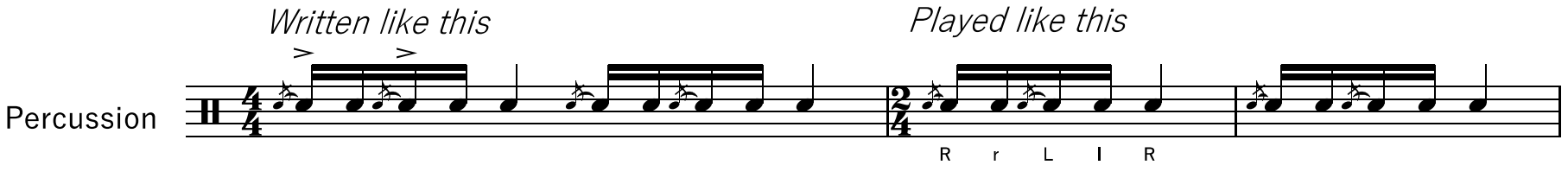
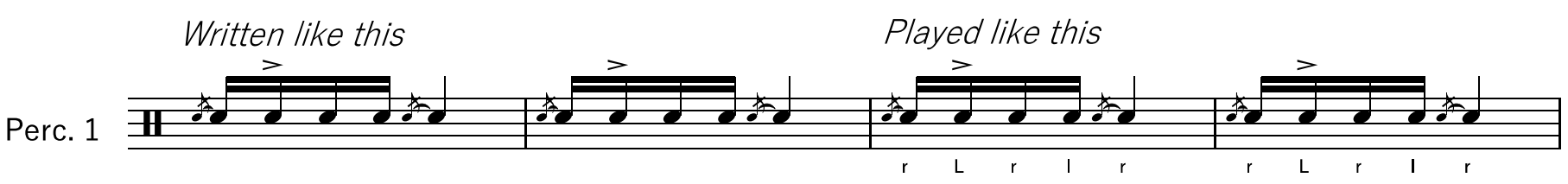
How do I know which sticking to use?

Often in music, sticking's won't be written out by composers. Even in etude books written by percussionists, stickings may be left out and left up to the performers discretion.
This can make a lot of confusion for both younger players and band directors who aren't sure how to help them.
Today, we'll be talking about some of the staples in snare drum music and going over some sticking concepts I generally use.
First'll be look at the "rudimental" world of snare drumming. Here's a few things you'll see over and over again, especially in "classic" snare drum etudes from John Pratt, Wilcoxon, and the NARD collection.

