

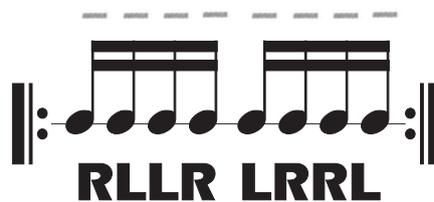
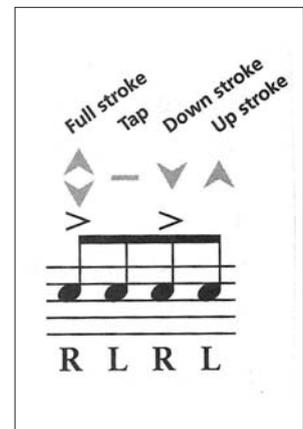
Upstrokes and Downstrokes: Application Exercises

Once you have become comfortable with Pull-Outs and Control Strokes, you can begin to work on combinations of the two. These exercises are all variations on an accent pattern of two beats of sixteenth notes. As the accents move, it will be necessary to play various Upstrokes and Downstrokes to execute the rhythms. Practice with the accents as full strokes and the non-accents as low strokes. I suggest this as the most effective beginning to understand the strokes. In Exercise B, the first right would be a full stroke, rebounding to full height (since the next right stroke is also full). The second right would be a full-to-low Downstroke to put you in position for the third right, which is a low stroke. The last right stroke is a low-to-full Upstroke to put you back in full stroke position as the measure repeats. You must analyze each measure in this way to locate the Upstrokes and Downstrokes. Play slowly and carefully. Once mastered, Pull-Outs and Control Strokes allow you to play any series of accents and any rhythm comfortably. Use the George L. Stone book *Accents & Rebounds* for further study. Although the original version did not explain Upstrokes and Downstrokes in the text, the 2012 edition (which I worked on) is updated with complete stick movement information.

Metronome marking ♩ = 40-76

Use the patterns below to practice Control Strokes and Pull-Outs in combination.

Practice slowly, on pad; play each measure until smooth and clean. Concentrate appropriate motions for Control Strokes and Pull-Outs. Practice using both Formal and Informal strokes.



Use this rhythm with the following accent patterns; use full and low strokes.



Use other rhythms with accents to further experiment with Up/Down Strokes. Try pages 5, 6, and 7 of Stick Control and place accents anywhere.