

A Comprehensive Examination of Orchestral Percussion Training

Level I: Percussion Skills and Concepts

Syllabus and required materials

(If this is to be copied note that the Hinger TIME and MOTION and Clasgens Stokes and Taps are front and back so Duplexing will be required)

A COMPREHENSIVE EXAMINATION OF ORCHESTRAL PERCUSSION TRAINING

Level I: Percussion Skills and Concepts

Syllabus

I. General Introduction

- presentation giving an overview of skills
- overall teaching philosophy
- "technical structure" introduced
- goal - "create a model to return to often" (H. Hendricks)
 - principles - that hold true
 - methodology - that builds
 - systems - that are fluid and expansive

follow-up ideas

- ✓ do Snare Drum Method Survey - note areas of weakness
- ✓ read "Systems of Natural Drumming" - composite stroke ideas
- ✓ technical self-examination - are your techniques fluid?

Preparation for II. Snare Drum, Triangle, Tambourine

snare drum - rudiments, rolls, ornaments - slow, exaggerated bounce (arm to fingertips)
triangle, tambourine - read materials - apply downstrokes and upstrokes

TEACHING: Over-all Goals

- To play non-pitched percussion instruments in a melodic manner.
- To have a fluid physical approach to percussion playing and understand how this technical command is key to sound production/tone.
- To have a "technical structure" that is pliable, adjusts, adapts and absorbs anything that comes along.
- To understand and control one's approach to an instrument, the time of interaction and the follow-through or movement away from the instrument.

Christopher Lamb

relaxation

technical structure

sound concept

inner rhythm

phrasings & articulation

strophic

C. Lamm

Style

Phrasing & articulation

Inner rhythm

Sound concept

Technical structure

realization

TECHNICAL STRUCTURES

Connections/Adaptations and Applications

- over-all view of technique
- basis for fluid approach to percussion
- basic tools for musical ideas

I. Drawn from earliest ideas - foundational

snare drum

marimba

timpani

II. Connections/Adaptations

xylophone

4-mallet technique

tambourine

cymbals

triangle

III. Applications

IV. Conclusion

Develop a technical structure that will allow for musical freedom.

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TECHNICAL STRUCTURES

Self-examination

I. Technique

Whatever your technique check it with 3 questions:

1. How thorough is your physical approach? (legs, stance, fingers, wrists, arms)
2. How often are your sense of time and your rhythmic clarity hampered by technical weaknesses?
3. Do you have a wide degree of "touch sensitivity" on all instruments?

II. Listening

How do you listen and what do you listen for?

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Mobile

A piece of abstract sculpture which aims to depict movement.....
Kinetic rather than static rhythms.....balanced and suspended in
midair and set in motion by air currents.....

Percussionist as Mobile

*capable of moving or being moved

*very fluid

*flexible and adaptable

*can change rapidly or easily in response to conditions or needs

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Practice Time

Exploration (imagination and
improvisation)

Hands (flexibility and touch)

Accuracy

Time

How to Start!

Practice and a view from the start

Understanding has to come from a natural gut level, an intellectual level and a physical level.

Expanding the idea of “observation, comprehension, application.....

5 progressive points:

1. Musical reaction...observations and “organic” general idea
(not always 100% retention)
2. Analytical step with 3 parts:
 - a. Intellectual....form analysis, harmonic, pitch and rhythm
 - b. mastering the instrument....skill development
 - c. memorization....in some cases
3. Incubation period live with it...both questions and answers
4. Comprehension and exploration period....most important and sometimes even more rewarding than the performance!
(improvise, experiment...but always arriving at a decision)
5. Execution....when it is presented consistently and the retention should be nearer to 100% as a result of the stages completed.

This 10,000 hours thing

Without deliberate,
high amplitude practice

Is a total waste of time!

Systems of Natural Drumming: Stone, Gladstone, Moeller

By Derrick T. Logozzo
Photos by Jeff and Yvonne Hartsough

Editor's Note: This paper was one of the Scholarly Paper Presentations at PASIC '92 in New Orleans.

WITHIN THE ARENA OF percussion, there is a methodology which presents a "natural" means of playing: George Lawrence Stone, Billy Gladstone, and Sanford Moeller were all teachers and performers in the early to mid-1900's who represent this natural drumming tradition. It is the author's intention to relate the methods of these gentlemen to modern percussion performance.

George Lawrence Stone (1886-1967), who resided primarily in Boston, Massachusetts, performed in the Boston Symphony Orchestra, John Phillip Sousa's Concert Band, and the Grand Opera of Boston (Hannum 19). He was also the

Principal of the Stone Drum and Xylophone School, Drum Editor for the *International Musician* from 1946 to 1963, President of the National Association of Rudimental Drummers for 15 years, and eventually the manager of his father's drum factory (19). As a student, Stone studied percussion with his father, George B. Stone, Frank Dodge, Oscar Schwar, and Harry A. Bower (19). An example of the techniques that Stone learned from these teachers can be found in *The Bower System for Percussion* by Harry Bower. This text distinguishes two basic strokes, one emphasizing arm motion and another emphasizing wrist motion (Bower 15,16). The Bower system also taught that for every stroke, the shoulders, elbows, wrists, and fingers should be free to move to different degrees depending upon the tempo and the dynamic level (14). Thus, as a young player, Stone was taught to use free, continuous movements in playing all the basic percussion instruments.

Stone was respected as a successful performer, as well as for his published works and his teaching. *Stick Control*, *Accents and Rebounds*, and *Mallet Control*, are some of his very popular

method books. Among his students were Sid Catlett, Vic Firth, Lionel Hampton, Gene Krupa, Joe Morello, and Ted Reed (Hannum 20).

There are three basic principles in Stone's system of natural drumming. Foremost is Stone's statement found in *Stick Control*, that "Control [of a drumstick] begins in muscularly relaxed action (4)." In other words, Stone's first lesson was simply to make a drum stroke by using comfortable, loose movements. He felt that arm and hand muscles would not be tense if a person attempted to use as little effort as possible in producing a full tone. Stone's second principle was that for every drop of the stick, there is an opposite rebound to be accepted: in other words, there's a reaction for every action. In his book, *Accents and Rebounds*, Stone uses the analogy of comparing a drumstick to a rubber ball (16). He suggests that in bouncing a ball, one doesn't stop it after each bounce. Instead, continuous movement of the arm and hand is used to keep the ball in motion. Likewise, one could use a similar motion in making successive strokes for playing situations. Stone emphasized this by telling students that if they stopped the stick after each stroke, tension would stiffen the muscles and prevent relaxed, controlled movement (Morello P.I.). The third principle in the Stone approach is that all of the upper body hinges, the shoulders, elbows, wrists, and fingers, should be free to move when needed for various dynamics and tempos (Morello P.I.). Stone believed that one should not keep the arms still and rely solely upon wrists or fingers in general playing. He taught a composite movement for a basic stroke: one in which all of the hinges move together.

The strokes in Stone's system consist of an arm stroke, a wrist stroke, and a finger stroke, each of which is made primarily by the arm, the wrist, or the fingers (Morello P.I.). In the arm or full stroke (see illustrations at right), a combination of forearm turning and wrist

motion is used. The right wrist stroke is made primarily with wrist motion as well as slight elbow movement. In the traditional grip left hand, Stone explained that the wrist turning and the hand moving vertically produced the wrist stroke. As for the finger stroke, the right hand uses the fingers moving to and from the palm with the wrist moving slightly. In the traditional grip left hand, the fingers can help the wrist move the stick also. To produce accents, Stone demonstrated what he called a straight-forearm throw (Morello P.I.). This is a stroke where the pivot point exists in the center of the forearm and the elbow moves in and out when making successive accents. This concept is an excellent example of using motion to avoid tension.

Two other areas of importance in Stone's system are grip type and instrument positioning. First, Stone had no bias against matched grip as some teachers did in the mid-1900's. In the Jan. 1948 issue of the *International Musician*, Stone stated, "We hold our left drumstick differently from our right because our forefathers did so....They did this because they were marching drummers and their drum, suspended by a shoulder strap, naturally hung at an angle as they marched (Stone 32)." Therefore, Stone taught that regardless of the grip being used, a player needs to position the instrument so that a flat impact of the stick on the drum head can be made. With the traditional grip, this idea would then make one consider tilting the drum at the same angle as that of the left stick whether or not one is on the field or in the orchestra hall. Confirming this, Stone said, "...in order to accommodate this parade handhold...he must tilt his orchestra drum to the same slant as that of his parade drum (32)."

"Billy" Gladstone (William D. Gladstone, 1892-1961) was born on Dec. 15, 1892 in Rumania as William David Goldstein, and immigrated to the

United States at age 11 (Reed 21). Having played baritone horn at age 7, Gladstone was also known as a fine pianist, and played all of the primary percussion instruments as well (Reed T.I.). His performing career began in the late 1920's, but blossomed in 1932 when he began performing at Radio City Music Hall under conductor, Erno Rapee (21). In the 1950's and early 60's, Gladstone played Broadway's *Plain and Fancy* and *My Fair Lady*. As a private teacher, some of his students were Shelly Manne, Joe Morello, and Ted Reed (Chapin T.I.). Interestingly, Gladstone was also a well-known inventor; with about 40 inventions to his credit (Reed 23). He created the electrically-lighted baton, the illuminated tongue depressor, a snare drum tension device allowing tuning of top and bottom heads to take place from the top, and the famous Gladstone circular practice pad. He also made drumsticks, mallets, and very exceptional sounding snare drums which were customized for many of the great artists of the day.

Gladstone, having spent much more of his time performing than teaching, had a system of natural playing that, in principle, seems very similar to the Stone system. A basic idea of his was to bring the hands back in a continuous movement as opposed to starting and stopping the sticks for every stroke (Morello P.I.). Another similarity is noted by Ted Reed when he states, "...[Gladstone] believed it impossible to drum with just arms and wrists. He felt the fingers had to be involved (Reed 89)." Thus, like Stone, Gladstone taught that all of the upper body hinges were to be freely active in making strokes. Nevertheless, Joe Morello says that Gladstone placed greater emphasis on the relaxed fulcrum point and stick grip as a third point to his system (Morello T.I.). He showed Morello that for general playing, the sticks should be loose enough so they could be heard resonating in order to get a full tone.

A facet of the Gladstone system that is distinct from Stone's basic ideas is stated by Ted Reed: "...the action of the

arm, wrist, hand, and fingers in Billy's drumming system closely related to the action of the piano key striking the rod, which strikes the hammer, which in turn strikes the string (Reed 89)." Essentially, this meant that Gladstone used a flowing motion from his shoulders to his fingers that could be likened to a wave moving throughout the arm. Gladstone's stroke system also consisted of arm, wrist, and finger strokes (Morello P.I.). However, his basic arm stroke used forearm turning and wrist motion with more of an open fulcrum that allowed one to "catch the bounce" (Soph P.I.). This meant that one would allow the stick to come back after a down stroke and catch it in the rebound. Joe Morello's first lesson with Gladstone consisted of learning how to make a stroke in the right hand with the stick doing half of the work (Mattingly 46). Another distinction is in the finger stroke where Gladstone thought of finger motion on the sticks to be like a piano hammer striking a string (Reed 89). The fingers tap the sticks and the sticks

The Stone Full-stroke



Systems of Natural Drumming: Stone, Gladstone, Moeller

strike the head. Finally, Gladstone said that accents should be considered as very relaxed strokes at a louder dynamic level (Morello T.I.). He challenged his students to play them with as gentle and loose a motion as possible.

The third individual, Sanford A. Moeller (1879-1961), was born in Albany, New York (Chapin P.I.). As a child, Moeller played piano, not picking up the drumsticks until he was a young man. He studied drumming with several people, one of whom was August Hemicke, a drummer in John Phillip Sousa's Band. Moeller played all of the primary percussion instruments as well. Shortly after his service in the Spanish-American War, he moved to New York City and played vaudeville shows with the late George M. Cohan. Moeller went on the road with Cohan in 1925, and while traveling he met with jazz and rudimental drummers (Moeller 89). As a result of observing these players, he analyzed the similarities of their techniques and several years later, after much thought and experimentation, Moeller began to codify these natural components of drumming. His students began calling his notes and exercises

the "Moeller Method" or the "Moeller Technique" (Chapin P.I.). Some of the basic fundamentals of Moeller's teaching are found in his text, *The Moeller Book*. As a teacher, Moeller had his own shops in Queens and in Mt. Vernon, New York where he taught privately and made colonial style drums and sticks (Chapin T.I.). Among his students were Jim Chapin, Thomas Andrews, Frank Ippolito, Gene Krupa, and Allen Paley (Chapin P.I.). From 1933 to 1955, he taught and composed music for bugle, fife, and drum units in New Rochelle and in Mt. Vernon (Andrews T.I.).

The basic foundation of the Moeller system is to play with natural relaxed strokes in wave-like motions (Chapin P.I.). Moeller's basic full stroke, the premise of this system, can be likened to cracking a whip or throwing a baseball. This, in a concise form, is what Moeller observed in the best players of the day. The faster or louder they played, the more wave motions they used. Moeller then decided to break the motions into parts and teach them very slowly. This allowed his students to develop a very fluid, natural technique more quickly. The second cornerstone for Moeller was

that a player should be free and relaxed from the head, neck, and shoulders, to the arms, wrists, hands, and fingers. This allowed a player's motions to be uninhibited. Third, Moeller taught that the sticks should move within the hands so that the body wasn't very involved. This is similar to Gladstone's idea of discovering what the sticks can do by themselves. The fourth cornerstone was the idea that a composite use of all "levers" is required for good technique. In other words, Moeller showed that a percussionist should develop the use of arms, wrists, and fingers just as any good pianist or conductor would. For example, a player would not use only the fingers or the wrists without assistance from the arms in general playing (Chapin P.I.).

There are three types of strokes that Moeller taught his students: the full or down stroke, the up stroke, and the tap, or single stroke (Chapin P.I., Andrews T.I.). Jim Chapin states that the full or down stroke is one that is made by raising the stick as if preparing to crack a whip and then striking downward with the same analogy in mind (see illustrations below). The player should let the

The Moeller Full-stroke



stick rebound off the surface and bring the hand back with it. Thus, the complete Moeller down stroke looks like a wave. The up stroke is simply a stroke that is made while the wrist/arm unit moves upward (see illustrations on following pages). Moeller usually taught this after one mastered the down stroke so that the two could be combined to show the student how one motion can produce two beats. The Moeller tap, or single stroke is one that is made primarily from the wrists and the fingers and comes straight off the surface. Taps in general are thought of as strokes occurring between down and up strokes. For instance, Moeller taught a one-handed triplet by using all three stroke-types in the sequence: down, tap, up. He also taught one-handed sixteenth note patterns with the stroke sequence of down, tap, tap, up. As a result, Moeller's students learned to play several beats with one motion by thinking of smaller strokes as rebounds coming from bigger wave strokes, especially at faster tempos (Chapin P.I.).

Moeller's accent method is based upon the idea that accented strokes are to be fluid and in proportion to unac-

cented strokes (Soph P.I.). In other words, one ought to be relaxed when accenting, using strokes only slightly larger than unaccented strokes. Moeller taught two types of accent strokes, the first of which was the basic down or full stroke previously explained. The second stroke, called a pull-out, is simply an accented tap stroke that comes up and off the surface immediately after contact (see illustrations on following pages). Pull-out accents are useful in that they allow the energy of the motions to come off the surface making them easier to play than normal downward accents that go into the surface. A common application of this is in developing the secondary weak beat in the two-beat roll, an idea that both Moeller and Stone emphasized in their teaching (Moeller 8-9, Stone A&R 16).

Moeller was very specific in teaching his students about the grip of the sticks claiming that it must "...allow] a comfortable hang to the arm, preventing stiffness, cramp, and fatigue (Moeller 4)." Jim Chapin states that one should use a flesh hold in both hands, or a stick grip in which the sticks are held primarily by the flesh so that one doesn't

squeeze so hard that the bones take the pressure (Chapin P.I.). In the Moeller system, there are two basic types of fulcrums, or pivot points for the stick that exist in the right hand, or both hands for matched grip (Chapin P.I.) (see illustrations on following pages). For softer dynamics, one could focus the fulcrum between the thumb and the index and middle fingers. For medium loud dynamics, the fulcrum can be between the thumb and the fourth and fifth fingers. As for the left hand in traditional grip, the fulcrum can be in the pocket of flesh between the index finger and the thumb. Chapin asserts that one needs to loosen this hold at different times for varied dynamics and tempos. Using these different fulcrums is helpful because they allow a player to control the amount of stick movement within one's hands according to the demands of the music. Generally, the farther back the fulcrum is in the hand, the more legato a sound will be. The closer the fulcrum is to the front of the hand, the more staccato a sound will be.

In reviewing these three systems, there are five overall similarities. First, Stone, Gladstone, and Moeller taught relaxed fluid strokes and motions as a fundamental technique. Second, they taught a full use of rebounds, producing multiple strokes from one body motion. Third, they taught the use of a natural grip and fulcrum that allowed for free motion of the sticks, essentially, a loose grip that used the natural curve of the fingers. Fourth, they demonstrated the need to use the complete musculature from the shoulders to the fingertips so that the arms, wrists, and fingers worked in conjunction with each other. For example, playing from slow to fast meant that one would depend primarily upon the arms at first, and then use more finger motion as the tempo increased. Finally, they all taught natural body and instrument positioning so unnecessary strain was avoided. For Stone, Gladstone, and Moeller, this is most evident in tilting the snare drum in the same direction as is the left stick in traditional grip.



Systems of Natural Drumming: Stone, Gladstone, Moeller

The development of a natural drumming technique through an approach that integrates these three systems is the next logical progression to be discussed. A student could begin with the Stone system by learning Stone's full stroke. Combined forearm turning and wrist motion, continuous stick movement, and an open fulcrum are three points to remember when learning this stroke. Secondly, Stone's wrist stroke would follow as a student's motions get faster. Keeping all body joints free to move is especially important at this step in order to avoid tension. Next, the basic idea of producing accents according to both Stone's and Gladstone's approach could be presented so that the student learns to use the same kind of relaxed motion when making louder strokes. Stone's straight forearm throw could also be demonstrated for making successive accents with one hand. As basic arm and wrist development continues, a student can also learn Gladstone's idea of a finger stroke where the fingers tap the stick and the stick taps the surface as in the movement of a piano hammer striking a piano string. To further this fundamental technique, one could now

turn to the Moeller system. First, a student needs to learn Moeller's down stroke by imagining to crack a whip, allowing the stick to rebound after each stroke. Then, when correct motion and form is achieved, Moeller's up strokes could be learned and combined with the down strokes. Secondly, practicing exercises that use tap strokes along with down and up strokes to develop a basic use of wave motions would be necessary. Third, learning Moeller's pull-out accents would be appropriate in order to improve the concept of getting away from the drum and using even less effort to play. Finally, moving the fulcrum to different parts of the hand would be an advanced concept to learn, allowing one to alter the freedom of the stick and the articulation of the sound. Practicing strokes with front-hand, mid-hand, and back-hand fulcrums would develop this skill.

After a student develops the concepts of Stone, Gladstone, and Moeller through this approach on the snare drum, he/she actually has a technique which can apply to the other primary percussion instruments. The ideals of sound, motion, grip-type, and instrument positioning in these three systems of natural drumming all

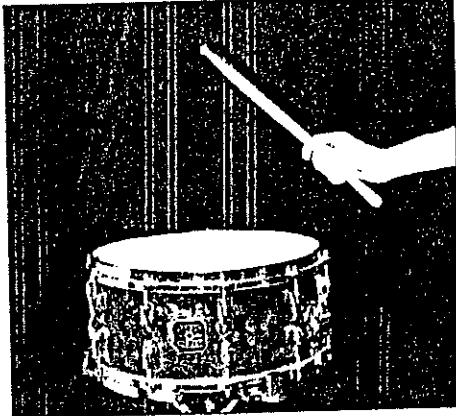
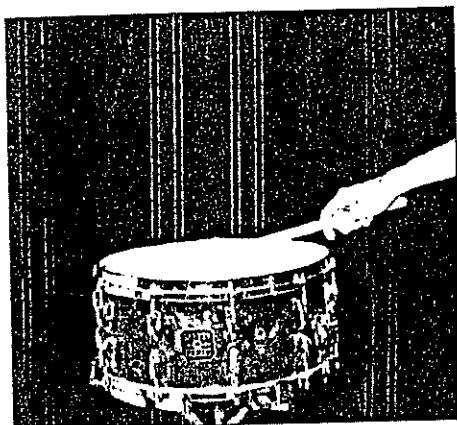
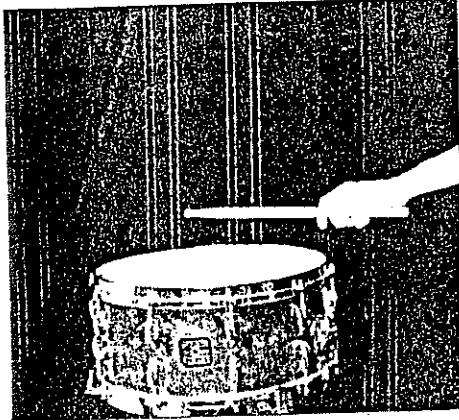
directly correlate with performing on instruments such as vibraphone, triangle, and tambourine. In his video, *The Drum Set: A Musical Approach*, Ed Soph states, "You sound how you move." This makes perfect sense when applied to other instruments as well as snare drum and drum set. For example, on the vibraphone, a basic parallel is Stone's full stroke where forearm turning and wrist motion combine to achieve a full tone. Another parallel is with the use of four mallets, where the idea of fluid motions in the wrists and arms can help produce full vertical strokes. A second example is the triangle, where one can apply the principle of continuous motion in successive strokes to help produce a legato sound. Another idea is to use arm motion based upon Moeller's system especially in a Latin context. This also works for certain rhythms on the tambourine. In general, using these motions and good musical sense can allow one to make great sounds without unnecessary tension or effort.

In other areas of music, there also exist relationships with the systems of Stone, Gladstone, and Moeller. One of the most significant connections is in the

The Moeller Up-Stroke

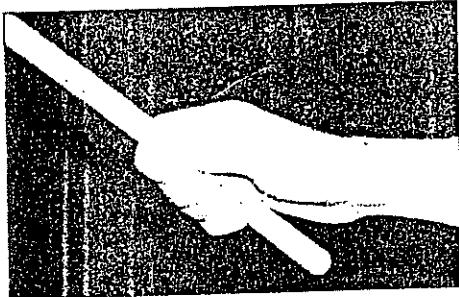


The Moeller Pull-Out

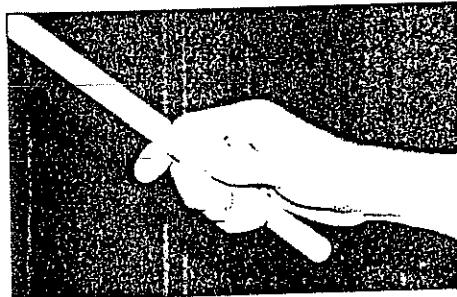


field of conducting. Elizabeth Green in her book, *The Modern Conductor*, de-

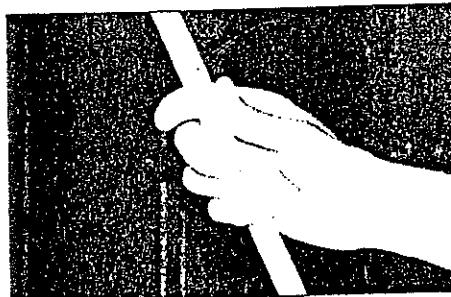
Front-Hand Fulcrum



Mid-Hand Fulcrum



Back-Hand Fulcrum



scribes how one is to conduct legato and staccato sounds. A legato gesture, is to be a "...smooth, flowing connection from [beat-point to beat-point] (Green 47)." The connection here is the use of motions in the arms and hands similar to the wave motions of the Moeller system of drumming. As for the staccato gesture, Green states that one is to produce it by "...flicking imaginary drops of water off the end of the baton (Green 50)." This is the same type of analogy that Jim Chapin uses in teaching quick tap strokes found in the Moeller system. There is a flick in the fingertips and the wrists to produce a staccato sound. Once again, the motion of the baton in conducting a sound is comparable to that of a drumstick in producing a sound. This relationship simply demonstrates a musical agreement between conducting and natural drumming about the kinds of motions that can emulate different sounds.

