

Gazing the Spectrum

A Concise Guide for Mastering Grid

By Phillip Martinez

Copyright © 2012 by Cool Drummings

ISBN: 978-0-9855924-0-0

All rights reserved.

*This book is dedicated to
the snare drum capital of the world,*

Denton Tx,

*and to the greats
who have called it home.*

Acknowledgements

Thank you Dad, for showing me how to play paradiddles when I was 7 years old. You didn't know it then, but that one skill changed my life. Also, thank you for supporting me with my drum corps career. I've always wanted to make you proud and hope I have.

Thank you Mom, for going to my performances, and for never taking away music from my life as punishment.

To David Vaughn, thank you for opening the flood gates. You were the first mentor I had as a marching percussionist and still remember the things you taught me.

I want to thank my Band Directors, especially Dan Sheer for really believing in me during my early years as a rudimental percussionist, Florencio Laura for being the most passionate teacher I have ever met, and to Manuel Romo, for teaching me professionalism and showing me respect.

I also want to thank all of my experienced and seasoned teachers, especially Omar Carmenates, Ellis Hampton, Jimmy Labrecque and Paul Rennick.

To Daniel Allen, Josh Boychuk, Adan Garcia and Jonathan Leal, thanks for being a part of my editing team at different stages of the process.

An important thanks to Chandler Thompson for designing the layout for this book, as well as Alisa Ragsdale for making the cover. It looks great!

Lastly, thank you James Figueredo and Chris Glenn. You are the reason this book exists.

And of course, thank you for reading this book!

How to Use This Book

This systematic guide for drumming is intended to help players develop higher levels of dexterity and critical thinking. Additionally, the exercises are designed to encourage each drummer to explore his or her own style of musical improvement.

Grid follows the 4-2-1 concept of exercise creation. Each unit presented in this manual can be analyzed by grid in this fashion. Here is an example of grid:

16th Accent Grid

The image displays three staves of musical notation for a drumming exercise. Each staff begins with a double bar line and a common time signature 'C'. The first staff is labeled '4's' and contains four measures, each with four 16th notes, all marked with an accent (>). The second staff is labeled '2's' and contains four measures, each with two 16th notes, all marked with an accent (>). The third staff is labeled '1's' and contains four measures, each with one 16th note, all marked with an accent (>). The notation is organized into three systems of four measures each, with a double bar line at the end of each system.

Notice how the first four measures each have four beats of a repeating unit; this first four bar phrase is known as the “4’ s” section or the “long” section. Next, each unit is played twice through before moving on to the following unit. After cycling through it is played again to complete a four bar phrase. This is the “2’ s” section. Lastly, each of the four different units is played side by side 4 times in a row. This completes the “1’ s” section of the exercise.

So a basic grid works like this:			
1111	2222	3333	4444
1122	3344	1122	3344
1234	1234	1234	1234

As you begin to conquer every section in this book, the complex grid variations you create will become more comfortable. Eventually, this book will become a quick reference for ideas and a template for practice meditations.

Meditation is one of the most powerful tools you can use to destroy any musical problem you face and turn it into an asset. By breaking a component down and playing it for minutes or hours on end, you can make what once seemed like an impossibility into a natural expression of your inner self. The main reason this book is so powerful is because it is embedded with thousands of practice meditations for you to discover.

All sections of this book work together like layers of a color slide. A new level of mental and physical complexity is unlocked each time two or more sections are put together; the same way mixing two colors creates something new. By discovering your own vibrant colors, you will arrive at an increased awareness and expanded musical vocabulary. This will allow you to execute foreign tasks such as unfamiliar rhythms with ease.

Another inherent value of this book is the plethora of patterns and groupings that can be geared for compositional outlines. Most of my practice sessions involve a focused study of a specific skill or task, followed by an unrestricted application of that skill in a

musical context. Afterwards, I feel comfortable and enjoy the musical possibilities I unlocked.

In the end, these exercises are great for your hands and mind. The desire to become a better musician and to share your acquired knowledge and skills with others through education or performance is of equal importance.

Music, after all, is the art of producing sounds that convey and create emotional responses. But with no one listening or no one playing with you, no musical value will be made. In other words, take what you've learned and show your art to the world; and by doing so, you will share something truly unique to the human race and create value for others.

Every section also has tempo suggestions, a list of goals to achieve, a few tips to help out, and space for notes. Use the spaces for notes as a log of your own progress, ideas, realizations, challenges, etc., basically anything that gets your brain going and brings more passion into your playing and writing. More organized and extensive notes will yield more progress when reviewing sections in this book.

I hope you find this book challenging, enjoyable, and inspiring.

So play everything, play anything, and most importantly, find your voice and say something worth listening to.

Table of Contents

Control.....	1
Time	6
Units.....	33
Stickings	37
Lists	43

Control



(Phantom Regiment 2008)

Control

This section is an introduction to the sticking combinations you will be utilizing later in this book. You will notice how two approaches are analyzed in this chapter. The next page is a list of “mirrored” stickings for 16th note grid. Following that is a “FOIL” method for three note sticking patterns (sixlets).

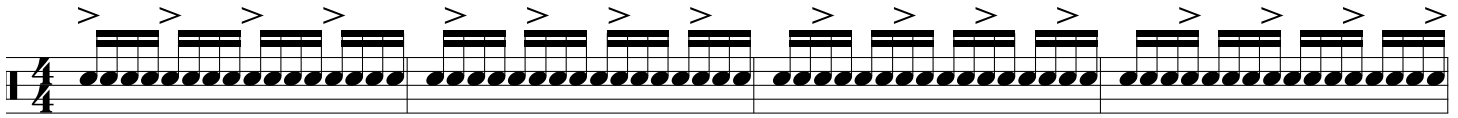
The first page is quite extensive and is designed to involve as many different stroke type changes as possible. Upon completing this challenge, you will develop a vastly deeper understanding of your hands. This will result from coming in and out of down strokes and up strokes in many different scenarios while playing grid.

Expect your dexterity and mental strength to be at a higher level once you complete this chapter. A medium or slower pace will guarantee a full overhaul of your mechanical capabilities; take your time in this section.

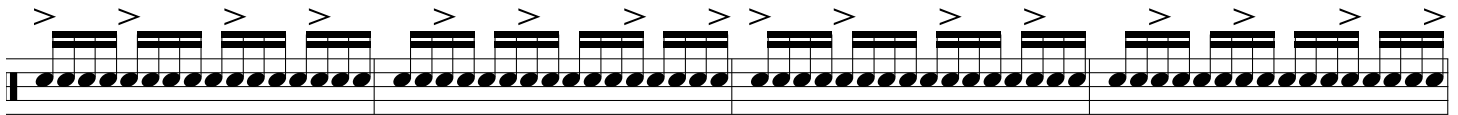
- » Task time: 2 days (3-4 hours)
- » Metronome: Subdivision on, Tempo = 80
- » Extras:
 - Add the 2 and 3 accent grids
 - Left hand lead
 - Do as many as you can without stopping
 - Use “FOIL” for first exercise
- » Tip: Play with house, electronic, or your favorite music.
- » Notes:

Sticking Application Grid

Martinez



1. R							
2. L							
3. R							
4. L							
5. R							
6. L							
7. R							
8. L							
9. R							
10. L							



R							
L							
R							
L							
R							
L							
R							
L							
R							
L							



R							
L							
R							
L							
R							
L							
R							
L							
R							
L							

RLRL	LRLR
RRLL	LLRR
RLLR	LRRL
RRRL	LLLR

RRLR	LLRL
RLRR	LRLL
RLLL	LRRR
RRRR	LLLL