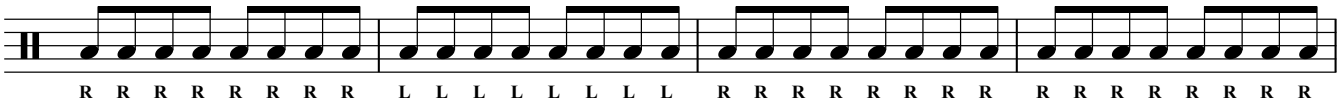
8 On a Hand Variations

Ethan Ahmad

6 8 - 8 - 16



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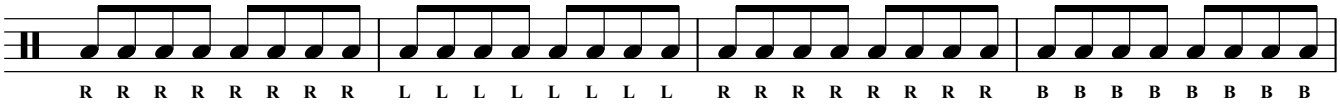
15 Double stops



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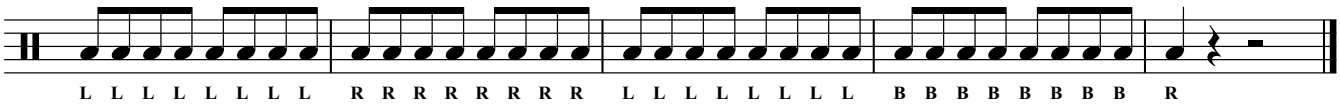
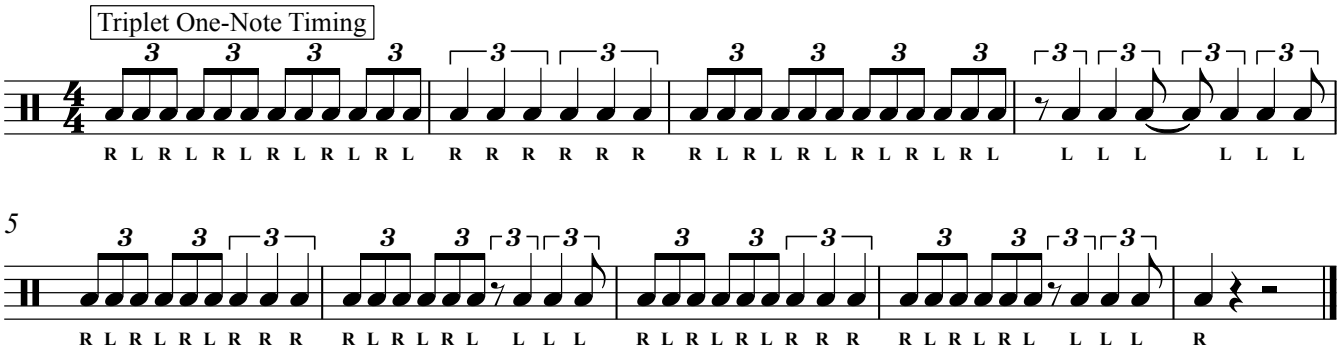


- Play with Full Strokes, striving for perfectly vertical stick heights at first
- Move on to taps and different dynamics/stick heights
- Crescendo every measure, then every hand
- Decrescendo every measure, then every hand
- Add in hairpins, reverse hairpins, etc.

Triplet Timing (Shorter)

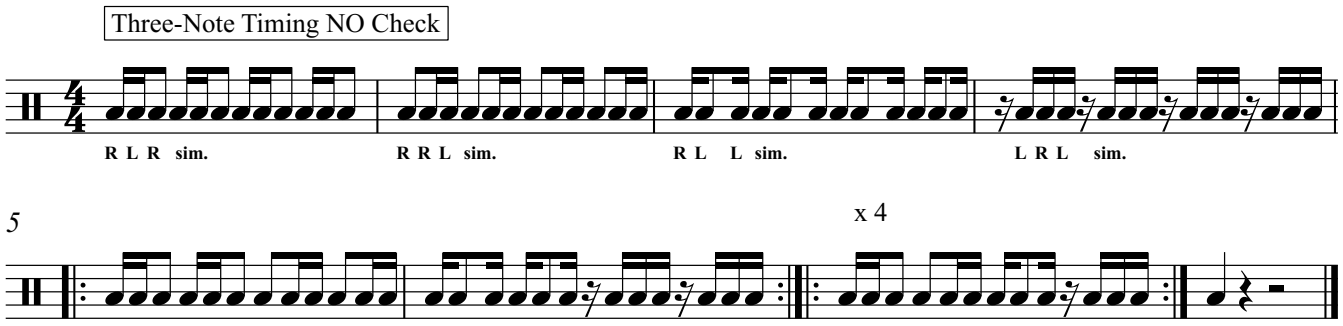
Ethan Ahmad



- Practice each section individually at first
- Use a metronome with triplet subdivisions at all times
- Play with full strokes the whole time
- "Float" the sticks between every note
- Create your own variations (backwards, reverse, reverse backwards, etc.)

Sixteenth Note Timing (Shorter)

