

# TABLE OF CONTENTS

<b>INTRODUCTION</b> .....	4
<b>GENERAL CONSIDERATIONS</b>	
Hand Position .....	5
Motion Principles .....	7
Dynamic Considerations .....	8
<b>PRELIMINARY EXERCISES</b>	
Exercise on Stick Heights .....	9
Exercises on Dynamic Switches .....	10
Exercise on Gradual Dynamic Shifts .....	12
<b>SECTION I — RHYTHMIC FIGURES OVER ONE BEAT</b>	
<b>RHYTHMIC AND METRIC CONSIDERATIONS</b> .....	13
<b>PART 1 — FIGURES BASED UPON A QUARTER NOTE</b> .....	15
Exercises on Quarter Note Based Figures .....	16
Studies on Quarter Note Based Figures .....	18
Studies Involving Rhythmic Mixtures .....	19
Studies Involving Rests .....	21
Studies Involving Alternate Notations .....	30
Studies Involving Partial Subdivision .....	32
Studies Involving Alternate Rhythmic Placements .....	34
Study Involving Metric Modulation .....	35
<b>PART 2 — FIGURES BASED UPON A DOTTED         QUARTER NOTE</b> .....	37
<b>PART 3 — METER STUDIES</b> .....	43
<b>SECTION II — RHYTHMIC FIGURES OVER LARGER         SPANS OF TIME</b>	
<b>PART 1 — FIGURES BASED UPON A QUARTER         NOTE BEAT UNIT</b> .....	55
A. Rhythmic Figures Over Two Beats .....	58
B. Rhythmic Figures Over Three Beats .....	64
C. Rhythmic Figures Over Four Beats .....	72
<b>PART 2 — FIGURES BASED UPON A DOTTED         QUARTER NOTE BEAT UNIT</b> .....	79

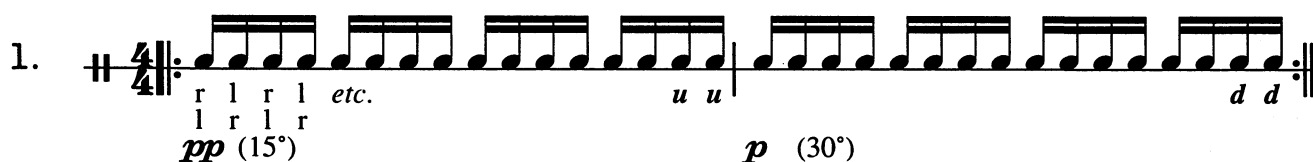
## EXERCISES ON DYNAMIC SWITCHES

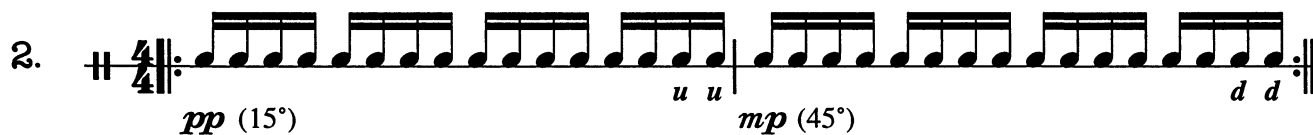
(Alternating Single Strokes)

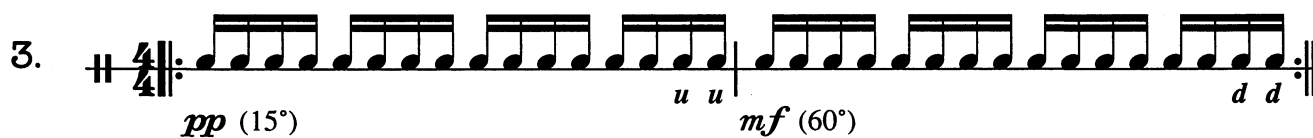
Each of the following exercises deals with a different combination of dynamics. When performing the exercises, make sure that the correct height relationships are being maintained in the hands.

