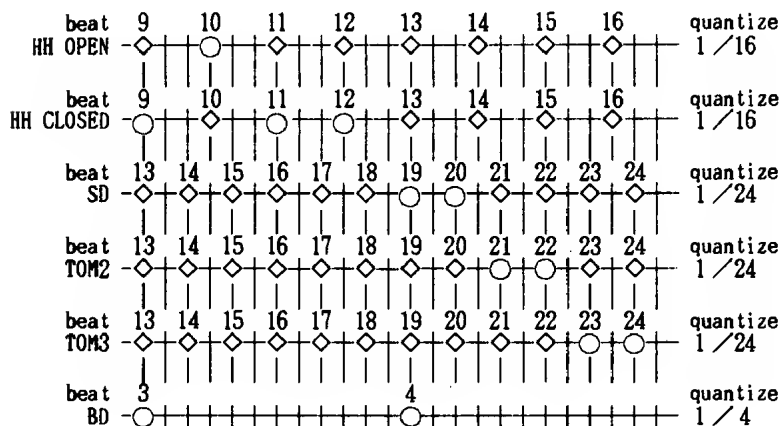
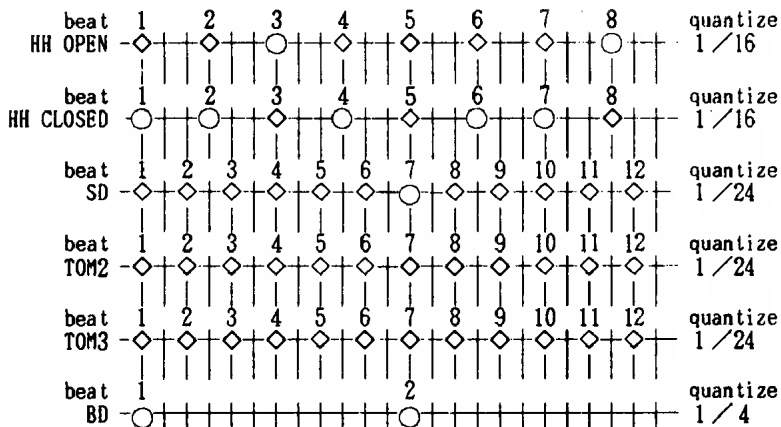
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH CLOSED	◇	○	○	◇	○	○	◇	○	○	◇	○	○	◇	○	○	◇	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
SD	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
TOM1	○	◇	○	◇	○	◇	○	◇	○	◇	○	◇	○	◇	○	◇	1/16
beat	1	2	3	4	5	6	7	8	quantize								
TOM2	◇	+	◇	+	○	+	◇	+	○	+	◇	+	○	+	◇	+	1/8
beat	1	2	3	4	5	6	7	8	quantize								
TOM3	◇	+	◇	+	◇	+	◇	+	○	+	◇	+	◇	+	◇	+	1/8
beat	1	2	3	4	quantize												
BD	○	+	+	+	○	+	+	+	○	+	+	+	○	+	+	+	1/4

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16 BEAT: FILL-IN (PATTERN 15)

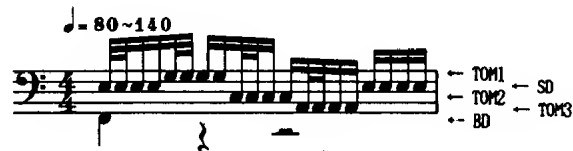


This exciting fill-in features six consecutive 16th notes. Enter HH OPEN and CLOSED with QUANTIZE set at 1/16, Enter SD, TOM 2, and 3, with QUANTIZE set at 1/24. While it doesn't matter which step you enter first, the QUANTIZE at 1/16 and 1/24 beats should be entered carefully while watching the diagram to avoid confusion.



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16 BEAT: FILL-IN (PATTERN 16)

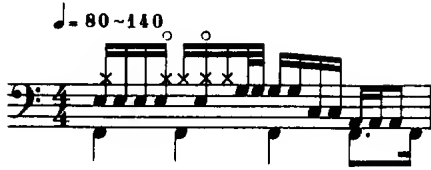


This quick pattern features a fast TOM roll. Though QUANTIZE is set at 1/32 for the SD, and TOMs 1, 2, and 3, it's much easier to set QUANTIZE at 1/16 first, enter the corresponding notes, reset it to 1/32 and enter the remaining notes.



