

MANTRAS

For Rudimental Snare Drum

Second Edition

REPETITION REGIMENS

TO PROMOTE
MUSCULAR AWARENESS,
SONIC ENLIGHTENMENT,
&
MUSICAL EXCELLENCE

Dr. Matthew Lemieux

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Introduction

Welcome to *Mantras For Rudimental Snare Drum*! A “mantra” is a word or short phrase that is repeated—*repeatedly*—with the goal of creating transformation within the speaker in order to attain enlightenment. In the spirit of that concept, this volume consists of extremely short exercises that can be repeated over and over again, in order to reinforce the physical, mental, and musical skills that are essential for a truly versatile rudimental drummer. The forty-two exercises in this volume cover different rudimental applications, and each exercise is accompanied by its title, a loosely-associated word or concept for your consideration, and a recommended tempo range.

I have published tens of thousands of words about drumming fundamentals, and I certainly encourage you to pursue my other works, such as *Quality Control for Rudimental Drummers* (\$20⁰⁰ digital download from MarchingMonk.com). However, for *this* volume, I want to let the music speak for itself. The point of the “mantras” approach is not for you to listen to me; the point is for you to listen to *you*. Listen to what your hands are telling you. Listen to what the drum (or practice pad) is saying. Be accountable as a musician, and constantly seek excellence. That being said, if something feels like it is too much over your head or too far beyond your hands, please seek the advice of a private instructor. In fact, consider doing this regardless; there is no substitute for the specialized knowledge and feedback that an expert provides.

The exercises in this volume are patterns that I have found myself repeating in my own personal practice because of what they are able to tell me about my playing and how to improve myself. Everything you see in this volume was the result of careful consideration, and if a compositional choice seems unusual or clumsy, I would urge you to fall back on the central theme of this book: listen. Listen to what your experience with this music is telling you about your hands, your ears, your mind, and your heart.

Put on some recorded music to play along with—or fire up the metronome and set a timer to tell you when to stop—and repeat an exercise *repeatedly*; no rests between repetitions. Be aware of how your perception of each pattern changes as you repeat it, and see where the moment takes you. I hope that these patterns will speak to you like they have spoken to me, and I wish you the very best in your continued growth as an artist.

Cheers!

Dr. Matthew Lemieux





About This Edition

The power of this book lies in three main ideas: (1) repetition is an immensely powerful tool in music rehearsal *and* in the development of physical skills; (2) the “many small exercises” approach to percussion training is a proven and winning drumline pedagogy; and (3) the “very long assignments” approach to percussion training is a competing yet likewise proven and winning drumline pedagogy. This edition aims to leverage all three of these advantages for your benefit by providing many short, focused patterns for extensive repetition that will individually stretch and challenge your capabilities while *also* forming a larger sequence that gives you a top-to-bottom examination of your rudimental drumming abilities. Much of this material will also be well suited to rehearsal in a group or clinic setting, with or without advance preparation, on drums, pads, or even just hands.

This collection previously consisted of 32 exercises in two volumes, published in August and December of 2019, followed in April 2021 by an addendum of six more exercises. The lack of cohesion and progression made these previous incarnations fall short of their full potential; however, the changes in this second edition (June 2021) have transformed what used to be a loosely organized collection of documents into a cohesive, broadly useful, and very intuitive progression for intermediate and advanced percussionists alike.

An additional four exercises are included in this new edition, and the entire corpus has been reorganized to logically progress, flow, and build on the understanding and skill sets that are successively introduced with each pattern. There should be an unmistakable invitation to work through the whole collection as you assess and challenge yourself, and this collection should prove a valuable tool for your improvement for many years to come.

The final addition to this edition was a description of applying the “Mantras” approach to performance repertoire (licks, show music, cadences, etc.). The “Mantras” concept was originally conceived in 2013 as an idea to work on specific cadences, and the original patterns were all written towards this end, being based on breakdowns and variations that I had personally used to clean cadences on the snare line at NC State. Said cadences, however, are published sheet music already (see *Track & Burn* from TapSPACE Publications), which motivated me to write original exercises—this book—for teaching the “Mantras” concept. To illustrate the “Mantras” approach to performance repertoire, I have provided the sheet music for a snare break that I wrote as an update to one of the *Power Sound of the South’s* staple street beats.



