

## Eight on a Hand

SnareScience.com - Universal

Snare  $\frac{4}{4}$

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

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

- Purpose:** This exercise focuses on the basic velocity stroke. The exercise seems simple, but there are many things to think about.
- 1) Stick motion:** Do your sticks move exactly the same way for every stroke?
- 2) Sound Quality:** Does every stroke sound the same? How about from left to right hand? Make sure you play every note with the same exact volume. Some common mistakes:
- a) Pounding the last note of each hand when stopping the stick from rebounding.
  - b) At higher tempos, playing the first note higher than the rest of the notes... just because it is easier to play the first note higher doesn't mean you should.
  - c) Pounding the very last note of the exercise.
  - d) Playing the right hand louder than the left... don't be the guy with the weak left!
- 3) Rhythm and Timing:** How perfect is your eighth note rhythm? Some common areas where mistakes occur:
- a) First two notes of the exercise: The first note defines the exercise starting point and the second note defines the tempo. You must internalize the tempo before you start so that these two notes are 'perfect'.
  - b) Hand-to-hand transfers: It is very common for people to warp the rhythm when switching hands. The key here is to think of the exercise as a steady stream of eighth notes while ignoring the fact that you are switching hands.
- 4) Variations to this exercise:**
- a) Play 16, 32, or 64 on a hand.
  - b) Play exercise at different heights; 1", 3", 6", 9", 12", 15", Full.
  - c) Play exercise as all double stops, checking that the stick motion from left to right is the same.
  - d) Play on low-rebound surface to improve muscle strength and endurance
  - e) Play exercise with each individual finger on right hand and the thumb on the left hand to improve hand / finger strength

## Eights Dynamics

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Snare  $\frac{4}{4}$

R...

L... R

<b>Purpose:</b>	This exercise focuses on the basic velocity stroke while changing heights. The idea is to use the same exact technique and stick velocity, regardless of the stroke height.
<b>1) Stick motion:</b>	All strokes in this exercise should be very legato. In the cresc and decresc measures, make sure that the stick height changes gradually over the entire measure. A very common tendency is to decrescendo too quickly. It takes some control to gradually decrease the stick height.
<b>2) Sound Quality:</b>	Make sure that the quality of sound is consistent regardless of stick height. A very common tendency is to pound the last note of the crescendos. Don't do it! Also, make sure the last few notes at the end of the decrescendos are still solid taps. Don't let the sound die out - keep putting velocity into the stick.
<b>3) Rhythm and Timing:</b>	How perfect is your eighth note rhythm? Some common areas where mistakes occur: <ul style="list-style-type: none"><li>a) First two notes of the exercise: The first note defines the exercise starting point and the second note defines the tempo. You must internalize the tempo before you start so that these two notes are 'perfect'.</li><li>b) Hand-to-hand transfers: It is very common for people to warp the rhythm when switching hands. The key here is to think of the exercise as a steady stream of eighth notes while ignoring the fact that you are switching hands.</li><li>c) Changing tempo with the dynamics. Make sure your tempo is completely independent of the dynamics - METRONOME!</li></ul>
<b>4) Variations to this exercise:</b>	<ul style="list-style-type: none"><li>a) Double the length of each measure.</li><li>b) Halve the length of each measure.</li><li>c) Play exercise with different variation in heights.</li><li>d) Play exercise as all double stops, checking that the stick motion from left to right is the same.</li></ul>

## 16th Note Grid

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Snare  $\frac{4}{4}$

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

R | R | L | L | R | R | L | L | R | R | L | L | R | R | L | L

R | L | R | L | R | L | R | L | R | L | R | L | R | L | R | L

- Purpose:** As with most grid exercises, this exercise presents some tricky accent pattern / pulse relationships. The pattern that usually presents the most difficulty is when the accent is on the 'e'. The key to this exercise is MARKING TIME! Once you have this exercise mastered, you should know exactly how your feet (i.e. the pulse) line up with the accents. Some things to think about:
- 1) Stick motion:** Do your sticks move exactly the same way for every tap? How about for every accent?
- 2) Sound Quality:** Does every tap stroke sound the same? How about from left to right hand? Make sure you play every tap with the same exact volume. The same goes for all of the accents. Some common mistakes:
- Playing the first tap on a hand after an accent at too low of a height. You need to control the rebound of the stick so that it comes up to the correct tap height.
  - Pounding every accent. Don't squeeze the stick into the head. The accented stroke should be identical to an eight on a hand stroke. After the note has been played, control the rebound to the correct hand with RELAXED (not clenched) fingers.
  - Pounding the very last note of the exercise.
  - Playing the right hand accents louder and higher than the left... don't be the guy with the weak left!
- 3) Rhythm and Timing:** How perfect is your sixteenth note rhythm? Some common areas where mistakes occur:
- First two notes of the exercise: The first note defines the exercise starting point and the second note defines the tempo. You must internalize the tempo before you start so that these two notes are 'perfect'.
  - Underlying sixteenth note pulse: Don't let the accents affect the rhythm!
- 4) Variations to this exercise:**
- Play one hand on drum and one hand on rim to check for stroke and quality of sound consistency on each individual hand.
  - Play quarter notes on one hand to keep the pulse, while playing the accents only with the other hand. --- independence!!!