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FILL-IN (PATTERN 17)

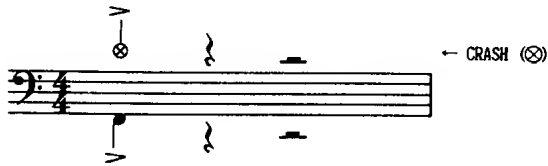


This complicated fill-in would be extremely difficult to play on real instruments. It consists of a SD, HH OPEN and HH CLOSED combination with a TOM roll. Enter all instruments except TOM 1 with QUANTIZE set at 1/16. Then enter TOM 1 at 1/32.

beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH OPEN	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH CLOSED	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
SD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
TOM1	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/32
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
TOM2	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
TOM3	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
BD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16

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BREAK

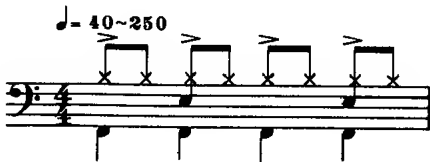


This is a good Pattern to use at the end of a song, or after fill-ins and repeats. Enter BD and CRASH as accented notes with QUANTIZE set at 1/4.

beat	1	2	3	4	quantize
CRASH	●	○	○	○	1/4
beat	1	2	3	4	quantize
BD	●	○	○	○	1/4

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8 BEAT: BASIC (PATTERN 18)



The BD pattern here is often heard in disco music. The 1, 3, 5, and 7 HH CLOSED beats are usually accented. However, for heavy rock applications, you might try leaving them unaccented. HH CLOSED can also be replaced with RIDE.

beat	1	2	3	4	5	6	7	8	quantize
HH CLOSED	●	○	○	○	○	○	○	○	1/8
beat	1	2	3	4	quantize				
SD	○	○	○	○	1/4				
beat	1	2	3	4	quantize				
BD	○	○	○	○	1/4				

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8 BEAT: BASIC (PATTERN 19)

$\text{♩} = 40-250$

beat	1	2	3	4	5	6	7	8	quantize
HH CLOSED	●	○	○	○	○	○	○	○	1/8
beat	1	2	3	4	quantize				
SD	◇	○	◇	○	1/4				
beat	1	2	3	4	5	6	7	8	quantize
BD	○	○	○	○	○	○	○	○	1/8

This is an orthodox 8 beat pattern frequently used for rock'n'roll. For heavy rock, leave out the accents. When used for the climax of a song, it's better to replace HH CLOSED with RIDE.

27

8 BEAT: BASIC (PATTERN 20)

$\text{♩} = 40-250$

beat	1	2	3	4	5	6	7	8	quantize
HH CLOSED	●	○	○	○	○	○	○	○	1/8
beat	1	2	3	4	quantize				
SD	◇	○	◇	○	1/4				
beat	1	2	3	4	5	6	7	8	quantize
BD	○	○	○	○	○	○	○	○	1/8

This is another popular 8 beat rock 'n' roll pattern. When Tempo is set at around $\text{♩} = 40-50$, or when used for the climax of a song, HH CLOSED should be replaced with RIDE.

28

8 BEAT: VARIATION (PATTERN 21)

$\text{♩} = 40-250$

	bar1				bar2												
beat	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	quantize
HH OPEN	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/8
beat	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	quantize
HH CLOSED	●	○	○	○	○	○	○	○	●	○	○	○	○	○	○	○	1/8
beat	1	2	3	4	quantize												
SD	◇	○	◇	○	1/4												
beat	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	quantize
BD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/8

In an 8 beat pattern, BD is not always used to provide accent. The BD rhythm is often varied when for example,

the pattern is used as a climax. This pattern can be used effectively with patterns 25--27.

