

## **SETTING UP THE DRUM**

- Use two hands when carrying the drum as a whole: one hand on the stand, and one on the shell
- When opening the bottom legs of the stand, they should all fold out evenly at the same time
- Put top “basket” into bottom of stand and tighten screws
- Basket mechanism should NOT touch the bottom head, adjust the opening of the basket so the drum sits “in” it



## **STANDING AT THE DRUM**

### Body Angle

- Body at a neutral position
- Joints and muscles relaxed with good posture
- Lift arms almost parallel to the floor with top of hand facing away from you
- Arms/Elbows slightly away from the body
- No other body parts move

### Angles in hands, wrists, and arms

- Wrist in a natural position
- Keep arm and shoulder tension down

### Establishing Drum height

- Typically, the drum head should sit right at the waist or slightly below
- Sticks should be slightly downward
- No arm or shoulder tension

## **GRIP**

- Find balance point (fulcrum) about 5 inches from butt
- Meaty part of thumb to first joint of pointer (index) finger - open space between palm and stick
- Back (butt) of stick should fall into heel of hand
- Gently wrap fingers - do not grip - relax
- Stick should be able to move freely between palm and fingers

**PARTS OF THE SNARE DRUM**

Batter Head - the playing surface on the top of the drum

Snare Head - the bottom, thinner head, where the snares touch

Rim- holds the drum head against the shell

Snare Strainer release (throw off) - moves snares away from the head

Snare Strainer (adjustment screw) - controls the tension

Strainer - holds the snare wires to the head

Snare Guard - protects the snares

Snares - wires that touch the bottom head to create the buzzing sound

Shell - outer part of the drum that holds it all together

Tension Casings - cover on the outside of the rod to protect it

Tension Rod - tightens the drum skin and puts pressure around the rim to create the sound

TOP/SIDE OF SNARE DRUM



*Snare Drum Rotation Guide*

**BOTTOM OF SNARE DRUM**



As percussionists, we are training our muscles to play the same way every time and developing muscle memory to be able to respond correctly to different types of techniques and strokes.

## **HOW TO PRACTICE**

Be sure to:

- TAKE IT SLOW - rushing to “get through it” won’t get you far!
- I recommend starting your metronome on 60bpm for most beginning exercises - if it doesn’t work for you, lower the metronome by 5bpm
- Have patience - it takes hard work and effort to be able to consistently play and teach your muscles to respond to music
- Always use good technique - do not slouch, lean, or sit during practice time!

Mirror/Video practice

- Stand in front of a mirror or take a video to watch your stick heights and overall technique

Pillow practice

- To build up muscle/technique, find a pillow or rolled blanket as a practice pad
- Use correct grip
- Set the metronome to 120bpm
- For three full minutes in each hand (non-dominant first), use full strokes to play along with the metronome
- The pillow will not “rebound” like a practice pad or drum, your wrist will have to do the work!

First exercises

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

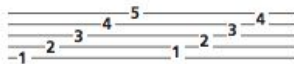
**HOT TIP:**

If you have problems playing a line without mistakes, slow down! If you practice it correctly at a slow tempo, you'll learn it much quicker than by making repeated mistakes.

Before we start reading music, here are a few musical terms you need to memorize:


**Essential Musical Terms**

**Staff:**




5 lines and 4 spaces

**Bar Lines:**




Divides the staff into measures

**Measure:**



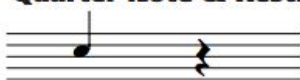
Space between two bar lines

**Double Bar:**




Marks the end of a section

**Quarter Note & Rest:**



Tells when to play or rest

**Time Signature:**



Top number tells **how many beats are in one measure**  
Bottom number tells **what kind of note receives one beat**

**Technique  
WORKOUT**

Our first technique exercise is called **"8 on a hand"** and reinforces the proper REBOUND STROKES that you learned in the previous exercise, only this time with 8 strokes on the right, followed by 8 on the left.

Practice this exercise with the accompaniment MP3 tracks in the Lesson 1 folder on the DATA CD – or play along with a metronome set at 160, 180 and 200. As you work your way through the book, practicing with these tracks or with a metronome will help you to develop a steady TEMPO.

