

Sixteenth Basics

Walter White

Right Lead

Repeat each measure as needed, play line 1 locking the strikes in the right hand with the foot taps indicated by bottom quarter notes, then go to the other lines and repeat as desired. Listen for the sound of the rhythm. Memorize the sound clearly in your mind, develop a sense of the "feeling".

1 2 3 4

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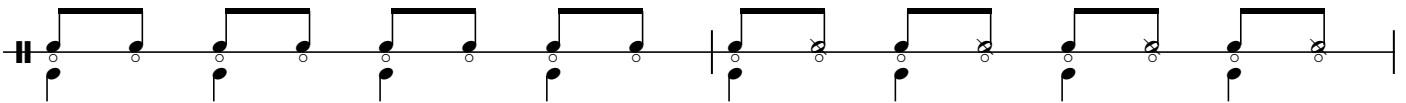
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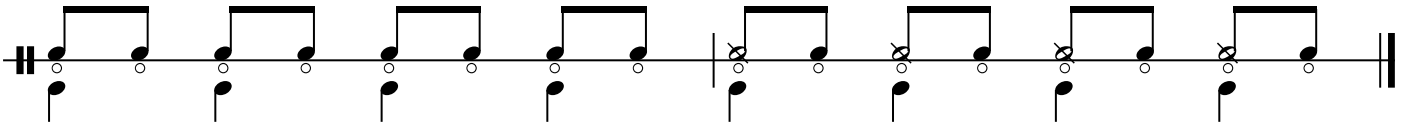
False or Fake Movement

The following exercises will develop the fake movement or non-strike movement to help with many of the previous exercises. The up/down Moeller stroke will aid in this effort. Daily effort on your part will pay off greatly. It is repetition, repetition, repetition that creates habits. There is no question of this.

Placement on the up or weaker pulse.



Placement on the down or strong pulse.



Let there be no confusion on this point, the arm is a functional part of percussion performance. Far too many misinformed and misguided teachers have lead students astray on this point. The great teachers of drumming history such as Stone, Wilcoxon, Gladstone, Reed and players such as Bellson, Rich, Krupa, Gadd and others have always known and utilized the forearm, wrist and fingers in a balanced form. To follow in these men's footsteps is to walk in great company indeed.