Ethan Ahmad

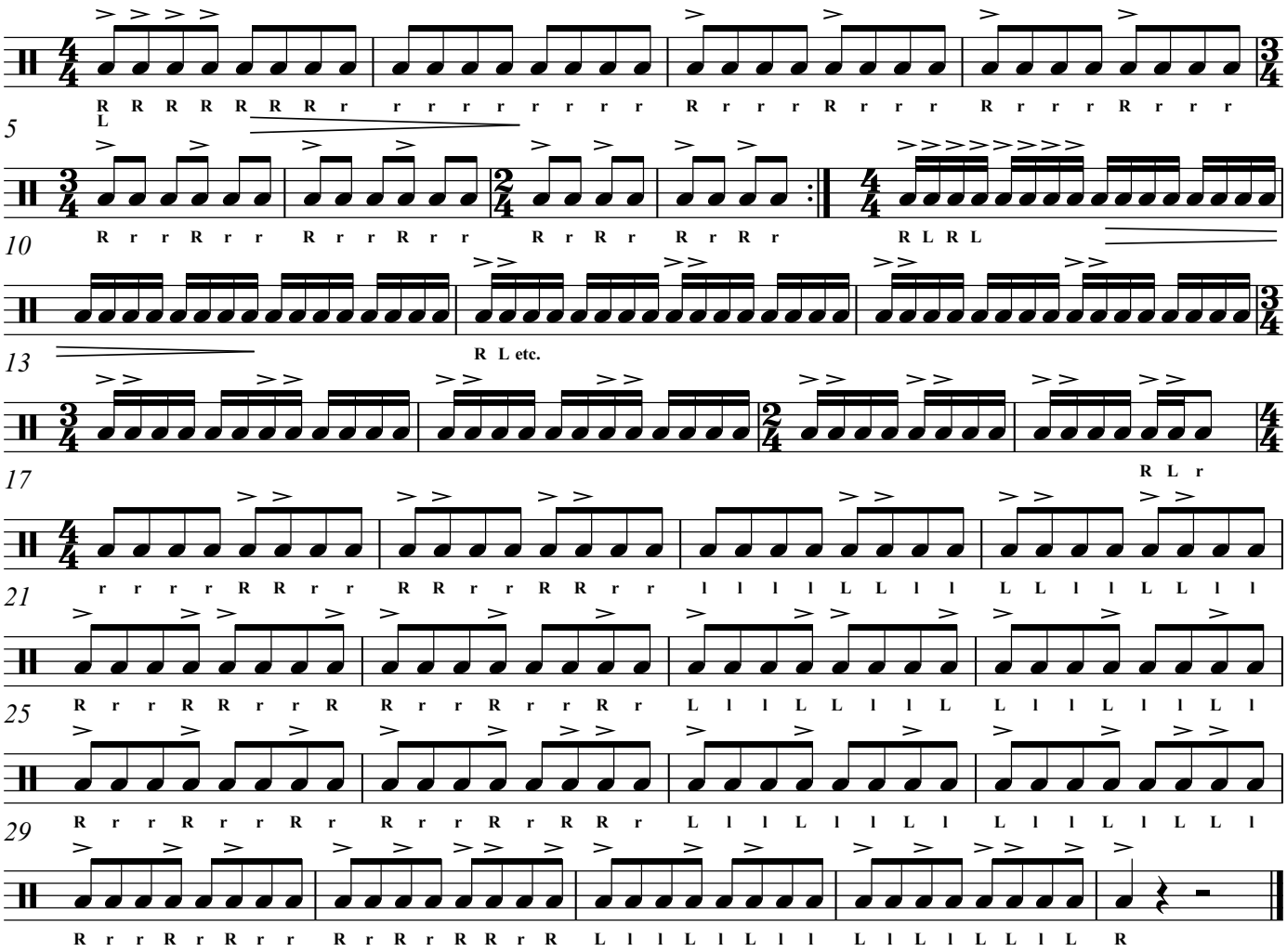


- Play with full strokes and a consistent, easy grip
- "Float" the sticks up between every note
- Always practice with a metronome with 16th note subdivisions
- Create your own variations (backwards, reverse, reverse backwards, etc.)

Jordan HS Accent Tap

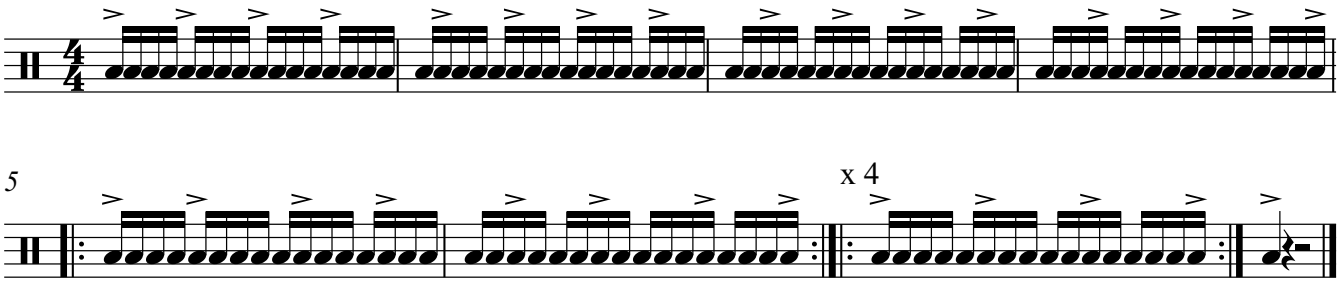
Snare Drum

Ethan Ahmad



- Make sure you are achieving the correct stroke type for every note with vertical accents and low (3") taps
- Use a metronome with eighth note subdivisions to avoid early first taps after accents
- Check in a mirror for any slicing that may sneak in; move the stick straight up and down at all times