In conclusion, there is a need for two levels of research dealing with these systems of natural drumming. Foremost is the subject of teaching. There are many teachers and students who are unaware of these and similar approaches, who could benefit from them. As a result, unmusical sounds are produced, injuries such as carpal tunnel syndrome or tendonitis are sustained, and students fail to develop their musical and technical ability. If there was an effort to develop these systems into an accessible integrated approach, then these typical problems could become

atypical. Furthermore, if a teacher presents the similarities of technique on different percussion instruments as was previously explained, then it is logical that a student would be able to perform in different mediums with less difficulty. In other words, the question is, how can these systems directly apply to contemporary orchestral percussion, drum set and vibes, and marching percussion? The second level of research goes back to the medically-related problems of "altered technique." It is suggested that a definitive study be done to determine the physical problems related to several different percussion techniques. Specifically, we could determine the types of strokes on various instruments that may cause damage to the muscles used in playing. Finally, through these two efforts, more teachers and players can make informed decisions about producing great sounds with natural motions.

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Whip Stroke

By Paul Bissell

THE WHIP STROKE IS A HIGHLY relaxed and efficient motion which is as applicable in a marching forum as an orchestral environment. The overall concept of the stroke is unifying, involving the muscles of the wrist, finger, and arm, using each group in varying degrees dependent on the musical situation. This style of stroke also helps to relax these muscles, and rid them of tension. The absence of tension will greatly increase speed and fluidity in the musician's technique as well as improving the overall quality of sound being produced.

We'll start by describing the right hand's motion and flow when producing a forte stroke. The stroke has seven basic points or motions to be achieved. Starting with the right hand stick about 1 to 2 inches above the head: (Photo #1)

Upward 1) Pull straight up from the wrist (photo #2). 2) Stick tip will drop toward the head. 3) Elbow moves up slightly and out to the side.

Downward 4) Elbow drops down and in toward the body (photo #3). 5) The fingers allow the stick to achieve a vertical position (photo #4). 6) Wrist transfers the energy from the elbow to the accelerating stick which then hits the head (photo #5). 7) Gently squeeze the stick to keep it close to the head (use

only when the next RH note is a tap).

The first motion mentioned is the most important, the vertical pull from the wrist. In my studio, I use the analogy of someone pulling your wrist up with a strand of string, creating a loose, limp, "puppet" wrist. The Whip Stroke is a **wrist-oriented** motion which uses the other muscles as helpers. Do not pull the stroke up from the tip of the stick, nor pull from the elbow. If this pull motion is executed correctly, the stick drop happens automatically (point #2). The tip of the stick will drop toward the head when the "puppet" wrist starts to take shape. No extra movement on your part is necessary.

For the most part, the elbow's motion as well is covered by effectively executing the pull from the wrist (point #3). Many players (myself included) are first taught the basics by a young friend and improperly advised to avoid any motion in the arms whatsoever. All the muscles from the fingertips to the back of the shoulders are related and connected in some way. For the fingers to be relaxed, the arms must be loose and tension-free as well. There is a correlation in athletics between upper body strength and running speed (ever seen a sprinter with flabby arms?) Those muscles are even more distant. Just remember, this is a

wrist-oriented stroke, thus the wrist generates the initial motion. Do not pull from the elbow. The elbow allows the wrist to gain height easily. The smaller (softer) the stroke, the less arm will be used. The bigger (louder) the stroke, the more arm will be used. Point #4 is the beginning of the downward part of the stroke.

Once the wrist has achieved its appropriate height, the elbow begins its drop down and inward. At the moment when the elbow changes direction, the wrist and the stick are still moving back. This is where the true "whip" occurs. This inversion of motion is just like drawing back a real whip and throwing it forward. Despite the arm's thrust, the majority of the whip itself is still moving backwards. Point #5 and #6 is where the energy of the whip has reached the relaxed wrist. The stick and fingers are continuing to move backward, but the base of the wrist is now falling toward the head. The fingers should be loose enough so that the stick itself goes to the vertical position or even extended further back. If the muscles in arm, wrist, and finger are kept loose and relaxed, points #4 to #6 are fluid and effortless.

Once the stick has hit the head, point #7 refers to a slight squeeze to stop the stick from bouncing up too far. I called

Photo #1

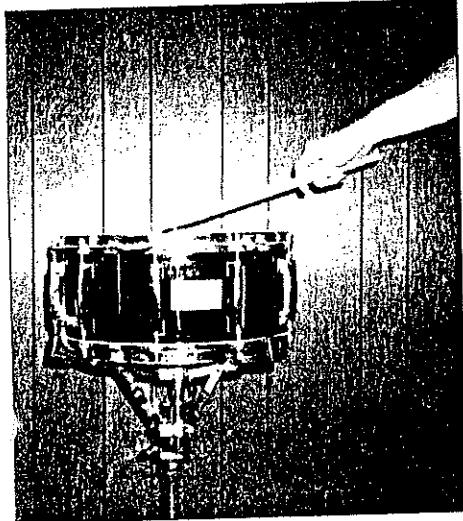


Photo #2

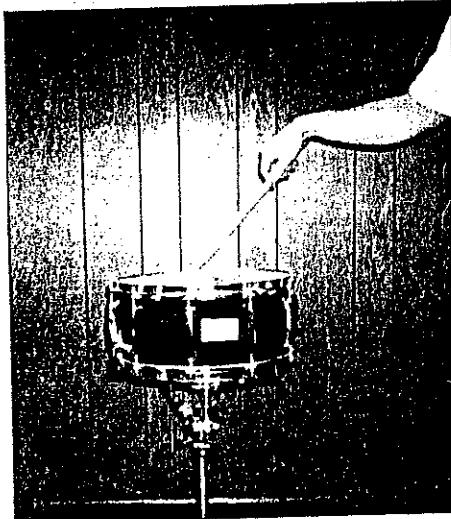
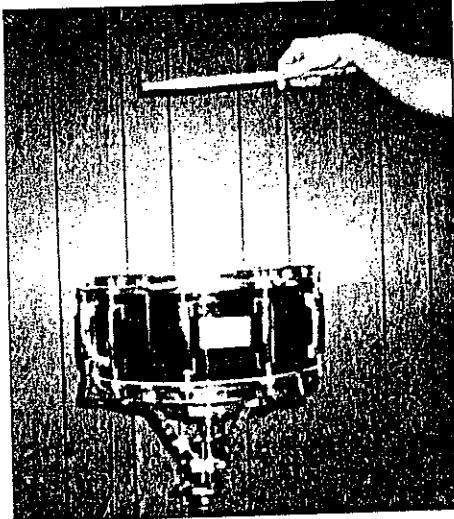


Photo #3



FUNDAMENTAL Method for Timpani

BY MITCHELL PETERS

Ideal for percussionists with a basic understanding of notation, pitch and rhythm. It is also an excellent reference book for band and orchestra directors.



this "parking" the stick. If the next stroke that follows on this hand is another accented or forte stroke, no squeeze is necessary at all. In truth, points #1 to 3 are made ever easier by the fact that the stick will bounce back to the height the downward stroke was started from with little if any help from the hand. All your muscles do is relax; the stick is already in motion. The squeeze is mainly used to keep the stick down preparing it to perform taps or other unaccented small strokes. There is no tension here either. Just a slight bit of finger pressure. So many rudiments, "licks", and orchestral excerpts are made difficult by not "parking" the stick after an accent. There will be a recoil of the stick up into the grip, this is natural with such a powerful stroke and relaxed muscles. Please don't try to stop the stick from coming up at all from the head and be sure not to squeeze before the stick has hit the head. A rebound (bounce) may occur, and the sound of the drum will be harsh (not to mention that your wrist will hurt from absorbing the shock of the impact, especially if using a Kelvar head...ouch!!)

If you have never used this technique or any form of it before, and you are trying out these large motions, you are probably thinking that this stroke is ei-

ther too big to be used for speed or makes you look like those horn-rimmed, "dippy doo"-haired guys in the front pages of Haskell Harr's drum method. Have faith my friends. What is described above is an exaggerated Whip Stroke. First we must teach the muscles what they are to do globally. Then we can reduce the amount of motion needed for any particular musical situation. We must unlearn certain bad habits (such as the lack of any arm movement as mentioned above). Once this exaggerated motion feels comfortable we are on the right track.

This stroke also gives the chance to play a second note without exerting any more energy than the points described before. Chances are when you tried the "puppet" pull of the wrist, your stick tip touched the head. In fact, you probably had to stop it from doing so. This is the stroke's own preparation. The Whip Stroke is an accented stroke (forte) which is proceeded by its own tap (piano). So now we have two notes with one smooth motion. Be sure not to execute a tiny stroke unto itself. The tap occurs when the wrist pulls up and the stick drops down. It requires no major help from you. If the tone of your tap is bad (it buzzes, etc.) you may help it with a slight (very slight) push from the first finger. After a

Photo #4

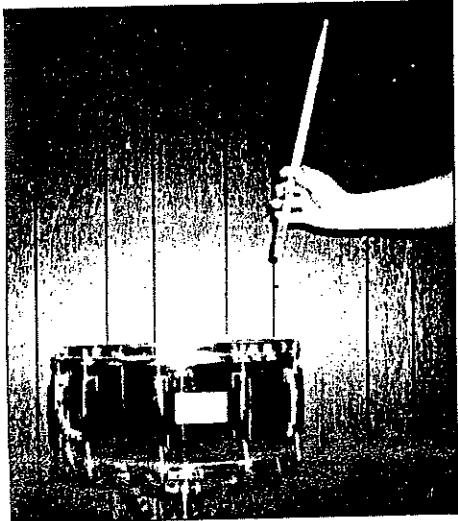
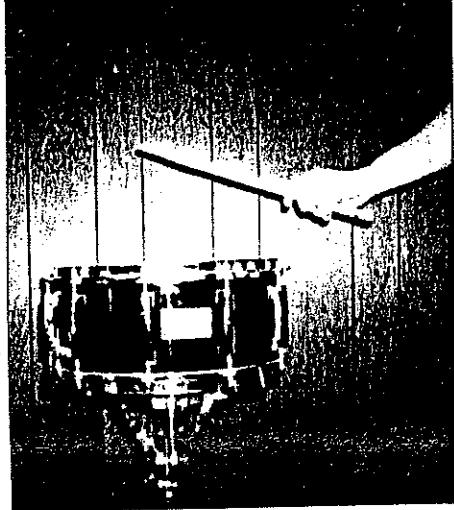


Photo #5



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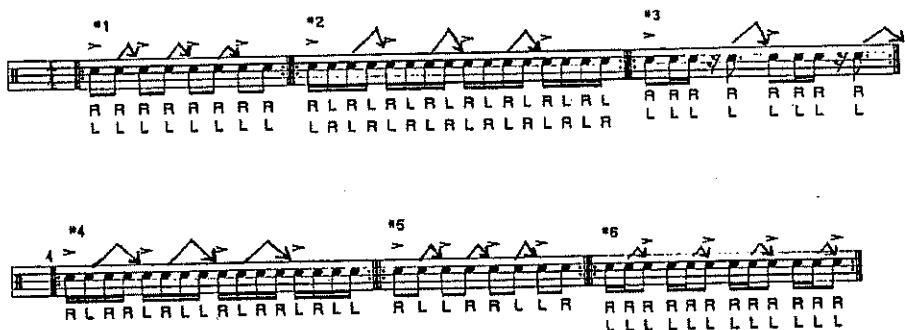
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Exercises #1-6

Key: 
pull stroke



while you will be able to incorporate this motion as well into the Whip.

Practice **Exercise #1** at a very slow tempo (Quarter note = 60 or less). Be sure to use a metronome! Pay particular attention to the rhythmic accuracy of the tap. The pull from the wrist and subsequent tap must happen exactly on the "and" of the beat. The tendency is for it to be played too soon. Move on to **Exercise #2** and notice that the right hand does the same thing. The left hand stays low and out of the way simply dropping in to perform taps. Remember not to stroke the "and" of the beat. This is covered by the pull. In fact, with practice, the right hand pull tap can be made softer than your left hand repeated taps. **Exercise #3** is what the right hand plays during a "root position" paradiddle. Notice the sequence of events: Stroke, tap, tap, pull. Again be sure not to stroke the pull tap and "park" the stick after the accented note.

If you use matched grip, apply the same techniques presented for the right hand to the left hand. If you are right handed, please be sure to give your left hand proper time to develop the appropriate relaxed motions.

For traditional grip, gently pull your elbow out to your side. This will cause the stick to drop toward the head (that's where the pull-tap will come from). When the appropriate height has been

reached, drop the elbow down inward and allow the stick to continue going backwards. The first should be loose enough to allow this motion smoothly to occur. As with the right hand, the stick is the final part to change directions. Once the stick has hit the drum, the 2nd and 4th fingers keep it "parked" close to the head. Remember not to fight the natural recoil of the stick.

Exercise #4 shows the up (pull) stroke and how it is applied to the paradiddle as a whole. **Exercise #5** is the "missing" exercise in Stick Control (I call it 3A or 4A in Stone's method). Be sure to achieve quality accents. Follow the pattern: Stroke, pull-Stroke, pull-Stroke, etc. Start slow and don't stroke the first note of the diddle. That's the "bonus" note the whip gives you.

Adding flams to this exercise creates Inverted Flam Taps. **Exercise #6** shows what the rudiment sets up for each hand. Relax through the sequence: tap-pull-Stroke, tap-pull-Stroke. As the tempo increases, both taps will be created by the pull of the wrist. Go through all the inversions of the paradiddle especially the 3rd inversion: R L R L L R L R. Don't accent the first note of the diddle; relax and let the pull tap lead you into the stroke.

In addition to G.L. Stone's Stick Control, I highly recommend getting your hands on John Wooton's *The Drummer's*

Rudimental Reference Book. Inside are great chop busting exercises with an emphasis on clean, relaxed, tension free playing. If you're a "legit" player like I am, this book is a godsend! If the Crop/rudimental style is your thing, grab your Doctor Beat and dive in. I hope you will find this article helpful for you and/or your students.

The last great thing about the whip is that it is highly infectious. Even a little bit of relaxed practice on these techniques will show up in your playing in the form of greater speed, more endurance, and a richer quality of sound (check out the Weckl videos then watch them in slow-motion...Whip, Whip, Whip).

A special thanks to Prof Bob McCormick for showing me this light, and giving me the ability to spread the "good stuff."

PN



Paul Bissell is currently the percussion instructor at Louisiana Tech University. He has played with the Austin Symphony, Florida Orchestra, ISIS New Music

Ensemble as well as being Percussion Coordinator for the Leander and San Marcos ISD in Texas.

Looking for the latest word on percussion-related products? Find it
In the November issue of *Percussion News*!

" Systems of Natural Drumming: Stone, Gladstone, Moeller"

Derrick Logozzo (*Percussive Notes*, 10/93)

HIGHLIGHTS

Stone -

- 1) control begins in muscle relaxation (produces full tone)
- 2) rebound - action and reaction (stopping the stroke causes tension)
- 3) composite stroke - use of upper body, shoulders, and elbows and wrists as hinges to free up the fingers for dynamics and tempos (all are part of the "basic stroke")

Gladstone -

used a flowing motion from his shoulders to his fingers that could be likened to a wave moving throughout the arm

Moeller

- 1) relaxed wave-like motions
- 2) relaxed from head, neck, shoulders to arms, wrist, hands, and fingers
- 3) composite use of all "levers"

Christopher Lamb

Buster Bailey: Wrist Twisters

"What's it all about, anyway?"

- about giving shape and expression to a musical line
- about being sensitive to the rebound of the stick
- about using as little muscle tension as possible

muscular tension = technical difficulties = expression roadblocks =
more tension = technical difficulties beyond our control = musical
grid lock

Unhindered, relaxed snare drum technique is going to give you a greater freedom of musical expression and self-confidence in your playing.

ARE DRUM METHOD SURVEY

Christopher Lamb

Delecluse:	<u>Method For Snare Drum</u>	Morello:	<u>Master Studies</u>	Reed:	<u>Syncopations</u>	Sholle:	<u>The Roll</u>
Stone:	<u>Accents and Rebounds; Stick Control</u>	Wilcoxon:	<u>Wrist and Finger Control</u>				

FIRST READ -

Stone (SC) - Preface, Stick Control, How to Practice
 Stone (A/R) - Preface, Rebound Control, 2-beat Roll vs. the Buzz
 Percussive Notes Articles - Systems of Natural Drumming: Stone, Gladstone, Moeller; Whip Stroke

ADDITIONAL READING -

Moeller: Method For Snare Drum - read to be familiar with system
 Hinger: Time and Motion - read to expand awareness

DAILY WARM-UP -

Wilcoxon: Wrist and Finger (and arm) Control

- I. Stone (SC) - pp. 5-9 (wrist rebound, finger rebound, wrist and arm)
 Morello - pp. 7-19
 Stone (A/R) - pp. 4-15
 Reed - pp. 4-9 (= 120, read vertically and horizontally)
 Delecluse - pp. 3-13 (figures)
- II. Stone (SC) - pp. 10, 11, 14, 15 (pattern control, phrasing)
 Stone (A/R) - pp. 16-20 (rebound control)
 Reed - pp. 10-28 (rebound doubles: pp. 10, 11 , pp. 12, 13 , pp. 14-19 , pp. 20-28)
 Delecluse - pp. 14-23 (rebound control)
- III. Stone (SC) - pp. 16-23, 34-37 (ornaments, flams)
 Stone (A/R) - pp. 21-23 (ornament control - 4 strokes)
 Delecluse - pp. 24-30 (flams), pp. 31, 32 (drags), pp. 33, 34 (4 strokes)
- IV. Stone (SC) - pp. 24-28, 30-33 (short roll studies)
 Morello - pp. 34-39 (5-, 7-, 9-stroke rolls)
 Sholle - Section II
 Stone (A/R) - pp. 24-31 (open/closed), pp. 34-39 (5-, 7-stroke rolls)
- V. Stone (SC) - pp. 38-end (rolls, rebounds - with metronome)
 Morello - pp. 20-29 (buzz work)
 Sholle - Section I
 Stone (A/R) - pp. 40-47 (mixed rolls)
- VI. Delecluse - pp. 34-45 (selected studies before going to other Delecluse books)
 Sholle - Section III (relaxation, use of arm weight, elongating roll)

Snare Drum Method Survey

Christopher Lamb

Clasgens: Strokes and Taps

Delecluse: Method for Snare Drum

Morello: Master Studies Volume 1

Reed: Syncopation

Sholle: The Roll

Stone: Accents and Rebounds; Stick Control

Wilcoxon: Wrist and Finger (and arm) Control; Rudimental Swing Solos

First Read:

Stone (SC) Preface, Stick Control, How to Practice

Stone (A/R) Preface, Rebound Control, 2-beat Roll vs. the Buzz

Percussive Notes Articles Systems of Natural Drumming: Stone,

Gladstone, Moeller (introduction to the “COMPOSITE STROKE”); Whip Stroke

Additional Reading:

Moeller: Method for Snare Drum (read to be familiar with system)

Hinger: Time and Motion read to expand awareness

Daily Warm-Up

Wilcoxon: Wrist and Finger (and arm) Control

Survey:

- I.
 1. Reed Syncopations: pages 4-9 (1 beat per measure; feeling the big beat)
 2. Reed Syncopations: pages 10-13 (look at the rebound of the stroke and the second note of the double)
 3. Stone Stick Control: pages 5-9 (flow and speed control)
 4. Stick Control: pages 10,11,14,15 (patterns and flow...no hitches in transitions)
 5. Morello Master Studies: pages 7-19 (look at the sound of accents and smoothness of figures...KEEP IN MIND...accents will be the most basic start to “melodic” understanding and will carry over into rudimental playing next)
 6. Stone Accents and Rebounds: pages 4-15 (pay attention to creating a type of accent different from the accents in Morello studies) pages 16-20 (start at reviewing the “2nd note of the double” and maximize the use and control of the rebound in the stroke.
 7. Delecluse Method: pages 3-13 figures and refinement of stroke and sound...do these on the drum...NOT on the pad...hopefully work on the natural stroke will be in place so as to add the dimension of sound and greater “touch sensitivity”.
READ the text about the “details”, “rebound control” and over all “elasticity” on pages 14; 16-18.

Next Session: The Three Parts of the Stroke; our embouchure and expressiveness; Clasgens Strokes and Taps; Wilcoxon Rudimental Swing Solos and his introduction to the rudiments.

II.

Clasgens: Strokes and Taps: Stick Technique

Wilcoxon Swing Solos introduction to the Rudiments

Ornaments: The Details....Passing Through the Details and the 2nd note of the double

1. Reed Syncopation: pages 14-15; 20-27
2. Stone Stick Control: page 16-23; 34-37 (flams)
3. Sholle The Roll: 1 hand and 2 hand stick repetition sections (Section number differs in various editions)
4. Stone Accents and Rebounds: pages 21-23
5. Delecluse Method: pages 24-25 (flams) solos 12, 13, 14, 15; pages 31-35 (drag and 4 stroke) *focus on pages 34/35; solos 16, 17, 19, 22.

III.

The Roll: grip; fulcrum; arm weight distribution (AWD); 2nd and 3rd note of the double (completing the full extent of the COMPOSITE STROKE)

1. Reed Syncopation: pages 29-31
2. Stone Stick Control: pages 30-33
3. Morello Master: pages 20-29
4. Stone Accents and Rebounds: pages 24-31; 40-47
5. Sholle The Roll: Roll groupings section (differs in various editions)
6. Delecluse Method: pages 19-23

STROKES AND TAPS



A STUDY OF STICK TECHNIC
TO SUPPLEMENT ANY
DRUM METHOD

By GEORGE E. CLASGENS

CONTENTS

Explanation of High and Low Position	2	The Flam Paradiddle	11
The Full Stroke	3	The Flam Accent	12
The Down Stroke	4	The Flam Tap	13
The Up Stroke	5	Lesson Twenty-Five	14
The Tap	6	The Single Drag	15
The Flam	7	The Double Drag	16
Explanation of small symbols to imitate drum sticks	8	The Double Paradiddle	17
The Ruff	9	Advice	18
The Paradiddle	10	Drum Solo " <i>Dancing Drum Stix</i> "	19

Price 75 cents

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FOREWORD

This is not a method of how to learn to play a drum, but a study of how to use the drum sticks. There are many drum methods on the market, and most of them are good. However, there are so many things in drumming that a drummer has to learn, that in many cases the fine points of stick technique are either forgotten, or purposely omitted from many of our better drum books. If the teacher does not know the fine points of stick technique then the pupil does not learn them unless he is lucky enough to come in contact with someone who will teach it to him later.

The technique I speak of is the practical use of the different STROKES and TAPS that are used in drumming. Many books have been written on bow technique for the study of violin, and finger exercises of all kinds to develop dexterity on the piano. The same thing can be accomplished with drum sticks, and the proper use of them can be brought to a point where the performer is a fine drummer, instead of just a methodical mechanic.

In this book I have selected the rudiments to which this system can be applied easily and quickly. After it is mastered, you can apply it to any of them. If you will devote some time and practice to it, I know that it will greatly increase your speed, and your hand balance will surprise you. I have used and taught this system for some time, and have seen such a need for it with the increase in drum students, that I thought it a good idea to put it in book form, as a study apart from any method. It will not conflict with any method or teacher, but will prove a help to both.

George E. Clasgens

The beats that we will use are named as follows ----

THE FULL STROKE -----	F
THE DOWN STROKE -----	D
THE UP STROKE -----	U
THE TAP -----	T

Abbreviation

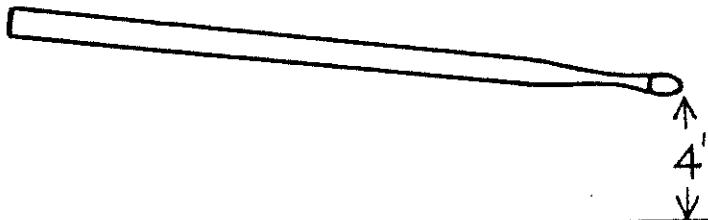
We will use a single letter to designate which beat is used,
and this letter will be placed over the note.