Watch the videos for this lesson here:  
[www.youtube.com/user/FreshApproachBooks](http://www.youtube.com/user/FreshApproachBooks)



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

After working on rebound strokes in the "8 on a hand" exercise, you can add the "4-2-1" exercise notated in the TECHNIQUE WORKOUT section of the book on page 73.

**Snare Drum  
RUDIMENT:**

**Single  
Stroke Roll**

The snare drum **rudiments** are a collection of the fundamental skills and techniques necessary to becoming a successful percussionist. Mastering the rudiments will take many years of practice and practicing them EVERYDAY is important if you want to develop into a great drummer! Included with this book is a rudiment POSTER, which includes all 40 essential rudiments.

Our first rudiment is called the Single Stroke Roll– or ALTERNATING SINGLE STROKES. The goal on this rudiment is not to produce a "drum roll", but rather to play perfect alternating rebound strokes. Over the course of the 20 lessons in this book, we'll gradually increase the tempo until it begins to sound like a roll!

Practice this rudiment with the BRONZE LEVEL Single Stroke Roll rudiment playalong track, located in the "Rudiments" folder on the DATA CD.

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

Also practice starting on the left. Starting with the "weak hand" increases your ability to make every stroke sound the same.

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

**Snare Drum RUDIMENT:**

Again, we'll learn this rudiment at a slow tempo, playing ALTERNATING DOUBLE STROKES. Work to ensure that every stroke sounds exactly the same, practicing along with the BRONZE LEVEL Double Stroke Roll playalong track. Only play up to the speed where you can stay relaxed and comfortable.

**Double Stroke Roll**

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

If you're right-handed, leading with the left will strengthen your weaker hand.

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

On page 72 & 78, I've included **LESSON PROGRESS CHARTS** to help you track the tempos of the essential exercises and rudiments that you'll learn as we progress through the book. Refer to this chart frequently as a guide for your weekly progress!

**Technique WORKOUT**

It is important to develop a daily regime of practice on "technique" exercises in order to develop good fundamentals. On page 76, you will find a list of recommended exercises, along with suggested tempo markings for each lesson. Use this chart to track your technical progress from lesson to lesson.

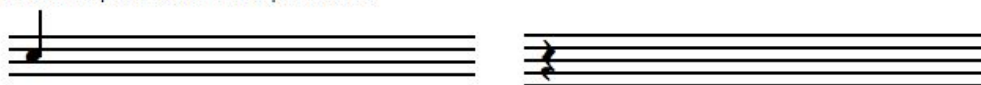
For this lesson, practice exercise #1 and #2 on page 77 – first with a metronome, then with the accompaniment CD.

**Fill in the Blanks!**

Fill in the blanks to provide the definition for each time signature.

- ①  $\frac{3}{4}$  There are \_\_\_\_ beats in each \_\_\_\_\_
- ②  $\frac{2}{4}$  \_\_\_\_\_
- ③  $\frac{4}{4}$  The \_\_\_\_\_ receives one beat

- ④ Draw five quarter notes and 5 quarter rests



- ④ When you count quarter notes or rests, you will always start on count "one" for the first note or rest in the measure. Write the counts in under the notes and above the rests in the following measures. Watch the time signatures!

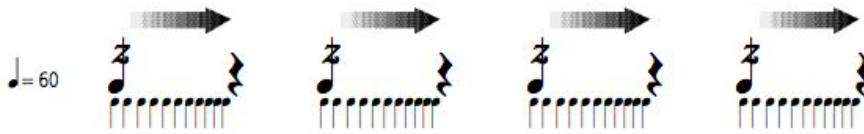


**Special Note:**

Before you begin the Playing Exercises, you may wish to practice the special exercises that are included in the Appendix on page 54 in the back of this book. These drills are provided for extra practice on the new material covered in each lesson.

The second type of stroke that you will learn is called the BOUNCE stroke. If you've ever heard a "drum roll," then already know the type of sound that a multiple bounce produces!