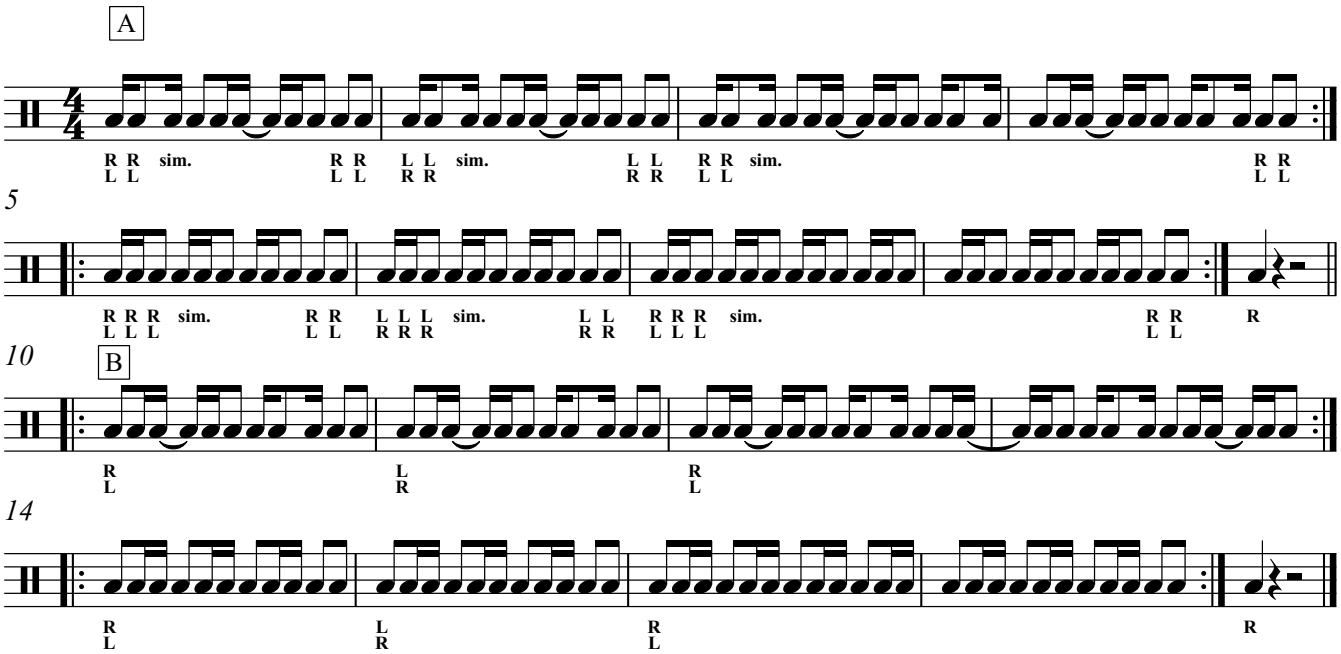
Sixteenth Note Grid



- Play RH lead first, then LH lead
- Practice with the subdivisions turned on in order to ingrain correct rhythmic interpretation
- Figure out where all of the down and upstrokes are, and make sure you are achieving them
- Keep strict separation in stick height between accents and taps, check with a mirror

Double Beat/Triple Beat

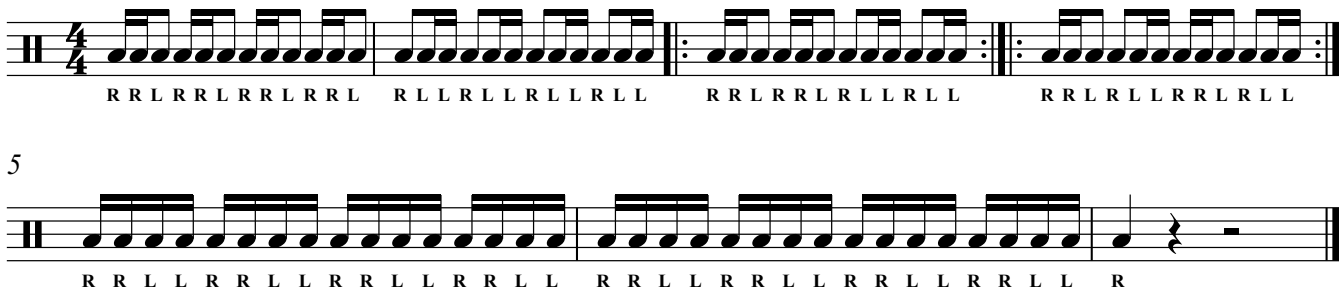
Ethan Ahmad



- Practice with 16th note subdivisions on in order to ingrain correct rhythmic interpretation
- Strive for even sound quality and stick heights throughout second and third notes
- Full Strokes should be used throughout with a combination of arm, wrist, and fingers
- Lower the stick height to go faster, but do not compromise on evenness of notes

Gallop

traditional



- Rebound every note ("float" the eighth notes) and use full strokes the entire time
- This one should be worked up to fast tempos at full stick heights
- Use a combination of arm, wrist, and fingers, with a consistent arm eighth-note "pumping" motion

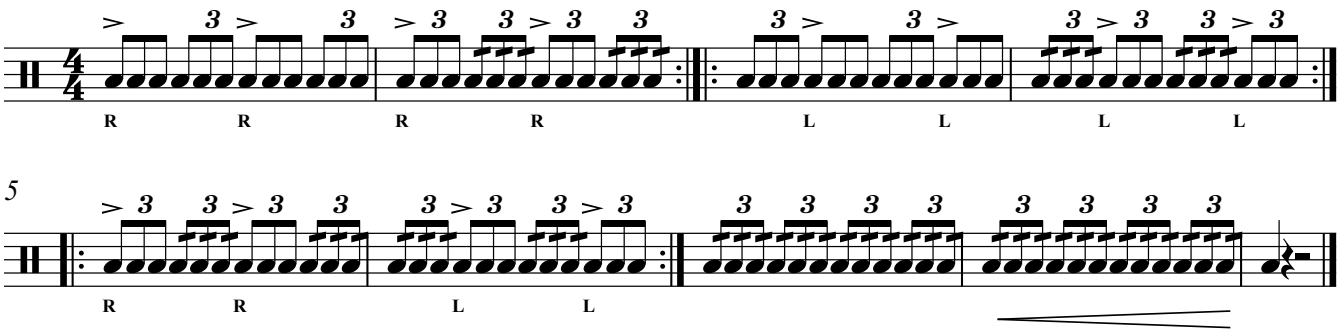
Classic Triplet Rolls

Ethan Ahmad

- Play slow enough to "stroke out" all of the sextuplets before playing faster
- The dash is not strictly a "diddle" but is shorthand for doubling the rhythmic speed
- You will need to "open up" or space out the double MORE as you get faster in tempo
- Maintain triplet rhythmic skeleton arm motion throughout
- A second note that is based off a misplaced first note will always be in the wrong spot
- The fingers help to execute the bounced note, while the arm powers the main note

