



Corning Painted-Post High School

Drum Line 101

Tacet (silent) Position – Before you attempt to play your instrument, there is a check list you need to go through. People make judgments on the quality of a group by looking before listening; if a group looks amateur, it doesn't matter how they sound.

- **Sticks in/out** –
 - For **Snares** and **Tenors**, our sticks rest in our hands and we hold the two sticks as if they were one bigger stick. All of the fundamentals must be solid here (snare, our cuticle of our left ring finger will rest on the inside stick. Our thumb and pointer are connected and our middle and index finger are on top the stick). Tenors and snares, our matched grip hand, must have the thumb on the side of the inside stick and all fingers support.
 - **Snares** and **Tenors**, the sticks should rest close to the head. Snares, should be able to drop their right hand middle finger and touch the head, while the tenors should be inside, but not below the spock drums.
 - **Basses**, we will be holding the sticks higher than you may be used to. The head of the stick should be the height of your eyes and the shaft of your stick should rest on the rim. **NEVER TAKE YOUR FINGERS OFF OF THE STICK AND REST IT INSIDE THE RIM.**
 - **All** sticks out happen on beat 3 of the 2nd bar of the tap off. **Snares** need have their beads in the center of the head, as close to the head as possible without touching. There will be two fingers between the rim and the bottom of our hand. **Tenors**, we will go out over drums 1 and 2. **Basses** will be in the center of the head. Right stick goes out first and sticks out are silent

- **All** sticks in will occur on beat 2 after the release and should produce a sound (it is aggressive). The left stick comes in first and then the left hand opens up and grabs the right stick.
- After we play a rep (segment of music or an exercise) we leave our sticks out in playing position. The exception to this is if it is the last time we are playing that rep (rep is short for repetition) where we bring our sticks in. It is important that both the sticks down and the sticks up are *lightning fast* as that is the best way to ensure precision and uniformity. This may seem simple, but it is great to watch the upperclassmen's sticks up and down, as it can be very intimidating.
- Posture – We need to have an aggressive, full look to our bodies to portray confidence and training. We stand with our feet at a 45 degree angle. Our shoulders are pushed down and relaxed to ensure air to flow through the lungs. Our chest is pushed out to fill up all of the harness.
- Presence - As a bass drummer it is important to have our head facing in towards the warm up arc or towards the audience to make an emotional connection, as well as be able to watch and listen for cues from our instructor. Everyone's chins needs to 5 degrees above level. You need to find a place to stare into and use your peripheral vision for cues from the instructors. Overall we need to think to elongate our bodies. This follows our principal of strength through extension.

Mark time and Duts – Membranic instruments require extreme precision and accuracy as well as a solid pulse communication.

- **Mark time** – As mentioned previously, we stand with our feet at a 45 degree angle. Before we play we need to communicate a pulse with our feet, especially when we are standing still. To do this we Move our feet (what will be further referred to as *mark time*) to the macro-beat, which will usually be Quarter notes (in 4/4 time). Here, we lift our whole foot an inch off the ground. There will be a slight knee bend as we lift our feet. I use the expression *We need to play the earth drum with our feet, before we can play our hand drums*. Each mark time is short and through the ground. That being said we place our left foot on beats 1 & 3, while our right foot falls on 2 & 4. We start marking time on beat 1 of the second bar of the tap off (1& 2& 3& 4&, **1(L) 2(R) 3(L) 4(R).**) Pause for a second. Can you remember what else happens during the tap-off? (sticks out on beat 3

of the second bar; which foot is that on _____?). We mark time throughout the entire rep (unless otherwise noted) and halt (stop) on the last down beat (A beat before our sticks come down, right?). You will find that at first it is hard to keep your feet in time and to stay with the left foot on the correct beat. With time and practice this will become second nature; this is one of the foundations to this activity.

- **Duts** – Along with marking time, we also verbally communicate the pulse. This is done using the word *dut*. *Duts* need to be high pitched and short. At the same time *duts* need to resonate. *Duts* aren't done with your speaking voice, but initiate from the diaphragm. We start dutting on the same count that we mark time, and *dut* anytime we have 4 or less counts before our next reentry.