Using only one motion, strike the drum and SQUEEZE the stick at the fulcrum to start the stick bouncing. As the stick bounces, gradually RELEASE the pressure to lengthen the bounce. Try to develop a long multiple bounce by playing several on each hand (notated with a "z" through the note stem):



To develop a smooth sounding "buzz roll," you must first spend time developing long, relaxed multiple bounces!

### Multiple Bounces

**HOT TIP:**

Develop great sounding bounces on each hand separately before you begin to alternate. The process could take several days, so have patience!

Go back through this lesson and bounce all of the quarter notes in the first 6 lines (quarter note = 60). When you can produce a good sounding "buzzzzzz" on each stroke, bounce the quarter notes with an "z" in the following exercise and duet. Try to make each bounce "bleed" into the next stroke.

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

8 R L R L R L R L R

9 R L R L R L R L

### Playing Exercises

LINES 7-9  
**1:4**

The **DOWNSTROKE** (or "controlled stroke") is the third of 5 strokes for the snare drum. It is used to stop the stick from rebounding off the drumhead. To execute the downstroke, start with the hand in the "up" position. Strike the drum exactly as you would for a rebound stroke, except instead of allowing the stick to bounce back up, SQUEEZE it slightly with the fulcrum and back fingers *at the moment of impact* with the drumhead. The goal is to freeze the stick about 2 inches above the head after it impacts on the head, then to immediately RELAX! Be careful to not use so much tension that you "smush" the stick into the drum! In this exercise, play a downstroke, then use the quarter rest to lift the stick back to the "up" position:

$\text{♩} = 70$

Repeat several times on each hand to develop the DOWNSTROKE

### The Downstroke

**HOT TIP:**

Don't try to strike the drum harder to produce a downstroke. The height of the stick and weight of the wrist & forearm will take care of the volume.



**Playing Exercises**

Practice counting each exercise out loud to a metronome before you play. Use an "alternating" sticking, and strive for the same relaxed rebound stroke that you used in the sticking exercises in Lesson One. When you've worked up all 6 lines, try playing along to the accompaniment on track 3 on the CD.

EXERCISES 1-6  
CD  
1:3

**HOT TIP:**

Try tapping your foot while you play. This will not only help you to keep a steady tempo, but it will also develop the necessary hand to foot coordination required to play the drumset!

As you play through these lines, think of "playing your foot" on the quarter rests!

①

②

③

④

⑤

8

⑥

**HOT TIP:**

If you make a mistake while playing along with the CD, stop and start over again. Practicing mistakes develops bad habits!

# TECHNIQUE WORKOUT: EXERCISES

## Exercise #6: "Stick Control 2"

This is a more difficult exercise to develop control over rebound strokes using various sticking patterns. Stay relaxed and listen for a consistent sound from hand to hand. Watch that the quarter notes are given their precise rhythmic value (don't rush them)! Play measure 1 & 2 three times, then meas. four & five.

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

## Exercise #7: "Mr. Freeze"

Use this exercise to work on downstrokes (described on page 9), taps (described on page 14) and upstrokes (described on page 11). Squeeze the stick slightly on each downstroke to control the rebound and "freeze" the stick 2 inches above the drum, then *immediately* relax the hand for the taps and upstroke. Play the taps as soft, relaxed wrist strokes (2-3 inches), then lift on the upstroke to prepare for the next downstroke.

R R R R R R R R R R R R L L L L L L L L L L L L L L L L  
 DOWN tap tap tap tap up DOWN tap tap tap tap up DOWN tap tap tap tap up DOWN tap tap tap tap up

## Exercise #8: "Bucks in Three"

Using the same basic technique as Exercise #7. Strive to play the exercise at two heights: 12 inches (a "full" stroke) for the accent and 2-3 inches for the tap and upstroke. Remember: let the weight of the forearm and wrist take care of the volume of the accent! Don't use any more tension than is necessary!

R R R R R R L L L L L L L L L L L L L L L L  
 DOWN tap up DOWN tap up DOWN tap up DOWN tap up

### Exercise #9: "Extended Doubles"

ONLY practice this exercise with your hands on your legs or with the sticks on a pillow! Stay relaxed, but do not allow the stick to bounce.

