Single Strokes and Bounces

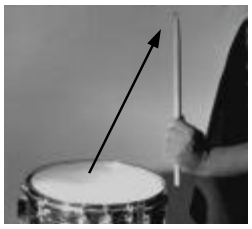
There are only two ways in which to strike a snare drum: **singles strokes and bounces.** A singles stroke is produced when you strike the drum one time per wrist movement. A bounce is produced when you strike the drum two or more times per wrist movement.

Single strokes are divided into three stroke types: downstroke, upstroke, and fullstroke.
Bounces are divided into two types: double, and multiple bounces.

Singles: Stroke Types

Downstroke

1) Begin with the stick at a level one.

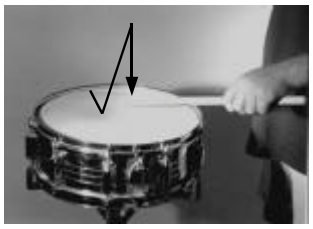


2) Just before you are ready to strike, raise the stick to a level 5. Make sure that as you raise the stick you keep the grip "closed".

3) Immediately bring the stick back down and strike the drum. Make sure that after impact the stick remains at a level 1.

Upstrokes

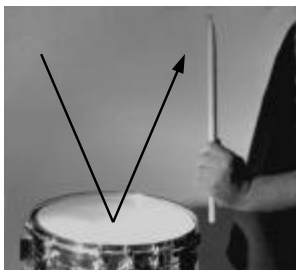
1) Begin with the stick at a level one.



2) At the moment of impact drop the stick tapping the drum then immediately raise it to a level 5 then back down to a level 1. Make sure that as you raise the stick through the various levels it remains in a "closed" position.

Fullstrokes

1) Begin with stick at level 5



2) At the moment of impact strike the drum and immediately return to level 5. Make sure grip remains in "closed" position.

First practice these exercises with each hand separately then practice using alternating sticking.

Bounces: Doubles and Buzzes

Whereas most musical instruments have the ability to play both short and long sustained sounds, a snare drum can only play short *(staccato)* sounds. But with the use of bounces a player can create the illusion of a sustained sound . Bounces played in succession produce a roll.

Basic Bounce

The first step in playing a roll is to be able to perform a basic bounce. Take the stick and hold it between the thumb and index finger. Extend the back three fingers away from the stick.

Strike the drum and allow the stick to bounce freely, as though you were throwing a tennis ball on the ground. Make sure the fulcrum is relaxed . Don't squeeze the stick. This is called a *basic bounce.* Be able to perform this in each hand. Make sure your control, grip, and sound quality are matched.

Double Bounce

1. Begin with the stick at a level 5

2. As you strike the drum extend the back three fingers (open hand) holding the stick with the fulcrum only. Allow the sick to bounce.

3. Make sure the fulcrum is relaxed and that the bounce is open. As the stick bounces count each attack. Allow the stick to bounce only two times. After the second bounce return the back fingers to the stick (closed hand). The stick should be at a level 1. Be careful not to stop the bounce by squeezing the fulcrum.

Let the stick bounce twice

Stop the bounce by pulling fingers back to a closed hand

N*ote: A common problem, especially with beginners, is to allow the wrist to move while the stick bounces. Watch your hands in a mirror and make sure the wrist remains motionless while the stick bounces.*

Multiple (Buzz) bounces

1. Begin with the stick at a level 3.

2. As you strike the drum allow the back two fingers to “slightly” extend from the stick leaving the middle finger touching.

3. As the stick attacks the drum, apply pressure with the middle finger. This will cause the bounce to buzz.

If the pressure used by the middle finger is to tight the buzz will sound “choked” or short. If the pressure is to loose the bounce will be to open. Experiment with various amounts of pressure with the middle finger until the buzz has a consistent sound from beginning to end. Also you will find a better buzz is produced when the sick is “pressed” into the drum. Make sure your control, grip, and sound quality are matched in both hands.

Assignment #1: The Basics ✓

Homework: Study the concepts discussed in lesson 1. Be able to explain and demonstrate them at your next lesson.

☐ 1. Be able to explain the two types of grip.