Hand to Hand Triplet Rolls

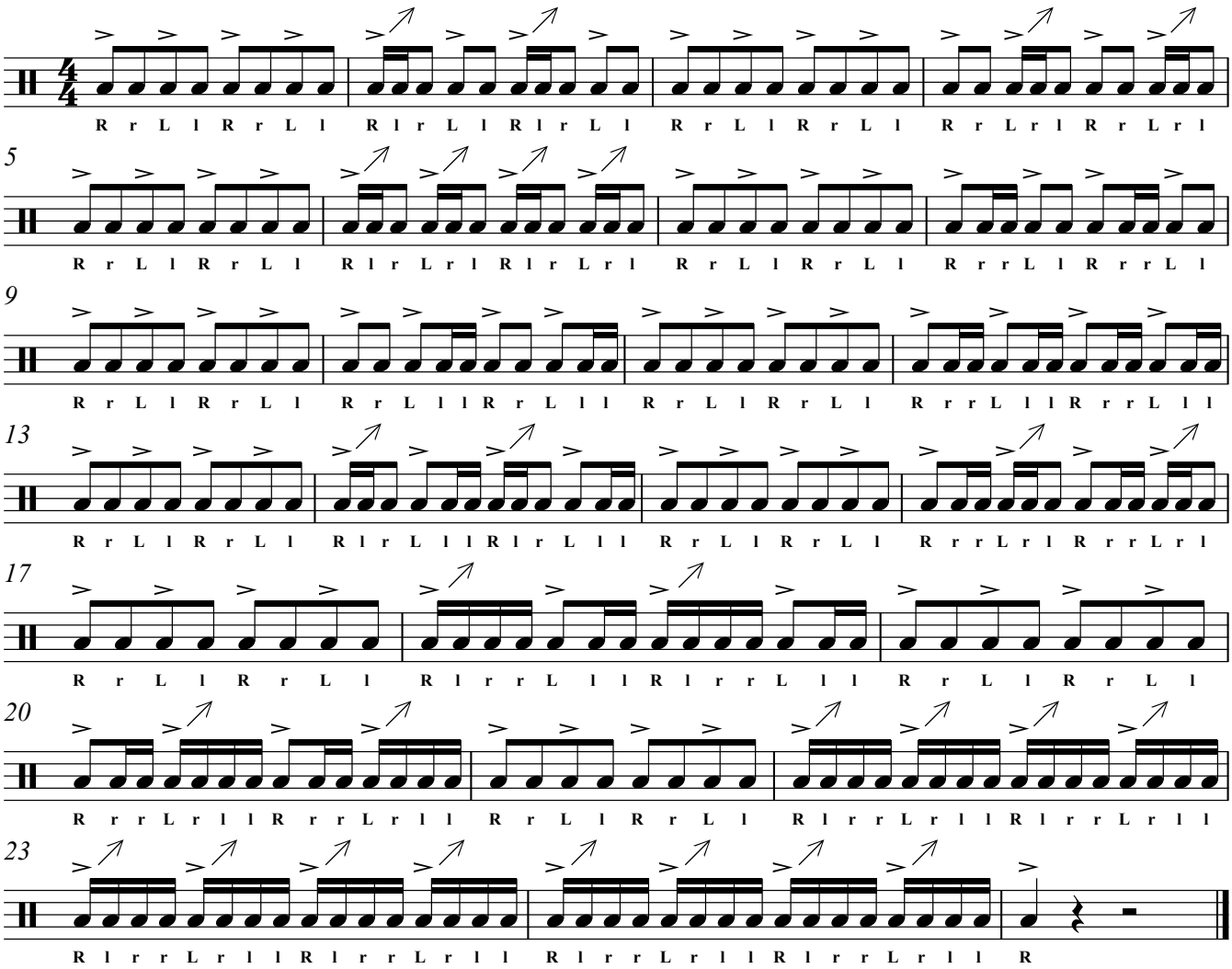
Ethan Ahmad



- Drive your feet when marking time and really feel each beat line up with the metronome
- The tendency is to want to start the rolls early and slur things together, play rhythmically
- Drive your hands beat to beat through the long roll at the end
- There is no accent on the last note, just crescendo smoothly and end without overplaying

Paradiddle Builder

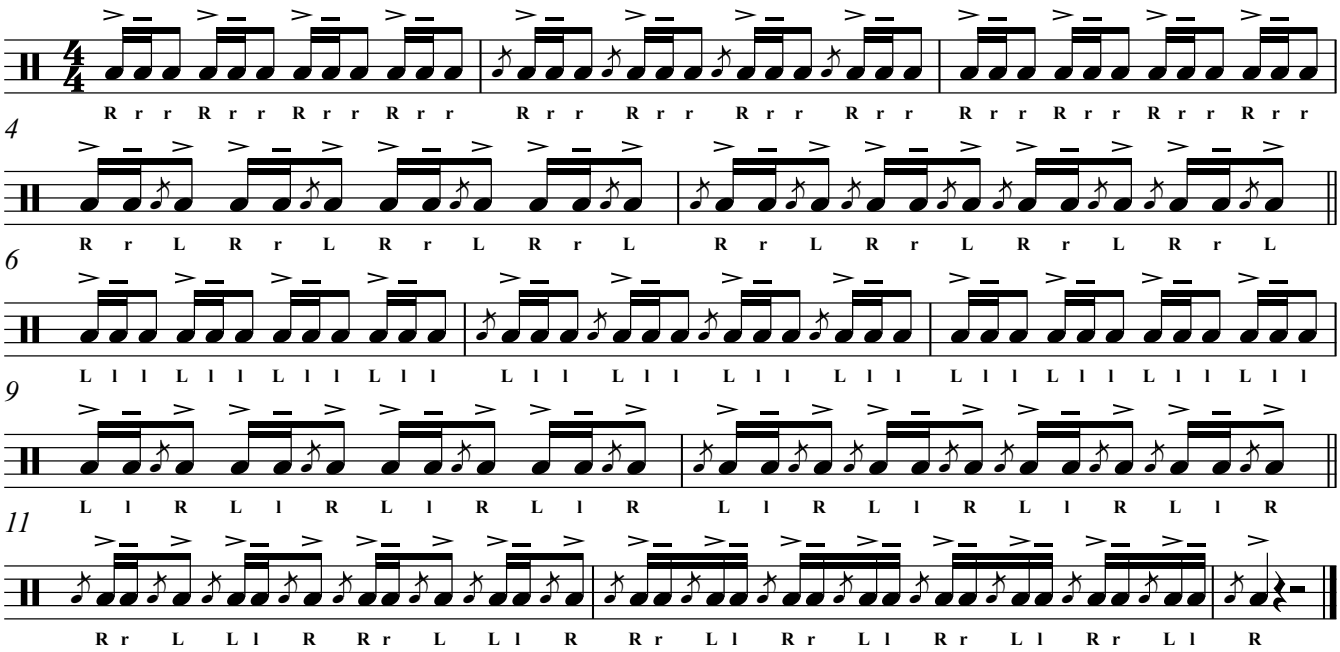
Ethan Ahmad



- Arrows represent upstrokes and are key
- Go for easy, not harsh downstrokes on the accents
- Take the time to think about the stroke type for each note in a continuous series of paradiddles
- Make sure you are achieving these stroke types very smoothly at a slow tempo
- If you try to play fast and mess up, you missed a downstroke or upstroke somewhere
- You have to go beyond the sticking and start thinking about how notes connect to each other