Musical notation for Exercise #9: "Extended Doubles". The exercise is written on a single bass clef staff in 4/4 time. It consists of three measures, each containing a pair of eighth notes followed by a pair of sixteenth notes. The first measure has a repeat sign, the second has a repeat sign, and the third has a double bar line. Below the staff, the following drum notation is provided:

R L R L RRLRLL R L R L RRLRLL RRLRLLRRLRLL R  
 L R L R LLRLLRR L R L R LLRLLRR LLRLLRLLRLLRR L

### Exercise #10: "Flam Prep"

Use this exercise to isolate the soft, relaxed grace notes of the flam as described in Lesson 7. Remember: two heights – 12 inches for the PRIMARY stroke, 2 inches for the grace notes. Exercise C should be played with an upstroke motion on the final grace note to prepare for the flam on the opposite hand.

Musical notation for Exercise #10: "Flam Prep". The exercise is written on a single bass clef staff in 4/4 time. It consists of three measures, each containing a pair of eighth notes followed by a pair of eighth notes with a grace note. The first measure has a repeat sign, the second has a repeat sign, and the third has a double bar line. The measures are labeled A, B, and C. Below the staff, the following drum notation is provided:

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

78

### First Year Etude

II

Moderato ♩ = 120

*f*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *f*. The tempo is marked 'Moderato' with a quarter note equal to 120 beats per minute. The notation is primarily composed of eighth and sixteenth notes, often beamed together, with frequent rests. The piece concludes with a double bar line at the end of the tenth staff.

**Second/Third Year Etude**

10

**STUDIES IN DOTTED QUARTERS AND EIGHTHS**  
**I**

Moderato ♩ = 100

and Dotted Eighths and Sixteenths

*f*

The musical score consists of ten staves of music. The first staff begins with a dynamic marking of *f* and a tempo marking of Moderato ♩ = 100. The title of the piece is "STUDIES IN DOTTED QUARTERS AND EIGHTHS I" and the subtitle is "and Dotted Eighths and Sixteenths". The notation includes various rhythmic patterns such as dotted quarter notes, eighth notes, and sixteenth notes, with some measures containing rests and accents.

Fourth Year Etude

54

### DUET IN 3/4

Emphasizing syncopation.

Moderato ♩ = 96

The musical score is written for piano and snare drum in 3/4 time. It consists of six systems of music. The piano part is written on a grand staff (treble and bass clefs), and the snare drum part is written on a single staff with a snare drum clef. Dynamics include *f*, *ff*, *p*, *mf*, *pp*, and *cresc.*. The score includes several triplet markings (indicated by a '3' above the notes) and section markers labeled A, B, and C. The tempo is marked 'Moderato' with a quarter note equal to 96 beats per minute. The instruction 'Emphasizing syncopation.' is placed above the piano part. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The snare drum part provides a rhythmic accompaniment, often playing eighth notes and rests in a syncopated pattern.

## Suggest Tier System to Learn Rudiments

### **TIER ONE**

Single Stroke Roll

Multiple Bounce  
Roll

Double Stroke  
Open Roll

Single Paradiddle

Flam

Drag

### **TIER TWO**

Single Stroke Four

Single Stroke  
Seven

Double Paradiddle

Triple Paradiddle

Paradiddle-Diddle

Five Stroke Roll

Nine Stroke Roll

Seven Stroke Roll

Flam Tap

Flam Accent

Lesson 25

Single Drag Tap

### **TIER THREE**

Thirteen Stroke Roll

Fifteen Stroke Roll

Seventeen Stroke  
Roll

Six Stroke Roll

Ten Stroke Roll

Eleven Stroke Roll

Single Dragadiddle

Drag Paradiddle #1

Drag Paradiddle #2

Flammed Mill

Swiss Army Triplet

Flamacue

### **TIER FOUR**

Triple Stroke Roll

Flam Paradiddle

Pataflafla

Double Drag Tap

Flam Paradiddle-  
Diddle

Single Ratamacue

Double Ratamacue

Triple Ratamacue

Inverted Flam Tap

Flam Drag