☐ 2. Explain and demonstrate the four points of good grip.

☐ 3. Explain and demonstrate the three types of stick movement.

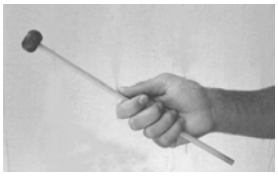
☐ 4. Explain and demonstrate the five levels of stick movement.

☐ 5. Explain and demonstrate the three stroke types.

☐ 6. Explain and demonstrate the two types of bounces.

Grip

When playing mallet instruments you should use the same technique as with snare drum (matched grip); although the fulcrum should be positioned directly in the middle of the mallet rather than two-thirds from the top.



Beating Spot

Playing in the center of the bar will produce the best sound on any mallet instrument. Sometimes it is acceptable to play on the edge of the upper row of bars. This is done in order to simplify difficult passages due mainly to speed, although some quality in sound is reduced.

Center

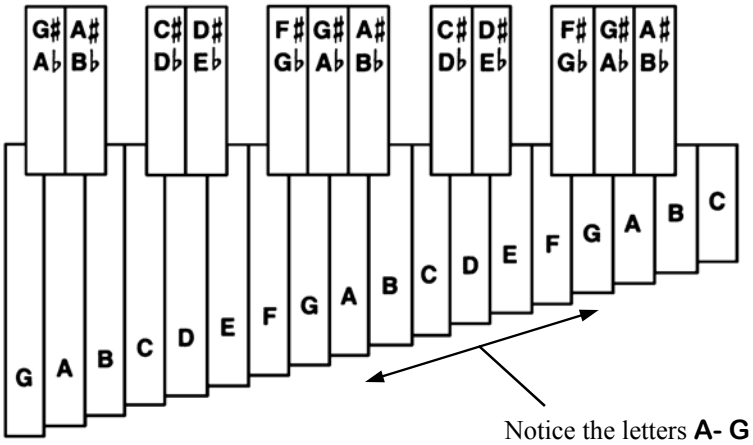
Edge

Never strike the bar at the node. the node is where the strings passes through the bar.

Finding pitches on the instrument:

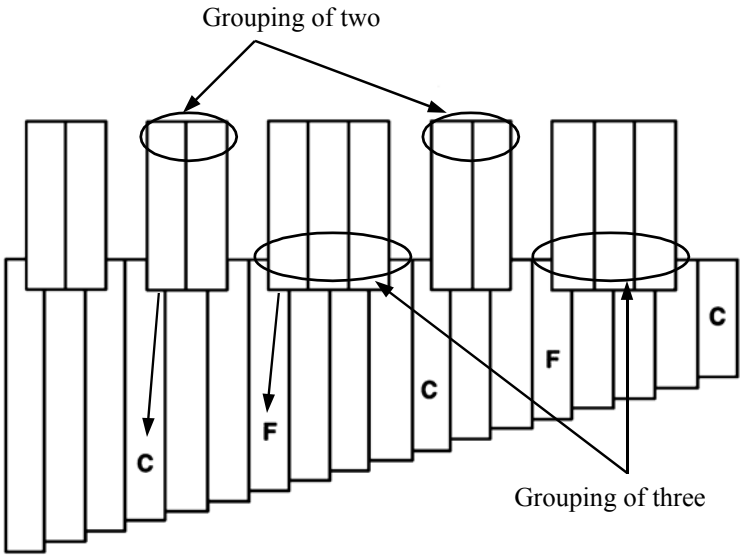
The music discussed in this section will deal with a group of instruments called *pitched instruments* (mallets & timpani). Mallets refer to percussion instrument that use a keyboard (ex. bells, xylophone, & marimba). In order to understand music written for these instruments you must first understand pitched notation.

Pitches are indicated by the letters **A-G** . These pitches are located on the bottom row of your mallet instrument.



