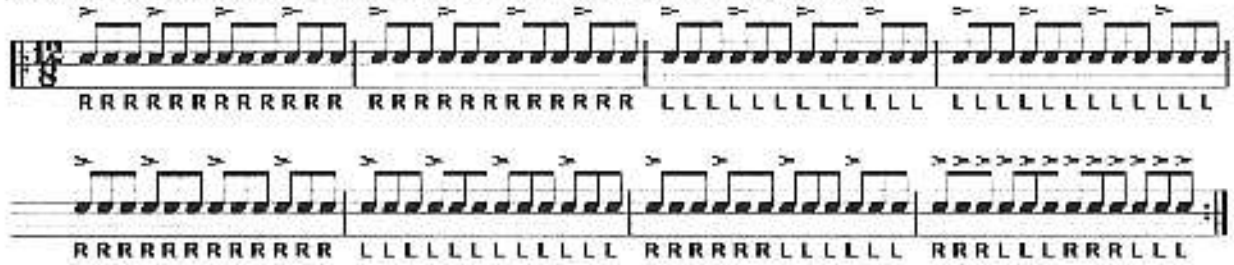
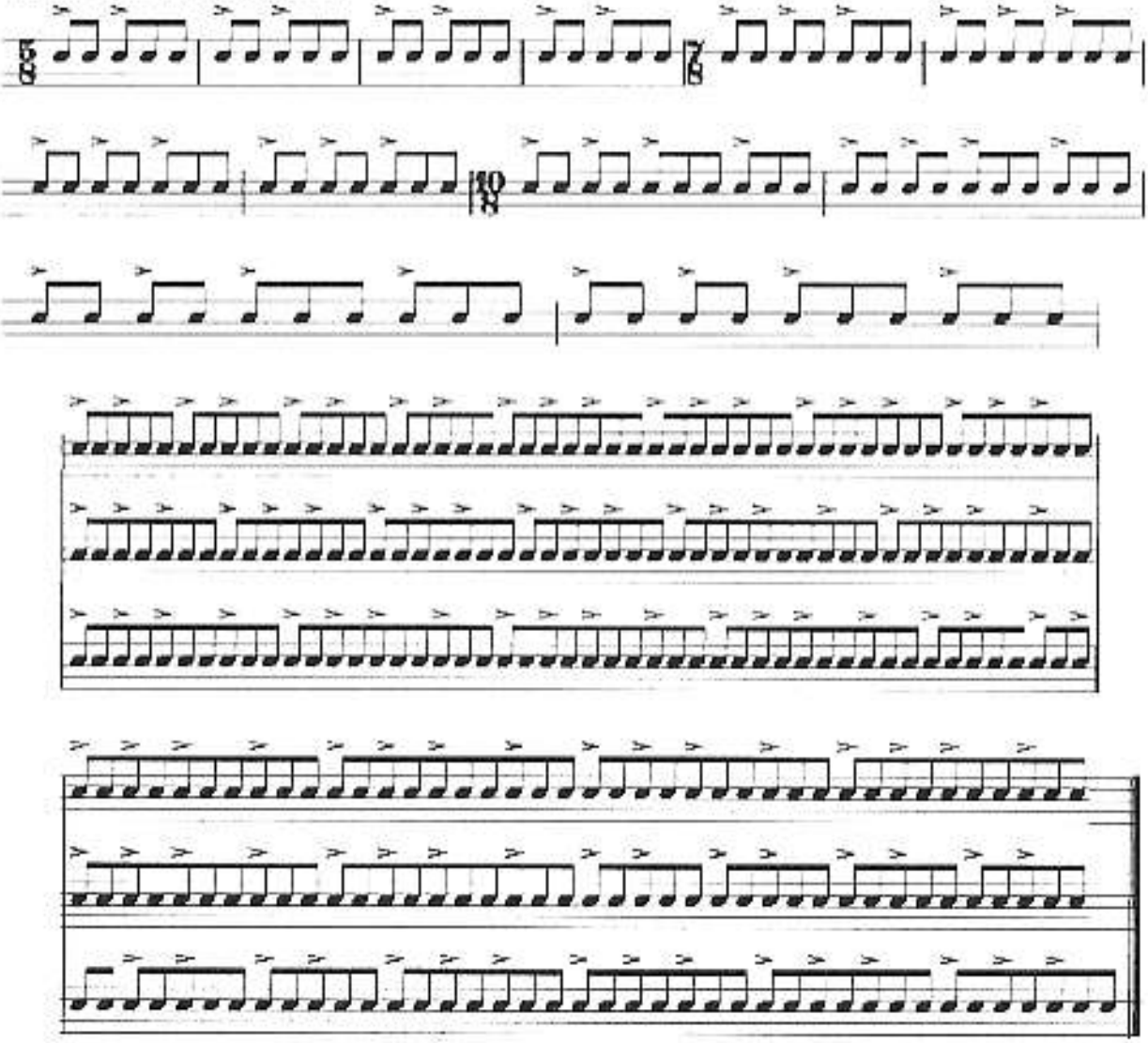
Progressive Technique Development

