

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

Music Theory

Phrasings & articulation

inner rhythm

sound concept

technical structure

style

C. Lamm

Style

Phrasing & articulation

Inner rhythm

Sound concept

Technical structure

relaxation

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 Helmicke, 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

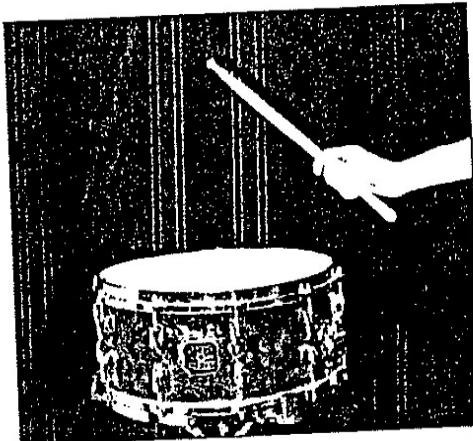
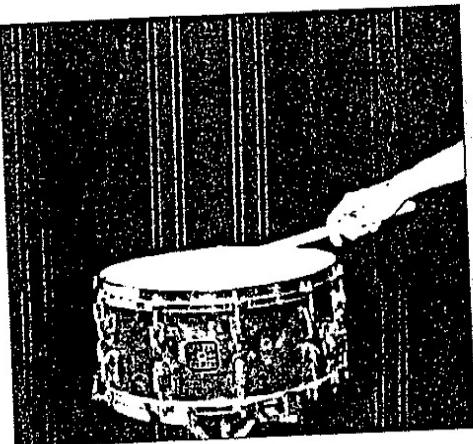
directly correlate with performing on instruments such as vibraphone, triangle, and tambourine. In his video, *The Drum Set: A Musical Approach*, Ed Sopf states, "You sound how you move." This makes perfect sense when applied to other instruments as well as snare drum and drum set. For example, on the 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

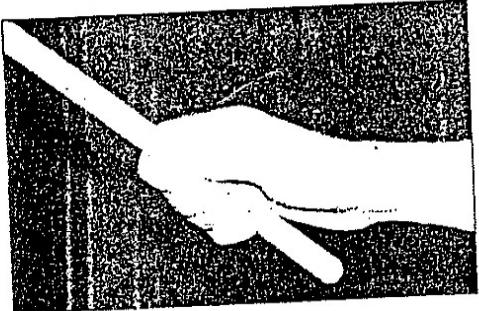


The Moeller Pull-Out

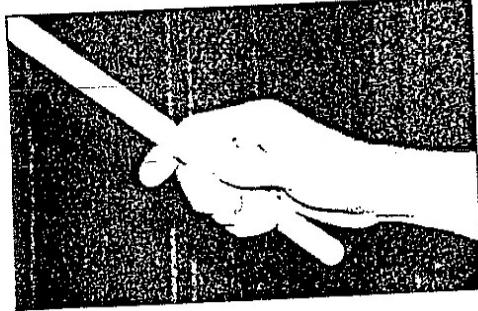


field of conducting. Elizabeth Green in her book, *The Modern Conductor*, de-

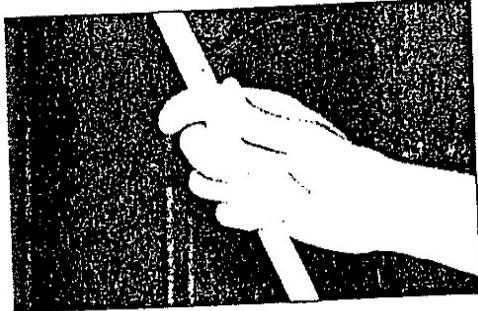
Front-Hand Fulcrum



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

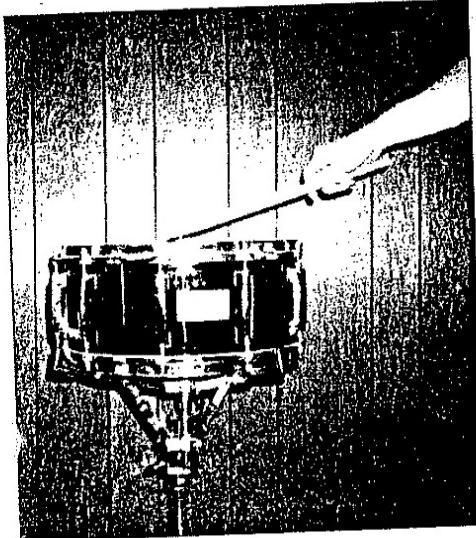
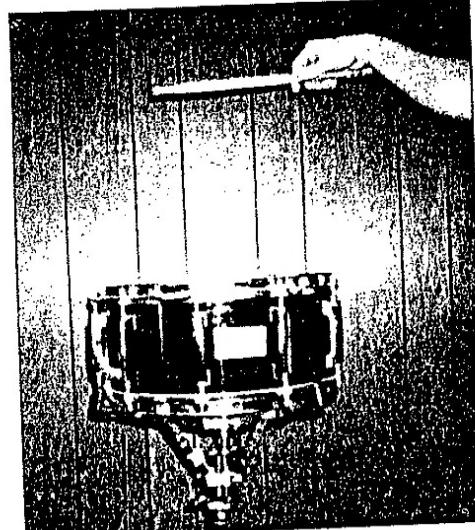


Photo #2



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

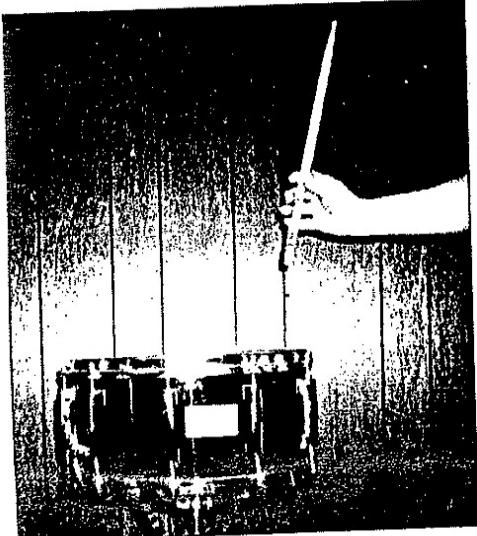
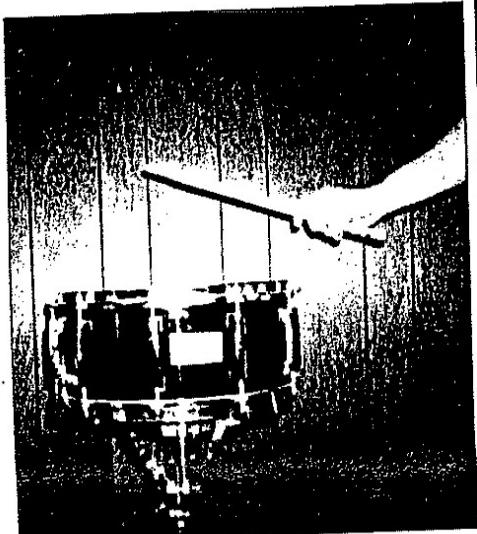


Photo #5



Alfred is pleased to introduce a comprehensive new method by Mitchell Peters (principal timpanist and percussionist, Los Angeles Philharmonic) that teaches the basic techniques of timpani playing, from beginning to advanced stages. *Fundamental Method for Timpani* will prepare you to perform virtually any timpani part in the standard symphonic band and orchestral repertoire, as well as much of today's contemporary music.