29

8 BEAT: VARIATION

$\text{♩} = 40 \sim 250$

beat	1	2	3	4	quantize				
COWBELL	○	◇	○	◇	1/4				
beat	1	2	3	4	5	6	7	8	quantize
HH CLOSED	○	○	○	○	○	○	○	○	1/8
beat	1	2	3	4	quantize				
SD	◇	○	◇	○	1/4				
beat	1	2	3	4	5	6	7	8	quantize
BD	○	○	○	○	○	○	○	○	1/8

In this example, the COWBELL is used to maintain the 8 beat rhythm. $\text{♩} = 120$ is the "standard" tempo. With a slower tempo this pattern can be used for heavy rock numbers. With the Tempo higher than $\text{♩} = 120$, and the addition of SHAKER or CLAPS, a lively rhythm can be created.

30

8 BEAT: VARIATION (PATTERN 22)

$\text{♩} = 80 \sim 200$

beat	1	2	3	4	quantize												
HH CLOSED	○	○	○	○	1/4												
beat	1	2	3	4	quantize												
SD	◇	●	◇	◇	1/4												
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
BD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16

This variation uses 1/4 note cymbals (HH CLOSED), and a 1/16 note BD pattern. Though it appears simple, its 16th note creates an exciting driving feel especially when the Tempo is around $\text{♩} = 130 \sim 180$.

14

31

8 BEAT: 2-BEAT (PATTERN 23)

$\text{♩} = 100 \sim 250$

	bar1				bar2				
beat	1	2	3	4	1	2	3	4	quantize
HH CLOSED	○	○	○	○	○	○	○	○	1/4
beat	1	2	3	4	1	2	3	4	quantize
SD	◇	●	◇	◇	◇	●	◇	◇	1/4
beat	1	2	3	4	5	6	7	8	quantize
BD	○	○	○	○	○	○	○	○	1/8

This is a simple 8 beat pattern in two beat style. The SD is accented on every note and the BD can be accented

as well. Turning up the HH CLOSED a little will make all the beats sound clearer.

35

8 BEAT: VARIATION (PATTERN 24)

♩ = 100~250

This is a combination 8 beat pattern. This will produce a smooth transition when used between other basic patterns and fill-ins (Patterns 51--55). The tempo should be ♩=120 or above. All SD notes can also be accented.

beat	1	2	3	4	5	6	7	8	quantize
HH CLOSED	●	○	○	○	○	○	○	○	1/8
beat	1	2	3	4	5	6	7	8	quantize
SD	◇	○	◇	○	◇	○	◇	○	1/8
beat	1	2	3	4	5	6	7	8	quantize
BD	○	◇	○	◇	○	◇	○	◇	1/8

36

SHUFFLE: BASIC PATTERN (PATTERN 25)

♩ = 100~250

This is a popular blues rhythm pattern. It consists of two-beat triplets without the second (12th) note). In modern patterns, it is more often played with a combination of the BD and cymbals.

beat	1	2	3	4	5	6	7	8	9	10	11	12	quantize
HH CLOSED	●	◇	●	◇	●	◇	●	◇	●	◇	●	◇	1/12
beat	1	2	3	4	quantize								
SD	◇	○	◇	○	1/4								
beat	1	2	3	4	quantize								
BD	○	◇	○	◇	1/4								

16

37

SHUFFLE: VARIATION (PATTERN 25)

♩ = 100~250

beat	bar1				bar2				quantize
COWBELL	○	◇	○	◇	○	◇	○	◇	1/4
beat	1	2	3	4	1	2	3	4	quantize
HH CLOSED	◇	○	◇	○	◇	○	◇	○	1/12
beat	1	2	3	4	quantize				
SD	◇	○	◇	○	1/4				
beat	1	2	3	4	quantize				
TOM3	○	◇	○	◇	1/4				
beat	1	2	3	4	1	2	3	4	quantize
BD	○	◇	○	◇	○	◇	○	◇	1/12

This shuffle Pattern has a reggae feel. The SD appears only once per bar (beat 4 with QUANTIZE set at 1/4). The

COWBELL is also incorporated. This makes the basically hard shuffle pattern lighter and more relaxed.

