

FUNDAMENTAL BASS DRUM TECHNIQUE

GRIP BREAKDOWN & GUIDELINES

THESE GUIDELINES WILL PUT THE HANDS IN THE 'STARTING POSITION'.

1...FULCRUM

- THE FULCRUM IS LOCATED BETWEEN THUMB AND FOREFINGER.
- THE THUMB SHOULD BE OPPOSITE THE FOREFINGER FORMING A 'CROSS'.
- THE MAIN CONTACT POINTS ON THE MALLET ARE THE THUMB, FOREFINGER AND MIDDLE FINGER.
- THE THUMB AND FINGERS SHOULD REMAIN ON THE MALLET AT ALL TIMES.

2...WRIST ANGLE

- THE WRIST SHOULD BE AT IT'S NATURAL ANGLE, AS IF HANGING TO THE SIDE OF THE BODY.
- DO NOT 'PULL IN' OR 'PUSH OUT' THE BASE OF THE WRIST.

3...MALLET HEAD PLACEMENT

- BOTH MALLET HEADS SHOULD BE PLACED IN THE DIRECT CENTER OF THE DRUM HEAD.
- ROTATE THE WRIST BY TURNING THE THUMBNAIL IN TOWARDS THE HEAD SO THAT THE HEAD OF THE MALLET IS JUST OFF OF THE SURFACE OF THE DRUM.

4...MALLET ANGLE

- BEND FROM THE ELBOWS SO THAT THE FOREARMS ARE PARALLEL TO THE GROUND.
- THE ANGLE OF THE WRIST SHOULD BE SLIGHTLY MORE THAN 45° (ELBOWS MAY MOVE IN FRONT OF OR BEHIND THE BODY, DEPENDING ON THE SIZE OF THE DRUM AND THE LENGTH OF THE FOREARMS).
- THE NATURAL WRIST ANGLE SHOULD NOT BE AFFECTED.

STROKE BREAKDOWN & GUIDELINES

THE FOLLOWING STROKE GUIDELINES ARE DESIGNED TO DEVELOP A CONSISTENT FUNDAMENTAL APPROACH TO STRIKING THE DRUM. OTHER SPECIFIC ELEMENTS OF PLAYING SHOULD BE ADDRESSED AFTER THESE BASICS ARE ACHIEVED. CONSTANTLY CHECK THE GRIP GUIDELINES AND EVALUATE THE GRIP. DO NOT COMPROMISE THE GRIP WHEN PLAYING PASSAGES THAT REQUIRE INCREASED (OR DECREASED) EFFORT.

1...PLAY FROM THE WRIST

- THE PRIMARY STROKE FOR THE BASS DRUMMER IS CREATED BY A SERIES OF MOTIONS.
- FROM THE CORRECT STARTING POSITION, BREAK THE WRIST AWAY FROM THE DRUM HEAD. USE A KNOCKING MOTION, WITH THE WRIST HINGING AT THE BASE OF THE FOREARM. THIS MOTION SHOULD BE USED AT DYNAMIC LEVELS RANGING FROM *pp* TO *mf*.
- ONCE THE MAXIMUM WRIST BREAK IS ACHIEVED, A SLIGHT ROTATION OF THE FOREARM IS THEN IMPLEMENTED. THIS ADDITIONAL MOTION SHOULD BE USED AT DYNAMIC LEVELS RANGING FROM *f* TO *fff*.
- FOREARMS SHOULD ALWAYS REMAIN PARALLEL TO THE GROUND. DO NOT ABANDON THE CORRECT FOREARM-TO-ARM PLACEMENT AT ANY TIME.
- THE OVERALL APPROACH TO STROKE TECHNIQUE ON THE BASS DRUM IS MUCH LIKE THAT OF THE RIGHT HAND TECHNIQUE FOR SNARE DRUM. ONLY SLIGHT ALTERATIONS EXIST, DUE TO THE SIDEWAYS MOTION OF THE BASS DRUM STROKE.

2...PATH OF MALLETT

- THE MALLETT HEAD SHOULD TRAVEL IN A STRAIGHT PATH INTO AND AWAY FROM THE DRUM HEAD.
- THIS MOTION INCORPORATES A BREAK IN THE WRIST, WHICH CAN ULTIMATELY LEAD TO A SLIGHT ROTATION OF THE FOREARM AT HIGHER DYNAMIC LEVELS.

3...ADHERE TO DYNAMIC LEVELS

- SPECIFIED HEIGHTS SHOULD BE CONSISTENT IN BOTH HANDS.
- DO NOT OVER PLAY ATTACKS OR RELEASES.
- DYNAMICS ARE ACHIEVED THROUGH ADJUSTING THE LENGTH OF THE STROKE. STRIKING THE SURFACE HARDER OR SOFTER WILL ALTER THE STYLE OF THE STROKE, RESULTING IN A CHANGE OF ARTICULATION. CONSISTENCY IN TONE QUALITY IS DEPENDENT ON MAINTAINING THE STYLE OF THE STROKE WITHIN THE GIVEN DYNAMIC.

