

When playing isolated full strokes, the only time the stick is not in motion is when it is resting in the "up" position. When full strokes are played consecutively, the stick will then never be at rest, as it was in the up position; the stick WILL however pass through the "up" position preceding every throw down. The following guidelines will help to perfect the Full Stroke:

- ### The 5 Full Stroke Rules
1. The stroke starts and stops at the same height.
 2. Never pick up the stick, only throw it down.
 3. The stick should rebound up at the same speed it was thrown down.
 4. Don't let the back of the stick hit the palm of the hand (except lightly at low stick heights).
 5. Avoid using the arm.

NOTE: It is beneficial to practice all single stick height rudiments and exercises using just the first finger (or just the thumb for traditional grip) with the sticks stopping and starting past vertical. These "first finger only" full strokes will not only build up the all important "trigger finger", but they'll also help to affirm that the fulcrum is working properly.

The exercises, "Eight on a Hand," and "Purple Singles" are the preliminary full stroke exercises. When playing these consecutive full strokes the stick will always be in motion flowing smoothly up and down in your fulcrum. Play the exercises with the sticks turning up to vertical and then further develop the other stick heights/dynamic levels. This exercise can be played with all of the strokes starting and stopping in the "up" position, or with the down stroke technique applied to the last stroke played on each hand in order to stop the stick in the set position.

Eight on a Hand

Purple Singles

Double / Triple Beat

Four staves of musical notation in 4/4 time, each containing a sequence of eighth notes. The first staff has a 4-measure sequence: R →, L →, R →, and a final measure with a repeat sign. The second staff has a 4-measure sequence: L →, R →, L →, and a final measure with a repeat sign. The third staff has a 4-measure sequence: R →, L →, R →, and a final measure with a repeat sign. The fourth staff has a 4-measure sequence: L →, R →, L →, and a final measure with a repeat sign.

Inverting Diddles

A single staff of musical notation in 4/4 time, divided into four measures. The first measure contains a sequence of eighth notes with the rhythm pattern (R R L L) →. The second, third, and fourth measures contain a repeat sign and the rhythm patterns (R L L R) →, (L L R R) →, and (L R R L) → respectively.

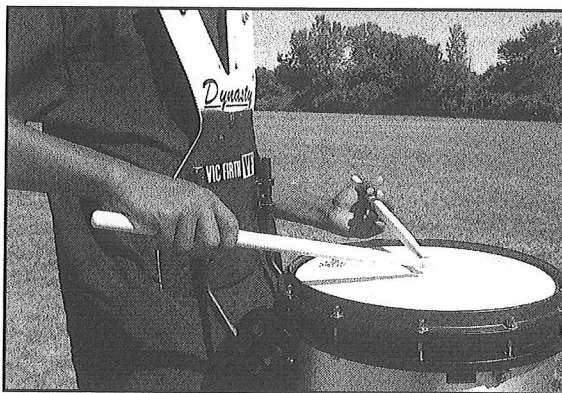
Chapter 6 - Quality of Sound / Dynamics

It is vital to play as relaxed as possible and with consistent velocity in order to achieve a good quality of sound. When told to bring their dynamic level up, some players do so by "pounding" on the drums. Playing overly hard through the drum head actually distorts the sound; the resulting "bark" does not blend or carry well. When told to bring their dynamic level down, some players do so by "feather-tapping" on the drums. Playing too lightly on the drum head doesn't allow the drum to speak properly; the resulting "scratch" does not blend or carry well. A smooth sound that allows for a proper blend comes from relaxation. Think about this: once a stick is set in motion, the only thing that can interfere with its velocity is tension. The less the human interference, the better the sound and consistency will be; it is best to let physics do as much of the work as possible. Keep in mind that it is important to play through the drum head in order to allow the stick to contact the head with its full velocity.

Once it is understood to play relaxed and through the drum head with consistent velocity, dynamics essentially come from stick heights. I denote stick heights along with the stick's angles to define the various dynamic levels as shown in the following pictures:

pp

Played From
Set Position



p

Zero degrees
or 3 inches



mf
40 degrees
or 9 inches



f
80 degrees
or 14 inches



ff
Same as forte
- add arm



The stick angles and heights shown above should serve as general guidelines. Obviously there will be some exceptions and gray areas, such as during crescendos. It is imperative to play with a relaxed technique and accurate stick heights. With the correct technique, a good quality of sound can be achieved at any dynamic level.

8. Isolated 8th & 16th

(R L) →
(L R)

R →
L

(R L) →
(L R)

L →
R

9. 16th Timing - 3 Notes

Check Pattern -----

(R L) →
(L R)

(R L R) →
(L R L)

(L R L) →
(R L R)

Check Pattern

(R R L) →
(L L R)

(R L L) →
(L R R)

Check Pattern

(R L) →
(L R)

(R L R) →
(L R L)

(L R L) →
(R L R)

(R R L) →
(L L R)

(R L L) →
(L R R)

(R L) →
(L R)

R L R
L R L

(R L) →
(L R)

L R L (R L) →
R L R (L R)

R R L (R L) →
L L R (L R)

R L L
L R R

10. 16th Timing - 2 Notes

Check Pattern -----

(R L) →
(L R)

(R L) →
(L R)

(L R) →
(R L)

Check Pattern

(R L) →
(L R)

(R L) →
(L R)

(R L) →
(L R)

(R L) →
(L R)

(R L) →
(L R)

Check Pattern

(R L) →
(L R)

(R L) →
(L R)

(L R) →
(R L)

(R L) →
(L R)

(R L) →
(L R)

(R L) →
(L R)

R L
L R

(R L) →
(L R)

L R (R L) →
R L (L R)

R L (R L) →
L R (L R)


