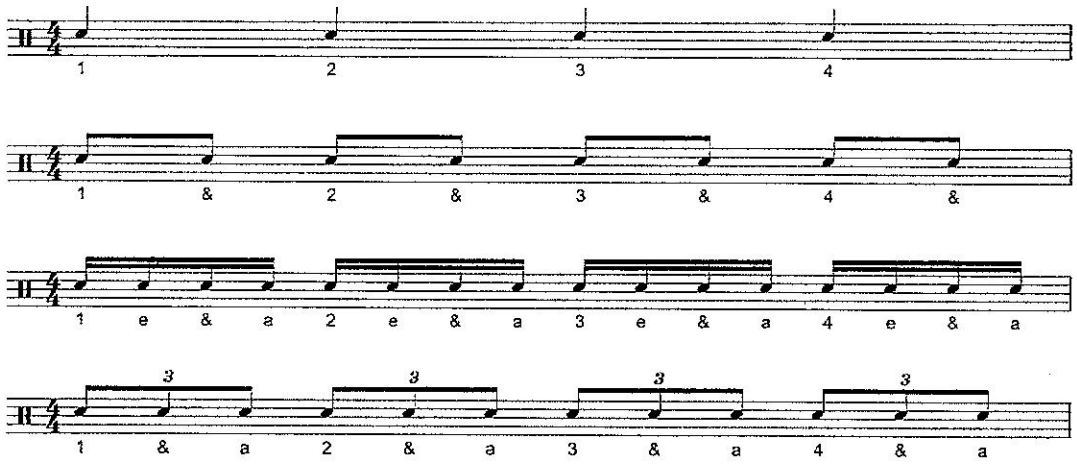
2019 FONTAINEBLEAU TECHNIQUE PACKET

Our technique program utilizes basic, core concepts that are rooted in physics and logic in order to enable performers to get beyond playing notes and begin making music together. The work we do to define and reinforce methods of moving and playing together is done with the balance of **efficiency**, **control**, and **energy** in the physical aspects of our playing in order to develop **uniformity** and **consistency**.

Dynamic	Height	Level	Notes
pp	1"	0	Playing position
p	3"	1	Parallel to playing surface; default tap height
mp	6"	2	Halfway between 0 & 45 degrees to playing surface
mf	9"	3	45 degrees to playing surface
f	12"	4	Halfway between 45 & 90 degrees to playing surface; default accent height
ff	15"	5	90 degrees to playing surface

Rhythmic Solfege



Efficiency

As musicians, we are required to play with a high level of technical proficiency to enhance and elevate the musical ideas on the page. In order to do this consistently for long periods of time, it is important to define and rehearse a certain "economy of motion" through the learning and repetition of short, simple exercises. Relaxation is key during this process; although there will be passages requiring higher energy to execute, tension should generally be avoided. By using no more than the energy necessary to produce accurate rhythms and dynamics, we are able to reach a state of high efficiency in our playing.

Control

"The more fingers you have on the stick, the more control you have over the stick."

When driving a car down a particularly curvy road, it's best to keep both hands on the steering wheel; it allows for the most control and highest degree of safety while navigating through quickly-changing speeds and directions. The same holds true for controlling our implements while we play: we must find a way to keep our fingers on the implements at all times without restricting the implements' motion. This involves a careful balance of energy and coordination between different muscle groups and pivot points.

Most of our strokes will be generated from the wrist with our hand operating as an extension of the implement itself. In this way, we use the relaxed weight of our hands to lend momentum to our strokes and create a bigger, more consistent sound. For larger/slower/louder strokes, we may involve arm motion to some degree, pivoting at the wrist *and* elbow; for smaller/faster/softer strokes, we may involve finger motion, pivoting mostly at the fulcrum with little to no involvement from the wrist. Multiple-bounce strokes (e.g. diddles and three-stroke rolls) often involve a balance of wrist and finger motion. In all cases, our fingers remain on the implements to achieve better *control.*

Uniformity

Uniformity deals with making sure each player in the group looks and sounds the same in relation to one another. Specific methods for holding and moving implements (angles/heights, stroke velocity, etc.) are defined and rehearsed in order to make uniformity second nature to the performers. Although some definitions may seem trivial or mundane, it is partly the attention to these countless details that helps the very best groups stand out in a crowd.

Consistency

"Even a broken clock is right twice a day..."

In order for an ensemble to have the utmost confidence in their ability to "throw down" at any given performance, each individual in the group must develop their own skills to the point where they no longer need to focus on the mechanics of playing their instrument and are freed to communicate with their audience through their performance. The only way this confidence is built is through an approach that is similar, if not exactly the same, from one performance to the next. This is especially important at rehearsals: performers *must* rehearse the way they wish to perform in order to develop *consistency*, regardless of whether the "performance" is 8 counts, 8 measures, or 8 minutes long.

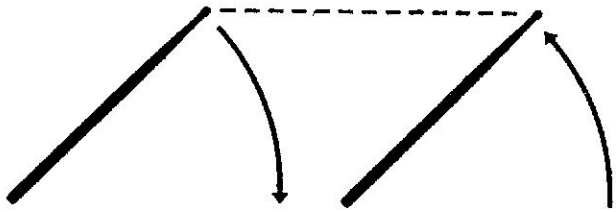
Stroke Types

Edited excerpt from Chris Whyte's book: *Independence for Snare Drum*

Having an understanding and knowledge of these four basic building blocks will make it possible to construct patterns properly and get the result you want. Don't underestimate the importance of the basic strokes. They are the key to building your facility as a player.

Full Stroke

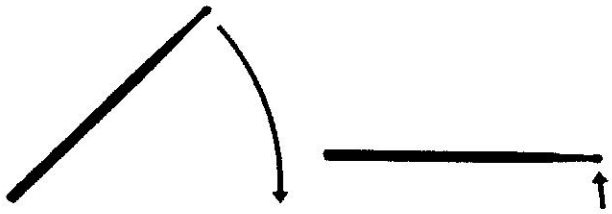
The *Full Stroke* is a fully rebounded stroke that starts and stops in the same position. Also known as a *'Legato Stroke'* (a term used to represent music that is long, smooth, and connected). This stroke can be played at any height.



Once the stick is thrown to the drum (or practice pad), the stick is allowed to return to the starting height on its own. That last bit is extremely important. Think of natural strokes like bouncing a basketball or tennis ball. You throw it down to the ground, and the speed at which you throw determines how fast and how far it will return. As the tempo increases, Full Strokes can be kept relaxed with the use of the fingers in addition to the wrists. Alternate terms for the Full Stroke include natural stroke, rebound stroke, legato stroke, bouncing stroke, etc.

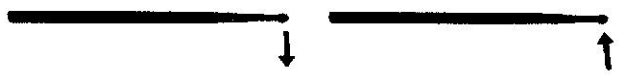
Down Stroke

The *Down Stroke* is a stroke that stops lower than where it starts. This stroke type is used to help you stop the motion of the stick. This often occurs when performing two different heights, stopping the stick before a hand transfer, or during a release.



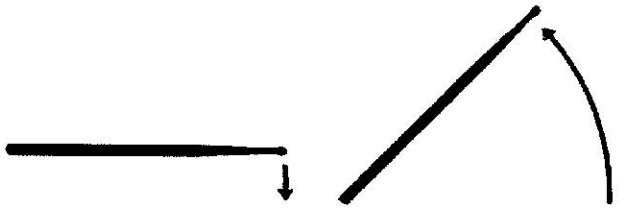
The down stroke incorporates the first half of the full stroke, but not the second. This stroke begins at a full height and ends down close to the head. The stick is thrown to the drum or pad, and after it strikes, the grip and wrist prevent the stick from returning to the starting height, without over-squeezing the stick. Down strokes are unique in that they are somewhat independent of tempo in their execution. Regardless of the tempo, the stick must stop close to the head after it strikes. While the stroke height can (and usually should) be lowered at higher tempos, the control aspect of this stroke must remain the same.

Tap Stroke



The *Tap Stroke* is a type of stroke which is played at a low height (usually 2"- 3"). It should feel just as relaxed as any other type of stroke. These strokes differ from the down stroke in that the tempo can greatly affect how they are executed. At slower tempos, using more control and a bit firmer grip will yield better accuracy. As the tempo increases, relaxing the grip and letting the stick bounce more will make it possible to maintain tempo for longer periods of time.

Up Stroke



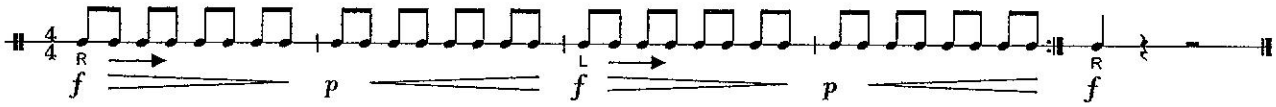
The *Up Stroke* is a stroke that stops higher than where it starts. This stroke is used to transfer from a lower height to a Full Stroke or Down Stroke. This allows a fluid motion of the stick as it travels from one height to another. Typically there will not be enough rebound from the low stroke to return the stick to a higher position, so the player must physically bring the stick to the full stroke height.

I. Basic Motions

A. Rebound Stroke

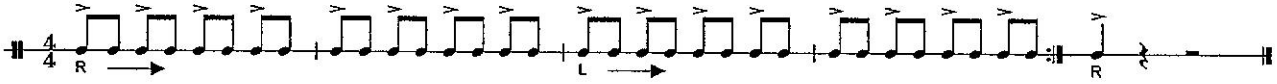
16 on a Hand

16 on a Hand, Down and Up

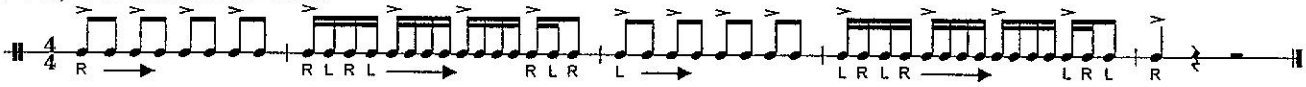


B. Down Stroke/Up Stroke

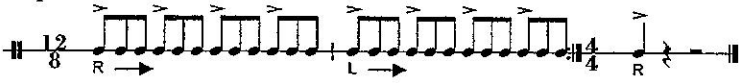
Bucs



Bucs, "Fill it in the 2nd Time"



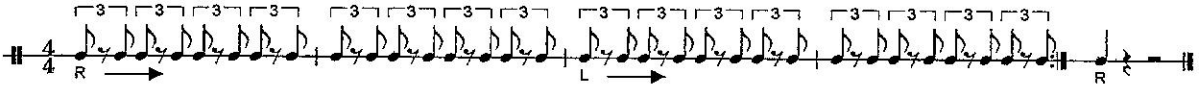
Triplet Bucs



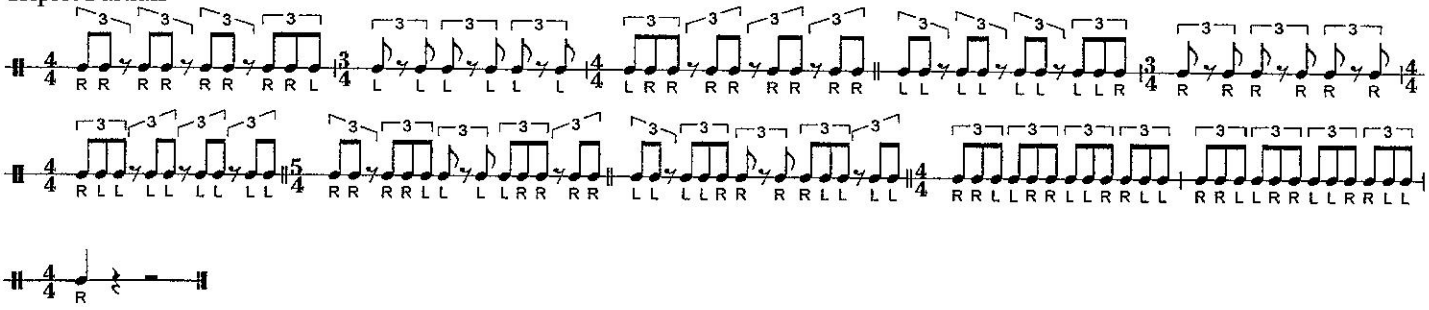
Variations: learn to feel this in 6/4, too.

