

4-WAY COORDINATION

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A Method Book for
the Development of
Complete Independence
on the DRUM SET

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Introduction

This book was written for the drummer interested in developing coordination between both hands and both feet. The development of this technique will lead to complete independence.

A drummer uses both hands and both feet in playing, but until recently the feet have played a subordinate part. The authors feel there is abundant evidence in the playing of many modern drummers to indicate that the future drummer will have to be as proficient with his feet as he is with his hands.

This book assigns exactly as much work to each of the hands and feet. In other words, it will help to develop your feet until they are the equal of your hands.

In order to keep the exercises in this book as easy to read as possible, we have used the following notation:

Notes written above the top line will be played by the right hand (measure A in the example below).

Notes written below the top line will be played by the left hand (measure B in the example below).

Notes written above the bottom line will be played by the right foot (measure C in the example below).

Notes written below the bottom line will be played by the left foot (measure D in the example below).

EXAMPLE OF NOTATION

R. H. -Right hand

L. H. -Left hand

R. F. -Right foot

L. F. -Left foot

The notation consists of a single staff with a bass clef and a 2/4 time signature. A horizontal dotted line divides the staff into two sections. The top section contains measures A and B, and the bottom section contains measures C and D. Measure A has four eighth notes above the top line, labeled 'Right hand'. Measure B has four eighth notes below the top line, labeled 'Left hand'. Measure C has four eighth notes above the bottom line, labeled 'Right foot'. Measure D has four eighth notes below the bottom line, labeled 'Left foot'.

A dotted line separates the line used for the hands from the line used for the feet. This makes it easier to practice the hands or feet separately.

HAB19

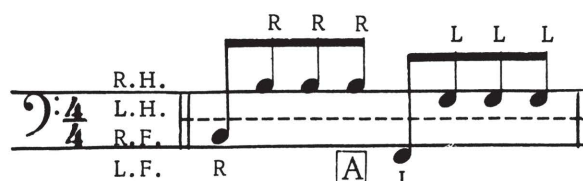
MELODIC COORDINATION

The first section of this book deals with melodic coordination. The authors use the term melodic coordination to indicate that only one hand or foot is being played at a time.

These exercises are written in 4/4 time and should be practiced slowly at first and gradually worked up to the recommended metronomic marking.

1. Practice each measure separately as in measure A from the example below:

R. H. -Right hand
L. H. -Left hand
R. F. -Right foot
L. F. -Left foot



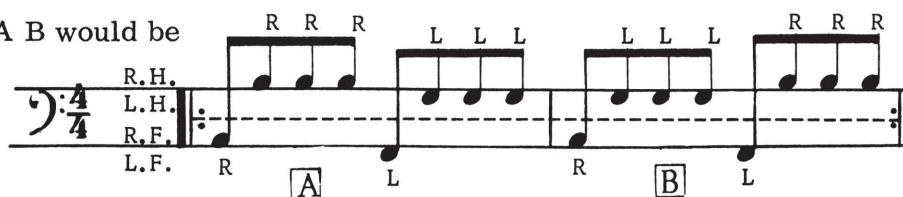
This measure is played
Right Foot, Right Hand,
R.H., R.H., Left Foot,
Left Hand, L.H., L.H.

2. Practice two measures before repeating. In this exercise you will notice the feet remain the same, but the hands in the second measure are the opposite of the hands in the first measure. Start slowly and gradually work up to the recommended metronomic marking.

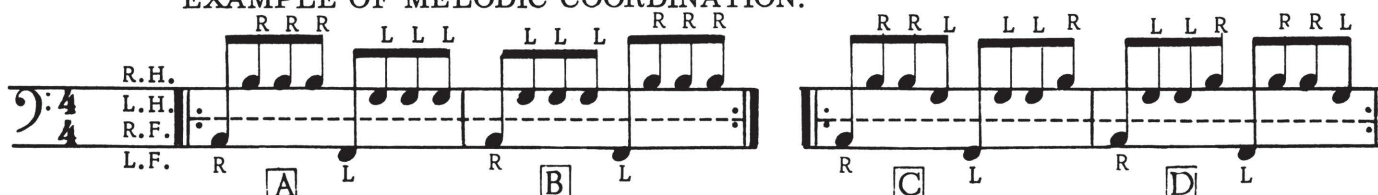
This exercise could be measure A and B or measure C and D of the example below:

This is how measures A B would be
played:

