



# Thomas Lang: Creative Coordination & Advanced Foot Technique

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Music Engraving by Steve Ferraro

## Chapter 1: Kicktrix

### Subchapter 1: Foot Massage

#### Exercise 1: Tempo = 125BPM

Maintain strong back-beat

R.H.  
L.H.  
R.F.  
L.F.

$\frac{4}{4}$

*p* ..... *p* ..... *f*





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## Chapter 1: Kicktrix

### Subchapter 1: Foot Massage

#### Exercise 2A: Tempo = 125BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains four groups of four eighth notes, each group bracketed together. The L.H. staff contains four groups of two quarter notes, each group bracketed together. The R.F. staff contains four groups of two quarter notes, each group bracketed together. The L.F. staff contains four groups of two eighth notes, each group bracketed together. A repeat sign is located at the end of the R.H. staff.



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## Chapter 1: Kicktrix

### Subchapter 1: Foot Massage

#### Exercise 2B: Tempo = 125BPM

The musical notation is presented on four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains four groups of four eighth notes, each group bracketed together. The L.H. staff contains four quarter notes, each aligned with a group of eighth notes in the R.H. staff. The R.F. staff contains a sequence of eighth notes and quarter notes, with a '7' symbol above each eighth note. The L.F. staff contains a sequence of eighth notes and quarter notes, with a '7' symbol above each eighth note. The notation is divided into two measures by a vertical line. A repeat sign is located at the end of the second measure.



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Music Engraving by Steve Ferraro

## Chapter 1: Kicktrix Subchapter 1: Foot Massage Exercise 2C: Tempo = 125BPM

The musical score is written for four parts: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. part consists of four groups of four eighth notes, each group bracketed together. The L.H. part consists of four groups of two quarter notes, each group bracketed together. The R.F. part consists of four groups of two quarter notes, each group bracketed together. The L.F. part consists of four groups of two quarter notes, each group bracketed together. The first two groups of the R.F. and L.F. parts include a slash with a tilde symbol (~) over the second note, indicating a specific foot technique. The score is divided into two measures by a vertical line, and ends with a repeat sign.



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Music Engraving by Steve Ferraro

## Chapter 1: Kicktrix

### Subchapter 1: Foot Massage

#### Exercise 2D: Tempo = 125BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains a series of horizontal lines with 'x' marks, indicating a specific rhythmic pattern. The L.H. staff contains a series of quarter notes. The R.F. staff contains a series of quarter notes. The L.F. staff contains a series of quarter notes with a '7' symbol above each note, indicating a specific rhythmic pattern. The notation is divided into four measures by vertical lines. A double bar line is at the end of the fourth measure, followed by a repeat sign (two dots).



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## Chapter 1: Kicktrix Subchapter 1: Foot Massage Exercise 2E: Tempo = 125BPM

The musical notation is presented on four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains four groups of four eighth notes, each group bracketed together. The L.H. staff contains four dotted quarter notes, one in each measure. The R.F. staff contains four pairs of eighth notes, one pair in each measure. The L.F. staff contains four pairs of eighth notes, one pair in each measure. The notation is divided into two 4-measure phrases by a vertical line. A repeat sign is at the end of the second phrase.



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Music Engraving by Steve Ferraro

## Chapter 1: Kicktrix

### Subchapter 1: Foot Massage

#### Exercise 2F: Tempo = 125BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains a series of 'x' marks grouped into four sets of four, indicating a specific rhythmic pattern. The L.H. staff contains a series of quarter notes, with a repeat sign at the end. The R.F. staff contains a series of quarter notes, with a repeat sign at the end. The L.F. staff contains a series of quarter notes, with a repeat sign at the end. The tempo is 125BPM.



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Music Engraving by Steve Ferraro

## Chapter 1: Kicktrix

### Subchapter 1: Foot Massage

#### Exercise 2G: Tempo = 125BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains four groups of four eighth notes, each group spanning two measures. The L.H. staff contains four groups of two eighth notes, each group spanning two measures. The R.F. staff contains four groups of two eighth notes, each group spanning two measures. The L.F. staff contains four groups of two eighth notes, each group spanning two measures. The notation is divided into four measures by vertical lines. A repeat sign is at the end of the fourth measure.





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Music Engraving by Steve Ferraro

## Chapter 1: Kicktrix

### Subchapter 1: Foot Massage

#### Exercise 2H: Tempo = 125BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff features a series of 'x' marks grouped into four sets of four, indicating a specific rhythmic pattern. The L.H. staff shows two pairs of notes in parentheses, each pair consisting of a quarter note followed by an eighth note. The R.F. staff contains a sequence of quarter notes, with some notes marked with a tilde (~) above them. The L.F. staff shows a sequence of eighth notes, with some notes marked with a tilde (~) above them. A double bar line with repeat dots is at the end of the R.H. staff.



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Music Engraving by Steve Ferraro

## Chapter 1: Kicktrix

### Subchapter 1: Foot Massage

#### Exercise 2I: Tempo = 125BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains four groups of four 'x' marks, each group spanning a quarter note. The L.H. staff contains four groups of two quarter notes, each group spanning a quarter note. The R.F. staff contains four groups of two quarter notes, each group spanning a quarter note. The L.F. staff contains four groups of two quarter notes, each group spanning a quarter note. A double bar line is present at the end of the exercise, followed by a repeat sign.



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Chapter 1: Kicktrix

Subchapter 2: Pedicure

Exercise 3: Tempo = 115BPM

The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. part consists of eight groups of three eighth notes, each group marked with a bracket and the number '3'. The L.H. part consists of alternating eighth notes and quarter notes. The R.F. part consists of quarter notes. The L.F. part consists of eighth notes, with each group of six eighth notes marked with a bracket and the number '6'. The score is divided into two measures by a vertical line, and the second measure is repeated, indicated by a double bar line and a repeat sign.



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Music Engraving by Steve Ferraro

Chapter 1: Kicktrix

Subchapter 2: Pedicure

Exercise 4: Tempo = 115BPM

The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. part consists of eight groups of three eighth notes, each group bracketed with a '3'. The L.H. part consists of alternating eighth notes and quarter notes. The R.F. part consists of quarter notes. The L.F. part consists of eighth notes, with each group of six eighth notes bracketed with a '6'. The score is divided into two measures by a vertical line, and the second measure ends with a repeat sign. The tempo is 115BPM.



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Music Engraving by Steve Ferraro

Chapter 1: Kicktrix

Subchapter 2: Pedicure

Exercise 5: Tempo = 115BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains eight groups of three eighth notes, each marked with a '3' and a bracket. The L.H. staff contains a sequence of eighth notes and rests. The R.F. staff contains a sequence of eighth notes. The L.F. staff contains a sequence of eighth notes, with each group of six notes marked with a '6' and a bracket. A repeat sign is located at the end of the R.H. and L.H. staves.



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Chapter 1: Kicktrix

Subchapter 2: Pedicure

Exercise 6: Tempo = 115BPM



Music Engraving by Steve Ferraro

The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff features a sequence of eight groups of three eighth notes, each marked with a bracket and the number '3'. The L.H. staff features a sequence of eight groups of two eighth notes, each marked with a bracket and the number '2'. The R.F. staff features a sequence of eight groups of six eighth notes, each marked with a bracket and the number '6'. The L.F. staff features a sequence of eight groups of six eighth notes, each marked with a bracket and the number '6'. The score is divided into two measures by a vertical line, with a repeat sign at the end of the second measure.



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Music Engraving by Steve Ferraro

## Chapter 1: Kicktrix

### Subchapter 2: Pedicure

#### Exercise 7: Tempo = 115BPM

The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. part consists of eight groups of three eighth notes, each marked with a bracket and the number '3'. The L.H. part consists of alternating eighth notes and quarter notes, with a fermata over the quarter notes. The R.F. part consists of eighth notes, and the L.F. part consists of eighth notes with a tilde symbol (~) above them. The R.F. and L.F. parts are grouped into pairs of six notes, each marked with a bracket and the number '6'. The score is divided into two measures by a vertical line, and the second measure ends with a repeat sign.



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Chapter 1: Kicktrix

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Exercise 8: Tempo = 115BPM

The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. part consists of eight groups of three eighth notes, each marked with a bracket and the number '3'. The L.H. part consists of eight groups of two eighth notes, each marked with a bracket and the number '2'. The R.F. part consists of eight groups of six eighth notes, each marked with a bracket and the number '6'. The L.F. part consists of eight groups of six eighth notes, each marked with a bracket and the number '6'. The score is divided into two measures by a vertical line, with a repeat sign at the end of the second measure.





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## Chapter 1: Kicktrix

### Subchapter 2: Pedicure

#### Exercise 9: Tempo = 115BPM

The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. part consists of eight groups of three eighth notes, each group marked with a bracket and the number '3'. The L.H. part consists of eight groups of a quarter note followed by a quarter rest, each group marked with a bracket and the number '2'. The R.F. part consists of eight groups of a quarter note followed by a quarter rest, each group marked with a bracket and the number '2'. The L.F. part consists of eight groups of a quarter note followed by a quarter rest, each group marked with a bracket and the number '2'. The score is divided into two measures by a vertical line, with a repeat sign at the end of the second measure.



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Chapter 1: Kicktrix

Subchapter 2: Pedicure

Exercise 10: Tempo = 115BPM



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The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. part consists of eight groups of three eighth notes, each marked with a bracket and the number '3'. The L.H. part consists of eight groups of a quarter note followed by a quarter rest, each marked with a bracket and the number '2'. The R.F. part consists of eight groups of six eighth notes, each marked with a bracket and the number '6'. The L.F. part consists of eight groups of six eighth notes, each marked with a bracket and the number '6'. The score is divided into two measures by a vertical line, and the second measure is repeated, indicated by a double bar line and a repeat sign.



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Chapter 1: Kicktrix

Subchapter 2: Pedicure

Exercise 10: Tempo = 115BPM



Music Engraving by Steve Ferraro

The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. part consists of eight groups of three eighth notes, each marked with a '3' above a bracket. The L.H. part consists of alternating eighth notes and quarter notes, with a '4' over a '4' indicating the time signature. The R.F. part consists of eighth notes, with a '6' below a bracket indicating a sixteenth note value. The L.F. part consists of eighth notes, with a '6' below a bracket indicating a sixteenth note value. The score is divided into two measures by a vertical line, and the second measure is repeated, indicated by a double bar line and a repeat sign.



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## Chapter 1: Kicktrix

### Subchapter 2: Pedicure

#### Exercise 11: Tempo = 115BPM

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The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. part consists of eight groups of three eighth notes, each marked with a bracket and the number '3'. The L.H. part consists of eight groups of a quarter note followed by a quarter rest, each marked with a bracket and the number '2'. The R.F. part consists of eight groups of six eighth notes, each marked with a bracket and the number '6'. The L.F. part consists of eight groups of six eighth notes, each marked with a bracket and the number '6'. The score is divided into two measures by a vertical line, and the first measure is repeated. The tempo is 115BPM.



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## Chapter 1: Kicktrix Subchapter 2: Pedicure Exercise 12: Tempo = 115BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains eight groups of three eighth notes, each marked with a '3' above a bracket. The L.H. staff contains a sequence of eighth notes and quarter notes, with a '4/4' time signature indicator on the left. The R.F. and L.F. staves contain a sequence of eighth notes, with a '6' below a bracket under each group of six notes. The exercise is divided into two measures by a vertical line, with a repeat sign at the end of the second measure.

Switch feet to a different pedal each quarter-note.



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#### Exercise 13: Tempo = 115BPM

The musical notation for Exercise 13 is presented on a four-staff system. The top staff is labeled 'R.H.' (Right Hand) and contains two groups of rhythmic patterns. The first group consists of four triplets, each marked with a '3' above it. The second group consists of four sextuplets, each marked with a '6' above it. The middle staff is labeled 'L.H.' (Left Hand) and shows a backbeat pattern with eighth notes and rests. The bottom two staves are labeled 'R.F.' (Right Foot) and 'L.F.' (Left Foot) and contain the instruction 'Improvise foot patterns from Ex. 3-12!'. A 4/4 time signature is indicated on the left side of the R.F. staff. The entire exercise is enclosed in a double bar line at both ends.

Ex. 13 is an improvisation using various foot patterns taken from Ex. 3-12.

Try playing the backbeat using different hand patterns such as those above, for example.



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## Chapter 1: Kicktrix

### Subchapter 2: Pedicure

#### Exercise 14: Tempo = 110BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The R.H. staff contains eight groups of three eighth notes, each marked with a bracket and the number '3'. The L.H. staff contains a sequence of eighth notes and rests, with a '4/4' time signature at the beginning. The R.F. and L.F. staves are empty, with the text 'Improvise foot patterns from Ex. 3-12!' written in the center of each. A double bar line is placed after the fourth group of eighth notes in the R.H. staff, and another double bar line is at the end of the exercise.

Ex. 14 is another improvisation using various foot patterns taken from Ex. 3-12.

Try switching the feet to different pedals to create grooves with different sounds.



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## Chapter 1: Kicktrix Subchapter 3: Reflexology Exercise 15: Tempo = 180BPM

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The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. part consists of four measures of a continuous eighth-note pattern. The L.H. part consists of four measures of a continuous eighth-note pattern. The R.F. part consists of four measures of a continuous eighth-note pattern. The L.F. part consists of four measures of a continuous eighth-note pattern. The score is marked with a repeat sign at the end.





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## Chapter 1: Kicktrix Subchapter 3: Reflexology Exercise 16: Tempo = 180BPM

Music Engraving by Steve Ferraro

The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. part consists of four measures of a continuous eighth-note pattern, represented by 'x' marks on a staff. The L.H. part consists of four measures of a continuous eighth-note pattern, represented by solid dots on a staff. The R.F. part consists of four measures of a continuous eighth-note pattern, represented by solid dots on a staff. The L.F. part consists of four measures of a continuous eighth-note pattern, represented by solid dots on a staff. The tempo is 180BPM.



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Chapter 1: Kicktrix

Subchapter 3: Reflexology

Exercise 17: Tempo = 180BPM

Music Engraving by Steve Ferraro

The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. part consists of four measures of a continuous eighth-note pattern, each measure containing four notes. The L.H. part consists of four measures, each starting with a half note followed by a quarter rest, then a quarter note, and finally a quarter note with a grace note. The R.F. and L.F. parts consist of four measures of a continuous eighth-note pattern, each measure containing four notes. The score is enclosed in a double bar line at the beginning and end, with a repeat sign at the end of the L.H. staff.



