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LESSON 55

OBJECTIVES

1. Continue with time patterns that feature hand ostinatos and rhythmic coordination.
2. Introduce accent phrases in 4/4 using the meta-sticking concept.
3. Introduce Ralph's rudimental challenges #3.

Hand Ostinatos and Rhythmic Coordination

These exercises continue developing coordination between all limbs in a timekeeping capacity. The lead hand now uses a different 8th-note and 16th-note time flow as you apply the kick and snare motifs. As you practice the examples, the key is to zone in on the motion that is being used to play and phrase the hi-hat and/or cymbal rhythm figures being played along with the other limbs.

It is important to note that the ostinato hand pattern and its phrasing is what the other limbs will lock in with, not the other way around. You should endeavor to practice in such a way that the learning is useful and transferable to actual playing experiences. This means spending some practice time improvising by using the practice materials in a creative way.

The examples are practiced using straight 16th notes and swung 16th notes (16th-note triplets). Ghost notes are optional. The open (O) symbol does not have to be applied each time the one-beat hi-hat cymbal figure is repeated. One's imagination is useful in deciding when to apply the embellishment. Do pay attention, however, to the improvement of one's technique of opening and closing the hi-hat. When the cymbal is used, play the hi-hat on beats 2 and 4 or all 4 quarter notes of the measure. The practice routine is established in the following way:

1. Pick a hi-hat or cymbal ostinato pattern, including choosing the phrasing or accent and embellishment treatment.
2. Choose a tempo.
3. Play through the examples of kick and snare rhythmic figures. This lesson reduces the bass drum rhythm activity so as to focus on the lead hand.
4. Once the routine has been practiced, you should try improvising by combining rhythmic figures to make longer phrases.
5. The goal is to make your playing sound exciting and in control, yet loose and with a good feel, not static and stiff.
6. As you gain control of the ostinatos, your focus should change to the manner in which the bass drum is being played, technically and musically. Determine what kind of motion the foot is going to use to play the notes in the rhythmic figure, and then strive for consistency.




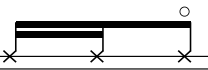
Refer to **Supplement 55A**.

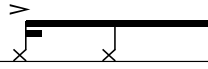
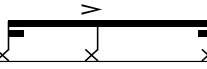
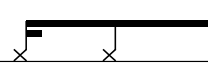
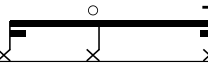
ASSIGNMENT

Practice the patterns that focus on lead-hand phrasing of a variety of time rhythms, then applied to kick and snare rhythm. These rhythms feature different 8th- and 16th-note phrases. Choose a variety of tempos and play each kick and snare motif a number of times to establish a good time flow and feel. Any of the patterns can be combined to create a longer time pattern. Practice the lead-hand phrases that are more practical at first, then attempt more challenging ones.

SUPPLEMENT 55A

1a  b  c  d 

e  f  g  h 

2a  b  c  d 

e  f  g  h 

Accent Phrases in 4/4 Using the Meta-Sticking Concept

This *Playing Techniques* course has endeavored to present numerous and applicable techniques that will allow you to use the tools that have been learned, including motion technique for hands and feet, rudiments, sticking concepts, 4-way coordination, drum set voicing methods, etc. Now, the object is to put this newly developed vocabulary to use by applying it to the examples in 4/4 that will allow you to create your own sticking flow and apply them as grooves and fills.

This method, which I call meta-sticking, is applied by deciding which hand will take each accent in the phrase. These accent phrases combine odd- and even-numbered groupings in a syncopated flow. The procedure is as follows:

1. Pick a pattern.
2. Choose a meta-sticking or which hand takes each accent.
3. Choose a tempo and a style.
4. Choose a voicing on the set as a groove or fill.
5. Play.

As the phrase is developed, consider the following options:

1. Alter the sticking and vary the sound of the phrase.
2. Add embellishments to any of the notes. For example, flam the accent note or diddle the unaccented note(s).
3. Change the tempo and/or the feel.

The bass drum can be applied in a variety of ways:

1. Follow the right-hand accents.
2. Set up the backbeat accents.
3. Play as an independent ostinato.
4. Alter the bass drum for pattern variations.

Refer to **Supplement 55B**.

ASSIGNMENT

Practice the exercises that apply the meta-sticking method to various accent phrases in 4/4. The number of accents in each phrase will be what determines the meta-sticking choice. For example, #1 has 5 accents. The following meta-sticking options are available:

RRRR - LLLL
RLRR - LRLL
RRLR - LLRL
RRRL - LLLR
RLLL - LRRR
RRLL - LLRR
RLLR - LRRL
RLRL - LRLR

You now see the number of possibilities; each one will create a different application on the drum set using the exact same accent phrase. Exercises with more accents will increase the number of meta-sticking possibilities. Choose one or two meta-sticking approaches for each phrase.

SUPPLEMENT 55B



1 > > > > > 2 > > > > >

3 > > > > > 4 > > > > >

5 > > > > > 6 > > > > >



7 > > > > > 8 > > > > >



9 > > > > > 10 > > > > >

11 > > > > > 12 > > > > >

13 > > > > > 14 > > > > >

15 > > > > > 16 > > > > >

17  18 

19  20 

Ralph's Rudimental Challenges #3

The course has covered most of the standard (and not-so-standard) snare drum rudiments that a well-trained drummer needs to know. This training will now be put to the test by presenting challenging rudimental phrases. These exercises feature flam paradiddle-diddles, which invert from hand to hand. The goal is twofold:


1. To learn to execute the phrase(s) in the best possible way at a variety of tempos.
2. To work toward establishing rudimental etudes that will include many of these phrases.

Refer to **Supplement 55C**.


ASSIGNMENT

Practice Ralph's rudimental challenges #3. These exercises feature the flam paradiddle-diddle, or Category 2 sticking. Feel free to voice the accents and embellish them as well. You may also diddle any of the unaccented notes.

SUPPLEMENT 55C

1 

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

2 

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

3

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

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

4

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

