

The Velocity and Buck Exercises

Fundamental Focus on Rebound

Adapted from *Quality Control For Rudimental Drummers*

Rebound boils down to how you allow the stick to do work for you. A mastery of rebound entails being able to isolate the motions of the stick and eliminate unnecessary work/motion while developing control over the necessary motions involved. You should be able to begin at an accent height and throw the stick into the drum without having to lift the stick before throwing it down again; the stick should be able to return to the accent height unencumbered. You should be able to attack from an accent height and cushion to a tap height without having to lift to the tap height; the stick simply rebounds to the tap height. This involves employing *velocity strokes* for notes that are followed by strokes at the same dynamic or higher, and it involves employing *cushion strokes* for notes that are followed by strokes at a lower dynamic (or by no strokes at all).

Velocity Stroke: A stroke that is allowed to rebound to its original height. The stick's high velocity into the drumhead is translated into quick rebound upwards from the head, and the hand moves *with* this motion (without assisting it) so that the stick's rebound is unencumbered by the hand, despite the grip remaining intact. No work is done by the hand to return the stick to its attack height.

Cushion Stroke: A stroke that is not allowed to rebound to its original height, but is instead *cushioned* to a lower height. The cushion occurs because the hand simply does not get out of the way of the stick's rebound. The cushion is not an action, but the absence of action following the stick striking the drumhead.

In the attached pages, **The Velocity Exercise** isolates the velocity stroke motions and allows a laser focus on maximizing rebound in order to better understand how to utilize the stick's rebound. **The Buck Exercise** isolates the cushion stroke motions and allows a narrow focus on eliminating unnecessary action on the stick, so that your cushion or "accent-tap" motion involves simply not getting your hand out of the way of the stick's rebound.

The Velocity Exercise

John Antonelli
Trans. Lemieux

This exercise should be performed with the accent height as your tacet position; i.e., you will begin at the accent height and keep the stick at that height between attacks. Your goals here are to achieve maximum velocity into the drumhead, maximum rebound out of the drumhead, maximum reliance on wrist turn to motivate your stroke, and the elimination of unnecessary movement in your strokes (extra preps). The only work that you do on the stick will be the downward force required to throw it into the drumhead on each attack. The repeated sections should be played multiple times before moving on to the next segment. Perform this exercise off the left and as doublestops as well.

If you see that you are having to prep any of your strokes, one of two things may be happening:

- You may have a tendency not to allow the stick to rebound to the full height, and so you are forced to lift the stick in order to re-attack at the correct height. Relax on the back side of the stroke so that your hand can follow the stick upward without impeding its rebound.
- You may have a tendency, even when starting from the appropriate height, to lift the stick beyond the attack height before throwing it into the drum. Watch your stick bead to ensure that your first action on the stick is a downward wrist turn. Prep strokes (lifting to the attack height) are important in drumming, but you must be able to control your hands enough *not* to prep when a prep is not called for.

♩ = 144–160

Full Rebound
Remain at Accent Height
(Rebound)
(Pause Up)
(Rebound)
(Pause Up)

And so on...
All Velocity Strokes
(Rebound)
(Pause Up)

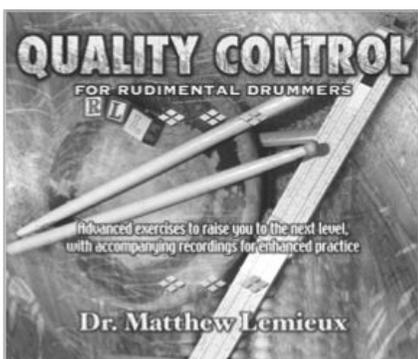
The Buck Exercise

John Antonelli
Trans. Lemieux

This exercise should be performed to isolate the buck motion and eliminate bad habits. The motions are clearly notated in the music, so watch out for the tendency to unnecessarily cushion lower than the tap height, or to unnecessarily re-prep for the tap. Once you reach the tap height, the only work that needs to be done is downward action on the stick. The repeated sections should be played multiple times before moving on to the next segment. Perform this exercise off the left and as doublestops as well.

♩ = 144–288

Cushion to Tap Height
Remain at Tap Height
Lift to Accent Height
Remain at Accent Height
(Cushion) (Pause) (Upstroke) (Pause) And so on...
R r R r R r R



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