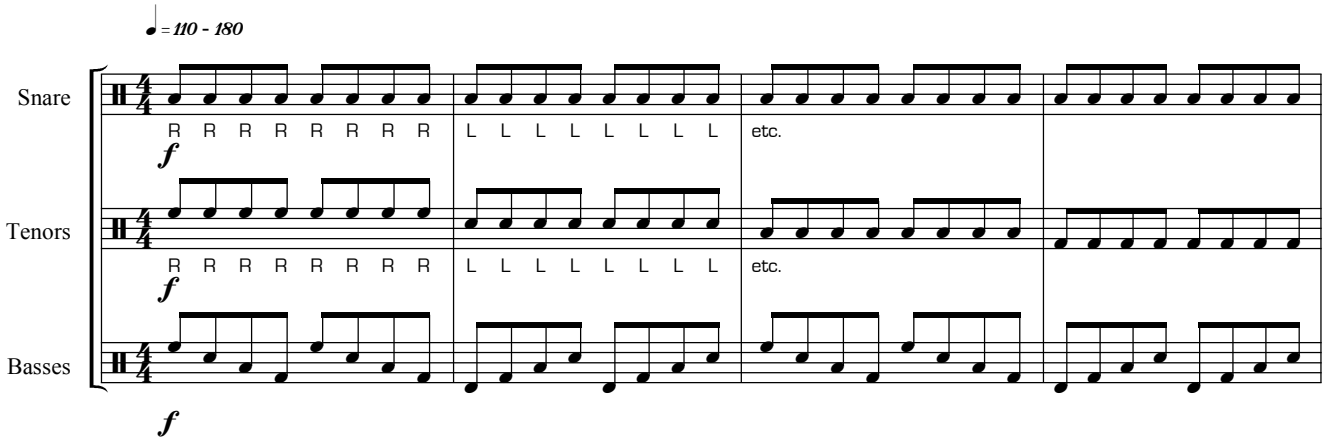
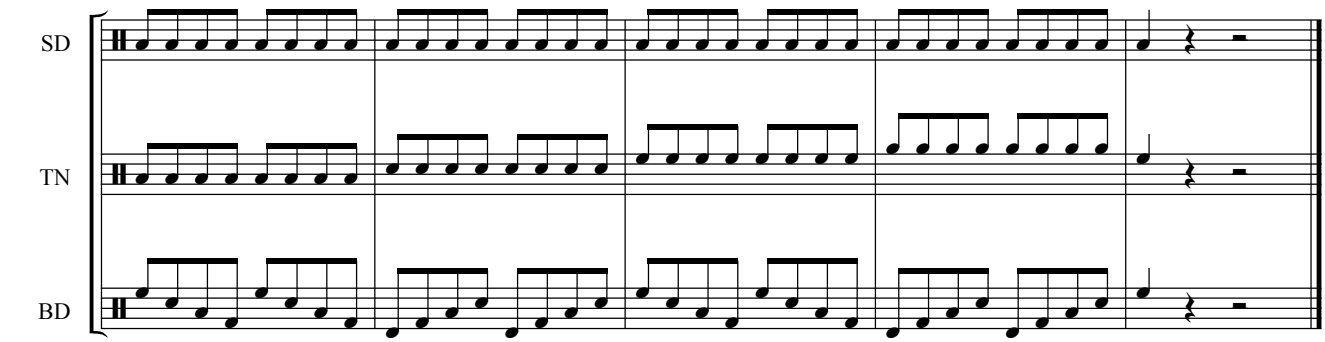
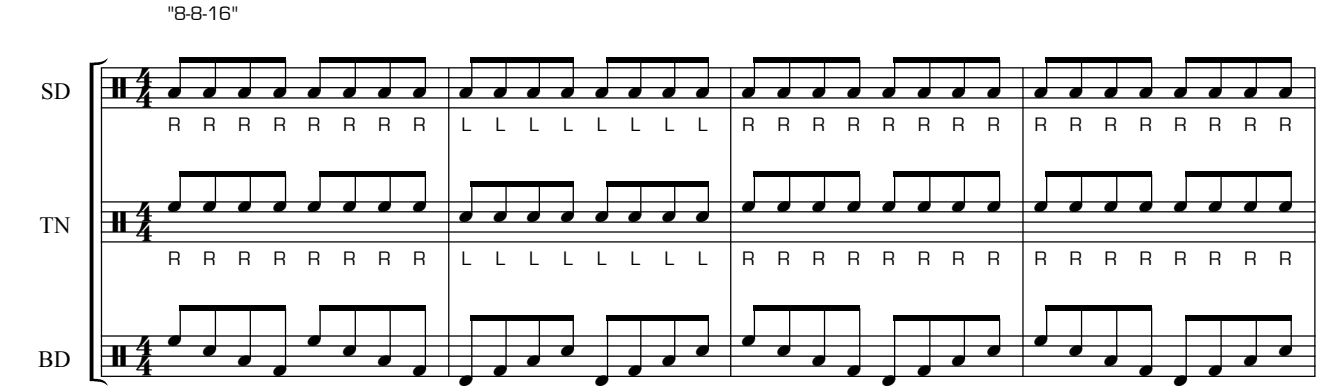
Eights

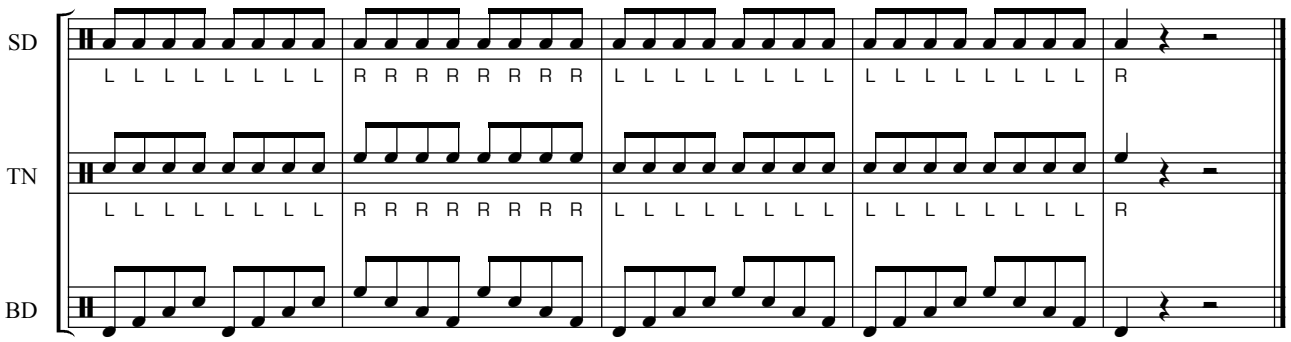
Andrew Eldridge

This is our basic exercise that starts every rehearsal. Approach it as completely relaxed rebound strokes. We will occasionally add variations like crescendos, decrescendos, and hairpins.





