San Fernando Valley State College

STUDY UNITS FOR BEGINNING SNARE DRUM INSTRUCTION


A thesis submitted in partial satisfaction of the requirements for the degree of Master of Arts in Music

by

Robert Adair Winslow

September, 1965
The thesis of Robert Adair Winslow is approved:

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San Fernando Valley State College

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ABSTRACT

STUDY UNITS FOR BEGINNING
SNARE DRUM INSTRUCTION
A Resource Manual For The Secondary
School Instrumental Music Teacher

by
Robert Adair Winslow

Master of Arts in Music
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The Study undertakes a brief historical survey of instructional practices of the snare drum and the effect of these practices upon the performance techniques and usage of the student drummer in view of contemporary requirements. The discussion is concerned with the reduction of the Original Twenty Six Rudiments to their essence: the Wrist Stroke; the Flam; and the Rebound Stroke. The intent of the Study is to develop the kinesthesis necessary in the performance of these strokes as applied in several different situations.

The elements requisite to the inception of instruction are discussed in Chapter II. The elements include: 1. equipment, the types of drum sticks and practice instrument most suitable for the beginner; 2. body and arm position, the relationship of the body, arm. and hand to the instrument; 3. the stick grip;
4. and the definition of the three Rudiments of our Study, the Single Stroke, the Flam and the Rebound Stroke.

Chapter III of the Study is organized into Twenty Five Instructional Units, intended to be used by a public school instrumental music teacher, at the junior or senior high school level, in the education of the beginning snare drum student. The purpose of the Study Units is to provide the school instrumental music teacher, who may have less than an adequate background of experience with the medium, a thorough going, sequential study outline for the snare drum. Supplementary study material is provided which, it is intended, will enable the instructor to enrich the educational experience and to provide for individual development.
CHAPTER I

THE STUDY

Introduction

The study of the snare drum has, by tradition, been entirely a study of rhythmic patterns and combinations of drum strokes; for example, the flam, single paradiddle, and flamacue. The colorful names given each of the strokes express phonetically the sound of the stroke as it is played. The drum strokes have been known in the United States by the term Rudiments since the time of the American Revolution.¹ The study of these Rudiments supposedly equipped the young snare drummer with all the techniques necessary to become a successful performer. This was probably true during the time of the American Revolution and for the one hundred years immediately following. The snare drummer during this period was closely allied with the military band where Rudimental techniques were sufficient to

meet every performance requirement.² These military drummers were rarely required to read music and their instruction on the drum was limited to rote learning sessions with the drum sergeant. The snare drummer of this period was handicapped by the lack of standardization in instruction practices, notation, performance practices and instrument construction. These same problems exist today as witnessed by the number of studies in the area of notation and performance practice, one of which is the study in progress by Joel Leach at Michigan State University.³

The Rudiments were codified into a group of Twenty Six Standard Strokes by a group of drummers assembled at the American Legion Convention in Chicago in 1932.⁴ This standardization was done, at the request of a drum manufacturer, in a haphazard manner at best. The standardization of the Rudiments has, nevertheless, aided the instruction and performance practices of snare drumming by supplying a singleness of approach

³Information obtained in correspondence with Mr. Leach.
⁴Ludwig, loc. cit., p. 16.
which is found nowhere else in the world.  

The Twenty Six Rudiments, however, became ends in themselves, focusing the emphasis of snare drum instruction upon the mastery of twenty six isolated strokes. There was a small amount of literature available to the Rudimentally trained drummer. Compositions were written to fill this void by drummers, rarely composers, that contained as many rudiments as possible. No thought was given to musical elements such as phrasing, form, or dynamics. Drumming technique was taught at the expense of musicianship. Young snare drummers were taught to perform in a Rudimental manner which limited their performing ability when confronted with a musical score written by a composer who knew nothing of the Rudiments and wrote drum music requiring other strokes, other rhythmic patterns. This is equally applicable today when instrumental music teachers must be cautioned that "the Rudiments are not ends in themselves but merely tools, such as the knowledge of scales and chords might be to one playing a melodic instrument." It is upon this belief that this study

An evaluation of the term Rudiment would lead to the definition that it is "a first principle of any art or science; a first step." Assuming this definition, it is possible, for the sake of tradition, to retain the term Rudiment. Using this definition, all drum strokes or members of the Twenty Six Original Rudiments can be reduced to three Rudiments, to three first steps: a single or wrist stroke; a flam stroke; and a rebound stroke. The long roll, for example, is composed of rebound strokes, the flam paradiddle is a combination of the flam, single and rebound strokes.

If the performance practices of the snare drummer are studied and analyzed, it will be seen that the majority of the techniques required in the performance of drum parts written for the school band or orchestra snare drummer are composed of single strokes. If this analysis is limited to beginning students in the first year of their instruction the plurality of single strokes increases. The impression should not be given, however, that since its components are few in number the art of snare drumming is of any less musical value for the serious student. A beginning drummer, as any other instrumentalist, can make some sort of a sound immediately on his instrument. The teaching
problem becomes one of the quality of the sound and how it is produced for all musical instruments including the snare drum.

The fact that a beginning snare drummer appears to gain some sort of technical proficiency at a faster rate than can other beginning instrumentalists is often a serious problem for the teacher of the drum student. A beginning snare drum student can, after two or three lessons, execute whole, half, and quarter notes and their equivalent rests without much difficulty. This is in direct contrast to a beginning wind player who is still trying to form an embouchure, to hold the instrument correctly, and is capable of playing only one sound. This all too often leads the unknowing teacher to believe that the drum student is ready for more advanced performance techniques than the student is actually capable of learning. There is a need, often unrecognized, for greater emphasis upon building a foundation of simple techniques before proceeding. Many textbooks assign to the drum student in the latter part of the first ten lessons the very complex sustained tone of the snare drum, the long roll. The equivalent of this would be to assign to a beginning oboist, in his sixth week of study, double tonguing exercises. Both are equally disastrous for the
beginning student. This study has made an effort to overcome this shortcoming by presenting the material in a manner designed to prepare the student for an experience by furnishing him with the proper prerequisite knowledge; successive approximations of the final outcome are presented rather than overwhelming the student with the final problem all at once. A student will more nearly approach the type of behavior sought if we can assure him of successful experiences along his path of study and not present him with a problem before he is capable, or at least has a possibility, of solving it.

The order of presentation is, then, very important and is one of the concerns of this study. The three rudiments, wrist or single stroke, flam, and rebound stroke, represent the core of this study and will be introduced and studied in this order which is also the order of coordination difficulty. The material introduced in the study of each of these strokes will contribute directly to the development of coordination. The concern is that a firm foundation be constructed before a new concept is introduced, with all accessory material directed toward developing the coordination and the foundation.

This study will be limited to the study of the
three Rudiments described above: the single or, as it will be called, the wrist stroke; the flam; and an introduction to the rebound stroke. All elements of the study will be directed toward developing the execution of these movements and their application in a number of different settings.

This study is designed:

1. to be used by a public school instrumental music teacher at the junior or senior high school level in the teaching of the beginning snare drum student;
2. to be used in a private lesson situation where no expert teacher of the snare drum is available and the public school instrumental music teacher must assume the role of the private instructor;
3. to be used in a classroom instrumental class where wind and percussion instruments are being taught simultaneously. In the latter instance, the study would serve as test material or as resource material to enrich the learning experience.

Organization of Study Units

A school music teacher with a minimum of knowledge will, it is intended, be able to adapt these materials to the situation at hand. The study units are designed to develop a snare drummer who has a solid background in rhythm, a knowledge of certain performance
techniques so that he will be able to make his own decisions when there is no teacher to assist him, and an awareness of the manner in which to produce a solid, clear, articulate drum sound. The units are also planned to enable the student to continue in the development of his techniques on the other percussion instruments.

The author feels that the study of the snare drum is basic to the study of the percussion instruments. This is not to imply that two or more of the percussion instruments could not be studied simultaneously. It is the author's further opinion that the transfer of training is more successful from the snare drum to the xylophone or tympani, for example, than vice versa.

The snare drummer should be encouraged to participate in a performance group as soon as a moderate level of technical proficiency is attained. In order that the student maintain his enthusiasm for the instrument, he must be shown how his instrument contributes to musical ensembles. The snare drum is an orchestral and band instrument and this must be made apparent to the young student as soon as possible.

The study has been organized into Twenty Five Units of Instruction. Each Unit contains teaching material divided into four sections: single strokes;
roll strokes; reading exercises; and associated strokes. The teaching material will be directed toward the development of the muscular coordination necessary to perform the three Rudiments: the wrist stroke, the flam, and the rebound stroke. The purpose of this organization is two fold: to make it possible for the teacher, no matter what his experience with the medium, to supply to the student a well balanced amount of study material and work that, at the same time, can be tailored to the student's speed of development. It is expected that the teacher will assign to the student some amount of work from each of the four sections within each Study Unit. Each of the presentations within the four sections of each Study Unit is designed to amplify and clarify a segment in another section. The single paradiddle of the associated strokes presents, in another way, the same technique used in the accenting of the roll strokes. A student who is, for example, having difficulty developing some segment of roll strokes can be assigned a new technique from the associated strokes, which technique will maintain his progress and contribute to the alleviation of his problem with the roll strokes. The Key, then, to this approach is the fact that each of the areas to be presented is actually working for the improvement of
learning of one idea, while at the same time, presenting the material in a varying manner to maintain the interest of the learner.

One of the primary problems of teaching any instrument where the knowledge of the instructor may be less than adequate, is to know what specific act on the part of the pupil will constitute attainment of the goals of instruction. Specific instructions about the presentation of each item will be included in every section to secure accuracy of performance by the student and at the same time aid the teacher in judging the students success in attaining the goals of instruction. This, of course, presupposes that the effectiveness of the teaching act will be evaluated on how well the student achieves the objectives of instruction.

The sections of each Unit are organized so that segments previously assigned will be reviewed each succeeding lesson. Every stroke assigned is continually observed for improvement in ease, clarity, and speed of performance. For example: the long roll strokes will be practiced continuously by the student and reviewed by the teacher each lesson. New material is assigned when previously detailed strokes can be performed with ease. The presentation of new materials in each Unit
is based upon the author's experience as to what constitutes average progress for a beginning student.