Flam Tap Builder

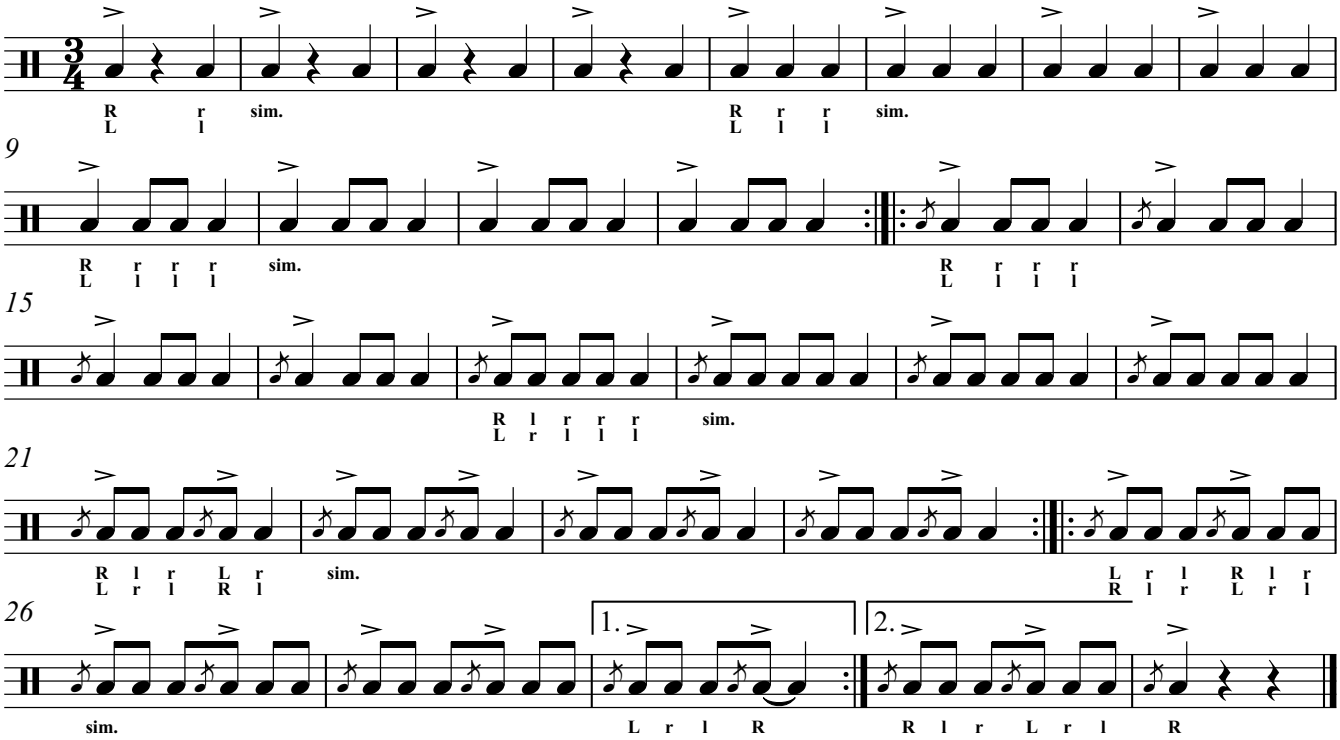
Ethan Ahmad



- Triple Beat figure in the beginning should be played with a natural decay (relaxed but not just dropped)
- The upbeat in this figure is a slightly late rhythmic approximation of the grace note
- The key to this rudiment (and pretty much all flam rudiments) is correctly placed downstrokes and upstrokes
- It should be executed with one big, cyclic motion: the arm comes down and up on each figure
- The wrist and fingers control the specific timing, but there should be an underlying "pumping" motion