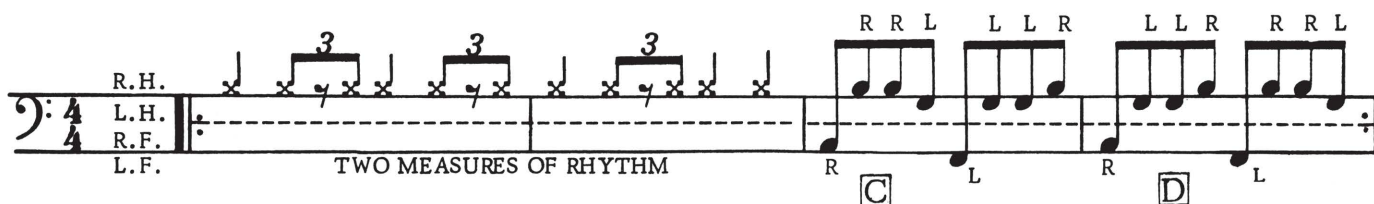
R. H. -Right hand
L. H. -Left hand
R. F. -Right foot
L. F. -Left foot



EXAMPLE OF MELODIC COORDINATION:



3. Another way to practice melodic coordination is to play two measures of rhythm first and then play two measures of melodic coordination.



Notice in this exercise we have used measures C and D from the previous example of melodic coordination. In the second measure of rhythm play only a quarter note on the fourth beat to allow more time for changing the right hand to the snare drum or tom tom.

Remember, practice slowly at first. The metronomic marking is not the maximum speed, but represents the tempo any proficient drummer should be able to attain. With diligent practice these exercises can be performed much faster than marked.

1. Practice in two-measure phrase.
2. Practice in four-measure phrase.
3. Play rhythm between each phrase.

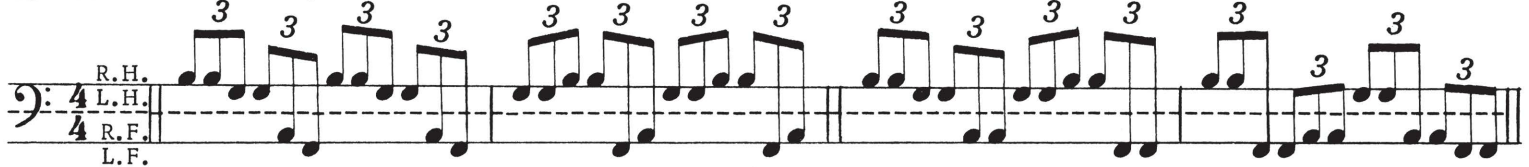
LONG ROLL SEPARATED BY FOOT NOTE (May be thought of as 5-stroke roll)



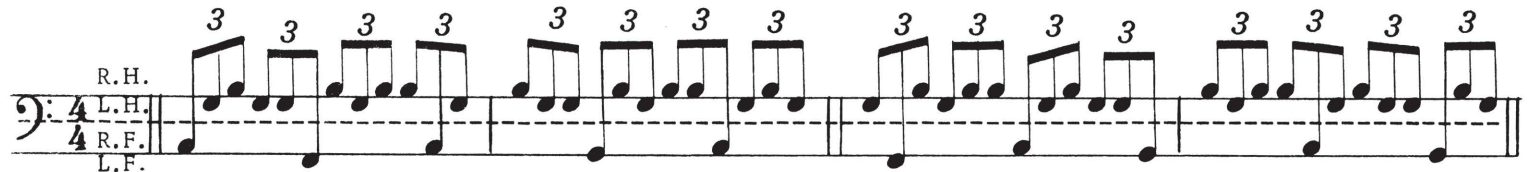
LONG ROLL SEPARATED BY FOOT NOTE (May be thought of as 7-stroke roll)



