



**2017 Stoney  
Creek  
Drumline  
Exercise  
Packet**



## General Implement Grip

### Matched Grip:

- Thumb/Index finger connect approx. 1/3 from the bottom of the stick
- Thumb is parallel with the stick (runs along the stick)
- Middle, ring, and pinky fingers are all wrapped naturally around the stick, while never completely leaving the stick when in motion



- Allow the tip of the index finger to relax, as it is generally not needed to completely wrap around the stick...on this same note, avoid pointing this finger, let it relax naturally. Keep it close, as we will need it sometimes for pressure and speed!
- The butt of the stick should be slightly visible out the back of the hand.
  - This enables your back fingers to have access and control over the stick as well



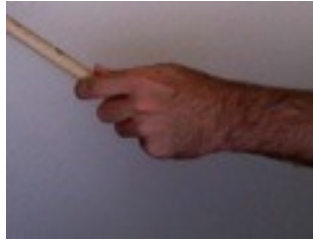
NO



YES

## Bass Drum

- Roughly 1/2" of the mallet shaft is exposed beneath the pinkie. This number may vary depending on hand size, but know that the bottom of the mallet should not be visible from the audience's perspective



No lower mallet visible. (Yes)

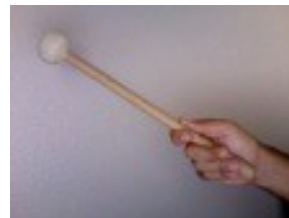


Undesired mallet exposure. (No)

- Fulcrum: The first knuckle of the thumb should line up with the second knuckle of the middle finger. These joints should line up perpendicularly to the mallet, and will serve as the primary balance point on the mallet



- First finger: The first knuckle of the index finger should line up with the thumbnail. These two points will align perpendicular to the mallet as well, and will serve a larger role in the fulcrum as hand speed increases (faster double strokes)
- Hand to mallet alignment: The back fingers hold the mallet against the "meat" under the pinkie, resulting in a mallet angle of 45° from the ground



Too far outside the hand... Too far from the fingers...



Just right!

## Playing Position

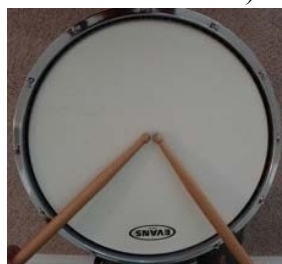
### Snares

#### Key Points:

- In order to achieve an ideal positioning over the drum, work reverse from the beads up to your shoulders
- The shoulders should be very relaxed to avoid translating tension while still maintaining correct posture (“soft shoulders”)
- From the shoulders to the bead should be “downhill” at all times

### *Stick Positions*

- Beads are 1/2” apart, splitting the center of the drumhead
- Beads are 1/2” above the center of the drumhead
- Sticks should create a “^” with an approximate 90-degree angle between them
- Due to the slight tilt of the drum, the right stick should be approx ¼ outside the “5 o’ clock” tension rod, while the left stick should be approx. ¼ inside the “8 o’ clock” tension rod (Note: this is based on a Yamaha snare drum...Mapex, Pearl and Dynasty snare drums have an offset tension rod reference)

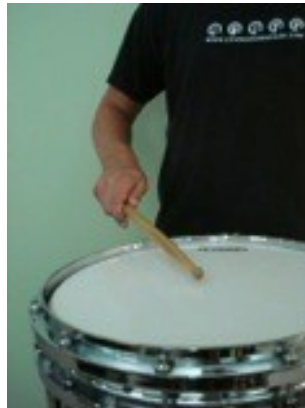


- The bottom of the sticks should be angled approx. two fingers above the outside portion of the top rim)



*Right Hand Position:*

- The right hand should be rotated *slightly* outward in relation to the drum, (The hand should not be completely flat to the drum [German grip], nor rotated completely vertical [French Grip], as these tend to hinder use of finger motion and wrist motion respectively). Aim for more flat wrist than turned over, however
- Right arm should be naturally draped down, but definitely not resting against the body---avoid pushing the elbow up creating unnecessary tension in the upper body
- This will be replicated in the left hand



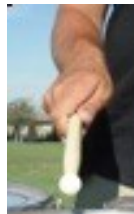
## Playing Position

### Quads

- Drum height is determined by the height of your elbows. Carriers will be adjusted to allow for the correct playing position to be achieved
- Relax your arms and let them hang straight down from your shoulders
- From your elbows, lift your forearms up so there is a slight downward angle from your elbows to the head of your stick. This should give you clearance above the rim AND allow you to make contact with the sweet spot of the implement you are playing with



- Your hands should be rotated slightly outwards in relation to the drum. (The hand should not be completely flat to the drum [German Grip], nor rotated completely vertical [French Grip], as these tend to hinder use of finger motion and wrist motion respectively). We will call our grip American Grip
- When looking straight into a mirror the rotation of your hands should make the stick point straight into the mirror AND the stick should be an extension of your arm (there should be a straight line from your elbow to the head of the stick). DO NOT CHANGE IMPLEMENT GRIP WHEN DOING THIS!!!