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Exercises #1-6

Key:
pull stroke

The musical notation consists of six measures of a paradiddle pattern. Measure 1: R R R R R R R R | L L L L L L L L | (pull stroke) A A A A A A A A | Measure 2: R R R R R R R R | L L L L L L L L | (pull stroke) A A A A A A A A | Measure 3: R R R R R R R R | L L L L L L L L | (pull stroke) A A A A A A A A | Measure 4: R R R R R R R R | L L L L L L L L | (pull stroke) A A A A A A A A | Measure 5: R R R R R R R R | L L L L L L L L | (pull stroke) A A A A A A A A | Measure 6: R R R R R R R R | L L L L L L L L | (pull stroke) A A A A A A A A | Measures 1-3 show a standard paradiddle. Measures 4-6 show inverted flam taps where the pull stroke occurs before the first note of the diddle.

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 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

	<u>Delecluse: Method For Snare Drum</u>	<u>Morello: Master Studies</u>	<u>Reed: Syncopations</u>	<u>Sholle: The Roll</u>
Stone: Accents and Rebounds;	<u>Stick Control</u>	<u>Wilcoxon: Wrist and Finger Control</u>		
Stone: Accents and Rebounds;	<u>Stick 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 ($O = 120$, 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  )
 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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GEORGE E. CLASGENS
14 JOHNSON PARK UTICA 3, N.Y.

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

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

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 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

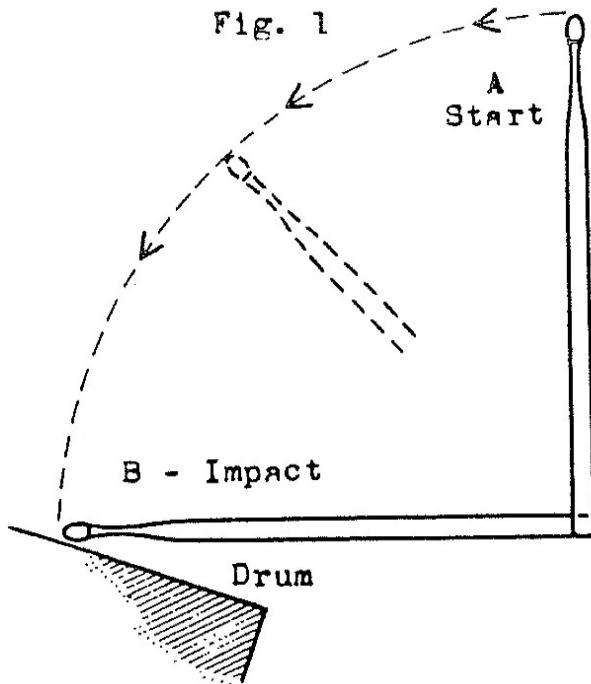
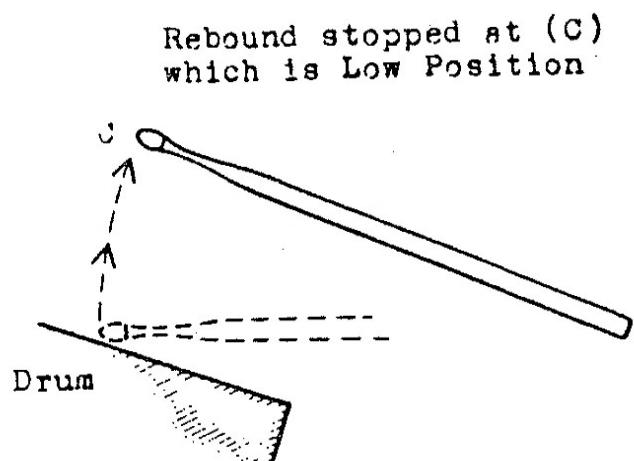


Fig. 2



D Lift D D Lift D
 R R L L

F F D D F D F D
 R L R L R L R L

Combination of Full Strokes and Down Strokes

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

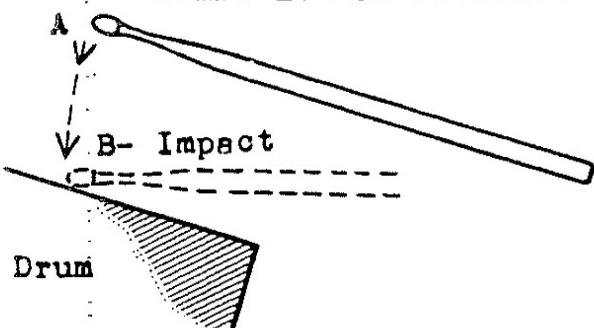
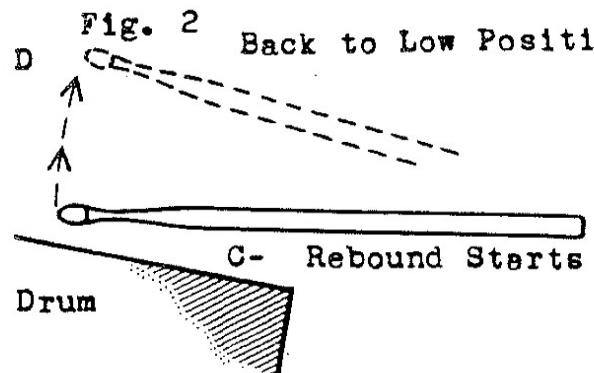


Fig. 2 Back to Low Position



Music notation examples:

Top staff: T T T T T T T T

Middle staff: R R L L R L R L

Second staff: F D T U F D T U

Third staff: R R R R L L L L

Bottom staff: D D T T U U F F

Bottom staff continuation: R L R L R L R L

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.

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.

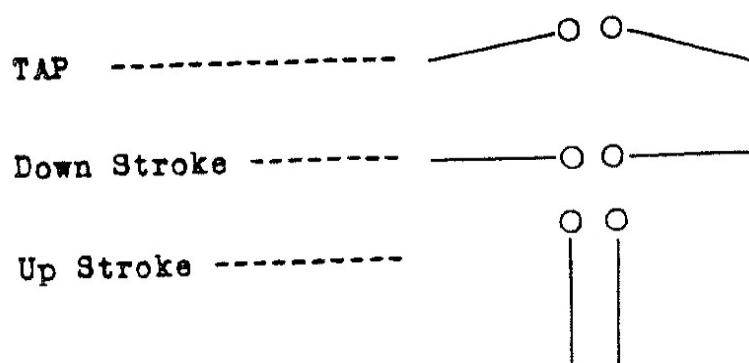
The Up Stroke is used to enable you to get one hand into the air and in a cocked position before you have to use it in most of the cases. A Paradiddle is the finest example of this that I know of, and you will quickly see the logic of it when we come to that beat. It eliminates a lot of hard work and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