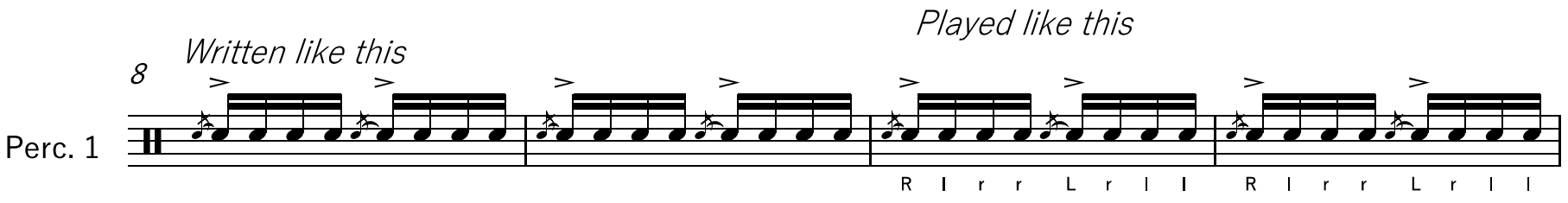
1.Flam Taps



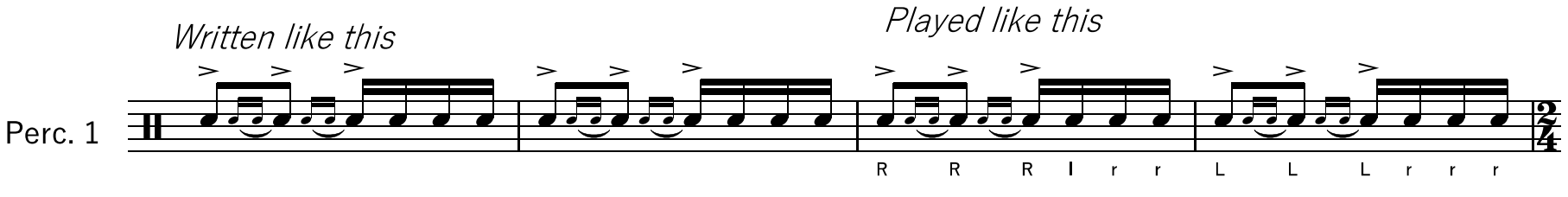
2.Flamacue



3.Flam Paradiddle

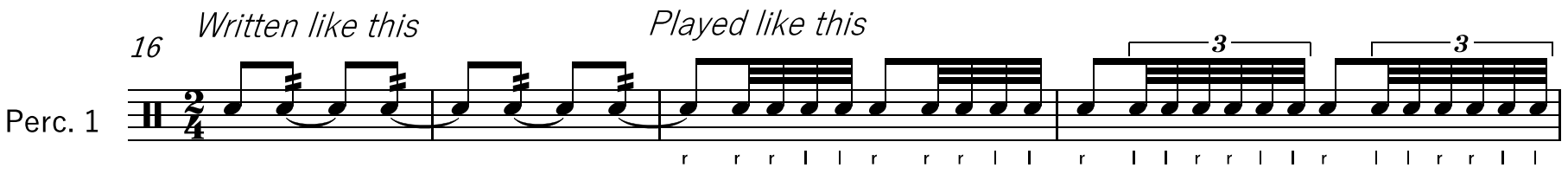


4.Drag Paradiddle #2

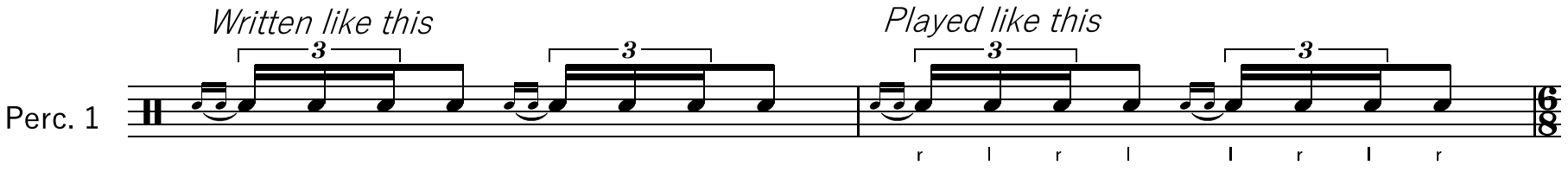


5. 5 and 7 Stroke Rolls

(5 at faster tempos, 7 at slower or if notated)



6. Ratamacues



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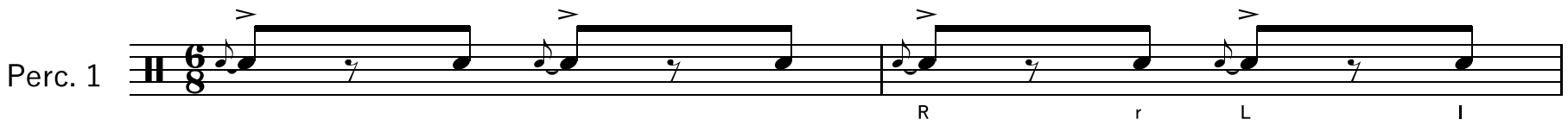
7. Flam Taps in 6/8