- The shoulders should be very relaxed to avoid translating tension while still maintaining correct posture (“soft shoulders”)
- Avoid pushing the elbows up creating unnecessary tension in the upper body

#### **Playing Zones:**

- Our “set” or “home” position is RH on drum 1, LH on drum 2
- As a rule of thumb, play about 2.5” from the bearing edge of the drum. Each drum will have its “sweet spot” that will be found by ear so minor adjustment may be made to produce the best sound possible



- Play just slightly above the center of your 6" drums
- Repositioning elbows might be needed...
- While playing on drums 1,2, and spoeks, the beads of the sticks should be 1/2" apart. The closer the beads are to each other the more similar your hands will sound



- While playing on drums 3 and 4 your sticks will create a "y" shape and your beads will not be able to be as close together as they are on the other drums. When split on 3 and 4 your wrists will NOT turn out



- Move around from drum to drum using the X (horizontal) and Y (vertical) axis. Pivoting side to side from the elbows controls X-axis while turning the wrist and lifting the forearm up and down controls the Y-axis. Doing this correctly will create smooth arcs while moving around the drums and conserve energy while playing



- When playing scrapes, shoot for the closest playing zones between two drums to conserve energy and minimize the distance of the scrape you are playing
- When playing crossovers keep the sticks as level as possible. Avoid bending the wrist and poking at the drumhead. Crossovers can either be stick on stick, hand on hand, or wrist on wrist depending on how many drums the crossover covers





## Playing Position

### Bass



- The head of the mallet is set 1” away from the center of the playing zone, meaning that the mallet will be slightly turned in toward the head
- The hand/wrist/arm (depending on drum size) should be held as close to the rim as possible without making contact
- To achieve the appropriate wrist/hand angle, extend one’s hand straight from the forearm as if to shake hands
- There should be no strain or added tension to the wrist to create any sort of unnatural angle



Wrist too high.



Wrist too low.

- The forearm should be parallel to the ground as a default setup. Exceptions may involve a slight (VERY slight) upward angle from the elbow through wrist
- The elbow’s relation to the side of the body will vary depending on body and drum size. Forward/backwards adjustments will be made to allow for the mallet to sit in the center of the head while applying the desired technique
- The arm should have a slight angle from the elbow through the head of the mallet towards the drumhead (think “playing on a pad”)
- The upper arm should hang as naturally as possible. No tension should be present from the large shoulder muscles down through the small finger muscles
- Carriers and harnesses will be adjusted accordingly to allow players to meet these criteria

## Strokes

### *Full Stroke:*

- Think “8 on a hand”
- Sticks start and stop at the same point
- Goal is to allow the rebound to “do the work”
- Rebound should be the same speed as the initial stroke
- Avoid letting the stick hit the back of the hand, which stops the motion

### *Down Strokes:*

- Think “tap accents”
- Should sound the same as full strokes, and feel the same prior to hitting the drum
- Once contact is made with the drum, the difference between full and down strokes is the stopping of the wrist motion, which prevents the stick from rebounding to the initial height
- Avoid squeezing the fingers to stop the motion

## Strokes (continued)

### Bass

#### Key Points:

- The wrist is used to initiate every stroke, with the bead of the mallet leading the stick away from the head
- When playing, the weight of the mallet should be evenly distributed through the fingers (with the exception of the index finger, which is relaxed on the mallet)
- The motion of the wrist resembles that of knocking on a door, or bouncing a ball. With this concept in mind, the player should have a clear view of the top of the thumb at all times. Any change in this perspective is likely due to a *rotation* of the wrist (like a doorknob) rather than a *break* of the wrist
- If one were to stand in front of a mirror and stop the mallet at a forte height, the bead of the mallet should block the shaft from view



Set.



In motion...



Forte.

- The mallet needs to follow one arching path from point A to point B. Any deviation from this rule and the mallet will create a “slice” or undesired swipe at the drumhead
- It is vital that no tension is present while playing. The fingers naturally cradle the mallet, the wrist is allowed to “bob” at all times, and the elbow is free to absorb shock in reaction to the interpretation of rhythm/quality of sound

## Dynamics

- We use a dynamic system that **includes** specific heights---this makes it easier to understand visually, while helping to create uniformity
- We strive to have a consistent approach to the drum regardless of heights/dynamics
- In general, consistency of heights dictate volume, however the music is the ultimate factor in defining volume (there will be situations in which players are asked to play a phrase stronger or lighter than normal for musical expression)

## General Heights

- pp 1" (For grace notes and more delicate passages)
- p 3" (common inner beat height)
- mp 6"
- mf 9"
- f 12"
- ff 15" (sticks vertical)
- Above 15" Explained case-by-case, as is more of a "visual dynamic"

