



Corcoran High School Panther Pride



Drumline Technique



Director: Mr. Chad McCoy

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GENERAL GUIDELINES

Timing

This is a marching percussion program – timing is a very important aspect of what we do. Timing is important for our role within the musical ensemble and for maintaining the integrity of the rhythms we play. Remember: **Rudiments are rhythms too!** Know your rudiments and know them well. Be sure you are playing them **CORRECTLY** – meaning, pay attention to how certain sticking patterns affect your rhythmic tendencies. Don't practice rudiments (or anything else for that matter) at tempos that are faster than your hands can play, or you'll end up practicing bad habits.

Also **PRACTICE WITH A METRONOME** – it will help you focus on good timing and rhythmic accuracy. Remember: **Good timing starts from the ground up.** The feet are the most important asset to the success of a marching percussionist. It is important that the feet are the source of the pulse and the hands “line up” with the feet, not the other way around. Always practice with a metronome and always practice moving your feet.

Strokes

In rudimental playing, there are four types of strokes. These are defined by the position of the stick before and after a note is played:

- Down stroke: starts high, ends low
- Up stroke: starts low, ends high
- Full stroke: starts high; ends high
- Tap stroke: starts low, ends low

Accurate use of the four types of strokes assures visual uniformity and prevents wasted motion. In fact, each stroke is a preparation for the next stroke. For example, paradiddles would be executed as follows: down, up, tap, tap.

Stick Heights

As marching percussionists, we often have an overly analytical side to how we define the things we do. These details are part of the gig. However, don't let definitions such as stick heights or stick angles drive everything you do. They're merely reference points and need to be flexible to adapt to the needs of the music and/or ensemble. Below is a basic reference for stick heights as dictated by musical expressions.

- *pp* – 1 inch
- *p* – 3 inches
- *mp* – 6 inches
- *mf* – 9 inches
- *f* – 12 inches
- *ff* – 15 inches

Sticking

Right-hand lead is the default sticking pattern, in which the right hand plays all downbeats and &'s of a sixteenth-note pattern, while the left hand plays the e's and a's. Continuous eighth-note patterns are treated similarly - right hand on downbeats, left hand on &s. Triplets alternate RLR LRL, etc. Note the exercise "Sixteenth Timing" for an illustration of the right-hand lead principal in broken-pattern situations. Section leaders will clarify any ambiguous sticking situations, particularly when deviating from right-hand lead. Players then write the stickings into individual parts.

Chops

This is the CHS drumline. You must have a certain amount of chops to get by. Your chops will be the basic building blocks of how well you contribute to the ensemble. This doesn't mean you have to know every hybrid rudiment and stick trick ever invented. But you should be at a level where you are able to play "medium/high demand" music well, for an extended amount of time.

GENERAL TECHNIQUE

Flow

There are many ways to interpret this idea, most of which are correct. “Flowing” while playing creates a sense of phrasing and minimizes mental and physical fatigue. In order to flow, you must find a balance between the stress of concentration/playing, and keeping your muscles and mindset relaxed. This can be achieved by using a comfortable technique, and consciously breathing more while you are playing. Flow is an integral factor for any percussionist who can “make it look easy.”

Rebound

In order to flow on a drum, it is necessary to harness the drum’s energy. You “push” the drumhead with your stick/mallet, and the drumhead “pushes” back. Utilizing this energy will allow you to play faster, cleaner, and more relaxed. There is a misconception that “chops” are what make players fast; a false idea that players with chops hold the stick really tight and force all the motions out with their muscles. That couldn’t be further from the truth. Players with “chops” know how to utilize the rebound, which lets them achieve more (faster) motion with less effort.

Quality of Sound

This is the phrase used to describe the process of producing a good sound on your instrument. Although tuning is a vital to this concept, the way in which the drum is being hit can directly influence the tone production of that drum. The tighter the grip, the smaller the sound, and vice versa. Certainly there are ways to go to an unhelpful extreme in either direction relating to a “tight” or “loose” grip, so a balance must be achieved. A good way to remember this idea is this: *Play to get as much sound as possible at any given dynamic.*

Groove

Most music played by a marching percussion ensemble has some kind of groove (at least on paper anyway). It could be any kind of groove: swing, latin, funk, rock, etc. Whatever the case, it is important to find the groove in whatever you are playing, be able to play that groove with a consistent tempo, and convey that groove to an audience.

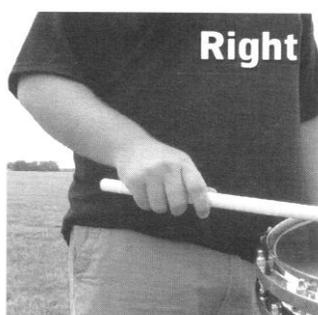
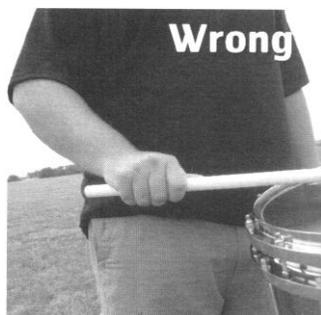
SNARE DRUM TECHNIQUE

Contrary to some schools of thought, percussion technique does not have to be “forced”, “hard”, or “tight”. Just as it is possible to over-blow a wind instrument, it’s also possible to over-play percussion instruments – distorting the sound quality. We take a very relaxed, real-world approach to playing the drum, which is applicable to many areas of percussion, not just the marching genre. Essentially, you should find the **groove** in everything you play so it **flows**.

Strive to stay completely relaxed from the neck, through the shoulders and arms, all the way down to the fingers. It is very easy to see and hear when a player is not relaxed. Tension affects the sound quality and disrupts the flow of the music. Although chops are a necessity at the college level, our primary goal is sound quality.