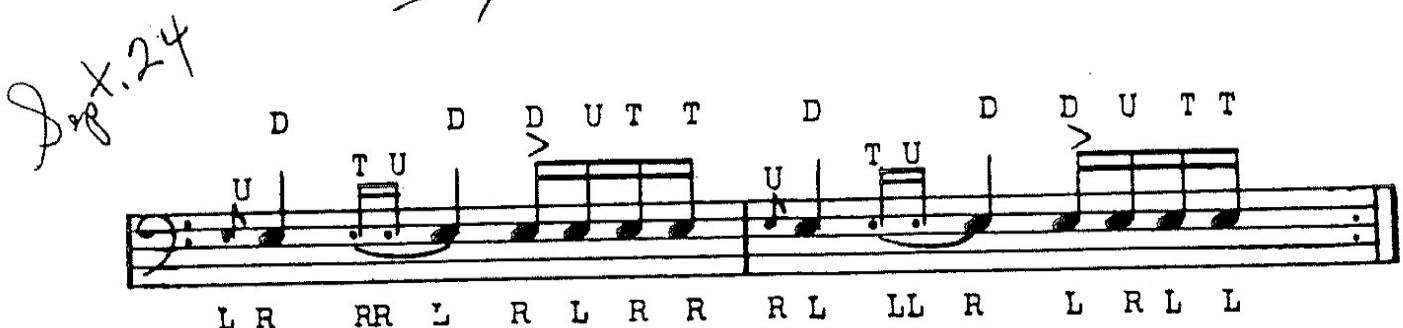
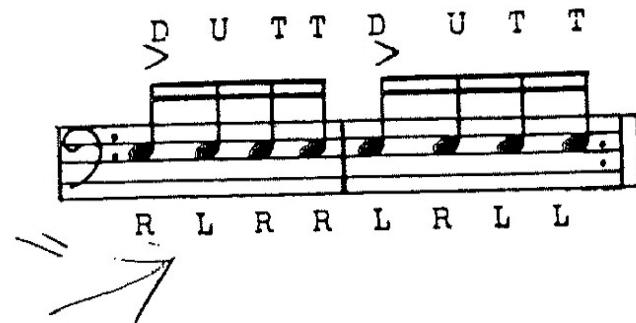
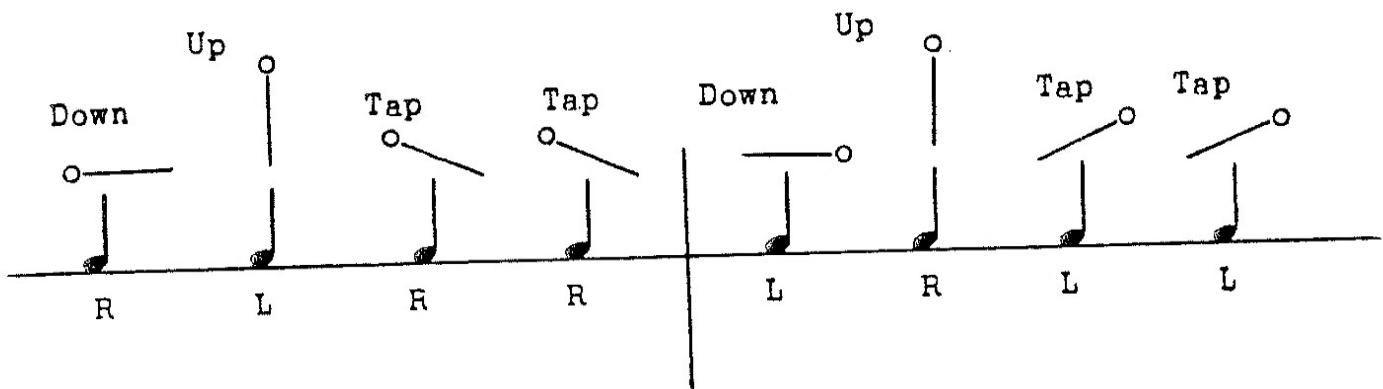


Feb. 19
+ Mar. 5

THE PARADIDDLE



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

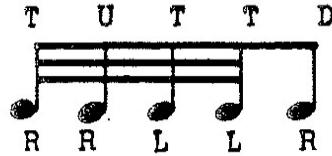
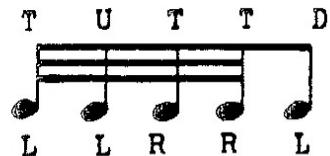


Combination of Flam, Ruff, and Paradiddle.

SUPPLEMENTARY PAGE OF ROLLS

THE FIVE STROKE ROLL

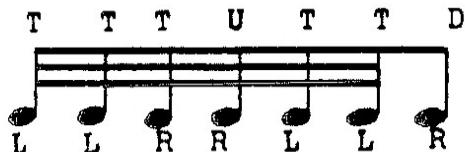
Mar. 4 & 11
'66



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.

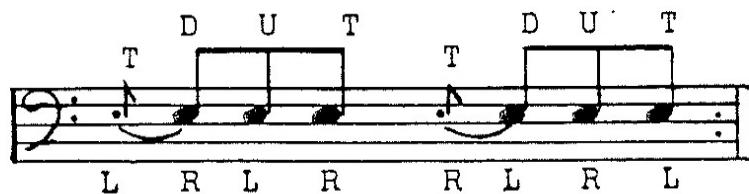
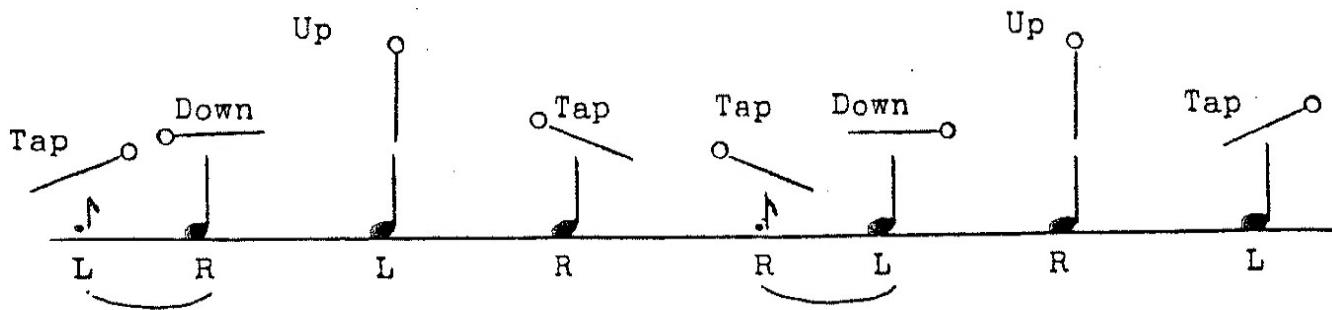
Oct. 15 + 29

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.

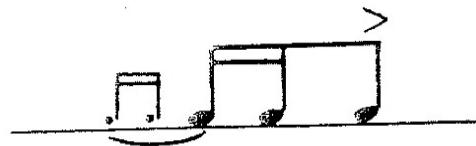
Here again you play a Tap instead of an Up Stroke on the Grace Note.



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

LESSON TWENTY-FIVE

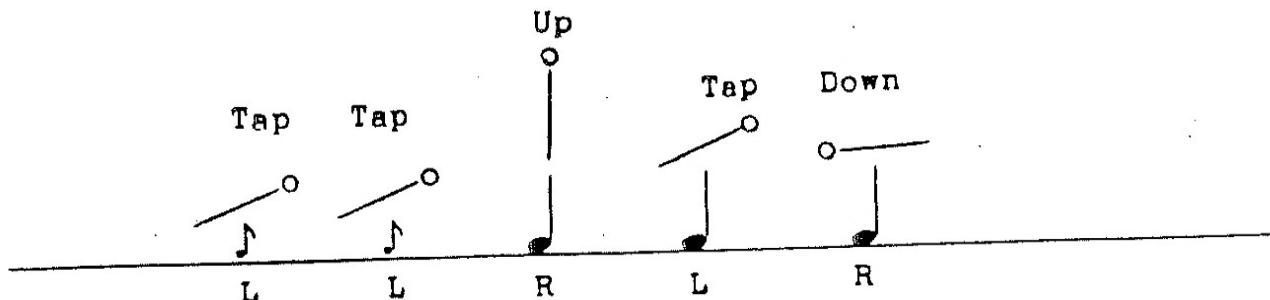
The twenty-fifth rudiment.



Jan. 10
Dg 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.

