

JAMIE JOINER

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THE YOU CAN CALL MIGUEL DRUM SOLO

It's good to use a range of techniques, so have look at your technical exercises for some hints. In this style we should consider **buzz rolls**, **16th note triplets** and **32nd notes**. Make the second half more **intensive** than the first. Notice how an accented **ostinato** is used in each bar.

Here is (roughly) what you can hear played on the track:

The musical notation is presented in four systems, each on a single staff with a drum set icon on the left. The first system shows a 4/4 time signature and includes a 'Buzz roll' section with a red bracket and 'R L L' above it. The second system features a '32nd notes' section with a red bracket and 'R L' above it. The third system contains '16th note triplets' with a red bracket and 'R L L R R L' above it. The fourth system also features '16th note triplets' with a red bracket and 'R L L R R L' above it. Various rhythmic markings such as asterisks, accents, and note values are used throughout.

You can use some or all of the ideas below as a guide:

Example 1

Example 1 consists of four systems of musical notation. The first system shows a basic rhythmic pattern. The second system includes a 'Buzz roll' section with a red bracket and 'R L' above it. The third system features '16th note triplets' with a red bracket and 'R L L R R L' above it. The fourth system also features '16th note triplets' with a red bracket and 'R L L R R L' above it. The notation includes various rhythmic markings such as asterisks, accents, and note values.