Right Hand Grip Guidelines

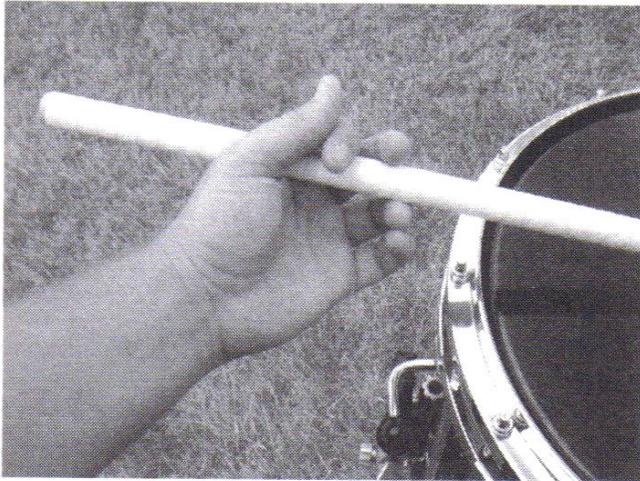
- The grip follows the line of the forearm. The top of the hand is slightly sloped down and to the right.
- The butt end of the stick can be seen. It is not hidden under the forearm.
- The **right hand fulcrum**: The thumb is positioned directly along the side of the stick. The forefinger wraps around the stick and is even with the thumb.
- The stick is cradled by the middle, ring, and pinky fingers.
- All of the fingers are in contact with the stick, and will remain free of tension.



Left Hand Grip Guidelines

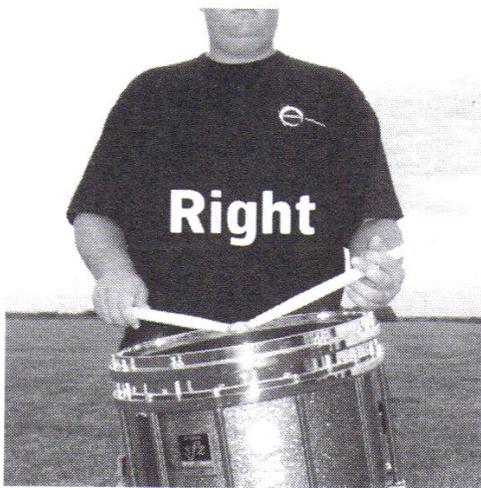
The following guidelines concern traditional grip – otherwise, the left hand is the same as the right hand as described above.

- The natural curvature of the hand should be maintained when moving to set position. However both of the the hands look when hanging at your sides, they should look at the set position.
- Concerning the left hand, avoid straight fingers or a condensed, collapsed hand.
- The thumb connects to the first knuckle of the first finger. The thumb will rest on top of the first finger with no tension.
- The stick will rest on the cuticle of the ring finger
- The middle finger will rest on the stick, relaxed, and never straight
- The ring finger and pinky support the stick in unison, relaxed and together.
- The **left hand fulcrum**: thumb and first finger. The thumb and first finger are always connected
- The rotation of the left hand should be just like turning a door knob.



Playing Position Guidelines

- Relax your arms at your side.
- With relaxed shoulders, bend the arms from the elbow so your wrists are about waist-level. This will determine the height of your drum.
- Wrists will be above the head of the stick, about 2 fingers from the rim.
- Beads will be in the center of the head, as close as possible without touching one another.
- Keep the beads as close to the head as possible without resting on the head.

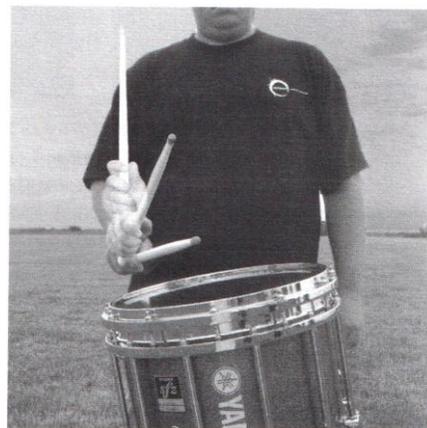


Stroke Guidelines

Our strokes are primarily made with the wrist; however, they aren't isolated to JUST the wrist. The forearm does play a role in contributing weight to the stroke, and fingers need to come into play during certain sticking patterns, like doubles. Don't worry about how much arm or wrist to use. As long as you aim for a NATURAL MOTION, your forearms, wrist, and fingers will work in harmony in accordance with what the music requires.

Focus on allowing the stick to vibrate in the hand. **Don't squeeze.** Tension in your grip will not contribute to a natural, "easy" motion. Squeezing the stick too tightly will also choke off the sound and diminish sound quality. If you notice yourself wanting to squeeze or choke off the stick, consider eliminating pressure from the forefinger and shifting a little bit of the fulcrum control to the middle finger. *This will help maintain a natural stroke.*

The sticks should rebound straight off the angle of the drumhead. Whether or not the drum is tilted, the rebound angle of the stick should be roughly 90 degrees (perpendicular) in relation to the drumhead.



During the up and down motion of the stroke, **focus on creating a CONSTANT MOTION with the stick.** When stopping the sticks (like a down-stroke or up-stroke), don't squeeze the stick to achieve the motion. This is one instance where marching drummers have a tendency to tighten up. Make a point to practice accent/tap patterns slowly, focusing on eliminating tension in the grip.

TENOR DRUM TECHNIQUE

Contrary to some schools of thought, percussion technique does not have to be “forced”, “hard”, or “tight”. Just as it is possible to over-blow a wind instrument, it’s also possible to over-play percussion instruments – distorting the sound quality. We take a very relaxed, real-world approach to playing the drum, which is applicable to many areas of percussion, not just the marching genre. Essentially, you should find the **groove** in everything you play so it **flows**.

Strive to stay completely relaxed from the neck, through the shoulders and arms, all the way down to the fingers. It is very easy to see and hear when a player is not relaxed. Tension affects the sound quality and disrupts the flow of the music. Although chops are a necessity at the college level, our primary goal is sound quality.

Grip

- The grip follows the line of the forearm. The top of the hand is slightly sloped down and outward. This is the most natural position for the hands. Forcing the top of the hands to face straight up isn’t natural and results in tension.
- The butt end of the mallet/stick can be seen. It is not hidden under the forearm.
- The **fulcrum** is created by the thumb being positioned directly along the side of the stick. The forefinger wraps around the stick and is even with the thumb.
- The stick is cradled by the middle, ring, and pinky fingers. All fingers are in contact with the mallet/stick, and will remain free of tension.