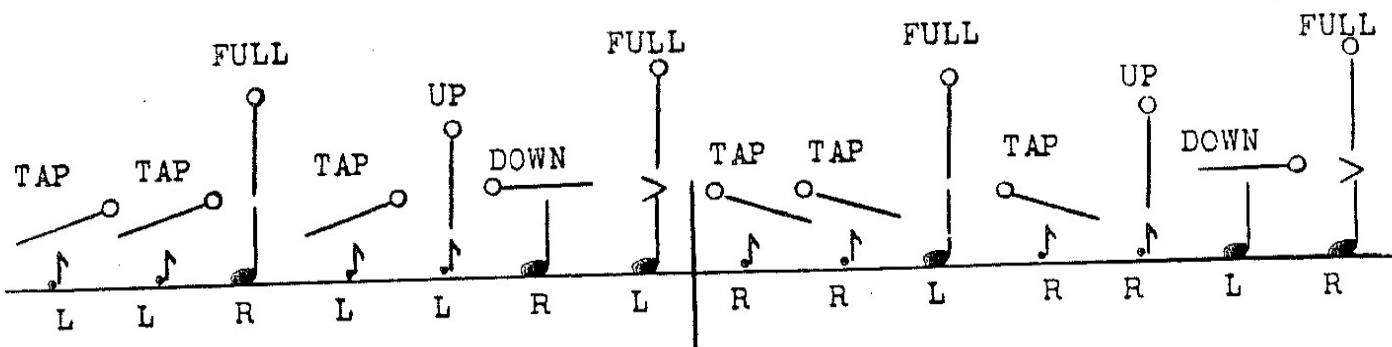
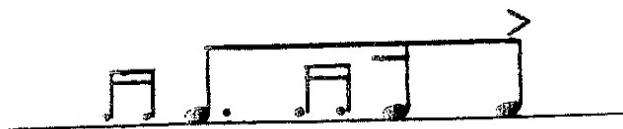
Fig. 1

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.

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!

Musical notation for a double drag stroke. It consists of two measures. The first measure starts with a "T T" (two taps), followed by a "F" (Full stroke), then a "D" (Down stroke), and finally an "F" (Full stroke). The second measure follows the same pattern. Below the notation, the stick is marked with "L L R" for the first measure and "R R L" for the second measure, indicating the hands used. The notation is in 9:8 time.

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

A musical notation example showing a combination of a flam accent and a double drag. It features a "T" (Tap), followed by a "F" (Flam Accent), then a "D" (Down stroke), and finally an "F" (Full stroke). This pattern is repeated. The notation is in 9:8 time.

Combination of Flam Accent and Double Drag.

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.



3 > > > 3
 R L R L R L R R L R R L R L R L R L R L R L

R L R L R L R R L L R 13 L 13
 > > >
 R 7 R L R L R L R L R 13 L 13
 R L R L R L R 17 R L L 17
 >>
 R L L R R L L R L R R L L R L R L

> > > > 3 3
 R L R R L R L L R L H H L 5 R L R L R L R L

3 3 > > > 3 > > >
 R L R L R L R L R L R R L R L R L R L R L

> > > > 3 3 >
 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 L R L R L
 mf 17 Rf R L R L mf 17 f L R L mf 17
 > > > > 3 3 >
 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 L R L R L
 L R L R L R L H L L R L H L R L H L R L H L L
 > > > > >
 P L R R L R L L R L H R L H L L f 17 R ff L

Solo for George

Dedicated to George Clasgens of Utica, New York

Metronome time (♩.) = 86

By JOHN S. PRATT

The sheet music consists of two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature. The music is divided into sections labeled A, B, C, and D, each with specific fingering and performance instructions.

Section A: Starts with a treble clef and a bass clef. Fingerings include arrows pointing right above notes and numbers like 7, 5, 9, 17, and 3. The bass staff has a dynamic marking 'f'.

Section B: Starts with a bass clef. Fingerings include arrows pointing right above notes and numbers like 17, 9, 11, and 13.

Section C: Starts with a treble clef. Fingerings include arrows pointing right above notes and numbers like 17, 18, 19, and 21.

Section D: Starts with a bass clef. Fingerings include arrows pointing right above notes and numbers like 3, 27, 28, 29, 31, 32, 33, 35, 36, 37, and 39.

Performance Instructions: The music includes various fingerings such as '3 > >', '3 > > 3 >', '3 > > 3 > 3 >', '3 > > 3 > 3 > 3 >', '3 > > 3 > 3 > 3 > 3 >', '3 > > 3 > 3 > 3 > 3 > 3 >', and '3 > > 3 > 3 > 3 > 3 > 3 >'. There are also dynamic markings like 'ff' at measure 33 and 'R' at measure 35.

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

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

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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



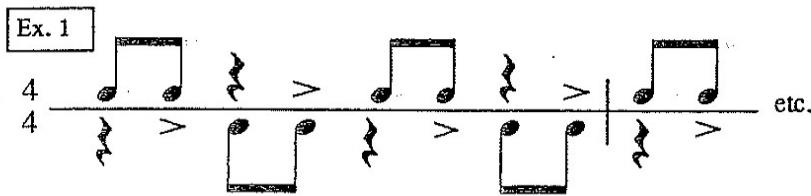
Fred D. Hinger started his professional career with the Rochester Philharmonic Orchestra. He was a student of William Street at the Eastman School of Music and graduated from that institution with a Bachelor of Music degree. His majors were Music Education and percussion. From 1942 to 1948 he was xylophone 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.

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.

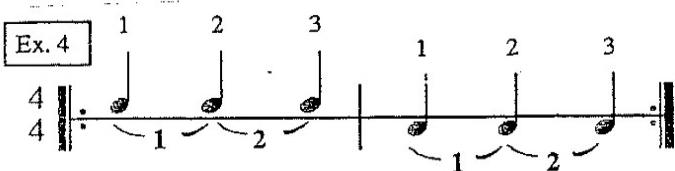


Using this technique allows me to treat the second sound of the double as a *pulse* so that I can *marry* one hand to the other, causing the doublings to interlock. Another reason for using the second sound as a pulse is that it sounds more musical - the pattern moves in a musically forward motion. The 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,

THE ORCHESTRAL THREE STROKE ROLL

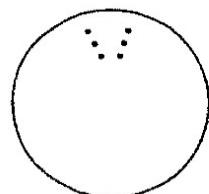
Now that you have a feeling of "oneness" in the rudimental roll, I will undertake an explanation of my ideas concerning the orchestral roll. It is necessary to simulate a continuous sound much like drawing a bow across a string instrument. I personally would prefer a roll to be notated tr.~~~~~ since 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



Ex. 8

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.

Ex. 9

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

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.

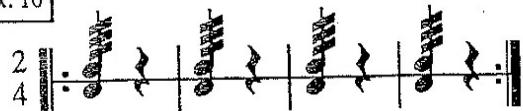
BACK TO THE TECHNICAL

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



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.

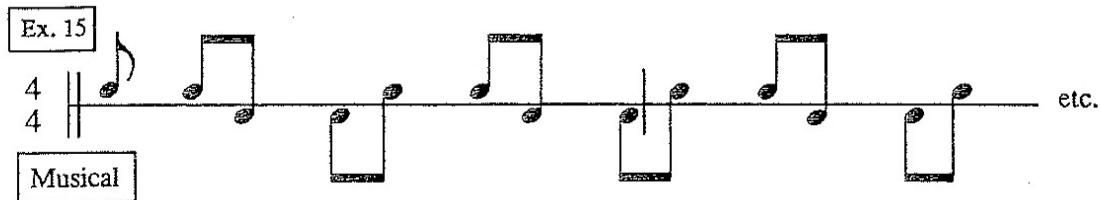
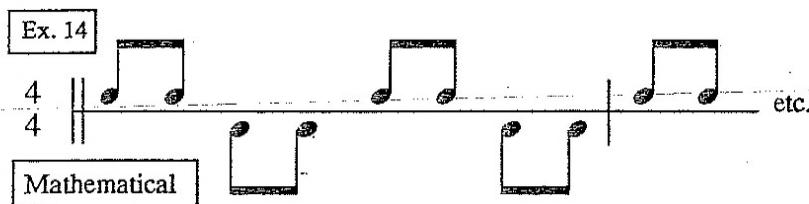
Accents at the end of rolls should be louder than the rest of the roll but should be of the same timbre as the previous multiple bounces. There are two types of finishing accents: 1) an accent by bringing the tip of the stick "up" which produces, in intensity, a sharp sound and 2) one leading with the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



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**.

