

PR DRUMLINE

Special Thanks to Dale Hallerberg for providing most of this material.

Technique and Practicing

Getting Ready To Play

Use a metronome (If you don't have one try <http://www.metronomeonline.com>)

Use a drum or pad set up to mimic the correct drum height and angle,

Use a music stand for your sheet music,

When at attention, heels together, toes in V shape,

Practice in front of a mirror occasionally,

Mark time, always starting with the left foot,

Sticks out on 3,

Sticks in on 2 at the end of the exercise.

Style

Be very careful about your style when you practice. Dynamics are determined by the stick height and the intensity of the stroke. Practice each exercise at different stick heights and dynamics. See style sheets attached.

Warm up and Exercises

Use exercises and the Drumming Essentials handout to work on timing and precision. Break down each part into short sections, work these out slowly, then gradually put them together up to tempo.

- 1) Eights
- 2) Wolves
- 3) Double/Triple Beat
- 4) 16th Combinations
- 5) Monopoly
- 6) Singles
- 7) Roll build up
- 8) Flams

Audition Material

See Audition Material

Music you are required to know by Band Camp:

TBD

Snare Technique (Match Grip)

Remember to have palms down. Thumb nails facing each other. Wrists should be 1 inch above the rim of drum. Play in the center of the drum, keeping the stick that is not playing 1/2 inch above drum. There is a downward slope to stick when in the rest position. Keep your back fingers on the stick and use them. Use wrists only and add fingers when necessary. Arm stroke from the elbow is used only for visual effect in select fortissimo passages.



Snare Technique (Traditional Grip)

Right Hand is the same as Match grip. In the left hand, the fulcrum of the stick rests just in front of the webbing between the thumb and index finger. The pad of the thumb rests on top of the 1st knuckle of the index finger (near the finger nail) and the tip of the thumb points slightly upward. The back of the hand is in line with the forearm. The stick passes through the hand and rests at a 2nd point on the 1st knuckle of the ring finger. The middle finger is nearly fully extended with slight relaxed bend. The pinky rests firmly against the ring finger and is slightly curled. The stroke of the stick is achieved by

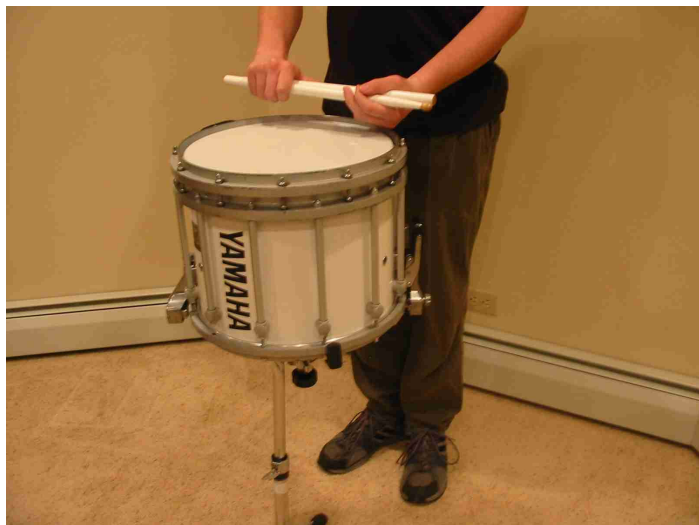
using a door knob rotation motion of the wrist. Play in the center of the drum, keeping the stick that is not playing $\frac{1}{2}$ - 1 inch above drum. There is a downward slope to stick when in the rest position. Arm stroke from the elbow is used only for visual effect in select fortissimo passages.