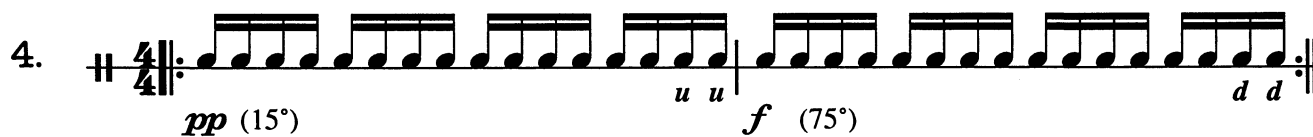
Each exercise should be repeated many times, starting with either hand. (Use alternating single strokes.) Work at a variety of tempos, ranging from slow to fast.

(Note: u and d refer respectively to Up and Down strokes.)

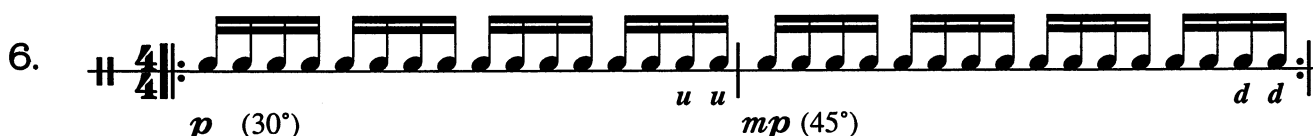
1.   
*pp* (15°) *p* (30°)

2.   
*pp* (15°) *mp* (45°)

3.   
*pp* (15°) *mf* (60°)

4.   
*pp* (15°) *f* (75°)

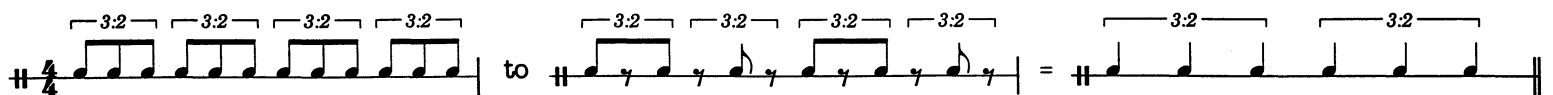
5.   
*pp* (15°) *ff* (90°)

6.   
*p* (30°) *mp* (45°)

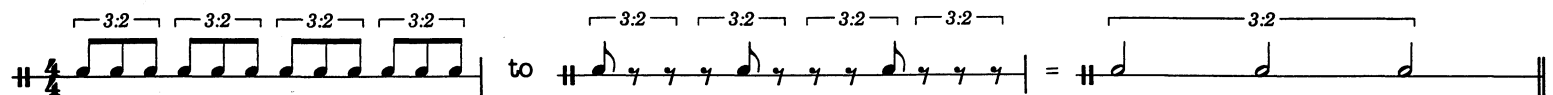
## SECTION II – RHYTHMIC FIGURES OVER LARGER SPANS OF TIME

### Part 1 – Figures Based Upon A Quarter Note Beat Unit

The kinds of rhythmic figures that were introduced in Section I can be used as a means of creating similar structures over larger spans of time. Basically, this is accomplished by playing only certain partials of a given group. This process will be referred to as 'partial elimination'. As an example of this, by sounding every other note in a series of eighth note triplets, a quarter note triplet is created.



In like fashion, by sounding only every fourth note in the series, a half note triplet is formed.



This kind of approach offers a fairly simple means of initially learning how to play the larger rhythmic structures. However, it should not be thought of as a final process. There are two important reasons for this:

1. At extremely fast tempos, it would obviously be impossible to think of (count) all of the smaller partials within a given rhythmic structure, and
2. Even in those tempo ranges where it would be possible, the continued use of such a counting procedure would tend to make the time feel extremely rigid, having little, if any, shape or direction.