C. Double/Triple (Controlled Bounce)

Swung 16's



Triplet Partials



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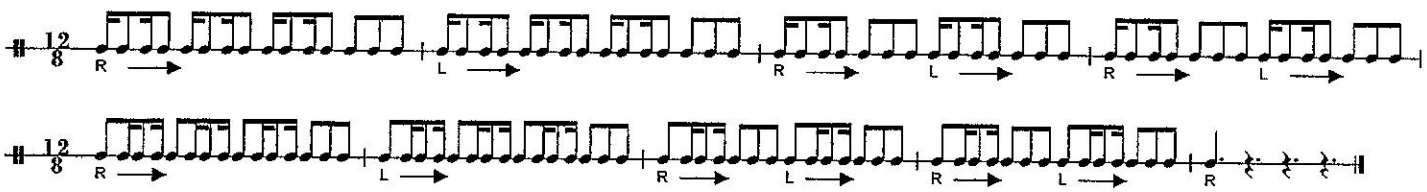
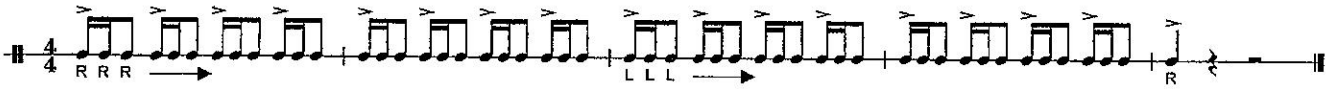
A/B/3

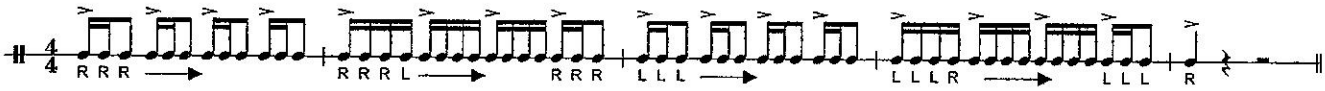


Variations: learn to feel this in 6/4, too.

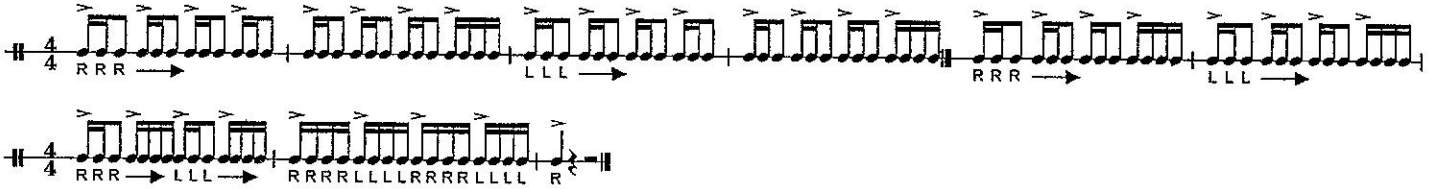
Huggadics



Huggadics, "Fill it in the 2nd Time"

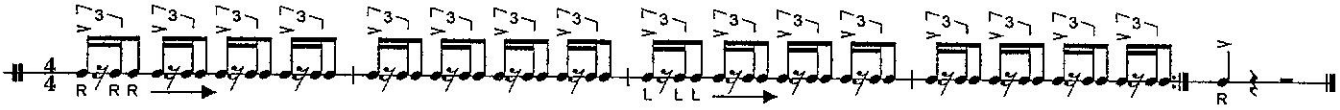


Huggadics with Fours

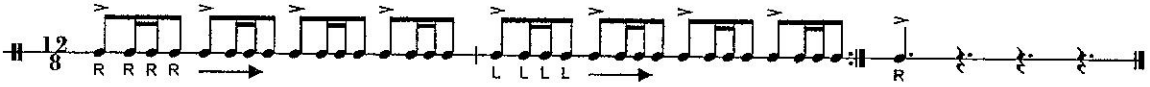


D. Combination Strokes

Huc-cadics

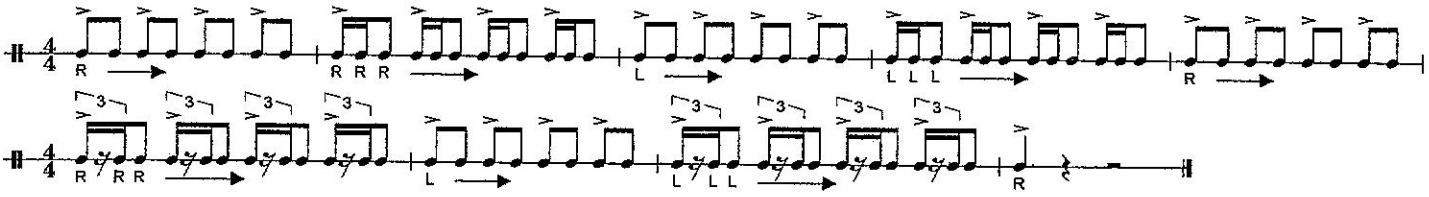


Huc-diggadics

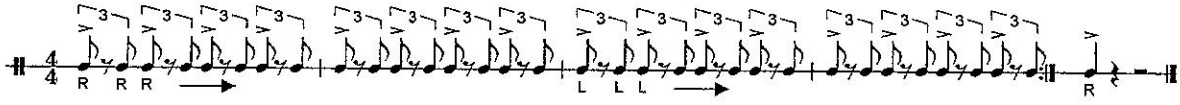


Variations: learn to feel this in 6/4, too.

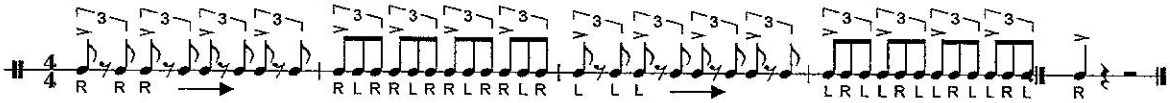
Bucs, Huggadics, Bucs, Huc-cadics



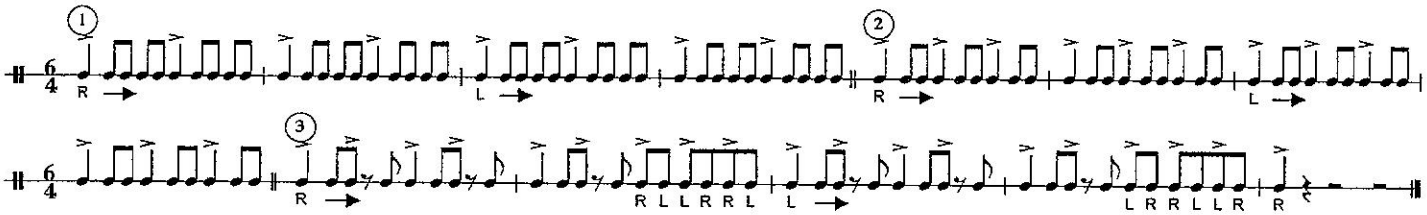
Swung Bucs (Inverted Motion)



Swung Bucs, "Fill it in the 2nd Time"



Inverted Motion Mixer

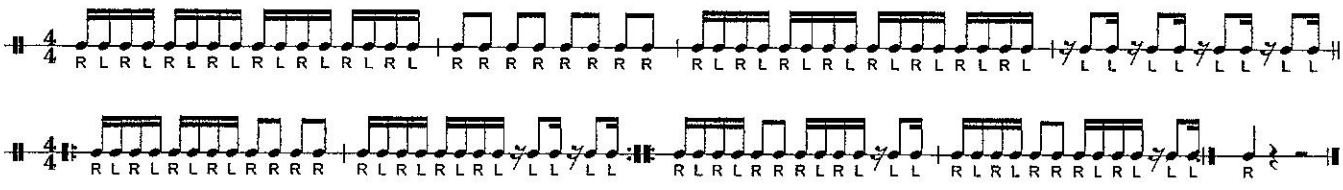


Variations: Flam all accents, add a tap after each flam
Quads: Play patterns 3, 1, 2 second time.

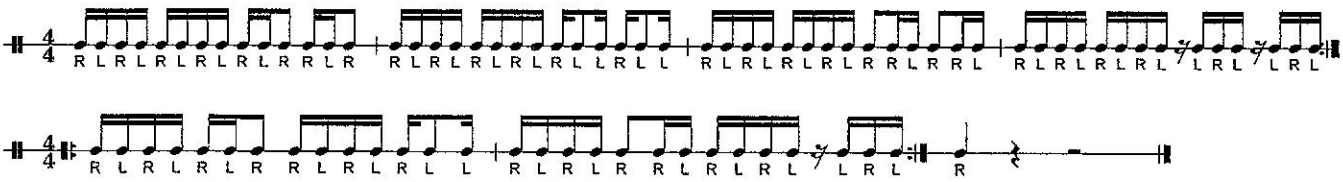
II. Timing

A. 16th Timing

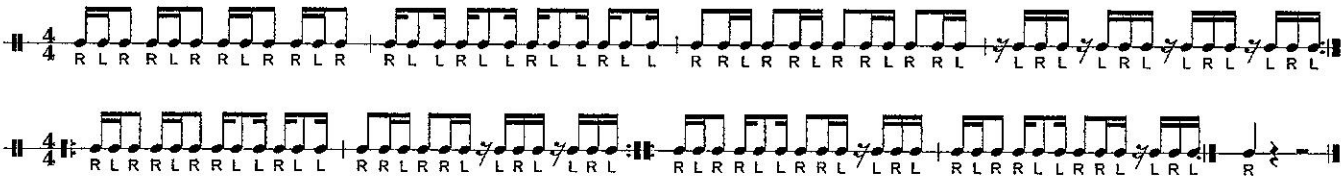
16th Timing, One Note



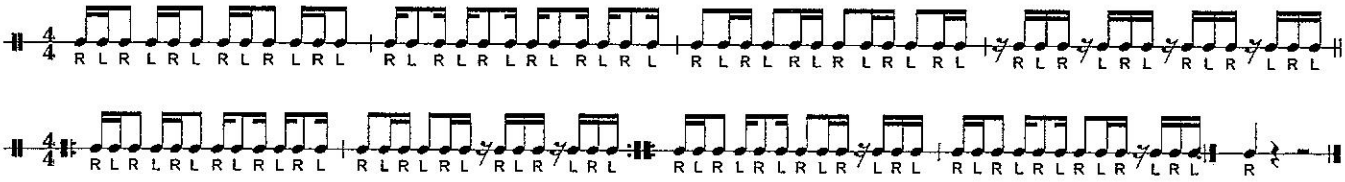
16th Timing, Three Notes, Natural Sticking