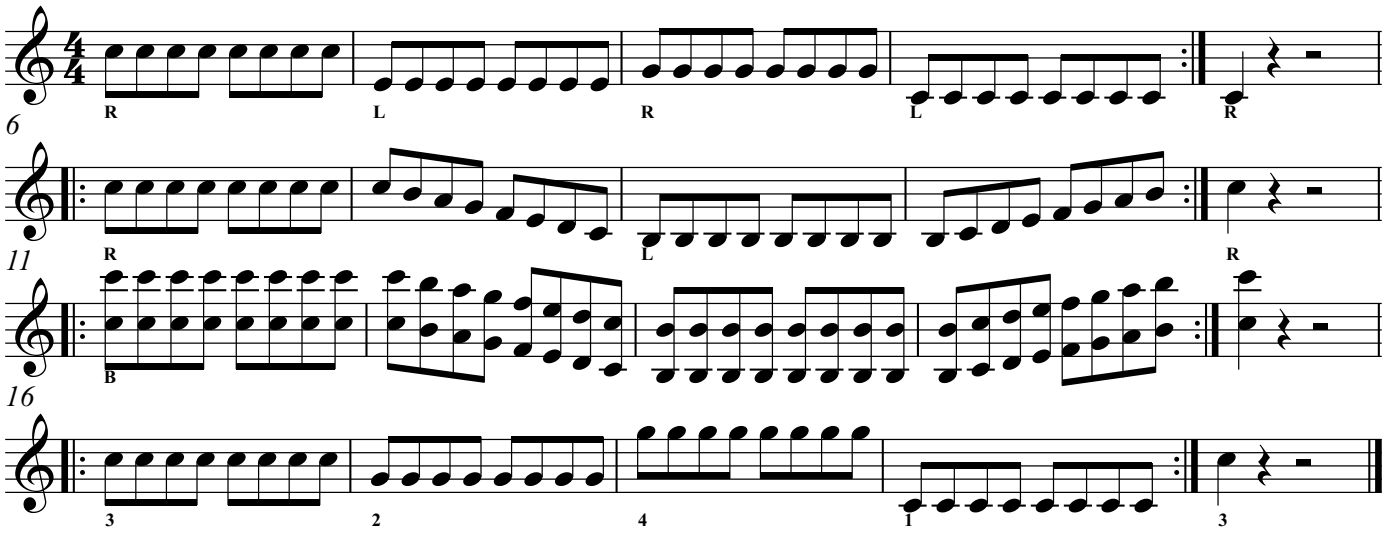
Flam Accent Builder

Ethan Ahmad

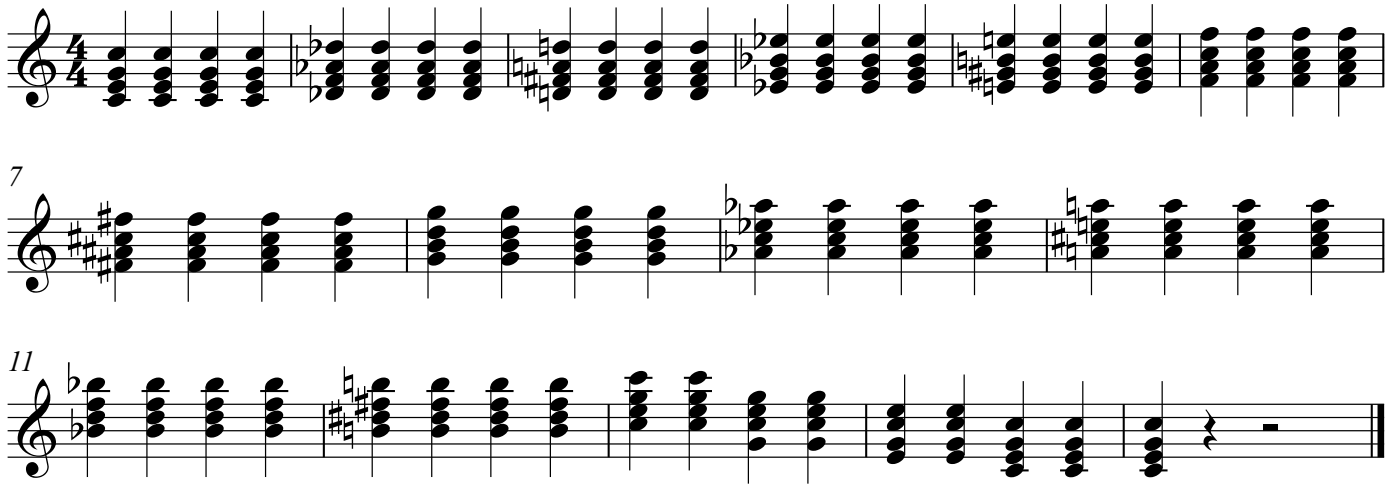


- Pay close attention to the stickings and repeats
- Practice with a metronome in 3/4 and eighth notes on to ingrain correct rhythmic interpretation
- Listen to the grace note spacing and keep it consistent: not too fat, not too flat