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 (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 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 L
 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

RRLLR LRL LLRRL RLR LRLLL LRL RLRLR RLR LRLLR LLR

RLRRL RRL RLLRR LRL LRRLL RLR

L RRLLR LR R LLRRL RL L RLRLR RL R LRLLR LR R LRLLR LL

L RLRLR RR L RLLRR LR R LRRLL RL

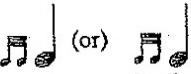
RL RRLLR L LRLLRRL R LR LRLLR L RLRLRRL R RR LRLLR L

L L RLRLR R RL RLLRR L LR LRRLL R

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

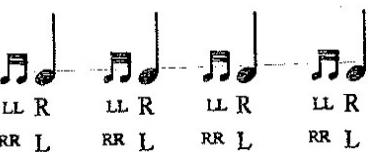
Ex. 22 Ruff - 3 sounds 

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.

Ex. 23 

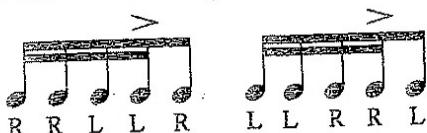
It is advisable to play the orchestral ruff as in Example 24.

Ex. 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.

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



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}

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

Seventeen measures after rehearsal letter Y, play as follows:

Ex. 38

Two staves of musical notation for snare drum. The top staff shows measures 2 through 4. The bottom staff shows measures 2 through 4. Both staves feature eighth-note patterns with various stickings and rests.

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

A single staff of musical notation for snare drum, measure 6. It features a 7-beat roll pattern starting with a sixteenth note followed by six eighth notes.

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

Two staves of musical notation for snare drum, measures 6 through 8. Each staff shows two options for sticking: (or) before the first measure and (or) before the third measure. The notation includes eighth-note patterns with various stickings and rests.

Ex. 43

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

Ex. 47

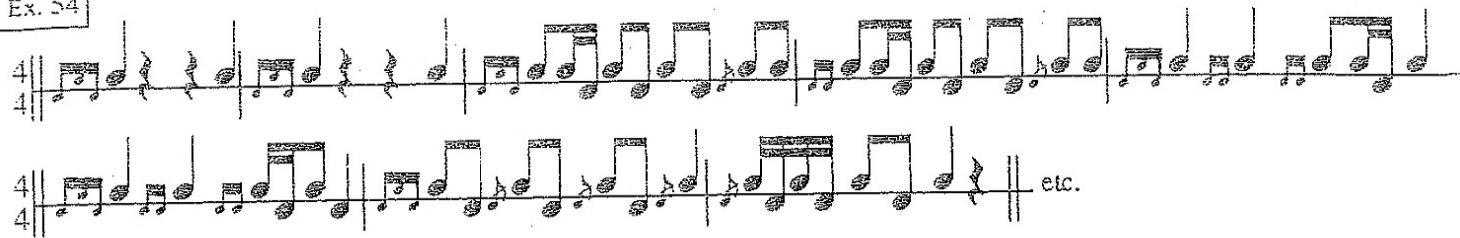
Starting with the PIU STRETTO, I visualize this passage as being a gradual crescendo to the snare drum entrance. I also advise connecting the tremolo to the following eighth note. Although most performers play a 4 stroke roll (7 beat) at this point, I prefer to use a 5 stroke roll (9 beat) because it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

Ex. 48

Ex. 49

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

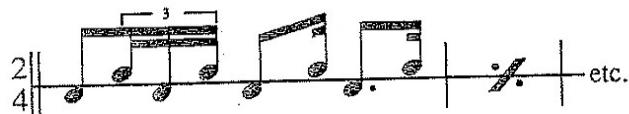
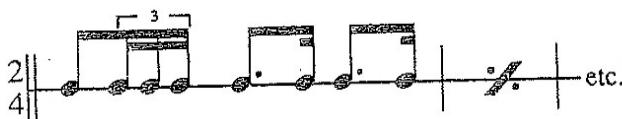
Ex. 54



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.

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*)

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.

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.

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.

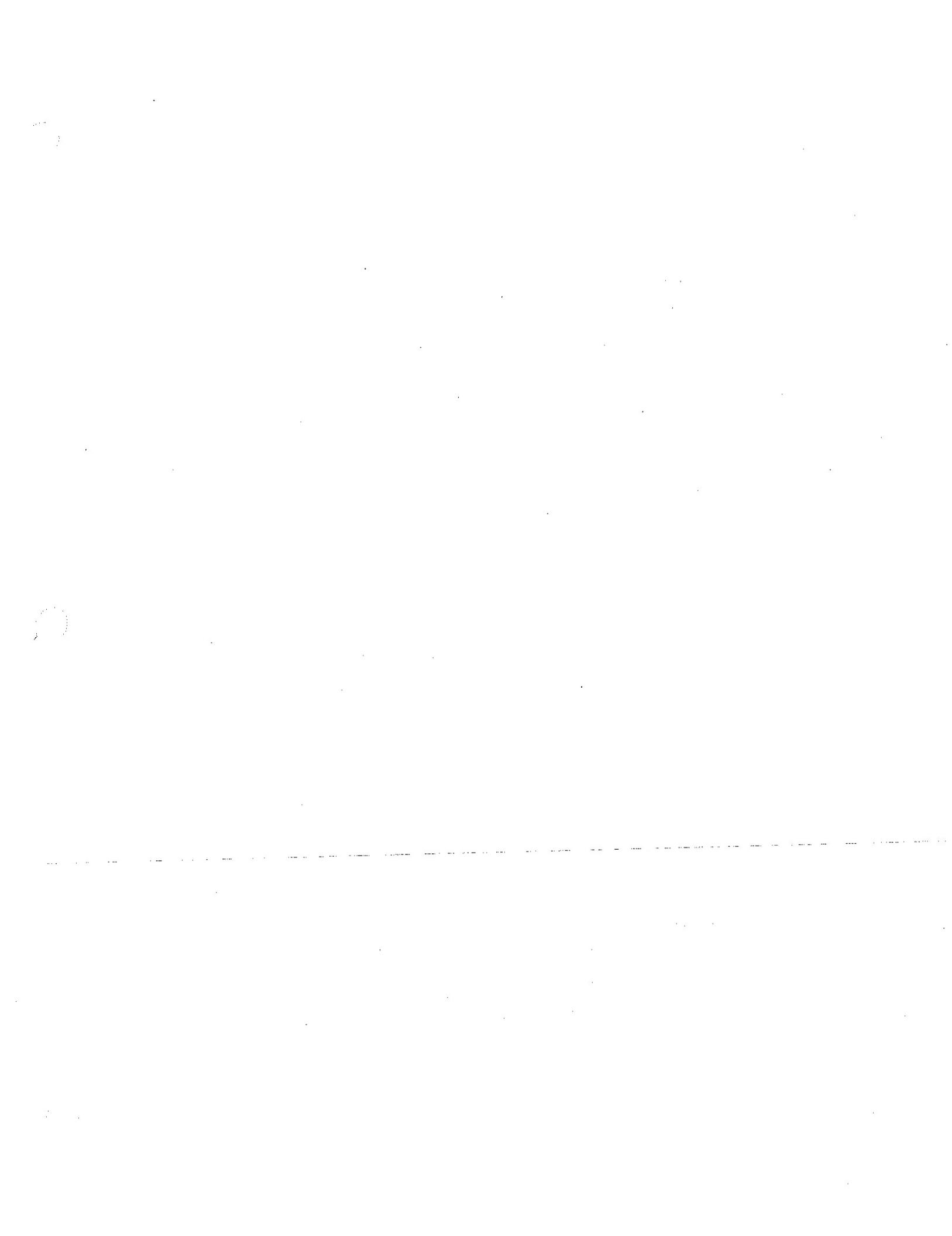
touch - the notion that each note has a texture which can be felt with the stick and controlled by the performer.