38

SHUFFLE: VARIATION (PATTERN 26)

$\text{♩} = 60 \sim 140$

bar1

beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	quantize	
HH OPEN	-	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	-	1/24
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	quantize	
HH CLOSED	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	-	1/24
beat	1						2																		quantize	
SD	◇						◇																	◇	1/4	
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	quantize	
BD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	-	1/24

bar2

beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	quantize	
HH OPEN	-	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	-	1/24
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	quantize	
HH CLOSED	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	-	1/24
beat	1						2																		quantize	
SD	◇						◇																	◇	1/4	
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	quantize	
BD	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	-	1/24

This is a double-tempo shuffle. The combination of 4 beat cymbals and the BD give it a lively, fast-paced sound.

It should be played with the BD turned up.

39

SHUFFLE: FILL-IN (PATTERN 27)

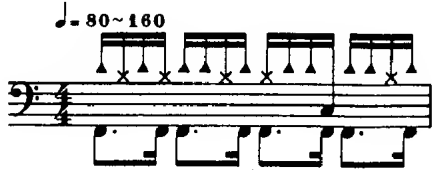
$\text{♩} = 100 \sim 250$

beat	1	2	3	4	5	6	7	8	9	10	11	12	quantize	
HH CLOSED	-	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	-	1/12
beat	1	2	3	4	5	6	7	8	9	10	11	12	quantize	
SD	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/12	
beat	1						2						quantize	
TOM1	○						◇					◇	1/4	
beat	1	2	3	4	5	6	7	8	9	10	11	12	quantize	
TOM2	○	○	○	○	○	○	○	○	○	○	○	○	-	1/12
beat	1	2	3	4	5	6	7	8	9	10	11	12	quantize	
TOM3	○	○	○	○	○	○	○	○	○	○	○	○	-	1/12
beat	1						2						quantize	
BD	○	+	+	+	+	+	○	+	+	+	+	+	1/4	

This is a combination shuffle pattern. By looking at the notes, you can see this is a true shuffle Pattern. Yet, by repeating this Pattern it will sound more like an 8 beat variation.

45

SAMBA: VARIATION (PATTERN 31)

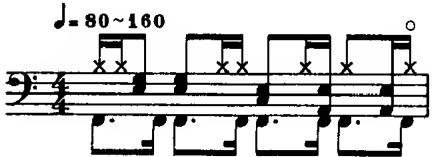


This is a combination samba pattern using COWBELL and HH CLOSED. The samba sound is more evident here than in Pattern 44 because of the larger role played by the COWBELL. The TOM 2 on beat 12 tightens the rhythm. This Pattern can also be used in introductions and bridges.

beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
COWBELL	○	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH CLOSED	○	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
TOM2	○	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	○	◇	◇	◇	◇	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
BD	○	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/16

46

SAMBA: FILL-IN (PATTERN 32)



This is a combination samba pattern using HH CLOSED and drums. The "dual drum" sound is the key here. This complicated pattern would be extremely difficult to create without the RX15.

beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH OPEN	○	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	○	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
HH CLOSED	○	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
SD	○	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/16
beat	1	2	3	4	5	6	7	8	quantize								
TOM1	○	○	○	◇	◇	◇	◇	◇	1/8								
beat	1	2	3	4	quantize												
TOM2	○	○	○	○	1/4												
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
TOM3	○	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/16
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize
BD	○	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	◇	1/16

47

32 BEAT: VARIATION

$\text{♩} = 40 \sim 100$

beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	quantize		
COWBELL	-	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/32
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	quantize		
HH CLOSED	-	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/32	
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize																		
TOM3	-	○			○				○				○				○																1/4		
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize																		
BD	-	○	+	+	○	+	+	○	+	+	○	+	+	○	+	+	○	+	+	○	+	+	○	+	+	○	+	+	○	+	+	1/16			

This is a true 32 beat rhythm. The rhythm is maintained by a combination of 32nd note COWBELL and HH CLOSED. The

BD uses the f samba pattern. COWBELL, HH CLOSED, and the TOM 3 are all entered with QUANTIZE set at 1/32.