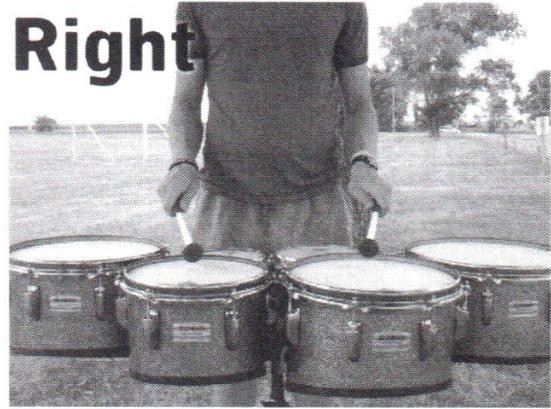


Playing Position

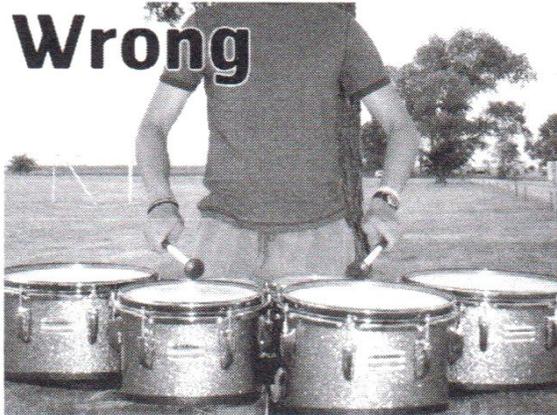
- The head of the stick/mallet should rest as close to the head as possible without touching it.
- Arms should rest comfortably and naturally at the sides so that the shoulders are relaxed. Elbows should not be pushed away from the body, nor should they be unusually tight against the body.
- Bend at the elbow, remaining relaxed, until hands are at about waist level. This will determine the height of your drum.
- Keep the mallet tips as close to the head as possible without resting them on the head.
- When in this position, sticks/mallets will create a natural angle that is close to, but not quite parallel to the ground.



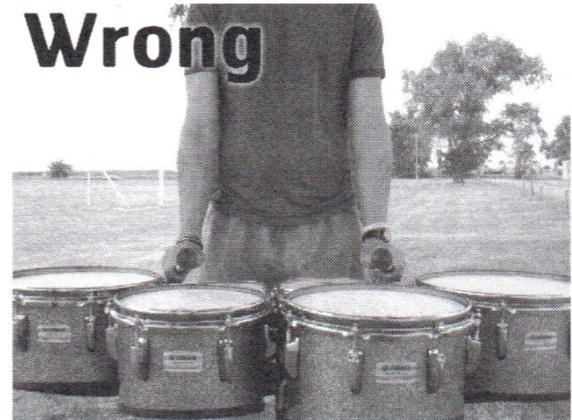
Right



Wrong



Wrong



Stroke

Our strokes are primarily made with the wrist; however, they aren't isolated to JUST the wrist. The forearm does play a role in contributing weight to the stroke, and fingers need to come into play during certain sticking patterns, like doubles. Don't worry about how much arm or wrist to use. As long as you aim for a **NATURAL MOTION**, your forearms, wrist, and fingers will work in harmony in accordance with what the music requires.

Focus on allowing the stick to vibrate in the hand. **Don't squeeze.** Tension in your grip will not contribute to a natural, "easy" motion. Squeezing the stick too tightly will also choke off the sound and diminish sound quality. If you notice yourself wanting to squeeze or choke off the stick, consider eliminating pressure from the forefinger and shifting a little bit of the fulcrum control to the middle finger. *This will help maintain a natural stroke.*

The sticks should rebound straight off the angle of the drumhead. Make sure your tenors are parallel with the ground – the rebound angle of the stick should be roughly 90 degrees in relation to the drumhead.

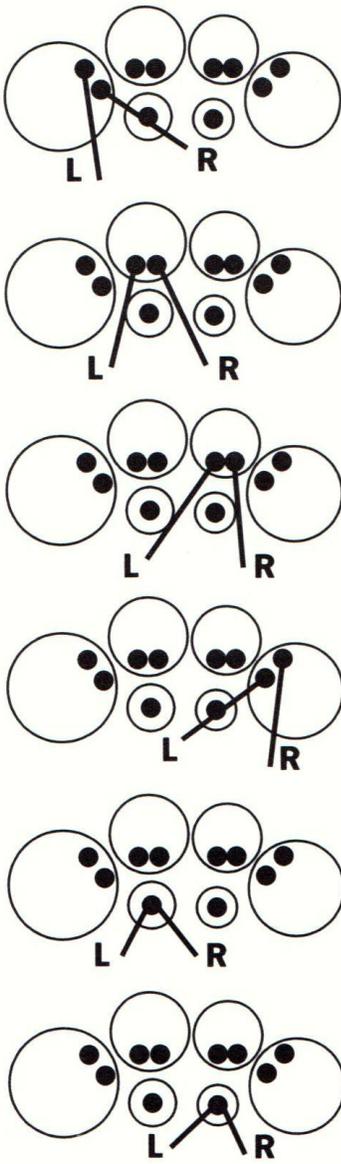
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It is very important for tenor drummers to have full control of a natural stroke and good sound on ONE DRUM before applying it to split parts around the drums.