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

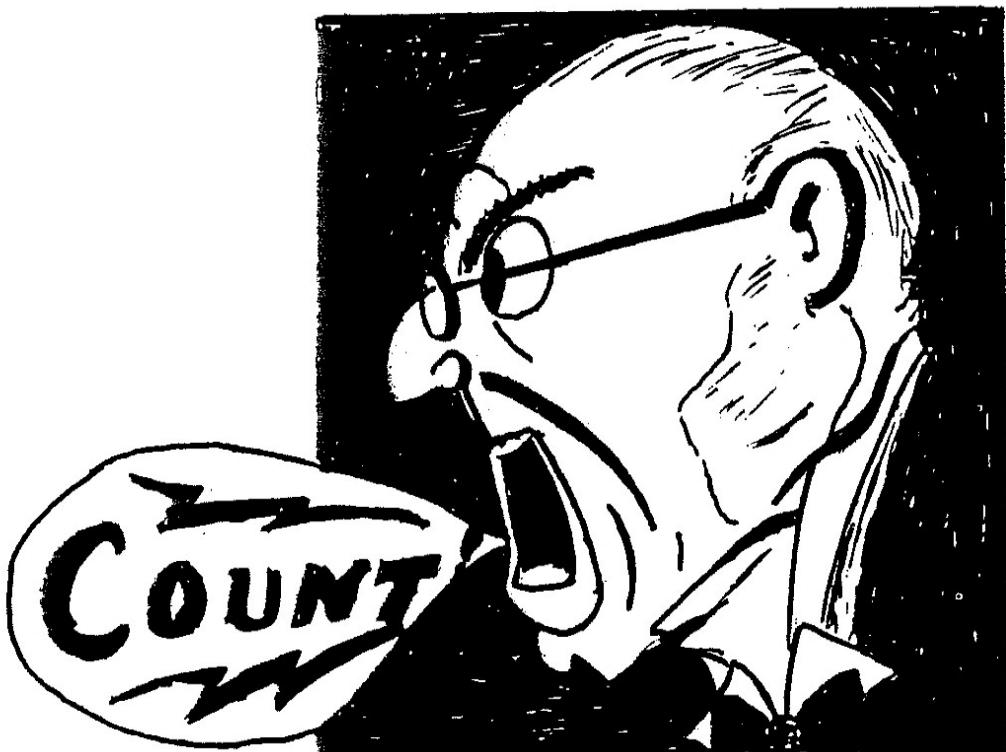
travel/traveling - refers to the subtle circular (elliptical) motion of the wrist and stick tip which takes place during the snare drum roll. The space of the traveled stick should not exceed 1/2 inch. This technique aids in creating a homogeneous sound and promotes constant motion.
(see: *curve, circular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







Drawing by "Charly" Wilcoxon 1963
Chas. S. Wilcoxon.

The Thirteen Essential Rudiments

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

4 1 2 3 4

start

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

17 Stroke Roll

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Closed Stroke Rolls

Single Paradiddle

2

Variation 1

2

3

4

5

6

Variations same as **2**

Flam Paradiddle

2

Variation 1

2

3

4

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

Double Paradiddle

Double Paradiddle

Variation 1

2

3

4

5

6

Variation 1

2

3

Flam Double Paradiddle

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

Variation 1

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

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

Flam Tap

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

Variation 1

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

Flamacue

R L R L R
L R L R L

Example

R L R L R
L R L R L

Variation

1

R L R L R
L R L R L

2

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

3

R L R L R
L R L R L

4

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

Flam Accent No. 1

R L R L R L

Variation 1

2
R L R L R L

3
R L R L R L

4
R L R L R L

$\frac{4}{4}$
R L R L

Fox trot

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

Example 1

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

Example 2

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

$\frac{3}{4}$

Ex. 1

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

$\frac{6}{8}$

2

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

Apply examples as in $\frac{3}{4}$

Two bar combinations

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 L R L R L

Flam Accent No. 2

R R L L R R L L

R R L L

Example

R R L L R R L L

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

Fox trot

Variation 1

R R L L R L R L

2

R L L R R L L R

3

R R L L R R L L

4

R R L L R R L L

5

R R L L R R L L

6

R R L L R R L L

Exercises

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

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

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

Single Drag

Single Drag Rudiment Notation:

The notation shows three rows of music. The top row is in 2/4 time with a bass clef, featuring a single drag (R LL R L) followed by a sixteenth-note pattern. The middle row is in 3/8 time with a bass clef, showing a repeating pattern of R LL R L followed by a sixteenth-note pattern. The bottom row is labeled "Written" and is in 4/4 time with a bass clef, showing a single drag (R LL R L) followed by a sixteenth-note pattern.

Version No. 1

Version No. 1 Notation:

This section shows two rows of music for the Single Drag. The top row is labeled "open" and the bottom row is labeled "closed". Both rows are in 2/4 time with a bass clef. The "open" row features a repeating pattern of RLLRL RRLRLL. The "closed" row features a repeating pattern of RL RRL RLLRL RRLRLL RLRRL.

Version No. 2

Version No. 2 Notation:

This section shows two rows of music for the Single Drag. The top row is labeled "open" and the bottom row is labeled "closed". Both rows are in 2/4 time with a bass clef. The "open" row features a repeating pattern of LL RL RRL RLLRL RR RL RLL RL RRL. The "closed" row features a repeating pattern of RL RL RRL RLL RL RR RL RLL RL RRL.

3 Stroke Ruff

3 Stroke Ruff Rudiment Notation:

This notation shows a single row in 2/4 time with a bass clef. It consists of four groups of three strokes each, labeled LLR, RRL, LLR, and RRL below the notes.

Variation 1 Notation:

This notation shows a single row in 2/4 time with a bass clef. It consists of four groups of three strokes each, labeled LLL, RLL, RLL, and RLL below the notes.

Var. 2 Notation:

This notation shows a single row in 2/4 time with a bass clef. It consists of eight groups of three strokes each, labeled RLL, RLL, RLL, RLL, LRR, LRR, LRR, and LRR below the notes.

Double Drag

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

Simplified:

Written:

Variation 1: First half

Variation 1: Second half

Complete:

2:

Single Ratamacue

LL R L R L R R L R L R

Variation 1:

2:

3:

4:

Double Ratamacue

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

Variation 1:

2:

3:

Triple Ratamacue

LLR LLR LLR L R L RR L RRL L R L L R

R R RLR L L LRL R

Variation 1

LLR L LRL RL R R R L RRL R L R L

2

R L LRL L R L R L L R R L R R L R L R

3

R R RRL L L L LRL R

4

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

Drag Paradiddle No. 1

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

Variation 1

R L E R L R R L R A R L L R L R R E R L L R

2

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

Drag Paradiddle No. 2

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

Variation 1

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

Var. 2

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

Var. 3

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

Var. 4

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

The Flam Paradiddle - Diddle

2/4 time signature, bass clef. The notation shows two measures of sixteenth-note patterns. The first measure starts with a flam (R-L-R) followed by a paradiddle (R-R-L-L). The second measure starts with a flam (L-R-L-L) followed by a paradiddle (L-R-R-R).

