

# Module #6: Practice Possibilities (Beginner)

## Singles, Doubles, and Inverted Doubles

### 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 "Willy Nilly". 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.

The first exercise consists of four measures: r l r l | r l r l | r r l l | r r l l. The second exercise consists of four measures: r l r l | r l r l | r l l r | r l l r. The third exercise consists of four measures: l r l r | l r l r | l l r r | l l r r. The fourth exercise consists of four measures: l r l r | l r l r | l r r l | l r r l.

### Singles - Doubles Combo:

The exercise consists of eight measures: r l r l | r l r l | r r l l | r r l l | r l l r | r l l r | l l r r | l l r r.

**Accents and Taps** (unaccented notes) will develop control of the grip, control of the heights, the soft and loud of the dynamic spectrum, and build hand strength. This is an exercise from an earlier module that is great for warming up and working the hands. Be sure you don't squeeze the accent and drop the tap with no velocity. Play the accent with a nice full turn (stroke) but don't change the pressure in the hands. Just don't allow it to rebound all the way back up. On the taps, play them with the whole hand turning, not a drop. And again, don't do any drastic changes in the grip. Keep it firm but relaxed.

### Accents 'n' Taps

The exercise consists of eight measures of eighth notes with accents (>) and taps (x). The notes are: R r R r R r R r | r R r R r R r R | L l L l L l L l | l L l L l L l L | R r R r r R r R | L l L l l L l L | R r r R R r r R | L l l L L l l L.

### Foot Patterns

The exercise consists of eight measures of eighth notes with foot patterns (x) and accents (>). The notes are: x x x x | > > > > | x x x x | > > > > | x x x x | > > > > | x x x x | > > > >.

### 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.

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## The 'Grid':

This is a great accent progression that is very useful in a lot of ways. Here it is presented in its "raw" format. It is simply accents that move through every 8th note subdivision in 4/4. So the first 2 bars the accent is on beat 1, then the & of one, then 2, then the & of two, etc. until you've completed the cycle. It's a great exercise for solidifying counting and keeping track of every 8th note subdivision and developing alternated stroke independence. Eventually it'll be a great 'canvas' by adding rudiments, diddles, and buzzes to the format. It is also a great coordination exercise when you add various foot combinations, like the patterns from page 1.

## 8th Note Grid:

The 8th Note Grid exercise is presented in five staves of music. Each staff begins with a treble clef and a 4/4 time signature. The first two staves include rhythmic notation with accents (>) and corresponding foot combinations (R, L, R, l, r, l) written below the notes. The third staff shows the first two bars of the pattern followed by ellipses (...). The fourth and fifth staves continue the rhythmic notation with accents, ending with a double bar line and a repeat sign.