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Music Engraving by Steve Ferraro

## Chapter 1: Kicktrix Subchapter 3: Reflexology Exercise 18: Tempo = 180BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains four measures of a continuous eighth-note pattern, each measure consisting of a pair of eighth notes. The L.H. staff contains four measures of a continuous eighth-note pattern, each measure consisting of a pair of eighth notes. The R.F. staff contains four measures of a continuous eighth-note pattern, each measure consisting of a pair of eighth notes. The L.F. staff contains four measures of a continuous eighth-note pattern, each measure consisting of a pair of eighth notes. The notation is enclosed in a large rectangular frame with a double bar line at the end.



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## Chapter 1: Kicktrix

### Subchapter 3: Reflexology

#### Exercise 19: Tempo = 180BPM

The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. part consists of four measures of a continuous eighth-note pattern, each measure containing four notes. The L.H. part consists of four measures of a continuous eighth-note pattern, each measure containing four notes. The R.F. part consists of four measures of a continuous eighth-note pattern, each measure containing four notes. The L.F. part consists of four measures of a continuous eighth-note pattern, each measure containing four notes. The score is marked with a repeat sign at the end.



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Chapter 1: Kicktrix

Subchapter 3: Reflexology

Exercise 20: Tempo = 180BPM

Music Engraving by Steve Ferraro

The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. part consists of four groups of eighth notes, each group containing four notes. The L.H. part consists of two groups of eighth notes, each group containing two notes. The R.F. part consists of four groups of eighth notes, each group containing two notes. The L.F. part consists of four groups of eighth notes, each group containing two notes. The score is marked with a repeat sign at the beginning and end.



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Chapter 1: Kicktrix

Subchapter 3: Reflexology

Exercise 21: Tempo = 180BPM



Music Engraving by Steve Ferraro

The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. part consists of four measures of eighth-note patterns, each measure containing four notes. The L.H. part consists of four measures, each containing a single quarter note. The R.F. part consists of four measures, each containing a quarter note. The L.F. part consists of four measures, each containing a quarter note. The score is enclosed in a double bar line on both ends.



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Chapter 1: Kicktrix

Subchapter 3: Reflexology

Exercise 22: Tempo = 180BPM

Music Engraving by Steve Ferraro

The musical notation is presented on four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The R.H. staff contains four groups of four eighth notes, each group beamed together. The L.H. staff contains two eighth notes, one in the first measure and one in the third measure, with a double bar line between them. The R.F. and L.F. staves are empty, with the text "Improvise foot patterns from Ex. 15-21!" centered between them. The time signature is 4/4, indicated by a vertical line with a 4 above and a 4 below. A double bar line is at the end of the R.H. staff.

Ex. 22 is an improvisation using various foot patterns taken from Ex. 15-21.

Try switching the left foot to different pedals to create grooves with different sounds. For example, switch your left foot to the hi-hat to create totally different-sounding grooves, even though the pattern remains the same.



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Music Engraving by Steve Ferraro

## Chapter 1: Kicktrix

### Subchapter 4: Foot Fetish

#### Exercise 23: Tempo = 120BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains a sequence of eighth-note patterns, each starting with a cross (x) indicating a stick or mallet. The L.H. staff contains a sequence of quarter notes, each starting with a cross (x) indicating a stick or mallet. The R.F. staff contains a sequence of quarter notes. The L.F. staff contains a sequence of eighth-note patterns, each starting with a cross (x) indicating a stick or mallet. The notation is divided into two measures by a vertical line. The first measure is followed by a repeat sign (two dots and a vertical line). The second measure is followed by a repeat sign (two dots and a vertical line). The notation ends with "etc.".

Also reverse foot pattern: LRR, LRR, LRR, LRR, ...





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Music Engraving by Steve Ferraro

## Chapter 1: Kicktrix

### Subchapter 4: Foot Fetish

#### Exercise 24: Tempo = 120BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The exercise is divided into two measures by a vertical line. The first measure contains four groups of notes, and the second measure contains four groups of notes. The R.H. staff uses 'x' marks to indicate snare hits. The L.H. staff uses 'z' marks to indicate hi-hat hits. The R.F. and L.F. staves show the foot patterns with stems and dots. A repeat sign is at the end of the second measure.



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## Chapter 1: Kicktrix

### Subchapter 4: Foot Fetish

#### Exercise 25: Tempo = 120BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The exercise is divided into two measures by a vertical line. The first measure contains four groups of notes, and the second measure contains four groups of notes. The R.H. staff uses 'x' marks to indicate drum hits. The L.H. staff uses 'z' marks to indicate drum hits. The R.F. and L.F. staves use solid dots to indicate foot hits. The notation is enclosed in a large rectangular box with a double line on the right side, indicating a repeat or end of section.



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Music Engraving by Steve Ferraro

## Chapter 1: Kicktrix

### Subchapter 4: Foot Fetish

#### Exercise 26: Tempo = 120BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains a sequence of eighth notes with 'x' marks above them, indicating a specific drumming pattern. The L.H. staff contains a sequence of quarter notes with 'z' marks above them, indicating a specific drumming pattern. The R.F. staff contains a sequence of quarter notes. The L.F. staff contains a sequence of eighth notes. The notation is divided into two measures by a vertical line, and the second measure ends with a repeat sign. The tempo is 120BPM.



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## Chapter 1: Kicktrix

### Subchapter 4: Foot Fetish

#### Exercise 27: Tempo = 120BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains a sequence of eighth notes with 'x' marks above them, indicating a specific technique. The L.H. staff contains a sequence of quarter notes with 'z' marks above them. The R.F. and L.F. staves contain a sequence of eighth notes with stems pointing upwards, indicating a specific foot technique. The notation is divided into two measures by a vertical line, and the second measure ends with a repeat sign.



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## Chapter 1: Kicktrix

### Subchapter 4: Foot Fetish

#### Exercise 28: Tempo = 120BPM

Musical notation for Exercise 28, showing four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The notation includes various rhythmic patterns and rests, with a repeat sign at the end.



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Music Engraving by Steve Ferraro

## Chapter 1: Kicktrix

### Subchapter 4: Foot Fetish

#### Exercise 29: Tempo = 120BPM

Musical notation for Exercise 29, showing four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The notation includes various rhythmic patterns and rests, with a repeat sign at the end. The R.H. staff features eighth and sixteenth note patterns. The L.H. staff features quarter notes and rests. The R.F. and L.F. staves feature eighth and sixteenth note patterns. The exercise is marked with a tempo of 120BPM.



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Music Engraving by Steve Ferraro

## Chapter 1: Kicktrix

### Subchapter 4: Foot Fetish

#### Exercise 30: Tempo = 120BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains a sequence of eighth notes with beams, divided into two groups of four. The L.H. staff contains a sequence of quarter notes with beams, also divided into two groups of four. The R.F. and L.F. staves contain a sequence of eighth notes with beams, divided into two groups of four. The notation is enclosed in a large bracket on the right side, with a colon and the word "etc." below it.



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Music Engraving by Steve Ferraro

## Chapter 1: Kicktrix

### Subchapter 4: Foot Fetish

#### Exercise 31: Tempo = 120BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains a sequence of eighth notes with 'x' marks above them, indicating a specific technique. The L.H. staff contains a sequence of quarter notes with 'z' marks above them. The R.F. and L.F. staves contain a sequence of eighth notes with stems, indicating a specific foot technique. The notation is divided into two measures by a vertical line. The first measure contains four eighth notes in each hand, and the second measure contains four eighth notes in each hand. The notation ends with a double bar line and the word 'etc.'.





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Music Engraving by Steve Ferraro

## Chapter 1: Kicktrix

### Subchapter 4: Foot Fetish

#### Exercise 32: Tempo = 120BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains a sequence of eighth notes with 'x' marks above them, indicating a specific drum pattern. The L.H. staff contains a sequence of quarter notes with 'z' marks above them, indicating a specific drum pattern. The R.F. and L.F. staves contain a sequence of eighth notes, indicating a specific foot pattern. The notation is divided into two measures by a vertical line. The first measure contains four groups of eighth notes, and the second measure contains four groups of eighth notes. The notation ends with a double bar line and the word 'etc.' below it.



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Music Engraving by Steve Ferraro

## Chapter 1: Kicktrix

### Subchapter 4: Foot Fetish

#### Exercise 33: Tempo = 120BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains a sequence of eighth notes with 'x' marks above them, indicating a specific technique. The L.H. staff contains a sequence of quarter notes with 'z' marks above them. The R.F. and L.F. staves contain a sequence of eighth notes with stems pointing upwards, indicating a specific foot technique. The notation is divided into two measures by a vertical line, and the second measure ends with a double bar line and a colon. The word 'etc.' is written at the end of the L.F. staff.



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Music Engraving by Steve Ferraro

## Chapter 1: Kicktrix

### Subchapter 4: Foot Fetish

#### Exercise 34: Tempo = 120BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains a sequence of eighth notes with 'x' marks above them, indicating a specific drumming pattern. The L.H. staff contains a sequence of quarter notes with 'z' marks above them, indicating a specific drumming pattern. The R.F. and L.F. staves contain a sequence of eighth notes, indicating a specific drumming pattern. The notation is divided into two measures by a vertical line. The first measure contains four groups of eighth notes, and the second measure contains four groups of eighth notes. The notation ends with a double bar line and the word "etc." below it.



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## Chapter 1: Kicktrix

### Subchapter 4: Foot Fetish

#### Exercise 35: Tempo = 120BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains a sequence of eighth notes with 'x' marks above them, indicating a specific technique. The L.H. staff contains a sequence of quarter notes with 'z' marks above them. The R.F. and L.F. staves contain a sequence of eighth notes with stems, indicating a specific foot technique. The notation is divided into two measures by a vertical line, and the second measure ends with a repeat sign.



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### Subchapter 4: Foot Fetish

#### Exercise 36: Tempo = 120BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains a sequence of eighth notes with 'x' marks above them, indicating a specific technique. The L.H. staff contains a sequence of quarter notes with 'z' marks above them. The R.F. and L.F. staves contain a sequence of eighth notes with stems, indicating a specific foot technique. The notation is divided into two measures by a vertical line, and the second measure ends with a repeat sign.



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### Subchapter 4: Foot Fetish

#### Exercise 37: Tempo = 120BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains a sequence of eighth notes with 'x' marks above them, indicating a specific technique. The L.H. staff contains a sequence of quarter notes with 'z' marks above them. The R.F. and L.F. staves contain a sequence of eighth notes with stems, indicating a specific foot technique. The notation is divided into two measures by a vertical line, and the second measure ends with a repeat sign.



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Music Engraving by Steve Ferraro

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### Subchapter 4: Foot Fetish

#### Exercise 38: Tempo = 120BPM

The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The score is divided into two measures by a vertical line. The first measure contains four groups of notes, and the second measure contains four groups of notes. The R.H. staff uses 'x' marks to indicate drum hits. The L.H. staff uses eighth notes with stems. The R.F. and L.F. staves use eighth notes with stems and beams to indicate foot patterns. A repeat sign is at the end of the second measure.



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Music Engraving by Steve Ferraro

## Chapter 1: Kicktrix

### Subchapter 4: Foot Fetish

#### Exercise 39: Tempo = 120BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains a sequence of eighth notes with 'x' marks above them, indicating a specific technique. The L.H. staff contains a sequence of quarter notes with 'z' marks above them. The R.F. and L.F. staves contain a sequence of eighth notes with stems, indicating a specific foot technique. The notation is divided into two measures by a vertical line, and the second measure ends with a repeat sign. The tempo is 120BPM.





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Music Engraving by Steve Ferraro

## Chapter 1: Kicktrix Subchapter 4: Foot Fetish Exercise 40: Tempo = 120BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains a sequence of eighth notes with 'x' marks above them, indicating a specific drumming pattern. The L.H. staff contains a sequence of quarter notes with 'z' marks above them, indicating a specific drumming pattern. The R.F. and L.F. staves contain a sequence of eighth notes with stems, indicating a specific drumming pattern. The notation is divided into two measures by a vertical line. The first measure contains the first four patterns, and the second measure contains the next four patterns. The notation ends with a double bar line and the word 'etc.'.



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## Chapter 1: Kicktrix

### Subchapter 4: Foot Fetish

#### Exercise 41: Tempo = 120BPM

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains a sequence of eighth notes with 'x' marks above them, indicating a specific technique. The L.H. staff contains a sequence of quarter notes with 'z' marks above them. The R.F. and L.F. staves contain a sequence of eighth notes with stems, indicating a specific foot technique. The notation is divided into two measures by a vertical line. The first measure contains four groups of eighth notes, and the second measure contains four groups of eighth notes. The notation ends with a double bar line and the word 'etc.'.



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\*Note: This exercise does not appear on the DVD.

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Chapter 1: Kicktrix

Subchapter 4: Foot Fetish

\*Exercise 42: Tempo = 120BPM

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5's + 6's

R.H.

L.H.

R.F.

L.F.

etc.



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## Chapter 1: Kicktrix

### Subchapter 5: Steel Toes

#### Exercises 43-50



Music Engraving by Steve Ferraro

Exercise 43: Tempo = 210BPM

Exercise 44: Tempo = 215BPM

R.F.  $\frac{4}{4}$

L.F.  $\frac{4}{4}$

Exercise 45: Tempo = 215BPM

R.F.  $\frac{5}{8}$

L.F.  $\frac{5}{8}$

Exercise 46: Tempo = 215BPM

R.F.  $\frac{6}{8}$

L.F.  $\frac{6}{8}$

Exercise 47: Tempo = 215BPM

R.F.  $\frac{6}{8}$

L.F.  $\frac{6}{8}$

Exercise 48: Tempo = 220BPM

R.F.  $\frac{7}{8}$

L.F.  $\frac{7}{8}$

Exercise 49: Tempo = 220BPM

R.F.  $\frac{4}{4}$

L.F.  $\frac{4}{4}$

Exercise 50: Tempo = 220BPM

R.F.  $\frac{4}{4}$

L.F.  $\frac{4}{4}$



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\*Note: This exercise does not appear on the DVD.

