

# Swissin' Vert

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This exercise works on inverted swiss army triplets in a roundabout way: they only show up across the barlines in the center of each line of music. Use the *crescendo* variations to build comfort with the rudiment without the huge upstroke required in the *decrescendo* variations. Adding backsticks should raise your awareness of fulcrum construction. See attached pages for a more detailed explanation and some supplemental exercises.

♩. = 112 – 176

## A Crescendo

8

R R | r r L r r | R R | | l l r | l l r L L r L L r

3

L L r | l l R | l l r L L r r r | r r l r r | R R | R R |

## B Crescendo w/Backstick

5

R R | r r L r r | R R | | l l r | l l r L L r L L r

(Backstick)

7

L L r | l l R | l l r L L r r r | r r l r r | R L R L R

## C Decrescendo

9

r r | r r L r r | R R | | L L r | L L r l l r l l r

11

l l r | l l R | l l r L L r R R | R R | r r | r r l

## D Decrescendo w/Backstick

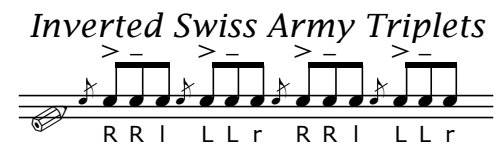
13

r r | r r L r r | R R | | L L r | L L r l l r l l r

15

l l r | l l R | l l r L L r R R | R R | r r | r r l l r

This exercise works on inverted swiss army triplets:



It does so **in a roundabout way: they only show up across the barlines in the center of each line of music.** This approach, I find, is a great way to work on this rudiment as it allows you to feel the pattern in the context of other comfortable figures while avoiding the challenges to endurance and relaxation that are posed by rehearsing multiple consecutive instances of the rudiment.

That is not to say that you should avoid rehearsing this rudiment *by itself* and repeated into itself. I am merely acknowledging that such a challenge can easily reinforce bad habits if you allow it to. By rehearsing unusual physical demands in isolation, the normal “sanity checks” that your eyes, ears, and brain frequently perform are not engaged, and your approach may change in a way that is not conducive to playing the ordinary rudimental fare you avoid with such an exercise. When it comes time to play the rudiment in context, your playing apparatus then struggles to perform *both* the unusual rudiment and the surrounding musical content.

**Use the *crescendo* variations to build comfort with the rudiment without the huge upstroke required in the *decrescendo* variations.** Note the single tenuto on the first swiss triplet of every even-numbered measure. You may ignore this tenuto in order to build comfort with the pattern and still get a lot of utility of this exercise; however, this tenuto (very slight accent) provides an opportunity for you to work on upstroking (albeit very slightly) to achieve the attack of that swiss triplet, creating more definition and precision at the low dynamic and unifying the approach to this rudiment between the high and low dynamics.

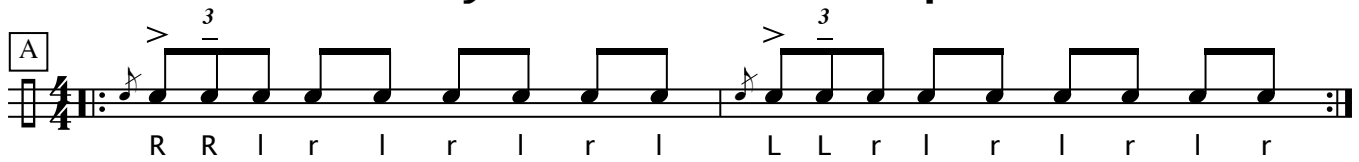
With the *decrescendo* variations, the challenge is to keep everything relaxed, smooth, and evenly in time as you strive for a very fast upstroke from a low tap into a big, open-sounding accent that bounces to achieve a relaxed “second” note. I.e., your inverted swiss army triplet should sound like the other swiss army triplets, even if you are using a considerable “whipping” or Moeller-type motion to achieve the fast upstroke.

**Adding backsticks should raise your awareness of fulcrum construction.** Of course, you should first learn how to play the exercise without the backsticks. But when you are ready, **really get after the backsticks**; allow your fulcrum to change in order to achieve the most full, open sound that you can on the backstick, and *then* worry about reconstructing the fulcrum to play the rest of the exercise. You must truly know your fulcrum in order to reconstruct it on the fly; take this exercise as an opportunity to build a more detailed understanding of how your fulcrums operate.

# Supplemental Exercises

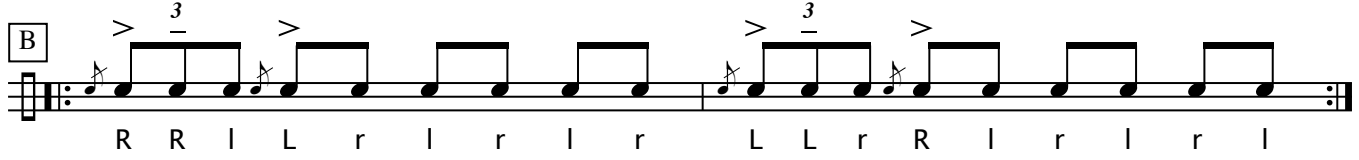
## Something to Ease You Into The Upstrokes