Resource materials to which the instructor may refer to expand the area under study will be found with each of the Units. The sources listed will be method books that are most readily available in all areas of the country. Page numbers will be given and annotations about the reference will be included where necessary. This material will provide the teacher with another method of tailoring the materials to the individual needs of the student. The complete bibliographic information for the supplementary material may be found in the bibliography.
CHAPTER II

BEGINNING INSTRUCTION

The music teacher must be aware from the outset that teaching a beginning snare drummer is the same as teaching any beginning instrumentalist. The whole of music must be taught, not just the techniques of performance. More often with the snare drum than with any other musical instrument these attitudes of musicianship must be encouraged and cultivated in the student. This is true for several reasons. The beginning snare drummer seems to be attracted to the instrument because of the loud sound and physical manipulation involved in performance. As a student he continues to perform in a loud, brash manner because it is much easier than playing softly and delicately. Then too, the drummer practices most frequently on a practice pad which has a softer dynamic level than the snare drum. A mezzo forte dynamic level on the practice pad becomes more than twice as loud when the same muscular force is applied to the snare drum. Unless special care is taken these tendencies will remain and musical ones will not be
A snare drum practice pad is recommended for initial study of the snare drum. The practice pad permits the young performer to hear clearly the sounds of his strokes and rhythmic patterns without the overpowering rattle of the snares. During the teaching act, the practice pad permits the teacher's voice to be heard above the sound of the stick taps. More importantly, the voice of the student can also be heard distinctly as he counts rhythms out loud. The pad has the disadvantage that it does not feel like a drum, but, for the previously stated reasons the practice pad is an acceptable substitute.

A practice pad of similar construction to a snare drum has recently been placed on the market that can be tuned and tightened to gain an approximation of the feel of an actual snare drum. This type of practice pad is highly recommended, the gum rubber practice pad is not recommended.

The practice pad should be attached to a stand that is adjustable in height. This point cannot be
overemphasized. The height of the snare drum, as will be shown later, is very critical in the tone production. The student should, from the beginning, be encouraged to spend a portion of his practice period on the snare drum.

**Sticks**

The snare drum sticks are very important to the beginning student and should be purchased in pairs. Students will tend to purchase sticks that are much too light for any legitimate snare drumming or for the practice of the snare drum. The young student should not use a light stick of the 7A-7B weight. This will hinder his development and will not develop the muscles necessary for all round snare drum performance. 5A or 5B sticks are recommended for the practicing snare drummer, regardless of his hand size or his maturity. Sticks of this weight are recommended for most of the usual playing that a snare drummer must do. A heavier weight stick such as the 2A-2B or 3A-3B is permissible. A lighter stick will produce more of the sound of the stick impact on the head, a flat percussive sound, whereas a heavier stick will produce more of the snare sound, the snares rattling against the snare head. A simple trial will demonstrate
The stronger snare sound produced by a heavier stick is recommended.

The pair of snare drum sticks should be of the same length and degree of straightness and of a uniform weight. A simple test for determining straightness consists of rolling the drum sticks on a smooth surface such as a counter top, rejecting those that are warped. The weight may be tested by tapping each stick, with the right hand, on a hard surface. The pitch of the tap must be nearly the same for a matched pair of sticks. Equality between sound produced by each hand may only be achieved if the above stick attributes are carefully determined.

**BODY AND ARM POSITION**

A standing position is preferable for the beginning snare drummer when practicing or performing. Some sources indicate a sitting position because of the fact that many of the drummers will eventually be performing seated at a set of drums. In the beginning and when performing with a school band or orchestra, a sitting position does not allow the arms to operate

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in a relaxed, free manner.

The position of the drum is critical if the student is to develop a good "embouchure," in this case referring to hand position and to a relaxed body attitude which permits free body movement. When the student is standing, the top of the drum must be at waist height. A strong, sturdy adjustable stand is therefore necessary if the drum, or the practice pad, is to be kept at the proper height as the young performer grows and matures.

The drum should slant slightly from higher on the left to lower on the right of the performer. The angle of the slant of the drum should be from twenty to thirty degrees as a maximum. While it is true that contemporary performance practices may be best executed on a level drum, a slight angle is best for the student learning correct hand position.

The importance of the correct height of the snare drum is demonstrated by the drawings that follow. Illustration I-a represents the correct attitude of the stick to the drum head. The stick is parallel with the drum head, therefore using all or nearly all of the bead or tip of the stick when making contact with the head. A greater angle between the tip of the drum stick and the drum head permits only a small
portion of the tip of the stick to strike the head surface producing a smaller sound simply because less of the tip is striking the head of the drum. A full, resonant drum sound will be produced if as much of the bead of the stick as possible comes into contact with the head of the drum. Again, a simple trial will demonstrate this principle. If the drum is too low, less of the bead of the stick will hit the head of the drum. If the drum is too high, a rim shot will result from the stick hitting the rim of the drum, and the head simultaneously. An optimum angle can be achieved by observing the students physical attitude to the instrument.

No less important, if the correct attitude of the stick is to be achieved, is the principle of forearm position in relationship to the height of the drum. The most relaxed and natural arm and hand position will result when the drum is adjusted to the proper height. If the top of the drum is at waist height, the resultant forearm position is nearly parallel to the drum head as indicated in Illustration I-a. This position will insure natural movement for the playing of the snare drum. No strain will be put on any of the muscles of the arm or hand if the position of the drum is correct; the drummer can play for long
periods with little stress on the arm, hand, or wrist. If the drum is too low and the forearm is at an acute angle and not parallel with the drum head, as in Illustration I-b an unnatural stress is placed upon the movement of the wrist, that movement which constitutes the majority of the performance techniques of the snare drummer. The movement of the wrist must be kept at an optimum if the snare drummer is to perform effectively, without tension and strain. Natural and relaxed muscular coordination should be encouraged.

The development of drumming technique requires emphasis on the training of muscular responses. If a smooth and fluent response is to be achieved, muscles must be in a position in which they can respond effectively. The proper height for the snare drum results in a freedom of muscular movement and a more desirable sound from the instrument.

**Hand Position**

The most common type of hand position used by snare drummers is one which stems from the traditional association of snare drumming to military marching bands. The drummer carried the drum on a sling over his right shoulder which required a special type of hand position to compensate for the angle resulting
from the sling-suspended drum. Today the larger portion of snare drumming by the average school performer is done indoors, and the snare drum is held on a drum stand. The use of the drum stand does away with the angle resulting from the sling-suspended snare drum. The resultant accommodation in hand position would seem to be no longer necessary, or at least a modification would seem in order. Tradition has such a hold on the institution of drumming, however, that a complete change in the hand grip practiced by snare drummers seems truly generations away. More important is the fact that a new hand position has at present, the author feels, nothing to offer the drummer in increased ease of performance.

There is a strong movement in the midwestern universities of this country to change to the "matched hand" position which, its sponsors say, eliminates many of the instructional problems in stick grip and provides a greater degree of transfer of performance practice to other percussion instruments.8 This movement has aroused strong sentiments and debate among drummers. Research is under way in controlled

experiments, and attitudes will possibly change as more data becomes available. The position of this study will be that the traditional hand position, when effectively taught and learned, presents an entirely satisfactory method of performance on the snare drum.

**Presentation of the Stick Grip**

The student should be in a comfortable standing position with both arms relaxed at his sides. When in this position, the fingers of the hands are in a slightly curved position. The teacher should pick up the student's right hand, back of the hand up, and place the drum stick in the hand between the thumb and index finger, grasping the stick at a point two thirds of the distance between the tip and the butt end of the stick. In this position the thumb should be held parallel to the stick and the index finger holds the stick on the first joint. This will result in an opening framed by the thumb and the curved index finger. See Illustration II-a. The middle finger of the right hand rests on the underside of the stick and the ring and little fingers of the right hand are held in the same attitude as the middle finger. See

\footnote{Ibid.}
Illustration II-b. The tip of the thumb and the face of the index finger are even, neither protruding toward the tip of the stick ahead of the other. The stick is held in a straight line as an extension of the forearm. When this is accomplished the hand should still be in essentially the same position as it was when it was held loosely at the side.

The thumb and index finger of the right hand act as a fulcrum or balance point on which the stick moves. The source of control for the right hand is the pressure exerted upon the stick by the middle finger. Placing the tip of the stick in the center of the practice pad, the knuckles of the right hand must be on top, not on the side. The stick, with the tip resting in the center of the pad, must be in a nearly parallel plane with the drum head.

An excellent exercise to train the hand in the proper movement of the right stick is to turn the hand over, palm up, and move the drum stick up and down with the middle finger. The index finger must not move to control the stick. All movement of the stick should originate with the middle finger. It is of value to hold the index finger with the left hand to insure against its moving or acting as anything but a fulcrum.
The basic explanatory approach to the left hand position is the same as for the right hand. The arm and hand are held loosely at the side. The instructor picks up the student's left hand, palm up. The snare drum stick is placed under the thumb, as tight in the crotch between the thumb and index finger as is reasonable. The ring and little fingers serve as bumpers under the stick, the stick resting approximately on the first knuckle of the ring finger. See Illustration III-a. The index finger rests on top of the stick and the middle finger is just there in space. It does not touch the stick at any time. The thumb of the left hand must not at any time touch the index finger as it rests on top of the stick. Any contact between the index finger and the thumb serves to restrict the freedom of the vibration of the stick and causes a muffled sound when the stick hits the head of the drum. See Illustration III-b.

The fulcrum of the left hand is the crotch at the base of the thumb, between the thumb and index finger. Care must be taken to insure that the index finger at all times rests on and does not choke the stick. Care must also be taken to insure that the two bumper fingers, the ring and little fingers, are bent only enough so that the stick can rest upon them with little
Illustration IIIa

Illustration IIIb
effort. The two bumper fingers should not be held tightly to the palm of the hand at any time. The thumb should exert only enough pressure to insure that the stick does not slip from its position.

Repeated emphasis cautioning against gripping the sticks too tightly is of great importance to the type of sound produced from the drum. The prime source of sound from a snare drum is from the impact of the stick on the drum head. The degree of tension exerted upon the stick by the fingers of the hand controls the quality of the sound. A grip on a stick that is too tight will choke the vibration of the stick which in turn will cause a stuffy, nonresonant tone from the instrument. The only tension necessary is that small amount required to keep the stick from dropping from the hand. It is much more probable that a beginning student will grip the stick too tightly rather than too loosely. This should diminish as the student becomes more familiar with the hand position. It is the teacher's responsibility to determine the proper degree of grip tension.

