Englewood High School

Drumline Packet 2018-2019 DRUMLINE CAMP JULY 23-27, 2018 8:00AM – 4:00PM

Person of Contact: Daniel J Reed. Director of Bands reedd4@duvalschools.org (904) 739 5212 x136

Please Bring

Water bottle or similar water device. Athletic clothing and low-top sneakers. Snare drum sticks size 5B or 6B Drum practice pad This packet, prepared

Preparation tips

All drumline learns snare technique.

All drumline prepares this packet.

All drumline uses matched grip for these exercises until otherwise instructed.

RELAXED movement at the WRIST Use a metronome (phone app or otherwise)

There are 5 main hit types on a drum: Rebound, Buzz, Upstroke, Downstroke, and Tap

Each type creates a different sound when hitting a drum.

Rudiments are a combination of these hit types divided between the two hands.

Students should practice these stroke types individually before continuing to the exercises.

Rebound: "Normal" strike. Start with stick 3-5 inches from the head, using your wrist and a RELAXED motion, allow the stick to strike the pad and return to the same stick height that you started.

Buzz: Like a rebound, except when the stick hits the pad squeeze the index and thumb to allow the stick to "buzz" or bounce multiple times on the pad. This is not a double hit (RR), but a buzzing action (RRRrrrr....)

Upstroke: Start 1-2 inches from the pad, 'tap' the pad and pull up the stick to a high level. Often a preparation for a Downstroke. (Low-High-Stay High)

Downstroke: From an up position 10-12 inches off the pad, a quick wrist action creates a sharp sound on the pad, the stick returns to 1-2 inches off the pad. (High-Low-Stay Low)

Tap: From low on the head (1-2 inches) tap the head lightly and keep the stick low. (Low-Stay Low)

Using a metronome, start each exercise at approximately quarter note = 80, as you are successful, bump the speed up until you are in 120 territory.

Do not worry about getting through the whole packet, or even past the first page of exercises, this will not hinder you from participation. Try your best.

Instrument Assignment

All drumline students will practice snare skills on pads, every day. Instrument assignments will be based on ensemble need, student skill, student physical fitness, and instrument availability. There are absolutely no unitasking drumline students. All students learn how to play all percussion instruments.

Tryout Procedure

There are 14 slots on the drumline. The 14 "main line" will be chosen and assigned instruments by the end of the drumline camp. Students not chosen for the "main line" will still be allowed to participate in class, learn the materials, and will serve as alternate or substitutes should anyone on the main line become unable to participate. Grade in class will not be effected by position in the drumline.

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EXERCISES

These sticking exercises work on the relaxed rebound stroke described on page 6. Strive for an even volume and consistent tempo from right to left hand.

Exercise #1: "Rebound"

RRRR RRRR LLLL LLLL RRRR LLLL RRRR LLLL RRLL RRLL RRLL RRLL RLRL RLRL RLRL RLRL

LRLL RLRR RLRR LRLL RLLR LRRL RLLR LRRL RRLR LLRL RRLR LLRL LRLR RLRL LRLR RRRL RRRL

LLLR

LLLR

Exercise #2: "Stick Control 1"

LLLR

Exercise #3: "Four & Four Buzzes"

This exercise works on the multiple bounce, described on page 9. Try to make each bounce "bleed" into the next stroke for a smooth buzz sound.



LLLR

Exercise #4: "Four & Four Doubles"

These exercises should be used to develop a relaxed double stroke. While seated, lay your hands on your leg & practice **Exercise A** using just your wrists. Each stroke should be very relaxed — with no arm motion at all! Once you develop quick, relaxed doubles on each hand separately, move to **Exercise B**.

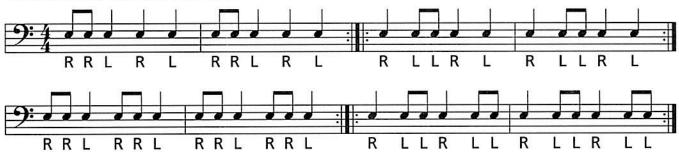


Practice this exercise with your hands on your legs, or with your sticks on a pillow (or something that offers no rebound at all). Strive for a smooth motion from measure one to measure two, with only the wrists and fingers creating the second stroke. Above all else, STAY RELAXED!