A



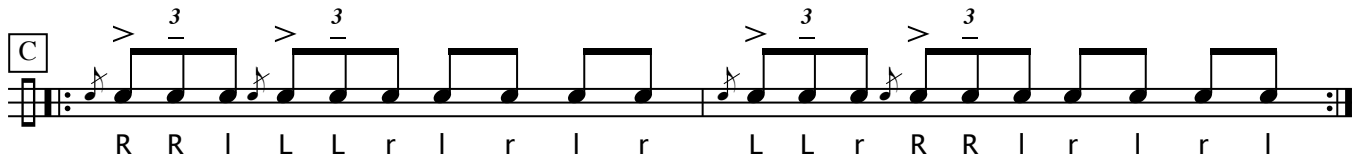
R R | r | r | r | L L r | r | r | r

B



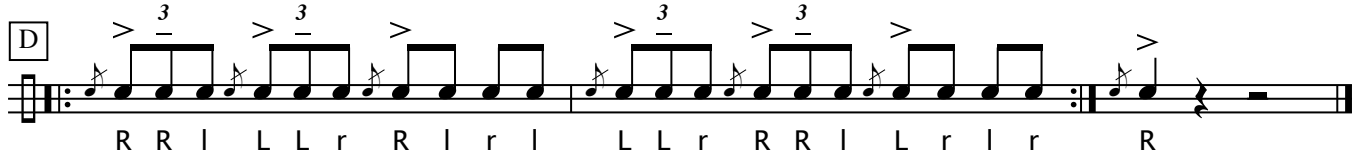
R R | L r | r | r | L L r R | r | r | r |

C



R R | L L r | r | r | L L r R R | r | r | r |

D

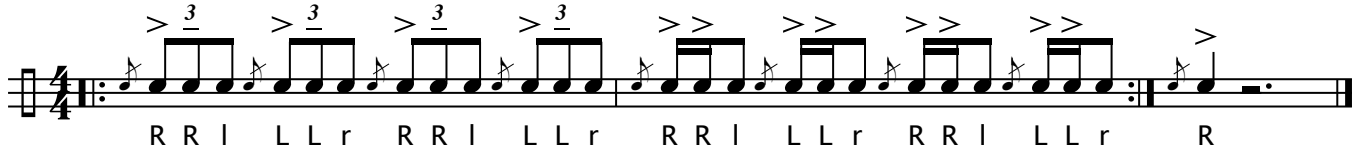


R R | L L r R | r | r | L L r R R | L r | r | R

## Rudiment Control Excerpt

(From p. 14 , *Rudiment Control – Clinic Edition*)

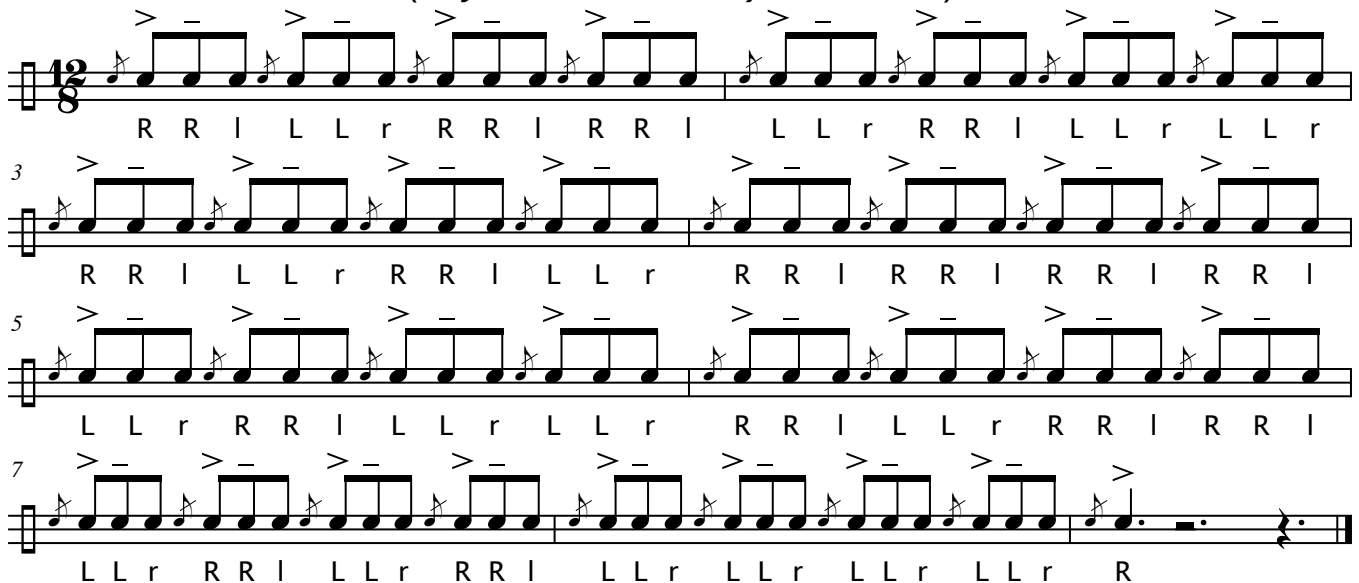
*Inverted Swiss Army Triplet :: Cheese Inverts*



R R | L L r R R | L L r R R | L L r R

## Meet 'N Eat *with swisses*

(Originated at the University of North Texas)



R R | L L r R R | R R | L L r R R | L L r L L r

3 R R | L L r R R | L L r R R | R R | R R | R R |

5 L L r R R | L L r L L r R R | L L r R R | R R |

7 L L r R R | L L r R R | L L r L L r R R | R R |