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# LESSON 37

## OBJECTIVES

1. Introduce Variation #3 with a 4-note group in 4/4 and sequence note value rates from quarter notes to 32nd notes and back, now with 3 hand strokes and the bass drum in the second position.
2. Continue with 2-bar hand-to-hand and Category 5 sticking, now in 12/8.
3. Add ostinatos to the above phrases.
4. Continue with roll development.

### Variation #3 Using a Sequence of Quarter Note to 32nd Note and Back

We continue with a 4-note group (now with the second note in the bass drum) applying that group to note value rates. The note value rates start with quarter notes and then subdivide in sequential order to 32nd notes, then expand back to quarter notes. The triplet value will be part of the sequence. The goal is to learn to control shifting note value rates and hand and foot control, ideas that will eventually be applied when playing music.

The accent note is the beginning of the sequence. However, voicing the notes can change the emphasis of the notes based on tone and pitch. It is always important to maintain awareness of the first note of the group so that you do not confuse where the downbeat of the bar is. Sticking is optional, although you may want to create the same sticking for each note value rate at first, then begin to explore other sticking procedures, based on drum set voicing. The order of note values is as follows:

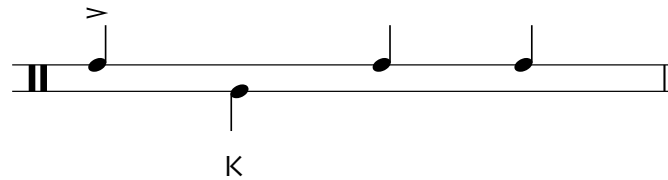
1. Quarter notes
2. Quarter-note triplets
3. 8th notes
4. 8th-note triplets
5. 16th notes
6. 16th-note triplets
7. 32nd notes

The time-keeping instrument is the hi-hat on the quarter-note pulse. If this is too challenging, use a metronome for tempo accuracy. The single bass drum note uses a leg stroke. Refer to **Supplement 37A**.

## ASSIGNMENT

Practice Variation #3 as it gets applied to note value rates from quarter notes to 32nd notes and back again. The bass drum now is the second note in the group, challenging your ability to maintain good timekeeping and control of the sequence of notes. Sticking is optional as is voicing of any or all of the notes. This may challenge the ear to maintain the organization of the group and to know where the downbeat of the bar is. The triplet is particularly challenging due to the cross-rhythmic effect of the group.

## SUPPLEMENT 37A



### Hand-to-Hand and Category 5 Sticking in 12/8

A Category 5 sticking method includes 5 single strokes followed by any number of double strokes or diddles. The smallest note grouping is 7 notes, then 9, 11 etc. Any and all of the single strokes may be accented while the double strokes remain soft and unaccented.

Once the sticking of both types become controlled on the snare drum, begin to voice the accents on the toms and the cymbals with bass drum support. These phrases are also to include an ostinato of some type (See **Supplement 37C**). Refer to **Supplement 37B** for the Category 5 sticking exercises.

### ASSIGNMENT

Practice the 2-bar 8th-note phrases that use hand-to-hand (#1-6) and Category 5 sticking (#7-12) in 12/8. The motions are the same for both sticking types. You may voice the accents on any drum set instrument and add the bass drum for any cymbal voicing. Play the hi-hat on the quarter-note pulse. If too challenging, use a metronome for tempo accuracy. Always strive for a fluid application.

## SUPPLEMENT 37B



1

2

3

4

5

6

7

8

9

10

11

12

### Ostinatos

As always, you are to add an ostinato to the hand phrases in order to learn to control independence between the hands and feet. Choose the one that is most suitable and that you are able to control. Refer to **Supplement 37C**.

## ASSIGNMENT

Add an ostinato or two of your choice to the above hand phrases in 12/8. Focus on remaining in control of the independent lines of rhythm. Due to future application of these ostinatos, strive for a good feel as you practice.

## SUPPLEMENT 37C

1 2 3

4 5 6

### Diddle Development

This roll routine adds diddles as it proceeds, eventually leading to the open double-stroke or closed roll, depending on which one you are applying. The single diddle note may apply a single hand buzz when practicing the closed rolls. Maintain a steady tempo and focus on each hand sounding the same. The first bar is a check pattern. Thereafter, you may repeat each measure as you desire. Refer to **Supplement 37D**.

# ASSIGNMENT

Practice the roll development sequence using open double-stroke and closed rolls. The single diddle may be played closed with one hand only by buzzing the note. Repeat each measure as many times as desired. Maintain a steady tempo.

## SUPPLEMENT 37D

1



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