The tips of the sticks, in playing position, should form a right angle with each other and should be kept within a radius not exceeding the circumference of a half dollar. The playing point for the sticks on the
The drum head is just to the right or left of the center of the drum head.

DEFINING THE RUDIMENTS

Single or Wrist Strokes

The result of striking the drum a single blow is a very short sound, a staccato sound. The snare drum is essentially and normally a staccato instrument. For all staccato sounds, whether the sequence is very low or very rapid, the single or wrist stroke is used.

The wrist stroke, heretofore called a single stroke, is defined as one movement of the wrist to one tap of the stick upon the drum head, a one to one ratio always. The student will be playing wrist strokes in the first study units even though he may be playing two in each hand as in the slow, open roll. The one to one ratio is always maintained. The student must be aware of this motion and its sensation, since he is the only one who can actually interpret to himself the kinesthesis resulting from such activity. Wrist strokes are most important to the percussionist in general and the beginning drummer in particular.
The Flam

The snare drummer, because he plays a staccato instrument, has had to develop special techniques to imitate the quality of breadth and sustainment of sound. The flam is the name given to the stroke designed to imitate breadth, the roll the sound to imitate sustainment.

Contrary to common belief, the drummers concept of the flam is not a sound preceded by a grace note, even though it might be interpreted that way in other instrumental performance practice, and it is written that way in drum music. The two sounds, drummistically, are linked as one and are intended to produce one wider sound, not to provide the normal grace note preceding a principle note. The flam is a marcato sound, intended to emphasize and to broaden or thicken the usual staccato sound of the snare drum. It would be musically incongruous to employ the flam in a rapid sequence of strokes.

For the purpose of comparing opposing effects which may be described as shortness and breadth, the single stroke may be associated with the monosyllable "kick" and the flam with the monosyllable "klum", the former for shortness and the latter for breadth or emphasis.
**Rebound Stroke**

The rebound stroke cannot be disassociated from the performance of the sustained sound of the drummer, the long roll and the roll strokes. The final stages of the rebound stroke is a continuation of the wrist stroke, in that the wrist stroke uses a ratio of one wrist movement to one sound produced, the rebound stroke ratio is one wrist movement to several sounds produced.

The rebound stroke is a bounce stroke, one movement of the wrist to several sounds produced by a bouncing stick. The bounces can number as few as two or as many as inertia will permit. The hand literally throws the tip of the stick upon the drum head as one would throw a rubber ball against the floor, the hand lifting the stick off the drum head when the desired number of sounds have been produced. The rebound is the singularly most difficult kinesthesia of the three Rudiments and requires exacting attention to minute muscular tensions for control.

**SUGGESTIONS FOR PRACTICE**

All of the Rudiments and strokes which follow should be practiced very slowly at the outset. Many of the strokes may be practiced with a gradual increase
in speed, accelerando; when applied to the long roll and the roll strokes this process is called, open to close. The student must never accelerate past the point of failure when practicing the roll strokes or any of the associated strokes. This point is indicated by one or more of three circumstances: loss of correct position in holding the sticks during manipulation; excessive tension of any muscle; or failure in the accuracy of the rhythm. The young drummer should be encouraged not to be concerned about speed. It is infinitely better to practice all strokes at a slow, even, relaxed rate if a musical result is to be the final outcome. It is the responsibility of the teacher to be aware of this point of failure at all times.

The lack of control of wrist coordination is a major problem for the beginning drummer. The control of the wrist stroke presupposes the coordination of left hand followed by right hand followed by the left hand. This is called alternating hands or strokes. All rhythmic patterns in the following sections should be played alternating hands unless specifically stated otherwise. The exceptions will be clearly noted. One purpose of this study is to provide ways for students to strengthen both hands so that they will sound the same. Care must be taken to practice the
reading exercises beginning the alternation with the left hand. The exercise is then repeated beginning with the right hand. Contrary to some early theories\textsuperscript{10} of percussion playing, this study does not emphasize stressing one hand at the expense of the facility of the other. Young students will break the problem of the right hand being always in the lead only if the instructor is continually aware of the problem and insists that both hands be used equally in practice sessions.

CHAPTER III

STUDY UNITS

STUDY UNIT I

Stick Grip, Wrist Motion, Time Value Chart

A. Introduce and illustrate the stick grip. Emphasize the following important points.

1. The right hand:
   a. The back of the hand is up.
   b. The stick is held between the thumb and the first joint of the index finger.
   c. The thumb is parallel to the stick.
   d. The middle finger rests on the underside of the stick.
   e. The stick is an extension of the forearm.

2. The left hand:
   a. The palm is up.
   b. The stick is held in the crotch between the thumb and the index finger.
c. The index finger rests on top of the stick.

d. The stick rests on the first knuckle of the ring finger.

B. Introduce the playing position of the sticks upon the drum. Emphasize the following important points.

a. The tips of the sticks strike the drum head just away from the center of the drum.

b. The tips of the sticks form a ninety degree angle with each other.

c. The sticks should be in a parallel plane with the drum head, permitting as much wood of the tip of the stick as possible to strike the head.

C. Introduce the wrist stroke. A wrist stroke is defined as one movement of the wrist to one tap of the stick upon the drum head. Emphasize the following points.

1. The right hand:

a. The wrist stroke is made by moving the hand at the wrist as if waving goodbye. See Illustration IV-b.

b. The knuckles are on top, not to the side.
c. The arc inscribed by the tip of the stick must be as great as possible.
d. The style of the motion, not the loudness, is important.

2. The left hand:
   a. The wrist motion is made as if the hand were turning a door knob. See Illustration IV-a.
   b. The thumb must remain in a straight line with the forearm from the elbow.
   c. The forearm does not move in a vertical, pumping motion from the elbow, but rather a turning motion in a clockwise and counter clockwise motion from the elbow.

3. Practice procedure:
   a. Direct the pupil to make a series of wrist strokes with the right, then the left, stick at the rate of 30 strokes per minute, M.M. 30.
   b. Execute a series of wrist strokes, alternating hands.
D. Present the time value chart, Figure No. 1. Explain the meaning of a meter signature, in this instance $\frac{4}{4}$, of a measure of music, and of the comparative time values of whole, half and quarter notes. A characteristic peculiar to the snare drum is that a whole, a half, and a quarter note sound for the same duration of time; thus a whole note is given one tap and counted four times, the half note is given one tap and two counts, a quarter note is given one tap and one count.

1. Practice procedure:
   a. The comparative time value chart practice will hereafter be called single stroke practice.
b. Present each of the note values individually, beginning with whole note, then half note, then quarter note.

c. Practice the exercise beginning with the shorter note value, in this instance the quarter notes. After the completion of several measures, at least twenty, of quarter note practice, the student progresses to the performance of half notes with no interruption in the meter or tempo established with the quarter notes. After repeating several measures of half notes, progress to the execution of whole notes. The procedure is then reversed, progressing in practice from whole to half to quarter notes, with no interruption in the established meter or tempo.

d. The student is to count out loud, 1, 2, 3, 4. The student must count loudly enough to be heard above the sound of the practice pad.
e. The student is to tap his right foot at the tempo of the quarter note throughout this phase of single stroke study.

f. Practice the entire sequence beginning with the right hand followed by a repetition beginning with the left hand.

g. The sound of each stroke must be identical. To accomplish this insist that:

(1). The tips of both sticks strike the drum in the same area.

(2). The tips of the sticks travel to the same height in their upward motion from the drum head.

(3). The drum sticks strike the drum head using the same amount of the wood of the tip of the stick.

h. Practice for a smooth transition between note values.
STUDY UNIT II

Long Roll

A. **Review the stick grip.** Emphasize the following important points.
   1. The index finger of the left hand *rests on* the stick.
   2. The thumb of the right hand is held parallel to the stick. The stick is held in the first joint of the index finger.

B. **Review the Single Strokes.** Emphasize the following important points.
   1. Note the form of the wrist stroke.
   2. Practice procedure:
      a. Practice the sequence beginning with the right, then the left hand.

C. **Introduce the Long Roll.** The Long Roll is the sustained sound of the snare drum. The Long Roll consists of the performance of two strokes executed by one hand followed immediately by two strokes by the other hand at a high rate of speed. This creates the illusion of a continuous sound. The beginning snare drummer should not be expected to approximate a true Long Roll before his second year of study. To expect this before the student possesses the
prerequisite kinesthesis will mean the destruction of any possibility of a satisfactory roll sound. Therefore the long roll is presented here as an adjunct to the study of Single Strokes.

1. Practice procedure:
   
   a. Each stroke is to be a wrist stroke of exactly the same form and sound; four identical strokes in each sequence, L,L,R,R, - L,L,R,R, with no pause between sequences.
   
   b. Practice very, very slowly.
   
   c. Tap the foot at the beginning of each sequence of four strokes: tap, 2,3,4 - tap, 2,3,4. This contributes to the equality of the strokes and involves the leg which will eventually be very important in the performance practices of the drummer.

D. Reading Exercises.

1. Assign page one of the reading exercises. This exercise presents three concepts: changing note values in consecutive measures; whole and half rests; and metric continuity. Common time is introduced and can be defined as another name for \( \frac{4}{4} \) meter.
a. Practice procedure:

(1). Alternate hands at all times, regardless of the tempo.

(2). The student is to tap his right foot on all quarter note pulses, 1,2,3,4..

(3). The student is to count out loud, in a voice loud enough to be heard above the sound of the drum strokes.

(4). Practice each line of the exercise twenty times per day, ten times beginning with the left hand and ten times beginning with the right hand.

(5). Each stroke must sound exactly alike.

STUDY UNIT III

The Eighth Note

A. Review the correct stick grip. Emphasize the criteria presented in Study Unit I.

B. Review Single Strokes (whole, half, and quarter notes). Present the eighth note if the student can
perform the previously assigned values smoothly. Employ the same presentation procedure as previously cited.

1. Practice procedure:
   a. Begin with the shorter note value, eighth notes, and progress through quarter, half, and whole notes.
   b. Count out loud and tap the right foot at the speed of the quarter note.

Figure 2. Comparative Time Value Chart.

C. Review the Long Roll.

1. Practice procedure:
   a. Tap the right foot on the beginning of each four stroke sequence.
b. All strokes are even and unaccented.
c. The form of the wrist stroke must be correct.

D. Reading Exercises.

1. Present pages two and three of the reading exercises. These two exercises are designed to develop a smooth transition from one note value to another while maintaining a steady tempo. Quarter, half, and whole notes and half and whole rests are presented.

   a. Practice procedure:

      (1). Count out loud.