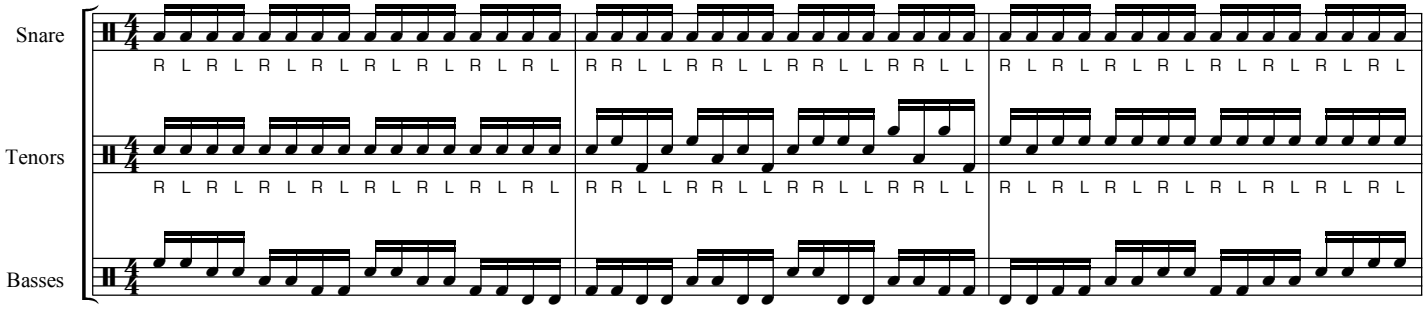


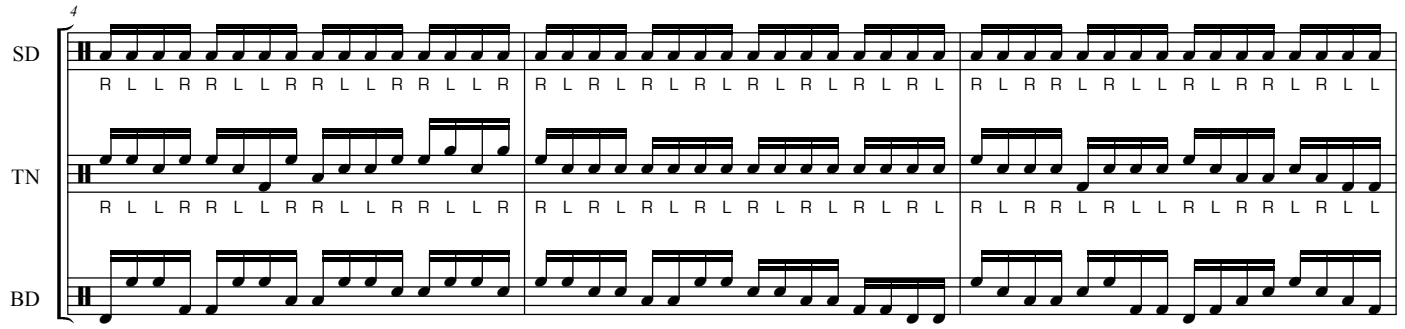

SD
TN
BD
L L L L L L L L R R R R R R R R L L L L L L L L L L L L L L L L R
L L L L L L L L R R R R R R R R L L L L L L L L L L L L L L L L R

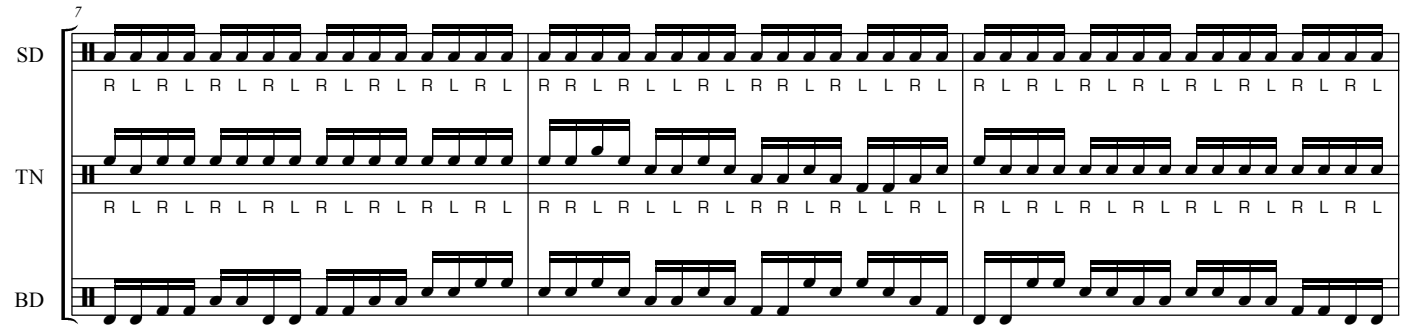
Stick Control

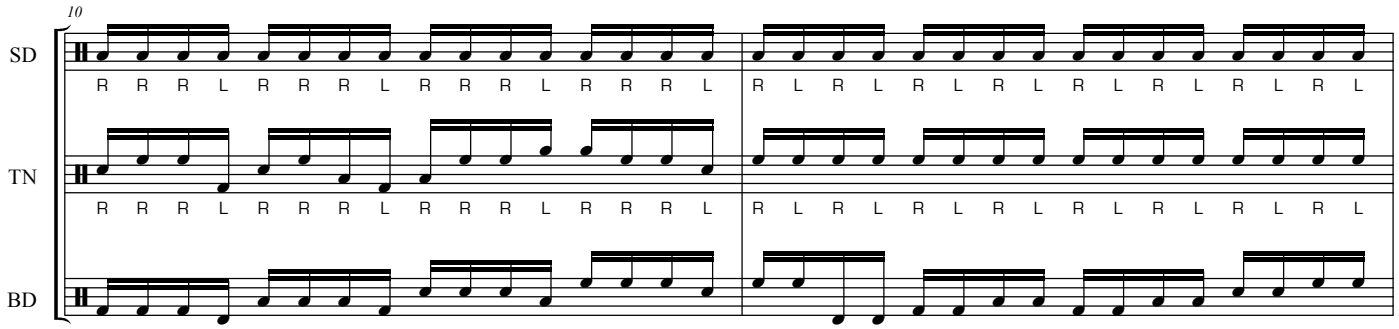
Andrew Eldridge

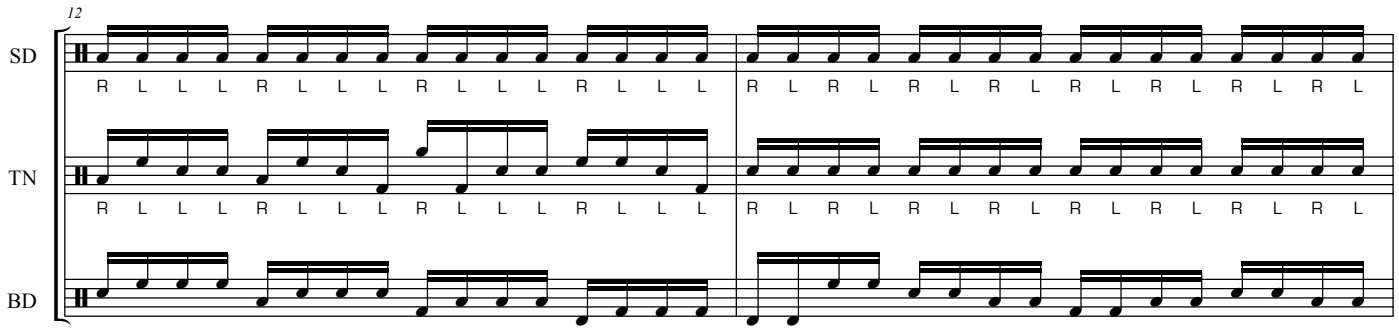
This is probably one of our most difficult exercises. The purpose of this exercise is to keep a consistent sound and flow to all stickings without a bump or hiccup in the sound. Strive for the relaxed sensation of drumming mentioned before.