Variation 1

2/4 time signature, bass clef. The notation shows two measures of sixteenth-note patterns. The first measure starts with a flam (R-L-R) followed by a paradiddle (R-R-L-L). The second measure starts with a flam (L-R-L-L) followed by a paradiddle (L-R-R-R).

2

2/4 time signature, bass clef. The notation shows two measures of sixteenth-note patterns. The first measure starts with a flam (R-L-R) followed by a paradiddle (R-R-L-L). The second measure starts with a flam (L-R-L-L) followed by a paradiddle (L-R-R-R).

3

2/4 time signature, bass clef. The notation shows two measures of sixteenth-note patterns. The first measure starts with a flam (R-L-R) followed by a paradiddle (R-R-L-L). The second measure starts with a flam (L-R-L-L) followed by a paradiddle (L-R-R-R).

25th Rudiment

2/4 time signature, bass clef. The notation shows two measures of sixteenth-note patterns. The first measure starts with a flam (L-L-R) followed by a paradiddle (L-R-L-R). The second measure starts with a flam (L-L-R) followed by a paradiddle (L-R-L-R).

Version 1

2/4 time signature, bass clef. The notation shows two measures of sixteenth-note patterns. The first measure starts with a flam (L-L-R) followed by a paradiddle (L-R-L-R). The second measure starts with a flam (R-R-L-R) followed by a paradiddle (R-L-R-L).

2

2/4 time signature, bass clef. The notation shows two measures of sixteenth-note patterns. The first measure starts with a flam (R-R-L-R) followed by a paradiddle (R-L-R-L). The second measure starts with a flam (R-R-L-R) followed by a paradiddle (R-L-R-L).

3

2/4 time signature, bass clef. The notation shows two measures of sixteenth-note patterns. The first measure starts with a flam (R-R-L-R) followed by a paradiddle (R-L-R-L). The second measure starts with a flam (R-R-L-R) followed by a paradiddle (R-L-R-L).

4

2/4 time signature, bass clef. The notation shows two measures of sixteenth-note patterns. The first measure starts with a flam (R-R-L-R) followed by a paradiddle (R-L-R-L). The second measure starts with a flam (R-R-L-R) followed by a paradiddle (R-L-R-L).

5

2/4 time signature, bass clef. The notation shows two measures of sixteenth-note patterns. The first measure starts with a flam (R-R-L-R) followed by a paradiddle (R-L-R-L). The second measure starts with a flam (R-R-L-R) followed by a paradiddle (R-L-R-L).

Variation 1

2/4 time signature, bass clef. The notation shows two measures of sixteenth-note patterns. The first measure starts with a flam (R-R-L-R) followed by a paradiddle (R-L-R-L). The second measure starts with a flam (R-R-L-R) followed by a paradiddle (R-L-R-L).

2

2/4 time signature, bass clef. The notation shows two measures of sixteenth-note patterns. The first measure starts with a flam (R-R-L-R) followed by a paradiddle (R-L-R-L). The second measure starts with a flam (R-R-L-R) followed by a paradiddle (R-L-R-L).

3

2/4 time signature, bass clef. The notation shows two measures of sixteenth-note patterns. The first measure starts with a flam (R-R-L-R) followed by a paradiddle (R-L-R-L). The second measure starts with a flam (R-R-L-R) followed by a paradiddle (R-L-R-L).

Level I

Snare Drum Materials

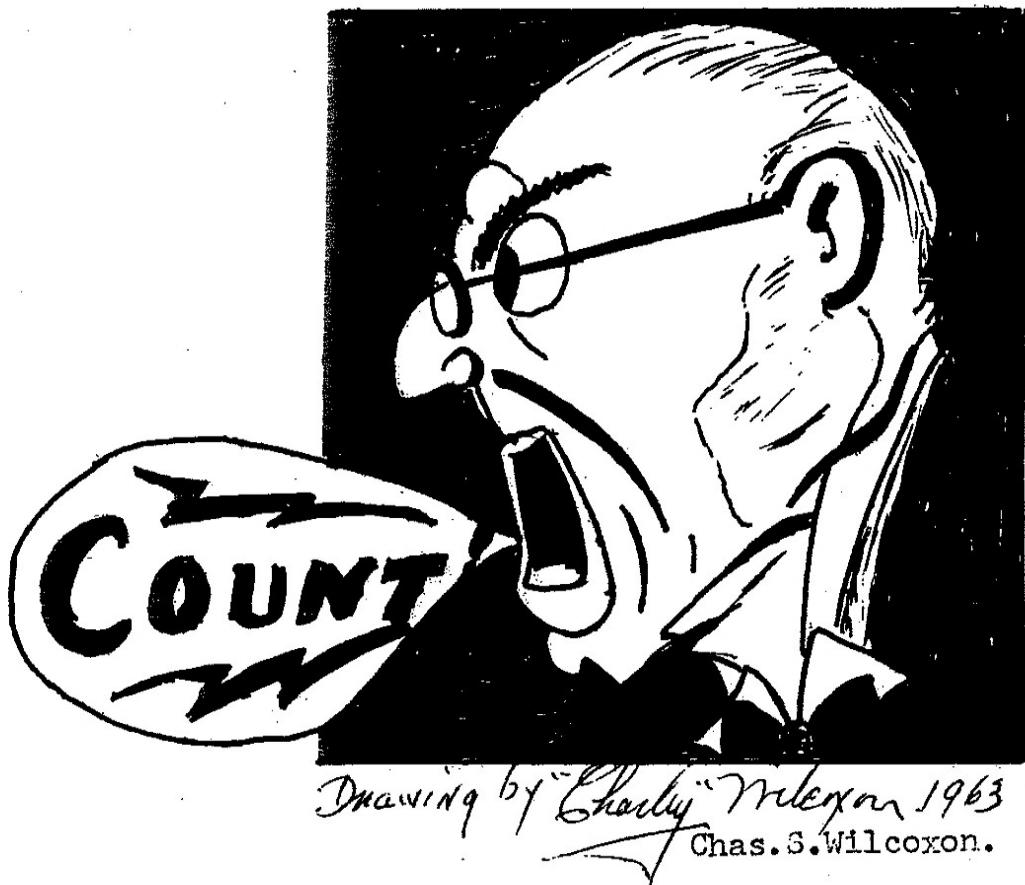
Wilcoxon Rudimental Swing Solos

- 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 "Chasly" Wilcoxon 1963

Chas. S. Wilcoxon.

Rolling In Rhythm

C.S. WILCOXON

Drum Solo

2/4

open R L L R R L L R 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 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 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
5 5 9 5 5 6

R R L R R L L R L L R R L R R L R R L R R L L
5 5 9 13

Single Drag

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

Flam

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
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
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
Single Drag

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

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

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

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

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

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

Roughing the Single Drag

Drum Solo

C.S.WILCOXON

The musical score is composed of nine staves of 16th-note patterns. The patterns involve various combinations of right (R), left (L), and double strokes (RL, LR) with triplet markings (3). The notation is continuous across the staves.

Study In Accents

Drum Solo

C. S. WILCOXON

The sheet music consists of ten staves of musical notation for a solo instrument, likely a recorder or flute. Each staff begins with a clef (Bass Clef) and a key signature of one sharp (F#). The music is in common time. Fingerings are indicated by numbers above the notes, and dynamics include slurs, grace notes, and various performance instructions like "sffz p" and "f". The notation is highly rhythmic, featuring sixteenth-note patterns and eighth-note pairs. The lyrics below each staff are as follows:

1. R R L R L R L R L R L R L R L R L R L
2. R L R L R L R L R L R L R L R L R L R L
3. R L R L R L R L R L R L R L R L R L R L
4. R L R L R L R L R L R L R L R L R L R L
5. R L R L R L R L R L R L R L R L R L R L
6. R R L R R L R L R L R R L R L R R L R L
7. R R L R R L R L R L R R L R L R R L R L
8. R R L R R L R L R L R R L R L R R L R L
9. R R L R R L R L R L R R L R L R R L R L
10. R R L R R L R L R L R R L R L R R L R L

Modern Flam Accents

Drum Solo

C. S. WILCOXON

The score is composed of ten staves of music, each 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 notes, some of which have a small 'v' or '>' symbol above them, indicating the presence of a flam accent. Below each staff, a sequence of letters (L, R) provides a rhythmic pattern for the performer. The patterns vary from measure to measure, creating a complex and rhythmic piece.