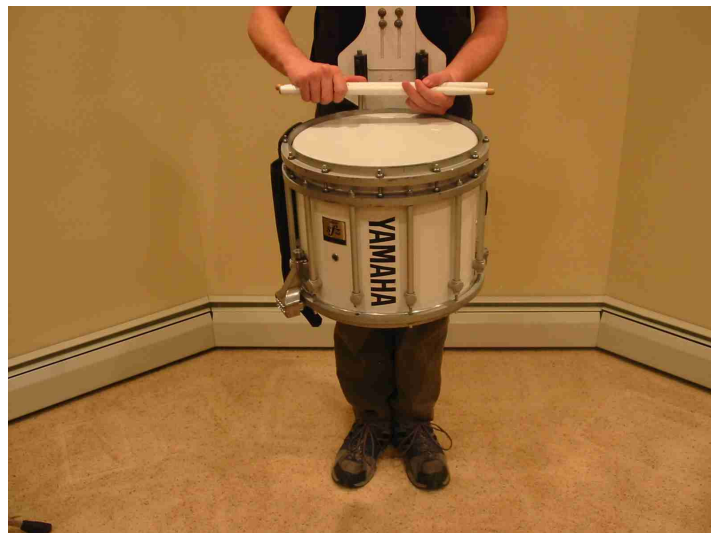
More on Snare Technique from the Illini Drumline

Here are some photos which will help show the proper technique, including posture, grip, and stick motion.

Foot and stick position

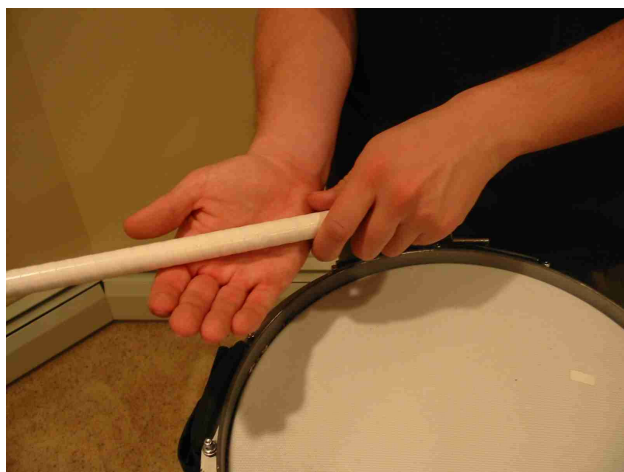


- Heels together, toes at a 45 degree angle.
- Knees straight but not locked.
- Be tall, make a straight line from ears to feet.



- When "in" the sticks are parallel to the rim and at the back edge of the drum.

Right Hand Grip

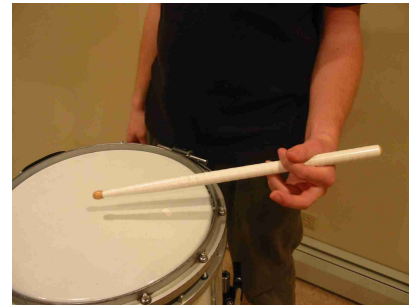


The right stick rests in the fleshy part of the hand.

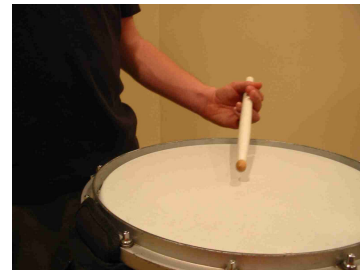
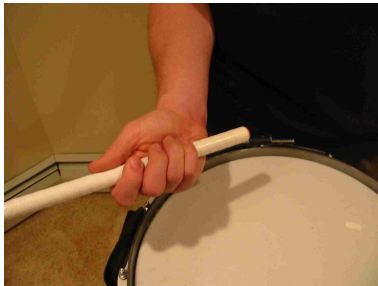
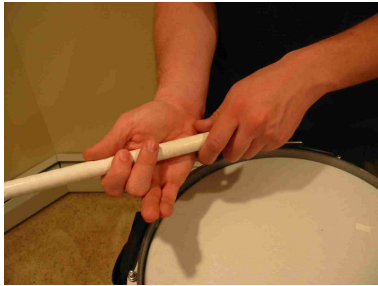
Left Hand Grip (Traditional)