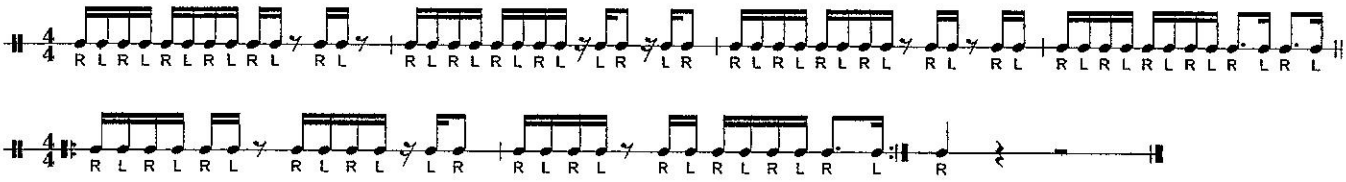
16th Timing, Three Notes, No Check, Natural Sticking



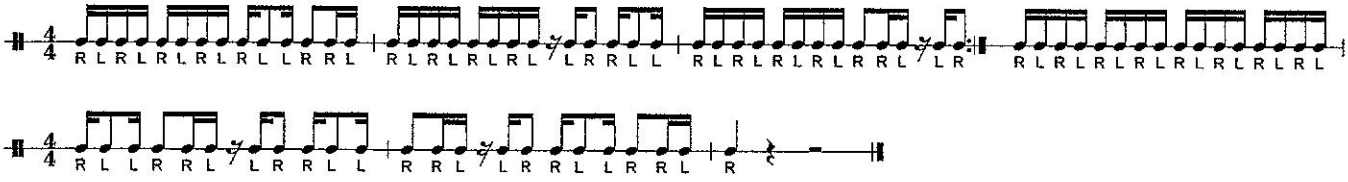
16th Timing, Three Notes, No Check, Alternating Sticking



16th Timing, Two Notes



16th Timing, Syncopated



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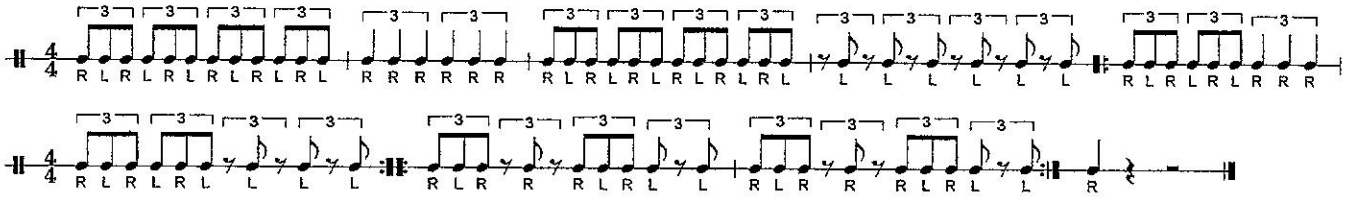
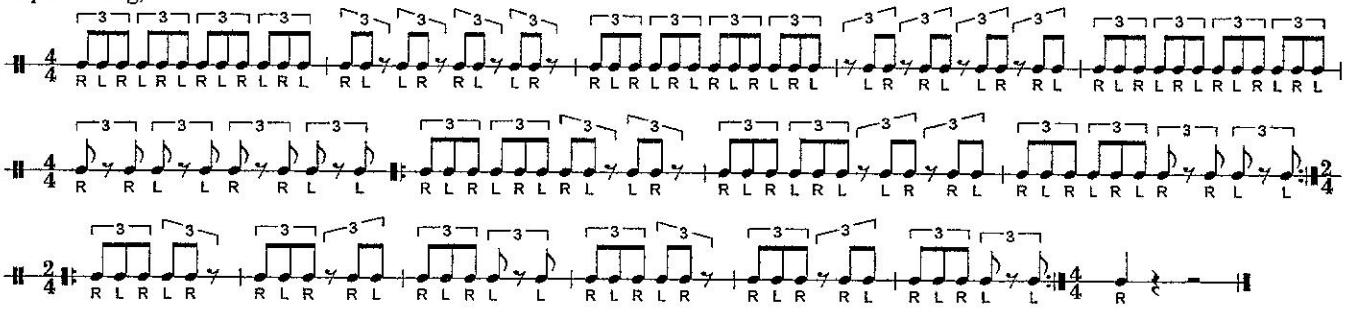
B. Triplet Timing

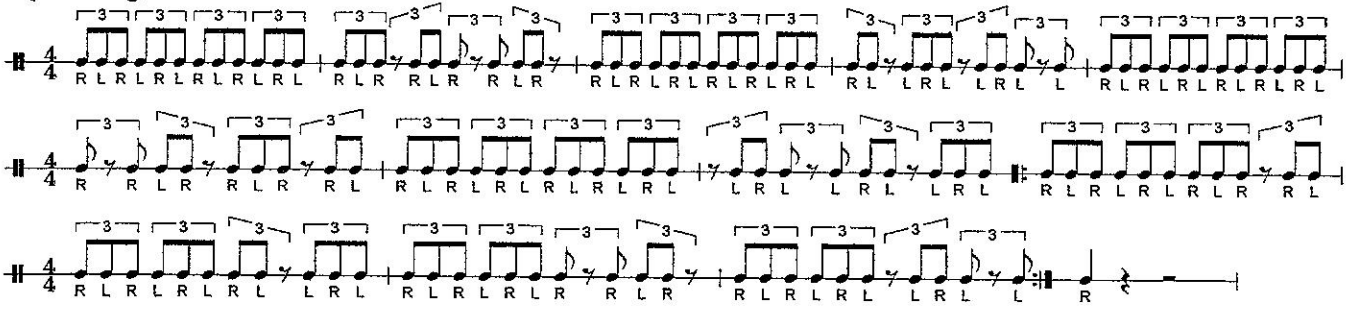
Triplet Timing, One Note



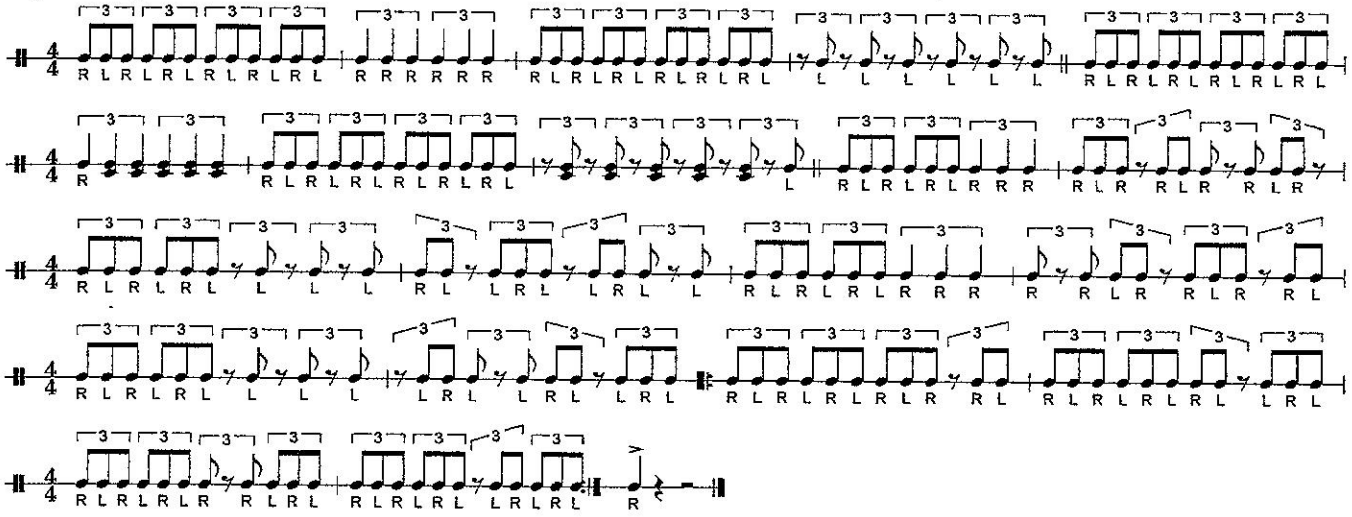
Triplet Timing, Two Notes



Triplet Timing, Three Notes



Triplet Timing, 1-3-5

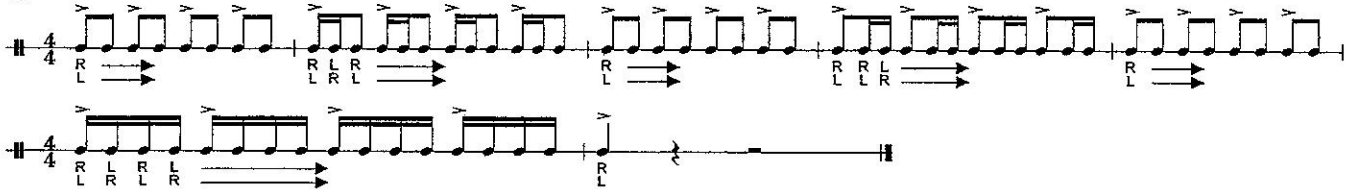


III. Accent to Tap

A. Tap Isolation

16th Tap Isolation

#1



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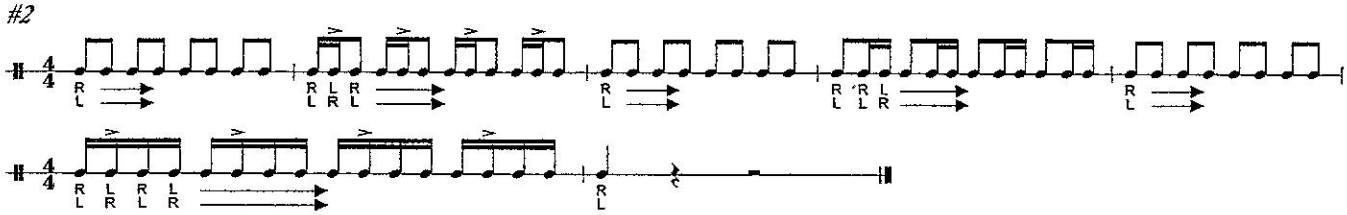

