

## SINGLE STROKE EXERCISES

These single stroke exercises will develop and increase your hand-to-hand fluency. I have introduced the hand exercises and stickings which you should become comfortable with prior to moving on to the ostinato patterns that follow.

1.



RLR RLR RLR RLR RLR RLR RLR RLR L R LRL RLR L R LRL  
LRL LRL LRL LRL LRL LRL LRL LRL LRL R L RLR LRL R L RLR

Now try the same exercise using the sticking above with the simple foot ostinato.



1A.

The following single stroke exercises use more complex stickings as well as foot and hi-hat patterns. These exercises will address the “off-balance feeling” when upper & lower limbs work together with and opposite of each other.

2.



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



2A.

## DEVELOPING THE WEAKER STROKE

This section addresses the weaker stroke of doubles adding accents, while playing the ostinato.

1.

2. 

3.

4. 

5.

6. 

## PARADIDDLES

In this section we will play paradiddles, double paradiddles, and paradiddle-diddles with the accompanying ostinatos. These first four exercises will use a combination of two paradiddle-diddles, followed by a single paradiddle & reverses the sticking for the second measure. When putting the hand exercises together with ostinatos, you may want to play the feet separately before adding the hands.0

1.

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

1A. 

1B. 

1C. 

3.

RRRR R LLL R L RL R L R L LLLL L RRR L R L R L R L R



3A.

4.

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



4A.



4B.

In this tutti exercise, we start with simple quarter notes and increase the speed by moving to eighth notes, triplets and sixteenth notes in the hands using Snare & Low-tom. The bass drum & hi-hat are keeping basic time. Repeat several times.



1.

These next exercises will use a pattern from my 20 Minute Drill using two double paradiddle sets followed by a single paradiddle set. The only difference is the paradiddles are played with the feet, while the hands keep time. While working with one of my students, mentioned in *Acknowledgements*, we discovered that playing quarters with the cymbal & snare first made it easier to feel the snare on 2 and 4

7. 

(Cym)

7A. 

R.H.

7B. 

L.H.

R.H.

Now we will do the same pattern with our feet while using 8<sup>th</sup> notes on the cymbal.

8. 

(Cym)

R.H.

# SECTION IV



TARGET TEMPO  $\text{♩} = 108$

*>* 3 3 3 3 3 3 3 3 *>* 10X

RRL RRL RRL RRL RRL RRL RRL RRL R

*Segue*

*>* 3 3 3 3 3 3 3 3 *>*

LLR LLR LLR LLR LLR LLR LLR LLR L

*Segue*

*>* 3 3 3 3 3 3 3 3 *>* 10X

RRL RRL RRL RRL RRL RRL RRL RRL R

*sfz* *ff*

*Segue*

*>* 3 3 3 3 3 3 3 3 *>* 10X

LLR LLR LLR LLR LLR LLR LLR LLR L

*sfz* *ff*

**FINE**