4...CONTROL OF OPPOSITE IMPLEMENT

- THE MALLETT SHOULD RETURN TO THE STARTING POSITION WHEN PLAYING IS FINISHED.
- THE NON-PLAYING MALLETT SHOULD REMAIN IN THE PROPER STARTING POSITION.

III. FLAM RUDIMENTS

20. FLAM *



21. FLAM ACCENT *



22. FLAM TAP *



23. FLAMACUE *



24. FLAM PARADIDDLE *



25. SINGLE FLAMMED MILL



26. FLAM PARADIDDLE-DIDDLE *



27. PATAFLAFLA



28. SWISS ARMY TRIPLET



29. INVERTED FLAM TAP



30. FLAM DRAG



IV. DRAG RUDIMENTS

31. DRAG *



32. SINGLE DRAG TAP *



33. DOUBLE DRAG TAP *



34. LESSON 25 *



35. SINGLE DRAGADIDDLE



36. DRAG PARADIDDLE #1 *



37. DRAG PARADIDDLE #2 *



38. SINGLE RATAMACUE *



39. DOUBLE RATAMACUE *



40. TRIPLE RATAMACUE *



8s

Exercises

Doug Rosener

Musical staff for exercise 8s, measures 1-4, left hand. The staff shows a sequence of eighth notes in a C major scale, starting on middle C and moving up to G4.

L

Musical staff for exercise 8s, measures 5-8. Measures 5-7 continue the eighth-note sequence from the previous staff. Measure 8 contains a single quarter note G4, marked with a right-hand 'R' below it.

L

R

Taps

Musical staff for exercise 10, measures 1-3, right hand. The staff shows eighth notes with accents (>) in a C major scale, starting on middle C and moving up to G4.

R

L

R

Musical staff for exercise 13, measures 1-4. Measures 1-3 show eighth notes with accents in a C major scale, alternating between left and right hands. Measure 4 shows a sequence of eighth notes with accents, ending with a quarter note G4.

L

R

L

R

4 4 4 4

Musical staff for exercise 17, measures 1-4. Measures 1-3 show eighth notes with accents in a C major scale, alternating between left and right hands. Measure 4 shows a sequence of eighth notes with accents, ending with a quarter note G4.

L

4 4 4 4

R

L

Rebounds

A

Musical staff for exercise 21, measures 1-4, right hand. The staff shows eighth notes with accents in a C major scale, starting on middle C and moving up to G4.

R

L

B

Musical staff for exercise 25, measures 1-4, right hand. The staff shows eighth notes with accents in a C major scale, starting on middle C and moving up to G4.

R

L

C

Musical staff for exercise 29, measures 1-4, right hand. The staff shows eighth notes with accents in a C major scale, starting on middle C and moving up to G4.

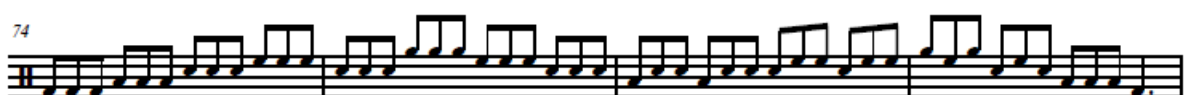
R

L

LLRLR R

Pudda

70  Musical staff for measure 70, featuring a sequence of eighth notes.

74  Musical staff for measure 74, featuring a sequence of eighth notes.

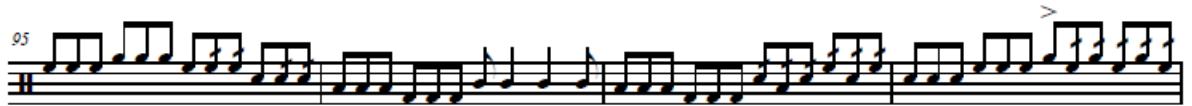
78  Musical staff for measure 78, featuring eighth notes with accents. Below the staff are the letters "R" and "L".

82  Musical staff for measure 82, featuring eighth notes with accents. Below the staff are the letters "R" and "L".

87  Musical staff for measure 87, featuring eighth notes with accents. Below the staff are the letters "R R L L L R".

Triplet Diddle

91  Musical staff for measure 91, featuring a sequence of eighth notes.

95  Musical staff for measure 95, featuring eighth notes with accents.

99  Musical staff for measure 99, featuring eighth notes with accents and fingerings. Below the staff are the letters "3 3 3 3 3 L R L R".

8-25

101

Musical staff 101: A single staff of music containing a sequence of notes. The first two measures consist of eighth notes. The final two measures feature groups of four notes beamed together, each with a slur and a '4' above it, indicating a four-note group.

3S

105

Musical staff 105: A single staff of music containing a sequence of notes. The first six measures feature groups of four notes beamed together, each with a slur and a '4' above it, indicating a four-note group. The final measure contains a single note.

Nine & Swing

Bass Drums

-Chris French

2

A

R LR R LR R LR R LR

ff

5

6

A-7

8

9

10

11

12

13

mf

14

3

B

16

17

R 3 R L R L R . . .

18

B-19

20

R L R R L R R R L R

21

21.

22.

Huh!!!

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

C

26

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

27

2.

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

2006 Portsmouth H.S. Drumline