

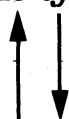
TABLE OF CONTENTS


INTRODUCTION	4
SECTION I — BASIC STICKING POSSIBILITIES	
General Considerations	5
Part 1 — Accented Single Strokes	6
A. Single Accents	8
B. Double Accents	10
C. Triple Accents	12
D. Quadruple Accents	14
Studies Involving Accented Single Strokes	16
Part 2 — Double Strokes	26
Double Stroke Study In Mixed Rhythms	27
Applying Double Strokes To The Drum Set	28
Part 3 — Compound Stickings	34
Group A Stickings	35
Group B Stickings	40
Group C Stickings	47
Group D Stickings	50
Group E Stickings	53
Studies Involving Sticking Mixtures	54
Moving An Accent Through A Rhythm	59
Applying Compound Stickings To The Drum Set	60
Using Stickings For Fills And Solos	61
Using Stickings To Play Time	67
SECTION II — POLYRHYTHMIC APPLICATIONS OF STICKINGS	
Part 1 — Using Stickings To Articulate Polyrhythms	72
Part 2 — Accent Cross-Rhythms	75
Part 3 — Partial Subdivision Of Polyrhythms	78


SECTION I - BASIC STICKING POSSIBILITIES


General Considerations

For the purposes of this text, the basic Down-Up Technique that was presented in the book RHYTHM & METER PATTERNS will be expanded to include four stroke types.

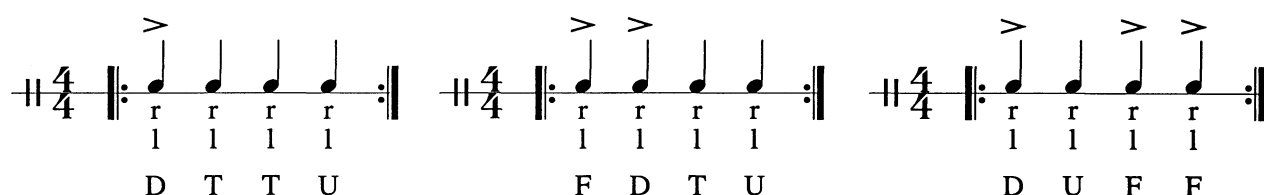
FULL STROKE (F) — 
Starts and ends in a high position.

DOWN STROKE (D) — 
Starts in a high position and ends in a low position.

TAP STROKE (T) — 
Starts and ends in a low position.

UP STROKE (U) — 
Starts in a low position and ends in a high position.

The Full and Down strokes are used for playing accents, while the Up and Tap strokes are used for unaccented strokes.



Practice Procedures

When initially working on a given group of materials, all accented notes should be played from a high stick height, (75° - 90°), all unaccented notes from a low stick height, (15° - 30°). By using this type of exaggerated process, it will be easy to see and feel the various stroke types as they are used and this is exactly what we want to become familiar with, for it is through an understanding of these motions that one develops real control and facility.

After completing the above step, the exercises and studies should be reviewed at each of the six basic dynamic levels; (*p*, *pp*, *mp*, *mf*, *f*, and *ff*). When doing so, the differences in height between the accented and unaccented notes will be quite small.

As a general rule, all materials should be practiced first at a fairly slow tempo and later at faster tempo settings.

(Note — Studies containing specific tempo and/or dynamic indications can also initially be worked on using the above procedures.)

D. Use Of The Feet

The feet can be used with stickings in a variety of ways.
For example:

A musical staff in 4/4 time. The first two measures are marked with diagonal slashes and labeled "time". The following six measures contain eighth notes. Each measure has a bracket above it labeled "3:2". The stickings for these notes are: r l l r r l l r, r l l r, r l l r, r l l r, r l l r, r l l r. Brackets below the staff group the stickings in pairs, each labeled "7A".

In the example above, the foot was used to fill in between the stickings.

You can also have situations in which the foot is a part of the sticking.

A musical staff in 4/4 time. The first two measures are marked with diagonal slashes and labeled "time". The following six measures contain eighth notes. Each measure has a bracket above it labeled "3:2". The stickings for these notes are: r r r r l l r r, r r l l r r, r r l l r r, r r l l r r, r r l l r r, r r l l r r. Brackets below the staff group the stickings in pairs, each labeled "8D".

Continue experimenting with these as well as other possibilities.

Additional Suggestions

All of the routines in this section have dealt with constant rhythms. As a means of gaining more variety, you should begin to experiment with ideas involving mixtures of various rhythms. Also, in many situations, it will be musically advantageous to leave some space in the playing in order to give the ideas that are sounded some room to breathe. Without question, these silences can be as active and as structurally important as those events that are sounded.