Exercise #5: "Isolated Double Strokes"

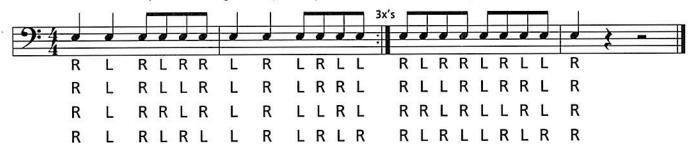
This is another exercise that works on the double stroke — this time isolating each hand one at a time, then putting them back together. The same techniques apply: use very relaxed wrist and finger motions to produce the double stroke, but DO NOT BOUNCE THE STICK. Great sounding rolls are achieved only with the ability to use wrist and fingers on double strokes.



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.



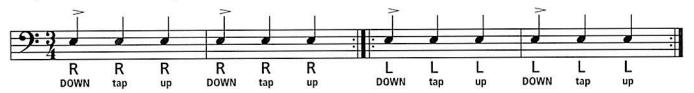
Exercise #7: "Mr. Freeze"

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.



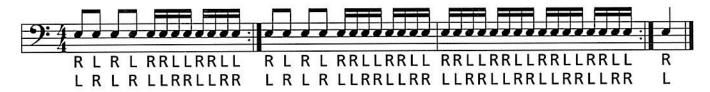
Exercise #8: "Bucks in Three"

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!



Exercise #9: "Extended Doubles"

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



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.



EXERCISES

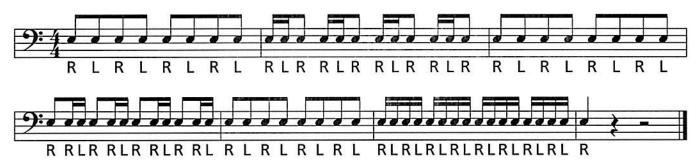
Exercise #11: "Alternating Accents"

This exercise works on the same two height concept as Exercise #7, this time throwing in some taps BETWEEN the downstrokes and upstrokes. Watch the motion that is made on the 8th notes, then strive for the same motion on the 16ths. Listen for a consistent sound on ALL of the innerbeats.



Exercise #12: "16th Note Timing"

Work with a metronome and strive for rhythmic accuracy on this exercise. Maintain a relaxed REBOUND stroke all the way through. Use a full stroke at the slowest tempo, then slightly lower the stick heights as you increase the speed.



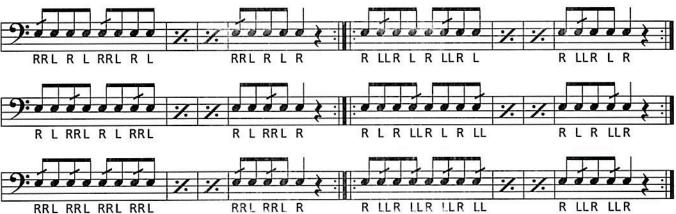
Exercise #13: "Roll Prep"

Unlike the double strokes in the previous exercises, this one applies the BOUNCE technique described on Lesson Eleven. Maintain a consistent motion of the hands throughout. Exercise A works on the double bounce (or "open" roll), Exercise B uses the multiple bounce ("buzz") roll.



Exercise #14: "Grid Diddles"

This exercise uses a simple "grid" pattern to isolate single hand diddles. The diddle shifts on the four note "grid," from the first note, to the second, to the third, etc. At a slow tempo, use the wrist and fingers to produce a controlled double STROKE. Faster tempos require a double BOUNCE.



EXERCISES

Exercise #15: "Flam Control"

Use this exercise to develop control over alternating flams. The motion that is used in the first measure is EXACTLY THE SAME as the motion in the second. Practice playing the primary stroke of the flam in the air just above the drum (sometimes called a "fake flam") to develop control over the downstroke.



Exercise #16: "Chicken and a Roll"

Work for an even motion from the 16th notes to the bounces. Count the "roll skeleton" out loud to ensure a consistent tempo. Use double bounce as well as multiple bounce rolls and practice starting on the left as well as the right.



