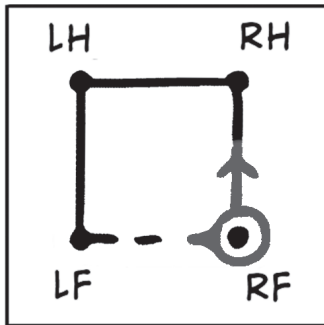
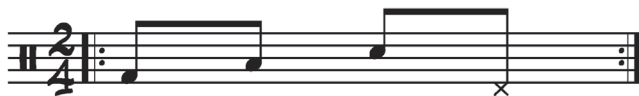
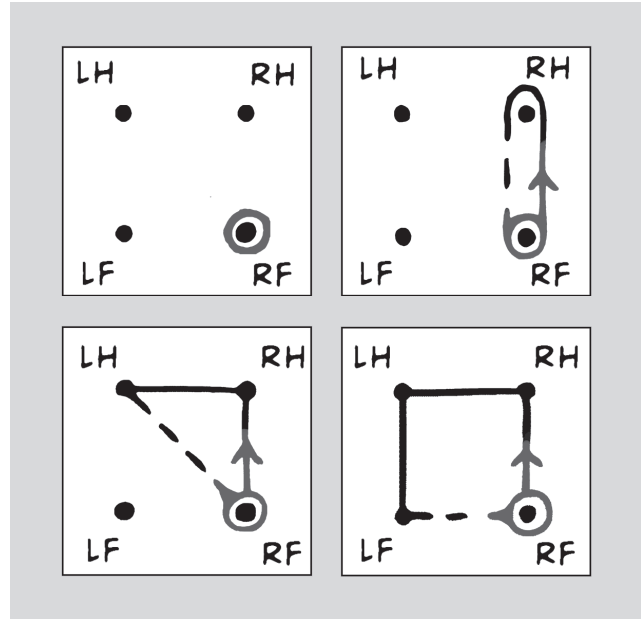


In the first three chapters, we worked with the one-, two-, and three-limb studies respectively. Before launching into the study of four limbs I would like to review the “how to” process of the diagrams. The purpose of each diagram is to help the drummer focus on the flow of energy between specific limb combinations, with the goal of deconditioning pathways of reflexive, inappropriate responses, which can appear when energy is not flowing. This awareness of internal flow leads directly to a more melodic execution of musical ideas on the drum set. Below is an example (also shown on page 5) of a four-limb sequence in 2/4 time written in standard notation. Below that is the same sequence using an Inner Drumming diagram.



INCORPORATING RHYTHMS

The Inner Drumming diagrams allow for the insertion of any rhythm that you choose. The simple three-note rhythm below can be plugged into the four-limb sequence, RF-RH-LH-LF.



Below is the three-note rhythm in standard notation when it's plugged into the four-limb sequence on the left. The accents show the beginning of each four-limb grouping.



MAP IT OUT SLOWLY

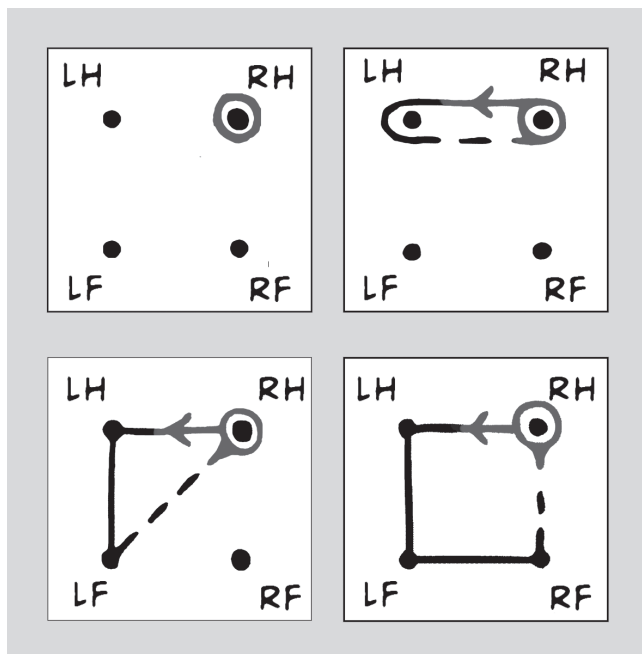
To establish a new four limb sequence, start with one limb at a time and progress to all four. The following set of four diagrams all start with the right foot (circled dot) and add one limb at a time. As before, take your time and feel the movement of energy through the pathways. The point is to give yourself the opportunity to relax and establish an internal map of the different linear combinations. Speed and musical expression will then flow more freely in your playing.