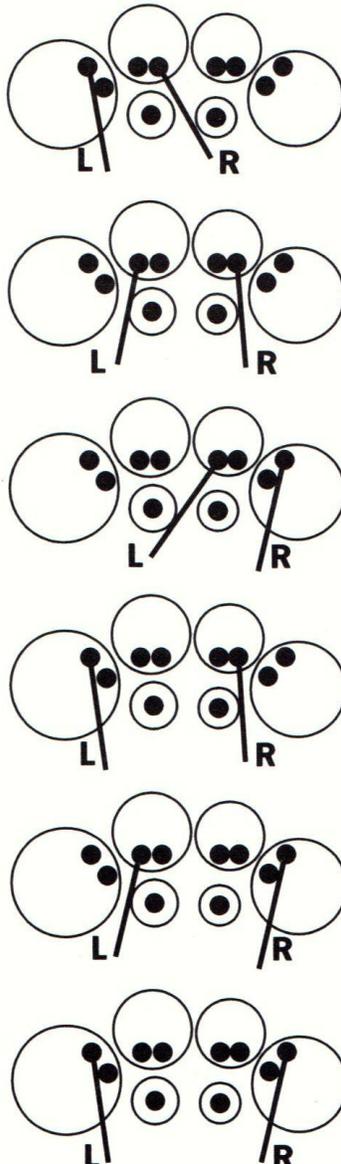
Playing Zones

Playing zones are a very important part of creating a good sound on tenors. Each drum has a particular “target” for each particular stick to shoot for. This gives each stick the least amount of distance to travel in any given pattern around the drums. Refer to this general zone diagram to view different sticking scenarios. It’s very important to practice patterns around the drums **SLOWLY**, striving for accurate zones before increasing tempos.

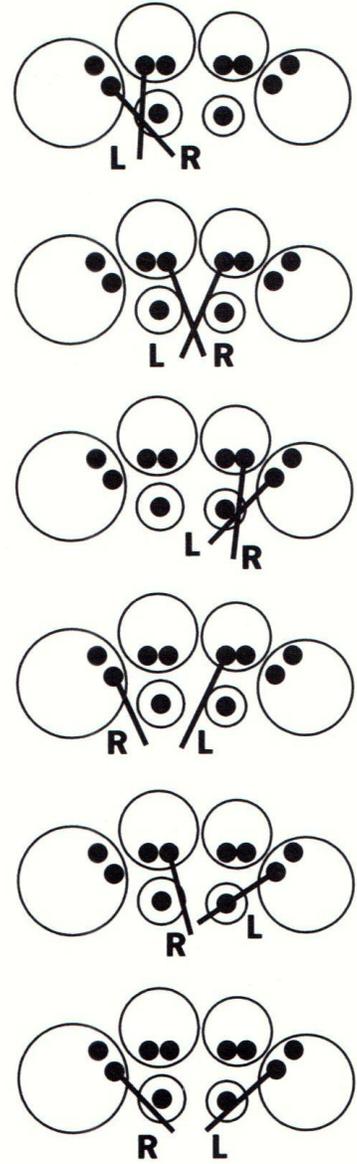
Hands on same drum



Hands on different drums



Crosses



Common Misconceptions

- “Playing position for both hands should be as low to the drums as possible”... yes it should be low, but the mallets should not totally parallel to the floor, because this could create extra tension in the wrists.
 - “The point of rotation for a legato stroke is in the back of the hand”... yes, the wrist moves. The fulcrum point should be just in front of the wrist, to promote the give and take of the wrist vs. forearm motion. The forearm moves very slightly so there is no tension in the arm muscles. It is important that we relax the larger muscle groups since they play an important role in the stroke.
 - Clarification on the “windshield wiper motion” around the drums... there should be a smooth motion around the drums, but the elbows *shouldn't* be the hinge. The upper arm will move in conjunction with the forearm motion around the drums, across the playing plane. The upper arm should be controlled, but not rigid. This is essential to the overall relaxation of the arm and shoulder muscles.
 - For the double beat motion, the wrist will be a part of the initiation, but not the only muscle group. The arm and fingers will be working together with the wrist, to create a fluid approach for all strokes.
 - Since there will be more emphasis put on the relaxation of the strokes, there will need to be a “give and take” feeling to the down/up stroke. There will need to be enough velocity on the stroke to come back to the up position relaxed, with the stick not ever being choked off by the fingers or back of the palm. Constant motion is important in the legato stroke. The key is that the stick should vibrate as if you were to drop it on the floor. This is only achieved through the elimination of tension or squeezing of the stick. The stick should be controlled by the fingers, wrist and arm motions, not man-handled to the point of losing sound production.
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BASS DRUM TECHNIQUE

Contrary to some schools of thought, percussion technique does not have to be “forced”, “hard”, or “tight”. Just as it is possible to over-blow a wind instrument, it’s also possible to over-play percussion instruments – distorting the sound quality. We take a very relaxed, real-world approach to playing the drum, which is applicable to many areas of percussion, not just the marching genre. Essentially, you should find the **groove** in everything you play so it **flows**.

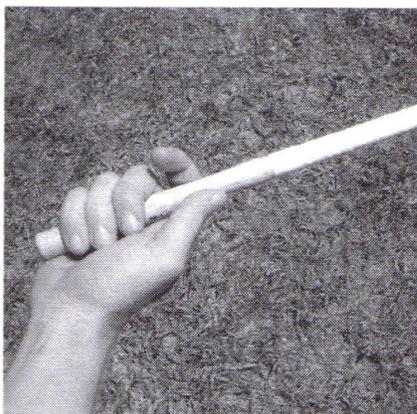
Strive to stay completely relaxed from the neck, through the shoulders and arms, all the way down to the fingers. It is very easy to see and hear when a player is not relaxed. Tension affects the sound quality and disrupts the flow of the music. Although chops are a necessity at the college level, our primary goal is sound quality.

Grip

Bass Drum grip is basically matched grip turned on its side. The bass mallet should be held comfortably within the **fulcrum**, which lies between the thumb and first finger. The thumb should be on top of the mallet and should “point” to the mallet head. Visible daylight between the thumb and first finger should be minimal (or non-existent), and it is essential that no tension exists between the thumb and first finger.

Begin with both arms hanging down to your side with the thumbs on the top of the mallets and your hands by your legs. The mallets should point forward and down at a 45-degree angle. Next, bring your arms up (bending at the elbows) until the forearms are approximately parallel to the ground. The position of the hand, wrist, and mallet should not change. This playing position should feel very relaxed and natural. From this position, we will adjust the carrier and stand so the center of the bass head is lined up with the head of the mallet. It is important to adjust the drum to the player, not the player to the drum. Once the drum has been positioned to fit the player, bring your forearms toward the drum so they touch the bass drum rim. Memorize what part of your arm touches the rim so you will be able to always find the center of the bass head. The size of the drum will determine whether your forearm, wrist, or fingers make contact with the hoop.