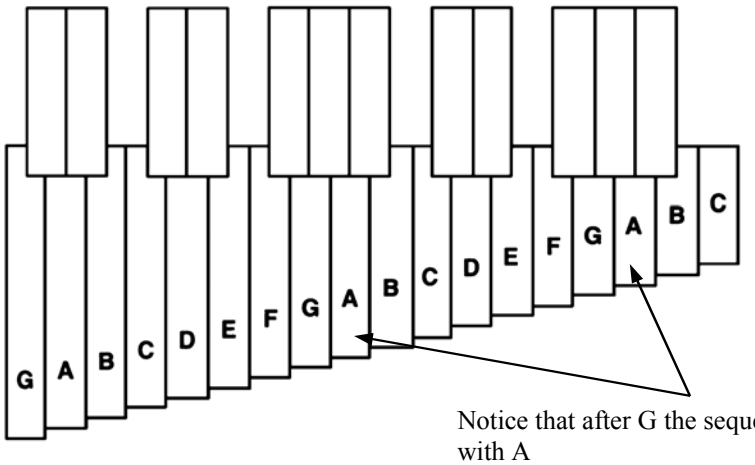
Note to instructor: If the instrument indicates the name of the pitches please cover these notes. I have found that this tempts the student to look down. Covering the notes can be done by using tape.

In order to find the correct pitches, use the upper row as a reference. Notice that the upper row of notes are grouped into a collection of two's and three's. **C** will always be to the left of the group of two and **F** will always be to the left of the group of three.



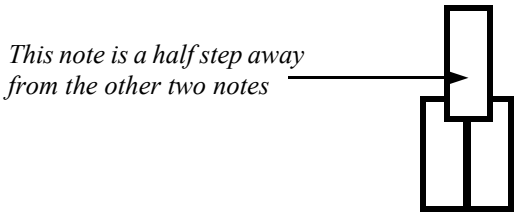
Notice how all the C's are located to the left of the groupings of two . All the F's are located to the left of the groupings of three.

Pitches are labeled from **A-G** in sequential order of the alphabet. There is no H

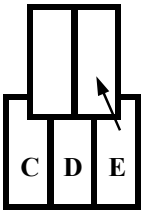


Understanding ♭& ♯ (flats & sharps):

The symbol ♭ means *flat* and the symbol ♯ means *sharp*. Flats and sharps are commonly referred to as accidentals. accidentals are used to indicate the lowering or raising of any pitch a half step. A half step is the nearest consecutive pitch to a any note .

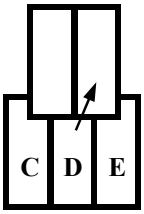


♭ (flat) placed next to a pitch indicates lowering it a half step.



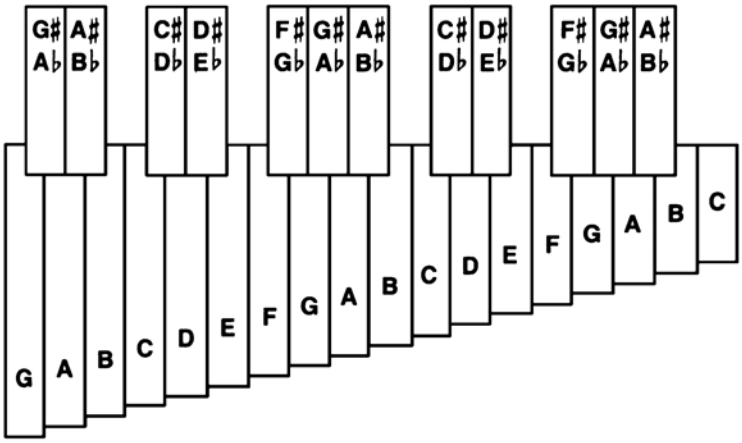
E♭ is identified by lowering E a half step

♯ (sharp) placed next to a pitch indicates raising it a half step.



D♯ is identified by raising D a half step

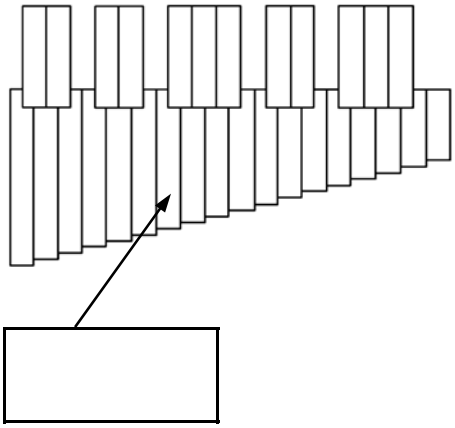
Notice is this example that E*b* and D# are the same pitch but are labeled by different names. Every pitch can have as many as three different names. This is called *enharmonic spelling*. Use the chart below to answer the questions found on the next page.