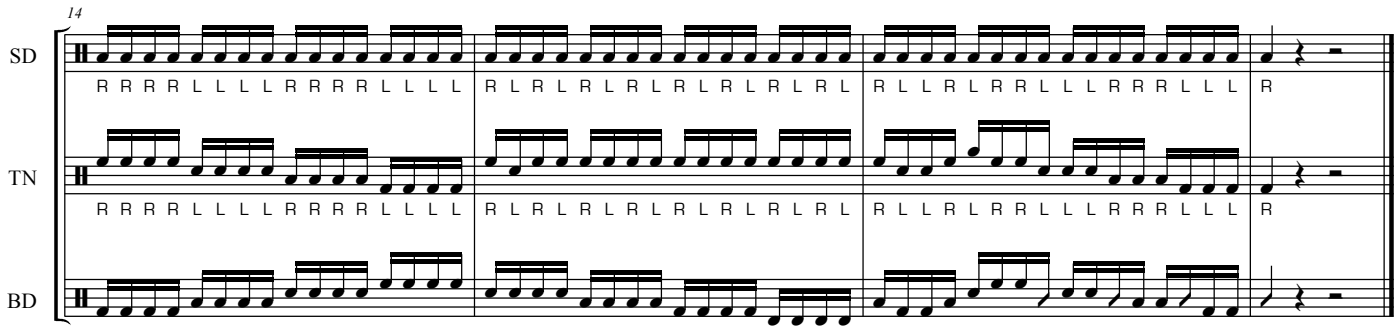







10
SD
R R R L R R R L R R R L R R R L
R L R L R L R L R L R L R L R L
TN
R R R L R R R L R R R L R R R L
R L R L R L R L R L R L R L R L
BD

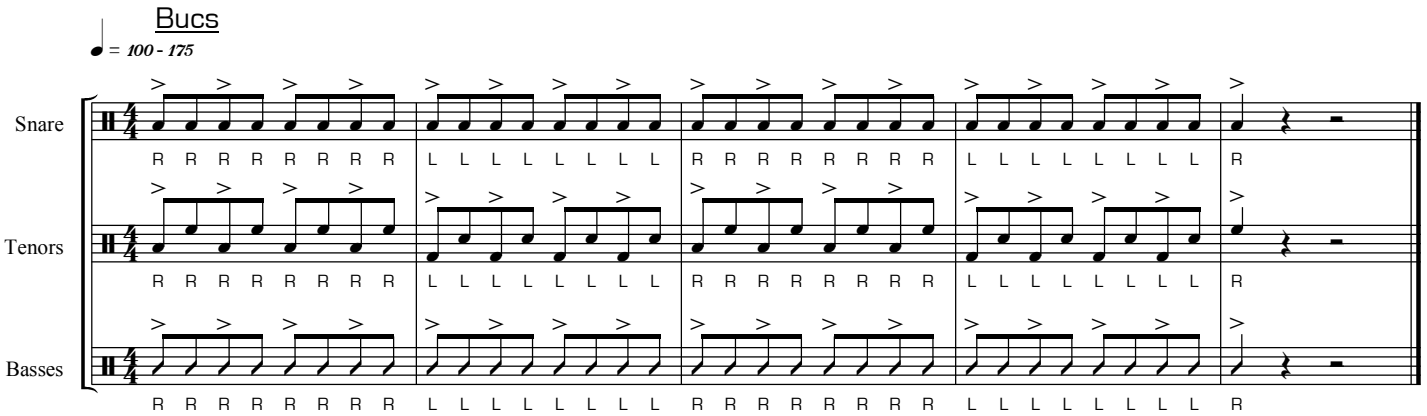

12
SD
R L L L R L L L R L L L R L L L
R L R L R L R L R L R L R L R L
TN
R L L L R L L L R L L L R L L L
R L R L R L R L R L R L R L R L
BD

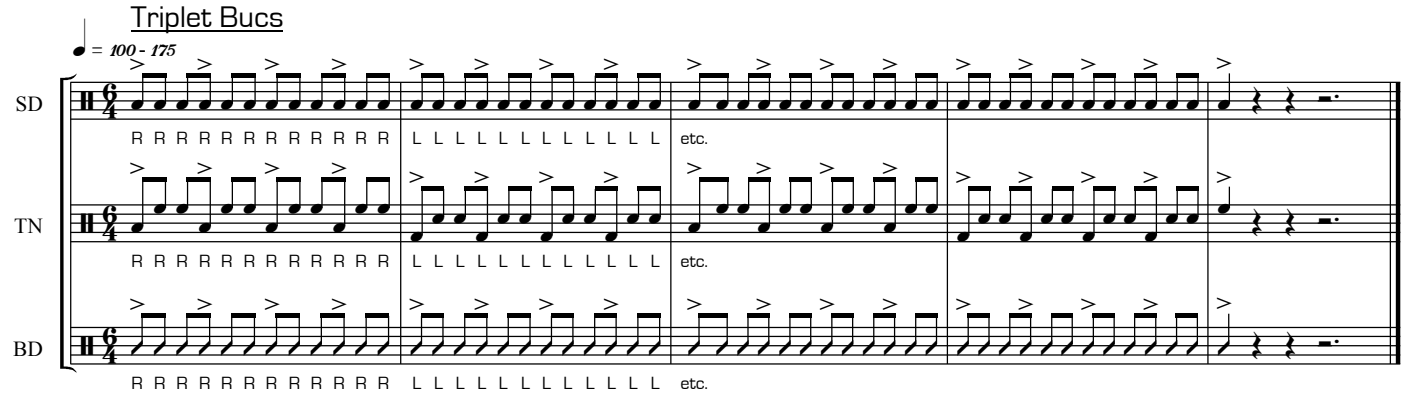

14
SD
R R R R L L L L R R R R L L L L
R L R L R L R L R L R L R L R L
R L L R L R R L L L R R R L L L
R
TN
R R R R L L L L R R R R L L L L
R L R L R L R L R L R L R L R L
R L L R L R R L L L R R R L L L
R
BD