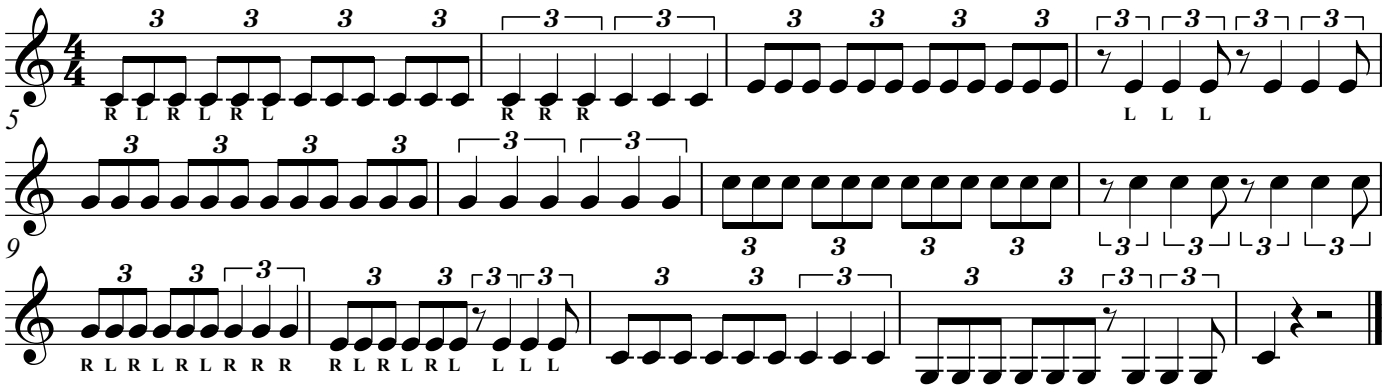
Mallet Eights



4 Mallet Chromatic Major Chords

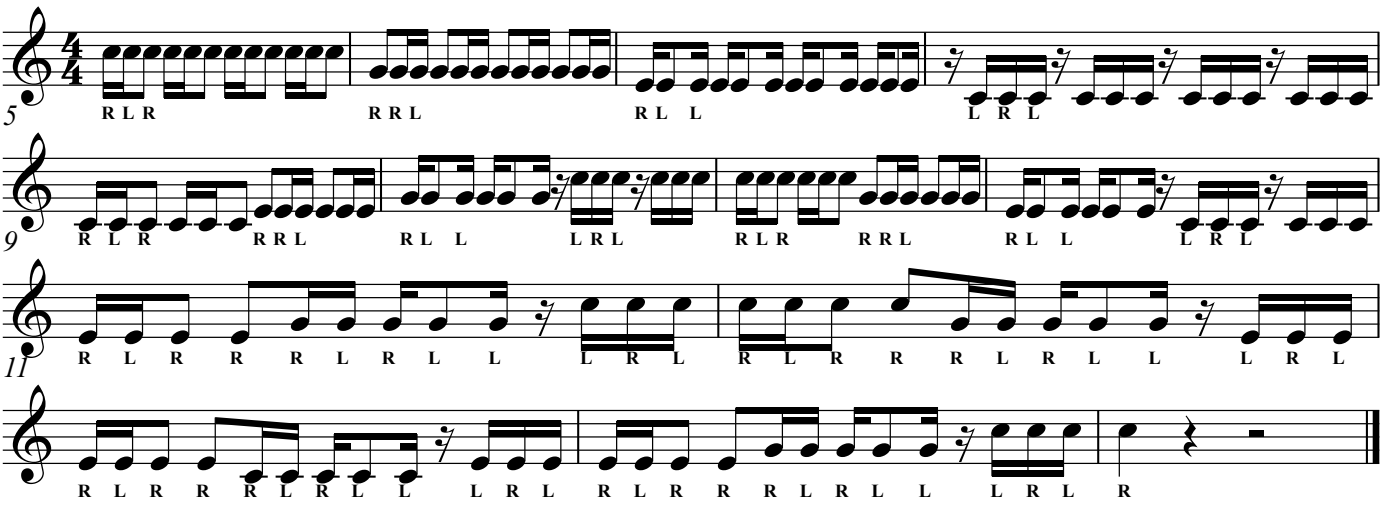


Triplet One Note Timing



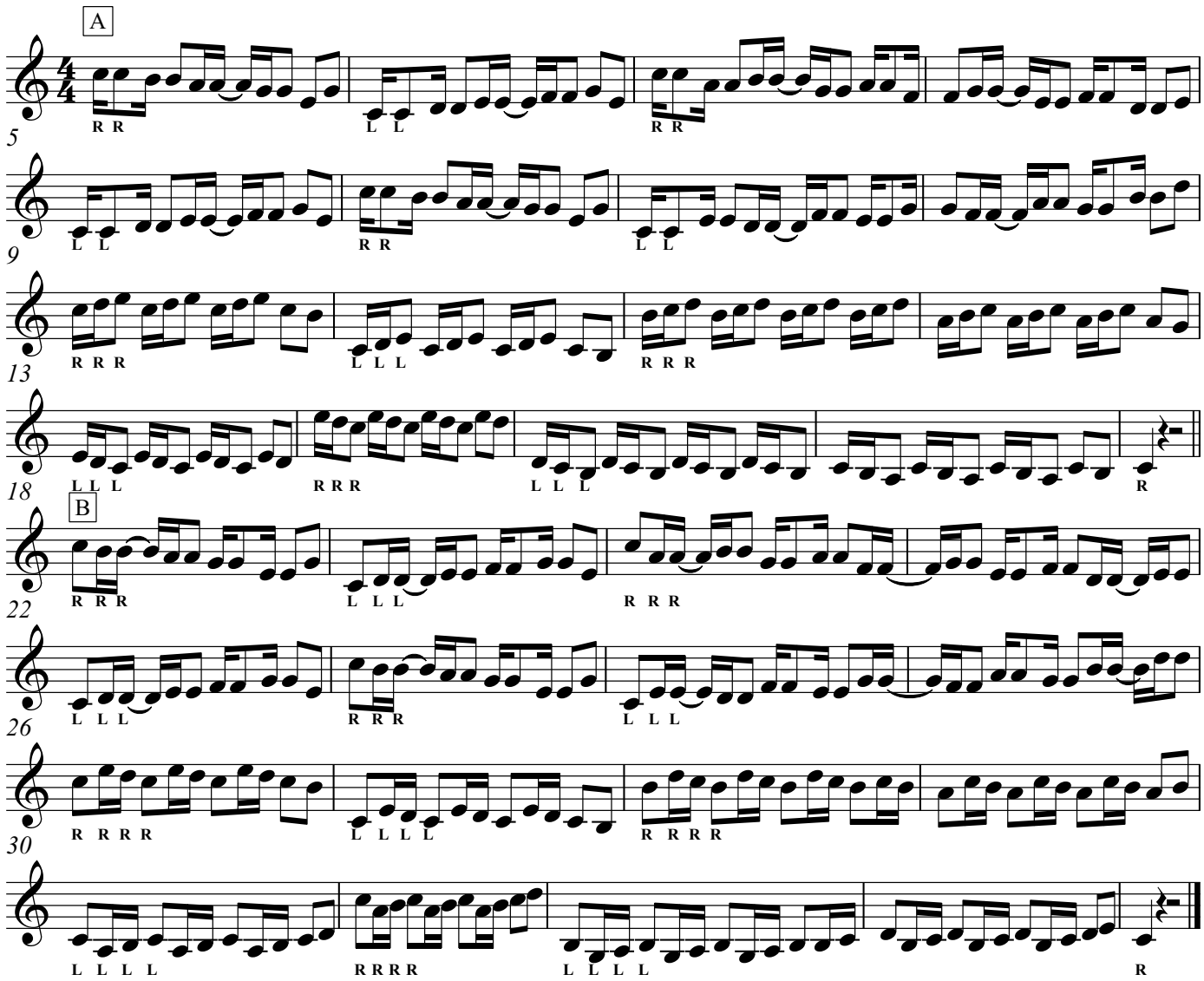
Sixteenth Note Three Note Timing

Ethan Ahmad