Expectations – The staff would never put you in a situation that they didn't believe you could succeed in. We know that high school is rigorous and hope that drumming can give you an outlet. However, it is more fun to be excellent at what you do. We want to set you up for success and expect you to come ready to drum. Practice happens at home, our time is for rehearsing.

- **Preparation**- You need to show up at least 15 minutes before every practice to get your instrument and travel to where your section needs to be. Along with that you need to come to every rehearsal with all music, even if you don't think it will be played. You must keep your music in a neat folder or binder (preferably binder). To each rehearsal you must bring a pencil. If you are a bass drummer you also need to have your parts highlighted.
- **Conflicts** - We understand that there will be conflicts at times in scheduling. Each conflict must be communicated with the band directors, as well as your section's instructor at the beginning of the season or as soon as possible. If you play a sport (which is encouraged!) check out the following.

Band	Sports	Result
Rehearsal	Practice	Split rehearsals and practices
Rehearsal	Game	Good luck at your game!
Performance	Practice	See you at the performance
Performance	Game	The director and your coach need to decide

- **Rehearsal Etiquette**- Rehearsal time is limited, and believe me scheduled down to the last second. This is why talking needs to be kept to a minimum, if you have a question, use your judgment and inferences as well as context clues (what are the experienced members doing?) first before raising your hand to ask a question. Once set has been called (tacet position) you must remain set until the center snare relaxes the line. The more discipline you show, the more relaxed the learning environment can be. For many of us, this will be the hardest thing we have ever done. Remember that you are not in this battle alone.
- If you are ever having a hard time, use your resources. Ask upperclassmen for help, or advice and please do not hesitate to talk to any staff after, or before practices. Our emails are a great way to instantly connect but nothing can beat a conversation in person.

Stroke Types

Full Stroke – This stroke starts up and through wrist turn, velocity, relaxation and connection, returns up.

Down Stroke – This Stroke starts up and through weight, back finger engagement (front fulcrum for snares) rebounds to parallel to the drum. Do not squeeze!

Tap Stroke – Often referred to as the *mini-full stroke*, this stroke starts at parallel to the drum and through wrist turn, velocity, relaxation and weight, returns to parallel.

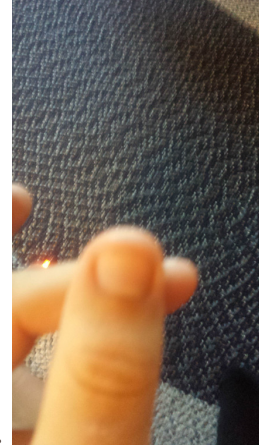
Up Stroke – This stroke starts and parallel to the head, turns down with weight and then is lifted up by the wrist and fingers.

These stroke types are language that we use to uniform approaches. It is vital that you master all of these stroke types before you can use them properly in music.

Snare Technique -

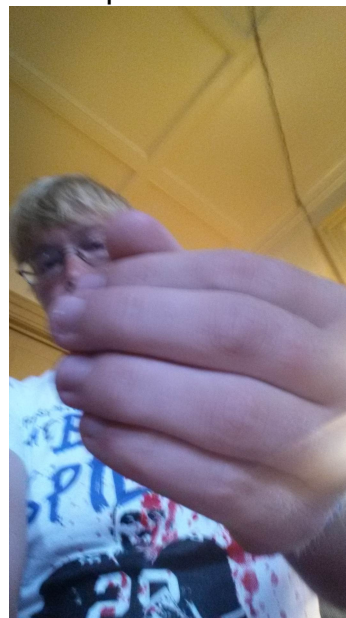
We play traditional grip in the CPP Drum Line when we play snare drum. This may be different than what you have learned, but the staff will help you develop your grip and has successfully done so to many of the members already. In traditional grip, your right hand is the same as matched grip, what makes it different is how the left hand is held.

1. Form a "T-Grip" with your left hand by placing the pad (fleshy part where your finger print lies) on pointer finger, near your inside



cuticle (where your nail meets your finger).

2. Next, have your remaining fingers follow the natural curvature of your hand (relax your hand down by your side and then bring it up, similar to opening up a fist slightly). Your hand makes a similar shape to a lower case *d*



Condensed

fingers.

3. Now that you know how your left hand should fall, it is time to put the stick in. Your main fulcrum in your left hand is in the “web” of your hand, where your thumb meets your hand.



You will use to pressure to keep the stick there.