Chapter 1: Kicktrix

Subchapter 6: Triebwerk

\*Exercise 51: Tempo = 220BPM

Music Engraving by Steve Ferraro

The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains four measures, each with a bracket indicating a specific rhythmic pattern. The L.H. staff contains two measures, each with a bracket and a single note. The R.F. and L.F. staves contain a complex rhythmic pattern consisting of eighth notes and sixteenth notes, with accents (>) under the notes. The score is enclosed in a double bar line on both ends.



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Chapter 1: Kicktrix

Subchapter 6: Triebwerk

Exercise 52: Tempo = 210BPM



Music Engraving by Steve Ferraro

The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains four measures of rests, each marked with an 'x' at the beginning and end. The L.H. staff contains two measures of rests, each marked with a 'z' at the beginning and end, and two measures of quarter notes. The R.F. and L.F. staves contain a complex rhythmic pattern of eighth and sixteenth notes, with the L.F. staff having a double line underneath. The score is enclosed in a double bar line on both ends, with a repeat sign (two dots) at the end of the R.H. staff.



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Chapter 1: Kicktrix

Subchapter 6: Triebwerk

Exercise 53: Tempo = 210BPM



Music Engraving by Steve Ferraro

The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains four measures of eighth notes, each measure grouped by a bracket. The L.H. staff contains two measures of quarter notes, each measure marked with a 'z' symbol. The R.F. and L.F. staves contain a complex rhythmic pattern of eighth notes, with the L.F. staff having a double line below it. The pattern is repeated in four measures, with the first and third measures marked with '>' symbols. A repeat sign is at the end of the R.H. staff.



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Chapter 1: Kicktrix

Subchapter 6: Triebwerk

Exercise 54: Tempo = 210BPM



Music Engraving by Steve Ferraro

The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. part consists of four measures of eighth-note pairs with beams, each marked with an 'x'. The L.H. part consists of four measures, each with a single eighth note and a grace note. The R.F. part consists of four measures of eighth-note pairs with beams. The L.F. part consists of four measures of eighth-note pairs with beams. The score is enclosed in a double bar line on both ends.





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Chapter 1: Kicktrix

Subchapter 6: Triebwerk

Exercise 55: Tempo = 210BPM



Music Engraving by Steve Ferraro

The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains four measures of eighth-note pairs, each with a bracket above it. The L.H. staff contains four measures, each with a single eighth note and a brace above it. The R.F. and L.F. staves contain a complex rhythmic pattern of eighth notes, with the L.F. staff having a double line below it. The pattern repeats every two measures. The score ends with a double bar line and the word "etc." to the right.



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Chapter 1: Kicktrix

Subchapter 6: Triebwerk

Exercise 56: Tempo = 210BPM



Music Engraving by Steve Ferraro

The musical notation is presented on four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff features four measures of a rhythmic pattern consisting of two eighth notes beamed together, with an 'x' mark above each note. The L.H. staff features a similar pattern of two eighth notes beamed together, with a 'z' mark above each note. The R.F. and L.F. staves feature a complex rhythmic pattern of eighth notes, with the R.F. staff having a higher pitch than the L.F. staff. The notation is enclosed in a double bar line on both ends.



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Chapter 1: Kicktrix

Subchapter 6: Triebwerk

Exercise 57: Tempo = 210BPM



Music Engraving by Steve Ferraro

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff shows four measures of a rhythmic pattern consisting of two eighth notes beamed together, with an 'x' mark above each measure. The L.H. staff shows a similar pattern with a single eighth note in each measure. The R.F. and L.F. staves show a complex rhythmic pattern with multiple notes per measure, including beamed eighth notes and sixteenth notes. The notation is enclosed in a double bar line on both ends.



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Chapter 1: Kicktrix

Subchapter 6: Triebwerk

Exercise 58: Tempo = 210BPM



Music Engraving by Steve Ferraro

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff shows four measures of a rhythmic pattern with 'x' marks above the notes. The L.H. staff shows a similar pattern with 'x' marks. The R.F. and L.F. staves show a complex rhythmic pattern with notes and stems. The notation is enclosed in a large bracket on the right side, with a colon and 'etc.' below it.



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Chapter 1: Kicktrix

Subchapter 6: Triebwerk

Exercise 59: Tempo = 210BPM



Music Engraving by Steve Ferraro

The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains four measures of eighth-note pairs, each with a bracket above it. The L.H. staff contains two measures of quarter notes, each with a bracket above it. The R.F. and L.F. staves contain a complex rhythmic pattern of eighth notes and sixteenth notes, with the L.F. staff having a double bar line at the end of each measure. The score is enclosed in a large bracket on the right side.



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Chapter 1: Kicktrix

Subchapter 6: Triebwerk

Exercise 60: Tempo = 210BPM



Music Engraving by Steve Ferraro

The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains four measures of eighth-note pairs, each pair connected by a horizontal line with 'x' marks at the ends. The L.H. staff contains two measures of quarter notes, each measure connected by a horizontal line with a 'z' mark at the end. The R.F. staff contains four measures of eighth-note pairs, each pair connected by a horizontal line. The L.F. staff contains four measures of eighth-note pairs, each pair connected by a horizontal line. The R.F. and L.F. staves are connected by a vertical line on the left and a vertical line on the right. The R.F. and L.F. staves are connected by a vertical line on the left and a vertical line on the right. The R.F. and L.F. staves are connected by a vertical line on the left and a vertical line on the right. The R.F. and L.F. staves are connected by a vertical line on the left and a vertical line on the right.



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Chapter 1: Kicktrix

Subchapter 6: Triebwerk

Exercise 61: Tempo = 210BPM



Music Engraving by Steve Ferraro

The musical score is written on four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains four measures of eighth-note patterns, each marked with an 'x' at the beginning and end. The L.H. staff contains two measures of eighth-note patterns, each marked with a 'z' at the beginning and end. The R.F. and L.F. staves contain four measures of eighth-note patterns, each marked with a '>' at the beginning and end. The R.F. and L.F. staves are connected by a brace on the left and a colon on the right. The tempo is 210BPM.



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Chapter 1: Kicktrix

Subchapter 6: Triebwerk

Exercise 62: Tempo = 210BPM



Music Engraving by Steve Ferraro

The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains four measures of eighth notes, each measure grouped by a bracket. The L.H. staff contains four measures, each with a single eighth note and a fermata. The R.F. and L.F. staves contain a complex rhythmic pattern of eighth notes, with the L.F. staff having a double line underneath. The pattern repeats every two measures. The score ends with a double bar line and the word "etc.".





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Chapter 1: Kicktrix

Subchapter 6: Triebwerk

Exercise 63: Tempo = 210BPM



Music Engraving by Steve Ferraro

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains four measures of rests, each marked with an 'x' at the beginning and end. The L.H. staff contains four measures, with rests in the first and third measures and quarter notes in the second and fourth. The R.F. and L.F. staves contain a complex rhythmic pattern of eighth notes and sixteenth notes, with accents (>) under the notes. The pattern repeats every two measures. The notation ends with a double bar line and the word 'etc.'.



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Chapter 1: Kicktrix

Subchapter 6: Triebwerk

Exercise 64: Tempo = 210BPM



Music Engraving by Steve Ferraro

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains four measures of rests, each marked with an 'x' at the beginning and end. The L.H. staff contains four measures, with rests in the first and third measures and quarter notes in the second and fourth. The R.F. staff contains four measures of quarter notes. The L.F. staff contains four measures of eighth notes, with a double bar line and 'etc.' at the end. The tempo is 210BPM.



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Chapter 1: Kicktrix

Subchapter 6: Triebwerk

Exercises 65A-65C: Tempo = 140BPM

Music Engraving by Steve Ferraro

The musical score is written on four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 6/8, indicated by a '6' over an '8' on the R.F. staff. The R.H. staff contains four measures, each with a bracketed eighth-note pair and an 'x' above it. The L.H. staff has a single eighth note in the second measure and another in the fourth measure. The R.F. and L.F. staves are labeled 'Improvise foot patterns from Ex. 51-64!' in the second and fourth measures. A double bar line is at the end of the fourth measure, with a repeat sign (two dots) to its right.

Ex. 65A-C are improvisations using various foot patterns taken from ex. 51-64 in a 6/8 feel.



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Music Engraving by Steve Ferraro

Chapter 1: Kicktrix

Subchapter 6: Triebwerk

Exercise 66: Tempo = 210BPM

The musical score is presented on four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The R.H. staff contains a sequence of eight eighth-note beamed pairs, each with an 'x' above it, indicating a specific foot pattern. The L.H. staff contains a sequence of eighth notes, alternating between a note with a 'z' above it and a plain note. The R.F. and L.F. staves are mostly empty, with the instruction 'Improvise foot patterns from Ex. 51-64!' written in the center of each. A 4/4 time signature is located on the R.F. staff. The score is divided into two measures by a vertical line, and ends with a double bar line and repeat dots on the right.

Ex. 66 is an improvisation using various foot patterns taken from Ex. 51-64 in a 4/4 feel.



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Chapter 1: Kicktrix

Subchapter 6: Triebwerk

Exercise 67: Tempo = 210BPM



Music Engraving by Steve Ferraro

The musical score is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The R.H. staff contains a sequence of eight eighth-note beamed pairs, each with an 'x' above it, indicating a specific foot pattern. The L.H. staff contains a sequence of eighth notes, alternating between a quarter rest and a quarter note. The R.F. and L.F. staves are empty, with the instruction 'Improvise foot patterns from Ex. 51-64!' written in the center of each. The time signature is 4/4, and the piece ends with a repeat sign. The tempo is 210BPM.

Ex. 67 is an improvisation using various foot patterns taken from Ex. 51-64 in a double-time feel.



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Chapter 1: Kicktrix

Subchapter 6: Triebwerk

Exercise 68: Tempo = 130BPM



Music Engraving by Steve Ferraro

The musical score is written on four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains eight groups of sixteenth-note triplets, each marked with a '6' above it. The L.H. staff contains a sequence of notes: a quarter rest, a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, a quarter rest, and a quarter note. The R.F. and L.F. staves are labeled 'Improvise foot patterns from Ex. 51-64!'. The score is divided into two measures by a vertical line, with a repeat sign at the end of the second measure.

Ex. 68 is an improvisation using various foot patterns taken from Ex. 51-64 in a 16th-note triplet feel.



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\*Note: This exercise does not appear on the DVD.

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Chapter 1: Kicktrix

Subchapter 6: Triebwerk

\*Exercise 69A: Tempo = 130BPM

Music Engraving by Steve Ferraro

The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. part consists of a series of eighth-note triplets, each marked with an 'x'. The L.H. part consists of a series of quarter notes, each marked with a 'y'. The R.F. part consists of a series of eighth notes, each marked with a '7'. The L.F. part consists of a series of eighth notes, each marked with a '6'. The score is divided into two measures by a vertical line. The first measure contains four groups of eighth notes, and the second measure contains four groups of eighth notes. The groups are marked with '6' and '3' below them. The score ends with a double bar line and a repeat sign.



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Chapter 1: Kicktrix

Subchapter 6: Triebwerk

\*Exercise 69B



Music Engraving by Steve Ferraro

\*Note: This exercise does not appear on the DVD.

"Moonrock" groove

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains a series of 'x' marks representing cymbal hits. The L.H. staff contains eighth notes with accents. The R.F. staff contains eighth notes with accents. The L.F. staff contains eighth notes with accents, some grouped in threes. A double bar line is present after the fourth measure. A repeat sign is at the end of the eighth measure.





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## Chapter 1: Kicktrix Subchapter 7: Moonboots Exercise 70: Tempo = 215BPM

Music Engraving by Steve Ferraro

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff features four measures of a continuous eighth-note pattern, each measure containing two eighth notes with an 'x' above the first note. The L.H. staff features four measures of a continuous eighth-note pattern, each measure containing two eighth notes with a 'z' above the first note. The R.F. staff features four measures of a continuous eighth-note pattern, each measure containing two eighth notes with an 'x' above the first note. The L.F. staff features four measures of a continuous eighth-note pattern, each measure containing two eighth notes with an 'x' above the first note. The notation is enclosed in a double bar line on both ends.



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Chapter 1: Kicktrix

Subchapter 7: Moonboots

Exercise 71: Tempo = 215BPM

Music Engraving by Steve Ferraro

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains four measures of a continuous eighth-note pattern, each measure spanning two beats. The L.H. staff contains four measures, each with a single eighth note on the first beat and a quarter rest for the remainder of the measure. The R.F. and L.F. staves are connected by a brace, indicating they are played together. The R.F. staff shows a sequence of eighth notes, and the L.F. staff shows a sequence of eighth notes, with some notes marked with an 'x' to indicate a specific technique. The exercise is repeated four times, as indicated by the repeat sign at the end of the notation.



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Chapter 1: Kicktrix

Subchapter 7: Moonboots

Exercise 72: Tempo = 210BPM



Music Engraving by Steve Ferraro

The musical score is written for four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff contains four measures of eighth notes, each with a bracket above it. The L.H. staff contains four measures of eighth notes, each with a bracket above it. The R.F. staff contains four measures of eighth notes, each with a bracket above it. The L.F. staff contains four measures of eighth notes, each with a bracket above it. The score is enclosed in a double bar line on both sides.



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Chapter 1: Kicktrix

Subchapter 7: Moonboots

\*Exercise 73: Tempo = 125BPM



Music Engraving by Steve Ferraro

\*Note: This exercise does not appear on the DVD.

Unison 8ths M.P.O - "Accuracy Test"

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff shows four measures of eighth notes with beams, each marked with an 'x'. The L.H. staff shows four measures of eighth notes with beams, each marked with a 'z'. The R.F. and L.F. staves show four measures of eighth notes with beams, each marked with an 'x'. A double bar line is at the end of the fourth measure.

Jump from kick to hi-hat pedal with each foot. Make sure every stroke and kick is even and played precisely at the same volume.



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## Chapter 1: Kicktrix

### Subchapter 8: Candy For Your Heels

#### Exercise 74

Music Engraving by Steve Ferraro

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff shows four measures of a rhythmic pattern with 'x' marks and brackets. The L.H. staff shows a simple rhythmic pattern with eighth notes and rests. The R.F. staff shows a pattern of eighth notes with Pedal #1 (solid circle) and Pedal #2 (solid diamond) markings. The L.F. staff shows a pattern of eighth notes with Pedal #3 (solid square) markings. The notation is enclosed in a double bar line at the beginning and end.

