THE GRIP

There are two basic methods for holding the sticks: matched grip and traditional grip. It is recommended that you use matched grip; however, if you have a teacher, he or she should help you decide which grip to use.

Whichever grip you use, your arms, hands, and fingers must be relaxed. Before forming either grip:

- Allow your arms and hands to hang at your side in a completely relaxed fashion, while maintaining a good posture.
- Bend your arms at the elbows and lift your hands until your forearms are parallel to the floor.

This natural, relaxed position should be maintained whenever you grip the sticks.

MATCHED GRIP

The right hand grip and the left hand grip are the same.

1. Find the spot on the drum stick approximately one-third of the length from the butt end. Place that part of the stick between the first joint of your index finger and the pad of your thumb.

2. Place the remaining fingers on the stick and pull it in toward your palm. Your fingers should hold the stick loosely, and your thumbnail should point straight down the shaft toward the bead.

3. Your palm should face down when the stick is roughly parallel to the drum head. Make sure to maintain the natural space between your index finger and thumb.

4. Repeat steps one through three with your other hand. When in playing position, the sticks should form approximately a 60° angle with each other.

THE STICKS

Drum sticks are the tools that you use when playing the drums. They vary in thickness, length, bead shape, and material. The most important thing is that the sticks you choose feel comfortable in your hands. Most students should begin with a medium-sized (5B or equivalent) stick. As you continue your studies, experiment with various types of sticks to find what works best for you.
The Bounce Stroke
(roll preparation)

A stick that is allowed to drop freely will bounce a number of times before coming to rest on the drum or pad. This principle can be illustrated by the following demonstration:

1. Touch the tip of the left stick to the drum or pad. Holding this left wrist still, lift the tip of the stick with the right hand. When the stick is released it will bounce four or five times before coming to rest. Do the same experiment with the right hand.

The amount of pressure at point "A" will determine the speed of the bounce (more pressure, faster bounce - less pressure, slower bounce).

2. Now we produce the bounce without the aid of our free hand. Starting with our stick in a raised position, we turn our wrist in the same way as for a normal down stroke. When the stick strikes the drum or pad we leave our wrist in this low position, allowing the stick to bounce.

3. The last, and very important, step is lifting the stick off the drum or pad before the bounce has stopped. The stick should be held in the low position long enough to bounce but not long enough to come to rest. The number of bounces can be accurately controlled by lifting at the proper time. The number of bounces need not be counted at this stage, all that is necessary now is being sure that the stick is lifted before coming to rest. If it is allowed to rest on the drum or pad at the end of the bounce a "crushed" sound will develop in the roll.

The following exercises will help develop this bounce and lift technique.

1. down up down

2. down up down

3. down up down

PORTANT: Before going on to the next page, the eighth note studies (pages 8 and 9) should now be practiced again, this time with the student playing a bounce stroke on each eighth note.
Five stroke roll
(Say out loud)

The rudiment name should be said out loud before doing this drill. The rhythm of the words can easily be imitated by the students after the teacher has said them in tempo a few times. In this way the rhythm of the rudiment is supplied by the rhythm of the words and the student associates the rudiment sound with the sound of its name.

The rudiment name should also be said out loud while being played, and the word roll can be said louder to help the hands accent that stroke.

Exercise

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The rudiment name should also be said out loud while being played, and the word roll can be said louder to help the hands accent that stroke.

Five Stroke Roll
Nine Stroke Roll

The rudiment name with the added syllables should be said out loud.

EXERCISE

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