

Cheese

LR L R RL R L

<i>slow</i> 0 sec.	<i>medium</i> 15 sec.	<i>fast</i> 30 sec.	<i>medium</i> 45 sec.	<i>slow</i> 60 sec.
Play using mostly wrist and stop the stick after the accented diddle.	Play inner beats and grace notes using mainly fingers and play the accented diddle with the wrist/finger combination.	Play inner beats and grace notes with fingers and add slight forearm pump for the accented diddles - supporting the second beats of the diddles with fingers.	Play inner beats and grace notes using mainly fingers and play the accented diddle with the wrist/finger combination.	Play using mostly wrist and stop the stick after the accented diddle.

Cheese Builder A

(R L) →
(L R)

Cheese Builder B

(R L) →
(L R)

(R R L R L L R L) →
(L L R L R R L R)

(R L) →
(L R)

(R R L R L L R L) →
(L L R L R R L R)

Flam Five

LR L R RL R L

<i>slow</i> 0 sec.	<i>medium</i> 15 sec.	<i>fast</i> 30 sec.	<i>medium</i> 45 sec.	<i>slow</i> 60 sec.
Play using mostly wrist and stop the stick after the accented diddle.	Play inner beats and grace notes using mainly fingers and play the accented diddle with the wrist/finger combination.	Play inner beats and grace notes with fingers and add slight forearm pump for the accented diddles - supporting the second beats of the diddles with fingers.	Play inner beats and grace notes using mainly fingers and play the accented diddle with the wrist/finger combination.	Play using mostly wrist and stop the stick after the accented diddle.

Flam Five Builder A

(R L) →
(L R)

The following two exercises are the standard 4-2-1 grid exercises. The first variation is the triplet variation, and the second is the duple. With the triplet variation, any three beat (or partial) rudiment can be run through it. With the duple variation, any four beat (or partial) rudiment can be run through it. You can apply this formula to any rudiment, whether it has two or seventeen partials, (note that three and four partial rudiments are the most common). Once you've mastered running a given rudiment through the grid, you can then run the same rudiment through the grid starting on a different partial, or run it through backwards by changing the order of the accents starting with the third or fourth and working towards the first. Embracing the grid is much like opening a GIGANTIC CAN OF WORMS. Good Luck!

A. Triplet 4-2-1

(R L) →
 (L R)

R L L R R L L R

Detailed description: This section contains three staves of music for the 'Triplet 4-2-1' exercise. The first staff is in 4/4 time, the second in 2/4 time, and the third in 3/4 time. Each staff consists of two lines of music. The notes are grouped into triplets, with a '3' above each group and an accent (>) over the first note of each triplet. The first two staves have a double bar line after the first measure. The third staff has a double bar line after the first measure, followed by a measure with a slash, and then a final measure with a double bar line. Below the 3/4 staff, the letters 'R' and 'L' are placed under the notes to indicate the hand used for each note: R L L R R L L R.

B. Duple 4-2-1

(RL) →
 (LR)

Detailed description: This section contains three staves of music for the 'Duple 4-2-1' exercise. The first staff is in 4/4 time, the second in 2/4 time, and the third in 4/4 time. Each staff consists of two lines of music. The notes are grouped into pairs, with an accent (>) over the first note of each pair. The first two staves have a double bar line after the first measure. The third staff has a double bar line after the first measure, followed by three measures with a slash, and then a final measure with a double bar line. Below the 4/4 staff, the letters 'R' and 'L' are placed under the notes to indicate the hand used for each note: R L L R R L L R.

Triplet - 16th Flams

(R L) →
(L R)

21. Flam Accent

L R L R R L R L

<i>slow</i> 0 sec.	<i>medium</i> 15 sec.	<i>fast</i> 30 sec.	<i>medium</i> 45 sec.	<i>slow</i> 60 sec.
Play using mostly wrist and stop the stick after the accent.	Play inner beats and grace notes using mainly fingers - stop the stick after the accent.	Play using slight Moeller technique on the accents and restrict the stick's rebound after the accent without stopping it completely - use fingers for the grace note/inner beat combination.	Play inner beats and grace notes using mainly fingers - stop the stick after the accent.	Play using mostly wrist and stop the stick after the accent.

Flam Accent Builder A

(R L) →
(L R)

Flam Accent Builder B (Variation: Play only right hand lead bars, also only left hand lead bars)

(R R L R) →
(L L R L)

(R L R L) →
(L R L R)

(R L) →
(L R)

The remaining notes are all to be played with the full stroke technique. It is helpful to think about Bachcent (or an accent/tap exercise) as eight on a hand switching back and forth between two different dynamic levels/stick heights. Play the exercise with the accents turning up to vertical, and the taps played at a low 3" height, (these are the "accent/tap" heights that will be referred to throughout this book). Make sure that the stick does not rebound any higher than the height of the next note to be played and that the last stroke on a hand is stopped down in the proper set position.

F = Full Stroke D = Down Stroke U = Up Stroke

Bachcent

The musical score for the Bachcent exercise is organized as follows:

- Staff 1:** Right hand (R) sequence: F F F F F F F D
- Staff 2:** Left hand (L) sequence: D F F F F F F D
- Staff 3:** Right hand (R) sequence: F D F F F F F D
- Staff 4:** Left hand (L) sequence: F F D F F F F D
- Staff 5:** Right hand (R) sequence: F F F F F D F D
- Staff 6:** Left hand (L) sequence: F F F F F F D D
- Staff 7:** Right hand (R) sequence: F F F F F F F D
- Staff 8:** Left hand (L) sequence: U F F F F F F D
- Staff 9:** Right hand (R) sequence: F F F U F F F D
- Staff 10:** Left hand (L) sequence: F F F F F F U D

Hand switching is indicated by 'R ->' and 'L ->' arrows below the staves. The exercise concludes with a final 'R' marking on the tenth staff.