48

BOSSA NOVA: BASIC PATTERN (PATTERN 33)

$\text{♩} = 100 \sim 200$

	bar1								bar2								
beat	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	quantize
HH CLOSED	-	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/8
beat	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	quantize
RIMSHOT	-	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/8
beat	1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8	quantize
BD	-	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/8

Each phrase of this bossa nova pattern is composed of two bars. The RIMSHOT (on beats 1, 4, and 7 in bar 1;

and on beats 3 and 6 in bar 2), and the f γ β BD pattern are important elements creating the bossa nova feel.

49

BOSSA NOVA: FILL-IN (PATTERN 34)

$\text{♩} = 100-200$

	bar1				bar2				
beat	1	2	3	4	1	2	3	4	quantize
RIDE	◇	◇	◇	◇	◇	◇	◇	◇	1/4
beat	1	2	3	4	5	6	7	8	quantize
HH CLOSED	○	○	○	○	○	○	○	○	1/8
beat	1	2	3	4	1	2	3	4	quantize
SD	◇	◇	◇	◇	◇	◇	◇	◇	1/4
beat	1	2	3	4	5	6	7	8	quantize
RIMSHOT	○	○	○	○	○	○	○	○	1/8
beat	1	2	3	4	5	6	7	8	quantize
TOM2	◇	◇	◇	◇	◇	◇	◇	◇	1/8
beat	1	2	3	4	1	2	3	4	quantize
TOM3	◇	◇	◇	◇	◇	◇	◇	◇	1/4
beat	1	2	3	4	5	6	7	8	quantize
BD	○	○	○	○	○	○	○	○	1/8

This is a bossa nova pattern with a fill-in in the second bar. Bossa nova patterns generally sound better when no

notes shorter than 8ths are used. No accents are added, and the TOM form a subtle lead-in.

50

REGGAE: VARIATION (PATTERN 35)

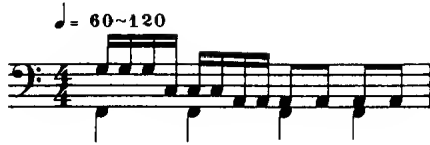
$\text{♩} = 100-200$

	bar1				bar2								
beat	1	2	3	4	1	2	3	4	quantize				
HH OPEN	◇	◇	◇	◇	◇	◇	◇	◇	1/4				
beat	1	2	3	4	5	6	7	8	9	10	11	12	quantize
HH CLOSED	○	○	○	○	○	○	○	○	○	○	○	○	1/12
beat	1	2	3	4	1	2	3	4	quantize				
RIMSHOT	○	○	○	○	○	○	○	○	1/4				
beat	1	2	3	4	5	6	7	8	9	10	11	12	quantize
BD	○	○	○	○	○	○	○	○	○	○	○	○	1/12

This is a combination rhythm incorporating reggae and four beat patterns. The HH CLOSED and OPEN form the basic four beat pattern. The RIMSHOT

and BD give it a reggae sound. A tempo of around $\text{♩} = 120$ produces the most laid-back sound.

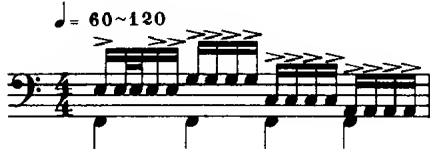
51 FILL-IN



This fill-in pattern uses three TOMS. This simple pattern revolves around the three consecutive pitches of TOM 1, TOM 2 and TOM 3. This pattern can be used in both 8 and 16 beat numbers. Enter the time-keeping BD with QUANTIZE set at 1/4, and TOM 1, 2, and 3 with QUANTIZE at 1/16.

beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize	
TOM1	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16	
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize	
TOM2	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16	
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize	
TOM3	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16	
beat	1	2	3	4														quantize
BD	○	○	○	○														1/4

52 FILL-IN

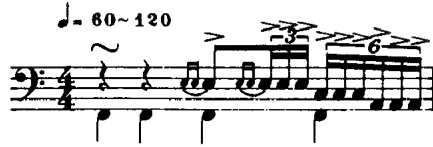


This is a fill-in Pattern in which the pitch moves from SD to TOM1, TOM2, and TOM 3. In spite of the simple 16th note pattern, this rhythm sounds quite complex. 32nd notes are assigned to the SD which adds to the fill-in effect. The key here is in accenting all but the 32nd notes.