## How you feel when you drum

- Relaxed
- Strong
- Confident
- Let the sticks feel "heavy" inside your hands---let the weight do the work
- Learning to breathe naturally while playing anything regardless of difficulty will result in a more relaxed, healthy sound and approach
- If in doubt, **listen** to what you are playing in order to correct issues

# Eights

J. Scharf

♩ = 120-200

Snare

Tenor

Bass

*f*

This section of the score consists of three staves: Snare, Tenor, and Bass. The Snare staff begins with a drum head symbol and contains a continuous eighth-note pattern. The Tenor staff also begins with a drum head symbol and contains a pattern of eighth notes, with a dynamic marking of *f* (forte) in the first measure. The Bass staff begins with a drum head symbol and contains a pattern of eighth notes. The three staves are grouped by a large brace on the left side.

5

S. D.

T. D.

B. D.

This section of the score consists of three staves: S. D., T. D., and B. D. The S. D. staff begins with a drum head symbol and contains a continuous eighth-note pattern. The T. D. staff begins with a drum head symbol and contains a pattern of eighth notes. The B. D. staff begins with a drum head symbol and contains a pattern of eighth notes. The three staves are grouped by a large brace on the left side. A measure number '5' is written above the first measure of the S. D. staff. The section concludes with a double bar line and a fermata over the final note of each staff.

# Tap Accent

J. Scharf

♩ = 100-172 Variation 1

Battery



R

L

L

R

R

L

Variation 2



8

Variation 3



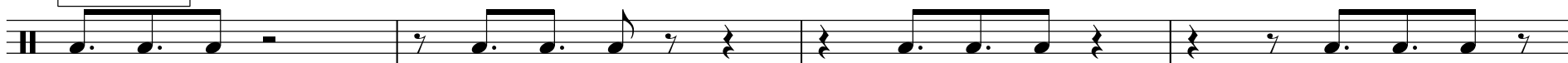
12

Variation 4



15

Bass Groove



19



# Shuffle Beat

J. Scharf

♩ = 120-160

Snare

*f* R L

Tenor

*f*

Bass

*f*

5

S. D.

R L

T. D.

B. D.


9


S. D.  *f-p* R L


T. D. 

B. D. 

12

S. D. 

T. D.  *mf* R B + R L R L R

B. D. 

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



# Hugga

J. Scharf

Musical score for Snare, Tenor, and Bass drums. The Snare part consists of continuous 16th-note patterns. The Tenor part consists of continuous 16th-note patterns. The Bass part consists of continuous 16th-note patterns. A note indicates that double strokes should be played as alternating (like 16th notes) and double stroke (double right).

\*Bass Drums, play the double strokes as both alternating (like 16th notes) and double stroke (double right)

Musical score for Snare, Tenor, and Bass drums starting at measure 5. The Snare part consists of continuous 16th-note patterns. The Tenor part consists of continuous 16th-note patterns. The Bass part consists of continuous 16th-note patterns.

Musical score for Snare, Tenor, and Bass drums starting at measure 7. The Snare part consists of continuous 16th-note patterns. The Tenor part consists of continuous 16th-note patterns. The Bass part consists of continuous 16th-note patterns. The score ends with a double bar line.

# Triplet Rolls

J. Scharf

♩ = 120-164

Snare

Tenor

Bass

Measures 1-5 of the drum set part. The Snare drum (S.D.) plays a continuous eighth-note triplet roll. The Tenor drum (T.D.) and Bass drum (B.D.) play patterns of eighth and sixteenth notes, all grouped in triplets. The time signature is 4/4.

6

S. D.

T. D.

B. D.

Measures 6-9 of the drum set part. The Snare drum (S.D.) continues with its eighth-note triplet roll. The Tenor drum (T.D.) and Bass drum (B.D.) continue with their complex triplet patterns. The time signature is 4/4.

10

S. D.

Musical staff for Soprano Drums (S. D.). It features a series of eighth-note triplets across four measures. The first three measures contain continuous eighth-note triplets, while the fourth measure contains a single eighth note followed by a quarter rest. A brace on the left side of the staff indicates that this staff is part of a larger system.

T. D.

Musical staff for Tenor Drums (T. D.). It features a series of eighth-note triplets across four measures. The first three measures contain continuous eighth-note triplets, while the fourth measure contains a single eighth note followed by a quarter rest. A brace on the left side of the staff indicates that this staff is part of a larger system.

B. D.

Musical staff for Bass Drums (B. D.). It features a series of eighth-note triplets across four measures. The first three measures contain continuous eighth-note triplets, while the fourth measure contains a single eighth note followed by a quarter rest. A brace on the left side of the staff indicates that this staff is part of a larger system.

# Paradiddle Breakdown

J. Scharf

All Battery

1

S. D.

3

2

S. D.

5

3

S. D.

7

4