

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

Written like this

Played like this

Percussion

Musical notation for Flam Taps. The first part is in 4/4 time and the second part is in 2/4 time. The notation shows a series of eighth notes with accents, representing the written notation. The second part includes a sticking pattern: R r L I R.

2. Flamacue

Written like this

Played like this

Perc. 1

Musical notation for Flamacue. The notation shows a series of eighth notes with accents, representing the written notation. The second part includes a sticking pattern: r L r l r r L r l r.

3. Flam Paradiddle

Written like this

Played like this

Perc. 1

Musical notation for Flam Paradiddle. The notation shows a series of eighth notes with accents, representing the written notation. The second part includes a sticking pattern: R I r r L r l l R I r r L r l l.

4. Drag Paradiddle #2

Written like this

Played like this

Perc. 1

Musical notation for Drag Paradiddle #2. The notation shows a series of eighth notes with accents, representing the written notation. The second part includes a sticking pattern: R R R I r r L L L r r r.

5. 5 and 7 Stroke Rolls

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

Written like this

Played like this

Perc. 1

Musical notation for 5 and 7 Stroke Rolls. The notation shows a series of eighth notes with accents, representing the written notation. The second part includes a sticking pattern: r r r l l r r r l l r l l r r l l r l l r r l l.

6. Ratamacues

Written like this

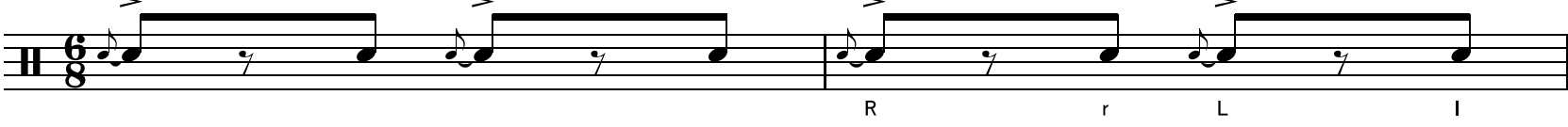
Played like this

Perc. 1

Musical notation for Ratamacues. The notation shows a series of eighth notes with accents, representing the written notation. The second part includes a sticking pattern: r l r l l r l r.

7. Flam Taps in 6/8

Written like this *Played like this*

Perc. 1 

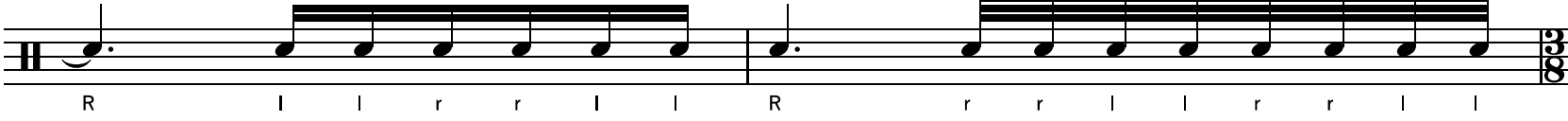
6. Rolls in 6/8

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

Written like this

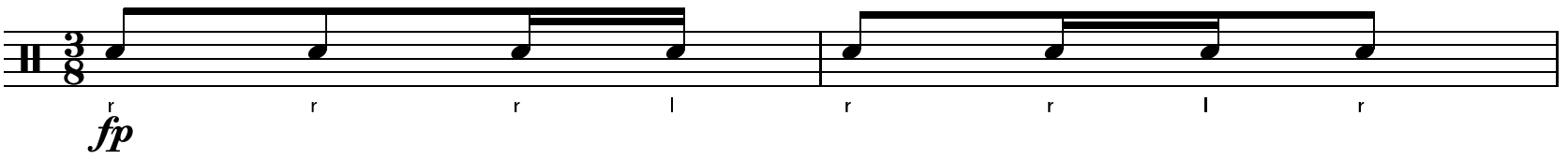
24 Perc. 1 

Played like this

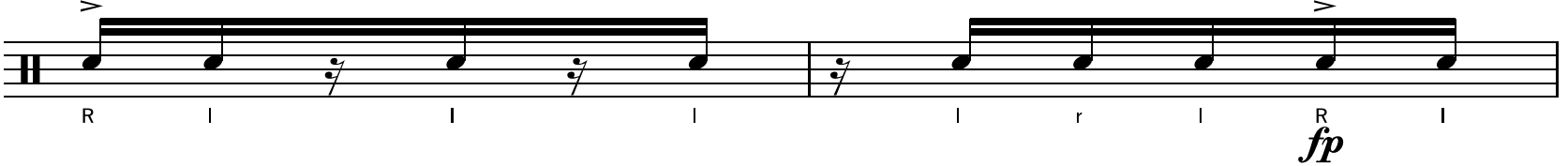
Perc. 1 

"Concert" Snare Guidelines

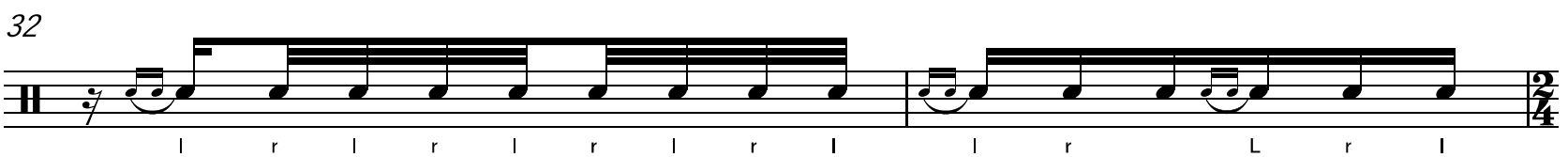
Play All 8th notes with leading hand whenever possible

Perc. 1 


LH Plays Upbeats (As in a standard march)

Perc. 1 

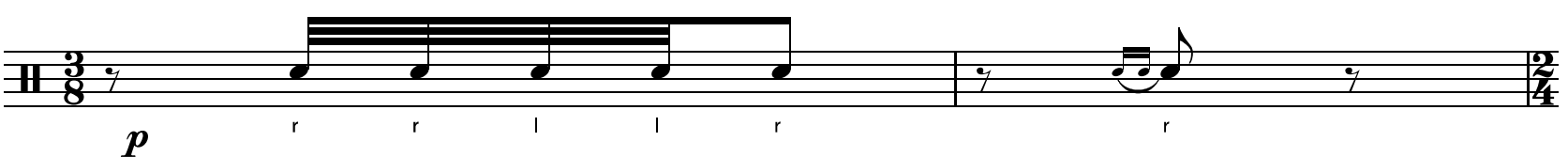
"Pick Your Poison"- There isn't always an easy option, so choose stickings that will lighten the load hand to hand, even if it's still challenging.

Perc. 1 

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

Perc. 1 

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"

Perc. 1 

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

Perc. 1 