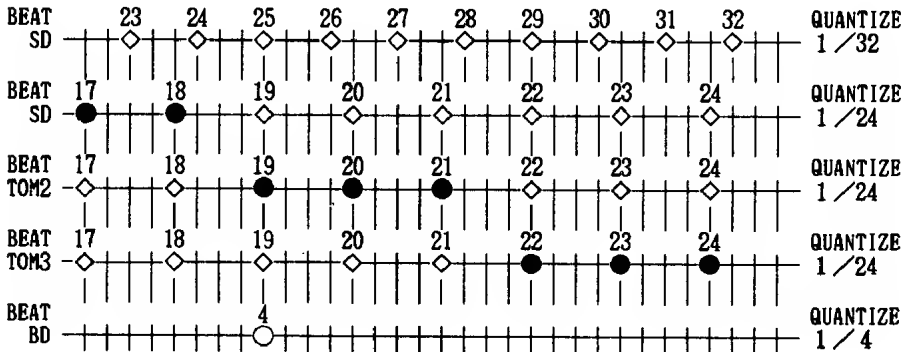
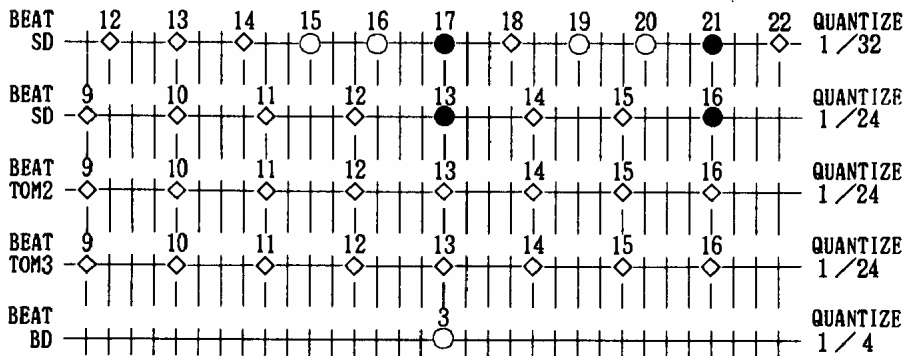
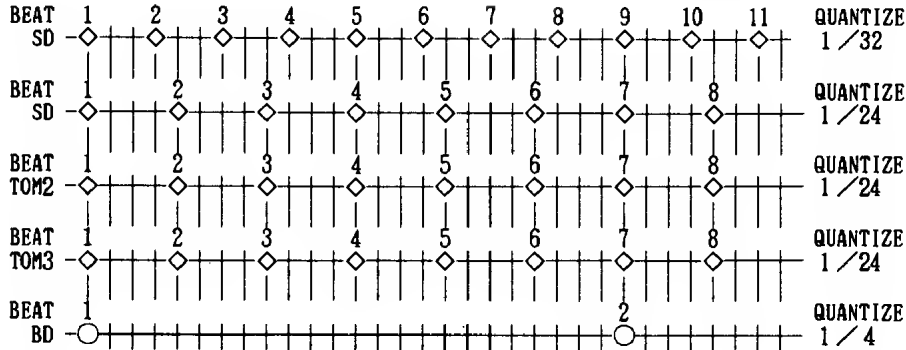
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	quantize
SD	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/32
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize																
TOM1	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16																
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize																
TOM2	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16																
beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	quantize																
TOM3	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	1/16																
beat	1	2	3	4														quantize															
BD	○	○	○	○														1/4															

55

FILL-IN (PATTERN 36)



This pattern uses double grace notes on an 8th note and 16th note triplet, in combination with a 16th note sextuplet. The grace-notes are entered two beats before the accented main notes, and are not accented. The large diagram should help you in locating and identifying the 32nd and 24th notes.