4. Now you will add your fingers to the stick, making the lower case *d* we discussed earlier. Your pointer and middle finger rest on top of the stick and the stick sits on the cuticle of your ring finger, while your pinkie lies under your



middle finger. Notice the stick touches the outside of your middle and pointer finger.

5. Your palm must never face up but in. **YOUR PALM MUST NEVER FACE UP BUT IN. YOUR PALM MUST NEVER FACE UP BUT IN.** The motion of the stroke is similar to that of turning a door hinge.



To Review

1. Stick lies deep in the “web” as we make our main fulcrum.
2. Our fingers stay condensed to support the sticks
3. Stick rests north of the first knuckle on all fingers.
4. Bottom fingers act as shocks to absorb and support the stroke
5. Use pressure from your thumb to pointer finger when appropriate as this is our second fulcrum.
6. Your palm must never face up but in!
7. Embrace pain as the stick will tear up your ring finger.
8. Practice.
9. Remember, everyone’s hands are different; your hand does not have to look exactly like mine to be “correct.”

Tenor Drums (quads)

The tenor mallet is held comfortably between the thumb and first finger with the fulcrum supported by the middle finger. The mallet follows the natural inside crease of the hand at the base of the fingers and the remaining fingers are wrapped comfortably around the stick for support and control. All fingers must be contacting the sticks at all time. THERE SHOULD BE NO DAYLIGHT VISIBLE BETWEEN THE THUMB AND FIRST FINGER, EVER! Playing position for both hands should be as low to the drums as possible, so that when at rest, the mallets are parallel to the floor and the beads are one half inch above the surface of the drums. When in playing position, the crease of the thumb and first finger should be at a 40-degree angle in relationship to the playing surface. Arms should hang naturally down either side of your body. They should not be tight against the body, nor pushed out away from the body. Both of these scenarios create tension and thus reduce efficiency. Shoulders need to be low and relaxed at all times.



MOTION

All strokes in the tenor line are VERTICAL! Basic strokes must be mastered on one drum before one is to move around the drums. The forearms provide lateral movement around the drums. The arms should not be used for downward momentum unless it is called for in the music. This is rare, and does not need to be discussed at this point. When playing a grouping of two, three, or even four notes that move around the drums, all notes must be played vertically. We do this for a number of reasons. The first one is that the technique in the hands does not need to change to move around the drums. Everything should feel the same to your hands on one drum as it does around the drums. The second reason is that the sound will be different if the drum is hit at an angle. A slicing, or sweeping motion will impede your quality of sound tremendously. The last reason is that you are going to have less control of where the notes are being placed if the motion is not straight down into the drum. This causes bad playing areas as well as hitting lots of rims.

To master this approach one must create a separation of vertical and lateral motion. To best achieve this, the forearms must GLIDE on an imaginary "glass surface" which rests about 1/2 of an inch off the surface of the drum. This is the same distance one will have his sticks when at rest. This imaginary surface is called the PLAYING PLANE, and it is the foundation of our approach. Forearms should carry the wrist from drum to drum while the upper arms rotate around creating a "wind-shield wiper" motion that will naturally place the beads in the correct playing areas on each drum.

Congratulations on your decision to join a life changing experience and we cannot wait to work with you!

[contact information]

Concentration on legato strokes

Sanford
Stork

Musical score for Snareline, Tenorline, Bass Drums, and Cymbal Line. The score is in 4/4 time and consists of five measures. The Snareline, Tenorline, and Bass Drums parts feature continuous eighth-note patterns. The Cymbal Line includes accents and specific patterns labeled 'TUTTI' and 'A-B-A-B-A'.

Snareline

Tenorline

Bass Drums

Cymbal Line

TUTTI

A — B — A — B — A

Musical score for S.Dr., T. Dr., B. Dr., and Cym. The score is in 4/4 time and consists of five measures. The S.Dr., T. Dr., and B. Dr. parts feature continuous eighth-note patterns. The Cym. part includes accents and specific patterns labeled 'B-A-B-A-B', 'TUTTI', and 'TUTTI'.

S.Dr.

T. Dr.

B. Dr.

Cym.

B — A — B — A — B

TUTTI

TUTTI

Accent Tap

Stroke Type Combination

Chops
Stork

Unison
Snareline

4/4

l l l l l l l l r r r r r r r r

1

S.Dr.

