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Reading Etude #4

The following rudimental etude is written in 5/4. As you play the etude, pay close attention to the rhythm, dynamics, and the repeat signs.

Moderato ♩ = 86

The musical score for Reading Etude #4 is written in 5/4 time and consists of seven staves of music. The tempo is marked **Moderato** with a quarter note equal to 86 beats per minute. The score includes various rhythmic patterns, dynamics, and repeat signs.

Staff 1: Starts with a repeat sign and a first ending bracket. The music begins with a *mf* dynamic. It features a series of eighth notes with accents, followed by a quarter note, and then a series of eighth notes with accents. The staff ends with a repeat sign.

Staff 2: Continues the pattern with a triplet of eighth notes, followed by a quarter note, and then a series of eighth notes with accents. A **Flam Tap** instruction is placed above the music, with the rhythm **R R L L** written below it. The staff ends with a repeat sign.

Staff 3: Features a first ending bracket with a triplet of eighth notes, followed by a quarter note, and then a series of eighth notes with accents. A second ending bracket follows, also with a triplet of eighth notes, followed by a quarter note, and then a series of eighth notes with accents. The staff ends with a repeat sign.

Staff 4: Continues the pattern with a series of eighth notes with accents, followed by a quarter note, and then a series of eighth notes with accents. The staff ends with a repeat sign.

Staff 5: Features a series of eighth notes with accents, followed by a quarter note, and then a series of eighth notes with accents. The staff ends with a repeat sign.

Staff 6: Continues the pattern with a series of eighth notes with accents, followed by a quarter note, and then a series of eighth notes with accents. The staff ends with a repeat sign.

Staff 7: Features a series of eighth notes with accents, followed by a quarter note, and then a series of eighth notes with accents. The staff ends with a repeat sign.

Technique Exercise #5

The following sticking patterns are the same as #1, however, we added an accent to the group of 11. Continue to focus on the body motions (whip and wrist accents and wrist pivot taps) and the stick control we have been developing throughout the Drum Channel Method.

1. *R L R L...*

2. *Group C*

3. *L...*

4. *Group C*

5. *L...*

6. *Group C*

7. *R L R L L R R L L R L R L L R R L R L R R L L*

8. *Group C*

L...

Alternating Strokes, Hands and Feet

▶ (Course 6 - lesson 9)

When playing alternating strokes between the hands and feet, the bass drum strokes used are dictated by the tempo. Slower tempos require Leg Strokes while faster tempos use Ankle Strokes. Play the following exercise slowly and gradually increase the tempo. You will discover where to switch from Leg to Ankle Strokes. Remember to keep the foot and ankle as relaxed and maximize the rebound of the beater.

L L L L *accel. poco a poco* A A A A

Hand and Foot Combinations

▶ (Course 6 - lesson 10)

The following exercises build on the hand and foot exercises introduced in level 200. These exercises are first to be played as written, with the hi hat on the downbeats. This will help develop a strong sense of the pulse and is a great as an independence builder. When you're comfortable with each exercise, orchestrate freely around the drum set and drop out the hi hat for a nice musical approach.

♩ = 80

1. L L A D A D L L 2. A D L L A D L

3. A A D A D A D 4. L L A D L A D L

5. A A A D A D A A D 6. A D A D A A D

7. A A A D A A D A A D 8. A D A D A D A A D

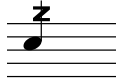
9. L L A A D A A D A A D 10. L A D A A A D

11. A A D L L L 12. L L A D L L A D

The Multiple Bounce

▶ (Course 7 - lesson 2)

Until now, we have focused solely on single and double strokes. Now, it is time to add the multiple bounce to our understanding, vocabulary and skill set. The multiple bounce is a sequence of rebound strokes that are used to create a series of single articulate notes or a sustained sound. A multiple bounce is notated with a z placed through the note stem:



To achieve a multiple bounce, simply execute a wrist pivot and drop the stick to the drumhead. If your grip is relaxed, the stick will bounce multiple times. To control the number of bounces, close your grip after the final note and the stick will return to its playing position.

Multiple Bounce Roll

One of the most useful applications of the multiple bounce is within a roll. In the BCMA Drum Grading Book series, we have only focused on open double stroke rolls, which allow the listener to hear each individual note being played. Now, with the help of the multiple bounce, we can develop a closed, sustained roll. This roll has many names. They are:

- Multiple Bounce Roll
- Closed Roll
- Concert Roll
- Buzz Roll

These are all referring a sustained roll where the listener can't hear each individual note. There is one additional roll that is a multiple bounce roll but is different than the rolls mentioned above. It's called a press roll. The press roll is a multiple bounce roll that is pressed into the drumhead for a more aggressive sound.

Notation and Genre

Often, composers will notate rolls using slashes on a note stem, not the z. So, it is up to the player to decide which roll (open or closed) is best for the musical situation. A general rule to follow is to play open rolls in rudimental pieces and closed rolls in classical music. These rules are general and can be changed based on the musical setting.

Multiple Bounce Roll Exercises

▶ (Course 7 - lesson 2)

Let's begin developing the multiple bounce roll. With your right hand, do a wrist pivot to bring the stick up and drop the stick to the snare drum allowing for a multiple bounce. Before the bounce has run out, do the same thing with the left hand, then with the right and so on... Gradually increase the speed of the wrist pivots and before you know it, you will be playing a sustained roll. Now, this does take some work and I encourage you to refer to my video demonstration for some additional tips.

Technique Exercise #1

▶ (Course 7 - lesson 9)

The following exercises use the note grouping structure of 6, 3, 3, 4. Be sure to focus on proper body motions including the whip and wrist accents and wrist pivots for taps. Rhythmic accuracy is critical.



1.

R L R L...
Group A&B

2.

R L R R L L R L L R L L R L R R
L...

3.

R L R R L L R L L R L L R R
L...

4.

R L R R L L R L L R L L R R
L...

5.

R L R R L L R L L R L L R R
L...

6.

R L R R L L R L L R L L R R L R L L R R L R R L R R L R L L

7.

R L R R L L R L L R L L R R
L...

8.

R L R R L L R L L R L L R R L R L L R R
L...

Melody

Right Hand Lead

1.
 2.
 3.
 4.
 5.
 6.
 7.
 8.

Swing Comping Exercises - Cont.

Mix orchestration between snare drum and bass drum:

1. 3

2. 3

3. 3

4. 3 3

5. 3

6. 3

7. 3

8. 3

9. 3 3

10. 3 3 3 3

11. 3 3

12. 3 3 3 3

13. 3 3

14. 3 3

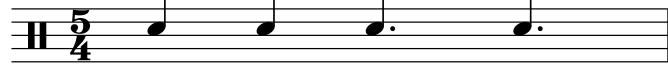
15. 3 3 3

16. 3 3 3 3 3 3 3 3

Rhythmic Vocabulary Development Method - Exercise #1

Groupings

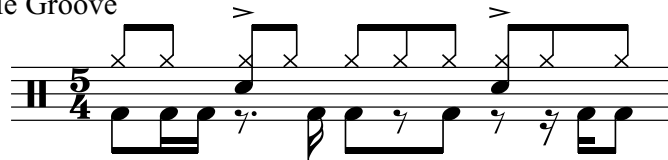
2 2 3 3



Sample Rhythm



Sample Groove



Sample Fills

