

## TECHNIQUE 3

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# DRUM TECHNIQUE 3

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# Chapter 2: The Double-Stroke Roll

For a drummer, one of the most important roll strokes is the long roll performed as an open roll. In an open roll, each stroke of the stick is clearly audible, producing a crisp sound. (This is in comparison to another very important rudiment which will be studied in later units, the closed roll.) One must remain relaxed throughout this important rudiment, relying on the energy created by the sticks on the drum or practice pad. With enough concentrated practice and effort every drummer can approach perfection with the long, open roll.

The following exercises focus on alternating between one measure of various basic stickings and one measure of double strokes as rebounds. A rebound is one wrist motion followed by a bounce. These exercises are to be performed at 120 BPM, tapping both feet with the metronome. Strive for a clean and distinct sound of all strokes, with no difference between one measure and the next.


Ex. 1.8

①




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

②




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

③




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

④




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

⑤



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

⑥



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

⑦

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

⑧

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

⑨

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

⑩

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

# Chapter 3: Basic Independence

The study of coordinated independence is essential in order to gain command and control of the drumset. The method presented in this (and upcoming units) introduces you to a "tried and true" method to begin developing the control needed to perform at a high level on your instrument. To acquire these skills, you must develop a disciplined and meticulous practice method. There is no substitute for practicing slowly and in a controlled manner.

In these exercises, the ride cymbal and hi-hat will play a continuous pattern while the snare drum and bass drum are placed in various downbeat and upbeat groupings. The cymbal pattern is a common pattern used in all genres of music, which is a quarter note on beats 1 and 3 and two eighth notes on beats 2 and 4. In addition, the hi-hat is played with the foot on beats 2 and 4 as follows:

Ex. 1.9

Ride cymbal

Hi-hat with foot

When played as straight eighth notes this pattern can be used in Latin, funk, rock, R&B, metal, etc. This common pattern can also be interpreted as swung eighth notes for swung styles such as jazz and hip-hop. As presented in Drum Performance 3, swung eighth notes may be indicated at the top of a chart with a symbol indicating all written eighth notes are swung unless otherwise indicated. For example:

Ex. 1.10

— Swung eighth notes indicator

Equals

## General Rules

There are a few general rules to keep in mind when beginning independence exercises.

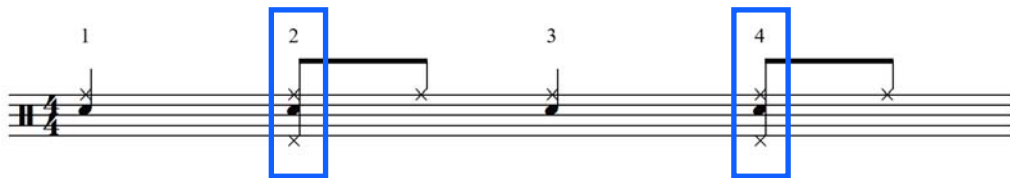
1. When the snare drum (or bass drum) lands on a downbeat, it will always be paired with the ride cymbal.

**Ride cymbal and snare drum together on every downbeat**  
Ex. 1.11



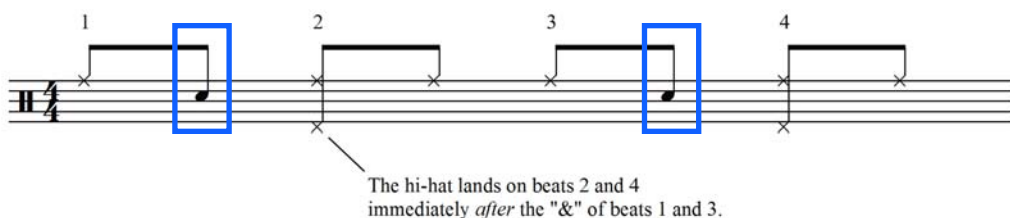
- When the snare drum (or bass drum) lands on *beats 2 and 4* it will always be paired with the ride cymbal *and* the hi-hat.

**Ride cymbal, snare drum and hi-hat together on beats 2 and 4.**  
Ex. 1.12



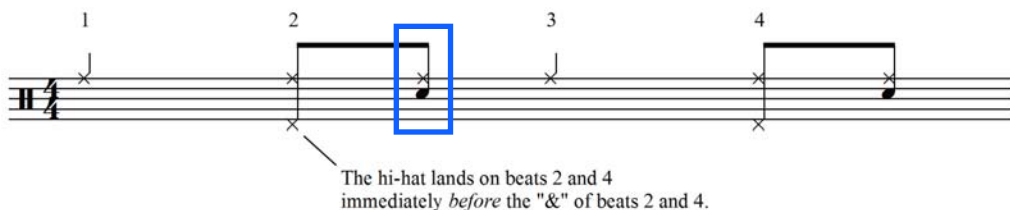
- When the snare drum (or bass drum) lands on the "&" of beats 1 and/or 3 it will not be paired with another voice, thus standing freely.

**Snare drum on the "&" of beats 1 and 3 only.**  
Ex. 1.13



- When the snare drum (or bass drum) lands on the "&" of beats 2 and 4, it is paired with the ride cymbal.

**Snare drum on the "&" of beats 2 and 4, paired with the ride cymbal.**  
Ex. 1.14



# Chapter 4: Independence Exercises

These exercises should be played in the following methods:

1. Swung eighth notes with the jazz ride cymbal pattern, 90-105-120 BPM
2. Straight eighth notes, 70-80-90 BPM.

Ex. 1.15

## Isolated downbeats

The image displays 15 exercises, numbered 1 through 15, for 'Isolated downbeats'. Each exercise is written on a single staff in 4/4 time. The notation consists of eighth notes and rests, with 'x' marks indicating cymbal patterns. Exercises 1-15 are arranged in a vertical column. Each exercise is divided into two measures by a double bar line with repeat dots. The first measure of each exercise contains a sequence of eighth notes and rests, with a circled number (1-15) above the first note. The second measure contains a sequence of eighth notes and rests, with a circled number (1-15) above the first note. The exercises are designed to be played with swung eighth notes and a jazz ride cymbal pattern at 90-105-120 BPM, or with straight eighth notes at 70-80-90 BPM.