      (2). Tap the foot on every quarter note pulse, 1,2,3,4.

      (3). Alternate hands.

      (4). Practice each line of the exercise twenty times; ten times beginning with the right and ten beginning with the left hand on count one.

STUDY UNIT IV

The Long Roll

A. Review the Single Stroke. Emphasize the following
important points.

1. The right hand wrist stroke motion is made as if waving goodbye.
2. The left hand wrist stroke motion is made as if turning a door knob.
3. The tempo is constant when progressing from one time value to another.

B. Review the Long Roll.

1. Practice procedure:
   a. Tap the foot on the first sound of each four beat sequence.
   b. Maintain a steady tempo.
   c. Make each stroke of each hand sound exactly alike.

C. Introduce the Up and Down Stroke. Heretofore the practice of making each stroke sound and look alike has been stressed. This practice must continue except where noted. The Up and Down Stroke is the exception. The Up and Down Stroke is designed to assist the movement of the stick from a lower elevation to a higher and back again to the lower elevation. This is a necessary movement if the performer is to learn to execute accents in a musical manner. It is not necessary in the production of an accent to merely strike the drum head with excessive force,
it is only necessary to raise the hand that is going to produce the accent higher than the other stroke being produced. The weight of the forearm will produce as much of a louder sound as is necessary for a musical accent.

The Up and Down Stroke consists of three separate segments: an upward movement; a downward movement; and a wrist stroke. In the up stroke of the right hand, the wrist joint moves upward in a plane perpendicular to the floor. The hand and the stick are in a relaxed position, with the tip of the stick pointing downward at the drum head at approximately a forty-five degree angle. The apex of the arc is at eye level. The apex of the arc is the point of smooth transition from the up to the down stroke, with the hand and stick making a smooth motion from pointing downward to pointing upward. The downward motion continues, the wrist leading and the hand and stick pointing upward at a forty-five degree angle until the wrist joint reaches the approximate level of the drum head. The hand and stick must be pointing upward until this moment. At this point a wrist stroke is made. The point at which the wrist stroke is made is called the floor. The plane of the floor must be the same for each
stroke. See Illustrations V-a and V-b.

Several important factors must be maintained during the progress of the right hand Up and Down Stroke. First, the wrist must lead throughout the stroke. Second, this motion should be natural, smooth and graceful. Last, the point at which the wrist stroke is executed is when the wrist reaches a level parallel with the drum head. If the wrist progresses too far in a downward motion before the wrist stroke is made, a rim shot will result, the stick hitting the rim rather than the head. If the downward motion of the wrist stops too soon, and the wrist stroke is made too high above the head of the drum, too little of the wood of the tip of the stick will come into contact with the head. This will produce a thin drum sound as has been discussed previously.

The upward motion of the left hand is made with the right side of the forearm and the thumb in a straight line as they move upward together. The stick is in a nearly perpendicular position pointing downward, with the apex of the arc being reached, as in the right hand, at eye level. At this point the forearm, wrist, and hand are rotated smoothly until the palm of the hand is facing upward. The down
(1). Maintain a steady tempo
(2). Count out loud.
(3). Alternate hands at all times.
(4). Make each stroke sound exactly alike.

2. Present pages four and five of the reading exercises. These exercises are concerned with the quarter note, the quarter note rest, and developing the concept of the four measure phrase.

a. Practice procedure:
   (1). Count out loud.
   (2). Alternate hands at all times.
   (3). Tap the right foot on every quarter note pulse, 1, 2, 3, 4.
   (4). Practice each line of the exercise twenty times, ten times beginning with the right hand and ten times beginning with the left hand.
   (5). Each stroke must sound exactly alike, the stick must strike the drum head in the same area, and must be raised the same height above the drum when
the wrist stroke is made.

STUDY UNIT V

Review

A. Review the right and left hand Up and Down Stroke. Emphasize the following important points:

1. The floor of the stroke must be at a point approximately parallel with the drum head.
2. The stroke is to be smooth and relaxed.
3. The tip of the stick must point upward during the down stroke, so that a wrist stroke can be made at the conclusion of the movement.

B. Review the single strokes. Emphasize the following important points:

1. The evenness with which the strokes are performed is more important than the speed of performance.
2. Test the student to ascertain that practice has been done with both the left and right hand leading. Do not allow the student to lapse into a one-handed performance of any of the strokes of drumming.
c. Reading Exercises.

1. Present page six of the reading exercises. Page six is a summary of the five previous pages of reading material.

2. Provide the student with supplementary reading material to solidify the performance of whole, half, and quarter notes and their equivalent rests; allow time for the student to mature in the execution of the Up and Down Stroke and wrist stroke. The following materials may be assigned for these purposes.

   a. Harr, p. 13. The exercise at the bottom of the page is to be performed with the top line on the snare drum and the bottom line by the right foot representing the bass drum.

   b. Podemski, pp. 22-23. Disregard all sticking patterns. Alternate hands at all times.


   d. Goldenberg, Part I, pp. 3 and 4, numbers 1 and 2.

   e. Rubank, p. 4, A-J only.\textsuperscript{11}

\textsuperscript{11}The full bibliographical data can be found in the bibliography section, page 120.
A. Review the Up and Down Stroke of both hands.

Emphasize the following important points.

1. Form, not speed, is essential.

2. Practice procedure:
   a. At the Completion of the sequence, up-down-stroke, freeze in position for one full count before initiating another sequence.

B. Review all of the note values of the Single Strokes assigned thus far. Introduce the sixteenth note value if the student has a firm grasp of the four note values previously assigned.

1. Practice procedure:
   a. Begin the practice with the shorter note value as previously suggested.
   b. Count the sixteenth notes out loud using the syllables indicated.
   c. Vary the dynamic level. Practice at a soft, pianissimo, level as often as at a loud, fortissimo, level of sound.
   d. Insure the proper time allotment
between the longer note values by counting the sixteenth note syllable pattern at all times.

Figure 3. Comparative Time Value Chart.

\[
\begin{array}{cccc}
0 & 1,2,3,4 \\
\hline
d & d & d & d \\
1, 2 & 3, 4 \\
\hline
\end{array}
\]

C. Reading Exercises.

1. Review the supplementary material assigned.

2. Assign pages 7 and 8 of the reading material. These exercises present the eighth note and the eighth rest emphasizing the division of the basic pulse into two equal parts.

   a. Practice procedure:
(1). Count out loud.

(2). Tap the right foot on the basic pulse, 1, 2, 3, 4.

(3). Play each exercise twenty times, ten beginning with the left and ten beginning with the right hand.

D. Present the first of the Associated Strokes, The Four Stroke Ruff. The Eleven Associated Strokes, most of them from the list of the Original Twenty Six Rudiments, will be presented here as an adjunct to the development of the Single or Wrist Strokes. These strokes have been judged by the author as those most capable of providing the necessary manipulative experiences to assist in the development of the Wrist Stroke. The Four Stroke Ruff is the first of the Associated Strokes to be presented. The Four Stroke Ruff is notated with three grace notes preceding a principal note. The stroke is frequently written with an accent mark above the principal note. Disregard it. The accent will prevail naturally and must not be emphasized to the student. The stroke is to be presented as four equal sounding wrist strokes, each one exactly alike in all respects. (Frequently, when this notation appears in an orchestral score for
the snare drummer, the composer intended some other sound. The interpretation of this notation in musical scores requires special musical judgement when it is approached in the musical score.)

Figure 4. The Four Stroke Ruff.

![The Four Stroke Ruff](image)

The Four Stroke Ruff is called a **single hand stroke**. That is, it commences with the same hand continuously, either left or right. In order that the student develop the proper amount of flexibility, **practice all single hand strokes three ways:**

1. Begin the stroke with the right hand and end with the left;
2. Begin the stroke with the left hand and end with the right;
3. Combine the above and begin the stroke with the left hand and end with the right, followed by a repetition of the stroke beginning on the right hand and ending with the left.

The third practice procedure violates the established principle of alternating sticking, but in this instance it is used to develop skill and dexterity.

1. Practice procedure:
   a. Practice in the manner discussed:
      left to right; right to left; and
      left to right—right to left.
   b. Practice slowly. Each stroke must sound alike.
   c. Tap the foot on the fourth note of each group.

STUDY UNIT VII

The Tap Ruff

A. Review the Up and Down Stroke. Emphasize the following important point.

1. The Up and Down Stroke diminishes in size as the tempo is increased, but the form remains the same. It is impossible for the
hand to travel to eye level for the apex of the arc of the Stroke if the tempo increases to one movement every two seconds or less, M.M. =30. The form of the stroke remains constant regardless of the speed of execution.

B. Review the Single Strokes.

1. Practice procedure:

   a. Vary the dynamic level of Single Stroke practice.

   b. Incorporate the Up and Down Stroke into those note values where the time interval between sounds will permit its use, such as between half and whole notes. Quarter, eighth, and sixteenth notes occur too rapidly to permit the use of the Up and Down Stroke.

C. Review the Four Stroke Ruff. Introduce the Tap Ruff, the second Associated Stroke. The Tap Ruff is a hand to hand stroke. That is it begins and ends on one hand, to be followed by a repetition beginning and ending on the other hand. The sequence of a completed stroke is from left hand to left hand and from right hand to right hand. The Tap Ruff is an
excellent learning rhythmic pattern. It demands a subtle type of coordination between the hands to perform at a rapid speed and at a very soft or pianissimo dynamic level. The Stroke may be notated in either of the following ways.

Figure 5. The Tap Ruff.

1. Practice procedure:
   a. Tap the foot on the strong pulses.
   b. Make each stroke sound and look alike: strike the drum head in the same area on each stroke; make each stroke travel during the course of the wrist motion, to the same height above the drum head, with no apparent accents.

D. Reading Exercises.
Review page seven and eight of the reading exercises.

2. Introduce pages nine and ten of the reading exercises. These exercises introduce eighth and quarter note values in combination.
   a. Practice procedure:
      (1). Count out loud.
      (2). Tap the foot on each of the strong pulses of the measure.