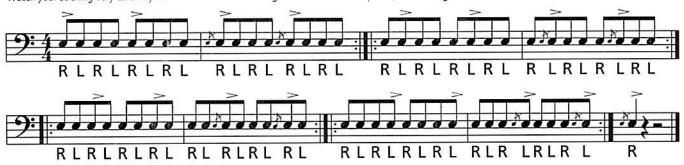
Exercise #17: "Alternating Accents in Three"

This is another two height exercise. Play each accent with a full stroke and innerbeats at 2–3 inches. Practice playing this exercise in the air above the drum to gain control over the downstrokes. See how close you can come to hitting the drum without actually doing it!



Exercise #18: "Grid Flams"

Using the same "grid" concept as "Grid Diddles." The first measure in each segment isolates the accent pattern, then you'll add the flam in the second. Watch your sticking very carefully! Even with the flam shifting from downbeat to upbeat, the sticking remains consistent.



Exercise #19: "Chicken & a Tap Roll"



EXERCISES

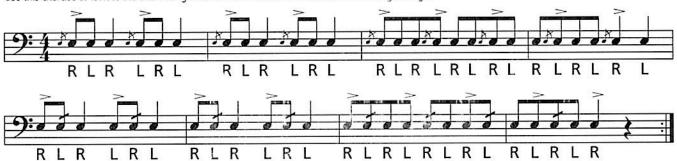
Exercise #20: "Flam Tap Rebound"

As the speed increases on Flam Taps, it becomes necessary to play rebound strokes instead of controlled strokes. Use a full stroke on the accent, but allow the stick to rebound for the second and third notes. The third note becomes the grace note for the opposite hand flam.



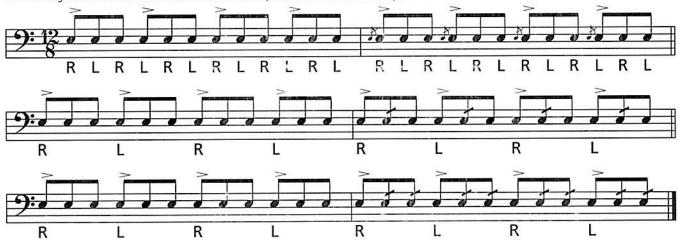
Exercise #21: "Flam Accents and Single Drags"

Use this exercise to isolate the alternating motion of the hands on Flam Accents and Single Drags.



Exercise #22: "Flams, Drags and Rolls"

The two height motion in the first measure should be exactly the same in the second. Play the accents at 9 inches and taps at 3.



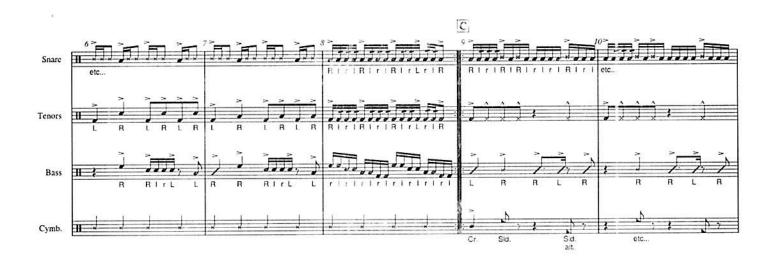
Exercise #23: "Triplet Timing"

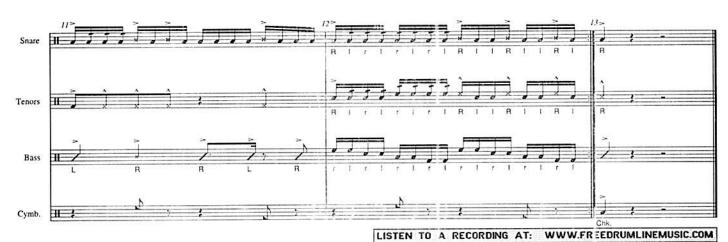
This exercise works on the rhythmic timing of triplet patterns. Play at a consistent volume level with REBOUND strokes.













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