To make this as simple as possible we will use just two positions
for the sticks, namely High Position in which the stick is held
in an upright manner, and Low Position in which the stick is in
a horizontal position, about four inches from the drum head.
(See the illustrations below)



HIGH POSITION

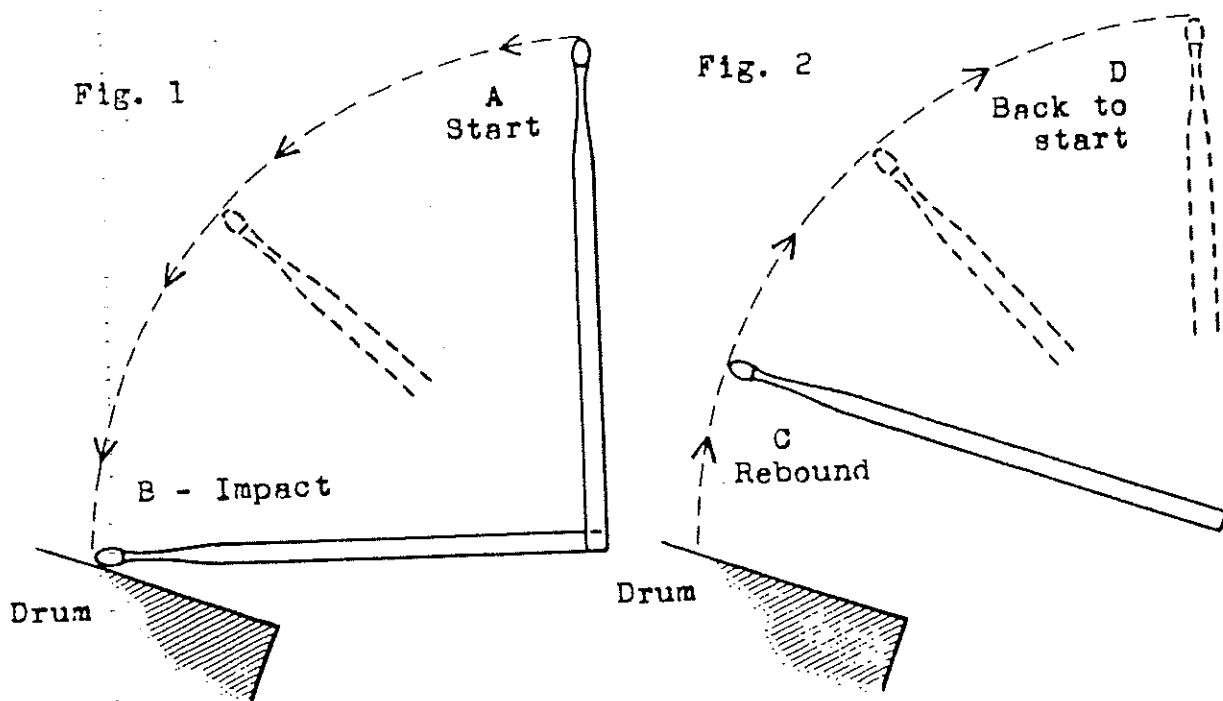
LOW POSITION



When the writer stated that the following exercises should be practiced twenty times with each hand, he had a method in view. This system can not be learned by looking at the pictures and wishing. Don't be afraid to practice these beats over one hundred times each day if you can find time, for unless you work at it, my teaching will not help you. Always remember that there is no short cut to becoming a Good Drummer.

THE FULL STROKE

This beat is started with the stick at High Position - is struck and allowed to bounce back to the starting point.
Repeat this exercise twenty times with each hand.



THE DOWN STROKE

This beat is started from the High Position -- is struck same as the Full Stroke -- but the rebound is stopped on the way back at Low Position (about four inches up from the head).
Repeat twenty times with each hand SLOWLY or they will become Full Strokes and defeat your purpose.

Fig. 1

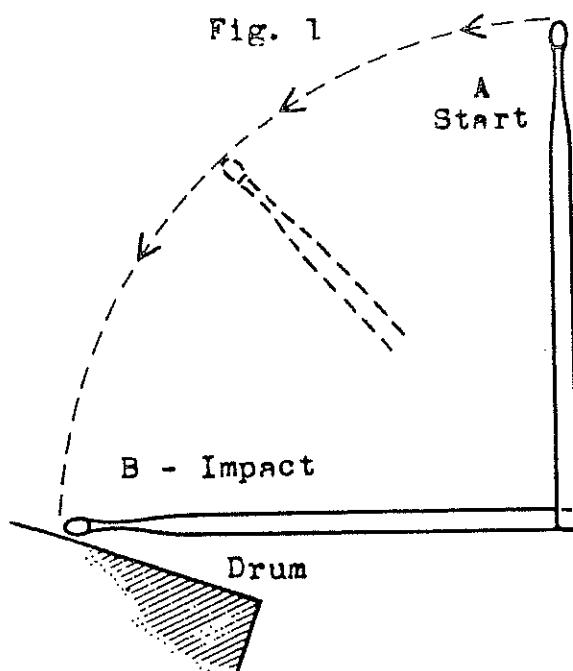
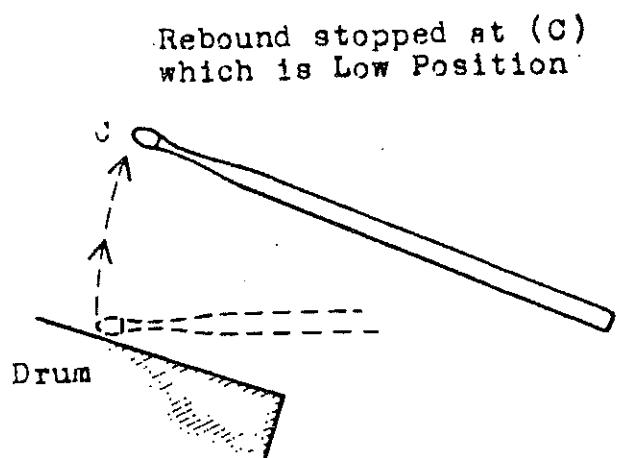


Fig. 2



Combination of Full Strokes and Down Strokes

J. A. D.

THE UP STROKE

This is a beautiful beat and it's use will simplify many a hard rudiment for you. The beat is started at Low Position where the Down Stroke ends - is struck - and the rebound is allowed to carry the stick back to High Position. In other words the stick is struck while the hand is rising. Spend some time on this and master it, but DO NOT ACCENT IT UNLESS IT IS MARKED. Play twenty times with each hand.

Fig. 1

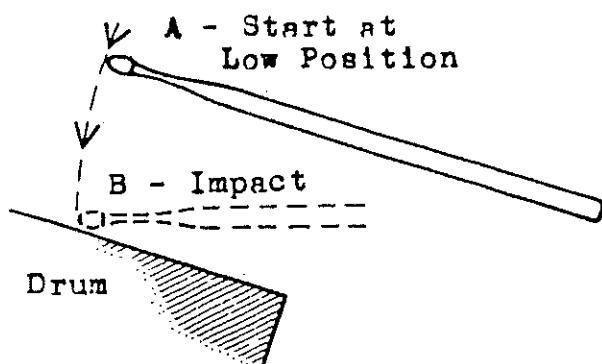
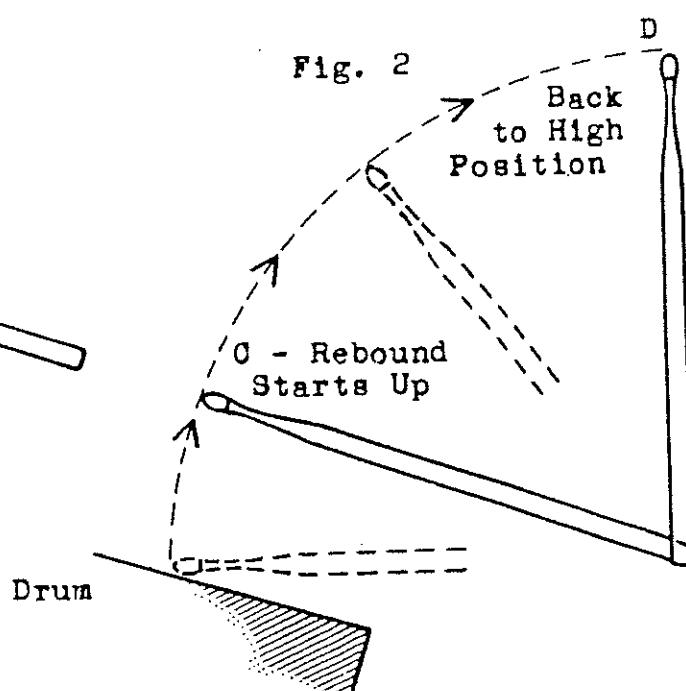
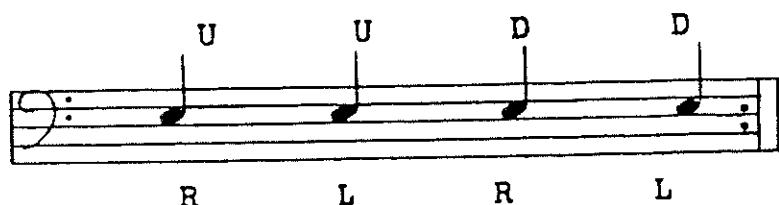
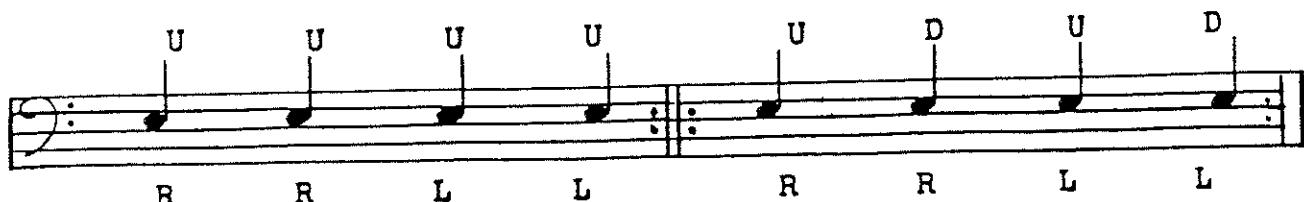


Fig. 2



Stop the stick after each beat and lower it to starting point, otherwise you will find yourself playing Full Strokes.



Combination of Up Strokes and Down Strokes.

Jan. 7

THE TAP

This beat is started at Low Position - is struck - and allowed to bounce back to Low Position. It never raises any higher than Low Position whether starting or finishing. From this you can see that it is a short, low, tap.

Fig. 1 Start at Low Position

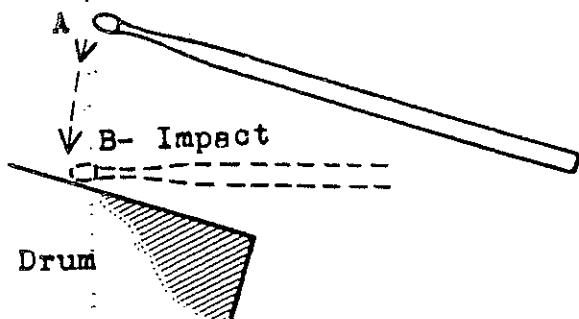
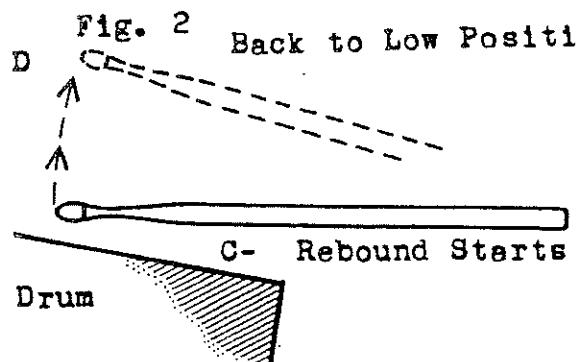


Fig. 2 Back to Low Position



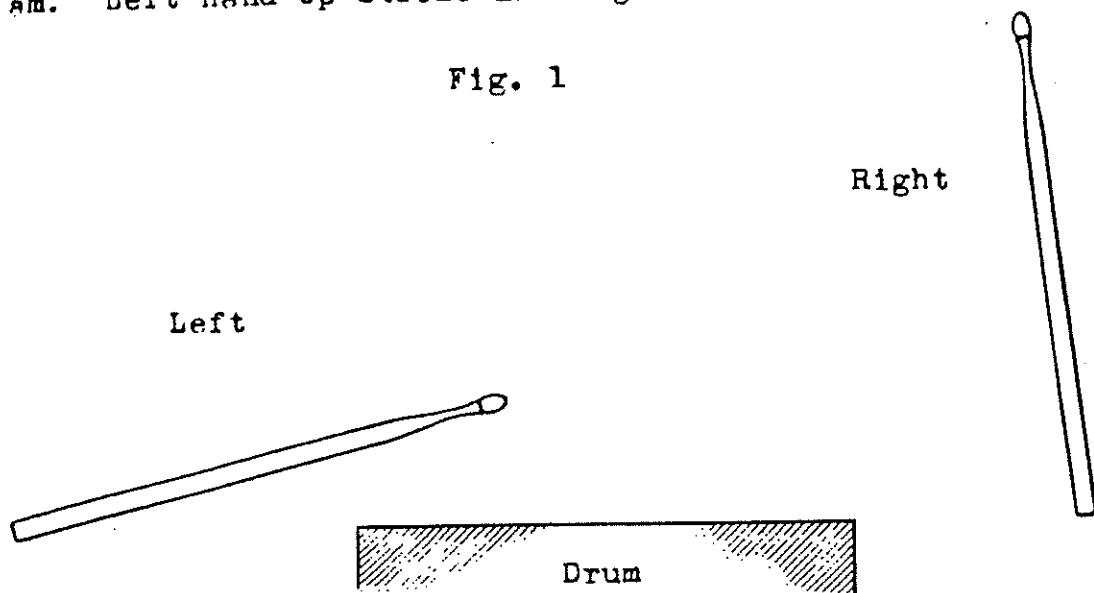
Combination of the four strokes - Full, Down, Up, and Tap.
Be sure that you are playing this exercise correctly before leaving
this page, otherwise what follows will not help you.

Jan. 22

THE FLAM

Now that you have learned the mechanics of the four drum strokes, just watch what happens to a Flam when played using the technic that you have just learned. A Flam is composed of an Up Stroke and a Down Stroke. Fig. 1 illustrates the start of a Right Hand Flam. Left hand Up Stroke and Right hand Down Stroke.

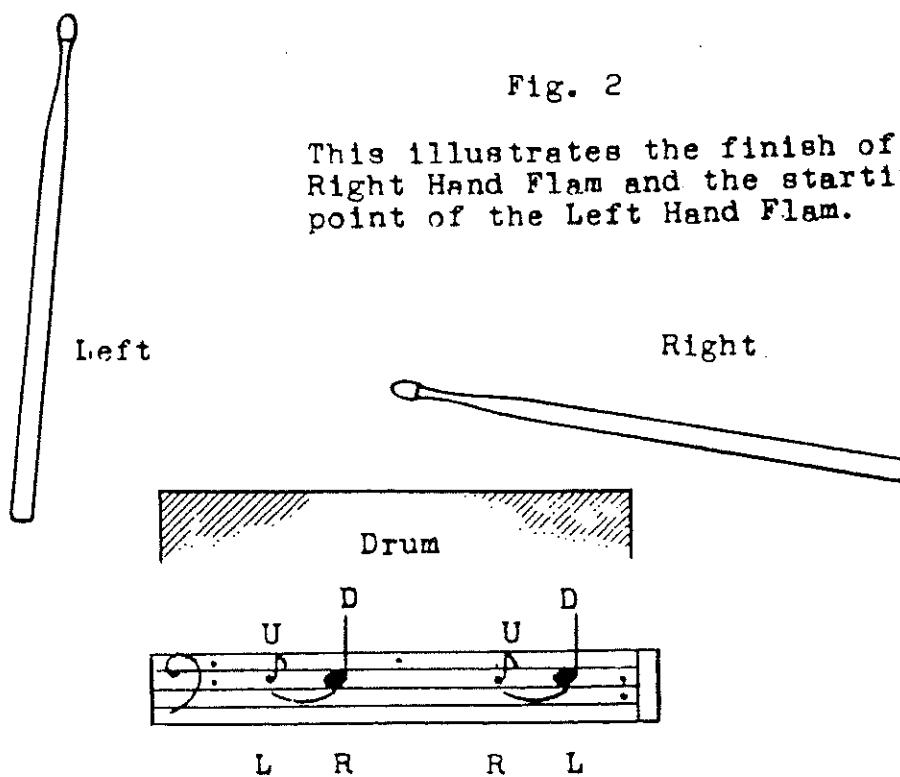
Fig. 1



When you complete this movement the sticks will be held in the exact opposite position - Left High and Right Low which gives you the start of a Left Hand Flam and therefore a perfect Alternation of hand to hand Flames.

Fig. 2

This illustrates the finish of the Right Hand Flam and the starting point of the Left Hand Flam.



From here on I am going to employ rudiments that I feel can be used with the Strokes and Taps without causing confusion or having this book become monotonous.

If you will apply yourself to the few rudiments that follow, you will see that the same system can be applied to any of the others.

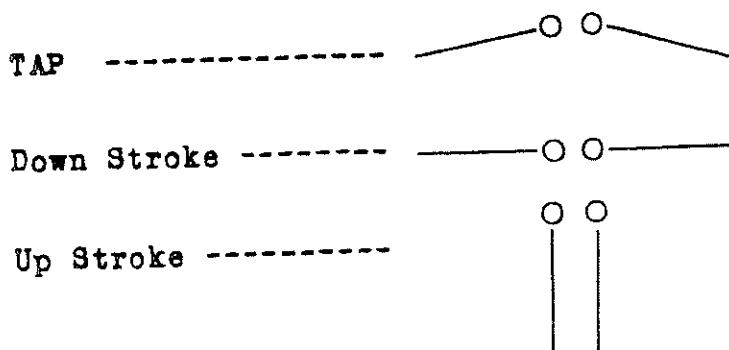
The Up Stroke is used to enable you to get one hand into the air and in a cocked position before you have to use it in most of the cases. A Paradiddle is the finest example of this that I know of, and you will quickly see the logic of it when we come to that beat. It eliminates a lot of hard work and saves energy.

The proper use of the sticks not only smooths out the rhythm and allows for greater speed, but many times makes the difference in a good or poor mark that a drummer receives in a contest.

Another thing that it should do is to prove to you that in drumming there is something else other than just slamming the stick down onto the head. While on this subject I would like to make one more comment along this line of reasoning. While this book does not mention anything about the Roll there is one thought that will help you greatly if you will remember it, and that is --

HALF OF A GOOD DRUM ROLL IS IN THE AIR.

In the following pages I am going to use a small symbol to denote a drum stick in the different positions such as-



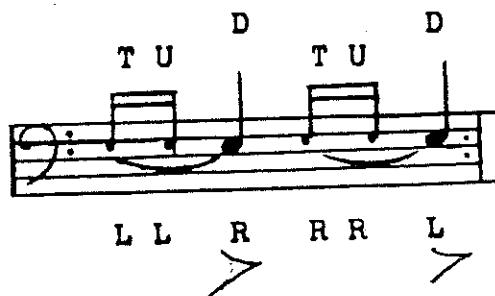
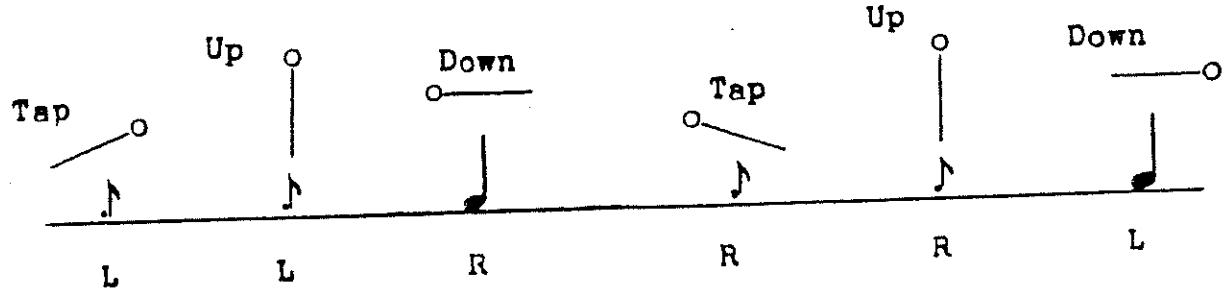
Jan 29

Feb. 5

THE RUFF

Tap - bounce

Keep taps in low position



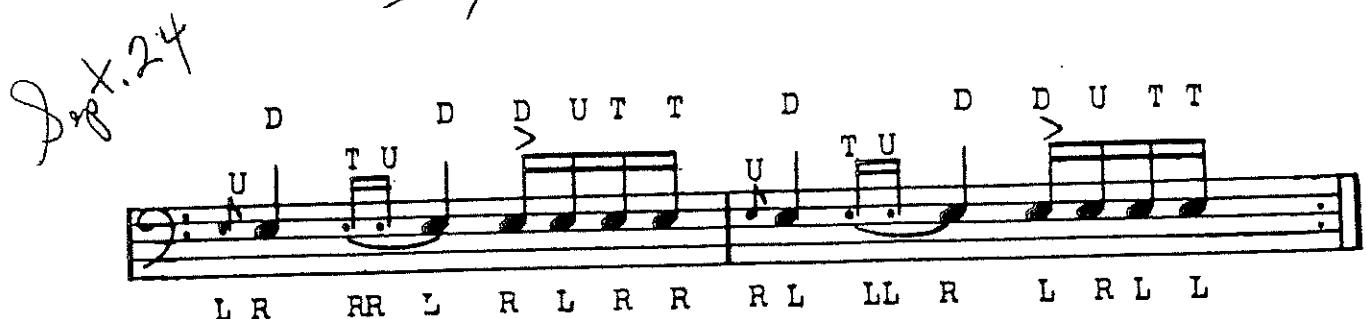
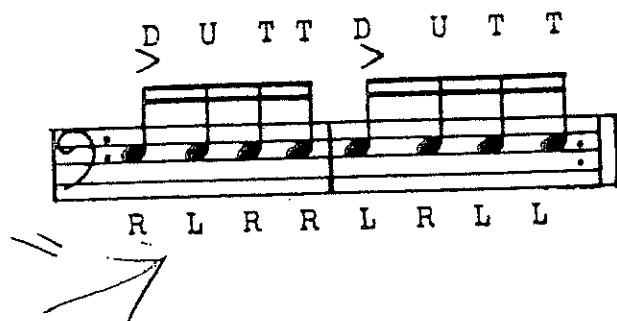
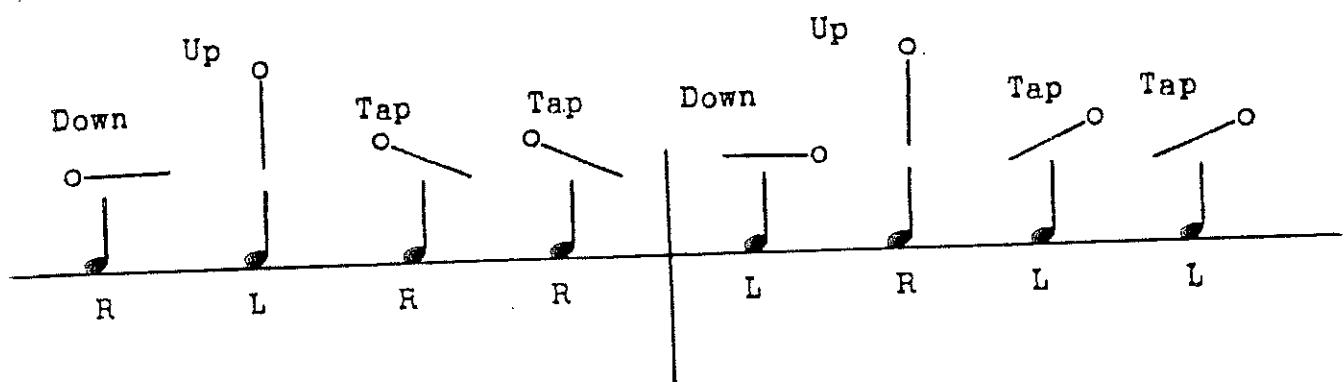
This example shows a Flam followed by a Ruff and illustrates how the down hand plays the next grace note. This rule changes however in the Double Drag which we will take up later.

Feb. 19 T - P
or Mar. 5

THE PARADIDDLE



Composed of - Down Stroke, Up Stroke, Tap, Tap.