### M.P.O. Notation Key:

	= Pedal #1
	= Pedal #2
	= Pedal #3



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Chapter 1: Kicktrix

Subchapter 8: Candy For Your Heels

Exercise 75: Tempo = 105BPM



Music Engraving by Steve Ferraro

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff shows four measures of a rhythmic pattern with 'x' marks and brackets. The L.H. staff shows a simple rhythmic pattern with eighth notes and rests. The R.F. and L.F. staves show a complex foot technique with various pedal markings (dots, diamonds, and a double bar) and eighth notes. The piece ends with a double bar line and repeat dots.

M.P.O. Notation Key:

	= Pedal #1
	= Pedal #2
	= Pedal #3



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Chapter 1: Kicktrix

Subchapter 8: Candy For Your Heels

Exercise 76



Music Engraving by Steve Ferraro

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff shows four measures of a rhythmic pattern with 'x' marks and brackets. The L.H. staff shows a simple rhythmic pattern with accents. The R.F. and L.F. staves show a complex foot technique with various pedal markings (dots, diamonds, and a double bar) and a double bar at the bottom of the L.F. staff.

## M.P.O. Notation Key:

	= Pedal #1
	= Pedal #2
	= Pedal #3



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Chapter 1: Kicktrix

Subchapter 8: Candy For Your Heels

Exercise 77



Music Engraving by Steve Ferraro

Musical notation for Exercise 77, featuring four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff shows four measures of a rhythmic pattern with 'x' marks. The L.H. staff shows a rhythmic pattern with 'x' marks. The R.F. staff shows a rhythmic pattern with Pedal #1 (solid circle) and Pedal #2 (diamond) markings. The L.F. staff shows a rhythmic pattern with Pedal #1 (solid circle) and Pedal #2 (diamond) markings. The notation is repeated four times, followed by 'etc.' and a double bar line.

## M.P.O. Notation Key:

●	= Pedal #1
◆	= Pedal #2
■	= Pedal #3





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Chapter 1: Kicktrix

Subchapter 8: Candy For Your Heels

Exercise 78



Music Engraving by Steve Ferraro

Musical notation for Exercise 78, featuring four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff shows a sequence of four eighth-note pairs, each with a bracket above it. The L.H. staff shows a sequence of four eighth notes, each with a bracket above it. The R.F. staff shows a sequence of four eighth notes, each with a diamond symbol above it. The L.F. staff shows a sequence of four eighth notes, each with a circle symbol above it. The notation is repeated four times, with a double bar line and a repeat sign at the end. The number '6' is written below the L.F. staff in the second and fourth measures, indicating a sixteenth-note pattern. The text 'etc.' is written at the end of the L.F. staff.

## M.P.O. Notation Key:

	●	= Pedal #1
	◆	= Pedal #2
	●	= Pedal #3



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Chapter 1: Kicktrix

Subchapter 8: Candy For Your Heels

Exercise 79



Music Engraving by Steve Ferraro

Musical notation for Exercise 79, showing four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff shows four measures of a sixteenth-note pattern with 'x' marks. The L.H. staff shows a single eighth note in each measure. The R.F. and L.F. staves show a sixteenth-note pattern with '6' under each measure, indicating a sixteenth-note triplet. The notation includes a repeat sign at the end and the word 'etc.'.

## M.P.O. Notation Key:

●	= Pedal #1
◆	= Pedal #2
■	= Pedal #3



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Chapter 1: Kicktrix

Subchapter 8: Candy For Your Heels

Exercise 80



Music Engraving by Steve Ferraro

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff shows a sequence of eighth-note pairs with beams, marked with 'x' symbols. The L.H. staff shows quarter notes with accents. The R.F. staff shows quarter notes with solid black circles (Pedal #1). The L.F. staff shows quarter notes with solid black diamonds (Pedal #2) and quarter notes with solid black inverted triangles (Pedal #3). The notation is divided into two 4-bar phrases by a vertical line, with a repeat sign at the end of the second phrase. The text 'etc.' is written at the end of the L.F. staff.

Start with one-bar patterns and jump onto different pedals every bar. Do this in 16th's and 16th-note triplets, then just "shorten" the phrases.

## M.P.O. Notation Key:

	●	= Pedal #1
	◆	= Pedal #2
	▼	= Pedal #3



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Chapter 1: Kicktrix

Subchapter 8: Candy For Your Heels

Exercise 81



Music Engraving by Steve Ferraro

Musical notation for Exercise 81, featuring four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff shows four measures of eighth-note pairs with beams. The L.H. staff shows eighth notes with accents. The R.F. staff shows eighth notes with Pedal #1 (solid circle) and Pedal #2 (solid diamond) markings. The L.F. staff shows eighth notes with Pedal #3 (solid inverted triangle) markings. The notation is repeated four times across the measures.

## M.P.O. Notation Key:

●	= Pedal #1
◆	= Pedal #2
▼	= Pedal #3



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Chapter 1: Kicktrix

Subchapter 8: Candy For Your Heels

Exercise 82



Music Engraving by Steve Ferraro

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff shows four measures of a rhythmic pattern with 'x' marks and horizontal bars. The L.H. staff shows a simple rhythmic pattern with eighth notes and rests. The R.F. staff shows a rhythmic pattern with eighth notes and diamond-shaped markers. The L.F. staff shows a complex rhythmic pattern with eighth notes, rests, and horizontal bars. The notation is enclosed in a double bar line.

M.P.O. Notation Key:

	= Pedal #1
	= Pedal #2
	= Pedal #3



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For more information visit [www.sticktrix.com](http://www.sticktrix.com)

Chapter 1: Kicktrix

Subchapter 8: Candy For Your Heels

Exercise 83



Music Engraving by Steve Ferraro

Musical notation for Exercise 83, featuring four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff shows four measures of eighth-note pairs with beams. The L.H. staff shows quarter notes with accents. The R.F. staff shows quarter notes with Pedal #1 (solid circle) and Pedal #2 (solid diamond) markings. The L.F. staff shows eighth-note patterns with Pedal #1 and Pedal #2 markings, and sixteenth-note patterns with Pedal #3 (solid inverted triangle) markings. The notation includes various symbols like 'x' and '}' above the R.H. staff, and '6' below the L.F. staff.

## M.P.O. Notation Key:

●	= Pedal #1
◆	= Pedal #2
▾	= Pedal #3



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## Chapter 1: Kicktrix

### Subchapter 8: Candy For Your Heels

#### Exercise 84

Music Engraving by Steve Ferraro

Musical notation for Exercise 84, featuring four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff shows four measures of a rhythmic pattern with 'x' marks. The L.H. staff shows a simple rhythmic pattern with accents. The R.F. staff shows a rhythmic pattern with Pedal #1 (solid circle) and Pedal #2 (solid diamond) markings. The L.F. staff shows a complex rhythmic pattern with Pedal #1, Pedal #2, and Pedal #3 (solid square) markings. The notation is enclosed in a double bar line.

### M.P.O. Notation Key:

	= Pedal #1
	= Pedal #2
	= Pedal #3



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Chapter 1: Kicktrix

Subchapter 8: Candy For Your Heels

Exercise 85

Music Engraving by Steve Ferraro

The musical notation is arranged in four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The time signature is 4/4. The R.H. staff shows four measures of a rhythmic pattern with 'x' marks and brackets. The L.H. staff shows a simple rhythmic pattern with eighth notes and rests. The R.F. and L.F. staves show a complex rhythmic pattern with various note values and rests, including a double bar line in the L.F. staff.

M.P.O. Notation Key:

	= Pedal #1
	= Pedal #2
	= Pedal #3





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For more information visit [www.sticktrix.com](http://www.sticktrix.com)

Chapter 2: Coordination, Independence, & Interdependence

Subchapter 9: Tibialis Anterior



Music Engraving by Steve Ferraro

## Exercise 86

Singles Doubles

3's 3's - alternate sticking #1 etc. etc.

3's - alternate sticking #2 4's - paradiddles etc.

4's - alternate sticking #1 4's - alternate sticking #2

5's 6's - double paradiddles etc. etc.

6's - paradiddle-diddles 7's etc. etc.

8's (5 + 3)                      8's (3 + 3 + 2)

R.H.                      R.H.  
L.H.                      L.H.

R.F.                      R.F.  
L.F.                      L.F.

8's - triple paradiddle                      8's - (3 + 2 + 3)

R.H.                      R.H.  
L.H.                      L.H.

R.F.                      R.F.  
L.F.                      L.F.



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Chapter 2: Coordination, Independence, & Interdependence

Subchapter 9: Tibialis Anterior



Music Engraving by Steve Ferraro

## Exercise 87

**Singles** **Doubles**

R.H. L.H.  
R.F. L.F.

**3's - sticking #1** **3's - sticking #2**

R.H. L.H.  
R.F. L.F.

**4's** **5's**

R.H. L.H.  
R.F. L.F.

**6's - double paradiddles** **7's**

R.H. L.H.  
R.F. L.F.

**8's (3 + 3 + 2)**

R.H. L.H.  
R.F. L.F.



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Chapter 2: Coordination, Independence, & Interdependence

Subchapter 9: Tibialis Anterior



Music Engraving by Steve Ferraro

## Exercise 88

**Singles** **Doubles**

R.H. L.H. R.F. L.F.

**Inverted doubles** **3's** etc.

R.H. L.H. R.F. L.F.

**3's - alternate sticking** **4's** etc.

R.H. L.H. R.F. L.F.

**4's - paradiddles** **4's - alternate sticking**

R.H. L.H. R.F. L.F.

**5's** **6's - double paradiddles** etc.

R.H. L.H. R.F. L.F.

**7's** etc.

R.H. L.H. R.F. L.F.

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Chapter 2: Coordination, Independence, & Interdependence  
Subchapter 9: Tibialis Anterior

Music Engraving by Steve Ferraro

### Exercise 89

Singles

Doubles

R.H.  
L.H.

R.F.  
L.F.

etc.

3's

3's - alternate sticking

R.H.  
L.H.

R.F.  
L.F.

etc.

4's - paradiddles

5's

R.H.  
L.H.

R.F.  
L.F.

etc.

6's - double paradiddles

7's

R.H.  
L.H.

R.F.  
L.F.

etc.



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For more information visit [www.sticktrix.com](http://www.sticktrix.com)  
Chapter 2: Coordination, Independence, & Interdependence  
Subchapter 9: Tibialis Anterior  
Exercise 89 (alternate foot pattern)

Music Engraving by Steve Ferraro

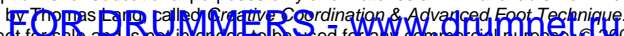
**Singles** | **Doubles**

**3's** | **3's - alternate sticking #1**

**3's - alternate sticking #2** | **4's - paradiddles**

**4's - alternate sticking** | **5's**

**6's - double paradiddles** | **7's**





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Chapter 2: Coordination, Independence, & Interdependence



## Subchapter 9: Tibialis Anterior

Music Engraving by Steve Ferraro

### Exercise 90

Singles                                                  Doubles

R.H. L.H.                                                  R.H. L.H.                                                  R.H. L.H.                                                  R.H. L.H.

R.F. L.F.                                                  R.F. L.F.                                                  R.F. L.F.                                                  R.F. L.F.

3's                                                                  4's - paradiddles

R.H. L.H.                                                  R.H. L.H.                                                  R.H. L.H.                                                  R.H. L.H.

R.F. L.F.                                                  R.F. L.F.                                                  R.F. L.F.                                                  R.F. L.F.

5's                                                                  6's - double paradiddles

R.H. L.H.                                                  R.H. L.H.                                                  R.H. L.H.                                                  R.H. L.H.

R.F. L.F.                                                  R.F. L.F.                                                  R.F. L.F.                                                  R.F. L.F.

7's

R.H. L.H.                                                  R.H. L.H.                                                  R.H. L.H.                                                  R.H. L.H.

R.F. L.F.                                                  R.F. L.F.                                                  R.F. L.F.                                                  R.F. L.F.

Singles                                                  Doubles

R.H. L.H.                                                  R.H. L.H.                                                  R.H. L.H.                                                  R.H. L.H.

R.F. L.F.                                                  R.F. L.F.                                                  R.F. L.F.                                                  R.F. L.F.

3's                                                                  4's - paradiddles

R.H. L.H.                                                  R.H. L.H.                                                  R.H. L.H.                                                  R.H. L.H.

R.F. L.F.                                                  R.F. L.F.                                                  R.F. L.F.                                                  R.F. L.F.

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5's 6's - double paradiddles

R.H.  
L.H.  
etc.

R.F.  
L.F.  
etc.

Detailed description: This block contains two sets of musical notation. The first set is labeled '5's' and shows a rhythmic pattern for the right hand (R.H.) consisting of five eighth notes, followed by a repeat sign. The left hand (L.H.) has a similar pattern of five eighth notes. Below these are the foot patterns: R.F. (Right Foot) with two eighth notes and L.F. (Left Foot) with two eighth notes. The second set is labeled '6's - double paradiddles' and shows a similar structure but with six eighth notes in the hand patterns.

7's

R.H.  
L.H.  
etc.

R.F.  
L.F.  
etc.

Detailed description: This block contains a set of musical notation labeled '7's'. It shows a rhythmic pattern for the right hand (R.H.) consisting of seven eighth notes, followed by a repeat sign. The left hand (L.H.) has a similar pattern of seven eighth notes. Below these are the foot patterns: R.F. with two eighth notes and L.F. with two eighth notes.

Singles Doubles

R.H.  
L.H.  
etc.

R.F.  
L.F.  
etc.

Detailed description: This block contains two sets of musical notation. The first set is labeled 'Singles' and shows a rhythmic pattern for the right hand (R.H.) consisting of four eighth notes, followed by a repeat sign. The left hand (L.H.) has a similar pattern of four eighth notes. Below these are the foot patterns: R.F. with two eighth notes and L.F. with two eighth notes. The second set is labeled 'Doubles' and shows a rhythmic pattern for the right hand (R.H.) consisting of four eighth notes, followed by a repeat sign. The left hand (L.H.) has a similar pattern of four eighth notes. Below these are the foot patterns: R.F. with two eighth notes and L.F. with two eighth notes.

3's 4's - paradiddles

R.H.  
L.H.  
etc.

R.F.  
L.F.  
etc.