Single Hand Control

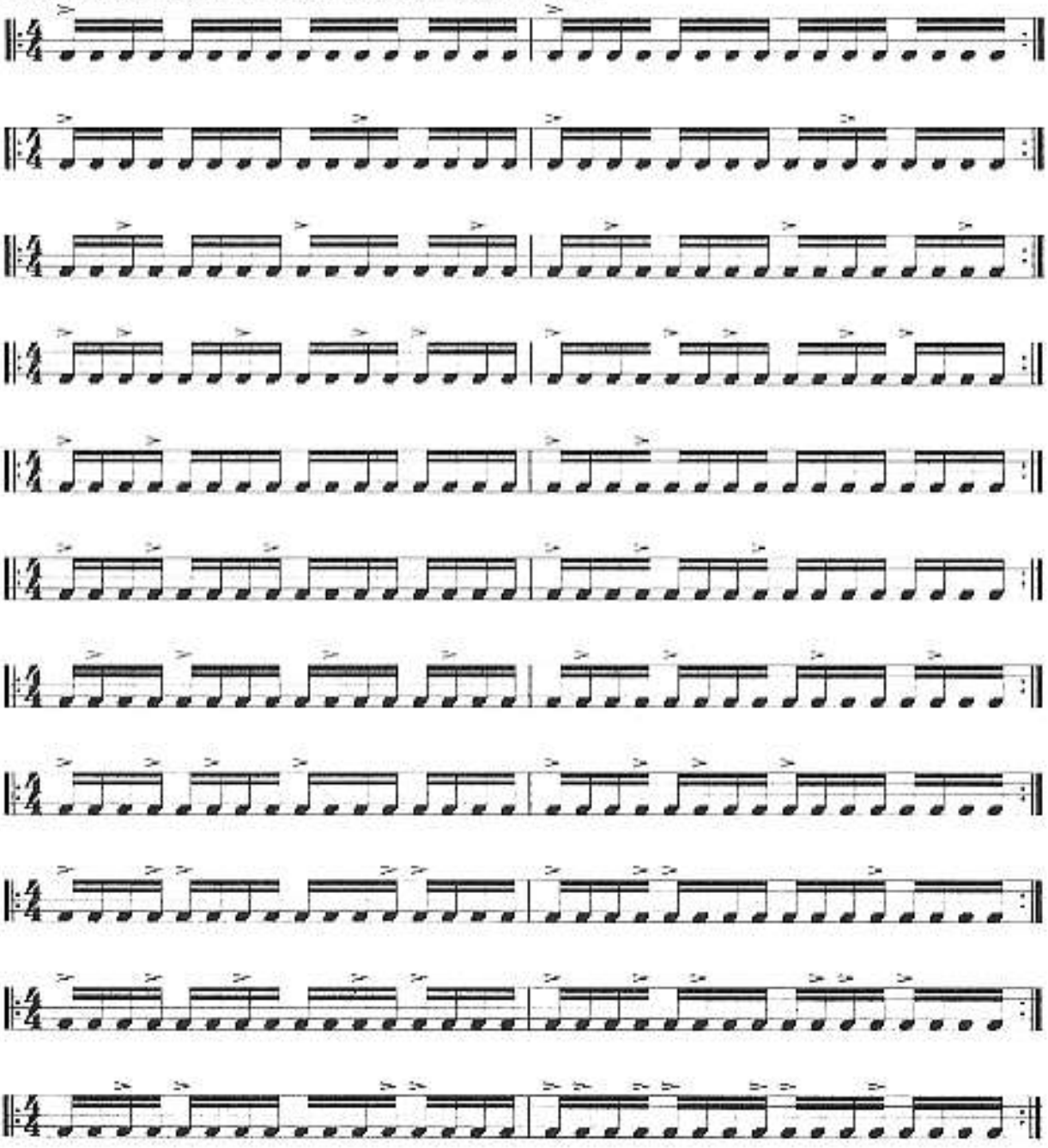
Play each accent 'forte' and the unaccented notes 'piano'. Begin slowly and gradually accelerate to your top speed. Keep the beats between the accents in perfect unison.