## Inverted 16th Note Grid

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Snare  $\text{H}$   $\frac{4}{4}$

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

- Purpose:** As with most grid exercises, this exercise presents some tricky accent pattern / pulse relationships. The pattern that usually presents the most difficulty is when the accent is on the 'e'. The key to this exercise is **MARKING TIME!** Once you have this exercise mastered, you should know exactly how your feet (i.e. the pulse) line up with the accents. Some things to think about:
- 1) Stick motion:** Do your sticks move exactly the same way for every tap? How about for every accent?
  - 2) Sound Quality:** Does every tap stroke sound the same? How about from left to right hand? Make sure you play every tap with the same exact volume. The same goes for all of the accents. Some common mistakes:
    - a) Playing the first tap on a hand after an accent at too low of a height. You need to control the rebound of the stick so that it comes up to the correct tap height.
    - b) Pounding every accent. Don't squeeze the stick into the head. The accented stroke should be identical to an eight on a hand stroke. After the note has been played, control the rebound to the correct hand with **RELAXED** (not clenched) fingers.
    - c) Pounding the very last note of the exercise.
    - d) Playing the right hand accents louder and higher than the left... don't be the guy with the weak left!
  - 3) Rhythm and Timing:** How perfect is your sixteenth note rhythm? Some common areas where mistakes occur:
    - a) First two notes of the exercise: The first note defines the exercise starting point and the second note defines the tempo. You must internalize the tempo before you start so that these two notes are 'perfect'.
    - b) Underlying sixteenth note pulse: Don't let the accents affect the rhythm!
  - 4) Variations to this exercise:**
    - a) Play one hand on drum and one hand on rim to check for stroke and quality of sound consistency on each individual hand.
    - b) Play quarter notes on one hand to keep the pulse, while playing the accents only with the other hand. --- independence!!!

r l r

l rr ll rr ll rr ll rr ll

rrllrrll rrllrrll

r l r

l rr ll rr ll ll rr ll rr ll

rr ll rr ll

## Sanford Double Beat

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Snare  $\frac{4}{4}$

R...                      L...                      R...

L...                      R...                      L...

R...                      L...                      R...

L...                      R...                      L...                      R

**Purpose:**

This exercise focuses on the basic velocity double and triple stroke. This is one of the most important exercises for rudimental snare drumming.

**1) Stick motion:**

- a) Do your sticks move exactly the same way for each double stroke and for each triple stroke?
- b) The neutral stick position (in between each set of double strokes or triple strokes) should be at the top of the stroke. Never freeze the stick at the bottom of the stroke!
- c) The first note of each grouping should be initiated by a wrist turn. The second / third notes of each grouping still use some wrist turn, but are produced primarily with the fingers (right hand) and thumb and index finger (left hand). The exception to this rule is at faster tempos where there is little or no wrist turn on the second and third notes.

**2) Sound Quality:**

Does every stroke sound the same? How about from left to right hand? Make sure you play every note with the same volume. Some common mistakes:

- a) Playing the second note of each double and the second and third notes of each triple quieter than the first note. This is all about chops. If you are having trouble in this area, the best remedy is to bust out the pillow / gel pad and work your muscles!
- b) Pounding the eighth notes at the end of each phrase.
- c) Pounding the very last note of the exercise.
- d) Playing the right hand louder than the left... don't be the guy with the weak left!

**3) Rhythm and Timing:**

How perfect is your rhythm? Some common areas where mistakes occur:

- a) Rushing the last two eighth notes of each phrase. The eight notes are much easier to play than double and triple strokes so the common tendency is to rush them.
- b) Warping the rhythm / timing of the first two notes. The first note defines the exercise starting point and the second note defines the tempo. You must internalize the tempo before you start so that these two notes are 'perfect' 16th notes.
- b) Closing down the double and triple strokes, especially at fast tempos. In order to 'keep up', a common tendency is to close down the double and triple strokes. Make sure to give every 16th note its full value.

**4) Variations to this exercise:**

- a) Play the entire exercise on one hand.
- b) Play exercise at different heights; 1", 3", 6", 9", 12", 15", Full.
- c) Play exercise as all double stops, checking that the stick motion from left to right is the same.
- d) Play on low-rebound surface to improve muscle strength and endurance.
- e) Play exercise with each individual finger on right hand and the thumb on the left hand to improve hand / finger strength.
- f) Play entire exercise on one hand while filling in the 16th notes with the opposite hand. This is a great way to check if you are closing down the double and triple strokes. If you are playing correct rhythm you will be able to hear a nice steady stream of 16th notes. If you are closing down the doubles and triples the 16th note rhythm will be noticeably choppy.