Detailed description: This block contains two sets of musical notation. The first set is labeled '3's' and shows a rhythmic pattern for the right hand (R.H.) consisting of three eighth notes, followed by a repeat sign. The left hand (L.H.) has a similar pattern of three eighth notes. Below these are the foot patterns: R.F. with two eighth notes and L.F. with two eighth notes. The second set is labeled '4's - paradiddles' and shows a rhythmic pattern for the right hand (R.H.) consisting of four eighth notes, followed by a repeat sign. The left hand (L.H.) has a similar pattern of four eighth notes. Below these are the foot patterns: R.F. with two eighth notes and L.F. with two eighth notes.

4's - paradiddles (hands shifted one 16th-note)

R.H.  
L.H.  
etc.

R.F.  
L.F.  
etc.

Detailed description: This block contains a set of musical notation labeled '4's - paradiddles (hands shifted one 16th-note)'. It shows a rhythmic pattern for the right hand (R.H.) consisting of four eighth notes, followed by a repeat sign. The left hand (L.H.) has a similar pattern of four eighth notes. Below these are the foot patterns: R.F. with two eighth notes and L.F. with two eighth notes.

5's 6's - double paradiddles

R.H.  
L.H.  
etc.

R.F.  
L.F.  
etc.

Detailed description: This block contains two sets of musical notation. The first set is labeled '5's' and shows a rhythmic pattern for the right hand (R.H.) consisting of five eighth notes, followed by a repeat sign. The left hand (L.H.) has a similar pattern of five eighth notes. Below these are the foot patterns: R.F. with two eighth notes and L.F. with two eighth notes. The second set is labeled '6's - double paradiddles' and shows a rhythmic pattern for the right hand (R.H.) consisting of six eighth notes, followed by a repeat sign. The left hand (L.H.) has a similar pattern of six eighth notes. Below these are the foot patterns: R.F. with two eighth notes and L.F. with two eighth notes.



7's

R.H.  
L.H.

R.F.  
L.F.

etc.

etc.



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Chapter 2: Coordination, Independence, & Interdependence

## Subchapter 9: Tibialis Anterior

Music Engraving by Steve Ferraro

### Exercise 91

Singles Doubles

R.H. L.H. : [Musical notation] : [Musical notation] :

R.F. L.F. : [Musical notation] : [Musical notation] : etc. etc.

3's 3's - alternate sticking

R.H. L.H. : [Musical notation] : [Musical notation] : etc. etc.

R.F. L.F. : [Musical notation] : [Musical notation] : etc. etc.

4's - paradiddles 5's

R.H. L.H. : [Musical notation] : [Musical notation] : etc. etc.

R.F. L.F. : [Musical notation] : [Musical notation] : etc. etc.

6's - double paradiddles 7's

R.H. L.H. : [Musical notation] : [Musical notation] : etc. etc.

R.F. L.F. : [Musical notation] : [Musical notation] : etc. etc.



Singles Doubles

R.H. L.H.  
R.F. L.F.

3's 3's - alternate sticking

R.H. L.H.  
R.F. L.F.

4's - paradiddles 5's

R.H. L.H.  
R.F. L.F.

6's - double paradiddles 7's

R.H. L.H.  
R.F. L.F.



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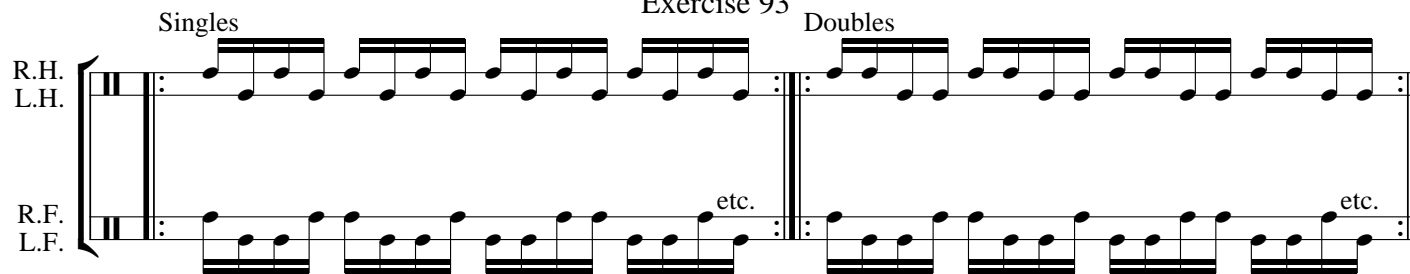
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Subchapter 9: Tibialis Anterior



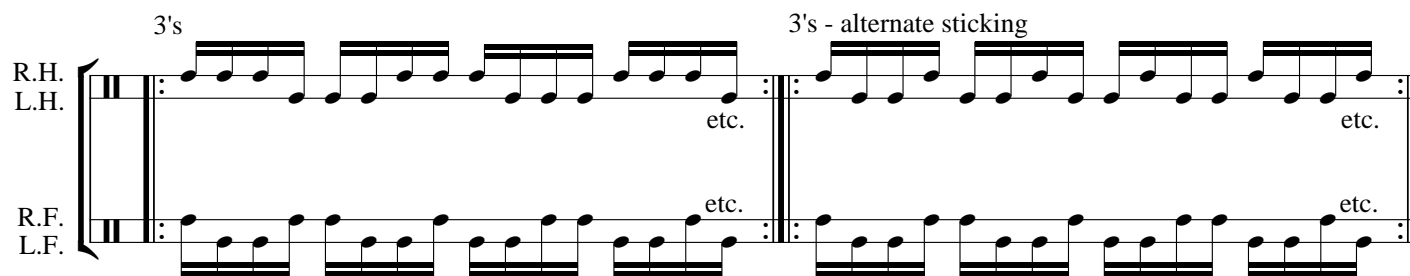
Music Engraving by Steve Ferraro

## Exercise 93

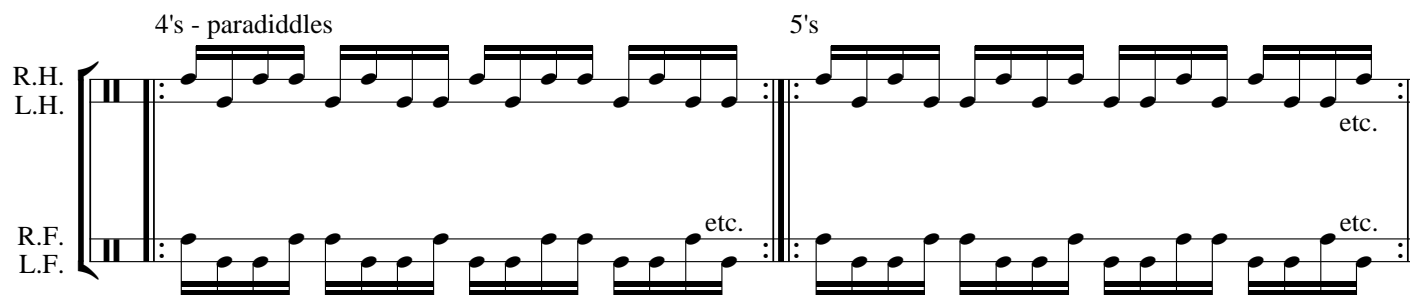
**Singles** **Doubles**



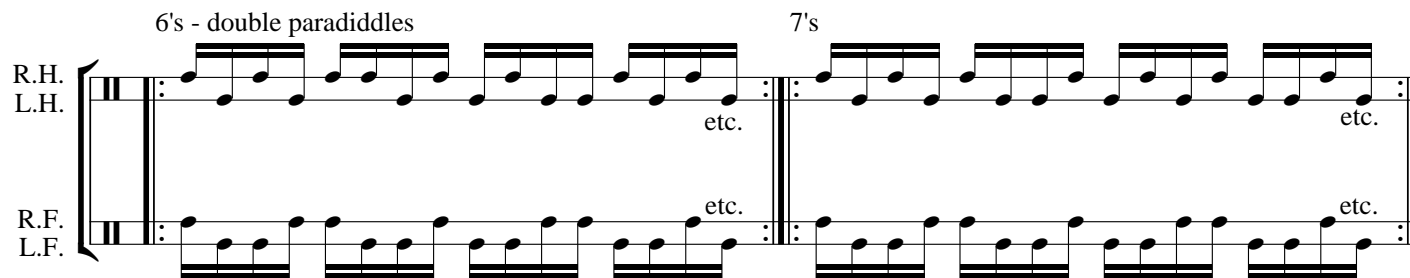
**3's** **3's - alternate sticking**



**4's - paradiddles** **5's**



**6's - double paradiddles** **7's**







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Subchapter 9: Tibialis Anterior

\*Exercises 95-96



Music Engraving by Steve Ferraro

\*Note: These exercises do not appear on the DVD.

9's M.P.O. (4 sounds)

R.F. 9  
 L.F. 8

Play 1-8 patterns & cycles on top of 9/8 M.P.O.

10's M.P.O. (4 sounds)

R.F. 10  
 L.F. 16

Play 1-8 patterns & cycles on top of 10/16 M.P.O.

## M.P.O. Notation Key:

	= Pedal #1
	= Pedal #2
	= Pedal #3





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Chapter 2: Coordination, Independence, & Interdependence

Subchapter 10: Mano A Mano

Exercise 97



Music Engraving by Steve Ferraro

R.H.  
L.H.

R.F.  
L.F.

Singles

Doubles

R.H.  
L.H.

R.F.  
L.F.

3's etc.

3's - alternate sticking etc.

R.H.  
L.H.

R.F.  
L.F.

4's - paradiddles

5's etc.

R.H.  
L.H.

R.F.  
L.F.

6's - double paradiddles etc.

7's etc.



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Chapter 2: Coordination, Independence, & Interdependence

Subchapter 10: Mano A Mano

Exercise 98



Music Engraving by Steve Ferraro

R.H.  
L.H.

R.F.  
L.F.

Singles

Doubles

R.H.  
L.H.

R.F.  
L.F.

3's etc.

3's - alternate sticking etc.

R.H.  
L.H.

R.F.  
L.F.

4's - paradiddles

5's etc.

R.H.  
L.H.

R.F.  
L.F.

6's - double paradiddles etc.

7's etc.



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Chapter 2: Coordination, Independence, & Interdependence

Subchapter 10: Mano A Mano



Music Engraving by Steve Ferraro

## \*Exercise 99

3's

R.H. L.H. etc. etc.

R.F. L.F. Singles Doubles

R.H. L.H. etc. etc.

R.F. L.F. 3's etc. 3's - alternate sticking etc.

R.H. L.H. etc. etc.

R.F. L.F. 4's - paradiddles 5's etc.

R.H. L.H. etc. etc.

R.F. L.F. 6's - double paradiddles etc. 7's etc.



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Chapter 2: Coordination, Independence, & Interdependence

Subchapter 10: Mano A Mano



Music Engraving by Steve Ferraro

\*Note: This exercise does not appear on the DVD.

## \*Exercise 100

4's - paradiddles

R.H. L.H.

R.F. L.F.

Singles

Doubles

R.H. L.H.

R.F. L.F.

3's etc.

3's - alternate sticking etc.

R.H. L.H.

R.F. L.F.

4's - paradiddles

5's etc.

R.H. L.H.

R.F. L.F.

6's - double paradiddles etc.

7's etc.



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Subchapter 10: Mano A Mano



Music Engraving by Steve Ferraro

## \*Exercise 101

5's

R.H. L.H. etc. etc.

R.F. L.F. Singles Doubles

R.H. L.H. etc. etc.

R.F. L.F. 3's etc. 3's - alternate sticking etc.

R.H. L.H. etc. etc.

R.F. L.F. 4's - paradiddles 5's etc.

R.H. L.H. etc. etc.

R.F. L.F. 6's - double paradiddles etc. 7's etc.



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Subchapter 10: Mano A Mano

\*Exercise 102 - Counting Exercise



Music Engraving by Steve Ferraro

\*Note: This exercise does not appear on the DVD.

Count & play this:

R.H. L.H. R.F. L.F.

Then count:

a)

R.H. L.H. R.F. L.F.

b)

R.H. L.H. R.F. L.F.

c)

R.H. L.H. R.F. L.F.

### NOTES:

- > COUNT OUT LOUD while you're playing
- > Switch "counting patterns" while you're playing from a) to b) to c) to a) to c) etc.
- > Do this with ALL foot-ostinato exercises



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Subchapter 11: Independence Day  
Exercise 103A: Tempo = 210BPM

Music Engraving by Steve Ferraro

R.H.  
L.F.

Singles

Singles (reversed)

Doubles

L.H.  
R.F.

R.H.  
L.F.

3's

etc.

3's - alternate sticking

etc.

L.H.  
R.F.

R.H.  
L.F.

4's - paradiddles

5's

etc.

L.H.  
R.F.

R.H.  
L.F.

6's - double paradiddles

etc.

7's

etc.

L.H.  
R.F.



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Subchapter 11: Independence Day  
Exercise 103B: Tempo = 210BPM

Music Engraving by Steve Ferraro

L.H. L.F. R.H. R.F. Singles Singles (reversed) Doubles

L.H. L.F. R.H. R.F. 3's etc. 3's - alternate sticking etc.

L.H. L.F. R.H. R.F. 4's - paradiddles 5's etc.

L.H. L.F. R.H. R.F. 6's - double paradiddles etc. 7's etc.





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\*Note: This exercise does not appear on the DVD.

Chapter 2: Coordination, Independence, & Interdependence

Subchapter 11: Independence Day

\*Exercise 104A: Tempo = 135BPM

Music Engraving by Steve Ferraro

R.H. L.F. Singles Singles (reversed) Doubles

L.H. R.F.

R.H. L.F. 3's etc. 3's - alternate sticking etc.

L.H. R.F.

R.H. L.F. 4's - paradiddles 5's etc.

L.H. R.F.

R.H. L.F. 6's - double paradiddles etc. 7's etc.

L.H. R.F.



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Chapter 2: Coordination, Independence, & Interdependence

Subchapter 11: Independence Day

Exercise 104B: Tempo = 135BPM

Music Engraving by Steve Ferraro

L.H.  
L.F.

R.H.  
R.F.

Singles

Singles (reversed)

Doubles

L.H.  
L.F.

R.H.  
R.F.

3's etc.

3's - alternate sticking etc.

L.H.  
L.F.

R.H.  
R.F.

4's - paradiddles

5's etc.

