

## TABLE OF CONTENTS

Introduction.....	5
Objectives.....	5
How to Practice These Materials.....	6
Recommended Materials.....	8
Dedication.....	8
Lesson 16.....	11
Lesson 17.....	18
Lesson 18.....	26
Lesson 19.....	33
Lesson 20.....	40
Lesson 21.....	48
Lesson 22.....	55
Lesson 23.....	61
Lesson 24.....	67
Lesson 25.....	75
Lesson 26.....	82
Lesson 27.....	88
Lesson 28.....	95
Lesson 29.....	103
Lesson 30.....	109

# LESSON 28

## OBJECTIVES

1. Apply flams to hand-to-hand and Category 2 sticking as one-bar phrases in 4/4 and 12/8 from a previous lesson.
2. Apply hand-to-hand and Category 3 sticking to two-bar phrases in 3/4.
3. Continue with developing foot control, now as grooves.

## Applying Flams to Hand-to-Hand and Category 2 Sticking

As we continue to add flams to previous accent phrases, the focus is on the following:

1. Keep the grace notes low to the head.
2. Prepare accents with the proper prep motion.
3. Two accents or more in succession with the same hand use a whip accent followed by one or more wrist accents, unless there is ample time to prepare for another whip stroke.
4. Stay relaxed, especially for phrases that put several notes in succession with the same hand.

Refer to **Supplement 28A**.

## ASSIGNMENT

Practice the flam phrases that use hand-to-hand (#1-8) and Category 2 (9-16) sticking. Observe how each hand is executing the phrase. Separate the hands if necessary to investigate the motion of each hand.

## SUPPLEMENT 28A

1



2



3

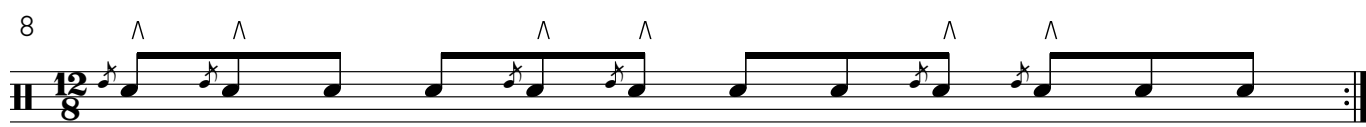


4 

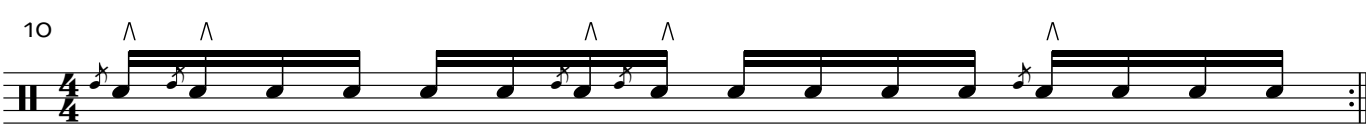
5 

6 

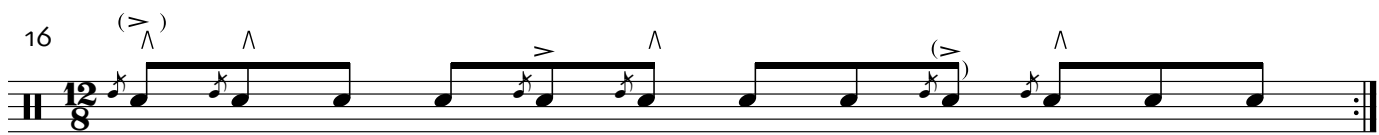
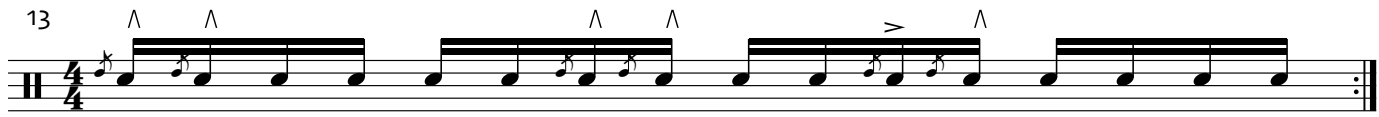
7 

8 

9 

10 

11 



### Two-Bar Hand-to-Hand and Category 3 Sticking Phrases in 3/4 and 12/8

Hand-to-hand and Category 3 sticking can have as many as 3 accents in succession, which requires that the third accent must use a wrist motion since it is following the whip motion of the first accent. The middle accent can still use a whip motion.

By separating the motion of each hand, you can see what the motion and rhythm of one hand is. Once comfortable with the phrases, begin voicing the accents on the toms and add the bass drum when using the cymbals. Refer to **Supplement 28B**.

### ASSIGNMENT

Practice the two-bar hand-to-hand (#1-8) and Category 3 (#9-16) sticking phrases in 4/4 and 12/8. Feel free to voice the accents on the toms. When the cymbals are used, support with the bass drum.

