
Table of Contents

Key.....	ii
About the Authors.....	iii
Introduction.....	vi
“Why The Weaker Side?”.....	vii
Systems for Practicing The Weaker Side.....	viii
Section 1: Straight Triplets.....	1
Section 2: Straight Sixteenths.....	11
Section 3: Broken Triplets.....	20
Section 4: Broken Sixteenths.....	33
Section 5: Flam Triplets.....	40
Section 6: Flam Sixteenths.....	46

Key



S=Strong Side
W=Weaker Side

Note: In order to keep the pages uncluttered, the letters S and W appear only in the first measure of each section. The notes on the top line are always played by the weaker side, while notes on the bottom are played by the stronger side. All notes should be played on one sound source.

Other forthcoming books from Wisdom Media Publications that work in conjunction with this book include:

Open-Handed Playing by Claus Hessler and Dom Famularo

Pedal Control by Dom Famularo and Joe Bergamini

8th-Note Rock and Beyond by Glenn Ceglia

Please check our website, wisdom-media.com, for information about current and future releases.

Introduction

In my global travels to over 50 countries, I have met thousands of drummers. The most common challenge they have all asked about is developing balance between their hands and feet.

The Weaker Side is the first step to achieving balance between all limbs. Imagine how much more control you would have in your playing if your hands and feet were equal in execution!

This book is about programming muscle strength into your weaker side. The ultimate objective is to be able to perform any idea you hear in your head. The better your skill, the easier it is for you to consistently express your ideas.

Art is all about expression!
Technique is the ability and vocabulary to unleash what you feel!

Controlling the sticks and pedals requires muscular strength. If your technique is unbalanced, it is like walking with one foot on the curb and the other in the street. It feels uncomfortable. The exercises in this book are set up to concentrate on your weaker muscles. *The Weaker Side* is about putting a focus on the lesser-used side of your body.

Knowing the techniques in my book *It's Your Move* is very important to assist in achieving relaxed and consistent results. Fluid movement creates a fluid sound, relaxed movement creates a relaxed sound, consistent movement creates a consistent sound, and tense movement creates a tense sound. This book is about achieving a fluid, relaxed, consistent and balanced sound!

Enjoy developing your weaker side and the resulting freedom of expression.

-Dom Famularo
Drumming's Global Ambassador



"Why The Weaker Side?"

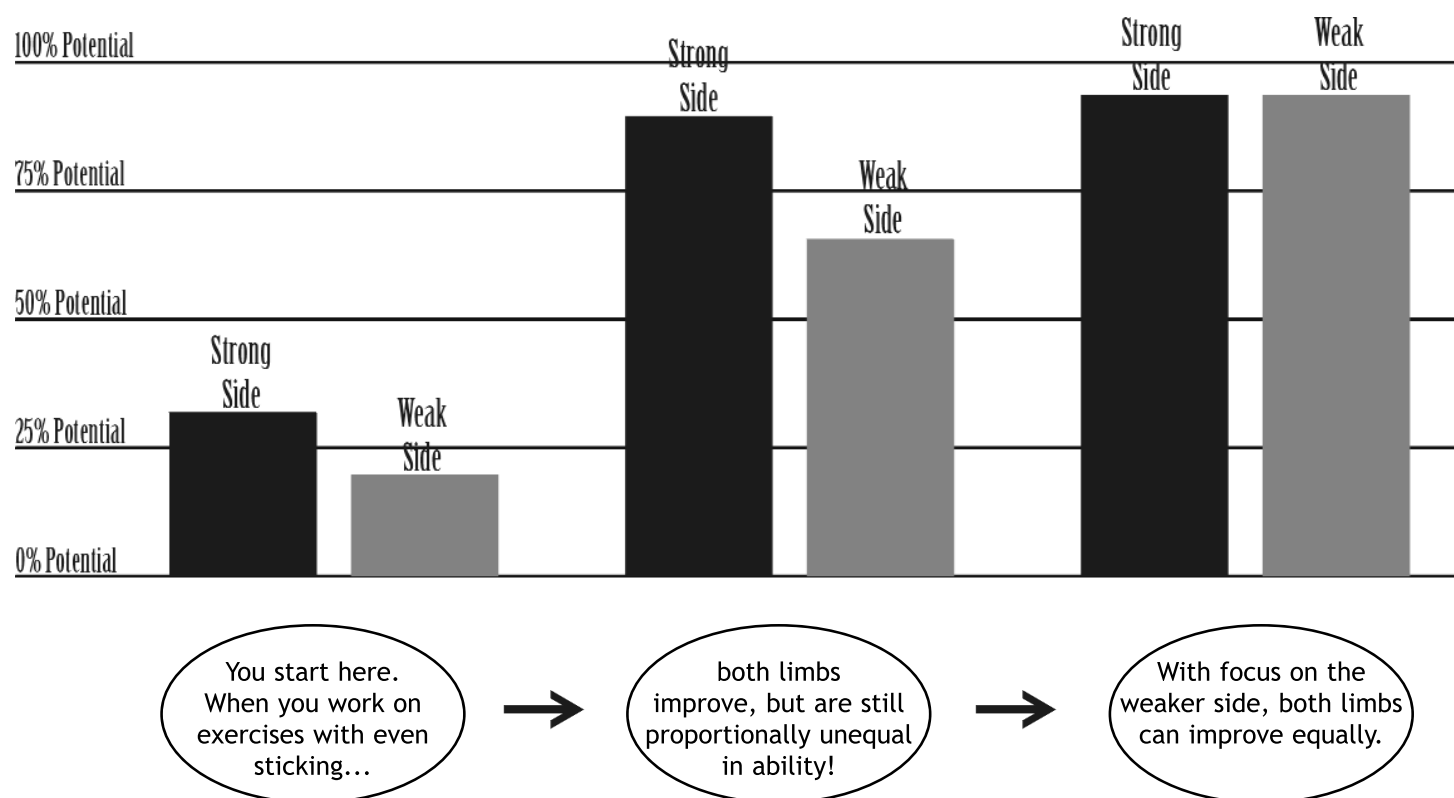
In any art form or sport, it's important to think about technique. Technique is a tool that will help you express what you feel, and good technique will stop you from hurting yourself. We know a certain technique is better than another by the results we get from using it. All great drummers have one thing in common in their technique: they can play well with both hands and feet.