Double Beat/Triple Beat

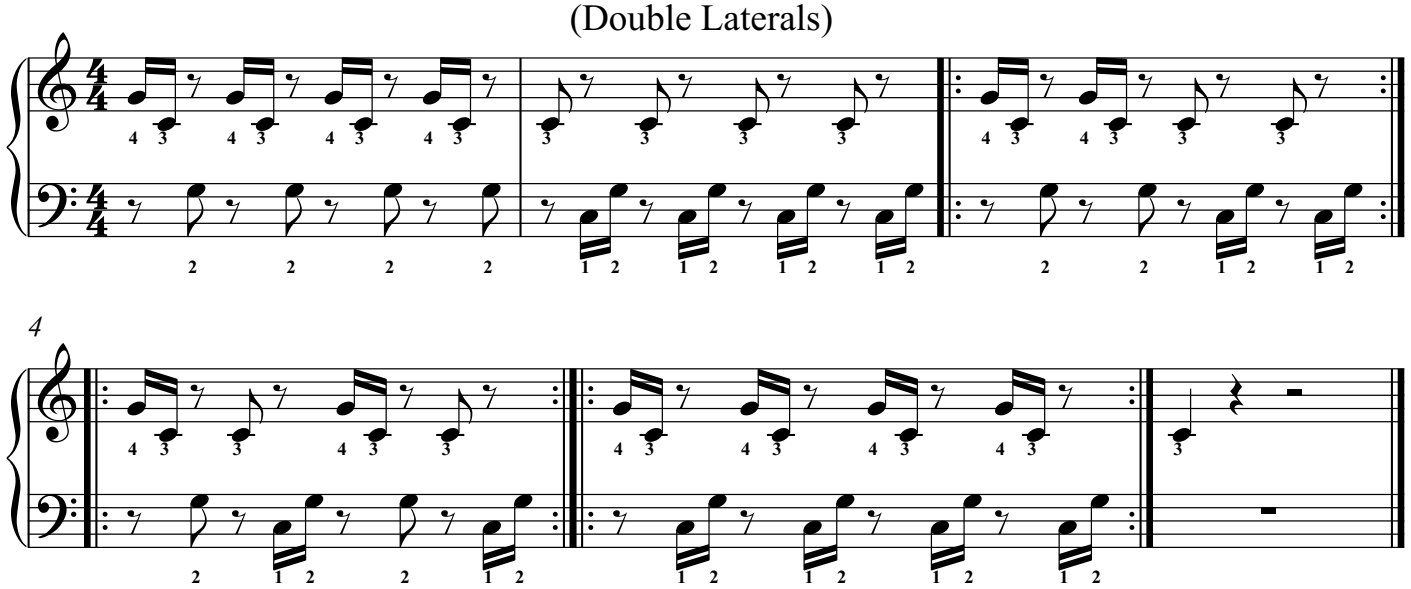
Ethan Ahmad



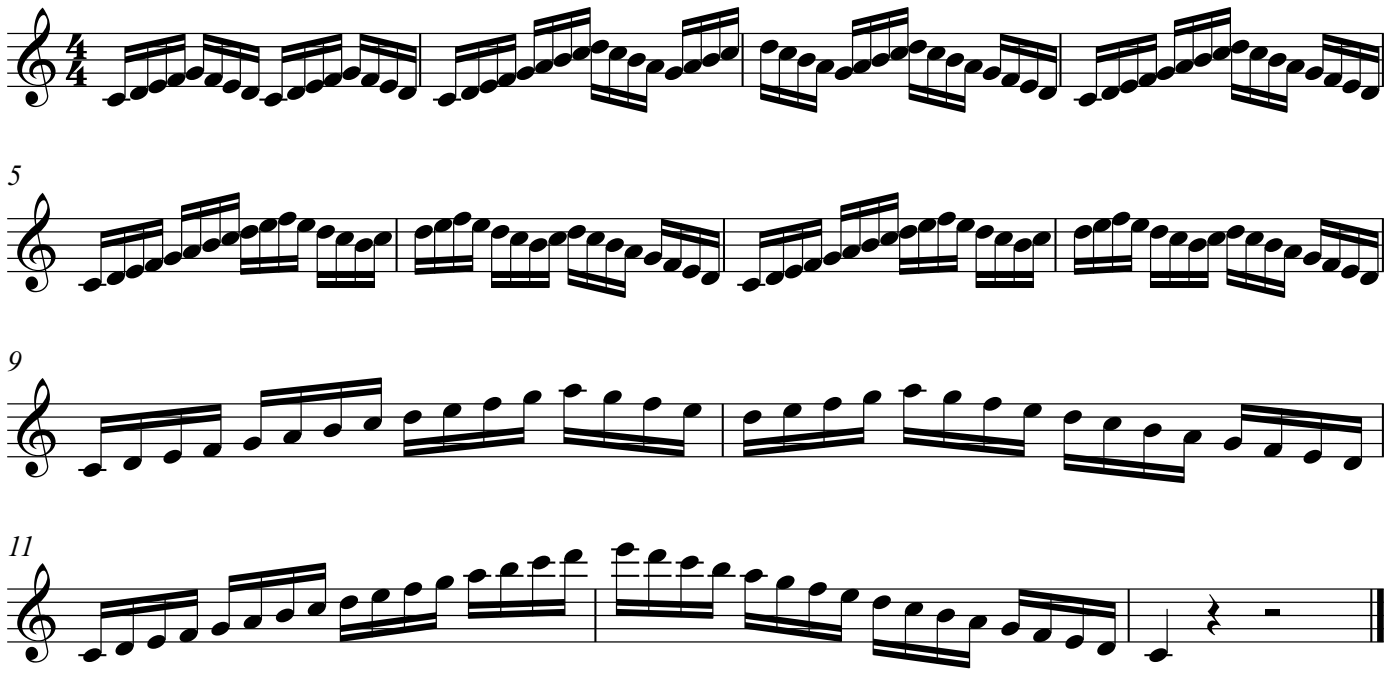
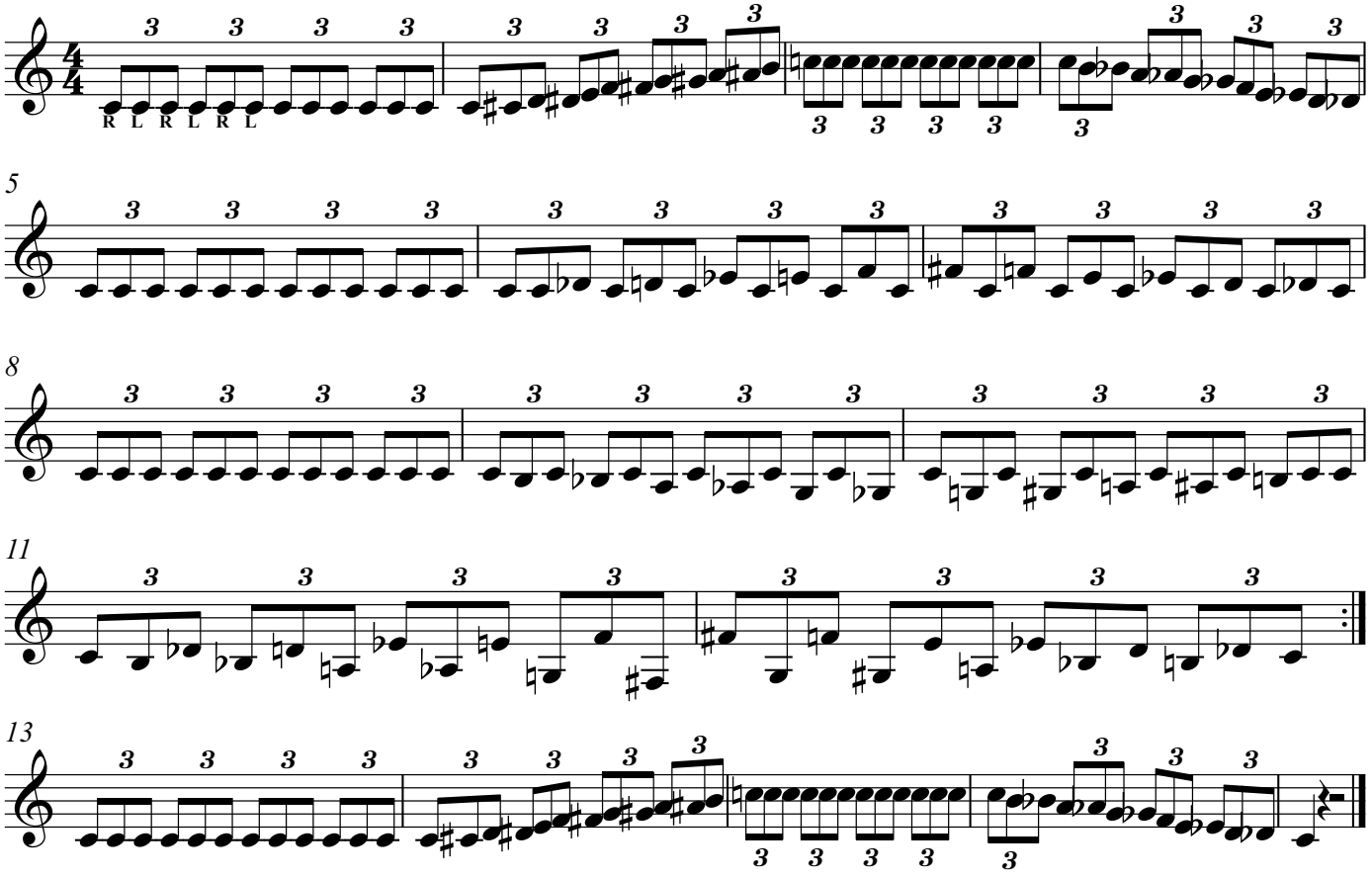
Gallop for Keyboards

Ethan Ahmad

(Double Laterals)



Green C Scale Patterns



Spatial Awareness