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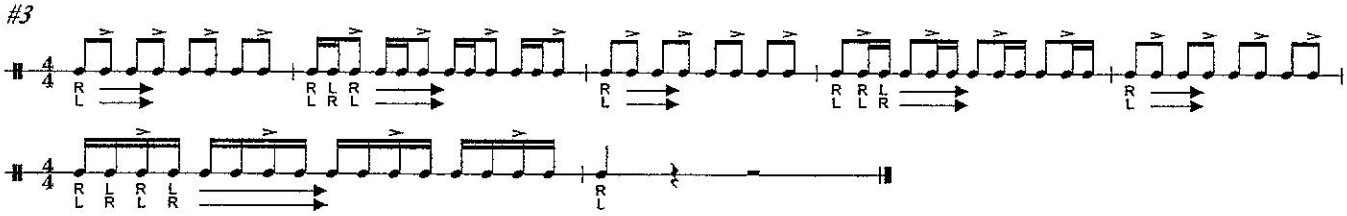

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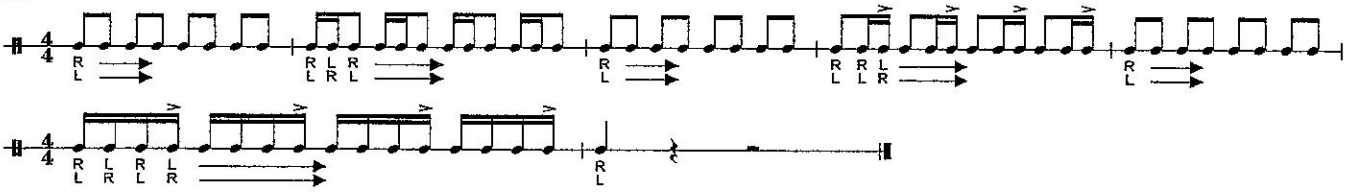

Triplet Tap Isolation

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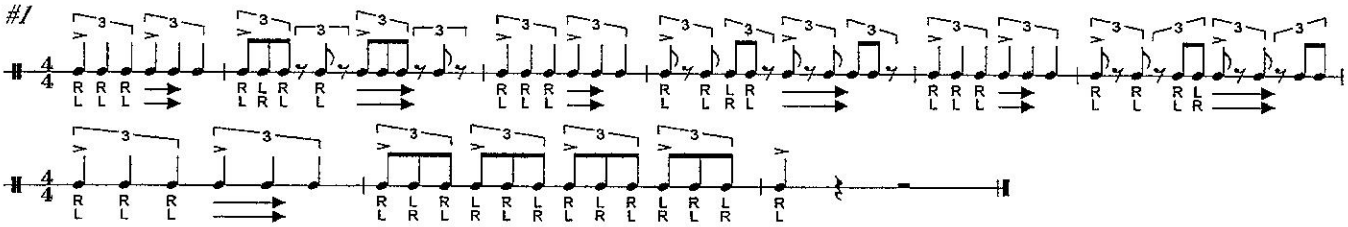

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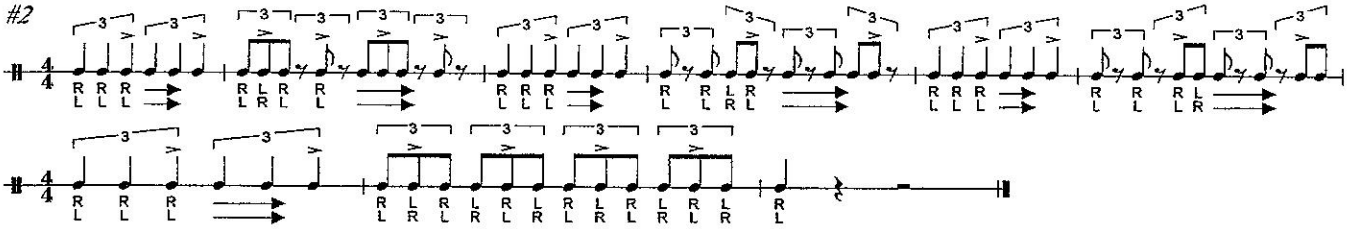

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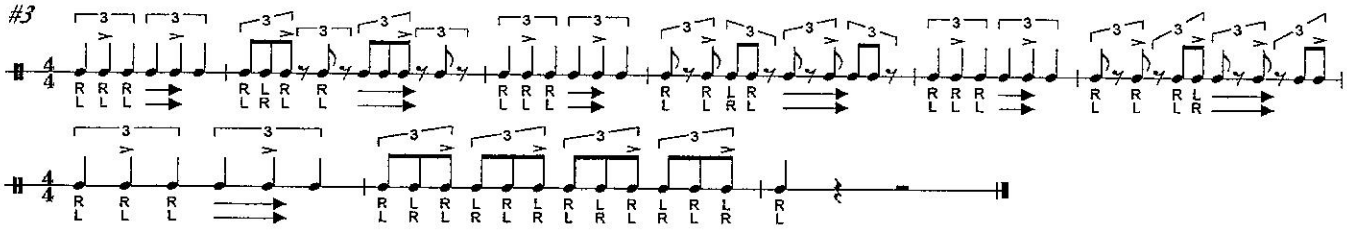
Accent to Tap - cont.

#3



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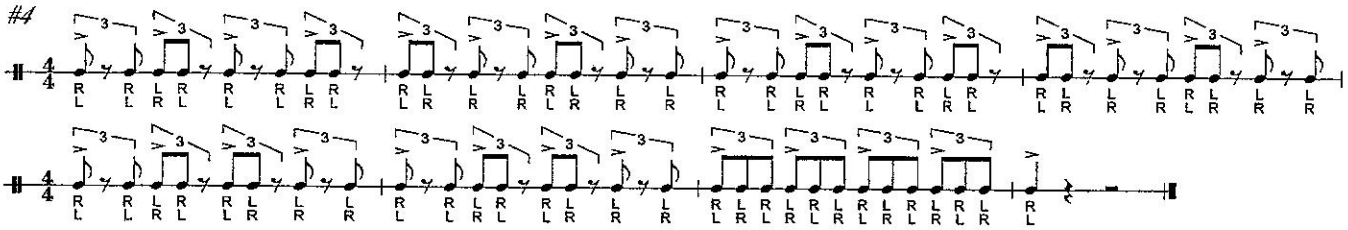

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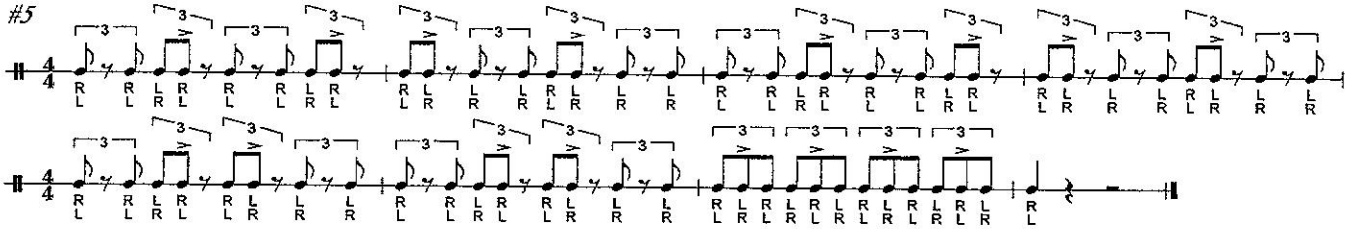

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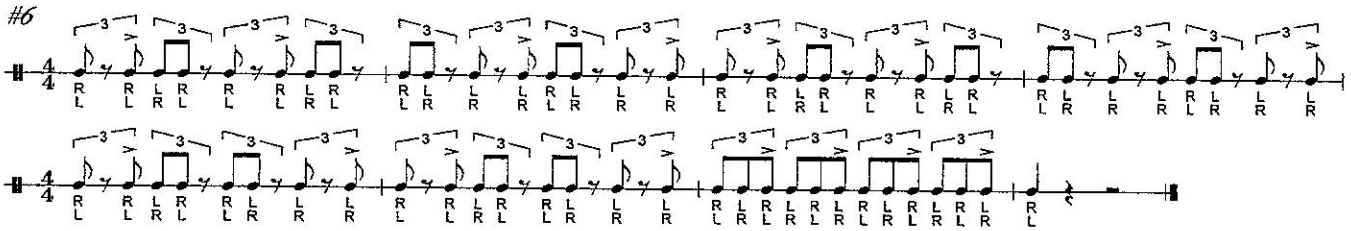
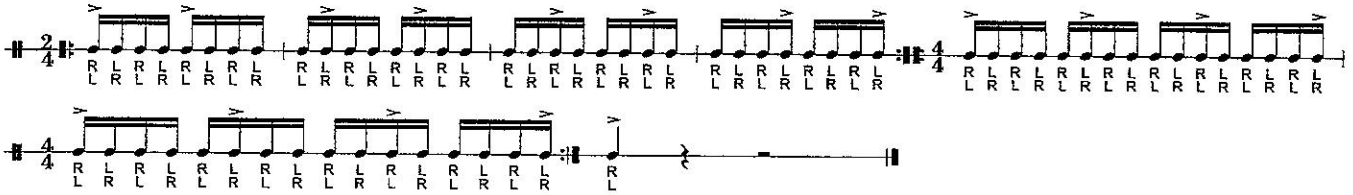
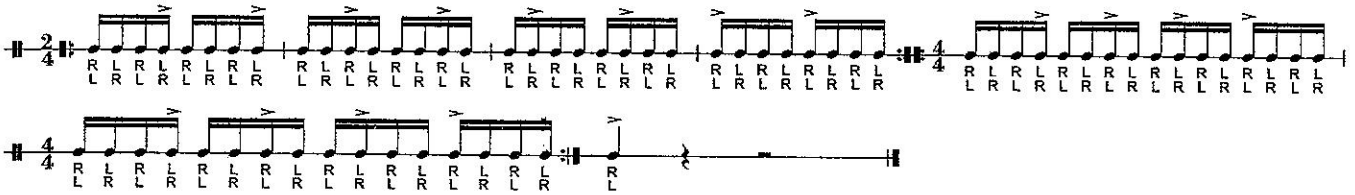


B. Accent Patterns

16th Accent

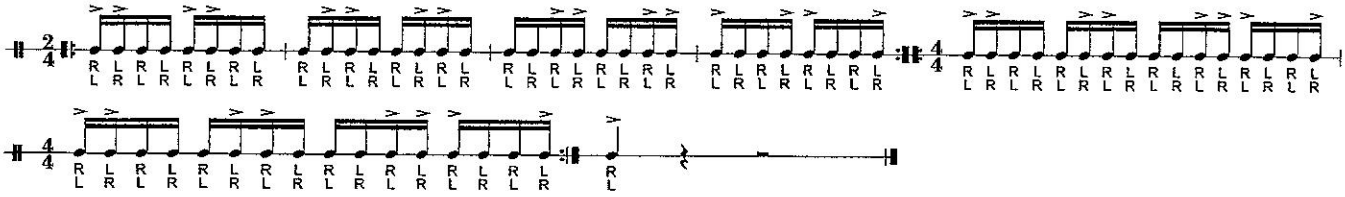


16th Accent - Backwards

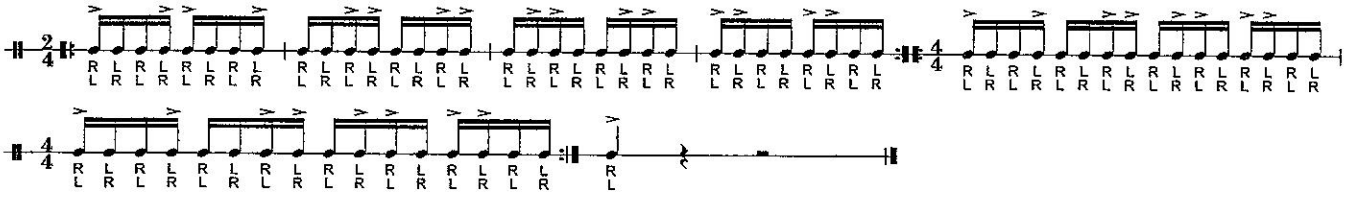


Accent to Tap - cont.