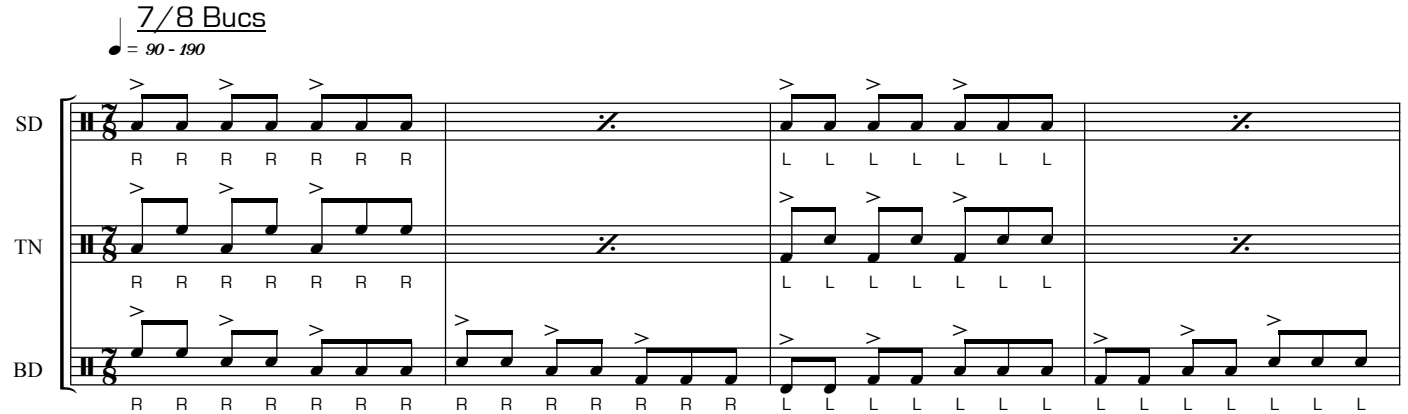
Two-Height Patterns

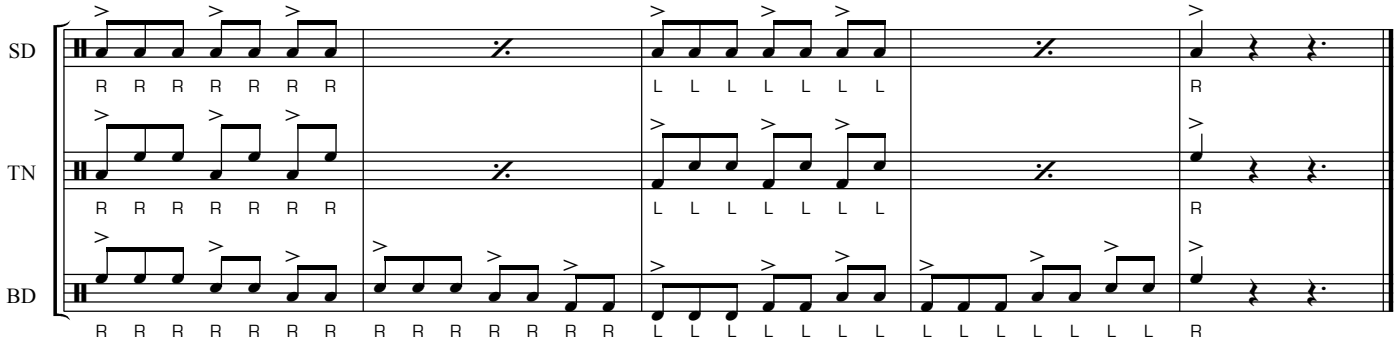
Andrew Eldridge

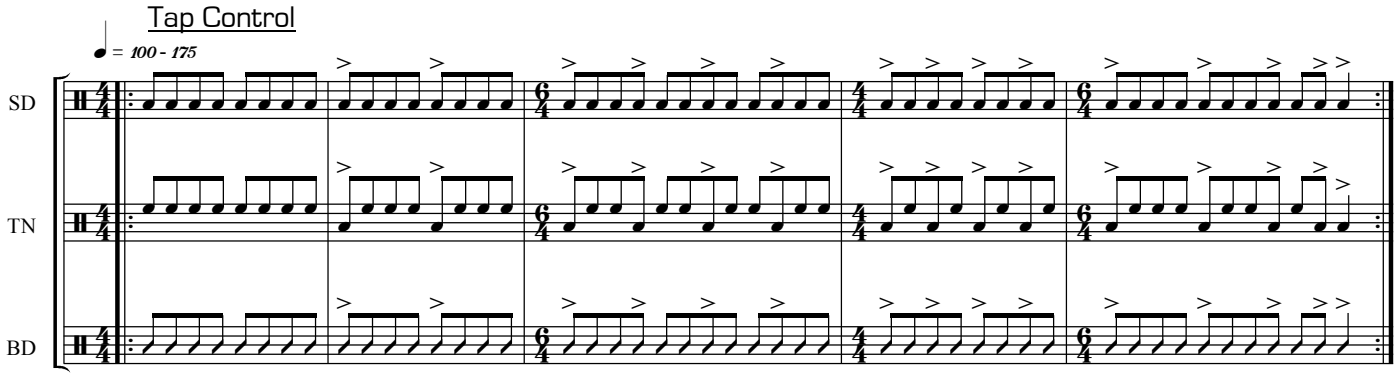
These are your basic "Bucs" type feel. Focus on achieving a clear contrast between accents and taps, and don't allow the fingers to tighten up after the accents. Relaxation is the key throughout this exercise. Accents and taps are in a large amount of the music we play in drumline, so the concept of relaxing through these two-height patterns is very important.