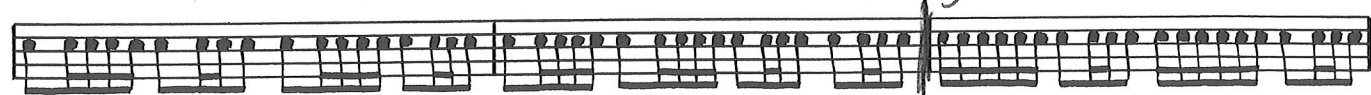
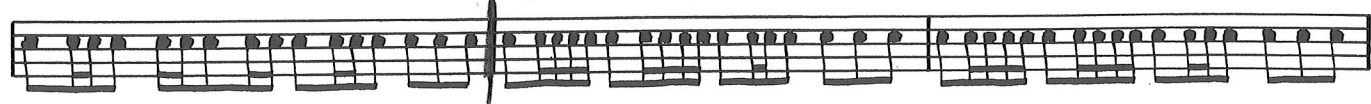
R L
L R



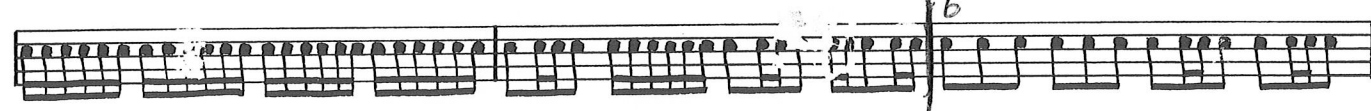
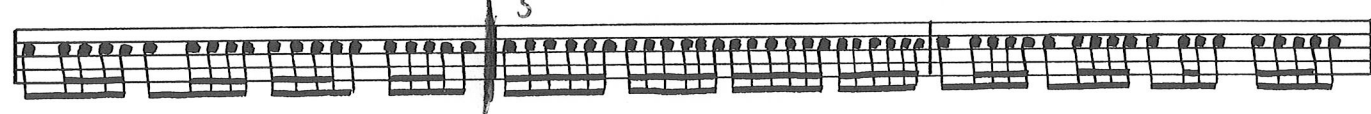

A musical score consisting of 11 staves of music. The first staff begins with a bass clef and a 4/4 time signature. The music is written in a single melodic line across all staves, featuring a sequence of eighth and sixteenth notes. The notation includes various rhythmic values and rests, with some staves ending in a fermata. The overall structure is a single-line melodic exercise or study.

III

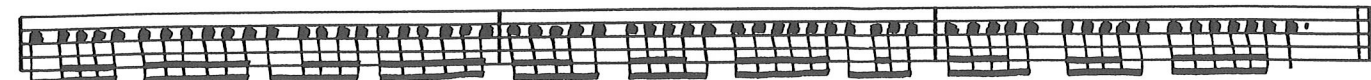
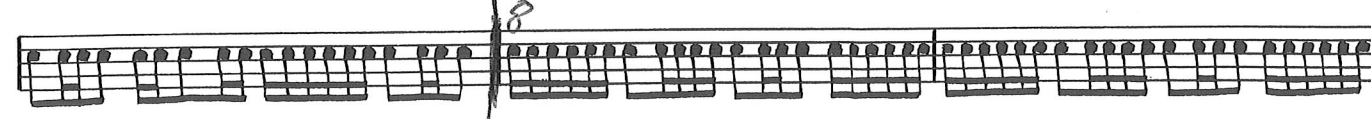
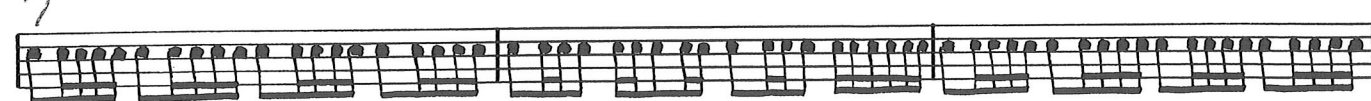
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4



7



IV

This page contains a handwritten musical score for guitar, consisting of 11 staves of music. The notation is primarily rhythmic, featuring eighth and sixteenth notes with accents (>) and slurs. The first staff begins with a treble clef and a 7/8 time signature. The music is organized into measures by vertical bar lines, with some measures containing double bar lines indicating section breaks. The overall style is that of a personal practice or teaching manuscript.

V

THE THREE CAMPS (A Traditional Drum Solo) 3 Hand Motions Per Pulse

R LLRR L RLL R LLRLLRLL R etc.

R L R L RRL R

IX

This page contains 12 staves of musical notation, organized into a single system. The notation is written in a single clef (likely bass clef) and includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Slurs are used to group notes across measures. The key signature consists of one sharp (F#). The music is a single melodic line with a complex rhythmic structure, typical of a technical exercise or etude.

XI

The image displays a page of musical notation for exercise XI. It consists of 11 staves of music, each containing a series of rhythmic patterns. The notation is written in a style typical of early 20th-century music instruction books, using a single treble clef for all staves. The patterns are primarily composed of eighth and sixteenth notes, often grouped together in beams. The exercise is designed to be played as a continuous sequence of riffs, with the instruction at the bottom of the page indicating that these riffs should be used in place of 'flams' in a previous study.

FOR PRACTICE, IN THE ABOVE STUDY PLAY RUFFS IN PLACE OF THE FLAMS

17

♩ = 112-120

The musical score consists of ten staves of music, primarily in bass clef with a key signature of one sharp (F#). The tempo is marked as ♩ = 112-120. The score includes various dynamic markings such as *f*, *p*, *mf*, and *mp*, along with articulation marks like accents (>) and slurs. Technical markings include triplets (3) and a sextuplet (6). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped together. The piece concludes with a final cadence on the tenth staff.