L.H.  
L.F.

R.H.  
R.F.

6's - double paradiddles etc.

7's etc.



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\*Note: This exercise does not appear on the DVD.

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Subchapter 11: Independence Day

\*Exercise 105A: Tempo = 135BPM

Music Engraving by Steve Ferraro

3's

R.H. L.F.

etc. etc. etc.

Singles Singles (reversed) Doubles

L.H. R.F.

R.H. L.F.

etc. etc.

3's etc. 3's - alternate sticking etc.

L.H. R.F.

R.H. L.F.

etc. etc.

4's - paradiddles 5's etc.

L.H. R.F.

R.H. L.F.

etc. etc.

6's - double paradiddles etc. 7's etc.

L.H. R.F.



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\*Note: This exercise does not appear on the DVD.

Chapter 2: Coordination, Independence, & Interdependence

Subchapter 11: Independence Day

Music Engraving by Steve Ferraro

\*Exercise 105B: Tempo = 135BPM

3's

L.H. L.F. : : : etc. etc. etc.

R.H. R.F. Singles Singles (reversed) Doubles

L.H. L.F. : : : etc. etc.

R.H. R.F. 3's etc. 3's - alternate sticking etc.

L.H. L.F. : : : etc. etc.

R.H. R.F. 4's - paradiddles 5's etc.

L.H. L.F. : : : etc. etc.

R.H. R.F. 6's - double paradiddles etc. 7's etc.



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\*Note: This exercise does not appear on the DVD.

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Subchapter 11: Independence Day

Music Engraving by Steve Ferraro

\*Exercise 106: Tempo = 135BPM

4's - paradiddles

R.H. L.F. Singles Singles (reversed) Doubles

L.H. R.F.

R.H. L.F. 3's etc. 3's - alternate sticking etc.

L.H. R.F.

R.H. L.F. 4's - paradiddles 5's etc.

L.H. R.F.

R.H. L.F. 6's - double paradiddles etc. 7's etc.

L.H. R.F.



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\*Note: This exercise does not appear on the DVD.

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Subchapter 11: Independence Day

Music Engraving by Steve Ferraro

\*Exercise 107: Tempo = 135BPM

5's

R.H. L.F. : : : etc. etc. etc.

L.H. R.F. Singles Singles (reversed) Doubles

R.H. L.F. : : : etc. etc.

L.H. R.F. 3's etc. 3's - alternate sticking etc.

R.H. L.F. : : : etc. etc.

L.H. R.F. 4's - paradiddles 5's etc.

R.H. L.F. : : : etc. etc.

L.H. R.F. 6's - double paradiddles etc. 7's etc.



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Chapter 2: Coordination, Independence, & Interdependence

Subchapter 11: Independence Day

Exercise 108: Tempo = 135BPM



Music Engraving by Steve Ferraro

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.



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Chapter 2: Coordination, Independence, & Interdependence  
Subchapter 12: Hi-Res Rhythms  
Exercise 109: Tempo = 100BPM

Music Engraving by Steve Ferraro

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.





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Subchapter 12: Hi-Res Rhythms  
Exercise 110: Tempo = 100BPM

Music Engraving by Steve Ferraro

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.



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Subchapter 12: Hi-Res Rhythms

Exercise 111: Tempo = 100BPM

Music Engraving by Steve Ferraro

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.



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Subchapter 12: Hi-Res Rhythms

Exercise 112: Tempo = 100BPM



Music Engraving by Steve Ferraro

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.



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Subchapter 12: Hi-Res Rhythms

Exercise 113: Tempo = 100BPM



Music Engraving by Steve Ferraro

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.

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Subchapter 12: Hi-Res Rhythms  
Exercise 114: Tempo = 100BPM

Music Engraving by Steve Ferraro

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.



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Subchapter 12: Hi-Res Rhythms

\*Exercise 115: Tempo = 100BPM

Music Engraving by Steve Ferraro

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.

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Subchapter 12: Hi-Res Rhythms

\*Exercise 116: Tempo = 100BPM

Music Engraving by Steve Ferraro

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.

3

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.

5

R.H.  
L.H.

R.F.  
L.F.

6

R.H.  
L.H.

R.F.  
L.F.

The first system of music is written for four staves. The top two staves are labeled 'R.H.' (Right Hand) and 'L.H.' (Left Hand). The bottom two staves are labeled 'R.F.' (Right Foot) and 'L.F.' (Left Foot). The time signature is 7/8. The music consists of four measures, each containing a complex rhythmic pattern. The first measure is marked with a '7' above it. The pattern involves eighth and sixteenth notes, with some notes beamed together. The notation includes repeat signs at the beginning and end of the system.

R.H.  
L.H.

R.F.  
L.F.

The second system of music is written for four staves, labeled 'R.H.', 'L.H.', 'R.F.', and 'L.F.' from top to bottom. It features the same 7/8 time signature and complex rhythmic pattern as the first system. The notation includes repeat signs at the beginning and end of the system.







Exercise 121

Exercise 121-124: Tempo = 100BPM

R.H. Move right hand between different instruments

L.H. Move left hand between different instruments

R.F. 3

L.F. 3

Exercise 122

R.H. Move right hand between different instruments

L.H. Move left hand between different instruments

R.F. 3

L.F. 3

Exercise 123

R.H. 3

L.H. Move left hand between different instruments

R.F. 5

L.F. 5

Exercise 124

R.H. Move right hand between different instruments

L.H. 3

R.F. Move right foot between different instruments

L.F. 5



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Chapter 2: Coordination, Independence, & Interdependence

Subchapter 13: Matrushka Doll



Music Engraving by Steve Ferraro

### Exercise 125

Exercise 125-128: Tempo = 100BPM

R.H. Move right hand between different instruments

L.H. Move left hand between different instruments

R.F. L.F.

Exercise 125 consists of three staves: R.H., L.H., and R.F./L.F. The R.H. staff has a sequence of eighth notes with 'x' marks above them, alternating between two patterns. The L.H. staff has a sequence of quarter notes with square marks below them, alternating between two patterns. The R.F./L.F. staff has a sequence of eighth notes with '5' below them, alternating between two patterns. The exercise is divided into two measures by a vertical line.

### Exercise 126

R.H. Move right hand between different instruments

L.H.

R.F. L.F.

Exercise 126 consists of three staves: R.H., L.H., and R.F./L.F. The R.H. staff has a sequence of eighth notes with '3' above them, alternating between two patterns. The L.H. staff has a sequence of eighth notes, alternating between two patterns. The R.F./L.F. staff has a sequence of eighth notes with '5' below them, alternating between two patterns. The exercise is divided into two measures by a vertical line.

### Exercise 127

R.H. Move right hand between different instruments

L.H. Move left hand between different instruments

R.F. L.F.

Exercise 127 consists of three staves: R.H., L.H., and R.F./L.F. The R.H. staff has a sequence of eighth notes with 'x' marks and accents (>) above them, alternating between two patterns. The L.H. staff has a sequence of quarter notes with square marks below them, alternating between two patterns. The R.F./L.F. staff has a sequence of eighth notes with '6' below them, alternating between two patterns. The exercise is divided into two measures by a vertical line.

### Exercise 128

R.H.

L.H. Move left hand between different instruments

R.F. L.F.

Exercise 128 consists of three staves: R.H., L.H., and R.F./L.F. The R.H. staff has a sequence of eighth notes with accents (>) above them, alternating between two patterns. The L.H. staff has a sequence of eighth notes with '3' above them and square marks below them, alternating between two patterns. The R.F./L.F. staff has a sequence of eighth notes with '6' below them, alternating between two patterns. The exercise is divided into two measures by a vertical line.



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## Advanced Foot Technique

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Chapter 2: Coordination, Independence, & Interdependence

Subchapter 14: Complete Skin Treatment



Music Engraving by Steve Ferraro

### Exercise 129

### Exercise 129-132

R.H. Move right hand between different toms

L.H.

R.F.

L.F.

### Exercise 130

R.H. Move right hand between different toms

L.H.

R.F.

L.F.

### Exercise 131

R.H. Move right hand between different instruments

L.H.

R.F.

L.F.

### Exercise 132

R.H.

L.H.

R.F.

L.F.



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Subchapter 14: Complete Skin Treatment

### Exercise 133

### Exercise 133-136

R.H. Move right hand between different toms

L.H.

R.F.

L.F.

### Exercise 134

R.H. Move right hand between different toms

L.H.

R.F.

L.F.

### Exercise 135

R.H. Move right hand between different toms

L.H.

R.F.

L.F.

### Exercise 136

R.H.

L.H.

R.F.

L.F.



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Subchapter 14: Complete Skin Treatment



Music Engraving by Steve Ferraro

### Exercise 137A

### Exercise 137A-137B

Musical notation for Exercise 137A. It consists of three staves: R.H. (Right Hand), L.H. (Left Hand), and R.F./L.F. (Right/Left Foot). The R.H. staff features a complex rhythmic pattern of eighth notes with accents, marked with 'x' symbols. The L.H. staff features a simpler eighth-note pattern with accents. The R.F./L.F. staff shows a simple quarter-note pattern. The exercise is divided into two measures by a vertical bar line. The first measure ends with a double bar line and a repeat sign. The second measure ends with a double bar line and the text "etc.".

### Exercise 137B

Musical notation for Exercise 137B. It consists of three staves: R.H. (Right Hand), L.H. (Left Hand), and R.F./L.F. (Right/Left Foot). The R.H. staff features a complex rhythmic pattern of eighth notes with accents, marked with 'x' symbols. The L.H. staff features a simpler eighth-note pattern with accents. The R.F./L.F. staff shows a simple quarter-note pattern. The exercise is divided into two measures by a vertical bar line. The first measure ends with a double bar line and a repeat sign. The second measure ends with a double bar line and a repeat sign.



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Chapter 2: Coordination, Independence, & Interdependence

Subchapter 15: Membranophonics



Music Engraving by Steve Ferraro

## Exercise 138

### Singles

R.H.  
L.H.

R.F.  
L.F.

### Doubles

R.H.  
L.H.

R.F.  
L.F.

### 4's - paradiddles

### 5's

R.H.  
L.H.

R.F.  
L.F.

### 6's - double paradiddles

### 7's

R.H.  
L.H.

R.F.  
L.F.



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Chapter 2: Coordination, Independence, & Interdependence

Subchapter 15: Membranophonics

Music Engraving by Steve Ferraro

## Exercise 139

### Singles

R.H.  
L.H.

R.F.  
L.F.

### Doubles

R.H.  
L.H.

R.F.  
L.F.

### 4's - paradiddles

### 5's

R.H.  
L.H.

R.F.  
L.F.

etc.

### 6's - double paradiddles

### 7's

R.H.  
L.H.

R.F.  
L.F.

etc.

etc.





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Chapter 2: Coordination, Independence, & Interdependence

Subchapter 15: Membranophonics



Music Engraving by Steve Ferraro

## Exercise 140

### Singles

R.H. L.H. R.F. L.F.

R.H. L.H. R.F. L.F.

### Doubles

R.H. L.H. R.F. L.F.

R.H. L.H. R.F. L.F.

### 4's - paradiddles

### 5's

R.H. L.H. R.F. L.F.





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Chapter 2: Coordination, Independence, & Interdependence  
Subchapter 15: Membranophonics



## Exercise 142

Music Engraving by Steve Ferraro

Singles 3 3 3 3 Doubles 3 3 3 3

R.H. L.H.

R.F. L.F.

Flam accent foot ostinato (MPO)

R L R L R L R L R L R L

3's 3's - alternate sticking

R.H. L.H.

R.F. L.F.

4's - paradiddles 5's

R.H. L.H.

R.F. L.F.

etc. etc.

6's - double paradiddles 7's

R.H. L.H.

R.F. L.F.

etc. etc.



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\*Note: These exercises do not appear on the DVD.

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## Chapter 2: Coordination, Independence, & Interdependence Subchapter 15: Membranophonics

Music Engraving by Steve Ferraro

### \*Exercises 143-150

For each exercise, play patterns 1-8 in mixed note rates over the top of the written ostinato.

Exercise 143

Exercise 144

R.F.  
L.F.

Exercise 145

L.H.  
L.F.

Exercise 146 - M.P.O.

R.F.  
L.F.

Exercise 147

L.H.  
L.F.

Exercise 148

L.H.  
L.F.

Exercise 149

R.F.  
L.F.

Exercise 150

L.H.  
R.H.



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Chapter 2: Coordination, Independence, & Interdependence

Subchapter 16: Layer Cake

Exercise 151: Tempo = 115BPM

Music Engraving by Steve Ferraro

Singles Doubles

Also, solo and improvise using your other three limbs!

3's 3's - alternate sticking etc. etc.

4's - paradiddles 5's etc.

6's - double paradiddles 7's etc. etc.



## Advanced Foot Technique

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Chapter 2: Coordination, Independence, & Interdependence

Subchapter 16: Layer Cake

Exercise 152: Tempo = 150BPM



Music Engraving by Steve Ferraro

Singles      3      3      3      3      Doubles      3      3      3      3

R.H. L.H.      R.F. L.F.

3's      3      3      3      3      3's - alternate sticking      3      3      3      3

R.H. L.H.      R.F. L.F.

4's - paradiddles      3      3      3      3      5's      3      3      3      3

R.H. L.H.      R.F. L.F.

etc.      etc.

6's - double paradiddles      3      3      3      3      7's      3      3      3      3

R.H. L.H.      R.F. L.F.

etc.      etc.



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Chapter 2: Coordination, Independence, & Interdependence

Subchapter 16: Layer Cake

Exercise 153: Tempo = 125BPM

Music Engraving by Steve Ferraro



Singles Doubles

R.H. L.H.

R.F. L.F.

3's 3's - alternate sticking etc. etc.

R.H. L.H.

R.F. L.F.

4's - paradiddles 5's etc. etc.

R.H. L.H.

R.F. L.F.

6's - double paradiddles 7's etc. etc.

R.H. L.H.

R.F. L.F.



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For more information visit [www.sticktrix.com](http://www.sticktrix.com)



\*Note: This exercise does not appear on the DVD.

Chapter 2: Coordination, Independence, & Interdependence

Subchapter 16: Layer Cake

\*Exercise 154: Tempo = 115BPM

Music Engraving by Steve Ferraro

Singles                                          Doubles

R.H.  
L.H.

R.F.  
L.F.