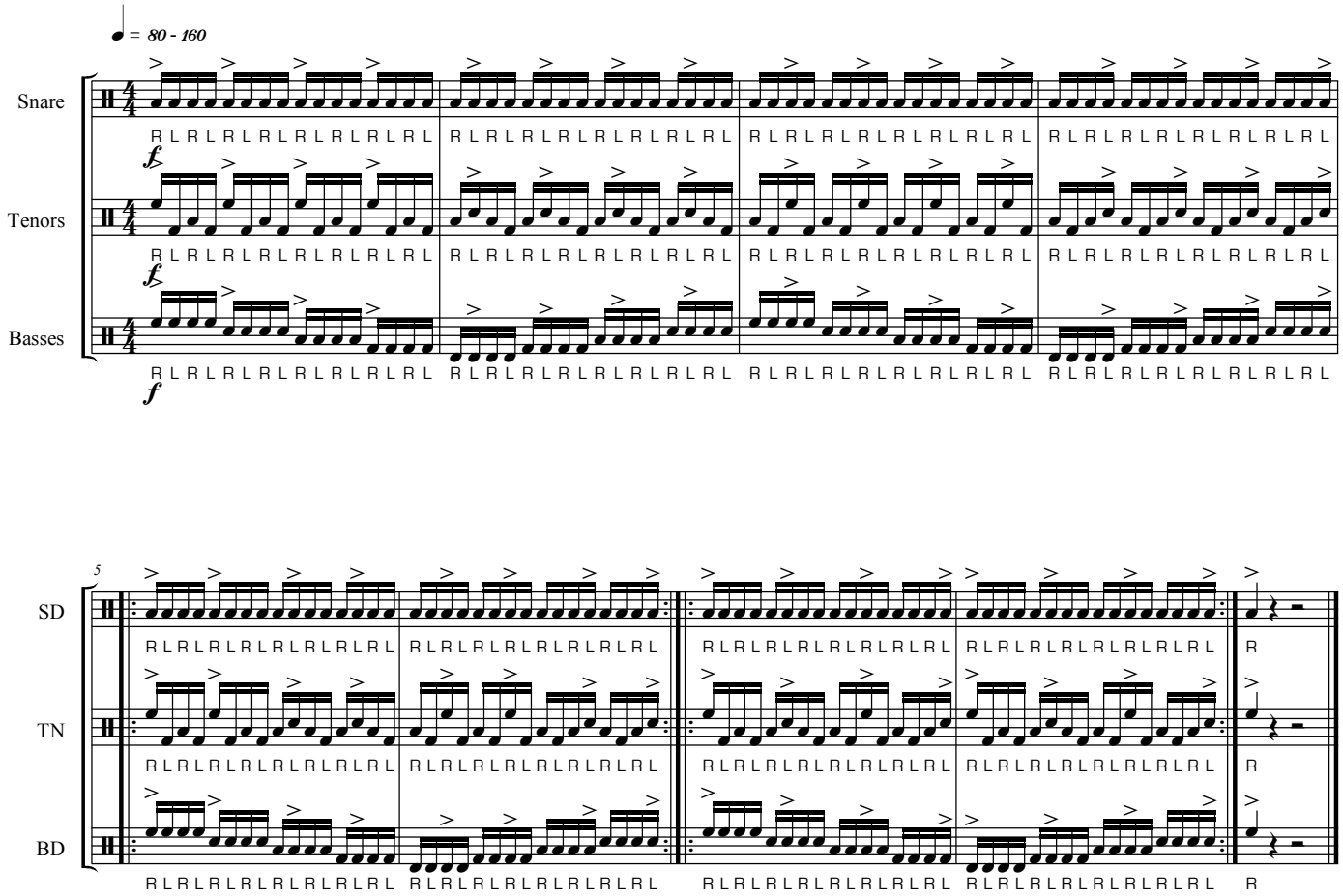

SD
TN
BD
R R R R R R R
L L L L L L L
R


Tap Control
♩ = 100 - 175
SD
TN
BD

16th Accent

Andrew Eldridge

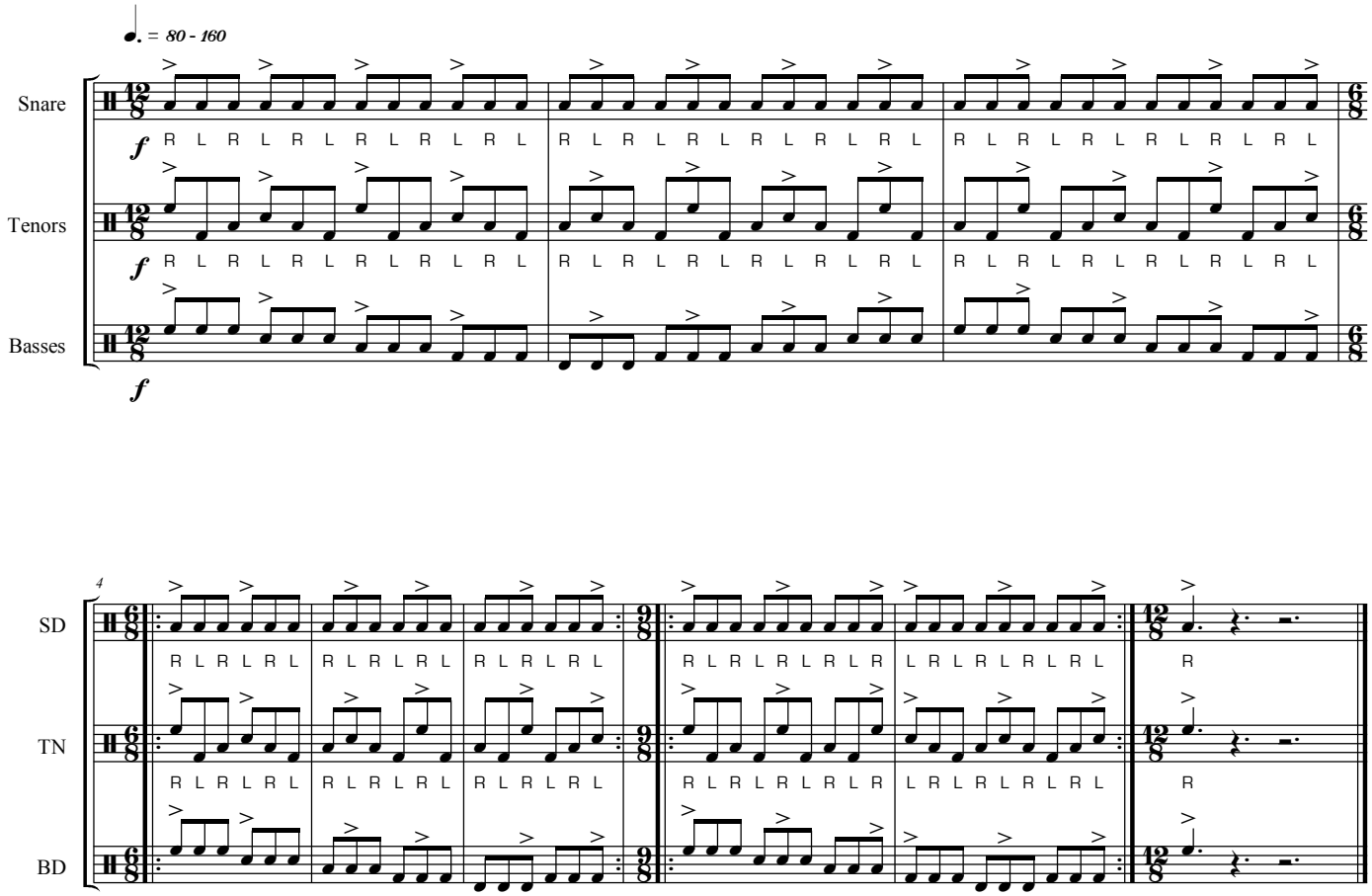
Again, relaxation is the key throughout this exercise. As you play the first downstroke, only let it rebound up to the same height as the taps. There should not be a visual hesitation between downstrokes and taps. Keep the taps low. Go slow at first while practicing with a metronome. Strive to feel a strong quarter pulse against every pattern you are playing.



Triplet Accent

Andrew Eldridge

Again, relaxation is the key throughout this exercise. As you play the first downstroke, only let it rebound up to the same height as the taps. There should not be a visual hesitation between downstrokes and taps. Keep the taps low. Go slow at first while practicing with a metronome. Strive to feel a strong quarter pulse against every pattern you are playing.

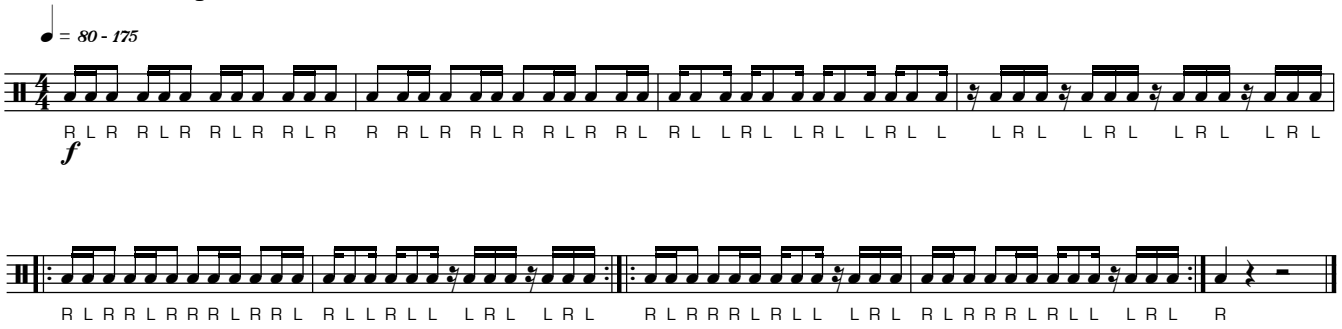


Timing

Andrew Eldridge

As with all timing, negotiate the space between every note and ensure all rhythms are accurate. Keep the consistent moving hand as rebound strokes, while the single hand will play a controlled downstroke. Work slowly with a metronome to see how the rhythms work with the beat and feet.