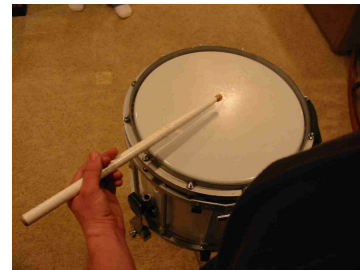
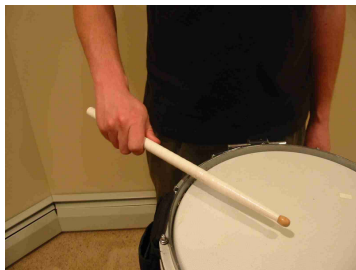
The left stick is held by a fulcrum created in the space between the thumb and first finger.



The stick rests on the cuticle of the third finger.



All fingers wrap around the stick.



The palm is flat, essentially parallel to the floor.

The thumb should be in a straight line with the elbow and forearm.

The beads of the sticks should be positioned in the middle of the head and not wander while playing. For each grip, the motion is initiated by the wrist, with the bead leading the stick.

Different dynamics are achieved by varying the stick heights while playing. For uniformity, the Illini Drumline uses predefined stick heights, as shown below.

Right Hand Heights

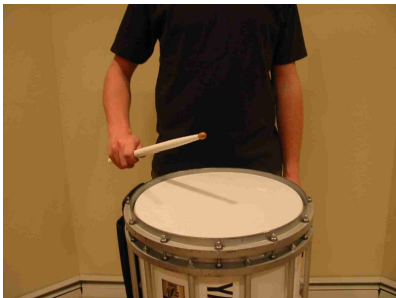
1 inch



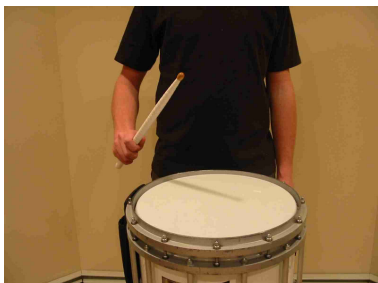
3 inches



6 inch



12 inch



Full

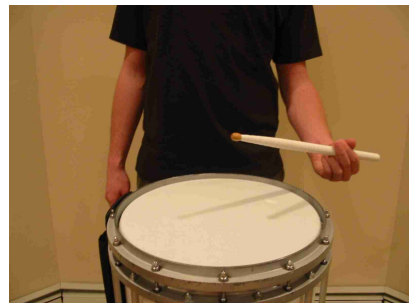
Left Hand Heights

1 inch

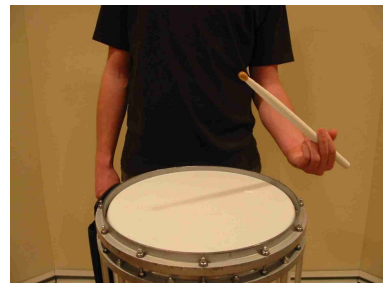


3 inches

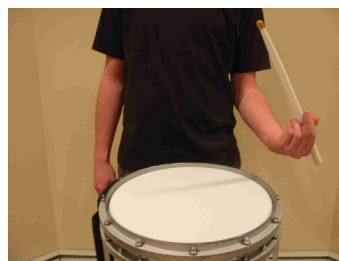
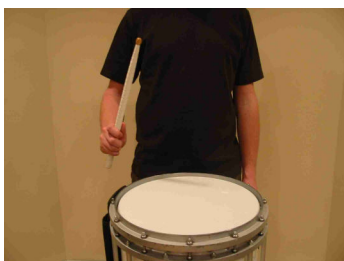
6 inches



