

MATCHED GRIP FUNDAMENTAL SNARE DRUM TECHNIQUE

GRIP BREAKDOWN & GUIDELINES

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

1...FULCRUM

RIGHT HAND:

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

LEFT HAND:

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

2...WRIST ANGLE

RIGHT HAND:

- THE WRIST SHOULD BE AT IT'S NATURAL ANGLE, AS IF HANGING TO THE SIDE OF THE BODY.
- DO NOT BEND THE WRIST TO THE RIGHT OR TO THE LEFT.

LEFT HAND:

- THE WRIST SHOULD BE AT IT'S NATURAL ANGLE, AS IF HANGING TO THE SIDE OF THE BODY.
- DO NOT BEND THE WRIST TO THE RIGHT OR TO THE LEFT.

3...BEAD PLACEMENT

- BOTH BEADS OF THE STICK MUST BE PLACED IN THE DIRECT CENTER OF THE DRUM HEAD.
- THIS GUIDELINE SHOULD BE ACHIEVED WITHOUT CHANGING THE NATURAL WRIST ANGLE.

4...STICK ANGLE

- BOTH STICKS SHOULD FORM AN ANGLE SLIGHTLY LESS THAN 90° , JUST ABOVE THE SURFACE OF THE DRUM HEAD.
- THE BACK ENDS OF BOTH STICKS SHOULD BE SLIGHTLY ELEVATED ABOVE THE RIM (THE EXACT ANGLE IS EFFECTED BY THE HEIGHT OF THE DRUM, AND SHOULD BE ADDRESSED WHEN DRUM LEVELS HAVE BEEN ESTABLISHED).
- 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

RIGHT HAND:

- A KNOCKING MOTION, WITH THE WRIST HINGING AT THE BASE OF THE FOREARM.

LEFT HAND:

- A KNOCKING MOTION, WITH THE WRIST HINGING AT THE BASE OF THE FOREARM.

BOTH HANDS:

- AVOID LIFTING THE ARM/FOREARM. THE WRIST INITIATES THE STROKE, WITH THE MOTION OF THE STROKE BEING FELT THROUGH THE BEAD OF THE STICK.

2...PATH OF THE IMPLEMENT

- THE STICK SHOULD MOVE VERTICALLY (STRAIGHT UP AND DOWN).
- ELIMINATE ANY SLICING OR CIRCULAR MOTIONS.

3...ADHERE TO DYNAMIC LEVELS

- SPECIFIED HEIGHTS SHOULD BE CONSISTENT IN BOTH HANDS.
- DO NOT OVERPLAY 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 STICK SHOULD RETURN TO THE STARTING POSITION WHEN PLAYING IS FINISHED.
- THE NON-PLAYING STICK SHOULD REMAIN IN THE PROPER STARTING POSITION.

Left Hand Traditional Grip

FUNDAMENTAL SNARE DRUM TECHNIQUE

GRIP BREAKDOWN & GUIDELINES

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

1...FULCRUM

RIGHT HAND:

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

LEFT HAND:

- THE FULCRUM IS LOCATED AT THE BASE OF THE THUMB AND FOREFINGER.
- THE 'PAD' OF THE THUMB SHOULD BE OPPOSITE THE FIRST JOINT OF THE FOREFINGER, FORMING A 'CROSS'.
- THE MAIN CONTACT POINTS ON THE STICK ARE THE THUMB, FOREFINGER AND RING FINGER.

2...WRIST ANGLE

RIGHT HAND:

- THE WRIST SHOULD BE AT IT'S NATURAL ANGLE, AS IF HANGING TO THE SIDE OF THE BODY.
- DO NOT BEND THE WRIST TO THE RIGHT OR TO THE LEFT.

LEFT HAND:

- THE WRIST SHOULD BE AT IT'S NATURAL ANGLE, AS IF HANGING TO THE SIDE OF THE BODY.
- DO NOT BEND THE WRIST TO THE RIGHT OR TO THE LEFT.
- THE THUMB SHOULD BE 'IN LINE' WITH THE FOREARM.