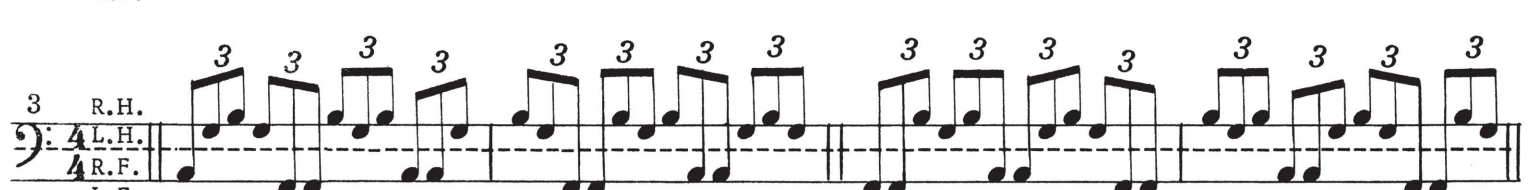
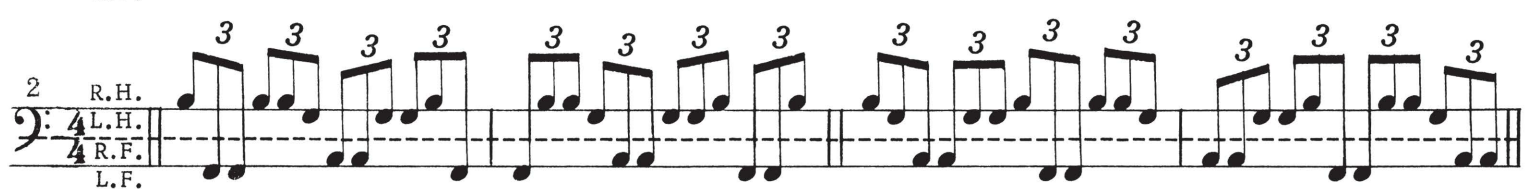
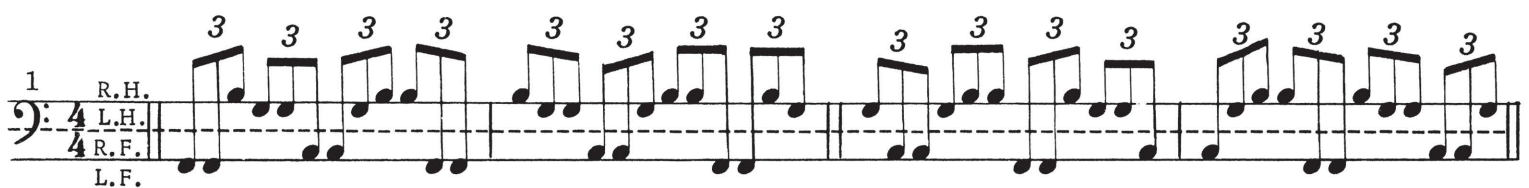
SIX STROKE ROLLS:



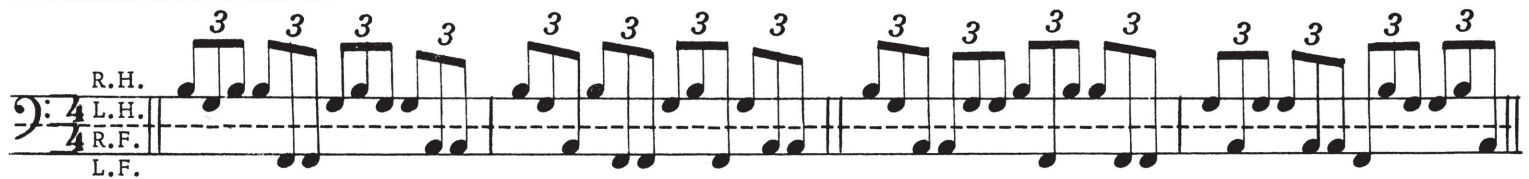
SINGLE PARADIDDLE SEPARATED BY FOOT NOTE:



DOUBLE FOOT BETWEEN 3-NOTE PATTERN:



PARADIDDLE DIDDLE



FOUR-WAY COORDINATION

In order to gain complete independence, it is necessary to develop the ear to hear more than one rhythm at the same time. The rest of this book deals with playing four rhythms at the same time: one for each hand; one for each foot.

As far as the technique of playing four independent rhythms is concerned, the drummer must feel relaxed and natural whether he is playing with one or two hands or feet or with both hands or feet. To help you feel right regardless of how many limbs are playing, practice the following exercises. In each exercise we start with one hand or foot and end with both hands and both feet being played.

$\text{♩} = 100$

1 R.H.
4 L.H.
4 R.F.
L.F.

2 R.H.
4 L.H.
4 R.F.
L.F.

3 R.H.
4 L.H.
4 R.F.
L.F.

4 R.H.
4 L.H.
4 R.F.
L.F.

$\text{♩} = 120$

5 R.H.
4 L.H.
4 R.F.
L.F.

6 R.H.
4 L.H.
4 R.F.
L.F.

7 R.H.
4 L.H.
4 R.F.
L.F.

8 R.H.
4 L.H.
4 R.F.
L.F.

The next few pages combine all the coordination we have developed so far.