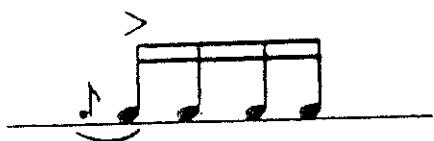


Combination of Flam, Ruff, and Paradiddle.

Mar. 19

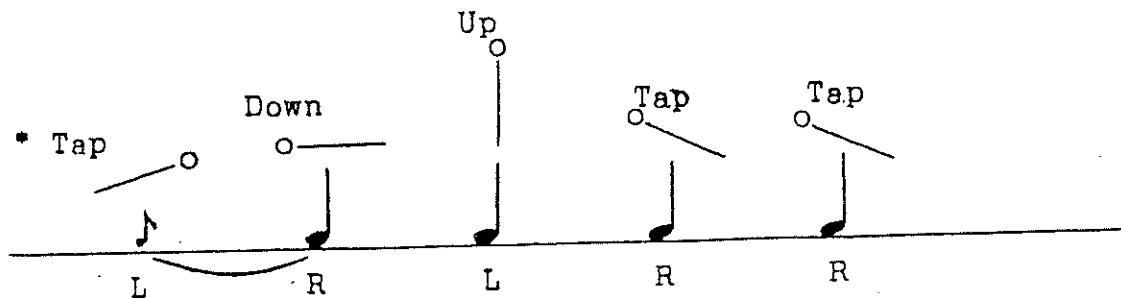
THE FLAM PARADIDDLE

Flamadiddle + Long Roll
(Tap, bounce -
snare stick)



This is the rudiment that causes most of the trouble with not only the beginners but some of the older drummers as well. The reason for this is that some drummers think only of striking downward without any thought of making Taps correctly or using the Up Stroke.

When studying the illustration below pay particular attention to the way that the grace note is handled. When you played a Flam in the previous lessons it was played with an Up Stroke and finished at High Position. To make it easier to handle this rudiment we will use a Tap on the grace note. This will enable you to play the Up Stroke on the second sixteenth as in the Paradiddle.



* This leaves the Left Hand in position for the Up Stroke.

Sept. 24
Oct. 1

SUPPLEMENTARY PAGE OF ROLLS

THE FIVE STROKE ROLL

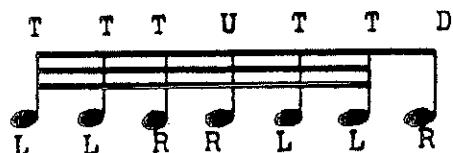
Mar. 4 & 11
'66



Strokes used are - Tap, Up, Tap, Tap, Down

This beat Alternates and can be played from hand to hand naturally and without any trouble.

THE SEVEN STROKE ROLL



Strokes used are - Tap, Tap, Tap, Up, Tap, Tap, Down

This beat nearly always starts with the Left Hand and ends with the Right. It can be Alternated but is difficult.

THE NINE STROKE ROLL



Strokes used are -

Tap, Tap, Tap, Tap, Tap, Up, Tap, Tap, Down

This beat Alternates from hand to hand like the Five.

- HOW TO LEARN THE STROKE ROLLS -

Start this slowly as you did when learning the other rudiments, and keep the beats slow until you are playing them perfectly. When you can do this without having to think of what Stroke or Tap comes next, you are ready to increase the speed. Increase the speed gradually, and don't be in a hurry. You can not Rush the Rolls when learning to play them.

The Taps are used to keep the hands down in position so that you can play the first of the roll softly. The reason for the Up Stroke is to lift the hand and stick up to the High Position so it will come down hard on the last Down Stroke or Accent.

When your speed reaches a certain stage, you will no longer be able to create each Tap or Stroke with a single wrist movement as you did when starting, because you are now coming into a Roll which is created by a Double Bounce of the stick. Therefore, you must play your Taps as a Double Bounce of one stick. The Tap and Up Stroke are played the same way, that is, a Double Bounce of one stick which allows the Second Bounce to fly back into High Position. This Second Bounce is the Up Stroke and comes very quickly after the Tap.

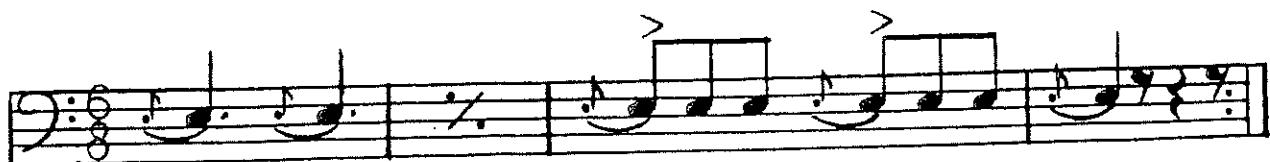
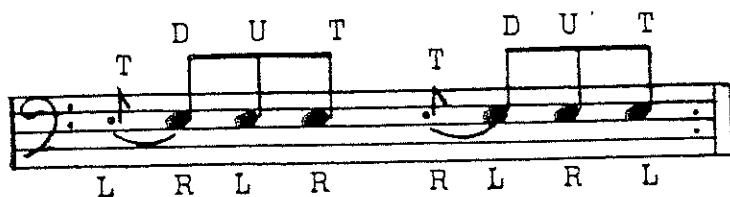
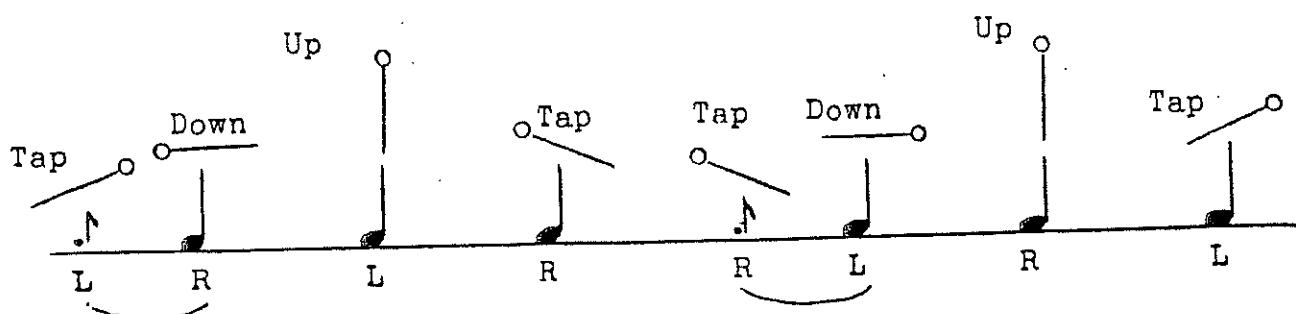
Oct. 15 + 29

THE FLAM ACCENT



This beat does not give much trouble but the proper use of Strokes and Taps will allow you to put the Accent where it belongs and keep the other beats softer.

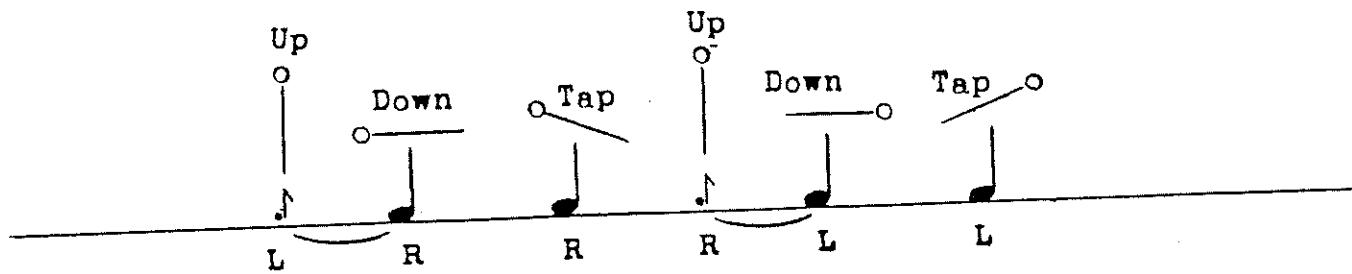
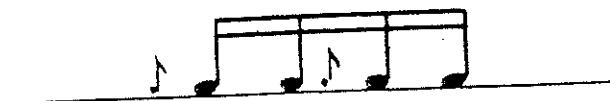
Here again you play a Tap instead of an Up Stroke on the Grace Note.



Try this figure without the signs over the notes
and try to remember your Strokes and Taps.

No. 5

THE FLAM TAP



Musical notation for the Flam Tap. It features two measures on a bass clef staff. The first measure has notes labeled U, D, T, U, D, T, L, R, R, R, L, L. The second measure has notes labeled U, D, T, U, D, T, L, R, R, R, L, L. The notes are grouped into pairs of Up and Down strokes, with a Tap stroke between them.

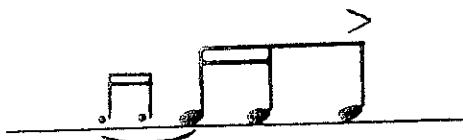
Musical notation for the Flam Tap. It features two measures on a bass clef staff with a 2/4 time signature. The first measure has notes labeled U, D, T, U, D, T, L, R, R, R, L, L. The second measure has notes labeled U, D, T, U, D, T, L, R, R, R, L, L. The notes are grouped into pairs of Up and Down strokes, with a Tap stroke between them.

This beat requires plenty of practice, speed, and a very flexible wrist.

LESSON TWENTY-FIVE

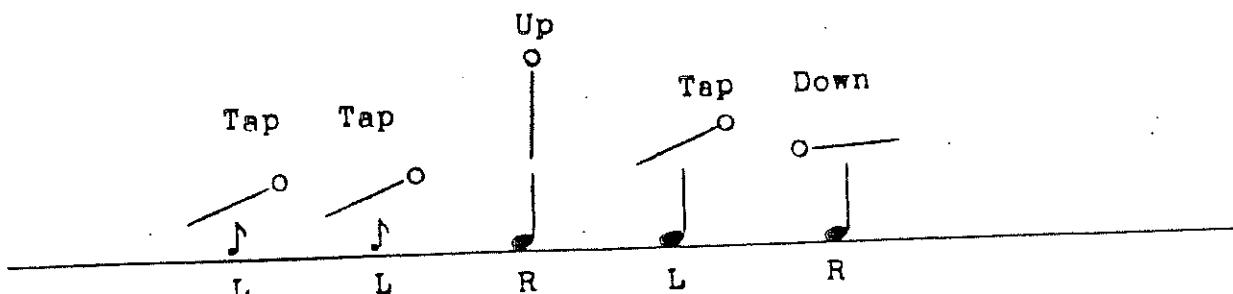
The twenty-fifth rudiment.

Joe Jan. 7



Jan. 21

This rudiment, while not used very much in Overtures or Selections is very widely used in drum solos, and if perfected will prove a valuable asset.



Note particularly that there is but one Accent and it comes on the last note, which is a Down Stroke. Be careful not to strike the Up Stroke too hard.

Fig. 1

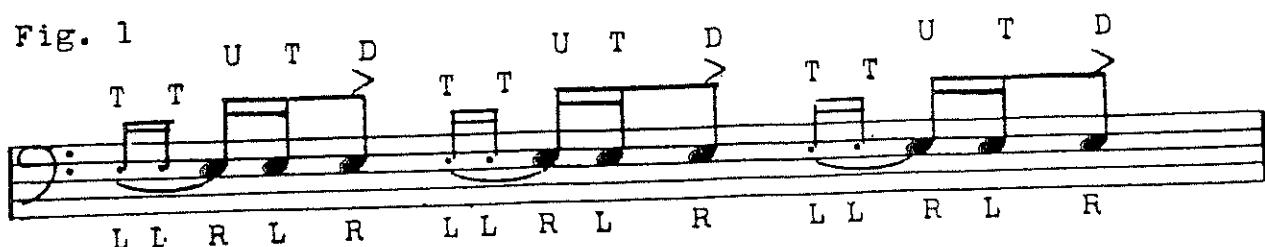


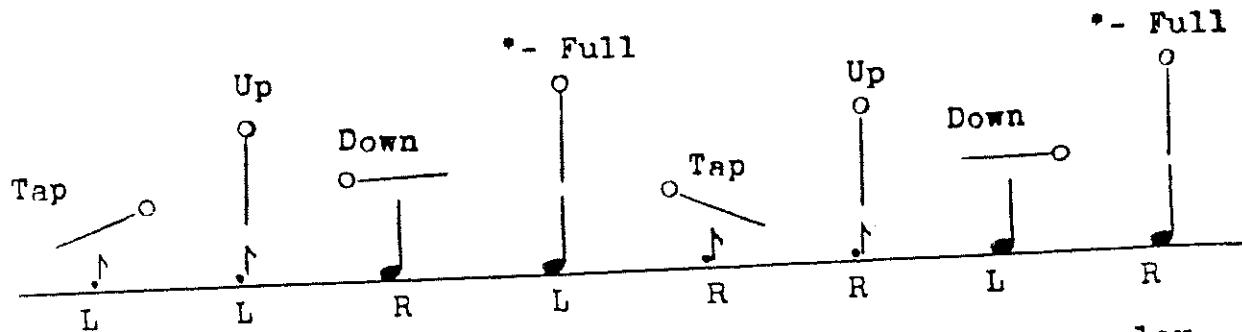
Fig. 2



It is written for drum solos mostly as illustrated in Fig. 2 turned around so that the Down Stroke or accented eighth note falls on the beat. If you will look at the drum solo "Downfall of Paris" it will give you an idea of how this beat is used.

THE SINGLE DRAG

Feb. 4



* Note the use of the Full Stroke in Fig. 1. You can employ a different technic if you care to and the result will be about the same. The sticks used are the same as Fig. 1, but the Taps and Strokes differ - Vis. TAP, TAP, DOWN, UP, see Fig. 2. In this case the Up Stroke gets the heavy accent.

Fig. 1

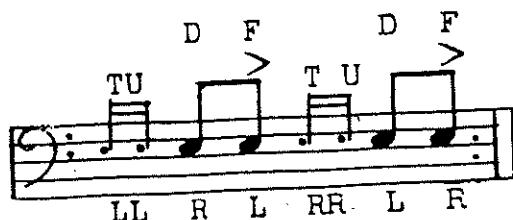
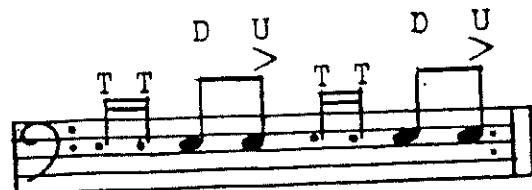


Fig. 2

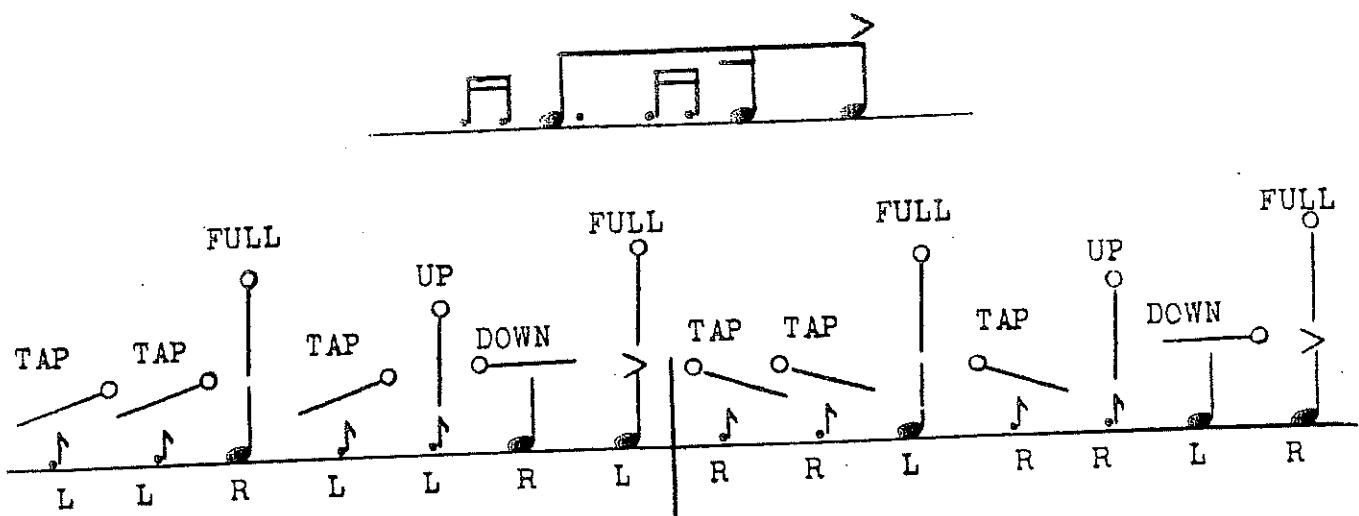
Feb. 10 →



The Single Drag is nearly always notated in this manner with a dotted note followed by one of half it's value.

Feb. 18

THE DOUBLE DRAG



This is not the only way that the Double Drag can be executed. I have illustrated it to give you a good working example. If you care to change the accented Full Stroke to an accented Up Stroke, by all means do so, but keep the accent where it belongs. The latter may help you gain more speed.

It is hard to play this beat up to the required speed of regular six-eight solos but it has to be done and can be if you will give a lot of time to it.

Mar. 11 + 18

Rhythm! ✓

The above represents one measure of Six-Eight time and you will usually see it as illustrated.

✓

Combination of Flam Accent and Double Drag.

Mar. 25

THE DOUBLE PARADIDDLE

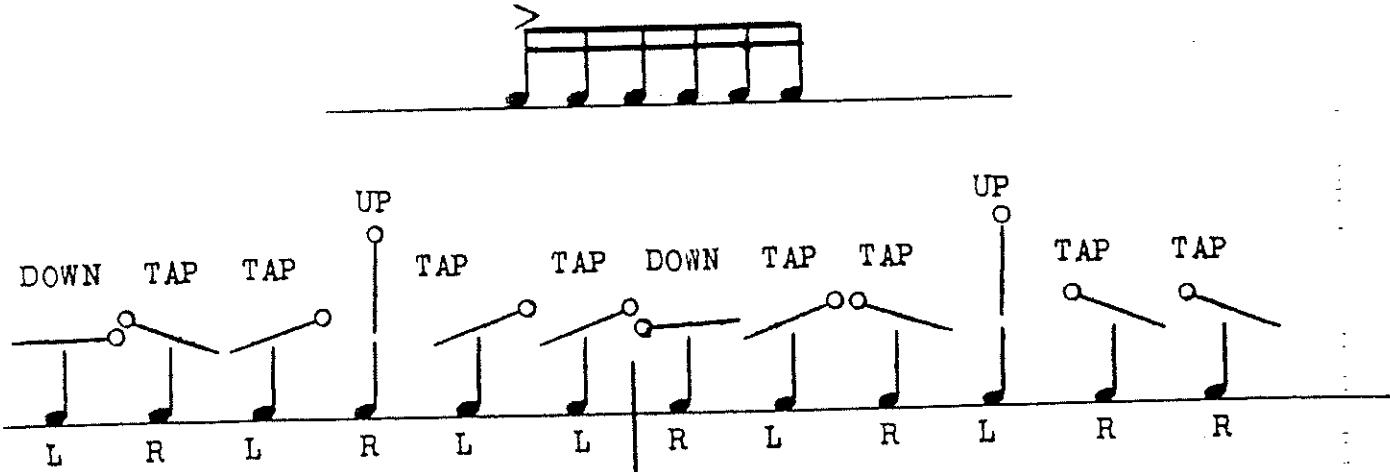


Fig. 1 below shows the Double Paradiddle as used in Three-Four time. I have started this rudiment with the left hand because that is the correct hand to start it with when played as a rudiment in contest work.

Fig. 1

Apr. 22

Musical notation for Fig. 1. It consists of two measures on a staff with a common time signature (indicated by 'C'). The first measure starts with a downward stroke (D) on the left hand, followed by two upward strokes (T) on the right hand, then a downward stroke (U) on the left hand, and two upward strokes (T) on the right hand. The second measure follows the same pattern. Below the staff, the strokes are labeled with letters under horizontal lines: 'L R L R L L' for the first measure and 'R L R L R R' for the second measure. An arrow points from the text 'Apr. 22' to this notation.

Fig. 2 shows the Double Paradiddle used with the Double Drag in Six-Eight time. In this figure the beat has been started with the Right Hand. Musically it makes no difference which hand starts the beat because you are supposed to be equally efficient with both.

Fig. 2

Musical notation for Fig. 2. It consists of three measures on a staff with a six-eight time signature (indicated by '6/8'). The first measure starts with a downward stroke (D) on the right hand, followed by two upward strokes (T) on the left hand, then a downward stroke (U) on the right hand, and two upward strokes (T) on the left hand. The second measure follows the same pattern. The third measure begins with a downward stroke (D) on the right hand, followed by two upward strokes (T) on the right hand, then a downward stroke (U) on the right hand, and two upward strokes (T) on the right hand. Below the staff, the strokes are labeled with letters under horizontal lines: 'R L R L R R L L' for the first measure, 'R R L L' for the second measure, and 'R L L R' for the third measure. An arrow points from the text 'Fig. 2' to this notation.

To put more rudiments or detail in this book would to my way of thinking draw it out too long and make it become monotonous.

I feel that enough has been covered to enable you to train your hands so that you can cope with just about any drum passage that may confront you. However this study is not a cure-all for you. There is one thing that there is no substitute for, and that one thing is PRACTICE. No book or teacher can make you do it, and no good drummer was ever made without it.

Nearly all drum solos are played at a speed of 120, but it is much better to play them clean even though you have to slow them up a little, than to play them beyond your limit and crush the beats in so that the effect is muddy and smothered.

You must realize also that after the different stick lifts of the Strokes and Taps have been mastered, that they will have to be tempered with judgement. For instance, you have learned the beat with a wide open high hand and have started it slowly. When it is brought down to the limit of your speed, those strokes that were high have been lowered somewhat to enable you to attain that speed. So it is with the same beats when used in the fast passages of a solo. Sometimes the last stroke will have to be lowered to almost a tap, depending on what follows in the next measure.

With these parting words I will leave you to your drum sticks, and I hope that the technic you develop greatly exceeds your expectations.



1759
65
24

DANCING DRUM STIX

DRUM SOLO

GEORGE E. CLASGENS

A handwritten musical score for a drum solo titled "DANCING DRUM STIX" by George E. Clasgens. The score consists of ten staves of music, each with a different rhythmic pattern and dynamic markings like *ff* (fortissimo) and *f* (forte). The patterns involve various combinations of eighth and sixteenth notes, with arrows indicating direction and accents. The staves are labeled with letters (R, L, S) and numbers (17, 9, 12, 5, etc.) to mark specific measures or sections. The score is written on a grid of vertical and horizontal lines, typical of early printed music notation.

A page of musical notation for a string instrument, likely violin or cello. The page contains 15 staves of music, each with a different rhythmic pattern and dynamic marking. Below each staff is a sequence of letters (R, L, H) indicating fingerings or techniques. The notation uses standard musical symbols like note heads, rests, and beams, along with specific markings such as '3' for triplets, '>' for slurs or accents, and 'f' for forte. The letter sequences provide a visual guide to the performance, matching the musical patterns.

The sequences of letters below the staves are as follows:

- Staff 1: R L R L R L R R L R R L R L R L R L
- Staff 2: R L R L R L R R L L R 13 L 13
- Staff 3: R 7 R L R L R L H L R 13 L 13
- Staff 4: R L R L R L R 17 R L L 17
- Staff 5: R L L R R L L R L R R L L R L
- Staff 6: R L R H L R L L R L H H L 5 R L R L R L R L
- Staff 7: R L R L R L R L R L L R L R R L R L L
- Staff 8: R L R L R L R L R L R R L R R L R L R
- Staff 9: R L R L R L R L R L R L R L R L R L R L
- Staff 10: R L R L R L R L R L R L R L R L R L R L
- Staff 11: R L R L R L R L R L R L R L R L R L R L
- Staff 12: R L R L R L R L R L R L R L R L R L R L
- Staff 13: R L R L R L R L R L R L R L R L R L R L
- Staff 14: R L R L R L R L R L R L R L R L R L R L
- Staff 15: P L R R L R L L R L H R L H L L f 17 R f f L

Solo for George

Dedicated to George Clasgens of Utica, New York

Metronome time (♩.) = 86

By JOHN S. PRATT

The sheet music consists of ten staves of musical notation for a solo instrument, likely a fife or flute. The notation is in common time (indicated by a 'C' with a '4'). The key signature is not explicitly shown but includes several sharps and flats. Fingerings are indicated by numbers above the notes, and dynamic markings like 'f' and 'ff' are present. The music is divided into sections labeled A, B, C, and D, each with its own unique pattern of notes and rests.

