

*THE RIVERMEN'S PERCUSSION SECTION
IS PROUD TO USE EQUIPMENT FROM
THESE FINE COMPANIES*

Pearl[®]

**VIC
FIRTH**[®]



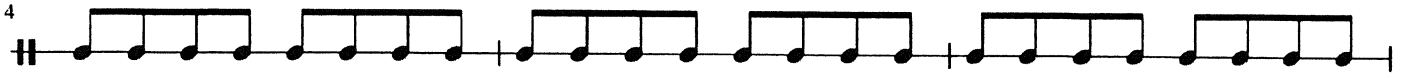
Zildjian

8 on a hand

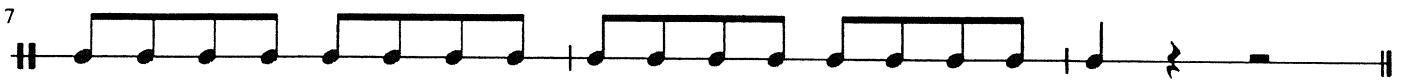
Dan Perry



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

8 on a hand bass drums

unknown



Eights Dynamics

Snare **4/4**

R...

L...

R

Purpose:

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.

1) Stick motion:

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.

2) Sound Quality:

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.

3) Rhythm and Timing:

How perfect is your eighth 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'.
- 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.
- Changing tempo with the dynamics. Make sure your tempo is completely independent of the dynamics - METRONOME!

4) Variations to this exercise:

- Double the length of each measure.
- Halve the length of each measure.
- Play exercise with different variation in heights.
- Play exercise as all double stops, checking that the stick motion from left to right is the same.

Accent Tap

Dan Perry

12
8

R R R L L L

4

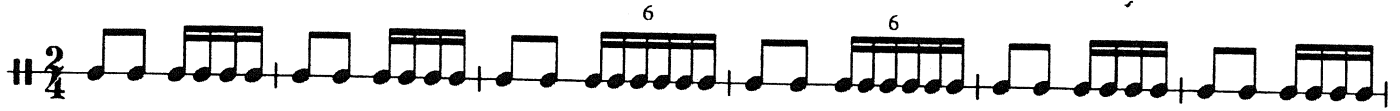
R R R L L L

7

L L L R R R

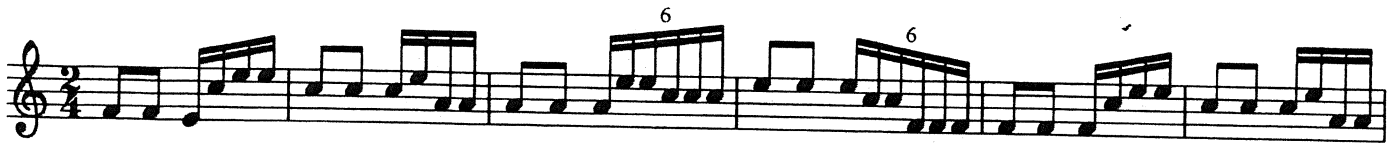
Singles

unknown



Singles Tenors

unknown



Singles Bass Drums

unknown

The image displays two staves of musical notation for a bass drum part in 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. It contains a sequence of notes: a quarter note, a pair of eighth notes, a pair of eighth notes, a quarter note, a pair of eighth notes, a sixteenth-note run of six notes (marked with a '6'), a quarter note, another sixteenth-note run of six notes (marked with a '6'), a quarter note, a pair of eighth notes, a quarter note, and a pair of eighth notes. The second staff starts with a '7' in the margin, indicating the start of a new measure. It features a quarter note, a sixteenth-note run of six notes (marked with a '6'), a quarter note, a sixteenth-note run of six notes (marked with a '6'), a quarter note, a pair of eighth notes, a quarter note, and a pair of eighth notes. The notation uses various note values including quarter, eighth, and sixteenth notes, as well as beams to connect notes in runs.

timming

ghost

Staff 1: 4/4 time signature. The first measure contains four eighth notes. The second and third measures each contain a triplet of eighth notes. The fourth measure contains four eighth notes.

Staff 2: 4/4 time signature. The first four measures each contain a triplet of eighth notes. The last four measures each contain a group of four eighth notes with an accent (>) above the first note. Below the staff, the following sequence of letters is written: R L R R L R L L R L R R L R L L.

Staff 3: 4/4 time signature. The first four measures each contain a group of five eighth notes with an accent (>) above the first note. The last four measures each contain a group of six eighth notes with an accent (>) above the first note.

Staff 4: 4/4 time signature. The first four measures each contain a group of six eighth notes with an accent (>) above the first note. The fifth measure contains a whole rest, followed by a double bar line.

Sanford Double Beat

Snare $\# \frac{4}{4}$

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.

16th Note Rolls

Dan Perry

The musical score consists of four staves, each beginning with a treble clef and a 2/4 time signature. The first three staves (measures 1-10) contain continuous 16th-note rolls. The fourth staff (measures 11-16) features rolls with accents (>) on measures 11, 12, 13, 14, 15, and 16. The piece concludes with a final measure containing a whole note and a fermata.

Triplet Grid

Tom Float

The musical notation consists of four lines of rhythmic patterns on a snare drum staff, each starting with a double bar line and a 6/8 time signature. The patterns are as follows:

- Line 1:** A sequence of eight triplet eighth notes. The foot indicators are R, L, R, R, L, R, L, L.
- Line 2:** A sequence of ten triplet eighth notes. The foot indicators are R, L, R, R, R, L, R, L, L, L, R, L.
- Line 3:** A sequence of eight triplet eighth notes. The foot indicators are R, R, L, R, L, L, R, L.
- Line 4:** A sequence of ten triplet eighth notes. The foot indicators are R, R, R, L, R, L, L, L, R, L, R.

Each triplet is marked with a bracket and an accent (>) above it. The notation uses eighth notes and rests to represent the timing of the drum strokes.