5's                                          etc.                                          etc.

Also, solo and groove against 5's foot ostinato.

3's                                                          3's - alternate sticking

R.H.  
L.H.

R.F.  
L.F.

etc.                                          etc.                                          etc.

4's - paradiddles                                          5's

R.H.  
L.H.

R.F.  
L.F.

etc.                                          etc.

6's - double paradiddles                                          7's

R.H.  
L.H.

R.F.  
L.F.

etc.                                          etc.





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\*Note: This exercise does not appear on the DVD.

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Chapter 2: Coordination, Independence, & Interdependence  
Subchapter 16: Layer Cake  
\*Exercise 155

Music Engraving by Steve Ferraro

Improvise/solo with your left hand and both feet!



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Chapter 2: Coordination, Independence, & Interdependence  
Subchapter 16: Layer Cake  
Exercise 156

Music Engraving by Steve Ferraro

Play the left-hand ostinato on two instruments...

The musical notation consists of four staves. The top two staves are labeled 'R.H.' and 'L.H.' on the left. The bottom two staves are labeled 'R.F.' and 'L.F.' on the left. A brace groups the top two staves, and another brace groups the bottom two staves. The L.H. staff contains a repeating eighth-note ostinato pattern: quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter. This pattern repeats twice in the first measure and twice in the second measure. The R.H. and L.F. staves are empty.

Improvise/solo with your right hand and both feet!



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\*Note: This exercise does not appear on the DVD.

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Chapter 2: Coordination, Independence, & Interdependence  
Subchapter 16: Layer Cake  
\*Exercise 157

Music Engraving by Steve Ferraro

Flam taps

R.H.  
L.H.

R.F.  
L.F.

Improvise/solo with your feet!



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\*Note: This exercise does not appear on the DVD.

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Subchapter 16: Layer Cake  
\*Exercise 158

Music Engraving by Steve Ferraro

Improvise/solo with your right hand and right foot!



<http://www.drumnet.ru>

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\*Note: This exercise does not appear on the DVD.

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Subchapter 16: Layer Cake  
\*Exercise 159

Music Engraving by Steve Ferraro

Triplet feel - "shuffle" hand ostinato on 2 instruments

R.H.  
L.H.  
R.F.  
L.F.

Feet play 1-8 cycles under this ostinato incorporating mixed note rates.



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\*Note: This exercise does not appear on the DVD.

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Chapter 2: Coordination, Independence, & Interdependence  
Subchapter 16: Layer Cake  
\*Exercise 160

Music Engraving by Steve Ferraro

Left-hand ostinato: 2 instruments, press roll.

The musical notation shows a left-hand ostinato for two instruments. It consists of two staves: the top staff is labeled 'L.H.' and the bottom staff is labeled 'L.F.'. The notation is a single melodic line with a series of eighth notes, each with a 'z' (press roll) symbol below it. The line is divided into two measures by a vertical bar line. The first measure contains four notes, and the second measure contains four notes. The notation is enclosed in a large bracket on the left side, with 'R.H.' and 'L.H.' labels above the top staff and 'R.F.' and 'L.F.' labels below the bottom staff. The entire notation is enclosed in a double bar line at both ends.

Play 1-8 mixed-note-rate cycles and improvise against this ostinato.



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\*Note: This exercise does not appear on the DVD.

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Chapter 2: Coordination, Independence, & Interdependence  
Subchapter 16: Layer Cake  
\*Exercise 161

Music Engraving by Steve Ferraro

2 sounds/instruments - left hand & left foot flam-tap ostinato:

The musical notation shows a repeating ostinato pattern for the left hand and left foot. The L.H. staff uses 'x' marks to represent flam-taps, and the L.F. staff uses eighth notes to represent the tap part of the flam-tap. The R.H. and R.F. staves are left blank, indicating where a soloist can play over or against the ostinato.

Solo over/against this. 1-8 mixed note rate cycles, etc.



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Chapter 3: Modern Playing Concepts

Subchapter 17: Brave New Beats

Exercise 162



Music Engraving by Steve Ferraro

R.H.  
L.H.

R.F.  
L.F.

M.P.O. Notation Key:

●	= Pedal #1
◆	= Pedal #2
■	= Pedal #3





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Chapter 3: Modern Playing Concepts

Subchapter 17: Brave New Beats

Exercise 163



Music Engraving by Steve Ferraro

R.H.  
L.H.

R.F.  
L.F.

M.P.O. Notation Key:

●	= Pedal #1
◆	= Pedal #2
■	= Pedal #3



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Chapter 3: Modern Playing Concepts

Subchapter 17: Brave New Beats

Exercise 163A Long: Tempo 115BMP

Music Engraving by Steve Ferraro

M.P.O. Notation Key:

●	= Pedal #1
◆	= Pedal #2
■	= Pedal #3



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Chapter 3: Modern Playing Concepts

Subchapter 17: Brave New Beats

Exercise 163B Long: Tempo = 115BPM

Music Engraving by Steve Ferraro

M.P.O. Notation Key:

●	= Pedal #1
◆	= Pedal #2
■	= Pedal #3



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Chapter 3: Modern Playing Concepts

Subchapter 17: Brave New Beats

Exercise 164

Music Engraving by Steve Ferraro

R.H.  
L.H.

R.F.  
L.F.

M.P.O. Notation Key:

●	= Pedal #1
◆	= Pedal #2
▼	= Pedal #3



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Chapter 3: Modern Playing Concepts

Subchapter 17: Brave New Beats

Exercise 165: Tempo = 115BPM

Music Engraving by Steve Ferraro

The musical notation is divided into four staves: R.H. (Right Hand), L.H. (Left Hand), R.F. (Right Foot), and L.F. (Left Foot). The R.H. and L.H. staves are connected by a brace on the left. The R.F. and L.F. staves are also connected by a brace on the left. The notation consists of two measures, each containing a series of notes and rests. The R.H. staff uses 'x' marks to indicate specific notes. The L.H. staff uses notes with stems. The R.F. and L.F. staves use notes with stems and flags to indicate specific notes. The notation is enclosed in a large bracket on the left side.

M.P.O. Notation Key:

●	= Pedal #1
◆	= Pedal #2
▼	= Pedal #3



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Chapter 3: Modern Playing Concepts

Subchapter 17: Brave New Beats

Exercise 166

Music Engraving by Steve Ferraro

R.H.  
L.H.

R.F.  
L.F.

M.P.O. Notation Key:

●	= Pedal #1
◆	= Pedal #2
▼	= Pedal #3



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Chapter 3: Modern Playing Concepts

Subchapter 17: Brave New Beats

Exercise 167

Music Engraving by Steve Ferraro

R.H.  
L.H.

R.F.  
L.F.

M.P.O. Notation Key:

●	= Pedal #1
◆	= Pedal #2
■	= Pedal #3



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Chapter 3: Modern Playing Concepts

Subchapter 17: Brave New Beats

Exercise 168

Music Engraving by Steve Ferraro

R.H.  
L.H.

R.F.  
L.F.

M.P.O. Notation Key:

	= Pedal #1
	= Pedal #2
	= Pedal #3





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## Chapter 3: Modern Playing Concepts

### Subchapter 17: Brave New Beats

#### Exercise 169

Music Engraving by Steve Ferraro

The musical score for Exercise 169 is written for four staves: Right Hand (R.H.), Left Hand (L.H.), Right Foot (R.F.), and Left Foot (L.F.). The time signature is 4/4. The R.H. part consists of four measures of eighth-note patterns, each measure containing a pair of eighth notes beamed together. The L.H. part consists of four measures, each containing a single quarter note. The R.F. part consists of four measures, each containing a pair of eighth notes beamed together. The L.F. part consists of four measures, each containing a pair of eighth notes beamed together, with a slash and a tilde symbol above each note. The score is enclosed in a double bar line at the beginning and end, with a repeat sign at the end of the L.H. staff.



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Chapter 3: Modern Playing Concepts  
Subchapter 17: Brave New Beats  
Exercise 170: Tempo = 200BPM

Music Engraving by Steve Ferraro

The musical notation is arranged in four staves, labeled R.H., R.F., L.H., and L.F. on the left. The time signature is 4/4, indicated by a '4' over and under a '4' on the R.F. staff. The R.H. staff contains four measures of rests, each with a bracket above it. The R.F. staff contains four measures of notes: a dotted quarter note, an eighth note, a quarter note, and a dotted quarter note, with a slash above each note. The L.H. staff contains four measures of eighth notes, each with a vertical line above it. The L.F. staff contains four measures of eighth notes, each with a vertical line above it. The notation is enclosed in a double bar line on both ends.



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Chapter 3: Modern Playing Concepts

Subchapter 17: Brave New Beats

Exercise 171: Tempo = 125BPM

Music Engraving by Steve Ferraro

The musical score is written for four staves: R.H. (Right Hand), R.F. (Right Foot), L.H. (Left Hand), and L.F. (Left Foot). The time signature is 4/4. The exercise consists of four measures, each containing a six-measure phrase. The R.H. part features a sequence of sixteenth notes with accents, while the R.F. part features a sequence of eighth notes. The L.H. and L.F. parts feature a sequence of eighth notes. The tempo is 125BPM.



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Chapter 3: Modern Playing Concepts  
Subchapter 18: Blast Off - Economy Versus Business-Class  
Exercise 172A-172B: Tempo = 200BPM

Music Engraving by Steve Ferraro

### Exercise 172A

R.H.  
L.H.

R.F.  
L.F.

### Exercise 172B

R.H.  
L.H.

R.F.  
L.F.



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Chapter 3: Modern Playing Concepts  
Subchapter 18: Blast Off - Economy Versus Business-Class  
Exercise 173: Tempo = 200BPM

Music Engraving by Steve Ferraro

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.



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## Chapter 3: Modern Playing Concepts Subchapter 18: Blast Off - Economy Versus Business-Class Exercise 174: Tempo = 220BPM

Music Engraving by Steve Ferraro

\*Note: Exercise 174 appears twice in the DVD. This PDF file contains both versions.

Ex. 174 (first version)

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.

R.H.  
L.H.

R.F.  
L.F.

2

Ex. 174 (second version)

The musical notation is presented on four staves. The top two staves are labeled 'R.H.' (Right Hand) and 'L.H.' (Left Hand), and the bottom two are labeled 'R.F.' (Right Foot) and 'L.F.' (Left Foot). The R.H. and L.H. parts are written on a single-line staff with a treble clef, featuring a sequence of eighth notes with 'x' marks above them, indicating cymbal or snare hits. The R.F. and L.F. parts are written on a single-line staff with a bass clef, featuring a sequence of eighth notes. The notation is divided into two measures by a vertical bar line. The first measure contains six eighth notes in each hand, and the second measure contains six eighth notes in each hand. The piece concludes with a double bar line and repeat dots.



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Chapter 3: Modern Playing Concepts  
Subchapter 18: Blast Off - Economy Versus Business-Class  
Exercise 175A-175B: Tempo = 220BPM

Music Engraving by Steve Ferraro

### Exercise 175A

R.H.  
L.H.

R.F.  
L.F.

Detailed description: This musical notation for Exercise 175A consists of two staves. The top staff is for the Right Hand (R.H.) and Left Hand (L.H.), with a brace on the left. It contains four measures of music. Each measure starts with a double bar line and a repeat sign. The first two notes in each measure are marked with an 'x' above them. The notes are quarter notes, and there are rests between them. The bottom staff is for the Right Foot (R.F.) and Left Foot (L.F.), with a brace on the left. It contains four measures of music. Each measure starts with a double bar line and a repeat sign. The first two notes in each measure are quarter notes, followed by a quarter rest, and then another quarter note. The notes are quarter notes, and there are rests between them.

### Exercise 175B

R.H.  
L.H.

R.F.  
L.F.

Detailed description: This musical notation for Exercise 175B consists of two staves. The top staff is for the Right Hand (R.H.) and Left Hand (L.H.), with a brace on the left. It contains four measures of music. Each measure starts with a double bar line and a repeat sign. The first two notes in each measure are marked with an 'x' above them. The notes are quarter notes, and there are rests between them. The bottom staff is for the Right Foot (R.F.) and Left Foot (L.F.), with a brace on the left. It contains four measures of music. Each measure starts with a double bar line and a repeat sign. The first two notes in each measure are quarter notes, followed by a quarter rest, and then another quarter note. The notes are quarter notes, and there are rests between them.





<http://www.drumnet.ru>

# Thomas Lang: Creative Coordination & Advanced Foot Technique

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Chapter 3: Modern Playing Concepts  
Subchapter 18: Blast Off - Economy Versus Business-Class  
Exercise 176: Tempo = 300BPM

Music Engraving by Steve Ferraro

♩=300

R.H.  
L.H.

R.F.  
L.F.



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Chapter 3: Modern Playing Concepts

Subchapter 18: Blast Off - Economy Versus Business-Class

Exercise 177A-D: Tempo = 220BPM



Music Engraving by Steve Ferraro

Exercise 177A

R.H.  
L.H.

R.F.  
L.F.

Exercise 177B

R.H.  
L.H.

R.F.  
L.F.

Exercise 177C

\* Note: this exercise is incorrectly labeled 177D in the video.

R.H.  
L.H.

R.F.  
L.F.

Exercise 177D

\* Note: this exercise is incorrectly labeled 177E in the video.

R.H.  
L.H.

R.F.  
L.F.