This exercise adds accent counterpoint to the entire ensemble. The unison pattern section leads to a divisi section in which each segment begins with a different meter. Play accented notes 'forte' and the unaccented notes 'piano'.

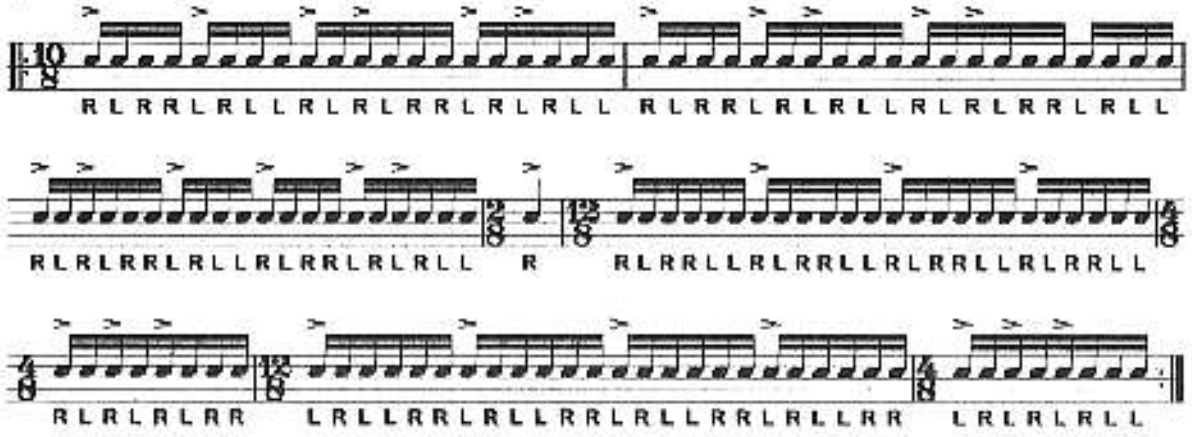


The following accent patterns are designed to improve individual stick control, leading to better ensemble phrasing and quality of sound. Although any stick height or dynamic level may be used and should ultimately be practiced, the performer's control will be challenged to the extreme when the unaccented strokes are played from a maximum height and the unaccented taps are played just one or two inches from the playing surface. Any individual or segment of the percussion ensemble including snares, multi-toms, bass drums, timpani, and keyboard players can practice accent patterns 1 to 10. All the patterns should begin with the right hand and strictly alternate on each 16th note (R-L-R-L). Patterns 1 through 4 should be mastered with both the right hand and left hand leading. Complexity of individual parts can be increased when desired. Multi-tom players can play the written accents on different drums to get a melodic sound. Snares can add flams to the accents, drags on the 16th note following an accent, or tap rolls between the accents. Pulse patterns A to E can be added to any of the accent patterns to provide a solid foundation. The patterns can be divided to fit any number of bass drums and cymbals.

