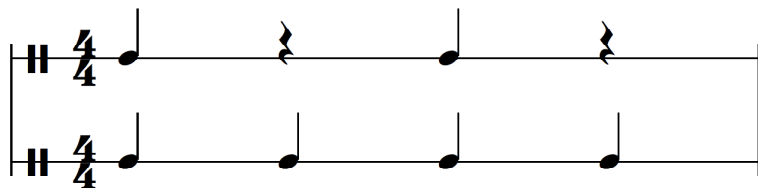


Chapter 4

EXERCISES

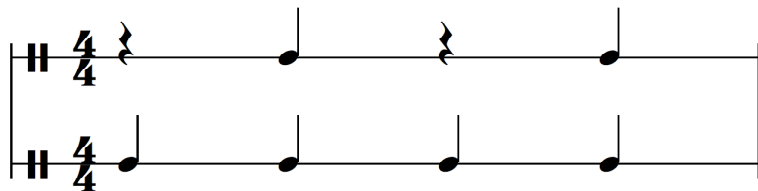
A. GETTING FAMILIAR WITH GROUNDING AND SUSPENSION

Your first task is to become familiar with each degree of suspension, especially the down and up planes, in both binary and ternary feels. Play each of the following combinations of plane plus main beats. Keeping the main beats is essential, because the whole point of grounding and suspension is that you are grounded or suspended in relation to something, and that something is the main beats.



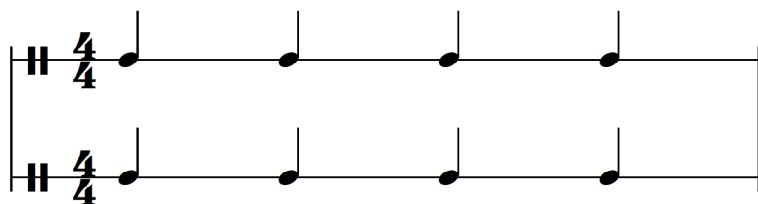
1st degree grounding

The exercise consists of two staves in 4/4 time. The top staff contains four quarter notes with stems pointing up, and the bottom staff contains four quarter notes with stems pointing down. The first and third notes in both staves have a small upward-pointing arrow above them, indicating suspension.




1st degree suspension (backbeats)

The exercise consists of two staves in 4/4 time. The top staff contains four quarter notes with stems pointing down, and the bottom staff contains four quarter notes with stems pointing up. The first and third notes in both staves have a small downward-pointing arrow below them, indicating suspension.



2nd degree grounding

The exercise consists of two staves in 4/4 time. The top staff contains four quarter notes with stems pointing up, and the bottom staff contains four quarter notes with stems pointing down. There are no suspension marks.



2nd degree suspension

The exercise consists of two staves in 4/4 time. The top staff contains four eighth notes with stems pointing up, and the bottom staff contains four quarter notes with stems pointing down. The first and third notes in the top staff have a small upward-pointing arrow above them, indicating suspension.

3rd degree grounding
(down plane)

3rd degree suspension
(up plane)

- Play each of these by itself until it becomes comfortable. For now, don't try to segue between one and the next.
- Say the name of each degree of suspension or plane as you begin it, and when you stop. This will help you learn these new terms.
- Use the tools introduced in chapters 2 and 3 for learning new patterns:
 - Tap your foot on the beat. Clap *and* say the target pattern.
 - Clap the beat and say the target pattern. Say the beats and clap the target pattern.
 - Do this again, standing up and walking around.
 - Begin slowly and work out the coordination of any pattern that's hard for you. Tell yourself what to do: "Foot ... now hand ... foot again ..."
 - Until you begin to feel comfortable with a pattern, don't try to repeat it over and over. Get it right once, then pause.
 - When you begin to work on repetitions, play the pattern once, pause for four beats (while keeping your foot going), then play it again. Then play each pattern twice without pausing, and stop. Next, play each pattern four times, pause four beats, then play it another four times.
 - Once you can get through a pattern four times correctly, you're probably ready for continuous repetitions.

B. SEGUES

To further familiarize yourself with the planes, try these segues. Each combination is at one level of grounding and suspension—1st, 2nd, or 3rd.

In each exercise, play the first pattern four times, pause for four counts while keeping the beat, and play the second pattern four times. Next, try the exercises

above with two repeats instead of four. Then play the first pattern just once, pause, and play the second just once.

You should then be ready to try the exercises without the four-beat pause. Start with four repetitions of the first pattern in each exercise, skip the beats in between, and play four of the second pattern. Then try two of each. Finally, play the first pattern just once and go immediately to the second.

Exercise 1: A 4/4 time signature. The first staff has a 4-beat pattern of quarter notes with accents on the first and third beats, repeated 4 times (4X). The second staff has a 4-beat pattern of quarter notes, repeated 4 times (4X). There is a 4-beat rest between the two patterns.

Exercise 2: A 4/4 time signature. The first staff has a 4-beat pattern of quarter notes with accents on the first and third beats, repeated 4 times (4X). The second staff has a 4-beat pattern of quarter notes, repeated 4 times (4X). There is a 4-beat rest between the two patterns.

Exercise 3: A 4/4 time signature. The first staff has a 4-beat pattern of quarter notes, repeated 4 times (4X). The second staff has a 4-beat pattern of quarter notes, repeated 4 times (4X). There is a 4-beat rest between the two patterns.

Exercise 4: A 4/4 time signature. The first staff has a 4-beat pattern of quarter notes with eighth notes and accents on the first and third beats, repeated 4 times (4X). The second staff has a 4-beat pattern of quarter notes, repeated 4 times (4X). There is a 4-beat rest between the two patterns.

Exercise 5: A 4/4 time signature. The first staff has a 4-beat pattern of eighth notes, repeated 4 times (4X). The second staff has a 4-beat pattern of quarter notes, repeated 4 times (4X). There is a 4-beat rest between the two patterns.

Exercise 6: A 4/4 time signature. The first staff has a 4-beat pattern of eighth notes with accents on the first and third beats, repeated 4 times (4X). The second staff has a 4-beat pattern of quarter notes, repeated 4 times (4X). There is a 4-beat rest between the two patterns.