# The Formula

## Step 1: First Dimension\*



**1's: Singles RLRLRLRL**  
**2's: Doubles RLLRLL**  
**3's: RRR-LLL, RLL, LRR**  
**4's: RRRR-LLLL, RRRL, LLLR**  
**5's: RLRL, LRLRR, RLRL, LRRL**  
**6's: RLRLRR-LRLRL, RLRL, LRLRL**  
**7's: RLRLRL, LRLRLRR, RLLRL, LRRLRL**  
**8's: Combinations 8=6+2, 5+3, etc.**  
...  
**9's: Combinations 9=5+4, 2+7, etc.**  
**10's: Combinations 10=7+3, 6+4, 3+5+2, etc.**  
**11's: Combinations 11=5+6, 7+4, etc.**  
**15's: Combinations 15=3x5, 7+8, 9+6, etc.**

**1-8 Over Foot Ostinato**  
**1-8 Over Foot Ostinato**  
**1-8 Over Foot Ostinato**  
**1-8 Over Foot Ostinato**  
**1-8 Over Foot Ostinato**  
**1-8 Over Foot Ostinato**  
**1-8 Over Foot Ostinato**  
**1-8 Over Foot Ostinato**  
...  
**1-8 or more...**  
**1-8 or more...**  
**1-8 or more...**  
**1-8 or more...**

**\*Reverse All Stickings, Incorporate Orchestration, and Count In Both Time Signatures**

## The Formula Step 2: Second Dimension\*



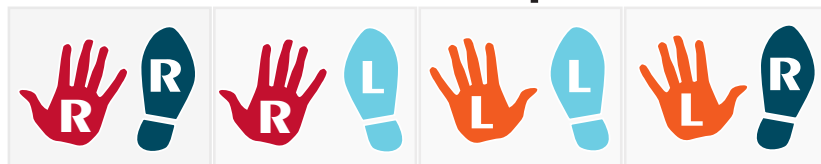
**1's: Singles RLRLRL**  
**2's: Doubles RLLRLL**  
**3's: RRR-LLL, RLL, LRR**  
**4's: RRRR-LLLL, RRRL, LLLR**  
**5's: RLRL, LRLRR, RLRL, LRRL**  
**6's: RLRLRR-LRLRL, RLRL, LRLRL**  
**7's: RLRLRL, LRLRLRR, RLLRLL, LRLLRR**  
**8's: Combinations 8=6+2, 5+3, etc.**  
...  
**9's: Combinations 9=5+4, 2+7, etc.**  
**10's: Combinations 10=7+3, 6+4, 3+5+2, etc.**  
**11's: Combinations 11=5+6, 7+4, etc.**  
**15's: Combinations 15=3x5, 7+8, 9+6, etc.**



**1-8 Over Hand Ostinato**  
**1-8 Over Hand Ostinato**  
**1-8 Over Hand Ostinato**  
**1-8 Over Hand Ostinato**  
**1-8 Over Hand Ostinato**  
**1-8 Over Hand Ostinato**  
**1-8 Over Hand Ostinato**  
**1-8 Over Hand Ostinato**  
...  
**1-8 or more...**  
**1-8 or more...**  
**1-8 or more...**  
**1-8 or more...**

**\*Reverse All Stickings, Incorporate Orchestration, and Count In Both Time Signatures**

## The Formula Step 3: Third Dimension\*



**1's: Singles RLRLRL**  
**2's: Doubles RLLRLL**  
**3's: RRR-LLL, RLL, LRR**  
**4's: RRRR-LLLL, RRRL, LLLR**  
**5's: RLRL, LRLR, RLRL, LRRL**  
**6's: RLRLR-LRLRL, RLRL, LRLRL**  
**7's: RLRLRL, LRLRLR, RLLRL, LRLLR**  
**8's: Combinations 8=6+2, 5+3, etc.**

...

**9's: Combinations 9=5+4, 2+7, etc.**  
**10's: Combinations 10=7+3, 6+4, 3+5+2, etc.**  
**11's: Combinations 11=5+6, 7+4, etc.**  
**15's: Combinations 15=3x5, 7+8, 9+6, etc.**



**1-8 Over Hand/Foot Ostinato**  
**1-8 Over Hand/Foot Ostinato**  
**1-8 Over Hand/Foot Ostinato**  
**1-8 Over Hand/Foot Ostinato**  
**1-8 Over Hand/Foot Ostinato**  
**1-8 Over Hand/Foot Ostinato**  
**1-8 Over Hand/Foot Ostinato**  
**1-8 Over Hand/Foot Ostinato**

...

**1-8 or more...**  
**1-8 or more...**  
**1-8 or more...**  
**1-8 or more...**

**\*Reverse All Stickings, Incorporate Orchestration, and Count In Both Time Signatures**

## The Formula Step 4: Fourth Dimension\*



**1's: Singles RLRLRL (FULL NOTE)**  
**2's: Doubles RLLRLL (HALF NOTE)**  
**3's: RRR-LLL, RLL, LRR (TRIPLER)**  
**4's: RRRR-LLLL, RRRL, LLLR**  
**5's: RLRL, LRLR, RLRL, LRRL**  
**6's: RLRLR-LRLRL, RLRL, LRLRL**  
**7's: RLRLRL, LRLRLR, RLLRL, LRRLR**  
**8's: Combinations 8=6+2, 5+3, etc.**

...

**9's: Combinations 9=5+4, 2+7, etc.**  
**10's: Combinations 10=7+3, 6+4, 3+5+2, etc.**  
**11's: Combinations 11=5+6, 7+4, etc.**  
**15's: Combinations 15=3x5, 7+8, 9+6, etc.**

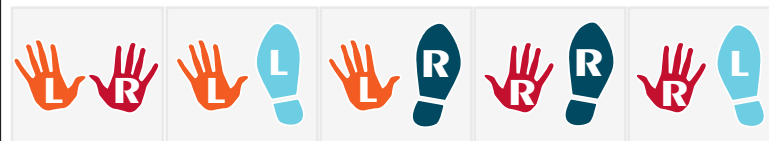
**1-8 Over Hand/Foot Ostinato**  
**1-8 Over Hand/Foot Ostinato**  
**1-8 Over Hand/Foot Ostinato**  
**1-8 Over Hand/Foot Ostinato**  
**1-8 Over Hand/Foot Ostinato**  
**1-8 Over Hand/Foot Ostinato**  
**1-8 Over Hand/Foot Ostinato**  
**1-8 Over Hand/Foot Ostinato**

...

**1-8 or more...**  
**1-8 or more...**  
**1-8 or more...**  
**1-8 or more...**

**\*Reverse All Stickings, Incorporate Orchestration, Count In Both Time Signatures, and Mix Note Rates**

## The Formula Step 5: fifth Dimension\*



**1's: Singles R-R-R-R**

**2's: Doubles RR--RR--RR--RR**

**3's: RRR---, R--, -RR**

**4's: RRRR----, RRR-, ---R**

**5's: R-R--, -R-RR, R-RR-, -RR-R**

**6's: R-R-RR -R-R--, R-RR--, -R--RR**

**7's: R-R-R--, -R-R-RR, R--RR--, -RR--RR**

**8's: Combinations 8=6+2, 5+3, etc.**

...

**9's: Combinations 9=5+4, 2+7, etc.**

**10's: Combinations 10=7+3, 6+4, 3+5+2, etc.**

**11's: Combinations 11=5+6, 7+4, etc.**

**15's: Combinations 15=3x5, 7+8, 9+6, etc.**

**1-8 Over Hand/Foot Ostinato**

**1-8 Over Hand/Foot Ostinato**

**1-8 Over Hand/Foot Ostinato**

**1-8 Over Hand/Foot Ostinato**

**1-8 Over Hand/Foot Ostinato**

**1-8 Over Hand/Foot Ostinato**

**1-8 Over Hand/Foot Ostinato**

**1-8 Over Hand/Foot Ostinato**

...

**1-8 or more...**

**1-8 or more...**

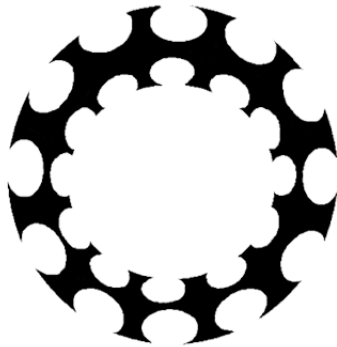
**1-8 or more...**

**1-8 or more...**

**\*Reverse All Stickings, Incorporate Orchestration, Count In All Four Time Signatures, and Mix Note Rates**

# Thomas Lang: Creative Coordination & Advanced Foot Technique

The "FORMULA" - A simple matrix to practice coordination and independence of hands and feet using alternating strokes of the same note rate in different time signatures.



For more information visit [www.sticktrix.com](http://www.sticktrix.com)



[www.hudsonmusic.com](http://www.hudsonmusic.com)



## Introduction

These are the basic sticking patterns used for both hands and feet. I refer to the whole set of patterns – all groupings and cycles of stickings from 1 through 8 – simply as “1 to 8”.

<i>Groups Of</i>	<i>Notes</i>	<i>Example Sticking Patterns</i>
<b>1</b>	Singles	RLRLRLRL, LRLRLRLR
<b>2</b>	Doubles	RRLRLRL, LLRLRLR
<b>3</b>	All permutations of the stickings of groups of 3	RRR-LLL, RLL, LRR, RRL, LLR
<b>4</b>	Paradiddles, paradiddle inversions and variations	RRRR, LLLL, RRRL, LLLR, RLLL, LRRR, RLRR-LRLL
<b>5</b>	All permutations of the stickings of groups of 5	RLRLL, LRLRR, RLLRL, LRRLR, RLRL, LRLRL
<b>6</b>	Double paradiddles, paradiddle-diddles, all permutations of the stickings of groups of 6	RLRLRR-LRLRL, RLRL, LRLRL, RLLRL, LRRLR, RLRL, LRLRL
<b>7</b>	All permutations of the stickings of groups of 7	RLRLRL, LRLRLR, RLLRL, LRRLR, RLRL, LRLRL
<b>8*</b>	Combinations of any of the previous “subcycles”	(6 + 2) RLRLRL, (5 + 3)RLRLRL-LRLRL
<b>9*</b>	5 + 4, 2 + 7, etc.	RLRLRLR-LRLRL, RLRLRL, LRLRLR
<b>10*</b>	7 + 3, 6 + 4, 3 + 5 + 2, etc.	RLRLRL, LRLRLR, RLRLRL, LRLRLR, RLRLRL-LRLRL
<b>11*</b>	5 + 6, 7 + 4, etc.	RLRLRL, LRLRLR, RLRLRL, LRLRLR, RLRLRL-LRLRL
<b>15*</b>	5 + 5 + 5, 7 + 8, 9 + 6, etc.	RLRLRLRLRLRL-LRLRLRLRLRL, RLRLRLRLRLRL, LRLRLRLRLRL, RLRLRLRLRLRL-LRLRLRLRLRL

\*Note: longer phrases are constructed by simply stringing together smaller subcycles.

To practice these, always play one pattern as an ostinato phrase with your feet, and then “1 to 8” on top of that with your hands.

**For example:** feet play 3's, hand play 1's, then 2's, then 3's, 4's ... 8's (and beyond) on top of the foot ostinato in 3.

I will now describe briefly each of the 5 “dimensions” that the formula consists of. Please refer to the poster or the individual pdf files for each dimension for further information.

## Step 1: The 1<sup>st</sup> Dimension\*

To practice the first dimension exercises, you should play each of the “1 to 8” patterns as an ostinato with your feet, while then playing each of the “1 to 8” patterns (and beyond) against them with your hands.

After finishing all of these exercises, you will have combined every possible cycle and alternating sticking hand-combination with every other possible foot-combination; you will have learned to play all odd and even time signatures; you will have learned to play all odd and even cycles in all odd and even time signatures; and, you will have practiced hand and foot technique, coordination, interdependence and independence, counting and timing, and dynamics and accuracy of layered rhythms.

## Step 2: The 2nd Dimension (Reverse Hand & Foot Patterns)\*

To practice the second dimension exercises, you should play each of the “1 to 8” patterns as an ostinato with your hands, while then playing each of the “1 to 8” patterns (and beyond) against that with your feet.

**\*Note:** You will encounter identical combinations in different “incarnations” during steps 1 and 2. In fact, one in every 8 exercises reappears in the next set of 8 exercises as an inverted example. This means every 256 exercises you can “skip” 32 exercises since you’ve already practiced them before.

## Step 3: The 3rd Dimension (Cross-Diagonal Coordination)

The 3<sup>rd</sup> dimension takes the difficulty level up another degree. This set of exercises is a challenging workout; there are no limits to how far you can take this.

In Step 3, you should play each of the “1 to 8” stickings (and beyond) split up between two limbs while then playing all of the “1 to 8” patterns against these with the remaining two limbs. The difference between this step and the previous steps is that the two limbs playing the pattern together should consist of one hand and one foot. There are four unique hand/foot combinations that you can use. The following table lists all combinations that should be practiced:

<i>Use these limbs...</i>	<i>Played against these limbs...</i>
Right hand, right foot	Left hand, left foot
Right hand, left foot	Left hand, right foot
Left hand, left foot	Right hand, right foot
Left hand, right foot	Right hand, left foot

## Step 4: The 4th Dimension (Mixed Note Rates)

Up until now, all notes played have been of the same type/duration (e.g. 16<sup>th</sup>-notes against 16<sup>th</sup>-notes). This step again increases the difficulty level by introducing different "note rates" for each of the "1 to 8" patterns played, such as triplets against 8<sup>th</sup>-notes, or quintuplets against 16<sup>th</sup>-notes.

Here, start by phrasing each sticking cycle as a group per bar, and then per quarter-note. For example, sticking groups of 3 should be played as triplets; groups of 5 as quintuplets; groups of 7 as septuplets, etc.

Then play each group at different note rates. For example: 3's foot pattern as quarter-note triplets, then as 8<sup>th</sup>-note triplets, then as 16<sup>th</sup>-note triplets. Do the same with all the hand patterns that you're playing on top of the foot ostinatos.

Practicing these exercises takes a fair amount of creative input on your part. Make up your own musical phrases and create your own patterns and cycles to practice. Play to a quarter-note click-track or metronome. If you experiment with this concept you will find it not only helps your independence and coordination, but it hugely affects your perception of time, groove, feel and note-rate/value; especially the space *between* the notes is what becomes important here.

## Step 5: The 5th Dimension (Partial Layers)

Step 5 is the most challenging of all the steps so far: "partial layers" at mixed note-rates in 4-way orchestrated polymetric coordination. To practice these exercises, take any of the sticking patterns "1 to 8", and play only one hand (or foot) part of the sticking. With the other hand (or foot) play a different "half" of a sticking.

Take, for example, the following sticking pattern of 5, played RLRL, RLRL...

Now, the left hand "drops out" to leave only R-R--, R-R--

The left hand, which is now "free" plays the "left half" of another sticking pattern on top of the 5's: -LL, -LL, -LL, -LL (which would be the "left half" of a group of 3 that would normally be played RLL, RLL, RLL, for example).

After practicing this with all sticking patterns "1 to 8", change the note rate of each layer individually. Remember to do this with both hands and feet!

This is the most extreme level of independence and coordination. Add orchestration to these exercises to add yet another challenge. It is highly advanced and complex but this is also the limit to where we can take drumming today!