3...BEAD PLACEMENT

- BOTH BEADS OF THE STICK MUST BE PLACED IN THE DIRECT CENTER OF THE DRUM HEAD.
- THIS GUIDELINE SHOULD BE ACHIEVED WITHOUT CHANGING THE NATURAL WRIST ANGLE.

4...STICK ANGLE

- BOTH STICKS SHOULD FORM AN ANGLE SLIGHTLY LESS THAN 90°, JUST ABOVE THE SURFACE OF THE DRUM HEAD.
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Left Hand Traditional Grip

SNARE DRUM PG. 2

STROKE BREAKDOWN & GUIDELINES

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1...PLAY FROM THE WRIST

RIGHT HAND:

- A KNOCKING MOTION, WITH THE WRIST HINGING AT THE BASE OF THE FOREARM.

LEFT HAND:

- A ROTARY MOTION CREATED AS THE HAND, WRIST AND FOREARM MOVE IN UNISON.

BOTH HANDS:

- AVOID LIFTING THE ARM/FOREARM. THE WRIST INITIATES THE STROKE, WITH THE MOTION OF THE STROKE BEING FELT THROUGH THE BEAD OF THE STICK.

2...PATH OF THE IMPLEMENT

- THE STICK SHOULD MOVE VERTICALLY (STRAIGHT UP AND DOWN).
- ELIMINATE ANY SLICING OR CIRCULAR MOTIONS.

3...ADHERE TO DYNAMIC LEVELS

- SPECIFIED HEIGHTS SHOULD BE CONSISTENT IN BOTH HANDS.
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4...CONTROL OF OPPOSITE IMPLEMENT

- THE STICK SHOULD RETURN TO THE STARTING POSITION WHEN PLAYING IS FINISHED.
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PERCUSSIVE ARTS SOCIETY INTERNATIONAL DRUM RUDIMENTS

All rudiments should be practiced: *open* (slow) to *close* (fast) to *open* (slow) and/or at an even moderate march tempo.

I. ROLL RUDIMENTS

A. SINGLE STROKE ROLL RUDIMENTS

1. SINGLE STROKE ROLL *



2. SINGLE STROKE FOUR



3. SINGLE STROKE SEVEN



B. MULTIPLE BOUNCE ROLL RUDIMENTS

4. MULTIPLE BOUNCE ROLL



5. TRIPLE STROKE ROLL



C. DOUBLE STROKE OPEN ROLL RUDIMENTS

6. DOUBLE STROKE OPEN ROLL *



7. FIVE STROKE ROLL *



8. SIX STROKE ROLL



9. SEVEN STROKE ROLL *



10. NINE STROKE ROLL *



11. TEN STROKE ROLL *



12. ELEVEN STROKE ROLL *



13. THIRTEEN STROKE ROLL *



14. FIFTEEN STROKE ROLL *



15. SEVENTEEN STROKE ROLL



II. DIDDLE RUDIMENTS

16. SINGLE PARADIDDLE *



17. DOUBLE PARADIDDLE *



18. TRIPLE PARADIDDLE



19. SINGLE PARADIDDLE-DIDDLE



*These rudiments are also included in the original Standard 26 American Drum Rudiments.

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 *



Exercises

Doug Rosener

8s

Musical notation for exercise 8s, consisting of a single staff in common time (C). The exercise is a continuous eighth-note pattern. The notes are grouped into pairs, with the first note of each pair being an eighth rest followed by an eighth note. The notes follow a sequence of R, L, R, L, R, L, R, L, R. The R notes are on the G line and the L notes are on the F line.

Taps

Musical notation for exercise Taps, measures 10-15. The staff is in 12/8 time. The exercise consists of eighth-note patterns with accents (>) over each note. The notes are grouped into pairs, with the first note of each pair being an eighth rest followed by an eighth note. The notes follow a sequence of R, L, R, L, R, L. The R notes are on the G line and the L notes are on the F line.

Musical notation for exercise Taps, measures 16-20. The staff is in 12/8 time. The exercise consists of eighth-note patterns with accents (>) over each note. The notes are grouped into pairs, with the first note of each pair being an eighth rest followed by an eighth note. The notes follow a sequence of R, L, R, L, R. The R notes are on the G line and the L notes are on the F line.