In playing position, the mallets should be parallel to the drumhead. Your arms should hang naturally on both sides of your body. The amount of space between your elbows and ribs depends on the size of your body frame. Your upper body needs to remain relaxed and free of tension at all times.

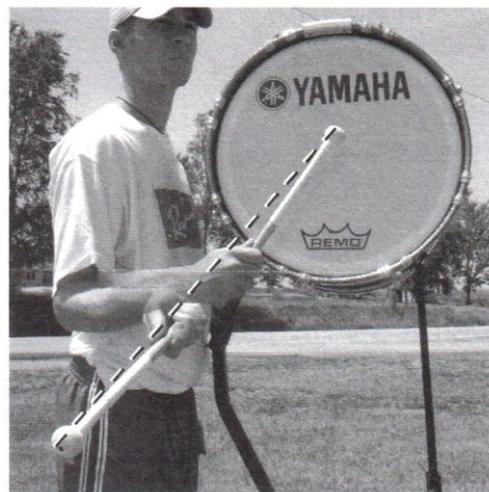


Rotation

All strokes are initiated from a simple rotation of the forearm. Let the weight of the mallet help with the rotation. As bass drummers, we play AGAINST gravity. You can practice this by sitting with your arms resting on a table, as if in playing position. The motion we use for bass drumming is almost always legato. However, there are instances in which the music calls for a different type of sound and, accordingly, a different stroke style. Although some of the bass drum sound comes from muffling and tuning, there is no substitute for consistent technique from player to player.

The path that the stroke takes while playing should be a straight line that matches the angle of the mallet. If you were able to draw a three-dimensional chalk line in the air with the mallet head, the profile view would look like a straight line that follows the angle of the mallet. Consistency is key when delivering an equal amount of energy from each stroke to the drum head.

The stick height system established for snares and tenors has a somewhat different definition for bass drums because of the orientation of the playing surface. When in playing position, with the mallets parallel to the bass head, the mallets are actually set at the 1 inch stick height. Rotate the forearms out (90 degrees) so the mallets are perpendicular to the head to establish the **forte** stick height. The **piano** stick height can be achieved with a one-third rotation from the playing surface. The **mezzo forte** stick height can be achieved with a two-thirds rotation from the playing surface. The **fortissimo** stick height is rotated another third beyond the forte position. These measurements are merely a general guide as dynamics (heights) will always be determined by the needs of the music.



piano



mezzo piano



mezzo forte



forte



fortissimo

Timing Tips

It is essential that all players in a bass line understand their individual part, how it relates to their feet, how their part relates to the other parts, and have the same interpretation of the space between the notes.

On bass drum, all split parts can be simplified to some sort of “check” or “skeleton” pattern. **Before we can play 2’s, 3’s and 4’s, we must be able to play the check pattern in time, with the feet.** Once the check pattern is well-established, any subsequent notes added must be evenly spaced (relative to the first note on each drum). It is imperative that bass drummers understand basic note groupings and are able to play any partial (with either hand) comfortably.

CYMBAL TECHNIQUE

Playing Position Guidelines/Sound Production

The single most important aspect of cymbal playing is sound production. The visual effect the cymbal creates is secondary. At the point of attack using a standard crash, the cymbals should NOT meet exactly together “edge to edge.” This will result in what is called an “air-pocket” which is a momentary vacuum that locks the cymbals together and kills most of the sound. To create a full crash sound, apply a flam technique. At the instant of attack, the bottom edges of the cymbals meet first, followed by the top edges. Unlike an actual flam, there should be no audible “grace note.” Using this sound quality technique, a full sound will be produced.

To begin, your arms from the shoulder to the elbow should be parallel to the ground. From the wrist to the elbow should be approximately at a 45-degree angle. Wrists are bent to allow for the cymbals to be parallel. The cymbals should be 2-3 inches apart with the knots of the cymbals in line with your eyes. ***See “visual applications” for more information. To prepare for the crash, open the cymbals up to an “A.” To do this, straighten the wrist to create a flat line from the tip of the fingers all the way to the elbow. Then, break the wrist back so the cymbals form a “V.” This is where the first crash or “grace note” happens at the bottom of the cymbals. The crash hits bottom then pushes through to the top and opens back up to the original A position. To finish, open back up to the V and snap back to set. (11 AVAV 11 = one crash). The snap to set should happen two counts after the crash (ex- crash on one, snap back on three). This information for crash technique can also be applied to crash chokes. From the “A” position after the crash, bring the cymbals into your *Latissimus dorsi* (muscle that connects your shoulder and chest/underarm). Your cymbals should return from this dampened “A” position to the set position two counts after the crash (ex- choke on count one, out on count three).

Other cymbal sounds will be taught throughout the semester. These may include, but are not limited to: slide chokes, scrapes/zings, taps, bell-taps, high-hats/hinge chokes, and cymbal rolls.

Visual Applications

The cymbal player is a big contributor to the overall visual program. Good posture is a necessity for playing and executing visuals well. When holding your cymbal at your sides in the “set” position your shoulders should be relaxed and down. Keep your pelvis in line with your center (abs) and shoulders. Your arms should have a natural bend held firmly enough to control the cymbals. Your elbows should stay turned slightly outwards, not in towards your body. Keep the cymbals parallel to each other and approximately 2 inches from your sides. For cymbal players, the most basic visual element is the cymbal flip.



To complete a “flip-up” you must start with your cymbals parallel to each other at your side. Keep your back straight, shoulders back and relaxed, and head up with your focus and weight

slightly forward. A cymbal “flip” involves one simple rotation of the wrist: the thumb pushes back behind you and rotates the cymbal around to the front. Your arm should come forward and up simultaneously. Do not allow your arms to take a pathway to the side. To complete the flip you stop your cymbals parallel in front of your face, 2-3 inches apart, with the knots of the cymbals in line with your eyes. Be sure to account for “tunnel vision” when the cymbals are that close to your face. What may look like parallel is actually flared out to the front. To force the cymbals to be parallel you must be able to see the inside far edge of the cymbal. A “flip-down” is the exact reverse of the flip-up. Pay careful attention to locking the cymbals in the set position when flipping down. Practice these two elements slowly and work your way faster. An accurately done cymbal flip should happen instantaneously. More visualizations will be explored throughout the semester.