A challenge I see with my students is that one hand or one foot is weaker than the other. The most common question my students ask is how to improve the weaker side. We are in the evolution of drumming. With this book, the drummer will focus on the ultimate goal of being able to play everything with both hands and feet equally. This is what I call freedom! It affects the way you play, the way you sound and also the way you set up your drums.

The evolution of drumming and music creates new challenges. We cannot resolve a challenge without changing the thought process that created the challenge. This book will help you think differently and focus on the most important thing: the weak part of your technique. It is very helpful for us to know our strengths and weaknesses. When we acknowledge weakness, it leads to action. But remember, there is no shortcut! It's all about doing a little bit everyday. We must plant the seed, water it every day, and be patient as it grows. But this process will lead to constant and never-ending improvement. Consistency will guarantee your success in technique, drumming, and in life!

Have fun and good luck with this material.

-Stephane Chamberland



Systems for Practicing The Weaker Side

This book is designed as a long calisthenic workout to develop your weaker side. We suggest that each exercise be played for one minute. There are 30 exercises per page, so each one-page practice session will take 30 minutes to complete. Work on each page for one week, then move on to the next page. There are 52 pages of exercises, thus this book will provide a one-year focus on your weaker side.

Routine # 1: Play with hands only (no feet). Play each exercise for one minute, and move directly to the next exercise without stopping. Choose a tempo which allows you to play each exercise for one minute comfortably. At slower tempos use full strokes and at medium tempos use half strokes. Relax and use the “free stroke” (see *It's Your Move*) to let the rebound assist in stretching and strengthening your muscles.

Routine # 2: Play each exercise with the feet only. Keep the heels down to isolate the ankle muscles. The tempo should allow you to feel a slight burning in your muscles (indicating development and strengthening), but no tension or pain. Do not pull your feet up; think down and play down. Relax!

Routine # 3 (optional): Play the exercises using your hands and feet together. This will lock in your feeling with all four limbs.

IT IS VERY IMPORTANT to pay close attention to your technique while practicing this book. Overexertion and/or practicing with tension is counterproductive and damaging. If you notice any pain while practicing, STOP PLAYING. Playing these exercises for 30 minutes nonstop is an intense drum workout, and some players may opt to work up to it gradually. This is especially true if you have not spent a great deal of previous time working on your form. Some shorter versions of the above-recommended routine would be:

Play each exercise 30 seconds for a total of 15 minutes each page/routine.
Play each exercise 15 seconds for a total of 7½ minutes each page/routine.

Please be aware that the potential for a repetitive strain injury increases if your technique, relaxation, posture, and other factors are not carefully attended to. Always seek out the guidance of a professional private instructor.

The Weaker Side is intended as a follow-up book to *Stick Control* by George L. Stone. It will achieve its greatest results if you have completed *Stick Control* first.

Use a metronome as a gauge for improvement. Increase the tempo only if there is no tension in your hands/feet. You should also vary the metronome marking from week to week.

Use a clock with a second hand to make sure that each exercise is played for the recommended amount of time. Practice slowly at first to gain an understanding of each pattern.

The Weaker Side will help you in balancing the feeling and control with your hands and feet. This balance will improve your everyday playing on the drumset.

In order to stretch and strengthen the muscles, the book was written with no accents to encourage playing from your wrists. However, if you practice the exercises using finger movement (or any other technique) the book will also help your weaker side. Future books in this series will employ accents and the Moeller movement using pull-outs and control strokes once your technique is balanced.

The authors also recommend these hand-development books:

Stick Control by George L. Stone

Accents and Rebounds by George L. Stone

Master Studies 1 & 2 by Joe Morello

It's Your Move by Dom Famularo and Joe Bergamini

Accent on Accents by Elliot Fine

World of Flams by Dan Tomlinson

Enjoy the workout and have fun!

Section 1: Straight Triplets

1 2 3

4 5 6

7 8 9

10 11 12

13 14 15

16 17 18

19 20 21

22 23 24

25 26 27

28 29 30

The image displays 30 musical exercises, each consisting of a single staff with a 4/4 time signature. Each exercise is a straight triplet, indicated by a '3' above the notes. The exercises are arranged in a grid of 10 rows and 3 columns. The first exercise (1) includes the letters 'S W W W W W W W W W W W' below the staff. The remaining exercises (2-30) follow a similar pattern of four groups of four eighth notes, each group beamed together and marked with a triplet '3'. Each exercise ends with a double bar line and repeat dots. The exercises are numbered 1 through 30 in bold black text above each staff.