16th Timing - Set 1

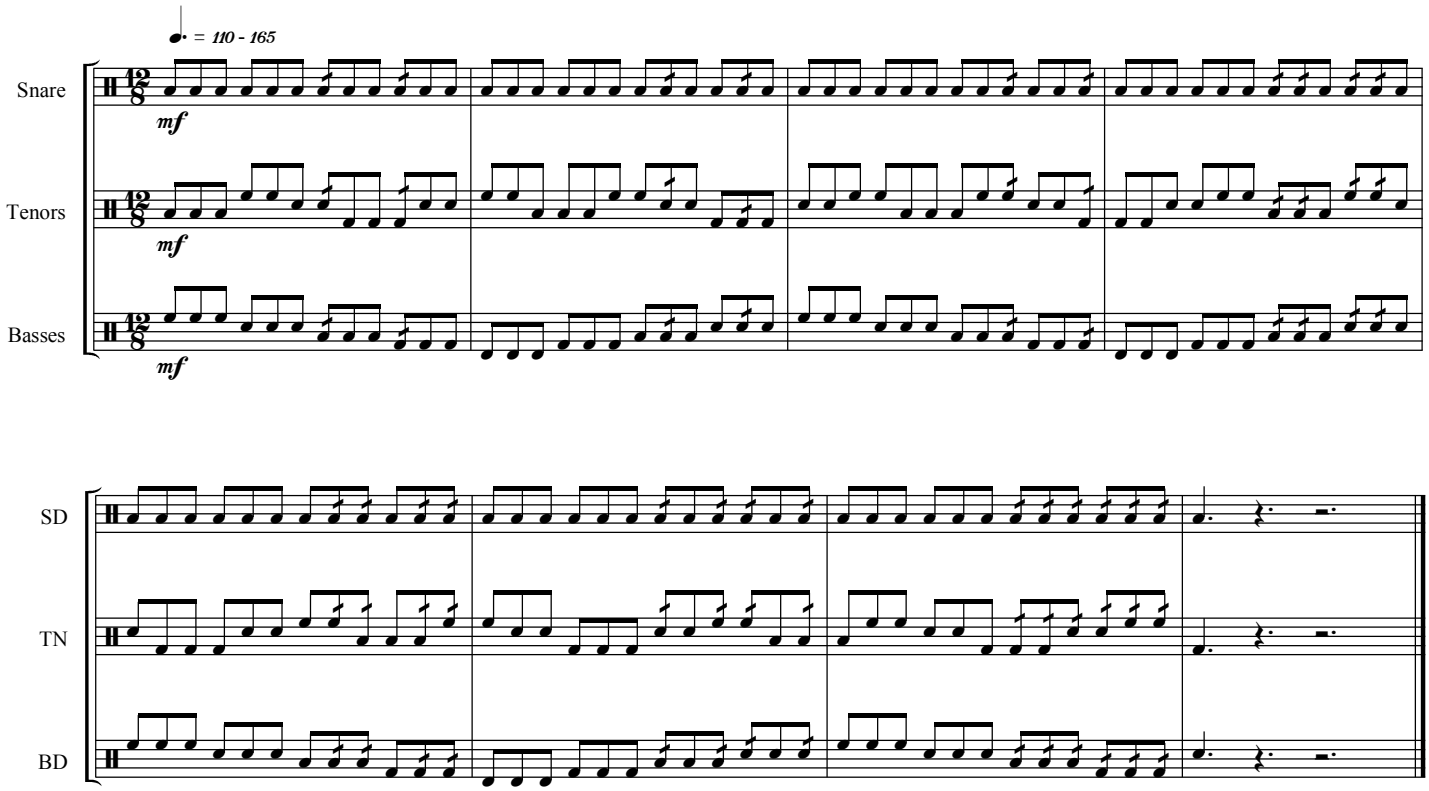

= 80 - 175
R L R R L R R L R R L R R R L R R L R R L R R L R L R L L R L L R L

Diddles

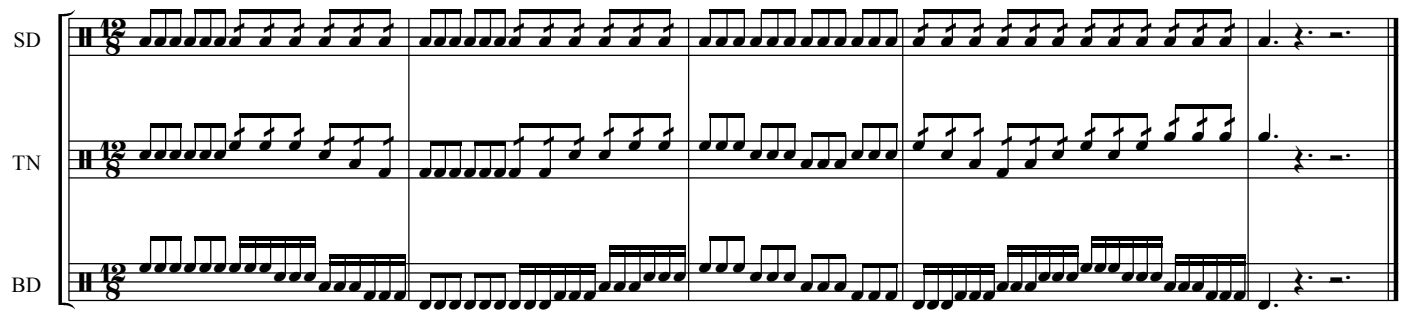
Andrew Eldridge

This exercise focuses on combinations of diddles within a triplet. These are great exercises to practice slowly. Concentrate on making an accurate diddle interpretation so the diddles won't become slurred. Remember: Diddles are rhythms! Be able to mark time to the down beats (4 steps per bar) as well as half-time (2 steps per bar).