Staff 1: Measures 1-12. Section A starts with a melodic line. Measure 13 begins section C.

Staff 2: Measures 1-12. Continues the melodic line from Staff 1. Measure 13 begins section C.

Staff 3: Measures 1-12. Continues the melodic line from Staff 1. Measure 13 begins section C.

Staff 4: Measures 1-12. Continues the melodic line from Staff 1. Measure 13 begins section C.

Staff 5: Measures 1-12. Continues the melodic line from Staff 1. Measure 13 begins section C.

Staff 6: Measures 1-12. Continues the melodic line from Staff 1. Measure 13 begins section C.

Staff 7: Measures 1-12. Continues the melodic line from Staff 1. Measure 13 begins section C.

Staff 8: Measures 1-12. Continues the melodic line from Staff 1. Measure 13 begins section C.

Staff 9: Measures 1-12. Continues the melodic line from Staff 1. Measure 13 begins section C.

Staff 10: Measures 1-12. Continues the melodic line from Staff 1. Measure 13 begins section C.

Fred Hinger: Time and Motion - The Musical Snare Drum

HIGHLIGHTS

Forward - borrows from both timpani and percussion technical worlds

- aims to establish PRINCIPLES of musicianship to be applied to passages found throughout the orchestral literature

Intro - throwing the stick (very similar to Bailey) leads to the development of touch tone sensitivity

- continuous physical motion to create sound
- "there is no single method or technique that is complete," yet established PRINCIPLES and fundamentals can help us create a "model"

Rudiments - the author presupposes that students will explore the wealth of materials written about rudiments and rudimental playing on their own!

The Roll - start with rudimental method of 2 per hand - down/up motion

PRINCIPLE - "There are only three motions used when playing the snare drum: down stroke, tap, and up stroke."

- practice initially with no bounce
- use of soft pillow to "view" the lift or up stroke mechanics (avoid too much down stroke at first)

PRINCIPLE - primary motions and secondary motions - notice the change or blending of these 2 distinct functions as you increase the tempo

- primary - initiating stroke
- secondary - controlled rebounds or bounces
- a "oneness" is our aim - with flow and movement forward

Importance of Bounce or Control of Rebound - the first sound is "thrown" (primary) and the subsequent bounces are controlled (secondary) so that no more than three sounds occur

- aim - fluency, fluidity, flow
- throwing - bounce/rebound - travelling or drawing the stick
- downstroke - weight, fundamental bottom, drop the hand or arm
upstroke - lift, pull, top, overtones, brightness, singing quality
tap - control, restrict follow through or rebound for articulations and "fronts of notes"
- self-resistance and pull - beginning of understanding both touch and projection
- balance of down/up creates both the basis for sound and footing for future styles

Accents within Rolls - by either single stroke, or surge of power, or an acceleration of the primary motion - let orchestration be your guide

- accents at the end of rolls should be louder, but the same timbre as the previous multiple bounces
- finishing accents - 1) roll ending in an up stroke, and 2) roll ending in a down stroke

Phrasing

- intention to relate strongly the association of the physicality of drumming to the musical performance
- musical phrasing is done primarily with rhythm
- beat must be constant, there can be a variance in the space between the notes that are placed within the framework of a beat

PRINCIPLE - music is time and motion - time *in* motion

Stickings (doubles)

- improve and facilitate physical technique while simultaneously developing musicality
- art must have perspective - painting, drawing, and music all have a perspective
- perspective adds depth to sound and creates more for the listener
- slight differences of sound from hand to hand can be used for phrasing

PRINCIPLE (Moeller also) - a single stroke preceding a double is generally raised to twice its normal height

Sticking and Phrasing

- "swing" - "rocking chair motion" - body as a whole should have a primary motion or internal beat, the articulations or secondary motion should be felt within the primary motion
- by using this motion one can make a subtly larger space between the doubling than between the single strokes; by keeping the primary motion constant one can vary the secondary motion and still keep the beat constant
- to maintain the Time and Motion each note should have some degree of lift; degree of lift determined by musical requirements

Flam - used to broaden single notes

- rudimental style more open (fairly obvious grace note), like playing alternate strokes in a "lumpy" fashion
- orchestral still full-sounding but more lift in execution
- single notes can sometimes be enhanced with the discrete addition of flams (La Gazza Ladra, Scheherazade, Capriccio Espagnole)

TIME & MOTION

THE MUSICAL SNARE DRUM

by

F. D. Hinger

Edited by
Patrick W. Smith

Cornucopia Music Services, PO Box 83 • New Haven, Connecticut 06501



by
Fred D. Hinger

THE MUSICAL SNARE DRUM

Cover Artwork by Shirley Corbett

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EDITOR'S PREFACE

Mr. F. D. Hinger has devoted his life to the musical advancement of the varied percussion instruments. Many of his views, though radical and new in the art of contemporary percussion performance, find their roots throughout history in other art forms. The disciplines of painting, sculpture, and the martial arts of the Far East all utilize tools and techniques which Mr. Hinger has borrowed and adapted to the motion of stick, hand, and mind. The elliptical feathering movement of a paint brush, the subtle arc of an arrow released from the bow-hand of a Zen archer, the graceful curve of the Samurai sword and the forceful blow of the sculptor's mallet have all been synthesized into a performance technique known as *Time and Motion*. The thoughtful student shall soon discover that the primary elements of the Time and Motion technique: relaxation of arm and hand, as well as an awareness of the smooth uninterrupted flow of physical movement will lead to increased musical sensitivity and satisfaction in both practice and performance.

-PWS

ACKNOWLEDGEMENTS

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FORWARD

Another snare drum method! Why have I decided to give my views on snare drum technique when there are so many views already given? I suppose because in my private teaching I always try to impress upon my students the fact that there is not just one correct way to play. Since I have been both a percussionist and a tympanist I apply some of the percussion techniques to play tympani, and I borrow tympani techniques to play percussion. I will give examples of my thoughts concerning some of the more prominent orchestral parts and how musicianship can be applied to them. It is necessary for you to understand that the musical examples are minimal and that the principles of musicianship presented here will be applicable to other passages found throughout the extensive orchestral literature.

-FDH



Fred D. Hinger started his professional career with the Rochester Philharmonic Orchestra. He was a student of William Street at the Eastman School of Music and graduated from that institution with a Bachelor of Music degree. His majors were Music Education and percussion. From 1942 to 1948 he was xylophone soloist and percussionist with the U.S. Navy Band in Washington, D.C. In 1948 he joined the Philadelphia Orchestra as Principal Percussionist. He was asked to be Principal Tympanist of the Philadelphia Orchestra in 1951 and remained there in that capacity until 1967. During the Philadelphia period he was on the faculty of the Curtis Institute of Music. From 1967 to 1987 Mr. Hinger served as Principal Tympanist of the Metropolitan Opera Orchestra and was on the faculties of both Yale University and the Manhattan School of Music. In 1988 Mr. Hinger was selected for membership in the Percussive Arts Society Hall of Fame.

INTRODUCTION

Before proceeding I must make one comment so that there is no misunderstanding about **TOUCH**. This snare drum method is written with the supposition that no single way or method is complete and that all ideas expounded by other sources should be explored. I must state emphatically at the outset that although there will be much said about "throwing" the stick and rebound, I want to stress the fact that the stick should be placed upon the drum: the player should always sense a feeling of **TOUCH**. Although I stress playing "out" of the drum it is necessary to sometimes "throw" the stick, much like throwing a ball, onto the drum head in order to achieve a desired musical effect. Likewise, a subtle squeezing of the stick as it is brought "up" is required in order to achieve accents.

The following is an excerpt from my book, Technique For The Virtuoso Tympanist:

"The mallets and instruments are of the utmost importance in producing good musical sound, but basically the "hands" must be the real music-makers. Feel the texture of a shirt, dress, or sandpaper. You have set a physical act of rubbing in motion. This action is the key to my system of playing -- never stop the motion of the mallet on the instrument. Continuous motion implies a curve -- the curve negates the slap which occurs when the instrument is "hit." The curve allows texture to be felt and if the fingers do the "feeling," the curve is always there. Continuous physical motion implies, too, a continuous motion in the musical phrase."

It is important to begin the explanation of my system of playing by referring to the fact that although my reputation characterizes me as a tympanist, I did, in fact, start my career as a percussionist. It has been advantageous for me to borrow from the percussion techniques to play tympani and vice-versa. Thus, I am back to my original premise that there is no single method or technique that is complete.

Although I still favor the traditional style of holding the snare drum sticks, probably due to my long standing association with this method, it is not my intention to recommend either traditional or matched grip. The player should decide which grip best suits his or her performance needs. Wouldn't it be advantageous, though, to learn both ways?

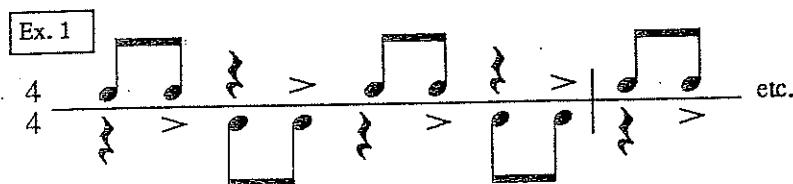
There has been a great deal of material written about rudiments and rudimental playing and it is presupposed by the author that the student will explore much of this material on

his or her own. Hence, I shall confine my thoughts to what is actually usable in the performance of band and orchestral literature.

THE ROLL

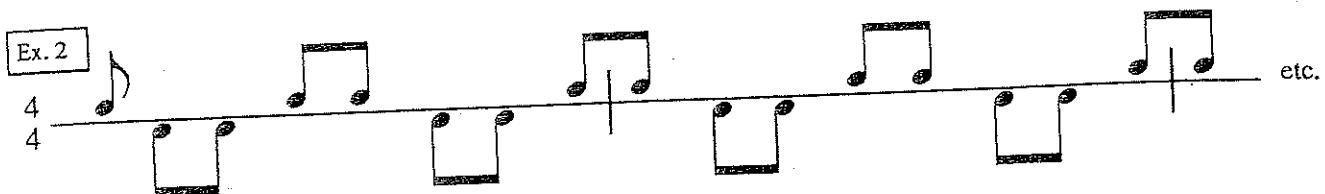
It is very important for the snare drummer to execute a good roll, tremolo - sustained sound. To this end I recommend the following exercise: Practice the rudimental method of playing two sounds in each hand. This is accomplished by a down stroke and an up stroke. There are only three motions used when playing the snare drum: down stroke, tap and up stroke. When I discuss the orchestral roll I will explain how the tap is used. Full control should be exercised at all times by "placing" the stick on the down stroke. Play the rudimental roll from slow to fast and back to slow again. Note that in the execution of this primary rudiment the "up stroke" with increased speed becomes an "up bounce", keeping in mind that this "up bounce" must always be kept under control. Borrowing from my experience as a tympanist, I recommend that in the beginning the student hold the sticks quite firmly and not rely too much upon "bounce". Practice on a soft surface or a pillow to attain lifting control of the sticks. Please do not misunderstand, this grip will not always be used. When we study the orchestral method I do not recommend this firm method of holding the sticks.

The examples shown below can be explained as follows: The notes above the line are to be played with the right hand, the notes below the line are to be played with the left hand. It should always be the practice to accent the second sound of the doubling.



Using this technique allows me to treat the second sound of the double as a *pulse* so that I can *marry* one hand to the other, causing the doublings to interlock. Another reason for using the second sound as a pulse is that it sounds more musical - the pattern moves in a musically forward motion. The choreography of *time and motion* is most important, and there should always be a progression to the conclusion of the musical phrase. Since notes are points of measurement or arrival, it is only logical to *play the spaces between the notes*. For further discussion of this idea, refer to my book, Technique for the Virtuoso Tympanist.

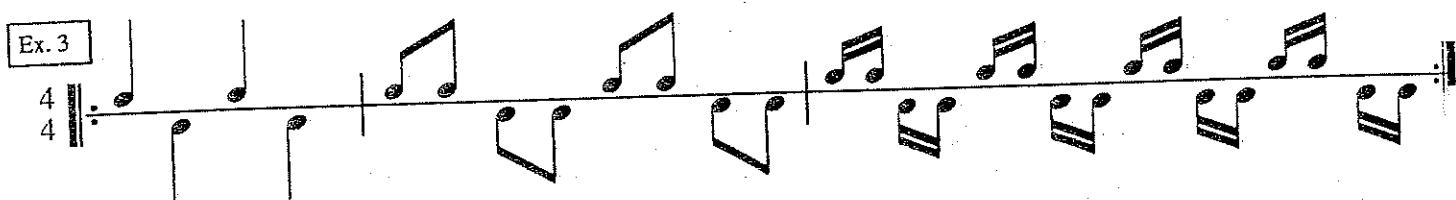
(Jerona Music, South Hackensack, N.J.) Musically speaking, the "Daddy-Mammy" roll, as it is sometimes called, should be notated as follows:



This odd notation, however, would be difficult to read.

Always remember, the first sound of any musical phrase is also the last sound of the phrase preceding it. One word of warning about doubling: when a faster speed is reached the second note lift is more subtle and the pulse reverts to the first stroke of the doubling. (After all, we are still only human!)

I would recommend at this point practicing the "Daddy-Mammy" roll in the traditional fashion.



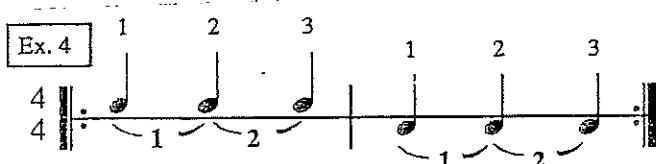
Play Example 3 also starting with the left hand. Visually, it is quite obvious to see how time and motion can be applied here. The hands move in accordance to the length of the note stems and each doubling is played consecutively lower to the drum as the tempo increases.

The performer will note that when the rudimental roll is played at a fast tempo, there is a feeling of "oneness" even though each stick plays two sounds. At this faster tempo the second sound of each stick becomes a controlled bounce and the "oneness" in each hand RR LL can now be felt as **primary motions**. The **secondary motions** are the controlled bounces.

THE ORCHESTRAL THREE STROKE ROLL

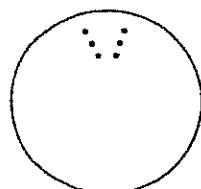
Now that you have a feeling of "oneness" in the rudimental roll, I will undertake an explanation of my ideas concerning the orchestral roll. It is necessary to simulate a continuous sound much like drawing a bow across a string instrument. I personally would prefer a roll to be notated tr.~~~~~ since it is a sustained sound. However, since the roll was often thought to be straight 32nd notes it is still found notated:  , so in later exercises both methods will be used. On the face of a good closed roll it has been said that each stick might play any number of sounds -- possibly more than three. WRONG! Using a reel to reel tape recorder, if you were to record your roll at 7.5 revolutions per second and play it back at 1&7/8 revolutions per second, you would be able to count the number of bounces produced by each stick. You will note that I said "bounces". The first sound is "thrown" on the drum and the subsequent bounces are controlled so that no more than three sounds occur in each primary motion. At the start you might find that since you are either right or left handed your less adept hand will have a tendency to linger and produce a small fourth sound. At this point fluency is the answer -- let me explain.

The softest sound that the drum produces is near the edge, the loudest sound toward the center. I use this characteristic of the drum to my advantage by starting the bounce from the opposite edge of the drum head and traveling or drawing the bouncing stick back toward the center of the head in the direction of the player. I activate a very controlled bounce by *throwing* -- actually *pushing* the drum stick onto the drum head, letting the tip of the stick bounce *three* times. By playing from the opposite edge toward the center one can listen for the third or last bounce then immediately draw the stick away from the drum head. Dynamics will tell you how far to *travel* the sticks. I do this very discretely so that the casual observer will not notice this action. NOTE: Although there are three sounds there are only *two spaces* between these three sounds!



The spaces between the bounces should be even
both in appearance and in sound!

Ex. 5



I have included a hand to hand transition in Example 4. Observe that the spacing between all of the notes is equal whether in the alternation notes (hand to hand transition), or the thrown bounces. The procedure that I use in teaching the orchestral roll is:

1. Address the drum with the stick beads approximately 2 inches from the opposite edge of the drum head.
2. Using the entire forearm (at this time) throw/push, the tip of the stick onto the drum head 2 inches from the edge, traveling the tip of the stick approximately 1/2 inch toward the center of the drum. Make the motion many times with each stick separately until you habitually make 3 even sounds.

Ex. 6

NOTE: In the above Example 6, the rests are *recovery motions* to the next group. The arrows signify the *recovery time*. Recovery time is that time allotted to each stick to prepare for the next group of sounds.

3. After the continuous series of the above motions are practiced, then play the following:

Ex. 7

Exercise 7 is designed to facilitate the quick recovery back to the starting position of the thrown/pushed drum stick. The recovery motion should be *quick* since a good roll is dependent upon a quick recovery.

4. After each hand executes Example 7 separately, play the following Example number 8. Repeat these exercises many times.

Ex. 8

3 3 3 3 3 3 3 3

4 | . 3 3 3 3 3 3 3 3

4 | . 3 3 3 3 3 3 3 3

4 | . 3 3 3 3 3 3 3 3

4 | . 3 3 3 3 3 3 3 3

5. It is important to remember that these three sounds are **bounces** and **not articulations** (taps). For practice it is a good idea to transfer one's conception of the pulse from the first to the last of the three sounds. Since the volume of sound increases as the stick moves toward the center of the drum head, it is possible to even out the sounds of the three bounces merely by *traveling* the stick from the edge of the head toward the center during the bounce period.

6. The final step toward producing an even roll should be practiced from slow to fast, bouncing/pushing the sticks three times each, one after the other at a soft dynamic level.

The acid test for evenness of motion is to play a roll with the overlapping tips of the sticks circling each other. Now, instead of using the entire forearm, I confine the motions to my wrists which travel in a circular motion, drawing the sticks toward the center of the drum.

When I play a closed roll I try to keep my sticks as low as possible whether I play soft or loud. The energy and strength required to accomplish this leads me to the fact that I do

indeed play with my upper body, not just with my hands. Playing is much like isometrics; it requires total involvement.

At this point I must depart from a technical explanation of execution and talk about music. I believe that although the drum sounds the same whether the notation is quarter notes, eighth notes, sixteenth notes, etc., it is possible to have a mental conception of the proper notational sound duration. Since my definition of the kind of sound that is desired is determined by how long the stick is on the drum head, then it follows that we can readily accept the fact that a series of quarter notes can sound different than a series of eighth notes of the same speed. In order to make a sound project I automatically "think" crescendo with each stroke that I make. Yes, it is possible to make a crescendo with one stroke on the snare drum by using a great deal of self-resistance. I believe that self-resistance is what makes a sound project.

"Self-resistance" can be demonstrated as follows: Raise your entire arm well above your head, holding the stick firmly. Using a quick downward motion from the shoulder, touch (don't hit) the instrument with a motion that immediately returns the arm to the original position above your head -- remember to use the entire arm. Do not bend the wrist and remember to hold the stick firmly with all the fingers. If you touch, rather than hit the drum, you will feel a "pull" or holding back sensation in your upper arm and back. Of course when used sensibly, as in a performance, this "pull" will not be at all exaggerated and only the player should know that this is happening. Another variation of this pull and control is demonstrated by starting with the same procedure of holding the arm well above the head, but this time the "quick" motion stops within one inch of the instrument without touching it! The results of these exercises will demonstrate that a great deal of shoulder and body effort is needed to supply the necessary excitement and energy to your playing. When this concept is mastered and each note is a touch and not a hit, the performer will truly project the sound of the drum and have control over the placement of the sticks upon the drum.

I will now refer to the use of tennis balls as described in my book, Technique for the Virtuoso Tympanist. When a tennis ball is dropped without the player supplying any energy, gravity will inhibit its rise to the height from which it started. Therefore, the player must supply energy to keep the motion going. The ball cannot be hit but must be pushed in order that the contact be felt within the framework of time and motion. At the point of contact with the drum, the speed of the stick after the touch is always quick not

fast - (quick motion vs. *fast tempo*) and gradually slows as it reaches the top of the *curve*. Let me explain the curve theory. I never play with my sticks moving in a straight up and down motion. To achieve continuous motion, there is always a curve involved in the movement. The curve, which is a subtle elliptical motion, ensures the continuous movement of the stick within the narrow vertical framework of the stroke. Of course, this curve motion should be minimal and never obvious.

A continuous motion can be made either with a low height or a high height. If the same volume of sound is desired with either height, the "low" touch will require more energy and the stick will stay on the drum longer, resulting in a more staccato or shorter sound. Conversely, the "high" touch will require more energy to hold back. The "high" touch stick will stay on the drum head for a shorter period of time resulting in a more *singing sound*. This "holding back" is a form of the "self-resistance" that is necessary to achieve control.

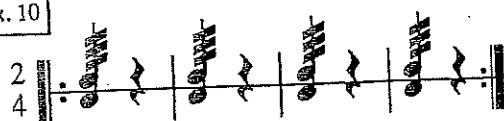
BACK TO THE TECHNICAL

At this point I suggest that the performer once again play on a drum pad (a drum will allow too much resonance) and tape record his or her roll with the reel to reel recorder set at 7.5 revolutions per second. Play it back at 1&7/8 revolutions per second and listen to the number and quality of sounds that each stick makes. With practice, tonal and spatial control will increase.

COMMENCING THE ROLL WITH BOTH STICKS AT ONCE

This technique can add a great deal of authority to the beginning of the roll whether it is loud or soft. It is a well known fact that striking the drum head simultaneously with both sticks can produce a cancellation of the sound. This is not so when the player is in command. To gain command, I suggest that both sticks be pushed simultaneously into the drum head.

Ex. 10



Exaggerate the **push** to the point that the sound is **crushed**. Since both sticks are brought down at the same time, a gap will be left between the beginning of the roll and the next pulsed beat. I will try to show this visually in Example 11. The sticks must still exaggerate the crushed sound -- now on all the notes.

Ex. 11

2
4

(or)

The next step is to fill up the gap left by starting the roll with both sticks at once. We must start the second pulse without letting the listener know that we are doing so. This filling in of the gap is accomplished by dragging/travelling one of the sticks longer than the other, as seen in Example 12.

Ex. 13

2
4

(or)

The image shows two musical examples for eighth-note groups. The first example, labeled '2', consists of a sixteenth note followed by a group of three eighth notes. The second example, labeled '4', consists of a sixteenth note followed by a group of four eighth notes. Both examples are shown with vertical bar lines and a common time signature.

NOTE: Ex. 13 shows the continuance of the roll.

As you achieve facility with this technique remain aware that the gap between the first note and the succeeding notes must be obliterated. Either the left stick or the right stick -- depending upon whether the student is right handed or left handed -- should be dragged across the drum head for a slightly longer period of time to fill up the gap.

ROLL ACCENTS

Accents at the beginning of rolls, within rolls, and at the end of rolls have always been a problem. Accents at the beginning of a roll can be two-fold and can be made in the following fashion. If a roll starts and stays **forte**, I recommend starting the roll with multiple bounces -- this is a good place to start the roll with two sticks at once. If the roll

starts with an accent and immediately comes down to piano (*fp*), then it might be advisable to start the roll with one single note or tap. However, as seen for example, at rehearsal letter E in Scheherazade by Rimsky-Korsakov, I do indeed advise starting this *fp* roll with two sticks at once. Accents within the roll are accomplished by either a single stroke, a surge of power, or an acceleration of the primary motions. Let the orchestration of the composition be your guide.

Accents at the end of rolls should be louder than the rest of the roll but should be of the same timbre as the previous multiple bounces. There are two types of finishing accents: 1) an accent by bringing the tip of the stick "up" which produces, in intensity, a sharp sound and 2) one leading with the wrist which lends itself to homogeneity.

PHRASING & AN EXPLANATION OF MY NUMBERING SYSTEM

It is my intention to relate strongly the association of the physicality of drumming to the musical performance. Since musical phrasing is done primarily with rhythm, my method stresses the relationship of what I am playing to what I am going to play. I will indicate how I might phrase passages of music using my numbering system.