12 inch

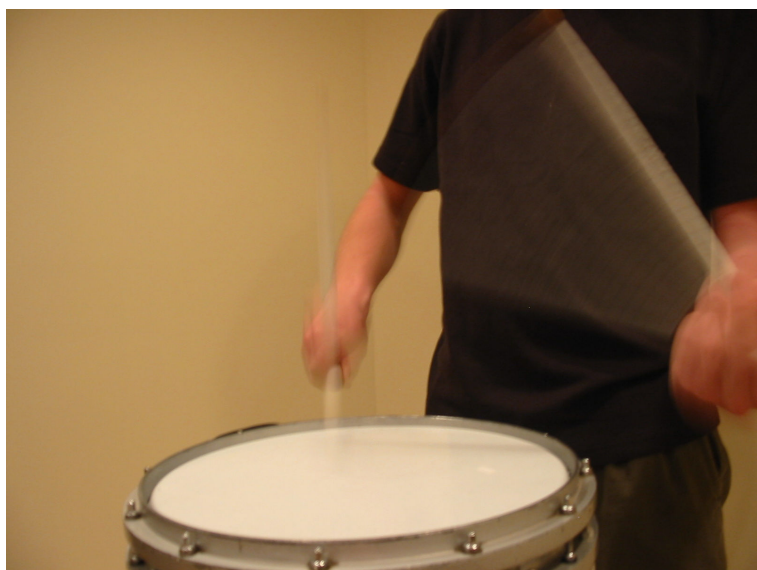


Full

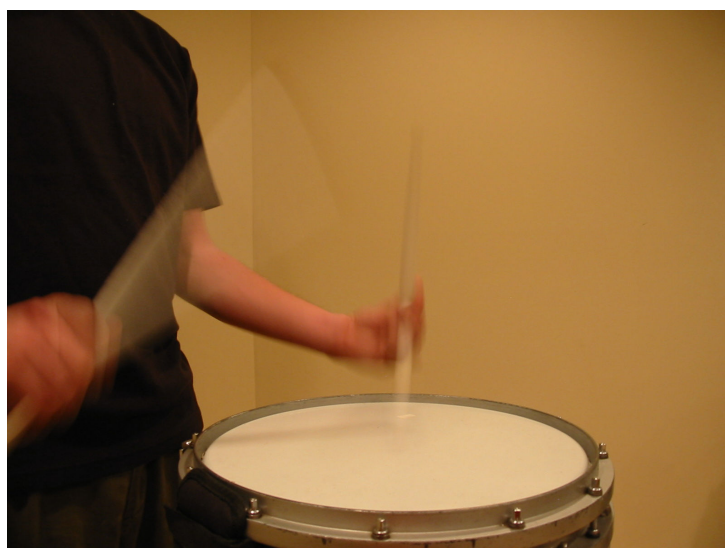


For both hands, the path of the stick should remain perpendicular to the drum head. Each stick should be held steady in the "at rest" position when not in the process of making a stroke.

Right Hand in motion



Left Hand in motion



(Note slight error in playing angle...)

Quad Technique

Remember to have palms down, with a very slight down-rotation of the outside of the hand. The thumb nails face each other. The wrists should be 1 inch above the rim of drum. Play off center, as shown in the pictures below. The stick that is not playing stays $\frac{1}{2}$ -1 inches above drum. Keep your back fingers on the stick and use them.

The mallet heads shift positions on drums 3 and 4. This is important to minimize the amount of arm movement, and less arm movement will allow you to play faster and more consistently.



Bass Drum Technique

When playing, the left head of the drum will normally be aimed straight at the crowd. The player's head will turn to a 45 degree angle to the left.

At attention, the stick is held vertically against the rim. On count 3 before starting the stick goes to the center of the drum. When not playing the mallet will be about 1 in. from the head.

The stick is held by all four fingers and the thumb is on top of the stick. The forearm is parallel to the ground with the stick at a 45 degree angle.



The playing motion is a combination of 3 motions
1 – Wrist and forearm turn (like turning a doorknob)
2 – Slight wrist bend (like knocking on a door)
3 – Pivot of the forearm from the elbow.



The mallet head will strike the head exactly in the center.