Mantras For Rudimental Snare Drum

Lemieux



Precision

6. FIVELET SINGLES

♩ = 60 - 168

#6

R r r L | R r r L | R | r | r L r | r | R | r | r L r | r |

Consilience

7. SINGLESTROKE ROLLS

♩ = 80 - 152

#7

R | L | R | r | r L | r | r | R | r | r L | r | r | R | L | R |

L | R | L | r | r | R | r | r L | r | r | R | r | r L | L | L |

Definition

8. THREE-HEIGHT BUCKS

♩ = 60 - 168

#8

R r R r R R r | R r R r R r R | L L L L L L L | L L L L L L L

Relaxation

9. SINGLEBACKS

♩ = 80 - 120

#9

R | r | r | r | r | r | R | L | R | R | L | R | r | R | L | R

L | r | r | r | r | r | L | R | L | r | L | R | L | r | r | L | R | L

sp *mp* Cresc. Tenutos Only

sp *mp* Cresc. Tenutos Only



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15. CUSHION OR DON'T

Evenness

♩ = 80 - 152

#15

L r r L r r L L R | r L r | R L R | R | R | R R L r | R | r L R

16. PARADIDDLE 1 E

Placement

♩ = 112 - 168

#16

Reverse Sticking on Repeat

R | | | | R | | | | R | r r L r | | R | r r L r | |

17. TWO-ACCENT 1 E

Lift

♩ = 112 - 168

#17

Reverse Sticking on Repeat

R L | | | | R L | | | | R L r r | | R L r r | | R L r | |

18. SOLID PARADIDDLES

Uniformity

♩ = 80 - 168

#18

R | r r L r | | | | r | r r | r | | | r | r r | r | | | r | r r | r | | |



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19. OPEN AND CLOSED

Expression

♩ = 120 - 176

#19

RLR | r | r | rr || rr || rr || rr || rr || RR LL R L R L R L

ff ————— *pp*

20. MIXED CLOSED ROLLS

Connectivity

♩ = 104 - 152

#20

r | r | L R L R | r | R L R | r | R L R | r | R L R | r | R L R

pp ————— *f* *pp* ————— *f* *pp* ————— *f* *pp* ————— *f*

Reverse Sticking on Repeat

21. MIXED OPEN ROLLS

Fulcrum

♩ = 80 - 152

#21

rr || rr LL RR LL R | rr || RR LL R | r r | | R R L | rr || RR L R

pp ————— *f* *pp* ————— *f* *pp* ————— *f* *pp* ————— *f*

Reverse Sticking on Repeat

22. TAP-DIDDLE SPACES

Contrast

♩ = 112 - 176

#22

R || rr || rr || R | | r r | | r r | L rr || rr || rr | L r r | | r r | |



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31. THREES

Subtlety

♩ = 80 - 136

#31

RRLLLRRLLLRRRLLRRR LLLRRRLLLRRLRRR
LLLRRRLLLRRLRRRLLL RRRLLLRRRLLLRRLRRRLLL

32. THE RATCHET

Increments

♩ = 80 - 136

#32

R r L l R r r L l l Rr rr Ll ll Rrrr... Llll...
Rrrr... Llll... Rr rr Ll ll R r r L l l R r L l

33. LOW/HIGH HUGADIGS

Harmony

♩ = 80 - 128

#33

r l r l r l r r l l R r L l R r L l r l r l r l r r l l R r L l R r L l
Reverse Sticking on Repeat

34. MILLS

Comfort

♩ = 80 - 152

#34

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





35. OVERLAPPING THREES

Clarity

♩ = 72 - 136

#35

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

36. DUT-DIGGA MURPHS

Buoyancy

♩. = 60 - 104

#36

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

Reverse Sticking on Repeat

37. INVERTS

Detail

♩ = 72 - 120

#37

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

Grace Notes To Taps Flams to Taps

38. FLAMS

Discipline

♩ = 72 - 104

#38

R l r l ...

r L r l ...

39. CRUSH ORNAMENTS

Agility

♩ = 88 - 144

#39

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



40. FLAM DRAGS

Aggression

♩ = 72 - 120

#40

R || r L rr | r R || r | L rr | r R

L rr | R || r | L rr | r R || r | L

41. CHEESE

Finesse

♩ = 80 - 128

#41

R R R r r || r || r || r LL r L L r

L L L | | rr | rr | rr | RR | R R |

Cresc. L.H. Only

Cresc. R.H. Only

42. DAT CHUTTA

Versatility

♩ = 112 - 168

#42

R | | r | | r | | R | r r L r r | r r | r r L r | |

R | | r | | r | | R | r L r r | r r | r r L r | |





For Performance Music

A “mantras” approach to cleaning performance repertoire involves extracting—from the source material—different patterns and breakdowns whose repetition reinforces skills that are especially germane to the consistently correct execution of the music. Assignments like these will teach your performers how to dissect and understand their performance music while actively inviting them to engage in the necessary “woodshedding” (solo repetition and self-reflection) to achieve a desired level of quality. The musical excerpt and accompanying exercises given here provide an example of this approach.