Triplet Diddle

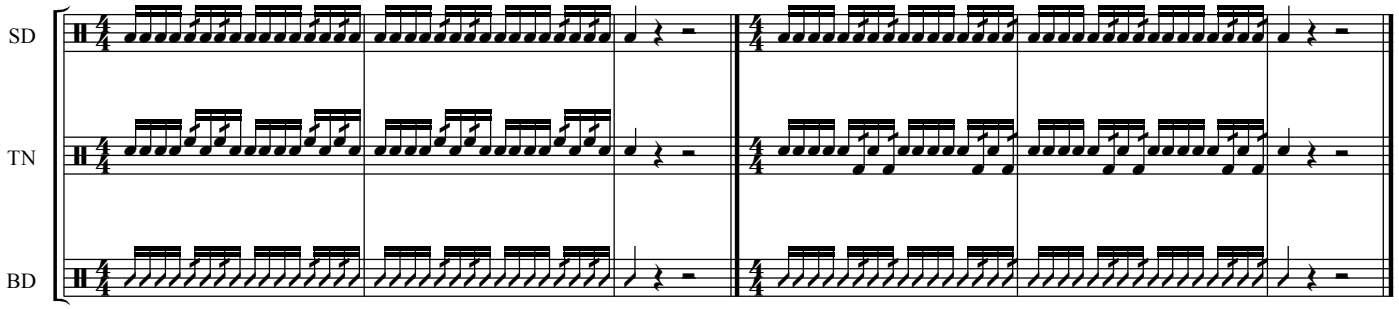


Triplet Rolls

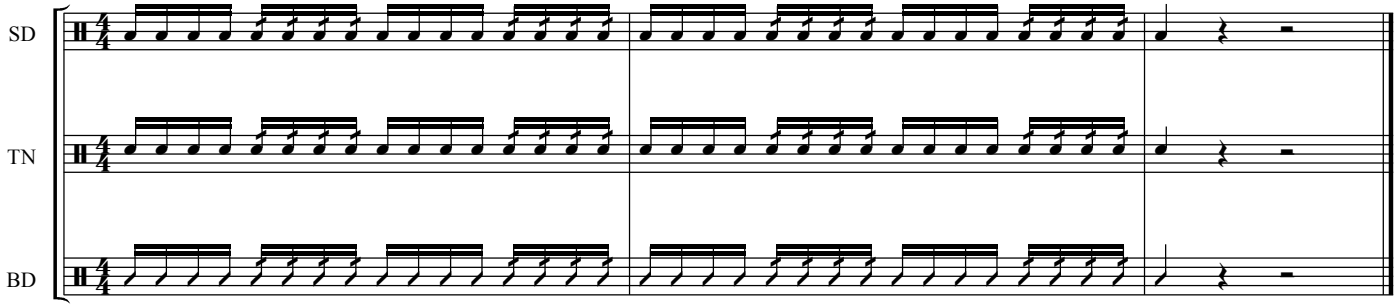


16th Diddle - A

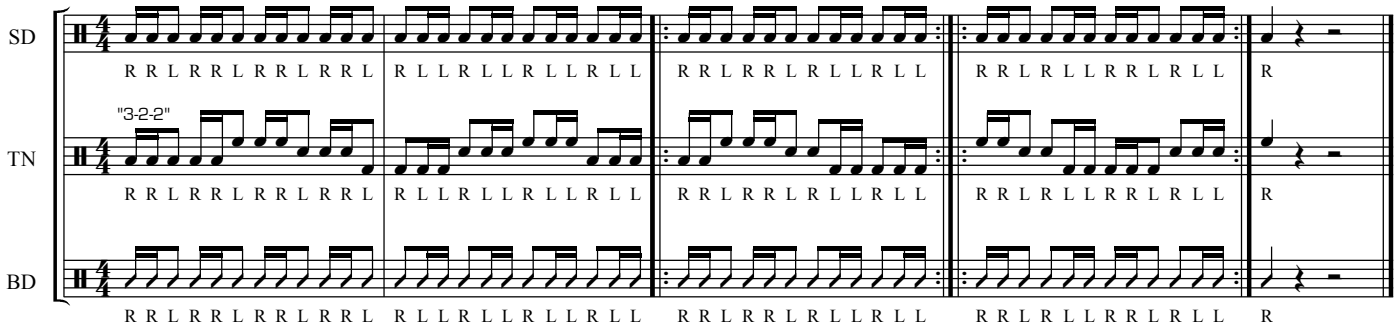
16th Diddle - B



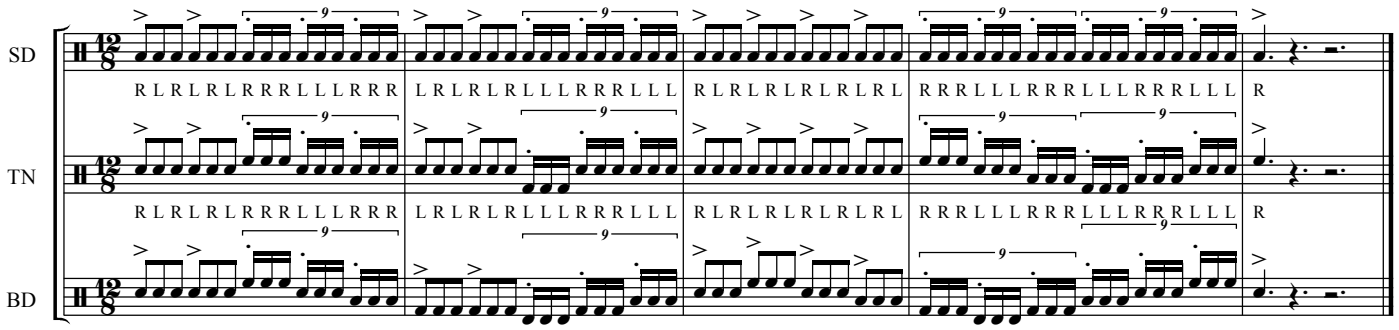
1 & 1's



Galop



Accents & 3's

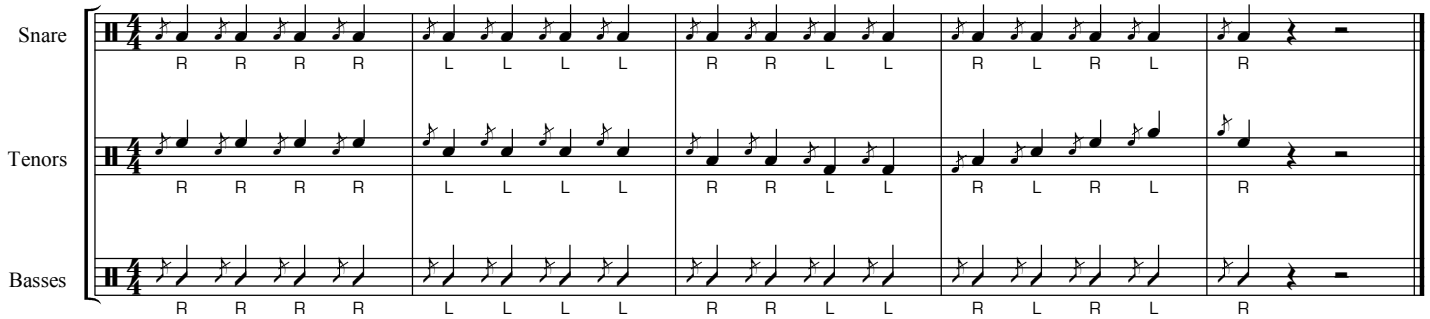

SD
TN
BD
R L R L R L R R R L L L R R R
L R L R L R L L L R R R L L L
R L R L R L R L R L R L R L R
R R R L L L R R R L L L R R R L L L R
R L R L R L R R R L L L R R R
L R L R L R L L L R R R L L L
R L R L R L R L R L R L R L R
R R R L L L R R R L L L R R R L L L R