NOTE: Remember, in the final analysis, all notes should be counted mathematically.

Music is time and motion -- time *in* motion -- and must have perspective. Even though the beat must be constant, there can be a variance in the spaces between the notes that are placed within the framework of a beat (see Examples 14 and 15). I will explain how my numbering system works and how it can be applied to personalize your performance.

The image contains two musical examples, Ex. 14 and Ex. 15, each consisting of a staff with a 4/4 time signature and a 'Mathematical' or 'Musical' interpretation label.

Ex. 14: This example shows a series of eighth-note pairs. The first pair is labeled 'Mathematical' and consists of two eighth notes separated by a short vertical bar. Subsequent pairs are labeled 'etc.' and show a more dynamic phrasing, with the first note of each pair being longer and followed by a shorter note. The second note of each pair is also labeled 'etc.'

Ex. 15: This example shows a series of eighth notes. The first note is labeled 'Mathematical' and has a vertical bar above it. Subsequent notes are labeled 'etc.' and show a more fluid, musical phrasing where the notes are connected by vertical bars, indicating a continuous flow of sound.

Warning! The musical spacing in Example 15 is greatly exaggerated and in actual performance the listener will hear a musically mathematical rendition.

The formula to my numbering system is very simple. I make a larger space between the numbers that are the same (1---1,2---2,3---3,etc.) than between numbers that are different (1,2,3,4,5,etc.). I apply perspective to the musical phrase in order to show movement. NOTE: Different numbers gradually get progressively closer together (negligibly so) in order to lend perspective. The following example can be numbered as many different ways as there are performers. This flexibility in the system allows for individuality of expression.

Ex. 16

4 || 1 1 2 2 3 3 4 4 | 6 | 8 1 1 2 2 3 3 1
 4 || 1 1 2 2 3 4 5 6 | 1 1 2 3 3 4 1
 or: 1 1 2 2 3 4 5 6 7 | 1 1 2 3 4 5 1
 or: 1 1 2 3 4 5 6 7 | 1 1 2 3 4 5 1

The following notations are examples of my numbering system:

Ex. 17

4 || 1 2 2 3 1 2 2 3 1 1 2 2 3 3 4 4 | 1 1 2 2 3 3 4 4 5 5 6 6 7 7 8 8
 4 || 1 1 2 3 1 1 2 3 1 1 2 3 4 4 5 6 1 1 2 3 4 4 5 6 7 7 8 9 10 11 12 13
 4 || 1 1 2 2 1 1 2 2 1 1 2 2 3 4 5 6 1 1 2 3 4 5 6 7 8 8 9 10 11 12 13 14

Although the examples given in Example 17 are of the same notation, the phrasing numbers can be different. Always remember to make a very subtle difference between the spaces (or numbers). I have included stickings in Example 17 which are purely arbitrary. The performer can and should make his or her choice of stickings.

DOUBLINGS

The purpose of these exercises is to help the drummer improve and facilitate his or her physical technique while simultaneously developing his or her musicality. Too much stress is placed upon quantity without regard to quality; therefore, I advise the performer to use these exercises as "warm-ups" to preface practice. Art must have perspective: paintings, drawings, and music all have a perspective. Perspective in music adds depth to the sound and creates a third dimension for the listener. Music is defined by time and motion. To this end, I play the spaces between the notes, with the notes as points of measurement and arrival. There should always be a progression to the conclusion of the musical phrase.

Through experimentation and from my experience in the professional performance of music, I have come to the following conclusions:

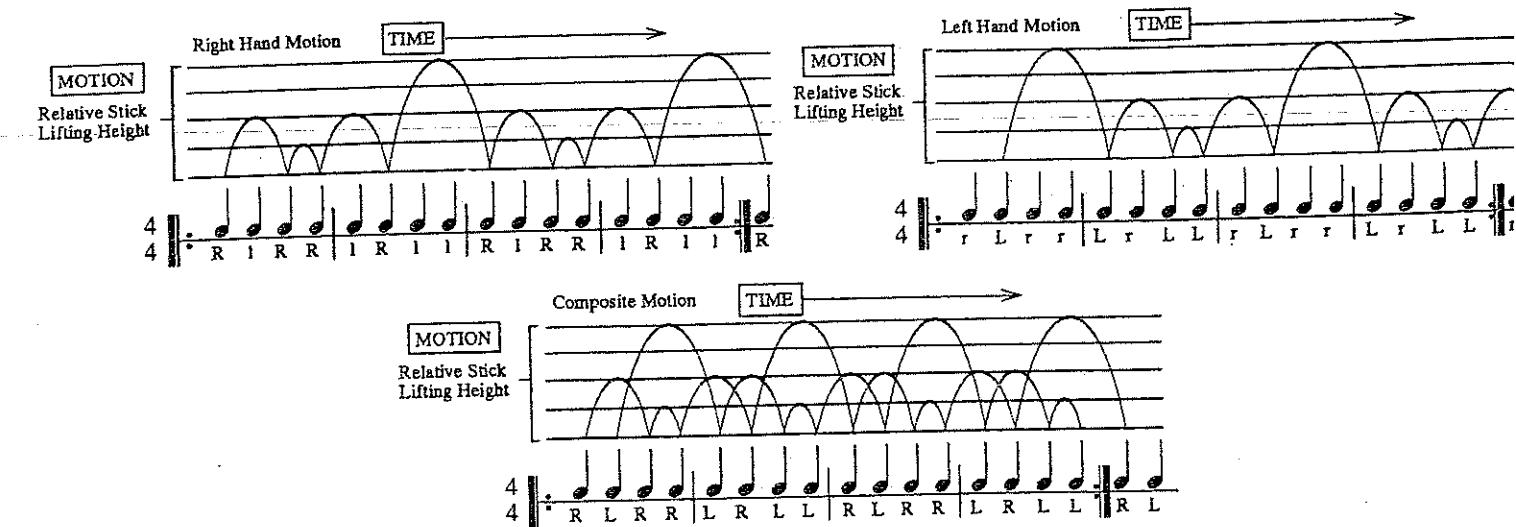
First, it is a fact that we are either right or left-handed, with a small percentage of us ambidextrous. One will favor the strong hand, so it is important to train the weaker hand to articulate with clarity.

Second, my musical instincts have for many years subconsciously lead me toward the use of definite stickings for various articulations. I have included these stickings in my tympani repertoire books, (Jerona Music). Because of the varying strengths and weaknesses of either hand, each hand holding a stick actually plays a different pitch or timbre. It can be difficult to match these pitches. The differences though, however slight, can be used for phrasing. If possible, the strong hand should be used for the **leading sound**--the penultimate note.

Thirdly, I believe that using doublings enhances the musical phrase. A rule to keep in mind is that the hand directly preceding a doubling is raised *up*. Remember, when one hand is close to the drum, the other is in the air. This is a principle of **time and motion**. NOTE: It is sometimes necessary to depart from the continuous use of a strong hand leading sound. This may result from a figure that is an alternating sequence and should have the feeling of *swing*.

Finally, to explain "swing", let me say that the body as a whole should have a primary motion or internal beat. The articulations or secondary motion should be felt within the primary motion. The primary motion in the following exercise can be determined by the hand that is on the pulse. This body swing should not be obvious to anyone but the performer. I very often call this a *rocking chair* motion. NOTE: To aid in the visualization of this motion, imagine a side or profile view of a rocking chair, the movement swaying back and forth, from side to side. By using this motion I make a subtly larger space between the doublings than between the single strokes. By keeping the primary motion constant, I can vary my secondary motions and still keep the beat constant.

The time and motion technique suggests that each note should have some degree of lift. This degree of lift is determined by the requirements of the music itself. Some notes, by virtue of their placement within a phrase or their notational/metric duration require special treatment. In the following exercises a few of the notes that should be lifted are indicated by the placement of a circle around the sticking. To accomplish a smooth motion, the stick should be lifted to accommodate *in space* the time that the opposite stick needs to play its subsequent notes. Single strokes that immediately precede a double are generally lifted to twice their normal height. Other lifts are determined by the notational or metric space that will occur before the same hand will play again. I recommend that these exercises be practiced one hand/part at a time to aid in the understanding of a one handed time and motion feeling. Once a "bouncing ball" feeling is attained with the individual hands, try putting both hands together to play the specific rhythms while maintaining a mental picture of the flow of each stick in constant motion. To illustrate this idea, note the "picture" of a single paradiddle illustrated below.



R L R L L L R L R R (R L L R R) (L R R L L) R L R L R L R L R L
 R L R R L L R L L R (R R L L R) (L L R R L) R L R L L L R L R R
 R L L R L L R R L R R L L R R L R R L L R L R R L L R L L R
 R R L R L L L R L R R R L L R L L R R L R L L R L L R R L R
 R L R R L L L R L L R R R L R L R R L R L R L L R R L L R R L L R R L L
 R R L R L L L L R L R R R L R L L R L R L R R L
 L R R L L R R L L R R L R L R L L R L R L R R L R L L R R L L L R R L L R
 R L R L L R L R L R R L L R L L R R R L R R L R L L R R L L R R L L R R
 R R L L R L L L R R L R L R L L R L R L R R L R L L R R L L R R L L R R
 L R L L R R R L R R L L R L L R R L L R R L L R
 L R R L R R R L L R L L R L R R L R L R L L R L R R L L L R L L R R R L
 R R L R R L L L R L L R L R R L R R R L L R L L R L L L R R L R R R L L

The sheet music consists of ten staves, each representing a different note pattern. The patterns are as follows:

- Staff 1: RRLRLL LLRLRR RLRLLL LRRRLRR
- Staff 2: RLRLRR LRLRLL RRLLRR LLRRLL
- Staff 3: RLRLRR LRRLRL RLRLRR LRLRLLL
- Staff 4: RRLRLR LLRLRL RLLRLR LRRRLR
- Staff 5: RLRLRLL LRLRLRR RLRLRLRR LRLRLRLL RLRRRLRL
- Staff 6: LRLLRLRR RLRLRLLR LRLRLRRL
- Staff 7: LRLRRLLR RLRLRLRL LRLRLRRL RLRLRLLR LRRRLRRL
- Staff 8: RLLRLRRL LRLRLLRR RLRLRRLL
- Staff 9: RLRLRLL LRLRLRRL RLRLRRLR LRLRLRL RLRLRLLRL
- Staff 10: LLRLRRRL RLRLRRL RLLRLRRL LRLRLRL RLRLRLLRL

RRLLR LRL LLRRL RLR LRLLR LRL RLRLR RLR LRLLR LLR

RLRRL RRL RLLRR LRL RRLLL RLR

L RRLR L R LRLRL RL L RLRLR RL R LRLR L R LRLR LL

L RLRL RR L RLLRR LR R LRRL RL

RL RRLR L LRLLR RL RLRLR L RLRLR RL R RLRLR L

LL RLRL R RL RLLR L LR RLRL R

THE FLAM

The flam is used mostly to broaden single notes that ordinarily sound "bare". A part which is notated as single notes can be enhanced with the discrete addition of flams. A good example is La Gazza Ladra, by Rossini.

Ex. 19

4 4 4 4

3 3 3 3

etc.

I have discovered a way to teach the flam, along with many of the rudiments, by having the student play in the aforementioned "rocking chair" fashion or swing. By starting with both sticks at once, with each stick at a different height, the lower stick will sound sooner. Likewise, by starting the figure with one stick close to the drum head and the other stick above and to one side of the drum, the rocking chair technique will cause the player to automatically play a flam.



The flam can be executed either rudimentally or orchestrally.

Ex. 20 Rudimental

L R R L L R R L

When the flam is played rudimentally, the sticking is the same as in the Daddy-Mammy roll. Most rudimental flams are played quite "open", that is, the grace notes are fairly obvious.

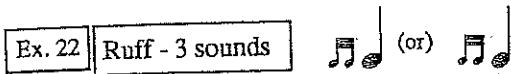
Ex. 21 Orchestral

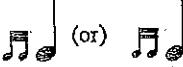
L R L R L R (or) R L R L R L

The sticking in this style is executed like playing alternate strokes in a lumpy fashion. I recommend this method for many, but not all, parts found in the orchestral repertoire.

Comment: The performer must understand that one of the performance problems encountered is the fact that two hands are involved and that it is necessary to marry one hand to the other so a feeling of "oneness" occurs. The musical phrase should not be interrupted by the use of two hands which give the impression of separateness.

THE RUFF - 3 sounds

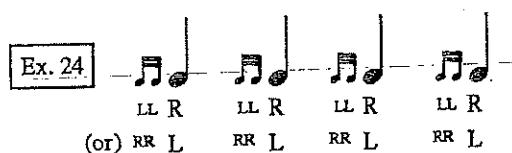


This articulation is notated  and, according to my phrasing system, is numbered **one-one two**, the leading sound being closer to the finishing sound. It is my opinion that no matter at what speeds these sounds are played, three sounds should be maintained. There are performers who prefer playing the grace notes as a "press" making the ruff sound like a short roll.

The rudimental ruff is usually played hand to hand as in Example 23.



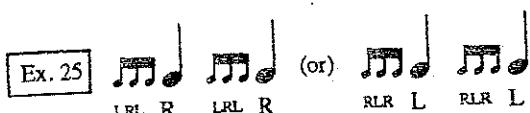
It is advisable to play the orchestral ruff as in Example 24.



The spacing between the sounds of the ruff is determined by the speed and the style of the composition. I believe the reason that the ruff is not played hand to hand in orchestral performance is that each hand plays a different pitch, thus negating the necessary consistency.

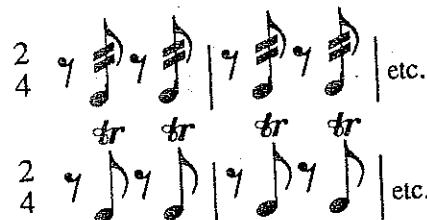
FOUR STROKE RUFF & CRUSHED RUFF

The four stroke ruff and the crushed ruff are sticked exactly the same. The difference is that the four stroke ruff is articulated and the crushed ruff is bounced. The sticking is as follows:

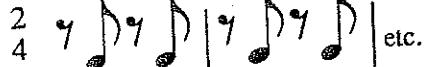


The four stroke ruff has the grace note preceding the beat and the crushed ruff has the grace notes on the beat. Good examples of the usage of crushed ruffs are as follows:

1. In marches where the crushed ruffs are written



2. In any orchestral composition that is written



The reason that I suggest using crushed ruffs instead of merely pressing the sticks into the drum head is that in using the crushed ruff, the sticking dictates a definite start and a definite finish. There are occasions when the tempo of a composition does not allow the performer to borrow time from the previous measure to play an articulated ruff. The ruff is then played on the beat instead of preceding it. It is also desirable to learn various stickings as in Example 27.



The stickings using the doublings are commonly used in soft passages and, in my opinion, clarify the articulation.

FIVE BEAT ROLL

This "rudiment" should contain no more than five beats. Rudimentally, the five beat roll is sticked as in Example 28:



It is important to concentrate on the *leading sound* - the penultimate or next to the last sound. With the leading sound in mind, play the next example:

Ex. 29

R R L L R L L R R L

Even when this figure is played at a fast tempo one should concentrate on "bringing out" the leading sound.

It is logical to raise or lift "up" the last single stroke of each five beat roll. If the sticking is RRLLR the next alternate sticking would be LLRRL. Why should the last stroke be "down" when lifting it sets up the next five beat roll? I refer again to a "rocking chair" motion for forward motion of the music and momentum. NOTE: The raised letters in the previous example show the lifted notes or leading sounds within each doubling.

THREE STROKE ROLL

The three *stroke* roll is often confused with the five *beat* roll because the five beat roll is played with the same feeling of "three strokes". Instead of *articulating* two beats with each stick, each stick now "bounces" three sounds leaving a single sound on the third stroke: RRRLLLRLLLRRRL. This type of roll is almost invariably used in the performance of orchestral works.

When played at a fast tempo they are usually alternated.



At a slower tempo.



In order to clarify the difference between the five beat roll and the three stroke roll -- the stroke is the primary motion of the wrist. The "doublings" of the five beat roll and the "bounces" of the three stroke roll are secondary motions and are all executed within the framework of the "stroke".

The same formula applies for beat and stroke rolls of:

{7 beats = 4 strokes} ~ {9 beats = 5 strokes} ~ {11 beats = 6 strokes} ~ {13 beats = 7 strokes}
{15 beats = 8 strokes} ~ {17 beats = 9 strokes}

NOTE: All rolls with an odd number of *strokes* will alternate. Conversely, all rolls with an even number of *strokes* will start on the same hand each time:

Ex. 31

(or)

FLAM 3 STROKE ROLL

This is an extremely useful roll and is executed in place of a three stroke roll. It is played with the same feeling of the three stroke roll, but is played "one handed" (not hand-to-hand). It begins with a single sound and ends with a single sound, thus it can be termed a "flam" three stroke roll: (rLLRRL, rLLRRL, rLLRRL) For my choice I prefer:

Ex. 32

(or)

When playing this figure remember to emphasize the *leading sound* which now becomes a bounce of three sounds. Raising both hands "up" between each "flam three stroke roll" will guarantee that there are spaces between each figure so that the rolls do not run together. The last strain of The Stars and Stripes Forever by John Philip Sousa is a good example of the usage of the "flam three stroke roll".

MORE ABOUT STARTING THE ROLL WITH BOTH STICKS

To reiterate, this is a very effective way to start a roll and the manner in which it is accomplished is as follows: (Refer also to Examples 10 and 13.)

Ex. 33

(or)

Starting the roll with both sticks at once can be used effectively whether the dynamic is loud or soft. Whenever possible, I recommend beginning long rolls in this manner. Of course the performer should use logic when applying this method, for example, if rolls are encountered in *sequence* it might be impossible to start each roll with both sticks at once. The fourth scene of *Capriccio Espagnol* by Rimsky-Korsakov is an excellent example for the application of this technique. The result is a very abrupt beginning that allows the performer to continue the passage within the same dynamic range with which it was begun.

APPLYING TECHNIQUES TO ORCHESTRAL EXCERPTS

The following excerpts employ in combination the 10 techniques listed below:

Roll ~ Single Strokes ~ Flam ~ 3 Stroke Ruff ~ 4 stroke ruff (with various stickings)
 Crushed Ruff ~ Five Beat Roll ~ 3 Stroke Roll ~ Flam 3 Stroke Roll
 Roll beginning with both sticks

1. Capriccio Espagnol by Rimsky-Korsakov

Ex. 34 Scene III • Alborado

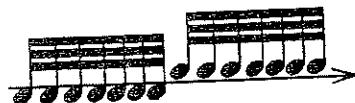
The sticking that is suggested will facilitate the exaggeration of the leading sound, making the pattern *move*.

Ex. 35 Scene IV • E Canto Gitano

This roll, which I start with both sticks, is a background to a trumpet cadenza. Immediately after the attack, come down in loudness until the trumpet figure rises in volume (loudness) to a final cadence. The violin then begins another cadenza. This background roll supporting the violin is probably one of the most difficult parts ever composed for the snare drum because no matter how soft, or what kind of drum is used, or

what type of snares are chosen, the player can never play soft enough. Since the violin has a high timbre of sound, the snare drum roll always comes across like distant thunder. My solution is to execute this roll as softly as possible by almost **rubbing** the stick across the drum head, **traveling** the stick from the edge of the drum head toward the center.

NOTE: Let the stick do all of the work!



Coming out of the pianissimo roll the player can be confronted with another problem at rehearsal letter **L** in the fourth scene. Problem: How do we begin the single strokes so that they are clear, clean and projected? Solution: Upon completion of the roll, immediately put your sticks on the drumhead to guarantee that you know where the drum is and as a result, will articulate the first five notes clearly.

Ex. 36

NOTE: I prefer the first example because coming out of the soft roll and using a doubling can be precarious.

Eleven measures after rehearsal letter **M** be sure to pay attention to the start of the roll on a syncopation. Two measures before rehearsal letter **N** the rolls can be played hand-to-hand to facilitate continuity.

Scene V • Fandango Asturiano

Now it is time to play the closed or **crushed** ruff. This closed or crushed ruff should be played with the grace notes almost on the beat, even though the main note is actually the true beat. In this case the hand is quicker than the ear. In the 4th measure the closed ruff should be played as a syncopation with **anticipation**. The same kind of ruff can be used at rehearsal letter **X**.

Ex. 37

Scene V • Fandango Asturiano

Seventeen measures after rehearsal letter Y, play as follows:

Ex. 38

2 4 || 7 8 8 8 8 8 | 2 4 || 8 8 8 8 8 8 |

NOTE: Play 3 stroke rolls in the 6th, 8th, 10th, 11th and 13th measures.

SCHEHERAZADE by Rimsky-Korsakov

The snare drum does not enter until the third movement, but when it does it is a solo instrument and after two measures forms a background for the solo clarinet. This figure can be executed as a 7 beat roll (4 stroke) or as single strokes. No matter which method is chosen, the musical beats should be very clear. Musical perspective and forward motion can be attained by making the spaces between the notes gradually smaller (infinitely so).

Ex. 39

6 8 || 7 8 8 8 8 8 | 6 8 || 8 8 8 8 8 8 |

Further, the entrance of the snare drum is a syncopation which should be anticipated, and the last two eighth notes should belong musically to the eighth note rest of the next bar. Also, the eighth note on the second beat of the measure should be played a shade louder than the other eighth notes in the measure to lend pulse to the clarinet who has a tied note to the second beat. The stickings for the entrance of the snare drum in the third movement of Scheherazade can be as follows:

Ex. 40

6 8 || 7 8 8 8 8 8 | (or) 7 8 8 8 8 8 | (or) 7 8 8 8 8 8 |

6 8 || 7 8 8 8 8 8 | (or) 7 8 8 8 8 8 | (or) 7 8 8 8 8 8 |

No matter which sticking you choose always make the spaces between the notes obvious. When I played this I chose the first sticking and **choked-up** on the sticks to almost two inches from the beads. By holding the sticks in this fashion, I could play as naturally as possible and clearly articulate each note of the passage.

The next entrance makes use of the 3 stroke ruff.

Ex. 41

6 | 8 | (or) | 6 | 8 | (or) |

I personally prefer the first method of sticking because it coincides more with the woodwind phrasing.

The final four measures of this movement are a good example of the usage of the 4 stroke ruff with the following sticking:

Ex. 42

6 | 8 | { | } | { | } | { | } | { | }

I prefer this sticking because it allows me to **travel** the last two grace notes from the edge of the drumhead toward the center, thereby bringing out the leading sound without effort.

Scheherazade - Fourth movement

This movement is a "tour de force" for the snare drum for two reasons: 1) the technical problems involved and 2) the counting difficulties. Starting at the VIVO, 24 measures before rehearsal letter A, the count varies between 2/8, 6/16 and 3/8. Most conductors will beat in one during nearly the entire movement until the ALLEGRO before rehearsal letter X. The snare drum makes its entrance one measure before rehearsal letter C. Most performers play a four stroke roll (termed 7 stroke conventionally) but I prefer to **push** 5 strokes into the same space to create excitement. BEWARE that there are 5 measures before rehearsal letter D, always remember to COUNT!

Ex. 43

2|| 8||

2|| 8||

2|| 8||

2|| 8||

At rehearsal letter E I suggest starting the roll with two sticks. This adds contrast to the tempo which is conducted in three -- 8 measures before E, then in one -- 4 measures before rehearsal letter E.

Ex. 44

Four measures before rehearsal letter M, the tremolo starting on the second beat is played directly forte with no diminuendo.

The roll which begins 4 measures before N and ends directly on N can pose a problem in that the tempo of rehearsal letter N must begin immediately. I have solved this problem by ending my roll with the left hand and continuing the tempo with the right hand alone. If the person is left handed I suggest that the person end the roll with the right hand and continue the tempo with the left hand. Note that at rehearsal letter N, the first 16th note, which is also the ending note of the roll, is marked sf and the next note is immediately pp. For consistency in rhythm and timbre, all of the remaining 16th notes in

this passage can be played with one hand. Be sure to count 18 measures and stop on the 19th measure!