# Gallop

Pat McLaughlin

*rrl rrl rrl rrl rll rll rll rll rll rll rll rll*

*rrl rrl rll rll rrl rrl rrl rll rll rll rll rll*

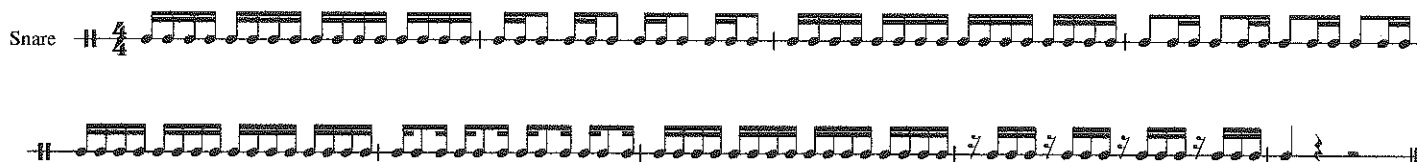
*rll rll rll rll rll rll rll rll*



## 16th Note Timing #1

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Snare  $\frac{4}{4}$



The image shows two staves of musical notation for a snare drum exercise. The top staff is labeled 'Snare' and has a 4/4 time signature. It contains a continuous eighth-note pattern across 16 measures. The bottom staff also contains a continuous eighth-note pattern across 16 measures, with some notes marked with a '7' and a slash, indicating a specific timing or technique.

<b>Purpose:</b>	The purpose of this exercise is to develop 16th note timing. Having 16th note timing means the ability to place notes precisely at 16th note divisions. Bass drummers are usually much better at this than snare drummers!
<b>1) Stick motion:</b>	The stick motion should be very legato for this exercise. Think eight on a hand.
<b>2) Sound Quality:</b>	This exercise is completely monotone. Every note should sound exactly like every other note. Don't pound that last note! In the measures where one 16th note is missing, make sure you don't pound the hand that is playing the eighth note.
<b>3) Rhythm and Timing:</b>	Timing is the main thrust of this exercise. Notice that in the top line the right hand never stops playing eighth notes. The same is true for the left hand in the bottom line. Consciously think of this while you play the exercise. Make sure your hand doesn't change motion or touch when the other hand changes rhythm.
<b>4) Variations to this exercise:</b>	a) Play one hand on drum and one hand on rim to check for stroke / quality of sound consistency on each individual hand. b) Play the exercise at 1", 3", 6", etc...

## 16th Note Timing #2

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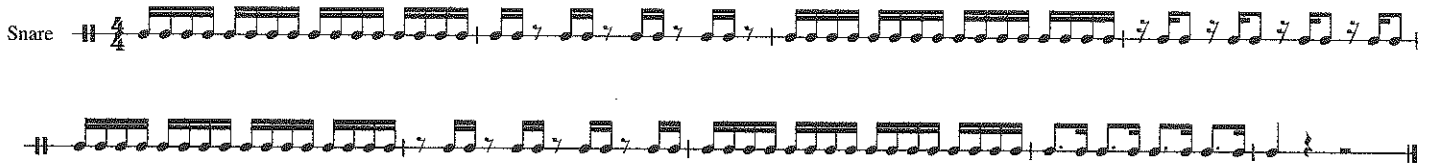
Snare  $\frac{4}{4}$

r l r...      r l l..      r r l..      l r l..

<b>Purpose:</b>	The purpose of this 4-2-1 exercise is to develop 16th note timing. Having 16th note timing means the ability to place notes precisely at 16th note divisions. Bass drummers are usually much better at this than snare drummers! This is another good exercise for MARKING TIME.
<b>1) Stick motion:</b>	The stick motion should be very legato for this exercise. Think eight on a hand.
<b>2) Sound Quality:</b>	This exercise is completely monotone. Every note should sound exactly like every other note. Don't pound that last note!
<b>3) Rhythm and Timing:</b>	Timing is the main thrust of this exercise. Play this exercise while your buddy plays straight 16th notes. Everything should line up perfectly.
<b>4) Variations to this exercise:</b>	a) Play quarter notes on the rim with one hand while playing the exercise rhythm on the drum with the other hand - INDEPENDENCE! b) Play the exercise at 1", 3", 6", etc...

## 16th Note Timing #3

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Snare 

<b>Purpose:</b>	The purpose of this exercise is to develop 16th note timing. Having 16th note timing means the ability to place notes precisely at 16th note divisions. Bass drummers are usually much better at this than snare drummers!
<b>1) Stick motion:</b>	The stick motion should be very legato for this exercise. Think eight on a hand.
<b>2) Sound Quality:</b>	This exercise is completely monotone. Every note should sound exactly like every other note. Don't pound that last note! In the measures where two 16th notes are missing, make sure you don't pound the notes that you do play.
<b>3) Rhythm and Timing:</b>	Timing is the main thrust of this exercise. This is probably the most difficult of the three 16th note timing exercises, simply because there is more space between notes = more space for error. Play this exercise while your buddy plays straight 16th notes. Every note should line up perfectly.
<b>4) Variations to this exercise:</b>	a) Play the exercise at 1", 3", 6", etc...

# Three Camps

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*Camp 1*  
Snare  $\frac{12}{8}$

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

*Camp 2*

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

*Camp 3*

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

*Camp 2*

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