3

2

S.Dr.

7

3

S.Dr.

11

4

S.Dr.

15

5

S.Dr.

19

r r r r R R R R l l l l L L L L R

Stroke Types Combination Study

This exercise is for all sections

Many

*Check *Variation

Snareline

RLRL _____ RLR _____ RLL _____

5

S.Dr.

_____ RRL _____ LRL

9

S.Dr.

_____ RRL _____ LRL

13

S.Dr.

Always reference the *Check for the sticking of the *Variation

Sanford Shuffle

All sections
(even cymbals)
learn the snare part

Rebound Control

Fred Sanford
Stork

Snareline

Tenorline

Bass Drums

Cymbal Line

Group A

S.Dr.

T. Dr.

B. Dr.


Cym.

Group B A

Sanford Shuffle

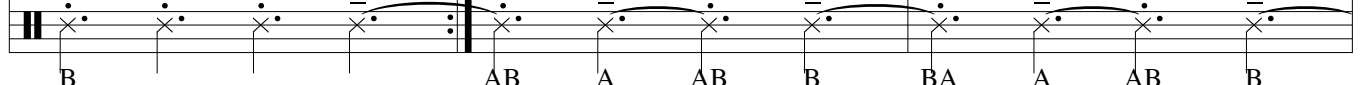
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S. Dr. 
 L L L L L R L R R R L R L L L R L R R R L R L L L R L


T. Dr. 


B. Dr. 
 R R R R R R R R R R R R R L R L R L R L L L


6

Cym. 
 B AB A AB B BA A AB B

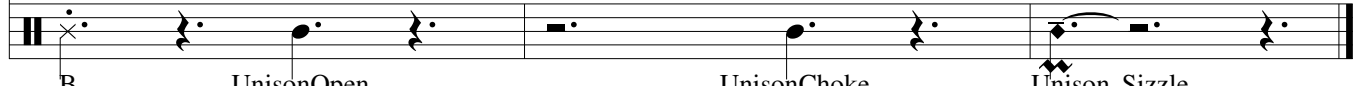
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S. Dr. 
 R L R R L L R L R R L L R R L L R

T. Dr. 

B. Dr. 
 R L R L R L L R L L L R

9

Cym. 
 B UnisonOpen UnisonChoke Unison Sizzle

Stock Flams

Low Grace Notes

Brian Stockard

Stork

Snareline

Tenorline

Bass Drums

S. Dr.

T. Dr.

B. Dr.

* This exercise is meant for variations, here are some variations you can try

On the 16th notes

- Swiss Army Trilets off the right and left
- Flam 3s
- Chachuduhs (same as flam accents with low flam on the 3rd note)
- Cheese (add a diddle to the accent)
- Flam fives (add diddles to first 2 16th notes)
- All right hand
- All left hand

On the 8th notes

- Flam taps, as well as inverted flam taps
- 9 stroke rolls
- Rlrrll (sextuplet)
- 32nd note RlrrLrll
- Single sextuplet
- 3 stroke rolls
- Single 32nd notes
- Book reports (RR l IR rr, LL r rL ll)
- and many more

Score

Triplet rolls Chops

Many
Stork

**All sections learn snare part with NO accents first

The score is written in 4/4 time and consists of two systems of four measures each. The notation includes various drum parts with triplet rolls and accents.

- Snareline:** Features a continuous pattern of eighth notes with accents (>) and triplet markings (3) over groups of three notes.
- Tenorline:** Features eighth notes with triplet markings (3) over groups of three notes.
- Bass Drums:** Features eighth notes with triplet markings (3) over groups of three notes.
- Cymbal Line:** Features a pattern of eighth notes with triplet markings (3) over groups of three notes.
- S.Dr. (Snare Drum):** Features a continuous pattern of eighth notes with accents (>) and triplet markings (3) over groups of three notes.
- T. Dr. (Tenor Drum):** Features eighth notes with triplet markings (3) over groups of three notes.
- B. Dr. (Bass Drum):** Features eighth notes with triplet markings (3) over groups of three notes.
- Cym. (Cymbal):** Features a pattern of eighth notes with triplet markings (3) over groups of three notes.

