

Module #6: Practice Possibilities (Advanced)

Singles 'n' Doubles:

The following exercises are great for working on and developing your hands. Be sure you're always working on the stroke, touch, rebound control, and solid rhythmic placement. Don't just go through the motions of playing the notes "any ol' way". It's HOW you play them that will promote growth and development. Go as slow as you need to go in order to be in control of the elements mentioned above. Use a metronome and the BIPs as your tempo reference when working on these kinds of technical exercises.

Singles, Doubles, and Inverted Doubles

The first exercise consists of two measures of eighth notes. The first measure has a rhythmic pattern of r l r l r l r l r l r l r l. The second measure has a rhythmic pattern of r l l r r l l r r l l r r l l r r l l. The second exercise is similar but with a different rhythmic pattern. The third exercise is also similar but with yet another rhythmic pattern.

Putting it all together:

This exercise combines the rhythmic patterns from the 'Singles 'n' Doubles' and 'Singles, Doubles, and Inverted Doubles' sections into a single continuous sequence of notes.

Diddles Workout

The first exercise shows a sequence of eighth notes with a rhythmic pattern of r l r l r l r l. The second exercise shows a sequence of eighth notes with a rhythmic pattern of r l l r l l r l l r l l. The third exercise shows a sequence of eighth notes with a rhythmic pattern of r l r l r l r l.

Diddles:

Be sure you work the diddles with 2 turns and let BOTH notes REBOUND. Strive for the same sound and feel on the doubles as the singles and vice versa. Careful not to go too fast and just drop the diddles in, creating a weak sound. And don't mash them in with an accented first note. Go slow enough that they all have the same feel, 'weight', sound.

Putting it all together:

This exercise combines the rhythmic patterns from the 'Diddles Workout' and 'Singles, Doubles, and Inverted Doubles' sections into a single continuous sequence of notes.

Foot Patterns to up the challenge:

You can add another layer to your routine by playing the following patterns with the feet as you work on the hand exercises. However, if these slow you down and cause you to neglect the focus of the hand exercises, wait and add them later once you've gotten the control in the hands.

Foot Patterns

The first exercise shows a sequence of eighth notes with a rhythmic pattern of x x x x. The second exercise shows a sequence of eighth notes with a rhythmic pattern of r r r r. The third exercise shows a sequence of eighth notes with a rhythmic pattern of r r r r. The fourth exercise shows a sequence of eighth notes with a rhythmic pattern of r r r r.

Module #6: Practice Possibilities

Here we have revisited our old friend, 'The Grid'. These two variations are in the standard form (1, E, &, A progression with the 4-2-1 format) but have replaced the accents with diddles and flams. Notice that the diddles variation has no accents written. Play it straight with no accents first. Make the diddles the same volume as the rest of the exercise, matching sound, touch, etc. Later on you can accent the diddles. Just be careful not to crush the diddle when accenting it. Keep it open.

With the flams, be sure you have good control of the grace note heights before jumping into this one. Strive for every flam to sound and feel the same throughout the exercise.

The GRID: Revisited (*Diddles*)

Three staves of musical notation for the 'Diddles' variation. The first staff shows a continuous sequence of eighth notes with a 4-2-1 rhythmic pattern, indicated by 'r l r l' under the notes. The second staff shows the same sequence with a few notes omitted, indicated by 'r l r l ...'. The third staff shows the sequence ending with a final note and a double bar line.

The GRID: Revisited (*flams*)

Three staves of musical notation for the 'flams' variation. The first staff shows a continuous sequence of eighth notes with a 4-2-1 rhythmic pattern, indicated by 'r l r l' under the notes. Each note has an accent (>) above it. The second staff shows the same sequence with a few notes omitted, indicated by 'r l r l ...'. The third staff shows the sequence ending with a final note and a double bar line.

With each of these exercises, use your practice sheets to monitor your progress. Start with the tempo that you can best play each exercise, with control of all the elements (stroke, touch, evenness of sound, rhythmic precision, rebound control). Write that tempo in the provided space and work it consistently for a week or two (or longer!). Then, increase the tempo by 2 clicks. See if you can now play the exercises with more control at the faster tempo. If so, great! Keep it there for another week or two and so on. If not, no worries. Back it down one click and see if that's better. If not, go back to the original tempo and work on it some more. There will be times where you can make some big leaps (like 2 - 4 clicks) easily and then there will be times where it takes much longer just to move up one click. This is very common so don't be discouraged! Keep plugging away at it with determination and consistency and you will break through those barriers in due time. Now, get to it!