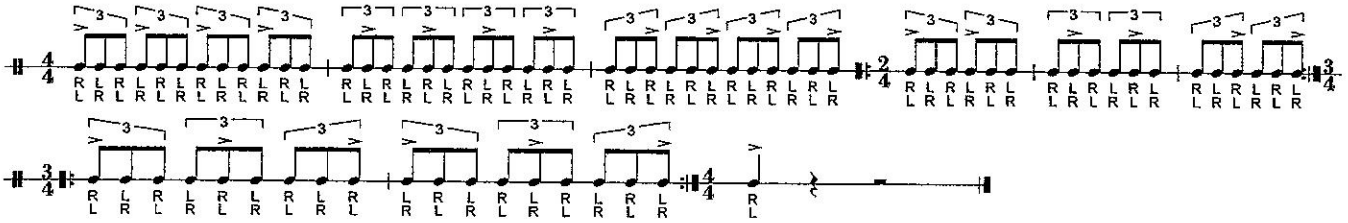
16th Accent - Double Accent



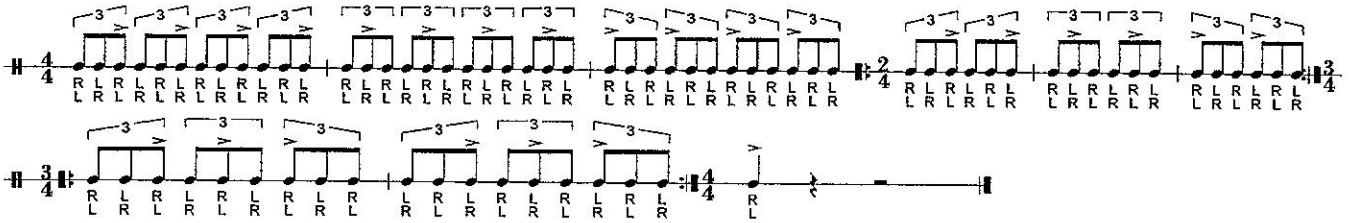
16th Accent - Backwards, Double Accent



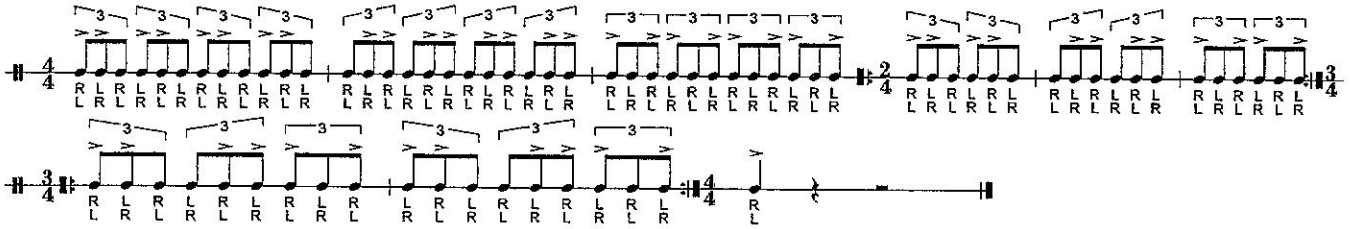
Triplet Accent



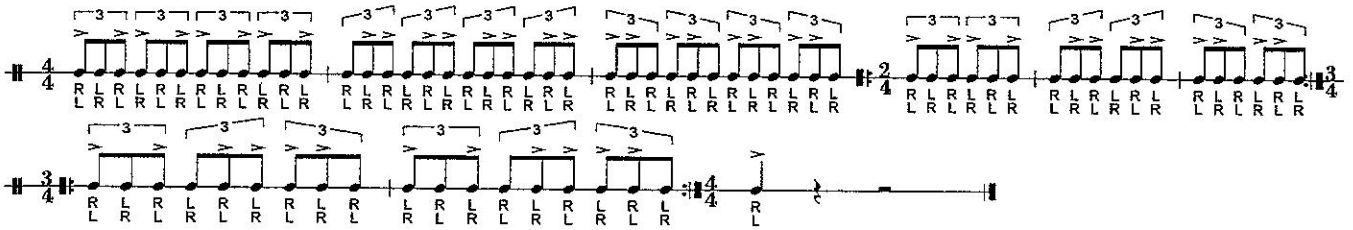
Triplet Accent - Backwards



Triplet Accent - Double Accent



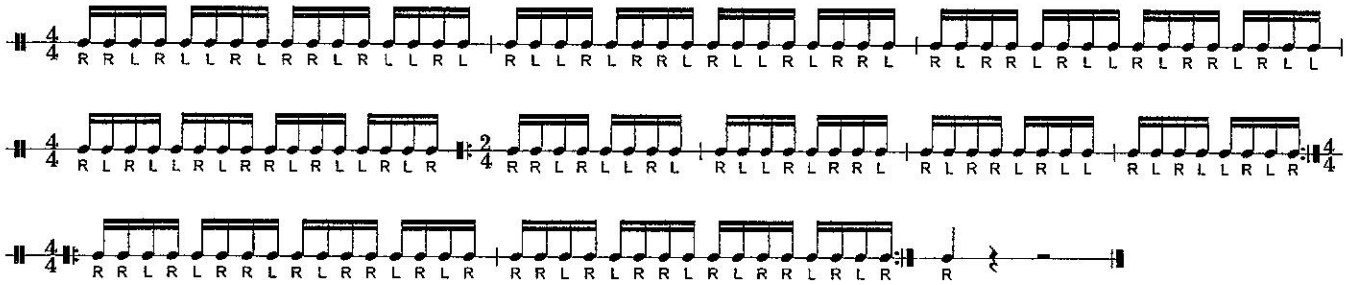
Triplet Accent - Backwards, Double Accent



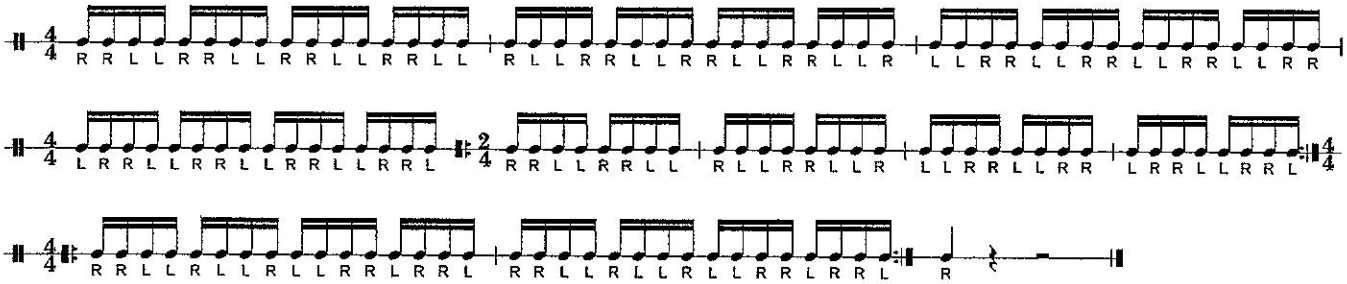
IV. Stick, Diddle Control

A. Stick Control

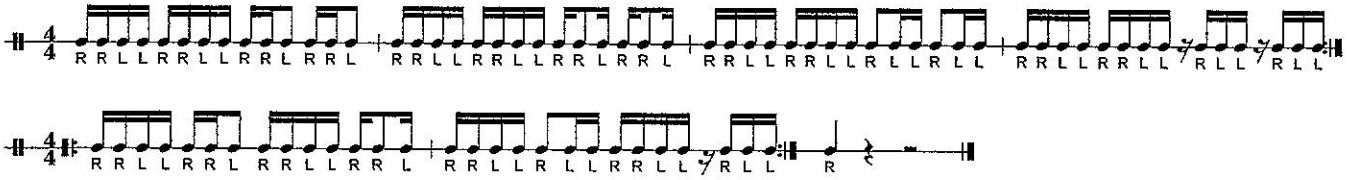
Stone Transition



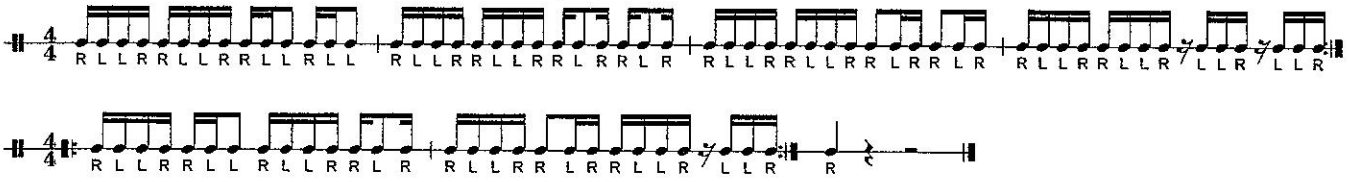
Diddle Shifter



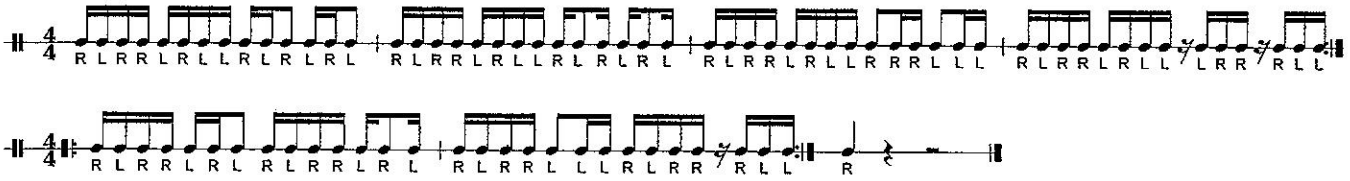
16th Timing, Three Notes, Diddle Sticking



