

# 8 On a Hand Variations

Ethan Ahmad

4/4 R R R R R R R 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 R

6 8 - 8 - 16

R R R R R R R R L L L L L L L L R R R R R R R R R R R R R R R R R R

10

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

15 Double stops

R R R R R R R R L L L L L L L L R R R R R R R R B B B B B B B B

19

L L L L L L L L R R R R R R R R L L L L L L L L B B B B B B B B R

- 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

Triplet One-Note Timing

5

- 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

Three-Note Timing NO Check

5

x 4

- 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

1  
R R R R R R R r r r r r r r r r r R r r r R r r r R r r r R r r r

5  
R r r R r r R r r R r r R r R r R r R r R L R L

13  
R L etc.

17  
R L r

21  
r r r r R R r r R R r r R R r r l l l l L L l l L L l l L L l l

25  
R r r R R r r R R r r R r r R r r L l l L L l l L L l l L l l L l l

29  
R r r R r r R r R r r R r r R R r L l l L l l L l l L l l L l l L l l R

- 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

5  
x 4

- 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

**A**

5

10

**B**

14

- 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

5

- 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

The musical score is written in 4/4 time and consists of seven systems, each with a four-measure phrase. The notes are quarter notes, and the stroke patterns are indicated by letters R (right), r (right), L (left), and l (left) below the notes. Accents (>) and arrows (↑) are placed above certain notes to indicate specific playing techniques. The systems are numbered 1, 5, 9, 13, 17, 20, and 23. The final system ends with a double bar line and a repeat sign.

System 1: R r L l R r L l R l r L l R l r L l R r L l R r L l R r L l R r L l

System 5: R r L l R r L l R l r L l R l r L l R r L l R r L l R r r L l R r r L l

System 9: R r L l R r L l R r L l R r L l R r L l R r L l R r r L l R r r L l

System 13: R r L l R r L l R l r L l R l r L l R r L l R r L l R r r L l R r r L l

System 17: R r L l R r L l R l r r L l R l r r L l R r L l R r L l

System 20: R r r L l R l l R r r L l l R r L l R r L l R l r r L l R l r r L l l

System 23: R l r r L r l l R l r r L r l l R l r r L r l l R l r r L r l l R

- 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

4  
R r r R r r R r r R r r R r r R r r R r r R r r R r r R r r

6  
R r L R r L R r L R r L R r L R r L R r L

9  
L l l L l l L l l L l l L l l L l l L l l L l l L l l L l l

11  
L l R L l R L l R L l R L l R L l R L l R

R r L L l R R r L L l R R r L l R r L l R r L l R

- 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

9  
R L r sim. R l l l sim.

15  
R l l l sim. R l l l

21  
R l r r r sim.

26  
L l r L l sim. L l l R l l

sim. L r l R R l r L r l R

- 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

Musical score for Mallet Eights, featuring four staves of rhythmic patterns in 4/4 time. The score is divided into four systems, each starting with a measure number (6, 11, 16, and 21). The first staff uses a treble clef and includes markings 'R' and 'L' for right and left mallets. The second staff also uses a treble clef and includes 'R' and 'L' markings. The third staff uses a treble clef and includes a 'B' marking. The fourth staff uses a treble clef and includes fingerings '3', '2', '4', '1', and '3'.

## 4 Mallet Chromatic Major Chords

Musical score for 4 Mallet Chromatic Major Chords, featuring three staves of chord progressions in 4/4 time. The score is divided into three systems, each starting with a measure number (1, 7, and 11). The first staff uses a treble clef and includes a key signature change to one flat. The second staff uses a treble clef and includes a key signature change to two sharps. The third staff uses a treble clef and includes a key signature change to one flat.



# Triplet One Note Timing

Musical score for 'Triplet One Note Timing' in 4/4 time. The score consists of three staves. The first staff starts at measure 5 and contains four measures of triplets of eighth notes, followed by two measures of triplets of quarter notes, and ends with three measures of eighth notes. The second staff starts at measure 9 and contains four measures of triplets of eighth notes, followed by two measures of triplets of quarter notes, and ends with three measures of eighth notes. The third staff starts at measure 11 and contains four measures of triplets of eighth notes, followed by two measures of triplets of quarter notes, and ends with three measures of eighth notes. Fingerings are indicated by numbers 1-5. Rhythmic patterns are indicated by 'R' for right hand and 'L' for left hand.

# Sixteenth Note Three Note Timing

Ethan Ahmad

Musical score for 'Sixteenth Note Three Note Timing' in 4/4 time. The score consists of four staves. The first staff starts at measure 5 and contains four measures of sixteenth-note patterns, followed by three measures of eighth-note patterns, and ends with three measures of quarter-note patterns. The second staff starts at measure 9 and contains four measures of sixteenth-note patterns, followed by three measures of eighth-note patterns, and ends with three measures of quarter-note patterns. The third staff starts at measure 11 and contains four measures of sixteenth-note patterns, followed by three measures of eighth-note patterns, and ends with three measures of quarter-note patterns. The fourth staff starts at measure 15 and contains four measures of sixteenth-note patterns, followed by three measures of eighth-note patterns, and ends with three measures of quarter-note patterns. Fingerings are indicated by numbers 1-5. Rhythmic patterns are indicated by 'R' for right hand and 'L' for left hand.

# Double Beat/Triple Beat

Ethan Ahmad

**A**

5 R R L L R R

9 L L R R L L

13 R R R L L L R R R

18 L L L R R R L L L R

**B**

22 R R R L L L R R R

26 L L L R R R L L L

30 R R R R L L L L R R R R L L L L R

# Gallop for Keyboards

Ethan Ahmad

(Double Laterals)

4 3 4 3 4 3 4 3 3 3 3 3 4 3 4 3 3 3

2 2 2 2 1 2 1 2 1 2 1 2 2 2 1 2 1 2

4 3 3 4 3 3 4 3 4 3 4 3 3

2 1 2 2 1 2 1 2 1 2 1 2 1 2

# Green C Scale Patterns

Musical notation for Green C Scale Patterns, measures 1-11. The notation is in 4/4 time and treble clef. It consists of four staves of music. The first staff (measures 1-4) shows a continuous eighth-note scale. The second staff (measures 5-8) continues the scale with some slurs. The third staff (measures 9-10) shows a descending eighth-note scale. The fourth staff (measures 11) shows the final notes of the scale and a double bar line.

# Spatial Awareness

Musical notation for Spatial Awareness, measures 1-13. The notation is in 4/4 time and treble clef. It consists of five staves of music. The first staff (measures 1-4) features triplets of eighth notes with 'R L R L R L' written below the first four notes. The second staff (measures 5-7) continues with triplets. The third staff (measures 8-10) continues with triplets. The fourth staff (measures 11-12) continues with triplets. The fifth staff (measures 13) continues with triplets and ends with a double bar line.