Ex. 45

1 (-18) 2 3

mf cresc. *f*

18

Rehearsal letter P is next. These ruffs are usually played closed. Take your choice from the following examples:

Ex. 46

2 8

(or)

2 8

(or)

2 8

When I first started playing the ruffs in the foregoing examples I would play them L^LR, L^UR, etc. Now I prefer playing them RRL, R^URL, etc., in order to bring out the *leading sound* with my right hand, my stronger hand. I tend to favor the second and fourth examples in the above figures because the use of doublings seems to enhance the progression of the music and adds perspective to the phrase. Remember, it is my opinion that a larger space is made between doublings than between singlings, thereby creating a larger space in musical time. If time is slightly lost by a doubling then it must be made up in order to keep a steady tempo. Through the use of this subtle technique we create perspective -- movement toward the musical cadence.

At rehearsal letter Q there seems to be a discrepancy in notation. Could this possibly be an error by the copyist? If taken literally, the dotted eighth notes with slashes could be construed as 64th notes, hence a tremolo. Note, however, that throughout this composition Rimsky-Korsakov designates all of his rolls as tr----. Because the trumpets have a double tongued figure at this point, I elect to play in *ensemble* with the trumpets, imitating their articulation.

Ex. 47

co

2
mf

2
8
mf

2
8
mf

Starting with the PIU STRETTO, I visualize this passage as being a gradual crescendo to the snare drum entrance. I also advise connecting the tremolo to the following eighth note. Although most performers play a 4 stroke roll (7 beat) at this point, I prefer to use a 5 stroke roll (9 beat) because it adds intensity to the climax.

Ex. 48

Ex. 49

W 14

2 8

mp

2 8

2 8

2 8

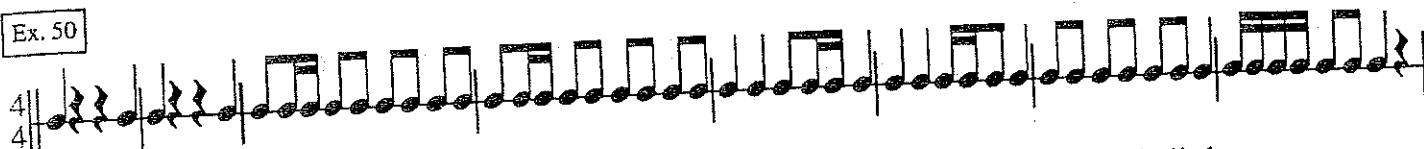
6 4

Be careful to make a musical ritard during the last measure prior to the **Allegro Non Troppo E Maestoso**.

Lieutenant Kije by Serge Prokofiev

This opening rhythm poses a provocative problem for the performer. It is a completely unaccompanied solo and is to be played pianissimo. It must be executed very articulately, taking great care not to destroy the basic rhythmic figure by overdoing the embellishing grace notes. For example:

Ex. 50



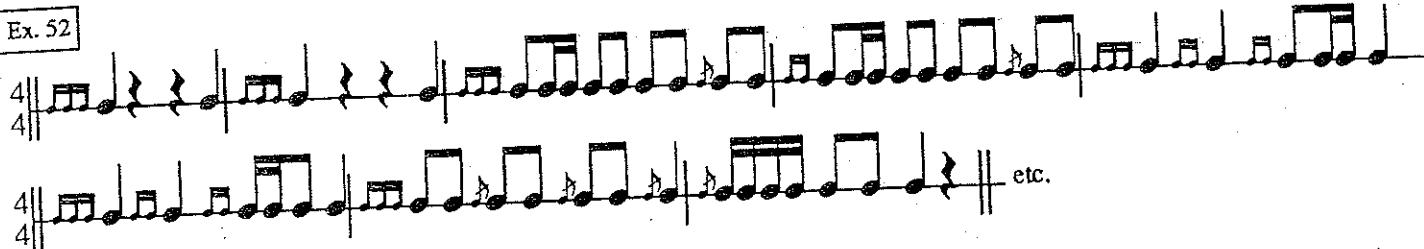
Note: The grace notes always precede the note/musical pulse that they embellish.

Ex. 51



The application of a doubling somewhere in the 4 stroke ruff tends to clarify the spaces between the grace notes; however, many performers prefer to use single alternate strokes. The actual part is written with the grace notes within the measure.

Ex. 52

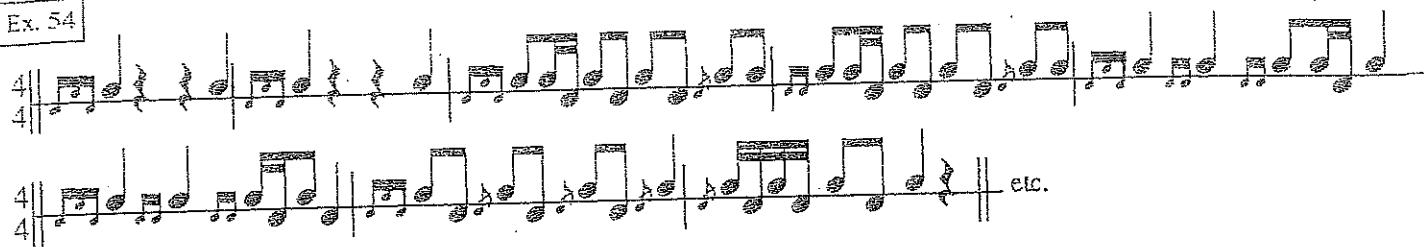


The following two examples of stickings for Lieutenant Kije are by no means the only manner in which this passage can be played. I urge the performer to choose a sticking with which he or she feels comfortable.

Ex. 53



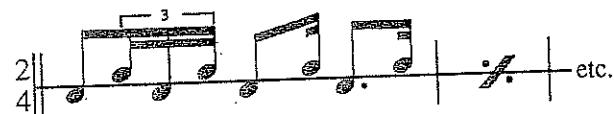
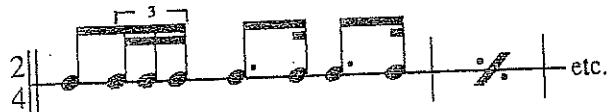
Ex. 54



Fêtes (from Nocturnes) by Claude Debussy

I have included this excerpt because of the sticking and phrasing. There is a feeling of abruptness when coming from a triplet into a duplet. By stretching the first duplet halfway between the triplet and the next duplet, this abruptness is removed:

Ex. 55



Note that I have left the dot off of the 16th note of the second beat in the second example. I realize that this is mathematically incorrect but it does indicate a subtle stretching of the triplet. Please observe my particular sticking of this figure. It allows the leading sound to be played with the strong hand.

CONCLUSION

Time and motion, touch, and phrasing, all comprise the fundamental elements of this approach to playing. The ideas presented here can and should be transferred to the many varied instruments of the percussion family. When situations arise demanding new approaches to performance, I trust that the thoughtful performer will call upon his or her experience to arrive at the musical solutions made available to them through their refined technique.

It is not my objective to introduce new ideas just to be different. I feel that it is very necessary for the teacher and the performer to be aware of new ideas and to be inquisitive -- this contributes to progress. I realize that there is a vast repertoire of various kinds of music and one must finally specialize in one field; however, the techniques outlined in this method can certainly be applied to playing and performance situations found in all of the varied areas in the field of music.

GLOSSARY OF TERMS & EXPRESSIONS

- A anticipation - playing on the front of the musical beat to avoid a "late" sound.
- articulated bounce - anticipating the "lift" of the stick to achieve time and motion and control over each note, regardless of speed.
- articulations - giving each note a controlled character within the structure of phrase and rhythm.
- B bare - a note in need of supporting sound, "the note sounds bare...". Refers to the practice of adding notes to parts to make them more musically effective. If this is done, it should be done very subtly.
- beat/stroke - the beat is the name given to the individual note which is a component part of a bounce stroke. (see: *stroke/beat*)
- borrow time - using musical space from a preceding measure to allow for the articulation of complex ornaments without sounding rushed or cramped. Borrowing time is made up for in the movement of music toward the climax of the phrase or musical figure. (see: *play across the barline, perspective, anticipation*)
- bounce - the anticipated rebound of the stick from the drum head.
- bounce three times, two spaces - to control sound, one must control silence. Musical spaces or silences, when controlled by the player, create phrasing and forward musical motion.
- bringing out - lending direction to the musical intent of the phrase by subtly stressing the penultimate or leading sound.
- C choked-up - to slide the hands forward upon the sticks to allow for easier performance of special articulations. This technique should be used sparingly.
- circular motion - a very subtle and elliptical motion, not visible to the passive observer. This motion negates all possibility of a "slapping" sound and affords the player complete control of the drum and the sound through constant and controlled motion of the stick.
(see: *self resistance*)

closed - the rapid execution of an ornament or roll.
count - keeping track of one's place in a particular rhythm, phrase or composition.
crushed - the controlled throwing of the sticks upon the drum to achieve a tight, energetic sound.
crushed ruff - the execution of the ornament on the beat.
curve - the ellipse of the circular motion which maintains constant motion or continuous physical movement within the framework of the time and motion theory.

D **Daddy-Mammy** - Colloquial name for double stroke or rudimental snare drum roll.
doublings - sticking combinations involving repeated notes in a single hand.
down - the subtle restriction of drum head vibration accomplished by not lifting the stick in anticipation of the sound.

E **embellish** - embellishment; the small notes which create rhythmic interest and texture within the framework of a larger rhythmic passage.
ensemble - imitating the techniques of other instrumental articulations to achieve homogeneity of texture and musical intent.

F **fast** - tempo, musical speed. The opposite of quick. (see: *quick*)
felt - to feel the texture and resistance of the drum head with the stick while it is on the drum head.
forte - (It.) musical expression meaning full sound.
fp - musical expression meaning full sounding entrance with immediate diminuendo to soft. Used here with reference to various roll techniques.

H **hand to hand** - the playing of rolls in an alternating fashion. Beginning a series of rolls with first the right (or left) hand and the next with the left (or right) hand. The opposite of one handed. (see: *one handed*)
high touch - playing a controlled note with a quick upward motion, anticipating the lift before the stick touches the drum. The result

is a lighter singing sound due to the shortened period that the stick is in actual contact with the drum head.

hit - the uncontrolled striking of the drum in a downward motion.

holding back - a form of self-resistance used to control timbre. The opposite of "hit". (see: *self resistance*)

how long the stick is on the drum head - the period of time the stick is in contact with the drum. Determined by the quickness of the motion and the anticipation of the lifting of the stick.

L leading sound - the penultimate note of a musical phrase or rhythm. The sound that "leads" to the conclusion of a musical idea.

lift - the quick upward motion of the hand/stick which follows the mental anticipation of the actual sound.

low touch - playing a controlled note with a high energy push preceding a quick upward motion, anticipating the lift but leaving the stick upon the head for a longer period prior to the lift. The result is a heavier, thicker sound with a shorter duration due to the dampening effect of the stick upon the head.

lumpy - uneven, non-regimented sound.

M marry - to join both hands musically together so that they work in tandem to create a homogeneous sound, rhythm, or phrase.

move - the progression of a musical idea toward its logical end through the use of time and motion.

N numbering system - a system of identifying points of compression and expansion within a musical phrase. The numbers *do not relate in any way to the rhythmic counting of the music*. The system encourages listening, imagination, and musical decision making on the part of the performer. (see: *one--one two, borrow time, leading sound, play the spaces between the notes, phrasing*)

O on the beat - to play an ornamental passage without borrowing time from the preceding measure or upbeat.

one handed - the playing of a series of rolls beginning each successive roll on the same hand. Used here to describe the execution of the flam five beat roll. One handed is the opposite of hand to hand.

(see: *hand to hand*)

one--one two - an example of the numbering/phrasing of notes within a phrase to create musical tension and excitement. Numbers that are alike, for example: (1--1), musically have a longer space between them than do unlike numbers, (1-2). A series of four eighth notes followed by one quarter note might be numbered (1--1234) "1--123" being the eighth notes and "4" being the quarter note. This system is designed to help players make musical decisions about various passages. Once the decision is made, the player must revert to the logical mathematical counting of the actual rhythm, superimposing the feel implied by the numbering/phrasing system.

oneness - coordination, having the techniques and sounds of each hand working together to create a musical expression. (see: *marry*)

open - the performance of an ornament or roll where each note is individually distinguishable from the others.

out - as in "playing out of the drum." A primary principle of the Hinger system which suggests the anticipation of lifting the stick before it actually reaches the drum head. By varying the time of anticipation within the stroke, the duration of stick/head contact is varied and controllable. (see: *touch, rubbing, self-resistance*)

P **penultimate note** - the next to last note in a musical figure or phrase. When this note is lifted it becomes the leading sound which helps the phrase reach its musical destination.

perspective - the movement of sound within a phrase, subtle inflections within the rhythms, stretching and compressing of notes without changing their real duration, all are elements of perspective.
(see: *borrow time*)

phrasing - the controlled elasticity of the space between musical sounds.

placed/placing - the active, thoughtful placement of the stick upon the head in a controlled manner through the use of the time and motion theory. Placement of the stick is not contingent upon speed. This

technique also allows the performer to "place" the sounds accurately within the rhythmic structure of the music.

play across the bar line - To not allow the musical idea to halt at an arbitrary point of measurement. The expansion and compression of rhythmic space to create linear movement. (see: *borrow time*, *play the spaces between the notes*)

play the spaces between the notes - controlling the sounds by controlling the silence between them. Example: If, theoretically, an average single snare drum note is 1/10 of one second in length and the performers job is to play fifty notes in a one minute period, simple math will tell you that you are really only *making sound for five seconds!* This means that you must have control over 55 seconds worth of silence.

Following this example you would have to expend eleven times more energy and thought controlling the spaces than you would the actual sounds.

preceding the beat - playing ornaments which embellish a beat note prior to the actual beat. In some cases, playing across the barline.

(see: *borrow time*, *play the spaces between the notes*)

press - a controlled and subtle squeezing of the stick to tighten the sound and rhythm of ornamental notes and rolls. (see: *crushed*)

primary motions - the upward and downward motion of the wrist.

(see: *secondary motion*, *stroke*)

pulse - the internalized constant beat or sub-structure of the composition.

pushed - the controlled placement of the stick onto/into the drumhead.

(see: *low touch*)

Q quick - refers to physical motion required to execute various musical passages. The expression has no bearing upon tempo or musical speed.
(see: *fast*)

R recovery motion - the quick upward lift of the stick in preparation for the next downward motion of the same hand during a roll.

recovery time - the time required to execute the recovery motion.
The space/time between the end of a bounce and the beginning of the next bounce in the same hand.

rocking chair motion - the subtle side to side movement which allows greater control over note placement within ornamental groupings.
(see: *swing*)

rubbing - the controlled placement of the stick upon the head in order to feel the texture and resistance of the drum. Used here with regard to soft rolls. (see: *felt, curve, circular motion, articulated bounce*)

S **secondary motions** - small motions of the hand and fingers used to execute rhythms within the framework of the primary motion.
(see: *primary motion, pulse, bounce*)

self-resistance - the concept of creating something to play against. Other instruments have resistance built into them: Brass and woodwind instruments have back-pressure, the resistance caused by passing pressurized air through a confined space. Stringed instruments have the pressure of the bow against the string, the resistance caused by the subtle interplay of rosin, bow speed, bow weight, string gauge, and pitch. Like a string player is with a bow, the percussionist must be acutely aware of the pressure and release aspects of the stick when it is in contact with the drum head. Like a singer, the percussionist must use his or her diaphragm to support the more subtle physical activities involved in playing. (see: *curve, circular motion, time and motion*)

sequence - a continuous or repeating rhythm pattern, ie. a series of alternating flams, ruffs, or short rolls.

sf - musical expression meaning sharp attack. Used here with reference to roll endings and articulations.

singing sound - the resonant, non-dampened sound of the drum produced by the quick pressure and release of the head by the stick.

(see: *articulations, lift*)

space - the distance that a moving stick (hand) travels between notes.

(see: *time and motion, up, lift, play the spaces between the notes*)

stroke/beat - the stroke is one cycle of the down and up motion of the stick, the beat is the individual note name for the component parts of the bounce. (see: *beat/stroke, primary motion, secondary motion*)

swing - expression describing a rhythmic swaying either physically, hand to hand, or musically as in sequential patterns.

(see: *sequence, rocking chair motion*)

syncopation which should be anticipated - any syncopated pattern has the potential to drag or at the very least sound late. Leading the beat by a fraction of a second helps to keep the sound and rhythm alive.

(see: *anticipation*)

Tap - a single articulated sound produced by one complete cycle of the hand/wrist. The opposite of "bounce". (see: *up stroke, down stroke, primary motion, lift*)

texture - the sensation felt through the stick when the player "touches" the drum within the framework of time and motion. (see: *self-resistance*)

throwing/pushing - the controlled release of the stick onto the drum head, often accompanied by a slight squeeze of the stick and a quick lift.

(see: *crushed, rubbing*)

time and motion - the name given to the basic guiding principle of the Hinger System. It suggests the control of musical time and space through the absolute control of continuous physical motion.

touch - the notion that each note has a texture which can be felt with the stick and controlled by the performer.

tr.~~~~~ - trill, alternate indication for a snare drum roll. Commonly found in the music of the late 19th century.

travel/traveling - refers to the subtle circular (elliptical) motion of the wrist and stick tip which takes place during the snare drum roll. The space of the traveled stick should not exceed 1/2 inch. This technique aids in creating a homogeneous sound and promotes constant motion.

(see: *curve, circular motion*)

Uup - the thoughtful lifting of the stick. A basic technique used in playing "out of the drum". (see: *lift, singing sound, primary motion*)

up bounce - the high speed anticipated lift of the second note of a rudimental or double stroke roll. (see: *leading sound, articulated bounce, bounce, primary motion, secondary motion*)

up stroke - the slower speed anticipated lift of the second note of a rudimental or double stroke roll. (see: *articulations, lift, up, primary motion, secondary motion*)

SUGGESTED STUDY

Technique for the Virtuoso Tympanist

also: Volumes I --VI, The Timpani Player's Orchestral Repertoire

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Jerona Music Corp.

PO Box 5010, South Hackensack, NJ 07606

Kincaidiana - a flute players notebook

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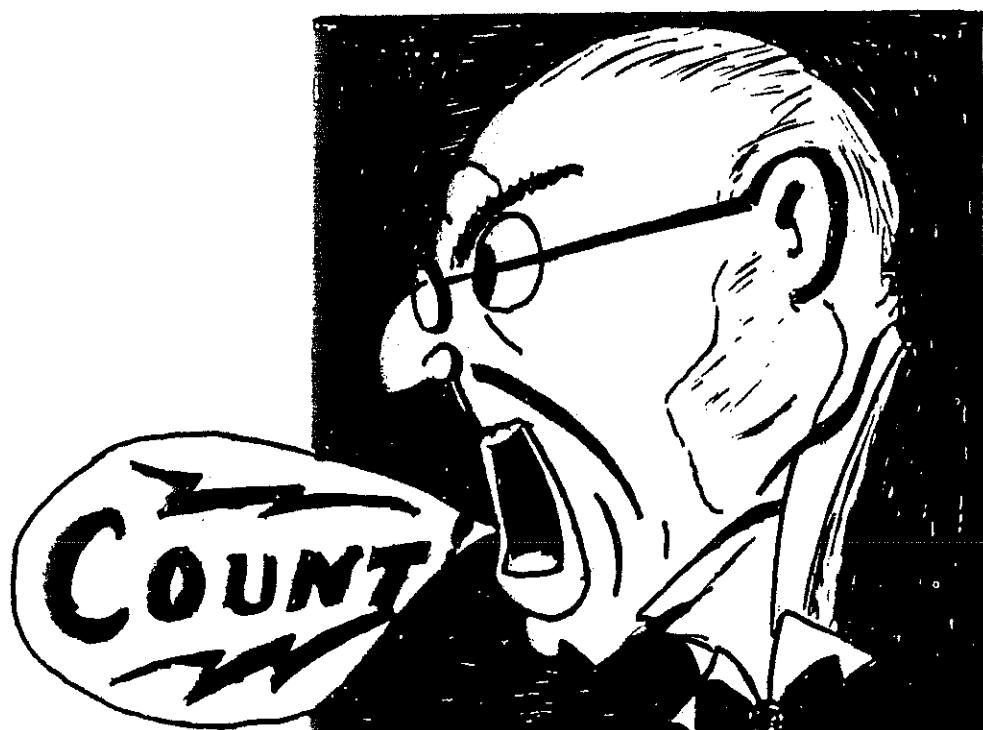
The Art of the Oboe

by Marcel Tabuteau

(Phono-recording)

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Chas. S. Wilcoxon.

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N. A. R. D. Examination Requirements

All Rudiments are to be played Open (*Slow*) and Close (*Fast*)

W.M. F. Ludwig, N.A.R.D. Sec.

The Open Stroke Roll

start

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Closed Stroke Rolls

1 2 3 4

Long Roll

Flam

3 Stroke Ruff

4 Stroke Ruff

5 Stroke Roll

7 Stroke Roll

9 Stroke Roll

10 Stroke Roll

11 Stroke Roll

13 Stroke Roll

15 Stroke Roll

Single Stroke Roll

written

Single Paradiddle

Single Paradiddle

The notation consists of five staves of music for a bass drum. Staff 1 shows the basic pattern: a vertical bar with two 'V' symbols above it, followed by a sixteenth-note pattern L R L R L R L R L R. Staff 2 shows Variation 1: a vertical bar with two 'V' symbols above it, followed by a sixteenth-note pattern R L R R L R L L. Staff 3 shows Variation 2: a vertical bar with two 'V' symbols above it, followed by a sixteenth-note pattern R L R R R L R L L. Staff 4 shows Variation 3: a vertical bar with two 'V' symbols above it, followed by a sixteenth-note pattern R R L R L L R L. Staff 5 shows Variation 4: a vertical bar with two 'V' symbols above it, followed by a sixteenth-note pattern R L R R L R L L R L R R L R L L. Below the staffs, the corresponding drumming patterns are written using 'R' for Right and 'L' for Left.

Variation 1

2

3

4

5

6

Variations same as **2**

Flam Paradiddle

Flam Paradiddle

The notation consists of four staves of music for a bass drum. Staff 1 shows the basic pattern: a vertical bar with two 'V' symbols above it, followed by a sixteenth-note pattern L R L R R R L R L L. Staff 2 shows Variation 1: a vertical bar with two 'V' symbols above it, followed by a sixteenth-note pattern R L R R L R L L. Staff 3 shows Variation 2: a vertical bar with two 'V' symbols above it, followed by a sixteenth-note pattern R L R R L R L L. Staff 4 shows Variation 3: a vertical bar with two 'V' symbols above it, followed by a sixteenth-note pattern R R L R L L R L.

Variation 1

2

3

4

For greater variety of beats add various Flams to above single Paradiddle studies.

Double Paradiddle

8

Variation 1

1 R L R L R R L R L R L L

2 R L R L R R L R L R L L

3 R L L R L R L R R L R L

4 R L R L L R L R L R R L

5 R L R L R R L R L R L L

6 R R L R L R L L R L R L

7 R L R L R R L R L L R R L
L R L R L L R L R L R R L

8 R L R L R R A R L R L R L
L R L R L L R L R L R R L

9 R L L R L R L R L R L L
R L R L R L R L R L R L

10 R L R L L R L R L R R L
L R L R R L R L R L E L

11 R L R L R R L R L R L L
L R L R L L R L R L R R L

12 R L R L R R R L R L L L
R R L R L R L L R L R L

13 R L L R L R L R R L R L
R L R L R L R L R R L

Variation 1

14 R L R L R R R L R L L L
R R L R L R L L R L R L

15 R L L R L R L R R L R L
R L R L R L R L R R L

16 R L R L R R R L R L L L
R R L R L R L L R L R L

Flam Double Paradiddle

The first line shows the basic pattern in 6/8 time: R L R L R R | L R L R L L. The second line, labeled 'Variation 1', shows a variation in 9/8 time: R L R L R R | L R L R L L. The third line, labeled '2', shows another variation: R L R L R R | L R L R L L. The fourth line, labeled '3', shows yet another variation: R R L R L R L L R R | L L R L R L L.

Note: For greater variety of beats, add Flams to DOUBLE PARADIDDLEs (single)

Flam Tap

The first line shows the basic pattern in 4/4 time: R R | L L | R R | L L. The second line, labeled 'Variation 1', shows a variation: R R | L L | R R | L L. The third line, labeled '2', shows another variation: R R | L L | R R | L L. The fourth line, labeled '3', shows yet another variation: R R | L L | R R | L L. The fifth line, labeled '4', shows a variation: R L L | R R | L L | R. The sixth line, labeled '5', shows a variation: R R | L L | R R | L L.