Now repeat that rhythm in the sequence without reading the notation. Make sure you stay true to both the rhythm and the sequence, and remember to count. This produces an interesting polyrhythmic effect, which could look complex when written in standard notation, but is easier to comprehend internally when using the diagrams. You will have success when the key rhythm is allowed to flow internally, and the linear movement from limb to limb becomes second nature. I also recommend improvising freely, in or out of time, with any rhythm that you choose. When experimenting, play single hits on each limb at first and then explore multiple strokes.

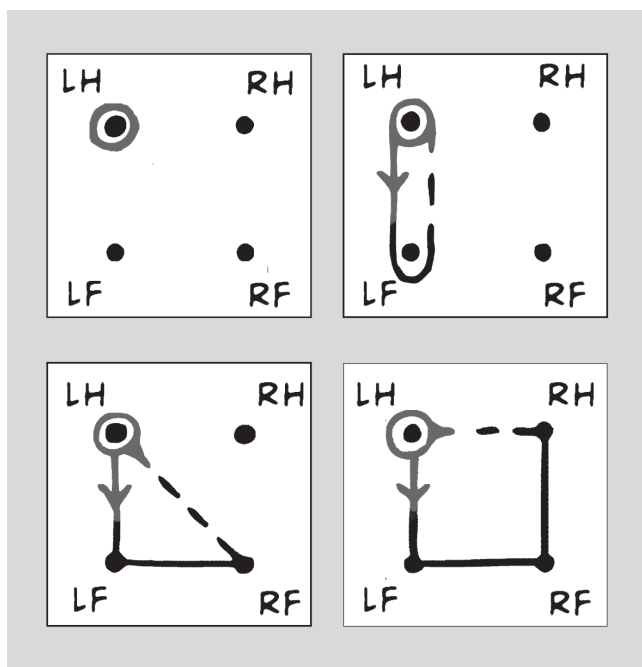


DIFFERENT DOWNBEATS

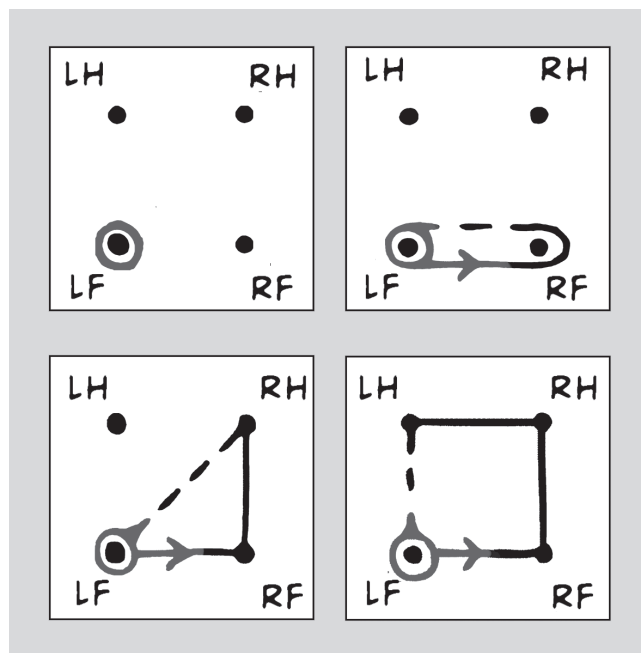
Continue by using different limbs as starting points. This will strengthen your ability to play phrases that begin on different parts of the kit. The following diagrams start with the right hand.



The next set starts with the left hand.

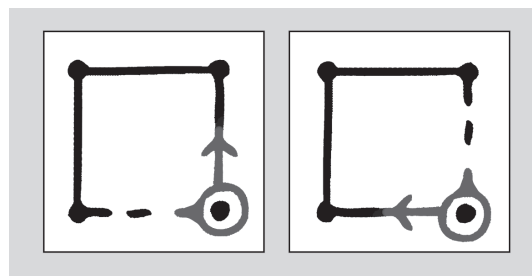


The final set starts with the left foot.



THE JOURNEY CONTINUES

The remaining diagrams on the next two pages continue with another way of playing with all four limbs. By now you should be able to read the diagrams without the labels for each limb.



FOUR-LIMB PENDULUM RUDIMENT

The next diagram is a four-limb pendulum rudiment that's created by alternating between the two diagrams above. Take your time and experiment by playing them with different pulses and rhythms. Work slowly at first until the pendulum rudiment is internalized.