Written like this

Played like this

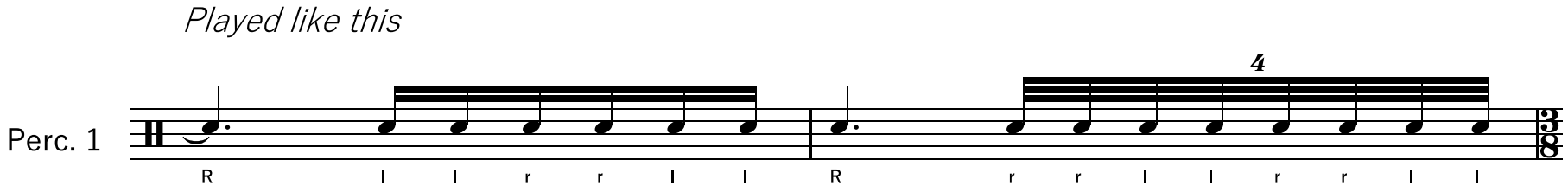


6. Rolls in 6/8

Triplet based at faster tempos, 16th based at slower tempos

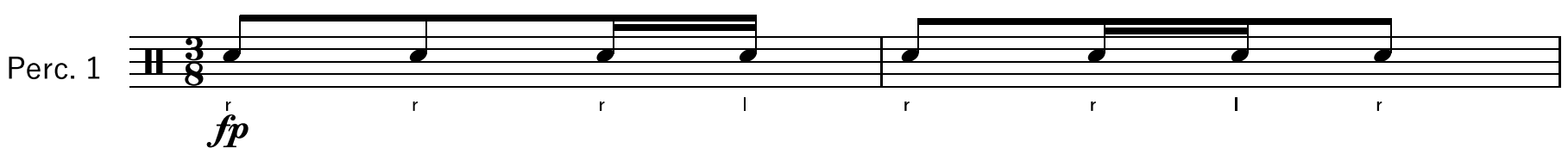
Written like this

Played like this

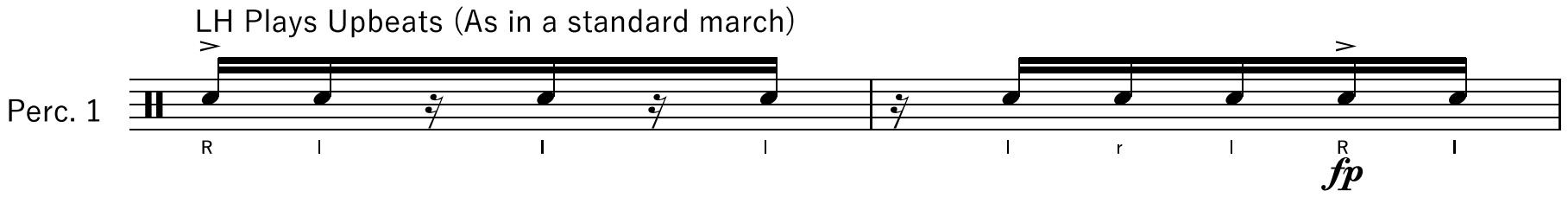


"Concert" Snare Guidelines

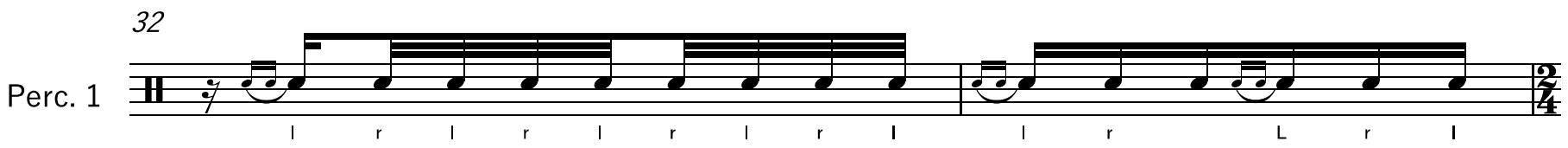
Play All 8th notes with leading hand whenever possible



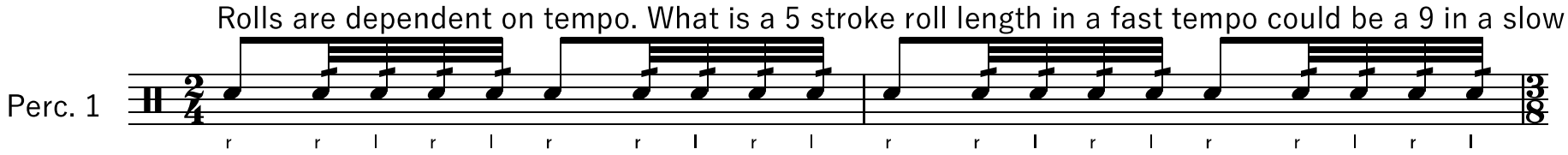
LH Plays Upbeats (As in a standard march)



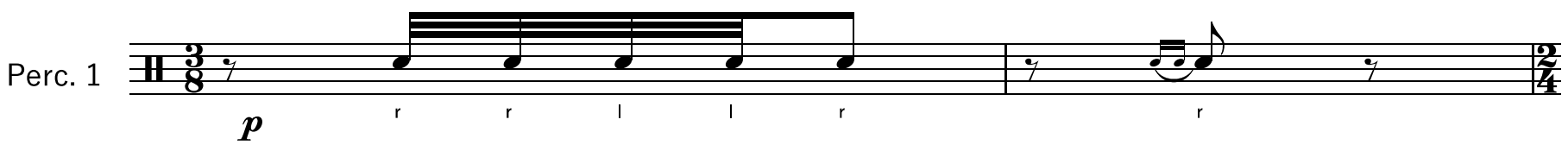
"Pick Your Poison"- There isn't always an easy option, so choose stickings that will lighten the load hand to hand, even if it's still challenging.



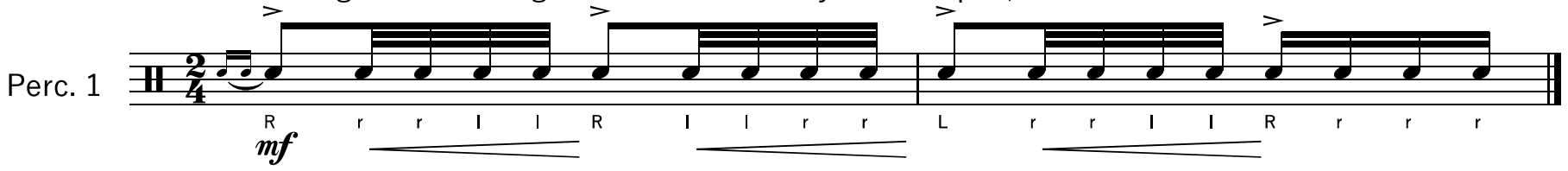
Rolls are dependent on tempo. What is a 5 stroke roll length in a fast tempo could be a 9 in a slow tempo



Using different stickings for musical/artistic reasons: Doubles can feel much more legato than a single stroke roll because the natural diminuendo that happens. Deleclue 9 and Capriccio Esagnol (which the etude is based on) may be played as doubles to blend the notes together. Rob Knopper performs the piece that way here"



Using doubles to lighten the load at very fast tempos, such as in Scherezade



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