PATTERN DIAGRAM

PATTERN NUMBER :

BAR COUNT : /

BEAT : /

TEMPO : J =

SWING :

INST	LEVEL	ACCENT	PAN	QUANT.	PATTERN																																																INST		
					1	3	5	7	9	11	13	15	17	19	21	23	25	27	29	31	33	35	37	39	41	43	45	47	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48			
HH CLOSED																																																		HH CLOSED					
HH PEDAL																																																				HH PEDAL			
HH OPEN																																																				HH OPEN			
RIDE																																																				RIDE			
CRASH																																																					CRASH		
BD																																																					BD		
SD HI TUNE																																																					SD HI TUNE		
SD MEDIUM																																																						SD MEDIUM	
RIMSHOT																																																						RIMSHOT	
TOM 1																																																					TOM 1		
TOM 2																																																						TOM 2	
TOM 3																																																							TOM 3
SHAKER																																																							SHAKER
COWBELL																																																							COWBELL
CLAPS																																																							CLAPS
INST	LEVEL	ACCENT	PAN	QUANT.	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46	48	1	3	5	7	9	11	13	15	17	19	21	23	25	27	29	31	33	35	37	39	41	43	45	47			

*In this diagram, the notes, accents, rests, etc. are entered at the intersections of the dotted lines. Make copies of the diagram to work out and file your rhythm patterns.

SONG DIAGRAM

SONG NUMBER :

TEMPO : ♩ =

SWING :

PART	PTN	REPEAT	T.CHANGE	PART	PTN	REPEAT	T.CHANGE	PART	PTN	REPEAT	T.CHANGE	PART	PTN	REPEAT	T.CHANGE
001	---	---	---	003	---	---	---	---	---	---	---	---	---	---	---
002	---	---	---	004	---	---	---	---	---	---	---	---	---	---	---
003	---	---	---	005	---	---	---	---	---	---	---	---	---	---	---
004	---	---	---	006	---	---	---	---	---	---	---	---	---	---	---
005	---	---	---	007	---	---	---	---	---	---	---	---	---	---	---
006	---	---	---	008	---	---	---	---	---	---	---	---	---	---	---
007	---	---	---	009	---	---	---	---	---	---	---	---	---	---	---
008	---	---	---	010	---	---	---	---	---	---	---	---	---	---	---
009	---	---	---	011	---	---	---	---	---	---	---	---	---	---	---
010	---	---	---	012	---	---	---	---	---	---	---	---	---	---	---
011	---	---	---	013	---	---	---	---	---	---	---	---	---	---	---
012	---	---	---	014	---	---	---	---	---	---	---	---	---	---	---
013	---	---	---	015	---	---	---	---	---	---	---	---	---	---	---
014	---	---	---	016	---	---	---	---	---	---	---	---	---	---	---
015	---	---	---	017	---	---	---	---	---	---	---	---	---	---	---
016	---	---	---	018	---	---	---	---	---	---	---	---	---	---	---
017	---	---	---	019	---	---	---	---	---	---	---	---	---	---	---
018	---	---	---	020	---	---	---	---	---	---	---	---	---	---	---
019	---	---	---	021	---	---	---	---	---	---	---	---	---	---	---
020	---	---	---	022	---	---	---	---	---	---	---	---	---	---	---
021	---	---	---	023	---	---	---	---	---	---	---	---	---	---	---
022	---	---	---	024	---	---	---	---	---	---	---	---	---	---	---
023	---	---	---	025	---	---	---	---	---	---	---	---	---	---	---
024	---	---	---	026	---	---	---	---	---	---	---	---	---	---	---
025	---	---	---	027	---	---	---	---	---	---	---	---	---	---	---
026	---	---	---	028	---	---	---	---	---	---	---	---	---	---	---
027	---	---	---	029	---	---	---	---	---	---	---	---	---	---	---
028	---	---	---	030	---	---	---	---	---	---	---	---	---	---	---
029	---	---	---	031	---	---	---	---	---	---	---	---	---	---	---
030	---	---	---	032	---	---	---	---	---	---	---	---	---	---	---
031	---	---	---												
032	---	---	---												

*Make copies of this diagram for your own use.

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