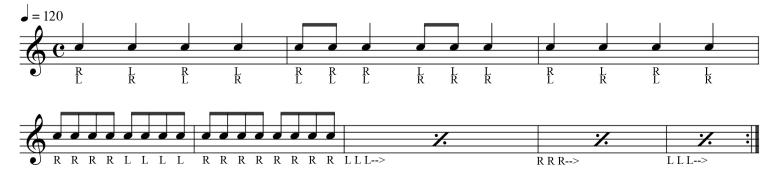
Bill Bachman - TMEA Clinic Packet

Adapted for Drumworkout.com

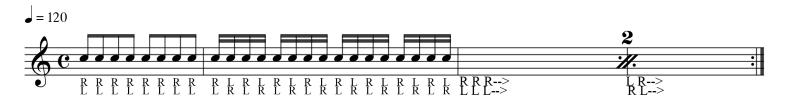
Freedom 8's

This exercise works the fundamental "free stroke," (a.k.a. full stroke, legato stroke or rebound stroke). Each stroke should freely bounce all the way up to the stick height it started without any extra tension in the hand. Notice that we start with the sticks in the "up" position



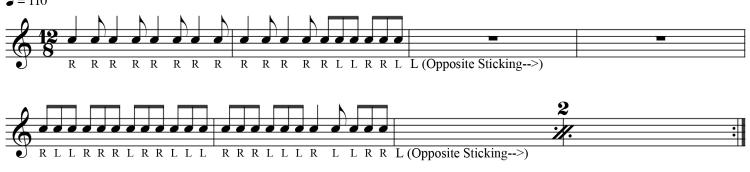
Purple Singles

This 8ths and 16ths exercise interlaces the "8 on a hand" approach to build the single stroke roll. The coordination of the two hands should not lead to any extra tension as both hands play free strokes



Swung Double Triple

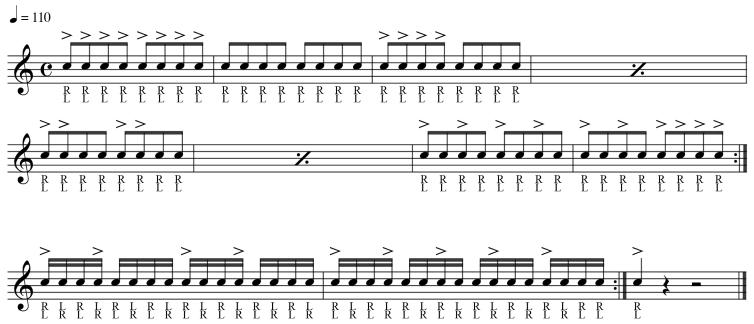
This 8ths and 16ths exercise interlaces the "8 on a hand" approach to build the single stroke Now we develop the finger control necessary to play rebounding groups of 2 and three strokes (ultimately leading towards roll quality). Again these should all be played as free strokes such that the sticks always rebound back up after the last stroke in each set of 2 or 3 \int_{-10}^{10}





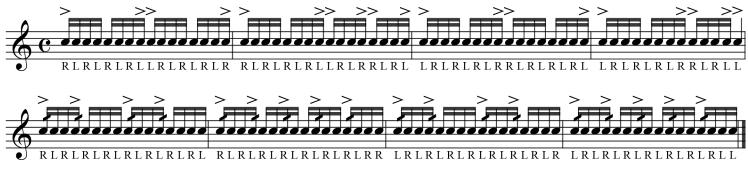
Accent Tap 8-4-2-1

Now that we've learned how to dribble the sticks as loosely as possible, it's time to learn how to effectively stop the stick low to the drum for taps. Here we get into the "4 basic strokes," (full or "free," down, tap and up) to negotiate accents and taps. Now the sticks will go back down to the standard set position an inch off of the drumhead



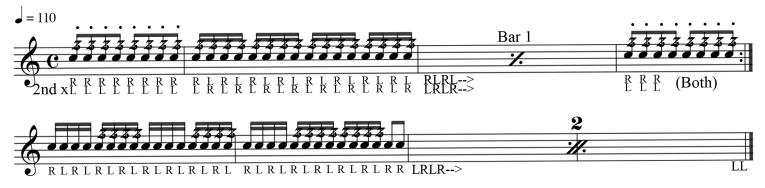
Free/Down Doubles

This exercise teaches how to play diddles at higher speeds and as accented diddles. The key is the fingers quickly pulling the stick into the palm on the second beats of diddles $\int = 90$



Buzz-Buzz

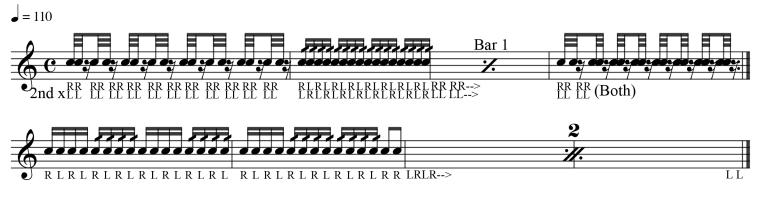
Here we develop the forearm pumping motion which will alleviate strain on the wrists. It will also help develop the ability to push into the drum with just the right amount of pressure for a smooth buzz roll





Burnin' Rolls

This exercise is the same as "Buzz-Buzz," but with open diddles. The key is playing open diddles with a light touch as the forearms pump. As hand technique matures some finger control will also be applied to the diddles for a smooth open roll



Take 6

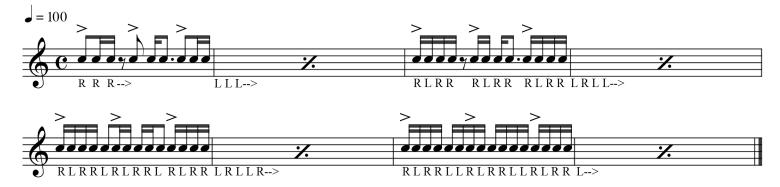
Now we will add accents with no diddles amongst the rolls we've built up. It's a turn of the wrist for an accent on top of the ongoing forearm pumping motion

- = 100



Para Jams

Paradiddles are vital; this exercise exposes they key hand motion as each hand transitions from a down stroke accent to a low diddle and then builds coordination with the opposite hand



Dragon Diddles

Here we develop the ability to flow into a diddle without any set up time. It's great for developing the finger control for diddle passages





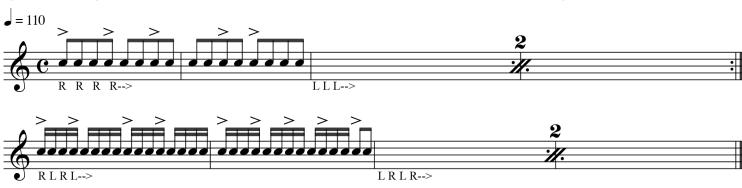
Moeller Whip 'N Stop

The "Moeller Technique" simply invokes the whip stroke. The arm whips the hand and stick instead of the wrist acting as the prime motivator. This whipped downstroke approach alleviates tension in the wrist when there is little time to perform an upstroke before an accent d = 70



Moeller Whip 'N Flop

In this exercise we again use the whip stroke generated by the arm instead of the wrist, but now we flow out of it without stopping the stick. This technique has its own musical feel and is great for high speed accent patterns where the wrists would normally tighten up





Who Loves TMEA

Here is an etude featuring all of the skill sets/hand motions discussed in this packet





