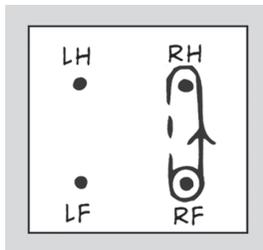


GROUPS OF TWO

The most important part of the work ahead will be the study of internal movement **between** the limbs. Start with the right foot and the right hand. The notation for this study is shown in the diagram below. The circled dot represents the starting point (RF). The solid line represents scanning from the right foot (RF) to the right hand (RH). The dashed line represents scanning from RH back to RF (the starting point). The dashed line also indicates the start of the next flow, which will become apparent when working with one flow leading to another.



MAP IT OUT

Start by playing back and forth between your right foot and right hand. This helps you get a sense of the territory you are going to explore, a bit like looking at a map to see where you are going to take a leisurely walk. Then play some relaxed strokes on the the bass drum. Pause and let the foot relax, feeling the warmth that has been generated. Notice the toes, the arch, the ball of the foot, the heel, the whole foot. When scanning, it is helpful to go from joint to joint. Continue by observing the ankle, working through the calf to the knee. From the knee, scan through the thigh to the right hip joint. Feel the lower torso, and then work up the torso, observing the belly, the stomach, the lungs, the neck, etc. Breathe. From the right shoulder joint, visualize down the upper arm to the elbow—from the elbow through the forearm to the wrist—from the wrist through the hand and each finger. Feel how each finger touches the stick. Now play a few strokes with the right arm. Next play a single stroke with the right hand and listen to the sound as it dies out. This visualization from right foot to right hand could take from one to many minutes, depending on how much you get into the observation of each part of your body.

REVERSE THE DIRECTION

After playing with the right hand, reverse the direction and scan from the fingertips back through the body to the right foot. When you have completed this cycle, repeat it at a very slow, even tempo, making sure you feel the path between the two limbs. Remember, the purpose of these exercises is to increase your awareness of the inner sense of movement from limb to limb.

Observe what is happening as you scan. If you are slumping, then of course it is wise to correct this (see Posture, page 6), but often things like muscle aches or lack-of-feeling can appear—these will take care of themselves as you develop the ability to work through these exercises and strengthen your ability to focus.

After you have increased the awareness of the paths between right foot and right hand, proceed by playing faster pulses between the two limbs. For instance, you can set a metronome at 60 and start by playing quarter notes between limbs, then quarter note triplets, eighths, eighth-note triplets, and then sixteenth notes. While doing this, stay aware of the feeling inside your body as you move from one tempo to another. After exploring with a metronome be sure and use your own natural inner sense of steady time. (See the previous three pages for more rhythms).

MORE

There are five more groups of two to explore in a similar way (see the next page where all six are displayed). It may take several days to experience each combination fully. But do them! The results will amaze you.

At some point you may start to lose touch with the flow from limb to limb. If this happens, gradually slow things down until you return to a relaxed tempo that allows for full awareness. Experiment as you did with the single-limb studies by plugging in those same rhythms (pages 8, 9 and 10). Playing them back and forth between two limbs gives you the sound of two rhythms with the chosen single rhythm being the thread or glue between the two limbs. Maintain your focus on the thread rhythm and allow your awareness of the two separate rhythms to unfold naturally. More about this on page 13.