STUDY UNIT VIII

The Stroke Rolls

The Seven Stroke Roll

A. Review the Up and Down Stroke.

B. Review the Single Strokes.

C. Review the Associated Strokes, the Four Stroke Ruff and the Tap Ruff.

D. Review the Long Roll and introduce the Stroke Rolls, beginning with the Seven Stroke Roll. The Stroke Rolls were originally members of the Twenty Six Rudiments, and were learned as strokes with a specific number of sounds: the seven stroke roll had seven individual sounds, the five stroke roll five individual sounds. The Stroke Rolls will be
presented in this study as a device to practice stopping the long roll at various lengths. A roll should never be thought of as a predetermined number of sounds or strokes, but rather a continuous sound which may fill a given amount of time.

Nevertheless, tradition has had a great effect upon the manner in which the Stroke Rolls are practiced and learned. The presentation here is of the traditional style and will include only those Stroke Rolls that will provide the student drummer with sufficient experiences to cope with any eventuality.

All Stroke Rolls are divided into two areas: those that are hand to hand, and those that are single hand strokes. The hand to hand rolls begin and end with the right hand and are followed with a repetition of the stroke beginning and ending with the left hand. The hand to hand Stroke Rolls are the five, nine, eight and thirteen Stroke Rolls. The single hand Stroke Rolls begin with the left and end with the right hand or, vice versa, they begin with the right and end with the left hand as in the study of the Four Stroke Ruff. The single hand Stroke Rolls are the seven, six, ten, eleven and fifteen. The Stroke Rolls are constructed of two strokes with one
hand followed by two strokes with the other hand as in the Long Roll, except that the Stroke Roll is ended with a single stroke when the desired number of sounds has been produced.

The first of the Stroke Rolls to be presented is the Seven Stroke Roll. The Seven Stroke Roll is a single hand stroke, notated as shown in Figure 6, and practiced three ways as was the Four Stroke Ruff.

**Figure 6. The Seven Stroke Roll.**

The Stroke Rolls are practiced at the same tempo as the Long Roll. The Long Roll has been executed with a tap of the foot on the beginning of each four stroke sequence to assist in maintaining a steady tempo and even strokes. The student progresses into
the performance of the Seven Stroke Roll without interruption from the Long Roll. The accent which appears on the last sound of the Stroke Roll, as it will in all the Stroke Rolls, will occur off the strong pulse or beat. The Seven Stroke Roll will begin then on a strong pulse, one or three. The foot maintains the same tempo as for the practice of the Long Roll.

The critical point is the production of the accent. The accent at the end of each of the Stroke Rolls is made with an Up and Down Stroke motion. The Up and Down Stroke, a stroke that requires more time because of the greater distance it must travel, requires exact timing if it is to move up and down to produce the accent and still maintain the existing tempo. The hand that is to move up and down to complete the accent must move the moment that it is finished sounding, just prior to and during the last two strokes preceding the accent. In the Seven Stroke Roll, for example, that begins on the left hand and ends with a right accent, the right hand must be in progress up and down during the fifth and sixth strokes of the roll. The reverse is true of the Seven Stroke Roll that begins with the right and ends with a left hand accent: the left hand must be
in progress up and down during the fifth and sixth stroke of the roll. This same process will be true of every other Stroke Roll: the hand that executes the accent progresses up and down during the two sounds preceding the accent. One hand progresses higher than the other, and an accent occurs with little extra effort.

E. Reading Exercises.

1. Review pages nine and ten of the reading exercises.

2. Assign exercises eleven and twelve.
   a. Practice procedure:
      (1). Insure even spacing in the performance of an eighth note that follows an eighth rest by counting out loud the eighth note syllables, 1, and 2, and, regardless of the note value being sounded.

STUDY UNIT IX

The Five Stroke Roll

A. Review the Up and Down Stroke. Emphasize the following important points.
1. The beginning and ending position of the stroke must be the same in relation to the level of the floor.

2. The stroke must progress in a slow, smooth tempo.

3. The tip of the stick, during the down stroke, must point upward at a forty five degree angle to insure a satisfactory wrist stroke at the conclusion of the Up and Down Stroke.

B. **Review the Single Strokes.**

C. **Review the Long Roll and the Seven Stroke Roll.**

**Introduce the Five Stroke Roll.** The Five Stroke Roll is a hand to hand stroke. The stroke begins and ends with the right hand, followed by a repetition of the stroke beginning and ending with the left hand.

Practice the Five Stroke Roll in the same manner as previously cited for the practice of the Long Roll and the Seven Stroke Roll. Progress from the Long Roll, using the established tempo, to the Seven Stroke Roll, returning at the completion of the Seven Stroke Roll practice to the Long Roll. Proceed then to the performance of the Five Stroke Roll which will complete the Roll Practice. One accent of the Five Stroke Roll sequence will occur on the strong pulse, the other will occur off of the strong pulse. The
hand that will execute the accent must progress up and down during the two sounds or strokes immediately preceding the accent, in this case during the third and fourth sounds of the stroke. Emphasize the following important points.

1. The hand that is to make the accent must depart soon enough to complete the Up and Down Stroke in the allotted time.

2. The form of the Up and Down Stroke must not be sacrificed for the sake of a movement up and down in a limited amount of time.

3. Practice procedure:
   a. Tap the foot at the point indicated by the X in the figure.
   b. The Long Roll is to be accelerated to the point of failure, that is, the point of excessive tension, unevenness, and lack of regularity, and then slowed to a comfortable tempo for the drill on the Stroke Rolls. Without interruption, begin the Seven Stroke Roll. Practice it in the three modes mentioned. Return to the Long Roll and then proceed to the Five Stroke
Roll practice.

Figure 7. The Five Stroke Roll.

D. Review the Associated Strokes: The Four Stroke Ruff; and the Tap Ruff. Emphasize the following important point.

1. Each wrist action must turn the tip of the stick to the same height above the drum head during the progress of the stroke.

E. Reading Exercises.

1. Review reading exercises eleven and twelve.

2. Utilize the following supplementary studies.
   b. Podemski, p. 23, no. 3, p. 25, no. 4.
   d. Goldenberg, p. 4, no. 1, p. 7.
e. Rubank, p. 4, letter K, p. 5, letter J.

STUDY UNIT X

The Single Paradiddle

A. **Review the Up and Down Stroke.**

B. **Review the Single Strokes.**

C. **Review the Long Roll, the Seven Stroke Roll, and the Five Stroke Roll.** Emphasize the following important points.

1. The tempo and pulse established by the practice of the Long Roll must be maintained in the practice of the Seven and Five Stroke Rolls.

2. All strokes of the Stroke Rolls must sound exactly alike except for the Up and Down Stroke that produces the accent at the conclusion of each stroke.

D. **Review the Tap Ruff and the Four Stroke Ruff.**

Introduce the third of the Associated Strokes, the Single Paradiddle. The Single Paradiddle is another of the Original Twenty Six Rudiments, originating in the time of the American Revolution. The name comes from the sound of the stroke, par-a-didd-le, R,L,R,R. The stroke is traditionally performed with
an accent on the first sound of each sequence and as a hand to hand stroke. The accent is made by employing the Up and Down Stroke in the same manner as when ending a Stroke Roll: the hand that is to make the accent progresses up and down during the two sounds or double strokes preceding the sound of the accent.

1. Practice procedure
   a. Practice the Single Paradiddle with and without an accent.
   b. When practicing without an accent, make all four strokes sound exactly alike.

Figure 8. The Single Paradiddle.

E. Reading Exercises.
   1. Review the previously assigned supplementary reading materials. Assign any of the prior
material not studied.

STUDY UNIT XI

The Nine Stroke Roll

A. Review the Up and Down Stroke.
   1. Practice procedure:
      a. Pause for two full counts at the completion of each stroke.

B. Review the Single Strokes.

C. Review the Long Roll, the Seven Stroke and Five Stroke Roll. Introduce the Nine Stroke Roll.
   The Nine Stroke Roll is an extended Five Stroke Roll, a hand to hand stroke with one accent occurring on the strong pulse and one accent occurring off the strong pulse. The practice procedure is the same as already established for the other Stroke Rolls.
   1. Practice procedure:
      a. Tap the foot as indicated by the X's.

Figure 9. The Nine Stroke Roll.
D. Review each of the Associated Strokes: the Tap Ruff; the Four Stroke Ruff; and the Single Paradiddle. Emphasize the following important point.

1. Each stroke must sound exactly the same as the stroke that preceded it, except in the case of the accented note of the Single Paradiddle.

E. Reading Exercises.

1. Review the supplementary reading materials assigned.

2. Assign reading exercises thirteen and fourteen. These two exercises introduce the sixteenth note and sixteenth rest.

   a. Practice procedure:

   (1). The student must count out loud in a clipped, clear and loud voice to insure regularity of spacing between the sounds and the rests.

   (2). Tap the foot on the strong pulses.

   (3). Alternate hands at all times.
A. Review the Up and Down Stroke.

B. Review the Single Strokes. Emphasize the following important points.

1. The faster the strokes, the closer to the practice pad the student must keep the tips of the sticks. The sticks must not and cannot effectively be raised as high when the speed of the sounds increases. This is the opposite reaction than that which the instructor can expect from the student. The student will normally play louder and attempt to raise the sticks higher as the speed of performance increases. An emphasis upon pianissimo practice will combat this tendency.

2. Vary the dynamic level of practice. One significant problem with the practice pad is the fact that the student is unable to judge his dynamic level as it will sound when transferred to a snare drum. A piano dynamic
level of performance on a practice pad will become a forte when the same amount of muscular energy is applied to the snare drum. If a student continues to practice at a loud dynamic level his execution will become clumsy, and heavy and will limit his ability to perform the orchestral style of performance that demands light, delicate, and fine control. The opposite is also true. Continual practice at a soft level will not develop the strength to execute the loud, strong sounds necessary in other styles of snare drum performance. Varying the dynamic level also provides a relief from the often monotonous sound of the practice pad.

C. Review the Long Roll and all the Stroke Rolls assigned thus far. Introduce the Eleven Stroke Roll. The Eleven Stroke Roll is a single hand stroke, an extended Seven Stroke Roll. The Stroke is to be practiced in the manner of the Seven Stroke Roll and the Four Stroke Ruff. The accent of the Eleven Stroke Roll will occur off the strong pulse, as did the accent of the Seven Stroke Roll. Emphasize the following important points.

1. The foot must tap a regular and steady tempo
in the progression from one Roll Stroke to another.

2. The hands must remain in a normal Wrist Stroke position except when one of the hands is moving up and down to execute an accent.