Rebounds

Musical notation for exercise Rebounds, section A, measures 21-24. The staff is in common time (C). The exercise consists of eighth-note patterns. The notes are grouped into pairs, with the first note of each pair being an eighth rest followed by an eighth note. The notes follow a sequence of R, L. The R notes are on the G line and the L notes are on the F line.


Musical notation for exercise Rebounds, section B, measures 25-28. The staff is in common time (C). The exercise consists of eighth-note patterns. The notes are grouped into pairs, with the first note of each pair being an eighth rest followed by an eighth note. The notes follow a sequence of R, L. The R notes are on the G line and the L notes are on the F line.

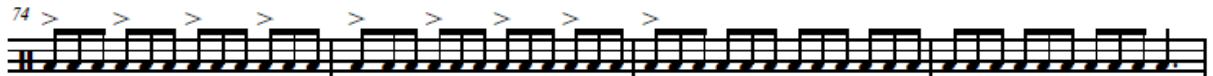
Musical notation for exercise Rebounds, section C, measures 29-32. The staff is in common time (C). The exercise consists of eighth-note patterns. The notes are grouped into pairs, with the first note of each pair being an eighth rest followed by an eighth note. The notes follow a sequence of R, L. The R notes are on the G line and the L notes are on the F line.

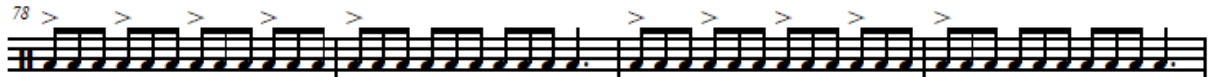
Musical notation for exercise Rebounds, measures 33-34. The staff is in common time (C). The exercise consists of eighth-note patterns. The notes are grouped into pairs, with the first note of each pair being an eighth rest followed by an eighth note. The notes follow a sequence of R, L. The R notes are on the G line and the L notes are on the F line.

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

Pudda

70 
R L L R L L R L L R L L etc. R L L R R L L R R L L R R L L R R L

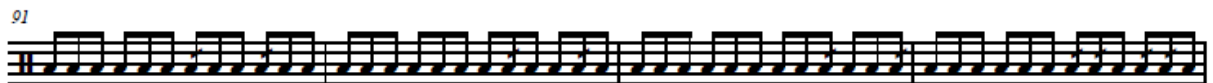
74 
L R R L R R L R R L R R etc. L R R L L R R L L R R L L R R L L R R L L R

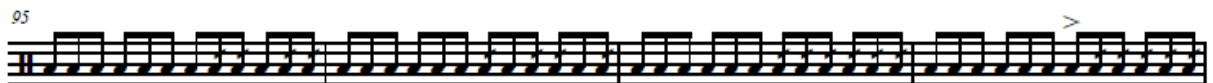
78 
R L L R L L R L L R L L R L L R R L L R R L L R R L L R R L L R R L L R R L L R

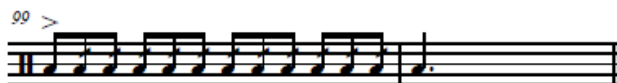
82 
R L L R R L L R R L L R R L L R R L L R R L L R L L R R L L R

86 
L R R L L R 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

Triplet Diddle

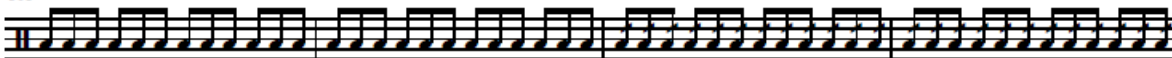
91 

95 

99 

8-25

101



105



Snare Drum

Nine & Swing

-Chris French

Bass Intro. 2 **A** 4

mf R L R R R L

5 6 **A-7** 8 10

R R R L

11 12 13 14 *mf* R R L R L

B 16 17

R . . .

18 **B-19** 20 *f* R L R L

21 R R L R L L R *ff* R R R R R R R R

!!!Huh!!! **C** 26 *f* R

27 R R R R R L R L L R *ff*