

Eight on a Hand

Beginner Variation

Andrew Werst
for SnareScience.com

TenorLine

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

5
Tenors

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 and simple movement around the drums.
This 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?
- Be sure that the sticks always move in a vertical path, no matter what drum is being played.
- Wrist/hand angle should be maintained throughout; **DO NOT** rotate the hand/wrist to strike the outer drums.

2) SOUND QUALITY:

- Does every stroke sound the same? How about from left to right hand? Make sure you play every note with the exact same approach. Some common mistakes:
 - Pounding the last note of each hand when stopping the stick from rebounding.
 - At higher tempos, playing the first note higher than the rest of the notes; always maintain dynamic integrity.
 - Pounding the very last note of the exercise.
 - Playing one hand louder/softer than the other.
 - Playing outside of the playing zones; use the simple split pattern to not only focus on the velocity stroke, but playing and maintaining proper playing zones as well.

3) RHYTHM AND TIMING:

- How perfect is your eighth note rhythm? Be sure to place every note!
- 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 the 'perfect' distance apart.
 - Hand-to-hand transfers: It's very common for players to warp the rhythm when switching hands. The key here is to think of the exercise as a steady stream of eight notes while "ignoring" the fact that you are switching hands.
 - Switching drums: Often times, tempo (and volume) will/can fluctuate when playing a split pattern.
Be sure to practice the exercise on one drum first, then play the split pattern, changing nothing but the drum you're hitting.

4) VARIATIONS

- Play exercise at all different heights: 1", 3", 6", 9", 12", 15"

Apply and think about all the concepts discussed here as you progress to the intermediate and advanced variations.

Eight on a Hand

Intermediate & Advanced Variations

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for SnareScience.com

Intermediate Variation

TenorLine

Tenors

5

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

Be sure to go back and review all the points and concepts discussed on the Beginner Variation page! It is **IMPERATIVE** that you constantly apply those basic concepts as the material difficulty increases!

Advanced Variation

Tenors

Tenors

10

14

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

Some pointers:

- When doing crossovers, take the time to focus in on your tacit (non-playing) hand as well; It shouldn't move from its resting position.
- The big leaps between drums (ex. drums 3 to 2 with the right hand) should be treated no different than when moving between drums that are next to each other. Start slow, and maintain all basic concepts (stick motion, sound quality, rhythmic integrity) throughout the exercise.
- Remember that your sticks should move vertically and your hands/forearms move horizontally.

Eight Dynamics

Beginner Variation

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The image shows two staves of musical notation. The top staff is labeled 'TenorLine' and contains four measures of music. Each measure consists of eight eighth notes, with the first two notes of each measure being beamed together. The notes are marked with 'R' underneath, indicating they are played on the right hand. The bottom staff is labeled 'Tenors' and contains four measures of music. Each measure consists of eight eighth notes, with the first two notes of each measure being beamed together. The notes are marked with 'L' underneath, indicating they are played on the left hand. The final note of the fourth measure is marked with 'R'. A large number '5' is positioned to the left of the Tenors staff. There are horizontal lines under the first two notes of each measure in both staves, likely indicating a specific technique or timing.

PURPOSE: This exercise focuses on the basic velocity stroke and simple movement around the drums while changing heights.

The idea is to use the same exact technique and stick velocity, regardless of the stroke height.

1) STICK MOTION:

- All strokes in this exercise should begin legato. In the cresc and decresc measures, make sure 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.
- Be sure that the sticks always move in a vertical path, no matter what drum is being played.
- Wrist/hand angle should be maintained throughout; **DO NOT** rotate the hand/wrist to strike the outer drums.

2) SOUND QUALITY:

- Make sure that the quality of sound is consistent regardless of the stick height. Some common areas of error:
 - Pounding the very last note of the crescendos.
 - Playing one hand louder/softer than the other.
 - Letting the sound die out; Always put velocity into the stick!
 - Playing outside of the playing zones; use the simple split pattern to not only focus on the velocity stroke, but playing and maintaining proper playing zones as well.