16th Timing, Three Notes, Inverted Diddle Sticking



16th Timing, Three Notes, Paradiddle Sticking



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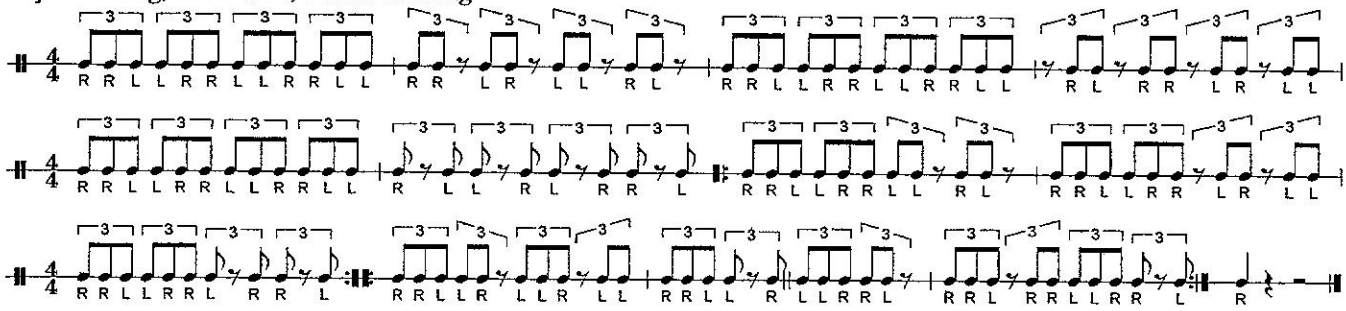
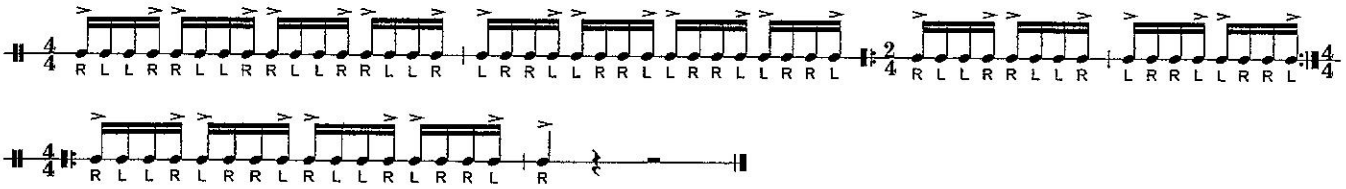
Triplet Timing, Two Notes, Diddle Sticking



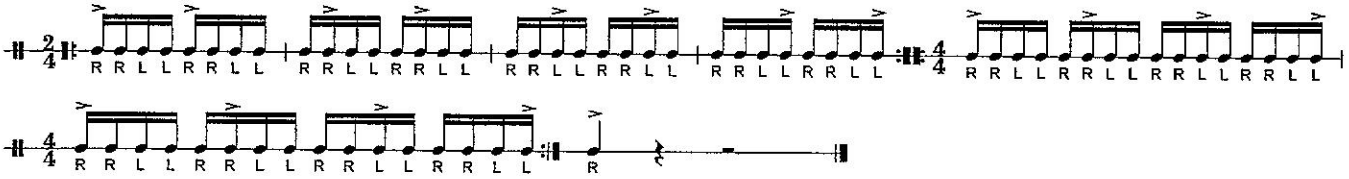
B. Accents and Rebounds

Inverted Rolls



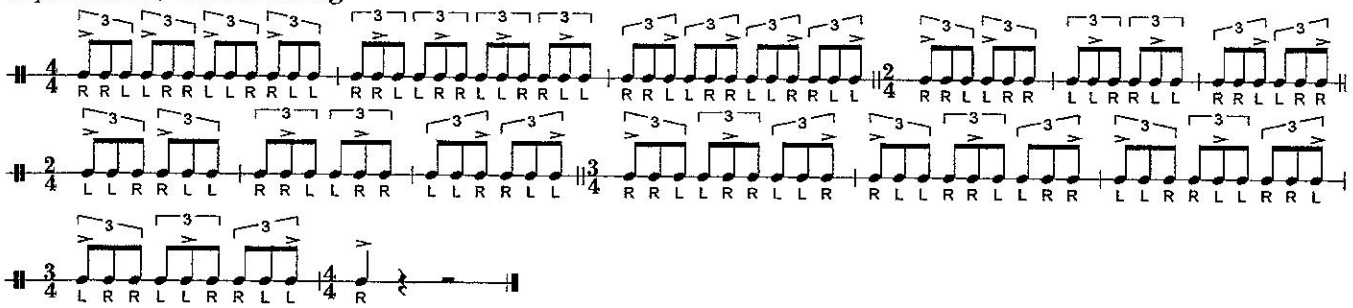
Bossa Nova, Diddle Sticking

16th Accent, Diddle Sticking



Variations: Backwards, Double Accent, Double Accent Backwards
Apply paradiddle sticking to all variations.

Triplet Accent, Diddle Sticking

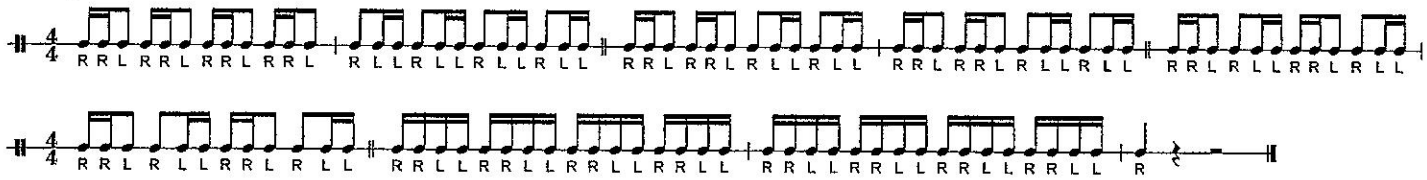


Variations: Backwards, Double Accent, Double Accent Backwards

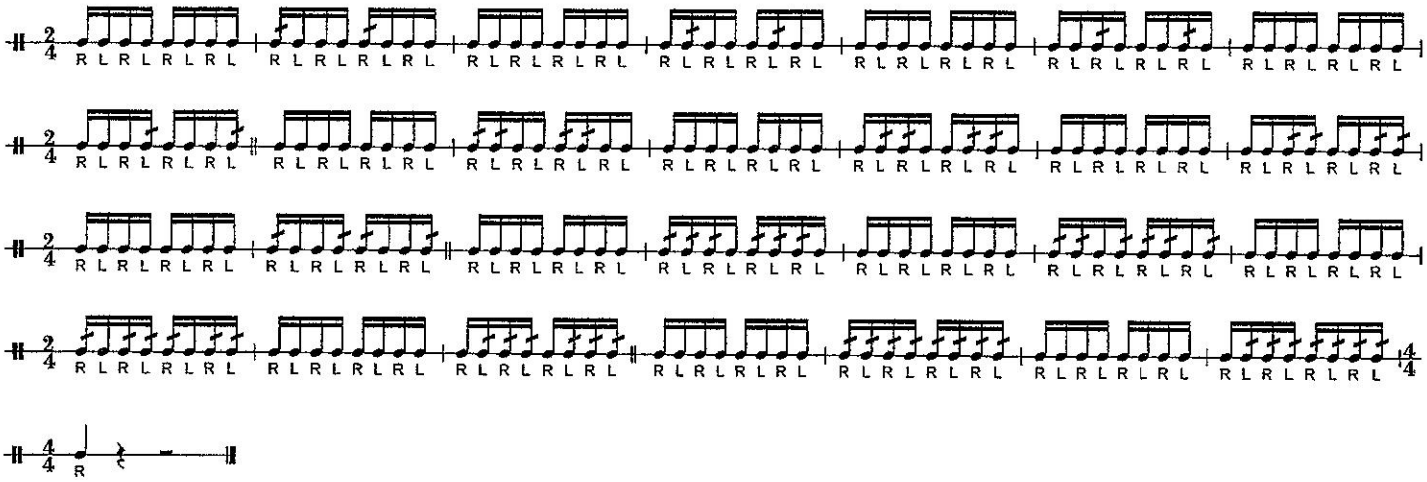
V. Rolls

A. Duple Rolls

Gallop

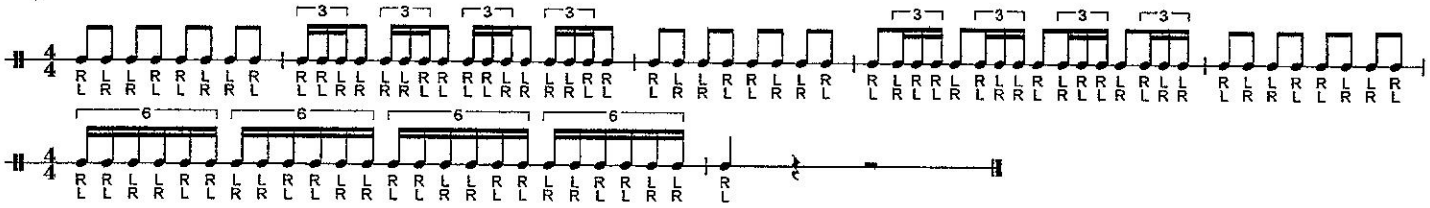


16th Diddle

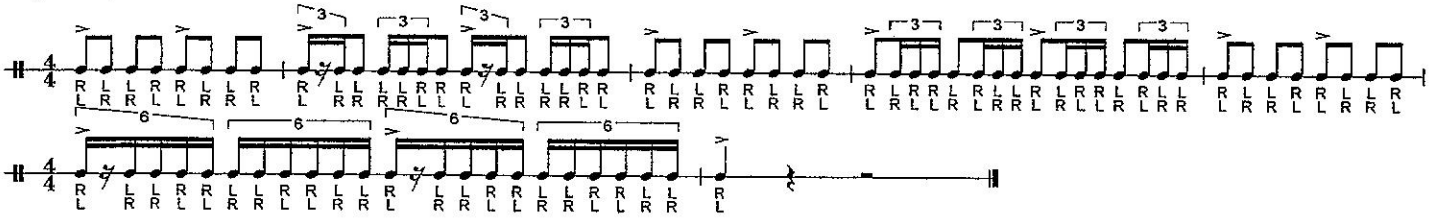


B. Triplet Rolls

Triplet Roll Breakdown



Triplet Tap Roll Breakdown



Triplet Tap Five Breakdown

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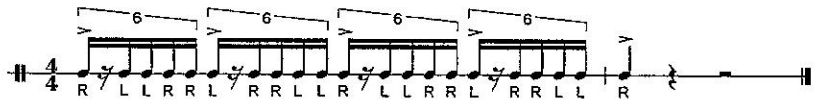
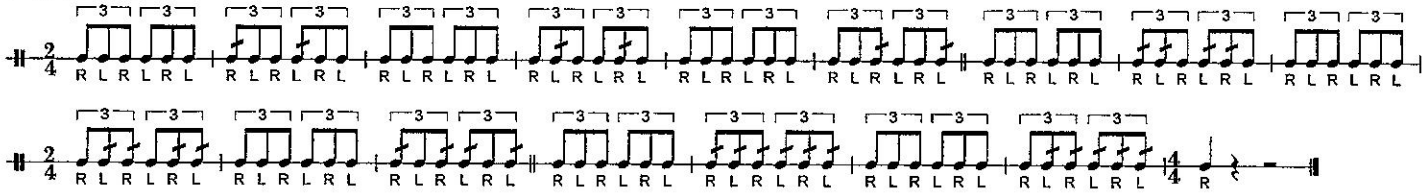
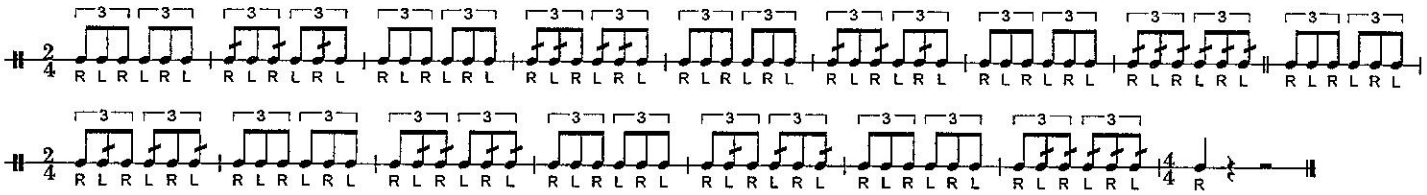