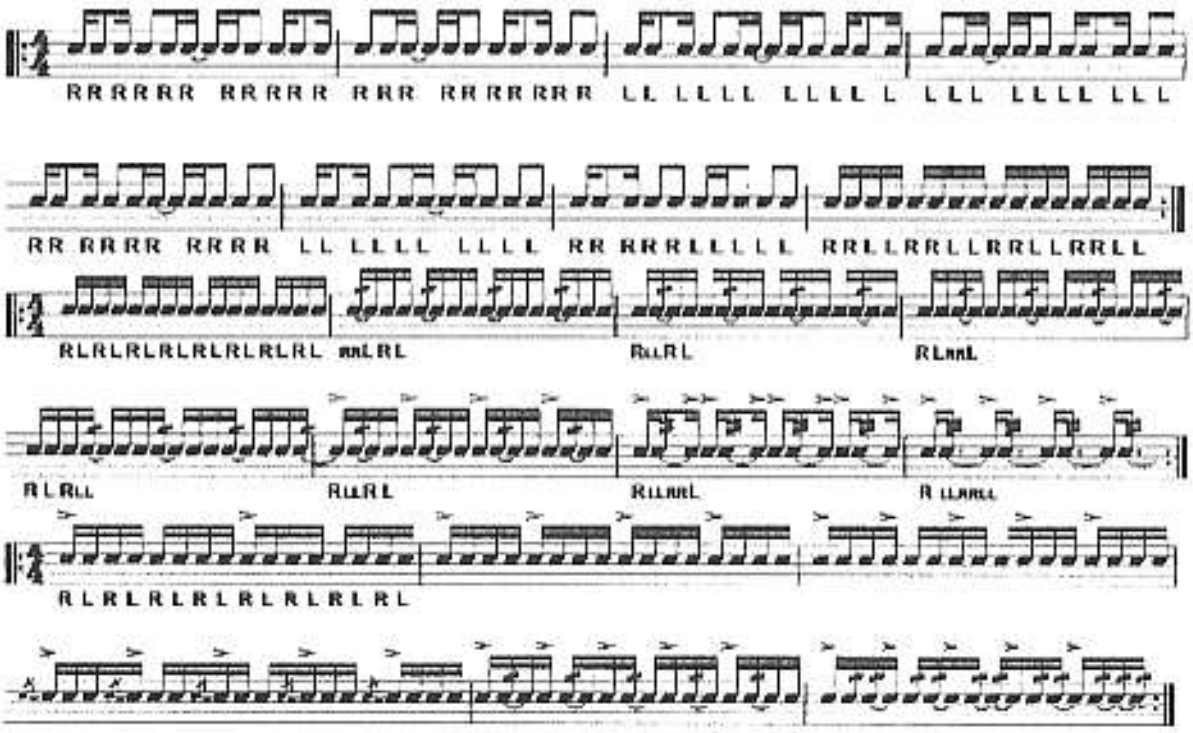


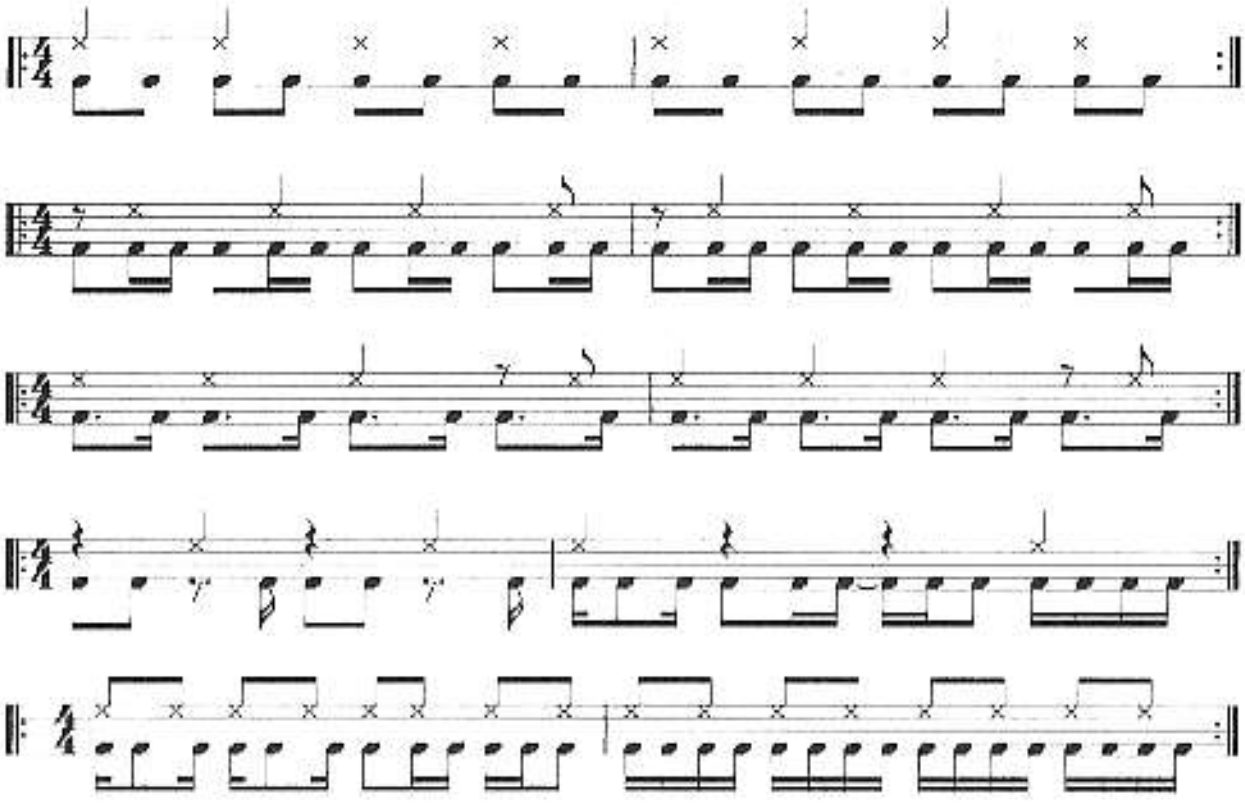
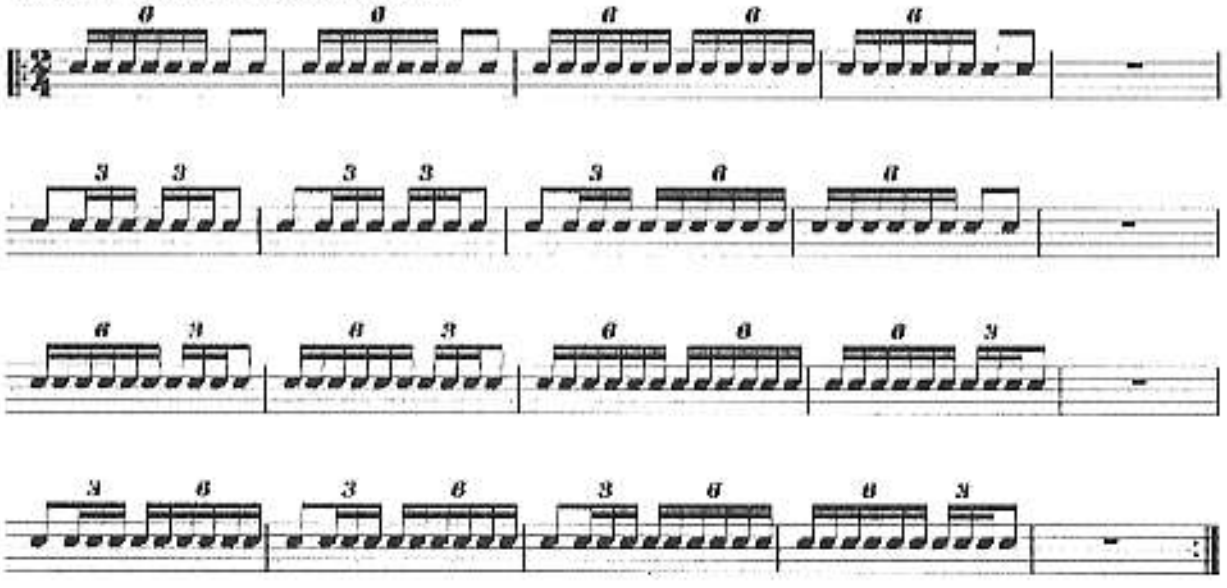
Diddle Control

Even though the following exercise is written in changing meter, it can be played against a basic quarter note pulse.



Roll Development





This exercise develops the 16th note triplet subdivision. The one measure rest will help the ensemble practice "isolated attacks".