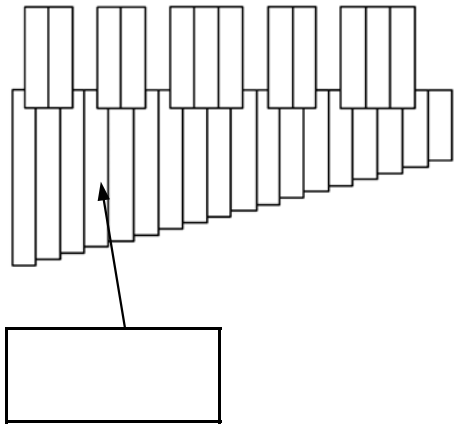
Quiz#8: Identifying Pitches on the Keyboard

✓

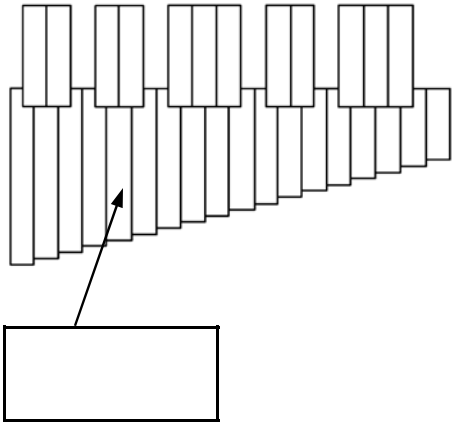
1.



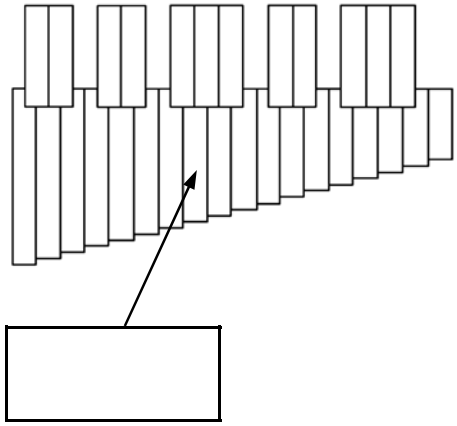
2.



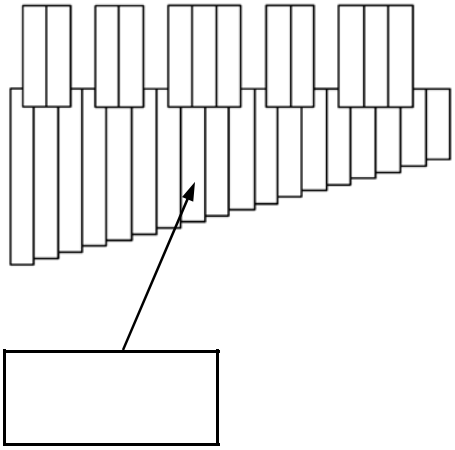
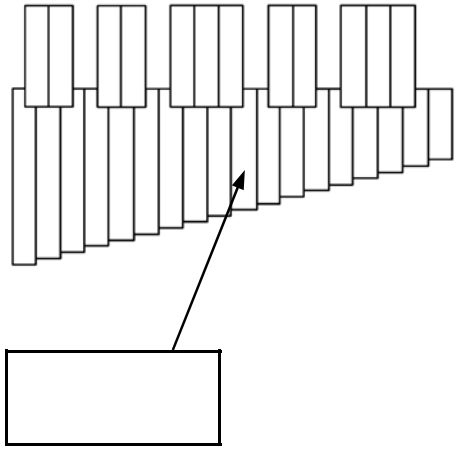
3.



4.



5.



6.