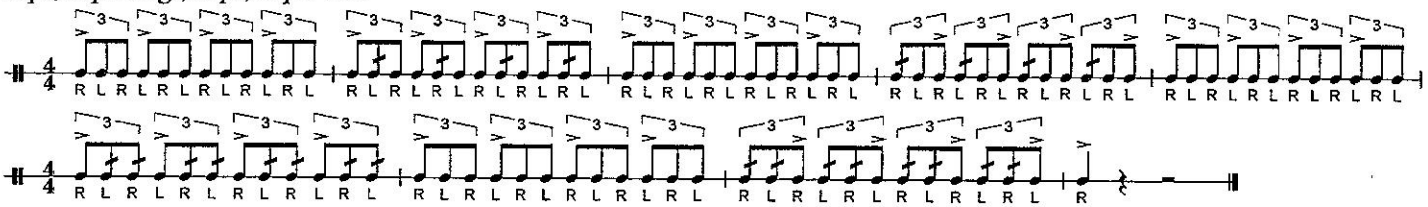
Triplet Diddle



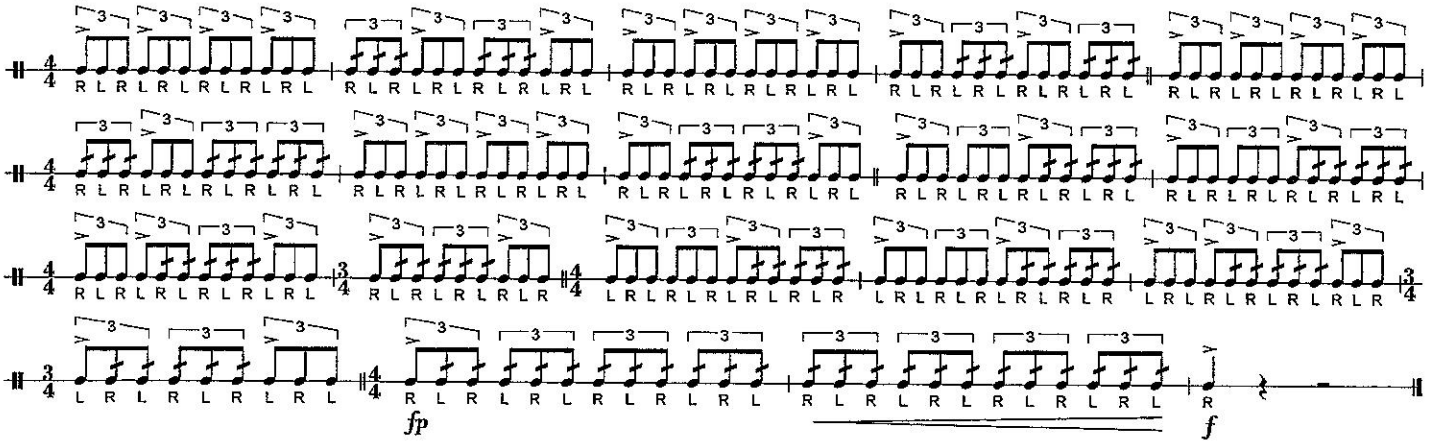
Pat's



Taps, Tap Drags, Taps, Tap Fives



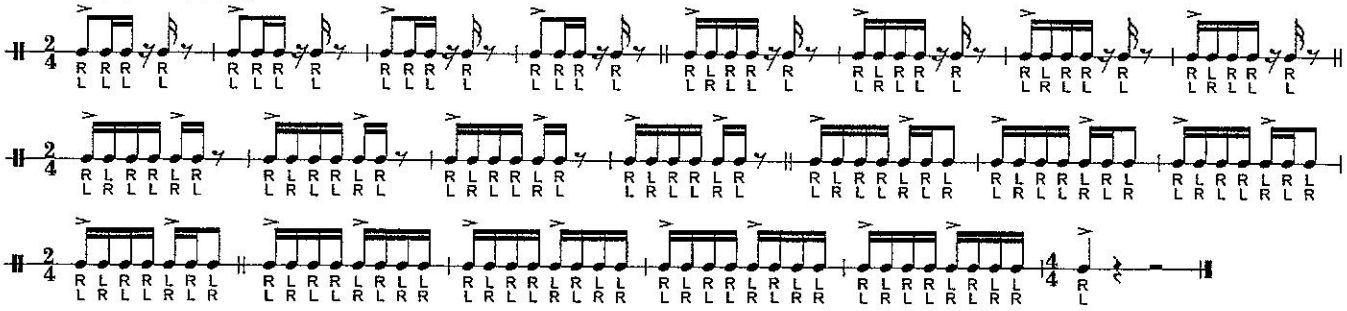
ViP Triplet Rolls



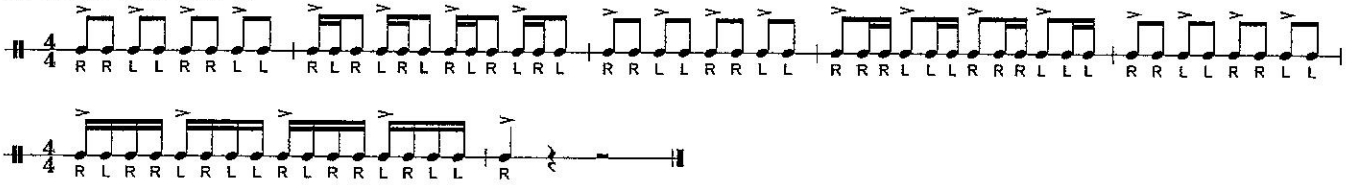
VI. Paradiddles, Puhduhduhs

A. Paradiddle Breakdowns

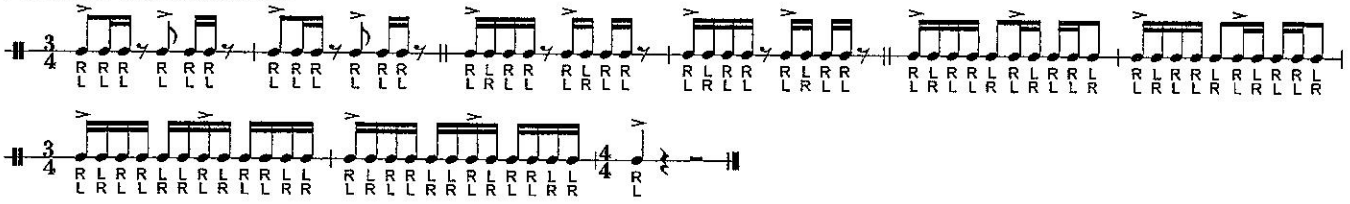
Paradiddle Breakdown #1



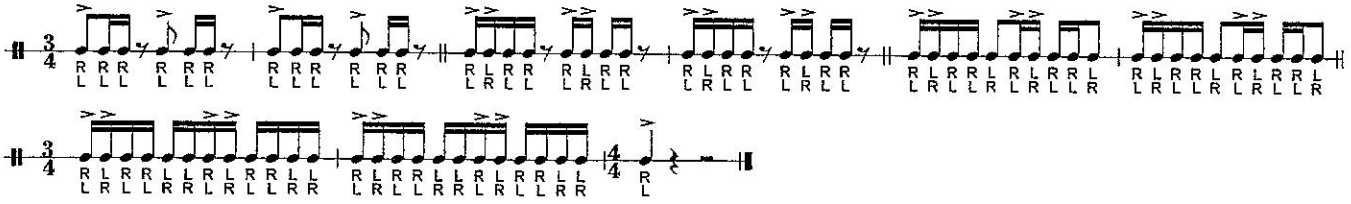
Paradiddle Breakdown #2



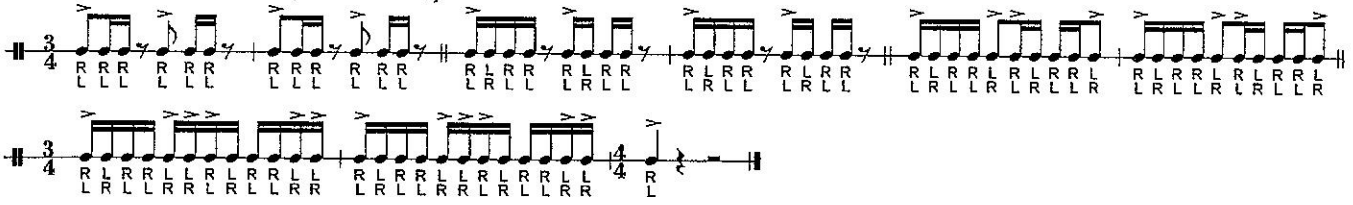
Paradiddle-diddle Breakdown



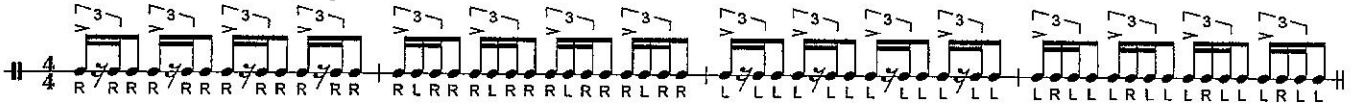
Paradiddle-diddle Breakdown, Double Accent