3) RHYTHM AND TIMING:

- How perfect is your eighth note rhythm? Be sure to place every note!
- 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 the 'perfect' distance apart.
 - Hand-to-hand transfers: It's very common for players to warp the rhythm when switching hands. The key here is to think of the exercise as a steady stream of eight notes while "ignoring" the fact that you are switching hands.
 - Switching drums: Often times, tempo (and volume) will/can fluctuate when playing a split pattern.
****Be sure to practice the exercise on one drum first, then play the split pattern, changing nothing but the drum you're hitting.****

4) VARIATIONS

- Play exercise with all variations in stick height
- Double the length of each measure
- Halve the length of each measure
- Play the exercise as all double stops, checking that the stick motion from left to right is the same.
- Switch drums 1 & 3 and 2 & 4 (i.e. Right hand plays drums 3 then 1)

Apply and think about all the concepts discussed here as you progress to the intermediate and advanced variations.

Eights Dynamics

Intermediate & Advanced Variations

Andrew Werst
for SnareScience.com

Intermediate Variation

TenorLine

5

Tenors

Be sure to go back and review all the points and concepts discussed on the Beginner Variation page! It is **IMPERATIVE** that you constantly apply those basic concepts as the material difficulty increases!

Advanced Variation

10

Tenors

14

Tenors

Some pointers:

- When doing crossovers, take the time to focus in on your tacit (non-playing) hand as well; It shouldn't move from its resting position.
- The big leaps between drums (ex. drums 3 to 2 with the right hand) should be treated no different than when moving between drums that are next to each other. Start slow, and maintain all basic concepts (stick motion, sound quality, rhythmic integrity) throughout the exercise.
- Remember that your sticks should move vertically and your hands/forearms move horizontally.

16th Note Grid

Andrew Werst
for SnareScience.com

Variation 1

Variation 1

TenorLine

3

Tenors

6

Tenors

9

Tenors

11

Tenors

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 2nd sixteenth note partial (the "e" of the beat). The key to this exercise is **MARKING TIME** and not letting the split patterns throw you off. Once you have this exercise mastered, you should know exactly how your feet (i.e. the pulse) line up with the accents as well as be able to play odd split patterns over any accent pattern.

Some things to think about:

STICK MOTION:

- Do sticks move exactly the same way for every tap? How about every accent? Are your shoulders moving when doing accents on the outside drums? Are your wrists/hands rotating in order to play the outside drums (which they **SHOULD NOT** be doing!)?

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 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/slam 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 one hand louder than the other.
- Letting the accent pattern make the split pattern awkward. Begin at a very slow tempo to understand the relationship between the two.

RHYTHM AND TIMING:

- How perfect is your 16th 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 16th note pulse: Don't let the accents affect the rhythm!

VARIATIONS:

- Variations 1 & 2: Switch drums so that the accents on the right hand are on drum 3, left hand accents are on drum 2, and taps are on drum 1.
- Play on one drum.

16th Note Grid

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Variations 2 & 3

Variation 2

TenorLine

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

4

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

7

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

10

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

Variation 3

14

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

17

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

20

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

23

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

Be sure to go back and review all the points and concepts discussed on the Beginner Variation page! It is **IMPERATIVE** that you constantly apply those basic concepts as the material difficulty increases!

Inverted 16th Note Grid

Variation 1

Andrew Werst
for SnareScience.com

Variation 1

TenorLine

3

Tenors

6

Tenors

9

Tenors

11

Tenors

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 2nd sixteenth note partial (the "e" of the beat). The key to this exercise is **MARKING TIME** and not letting the split patterns throw you off. Once you have this exercise mastered, you should know exactly how your feet (i.e. the pulse) line up with the accents as well as be able to play odd split patterns over any accent pattern.

Some things to think about:

STICK MOTION:

- Do sticks move exactly the same way for every tap? How about every accent? Are your shoulders moving when doing accents on the outside drums? Are your wrists/hands rotating in order to play the outside drums (which they **SHOULD NOT** be doing!)?

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 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/slam 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 one hand louder than the other.
- Letting the accent pattern make the split pattern awkward. Begin at a very slow tempo to understand the relationship between the two.

RHYTHM AND TIMING:

- How perfect is your 16th 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 16th note pulse: Don't let the accents affect the rhythm!