Flams

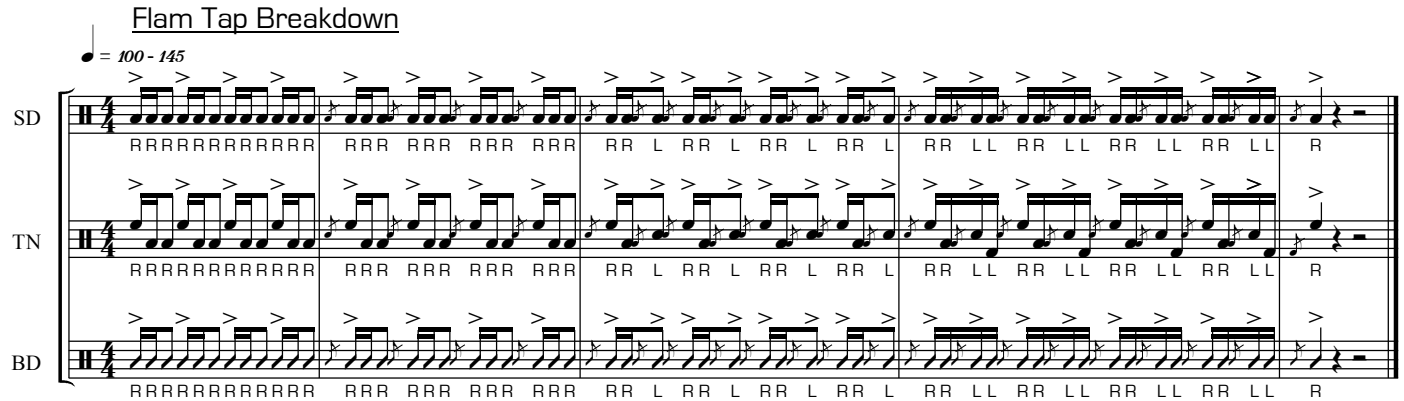
Andrew Eldridge

As with all two-heights, strive for a clean uniform approach to all grace notes. Your hand won't need to raise for the small note, which is to be played at 1 inch. The primary note needs to have a fluid preparation before playing. Once you advance to the breakdowns, remember to relax the

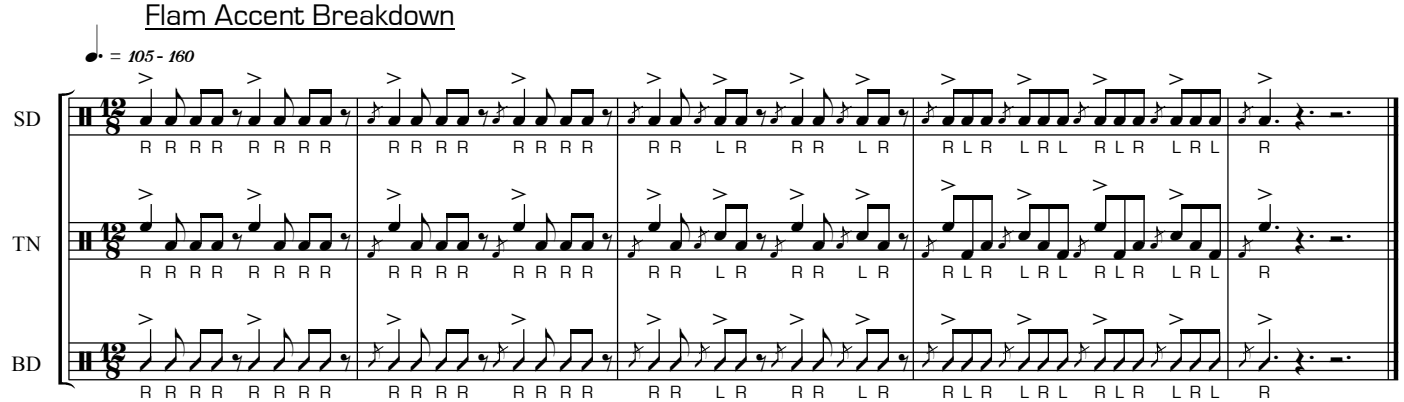
Flam Builder

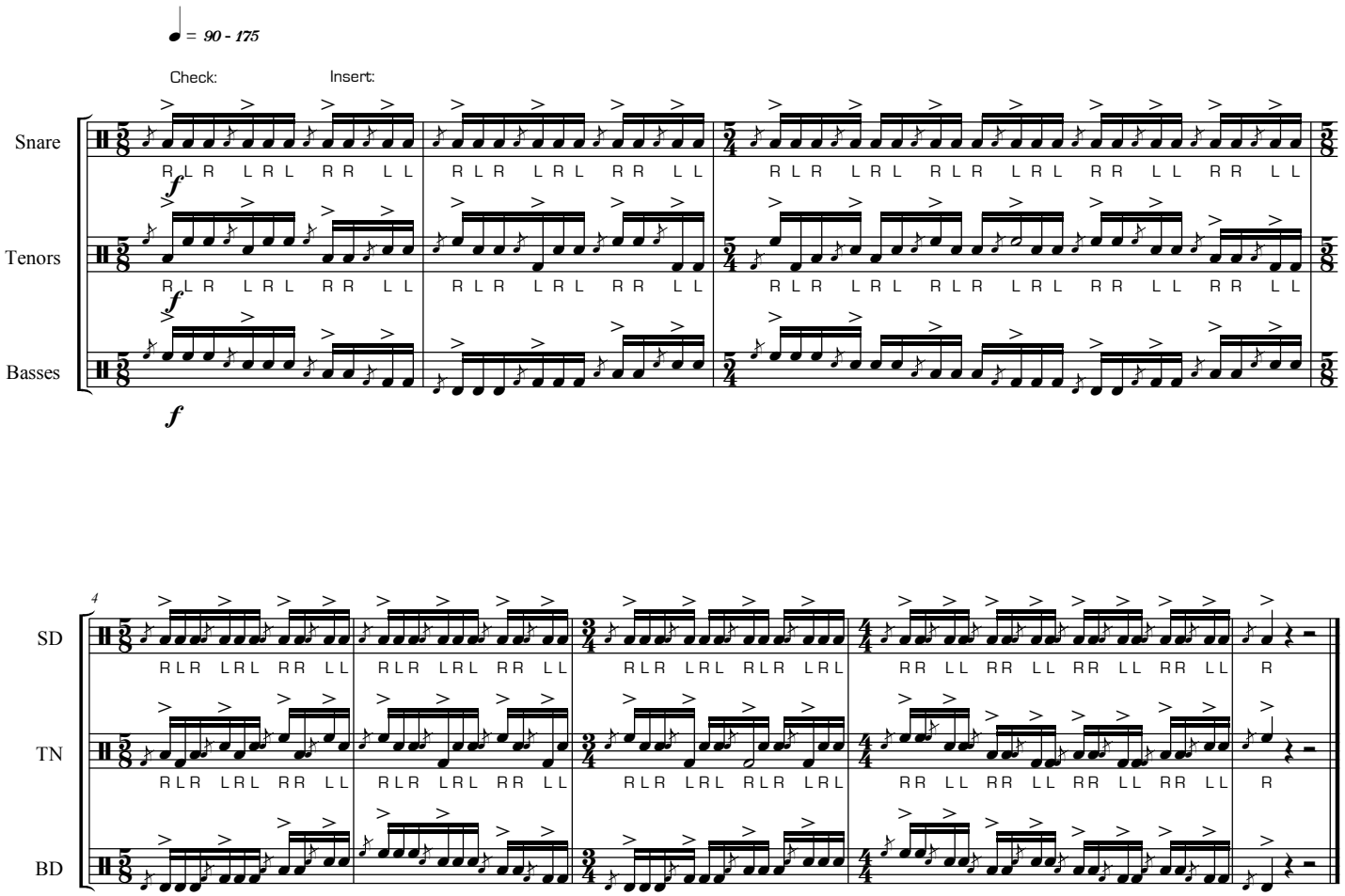


Flam Tap Breakdown



Flam Accent Breakdown


♩. = 105 - 160
SD
TN
BD
R R R R

Chugada

Andrew Eldridge