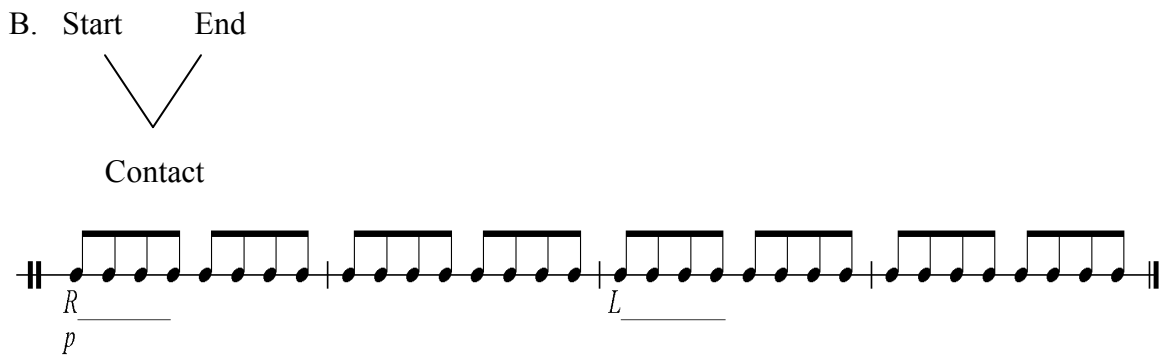


That was the definition of a “pure” rebound stroke. It is strongly encouraged that the idea of “pure” rebound is mastered by the player before continuing on to “controlled rebound”.

A rebound can be used at all dynamics and stick heights. However, at the “low end” (usually between 1 inch and 3 inches), a “pure” rebound is not enough to create the desired resonance and quality of sound. A little more “pointed” sound is usually desired. The sound is created by an even faster velocity of the stick, which would send the stick higher than the original starting point on the way back up. If the next stroke is the same volume, the stick will need to be “controlled”. This control happens by not allowing the wrist to continue to turn past the original starting point and not allowing the fingers to open up. The most important aspect to understand about the “controlled rebound” is that you are not introducing tension into the hand by “squeezing” the stick. Instead, they are just not allowing the stick to turn up past the desired ending point. Relaxation is still the key to getting a great sound.



Down Strokes:

Down Strokes are most commonly found as an accented note followed immediately by an unaccented note. However, there are many other places in the music where one would find a down stroke to be appropriate such as: going to “tacet” position from playing a passage and a decrescendo, which is simply a gradual series of down strokes that feel very legato in nature. For our purposes, this discussion will mostly be in regards to playing from an accent to a tap.

Naturally, if you play a note at forte, the stick will want to rebound back up to the original starting point. If we are playing a forte accent followed by a piano tap, then we need to control the stick on the rebound. This is a down stroke. This control happens after the bead of the stick strikes the head. On the way back up, the stick is simply stopped at the new height. The stick is stopped by not allowing the wrist to turn past the new, lower height and the fingers may slightly cushion the stick from extra motion. It is critical that the stick in not “squeezed” into a stopping position. Tension should be almost nonexistent in the hand.

Often, because the stick wants to naturally return to the starting position, which is farther from the playing surface than the lower height, the lower note has a tendency to be played “early”. This is a very common mistake. If we are playing eighth notes, the stick must travel a smaller distance for the tap in the same amount of time that it traveled for the accented note. This is what causes the tap to be early. One must pay very close attention to deliberately place the tap after an accent perfectly in time. Again, it should be understood that relaxation is the most important aspect of getting a great sound.

C. Start

End

Contact

f/p

R r R r R r R r R r L l L l L l L l L l L l

Up Strokes:

Up Strokes are usually found as an unaccented note followed immediately by an accented note. However, there are many other places in the music where one would find an up stroke to be appropriate such as: going from “tacet” position to playing anything and a crescendo, which is simply a gradual series of up strokes that feel very legato in nature. For our purposes, this discussion will mostly be in regards to playing from a tap to an accent.

If the stick is turned up to 3 inches to play a tap, the stick naturally will only rebound to the original height of 3 inches. If the next note played is an accent, then a significant amount of velocity needs to be used in the up motion and back down into the drum. The new velocity is applied after the tap first strikes the drum. The accent, after a tap, must be approached with a high amount of energy to make sure that it “sounds” in tempo.

Many of the unwanted rhythmic tendencies are more likely in up strokes as compared to down strokes. If starting with a tap, many players may accidentally let the first attack “fall in” early, or “stab” it in from the tacet position. The wrist should always turn up, no matter what height, to ensure the accurate placement of the tap. Another major tendency is that the first accent after a tap might be “late”. The reason for this is that the stick only wants to return to the original, low starting height. Most players that have this specific problem are not adding enough velocity to the accented note on the way up from the tap. Once again, it is important to remember to approach up strokes with relaxation in mind.

D. End

Start

Contact

f/p

r R r R r R r R l L l L l L l L l L

Closing Ideas:

Once each stroke is understood and mastered, it is then possible to combine them in endless combinations with each other, diddles, different meters, etc... Here are two of the simplest ways to combine all of these strokes:

R L R L r l r l

R L R L r l r l