Measure 1: L R 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 L R L R L R L R L R L R L R L
Measure 3: R L R L R L R L R L R L R L R L R L R L R 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
Measure 5: R L R L R L R L R L R L R L R L R L R L R L
Measure 6: 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 L R L R L R L R L R L R L R L R L
Measure 8: R R L L R R L L R R L L R L R L R L R L R L L
Measure 9: R R L R L L R R L L R R L L R L R L R L R L R L
Measure 10: R R L R L L R R L L R R L L R L R L R L R L R L

The Flam Accent Fantasy

Drum Solo

C. S. WILCOXON

The image shows a page of musical notation for a snare drum, specifically in 6/8 time. The notation is organized into ten staves, each representing a measure. The first staff begins with a '7' at the top left. The notation consists of vertical stems with horizontal dashes indicating stroke direction (R for Right, L for Left). Some strokes are grouped by vertical lines, such as 'RL' or 'LR'. In the middle of the page, there is a label 'Double Paradiddle' under a staff. The notation becomes more complex towards the end, featuring groups of three strokes (triplets) indicated by a '3' above the strokes. The page ends with a '1' over a measure, followed by a '2' over another, suggesting a two-part performance.

Heating The Rudiments

Drum Solo

C. S. WILCOXON

The Yankee Doodle Stomp

Drum Solo

C. S. WILCOXON

7

Paradiddle-Diddle

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

Loosen Up

C. S. WILCOXON

The sheet music consists of six staves of musical notation for a bassoon. Each staff begins with a clef (Bass Clef), a key signature of one sharp (F#), and a common time signature. The notation is primarily composed of eighth and sixteenth notes, with occasional quarter and sixteenth note rests. Above the notes, there are various performance markings such as '>' (upward arrow), '<' (downward arrow), '3' (trill or triplet mark), and 'dim' (diminuendo). Below each staff, there is a sequence of letters (R, L, R, L) repeated in a pattern. In the middle section, the text "Triple Paradiddle" is written above the staff, with a bracket indicating its range. The final staff concludes with a dynamic marking of 'p' (pianissimo).

Rudimental Jam

Drum Solo

C. S. WILCOXON

The image shows ten staves of musical notation, likely for a fife or flute. Each staff consists of a bass clef, a common time signature, and a 2/4 time signature. The music is divided into measures by vertical bar lines. Above each staff, there are fingerings indicated by arrows pointing to specific notes. The first staff starts with a measure ending at measure 7, indicated by a circled '7' above the staff. Measures 8 through 10 are indicated by a circled '9' above the staff. The music includes various note heads, stems, and rests. Fingerings are shown as arrows pointing to specific notes, such as 'L' for left hand and 'R' for right hand. Some fingerings have a circled '3' above them, indicating a three-fingered technique. Rests are represented by vertical dashes. The music is organized into measures, with measure 1 starting at the beginning of the first staff and ending at the beginning of the second staff.

Swinging the "26"

Drum Solo

C.S.WILCOXON

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

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

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

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

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

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

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

THE CAMP DUTY

THE REVEILLE

THREE CAMPS, OR POINTS OF WAR

1st CAMP

Allegro

Musical score for the 1st Camp section, Allegro. The score consists of two staves. The top staff shows a rhythmic pattern of eighth and sixteenth notes. The bottom staff shows a continuous eighth-note pattern. Measure numbers 5, 11, 5, 5, 11, 5, 5, 5 are indicated above the notes. Below the staves, the instruction [f] R L L R L is given, followed by the word "simile". The key signature is one sharp.

Continuation of the musical score for the 1st Camp section. The score consists of two staves. The top staff shows a rhythmic pattern of eighth and sixteenth notes. The bottom staff shows a continuous eighth-note pattern. Measure numbers 11, 11 are indicated above the notes. The key signature is one sharp.

2nd CAMP

Musical score for the 2nd Camp section. The score consists of two staves. The top staff shows a rhythmic pattern of eighth and sixteenth notes. The bottom staff shows a continuous eighth-note pattern. Measure number 10 is indicated above the notes. The key signature is one sharp.

Continuation of the musical score for the 2nd Camp section. The score consists of two staves. The top staff shows a rhythmic pattern of eighth and sixteenth notes. The bottom staff shows a continuous eighth-note pattern. Measure numbers 10, 10 are indicated above the notes. The key signature is one sharp.

Final continuation of the musical score for the 2nd Camp section. The score consists of two staves. The top staff shows a rhythmic pattern of eighth and sixteenth notes. The bottom staff shows a continuous eighth-note pattern. The key signature is one sharp.

3rd CAMP

17

10
L R
LR

Tempo di Marcia
[f]

Three Camps

Drum Solo

Variations by
C.S. WILCOXON

5 > 5 > 11 > 5 > 5 > 11

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

5 > 5 > 5 > 11 > 10 > 11 > 10 >

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

5 > 10 > > 10 > > 10 > > 10 >

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

10 >> 10 > > 5 > 10 >

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

10 >> 10 > > 5 > 10 >

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

> 5 > 10 > > 5 > 10 >

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

> 10 > > 5 > 10 >

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

5 > 5 > > 5 > 5 > > 5 >

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

5 > 5 > > 5 > 5 > > 5 >

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

5 > 5 > > 5 > 5 > > 5 >

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

Battin Em' Out

Drum Solo

C. S. WILCOXON

COOKIN' THE 40

Contains the 40 PAS International Drum Rudiments

$\text{♩} = 98 - 128$

Techniques:

- 5-Stroke Roll, Flam, Single Stroke 4, Single Stroke 7, 6-Stroke Roll
- 5-Stroke Roll, Flam, 9-Stroke Roll, Single Stroke Roll
- 13-Stroke Roll, 13-Stroke Roll, 6-Stroke Roll, 6-Stroke Roll, 6-Stroke Roll
- Flam Accent, Flammed Mill, Flam, Flamacue, Flam Tap
- Flam Tap, Flamacue, Flam Paradiddle-diddle, Flam
- Inverted Flam Tap, Flam Drag, Flam Accent
- Flam Paradiddle, Flam Drag, Flam, Pataflafla
- Pataflafla, Multiple Bounce Roll, f, p

PARADIGM DEXTERITY

FLAM FIESTA

$\text{♩} = 80 - 100$

Sheet music for "FLAM FIESTA" featuring two staves of flamenco-style rhythmic patterns. The music is in common time and includes dynamic markings like *f*, *p*, *mp*, and *ff*, as well as performance instructions like > and various hand positions (L, R, RL, RR, etc.).

The first staff begins with a dynamic of *f* and includes the following rhythmical pattern:

> > > > > > > > > > > > >

Hand positions indicated below the first staff:

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

Subsequent staves continue the pattern with varying dynamics and hand positions, such as:

- Staff 2: *f*, *p*, *mp*, *f*, *mf*, *p*, *mp*, *mf*, *f*, *ff*
- Staff 3: *f*, *mp*, *f*, *mf*, *f*, *ff*
- Staff 4: *f*, *mp*, *f*, *ff*