

# Pathways of Motion Lessons

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**About the Disc**

The included disc is a DVD. The chapter menus of the DVD allow you to access all the lessons in this book. All of the lessons are numbered the same both in the book and on the DVD menus. Note: Steve’s Pathways of Motion Drum Guru packs (which contain the same material) are also numbered the same way.

The video files included on this DVD are also available for download to your computer/device by visiting [www.halleonard.com/mylibrary](http://www.halleonard.com/mylibrary) and entering the code found on the sticker attached to the DVD insert in this book.



## Matched Grip Hand Positions: Grip 1

In my approach to matched grip, I have four distinct hand positions. For simplicity, I'm going to call them Grip 1, Grip 2, Grip 3 and Grip 4.

Grip 1 is a fundamental **German grip**. The palm is down. The hand is over the stick. And I find the balance point for where to hold the stick by just bouncing the stick with one hand holding the stick between the middle finger and the thumb just to get that balance point. Generally, with Vic Firth sticks, it's right on, or very close to where the U.S. flag is painted on the stick. In this grip the hand is over the stick, and I'm using the wrist and middle finger to slightly elevate the sticks, in order to keep from always hitting the rim.



Another important point is to make sure that the snare drum is not so low that you're hitting your legs when you're playing. On the video you can see that I am well above my legs, so I'm in a comfortable playing position. Grip 1 is a very useful grip and people use it all the time. One of the main reasons it's especially useful for rock playing is because there's a natural weight to this grip. The hand is over the stick, with gravity pulling the hand down.







**Pack 6  
LESSON 39**



## Paradiddle-Diddle-Diddle

Another great sticking that goes along with the triple paradiddle is the paradiddle-diddle-diddle:



So this is another eight-note sticking that will help you orchestrate on the kit. Once again, I'm going to play that slow and then a little bit faster.



## Combining Triple Paradiddle & Paradiddle-Diddle-Diddle

So here I'm going to put together the paradiddle-diddle-diddle and the triple paradiddle. Like the triple paradiddle, the paradiddle-diddle-diddle has a nice quality that you can keep those doubles going for as long as you want and you take the two singles to turn it around so then it's on the other side of your body, whether you start with the left side or the right side.

Like I did with the triple paradiddle, I extended those singles.

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

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

You can do the same thing with the the paradiddle-diddle-diddle—but you can extend the diddle so you have a phrase as long as you want.

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

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

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

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