Paradiddle-diddle Breakdown, 2nd Diddle Up



Paradiddle-diddle Breakdown, Triplet Feel



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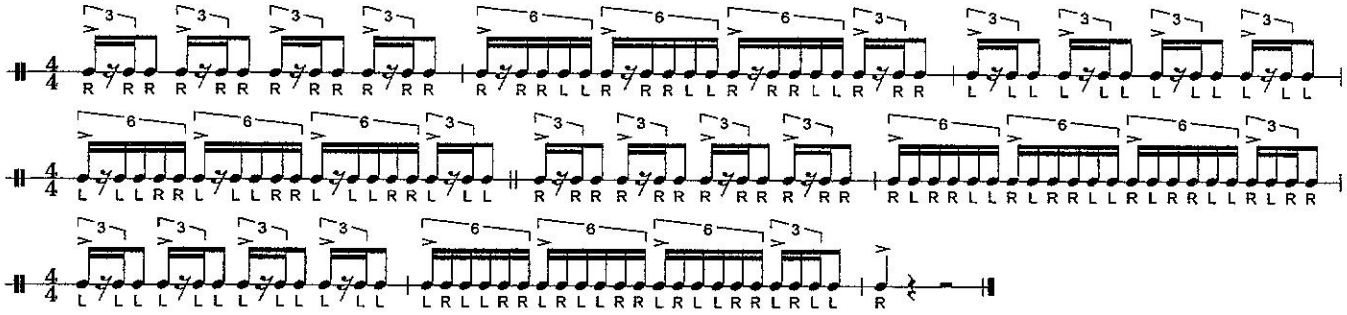
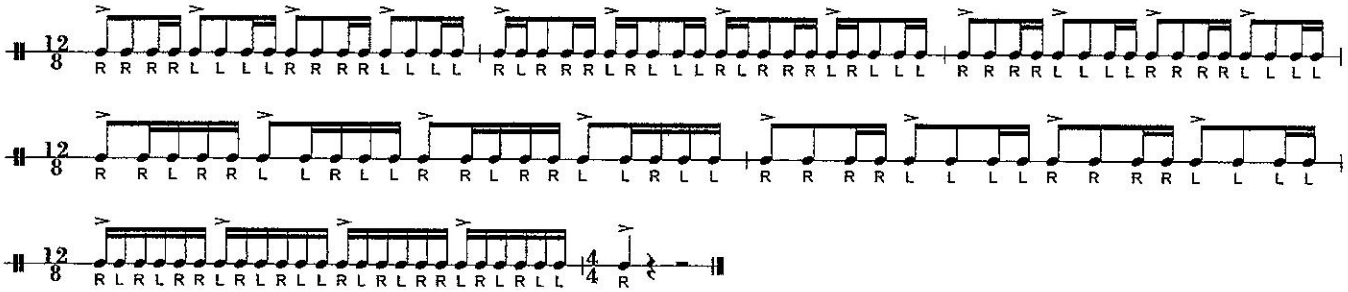
Paradiddles, Puhduhdudhs - cont.

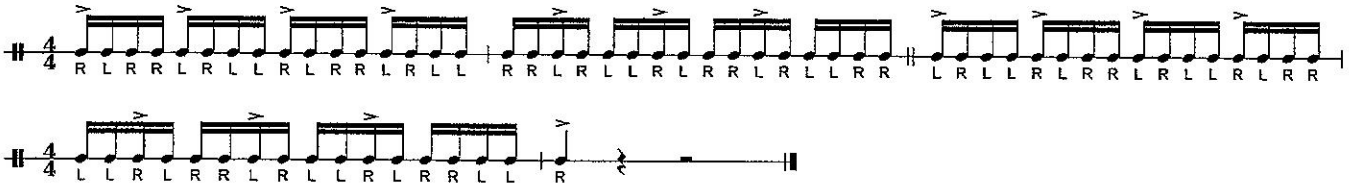


Double Paradiddle Breakdown

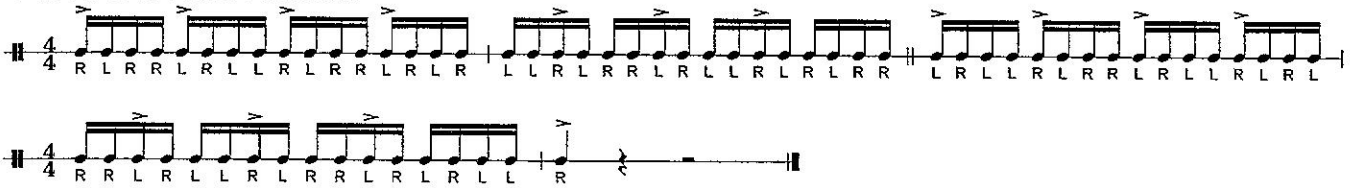


B. Paradiddle and Puhduhduh Patterns

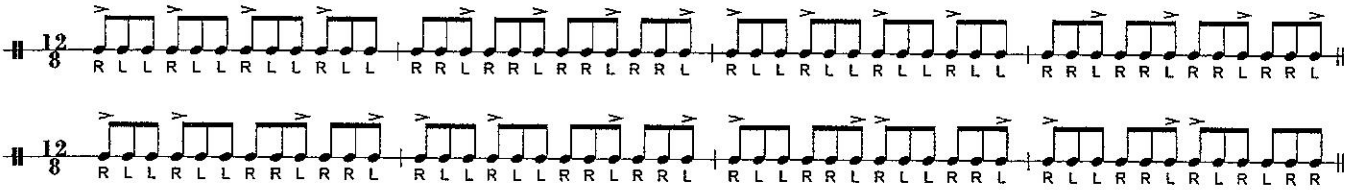
Paradiddles and Paradiddle-diddles



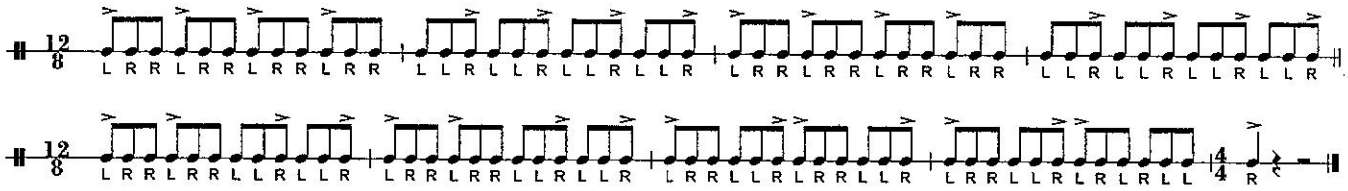
Paradiddles and Double Paradiddles



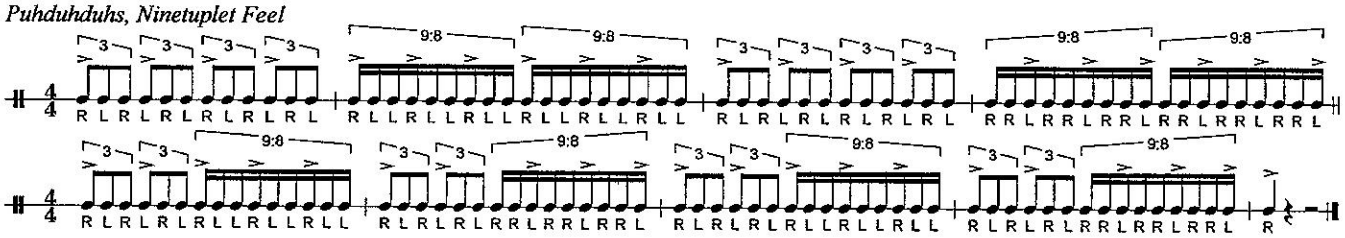
Puhduhduhs



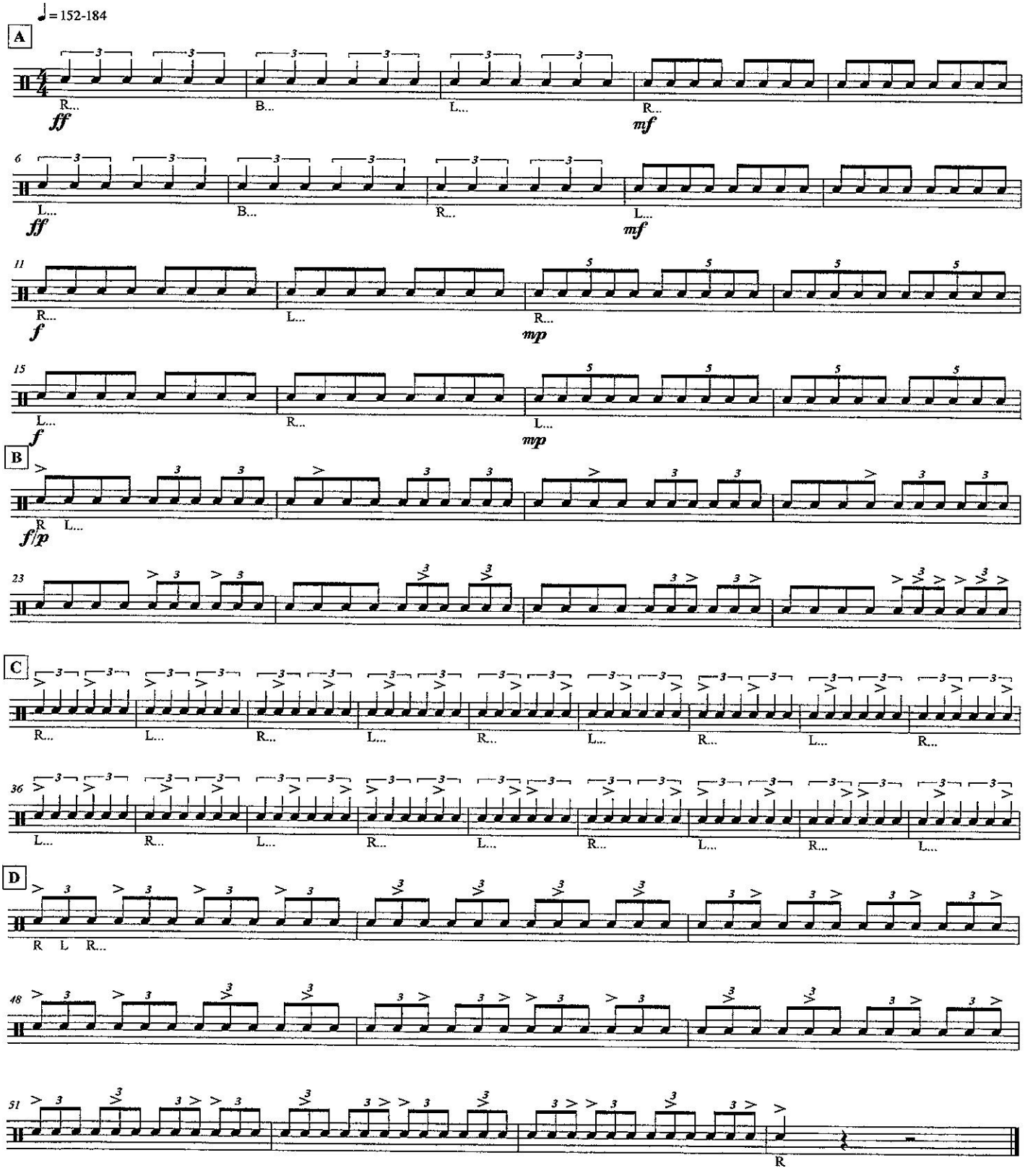
Paradiddles, Puhduhdudhs - cont.



Puhduhduhs, Ninetuplet Feel



FEET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R... L... R...
f mp
15
L... R... L...
f mp
B
R L...
f/p
23
C
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D
R L R...
48
51
R