SUPPLEMENT 28B



1

Musical staff 1: Treble clef, 3/4 time signature. Four measures of eighth-note patterns. Measures 1-3 have slurs and accents (^) over pairs of notes. Measure 4 has slurs and accents over pairs of notes, with a dynamic accent (>) on the first note of each pair.

2

Musical staff 2: Treble clef, 3/4 time signature. Four measures of eighth-note patterns. Measures 1-3 have slurs and accents over pairs of notes. Measure 4 has slurs and accents over pairs of notes, with a dynamic accent (>) on the first note of each pair.

3

Musical staff 3: Treble clef, 3/4 time signature. Four measures of eighth-note patterns. Measures 1-3 have slurs and accents over pairs of notes. Measure 4 has slurs and accents over pairs of notes, with a dynamic accent (>) on the first note of each pair.

4

Musical staff 4: Treble clef, 3/4 time signature. Four measures of eighth-note patterns. Measures 1-3 have slurs and accents over pairs of notes. Measure 4 has slurs and accents over pairs of notes, with a dynamic accent (>) on the first note of each pair.

5

Musical staff 5: Treble clef, 12/8 time signature. Four measures of eighth-note patterns. Measures 1-3 have slurs and accents over pairs of notes. Measure 4 has slurs and accents over pairs of notes, with a dynamic accent (>) on the first note of each pair.

6

Musical staff 6: Treble clef, 12/8 time signature. Four measures of eighth-note patterns. Measures 1-3 have slurs and accents over pairs of notes. Measure 4 has slurs and accents over pairs of notes, with a dynamic accent (>) on the first note of each pair.

7

Musical staff 7: Treble clef, 12/8 time signature. Four measures of eighth-note patterns. Measures 1-3 have slurs and accents over pairs of notes. Measure 4 has slurs and accents over pairs of notes, with a dynamic accent (>) on the first note of each pair.

8

Musical staff 8: Treble clef, 12/8 time signature. Four measures of eighth-note patterns. Measures 1-3 have slurs and accents over pairs of notes. Measure 4 has slurs and accents over pairs of notes, with a dynamic accent (>) on the first note of each pair.

9 Musical staff 9: 3/4 time signature. The staff contains two measures of music. The first measure has two groups of four eighth notes, each with an accent (^) above it. The second measure has two groups of four eighth notes, each with an accent (^) above it. The piece ends with a repeat sign.

10 Musical staff 10: 3/4 time signature. The staff contains two measures of music. The first measure has two groups of four eighth notes, each with an accent (^) above it. The second measure has two groups of four eighth notes, each with an accent (^) above it. The piece ends with a repeat sign.

11 Musical staff 11: 3/4 time signature. The staff contains two measures of music. The first measure has two groups of four eighth notes, each with an accent (^) above it. The second measure has two groups of four eighth notes, each with an accent (^) above it. The piece ends with a repeat sign.

12 Musical staff 12: 3/4 time signature. The staff contains two measures of music. The first measure has two groups of four eighth notes, each with an accent (^) above it. The second measure has two groups of four eighth notes, each with an accent (^) above it. The piece ends with a repeat sign.

13 Musical staff 13: 12/8 time signature. The staff contains two measures of music. The first measure has two groups of four eighth notes, each with an accent (^) above it. The second measure has two groups of four eighth notes, each with an accent (^) above it. The piece ends with a repeat sign.

14 Musical staff 14: 12/8 time signature. The staff contains two measures of music. The first measure has two groups of four eighth notes, each with an accent (^) above it. The second measure has two groups of four eighth notes, each with an accent (^) above it. The piece ends with a repeat sign.

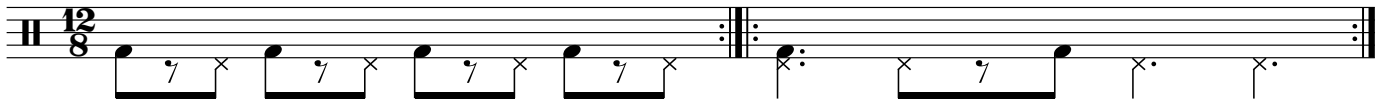
15 Musical staff 15: 12/8 time signature. The staff contains two measures of music. The first measure has two groups of four eighth notes, each with an accent (^) above it. The second measure has two groups of four eighth notes, each with an accent (^) above it. The piece ends with a repeat sign.

16 Musical staff 16: 12/8 time signature. The staff contains two measures of music. The first measure has two groups of four eighth notes, each with an accent (^) above it. The second measure has two groups of four eighth notes, each with an accent (^) above it. The piece ends with a repeat sign.



11

12



### Developing Foot Control

These examples continue to develop foot control using the various motions set forth in this course, now with the hands. The hands are independent of the bass drum motion. The pattern in the lead hand establishes tempo and feel. Keep a record of your progress to measure control and speed and refer to **Supplement 28D** for the exercises.

### ASSIGNMENT

Practice the groove patterns that continue to focus on foot control. Use a variety of tempos. Use of a metronome is strongly suggested. Remember that the lead hand is in control of time and feel.

### SUPPLEMENT 28D