EXAMPLE: MUSICAL EXCERPT

♩ = 120

EXCERPT-DERIVED MANTRAS TO BUILD MUSICAL MASTERY

A

B



For Better Hands & Brains

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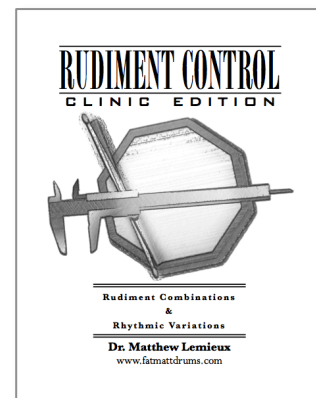
Mark Time Mark! — Holistic Exercises for the Hands & Feet

A modern approach to the quintessential drumline training packet, these ten exercises are designed to establish and reinforce the fundamentals of drumming mechanics while also strengthening performers' sense of timing, rhythm, and groove. The twist is that every exercise includes a written "Mark Time" part to be performed by the feet. In practice, these parts could be performed as marching exercises that extend the training program into the physical and "simultaneous responsibility" demands that are characteristic of contemporary marching percussion.



Rudiment Control — Rudiment Combinations & Rhythmic Variations

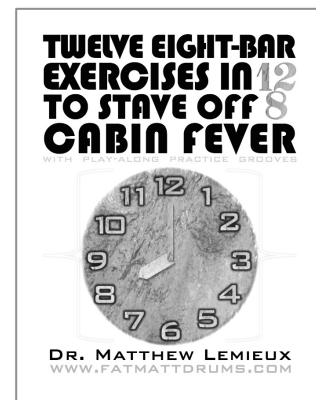
A favorite of educators everywhere, this collection of exercises explores the connections between similar rudiments and applies rudiments with different speeds and interpretations to build greater command over the space between notes. This mastery of stroke timing facilitates easier learning and better performance of all manner of rudimental fare, so that your students may more effectively teach themselves.



Twelve Eight-Bar Exercises in 12/8 to Stave Off Cabin Fever — w/ Practice Recordings

These are twelve exercises designed to help you get better at drumming, all the same length and with roughly similar feels. The monotony is broken up by two sets of play-along practice tracks: a *standard* set and a *laid back* set. There are separate tracks for each of twenty tempo markings from 88–240 BPM.

This book is like a "shareware" version of the technical treatise *Quality Control for Rudimental Drummers* (\$20⁰⁰ digital download from MarchingMonk.com), so you can explore some of the basic ideas behind that book—as well as introduce your friends and students to the same—at no cost.



Matthew Lemieux is a musician, composer, and educator with a background in battery percussion. Originally from Cary, NC, he was first exposed to rudimental drumming on the drumline at Cary High School, under the tutelage of Will Goodyear.

He was a performer with the world-class WGI ensemble *Constitution* in 2008, and as an undergraduate student, he marched with the NC State *Power Sound of the South* marching band, serving as drumline captain for two years. During this time, he worked closely with instructor John Antonelli to develop and refine the line's exercise program and performance repertoire. Outside of school, he assisted John as a battery instructor for the Athens Drive High School marching band and indoor drumlines from 2009–2011. Matthew received his Bachelor of Science in Chemical Engineering from North Carolina State University in 2011.

Since moving to Utah to continue his education, he has remained involved in the marching arts, serving as the snare drum instructor for Weber State Indoor Percussion (now *Gold Spike Percussion*) for the 2014 and 2015 seasons, consulting for high school programs in the Carolinas, and curating *FatMattDrums.com*, a massive repository of original drumline cadences, ensemble warm-ups, and rudimental exercises. Matthew earned his Ph.D. in Chemical Engineering from The University of Utah in 2017 and now works as a research & development scientist in the medical device industry, enjoying his free time with his wife, Jessica, and their two amazing children.



www.fatmattdrums.com

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