3. Each stroke in each roll must sound exactly alike, except for the accent stroke. Each stroke will sound alike if: the sticks strike the pad in the same area; both sticks are raised to the same height when making a stroke; both strokes of a double stroke combination, RR or LL, are formed with two identical motions.

Figure 10. The Eleven Stroke Roll.
D. Review the Associated Strokes, with particular emphasis upon the Single Paradiddle. Introduce the Inversions of the Single Paradiddle, an Associated Stroke. The inversions of the Single Paradiddle are mental and physical calisthenics, that require accurate attention to detail on the part of the student and instructor. Speed of performance is of no consideration. Accuracy of sticking and accenting is all important.

1. Practice procedure:
   a. Tap the foot on the strong pulses one and two, to insure accurate representation of the sticking patterns.
   b. Practice the Single Paradiddle in two ways: with an accent on the first stroke of each sequence; and without any accent, all strokes sounding exactly alike.
   c. Practice inversions with and without accents with the established procedure governing the departure of the hand that will execute the Up and Down Stroke.
E. Reading Exercises.

1. Review reading exercises thirteen and fourteen.

2. Assign reading exercises fifteen and sixteen. These exercises introduce eighth and sixteenth note time values in combination.

   a. Practice procedure:

      (1). Tap the foot on count one and two.

      (2). Alternate the hands at all times: no double sticking is to be permitted.
A. Review the Single Strokes. Emphasize the following important points.

1. The fingers must not grip the stick too tightly. If the stick is held too tightly, it will inhibit the resonance of the drum. Hold the stick with just enough pressure to maintain control over the stick.

2. Increase the speed of the strokes if the student seems capable.

B. Review the Long Roll, the Five, Seven, Nine and Eleven Stroke Rolls. Emphasize the following important points.

1. The Long Roll is to be accelerated to the point of failure, then the speed reduced only the amount necessary to satisfactorily review the Stroke Rolls.

2. The accents of the Stroke Rolls must occur on the proper pulse of the established meter: the hand to hand strokes place one accent on the pulse and one accent off the pulse; the single hand strokes accent occurs off the strong pulse.
C. **Review the Associated Strokes:** The Tap Ruff; the Four Stroke Ruff; the Single Paradiddle; and the Inversions of the Single Paradiddle. Emphasize the following point.

1. There is no accent on the last sound of the Four Stroke Ruff.

D. **Reading Exercises.**

1. Review reading exercises fifteen and sixteen. Emphasize the following important point.

   a. The short value notes, the sixteenths, that occur after an eighth note rest must be given full value.

2. Assign reading exercises seventeen and eighteen. Exercises seventeen and eighteen continue the study of combinations of eighth and sixteenth notes and eighth rests.

**STUDY UNIT XIV**

The Six Stroke Roll

The Thirty Second Note Time Value

A. **Review the Single Strokes. Introduce the thirty second note value.** The counting procedure outline must be followed exactly. The rate of speed of the
spoken syllables for both sixteenth and thirty second note values is exactly the same; except that for sixteenth notes we say 1, E, A, N, A, and for thirty second notes the numbers 1, 2, 3, 4, are spoken. The rate of speed of the sixteenth note value is one sound or stroke for each syllable spoken. In the execution of thirty second note values, one sound is played on the number and one in between each number, exactly twice as fast as for the performance of sixteenth notes. The thirty second note value is the last time value to be presented to the beginning drummer.

1. Practice procedure:
   a. Vary the dynamic level of the practice of Single Strokes. Crescendo and diminuendo during the execution of each note value.
   b. Practice beginning with both the right and left hand.
   c. Use the Up and Down Stroke when the length of the note values is long enough to permit. A smaller Up and Down Stroke, exhibiting the form of the original can be used for the quarter, half, and whole note
values.

Figure 12. Comparative Time Value Chart.

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B. Review the Up and Down Stroke.

C. Review the Long Roll and the Seven, Five, Nine, and Eleven Stroke Rolls. Introduce the Six Stroke Roll.

The Six Stroke Roll is a Five Stroke Roll plus one stroke, an Up and Down Stroke accent. The Six Stroke Roll is a single hand stroke as are the Seven and Eleven Stroke Rolls. Practice the Six Stroke Roll in the manner of the Seven Stroke Roll; beginning with the right and ending with the left hand,
beginning with the left and ending with the right hand, and both of the preceding ways, one following the other.

Figure 13. The Six Stroke Roll.

\[ \text{Figure 13. The Six Stroke Roll.} \]

D. **Review the Associated Strokes.**

E. **Reading Exercises.**

1. Introduce the following supplementary material as necessary.

   a. Harr, pp. 18-20. Give particular attention to the performance of the bass drum part with the right foot.

   b. Rubank, p. 5, letter K-T.
STUDY UNIT XV

The Double Paradiddle

A. Review the Up and Down Stroke with each hand.

B. Review the Single Strokes. Emphasize the following important point.
   1. The transition from sixteenth to thirty second note values must be smooth, with the tempo of the counting remaining constant.

C. Review the Long Roll and the Seven, Five, Nine, Eleven, and Six Stroke Rolls. Emphasize the following important point.
   1. The accents of the Six Stroke Roll must sound alike.

D. Review the Associated Strokes: The Four Stroke Ruff; the Tap Ruff; the Single Paradiddle and its inversions. Present the Double Paradiddle, an associated stroke. The Double Paradiddle is a single Paradiddle with two additional single strokes added to the beginning of the stroke. The Double Paradiddle is a hand to hand stroke that is traditionally performed with two accents as noted in the example below. Both accents are to be executed using the Up and Down Stroke. Because of the time limitation, the Up and Down strokes will employ less motion but
the same form as the original Up and Down Stroke.
The Double Paradiddle is to be practiced in three ways: with two accents; with one accent on the first stroke of each sequence; and with no accents.

The Paradiddles are strokes that owe their nature and phrasing to the early military style of drumming. They are employed in this study for technique and coordination development only. They should not be used when performing in a school band or orchestra, unless the style and phrase of the music would so dictate.

Figure 14. The Double Paradiddle.

E. Reading Exercises.

1. Review the supplementary reading material assigned and introduce any not previously studied.

2. The following supplementary material is
applicable at this time.

a. Harr, pp. 21-29.


d. Goldenberg, pp. 18-19.

STUDY UNIT XVI

The Eight Stroke Roll

The Inversions of the Double Paradiddle

A. Review the Up and Down Stroke.

B. Review the Single Strokes.

   1. Practice procedure:

      a. Vary the dynamic level of performance.

C. Review the Long Roll and all assigned Stroke Rolls.

   Introduce the Eight Stroke Roll. The Eight Stroke Roll is a hand to hand stroke composed of a Seven Stroke Roll plus one Up and Down Stroke accent. The two accents of the stroke must sound exactly alike. The second accent of one sequence and the first accent of the following series will occur on the strong pulse.

   1. Practice procedure:
a. Tap the foot where indicated below.

Figure 15. The Eight Stroke Roll.

D. Review the Associated Strokes. Introduce the inversions of the Double Paradiddle, another associated stroke. The inversions of the Double Paradiddle are studied as mental and physical calisthenics as were the inversions of the Single Paradiddle. They are to be practiced in the same manner.

1. Practice procedure:

a. Practice employing two accents, one accent and no accent. The accents must occur exactly where notated.
Figure 16. The Double Paradiddle and its Inversions.

E. Reading Exercises.

1. Review the supplementary reading material previously assigned and assign for study any amount previously unused.

a. Practice procedure:

   (1). Tap the foot on the printed bass drum music.

   (2). Vary the dynamic level. Invent changes of dynamic if none are printed.
STUDY UNIT XVII

The Flam

A. **Review the Up and Down Stroke.**

B. **Review the Single Strokes.** Emphasize the following important point.
   1. Wrist movement must be in an easy, relaxed manner.

C. **Review the Long Roll and each of the Stroke Rolls presented.** Emphasize the following important points.
   1. Any type of unnatural hand or wrist position should be avoided. This is an outcome of excessive tension of the muscles of the hand and arm. Excessive tension can often be traced to an attempt by the student to perform at an excessive speed.

D. **Review the Associated Strokes:** The Four Stroke Ruff; the Tap Ruff; the Single Paradiddle and it's inversions; and the Double Paradiddle and it's inversions. **Introduce the Flam Stroke,** an associated stroke. The Flam is a stroke in drumming employed to produce breadth and emphasis on an otherwise staccato instrument. The Flam consists of two strokes, a grace note and a principle note. The sound of the grace note and the sound of the principle
note merge as one wide sound. **They do not occur as two independent sounds.** The sound of the Flam may be described as klum, not ka-tum.

The grace note of the Flam is meant to occur slightly before the principle note and is meant to be softer than the principle note. Therefore, the initial position of the stick executing the grace note must be lower, within one and one half inches of the practice pad. The position of the hand that is to execute the principle note is higher, approximately nine inches above the practice pad than the hand executing the grace note. The higher hand is to be louder and later in reaching the drum than the hand executing the grace note, (the lower hand). The difficulty of execution comes from timing the high hand to strike just after the low hand for the klum sound. The Flam formed with the right hand held high and the left hand held low is called a **right hand Flam.** The Flam formed with the left hand held high and the right hand held low is called a **left hand Flam.**

1. Practice procedure:
   
   a. Practice very slowly: about one Flam every four seconds, M.M. \( \downarrow = 15 \)
   
   b. Execute a series of fifty right hand
Flams, followed by a series of fifty left hand Flams. The hands must return to the initial high hand-low hand position before each new stroke.

c. Keep the low hand within one inch of the drum head; keep the tip of the stick in the high hand at least nine inches above the drum head when commencing the stroke.

2. Emphasize the following important points.

a. Under no circumstances is the sound of two sticks striking the drum head simultaneously acceptable as a Flam sound.

b. At the beginning of the study, it is more satisfactory to have the distance between the strokes too distant rather than too close.

Figure 17. The Flam Stroke.

\[ \text{Diagram of Flam Stroke} \]
E. Reading Exercises.

1. **Review the assigned supplementary reading exercise.**

2. **Assign reading exercises nineteen and twenty.**
   
a. These exercises present the dotted note. The dot after a note is used to indicate augmentation of its value by one half. Emphasize the following important point.

