

SECOND LINE WORKSHEET

TRADITIONAL
NOLA 2ND LINE. PLAY
ALL SD NOTES W/ VARYING
DEGREES OF BUZZES
AS WELL

My GO TO VARIATION.
PLAY W/G W/OUT BUZZES

My GO TO VARIATION.
PLAY W/G W/OUT BUZZES

CHASING THE ACCENTS. PLAY W/G W/OUT BUZZES

CHASING THE ACCENTS. PLAY W/G W/OUT BUZZES

2 ACCENTS ON THE SNARE. ADD BUZZES

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HERLIN RILEY FILL

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A STRAIGHT FORWARD 2ND LINE.

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THIS ONE WORKS AT SLOWER TEMPOS

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TRY PLAYING THIS ONE W/ LH PLAYING SNARE AND BUZZED SNARE NOTES

TRY PLAYING THIS ONE W/ LH PLAYING SNARE AND BUZZED SNARE NOTES

19

MODERN 2ND LINE

THE JOHNNY V. STICKING

21 R R L R R L R L R R L R R L R L R R L R R L R L R R L R R L R L

ADD LAZY LEFT HAND

23 R R L R R L R L R R L R R L R L R R L R R L R L R R L R R L R L

PLAY AS HEY POCKY WAY

25 R R L R R L R L R R L R R L R L R R L R R L R L R R L R R L R L

TRAIN BEAT

27 R R L R R L R L R R L R R L R L R R L R R L R L R R L R R L R L

TRADITIONAL 2ND LINE ACCENTS

29 R R L R R L R L R R L R R L R L R R L R R L R L R R L R R L R L

MORE J.V. IDEAS

LATIN-ISH VARIATION

31 R R L R R L R L R R L R R L R L R R L R R L R L R R L R R L R L

SNARES OFF

33 R R L R R L R L R R L R R L R L R R L R R L R L R R L R R L R L

SOME OF MY VARIATIONS

RRL SANDWICH ON RL BREAD

35 R L R R L R R L R R L R R L R L R R L R R L R L R R L R R L R L

PUT THE R HAND AROUND THE KIT

37 R L R R L R R L R R L R R L R L R L R L R R L R R L R R L R L

MODERN VERSION OF TRAD 2ND LINE

39 R L R L R L R R L R R L R L R L R L R L R R L R R L R L R L

ALTERNATE BD PATTERN ONE

41 R L R L R L R R L R R L R L R L R L R L R R L R R L R L R L

ALTERNATE BD PATTERN TWO

43 R L R L R L R R L R R L R L R L R L R L R R L R R L R L R L

PUT THE R HAND AROUND THE KIT

45 R L R L R L R R L R R L R L R L R L R L R R L R R L R L R L

KEY

BASS	SNARE	BUZZ	CROSS	HI HAT	HI HAT	ACCENT	RIDE	COW-	RACK	FLOOR
DRUM		NOTE	STICK	W/ FOOT	SPLASHED	THE BASS	CYMBAL	BELL	TOM	TOM
		ON			W/ FOOT	DRUM				
		SNARE								

WITH ALL OF THESE EXAMPLES, MAKE SURE TO PLAY WITH A FEEL THAT IS IN-BETWEEN STRAIGHT AND SWING (IN-BETWEEN THE CRACKS). WITH THE TRADITIONAL NEW ORLEANS SECOND LINE, EXPERIMENT WITH PLAYING EACH EXAMPLE WITH BUZZED SNARE STROKES AS WELL AS WITH OUT. ALSO EXPERIMENT WITH VARYING THE DEGREES OF BUZZ. THIS IS EXPLAINED IN ACADEMY LESSON 1 AND IS THING NO.2 THAT I WORK ON TO DEVELOP BUZZ ROLLS. ALSO DON'T FORGET TO EMPHASIZE THE BIG 4 ON THE BASS DRUM!

ONCE YOU ARE COMFORTABLE WITH THE FIRST 5 EXAMPLES, YOU HAVE THE BASIC BUILDING BLOCKS TO TRANSCRIBE HERLIN RILEY'S INTO TO "HAPPY FEET BLUES" OFF OF WYNTON MARSALIS' RECORD "MAJESTY OF THE BLUES". I RECOMMEND TO ALL MY STUDENTS WHO WANT TO LEARN SECOND LINE TO TRANSCRIBE THAT INTRO. IT'S INCREDIBLY FUNKY AND IF YOU CAN PLAY AND UNDERSTAND THAT INTRO, YOU'RE WELL ON YOUR WAY TO UNDERSTANDING SECOND LINE. FOR MORE ON NEW ORLEANS DRUMMING CHECK OUT MY BOOK AND DVD "TAKE IT TO THE STREET".

HAVE FUN AND STAY FUNKY!