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LESSON 14

OBJECTIVES

1. Reinforce the previous lesson materials by applying hand-to-hand sticking to an 8-bar 16th-note accent phrase in 4/4.
2. Use the same 8-bar phrase and apply Category 1 sticking in 4/4.
3. Apply appropriate foot ostinato patterns to the above phrases.
4. Continue with foot motion development.

Eight-Bar Phrase Using Hand-to-Hand Sticking in 4/4

These phrases are intended to continue developing and reinforcing the motions that have been the focus of this book. In addition, the application of these techniques to a longer phrase will provide for a more musical approach and performance.

It is important for you to recognize which type of accent motion is appropriate, depending on the rhythmic phrase and the sticking approach. For example, it is not practical to make two Moeller motions in succession with the same hand. Wrist accents are used instead.

Control, not speed, is the goal. Set the metronome speed appropriately. Use a simple hi-hat and/or bass drum support to begin with (e.g., downbeat bass drum, 2 & 4 hi-hat). Then, use the foot ostinatos that are part of this lesson. Any unaccented single stroke may apply a diddle motion. You may also choose to voice the accents melodically on the toms. See **Supplement 14A**.

ASSIGNMENT

Practice the 8-bar accent phrase in 4/4 that uses a hand-to-hand sticking. Focus on proper motion, tom and cymbal orchestration, and overall smooth execution. Unaccented single strokes may apply a diddle. Any of the foot ostinatos in Supplement 14C may be applied according to your current ability.

SUPPLEMENT 14A



Eight-Bar Category 1 Sticking in 4/4

Category 1 sticking will be a greater challenge due to the sticking procedure. It is important to maintain the appropriate sticking for accuracy. On the repeat of the phrase, the first note will now start with the opposite hand. You need to be able to have the ability to lead with the left hand for total control on the drum set. If possible, voice the accents on the toms and cymbals with bass drum support. Refer to **Supplement 14B**.

ASSIGNMENT

Practice the 8-bar phrase using a Category 1 sticking. If necessary, write in the sticking where you feel you are having difficulty. Remember that, upon repeat, the sticking moves to the opposite hand. Add to this the ostinatos in this lesson. If still too challenging, play a simpler foot pattern until you are ready.

SUPPLEMENT 14B

The musical notation for Supplement 14B consists of four staves, each containing a sequence of rhythmic exercises. The time signature is 2/4, indicated by a '2' above the first staff and a '4/4' below the first staff. The exercises are composed of 16th-note patterns. The first staff begins with a '2' above the first measure, followed by a series of 16th-note groups with accents (^) and dynamic markings (>). The second and third staves continue with similar patterns, alternating between accents and dynamic markings. The fourth staff concludes with a repeat sign (double bar line with two dots) at the end.

Applying Foot Ostinatos

You will choose an appropriate foot ostinato pattern and apply it to the 16th-note phrases of **Supplements 14A and B**. Your choice is dependent upon your ability to manage the coordination between the hands and feet and the hand rhythmic phrase itself. The option is to simplify the ostinato so that more focus can be given to the hands and the sticking. Eventually, however, you will want to attack these ostinatos, which improves overall coordination, 4-way independence and taking advantage of useful ostinatos.

Continued attention to body balance, particularly the upper portion, is essential for an improved performance and sense of control. Refer to **Supplement 14C**.

ASSIGNMENT

Practice the foot ostinatos. It is important to maintain good motion technique as the patterns are played. The body eventually grows accustomed to the physical motion as the muscles begin to remember the motions. Then, apply these to the exercises in **Supplements 14A and B**.

SUPPLEMENT 14C

The image displays four staves of musical notation for drum exercises, numbered 1 through 12. Each staff begins with a double bar line, a 4/4 time signature, and a repeat sign. The exercises are as follows:

- Exercise 1:** A sequence of four measures. The first measure contains four quarter notes (Bass Drum). The second measure contains four eighth notes (Hi-Hat). The third and fourth measures each contain two eighth notes (Hi-Hat) followed by two quarter notes (Bass Drum).
- Exercise 2:** A sequence of three measures. The first measure contains four quarter notes (Bass Drum). The second and third measures each contain two eighth notes (Hi-Hat) followed by two quarter notes (Bass Drum).
- Exercise 3:** A sequence of three measures. The first measure contains four quarter notes (Bass Drum). The second and third measures each contain two eighth notes (Hi-Hat) followed by two quarter notes (Bass Drum).
- Exercise 4:** A sequence of three measures. The first measure contains four quarter notes (Bass Drum). The second and third measures each contain two eighth notes (Hi-Hat) followed by two quarter notes (Bass Drum).
- Exercise 5:** A sequence of three measures. The first measure contains four quarter notes (Bass Drum). The second and third measures each contain two eighth notes (Hi-Hat) followed by two quarter notes (Bass Drum).
- Exercise 6:** A sequence of three measures. The first measure contains four quarter notes (Bass Drum). The second and third measures each contain two eighth notes (Hi-Hat) followed by two quarter notes (Bass Drum).
- Exercise 7:** A sequence of three measures. The first measure contains four quarter notes (Bass Drum). The second and third measures each contain two eighth notes (Hi-Hat) followed by two quarter notes (Bass Drum).
- Exercise 8:** A sequence of three measures. The first measure contains four quarter notes (Bass Drum). The second and third measures each contain two eighth notes (Hi-Hat) followed by two quarter notes (Bass Drum).
- Exercise 9:** A sequence of three measures. The first measure contains four quarter notes (Bass Drum). The second and third measures each contain two eighth notes (Hi-Hat) followed by two quarter notes (Bass Drum).
- Exercise 10:** A sequence of three measures. The first measure contains four quarter notes (Bass Drum). The second and third measures each contain two eighth notes (Hi-Hat) followed by two quarter notes (Bass Drum).
- Exercise 11:** A sequence of three measures. The first measure contains four quarter notes (Bass Drum). The second and third measures each contain two eighth notes (Hi-Hat) followed by two quarter notes (Bass Drum).
- Exercise 12:** A sequence of three measures. The first measure contains four quarter notes (Bass Drum). The second and third measures each contain two eighth notes (Hi-Hat) followed by two quarter notes (Bass Drum).

Developing Bass Drum and Hi-Hat Technique

These examples continue to focus on proper foot motion according to the techniques presented in this book. Set the metronome and gauge your daily and weekly progress. Each foot has its own rhythm and motion, both which need constant attention when playing. Refer to **Supplement 14D**.

ASSIGNMENT

Practice the exercises for the development of proper foot motion. The preparation stroke is a prime focus for both the leg (single) stroke and the ankle (rebound) stroke motions. Practice at a fast enough tempo to assure that the ankle motion is being used properly.

SUPPLEMENT 14D

1 $\frac{4}{4}$ P A D :||: $\frac{3}{4}$ P A D :||: P A D :||
L

4 $\frac{2}{4}$ P A D :||: P A D :||: $\frac{3}{4}$ P A D :||
L L L 3 3

7 $\frac{3}{4}$ P A D :||: $\frac{2}{4}$ D P A :||: P A D :||
L 3 3 L 3

10 $\frac{2}{4}$ P A D :||: $\frac{4}{4}$ A D P A D P :||: $\frac{4}{4}$ P A D P A D :||
L 3

13 $\frac{4}{4}$ L P L P A D P :||: A D P L P L P :||: D P A D P A :||
L

2 3 4 5 6 8 9 11 12 14 15

