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## Section One: Snare Drum

# CHAPTER 1

## Common Snare Drum Rudiments as Applied to *Syncopation*

### EXAMPLE 1A

In the first variation of the **primary phrase**, we accent each note of the syncopated pattern while filling in the empty spaces with unaccented 8th notes using an alternating single-stroke roll sticking throughout.

Apply this formula to the 32 bar etude in the foldout on the last page of this book (Appendix B), then apply it to *Syncopation*, pages 38-45.

First system of musical notation for 'The Rose Tree'. It consists of two staves. The top staff is in 4/4 time with a tempo marking of 140. The bottom staff is in 4/4 time and features a series of eighth notes with accents. The lyrics 'The Rose Tree' are written below the bottom staff.

140

The Rose Tree

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

### EXAMPLE 1B

The previous example should also be played with a swing feel using the 8th note triplet interpretation of the primary phrase. This example should be played **legato**. The feel can be described as “rounded” 8th notes.

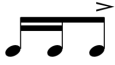


[illegible]

## CHAPTER 1

### EXAMPLE 2A-1

Returning to the even 8th notes of the primary phrase, we take each unaccented 8th note from example 1A and double its value to two 16th notes. This creates many combinations of three-stroke rolls, five-stroke rolls and seven-stroke rolls. The first sticking uses double-stroke rolls and the second uses alternating single-stroke rolls.

The rules for this example are the following:

For unaccented spaces that have a duration of one 8th note, we play a three-stroke roll with an accent at the end.	
For unaccented spaces that have a duration of two 8th notes, we play a five-stroke roll with an accent at the end.	
For unaccented spaces that have a duration of three 8th notes, we play a seven-stroke roll with the accent at the end.	

$\text{♩} = 140$



Stickings for the first system:

Roll 1: R L R R L R L L R L L  
Roll 2: R L R L R L R L R L R  
Roll 3: R L L R L L R R L R R L R R L

Stickings for the second system:

Roll 1: R L L R L L R L R R L  
Roll 2: R L R R L R L L R R L L  
Roll 3: R L R L R L R L R L R L R L

After you have mastered this formula with the accents, play it without accents. In many musical settings it will be more appropriate to **ignore the accents** or to play them only slightly louder than the other notes. The same rule applies to most of the exercises in this book.

### EXAMPLE 2A-2

For orchestral practice replace each group of two 16th notes with a single buzz stroke. The hand motion is the same as the double stroke sticking in example 2A-1.

$\text{♩} = 140$



Stickings for the first system:

Roll 1: R L R L R L R L  
Roll 2: R L R L R L R L  
Roll 3: R L R L R L R L


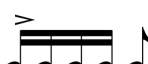


Stickings for the second system:

Roll 1: R L R L R L R L  
Roll 2: R L R L R L R L  
Roll 3: R L R L R L R L

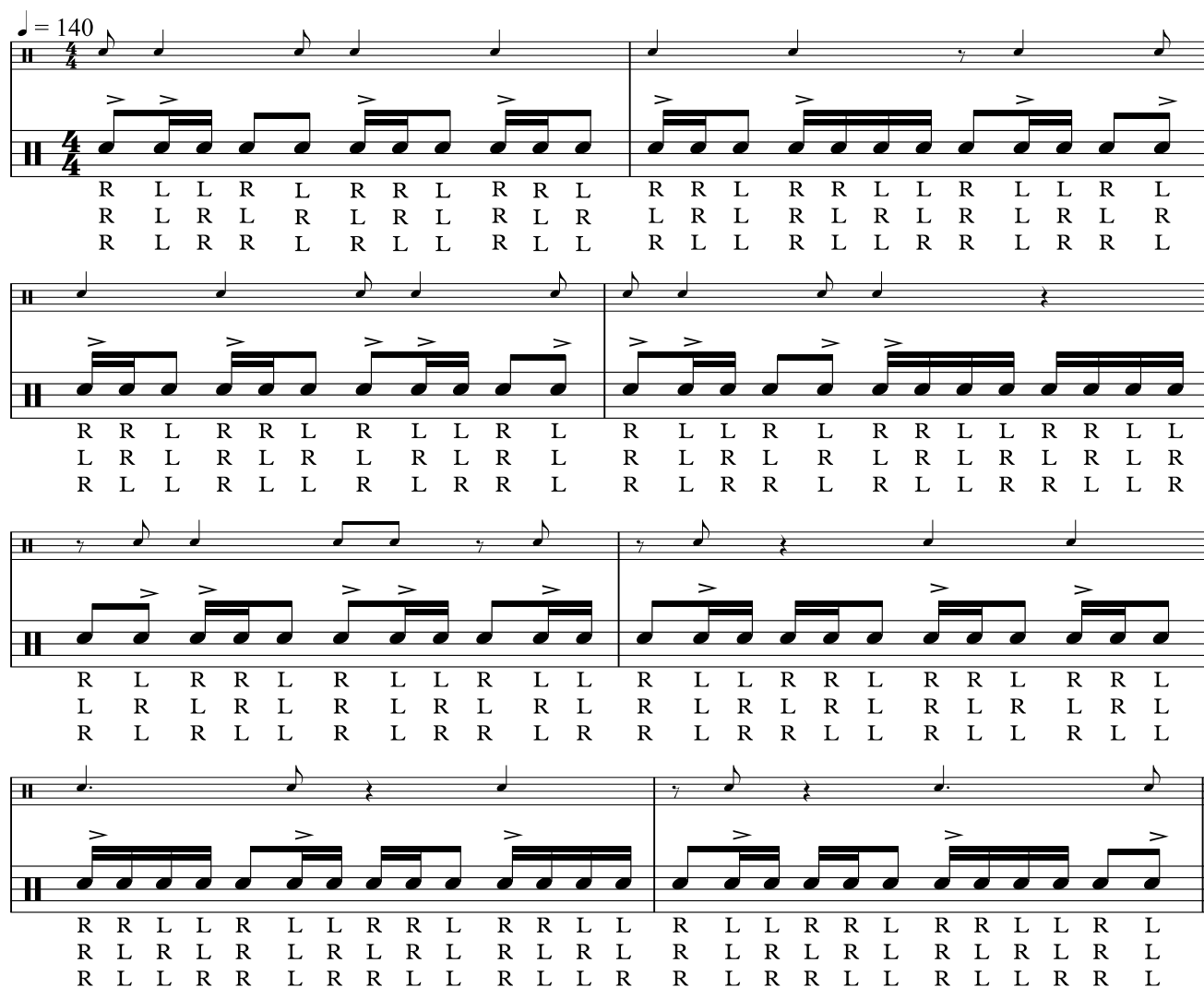
**Example 2B-1**

Here the accents are the same as example 2A-1, but the *long* notes, (those notes that are followed by a space of a quarter note or longer) will be interpreted with a 16th note roll that *begins* right on the long note. This example includes the first 8 bars of the etude in Appendix B. The first sticking is a double-stroke roll and the second is a single-stroke roll. The third sticking is an *inverted double-stroke roll* (RLLRR or LRRLL). While it may take some time to internalize, you will find it's a useful sticking for moving accents around the drum set while playing rolls. Notice that the rolls end on the unaccented 8th note just before the next accent.

The rules for this example are the following

For long notes or accents that have a duration of two 8th notes we play a three-stroke roll with an accent at the beginning.	
For long notes or accents that have a duration of three 8th notes we play a five-stroke roll with an accent at the beginning.	
For long notes or accents that have a duration of four 8th notes we play a seven-stroke roll with the accent at the beginning.	
For long notes or accents that have a duration of five 8th notes we will play a nine-stroke roll with the accent at the beginning.	

$\text{♩} = 140$



The sticking patterns for the first four rows of the score are as follows:

Row 1:

```

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

```

Row 2:

```

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

```

Row 3:

```

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

```

Row 4:

```

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

```

## CHAPTER 1

### Example 2B-2

For orchestral practice replace each group of two 16th notes with a single buzz stroke. The hand motion is the same as the double-stroke sticking in example 2B-1. The buzz rolls begin on the long notes and end on the 8th note before the next accent.

♩ = 140

4/4

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

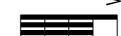


R L R L R L R L R L R L R L R L R L R L

### EXAMPLE 3A-1

We further subdivide the unaccented 8th notes of the syncopated figure to 32nd notes. Each unaccented 8th note is replaced with four 32nd notes. The first sticking is the double-stroke roll and the second is the single-stroke roll.

This example is very dense so observe the tempo marking. If you find this example difficult, first skip to example 3A-3 to see how it looks in the quarter note interpretation.

The rules for this example are the following:

For unaccented spaces that have a duration of one 8th note we play a five-stroke roll with an accent at the end.	
For unaccented notes that have a duration of two 8th notes we play a nine-stroke roll.	
For unaccented notes that have a duration of three 8th notes we play a 13-stroke roll.	

$\text{♩} = 80$

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

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

### EXAMPLE 3A-2

For orchestral practice of example 3A-1, replace each two 32nd notes with a single buzz stroke. The hand motion is the same as with the double-stroke sticking.

$\text{♩} = 80$

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

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

## CHAPTER 1

### EXAMPLE 3A-3

Here is a version of example 3A-1 using the quarter note interpretation of the primary phrase. One bar from example 3A-1 is equivalent to two bars here.

[illegible]

### EXAMPLE 3A-4

For orchestral practice of example 3A-3, replace each two 16th notes with a single buzz stroke. The hand motion is the same as the double-stroke sticking.





[illegible]

### EXAMPLE 3B-1

We return to the 8th note rhythm of the primary phrase. In this example the **long** accented notes (those accents that are followed by a space of a quarter note or longer) will be interpreted with a 32nd note roll that *begins* on the accent. The first sticking is the double-stroke roll. The second sticking is the single stroke roll. The third sticking is the inverted double-stroke roll (RLLRR or LRRLL). Notice that each roll ends on the unaccented 8th note just before the next accent.

If the density of this example is difficult, skip ahead to the quarter note interpretation in example 3B-3 to see the same rhythms noted differently.

The rules for this example are the following:

For long accents that have a duration of two 8th notes we play a five-stroke roll with an accent at the beginning.	
For long accents that have a duration of three 8th notes we play a nine-stroke roll with an accent at the beginning.	
For long accents that have a duration of four 8th notes we play a thirteen-stroke roll with the accent at the beginning.	
For long accents that have a duration of five 8th notes we play a seventeen-stroke roll with the accent at the beginning.	

[illegible]