Triplet rolls

9

S. Dr.

T. Dr.

B. Dr.

Cym.

13

S. Dr.

T. Dr.

B. Dr.

Cym.

Triplet rolls

17


S. Dr. 

T. Dr. 

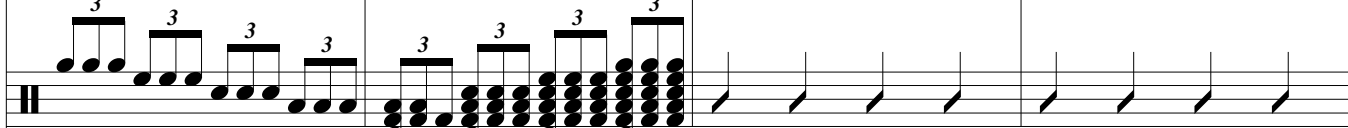
B. Dr. 

Cym. 

21

S. Dr. 

T. Dr. 

B. Dr. 

Cym. 

Triplet rolls

25

S. Dr.

T. Dr.

B. Dr.

Cym.

28

S. Dr.

T. Dr.

B. Dr.

Visuals

Cym.

Festival of lights cadence

2
9

S.Dr. 

Quints 

B. Dr. 

Cym. 

R l r l R l r l

13

S.Dr. 

Quints 

B. Dr. 

Cym. 

r R mute R r l B R l r l l r l r r l l r l l r R mute R r l B r l r l r l r l r l r l r l

Festival of lights cadence

17

S. Dr.

Quints

B. Dr.

Cym.

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 r l l r r l l | r l r l R l R R l R l l r l r l | R l l R l l R l r r L r l l

r R mute R r l B similar

17

21

S. Dr.

Quints

B. Dr.

Cym.

A B A B A ETC

Festival of lights cadence

4

25

S. Dr.

Musical notation for Snare Drum (S. Dr.) in 4/4 time. The staff shows a rhythmic pattern of eighth notes with accents. The first measure contains six eighth notes with accents. The second measure contains six eighth notes with accents. The third measure contains six eighth notes with accents. The piece ends with a double bar line and repeat dots.

Quints

Musical notation for Quints. The staff shows a rhythmic pattern of eighth notes with accents. Above the staff are the letters 'R L R R R R' with arrows pointing to the notes. The second measure contains six eighth notes with accents. The third measure contains six eighth notes with accents. The piece ends with a double bar line and repeat dots.

B. Dr.

Musical notation for Bass Drum (B. Dr.). The staff shows a rhythmic pattern of eighth notes with accents. Above the staff are the letters 'R R R' with arrows pointing to the notes. The second measure contains six eighth notes with accents. The third measure contains six eighth notes with accents. The piece ends with a double bar line and repeat dots.

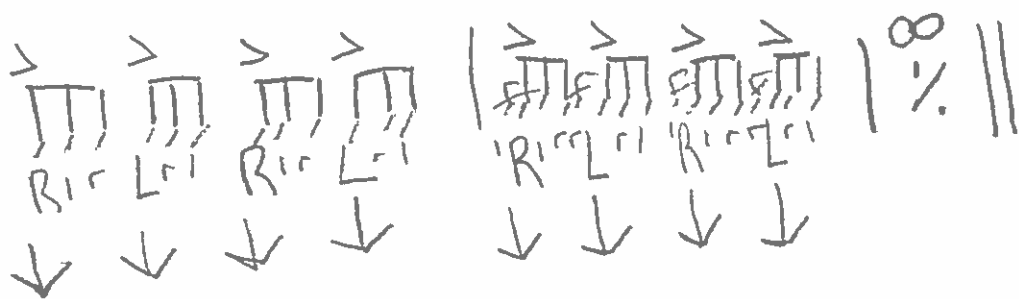
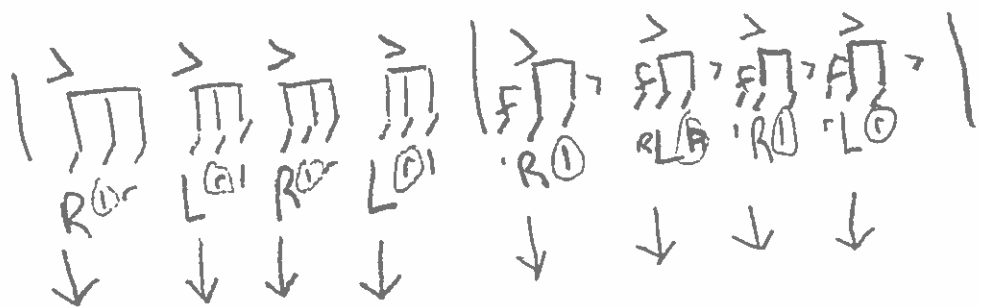
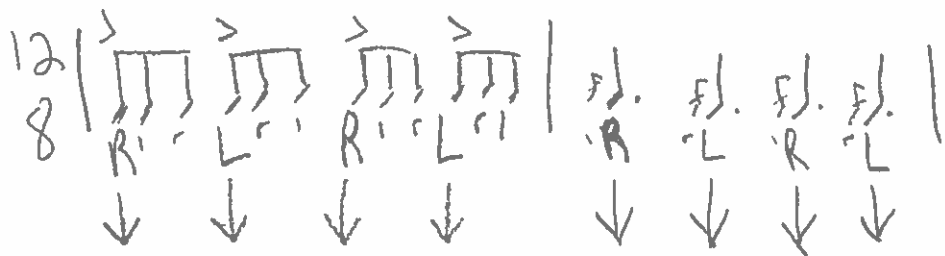
Cym.