VARIATIONS:

- Variations 1 & 2: Switch drums so that the accents on the right hand are on drum 3, left hand accents are on drum 2, and taps are on drum 1.
- Play on one drum.

Inverted 16th Note Grid

Variations 2 & 3

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Variation 2

TenorLine

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

4

Tenors

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

7

Tenors

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

10

Tenors

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

Variation 3

14

Tenors

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

17

Tenors

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

20

Tenors

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

23

Tenors

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

Be sure to go back and review all the points and concepts discussed on the Beginner Variation page! It is **IMPERATIVE** that you constantly apply those basic concepts as the material difficulty increases!

Sanford Double Beat

Beginner Variation

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The image shows four staves of musical notation for a drum exercise. The first staff is labeled 'TenorLine' and contains a sequence of rhythmic patterns with 'R...' and 'L...' markings below. The second staff is labeled '5' and 'Tenors', showing a split pattern with 'L...' and 'R...' markings. The third staff is labeled '9' and 'Tenors', showing a split pattern with 'R...' and 'L...' markings. The fourth staff is labeled '13' and 'Tenors', showing a split pattern with 'L...', 'R...', 'L...', and 'R...' markings. The notation consists of eighth notes and rests on a five-line staff.

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

1) STICK MOTION:

- Do your sticks move exactly the same way for each double and triple stroke?
- The neutral stick position (in between each set of double or triple strokes) should be at the top of the stroke. Never freeze the stick at the bottom of the stroke; after all, double and triple strokes are nothing more than fast legato strokes!

2) SOUND QUALITY:

- Does every stroke sound the same? How about from left to right hand? Make sure you play every note with the exact same approach. Some common mistakes:
 - Playing the second note of each double and the second and third note of each triple quieter than the first note.
 - Pounding the eighth notes at the end of each hand phrase.
 - Pounding the very last note of the exercise.
 - Playing one hand louder/softer than the other.
 - Playing outside of the playing zones; use the simple split pattern to not only focus on the velocity stroke, but playing and maintaining proper playing zones as well.

3) RHYTHM AND TIMING:

- How perfect are your 16th note rhythms? Be sure to place every note!
- Some common areas where mistakes occur:
 - Rushing the last two eighth notes of each hand phrase. The eighth notes require less energy to play than the double and triple strokes so a common tendency is to rush them.
 - 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 are 'perfect' 16th notes.
 - 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. Be sure to give every 16th its full value.
 - Switching drums: Often times, tempo (and volume) will/can fluctuate when playing a split pattern.
Be sure to practice the exercise on one drum first, then play the split pattern, changing nothing but the drum you're hitting.

4) VARIATIONS

- Play exercise at all different heights: 1", 3", 6", 9", 12", 15"

*Apply and think about all the concepts discussed here as you progress to the intermediate and advanced variations *

Sanford Double Beat

Advanced Variation

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The musical score consists of four staves, each representing a different drum part. The first staff is labeled 'TenorLine' and contains a sequence of eighth notes with rests, marked with 'R...' and 'L...' below. The second staff is labeled 'Tenors' and starts with a measure number '5'; it contains eighth notes with rests, marked with 'L...' and 'R...' below. The third staff is labeled 'Tenors' and starts with a measure number '9'; it contains eighth notes with rests, marked with 'R...' and 'L...' below. The fourth staff is labeled 'Tenors' and starts with a measure number '13'; it contains eighth notes with rests, marked with 'L...', 'R...', 'L...', and 'R...' below. The notation includes various rhythmic values, rests, and dynamic markings like '+' above notes.

Be sure to go back and review all the points and concepts discussed on the Beginner Variation page! It is **IMPERATIVE** that you constantly apply those basic concepts as the material difficulty increases!

Scrapes between drums, especially with triple strokes, is an animal that can take quite a while to tame.

- Focus on the vertical stroke of the stick instead of the horizontal movement between drums. Let the forearms move the stick to where it needs to go and use as little movement as possible.
- Utilize the scrape zones when performing a scrape and utilize the proper playing zones when doing a single or multiple on one drum.
- Beware of "transitional drumming;" remember to not do scrapes over a single drum head