Physical Conditioning

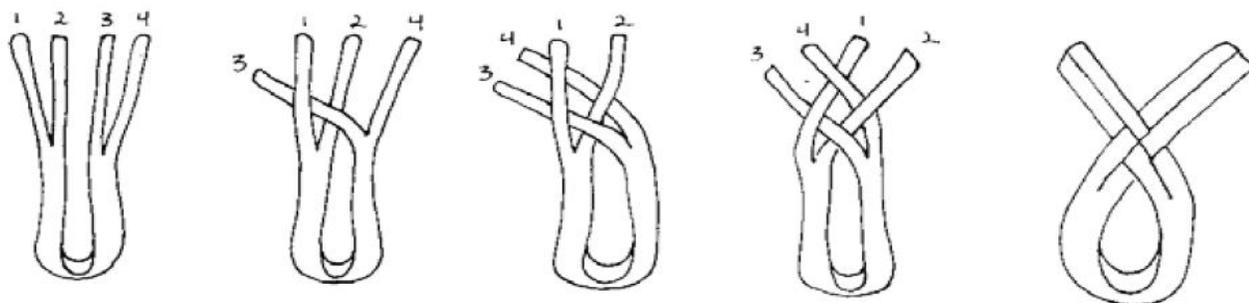
Playing cymbals is one of the most physically demanding assignments in the marching percussion ensemble. In order to perform comfortably it is important to develop strength and flexibility in those muscles that are most frequently used. Help prevent muscle cramps, wrist sprains, tendonitis and other injuries by stretching and doing some moderate strength training.



Remember, while pushups are an excellent way to develop cymbal strength, no exercise compares to actually holding and playing the cymbals for extended periods of time.

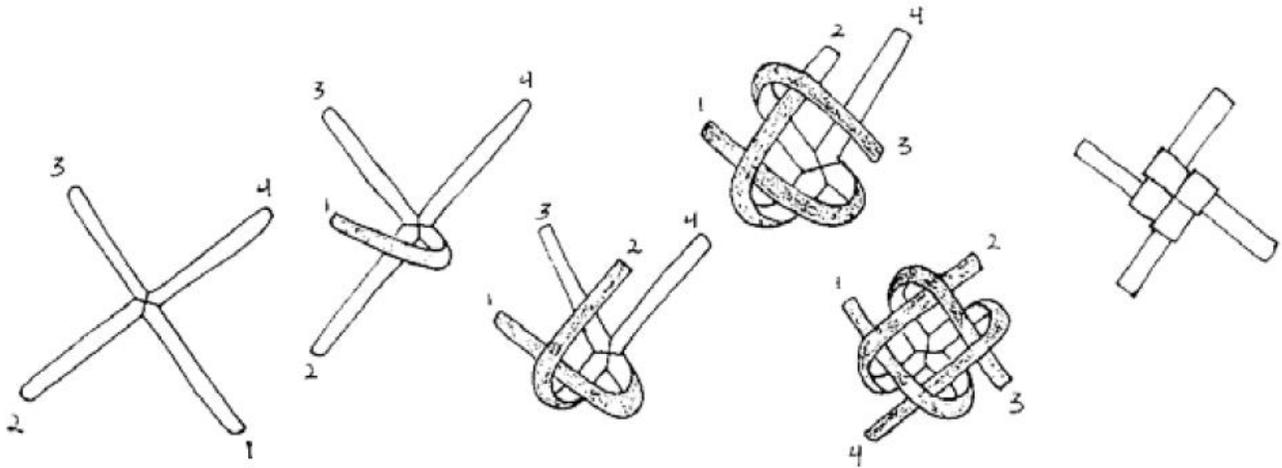
Strap Size Adjustment

The cross section of the straps should lie on the web of skin that connects your thumb and finger.



Cymbal Knot

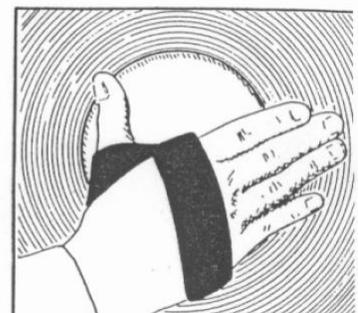
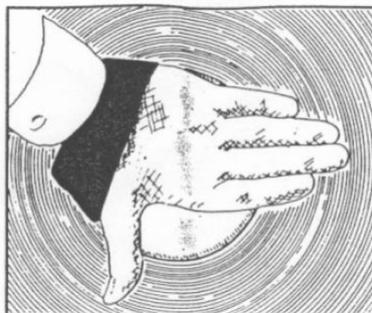
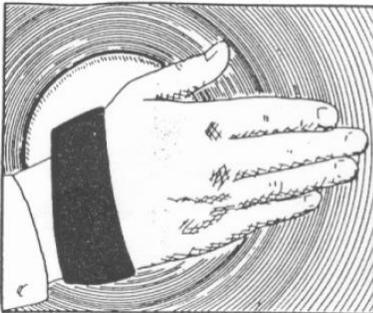
It's very important your cymbal straps are tightly tied. Keeping the straps tight on your hands is the best way to maintain control of the cymbal. After tying, you should be able to hold the cymbal in a "ride" position and have the cymbal pads still firmly touching the palm of your hand.



The Garfield Grip

Known commonly as "Marching Grip"

- Hold the cymbal in a vertical position and put your hand through the strap up to the wrist.
- Turn the hand so the palm is facing away from the pad of the cymbal.
- Rotate the entire hand downward and turn the palm toward the cymbal until it touches the pad. The strap should rest at the base of the thumb and forefinger.