Flamacue

The first line, labeled 'Example', shows a pattern: R L R L R | L R L R L. The second line, labeled 'Ex.', shows a variation: R L R L R | L R L R L. The third line, labeled 'Variation', shows a variation: R L R L R | L R L R L. The fourth line, labeled '1', shows a variation: R L R L R | L R L R L. The fifth line, labeled '2', shows a variation: R L R L R | L R L R L. The sixth line, labeled '3', shows a variation: R L R L R | L R L R L. The seventh line, labeled '4', shows a variation: R L R L R | L R L R L.

Flam Accent No. 1

Variation 1

variation 1

R L R L R L

2

R L R L R L

3

R L R L R L

4

R L R L R L

Fox trot

Example 1

Example 2

— 1 —

Apply examples as in 3

Two bar combinations

TWO bar combinations

RLR LRL RLR LRL RLR L RL RLR LRL R LR LRL RL
RLR LRL RLR LRL RLR LRL RLR LRL RLR LRL RL

Flam Accent No. 2

Example

The example shows a bass line in 6/8 time with sixteenth-note patterns. The right hand plays a continuous pattern of R, R, L, L, R, R, L, L. Above the notes, there are sixteenth-note heads with '3' over them, indicating a triplets-like feel.

Fox trot

Variation 1

1. Bass line: R, R, L, L, R, R, L, L. Right hand: R, R, L, L, R, R, L, L.

2

2. Bass line: R, L, L, R, R, L, L. Right hand: R, L, L, R, R, L, L.

3

3. Bass line: R, R, L, L, R, R, L, L. Right hand: R, R, L, L, R, R, L, L.

4

4. Bass line: R, R, L, L, R, R, L, L. Right hand: R, R, L, L, R, R, L, L.

5

5. Bass line: R, R, L, L, R, R, L, L. Right hand: R, R, L, L, R, R, L, L.

6

6. Bass line: R, R, L, L, R, R, L, L. Right hand: R, R, L, L, R, R, L, L.

Exercises

The exercises section consists of four lines of musical notation. Each line starts with a bass note followed by a sixteenth-note pattern. The right hand plays a continuous pattern of R, R, L, L, R, R, L, L. The patterns are: R, R, L, L, R, R, L, L; R, R, L, L, R, R, L, L; R, R, L, L, R, R, L, L; and R, R, L, L, R, R, L, L.

Single Drag

Version No.1

Version No. 2

open

closed

3 Stroke Ruff

Variation 1

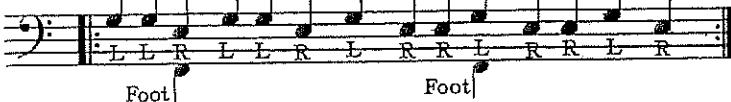
Var. 2

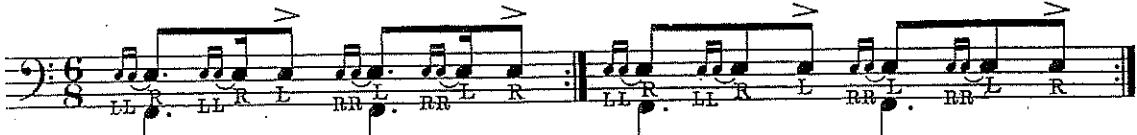
R R L R R L R K R L R K R L

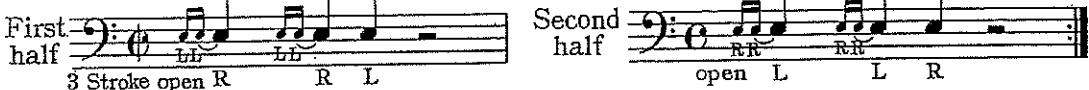
R L L R L L R L L R L L L R R L R R L R R L R R L R R

Double Drag

Go to bed go to bed Tom Go to bed go to bed Tom

Simplified 

Written 

Variation 1 

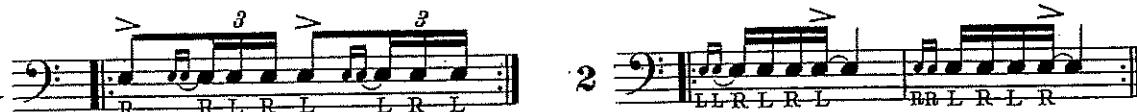
Complete 

2 

Single Ratamacue



LL R L R L R R L R L R L R

Variation 1 

2 

3 

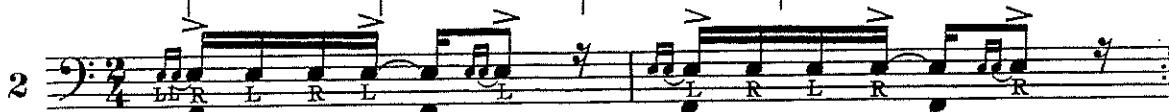
4 

Double Ratamacue



LL R LL R L R R R L R L R R R L R

Variation 1 

2 

3 

Triple Ratamacue

LL R LL R LL R L R L RR L R R L L R L R

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

Variation 1 1. L L R L L R L R L R R R L R R L R L R L

2. R L L R L L R L R L L R R L R R L R L R

3. R R R L R L L L L R L R L R

4. R L R L L L R L R L R R R L R

Drag Paradiddle No. 1

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

Variation 1 1. R L E R L R R L R R L L R R L R L R L L R

2. R C R L R R L L R L L R R L R R L L R

Drag Paradiddle No. 2

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

Variation 1 1. R R R L R R R L R R L L R L R L L R

Var. 2 2. R E R L R R L L L R L R L R R L L R

Var. 3 3. R R R L R R R L R R L L R L R L L R

The Flam Paradiddle - Diddle

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

Variation 1

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

2

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

3

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

25th Rudiment

LL R L R LL R L R

Version 1

LL R L R R R L R R L
soft

3

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

4

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

5

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

Variation 1

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

2

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

3

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

Level I

Snare Drum Materials

Wilcoxon Rudimental Swing Solos

- Rolling in Rhythm
- Roughing the Single Drag
- Study in Accents
- Modern Flam Accents
- The Flam Accent Fantasy
- Heating the Rudiments
- The Yankee Doodle Stomp
- Loosen Up
- Rudimental Jam
- Swinging the "26"
- Three Camps
- Battin Em' Out

Campbell Cookin' the 40

Paradiddle Dexterity

Flam Fiesta



Drawing by Chas. S. Wilcoxon 1963
Chas. S. Wilcoxon.

Dedicated to "Joe" Morello

Rolling In Rhythm

C. S. WILCOXON

Drum Solo

open R L L R R L L R R L L R R L L R L L R R L L R R L L R L L R L L
 15 Stroke 11 3

R L L R R L L R L L R R L R R L L R R L R R L R L L R L L
 7 5 5 5 3 3 5

R R L R R L L R R L L R L L R R L R L L R R L L R R L L
 9 5 5 3 15

R R L L R R L R R L L R R L R L L R R L L R R L L R R L L
 5 5 9 5 5

R R L R R L L R L L R R L R L L R R L L R R L L R R L L
 5 5 13

R R L L R R L R L L R R L R R L L R R L L R R L L R R L L
 3 10 11

Flam 3 10

L R R L L R R L L R R L R L R R L L R R L L R R L L
 3 10 10

R R L L R R L L R R L L R R L L R R L L R R L L R R L L
 Long Roll, Accented

R R L L R R L L R R L L R R L L R R L L R R L L R R L L
 Single Drag

R L L R L R R L R L L R L R R L R L L R L R R L R L
 5 3 3

R L L R L R R L L R L R R L R L L R L R R L R L
 3 5 Single Drag

R L R R L L R L L R L R R L R L L R L R R L R L
 5 3 Single Drag 3 5

Roughing the Single Drag

Drum Solo

C.S.WILCOXON

The musical score is composed of nine staves of 8/8 time. Each staff begins with a bass clef and a common time signature. The music is divided into measures by vertical bar lines. Each measure contains a series of eighth and sixteenth note patterns, many of which are marked with a '>' symbol indicating a strong attack. Below each staff, a sequence of letters (R, L, RL, LR) indicates the specific drum or cymbal being played. The notation is highly rhythmic and technical, designed for a drummer's performance.

Study In Accents

Drum Solo

C. S. WILCOXON

The sheet music consists of six staves of musical notation, likely for a woodwind or brass instrument. The notation includes various note heads, rests, and dynamic markings such as *p* (piano), *f* (forte), and *ff* (double forte). Fingerings are indicated by numbers above the notes, and slurs connect groups of notes. The music is organized into measures separated by vertical bar lines.

Modern Flam Accents

Drum Solo

C. S. WILCOXON

The Flam Accent Fantasy

Drum Solo

C. S. WILCOXON

The musical score consists of six staves of music for the snare drum, arranged vertically. Each staff includes a bass clef, a common time signature, and a tempo marking of 72 BPM. Below each staff, a series of letters (R, L, R, L, etc.) indicates the hand patterns for each note. The first five staves are standard notation with vertical stems, while the sixth staff uses a unique notation where stems extend both up and down from the horizontal line.

Hand patterns below the staves:

- Staff 1: R L R L R L R L R L R L
- Staff 2: R L R L L R L R L R L R L R L
- Staff 3: R L R L L R L R L R L R L R L R L R L
- Staff 4: R L R L L R L R L R R L R L R L L R L R L
- Staff 5: R L R L R L R L R L R L R L R L R L R L R L
- Staff 6: R L R L R R L R L R L R L R L R L R L R L R L

Text label "Double Paradiddle" is centered between Staff 4 and Staff 5.

Heating The Rudiments

Drum Solo

C. S. WILCOXON

Sheet music for snare drum featuring 13 staves of rudimental patterns. The patterns include:

- Single Drag (R R RL L R RL LR R)
- Single Drag (3 strokes, RL LR RL LRL RL)
- 3 Stroke (Single Drag, RL LR RL LRL RL)
- 17 Stroke (RR LL, R R L L R L L R R L R L)
- R R L L L R L L R R L R L R L L R R L R L (5, 6, 3, 6, 7)
- R R L L (R R L L R R L L R R L L R L R L, 4, Drag)
- Double Rat. (R L, R L R L R R L R L R L R L R L, 3)
- Single Drag (R R R L R L R L R L R L R L R L R L, 3, Single Drag, Triple Ratamacue)
- Double (L L R L R L L R R L L R R L L R L R L, Double, Flam Accent 2, Flam Accent 1)
- Paradiddles in Triplets (R L R R L R L L R R L R L L R L R L R L, 13, Flam Accent 1)
- Seven (R R L L R R L L R L R L, Seven, Flam Accent 1)
- Single Paradiddle (L R L R L R L, Single Paradiddle, Flamacue)

The Yankee Doodle Stomp

Drum Solo

C. S. WILCOXON

The sheet music consists of ten staves of bass drum notation. Each staff begins with a bass clef, a '4' indicating common time, and a 'C' for common key. The notation uses vertical stems with horizontal dashes to represent strokes. Measures are separated by vertical bar lines. Below each staff, a series of letters (L or R) indicates the stroke pattern. A section of the music is labeled "Paradiddle-Diddle". The lyrics for each measure are as follows:

- Measure 1: L R L R L R L R L R L R L R L R L
- Measure 2: R L R L R L R L R R R L R R R L L L L R L L L
- Measure 3: R L R R R L L L R L L R R R L L R L R L R L R L L L
- Measure 4: R L R L R L R L R L R L R L R L R L R L R L R L R L
- Measure 5: R L R L R L R L R L R L R L R L R L R L R L R L L L
- Measure 6: R R R R R L R L R L R L R L R L R L R L R L R L R L
- Measure 7: R L R L R R R L R L L R L R L R L R L R L R L R L
- Measure 8: R L L R L R L R L R L R L R L R L R L R L R L R L
- Measure 9: R L R L R L R L R L R L R L R L R L R L R L R L
- Measure 10: R L R L R L R L R L R L R L R L R L R L R L

Loosen Up

C.S. WILCOXON

2/4

RLR L R L R L R R L R L L R L R R L R L R L R L R R R L

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

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

R L R L R E R R L R L R L R L L R L R L R L R L R L R L

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

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

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

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

R L R R L R E L R L R L R R L R L R L R L R L R L R R

L R L L R L R R L L f R L R R L R L R L R L R R L R L

R L R R L R L L R f R L R R L R L R R L R L L R L R R L R

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

Rudimental Jam

Drum Solo

C. S. WILCOXON

Swinging the “26”

Drum Solo

C.S.WILCOXON

9:2

L R L R L L R R R L R R L L
Drag Paradiddle 2

R R L R L L R L R R R L L R L L
Double Ratamacue

R L L R L R L R L L R L R L R L R
9 Stroke Flamacue Drag Paradiddle 1

L L R R L R R L R L R L R L R L L
4 Stroke Ruff Single Ratamacue Double Ratamacue 7 Stroke

R L R L R R R L R L R L L R L
3 Stroke Drag Paradiddle 2 Double Paradiddle

R L R R L L R R R L R R R L R L L
7 Stroke 10 Stroke Single Drag 10 Stroke

L R R L L R R L R L L R L L
Single Drag 10 Stroke Single Drag

R R L R L R L R L R L R L R L
Flamacue 9 Stroke 5 Stroke 9 Stroke

The page contains ten staves of musical notation for snare drum, arranged vertically. Each staff includes a corresponding rudimental pattern labeled below it. The patterns are as follows:

- Staff 1: L R R R L L R R L L R R L R L R L R R R L R L L
- Staff 2: 5 Stroke 9 Stroke Flam Flam Paradiddle
- Staff 3: R L R L R L R L L R L R R R L R L R L L R L R L L
- Staff 4: Flams 17 Stroke 9 Stroke Single Paradiddle
- Staff 5: 13 Stroke 5 Stroke 9 Stroke 3 Stroke Flam Accent 2
- Staff 6: R R L L R R L L R L R R L L R L R R L L R R L R L L
- Staff 7: 4 Stroke Flam 2 Flam Paradiddle Diddle
- Staff 8: R R L R L R L R L R L R L R L R L R L R L R L R L
- Staff 9: 25th Rudiment Flam Accent 1
- Staff 10: L R L L R R L L R L R L L R L R L R R L R L L
- Staff 11: Drag Paradiddle 1 Double Drag Double Ratamacue
- Staff 12: R L R L R L R L R R L R L R L R L R L R L R L L
- Staff 13: Single Stroke Roll Paradiddle
- Staff 14: R L R R L R L R L R R L R L R L R L R L R L R L R
- Staff 15: 7 Stroke 3 Stroke Single Rat. Single Drag 11 Stroke Roll
- Staff 16: L L R R L L R R L R R L R L R L R L R L R L R L L
- Staff 17: 9 Stroke Roll 5 Stroke 3 Stroke Single Rat. Single Drag 3 Drag
- Staff 18: R L R L R L R L R L R L R L R L R L R L R L R L R
- Staff 19: Single Stroke Roll 3 3 >
- Staff 20: R L R L R L R L R L R L R L R L R L R L R L R L R
- Staff 21: 3 3 >
- Staff 22: Optional R L R L R L R L R L R L R L R L R L R L R

THE CAMP DUTY

THE REVEILLE

THREE CAMPS, OR POINTS OF WAR

1st CAMP

Allegro

Musical score for the 1st Camp section. The score consists of two staves. The top staff is for the treble clef part, and the bottom staff is for the bass clef part. The key signature is one sharp (F#). The time signature is common time (indicated by '4'). The tempo is Allegro. The first measure starts with a forte dynamic [f]. The second measure contains sixteenth-note patterns with counts 5, 5, 11, 5, 5, 11. The third measure contains sixteenth-note patterns with counts RL, LR, RL. The fourth measure contains sixteenth-note patterns with counts 5, 5, 5, 5. The dynamic changes to [f] at the beginning of the fifth measure.

simile

Continuation of the musical score for the 1st Camp section. The score consists of two staves. The top staff is for the treble clef part, and the bottom staff is for the bass clef part. The key signature is one sharp (F#). The time signature is common time (indicated by '4'). The tempo is Allegro. The first measure starts with a forte dynamic [f]. The second measure contains sixteenth-note patterns with counts 11, 11. The third measure contains sixteenth-note patterns with counts 11. The dynamic changes to [f] at the beginning of the fourth measure.

2nd CAMP

Musical score for the 2nd Camp section. The score consists of two staves. The top staff is for the treble clef part, and the bottom staff is for the bass clef part. The key signature is one sharp (F#). The time signature is common time (indicated by '4'). The tempo is Allegro. The first measure starts with a forte dynamic [f]. The second measure contains sixteenth-note patterns with counts 10. The third measure contains sixteenth-note patterns with counts 10. The dynamic changes to [f] at the beginning of the fourth measure.

Continuation of the musical score for the 2nd Camp section. The score consists of two staves. The top staff is for the treble clef part, and the bottom staff is for the bass clef part. The key signature is one sharp (F#). The time signature is common time (indicated by '4'). The tempo is Allegro. The first measure starts with a forte dynamic [f]. The second measure contains sixteenth-note patterns with counts 10, 10. The third measure contains sixteenth-note patterns with counts 10. The dynamic changes to [f] at the beginning of the fourth measure.

Final continuation of the musical score for the 2nd Camp section. The score consists of two staves. The top staff is for the treble clef part, and the bottom staff is for the bass clef part. The key signature is one sharp (F#). The time signature is common time (indicated by '4'). The tempo is Allegro. The first measure starts with a forte dynamic [f]. The second measure contains sixteenth-note patterns with counts 10, 10. The third measure contains sixteenth-note patterns with counts 10. The dynamic changes to [f] at the beginning of the fourth measure.

3rd CAMP

17

Sheet music for two staves, Treble and Bass, in G major. The music consists of five systems. The first system starts with a treble clef, a key signature of one sharp, and common time. It features eighth-note patterns and sixteenth-note patterns. The bass staff provides harmonic support with sustained notes and eighth-note patterns. Measure numbers 10, 10, and 10 are indicated above the treble staff, with 'L R' and 'LR' below it. The second system begins with a treble clef, a key signature of one sharp, and common time. The third system begins with a treble clef, a key signature of one sharp, and common time. The fourth system begins with a treble clef, a key signature of one sharp, and common time. The fifth system begins with a treble clef, a key signature of one sharp, and common time. The bass staff continues to provide harmonic support throughout. Measure numbers 3, 3, 3, 3, and 3 are indicated above the treble staff. The final measure of the fifth system includes a dynamic marking [f] and a tempo instruction *Tempo di Marcia*.

Dedicated to Charles Botterill. (Mantovani Orch.)

Three Camps

Drum Solo

Variations by
C.S. WILCOXON

The music is organized into eight staves, each representing a measure or section of the drum solo. The notation uses a bass clef and common time. Handings (R for Right, L for Left) are indicated below each staff. Numerical markings (5, 10, 11) are placed above specific groups of notes to indicate complex patterns or counts.

- Staff 1:** R L L R R L R R L L R L R L R L
- Staff 2:** R L R L R L R L R L R L R L R L L R R L L R R L
- Staff 3:** R L R L R L R L R L R L R L R L L
- Staff 4:** R L R L R L R L R L R L R L R L L
- Staff 5:** R L R L R L R L R L R L R L R L L
- Staff 6:** R L R L R L R L R L R L R L R L L
- Staff 7:** R L R L R L R L R L R L R L R L L
- Staff 8:** R L R L R L R L R L R L R L R L L

Battin' Em' Out

Drum Solo

C.S. WILCOXON



The sheet music consists of six staves of musical notation for drums, with corresponding drum rudiment patterns written below each staff. The notation is in common time (indicated by 'C') and includes various note heads, stems, and rests. Below each staff, a series of letters (R, L, RL, LR, etc.) represent the drum strokes. The first staff starts with a bass note followed by a series of eighth notes. Subsequent staves continue this pattern with variations in stroke order and dynamics, such as 'ff' (fortissimo) and 'p' (pianissimo). The patterns are complex, reflecting the title 'Battin' Em' Out'.

COOKIN' THE 40
Contains the 40 PAS International Drum Rudiments

J = 98 - 128

Staff 1: > 3 6 > 3 3
f 5-Stroke Roll Flam Single Stroke 4 Single Stroke 7 5-Stroke Roll Single Stroke 7

Staff 2: 3 > >
R L R L R L L L R R R L R R L R 9-Stroke Roll R L R L R L R L R L R L Single Stroke Roll

Staff 3: > > > > > > > > > > > >
R R L L R R R L R R L R R L R 15-Stroke Roll R R L L R L R L L R L R L L

Staff 4: > > > > > > > > > > > >
R R R R R R R L L R R L R R L R L R L R L L R L R L L R L R L L

Staff 5: Cresc.
13-Stroke Roll 13-Stroke Roll 6-Stroke Roll 6-Stroke Roll 6-Stroke Roll

Staff 6: > > > > > > > > > > > >
R R L R L L R R L L R R L R L R L R L R L R L R L R L L R L L

Staff 7: f Flam Accent Flammed Mill Flam Flamacue Flam Tap

Staff 8: > > > > > > > > > > > >
L R R R L L R R L L R R L R L R R L L R R L R R L R R L R R L

Staff 9: Flam Tap Flamacue Flam Paradiddle-diddle Flam

Staff 10: > > > > > > > > > > > >
L R L R L R L R L R L R L R R L L R R L L R R L L R R L R R L

Staff 11: Inverted Flam Tap Flam Drag Flam Accent

Staff 12: > > > > > > > > > > > >
L R L R R R L R L L R R L R R L L R R L L R R L L R R L R R L

Staff 13: Flam Paradiddle Flam Drag Flam Pataflafla

Staff 14: > > > > > > > > > > > >
L R L R R R L R L L R R L R R L L R R L L R R L L R R L R R L

Staff 15: Pataflafla Multiple Bounce Roll & Multiple Bounce Roll & Multiple Bounce Roll &

A page of drum sheet music featuring 15 staves of patterns. Each staff includes a rhythmic pattern above a five-line staff, with a corresponding hand pattern below it. The patterns are labeled with various names such as Paradiddle, Double Paradiddle, Dragadiddle, etc. The dynamics and tempo markings are also included.

Staff 1:
 R R R R L R L R R L R L L R L R R L R L L R L R R L R
f *mf* Paradiddle Double Paradiddle Paradiddle Double

Staff 2:
 L R L L R L R R L L R L R R L L R R L R L L R R L L R R
 Paradiddle Paradiddle-diddle Dragadiddle Paradiddle-diddle

Staff 3:
 LL R L L R L R L R L R R L R L R L L R L R L R R L R
 Dragadiddle Triple Paradiddle *ff* 10 Stroke Roll

Staff 4:
 R L R R L R R L R R L R R L R R L R R L R
 11 Stroke Roll Double Stroke Roll *p* *f* 17 Stroke Roll

Staff 5:
 R R *p* L R R R L L R R L R R L R R L R R L R
 Drag Single Tap Drag Drag

Staff 6:
 L L R L R L L R L R R L R R L R L L R L L R L R R L R
 Lesson 25 Drag *mp* Drag Paradiddle #1 Drag Paradiddle #2

Staff 7:
 L R R L R R L R L L R L L R R L R R L R L L R L L R L
 Double Drag Tap

Staff 8:
 R R L R R L R L R L R R L R L R L R L R L R L L R L L
mf Single Stroke 4 Single Ratamacue Single Stroke 4 Single Ratamacue L L R R R L L L Triple Stroke Roll

Staff 9:
 f R L L R L L R L R L R R L R R L R L R L R L R L R L R
 Triple Ratamacue Double Ratamacue Flam Swiss Army Triplet *ff*

PARADIDDLE DEXTERITY

$\text{♩} = 110 - 132$

ff R L R L R L R R R L R L R L R L R L R L L R L L R L

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

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

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

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

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

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

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

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

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

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

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

FLAM FIESTA

d = 80 - 100

The music consists of two staves, each with five lines of musical notation. The first staff begins with a forte dynamic (f) and a grace note pattern. The second staff begins with a piano dynamic (p). Both staves feature a variety of note heads, some with diagonal strokes indicating direction or attack. Hand patterns are indicated below the notes, such as 'f L R' and 'L R L'. The music includes several dynamic changes, including *f*, *ff*, *p*, *mp*, and *mf*. The tempo is marked as *d = 80 - 100*.