   (1). Special care must be taken to insure the proper time division between the dotted note and the shorter note value that immediately follows it. The shorter note value must not be given a shorter time allotment than it is assigned mathematically.
STUDY UNIT XVIII

The Ten Stroke Roll

The Hand to Hand Flam

A. Review the Single Strokes. Emphasize the following important point.

1. The sticks should be held as loosely as possible yet retaining control of the stick.

B. Review the Up and Down Stroke.

C. Review the Long Roll and the Seven, Five, Nine, Eleven, Six and Eight Stroke Rolls. Introduce the Ten Stroke Roll. The Ten Stroke Roll is a Nine Stroke Roll with one additional accented stroke. The Ten Stroke Roll is a single hand stroke with the first accent occurring on the strong pulse and the second accented stroke occurring off the strong pulse.

1. Practice procedure:

   a. Practice in the three forms of the Seven Stroke Roll.

D. Review the Associated Strokes. Emphasize the following important points.

1. Paradiddle Inversions:

   a. The up and down motion of the accented strokes should not disrupt the regular
established rhythmic pattern of the stroke.

2. Flam Stroke:
   a. The low hand must stay as near the head as one inch at the commencement of the Flam Stroke.
   b. The low hand is meant to be softer than the high hand; do not attempt to make it louder than pianissimo. The sound of the high hand stroke seemingly amplifies the sound of the low hand stroke; hence, a minimum of sound produced by the low hand stroke will be sufficient.

3. Introduce the hand to hand Flam, another Associated Stroke. A hand to hand Flam is a right hand Flam followed by a left hand Flam. The high hand becomes the low hand and the low hand becomes the high hand at the completion of one Flam and the preparation for the next. This process recurs as each Flam stroke progresses from a right hand Flam to a left hand Flam and back again to the right hand Flam. Emphasize the following important point.
a. The low hand becomes the high hand for the following Flam and must move very quickly upward to the preparatory position for the next stroke.

b. Practice procedure:

(1). Practice the hand to hand Flams at a metronome marking of sixty per quarter note, M.M. \( \text{kommen} 60 \). Each Flam is executed as a half note at the existing tempo.

(2). Continue practicing the Flam in a single hand manner: the right hand Flam repeated fifty times, and a series of left hand Flams repeated fifty times.

Figure 18. The Ten Stroke Roll.
E. **Reading Exercises.**

1. Review reading exercise nineteen and twenty.

2. Assign the following supplementary material as needed.
   a. Harr, p. 43, no. 1-6 and no. 8.
   b. Gardner, Book I, pp. 11-12. These two pages develop not only the dotted note, but also the tied note which has special application on a staccato instrument such as the snare drum. The first note of two tied notes is sounded, but the second is counted only, it does not sound. A dotted quarter note, for example, in common time, sounds exactly the same as, but is written differently than, a quarter note tied to an eighth note, or a quarter note followed by an eighth rest. This is a principle peculiar to snare drumming and is illustrated on these two pages.
STUDY UNIT XIX

The Thirteen Stroke Roll

A. **Review the Up and Down Stroke.**

B. **Review the Single Strokes.**

C. **Review the Long Roll and Roll Strokes.** Introduce the **Thirteen Stroke Roll.** The Thirteen Stroke Roll is a **hand to hand stroke**, in the manner of the Five and Nine Stroke Rolls, one accent occurring on the strong pulse and one accent occurring off the strong pulse when the stroke is executed in the established procedure of allowing four strokes for each tap of the foot.

**Figure 19. The Thirteen Stroke Roll.**
The instructor must be keenly aware at this time of the importance of not increasing the velocity of the wrist stroke roll to a faster speed than the beginning student is capable of performing. It is practically impossible for any young, beginning student to execute the wrist stroke roll that has been described, one movement of the wrist to one tap of the stick, any faster than four strokes, RRLL, per quarter note at a metronome marking of 132. The average student between the ages of ten and fifteen will rarely be able to accomplish this task before several months have passed. This development cannot and must not be accelerated faster than the abilities and maturation of the individual will permit.

D. Review the Associated Strokes. Emphasize the following important points.

   a. The low hand must be low and the high hand high when commencing the Flam Stroke.
   b. The sound of the Flam must be klum, not pop as caused by both sticks striking the drum simultaneously, or ka-tum which indicates that the sticks are sounding too far apart.
E. **Reading Exercises.**

1. Review the assigned supplementary reading materials.

2. Assign pages twenty one and twenty two of the reading exercises. These two exercises continue the study of rhythmic patterns that sound alike but are written differently.

**STUDY UNIT XX**

The Triple Paradiddle

A. **Review the Up and Down Stroke.**

B. **Review the Single Strokes.**

C. **Review the Long Roll and the Roll Strokes.** Emphasize the following important point.

   1. Avoid rhythmic irregularity as the tempo increases.

D. **Review the Associated Strokes.** Introduce the **Triple Paradiddle**, another Associated Stroke. Employ the same practice procedure as used for the Single and Double Paradiddles. The inversions of the Triple Paradiddle may be assigned now or held to a later time, depending upon the abilities of the student.
Figure 20. The Triple Paradiddle and its inversions.

E. Reading Exercises.

1. Review reading exercises pages twenty one and twenty two. Emphasize the following important points.

   a. The dot after a note increases its value by one half.

   b. A tie which connects two successive note values has the function of uniting
them into a single sound equal to the combined durations.

2. Assign the following supplementary material.

   (1). Page thirty of the Haskell Harr Drum Method, is an exercise designed to develop the ability of the student to place an accent on any pulse within a measure of music. This exercise is divided into four measure phrases, with the accent placed in a different position in each phrase. The exercise is especially valuable because the accents occur on both the right and left hand.

   (2). Practice procedure:

   (a). Assign measures 1 through 32; the eighth note series.

   (b). Practice measures 1 through 32 beginning with the right hand, counting out loud and alternating hands. There will be a tendency on the part of the student
to sound all accents with the right hand disregarding the alternate sticking pattern. This tendency can be overcome by insisting that the right hand strike on count one of each measure.

(c). Repeat the first thirty-two measures using the left hand on count one throughout the exercise.

3. Assign the next sixteen measures as soon as possible, using the same technique as stated above. The last two measures, 47 and 48, when extracted from the exercise provide a study in a common Latin American rhumba beat. These two measures can be practiced with either the left or the right hand on count one.
STUDY UNIT XXI

The Fifteen Stroke Roll

The Flam and Stroke

A. **Review the Up and Down Stroke.**

B. **Review the Single Strokes.**

C. **Review the Long Roll and the Stroke Rolls.** Introduce the **Fifteen Stroke Roll.** The Fifteen Stroke Roll is the final roll stroke to be learned. The Fifteen Stroke Roll is a **single hand stroke** and employs the same three practice procedures as the Seven Stroke Roll.

**Figure 21. The Fifteen Stroke Roll.**

\[\text{Diagram of the Fifteen Stroke Roll.}\]
It would be possible to continue the study of the Stroke Rolls indefinitely, however, this seems unnecessary. Both types of Roll Strokes, hand to hand and single hand, have been explored in a number of different settings, providing the student with a variety of prerequisite experiences in the manipulation of rolls of various lengths. This has been the purpose of the study of the Stroke Rolls.

D. Review the Associated Strokes. Introduce the Flam and Stroke, another Associated Stroke. The most difficult movement involving the Flam is when the Flam is sounded in combination with a series of single or double strokes. The reason for this is the difficulty involved in getting one hand higher than the other to form the basic Flam movement. The Flam and Stroke, the Feint and Flam, and the Flam and Feint will be employed to assist the development of this technique, getting one hand higher than the other for the performance of the Flam, when the Flam is preceded or followed by a single stroke. Emphasize the following important points.

1. The sticking patterns for these three strokes are to be carefully observed.

2. The dynamic level indicated for each note is to be taken very literally, a real
pianissimo, in this instance almost no sound, and a solid forte, not fortissimo.

3. The rhythmic patterns must be exactly reproduced, particularly the dotted eighth and sixteenth note pattern of the Flam and Feint.

4. The accents will occur naturally in the Flam and Stroke if the Up and Down Stroke is used to execute the louder second eighth note.

5. The hand that is to progress upward to form the high hand of a Flam Stroke must move upward quickly as possible.

Figure 22. The Flam and Stroke.

E. Reading Exercises.

1. Review the first thirty two measures of page
thirty, Harr.

2. Assign the sixteenth note series if it has not already been done, and reassign the entire exercise.
   a. Practice procedure:
      (1). Practice the exercise beginning with the left, then the right hand.
      (2). Count out loud and tap the foot on counts one and two of each measure.
      (3). Repeat this exercise each week for at least four consecutive weeks.

STUDY UNIT XXII

The Feint and Flam

The Flam and Feint

A. Review the Up and Down Stroke.

B. Review the Single Strokes.

C. Review the Long Roll and Roll Strokes.

1. Practice procedure:
   a. Vary the dynamic level of the practice.
D. **Review the Associated Strokes.**

1. **Practice procedure:**
   a. Make each stroke sound and look alike:
      make each stroke strike the drum head
      in the same area; make each stroke
      travel to the same height above the
      drum head, during the course of the
      wrist motion, with no apparent accents.

2. **The Flam:**
   a. The consecutive practice of the single
      right or left hand Flam is a wrist
      stroke developmental exercise. The
      low hand must remain within an inch
      of the drum head and the high hand,
      as the speed increases, will move
      closer to the drum head.

---

**Figure 23. The Flam, single hand practice.**

\[
\begin{align*}
\frac{4}{4} & \quad \text{RL RL RL RL} \\
\frac{4}{4} & \quad \text{RL RL RL RL}
\end{align*}
\]
3. Present the Feint and Flam Stroke and the Flam and Feint Strokes as the ability of the student will permit. The Flam and Feint Stroke is a very difficult coordination problem and with the very young student is often best forgotten.

Figure 24. The Feint and Flam and the Flam and Feint.

E. Reading Exercises.

1. Review the Harr page thirty and reassign for
further study.

2. Assign reading exercises twenty three and twenty four. These exercises continue the study of rhythm patterns that are written differently but sound alike.
   a. Practice procedure:
      (1). Alternate hands at all times.
      (2). Count out loud

STUDY UNIT XXIII

The Flam Accent

A. Review the Up and Down Stroke.

B. Review the Single Strokes.
   1. Practice procedure:
      a. Practice the Single Strokes at both extremes of the dynamic spectrum, pianissimo and fortissimo.

C. Review the Long Roll and the Roll Strokes.
   1. Practice procedure:
      a. Practice the Long Roll and the Roll Strokes at both extremes of the dynamic spectrum, pianissimo and fortissimo.