NOTATION LEGEND

Snare Drums						
	regular stroke	rimshot	ping rimshot	double stop	double stop rimshots	stick click
	stick shot	buzz stroke	double stop buzz	near edge	rim	rap/"dj" scratch
	cymbal	bell of cymbal	backstick	drum to left	drum to right	click on snare shell
Tenor Drums						
	drum 1	drum 2	drum 3	drum 4	quint/spock drum	rimshot
	crossover	timbale/skank rimshot	stick click	double stop	crossover double stop	clicks on shell
	drum 1	drum 2	drum 3	drum 4	drum 5	unison stroke
Bass Drums						
	individual rim click	unison rim click	muted stroke	buzz stroke	muted unison stroke	unison buzz stroke
	crash (let ring)	crash choke (dampen immediately)	crunch/hi hat	slide choke	tap	zing
	sizzle	cymbal roll	split part			
Cymbals						
	crash (let ring)	crash choke (dampen immediately)	crunch/hi hat	slide choke	tap	zing
	sizzle	cymbal roll	split part			

EXERCISES

8's (pages 21-22) is a singles beats exercise that emphasizes *legato* motion (full strokes). It is crucial for warming up and cooling down your muscles and brain when playing in a drumline. Here are some guidelines:

- Make sure your hand-to-hand transitions are seamless.
- Concentrate on using wrist motion throughout.
- As the tempo increases, gradually incorporate the use of fingers without drastically altering wrist motion.
- Practice at all heights and different dynamic levels.

Bucky Diddles (page 23)

Hemeola (pages 24-25) works multiple note groupings (double/triple beats) which primes you for playing diddles and rolls. The stroke is tempo conducive, meaning that only wrist should be used at slower tempos, and fingers will be utilized at faster tempos. The arm may be incorporated only at extreme tempos and heights. This exercise focuses on timing and technique rather than serving as a chop-building exercise. There is no cymbal part to allow for stretching and muscle building exercises for cymbal players during this exercise. Remember:

- Make sure your hand-to-hand transitions are seamless.
- Always initiate motion from the wrist.
- Stay relaxed.
- The second and/or third note of each grouping should be of the same height and sound as the first.

16th Stick Control (page 26) is composed of 16th notes throughout, with check patterns followed by various sticking patterns. The idea is that someone watching should not be able to *hear* the patterns, only *see* the patterns. This evenness of sound can be achieved through flow and utilization of the rebound.

- Play the exercise consistently at one height or dynamic.
- Make sure it sounds as if you were playing constant 16th notes throughout.
- Allow the rebound and the stick to do the work for you.
- No accents (one measure exception).
- Stay relaxed and flow.

16th Diddles (pages 27-28) will cover all diddle variations that are 16th note based. Playing a clean roll is not as hard as some propose. The underlying 16th rhythm is key to lining up diddles and playing a clean roll. **YOU MUST BE IN TIME.** Concerning grip: use of fingers and forearm motion will help when playing rolls at higher tempos. **But do not change your motion** when playing a double-stroke. The motion in your hands/arms should look the same whether you are playing a regular stroke or a double-stroke. One 16th diddle = two 32nd notes.

- Implement the concepts from **Hemeola**. Make sure the second hit of the double-stroke is even with the first. This is essential to play a proper diddle/double-stroke roll.
- The wrist is the primary mover of the stick for rolls and diddles.

- Fingers can and should be used at fast tempos to produce even doubles.
- At even faster tempos, arms can be used to take some of the workload off the wrists. However, if you're using some arm for rolls, don't take the wrist out of the picture. Instead, use a little of everything (wrists, fingers, arms) for efficiency and good sound quality.
- Stay relaxed and maintain tempo – especially when playing diddles.
- Practice this exercise at a variety of dynamic levels.
- Don't change your motion from regular strokes to double strokes.
- Diddles/rolls should be interpreted the same way between sections as well as players.

Triplet Diddles (page 29) is a great exercise for practicing diddles and rolls. Play each diddle as if it were equal to two (2) 16th notes. Diddle interpretation is crucial to the cleanliness of rolls throughout the ensemble. Use the check measure appropriately and focus on keeping it as clean as the diddles/rolls themselves. The check measure can be used as a chance to realign yourself with the rest of the ensemble. With practice, that issue should resolve itself. ****The most important thing to remember when playing diddles is to **not change your motion** when playing a double-stroke versus a regular stroke.*

- Use the concepts from *Hemoela Stick Control and 16th Diddles* when playing Triplet Diddles.
- The wrist is the primary mover of the stick for rolls and diddles.
- Fingers can and should be used at fast tempos to produce even doubles.
- At even faster tempos, arms can be used to take some of the workload off the wrists. However, if you're using some arm for rolls, don't take the wrist out of the picture. Instead, use a little of everything (wrists, fingers, arms) for efficiency and good sound quality.
- Stay relaxed and maintain tempo – especially when playing diddles.
- Practice this exercise at a variety of dynamic levels.

8 ON A HAND

Brian S. Mason

Musical score for the first system of '8 ON A HAND'. The score is in 4/4 time and consists of six staves: Snare, Tenors, 5 BD, Cymbals, Mallets, and Timpani. The Snare, Tenors, and 5 BD staves feature a rhythmic pattern of eighth notes with alternating R and L markings. The Cymbals staff includes a hi-hat pattern. The Mallets staff has a melodic line with R and L markings. The Timpani staff has a rhythmic pattern with R and L markings.

Musical score for the second system of '8 ON A HAND'. The score is in 4/4 time and consists of six staves: sn, tn, 5 bd, cy, key, and Timp. The sn, tn, and 5 bd staves feature a rhythmic pattern of eighth notes with alternating R and L markings. The cy staff includes a hi-hat pattern. The key staff has a melodic line with R and L markings. The Timp staff has a rhythmic pattern with R and L markings.

Bass 8's #4 (Zeus)

Musical score for Bass 8's #4 (Zeus). The score is in 4/4 time and consists of two staves labeled 'Basses'. The first staff starts at measure 6 and the second staff starts at measure 5. Both staves feature a rhythmic pattern of eighth notes.

