

Table of Contents

Dedication and Acknowledgements. 3

Preface

Fundamental Drumstick Control; Single Paradiddle;
Transfer Value 4

The Muscle Groups; Percussion Strokes 5

Metronome Games; How to Use the Book;
Rhythmic Ratios; Focus Concepts. 6

Chapter 1: Accented Single Strokes

Single-Stroke Accent to Tap (Hands Separate) 8

Accented Single-Stroke Builders
(Independence Approach 10

Accented Single-Stroke Roll (Independence Approach) . . 13

Accented Single Strokes
(Building Up Common Figures) 14

Accented Single-Stroke Triplets (“Swing” Bucks). 18

Accented Single Strokes (The Grids). 19

Accented Single Strokes
(Duple and Triple Combinations) 22

Accented Single Strokes
(Drumset Applications—Time Functioning). 23

Accented Single Strokes
(Drumset Applications—Fills & Solos). 24

Chapter 2: Accented Double Strokes

Accent to Double Stroke (Hands Separate). 26

Accent to Double/Drag Builders
(Independence Approach) 28

Accent to Double/Roll Builders
(Independence Approach) 30

Accent to Double/Paradiddle Builders
(Independence Approach) 31

Accent to Double (Independence Exercises). 34

Accent to Double Strokes
(Paradiddle Chop-Building Combinations) 35

Accent to Double Strokes (The Grids). 38

Accented Double Strokes
(Drumset Application—Time Functioning) 41

Accented Double Strokes
(Drumset Application—Solos and Fills). 42

Chapter 3: Buzz & Multiple Bounce Rolls

Buzz, Multiple-Bounce & Orchestral Roll Builders
(Hands Separate). 44

Closed Roll Builders
(Independence Approach—Duple). 45

Closed Roll Builders
(Independence Approach—Triple) 46

Closed Roll Builders 47

Rolls in Marches. 50

Closed Rolls (Roll Chart) 51

Buzz Roll (Drumset Application—Time Functioning) 52

Chapter 4: Drags

The Drag 54

Drag Rudiment Exercises (Skeleton Approach). 56

Four-Stroke Ruff Exercises 57

Double-Drag Tap (Skeleton Approach) 58

Lesson 25 (Hands-Separate Approach) 59

Drag Paradiddle #1 (Hands-Separate Approach);
Drag Paradiddle #2 (Hands-Separate Approach);
Single Ratamacue (Skeleton Approach) 60

Double Ratamacue (Skeleton Approach) 61

Triple Ratamacue (Skeleton Approach) 62

Drag Rudiments
(Drumset Application—Fills and Solos). 63

Chapter 5: Flams

The Flam Rudiments (Hands-Separate Approach);
Symmetrical Flam Rudiments 66

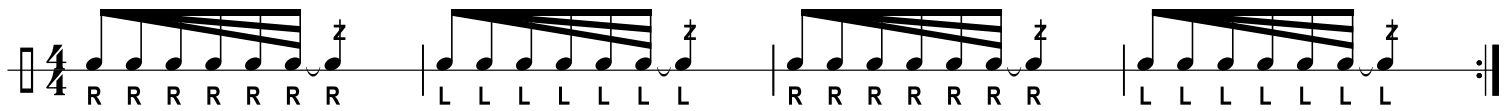
Asymmetrical Flam Rudiments 72

Flam Rudiments (The Grids) 74

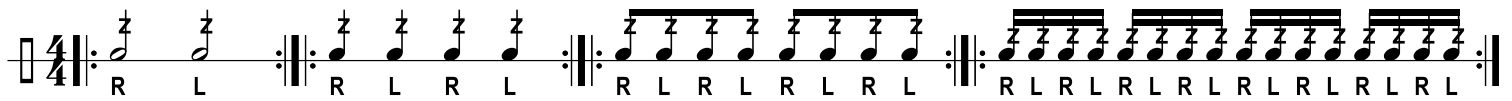
Flam Rudiments (Drumset Application—Fills & Solos) . . . 76

Snare and Bass Drum Practical Independence. 77

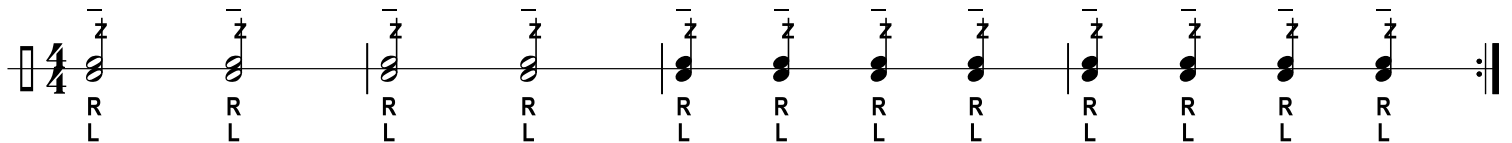
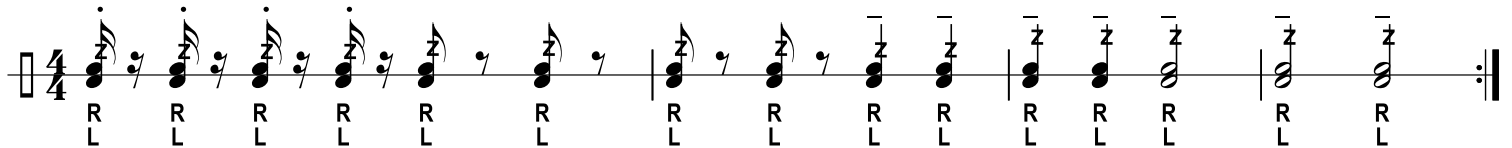
buzz, multiple-bounce & orchestral roll builders (hands separate)

Closed Roll Builder #1**Focus Concepts**

1. Allow each stroke to bounce for as long as possible.
2. Pay attention to the amount of squeeze at the fulcrum (between the thumb and index finger) used for each length.
3. Avoid the temptation to remove your middle finger.
4. Practice the following exercise at all dynamic levels, especially pianissimo.

Closed Roll Builder #2 — The Pressed Roll**Focus Concepts**

1. Again, allow each stick to bounce as long as possible within the given rhythm of the "skeleton." In playing rolls, the rhythmic hand speed is referred to as a "skeleton." For example, sixteenth notes are used as the "roll skeleton" in measure 4 of this exercise.
2. Although sometimes notated with slashes through the stem, some contemporary scores delineate "closed, buzz, concert or orchestral rolls" with a "z" through the stem. Traditionally, this notation system was not used so a roll interpretation (being either open or closed) depends on the performance situation. Most rolls in orchestral and concert band situations are closed, while most in marching or rudimental situations are open.

Both Hands in Unison (Double Steps)**Lengthening the Buzz (Experiment with Fulcrum Pressure)****Focus Concepts**

1. When playing this exercise, start by pressing the bead of the stick into the head to produce a short buzz length.
2. As you start to lengthen the buzz, notice that you decrease the pressure on the beads to make the stick bounce longer.

Closed Roll Builder #3 — Overlapping the Buzz

This exercise is similar to #1, except you must overlap the start of each hand in order to make the roll appear "seamless."