Musical notation for Cymbal (Cym.). The staff shows a rhythmic pattern of eighth notes with accents. Above the staff are the letters 'R L L R R L L' with arrows pointing to the notes. The second measure contains six eighth notes with accents. The third measure contains six eighth notes with accents. The piece ends with a double bar line and repeat dots.

Name _____

Building

Flam Accents, through Down Strokes



- What follows an accent?

- Does that change when we add Grace notes?

Short, Short,

Long

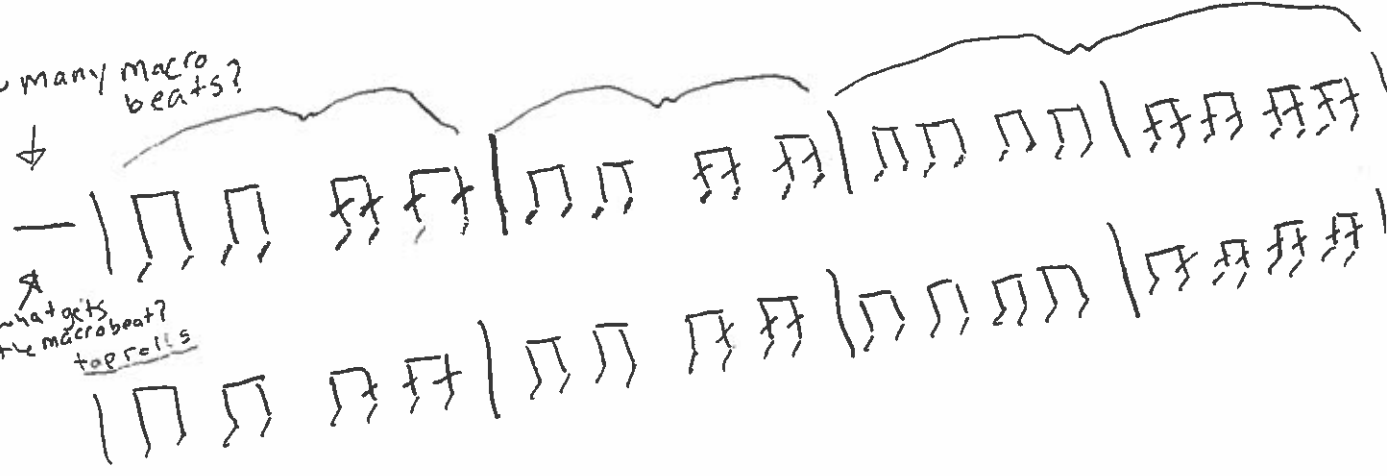
- for development of open rolls

Practice at all tempos and dynamics


How many macro beats?



what gets the macrobeat? top rolls



• When you see a 'slash' (/) on a note, it duplicates it.

• Like cell reproduction,  Both new notes are on the same hand.

• ∴ (therefore)

• f = _____

f = _____

f = _____

f = _____