DIRECTOR

8 ON A HAND – EXERCISE OPTIONS

OPTION 1

The musical score for Option 1 of the 8 on a Hand exercise is presented in a multi-staff format. It includes parts for Snare, Tenors, 5 BD, 4 BD, Cymbals, Mallets, and Timpani. The Snare, Tenors, 5 BD, and 4 BD staves show a rhythmic pattern of eighth notes, alternating between right (R) and left (L) hands. The Cymbals staff is empty. The Mallets and Timpani staves show a rhythmic pattern of eighth notes, alternating between right (R) and left (L) hands. The score is divided into five measures, with the final measure ending with a double bar line.

This option provides variations for all instruments except snares.

- **Tenors:** This option includes a different “around the drums” part. Watch for proper beating area on each drum. In measures 3 & 4, the free hand should be at rest outside the path of the opposite mallet.
- **Bass Drums:** Includes split parts (often helpful when tempo gets fast). At a slow tempo, play every 8th on the right hand. At a fast tempo, alternate the two 8ths (R L).
- **Cymbals:** As an option, the cymbal players can work on exercises to build strength. This will help them to build stamina necessary for long practices and performances. Hold the cymbals above head, horizontally in front or horizontally out to side – or do pushups.
- **Mallets:** This is an easier option than the normal exercise. For inexperienced players, 8th notes can be alternated at faster tempi. In addition, you may add other scales (in circle of 4ths, 5ths, diatonically or chromatically). Always focus on playing in the proper beating area on the accidentals – in the center at a slow tempo, close to the edge at faster tempi.
- **Timpani:** Play 8 on a hand instead of alternating. You may choose to use a double sticking on the last two eighth notes of each measure for a relaxed transition to the opposite drum.

Cymbals

8 on a hand

Score

Ian McClafin

The musical score is written in 4/4 time and consists of two staves. The first staff contains measures 1-4, and the second staff contains measures 5-8. The notation includes various cymbal techniques such as Cr., sizz suck, H.H., VCr., ting, sizzle, and H.H. with specific rhythmic markings like 'x' and 'A'.

Measure 1: Cr. (Cymbal), sizz suck (Sizzle), H.H. (Hi-Hat), unison (Unison).
Measure 2: sizz suck (Sizzle), H.H. (Hi-Hat), unison (Unison).
Measure 3: sizz suck (Sizzle), H.H. (Hi-Hat), unison (Unison).
Measure 4: sizz suck (Sizzle), H.H. (Hi-Hat), unison (Unison).
Measure 5: sizz suck (Sizzle), H.H. (Hi-Hat), unison (Unison).
Measure 6: sizz suck (Sizzle), H.H. (Hi-Hat), unison (Unison).
Measure 7: sizz suck (Sizzle), H.H. (Hi-Hat), unison (Unison).
Measure 8: sizz suck (Sizzle), H.H. (Hi-Hat), unison (Unison).

HEMIOLA

2011

Roger Carter
arr. O. Taylor & M. Sekelsky

Musical score for the first system, measures 1-3. The score is in 4/4 time and consists of four staves: SnareLine, TenorLine, BassLine, and Cymbal Line. Each staff has a rhythmic notation with corresponding letters (R for right, L for left) and symbols (circles with plus signs) indicating specific drum techniques.

Musical score for the second system, measures 4-6. The score is in 4/4 time and consists of four staves: Snare, Tenors, Bass Dr, and Cym.L. Each staff has a rhythmic notation with corresponding letters (R, L, B) and symbols (circles with plus signs) indicating specific drum techniques.

Musical score for the third system, measures 7-9. The score is in 4/4 time and consists of four staves: Snare, Tenors, Bass Dr, and Cym.L. Each staff has a rhythmic notation with corresponding letters (R, L, B) and symbols (circles with plus signs) indicating specific drum techniques.

10

Snare

Tenors

Bass Dr

Cym.L

12

Snare

Tenors

Bass Dr

Cym.L

16th Diddles 2.0

Owen Taylor
arr. Mike McBain

A

Snare Drums
Tenor Drums
Bass Drums
Cymbals

crunch/
hi hat

B

SD
Quints
BD's
Cyms.

C

SD
Quints
BD's
Cyms.

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VDL2 Template Version 0.97
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The image shows a musical score for four percussion parts: SD (Snare Drum), Quints (Quint), BD's (Bass Drum), and Cyms (Cymbal). The score is organized into four measures. The SD and Quints parts feature a consistent rhythmic pattern of eighth notes with alternating R (Right) and L (Left) strokes. The BD's part has a more varied rhythm, including quarter notes and eighth notes. The Cyms part consists of a series of cymbal strokes, some marked with 'y' for cymbal. The notation includes various musical symbols such as beams, stems, and dynamic markings like 'A' and 'v'.

Triplet Diddles 2.0

Owen Taylor
arr. Mike McBain

Snare Drums $\text{H } \frac{12}{8}$ R L R L R L ...

Tenor Drums $\text{H } \frac{12}{8}$ R L R L R L ...

Bass Drums $\text{H } \frac{12}{8}$ R L R L R L ...

SD R L R L R L ...

Quints R L R L R L ...

BD's R L R L R L ...

SD R

Quints R

BD's R

Triplet Diddles

Cymbals

Ian McClafin

The musical notation is written on a single treble clef staff in 4/4 time. It consists of two lines of music. The first line contains measures 1 through 6. Measure 1 has a half note with an accent (>) and the label 'unison' above it, and 'Cr' below it. Measure 2 has a quarter note with an accent (^) and a plus sign (+) above it, and 'HH' below it. Measures 3 and 4 each have a quarter note with an accent (^) and a plus sign (+) above it. Measure 5 has a quarter note with an accent (^) and a plus sign (+) above it. Measure 6 has a quarter note with an accent (^) and a plus sign (+) above it, and 'sizzle' below it. The second line contains measures 7 through 10. Measure 7 has a quarter note with an accent (^) and a plus sign (+) above it, and 'ting' below it. Measures 8, 9, and 10 each have a quarter note with an accent (^) and a plus sign (+) above it. The piece ends with a double bar line at the end of measure 10.