D. Review the Associated Strokes. Present the Flam Accent No. 2, an Associated Stroke. The Flam Accent No. 2 is
a member of the Original Twenty Six Rudiments.
The stroke was an ostinato rhythmic pattern in $\frac{6}{8}$
military march music and is still the mainstay of
march music composers and military drummers. The
stroke is presented here for the purpose of developing
the coordination necessary for the formation of the
Flam Stroke when preceded or followed by a single
stroke, as was true of the Flam and Stroke, Feint and
Flam, and the Flam and Feint.

Figure 25. The Flam Accent Number Two.

E. Reading Exercises.

1. Review Harr page thirty and reassign for
   further study.

2. Review reading exercises twenty three and
twenty four.

3. Assign the following supplementary reading
material.

b. Podemski, p. 26, no. 5.

The Flam Accent Number Two was the first experience the student has had in this study with a meter other than $\frac{4}{4}$ and $\frac{2}{4}$ and $\frac{4}{4}$. The supplementary reading materials above will present the triple meter or compound triple meter in several different ways. Introduce $\frac{6}{8}$ meter to the student in two ways: first, in a slow six, with the student counting each of the six counts, 1, 2, 3, 4, 5, 6; second in a faster duple form as it would be in a $\frac{6}{8}$ march. This time it is suggested that the student be taught to count the meter 1 an a, 2 an a, with the emphasis upon the two pulses per measure.

**STUDY UNIT XXIV**

The Rebound Stroke

A. **Review the Up and Down Stroke.**

B. **Review the Single Strokes.**
C. Review the Long Roll and the Seven, Five, Nine, Eleven, Six, Eight, Ten, Thirteen, and Fifteen Stroke Rolls.

D. Introduce the Rebound Stroke. The Rebound, or bounce stroke as it is often called, is the final stroke presented in this study: there are really three Rudiments of drumming, the Single or Wrist Stroke, the Flam and the Rebound Stroke. The Rebound is a technique of drumming that permits the performer a larger number of sounds for the same amount of muscular movement. The ratio of strokes to sounds described thus far has been one to one, one movement of the wrist to one sound produced by the tap of the stick. The Rebound Stroke technique will enable the performer to produce as few as two or as many sounds as the inertia of the wrist stroke will permit. In most instances the largest number of sounds possible of being produced by one Rebound Stroke is twelve to fifteen clear and definite sounds.

The Rebound technique will find application in any instance where a double stroke is made, that is, two consecutive right or left hand movements as in the Long Roll, the Stroke Rolls, and the Paradiddles. Any additional application of the Rebound Stroke is beyond the scope of this study. The intent of this
unit is to provide the beginning student with an initial experience with the kinesthesis necessary to produce an effective Rebound Stroke.

In the Rebound Stroke the stick is thrown at the drum head and, instead of stopping it as has been done for the wrist stroke, it is allowed to rebound, or bounce, to its limit. The movement of the wrist when executing a Rebound Stroke is the same as the movement of the wrist when executing a Wrist Stroke, except the stick is held loosely enough to permit it to rebound when it strikes the drum head. In the beginning, the student will want to assist the stick make the additional sounds. The instructor must insist on one movement of the Wrist, with the stick rebounding several times.

The most important physical sensation in the execution of the Rebound Stroke is the amount of tension with which the fingers grip the stick. The tighter the stick is gripped, the fewer bounces possible and the faster the speed of the bounces. The looser the stick is gripped, the more bounces possible and the slower will be their rate of speed. The instructor must, initially, encourage the student to obtain many bounces from the stick, keeping them as slow as possible. This task will necessitate a
looser grip and a higher, more forceful throw of
the stick. The tip of the stick must be thrown
from as high an angle as possible if the stick is
to have the proper impetus to perform a large number
of rebounds at a slow rate of speed. Not to be
permitted, is a series of rebounds crushed on the
drum head so closely together that it is impossible
to identify distinct individual sounds. The control
of this stroke, the Rebound Stroke, rebounding at
a very slow rate, is one of the most difficult
coordination problems in drumming. It is also the
most important to the further advancement of the
technical facility of the performer.

A special point must be made at this juncture
that the established hand position must not vary
in any way because a new movement and muscle
sensation is being introduced. Beginning students will,
when encountering the Rebound Stroke for the first
time, frequently seek to find some new hand grip
that will enable them to perform the movement more
easily. This movement does not necessitate a new
hand grip; it does, however, present a new muscula:
sensation to the performer with which he must gain
experience.

1. First week.
a. Practice procedure:

(1). Practice fifty consecutive strokes with each hand.

(2). Produce as many rebounds as possible with each stroke.

(3). Make only one movement of the wrist for each stroke.

2. Second week.

a. Practice procedure:

(1). Limit the number of rebounds to four in each hand. The student can limit the number of rebounds by lifting the stick away from the drum head when the desired number of sounds have been produced.

(2). Practice each hand individually.

b. Emphasize the following important point.

(1). The fewer the number of rebounds, the more likely the student is to return to executing Wrist Strokes, rather than Rebound Strokes.

3. Third week.
a. Practice procedure:

(1). Practice the Rebound limiting the number of bounces in each hand to four, three and then two.

(2). Make the sound of each bounce as alike as possible.

(3). Execute four rebounds in one hand and follow it immediately with four rebounds in the other hand. Attempt to perform these four strokes in a continuous rhythm from hand to hand.

4. Fourth week.

a. Practice procedure:

(1). Continue the procedures outlined above.

(2). Make a Rebound Stroke, two bounces, with one hand. Follow this with two Wrist Strokes in the same hand, at the same tempo as the Rebound Stroke bounces.

b. Emphasize the following important points
(1). The sound of the Rebound Stroke bounces and the two Wrist Strokes should be nearly identical as possible.

(2). The Rebound Stroke must start from a greater height above the practice pad. The two Wrist Strokes are produced from a height of not more than two inches above the practice pad.

STUDY UNIT XXV

The Five Stroke Single Stroke Roll

The Flam Tap

A. **Review the Up and Down Stroke.**

B. **Review the Single Strokes:** the thirty second note; the sixteenth note; the eighth note; the quarter note; the half note; and the whole note. **Introduce the Five Stroke Single Stroke Roll.** The Single Stroke Rolls are devices used to increase the technical fluency of the Single Strokes. The Single Stroke Rolls are misnamed rolls because they do not **consummate** in a
sustained sound. They merely approach a sustained sound by the use of single, alternate strokes.

1. Practice procedure:
   a. Practice each Single Stroke Roll with the first sound occurring on count one and the last stroke occurring on the an of count one.
   b. Practice the Five Stroke Single Stroke Roll hand to hand.
   c. Introduce any length Single Stroke Roll. Use the existing principle of hand to hand or single hand execution depending upon the number of strokes in the roll.

Figure 26. The Five Stroke Single Stroke Roll.
C. Review the Long Roll and the Seven; Five; Nine; Eleven; Six; Eight; Ten; Thirteen; and Fifteen Stroke Roll.

D. Review the Associated Strokes: The Four Stroke Ruff; The Tap Ruff; The Single, Double, and Triple Paradiddles and their Inversions; The Flam; The Flam and Stroke; The Feint and Flam; The Flam and Feint; and The Flam Accent Number Two. Introduce the Flam Tap, the last of the Associated Strokes. The Flam Tap is presented after the Flam Accent Number two because the physical manipulation for both is identical. Only the rhythmic pattern is different, the Flam Accent is in $\frac{6}{8}$ meter and the Flam Tap is in $\frac{2}{4}$ meter. Otherwise the two strokes are exactly the same.

1. Practice procedure:
   a. Practice the Flam Accent Number Two for a period of time. Progress directly to the Flam Tap in the same tempo, a quarter note equalling the speed of the dotted quarter note, and with the same stick movement.

E. Reading Exercises.

1. Review the assigned supplementary material of Study Unit XXIII.
2. Assign the following supplementary material.
   a. Rubank, p. 14, letter E-T. This page provides a review of the dotted note and a review of triple meter.
   b. Rubank, p. 15, letter A-J. This page provides an introduction to the Flam.

Figure 27. The Flam Tap.
BIBLIOGRAPHY


Exercise One

1. \( \text{ } \)

2. \( \text{ } \)

3. \( \text{ } \)

4. \( \text{ } \)

5. \( \text{ } \)

6. \( \text{ } \)

7. \( \text{ } \)

8. \( \text{ } \)
Exercise Five
Exercise Nineteen
Exercise Twenty One
Exercise Twenty Four

1.

2.

3.

4.
Percussion Ensembles


A Percussion Quartet written for the following instrumentation: Player One, Suspended triangle and small snare drum; Player Two, wood block and large snare drum; Player Three, Castanets, tom tom or field drum; Player Four, suspended cymbal and bass drum. This composition is written in a clear concise manner. The meter alternates between $\frac{3}{4}$ and $\frac{4}{4}$. No techniques other than the ones of the Study are used.


A Percussion Quartet written for the following instrumentation: Player One, triangle and milk bottle; Player Two, wood block; Player Three, snare drum; Player Four, small tom tom. The meter of the composition is a rapid $\frac{3}{4}$, with several measures of $\frac{4}{4}$ interspersed. No strokes other than the single or wrist stroke technique are needed. Easy to perform and effectively notated. Any effective sound may be substituted for the milk bottle.


A Percussion Quartet written for the following
instruments: Player One, triangle; Player Two, suspended cymbal; Player Three, tambourine; Player Four, bass drum. An easy work in three part form that is very difficult to read because of the fact that all four parts are printed on each sheet. A great variety of sounds are produced on each of the instruments.


An easy duet in $\frac{3}{4}$ and $\frac{6}{8}$ meter. A most difficult rhythmic pattern is introduced when, the eighth note triplet is played by the bass drummer against a repeated dotted eighth and sixteenth note pattern in the snare drum. The section using the long rolls may be deleted without detracting from the composition.


A duet for two players each with a snare and a tenor drum. Each player will need a pair of very hard tympani sticks. It is possible that more mature players may be able to perform the other pieces in this collection of duets.


A sextet written for the following
instrumentation: Player One, snare drum; Player Two, tom tom; Player Three, maracas; Player Four, tambourine; Player Five, claves; and Player Six, triangle. The snare and tom tom parts demand a more mature performer with the ability to execute a closed roll. The remainder of the performers may be of moderate technical ability. Common time and Cut time are the meter signatures.